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Baedeker's

PARIS

AND ITS

ENVIRONS

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PARIS

MONEY-TABLE.

(Comp. p. xi.)

Approximate Equivalents.

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Fr.	*Cent.*	*Doll.*	*Cts.*	*L.*	*S.*	*D.*	*Mk.*	*Pfg.*	*K*	*h*
—	5	—	1	—	—	$^1/_2$	—	4	—	5
—	25	—	5	—	—	$2^1/_2$	—	20	—	24
—	50	—	10	—	—	5	—	40	—	48
—	75	—	15	—	—	$7^1/_4$	—	60	—	72
1	—	—	20	—	—	$9^3/_4$	—	80	—	96
2	—	—	40	—	1	$7^1/_4$	1	60	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	$2^1/_2$	3	20	3	84
5	—	1	—	—	4	—	4	5	4	80
6	—	1	20	—	4	$9^3/_4$	4	80	5	76
7	—	1	40	—	5	$7^1/_2$	5	60	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	$2^1/_2$	7	20	8	64
10	—	2	—	—	8	—	8	10	9	60
11	—	2	20	—	8	$9^3/_4$	8	80	10	56
12	—	2	40	—	9	$7^1/_2$	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
14	—	2	80	—	11	$2^1/_2$	11	20	13	44
15	—	3	—	—	12	—	12	15	14	40
16	—	3	20	—	12	$9^3/_4$	12	80	15	36
17	—	3	40	—	13	$7^1/_2$	13	60	16	32
18	—	3	60	—	14	5	14	40	17	28
19	—	3	80	—	15	$2^1/_2$	15	20	18	24
20	—	4	—	—	16	—	16	20	19	20
25	—	5	—	1	—	—	20	25	24	—
100	—	20	—	4	—	—	81	—	96	—

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PARIS

AND ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

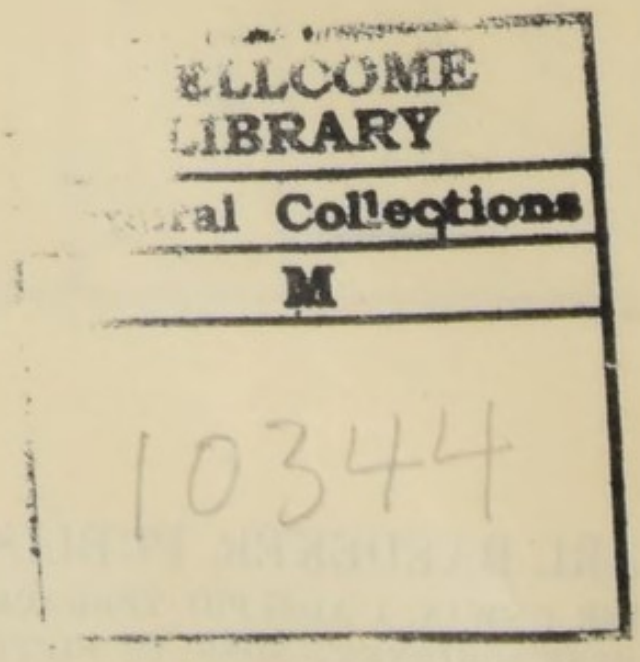
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EIGHTEENTH REVISED EDITION

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1913

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'


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PREFACE.

The chief object of the Handbook for Paris, which made its first appearance in 1865 and is now edited and brought up to date for the eighteenth time, is to render the traveller as far as possible independent of the services of guides, commissionnaires, and hotel-keepers, and to enable him to employ his time and his money to the best advantage.

The Handbook not only takes account of the chief transformations that the external aspect of the great city has undergone of late, but is specially concerned with its history, its science, and its art, in which departments the Editor has had the valuable guidance of several specialists. As, however, changes in the arrangement of collections and museums, in the tramway services, and in many minor matters are constantly taking place, the Editor would respectfully remind his readers that he has done his utmost to ensure accuracy of statement down to the moment of going to press.

The text of this volume is divided into three parts, *viz.* pp. i-180, 181-346, and 347-491. These may be removed from the book and used separately by breaking open the volume and cutting the gauze at the back.

The Maps and Plans, upon which the utmost care has been bestowed, have likewise been brought up to date. Those of Paris itself (a clue-map, a large plan, five special plans of the chief quarters of the city, and an omnibus-plan) are contained in a separate cover at the end of the volume, which may be severed from the Handbook by cutting the yellow thread by which it is attached. The subdivision of the Plan of the city into three sections of different colours will materially facilitate reference, as it obviates the necessity of unfolding the whole Plan at each consultation.

A short account of the routes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic churches, will be acceptable to most travellers.

In the Handbook are enumerated both the first-class hotels and those of humbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of comfort, and con-

siderable saving of expenditure. The asterisks indicate those hotels and restaurants which the Editor has reason to believe good and reasonable. Houses of a more modest character, when good of their class, are described as 'good' or 'very fair'. At the same time the Editor does not doubt that good quarters are obtainable at houses both of the first and second class that he has not recommended or even mentioned. It should, moreover, be borne in mind that hotels are liable to constant changes, and that the treatment of travellers often varies according to circumstances which cannot be foreseen or controlled.

The Editor begs to tender his grateful thanks to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to oblige him, especially with the results of their own experience. Hotel-bills, with annotations showing the traveller's opinion as to the accommodation, are particularly useful.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

Appx. = Appendix.
R. = room, light, and attendance; also = Route.
B. = breakfast.
D. = dinner.
L. = luncheon (déjeuner).
pens. = pension, *i.e.* board with R.
rest. = restaurant.
rfmts. = refreshments.
omn. = omnibus.
Av. = Avenue.
Boul. = Boulevard.
fr. = franc.
c. = centime.

N. = north, northern, etc.
S. = south, etc.
E. = east, etc.
W. = west, etc.
M. = Engl. mile.
ft. = Engl. foot.
kil. = kilomètre.
kg. = kilogramme.
hr. = hour.
min. = minute.
ca. = circa (about).
comp. = compare.
yr. = younger.
attr. = attributed.

The letter *d* after a name, with a date, indicates the year of the person's death. The letter M. (miles) usually indicates the distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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INTRODUCTION.

I. Language. Money. Expenses. Season. Passports. Custom House.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, which is perhaps the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent on these is deprived of many opportunities of becoming acquainted with the most interesting characteristics of the city.

Money. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France (p. 87) issues *Bank Notes* of 1000, 500, 100, and 50 francs, which are the only bank-notes current in France. The French *Gold* coins are of the value of 100, 50, 40, 20, and 10 francs; *Silver* coins of 5, 2, 1, and $^1/_2$ franc; *Nickel* of 25 centimes; *Bronze* of 10 and 5 centimes (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous; 1 fr. = 20 sous; $^1/_2$ fr. = 10 sous. Belgian, Swiss, Italian, and Greek gold and silver coins (except Swiss coins with the seated figures of Helvetia and Italian and Greek coins of a value less than 5 fr.) are current at full value. Austrian gold pieces of 20 crowns and Russian 5-rouble pieces (worth 21 fr. and 13 fr. 25 c. respectively) are accepted also. The stranger should refuse all Roumanian, Spanish, and Papal silver coins, and also French coins of 2 fr., 1 fr., and $^1/_2$ fr. earlier than 1866, with the head of Louis Philippe or with that of Napoleon III. without the laurel wreath.

English bank-notes, gold, and even silver are generally received at the full value. The table at the beginning of the book shows the comparative value of the French, American, English, German, and Austrian currencies, when at par.

The traveller should always be provided with small change *(petite monnaie)* for giving gratuities, purchasing catalogues, etc.

Expenses. The cost of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, visits the theatres, drives in the parks and environs, and indulges in suppers *à la carte*, he must

be prepared to spend 30-40 fr. a day or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty in limiting their expenditure to 15-20 fr. a day.

Season. Spring and autumn are the best seasons for a visit to Paris, the former perhaps deserving the preference as having fewer rainy days. The long days of summer are well adapted for sight-seeing; but the heat is often excessive, and after June most of the theatres are closed and the wealthier citizens are in the country, so that the city then lacks some of its most characteristic features.

Passports are now dispensed with in France, but they are often useful in proving the traveller's identity, procuring admission to museums on days when they are not open to the public, obtaining delivery of registered letters, etc.

Passports may be obtained direct from the Foreign Office (fee 2*s*.), or through the usual agents.—In the United States applications for passports should be made to the Bureau of Citizenship, State Department, Washington, D.C.

Custom House. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended not to carry with them any articles that are not absolutely necessary. Matches, unauthorized editions, and playing-cards are entirely prohibited. Ten cigars and twenty cigarettes are admitted free of duty. The maximum number of cigars that may be introduced is 500, the maximum amount of tobacco 1 kg.; duty is charged at the rate of about 18*s*. per lb. on cigars and cigarettes, and 12-20*s*. per lb. on tobacco. Articles liable to duty should always be declared. Luggage registered to Paris is examined on arrival there.—The *octroi* is a duty on comestibles levied at the entrance of Paris and other large towns, but travellers' luggage is usually passed on a simple declaration that it contains none.

II. Railways.†

The *Indicateur Chaix des Chemins de Fer et de la Navigation* is published every Saturday (price 1 fr. 25 c.). There are also special *Livrets-Chaix* (50-60 c.) for each of the great companies, published monthly, and handier than the full Indicateur. One of these is the *Livret-Chaix des Environs de Paris* (50 c.; green cover).

† Railway station, *la gare*; booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe;* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage-ticket, *bulletin de bagage;* waiting-room, *salle d'attente;* refreshment-room, *le buffet*; cloak-room, *la consigne;* platform, *le quai, le trottoir;* carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* porter, *facteur;* to enter the carriage, *monter en wagon;* take your seats, *en voiture!* to alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *l'express de Calais.*

The five great lines converging in Paris are those of the *Nord*, the *Est*, the *Orléans*, the *Paris-Lyon-Mediterranée*, and the *Ouest-Etat*. The first four are private companies, the fifth, purchased in 1909, belongs to the state. These lines have ten large stations within the city. The 'Côté du Depart' is almost invariably on the left side of the station.

The fares for long distances per English mile are approximately: 1st cl. 18 c., 2nd cl. 12 c., 3rd cl. 8 c., to which is added a tax of 10 c. on each ticket costing more than 10 fr.; but the distance for which the fare is calculated does not always tally exactly with that actually traversed. Return-tickets *(billets d'aller et retour)* are issued by all the railway-companies, for one, two, three, or more days at a reduction of 20-25 per cent; those issued on Sat. and the eves of great festivals are available for at least three days. On some of the suburban lines, however, there is no reduction on return-tickets. The mail trains *('trains rapides')* generally convey first-class passengers only; the express trains *('trains express')*, have first, second, and occasionally third class carriages. On the great express routes it is advisable to secure seats in advance (1-2 fr.; at the tourist agencies or at the stations). The first-class carriages are good, but the others are mostly very inferior to those in other parts of Europe. The trains are not always provided with smoking carriages, but smoking is usually allowed unless any one of the passengers objects.

Before starting, travellers are often cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the platform to take leave of friends without a platform-ticket (10 c.), which may be obtained from the ticket-checker or in some cases (as at the Gare de Lyon) from an automatic machine.

Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free; those who are bound for foreign countries are allowed 25 kg. only (55 lbs.); in every case 10 c. is charged for booking. Luggage unaccompanied by the traveller may be forwarded according to a special tariff. At most of the railway stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employees will generally take care of luggage for a trifling fee. The railway-porters *(facteurs)* are not entitled to pay, but it is usual to give them a few sous for their services. The other porters who take the traveller's luggage to the douane, and thence to the cab or omnibus, are entitled to 50 c. or more.

Buffets (dear and often poor) are to be found at the principal stations, but the stoppages of the trains are usually so short that travellers had better carry the necessary provisions with them.

Sleeping-Cars (wagons-lits) and *Restaurant-Cars (wagons-restaurants)* are run on the chief night and day expresses. L. $2^1/_4$-4, D. $3^1/_2$-6 fr. (wine extra). — *Pillows* and *Rugs* may be hired at the chief stations (1 fr.), but they must not be removed from the carriages.

Railway or West-European time, also that of Paris, has been the same as that of Greenwich since 1911, and is 1 hr. behind Mid-European time (for Germany, Switzerland, and Italy). The reckoning of time from 1 to 24 o'clock was introduced in 1912 on the French railways; thus, 13 o'clock corresponds to our 1 p.m., 20 to 8 p.m., 0.10 to 12.10 a.m., etc.

III. Weights and Measures.

(In use since 1799)

Engl. Feet	Mètres	Mètres	Engl. Feet	Engl. Miles	Kilomètres	Kilomètres	Engl. Miles	Acres	Hectares	Hectares	Acres
1	0,30	1	3,28	1	1,61	1	0,62	1	0,40	1	2,47
2	0,61	2	6,56	2	3,22	2	1,24	2	0,81	2	4,94
3	0,91	3	9,84	3	4,83	3	1,86	3	1,21	3	7,41
4	1,22	4	13,12	4	6,44	4	2,48	4	1,61	4	9,88
5	1,52	5	16,40	5	8,04	5	3,10	5	2,02	5	12,35
6	1,83	6	19,69	6	9,65	6	3,73	6	2,42	6	14,82
7	2,13	7	22,97	7	11,26	7	4,35	7	2,83	7	17,30
8	2,44	8	26,25	8	12,87	8	4,97	8	3,23	8	19,77
9	2,74	9	29,53	9	14,58	9	5,59	9	3,63	9	22,24
10	3,04	10	32,81	10	16,09	10	6,21	10	4,04	10	24,71
11	3,35	11	36,09	11	17,70	11	6,83	11	4,44	11	27,19
12	3,66	12	39,37	12	19,31	12	7,45	12	4,85	12	29,65
13	3,96	13	42,65	13	20,92	13	8,07	13	5,25	13	32,12
14	4,27	14	45,93	14	22,53	14	8,69	14	5,66	14	34,59
15	4,57	15	49,21	15	24,13	15	9,31	15	6,06	15	37,06
16	4,88	16	52,49	16	25,74	16	9,93	16	6,46	16	39,53
17	5,18	17	55,78	17	27,35	17	10,55	17	6,87	17	42,00
18	5,49	18	59,06	18	28,96	18	11,18	18	7,27	18	44,47
19	5,79	19	62,34	19	30,67	19	11,80	19	7,67	19	46,95
20	6,10	20	65,62	20	32,18	20	12,42	20	8,08	20	49,42

1 gramme = $^1/_{28}$ oz.
1 kilogramme = 1000 g = $2^1/_5$ lbs.
1 quintal = 100 kg. = 220 lbs.
1 millier = 1000 kg. = $^{19}/_{20}$ ton.

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1 litre = $1^3/_4$ pint.
1 décalitre = 10 litres = $2^1/_5$ gallons.
1 hectolitre = $^1/_{10}$ cubic mètre = 100 litres = 22 gal.

Thermometric Scales.

Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius
+30,22	+100	+37,78	+21,78	+81	+27,22	+13,33	+62	+16,67	+4,89	+43	+6,11
29,78	99	37,22	21,33	80	26,67	12,89	61	16,11	4,44	42	5,56
29,33	98	36,67	20,89	79	26,11	12,44	60	15,56	4,00	41	5,00
28,89	97	36,11	20,44	78	25,56	12,00	59	15,00	3,56	40	4,44
28,44	96	35,56	20,00	77	25,00	11,56	58	14,44	3,11	39	3,89
28,00	95	35,00	19,56	76	24,44	11,11	57	13,89	2,67	38	3,33
27,56	94	34,44	19,11	75	23,89	10,67	56	13,33	2,22	37	2,78
27,11	93	33,89	18,67	74	23,33	10,22	55	12,78	1,78	36	2,22
26,67	92	33,33	18,22	73	22,78	9,78	54	12,22	1,33	35	1,61
26,22	91	32,78	17,78	72	22,22	9,33	53	11,67	0,89	34	1,11
25,78	90	32,22	17,33	71	21,67	8,89	52	11,11	0,44	33	0,56
25,33	89	31,67	16,89	70	21,11	8,44	51	10,56	0,00	32	0,00
24,89	88	31,11	16,44	69	20,56	8,00	50	10,00	−0,44	31	−0,56
24,44	87	30,56	16,00	68	20,00	7,56	49	9,44	0,89	30	1,11
24,00	86	30,00	15,56	67	19,44	7,11	48	8,89	1,33	29	1,67
23,56	85	29,44	15,11	66	18,89	6,67	47	8,33	1,78	28	2,22
23,11	84	28,89	14,67	65	18,33	6,22	46	7,78	2,22	27	2,78
22,67	83	28,33	14,22	64	17,78	5,78	45	7,22	2,67	26	3,33
22,22	82	27,78	13,78	63	17,22	5,33	44	6,67	3,11	25	3,89

IV. Outline of History.

The history of Paris is intimately involved with that of the whole of France; the following sketch therefore touches on great historical events of general as well as local interest.

At the time of the conquest of Gaul by *Julius Cæsar* (B.C. 58-51), the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief village was *Lutetia*, situated on the present island of *La Cité*. In course of time Lutetia gradually increased in importance and became the occasional residence of several Roman emperors, among whom were *Constantius Chlorus* (293-306), who built the palace of the *Thermæ*, and *Julian the Apostate* (361-363), who once called it his 'dear Lutetia'. Gratian was defeated and slain by Maximus in the vicinity (383).

Christianity was introduced by *St. Denis* (p. 222) about 250 A.D.; and in 360 a council was convened in the town under the name of *Parisea Civitas*, whence the modern name is derived. In the 4th cent. France was invaded by the Franks, the Burgundians, and the Visigoths; the Roman power collapsed and feudalism began.

Merovingian Dynasty.—Clovis I. (481-511), son of *Childeric*, king of the Ripuarian Franks of Tournai, finally expelled Syagrius, son of the last Roman governor, embraced Christianity,

and united all the Franks under the *Merovingian Dynasty*, which was so named from *Meroveus* or *Merwig*, grandfather of Clovis. During this reign lived St. Geneviève, patron-saint of Paris (p. 291). This dynasty, however, rapidly degenerated, the Frankish kingdom was several times divided, while bitter rivalry arose between Austrasia, the kingdom of the E. Franks, and Neustria, that of the W. Franks. The descendants of Pepin of Heristal, the chief nobles of Austrasia and mayors of the palace in that kingdom and afterwards in Neustria and Burgundy also, seized the supreme power. In 732 *Charles Martel* defeated the Saracens at Poitiers.

Carlovingian Dynasty.—Pepin, *le Bref* (752-768), son of Charles Martel, founded the second dynasty, the greatest member of which was Charlemagne (768-814). Charlemagne warred successfully against the Saracens, the Longobards, the Saxons, and the Avars, and was crowned emperor by the pope in 800. On the death of his son Louis I., *le Débonnaire* (814-840), his possessions were divided by the Treaty of Verdun (843). France fell to the share of Charles II., *le Chauve* (840-877), while *Louis the German* became king of Germany, and *Lothaire* received Italy, Burgundy, and Lorraine. Charles le Chauve was succeeded by Louis II., *le Bègue* (877-879), Louis III. and Carloman (879-882), then by Carloman alone (882-884), all of whom proved unable to defend their country against the incursions of the Normans. Charles III., *le Gros*, son of Louis the German and German emperor, was invited in 884 to succeed Carloman. He, however, left the defence of Paris to Count Odo, or *Eudes*, in whose favour he was deposed in 887. Charles III., *le Simple* (898-923), son of Louis le Bègue, succeeded Eudes and founded the duchy of Normandy, but had to yield his throne to Robert (922-923), brother of Eudes, who was followed by his son-in-law Raoul (923-936). The last three Carlovingians, Louis IV., *d'Outremer* (936-954), Lothaire (954-986), and Louis V., *le Fainéant* (986-987), were less powerful than the Dukes of France, *Hugh the Great*, son of Robert, and *Hugh Capet*.

Capetian Dynasty. Hugh Capet was the founder of the third or *Capetian Dynasty* (987). He began the construction of the old royal palace on the site of the present Palais de Justice (p. 269). —Under Robert II., *le Pieux* (996-1031), Henri I. (1031-60), and Philip I. (1060-1108), France suffered from internal discord and from wars with the Dukes of Normandy. The First Crusade was headed by *Godfrey de Bouillon*, 1096. — Louis VI., *le Gros* (1108-37), encouraged the establishment of 'communes', as a check on the power of the nobles. His minister was *Suger*, Abbot of St-Denis (p. 392). This king built a palace on the site now occupied by the Louvre. — Louis VII., *le Jeune* (1137-80), took part in the Second Crusade (1147). His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of

England. — Philip Augustus (1180-1223) headed the Third Crusade, in company with Richard Cœur-de-Lion, 1189. On his return he attacked the English possessions in France, and defeated the English, Flemish, and German troops at *Bouvines* in 1214. Paris was considerably extended in this reign and enclosed with a wall (p. 89). — Louis VIII., *le Lion* (1223-26).

Louis IX., *St. Louis* (1226-70). This reign may be regarded as the golden period of the mediæval history of France. None of the four recognized estates — king, barons, church, municipalities — was unduly strong. Architecture (Gothic style) and poetry flourished. Seventh and Eighth Crusades (to Egypt and Tunis). Foundation of the *Sainte-Chapelle* (p. 271), of the *Sorbonne* (p. 289), and of the *Hospice des Quinze-Vingts* (p. 189). — Philip III., *le Hardi* (1270-85), acquired Provence by inheritance. — Philip IV., *le Bel* (1285-1314), continued the struggle against England, and conquered Flanders. Financial difficulties, complicated by disputes with Pope Boniface VIII., led to the transference of the papal residence to Avignon, and the suppression of the order of Knights Templar. Public authority ('pouvoir public') takes the place of feudal and ecclesiastical jurisdictions. The *Etats-Généraux* were convoked for the first time. — Louis X., *le Hutin*, or *le Querelleur* (1314-16). — Philip V., *le Long* (1316-22). — Charles IV., *le Bel* (1322-28), dies without issue.

House of Valois. — Philip VI. (1328-50). War with England, 1337 ('Guerre de Cent-Ans', 1337-1453). Battle of *Crécy*, 1346.

John II., *le Bon* (1350-64), defeated and taken prisoner by the English at *Poitiers*, 1356. *Etienne Marcel*, Prévôt des Marchands, extends the fortifications of Paris and organizes the citizens for its defence, but is slain by an adherent of the Dauphin (1358). Peace of *Brétigny*, 1360.

Charles V., *le Sage* (1364-80). The English expelled by *Bertrand du Guesclin*. Foundation of the *Bibliothèque Nationale* (p. 209) and the *Bastille* (p. 188). Extension and refortification of Paris.

Charles VI., *le Bien-Aimé* (1380-1422), becomes insane in 1392. The Flemings are defeated at *Rosbecque*, 1382. Paris, like the rest of France, is torn by the factions of the Armagnacs. The French under the *Constable d'Albret* are defeated by Henry V. of England at *Agincourt*, 1415. Paris occupied by the English, 1421.

Charles VII., *le Victorieux* (1422-61). The siege of Orleans is raised by *Joan of Arc*, 1429. Coronation of Charles at Rheims. Joan burned at Rouen, 1431. Calais was now almost the only English possession in France.

Louis XI. (1461-83), after suppressing the *Ligue du Bien Public*, succeeded in establishing administrative and territorial unity. Burgundy, Franche-Comté, Artois, and Provence are added to the French crown. Introduction of printing and establishment of a post-office.

Charles VIII., *l'Affable* (1483-98) acquires Brittany by his marriage with Anne de Bretagne. Conquest of Naples, 1495. Paris scourged by famine and plague.

Louis XII. (1498-1515), *'le père du peuple'*, first king of the younger Valois branch (Valois-Orléans), conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he was defeated by them on the *Garigliano* (1503), in a battle in which *Bayard* was engaged. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians are defeated at *Agnadello* (1509), but they succeed in destroying the League, and defeat the Spanish at *Ravenna*, 1512.

Francis I. (1515-47), of the second branch of the House of Valois (Valois-Angoulême), defeats the Swiss at *Marignano* and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The king, a patron of art (comp. p. 93), adorned and improved Paris. The palace of the *Louvre* (p. 90) and the *Hôtel de Ville* (p. 183) were begun in this reign, many new buildings erected, churches restored, and fortifications extended.

Henri II. (1547-59), husband of *Catherine de Médicis*, was accidentally killed at a tournament (p. 200). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

Francis II. (1559-60), husband of *Mary Stuart* of Scotland.

Charles IX. (1560-74), brother of Francis II. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Catholic army. *Massacre of St. Bartholomew*, 24th August, 1572 (p. 103). Building of the *Tuileries* (p. 65).

Henri III. (1574-89), brother of his two predecessors, flies from Paris (where a rebellion had broken out), by the advice of his mother, Catherine de Médicis (d. 1589); he is assassinated at St-Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. — Henri IV. (1589-1610), first monarch of the *House of Bourbon*, defeats the Catholic League at *Arques* in 1589 and at *Ivry* in 1590, becomes a Catholic in 1593, and captures Paris in 1594. *Sully*, his minister. Religious toleration granted by the Edict of Nantes (1598). Henri, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year; assassinated by Ravaillac in 1610. Paris greatly embellished during this reign; the *Pont-Neuf* (p. 267) completed, and the *Louvre* enlarged (p. 90).

Louis XIII. (1610-43), a weak monarch, under the regency of his mother, Marie de Médicis, and the influence of his favourites,

Concini and De Luynes, until 1624, when *Card. Richelieu* (d. 1642) becomes minister. English fleet defeated at *Ré*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria. Embellishment of Paris continued; bridges, quays, and streets constructed, the *Académie Française* (p. 297) founded, and the *Jardin des Plantes* (p. 335) laid out.

Louis XIV., *le Grand* (1643-1715), under the regency of his mother, *Anne of Austria*. Ministers: *Mazarin* (d. 1661); *Louvois* (d. 1691), who reorganized the military forces and established the standing army; and *Colbert* (d. 1683), who reformed all branches of the administration. Generals: *Turenne* (d. 1675), *Condé* (d. 1686), *Luxembourg* (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroi* in 1643, and at *Lens* in Holland in 1648. Turenne defeats the Bavarians at *Nördlingen*, 1644. The Peace of Westphalia (1648) assigns *Alsace* to France, with the exception of Strassburg. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659. Louis marries *Maria Theresa*, daughter of Philip IV. of Spain, 1660.

Death of Mazarin, 1661. The king governs alone. After the death of his father-in-law, Louis lays claim to the Spanish Netherlands. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche-Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army in Alsace, 1674. Death of Turenne at Sassbach, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1678. Strassburg and Luxemburg occupied, 1681. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. Catinat defeats the Duke of Savoy at *Marsaglia*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswick*, 1697.

Spanish war of succession, 1701-14. Victory of Gen. Vendôme at *Luzzara* (1702), and of Marshal Tallard at *Speyer* (1702). Capture of *Landau*, 1703. Victory at *Höchstädt* (1703); defeat at *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1706), and by Marlborough and the Prince at *Ramillies* (1706); Vendôme defeated at *Oudenarde* (1708), Villars at *Malplaquet* (1709). Vendôme defeats the Imperial army at *Villaviciosa* (1710),

and Villars defeats them at *Denain* (1712). Peace of *Utrecht*, 1713. Peace of *Rastadt*, 1714.

Louis XIV. carried the doctrine of absolute power to an extreme ('l'Etat, c'est moi'), but he endeavoured to justify it by the exact discharge of his kingly duties. He aimed at conferring a homogeneous administration upon France and distributing the burden of taxation more justly, and he favoured industry and commerce, thus laying the foundations of the future prosperity of the country. *Le Brun*, the painter, to whom was entrusted the decoration of the royal palaces, was as absolute in the domain of art as the king in that of government. The *Académies des Beaux-Arts, des Inscriptions*, and *des Sciences* (p. 298) were founded in this reign, and French literature also attained its zenith: *Corneille, Racine, Molière, La Fontaine, Boileau, Bossuet, Fénelon, Descartes, Pascal, La Bruyère, Mme. de Sévigné*, etc. — More than eighty streets and thirty-three churches were added to Paris; the *Hôtel des Invalides*, the *Observatoire*, and the *Colonnade of the Louvre* were completed (pp. 310, 342, 90); the *Collège Mazarin*, the *Gobelins*, and several triumphal arches were begun (pp. 297, 339, 81), and the fortifications were converted into boulevards (p. 75). The Palace of *Versailles* was enlarged (p. 360).

Louis XV. (1715-74), great-grandson of Louis XIV. Eight years' regency of the *Duke of Orleans*. The king marries *Marie Leszczinska* of Poland (1725). He took no interest in public affairs, but abandoned himself to a life of pleasure. After the regency France was governed successively by the *Duc de Bourbon* (1723-26), *Cardinal Fleury* (1726-43), the minions of *Mme. de Pompadour* (1745-62), the king's mistress, the *Duc de Choiseul* (1758-62), and the creatures of *Mme. Du Barry*, another royal mistress (1769-74). Austrian War of Succession (1741-48). Defeat at *Dettingen* by George II. of England (1743). Defeat of the Dutch and English at *Fontenoy* (1745), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Lawfeld* in 1747. Taking of *Maastricht* and Peace of *Aix-la-Chapelle*, 1748. Naval war against England.

Seven years' war with England and Prussia (1756-63). Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rossbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The French defeated at *Minden* (1759). — French possessions in N. America surrendered by the *Peace of Paris*, 1763. — Acquisition of *Lorraine* (1766) and *Corsica* (1768). — From this reign date the *Panthéon*, the *Ecole Militaire*, the *Palais-Bourbon*, the *Mint* (pp. 291, 320, 306, 299), and other important buildings. — *Voltaire, Rousseau*, and *Diderot* the most influential writers.

Louis XVI. (1774-93), married to *Marie Antoinette*, daughter

of Francis I. and Maria Theresa, 1770. American War of Independence against England, 1777-83. Exhaustion of the finances of France; *Vergennes*, *Turgot*, *Necker*, *De Calonne*, *De Brienne*, and *Necker* (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Oath of the Jeu de Paume, 20th June. National Guard established, 13th July. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov. — 1790. Fête de la Fédération in the Champ-de-Mars.

1791. The Emigration. The royal family escapes from Paris, but is intercepted at Varennes, 22nd June. — Oath to observe the Constitution, 14th Sept. — *Assemblée Législative.*

1792. Storming of the Tuileries, 10th Aug. — The king arrested, 13th Aug. — Massacres in Sept. — The *National Convention* opened, and royalty abolished, 21st Sept.

First Republic proclaimed, 21st Sept., 1792. Custine enters *Mayence*, 21st Oct. — Battle of *Jemappes* against the Austrians, 6th Nov. — Conquest of Belgium.

1793. Louis XVI. beheaded, 21st Jan. — Republican reckoning of time introduced, 5th Oct.†. Reign of Terror. The queen beheaded, 16th Oct. — Worship of Reason introduced, 10th Nov.

1794. Robespierre's fall and execution, 27th and 28th July (9th and 10th Thermidor).

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists, 4th Oct. (13th Vendémiaire). Directory established, 28th Oct.

1796. Bonaparte's successes in Italy. Peace of *Campo Formio*, 17th Oct.

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre attacked. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. (18th Brumaire). Establishment of the Consulate. Bonaparte First Consul, 24th Dec.

1800. Bonaparte's passage of the St. Bernard, 13th-16th May. Victories at *Marengo* and *Hohenlinden*. Attempt to assassinate Napoleon at Paris, 23rd Dec.

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† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog; Oct.-Nov.), Frimaire (*frimas*, hoar-frost; Nov.-Dec.), Nivôse (*neige*, snow; Dec.-Jan.), Pluviôse (*pluie*, rain; Jan.-Feb.), Ventôse (*vent*, wind; Feb.-March), Germinal (*germe*, germ; March-April), Floréal (*fleur*, flower; April-May), Prairial (*prairie*, meadow; May-June), Messidor (*moisson*, harvest; June-July), Thermidor (*therme*, warmth; July-Aug.), Fructidor (*fruit*, fruit; Aug.-Sept.). — The republican calendar was discontinued by a decree of 9th Sept., 1805.

1801. Peace of *Lunéville* with Germany, 9th Feb. — Concordat, 15th Aug.

1802. Peace of *Amiens* with England, 27th March. Bonaparte elected Consul for life, 2nd Aug.

1803. War with England renewed (18th May).

First Empire. 1804. *Code Civil* published, 21st March. — Napoleon I. proclaimed emperor by the Senate, 18th May; crowned at Notre-Dame by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. — Defeat of *Trafalgar*, 21st Oct. — Battle of *Austerlitz*, 2nd Dec. — Peace of *Pressburg*, 26th Dec.

1806. Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstedt*, 14th Oct. Entry into Berlin, 27th Oct.

1807. War with Russia and Prussia. Treaty of *Tilsit*, 8th July. Occupation of *Lisbon*, 30th Nov.

1808. War in Spain, to maintain Joseph Bonaparte on the throne.

1809. Renewed war with Austria. Battle of *Eckmühl*, 19th-23rd April. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wagram*. Peace of Vienna, 14th Oct. — Napoleon divorced from Joséphine de Beauharnais, 16th Dec. — The temporal power of the pope abolished. The Concordat reserves his spiritual supremacy.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis I. of Austria, 11th March. Napoleon at his zenith.

1812. Renewed war with Russia. Battle of the *Moscova* or *Borodino*. *Moscow* entered, 15th Sept. — Retreat begun, 19th Oct. — Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipzig* (16th-18th Oct.).

1814. Battles of *Brienne*, *La Rothière*, *Laon*, *Arcis-sur-Aube*, and *Paris*. The Allies enter Paris, 31st March. Abdication of the emperor, 11th April. His arrival in the island of *Elba*, 4th May.

The frightful devastation caused by the Revolution was at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites in the city. The *Musée of the Louvre* was founded under the Directory, while extensive improvements in Paris were undertaken under Napoleon (p. xxviii).

Restoration. 1814. Louis XVIII. (1814-24) proclaimed king, 6th April. First Peace of Paris, 30th May.

1815. Napoleon's return from Elba. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the Allies into Paris, 7th July. Second Peace of Paris, 20th Nov. Napoleon banished to St. Helena, where he dies (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X. (1824-30).

1830. Conquest of *Algiers*. — Ordinances of St-Cloud (25th July), abolishing the liberty of the press and dissolving the chamber. Revolution of July (27th-29th). Fall of the Bourbons.

House of Orleans. 1830. Louis Philippe (1830-48), son of the Duc d'Orléans (Egalité), elected king, 7th Aug. — Continued war in Africa; consolidation of the French colony of Algeria.

1832. Capture of *Antwerp*.

1835. Fieschi's attempt on the life of the king, who had failed to satisfy the demands of the democratic party.

1840. Body of Napoleon transferred from St. Helena to Paris.

1848. Revolution of February (23rd and 24th).

Second Republic. 1848. Sanguinary conflicts in Paris, 23rd to 26th June. *Louis Napoleon*, son of the former King of Holland and nephew of Napoleon I., elected President, 10th Dec.

1851. Dissolution of the Assemblée. *Coup d'Etat*, 2nd Dec.

Second Empire. 1852. Napoleon III. (1852-70) elected emperor by *plébiscite*, 2nd Dec.

1853. Marriage of Napoleon III. to *Eugénie, Countess of Montijo* (b. at Granada in 1826). — The wholesale transformation of Paris is now begun.

1854. War with Russia. Crimean campaign. — 1855. *First Universal Exhibition* at Paris. — 1856. Peace of Paris, 31st March. 1857-58. Expedition to Annam (Cochin-China). — 1859. War with Austria. Battles of *Magenta* (4th June) and *Solferino* (24th June). Peace of *Villafranca*, 11th July. — 1860. Nice and Savoy annexed to France. Expeditions to China and Syria. — 1861-65. Mexican expedition. — 1867. Dispute with Prussia about Luxemburg. *Second Universal Exhibition.*

1870. War with Prussia, 19th July. Battles in August: *Weissenburg* (4th), *Wörth* (6th), *Spichern* (6th), *Borny*, *Rezonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. — Surrender of Napoleon III., 2nd Sept.

Third Republic proclaimed, 4th Sept., 1870. Capitulation of *Strassburg*, 27th Sept., and of *Metz*, 27th Oct. — Battles near *Orleans*, 2nd-4th Dec. — 1871. Battle of *St-Quentin*, 19th Jan. — Capitulation of *Paris*, 28th Jan. — The Germans enter Paris, 1st March.

Communard Insurrection, 18th March. Seat of government removed to Versailles, 20th March. Second siege of Paris, 2nd April to 25th May. Upwards of 238 public and other edifices were destroyed by the Communards. — *Peace of Frankfort*, 10th May. — *Thiers*, chief of the executive since 17th Feb., appointed President of the Republic, 31st August.

1873. Death of Napoleon III., 9th Jan. — *Marshal MacMahon* appointed president instead of M. Thiers, 24th May. Final evac-

uation of France by the German troops, 16th Sept. — MacMahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

1877. Reactionary ministry of 16th May (Broglie-Fourtou). — 1878. *Third Universal Exhibition.*

1879. *Jules Grévy* becomes president in place of Marshal MacMahon. The Chambers of the Legislature return to Paris.

1881. Expedition to *Tunis*. — 1882-85. Expeditions to *Tong-king* and *Madagascar*. — 1885. Peace with *China*, 9th June. Peace with *Madagascar*, 17th Dec.

1887. *Sadi Carnot* succeeds Jules Grévy as president, 3rd Dec. — 1889. *Fourth Universal Exhibition*. — 1894. Assassination of President Carnot by an Italian anarchist, 24th June. *J. Casimir-Périer* elected president, 26th June.

1895. Resignation of Casimir-Périer and election of *Félix Faure*. Expedition to *Madagascar* and annexation of that island. — 1897. Alliance with Russia.

1899. Death of Félix Faure. *Emile Loubet* succeeds him. The Waldeck-Rousseau cabinet. Dreyfus case. — 1900. *Fifth Universal Exhibition*. — 1902. The Combes cabinet. — 1903. Edward VII. of England visits Paris. M. Loubet visits London. — 1904. Religious controversies. Treaty with England. — 1905. Separation of Church and State (abrogation of the Concordat, p. xxii).

1906. *M. Armand Fallières* elected president. Morocco Conference at Algeciras. The Clemenceau cabinet.

1909. The Briand cabinet. — 1910. Great floods in Paris.

1911. The Moroccan question again becomes acute. Agreement with Germany, 4th Nov.

1912. The Poincaré cabinet.

1913. *M. Raymond Poincaré* elected president.

V. General Remarks on Paris.

Paris, the capital and by far the largest city of France, is situated in 48° 50′ N. lat. and 2° 20′ E. long. on the *Seine*, which flows through it from S.E. to S.W., after receiving its chief affluent, the *Marne*, just above the city. The height of Paris above sea-level varies from 100 ft. at Passy to 420 ft. at Belleville. The city covers an area of nearly 20,000 acres, of which 1780 are occupied by the river. The climate is mild and healthy. The average annual temperature is 51° Fahr.; in winter it is 38°, in spring 50°, in summer 65°, in autumn 52°. The annual rainfall is 23 in., distributed over about 200 days. Snow and frost are rare. The Seine never freezes unless the thermometer falls below 12° Fahr.

Early in the 13th cent. the population was nearly 200,000; in 1675, under Louis XIV., it reached 540,000; in 1789 it was

600,000; in 1821 it was 763,000; in 1836 it was 868,000; in 1852 it had reached 1,053,262; in 1860, after the inclusion of the faubourgs, 1,525,255; in 1870 it was 1,825,274; and in 1901 no less than 2,714,068. The census of 1906 showed a total of 2,763,393, including 170,000 foreigners (of whom 25,831 were Germans, 11,287 were of British, and 8520 of American nationality). The census of 1911 showed a total of 2,888,110. If we add the population of the environs, which practically form part of the capital, we find that the whole city contains about 3,350,000 inhabitants, so that it is the most populous city in Europe next to London.

The part of the Seine within the city is about 7 M. long and is crossed by 31 bridges. It contains two considerable islands, the *Ile St-Louis* and the *Ile de la Cité*, each formed by the union of several islets. Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St-Louis, and the quarters on the left bank. The former distinctions between Old Paris, the Faubourgs, and the Communes Annexées have disappeared, but the traffic is busiest in the central quarters. A glance at the Plan will show the limits of Old Paris, bounded by the first circle of boulevards, the so-called *Grands Boulevards* (p. 75). On the left bank, however, the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Grands Boulevards lie the Old Faubourgs or suburbs, whose names are still preserved in those of the chief streets radiating from the centre of the city. The Faubourgs themselves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St-Antoine, du Temple, St-Martin, St-Denis, Poissonnière, Montmartre*, and *St-Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St-Germain*, which from an early period formed part of the old city. The Faubourgs of St-Antoine and the Temple are the great industrial districts, the former being noted for the manufacture of furniture, and the latter for that of the various fancy articles known as 'articles de Paris' (real and imitation jewellery, artificial flowers, toys, articles in leather and carved wood, etc.). The Faubourgs of St-Martin, St-Denis, and Poissonnière are rather commercial than industrial, and form the centre of the wholesale and export trade of the capital. The streets near the centre of the town, particularly the Grands Boulevards, contain many of the finest retail shops in Paris. The Faubourg Montmartre and the quarters of the Bourse, the Palais-Royal, and the Opéra are the financial quarters of the town, and also provide for the comfort and entertainment of visitors. The Faubourg St-Honoré and the Champs-Elysées are largely occupied by the mansions of the wealthy, while the Faubourg St-Germain is more or less sacred to the aristocracy of

blood, and contains most of the embassies and ministerial offices. The *Quartier Latin* or *Quartier des Ecoles*, which adjoins the Faubourg St-Germain on the E., owes its name to the University and many of the scientific institutions of Paris. It contains also several of the chief libraries.

The principal Communes Annexées, or outlying districts within the fortifications, but not incorporated with the city till 1860, are the following, from E. to W.: *Bercy*, with its extensive wine and export trade; *Charonne*, *Ménilmontant*, *Belleville*, *La Villette*, *La Chapelle*, and *Montmartre*, the chief quarters of the working-classes and the seat of the largest workshops; *Les Batignolles*, with numerous studios and handsome private houses (on the side next the Park of Monceau); *Passy* and *Auteuil*, with their villas; *Grenelle*, with iron-foundries and chemical works; *Vaugirard*, *Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing many market-gardens.

The Administration of Paris is carried on by the *Prefect of the Seine*, appointed by government, and a *Town Council (Conseil Municipal)*, elected by the citizens. The annual budget amounts to 15,200,000 *l.* The city is divided into twenty Arrondissements, each governed by a *Maire* and two assessors: 1. *Louvre;* 2. *Bourse;* 3. *Temple;* 4. *Hôtel de Ville;* 5. *Panthéon;* 6. *Luxembourg;* 7. *Palais-Bourbon;* 8. *Elysée;* 9. *Opéra;* 10. *Enclos-St-Laurent;* 11. *Popincourt;* 12. *Reuilly;* 13. *Gobelins;* 14. *Observatoire;* 15. *Vaugirard;* 16. *Passy;* 17. *Batignolles-Monceau;* 18. *Butte-Montmartre;* 19. *Buttes-Chaumont;* 20. *Ménilmontant.*

The Fortifications of Paris, constructed in 1840-44, were greatly extended after 1871. The inner *Enceinte*, $20^1/_2$ M. in circuit, is defended by bastions, a moat, and a glacis. A series of seventeen *Forts Détachés*, or outworks, forms a second enceinte about 2 M. from the city, while another girdle of forts, still farther off, has been constructed on the heights commanding the valley of the Seine. The area included within this elaborate system of fortifications is 400 sq. M. in area, and embraces the capital itself, besides the seven towns of Versailles, Sceaux, Villeneuve-St-Georges, St-Denis, Argenteuil, Enghien, and St-Germain-en-Laye. The outer girdle of forts is 77 M. in length, and Paris has the most extensive system of fortifications in the world.—The garrison of Paris consists of 18 regiments of infantry, 6 of cavalry, and 5 of artillery.

As a rule the Parisian may be said to invite and deserve the confidence of travellers. Long used to their presence, he is skilful in catering for their wants, and recommends himself by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable *'s'il vous plaît'*, when ordering

refreshments, or making any request. It also is customary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. Visitors should avoid the less frequented districts after night-fall, and, as a general rule, it is not advisable to linger even in other quarters later than midnight. They should also be on their guard against the army of pickpockets and other rogues, who are quick to recognize the stranger and skilful in taking advantage of his ignorance. Among these may be mentioned the card-sharpers sometimes met with in the suburban and other trains, while the French metropolis shares with other large towns many other dangers to person and purse.

The Parisian directory, published annually, and familiarly known as the '*Bottin*', may be consulted at the chief hotels and cafés and also (for a fee of 10-15 c.) at various book-shops. It will often be found useful by those who make a prolonged stay at Paris. It consists of two huge volumes; one contains a list of the streets and their inhabitants; the other gives the addresses of important persons in the provinces, and even of a number of persons in foreign countries.

All strangers intending to settle in Paris must make a *Declaration* of their intention, with proof of their identity, within fifteen days, at the Préfecture de Police, 36 Quai des Orfèvres (Palais de Justice), between 10 and 4. Foreigners who intend to practise any trade, business, or profession in Paris or other part of France must also make a declaration to that effect within a week.

Paris, 'la Ville-Lumière', is not only the political metropolis of France, but also the centre of the artistic, scientific, commercial, and industrial life of the nation. Almost every branch of French industry is represented here, from the fine-art handicrafts to the construction of powerful machinery; but Paris is specially known for its 'articles de luxe' of all kinds.

Paris has long enjoyed the reputation of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their pursuits. Nor does this repute apply to modern times only; as early as the 12th cent. the 'Twelve Masters of Paris' played in mediæval poetry a rôle analogous to that of the Seven Sages in ancient Greece. For its early cosmopolitan character the city was chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated in the mysteries of the scholasticism taught here by its most accomplished professors. At the same time industrial and commercial pursuits made such rapid strides that the population increased rapidly, and an extension of

the municipal boundaries was repeatedly rendered necessary. The early economic development of Paris is further attested by the great 'Foire du Lendit', which was held every June in the plain between Paris and St-Denis, and by the famous 'Livre des Métiers', or trades-regulations, edited by *Etienne Boyleau* in 1258. Of the great buildings of that period little now remains but a few religious edifices, such as *Notre-Dame*, the *Sainte-Chapelle*, and the *Tour St-Jacques* (pp. 274, 271, 181). Towards the close of the middle ages the adverse fortunes of the French kings frequently compelled them to abandon their residence in the capital; but the municipal element continued all the more steadily to develop itself, giving birth in particular to that 'esprit parisien' which finds expression in French literature.

With the beginning of the Renaissance at the end of the 15th cent., art threatened for a time to desert Paris; numerous lordly châteaux were built in the provinces, especially in Touraine. But by the middle of the 16th cent. the capital had regained its prestige. The *Louvre*, the *Tuileries*, and the old *Hôtel de Ville* (pp. 89, 65, 183), three masterpieces of the second Renaissance and the centres of political life, date from this period, as do also the *Palais du Luxembourg* (p. 322) and the *Palais-Cardinal* (now the *Palais-Royal;* p. 86).

The zenith of the monarchy under Louis XIV. (p. xix) was naturally favourable to the extension and embellishment of the capital. If the king was in a position to say 'l'Etat, c'est moi', Paris no less truly absorbed all the vital forces of the nation. Many of the finest buildings in Paris date from this reign, including the *Colonnade of the Louvre*, the *Place Vendôme*, the *Hôtel des Invalides* (pp. 90, 83, 310), and upwards of thirty churches. Characteristic of this period also are the great 'hôtels' or mansions of the nobility, which stand back from the streets and carry into the very heart of the city some of the majestic isolation of a country-seat. Aiming at no external effect, but sumptuous and luxurious within, they contrast strongly with the Italian palazzi. A typical example of these mansions is the *Hôtel Lambert* (p. 277). — The *Panthéon* and the *Palais-Bourbon* (pp. 291, 306) are among the chief buildings of the 18th century.

During and immediately after the Revolution (1789-1804) the artistic predominance of Paris received a temporary check from the political disorganization of the day; but under the Directory (1795), and particularly during the First Empire (1804-14), the city regained its pre-eminence. The treasures of art and other booty of the Napoleonic campaigns were devoted to the embellishment of the capital, while the emperor sought to distract the restless political spirit of the Parisians by a feverish activity in the construction of public edifices. He began the N. wing uniting the

Louvre and the Tuileries, laid out the *Rue de Rivoli* (p. 88), and built the *Bourse* (p. 216). Under his orders new squares, bridges, and quays were everywhere begun, though most of them were left unfinished.

During the less glorious, but not unimportant period of the Restoration (1814-30), Paris enjoyed a golden era of prosperity. France had entered upon the enjoyment of the rich heritage bequeathed by the Revolution and the First Empire, without feeling the heavy sacrifices that it had cost. The blessings of peace appeared doubly desirable after their long absence. At this epoch liberal politicians achieved their greatest triumphs, French literature and art did their utmost to resume their world-wide sway, and French society exhibited itself in its most refined and amiable aspect. In several of the sciences too, and notably in Oriental studies, Paris held a foremost rank.

The July Monarchy (1830-48) pursued the same course, though with less success. Louis Philippe resumed with new ardour the completion of the modern Paris begun by Napoleon. Over 100 million francs were spent in his reign on new streets, churches, public buildings, bridges, sewers, squares, etc.

But under Napoleon III. (President of the Republic in 1848, Emperor 1852-70), Paris underwent a transformation of unparalleled magnificence. Napoleon appointed *Georges Eugène Haussmann* (1809-91) to be Prefect of the Seine, and under his directions dense masses of houses and many tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. The first great arteries of traffic constructed from N. to S. were the *Boulevards de Strasbourg* and *de Sébastopol* (p. 217) on the right bank, and the *Boulevards du Palais* (p. 268) and *St-Michel* (p. 278) in the Ile de la Cité and on the left bank. These were followed by the *Boulevards Haussmann* (p. 229) and *de Magenta* (p. 82) on the right bank, the *Boul. St-Germain* (p. 307) on the left bank, the prolongations of the Rues de Rivoli (p. 181), de Turbigo, de La Fayette, etc., and the magnificent quarter around the park of the *Champs-Elysées*. The *Louvre* (p. 91) and the *Bibliothèque Nationale* (p. 209) were enlarged; the *Halles Centrales* (p. 202) and the *Tribunal de Commerce* (p. 272) were built; and the *Opéra* (p. 77) was begun. Haussmann was ably seconded by the engineer *Ad. Alphand* (1817-91), who was entrusted with the care of the parks and public gardens. To Alphand's skill are due the laying out of the *Bois de Boulogne* (p. 244), the *Bois de Vincennes* (p. 264), the *Parc Monceau* (p. 231), the *Buttes-Chaumont* (p. 248), and many of the squares.

The enormous municipal debt which this building mania entailed was further increased by the war of 1870-71 and by the excesses of the Commune. This accounts for the slackened activity

of the Third Republic. Yet Paris was not content with adequately completing works already begun, such as the *Opéra;* important new streets were laid out, the *Hôtel de Ville* (p. 183) was rebuilt on an enlarged scale, and the *Palais du Trocadéro* (p. 239), the new *Sorbonne* (p. 289), and many educational buildings were erected. The *Basilique du Sacré-Cœur* at Montmartre (p. 222) is the most imposing church of this period. The *Parc de Montsouris* (p. 346), many new squares, and the important underground railway's (p. 29) also date from this period. Lastly the public parks and gardens have been converted into a kind of museum of modern art by the erection of the *Sculptures* purchased by the city at the annual exhibitions (p. 38).

Modern Paris has been criticized for the monotony of its general appearance. But the more closely the city is studied, the more striking becomes its extraordinary variety. Some quarters, with their sombre and deserted palaces, are vaguely reminiscent of old Italian towns; others are noisy and gay with an outdoor life recalling the sunny south; others again (such as the Rue de Venise, the Rue des Francs-Bourgeois, etc.), picturesque or gloomy, carry us back to the middle ages. The Seine, with its flotilla of merchant ships and barges, conveys, especially after dark, the impression of a seaport. The boulevards at night, with their electric lights and brilliant illuminations, suggest a city of pleasure, always en fête, while the beautiful environs, with the woods of Boulogne, Vincennes, Meudon, and Montmorency, add a final touch to the variety that is one of the great charms of the capital.

The beauty of Paris has been extolled by French writers of all ages and by many foreigners. We may conclude by quoting Montaigne, whose quaint and picturesque language is thus translated by John Florio: 'Paris hath my hart from my infancy, whereof it hath befalne me as of excellent things: the more other faire and stately cities I have seene since, the more hir beauty hath power and doth still usurpingly gaine upon my affection. I love her so tenderly, that even hir spotts, her blemishes, and hir warts are deare unto me'.

VI. Remarks on Northern France.

Visitors to Paris will find little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale. The modern taste for improvement, so strongly developed in Paris, has manifested itself also in the provincial towns. Broad, straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole

quarters of towns are being demolished, and large squares taking their place; while the ramparts of old fortifications have been converted into boulevards, faintly resembling those at Paris. It is much to be regretted, however, that the few remnants of antiquity which survived the storms of the Huguenot wars and the great Revolution, and have hitherto resisted the influence of the metropolis, are now rapidly vanishing.

The towns of France, as a rule, present less variety than those of most other countries. They rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its natural history museum, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and some mediocre works of the 17th and 18th centuries.

Many of these towns, however, possess magnificent churches. The Gothic style, which originated in France, has attained high perfection in the northern provinces, especially in Normandy, which was a region of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St-Ouen at Rouen, or the Cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

Hotels of the highest class, fitted up with every modern comfort, are to be found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent lack of cleanliness, might prove rather an attraction than otherwise. The usual charge for a room at houses of the latter class is $2^1/_2$-3 fr. per day. The table d'hôte dinner (3-4 fr.) at 5.30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner (2-3 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, as it cuts up the best part of the day. A slight luncheon at a café, which may be had at any hour, will be found far more convenient. In southern districts, as on the Loire, wine is still sometimes included in the charge for dinner. In Normandy cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels, if no charge is made in the bill, is 1 fr. per day; if service is charged, 50 c. a day in addition is generally

expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of the day or the afternoon the best time for visiting them. The attendance of the sacristan, or 'Suisse' (50 c.), is seldom necessary.

English communities reside in many of the towns mentioned in the Handbook, and have their own English churches (*e.g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

The Museums are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors are admitted at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierges.

A fuller account of N. France is given in *Baedeker's Handbook to Northern France.*

Sketch of French Art

by the late

Dr. Walther Gensel.

The earliest achievements of art in France, as illustrated in the historical museum at Saint-Germain-en-Laye, have little interest for the majority of visitors to Paris; even the monuments of the Gallo-Roman period and of the Merovingian and Carlovingian epochs are important only for the professed archæologist. The ordinary art-lover finds little to attract him in French art before the close of the 9th century. About the year 1000, however, its Romanesque churches and sculptures placed France in the front rank of artistic nations; a century and a half later Gothic art arose in Northern France, where it speedily attained its earliest perfection; during the Renaissance period French artists produced works, notably in profane architecture and sculpture, which compare not unfavourably with Italian works of the same date; in the 17th and 18th centuries Paris was the home of a gorgeous decorative art, which compelled the admiration and emulation of the rest of Europe; and since the Revolution the dominant currents of modern art have flowed from the same centre. For the study of French architecture Paris alone is insufficient; but for painting and sculpture an exceptionally rich field of study is afforded by the Louvre, the Luxembourg, the Trocadéro, and the Musées de Cluny, Carnavalet, and Galliéra, supplemented by Versailles, St-Denis, and Chantilly in the environs, and by Fontainebleau and Compiègne a little farther off.

Among the many causes that contributed to the development of Romanesque Architecture may be noted the enormous growth in the power of the church; the need of suitable shrines for the relics brought home by numerous pilgrims; the necessity of rebuilding the churches burned by the Northmen, and the effort to make them larger and more lasting than their predecessors; and perhaps also the relief experienced throughout Christendom at the end of the year 1000, which had been expected to bring the world to its close. Romanesque architecture adhered in general to the fundamental forms of the Roman basilica, with which, however, it incorporated Byzantine, French, and Saracenic elements. In the North at least the arrangement of a nave between lower aisles, and supported by pillars instead of columns, is practically universal. The transepts project but slightly beyond the aisles, and in the French examples they almost invariably terminate in a straight line. The simple apse is developed into a choir, frequently with radiating chapels.

Many churches have a vestibule, practically forming in some cases an anterior nave. The edifice is crowned by a square, an octagonal, or (more rarely) a circular tower, rising above the crossing, or on one side of the choir, or in the centre of the façade. Occasionally two, three, or even six towers occur. But the main feature of the fully developed Romanesque style is the vault. The tunnel-vaulting of antiquity is universal in South-Eastern France and was there consistently adhered to; but in Burgundy and Northern France, where at first the choir and aisles only were vaulted, while the nave had a flat roof, a transition was made at an early period to the groined vault, the full importance of which was not at first recognized. Lastly, in South-Western France we find domed structures, recalling San Marco at Venice, the most prominent of which is the church of St-Front at *Périgueux*. The most famous Romanesque churches in France are St-Sernin at *Toulouse* and Ste-Foy at *Conques* in the South, Notre-Dame-du-Port at *Clermont-Ferrand* and St-Paul at *Issoire* in Auvergne, St-Philibert at *Tournus* and Ste-Madeleine at *Vézelay* in Burgundy, St-Etienne and the Trinité at *Caen* in the North-West, Notre-Dame at *Poitiers* in the West, and Ste-Croix at *Bordeaux* in the South-West.

The substitution of heavy stone vaulting for wooden roofs involved a substantial increase in the thickness of the walls and a great reduction in the size of the windows and other light-openings. The result was somewhat heavy and sombre, and an endeavour to counteract this effect was made by the free use of painting and sculpture. In the interior the sculptures were chiefly placed on the capitals of the pillars; outside they were placed at first in the pediment or tympanum, over the portal, but afterwards on the entire façade. Byzantine influence manifests itself in Southern France not only in the exaggerated length of the figures and in the peculiar arrangement of the drapery, but also in the preference shown for chimæras, dragons, quadrupeds with human heads, and similar monsters. The sculptors of Burgundy and Auvergne, however, soon developed a certain independence and began to utilize the native flora and fauna as patterns for carvings. The execution is still generally clumsy, but the dignity of the general result, the feeling for decorative effect, the rich play of fancy, the profound sincerity and delightful *abandon* of the sculptors, all lead us to prize these 'Bibles in stone' as heralds of a great art. Every lover of art will be richly repaid by a study of the portals and capitals of *St-Gilles*, St-Trophime at *Arles*, the monastery of *Moissac*, and the churches of *Autun*, *Charlieu*, and *Vézelay*, for which an opportunity is afforded by the casts in the Trocadéro Museum.

The original paintings in the Romanesque churches have disappeared, except a few fragments at *Tours*, *Poitiers*, *Liget*, and elsewhere; but numerous miniatures of the period have been pre

served. Industrial art was at a comparatively low ebb during the Romanesque period; but a promising beginning is observable in the work of the goldsmiths and in the allied art of enamelling, as well as in the embroidering of tapestry.

We have seen how the use of the Romanesque vaulting led to the darkening of church-interiors. However welcome this may have been in the vivid sunlight of the south, it was unsuitable in the gloomier climate of the north. As an escape from this disadvantage the architects found that they might build their naves as wide and as high as they chose, and pierce their walls with many windows, if only the piers that supported the vaulting were sufficiently strengthened from without. The invention of ordinary and flying buttresses led to the rise of the new architecture that was to prevail in the north for over three centuries; and this invention was made in the Isle de France, in the centre of Northern France. The French, therefore, have not unreasonably attempted to displace the once somewhat contemptuous name of Gothic Art in favour of the title 'French Art'. Light could now be admitted so freely that the churches seemed almost 'built of light', to borrow a phrase once applied to the Sainte-Chapelle at *Paris*. The huge windows were now universally and naturally set in the pointed arches originally borrowed from the East; and their gradual adornment with ever richer tracery, the embellishment of the buttresses with bosses and crockets, and of the pediments with finials, the prolongation of the nave into the choir and of the aisles into the ambulatory, and the enhanced size and importance of the crossing and the transepts, are all characteristic of the French Gothic style.

The rich and rapid development of the new art was powerfully fostered by the contemporaneous growth in the power of the towns, and by the rise and progress of the trade-guilds. As the French Romanesque churches arose chiefly in connection with the monasteries (especially the Cistercian and Cluniac) and bore a sacerdotal stamp, so the Gothic cathedrals testify to the strength and prosperity of the towns and, in spite of their heavenward aspiration, breathe the joy of mundane life. As no town was willing to lag behind the rest, these wondrous buildings arose in every quarter.

Whether Gothic art attained its highest development in France is a question that must be answered in accordance with personal taste. There is no doubt, however, that in France it reached its earliest bloom. And the earliest examples, in which there are evident traces of a mighty struggle, naturally attract the student first and retain his interest longest. The transition from Romanesque to Gothic may be traced in the abbey-church of *St-Denis*, consecrated by Abbot Suger in the year 1140. The earliest purely Gothic cathedral of large size is that of *Laon*, with its remarkably spacious interior. Notre-Dame at *Paris* and the cathedral of *Chartres*

were both founded in the 12th century, while the cathedrals of *Rheims* and *Amiens* belong wholly to the 13th. In all these, as contrasted with later buildings, the horizontal line is strongly emphasized. The façade of Notre-Dame rises in five distinct stories. One cannot but admire the taste and skill with which the architect has graduated these, from the elaborate portals lying nearest to the eye, up to the severely simple towers. Unfortunately much of the original effect has been lost, owing to the ill-advised modern isolation of the church, which deprives it of its foil, and also to the erection of huge modern piles around it. Yet Notre-Dame and the cathedrals of Chartres, Rheims, and Amiens attain the high-water mark of early-Gothic. The older bell-tower and the spacious interior of *Chartres* are singularly impressive, while *Rheims* is imposing from the boundless wealth of its sculptures; but *Amiens* is, perhaps, the most harmonious of the large cathedrals and one of the most perfect buildings of the middle ages, owing to the consistency and uniformity of its construction and its union of boldness with self-restraint, of dignity with grace. Amongst the other chief memorials of this wonderfully active period we may mention the cathedrals of *Beauvais*, *Rouen*, *Le Mans*, *Tours*, *Bourges*, *Troyes*, *Auxerre*, and *Dijon*. The most famous examples of late-Gothic ('style rayonnant'; 14th cent.) are the church of St-Ouen at *Rouen* in the North, and the cathedral of *Albi* in the South. Freedom has been fully achieved; the general effect suggests a consummate mastery over the difficulties of the forms. The horizontal line seems to have disappeared from view; the building towers towards heaven as if detached from earth. But this development concealed the germ of decline. The cleverest arithmetician became at last the greatest builder, works of art degenerated into artful devices, over-elaboration usurped the place of simple delight in richness, and the loving treatment of detail sank into pettiness and pedantry.

Secular architecture developed more slowly, and enjoyed a longer period of bloom than ecclesiastical. The most imposing Gothic castles belong to the 14th cent.: *viz.* the palace of the Popes at *Avignon* and the castle of *Pierrefonds*, successfully restored by Viollet-le-Duc. No other civic palace can compare with the noble Palais de Justice at *Rouen*, founded at the close of the 15th century. The most beautiful private mansions are the Hôtel Jacques-Cœur at *Bourges* (details at the Trocadéro) and the residence of the Abbots of Cluny (now the Musée de Cluny) at *Paris*.

As the 13th century marks the zenith of Gothic architecture in France, so it also marks the first great period of French SCULPTURE. 'I am convinced', says the Marquis de Laborde, 'that the Gothic sculptors would have advanced to the ideal beauty, and even to the boldest study of the nude, had that been the object sought by their contemporaries; but the desire then was for typical forms of search-

ing for truth, suffering and mystic in aspect, clad with the conventual shyness that was the fashion of the time.' These works are not at first easily understood by those who approach them direct from a study of the antique or of the Renaissance. We must lose ourselves in contemplating them, before they appeal to us. These Christs, Madonnas, and Apostles are monumental figures in the truest sense, with their unworldly expression, their simple yet significant gestures, and the scanty folds of their robes, which adapt themselves so wonderfully to the architecture. The Resurrection of the Virgin at Notre-Dame at *Paris*, the figures on the façade of *Chartres*, and the 'Beau Dieu' of *Amiens* are among the most striking sculptures of all time (casts at the Trocadéro). But so strict a feeling of style cannot maintain itself long. Either it will degenerate into a system of empty formulæ, or it will be broken down by the victorious pressure of realism. The latter was the case here. The Naturalistic Reaction of the 14th century had a destructive effect on ecclesiastical sculpture, but benefited the sepulchral monuments, as may be observed in the crypt of *St-Denis*. It may, however, be questioned whether the French sculptors could themselves have attained the high level which this new tendency attained at the close of the 14th century. Salvation came from the north, where a little later the painters Van Eyck produced their masterpieces. A number of Flemish artists were then working at the court of the French kings: *Pépin* of Huy near Liège, *Beauneveu* of Valenciennes, *Paul* of Limburg, and *Jacquemart* of Hesdin. The most renowned school, however, was the Burgundian, with *Claux Sluter* at its head. The Moses fountain, the statues on the façade of the Chartreuse near *Dijon*, and the tomb of Philip the Bold, which Sluter executed in 1387 with the aid of his pupils *Jean de Marville* and *Claux de Werwe*, may be confidently placed beside the works of Donatello, who flourished more than a generation later. The famous statuettes of 'Pleureurs' from the tomb of Philip, well known from numerous reproductions, may be compared with the larger mourners from the contemporary tomb of Philippe Pot in the Louvre. The latter tomb and the wonderful altar at *Aix* are now usually attributed to *Jacques Morel*, who is supposed to have been the sculptor of the unfortunately mutilated sepulchral statues of Charles I. of Bourbon and his consort at *Souvigny*. Casts of most of these works may be seen at the Trocadéro.

Decorative Sculpture naturally found its most favourable field in the cathedrals, especially in the choir-apses. In late-Gothic (flamboyant Style; 15th cent.) the work of the stone-carver overshadowed and almost concealed that of the architect. The rood-screens at *Troyes* and *Limoges* and the library staircase at *Rouen* may be mentioned among famous works in the interior of cathedrals. Side by side with sculpture in stone comes wood-carving,

which shows to the best advantage in the façades of private houses, on screens and chests, but above all on choir-stalls (as at *Amiens*). Lastly some good carving in ivory also was produced, such as the Coronation of the Virgin in the Louvre.

The extraordinary poverty of Painting at this period, or at least of fresco and easel painting, contrasts strangely with the wealth of sculpture and architecture. While the Van Eycks, Van der Weyden, and Memling were busily engaged in Flanders, and while in Italy the quattrocento saw these branches of painting advancing, we can discover in France but few names and even fewer works. On the other hand the long-established art of miniature-painting now reached its highest point. The MSS. illuminated about 1400 for the Duke of Berri, the cruel but splendour-loving third son of John II., are veritable gems. The finest of these, now one of the chief treasures at Chantilly, is beyond question the Livre d'Heures, with its landscapes, views of castles, and genre-scenes. But even in this case the artists were the 'Franco-Flemings' *Beauneveu*, *Jacquemart*, and *Paul*. Glass Staining also enjoyed a brilliant development in the Gothic period. The light pouring into the churches through the tall upright lights and the great rose-windows, developed from the ancient 'oculi', required to be subdued, while the windows themselves had to be embellished. The finest stained glass of the 12th cent. in France fills the windows of the W. facade of *Chartres;* the finest of the 13th cent. is in the rose-windows of *Notre-Dame* (north portal), *Rheims*, *Bourges*, and *Tours*, in the windows of the cathedrals of *Le Mans* and *Chartres*, and in those of the exquisite Sainte-Chapelle at *Paris*. But the connection between glass-staining and painting is slight; the glass-painters are more concerned with colour-effect than with accuracy of drawing and details. The more technically perfect the staining became at a later period, the more completely was the naïve sense of colour lost.

The art of Enamelling, a branch of art akin to painting, was carried to high perfection in this period, especially at *Limoges*. The 12th and 13th centuries saw the zenith of 'email champlevé', in which the artist engraves the designs upon the metal plate and fills in the lines or grooves with enamel (Ital. smalto; Fr. émail); while the 14th and 15th centuries saw the zenith of 'email translucide', in which the entire plate is thinly coated with enamel, allowing the engraved design to shine through. Lastly, the weaving of Tapestry attained great perfection during the 15th cent. in the workshops of *Arras*, *Aubusson*, and *Paris*. The finest example of this period is the series illustrating the romance of the Lady and the Unicorn, now preserved in the Musée de Cluny in Paris.

Although several artists produced great works during the first half of the 15th cent., signs of exhaustion had already begun to

appear. Gothic architecture continued, indeed, to be practised after the beginning of the 16th cent., as is proved by the choir-apses at *Amiens* and *Chartres*, the Grosse-Horloge at *Rouen*, and the Tour St-Jacques and the church of St-Merry in *Paris;* but the Gothic style had by this time outlived its mandate, and even Franco-Flemish art had practically ended with Sluter. What L. Courajod calls a 'relaxation of realism' awakened a strong desire for beauty and nobility of form, a desire that could be satisfied only from the South. As early as 1450 the greatest artists were under the influence of the Italian Renaissance. Elements from both North and South are found strangely mingled in *Jean Fouquet* of Tours (b. 1415), the most important French painter of this period, who had spent several years in Italy and painted the portrait of Pope Eugenius IV. The Livre d'Heures painted by Fouquet for Etienne Chevalier, and now at Chantilly, is one of the most exquisite creations of miniature-painting; while the portraits of the Chancellor des Ursins and Charles VII. in the Louvre proclaim him a great portrait-painter. Two of his younger contemporaries — *Jean Bourdichon*, who painted the famous Heures of Anne of Brittany, and *Jean Perréal* — had also visited Italy. The centre of French art at this period was *Tours*, and here also worked *Michel Colombe* (d. 1512), the most famous sculptor of the time. His chief work is the tomb of Francis II., Duke of Brittany, at *Nantes*, and some ascribe to him also the impressive Entombment at *Solesmes*. Casts of both these works are to be seen at the Trocadéro, while the Louvre contains an original work of Colombe (St. George and the Dragon).

The relations of the French kings with Italy mark a new epoch. Charles VIII. brought back with him both paintings and painters, and under Louis XI. began that great immigration of Italian artists into France which culminated under Francis I. In 1507 *Andrea Solario* painted the chapel of Château Gaillon; in 1516 *Leonardo da Vinci* came to France, in 1518 *Andrea del Sarto*, in 1530 *Rosso*, in 1531 *Primaticcio*.

The resulting French Renaissance was somewhat disappointing, especially in the domain of painting. The plant which in Italy itself had passed its prime could put forth but a few feeble blossoms when transplanted to a foreign soil. The freely restored paintings by *Rosso*, *Primaticcio*, and *Niccolo dell' Abbate* at Fontainebleau *(School of Fontainebleau)* reveal a strong sense of decorative effect, but in the details they are steeped in affectation. *Jean Cousin*, a French artist, whose Last Judgment in the Louvre has been unduly extolled, was little more than a skilful master of foreshortening. The only really attractive painters of this century are *Jean Clouet* (d. 1541) and his son *François Clouet* (d. 1572), surnamed *Janet;* and both remained almost entirely free from Italian influence, manifesting a certain early-

French dryness in their portraits (Bibliothèque Nationale, Louvre, Chantilly).

The fate of Architecture was more satisfactory. The native art, instead of abdicating in favour of the foreign, was strong enough to combine with it to form a new and distinctive style. The architectural styles under Francis I. and Henri II. have a character of their own. If an error was formerly made in ascribing all the sumptuous buildings of Francis I. to Italian architects, such as *Fra Giocondo* and *Boccadoro*, modern critics seem to have overshot the mark in denying these foreigners any share in them. Some buildings indeed, such as Fontainebleau, seem undoubtedly to have been due to native architects, but in the case of others, such as the old Hôtel de Ville at Paris, it is still uncertain whether the 'maître maçon' mentioned in the original documents was himself the builder or the mere successor of the Italian 'architecte'. Among the most famous names of the French Renaissance are those of *Pierre Lescot* (Louvre, Musée Carnavalet), *Philibert Delorme* (Château d'Anet, the portal of which is now in the Ecole des Beaux-Arts; Tuileries), *Pierre Chambiges* (Fontainebleau and St-Germain-en-Laye), *Jean Bullant* (Château d'Ecouen; Chantilly), and the *Ducerceau* family, headed by the famous theorist and draughtsman of that name. Building was most actively carried on in Touraine, where there arose in rapid succession the châteaux of *Chambord* and *Chenonceaux*, and that of *Blois*, with its superb staircase. The château of *Gaillon* near Rouen, now demolished, must have been one of the finest of its time. Ecclesiastical architecture claims few important works at this period, with the exception of St-Eustache at *Paris*, the church of *Gisors*, and the choir of St-Pierre at *Caen*, the masterpiece of *Hector Sohier*. The Hôtel du Bourgtheroulde at *Rouen* (p. 454; partly Gothic) and the Maison de François Premier in *Paris* (p. 234) are conspicuous examples of domestic architecture. Under Francis I. traces of the old native architecture are still abundant; turrets and corner-pavilions, lofty chimneys, round and elliptical arches all occur in conjunction with columns and pilasters. But the style of Henri II. has already passed wholly into the region of the classical orders, albeit with a few modifications in the earlier French taste. A calm and measured regularity has taken the place of the former gay fancy.

The Italian Sculptors in France at the beginning of the 16th cent. were almost more numerous than the architects. *Girolamo della Robbia* embellished the Château de Madrid (now destroyed) on the confines of the Bois de Boulogne; *Benvenuto Cellini*, who sojourned in France in 1537, and again in 1540-45, there chiselled his famous Nymph of Fontainebleau (now in the Louvre); and there were others besides. The three *Juste* (properly Betti) were Florentines, who flourished at Dol about 1500, but afterwards succeeded

Michel Colombe at Tours. Their chief work is the tomb of Louis XII. at *St-Denis*, with two figures of the deceased, bas-reliefs, and allegorical figures at the corners. This was the model for many later tombs. But the three greatest sculptors of the French Renaissance are Frenchmen: **Pierre Bontemps, Jean Goujon,** and **Germain Pilon.** To Bontemps, less known than his contemporaries but certainly not inferior, is due the exquisite urn containing the heart of Francis I., and perhaps also the execution of the greater part of the tomb of that king at *St-Denis*, designed by Ph. Delorme. No lover of art will forget Goujon's bas-reliefs or his charming nymphs on the Fontaine des Innocents at *Paris*, whose slender forms with their masterly drapery harmonize so wonderfully with the space allotted to them. His caryatides in the Louvre are perhaps the most beautiful of all the works of modern art. The famous 'Diana' in the Louvre is specially characteristic of his style as well as of the taste of the period. Lastly we may mention the 'gisant' on the monument of Cardinal de Brézé at *Rouen*, as a wonderfully realistic early work by Goujon. The magnificent counterpart of this monument (executed by Jean Cousin) is the adjacent tomb of the two Cardinals d'Amboise, the bewilderingly rich architecture of which was designed by *Rolland Le Roux* (1520-25). Pilon's name is inseparably connected with the tomb of Henri II. at *St-Denis*, though he was not the only artist employed on it. The highly realistic 'gisants', and the kneeling statues of the royal pair in bronze are equally admirable. The kneeling figure of the chancellor Birague and the Dead Christ in the Louvre are also full of character, whereas the three Cardinal Virtues supporting the urn with the heart of Henri II. are distinctly inferior to similar figures by Goujon.

To the industrial art of this period belong especially Enamels and Fayence. The art of enamelling entered on a new stage with the invention of enamel painting and became secularized; *i.e.*, instead of enamelled altar-pieces, paxes, and reliquaries, we find enamelled plates, vases, and cups. The new *Limoges School*, founded by *Monvaerni* and *Nardon Pénicaud*, reached its zenith under *Léonard Limousin*, *Pierre Reymond*, and *Jean Pénicaud the Younger*. The growing inclination for portraits in enamel and the reproduction of pictures cannot but seem a mistake, and even the above-named masters were most successful in purely decorative work. While Italian influence soon affected the enamels, ceramic art remained purely French. The products of Gubbio, Deruta, or Urbino have little in common with the elegant ivory-like fayence of *Saint-Porchaire*, or with the dishes decorated with monsters, fish, and the like by *Bernard Palissy* (ca. 1510-89), unique both as a man and as an artist, or with the pottery of *Rouen*, *Nevers*, or *Moustiers*. We now also meet with admirable specimens of cabinet-

making, goldsmith's work, and pewter work (*François Briot;* after ca. 1550-1616), as well as bronzes and medals, while the arts of glass-staining (*Pinaigrier* and *Jean Cousin;* in *St-Gervais, St-Etienne-du-Mont*, etc.) and tapestry-weaving show no falling off. The Renaissance nobly continued the Gothic traditions in investing even the humblest objects with artistic charm.

The Reigns of Henry IV. and Louis XIII. are not rich in great works of art. A typical example of the ecclesiastical Architecture of the period is the façade of *St-Gervais*, the colonnades of which suggest a grammatical exercise. *Salomon Debrosse*, its builder, was also the architect of the Palais du Luxembourg, which is imposing in spite of its heaviness. Debrosse was followed by the two more famous architects, *Jacques Lemercier*, builder of the Palais-Cardinal (now Palais-Royal), the church of St-Roch, and the Sorbonne, and *Mansart*, who designed the older part of the Bibliothèque Nationale and the dome of the Val-de-Grâce, though his reputation is chiefly as a builder of palaces (Maisons near St-Germain, etc.). Mansart was also the inventor of 'mansard' roofs. The oldest parts of Paris owe their characteristic appearance to this period, from which date also a number of private mansions, with façades rising from courts entered by lofty gateways. A survival of the period is the Place des Vosges, which is exceedingly monotonous in spite of the alternation of brick and stone.

The chief Sculptors were now *Giovanni Bologna* or *Jean Bologne* (b. at Douai; d. 1608) and his pupils (*Francheville, De Vries, Duquesnoy, Van Opstal*), all completely Italianized. Greater individuality and a more French style were shown by *Barthélemy Prieur* (d. 1611; Montmorency monument in the Louvre) and by *Pierre Biard* (d. 1609), to whom it is difficult to attribute two such different works as the elegant rood-loft in St-Etienne-du-Mont and the vigorously realistic Goddess of Fame in the Louvre. These masters were succeeded by *Simon Guillain* (d. 1658; bronze statues from the Pont au Change, in the Louvre), *Jacques Sarazin* (d. 1660; caryatides in the Louvre), *Gilles Guérin* (d. 1678), and lastly, above all, the brothers *François* and *Michel Anguier* (d. 1669 and 1686). The chief works of François, which vary in excellence, are his numerous tombs (*e.g.* those of De Thou and Longueville in the Louvre); Michel's best works are the external and internal embellishment of the Val-de-Grâce (the Nativity is now in St-Roch) and the sculptures on the Porte St-Denis. These sculptors were the chief prototypes of the 'Siècle Louis XIV'.

Almost the only Court Painter of this period who retained his fame in succeeding centuries was *Simon Vouet* (1590-1649), who based his style on Paolo Veronese and Guido Reni. The scanty remains of Vouet's decorative painting reveal a love of bold colour and skill in dealing with large surfaces, but his religious easel-

pictures are devoid of attraction. **Nicolas Poussin** (1594-1665) and **Claude Lorrain** (1600-1682), the two greatest of French painters, worked in Rome, far from France and the French court. Poussin, at one time extravagantly over-praised, is now frequently under-estimated. The expression of lofty sentiment was his chief aim, in contrast to the superficiality of most of his contemporaries. But his religious pictures seem cold to us, borrowing too frequently from the antique and the Renaissance, and over-elaborate in composition. His landscapes, such as the 'Orpheus', the 'Diogenes', and the 'Seasons', are more inspiring, though unfortunately faded. Claude Lorrain's scenery is as indifferent to us nowadays as his petty mythological figures. But he depicted atmospheric phenomena with a boldness, and blended local colours with a skill, that were unrivalled until the days of Turner and Corot. The modern cry for 'atmosphere and light' is here clearly uttered for the first time. The works of *Eustache Le Sueur* (1617-55), the 'French Raphael', appeal to us as more essentially religious than Poussin's. A deep and true piety breathes from the 'Life of St. Bruno'. The age of the wars of religion was also that of Francis of Sales, the apostle of love, and of Vincent de Paul, the friend of the sick and the poor. We may compare the too sentimental paintings of Le Sueur with the vigorous works of *Philippe de Champaigne* (of Brussels, 1602-74), who was connected with the convent at Port-Royal, but who is more attractive as a portrait-painter.

It is difficult to form a true estimate of the Art of Louis XIV. After the king's assumption of the reins of government (1661), a thoroughly monarchic art begins. Opposition to all independent effort, and hostility to everything foreign, and even to the mass of the French people, distinguish this 'golden age'. The 'Roi Soleil' is a Roman Imperator, the heroes of the tragedies are Romans, art also must be Roman. The 'Académie' founded in 1648 contrasted strongly with the 'maîtrises', or old guilds. Everything was reduced to formulæ. Yet this cold and pompous art had something grand in its uniformity, its self-confidence, and its definiteness of aim; and the effect was heightened not only by the personalities of the king and Colbert his minister, but still more by the art-dictatorship of **Charles Le Brun** (1619-90). Little as we are moved by Le Brun's paintings, there is something imposing, almost recalling the geniuses of the Renaissance, in his designs for the magnificent decorations of the Galerie des Glaces at Versailles and the Galerie d'Apollon in the Louvre, in his sketches of groups in bronze and marble for the sculptors, and in his paintings and patterns for the Manufacture des Gobelins, which then included nearly every branch of industrial art. The bronzes by *Coyzevox*, the cabinets by *Boule*, the mirrors by *Cucci*, and the arabesques by *Bérain* all harmonize with Le Brun's ceiling-paintings, just as these harmonize with the

buildings of Mansart and the gardens of *Le Nôtre*, and as the entire creative art of the period harmonizes with the tragedies of Racine. The art of the period must be regarded as a setting for the court of Louis XIV., but it is a decorative art of the highest rank.

The ARCHITECTURE of the period is inferior. *Perrault's* famous colonnade at the Louvre now excites as little enthusiasm as the façade of the palace at Versailles by *J. Hardouin-Mansart* (1645-1708), or as the Palais des Invalides by *Bruant*. The great dome of the Invalides by Mansart and that of the Val-de-Grâce are, however, honourable exceptions. With PAINTING the case is much the same. *Lafosse*, *Jouvenet*, and *Coypel* are almost forgotten. The portrait-painters *Mignard*, *Largillière*, and *Rigaud*, all well represented at the Louvre, are, however, still interesting. SCULPTURE occupies a much higher position. However absurd Voltaire's dictum may now appear, that **François Girardon** (1630-1715) had 'attained to all the perfection of the antique', we cannot but admire his tomb of Richelieu (in the church of the Sorbonne), his 'Rape of Proserpine' and statues of rivers, and above all his charming leaden relief of 'Diana in the bath', in the park of Versailles. With him may be named a crowd of others: *Legros*, *Le Hongre*, the brothers *Marsy*, *Desjardins*, *Lepautre*, *Van Cleve*, *Tuby*, *Théodon*, *Mazeline*, and *Hurtrelle*. A greater name than Girardon's is that of **Charles Antoine Coyzevox** (1640-1720). His chief works are his large tombs, especially those of Cardinal Mazarin (now in the Louvre) and Colbert (in St-Eustache); but his other works are masterly both in design and execution. Among these may be mentioned the horses in the Place de la Concorde, the bronze statue of Louis XIV. (Musée Carnavalet), the 'Nymph with the shell', and numerous busts (in the Louvre). **Nicolas** and **Guillaume Coustou** (1656-1733 and 1677-1746), his pupils, who assisted him in the execution of the 'Vow of Louis XIII.' in Notre-Dame, belong partly to the following epoch. Among the chief works of Nicolas Coustou rank the figures of the Rhône and Saône at the Tuileries and the Cæsar in the Louvre; among those of Guillaume are the Marly horses in the Place de la Concorde and the tomb of Cardinal Dubois in St-Roch. Of the 17th cent. sculptors, however, the most highly esteemed by the French is **Pierre Puget** (1622-94), who studied under Bernini and worked at Toulon. His compositions, notably the 'Milo of Croton' in the Louvre, produce a strong impression, in spite of their exaggerated pathos.

This stiff and grandiose art was soon followed by a reaction. Louis XIV. was succeeded by Louis XV., the pious Mme. de Maintenon was followed by the dissipated Regent, and a little later by Mme. de Pompadour. We may date the art called by the French 'DIX-HUITIÈME', from the beginning of the Regency (1715) to the death of Mme. de Pompadour (1764). It was a superficial, gallant,

dissipated art, yet not without charm. It is the faithful reflection of the age. Everything harmonizes: the gorgeous but comfortable apartments, in the decoration of which *Oppenord* and *Meissonier* excelled; the charming villas for gallant rendezvous; the pale blue, sea-green, and rose-pink painting; the cabinets with their rich bronze ornaments; the chairs and sofas with their gilt carvings and silken upholstery; the terracottas and the porcelain statuettes from the factory at Sèvres; and even the costumes of the pleasure-loving, immoral, yet charming society, with its powder and its patches. Everything straight is now bent in the most wanton manner and embellished with flourishes and scrolls (*'rococo'* from rocaille, shell); every door-knob seems designed for a delicate feminine hand. After a brief reign the rococo style gave place to the *Style Louis XVI*, with its delicate and graceful forms. The cabinets of this period (by *Œben*, *Riesener*, *Benemann*, and others), with the daintiest inlaid designs, are now almost more highly prized than the earlier works by *Cressant* and *Caffieri*.

The earliest and greatest painter of the 'Dix-Huitième' is **Antoine Watteau** (1684-1721), who came to Paris in his eighteenth year to assist in the decoration of the Opera House and speedily rose to fame by his *'Fêtes Galantes'*. In his scenes of rural festivals and in his figures from Italian comedy ('Embarkation for Cythera', 'Gilles', both in the Louvre) this master is unrivalled. In both cases he is the faithful mirror of his age, while his magic colouring sheds a poetic glamour, full of roguish grace and pleasant dalliance. His successors, *Lancret* and *Pater*, are skilful and charming artists, but are seldom inspired by the poetry of Watteau. The truest representative of the Pompadour epoch is **François Boucher** (1703-70), of whom there are numerous examples in the Louvre; but it is chiefly as a decorative painter, in his ceilings and panels, that he reveals his character. Next to Boucher rank *Fragonard* and *Baudouin*, whose drawings especially are prized. The 18th cent. was rich in portrait-painters also, of whom the foremost in rank was the pastel-painter *Quentin de La Tour* (1704-88), 'the magician', as Diderot calls him. The lifelike portraits by this master are the chief boast of the musée of St-Quentin, his native town; while the charming female portraits by *Nattier* are among the attractions of Versailles.

In this case also a reaction soon set in. Boucher himself lived to hear the thundering philippic of Diderot, who rechristened the 'painter of the graces' as the 'painter of demireps'. But this verdict was moral, not æsthetic. Emotionalism was simply the transition from frivolity to the Spartan virtue of the Revolution. Diderot had found a man after his own heart in **Jean Baptiste Greuze** (1725-1805), whose 'Rustic Bride' and 'Prodigal Son' practically synchronized with Diderot's 'Natural Son' and Rousseau's

'Héloïse'. Greuze remains to this day a popular favourite, not on account of these moral pictures with their hard colouring, but on account of his paintings of girls ('The Broken Pitcher'; the 'Milkmaid', etc.), still showing traces of the sensuous charm of the preceding epoch. Greuze's elder contemporary, **Jean Baptiste Siméon Chardin** (1699-1779), was one of the best painters of still-life that ever lived, an excellent portrait-painter, and an acute, amiable, and original observer of simple domestic scenes ('Grace', the 'Industrious Mother', etc., in the Louvre). The true precursors of the later classicism were, however, *Vien*, the teacher of David, *Cochin*, and *Hubert Robert*, with his views of Roman ruins.

The rococo style had little influence on the art of Sculpture. *Allegrain*, with his nymphs, and *Clodion*, with his terracotta groups of Bacchantes, Satyrs, and Cupids, touch on its outskirts in the grace and sensuousness of their style, but their contemporary *Bouchardon*, the 'French Phidias', with his Grenelle Fountain, and other sculptors may almost be called severe. *Pigalle* (1714-85) pays homage to the pictorial taste of the period in the tombs of Marshal Saxe (Strassburg) and the Comte d'Harcourt (Notre-Dame), and in the monument of Louis XV. at Rheims, but he also expresses philosophical ideas in his allegories, and his love of the antique in the nude statue of Voltaire (p. 298). The amiable *Pajou* (1730-1809) vacillates between antique severity and French grace, between frivolity and sentiment, in his Pluto, his Bacchante, and his statue of Queen Marie Leszczinska as Caritas (in the Louvre). Similar vacillation is shown by *Falconet*, whose best works are in St. Petersburg. *Lemoyne* (Louvre, Versailles) and *Caffieri* (d. 1792; busts of Rotrou, La Chaussée, J. B. Rousseau, etc.) are admirable portrait-sculptors, but both are far surpassed by **Jean Antoine Houdon** (1741-1828), whose seated statue of Voltaire (p. 86) is one of the masterpieces of realistic portraiture, and whose 'Diana' (bronze replica in the Louvre of the original marble in St. Petersburg) is one of the most perfect nude figures in modern art.

The transition to classicism was easiest in Architecture. That the frivolous and fashionable taste was abandoned is proved by the façade of St-Sulpice by *Servandoni* (1733), the portal of St-Eustache by *Mansart de Jouy* (1754), the Ecole Militaire (1756), the buildings on the Place de la Concorde by *Gabriel* (1772), and the Panthéon, begun by *Soufflot* in 1764. The writings of the Jesuit Langier (1753), the architect Blondel (1756), and the archæologists Mariette and Caylus, and above all the excavations at Pompeii and Herculaneum, all contributed to the victory of the classical tendency.

Hence it is that **Jacques Louis David** (1748-1825) does not mark a revolution, as once supposed, but rather the close of a decade of development ('Belisarius', 1781; 'Oath of the Horatii',

1785). His significance lies in the fact that he was severely logical. Individuality was repressed, and art reduced to a mere formula. The fruits of this new Renaissance are everywhere in evidence. Even the most famous pictures (David's 'Leonidas' and 'Rape of the Sabines') look like painted copies of bas-reliefs. The artist moves us only when he is unfaithful to his own principles, as in the 'Coronation of Napoleon' (Louvre), the sketch of 'Marat after death' (Carnavalet), and his lifelike portraits. It is the same with the architecture of the period. 'The Arc de Triomphe du Carrousel', says Saint-Paul, 'is a copy of the arch of Septimius Severus, the Vendôme Column is a reproduction of Trajan's Column, and the Madeleine is like a temple to Jupiter Capitolinus'. Grace being out of fashion, Greuze and Clodion died in penury, and Fragonard spent his last days in painting allegorical and decorative pieces.

At the first glance the Nineteenth Century seems to present a veritable chaos. In former periods the architect either adapted his style to the altered circumstances or developed a new one; but now he builds in the Greek style at one time and in the Renaissance at another, or he passes with unconcern from Gothic to baroque. So too the painter imitates the Greeks or the Italians, Rubens or Rembrandt, the Pre-Raphaelites or the Japanese. In the realm of sculpture we at one time meet with the most exalted idealism, at another with uncompromising realism. Many of the artists, moreover, being our contemporaries, we cannot wholly free ourselves from personal inclinations or antipathies.

In the first quarter of the century the controlling influence in Painting was that of David. In 1799 *Guérin* (d. 1833), his chief pupil, attained extraordinary success with his 'Marcus Sextus' (p. 153). He afterwards devoted himself mainly to the painting of tragic scenes. *Girodet* (d. 1824) selected romantic subjects (the 'Deluge', 'Burial of Atala'), but adhered to the relief-like and statuesque style of his master. *Gérard* (d. 1837), who painted attractive portraits of women, is somewhat freer in style. His 'Cupid and Psyche' excited universal admiration in an age which regarded Canova's group of the same subject as the highest expression of art. *Gros* (d. 1835) is regarded as a forerunner of romanticism; but the warmer colouring and livelier movement of his battle-scenes do not blind us to his weaknesses. An exceptional position is that of *Prud'hon* (d. 1823), who, in his charming 'Psyche' and his dramatic 'Revenge and Justice', produced a novel and pleasing effect by combining the traditions of the 18th cent. with suggestions from Correggio.

A great innovator, the first romanticist properly so called, was *Théodore Géricault* (1791-1824), whose paintings of soldiers and horses, even more than his 'Raft of the Medusa', show the dawn of a new conception. The expression 'Romantic School' is really meaningless unless we translate 'romanticism' as simply 'love of

liberty'. A better name would be the School of 1830. The common bond among the masters of this period, many of whom were at daggers drawn, was their passion for independence. With few exceptions, however, they sought freedom in form and colour only; they did not venture to take their subjects from the life around them, but found them in mediæval history and legend, in the pages of the poets, or in scenes of the distant Orient. Raphael was the model for one set, Rubens and Veronese for another.

Eugène Delacroix (1798-1863) and **Jean Ingres** (1780-1867), the two greatest masters of this period, represent its opposite poles. For Delacroix every picture formed a brilliant symphony of colours, so that his enemies asserted that he painted with 'an intoxicated brush'; Ingres, on the contrary, considered that the 'integrity of art' depended upon the drawing. While the former honoured Rubens above all other masters, the latter regarded him as 'something of a butcher', and held it blasphemy to compare Rembrandt with Raphael. The antithesis between colouring and drawing was, perhaps, never so forcibly emphasized as now. Our taste has, however, decided the controversy in favour of Delacroix. We cannot but admire the vigorous colouring of 'Dante's Boat' (1822), the 'Massacre of Chios', the 'Barricade', and the 'Crusaders', and regard the paintings of the Palais-Bourbon and St-Sulpice as among the greatest monumental works of the century. The 'Apotheosis of Homer', on the other hand, leaves us cold in spite of its admirable drawing; the beautiful figures of 'Œdipus' and 'The Spring' excite but a halfhearted admiration; and it is only in his portraits that Ingres impresses us. In time, however, this master will perhaps again receive higher recognition.

The fame of *Horace Vernet* (d. 1863), *Paul Delaroche* (d. 1856), *Devéria* (d. 1865), *Couture* (d. 1879), and the other historical painters of the period has paled considerably. The reconstruction of a historical scene, such as the 'Death of Elizabeth' or 'Raphael in the Vatican', can satisfy us only when the effect conceals the artificiality of the process, but none of these masters had strength to accomplish this. The longest-lived pictures will doubtless be Vernet's scenes of contemporary history at Versailles. Among other masters of the period may be mentioned the sentimental *Ary Scheffer* (d. 1858); *Léopold Robert* (d. 1835), who received universal admiration for his scenes of Italian life; *Decamps* (d. 1860), who painted glowing pictures of Oriental life and found excellent followers in *Fromentin* and *Marilhat;* and *Chenavard* (1807-95), the author of the philosophical cartoons in the Picture Gallery of Lyons. Special honour must be paid to *Hippolyte Flandrin* (d. 1864), a pupil of Ingres, and perhaps the only modern religious painter whose works reveal a truly pious spirit (comp. p. 302).

At the same period there arose a new conception of landscape

painting, the so-called Paysage Intime. Its aim was to reproduce the play of light and the atmospheric effects witnessed in one's beloved, though often homely, native land. *Théodore Rousseau* (d. 1867) is *par excellence* the painter of trees; *Jules Dupré* (d. 1889) depicted nature in her stormy moods; *Charles Daubigny* (d. 1878) loved to paint the peaceful banks of the Oise; *Narcisse Diaz de la Peña* (d. 1876) revelled in rustling forest glades threaded by glittering sunbeams. The chief of this group, known as the School of Barbizon, is **Camille Corot** (1796-1875). No other painter has depicted nature in so faithful and masterly a style. The meadows rustle, the birds twitter, the bees hum, and the sunbeams glance and play. Other members of the Barbizon group are *Constant Troyon* (d. 1865), vying with *Rosa Bonheur* (d. 1899) as a great animal-painter, and **Jean François Millet** (1814-1875), the vigorous painter of peasant-life, who so powerfully incarnates the text 'in the sweat of thy face shalt thou eat bread' (see p. 176).

Under the Second Empire arise a number of new tendencies. The historical painters, such as *Sylvestre* and *Luminais* (d. 1896), gave their jaded contemporaries scenes of horror like 'Nero and Locusta'. *Hamon* (d. 1874), *Gérôme* (d. 1904), and the other 'Neo-Greeks' painted genre-scenes in antique costume, which display masterly treatment of the nude. *Cabanel* (d. 1889), the still abler *Baudry* (d. 1886; decoration of the Opera House) and *Delaunay* (d. 1891), *Henner* (d. 1905), and *Lefebvre* (d. 1912) sought for fame in the portrayal of 'the female form divine'. Military life was illustrated by *De Neuville* (d. 1885) and by *Regnault*, who fell in the Franco-German war (1871). The popular favourites were, however, *Ernest Meissonier* (1815-91) and *Alfred Stevens* (1828-1906) of Belgium, two painters of the fine and minute, who may be ranked with the great Dutch masters of the 17th century. The former loved to depict the heroes of his tiny canvases in the brilliant costume of bygone days; the latter pictures the dress and manners of the fashionable women of his own time. An important contributor to the development of art was **Gustave Courbet** (1819-77), who is marvellously realistic in his 'Burial of Ornans' and other scenes of common life, and pre-eminent as a colourist in his great 'Studio', but who entirely lacks poetry.

Between 1870 and 1890 four artists are specially prominent: **Edouard Manet** (1832-83), *Jules Bastien-Lepage* (1848-84), *Pierre Puvis de Chavannes* (1824-98), and *Gustave Moreau* (1826-98). Manet skilfully combines what he had learned from Velazquez and from the Japanese, and in his vigorous portraits and his sketches of Parisian life became the chief protagonist of the impressionist school, which has exerted a beneficial influence in spite of its aberrations. Bastien-Lepage applied the same prin-

ciples to his powerful pictures of peasant-life. Puvis de Chavannes adopted the colouring of the early Italians, and represented an ideal humanity in his solemn and broadly conceived mural paintings (Sorbonne, Panthéon, Amiens, Rouen, Poitiers, Lyons, Marseilles). Moreau represented mystic legends in delicate and glowing colours (Musée Moreau, Luxembourg).

A survey of Contemporary Painting may be obtained by visiting the Hôtel de Ville, the Sorbonne, the Mairies, the Luxembourg, the annual Salons, and the smaller exhibitions. The academic school, which conscientiously studies form, is represented by *Laurens* (historical paintings), *Detaille* (d. 1912; battle-pieces), *Cormon* (frescoes in the Jardin des Plantes), *Bonnat*, *Carolus-Duran*, *Humbert*, *Benjamin Constant*, and others. Sharply contrasting with these are the impressionists *Degas*, *Monet*, *Pissarro* (d. 1903), *Renoir*, *Raffaëlli*, and others, whose aim is to reproduce a momentary effect (Salle Caillebotte at the Luxembourg, Galerie Durand-Ruel). Other impressionists are *Roll*, *Gervex*, *Rochegrosse*, and the brilliant colourist *Besnard*. *Cazin* (d. 1901), *Billotte*, *Pointelin*, *Ménard*, and others produce melancholy twilight landscapes. *Jules Breton* and *Lhermitte* are attractive delineators of rural life. *Dagnan-Bouveret* and the younger masters, *Cottet*, *Simon*, and *Wéry*, depict the picturesque scenes of Brittany. Symbolism also has found many disciples among the younger generation.

To describe the Graphic Arts would lead us too far afield. Suffice it to say that great success has of late been achieved, not only in engraving (*Gaillard*, *Waltner*, *Patricot*, etc.), but notably in the more original arts of etching in black and white or in colours (*Bracquemond*, *F. Rops*, *Legrand*, *Lepère*, *Legros*, *Tissot*, *Raffaëlli*) and lithography (*Fantin-Latour*, *Carrière*, *Chéret*).

The history of Sculpture in the 19th cent. runs nearly parallel with that of painting. Here also the antique was at first all-powerful. *Canova*, who made many visits to Paris, was the master whom all admired and imitated. But few sculptors attained more than a frosty correctness. We may name *Chaudet* (d. 1810; 'Paul and Virginia', in the Louvre), *Lemot* (d. 1827; Henri IV. on the Pont-Neuf), *Dupaty* (d. 1825; 'Death of Biblis', in the Louvre), the prolific *Bosio* (d. 1845), and *Cortot* (d. 1843; 'The Messenger of Marathon'). To the academic school belongs also the once very popular *James Pradier* (1792-1852), known for his Graces at Versailles, his works on the Arc de l'Etoile and the Molière Fountain, and his Victories at the Dome des Invalides, works whose grace and vivacity still exercise their charm. Romanticism played a very subordinate rôle in sculpture, in which realism has gained supremacy. Three masters here stand in the forefront: *Fr. Rude*, *P. J. David d'Angers*, and *A. L. Barye*. **François Rude** (1784-1855) is the strongest of the three; he invariably interests, if he

does not always satisfy us. Most of his creations are somewhat unquiet and theatrical. Compare his expressive statue of Monge at Beaune with the restless Ney of the Place de l'Observatoire, or his admirable Cavaignac in Montparnasse Cemetery with his questionable 'Napoleon awaking to immortality' at Fixin, near Dijon. His most famous work is the 'March Out' on the Arc de l'Etoile, which breathes fiery enthusiasm. The 'Fisher Boy' and 'Joan of Arc' in the Louvre also deserve notice. His religious efforts are less pleasing ('Baptism of Christ' at the Madeleine).—**Pierre Jean David d'Angers** (1789-1856; named after his native town, in contradistinction to the painter J. L. David), unlike Rude, always retains a certain sober reality. He has much in common with Rauch, and like him was fond of representing generals in uniform and scholars and artists in ideal costume. His busts and medallions occur by the hundred at Père-Lachaise and elsewhere, but we cannot share the enthusiasm of his contemporaries. The fame of the great animal sculptor **Antoine Louis Barye** (1796-1875) has, on the other hand, increased. His larger works, such as the 'Lion and Serpent' in the Louvre, have become popular; and the original casts of his small bronzes fetch nearly their weight in gold. His ablest followers are *Frémiet* (Jardin des Plantes), *Cain* (Tuileries), and *Gardet* (Luxembourg, Chantilly, etc.). By far the most eminent pupil of Rude was **Jean Baptiste Carpeaux** (1827-75), who died comparatively early. His 'Triumph of Flora' at the Louvre, his 'Ugolino' at the Tuileries, his vivacious busts, and above all his group of 'Dancing' at the Opera, which is inspired with truly Bacchic gusto, and his 'Quarters of the Globe' on the Fontaine de l'Observatoire assure him a high place among modern sculptors. (The last is best studied in the models at the Louvre, which clearly reveal the feverish energy of their author.) Still more popular are the gentle maidens of his contemporary *Chapu* (1833-91; tomb of Regnault in the Ecole des Beaux-Arts). The pupils of David include *Carrier-Belleuse*, *Cavelier*, *Maindron*, and *Aimé Millet*.

The Luxembourg Gallery, the public parks, the cemeteries, and the exhibitions show indeed much academic conventionality, but also abundant evidence of an effort to rise above convention, to permeate works of art with personal feeling, and to bring the technique to high perfection. The chief sculptors are *Paul Dubois* (1829-1905), whose marvellously finished forms show early Italian influence; *Falguière* (1831-1900), whose fiery Provençal nature produced such admirable works as the 'Pegasus' of the Square de l'Opéra, as well as such doubtful productions as the great figure in the Panthéon; and *Mercié* (b. 1845), with his 'Gloria Victis' in the Hôtel de Ville and his 'Quand-Même' in the Tuileries Garden. Along with these we may name *Ernest Barrias* (d. 1905; 'First

Funeral', in the Petit Palais), *Guillaume* (d. 1905; monument to Ingres, in the Ecole des Beaux-Arts), *Crauk* (d. 1906; monument to Adm. Coligny), *Boucher* ('At the Goal', in the Luxembourg Garden), *Saint-Marceaux*, and *Puech*. The sculptor *Dalou* (1838-1902) was inclined to adopt the pictorial methods of the 18th cent.; his latest works are the Monument of the Republic (Place de la Nation) and the Monument to Alphand (Avenue du Bois-de-Boulogne). An extreme of individuality is shown by the gifted **Auguste Rodin** (b. 1840), whose works, however, are often open to criticism ('The Kiss', 'Victor Hugo', 'Balzac', 'Mouth of Hell'). *Desbois* and others are of a similar type. Perhaps the most striking of all modern plastic works is *Bartholomé's* 'Monument aux Morts', in Père-Lachaise. *Oscar Roty* (1846-1911), *Jules Chaplain* (1839-1909), *Daniel Dupuis* (1849-1899), and others have brilliantly revived the art of the medallist.

In Architecture, under the First Empire, the classical spirit was supreme (Madeleine, Bourse), under the Restoration it was relaxed so far as to add the basilica (Notre-Dame-de-Lorette, St-Vincent-de-Paul). Under Louis Philippe a revival of Gothic took place, headed by *Viollet-le-Duc*, *Lassus*, and others (restorations of Notre-Dame, the Sainte-Chapelle, and Pierrefonds; Ste-Clotilde), and this was followed by general eclecticism. Among the few original works of the century we may honourably mention the Ecole des Beaux-Arts, by *Duban;* the church of St-Augustin, by *Baltard;* the Trocadéro, by *Davioud* and *Bourdais*, 1878; the Sacré-Cœur, by *Abadie;* and the Opera House, by *Charles Garnier*, the interior of which is especially effective. Viollet-le-Duc's 'Entretiens sur l'Architecture' first laid down the principle that the exterior of a building should indicate its uses and adapt itself to the methods of construction. The reading-room of the Bibliothèque Nationale, by *Labrouste*, is an admirable example of the adaptation of iron-construction to the needs of a large room.

The Industrial Arts reached their lowest degradation under Louis Philippe, but the Comte de Laborde's classic report on the London Exhibition of 1851 gave rise to great improvement, which at first took the form of a reversion to earlier styles. It was only later that a really modern industrial art sprang up, influenced by the United States, Great Britain, and Belgium, and by the products of Japan since about 1867. The visitor to Paris will enjoy tracing this development in the works of the pewterer (*Desbois, Baffier*), the glass-maker (*Gallé* of Nancy), and the potter (*Delaherche, Dalpeyrat, Bigot*), as well as in furniture, tapestry, textile fabrics, and ornaments (*Lalique*). This industrial field is thus also one of varied and promising activity.

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The Manual of French Law, by *H. Cleveland Coxe*, is an alphabetical handbook to French law as it affects foreigners.

The chief Paris Directory is the '*Bottin*' (p. xxvii); '*Tout-Paris*', '*Paris-Hachette*', and the '*Bottin-Mondain*' will also be found useful.

Maps of the Environs of Paris. The *Army Ordnance Department* ('État-Major') has published a coloured map (1906) on a scale of 1:50,000 (9 sheets at 1 fr. 60 c. each). The map of the *Ministère de l'Intérieur* (1:100,000) is in one coloured sheet ($1^1/_2$ fr.). These can be obtained through Barrère (p. 49), who has also issued maps of the environs (1:50,000) in 29 sheets in colours (1895-1902), at $^3/_4$ fr. — Cyclists' maps: *Taride*, 18-20 Boul. St-Denis; *Campbell*, 24 Passage du Havre; *Smith*, 248 Rue de Rivoli (Plan-Vélo series).

PARIS.

PRELIMINARY INFORMATION.

1. Arrival.

Travellers from England viâ Calais or Boulogne (Routes 36, 35) arrive at the *Gare du Nord* (p. 217); the trains from Dieppe, Le Havre, and Cherbourg (Routes 37, 38, 39) all arrive at the *Gare St-Lazare* (p. 221). On arrival the traveller hands his small baggage to a porter (*facteur;* 25 c.-1½ fr., according to weight and number of packages), follows him to the exit (where an *octroi* official asks the nature of its contents; see p. xii), and calls a cab (*voiture de place*) or taxi-auto. After receiving the driver's number (*'votre numéro, s'il vous plaît';* with the tariff on the back), the traveller tells him to wait for the heavier luggage (*'restez pour attendre les bagages'*). Hand-bags and rugs should not be left unguarded in the cab, at least not without making the driver note the number of articles, as thefts are not unfrequent.—The traveller may secure his registered luggage before calling a cab, thus avoiding the slight expense entailed by waiting (see below), but if he is visiting Paris for the first time he had better engage one at once. In the event of his not finding quarters at the hotel he has chosen, he can then at once proceed to another, with but a slight increase of fare.

The *Salle des Bagages (Douane)* is opened 10-15 min. after the arrival of the train. The custom-house examination is generally lenient (comp. p. xii). The porter then conveys the luggage to the cab, receiving 50 c. or more. The *octroi* official has again to be assured that the luggage contains nothing eatable. As a rule, the passenger from England will be unable to leave the station until 20-25 min. after his arrival. If preferred, he may get a porter to carry his hand-baggage (bargain advisable) direct to one of the hotels near the stations (see p. 10), and then return for his trunks.

The fare (*course*) by *Taximeter Horse Cab* (p. 28) depends on the distance driven, with an addition of 50 c. at night; each trunk 25 c., pourboire 25-50 c. If the cab has to wait, 10 c. must be paid for every 3 minutes. For the fares of *Motor Cabs* ('taxi-auto'), see Appx., p. 55.

Travellers with heavy luggage are advised to telegraph, at least 6 hrs. in advance of their arrival, for a Railway Omnibus (*Coupé* or *Omnibus de famille*). The order may run thus: *M. le Chef de Gare Nord* (*Est*, etc.), *Paris. Prière réserver voiture pour . . . personnes à l'arrivée du train de* (hour of arrival); signature. Telegrams of this nature are forwarded free by any station-master on the route. The charges for such omnibuses vary according to distance, but for a party of several persons the cost will rarely exceed 1-2 fr. each. The railway companies own also *Automobile Coupés* and *Omnibuses*. Further details will be found in the Indicateur Chaix (p. xii), under the heading 'Renseignements Généraux'.

2. Hotels and Pensions.

(Alphabetical Lists at pp. 479, 484.)

The first-class hotels, which are among the best in the world, are provided with every modern luxury and comfort, such as electric light, passenger lifts, steam or hot-water heating, and baths, and have corresponding charges. They are frequented by visitors of all nations, but Americans and British predominate. The following list includes many other more modest and even second-class hotels, where good quarters may be obtained on more moderate terms; but the list cannot possibly be exhaustive. The traveller who arrives in Paris late will most easily find quarters at one of the large hotels in the centre of the town, such as the Hôtel Continental, Grand-Hôtel, Terminus, Hôtel du Louvre, which have hundreds of rooms, and where moreover he is not bound down to regular meals.

The charges given below, furnished by the landlords or the managers themselves, are for each person per day. Though they vary from time to time, they will at least serve as a guide to the class of house. The double-bedded rooms are invariably the best, and the charge is not always double that for a single room. If desired, breakfast is served in the visitor's room at an extra charge of 50 c. or more. Luncheon (*déjeuner;* 12 to 2) and dinner (*dîner;* between 6.30 or 7 and 9) are served in the hotels of the first class at separate tables. As a rule (especially since the bad vintage of 1910), wine is not included in the charge for dinner. In the winter-months (1st Dec. to about the end of March) the charges are lowered at many houses.

The most fashionable hotels are to be found chiefly near the Place Vendôme, within the area bounded by the Place de l'Opéra on the N., the Tuileries Gardens (Rue de Rivoli) on the S., and the Avenue de l'Opéra on the E. The pleasant hotels in and near the Champs-Elysées are rather far from the centre of attractions, but that inconvenience is mitigated by the Métropolitain (p. 29). In other quarters besides there are many excellent hotels.

To facilitate a choice, the hotels are arranged below in groups, but not in any strict order of merit. Many hotels in the later

sections might with almost equal propriety appear in the earlier ones, while there are doubtless deserving houses left unmentioned.

Hotels of the Highest Class.

Hotels de Luxe. **Hôtel Ritz*, 15 Place Vendôme (Pl. R, 18; *II*), admirable cuisine and cellar, with 93 rooms and 61 bath-rooms, R. from 15, B. 2½ fr., L. & D. à la carte.—**Hôtel Bristol* and **Hôtel du Rhin*, 3 and 4-6 Place Vendôme, two long-established, aristocratic houses, patronized by royalty; suites of rooms (dining-room, drawing-room, 2-4 bedrooms, and bath) 40-120 fr., L. or D. 12 fr. or à la carte; pens. for servants 9 fr.—**Hôt. Meurice*, 228 & 230 Rue de Rivoli (Pl. R, 18; *II*), with roof-garden, 200 R. and 175 bath-rooms, R. from 12, with bath from 25, B. 2½ fr., L. and D. à la carte.—**Hôt. de Crillon*, 10 Place de la Concorde, corner of Rue Boissy-d'Anglas, 250 rooms and 120 bath-rooms, R. from 10, with bath from 18, B. 1½, L. 6, D. 8 fr.—**Hôt. Majestic* (Pl. R, 12; *I*), 19 Av. Kléber, with roof-terrace, 400 rooms and 200 bath-rooms, R. from 10, B. 2, L. 4, D. 6, pens. from 18 fr.—**Hôt. Astoria* (Pl. B, 12; *I*), 129-131 Av. des Champs-Elysées, corner of Rue de Presbourg, 230 rooms and 100 bath-rooms, R. from 8, B. 2, L. & D. in grill-room 6 and 10, board 14 fr., also rest. à la carte.—**Hôt. Lotti* ('Liverpool' and 'Domenici' united; opened in 1911), 7-9 Rue de Castiglione, 102 R. (each with bath) from 10, B. 2, L. and D. à la carte.—**Hôt. Vendôme*, 1 Place Vendôme, 70 R. from 10, B. 2, L. 5, D. 8 fr.—**Hôt. Mirabeau*, 8 Rue de la Paix, high-class family hotel, 150 R. from 10, B. 2, L. 7, D. 12 fr., or à la carte, pens. from 30 fr.—**Westminster Hotel*, 13 Rue de la Paix, 125 rooms, 50 salons, and 100 bath-rooms, R. with bath from 15, B. 2, L. 7, D. 10, pens. in winter from 30 fr.—*Carlton Hotel*, 119-121 Av. des Champs-Elysées, 125 R. from 15, B. 2, L. and D. à la carte.—**Elysée Palace Hotel* (Pl. R, 12; *I*), 103-113 Av. des Champs-Elysées, 300 R. from 8, with bath from 16, B. 2, L. 6, D. 10, pens. from 20 fr.—**Hôt. de l'Athénée*, 15 Rue Scribe (Pl. R, 18; *II*), near the Opéra, 140 R. from 10, B. 2, L. 5, D. 7, pens. from 22 fr.—**Hôt. Regina* (Pl. R, 18; *II*), 2 Place de Rivoli, 400 rooms and 100 bath-rooms, R. from 6, B. 2, L. 4, D. 6, pens. from 12 fr.—**Mercédès Hotel*, Place de l'Etoile, 9 Rue de Presbourg, 75 R. from 10, B. 2, L. 6, D. 8, pens. from 20 fr.—**Hôt. Continental* (Pl. R, 18; *II*), 3 Rue de Castiglione, corner of Rue de Rivoli, 600 rooms and 300 bath-rooms, R. from 8, B. 1½, L. 5, D. 7, board 12 fr.—**Grand-Hôtel* (Pl. R, 18; *II*), 12 Boul. des Capucines, next the Opéra, 800 R. from 8, B. 1¾, L. 5, D. 7, pens. from 20 fr.—**Hôt. Langham*, 24 Rue Boccador (Pl. R, 12; *I*), near the Av. de l'Alma, 60 R. and 20 salons, R. from 15, B. 2, L. 5, D. 8, pens. from 25 fr.

Hotels of the Highest Class in the Inner Town (see also pp. 5 et seq.). Near the Place Vendôme (Pl. R, 18; *II*): *Hôt. de Hollande*, 18-20 Rue de la Paix, 80 R. and 30 bath-rooms, R. from 7, with bath from 14, B. 2, L. 5, D. 7, pens. from 15 fr.; *Hôt. des Iles-Britanniques*, 22 Rue de la Paix, a family hotel; **Hôt. Chatham*, 19 Rue Daunou, 300 R. and 50 bath-rooms, B. 2, L. 5, D. 7 fr. (rest., see p. 17); **Hôt. des Capucines*, 37 Boul. des Capucines, 90 R. from 6, B. $1^1/_2$, L. 4, D. 6, pens. from 15 fr.; *Hôt. Edouard VII* (p. 76), to be opened in 1913.—To the S. of the Place Vendôme: *Hôt. de Castiglione*, 12 Rue de Castiglione, 80 R. from 10, B. 2, L. 6, D. 8 fr.; **Gr.-Hôt. de Londres*, 5 Rue de Castiglione, 90 R. from 6, B. 2, L. 6-8, D. 8-10, pens. from 15 fr. —*Hôt. Brighton*, 218 Rue de Rivoli, 90 R. from 7, B. 2, L. 5, D. 7, pens. from 18 fr.; *Hôt. Wagram*, 208 Rue de Rivoli, 140 R. from 5, B. 2, L. 6, D. 7, pens. from 14 fr.—**Hôt. de Lille & d'Albion*, 223-225 Rue St-Honoré, between the Rues d'Alger and de Castiglione, 160 R. from 6, B. $1^3/_4$, L. 5, D. 6, pens. from 16 fr.—**Hôt. de France & Choiseul*, 239-241 Rue St-Honoré, near the Place Vendôme.—**Normandy Hotel*, 7 Rue de l'Echelle, a good family hotel, 200 R. from 6, B. $1^1/_2$, L. 5, D. 6, pens. from 15 fr.; *Hôt. Montana*, 11 Rue de l'Echelle, near the Av. de l'Opéra, 80 R. from 8, B. 2, L. 5, D. 7, pens. from 18 fr.—To the S.E. of the Place de l'Opéra, well situated (Pl. R, 18, 21; *II*): **Hôt. Bellevue*, 39 Av. de l'Opéra, near the Rue des Petits-Champs, 100 R. from 6, B. $1^1/_2$, L. 4, D. 6, pens. from 15 fr.; *Hôt. Madison*, 48 Rue des Petits-Champs, corner of Av. de l'Opéra, 100 R. from 8, B. 2, L. 4, D. 6, pens. from 16 fr.; **Hôt. des Deux-Mondes*, 22 Av. de l'Opéra.—Near the Palais-Royal: *Gr.-Hôt. du Louvre* (Pl. R, 20; *II*), Place du Palais-Royal, Place du Théâtre-Français, and Rue de Rivoli, 300 R. from 5, B. $1^1/_2$, L. 5, D. 6, pens. from 15 fr.; *Royal Palace Hotel*, Pl. du Théâtre-Français and 8 Rue de Richelieu, 80 R. from 6, with bath from 12, B. $1^1/_2$, L. 4, D. 6, pens. from 15 fr.—Near the Opéra: **Hôt. Scribe*, 1 Rue Scribe, in the house of the Jockey-Club (p. 43), 110 R. from 8, B. 2, L. 5, D. 7, pens. from 20 fr.—Near the Madeleine: *Hôt. Bedford*, 17 Rue de l'Arcade, 100 R. from 6, B. $1^1/_2$, L. 4, D. 6, pens. from 15 fr.—Farther S., near Place de la Concorde and Champs-Elysées: *Hôt. Vouillemont*, 15 Rue Boissy-d'Anglas, 125 R. from 6, B. $1^1/_2$, L. 4, D. 6, pens. from 15 fr.

In or near the Champs-Elysées (see also p. 7; frequented by English and Americans): **Hôt. d'Albe*, 55 Av. de l'Alma and 101 Av. des Champs-Elysées, 150 R. from 8, B. 2, L. 5, D. 7, pens. from 18 fr.—Rond-Point and 2 Rue Montaigne (Pl. R, 15; *II*): **Hôt. Meyerbeer*, 80 R. from 7, B. 2, L. 5, D. 6, pens. from 15 fr.

Near the Place de l'Etoile (Pl. B, 12; *I*): **Hôt. Beau-Site*, 4 Rue de Presbourg, a good family hotel, 50 R. from 10, B. 2, L. 6, D. 8, pens. from 20 fr.—**Hôt. Campbell*, 45-47 Av. de Friedland,

108 R. from 5, B. 1½, L. 5, D. 6, pens. from 14 fr. — *Mac-Mahon Palace Hotel*, 29 Av. Mac-Mahon, family hotel (opened in 1911), 80 R. from 5, B. 2, L. 5, D. 7, pens. from 12 fr. — **Hôt. d'Iéna*, 28-32 Av. d'Iéna, near Place d'Iéna, 300 R. from 5, B. 1½, L. 4, D. 6, pens. from 12 fr.

On the Left Bank of the Seine: **Palais d'Orsay*, at the Gare du Quai-d'Orsay (Pl. R, 17, *II;* see p. 305), 9 Quai d'Orsay, not far from the Louvre, much frequented, 400 R. from 6, B. 1½, L. 5, D. 6, pens. from 15 fr. (rest., see p. 23). — *Hôt. Lutetia* (Pl. R, 16; *IV*), 43 Boul. Raspail, corner of Rue de Sèvres, opened in 1910, with 230 R. and 90 bath-rooms, R. from 5, with bath from 12, B. 2, L. 4, D. 5, pens. from 15 fr.

Other Hotels (First and Second Class).

The hotels in this section are arranged topographically. Their charges will give some idea of their rank. Comp. remarks on pp. 2 and 3.

1. Hotels in the W. Part of the Inner Town.

Between the Place de la Concorde and the Madeleine on the W. and the Palais-Royal and Boul. Montmartre on the E.

Hôtels Meublés, see p. 11.

In the Rue de Rivoli (Pl. R, 18; *II*), near the Louvre and the Garden of the Tuileries, a favourite English quarter: No. 202 (and 211 Rue St-Honoré), *Hôt. St-James & d'Albany*, 200 R. from 5, B. 1½, L. 4, D. 5, pens. from 12 fr.

Between the Rues de Rivoli and St-Honoré (Pl. R, 18; *II*): *Hôt. Métropolitain*, 8 Rue Cambon, 80 R. from 5, B. 1½, L. 5, D. 6, pens. from 12½ fr.; *Hôt. de Castille*, 37 Rue Cambon, 70 R. from 5, B. 1½, L. 4, D. 5, pens. from 12 fr. (English and Americans). — *Hôt. Louis-le-Grand*, 3 Rue Rouget-de-l'Isle, 75 R. from 4, B. 1½, L. 3½, D. 4½, pens. from 10 fr.; *Hôt. Mont-Thabor*, 4 Rue du Mont-Thabor, 40 R. from 4, B. 1¼, L. 3, D. 3½, pens. from 9 fr. — **Hôt. de la Tamise*, 4 Rue d'Alger, corner of Rue de Rivoli, 35 R. from 3½, B. 1½, L. 3, D. 4, pens. from 10 fr. (patronized by ladies travelling alone); *Hôt. d'Oxford & de Cambridge*, 13 Rue d'Alger, 50 R. from 4, B. 1½, L. 3, D. 4, pens. from 10 fr. — *Hôt. Tivollier*, 4 Rue du 29 Juillet, 60 R. from 3½, B. 1¼, L. 3, D. 3½, pens. from 10 fr., good. — *Savoy Hotel*, 1 Rue St-Roch, corner of Rue de Rivoli, 60 R. from 5, B. 1½, L. 3½, D. 5, pens. from 10 fr.; *Hôt. de Paris & d'Osborne*, 4 Rue St-Roch, 53 R. from 3, B. 1¼, L. 3, D. 3½, pens. from 10 fr., well spoken of; *Hôt. St-Romain*, 5-7 Rue St-Roch, 60 R. from 4, B. 1½, L. 3½, D. 5, pens. from 10 fr., commended. — Other hotels near the Louvre, see p. 8.

To the N.W. and N.E. of Place Vendôme (Pl. R, 18; *II*), be-

tween the Av. de l'Opéra and Boul. des Capucines: *Hôt. de Rastadt*, 4 Rue Daunou, 40 R. from 5, B. 1½, L. 4, D. 5 fr.; *Hôt. de l'Amirauté*, 5 Rue Daunou, 40 R., similar charges. — Rue d'Antin: No. 16, *Hôt. des Etats-Unis*, 55 R. from 4, B. 1½, L. 3½, D. 4, pens. from 10 fr.; No. 18, *Hôt. d'Antin*, 36 R. from 3, B. 1½, L. 3½, D. 4, pens. from 9 fr.

To the E. of Avenue de l'Opéra, near Boul. des Italiens (Pl. R, 21; *II*): *Hôt. Monsigny*, 1-3 Rue Monsigny; *Hôt. de la Néva*, 9 Rue Monsigny, 40 R. from 4½, B. 1½, L. 3½, D. 4, pens. from 11 fr. — *Hôt. de Manchester*, 1 Rue de Grammont, 40 R. from 4, B. 1½, L. 3½, D. 4, pens. from 10 fr.; **Hôt. du Périgord*, 2 Rue de Grammont, 50 R. from 4, B. 1½, L. 3½, D. 4½, pens. from 12 fr. — *Hôt. Favart*, 5 Rue de Marivaux, opposite the Opéra-Comique, a good family hotel, 50 R. from 4, B. 1-1½, L. 3¾, D. 4½, pens. from 12 fr. — To the S., near the Palais-Royal (Pl. R, 21; *II*): *Hôt. Ste-Anne*, 10 Rue Ste-Anne, 110 R. from 5, B. 1½, L. 3, D. 4, pens. from 13 fr.

In the Boulevards des Capucines and des Italiens, and side-streets (Pl. R, B, 18, 21; *II*): Boul. des Italiens, No. 22 (entrance, 4 Rue Taitbout), **Adelphi Hotel*, 70 R. from 5, B. 1½, L. 2½-3½, D. 3½-5, pens. from 10 fr.; Nos. 2-4 (entr., 1 Rue Drouot), **Hôt. de Russie*, 106 R. from 6, B. 1½, L. 3½, D. 4½, pens. from 14 fr. — To the S. of the Boul. des Italiens: *Hôt. Cusset*, 95 Rue de Richelieu. — To the N. of the Boul. des Italiens: 8 Rue du Helder, *Hôt. du Tibre*, 60 R. from 7, B. 1½, L. 4, D. 5, pens. from 14 fr.; Nos. 7-9, *Hôt. du Helder*; No. 11, *Hôt. Richmond*, a family hotel, 70 R. from 6, B. 1½, L. 4, D. 5, pens. from 14 fr.; No. 16, **Hôt. de l'Opéra*, a quiet family hotel, 40 R., B. 1½, L. 3½, D. 4½, pens. from 13 fr.; *Hôt. des Pays-Bas*, 32 Rue Laffitte.

To the N.E. of the Place de l'Opéra (Pl. B, 21; *II*): *Hôt. Suisse*, 5 Rue La Fayette, a good family hotel, 50 R. from 5, B. 1½, L. 3½, D. 4½, pens. from 11 fr. — *Hôt. Victoria*, 10 Cité d'Antin, 40 R. from 4, B. 1¼, L. 3½, D. 4, pens. from 9 fr. — *Hôt. St-Georges & de Barcelone*, 18 Rue St-Georges, 40 R. from 4, B. 1¼, L. 3½, D. 4½, pens. from 12 fr. — Farther on: *Hôt. Franklin & du Brésil*, 19 Rue Buffault, near the Rues de Châteaudun and La Fayette, 45 R. from 4, B. 1¼, L. 3, D. 3, pens. from 8 fr.

Near the Madeleine (Pl. R, B, 18; *II*), to the N. of the Boulevards: 14 Rue Caumartin, **Hôt. de la Grande-Bretagne* (rebuilt in 1910), 80 R. from 6, with bath from 12, B. 1½, L. 4, D. 5, pens. from 14 fr.; Nos. 33-35, *Hôt. St-Pétersbourg*, 150 R. from 5, B. 1½, L. 3, D .4, pens. from 13 fr. — No. 26, Rue des Mathurins, *Hôt. de Florence*, 32 R. from 4, B. 1½, L. 3, D. 4, pens. from 9 fr.; No. 50, *Hôt. de Sydney*, 34 R. from 4, B. 1¼, L. 3½, D. 4, pens. from 8 fr. — **Hôt. Vignon*, 23 Rue Vignon, 50 R. from 3½, B. 1½, L. 3, D. 4, pens. from 10 fr.

To the S.E. of the Madeleine (Pl. R, 18; *II*): *Hôt. Burgundy*, 8 Rue Duphot, 100 R. from 4, B. 1½, L. 3½, D. 4½ fr., good. — *Hôt. Richepanse*, 14 Rue Richepanse, 40 R. from 5, B. 1½, L. or D. 3-5, pens. from 10 fr.

To the S.W. of the Madeleine (Pl. R, 18; *II*), Cité du Retiro (entr., 35 Rue Boissy-d'Anglas and 30 Rue du Faubourg-St-Honoré), quietly situated: No. 5, *Hôt. Perey*, 37 R. from 4, B. 1½, L. 3, D. 4, pens. from 9 fr.; No. 3, *Hôt. de la Cité-du-Retiro*, family house, 28 R. from 4, B. 1¼, L. 2½, D. 3½, pens. from 7½ fr.

To the N.W. of the Madeleine (Pl. R, B, 18; *II*): *Hôt. Lartisien*, 4 Passage de la Madeleine, 40 R. from 3, B. 1¼, L. 3½, D. 4, pens. from 10 fr. — *Florida Hotel*, 12 Boul. Malesherbes, 60 R. from 5, B. 1½, L. 3½, D. 4½, pens. from 12 fr.; No. 26, *Hôt. Malesherbes*, 60 R. from 4, B. 1½, L. 4, D. 4½, pens. from 12½ fr. — *Hôt. de l'Arcade*, 7 Rue de l'Arcade, family house, 60 R. from 4, B. 1½, L. 3, D. 4, pens. from 8 fr. — *Hôt. Buckingham*, 32 Rue Pasquier, 50 R. from 4, B. 1¼, L. 3½, D. 4, pens. from 10 fr.

2. Hotels in the Champs-Elysées and Environs.

To the N. of the Rond-Point (Pl. R, B, 15; *II*): *Hôt. Montaigne*, 30 Rue Montaigne, Dutch, 50 R. from 4½, B. 1½, L. 3, D. 4, pens. from 10 fr. — *Hôt. Avenida* (opened in 1911), 41 Rue du Colisée, 65 R. from 4, B. 1½, L. 3½, D. 4½, pens. from 11 fr. — *Hôt. Bradford*, 10 Rue St-Philippe-du-Roule, 50 R. from 6, B. 1½, L. 4, D. 5, pens. from 12 fr. — *Hôt. d'Angleterre*, 91 Rue La Boëtie, 40 R., B. 1¼, L. 3½, D. 4½, pens. from 8 fr.

To the W. of the Rond-Point (Pl. R, 12; *I*): *Hôt. Grosvenor*, 59 Rue Pierre-Charron, 45 R. from 6, with bath from 15, B. 1½, L. 4, D. 5, pens. from 12 fr.; *Hôt. West-End*, 7 Rue Clément-Marot, Anglo-American, 50 R. from 5, B. 1½, L. 3½, D. 4, pens. from 10 fr.; *Hôt. Impérial*, 4 Rue Christophe-Colomb, 60 R. from 5, B. 1½, L. 4, D. 5, pens. from 12 fr. — To the S.W. of the Rond-Point: **Hôt. du Palais*, 28 Cours-la-Reine, near Place de l'Alma, 94 R. from 5, B. 1½, L. 4, D. 5, pens. from 12 fr.; **Hôt. de La Trémoille*, 14 Rue de La Trémoille, 130 R. from 4, B. 1½, L. 4, D. 5, pens. from 11 fr.

Near the Place de l'Etoile (Pl. B, R, 9, 12; *I*): **Royal Hotel*, 33 Av. de Friedland, 70 R. from 8, B. 1½, L. 4, D. 5, pens. from 15 fr. (Americans); No. 19, *The American Hotel*, 50 R. from 5, B. 2, L. 3½, D. 4, pens. from 9 fr. — *Splendid Hotel*, 1bis Av. Carnot, 60 R. from 5, B. 1½, L. 4, D. 5, pens. from 12 fr. — *Gr.-Hôt. des Acacias*, 47-49 Rue des Acacias, 60 R. from 2½, B. 1, L. 3, D. 3½, pens. from 9 fr. — *Hôt. Mont-Fleuri* (opened in 1912), 21 Av. de la Grande-Armée, 50 R. from 4, B. 1½, L. 4, D. 5, pens. from 9 fr. — *Hôt. Columbia*, 16 Av. Kléber, 60 R. from 4, B. 1½,

L. 4, D. 5, pens. from 12½ fr. — *Hôt. des Champs-Elysées*, 3-5 Rue de Balzac, corner of Rue Lord-Byron, with roof-terrace, Anglo-American, 75 R. from 7, B. 1½, L. 4½, D. 6, pens. from 16 fr. — Farther to the E.: *Hôt. Haussmann*, 192 Boul. Haussmann, 38 R. from 3, B. 1, L. 2½, D. 3, pens. from 7 fr.

Near the Place des Etats-Unis (Pl. R, 9, 12; *I*): **Hôt. International*, 60 Av. d'Iéna, 80 R. from 5, B. 1¼, L. 3, D. 4, pens. from 10 fr. — *Hôt. Belmont & de Bassano*, 28-30 Rue Bassano, family hotel (Americans), 60 R. from 6, B. 1½, L. 3, D. 5, pens. from 12 fr., well spoken of. — To the W., towards the Av. Kléber: *Hôt. Ferras*, 32 Rue Hamelin, 50 R. from 4, B. 1¼, L. 4, D. 5, pens. from 11 fr. — *Hôt. Baltimore*, 88bis Av. Kléber, corner of Rue Léo-Delibes, 130 R. from 5, B. 1½, L. 4, D. 4½, pens. from 11 fr.

3. Hotels in the E. Part of the Inner Town.

(To the E. of Rue de Richelieu and Rue Drouot.)

Hôtels Meublés, see p. 11.

Near the Louvre (Pl. R, 20, 21; *II, III*): *Central Hotel*, 40 Rue du Louvre, near the Bourse du Commerce, 300 R. from 5, B. 1½, L. 3½, D. 4½ fr. — Rue Croix-des-Petits-Champs: No. 10, *Hôt. de l'Univers & du Portugal*, 72 R. from 3, B. 1¼, L. 3¼, D. 3¾, pens. from 8½ fr., well spoken of; No. 27, *Hôt. du Levant*, 97 R. from 3½, B. 1¼, L. 2½, D. 3, pens. from 7 fr. — **Hôt. Ste-Marie*, 83 Rue de Rivoli, 60 R. from 3, B. 1¼, L. 3½, D. 4, pens. from 11 fr. — Farther E. (Pl. R, 20, 23; *III, V*): *Hôt. Britannique*, 20 Av. Victoria, patronized by English and Americans, 30 R. from 2¼, B. 1¼, L. 2½, D. 3½, pens. from 6 fr.

Near the Palais-Royal (Pl. R, 20, 21; *II, III*): *Hôt. d'Orléans*, 17 Rue de Richelieu, 75 R. from 4½, B. 1½, L. 3, D. 4, pens. from 11½ fr. — **Gr.-Hôt. du Palais-Royal*, 4 Rue de Valois, 90 R. from 5, B. 1½, L. 3, D. 4, pens. from 12 fr.

Near the Bibliothèque Nationale (Pl. R, 21; *II, III*): **Hôt. Louvois*, Square Louvois, 120 R. from 7, B. 1½, L. 4, D. 5, pens. from 14 fr. — **Hôt. de Malte*, 63 Rue de Richelieu, 75 R. from 4, B. 1½, L. 3, D. 4, pens. from 11½ fr.

The following hotels are not quite so central, but are still conveniently situated in the Grands Boulevards or their side-streets, from the Rue de Richelieu E. to the Place de la République. In the Boul. Montmartre (Pl. R, 21; *III*): No. 11, entered by 48 Rue Vivienne, *Hôt. des Grands-Boulevards*, 60 R., incl. bath, from 5, B. 1½, L. 3, D. 4, board 7 fr.; No. 10, *Hôt. Ronceray* (*Terrasse Jouffroy*; rest., see p. 19), 120 R. from 4, B. 1, L. 3½, D. 5, pens. from 12 fr.

To the N. of Boul. Poissonnière (Pl. R, B, 21; *III*): **Hôt. Paris-Nice*, 38 Rue du Faubourg-Montmartre, 120 R. from 3½,

B. 1½, L. 3, D. 4, pens. from 10 fr. — *Hôt. de France, Hôt. de la Cité-Bergère* (well spoken of), and *Hôt. Mondial*, 2, 4, and 5 Cité Bergère, all under the same management, 35, 50, and 80 rooms respectively, R. from 3 or 4, B. 1, L. 3, D. 3½, pens. from 8 or 9 fr. — **Gr.-Hôt. Bergère & Maison Blanche*, 32-34 Rue Bergère, 109 R. from 5, B. 1½, L. 4, D. 5, pens. from 12 fr. — *Hôt. Prima* (formerly Hôt. de Belgique & de Hollande), 7 Rue de Trévise, 60 R. from 3, B. 1, L. 3, D. 3½, pens. from 9 fr. — *Hôt. de Bavière*, 11 Rue Richer and 17 Rue du Conservatoire, 80 R. from 5, B. 1½, L. 3, D. 4, pens. from 12½ fr. (German visitors); *Cecil Hotel*, 7 Rue du Conservatoire, 36 R. from 3, B. 1¼, L. 2½, D. 3, pens. from 9 fr., good.

Nos. 32-38, Boul. Bonne-Nouvelle (Pl. R, 24; *III*): *Hôt. Marguery* (rest., see p. 20).

To the N. of Boul. Bonne-Nouvelle (Pl. R, B, 24; *III*): *Gr.-Hôt. Indo-Hollandais*, 8 Rue d'Hauteville, 60 R. from 4, B. 1½, L. 3½, D. 4, pens. from 10 fr.; *Hôt. d'Autriche*, 37 Rue d'Hauteville, 100 R. from 4, B. 1½, L. 3½, D. 4½, pens. from 12 fr., well spoken of (Germans); *Gr.-Hôt. du Pavillon*, 36 Rue de l'Echiquier, 125 R. from 4, B. 1½, L. 4, D. 5, pens. from 13 fr., well spoken of (Germans). — *Hôt. Violet*, 11-12 Passage Violet, 60 R. from 4, B. 1½, L. 3½, D. 4½, pens. from 12 fr. (Germans).

To the S. of Boulevards Montmartre and Poissonnière (Pl. R, 21; *III*): *Hôt. de Rouen*, 13 Rue Notre-Dame-des-Victoires, 45 R. from 3½, B. 1¼, L. 3½, D. 4, pens. from 8 fr., well spoken of. — *Hôt. des Colonies*, 27 Rue Paul-Lelong, 50 R. from 4, B. 1¼, L. 2½, D. 2½, pens. from 10 fr. — *Egli's Hôt. International*, 11 Rue Bachaumont, 90 R. from 3½, B. 1¼, L. 3, D. 3, pens. from 9 fr., well spoken of.

At the W. End of the Boulevards: **Hôt. Moderne* (Pl. R, 27; *III*), Place de la République, 500 R. from 4, B. 1¼, L. 3½, D. 4½, pens. from 12 fr. — Near the Conservatoire des Arts et Métiers: *Hôt. Européen*, 67 Rue de Turbigo, 80 R. from 3, B. 1¼, L. 3, D. 3½, pens. from 9½ fr. (Germans); *Little Palace Hotel*, 4 Rue Salomon-de-Caus, Square des Arts-et-Métiers, 68 R. from 4, B. 1, L. 3, D. 3½, pens. from 10 fr.

4. Hotels on the Left Bank.

These hotels are less suitable for the pleasure-seeker. The N. part of the Faubourg St-Germain is fairly convenient for the Louvre. The Quartier Latin is chiefly frequented by students.

Hôtels Meublés, see p. 12.

In the Faubourg St-Germain (Pl. R, 17, 16, 20; *IV*): **Palais d'Orsay*, see p. 5. — *Hôt. du Quai-Voltaire*, 19 Quai Voltaire, near the Pont du Carrousel, 38 R. from 3½, B. 1½, L. 3, D. 3½, pens. from 10 fr., good. — *Hôt. des Ambassadeurs*, 45 Rue de Lille, 32 R. from 3, B. 1¼, L. 3½, D. 4, pens. from 7 fr.; No. 91, *Hôt.*

Solférino, 36 R. from $3^1/_2$, B. $1^1/_4$, L. 3, D. $3^1/_2$, pens. from 9 fr., a good family hotel. — *Hôt. Jeanne-d'Arc*, 59-61 Rue Vaneau, 100 R. from 3, B. 1, L. 3, D. $3^1/_2$, pens. from 9 fr. — *Hôt. des Saints-Pères*, 65 Rue des Saints-Pères, 46 R. from 5, B. $1^1/_2$, L. $3^1/_2$, D. $4^1/_2$, pens. from $11^1/_2$ fr., good, Nos. 64-66, *Hôt. du Bon-Lafontaine*, 42 R. from $2^1/_2$, B. $1^1/_4$, L. 3, D. $3^1/_2$, pens. from $8^1/_2$ fr., these two frequented by the clergy. — To the E., nearer the Quartier Latin: *Hôt. d'Orléans-St-Germain*, 50 Rue Jacob, 88 R. from $3^1/_2$, B. 1, L. $2^1/_2$, D. 3, pens. from $7^1/_2$ fr.; No. 58, *Hôt. du Danube*, 62 R. from $3^1/_2$, B. 1, L. $2^1/_2$, D. 3, pens. from 7 fr., well spoken of. — *Hôt. de Seine*, 52 Rue de Seine, 36 R. from 3, B. 1, L. $2^1/_2$, D. 3 fr.

In the Quartier Latin (Pl. R, 19; *V*): *Hôt. de Suez*, 31 Boul. St-Michel, 60 R. from 30 fr. per month, B. 60 c., L. or D. 1 fr. 60-2 fr. 10 c. — *Hôt. du Globe*, 50 Rue des Ecoles, 52 R. at $3^1/_2$-6, B. 1 fr. — *Hôt. du Collège-de-France*, 12 Rue de la Sorbonne, 35 R. at $2^1/_2$-5 fr. per day or 40-100 fr. per month, pens. 6-10 fr., well spoken of. — *Hôt. de l'Observatoire*, 107 Boul. St-Michel, 32 R. from $3^1/_2$, B. 1, L. $2^1/_2$, D. 3, pens. from 7 fr., good.

Near the Luxembourg (Odéon; Pl. R, 19, *IV*, *V*): *Hôt. Malherbe*, 11 Rue de Vaugirard, family hotel, 60 R. at $2^1/_2$-$4^1/_2$, B. $^3/_4$ fr. — *Hôt. Corneille*, 5 Rue Corneille, next the Odéon, 90 R. from 3, B. 1, L. or D. $2^1/_2$, pens. from 8 fr., well spoken of. — *Hôt. St-Sulpice*, 7 Rue Casimir-Delavigne, 45 R. at $2^1/_2$-5, B. $^3/_4$, L. 2, D. $2^1/_2$, pens. 6-8 fr. (Spanish visitors). — *Hôt. Regnard*, 4 Rue Regnard, near the Odéon, 35 R. at 2-5, B. 1, pens. from 6 fr. — *Hôt. du Sénat*, 7 Rue de Tournon, 60 R. at $3^1/_2$-5, B. 1, L. $2^1/_4$, D. $2^1/_2$, pens. from $6^1/_2$ fr. (Scandinavians and Germans). — *Hôt. Jean-Bart*, 9 Rue Jean-Bart, to the W. of the Luxembourg Garden, 40 R. at $3^1/_2$-6, B. $^3/_4$-1, L. $2^1/_4$, D. $2^1/_2$, pens. 6-$7^1/_2$ fr.

5. Hotels near the Railway Stations and at Montmartre.

Gare du Nord (Pl. B, 24). Opposite the exit: *Hôt. Terminus-du-Nord*, 12 Boul. de Denain, 300 R. from 4, B. $1^1/_2$, L. 4, D. 5, pens. from 13 fr., well spoken of (rest., see p. 22); No. 6, *Hôt. Denain* (meublé), 60 R. at 5-7, B. $1^1/_2$ fr. — *New Hotel*, 40 Rue St-Quentin, corner of Rue de Dunkerque. — *Hôt. Magenta*, 129 Boul. de Magenta, corner of Rue de Dunkerque, well spoken of.

Gare de l'Est (Pl. B, 24, 27). *Hôt. Terminus-Est*, 5 Rue de Strasbourg, built in 1911, 120 R. from 4, B. $1^1/_4$ fr., rest. à la carte. — Boul. de Strasbourg, No. 76, *Hôt. Amiot* (meublé), 80 R. from $4^1/_2$ fr.; No. 74, *Hôt. de l'Europe*, 40 R. from 4, B. $1^1/_4$, L. or D. $2^1/_2$, pens. from 10 fr.; No. 72, *Hôt. de Paris*, 50 R. from $3^1/_2$, B. $1^1/_4$ fr. — *Fix-Hôtel*, 72 Boul. de Magenta and 11 Rue St-Laurent, 25 R. from 5, B. $1^1/_4$ fr. — *Hôt. du Centre* (meublé), 4 Rue Sibour, opposite the church of St-Laurent, 50 R. from 5, B. 1 fr. — *Hôt. de France*

(meublé), 3 Cité Jarry (entrance at 67 Boul. de Strasbourg), 36 R. at 3-6, B. 1 fr. — *Hôt. Caffarel* (meublé), 46 Rue Albouy, 65 R. at 2-5, B. 1 fr.

Gare St-Lazare (Pl. B, 18, 21; *II*). **Gr.-Hôt. Terminus*, 108 Rue St-Lazare, in front of the station, 500 R. from $6^1/_2$, B. $1^1/_2$, L. 5, D. 6, pens. from 15 fr. — Opposite the station: *Hôt. de Londres & de New-York*, 13-15 Place du Havre, 100 R. from $4^1/_2$, B. $1^1/_2$, L. 3, D. 4, pens. from 10 fr. — *Hôt. Anglo-Américain*, 113-117 Rue St-Lazare, 110 R. from 4, B. $1^1/_2$, L. $3^1/_2$, D. 4, pens. from 10 fr.; *Hôt. de Normandie*, 4 Rue d'Amsterdam, corner of Rue St-Lazare, 70 R. from 3, B. 1, L. 3, D. 4, pens. from 10 fr., good; *Hôt. du Temps*, 29 Rue d'Amsterdam, 70 R. from 3, B. 1, L. 3, D. $3^1/_2$, pens. from 7 fr. — *British Hôtel* (formerly Hôt. Cosmopolite), 62 Rue de l'Arcade, corner of Rue de Rome. — *Hôt. Joubert*, 3 Rue Joubert, near the Opéra. — *Hôt. de Touraine* (meublé), 73 Rue Taitbout, corner of Rue de Châteaudun, 24 R. at 3-6, B. $1^1/_4$ fr.

At Montmartre (Pl. B, 17). *Terrass' Hotel*, 12 Rue de Maistre, corner of Rue Caulaincourt, with roof-garden, R. from 3, L. 3, D. $3^1/_2$ fr., new.

Gare Montparnasse (Pl. G, 16; *IV*). *Hôt. Lavenue*, 1-3 Rue du Départ (rest., see p. 23). — *Hôt. de la Marine & du Terminus* (meublé), 59 Boul. du Montparnasse, 65 R. from 4, B. $1^1/_4$ fr.

Gare de Lyon (Pl. G, R, 28). *Hôt. Terminus du Chemin-de-Fer-de-Lyon*, 19 Boul. Diderot, 60 R. from 4, B. $1^1/_2$, L. 4, D. 5 fr. — *Palym-Hôtel* (meublé), 4 Rue Emile-Gilbert, opposite the station, 50 R. from 4, B. $1^1/_4$ fr., good.

The hotel at the Gare du Quai-d'Orsay (see p. 5) is not far from those on the left bank named at the beginning of section 4, p. 9.

Hôtels Meublés.

In the W. Part of the Inner Town (Pl. R, B, 18, 21; *II*): *Hôt. Paris-Centre*, 11^{bis} Rue Sainte-Anne, near the Av. de l'Opéra, 32 R. from 5, B. $1^1/_4$ fr. — *Hôt. Beaujolais*, 15 Rue de Beaujolais, Palais-Royal, 30 R. from 3, B. $1^1/_4$ fr., good. — *Hôt. Duminy-Labille*, 3 Rue du Mont-Thabor, 35 R. from $3^1/_2$, B. $1^1/_4$ fr. — *Maison Meublée*, 25 Boul. des Capucines, opposite the Grand-Hôtel, 40 R. from 3, B. $1^1/_2$ fr. — *Hôt. de Bade*, 32 Boul. des Italiens (rebuilt in 1912), 60 R. from 7, B. $1^1/_2$ fr. — *Hôt. Laffitte*, 38 Rue Laffitte, 30 R. from 3, B. $1^1/_4$ fr. — *Hôt. Rossini*, 16 Rue Rossini, 53 R. from 3, B. 1 fr. — *Hôt. de Berne*, 30 Rue de Châteaudun, 33 R. from 3, B. $1^1/_4$ fr. — *Hôt. de Sèze*, 16 Rue de Sèze, near the Madeleine, 24 R. from 5, B. $1^1/_2$ fr.

In the E. Part of the Inner Town (Pl. R, 21, 24; *III*): *Gr.-Hôt Doré*, 3 Boul. Montmartre, 80 R. from 4, B. $1^1/_2$ fr. — *Hôt.*

Beau-Séjour, 30 Boul. Poissonnière, 100 R. from $3^1/_2$, B. $1^1/_2$ fr. — *Hôt. de la Havane*, 44 Rue de Trévise, to the N. of Boul. Poissonnière, 60 R. from 3, B. 1 fr. (Germans). — *Hôt. Vivienne*, 40 Rue Vivienne, near the Bourse, 40 R. from $3^1/_2$, B. 1 fr. — *Hôt. des Palmiers*, 39 Rue Grenéta, near Boul. de Sébastopol, 30 R. at 2-5, B. $^3/_4$-1 fr. — *Alhambra's Hotel*, 11^{bis} Rue de Malte, near Place de la République (opened in 1911), 60 R. from 3 fr. per day or from 50 fr. per month, B. 1 fr.

Left Bank of Seine (Pl. R, 19; *V*): *Hôt. Taranne*, 153 Boul. St-Germain, Place St-Germain-des-Prés, 34 R. at $4^1/_2$-$6^1/_2$, B. 1 fr. — *Hôt. d'Harcourt*, 3 Boul. St-Michel, 57 R. from $2^1/_2$, B. $1^1/_4$ fr. — *Hôt. Dacia*, 41 Boul. St-Michel, 34 R. at 3-6, B. 1 fr. — *Hôt. des Etrangers*, 2 Rue Racine, corner of Boul. St-Michel, 50 R. at 3-7, B. 1 fr. — *Maison Meublée Vetter*, 9 Rue Du Sommerard, 40 R. at 2-4 or 30-70 fr. per month, B. $^1/_2$ fr. — *Select Hotel*, 1 Place de la Sorbonne, 60 R. from 4, B. 1-$1^1/_2$ fr.

Hôtels Meublés near the stations, see pp. 10, 11.

Pensions and Family Hotels.

Pensions and family hotels are, especially with English and American visitors, becoming very popular, even for a short stay.

In the Champs-Elysées district. Near the Place de l'Etoile, to the N. of the Av. des Champs-Elysées (Pl. B, 12): *Hôt. Cecilia* (Thayer), 11 Av. Mac-Mahon (50 R.; pens. from 10 fr.); *Dominion Hotel*, 28 Av. de Friedland (60 R.; from 15 fr.); *Miss Cahill*, 11^{bis} Rue Lord-Byron (25 R.; 8-$12^1/_2$ fr.); *Hôt. Lord-Byron*, 16 Rue Lord-Byron; *Hôt. Balzac*, 4 Rue de Balzac (45 R.; 10-12 fr.); *Celtic Hotel* and *Hôt. Beaulieu*, 6 and 8 Rue de Balzac; *Pens. Woodville*, 21 Rue Washington (15 R.; $7^1/_2$-10 fr.). — To the N.E. of the Rond-Point (Pl. B, 15; *II*): *Franklin's House* (Mme. Meyer), 26 Rue de Penthièvre (23 R.; 8-13 fr.). — To the S. of the Av. des Champs-Elysées (Pl. R, 12, 9; *I*): *Pens. Francis*, 3 Rue Robert-Estienne (22 R.; $6^1/_2$-10 fr.); *Mme. Condat*, 18 Rue Clément-Marot (30 R.; 7-12 fr.); *Mme. Bellot-Carol*, 4 Rue Boccador, corner of Av. Montaigne (26 R.; $10^1/_2$-15 fr.); *Mme. Reymond*, 41 Av. Marceau (30 R.; $8^1/_2$-13 fr.); *Hôt.-Pens. Simonet*, 5 Rue Bassano (33 R.; 9-15 fr.); *Pens. Keppler*, 12 Rue Keppler (24 R.; 8-12 fr.); *Pens. Galilée*, 41-43 Rue Galilée (60 R.; 8-14 fr.); *Hôt. Roosevelt*, 63 Av. d'Iéna, near the Etoile (30 R.; 12-17 fr.); *Pens. Hawkes*, 7 Av. du Trocadéro, near Place de l'Alma (25 R.; 8-12 fr.); *Miss Bligh*, 15 Rue Pierre-Charron (4 R.; 6-7 fr.). — At Passy (Pl. R, 8, 5; *I*): *Pens. Française*, 10 Rue Scheffer (9 R.; 8-11 fr.); *Hôt. Gavarni* (meublé), 5 Rue Gavarni (32 R. at $2^1/_2$-5; B. 1 fr.); *Villa Violette*, 22 Rue Raynouard (21 R.; 7-12 fr.); *New Private Pension*, 12 Av. Jules-Janin, near La Muette (12 R.; 9-11 fr.);

Hôt. Beauséjour, 99 Rue du Ranelagh, corner of Rue Mozart (40 R.; from 10 fr.). — To the S.W. and W. of the Etoile (Pl. R, B, 9; *I*): *Private Hotel* (Misses Kirker and Gray), 3 Rue Cimarosa (17 R.; 10-15 fr.); *Mme. Verdin*, 100-102 Av. Victor-Hugo (57 R.; 7-12 fr.); *Pens. Internationale*, 114 Av. Victor-Hugo (12 R.; $6^1/_2$-$8^1/_2$ fr.); *Pens. Lamartine*, 175 Av. Victor-Hugo (15 R.; 7-10 fr.); *Private Hotel* (Mme. La Torre), 155 Rue de la Pompe (20 R.; 9-12 fr.); *The Avenue*, 157 Rue de la Pompe (34 R.; from 10 fr.); *Villa Stella*, 16 Rue Chalgrin (26 R.; $8^1/_2$-14 fr.); *Pens. Gaigneau*, 31 Rue Duret (25 R.; 6-7 fr.); *Mlle. Tison*, 8 Rue Lalo (ladies only; 4 R.; 7-8 fr.); *Mme. de la Ponterie*, 11 Av. de la Grande-Armée (14 R.; 6-12 fr.). — To the N.W. of the Etoile (Ternes quarter; Pl. B, 9): *Villa St-Georges*, 6 Rue Demours (30 R.; 6-14 fr.).

Near Place de Clichy (Pl. B, 17): *Richard's Family Hotel*, 22 Rue Darcet (12 R.; 8 fr., per month 200 fr.); *Clairmont House* (Edouard Poy), 16 Rue de Calais (30 R.; from $8^3/_4$ fr.). — *Mrs. Kirk*, 31 Cité des Fleurs, Av. de Clichy ($6^1/_2$-$8^1/_2$ fr.).

In the Centre of the City (Pl. B, R, 18, 21; *II, III*): *The Marlboro'* (Mme. Wallis), 24 Rue des Capucines, corner of Boul. des Capucines (80 R.; 10-14 fr.); *Mme. Gruet*, 26 Av. de l'Opéra (13 R.; 8-15 fr.); *Mme. Foltzer*, 4 Rue Sainte-Anne, near Av. de l'Opéra (7 R.; 8-12 fr.); *Mme. Doucerain*, 12 Rue Caumartin (9 R.; $8^1/_2$ fr.); *Hôt. Le Gal*, 12 Cité Bergère, near Boul. Poissonnière (30 R.; from 6 fr.); *Boizard*, 11 Rue Montholon (25 R.; 6-8 fr.).

Near the Gare du Nord (Pl. B, 24): *Cosmos-Pension* (Crosier), 14 Rue Lentonnet, between Rues Pétrelle and Condorcet (50 R.; 7-15 fr.).

In the Cité (Pl. R, 20; *V*): *Mme. Barbier*, 20 Rue de Harlay (6 R.; 7-8 fr.).

Left Bank. Near the Pont de l'Alma (Pl. R, 11; *I*): *Pens. Lafayette* (Guébin), 191 Rue de l'Université (14 R.; 8-10 fr.). — Near the Hôtel des Invalides (Pl. R, 14; *IV*): *Hôt. Dysart* (Mlle. Rostand), 4 Square La Tour-Maubourg (60 R.; from 15 fr.); *Mme. Schenkel*, 170bis Rue de Grenelle (12 R.; 8-$12^1/_2$ fr.). — In the Faubourg St-Germain (Pl. R, 17; *IV*): *Mlle. Suillet*, 11bis Impasse de la Visitation, Rue St-Simon (10 R.; $6^1/_2$-10 fr.). — To the N. of the Luxembourg (Pl. R, 19; *IV, V*): *Hôt.-Pens. de l'Odéon* (Mme. Rouget-West), 3 Rue de l'Odéon (33 R.; 5-$7^1/_2$ fr.). — To the W. of the Luxembourg (Pl. R, G, 16, 13; *IV*): *Pens. Bajou*, 23 Rue de Vaugirard (10 R.; 5-9 fr.); *Mme. Barré*, 70 Rue d'Assas (12 R.; $6^1/_2$-$7^1/_2$ fr.); *Mme. Gleize*, 276 Boul. Raspail (12 R.; 6-12 fr.); *Mme. Reinburg*, 4 Passage Stanislas (10 R.; 8-10 fr.); *Pens. St-Romain*, 16 Rue St-Romain (20 R.; 7-15 fr.).; *Pens. Kerambrun*, 146 Rue de Rennes, near the Gare Montparnasse (20 R.; 7-10 fr.). — To the E. of the Luxembourg (Pl. R, G, 19; *V*): *Maison Laïlle*, 41 Rue des Ecoles (80 R.; 7-10 fr., per month 180-250 fr.); *Mme.*

Chopard, 11bis Rue de Cluny (14 R.; 5-8½ fr., per month 150-250 fr.); *Mlle. Guillier*, 21 Rue Valette, near the Panthéon (26 R.; 6½-8 fr.); *Hôt.-Pens. du Panthéon*, 11 Place du Panthéon (40 R.; from 6½ fr., per month 140-240 fr.); *Mme. Blondeau*, 8 Rue Gay-Lussac (12 R.; 7-10 fr.).—To the S. of the Luxembourg: *Mme. Lance*, 6 Rue Cassini, near the Observatoire (8 R.; 5-6 fr.).

Women-students are received at the *International Guild*, 6 Rue de la Sorbonne (see p. 51), from 150 fr. per month in July-Sept., or on moderate terms during the scholastic year; also at the *Student Hostel*, 93 Boul. St-Michel (25-40 fr. per week).

Furnished Apartments are easily obtained in the chief quarters of Paris. In winter a furnished room costs 50-100 fr. per month, a small suite of rooms 150-250 fr., according to situation; in summer the charges are lower. In the Quartier Latin a single room may be obtained for 30-50 fr. a month.

The following are the French names of the ordinary articles of **Underclothing**, etc. Shirt (linen, cotton, woollen), *chemise (de toile, de coton, de flanelle)*; night-shirt, *chemise de nuit*; woollen undershirt, *gilet de flanelle*; pants, *caleçons*; collar, *col*; cuffs, *manchettes*; stockings, *bas*; socks, *chaussettes*; handkerchief, *mouchoir*; petticoat, *jupon*; drawers, *pantalons*.

3. Restaurants.

(Alphabetical List at p. 485.)

As the ordinary tables d'hôte in Paris convey but little idea of the perfection to which the culinary art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, but at correspondingly high charges. The following list mentions most of the better restaurants in the quarters chiefly frequented by strangers. Even in the more modest houses, which our space forbids us to enumerate, the visitor will often be struck by the dainty and appetizing way in which meals are served.

The *carte des vins* usually shows a great variety of wines at high prices. The table-wine *(vin ordinaire)*, red or white, often somewhat diluted, is generally very fair. Owing, however, to the failure of the vintage of 1910, prices have risen very considerably while the quality has deteriorated. The drinking-water of Paris should be avoided, especially in summer. At the smaller restaurants it is often advisable to mix the wine with soda-water (*Eau de Seltz*; siphon or demi-siphon) or mineral water (*Eau de St-Galmier*, *Vals*, *Evian*, *Vichy*, *Perrier*, or *Apollinaris*).

In restaurants à la carte, 25-50 c. (or more in the fashionable restaurants) is usually charged for the 'couvert'. The waiter, on demand (*'Garçon, l'addition s'il vous plaît!'*), brings a written bill, and expects a *pourboire* of 8-10 c. for each franc of the amount.

If several visits are paid to the same house the effect of good 'tips' is very apparent.

The usual hours for *déjeuner* or luncheon are from 11.30 to 1.30, and for dinner between 6.30 and 9 p.m.; at other hours little or nothing but cold meat is to be had. Several of the best restaurants, however, provide supper for theatre-goers between midnight and 1.30 a.m.

The following list comprises all the commonest dishes. The triumphs of Parisian culinary skill consist in the different ways of dressing fish and 'filet de bœuf', and in the 'fricandeaus', 'mayonnaises', and sauces.

1. Hors-d'œuvre.

Anchois, anchovies. *Hareng Saur*, pickled herring. *Thon*, tunny-fish. *Radis*, radishes. *Foie gras*, goose's liver. *Huitres*, oysters. *Saucisson*, sliced sausage.

2. Potages (soups).

Potage au vermicelle, vermicelli soup. *Pâte d'Italie*, soup with macaroni, etc. *Potage Julienne*, clear, with vegetables. *Potage Paysanne*, vegetable broth. *Croûte au pot*, broth with toast. *Bisque*, made from crayfish. *Potage St-Germain*, green pea soup. *Cressonnière*, cress-soup. *Purée aux croutons*, pea-soup with toast-dice. *Potage Parmentier*, potato-soup. *Potage aux poireaux et pommes*, potato-soup with leeks. *Oseille liée*, soup flavoured with sorrel. *Soupe aux choux*, soup with bread and cabbage. *Soupe à l'oignon*, soup with onions, bread, and grated cheese.

3. Poisson (fish).

Anguille, eel. *Bar*, hake. *Brochet*, pike. *Carpe*, carp. *Crevettes*, shrimps. *Ecrevisses*, crayfish. *Eperlan*, smelt. *Goujon*, gudgeon. *Homard*, lobster. *Langouste*, sea-crayfish, resembling lobster. *Limande*, dab. *Maquereau*, mackerel. *Matelote d'anguilles*, stewed eels. *Merlan*, whiting. *Morue*, cod (*hollandaise*, with potatoes and white sauce). *Moules*, mussels. *Raie*, skate (*au beurre noir*, with browned butter). *Rouget*, red mullet. *Saumon*, salmon; *fumé*, smoked. *Sole*, sole (*frite*, fried; *au vin blanc*, with wine sauce; *au gratin*, baked with bread-crumbs). *Truite*, trout; *truite saumonée*, salmon-trout.

4. Entrées.

Hâchis Portugais, minced meat with poached eggs. *Escargots de Bourgogne*, snails. *Grenouilles*, legs of frogs. *Vol-au-vent*, light pastry with meat, fowl, oysters, etc.

5. Bœuf (beef).

Bœuf au naturel, or *bouilli*, fresh boiled beef. *Bœuf à la mode*, with brown sauce. *Bifteck*, beefsteak (*bien cuit*, well-done; *saignant*, underdone). *Entrecôte* resembles a thin rumpsteak. *Chateaubriand*, fillet-steak. *Filet aux truffes*, fillet of beef with truffles. *Rosbif*, roast beef. *Aloyau*, sirloin of beef.

6. Mouton (mutton).

Blanquette d'agneau, fricassée of lamb. *Gigot de mouton*, or *de pré-salé*, leg of mutton. *Ragout de mouton*, or *Navarin aux pommes*, mutton with potatoes and brown onion-sauce. *Selle d'agneau*, saddle of lamb. *Rognons de mouton*, sheep's kidneys.

7. Veau (veal).

Fricandeau de veau, larded roast-veal. *Blanquette de veau*, fricassée of veal. *Foie de veau*, calf's liver. *Veau Marengo*, stewed veal with sauce. *Escalopes de veau*, fried cutlets. *Rognons de veau*, veal kidneys (*à la brochette*, roasted on a skewer). *Veau rôti*, roast veal. *Tête de veau*, calf's head; *à l'huile* or *à la vinaigrette*, with oil and vinegar; *en tortue*, with brown sauce. *Ris de veau*, sweetbreads. *Cervelle de veau au beurre noir*, calf's brains with browned butter.

8. Porc (pork).

Pieds de porc, pig's trotters. *Porc rôti*, roast pork. *Andouille*, chitterlings.

9. Légumes (vegetables).

Asperges, asparagus. *Artichauts*, artichokes. *Petits pois*, green peas (*au beurre*, with butter-sauce; *purée de pois*, mashed peas). *Haricots verts*, French beans; *haricots blancs*, *flageolets*, or *soissons*, white beans. *Choux*, cabbages; *choux-fleurs*, cauliflowers; *choux de Bruxelles*, Brussels sprouts; *choucroute*, sauerkraut (*garnie*, with bacon and sausages). *Aubergine*, mad-apple, egg-plant. *Cèpes*, *Champignons*, mushrooms. *Pommes*, *pommes de terre*, potatoes. *Pommes à la maître d'hôtel*, potatoes with butter and parsley. *Purée de pommes*, mashed potatoes. *Epinards*, spinach. *Oseille*, sorrel. *Navets*, turnips. *Betteraves*, beetroot. *Oignons*, onions. *Tomates*, tomatoes.

10. Volaille (poultry).

Chapon, capon. *Poulet*, chicken, prepared in various ways. *Quart de poulet*, enough for two persons at the large restaurants (*l'aile ou la cuisse?* wing or leg? the former rather dearer). *Croquette de volaille*, croquette of fowl. *Canard aux navets*, duck with young turnips. *Canard sauvage*, wild duck. *Caneton à la presse*, duckling cooked in presence of the guest, with juice squeezed out by silver press. *Oie* (fem.), young goose. *Dindon*, *dinde*, turkey; *dindonneau*, young turkey; *farci*, stuffed.

11. Gibier (game).

Perdrix, partridge (*aux choux*, with cabbage and sausage-meat). *Perdreaux*, young partridges. *Caille*, quail. *Chevreuil*, venison. *Lièvre*, hare; *civet de lièvre*, jugged hare. *Sanglier*, wild boar. *Lapin de garenne*, wild rabbit.

12. Salades (salads).

Laitue, cabbage-lettuce. *Romaine*, long lettuce. *Chicorée*, *Escarole*, endive. *Cresson*, water-cress. *Pissenlit*, dandelion salad. *Concombre*, cucumber. *Cornichons*, gherkins. *Pommes de terre à l'huile*, potato salad.

13. Entremets (sweet dishes).

Omelettes, various (*au naturel*, *au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, *au rhum*, etc.). *Beignets*, fritters. *Charlotte de pommes*, stewed apples. *Crème à la vanille*, vanilla-cream. *Gâteau*, cake; *gâteau de riz*, a kind of rice pudding. *Glaces*, *Parfaits*, *Bombes*, and generally *Timbales* are all names for ices.

14. Dessert.

Pomme, apple. *Poire*, pear. *Fraises*, strawberries. *Pêche*, peach. *Mendiant*, almonds, raisins, etc.

The usual varieties of cheese are: *Fromage (à la crème) Suisse* or *Gervais*, *Cœur*, cream-cheese. *Fromage de Gruyère*, Gruyère cheese. *Fromage de Roquefort*, made of a mixture of sheep's milk and goat's milk. *Brie*, *Camembert*, *Neufchâtel*, *Pont-l'Evêque*, kinds of cheese made in Normandy.

15. Wines.

The following are a few of the finer wines: — Red Bordeaux or Claret: *St-Emilion* and *St-Julien* (3-4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Laffitte* (6-8 fr.). White Bordeaux: *Graves* (1-2 fr.), *Sauterne* (3-4 fr.), *Château Yquem* (6-10 fr.). — Red Burgundy: *Beaune* ($2^1/_2$-4 fr.), *Pommard*, *Volnay*, *Nuits* (4-5 fr.), *Romanée*, *Conti*, *Corton*, and *Chambertin* (5-8 fr.). White Burgundy: *Chablis* ($1^1/_2$-$2^1/_2$ fr.), *Meursault* (3-4 fr.), *Montrachet* (4 fr.), and *Hermitage* (6 fr.).

Compared with other wines, *Champagne* is less drunk in France than in England. *Tisane* (de Champagne), light champagne with iced water, is a favourite drink in hot weather.

Vin frappé, wine in ice.

Carafe frappée, iced water.

The bread of Paris is excellent and has been famed since the 14th century.

a. Restaurants of the Highest Class.

In the fashionable restaurants meals are served only *à la carte*, and evening dress is usual. The portions are generally so ample that one portion suffices for two persons, or two portions for three, but the waiter is always ready to give information on this point. The visitor should, therefore, avoid dining alone. As a rule, the chief '*plats*' only are priced in the bill of fare. The '*hors-d'œuvre*' placed on the table at the beginning of a meal, before the soup is served, generally add 1-2 fr. per head to the bill, if not expressly declined. The exquisite fruit offered for dessert is also a costly luxury, 3-5 fr. being sometimes charged for a single peach or pear. Various specialities and rarities also are very expensive.—The restaurants here mentioned enjoy the very highest reputation for their cuisine and cellar. The bill for a dinner for three persons, consisting of soup, fish, roast, salad, sweets, and dessert, with a couple of bottles of fair wine, will probably amount to at least 40-50 fr.

In the Centre of the City (Pl. R, 18, 21, 24; *II, III*): **Hôtel Ritz* (p. 3), 15 Place Vendôme; **Café Anglais*, 13 Boul. des Italiens, S. side; **Café de Paris*, 41 Av. de l'Opéra, W. side; **Paillard* (p. 79), 2 Rue de la Chaussée-d'Antin, corner of Boul. des Italiens; **Larue*, 3 Place de la Madeleine, W. side; **Henry*, 30 Rue St-Augustin; **Voisin*, 261 Rue St-Honoré and 16 Rue Cambon, an old house noted for its cellar; **Rest. Volney-Chatham*, at the Hôt. Chatham (p. 4), 16 Rue Volney, near the Boul. des Capucines; **Café Riche* (p. 79), 16 Boul. des Italiens, N. side; **Café de la Paix* (p. 76), 12 Boul. des Capucines, N. side. The Café de Paris, Paillard's, and the Café de la Paix (comp. p. 25) are favourite places for supper after the theatre.—The **Rest. Prunier*, 9 Rue Duphot (much frequented; closed in July and August), to the S. of the Madeleine, is noted for its oysters.

The restaurants in the Champs-Elysées and the Bois de Boulogne are most frequented in summer.—Champs-Elysées (Pl. R, 15; *II*): N. side, **Laurent*; **Rest. des Ambassadeurs* (café-concert, see p. 39); **Pavillon de l'Elysée* (p. 72); **Rest. de l'Alcazar* (café-concert, see p. 39). S. side, **Rest. Ledoyen*.—Bois de Boulogne (see Map, p. 245): **Pavillon d'Armenonville* (p. 245), between the Porte Maillot and the Jardin d'Acclimatation, pleasantly situated; **Rest. du Pré-Catelan* (p. 245), at the Pré Catelan; **Pavillon Royal*, near the lakes; **Château de Madrid* (p. 246), by the Porte de Madrid, open March-Nov., new (hôtel-rest., 40 R., with bath, from 20 fr.).

b. Other Restaurants.

The following restaurants are nearly or quite as good as the above, but are less pretentious. Visitors may also join the table d'hôte at any of the large *Hotels* without being residents.

The *Restaurants à la Carte* are generally dearer than those *à Prix Fixe*. The latter generally have their charges, inclusive of table-wine, posted up outside. The viands are usually good and the portions adequate. The luncheons or dinners, at $2^1/_2$-$3^1/_2$ fr. or more, are of fair quality, though not always so well served as in a hotel. The following list includes a number of such houses with their respective charges.

The *Bouillons Duval, Boulant, Chartier*, etc., are restaurants à la carte of a cheaper kind. The food is generally good, but the portions are rather small, and the cost of a meal amounts to $2^1/_2$-3 fr., including wine and coffee. The attendants are women. These houses are very popular, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card *(fiche)*, on which the account is afterwards marked. A fee (see p. 14) is left on the table for attendance; the bill is then paid, either at the desk or through the waitress, and receipted, and is finally given up to the 'contrôleur' at the door.

Many of the *Brasseries* and *Taverne*s are elegant restaurants à la carte, while others have fixed prices. The tobacco-smoke in the latter is sometimes objectionable. The usual beverage at these establishments is beer, a small glass of which (*quart de litre*, less than $^1/_2$ pint) costs 30-40 c., a larger glass *(demi-litre)* 50-60 c.

1. In or near the Boulevards, from the Madeleine to the Porte St-Denis.

Those of the highest class are mentioned on p. 17.

In the Rue Royale (Pl. R, 18; *II*). W. side: No. 3, *Maxim's Bar-Restaurant*, frequented mainly at night (for gentlemen only); No. 25, *Taverne Royale* (Munich beer); No. 21, **Weber* (Munich beer).—*Grand-Vatel*, 275 Rue St-Honoré, L. 5 fr. (oysters).—Place de la Madeleine: W. side, No. 9, **Lucas (le Grand)*, first-class; E. side, No. 10, *Bouillon Duval*.—**Lucas (le Petit;* Tav. Anglaise), 28 Rue Boissy-d'Anglas.

Boul. de la Madeleine (Pl. R, 18; *II*): N. side, No. 8, **Rest. Viel & de la Madeleine*, first-class.

Boul. des Capucines (Pl. R, 18; *II*). S. side: No. 43, *Tav. Tourtel;* No. 39, *Bouillon Duval;* No. 35, *Bouillon Boulant*. N. side: No. 28, *Tav. Olympia*, frequented at night (in the style of Maxim's); No. 14, *Grand-Café;* No. 4, *Café Américain*.—Rue Daunou, near the boulevard: No. 22, **Rest. Vian* (Verdeil), No. 6,

**Ciro's Rest.*, opened in 1912, both first-class. — Av. de l'Opéra: No. 26, *Tav. de l'Opéra* (Munich beer), good; No. 31, **Brasserie Universelle* (Munich beer); also at No. 31, *Bouillon Duval.* — To the E. of the Av. de l'Opéra: **Rest. Drouant*, 18 Rue Gaillon, corner of Rue St-Augustin, much frequented (oysters). — To the N. of Boul. des Capucines, E. of the Opéra: *Sylvain*, 12 Rue Halévy and 9 Rue de la Chaussée-d'Antin, good; *Rest. de la Rotonde*, 2 Rue La Fayette, corner of Boul. Haussmann.

Boul. des Italiens (Pl. R, 21; *II*). N. side: No. 14, *Tav. Pousset* (Munich beer); No. 12, Passage de l'Opéra, *Rest. Italien* (Arrigoni; Ital. cuisine); No. 8, also in the Passage de l'Opéra, *Rest. Saulnier*, in the Duval style. S. side: No. 29, *Bouillon Duval;* No. 9, *Rest. Franco-Italien* (Zucco); No. 5bis, **Noël-Peters*, 24-30 Passage des Princes, near Rue de Richelieu, first-class; Nos. 1-3, **Café Cardinal*, first-class. — To the N. of the Boul. des Italiens: *Rest. Roblez* (Léon), 14 Rue du Helder (Spanish cuisine); *Café-Rest. du Grand U*, 11 Rue Taitbout, corner of Rue des Italiens. — To the S. of the Boul. des Italiens: *Rest. Wiber*, 9 Rue Marivaux, near the Opéra-Comique; *Rest. Italien Franco-Américain* (Poccardi), 12 Rue Favart, corner of Rue St-Marc; *Rest. Richelieu* (Robardet), opposite, 110 Rue de Richelieu, L. or D. 1¾-3 fr.; *Rest. Maubert*, 104 Rue de Richelieu; **Rest. Gauclair*, 96 Rue de Richelieu, corner of Rue St-Marc.

Boul. Montmartre (Pl. R, 21; *III*). N. side: No. 20, *Café-Rest. Viennois* (Spiess); No. 18, *Brasserie Métropole*, L. 3, D. 3½ fr.; No. 16, *Taverne Mazarin* (Munich and Pilsen beer), L. 3, D. 3½ fr.; No. 14, *Brass. de la Grande-Maxéville*, L. 3½ (incl. coffee), D. 3½ fr.; No. 10, in Passage Jouffroy, *Rest. de la Terrasse-Jouffroy*, L. 3 fr. (hotel, see p. 8); Nos. 8-6, *Brass. Zimmer;* No. 2, *Table-d'Hôte Blond*, L. 1 fr. 60, D. 2 fr. 10 c. S. side: No. 21, *Bouillon Duval;* No. 1, *Bouillon Boulant.* — To the N. of Boul. Montmartre: *Rest. Lapré* (Maurice), 24 Rue Drouot, good (oysters); *Rest. du Filet-de-Sole*, 15 Rue du Faubourg-Montmartre, good; *Grande Taverne*, 16 same street (1 fr. 90 and 2 fr. 25 c.; Munich beer); **Boilaive*, 1 Rue Geoffroy-Marie, corner of Rue Montyon (1st floor); *Bouillon Duval*, 48 Rue du Faubourg-Montmartre and 52 Rue La Fayette; *Bouillon Duval*, 63 Rue La Fayette; *Tav. Montmartre*, 61 Rue du Faubourg-Montmartre. — To the S. of Boul. Montmartre: *Tabary's Rest.*, 45 Rue Vivienne; **Rest. Beaugé*, 10 Rue St-Marc, Passage des Panoramas; **Champeaux*, 13 Place de la Bourse, first-class, with summer and winter gardens, D. 6 fr., or à la carte; *Bouillon Duval*, 1 Rue du Quatre-Septembre and 7 Rue des Filles-St-Thomas; *Tav. du Coq-d'Or*, 149-151 Rue Montmartre, corner of Rue St-Marc, good.

Boul. Poissonnière (Pl. R, 21; *III*). N. side: No. 32, *Tav. Brébant*, at the hotel of that name (L. or D. 3½ fr.); No. 14, *Café-*

Rest. du Pont-de-Fer.—S. side: No. 25, *Brass. Gutenberg* (Munich beer); No. 13, *Tav. Gruber* (Strassburg beer), L. or D. 3 fr., incl. coffee, good; No. 11, *Bouillon Duval;* No. 9 (1st floor), *Rest. de France*, good.

Boul. Bonne-Nouvelle (Pl. R, 24; *III*). N. side: No. 42bis, *Rest. Gardes*, L. or D. $1^1/_2$-3 fr.; Nos. 38-32, **Rest. Marguery*, next to the Gymnase, a noted old house and a resort of merchants (hotel, see p. 9); No. 30, *Tav. Parisienne;* No. 26, *Bouillon Chartier*. S. side: Nos. 37-35, *Brass. Muller & Blaisot;* No. 33, *Brass. Ducastaing* (Munich beer), L. or D. 3 fr., incl. coffee. — To the N. of Boul. Bonne-Nouvelle: *Wiener Rest.*, 5 Rue d'Hauteville (Viennese cuisine; Pilsen and Munich beer), good; *Brass. Hans*, 7 Cour des Petites-Ecuries (Munich beer).

2. Near the Jardin des Tuileries and the Louvre.

Rue de Rivoli (Pl. R, 18, 20; *II*): **Rest. de l'Hôtel Continental* (p. 3), 3 Rue de Castiglione, handsomely fitted up, with café, L. 5, D. 7 fr.; No. 194, Rue de Rivoli, corner of Place de Rivoli, *Bouillon Duval;* No. 172, corner of Place du Palais-Royal, **Rest. du Gr.-Hôt. du Louvre* (p. 4), 5 and 6 fr.—Place du Théâtre-Français: Nos. 3-5, *Rest. Delpuech*, $2^1/_4$ and 3 fr.—Rue St-Honoré (Pl. R, 20; *II*): No. 161, in Place du Théâtre-Français, *Café-Rest. de la Régence* (p. 25); No. 159, also in Place du Théâtre-Français, *Café de l'Univers;* in the Gr.-Hôt. du Louvre, corner of Place du Palais-Royal, **Café de Rohan;* No. 202, in Place du Palais-Royal (1st floor), *Rest. Léon* (from 1 fr. 60 c. to 3 fr.); Nos. 196-200, *Rest. Reneaux* (from $1^3/_4$ to 3 fr.).—*Café-Rest. des Négociants*, 42 Rue du Louvre (Pl. R, 20; *III*), near the Bourse du Commence, L. or D. 3 fr.

At the Palais-Royal (p. 86; Pl. R, 21, *II*). N. side of the garden, *Pavillon de la Rotonde*, L. or D. 3 fr., incl. coffee.—Galerie de Valois (E. side, near Rue des Petits-Champs): Nos. 105-113, *Véfour jeune*, L. 3 fr., incl. coffee, D. 3 or 4 fr., good.

To the E. of the Palais-Royal (Pl. R, 21, 20; *II, III*): **Au Bœuf à la Mode*, 8 Rue de Valois (suppers after the Théâtre-Français); *Bouillon Duval*, 6 Rue Montesquieu (the chief house of this kind, and the only one with male waiters).—Rue des Petits-Champs: No. 15, between the Palais-Royal and the Bibliothèque Nationale, *Bouillon Chartier;* Nos. 36-38, *Bouillon Delacourt*.

3. In the Champs-Elysées and the Bois de Boulogne.

Those of the highest class are mentioned on p. 17.

Café-Rest. du Rond-Point (formerly Tav. du Cirque), at the Rond-Point, 1 Av. Matignon; *Café-Rest. Franco-Italien*, 5 Av.

Matignon; **Grill-Room* and *Rest. de l'Elysée Palace Hotel* (p. 3). — Place de l'Alma (Pl. R, 12; *I*): No. 7, *Café-Rest. du Rocher*, L. $2^3/_4$, D. $3^1/_4$ fr. — Nos. 28-32, Av. d'Iéna, near the Place d'Iéna, **Rest. de l'Hôt. d'Iéna* (p. 5), L. 5, D. 7 fr. — Place du Trocadéro (Pl. R, 8, 9; *I*): No. 2, corner of Av. Kléber, *Brass. du Coq.* — Boul. Delessert, No. 23, corner of Rue de l'Alboni, *Tav. des Tourelles.* — *Rest. Carron*, 27 Av. Victor-Hugo (Pl. R, 9; *I*).

Near the Porte Maillot (Pl. B, 9): *Rest. Léon*, 161 Av. de Malakoff, L. 1 fr. 85, D. 2 fr. 40 or 3 fr. 25 c. — Av. de la Grande-Armée: Nos. 74-76, *Rest. de la Terrasse* (L. or D. 3 fr.); No. 89bis, *Café-Rest. Watrin*, corner of Av. de Malakoff; No. 85, *Bouillon-Rest. de l'Espérance* (Rougeot); No. 81, *Brass. Excelsior*; No. 79, *Bouillon Duval.* — *Rest. Gillet* (Duvilliers), 27 Av. de Neuilly, with café. — Near the Porte des Sablons (Pl. B, 6): *Leo's Palace* (E. Bussat), 93 Av. de Neuilly, corner of Rue d'Orléans.

In the Bois de Boulogne (see Map, p. 245): *Chalet du Touring-Club*, near Porte Maillot, L. 5 fr., D. à la carte; *Café-Rest. du Jardin d'Acclimatation* (p. 247), L. 5, D. 7 fr. (incl. coffee) in summer, à la carte in winter; *Pavillon de la Cascade*, near the Cascade (p. 245), first-class; *Café du Pavillon-Chinois* (p. 245), near Porte Dauphine; *Chalet des Iles* (p. 245), on the N. island in the lower lake; *Ermitage de Longchamp* (p. 246), behind the Longchamp racecourse, near the Pont de Suresnes.

4. To the E. and N.E. of the Louvre, as far as the Bastille and the Place de la République.

The following are convenient for visitors to the Hôtel de Ville, Musée Carnavalet, Conservatoire des Arts et Métiers, etc.

To the E. of the Louvre. Rue de Rivoli: No. 83, *Rest. de l'Hôt. Ste-Marie* (p. 8), L. $3^1/_2$, D. 4 fr.; No. 130, *Brass. du Lion-Rouge*; No. 124, *Brass. de la Palette-d'Or.* — *Bouillons Duval*, 10 Rue du Pont-Neuf, corner of Rue de Rivoli, and at 47 Rue de Rivoli and 3 Rue St-Antoine; *Brass. du Pont-Neuf*, 17 Rue du Pont-Neuf, L. $2^1/_2$, D. 3 fr. (Culmbach beer); *Bouillon Chartier*, 21 same street; *Brass. Dreher*, 1 Rue St-Denis (Place du Châtelet); *Tav. Zimmer*, at the Châtelet Theatre. — Rue de la Bastille, Nos. 5-7, *Brass. Bofinger.* — Boul. Beaumarchais: No. 1, *Tav. Gruber*, L. or D. 3 fr. (incl. coffee), No. 3, *Rest. des Quatre-Sergents*, both in the Place de la Bastille.

To the N.E. of the Louvre: *Bouillon Duval*, 45 Rue de Turbigo, corner of Rue St-Martin; *Bouillon Chartier*, 31-33 Rue du Temple. — Boul. St-Denis, S. side: No. 9, *Café de France*, L. or D. $3^1/_2$ fr.; No. 11, *Bouillon Duval*; No. 15bis, *Tav. Gruber*, L. or D. 3 fr., incl. coffee, good; No. 17, *Tav. du Nègre*, very popular, L. or D. $3^1/_2$ fr., incl. coffee. N. side, No. 14, and 1 Boul. de Strasbourg, **Maire*, of the highest class. — No. 2 Boul. de Strasbourg.

Tav. Pschorr, very popular. — No. 137, Boul. de Sébastopol, near Boul. St-Denis, *Brass. A la Chope-d'Alsace.* — Boul. St-Martin: No. 15, *Rest. du Cercle* (1 fr. 30 to 2 fr. 50 c.); No. 55 (1st floor), *Rest. de la Porte-St-Martin* (1 fr. 20 c. to 2 fr.). — N. side of the Boulevard, *Lecomte*, entered by 50 Rue de Bondy, L. $2^1/_2$, D. 3 fr., incl. coffee, good. — *Tav. de Paris*, 23 Place de la République, corner of Boul. St-Martin, L. $2^1/_2$, D. 3 fr.; No. 16, opposite, *Bouillon Chartier* (E. Rouière); No. 19, *Brass. de l'Espérance;* No. 17, *Bouillon Duval;* No. 10, at the Hôt. Moderne (p. 9), *Gr.-Café Américain* (Gruber & Cie.), L. or D. 3 fr., incl. coffee. — Nos. 29-31, Boul. du Temple, *Bonvalet*, L. or D. $3^1/_2$ fr., incl. coffee.

5. Near the Gares St-Lazare, du Nord, de l'Est, and de Lyon, and near the Butte Montmartre.

Gare St-Lazare (Pl. B, 18; p. 221): *Buffet*, next the Cour du Havre; **Rest. du Terminus*, at the hotel (p. 11), L. 5, D. 6 fr.; **Rest. de Rome* (Garnier), 17 Rue du Havre, corner of Rue St-Lazare, first-class; **Brass. Mollard*, 113-117 Rue St-Lazare, at the Hôt. Anglo-Américain (p. 11; Munich beer); *Brass. Jacqueminot-Graff*, 119 Rue St-Lazare, a tasteful chalet in the Alsatian style; *Café Scossa*, 14 Rue de Rome, corner of Rue St-Lazare (L. or D. 3 fr.); *Tav. des Augustins* (grill-room), 1 Rue de l'Isly, good; *Splendid Rest.*, 11 Rue du Havre, L. $3^1/_2$, D. $4^1/_2$ fr.; *Rest. du Havre*, 109 Rue St-Lazare and Place du Havre, L. 2, D. $2^1/_4$ fr., incl. coffee; *Bouillons Duval*, 12-14 Rue du Havre, and corner of Rues de Rome and de la Pépinière; *Bouillon Chartier*, 44 Rue Pasquier.

Gare du Nord (Pl. B, 24; p. 217): *Buffet*, to the right of the entrance, good; *Rest. de l'Hôt. Terminus-du-Nord*, 12 Boul. de Denain (p. 10; L. or D. 3 fr.), good; *Café-Rest. Lequen* (Aubry), 9 Boul. de Denain, both of these opposite the station; *Rest. des Départs* (Barbotte), 25 Rue de Dunkerque, next door to the last, good; *Brass. Ducastaing*, 4 Boul. de Denain; *Bouillon Duval*, 101-103 Boul. de Magenta, corner of Rue La Fayette.

Gare de l'Est (Pl. B, 24; p. 217): *Brass. Bougeneaux*, 9 Rue de Strasbourg, corner of the boulevard; No. 11, *Rest. Schæffer*, good; No. 13, *Rest. de l'Hôt. Français (Barbotte);* No. 8, *Cœurdoux*, plain, but good; No. 6, corner of Rue d'Alsace, *Bouillon Duval;* No. 5, *Terminus-Est*, at the hotel (p. 10). — *Drouant*, 79 Boul. de Strasbourg, corner of Rue St-Laurent, a large and very popular establishment (oysters).

Gare de Lyon (Pl. R, 25; p. 190): **Buffet* on 1st floor (D. 5 fr.); *Café-Rest. Imart*, 1 Rue de Lyon, corner of Boul. Diderot, L. or D. 3 fr.; *Gruber & Cie.*, 21^{bis} Boul. Diderot, D. 3 fr.

Near the Butte Montmartre (Pl. B, 17, 20). No. 14, Place de

Clichy, at the entrance to Av. de Clichy, *Brass. Wepler.*—No. 3, Av. de Clichy, *Tav. de Paris* (paintings by Chéret, Abel Faivre, Léandre, Steinlen, Willette, etc.); No. 9, *Brass. Muller & Blaisot;* No. 6, *Rest. Boivin,* good; No. 10, *Rest. Jouanne* (Norman cuisine, good cider).—*Bouillon Duval,* 84 Rue de Clichy, near Place de Clichy.—*Bouillon Boulant,* 22 Rue de Douai, corner of Rue Duperré, to the S. of Boul. de Clichy.—*Tav. de l'Ermitage,* 6-8 Boul. de Clichy, L. $2^3/_4$, D. 3 fr.

In and near Place Pigalle (Pl. B, 20) are several restaurants similar to Maxim's (p. 18), which are fashionable resorts after the theatres, such as the *Abbaye de Thélème,* the *Rat-Mort,* and the *Rest. Pigalle,* all three in Place Pigalle.

6. On the Left Bank.

Faubourg St-Germain (Pl. R, 17, *II, IV;* p. 296): **Rest. de l'Hôt. du Palais-d'Orsay* (p. 5; 1st floor), first-class, L. 5, D. 6 fr.; equally good on ground-floor (4 and 5 fr.).—Boul. St-Germain: No. 262, *Café-Rest. de la Légion-d'Honneur,* L. $2^1/_2$, D. 3 fr., good; No. 172, *Café de Flore;* No. 170, *Bouillon Duval,* No. 151, *Brass. Lipp,* both near the Place St-Germain-des-Prés.—No. 43, Boul. Raspail, *Rest. de l'Hôt. Lutetia* (p. 5) and *Café-Brass.* (entrance in Rue de Sèvres; L. or D. $3^1/_2$ fr.).—*Bouillon Duval,* 67 Rue de Sèvres, near the Bon-Marché.

Near the Champ-de-Mars (Pl. R, 10, 11, *I;* p. 320): *Tav. Européenne,* 1 Av. Duquesne, opposite the Ecole Militaire, L. $2^1/_2$, D. 3 fr.

In or near the Quartier Latin (Pl. R, 19, *V;* p. 278): *Tav. du Palais,* 5 Place St-Michel; **Lapérouse,* 51 Quai des Grands-Augustins, near the Pont-Neuf, an old house of the highest class; *Rest. des Sociétés-Savantes,* 8 Rue Danton, near Boul. St-Germain, L. 3, D. 4 fr.—Boul. St-Germain: No. 142, *Bouillon Chartier* (H. Rougeot); No. 98, *Bouillon-Rest. des Ecoles-Réunies* (Chartier), No. 90, *Bouillon St-Germain* (Chartrain), L. or D. $1^1/_4$-2 fr., both opposite Square de Cluny.—No. 49, Rue des Ecoles, *Brass. Balzar.*—Boul. St-Michel. E. side: No. 25, *Café-Rest. Soufflet,* good, No. 27, *Café-Rest. Vachette,* these two at corners of Rue des Ecoles, L. 3, D. $3^1/_2$ fr.; No. 61, *Rest. du Luxembourg* (Moret), $1^1/_4$-2 fr.; No. 63, corner of Rue Soufflot, *Tav. du Panthéon,* good. W. side: No. 26, *Bouillon Duval;* No. 34, *Bouillon Boulant.*—Near the Luxembourg: **Foyot,* 22^{bis} Rue de Vaugirard and 33 Rue de Tournon, a noted old house of the highest class; *Café-Rest. Voltaire* (p. 25), 1 Place de l'Odéon, L. 3, D. 4 fr., good.

Near the Gare Montparnasse (Pl. G, R, 16, *IV;* p. 342): **Café-Rest. Lavenue,* 1-3 Rue du Départ, in the Hôtel Lavenue (p. 11), first-class; *Tav. des Brasseries Dumesnil frères,* 73 Boul. du

Montparnasse, L. $3^1/_4$, D. $3^3/_4$ fr., incl. coffee; *Rest. des Trianons*, 5 Place de Rennes; *Café-Rest. de Versailles*, 171 Rue de Rennes (3 and $3^1/_4$ fr.), good; *Bouillon Duval*, 169 Rue de Rennes. — Farther on, *Rest. Boudet*, 213 Boul. Raspail, *Rest. Jouven*, 124 Boul. du Montparnasse, No. 138, *Rest. Marre*, these three unpretending, but clean and not dear. — *Natura Vigor*, 13-15 Rue Notre-Dame-des-Champs, vegetarian.

Near the Jardin des Plantes (Pl. R, 22, G, 25, *V*; p. 335): **Rest. de la Tour-d'Argent*, 15 Quai de la Tournelle and Boul. St-Germain, first-class; *Café de l'Arc-en-Ciel*, 2 Boul. de l'Hôpital, opposite the station (à la carte, also D. $2^1/_2$ fr.).

4. Cafés. Pastry Cooks. Tea Rooms.

The **Cafés**, one of the great features of Parisian life, number about a thousand, but a few of the best only can be mentioned here. An hour may be pleasantly spent at one of the small tables in front of the cafés on the Boulevards in watching the life of the streets. Most of the Parisian men spend their evenings at the cafés, where they take coffee, liqueurs, or beer, meet their friends, read the newspapers (see p. 49), or play billiards (50 c.-1 fr. 20 c. per hr.) or cards. Letters also may be written at a café, the waiter bringing writing-materials on application (*'de quoi écrire, s'il vous plaît'*; fee). Most of the cafés are well supplied with French newspapers, but foreign journals are scarce. As a rule the cafés are open until 1 a.m.

The best cafés may be visited by ladies, though Parisiennes of the upper class rarely patronize them. Some of those on the N. side of the Boul. Montmartre should, however, be avoided. — Good bands play in the evenings at many of the cafés and brasseries, especially on the boulevards. *Cafés-Concerts*, see p. 39.

When coffee is ordered at a café in the early forenoon the waiter usually brings a large cup, with rolls and butter, which costs $^3/_4$-$1^1/_2$ fr. (fee 10 c.). In the afternoon the same order produces a small cup or glass of *café noir* or *café nature*, which costs 40-75 c. (waiter 10 c.). Iced coffee *(café glacé)* costs 60 c. or more. Milk *(crème)* is generally offered at the same time. Cold coffee, served in a glass and diluted with water *('un mazagran')*, will be found refreshing. With the coffee a bottle of cognac is frequently brought unordered, and a charge made according to the quantity drunk. At the more fashionable cafés a 'petit verre' of *cognac*, *kirsch*, *rhum*, *curaçao*, or *chartreuse* costs 30-60 c., *fine champagne* 60 c.-1 fr. — The charges for the 'consommations' are generally marked on the saucers on which they are served.

Tea costs $^3/_4$-1 fr.; more with rolls and butter *(thé complet)*. Déjeuner ($2^1/_2$-3 fr.) and cold meat for supper may be obtained at nearly all the cafés.

Beer also is to be had at most of the cafés, *'un bock'* costing 30-50 c.; the measure, however, is smaller than at the 'brasseries'. English beer costs 1-$1^1/_2$ fr. a bottle.

Liqueurs (40-75 c.), with water, are largely consumed as '*apéritifs*' or 'appetizers' before meals. Among these are absinthe, vermouth, menthe (white or green), bitters or amers, anisette, and quinquina. — *Sirops*, or fruit-syrups, with water, are to be had in various flavours: sirop de groseille, de framboise, de grenadine, orgeat (made from almonds), etc. Lemon-squash ('un citron pressé'), sorbet (water-ice), and ices (half 75 c., whole $1^1/_4$-$1^1/_2$ fr.) are also in vogue.

Grands Boulevards. — Boul. des Capucines. N. side: No. 14, *Grand-Café* (also a restaurant, like many of the other cafés, see p. 17); No. 12, *Café de la Paix* (p. 17; foreign newspapers); No. 4, *Café Américain* (p. 18). S. side: No. 1, *Café-Glacier Napolitain* (ices; L. $4^1/_2$ fr., incl. coffee). — Boul. des Italiens. S. side: Nos. 1-3, *Café Cardinal* (p. 19). N. side: No. 16, *Café Riche* (p. 17). — Boul. Montmartre. N. side: No. 20, *Café-Rest. Viennois* (p. 19), etc. — Boul. Bonne-Nouvelle: No. 39, *Café Prévost*, noted for chocolate after the theatre. — Boul. St-Denis, Nos. 9 and 12, corners of Boul. de Sébastopol and Boul. de Strasbourg, *Café de France* and *Café Français* (commercial). — Boul. St-Martin: No. 2bis, *Café Balthazard*. — Place de la République: No. 10, *Gr.-Café Américain* (p. 22).

Avenue de l'Opéra: No. 41, *Café de Paris* (p. 17).

Palais-Royal (comp. pp. 20, 86). In the garden: *Pavillon de la Rotonde* (p. 20), most frequented during concerts. — Rue St-Honoré, No. 161, in Place du Théatre-Français, *Café de la Régence*, founded in 1718, a famous rendezvous of chess-players; No. 159, *Café de l'Univers* (p. 20). — No. 1, Place du Palais-Royal, *Café de Rohan* (p. 20).

Quartier Latin. The numerous cafés in the Boul. St-Michel are chiefly frequented by students and 'étudiantes': No. 25, *Café Soufflet* (p. 23), No. 27, *Café Vachette* (p. 23), at the corners of Rue des Ecoles; No. 20, corner of Boul. St-Germain, *Café du Musée-de-Cluny*; No. 35, *Café de la Source*; No. 47, *Café d'Harcourt*; No. 65, *Café Mahieu*, corner of Rue Soufflot. — *Café Voltaire*, 1 Place de l'Odéon (p. 23; senators and professors).

The **Wine Shops** (*Débits de Vins*), very numerous, are chiefly frequented by the lower classes. The wine is usually drunk at the counter ('zinc'). Outside some of these taverns (*e.g.* 33 Rue St-Honoré, corner of Rue des Bourdonnais, p. 202) may be noticed finely wrought iron railings of the 18th cent. and earlier, to which riders used to attach their horses.

Among the Automatic Bars may be mentioned the *Express Bar*, 15 Boul. des Italiens, and another at 26 Boul. St-Denis.

Pastry Cooks. — The most noted *Pâtisseries*, much frequented by ladies, are: *Favart* (Julien jeune), 9 Boul. des Italiens, corner of Rue Favart; *Frascati* (Lesaffre), 23 Boul. Montmartre; *Charvin*, 40 Rue des Petits-Champs, Passage de Choiseul; *Guerbois fils*, 6 Rue Croix-des-Petits-Champs; *Ragueneau*, 202 Rue St-Honoré, opposite the Magasins du Louvre; *Chiboust*, 163 Rue St-Honoré, Place du Théâtre-Français; *Rumpelmayer*, 226 Rue de

Rivoli; *Bourbonneux*, 14 Rue du Havre; *Potel & Chabot*, 4 Av. Victor-Hugo, near the Etoile; *A la Dame Blanche*, 196 Boul. St-Germain (ices).—The *Boulangeries-Pâtisseries* are less pretending: *Ladurée*, 16 Rue Royale; *Cateloup*, 25 Av. de l'Opéra; *Wanner* (Viennese), 3 Rue de la Chaussée-d'Antin; *Rémy*, same street, No. 45; etc.

The *Petites Pâtisseries* are stalls for the sale of cakes, buns, etc.; *e.g.* 13 Boul. St-Denis (*'A coupe-toujours'*), and 5bis Boul. Bonne-Nouvelle, at the beginning of Rue de la Lune (*'Brioche de la Lune'*).

Tea Rooms. — Afternoon Tea (1/2-3 fr., incl. cakes) has become quite a fashionable institution of late years, chiefly between 4.30 and 6.30 o'clock. The favourite resorts vary from time to time. Among them may be mentioned the *Hôt. Ritz* (p. 3); *Rumpelmayer* (p. 25), 226 Rue de Rivoli; *Colombin*, 6 Rue Cambon; *Grand-Hôtel* (p. 3); *Elysée Palace Hotel* (p. 3); *Hôt. Mirabeau* (p. 3); *Carlton* (p. 3); *Volney-Chatham* (p. 17); *Marlborough Tea Rooms*, 5 Rue Cambon; *Récamier*, 24 Rue du Mont-Thabor (L. 4 fr.); *Lipton*, 37 Boul. Haussmann; *Topsy*, 55 Boul. Haussmann; *A la Marquise de Sévigné*, 11 Boul. de la Madeleine and 47 Rue de Sèvres; *Fourey-Galland*, 124 Faub. St-Honoré; *J. Roullier fils*, 10 Rue des Pyramides, corner of Rue St-Honoré; *W. H. Smith & Sons' Tea Rooms*, 248 Rue de Rivoli (English reading-room); *Kardomah*, 1 Rue de l'Echelle, corner of Rue de Rivoli; *Maison Ixe*, 6 Rue Halévy; *Lilia*, 44 Rue de la Chaussée-d'Antin.

The *Crèmeries* or *Laiteries* are unpretending dairies which supply breakfast. A cup of coffee or chocolate costs 25-30 c., roll or cake 5-10 c.; café au lait, with two eggs, bread and butter, etc., 1 fr. Those at 146 Rue de Rivoli and 2 Carrefour de l'Odéon (left bank) may be mentioned.

Confectioners *(Confiseries)*, see p. 54.

Wine Stores: *Bodega*, 234 Rue de Rivoli, corner of Rue de Castiglione; *Turin*, 12 Rue des Pyramides (Spanish wines).—Liqueurs: *Rocher frères*, 2 Rue Halévy; *Erven Lucas Bols*, 32 Rue Le Peletier.

5. Baths. Hairdressers. Lavatories.

Baths.—Warm Baths ('bain ordinaire' 1/2-1 fr., towels extra): *Bains de la Samaritaine* (p. 268), on the Seine, below the Pont-Neuf, right bank; *B. des Tuileries*, near the Pont-Royal, Quai Voltaire; *B. Vivienne*, 15 Rue Vivienne; *B. Ste-Anne*, 63 Rue Ste-Anne, and 58 Passage Choiseul; *B. Chantereine*, 46 Rue de la Victoire; *B. Gymnasium*, 19 Passage de l'Opéra (80 c.-5 fr.); *Piscine Montmartre*, 163 Rue Montmartre, near the boulevard (bath 1 1/4 fr.); *B. du Colisée*, 14 Rue du Colisée, near the Champs-Elysées; *B. Cambacérès*, 28 Rue Cambacérès; *Swimming Palace*,

26 Rue de Chazelles (more expensive); *B. Racine*, 5 Rue Racine; *B. de l'Observatoire*, 169 Boul. de Montparnasse and 126 Rue Notre-Dame-des-Champs.

Turkish, Vapour, and other Baths: *Hammam*, 18 Rue des Mathurins, corner of Rue Auber (entrance for ladies, 47 Boul. Haussmann; Turkish bath 5½ fr.); *Balnéum*, 16bis Rue Cadet (2 fr.).

Cold Baths in the Seine (20-60 c.; towels and drawers extra), open from 1st May to 30th Sept.: *Grande Ecole de Natation*, Quai d'Orsay, near the Pont de la Concorde, one of the best of its kind; *Bains du Pont-Royal* (entered from Quai Voltaire); *B. du Louvre*, near the Pont des Arts; *B. du Pont-Neuf*, Quai de la Mégisserie; *B. du Pont-Solférino* (for ladies), Quai des Tuileries.

Hairdressers *(coiffeurs)* are to be found in nearly every street, often in the entresol of the house. The ordinary charge for haircutting *(taille de cheveux)* is 50 c. to 1 fr., shaving *(barbe)* 20-30 c.; shampooing, '*frictions*' (dry shampoo), and such extras are generally dear. Offers of perfumery, etc., should be declined, as the prices are higher than at the shops. Many of the *coiffeurs* have ladies' rooms (1-1½ fr.). Among hairdressers for men are those at Nos. 21, 19, and 11, Boul. Montmartre; 12 and 23 Boul. des Italiens; 4 Rue Le Peletier; 2 Rue Marengo, near the Louvre; 3 Rue du Helder, etc.; also 24 Boul. des Capucines *(Antonin)*, and at the Grand-Hôtel; 180 Boul. St-Germain; 36 Boul. St-Michel. — *Coiffeurs* for ladies: *Auguste* (Petit), 28 Place Vendôme; *Autard*, 6 Rue de Castiglione (2-5 fr.); *Gabriel*, 229 Rue St-Honoré; *Cotreau & Duprat*, 18 Rue Royale, in the court. These are expensive (up to 20 fr.), especially if they attend customers at home.

Lavatories, etc. — The *Chalets de Nécessité*, or *Cabinets*, are generally well kept (5-15 c.). — At the *Place du Théâtre-Français*, 155 Rue St-Honoré; in the *Palais-Royal*, at 78 Péristyle Joinville, near the theatre. In the *Square Louvois*, opposite the Bibliothèque Nationale. In the *Jardin des Tuileries*, at each end of the Allée des Orangers, next the Rue de Rivoli. By the *Louvre*, in the Rue Jean-Tison, near the intersection of the Rues de Rivoli and du Louvre. In the *Place de la Madeleine*, next the church, by the Boul. de la Madeleine, and on the opposite side. — In or near the *Boulevards:* Passage de l'Opéra, 9 Galerie du Baromètre; 14bis Passage des Princes; 43 Passage Jouffroy, near Boul. Montmartre; 40 Boul. Bonne-Nouvelle (in front of the Gymnase). At the foot of the *Champs-Elysées*, on the right, Avenue Gabriel; also farther up, on the right. By the *Luxembourg:* in front of the entrance from Place Médicis; behind the Odéon; in the gardens, behind the Ecole des Mines, and near the entrance from Rue de Fleurus. — In the *Parc Monceau:* in the rotunda, Boul. de Courcelles.

6. Conveyances.

Bureau d'objets trouvés, 36 Quai des Orfèvres (see p. 273).

Paris has led the way in modern modes of transport. In 1662, if not earlier, under Louis XIV., coaches, called 'fiacres', plied for hire, the name being derived from the Auberge de St-Fiacre, in the street of that name. An attempt to organize a service of omnibuses also was made at that period, but success was not achieved until 1827-28. London followed suit in 1829. Since 1900 many new electric railways and tramways have been opened, in particular the *Métropolitain* and the *Nord-Sud* railways (p. 29).

Cabs (*Voitures de Place;* see Appx., pp. 55, 56) are mostly for two persons only, with a small *strapontin* or bracket-seat for one or two more. The pace at which they are driven, even in the busiest streets, is remarkable. The taximeter-cabs (*Taximètres* or *'taxis'*) have indicators showing the fare due for each drive, thus obviating risk of dispute. The driver expects a gratuity of 25-50 c. in addition to the fare, according to distance. Late at night, after the theatre for example, the drivers may decline to go anywhere outside of their own quarter. Yellow lamps indicate that their quarter is the centre of the city; red indicates the W., green the left bank, and blue the N.E. part of the town. Complaints may be made to an 'agent de police', and the driver may be asked for his number.

Motor-cabs (*Taxi-autos*), of which there were 6500 in the summer of 1911, are rapidly increasing in number. Both the ordinary and the motor cabs can carry a reasonable amount of luggage.

The so-called *Voitures de Grande Remise*, which may be hired by the half-day, day, or week, but have no fixed tariff, are more suited for sight-seeing or paying visits than the ordinary fiacres or taxi-autos. They have stands near the Opéra, Madeleine, etc., and often wait at night outside the chief places of amusement. The usual charge is 25-30 fr. for half-a-day, or 30-40 fr. for a whole day (from 9 or 10 a.m. till 7 or 8 p.m. or from 2 p.m. until after the theatre). Short drives according to bargain (3-5 fr.). *Voitures Automobiles de Grande Remise* may be hired at 35 fr. for half-a-day or 50 fr. for a whole day. Carriages required for a longer period should be engaged through the hotel or at the Comp. Générale des Voitures, 1 Place du Théâtre-Français, and 22 Boul. des Capucines.

Circular trips, see p. 56.

Motor Omnibuses (*Autobus*) and **Tramways** cross the city in every direction from about 6 a.m. till 12.30 a.m.; at the most frequented points a vehicle passes every 3-5 minutes. To pick out the required line from the long list (see Appx., pp. 37-52) is a tedious process, but the task will be considerably facilitated by a reference to the Itinerary Plan at the end of the Appendix (on which the tramway-lines are marked in red) and to the list of

conveyances passing the most important points (Appx., pp. 53-55). Most visitors will be content to note those that pass near their hotel. Information as to the others may be obtained at the nearest omnibus or tramway bureau, or from an 'agent de police'.

The horse-omnibus is now a thing of the past in Paris. All the motor-omnibuses belong to the *Compagnie Générale des Omnibus*, founded in 1855; offices at 3-5 Rue Pierre-Haret. Its monopoly ended in 1910, but has been renewed for a period ending in 1950.

The various electric and other tramway companies are enumerated in the Appendix, pp. 44-52. The tramway-lines belonging to the Comp. Générale des Omnibus are now (1913) in course of electrification; they will then be distinguished by numbers instead of letters. — Note also the *Funiculaires* (cable-tramways) of Belleville (p. 249) and Sacré-Cœur (p. 222).

On the tramways the interior and the platform form the first class, and the 'impériale' (outside) the second. The omnibuses have no 'impériale', but large platforms which are reckoned as second-class. Every vehicle bears the names of its destination and its route. All the omnibuses and most of the tramways have distinguishing letters; the other tramways may be recognized by the colours of the cars and of their lamps. Additional vehicles, marked by a stroke through the distinguishing letter, are run over the busiest portions of the route. In certain cases, when two routes overlap in such a way that one forms the continuation of the other, the omnibuses, bearing the distinguishing letters of both lines, run in the evening from the beginning of one route to the end of the other.

The omnibuses and tramways stop at fixed points only. The compulsory stations *(arrêts obligatoires)* are indicated by red notices or placards attached to the lamp-posts, the optional stoppages *(arrêts facultatifs)* by pale green notices. Below these notices are placed, at the most frequented points, files of numbers *(numéros d'ordre)* for the various directions. By taking and presenting one of these numbers, intending passengers secure seats in the order of their arrival. When all the places are filled, the fact is announced by a placard with the word '*complet*'. Those who wish to get in at an *arrêt facultatif* must make a sign to the driver. The conductor must of course be notified, or a bell rung, when the passenger wishes to alight.

The fares on all the omnibus and tramway lines within Paris are 15 c. per section 1st class, and 10 c. 2nd class; for two or more sections, 1st class in omnibuses 25, in tramways 20; 2nd class 15 c. in every case. The fares to places beyond the fortifications are 5-15 c. per section 1st class, and 5-10 c. 2nd class, in addition to the city fare.

The **Métropolitain** *('Métro')* and **Nord-Sud** are underground electric railways, opened in 1900 and 1910 respectively. They now form the most important means of communication in Paris. See Appx., pp. 31-36, and Itinerary Plan at the end, where the lines

are marked in blue. Their average cost has amounted to 193,000*l.* per mile. Both lines run through vaulted and well-ventilated tunnels, about 23 ft. in breadth, and partly over viaducts. The stations are about $^1/_3$ M. apart. Some of them are provided with moving staircases or with *ascenseurs* (lifts).

Trains run every 3-6 min. between 5.30 a.m. and 12.30 a.m. They are often crowded, and the stoppages are short. The first-class car is in the middle of the train. Uniform fares: 1st cl. 25 c., 2nd cl. 15 c. (2nd cl. return-ticket before 9 a.m., 20 c.). Every ticket is available for any station on the lines of either company, so that it is unnecessary to mention at the booking-office the name of one's destination. At certain stations 1st cl. passengers take precedence of others.

River Steamboats. The *Bateaux-Omnibus*, or small screw-steamers plying on the Seine, are recommended in fine weather, as they afford a good view of the quays and banks of the river.

There are two lines (5 or 6 a.m. to 8.30 or 8 p.m.): (1) From *Charenton-St-Maurice* to *Auteuil;* (2) From the *Tuileries* (Pont-Royal) to *Suresnes*. The stations (Appx., pp. 56, 57) are marked on the large Plan of Paris; the sign ● denotes the piers of the Charenton-Auteuil line; ○ indicates those of the Tuileries-Suresnes line.

Fares are paid on board, the passenger receiving a metal check which he gives up on disembarking. In summer (15th March-14th Nov.) the fare on the Charenton-Auteuil line is 10 c. on week-days, and 20 c. on Sundays and holidays; in winter 10 c. on week-days (5 c. from Pont National to Auteuil), and 15 c. on Sun. and holidays. On the Tuileries-Suresnes line the fares in summer are 20 c. on week-days (10 c. from St-Cloud to Suresnes), and 40 (25) c. on Sun. and holidays; in winter the fares are 15 (10) c. on week-days and 25 c. on Sun. and holidays.

Chemin de Fer de Petite-Ceinture. This line, known as '*La Ceinture*', forms a circle of about 21 M. round Paris (with a branch to the *Champ-de-Mars*, p. 321; through-trains), within the fortifications, and 'corresponds' with the suburban railways. The chief station is the *Gare St-Lazare* (p. 221). For details, see Appx., p. 58.

Trains run in both directions every 10 minutes, and perform the circuit in 1 hr. 40 min. (views only between Auteuil and Vaugirard and at the upper crossing of the Seine). There is no third class. The fares are 40 or 20 c. to the first or second station from the point of departure (return 60 or 30 c.), and 55 or 30 c. beyond that distance (return 90 or 50 c.). The seats on the outside ('impériale') are not recommended, as they are very draughty and exposed to dust and smoke.

The **Chemin de Fer de Grande-Ceinture**, which forms a wide circle round Paris, has few trains and is chiefly used for goods-traffic.

7. Post and Telegraph Offices. Telephones.

Post Office. The *Poste Centrale*, or General Post Office, is in the Rue du Louvre (Pl. R, 21, *III;* see p. 201). There are also 120 branch-offices *(Bureaux de poste)*, with blue lamps at night. Among these we may mention: 4 Rue Ste-Anne, near the Av. de l'Opéra; 4 Place de la Bourse; and 3 Rue Boissy-d'Anglas, near the Place de la Concorde.

The offices are open on week-days from 7 a.m. (but from 1st Nov. to 1st March from 8 a.m.) till 9 p.m.; on Sundays and holidays certain offices only are open, and then till noon only.

Letters addressed *poste restante*, without specification of any branch-office, go to the General Post Office (see above), where they may be obtained any day between 8 a.m. and 9 p.m.; but registered letters are delivered only on proof of the addressee's identity (usually by a passport, duly *visé*). It is preferable, however, to have letters addressed to one's hotel or apartments.

Letter-boxes *(Boîtes aux Lettres)* are to be found outside most of the tobacconists' shops (with red lamps), where also stamps *(timbres-poste)* may be purchased. The last clearance of the letter-boxes for the evening mails takes place between 6 and 6.30 p.m., according to the distance from the head-office. Most of the offices have a special 'boîte pour les levées supplémentaires', where late letters, with an additional 5 c. stamp, may be posted till 7.30.

Postage of Letters, etc. *Ordinary Letters*, in France, 10 c. up to 20 grammes, or 15 c. up to 50 grammes; for every additional 50 gr., 5 c.; for countries in the Postal Union 25 c. up to 20 gr., and for every additional 20 gr., 15 c. (for Luxemburg 10 c.). — *Post Cards* 10 c. each, inland or foreign, with card for reply attached, 20 c.

Commercial Papers (papiers d'affaires) 5 c. up to 20 gr.; above 20 gr., letter-rates are charged; for abroad, 25 c. up to 250 gr.; 5 c. for each 50 gr. more (maximum weight 2 kg.).

Samples and Patterns (échantillons) 5 c. for each 50 gr. (maximum 500 gr.); for abroad, 10 c. up to 100 gr., 5 c. for every additional 50 gr. (maximum 350 gr.).

Printed Matter (imprimés) 2 c. up to 15 gr., 3 c. up to 50 gr., 5 c. up to 100 gr.; for every additional 100 gr., 5 c. (maximum 3 kg.); for abroad, 5 c. for each 50 gr. (maximum 2 kg.).

Registration (recommandation): for letters, 25 c.; for printed matter (within France), 10 c.

Post Office Orders (mandats de poste) within France cost 5 c. per 5 fr. up to 20 fr.; for 20-50 fr., 25 c.; for 50-100 fr., 50 c.; for 100-300 fr., 75 c.; for 300-500 fr., 1 fr.; afterwards 25 c. for every 500 fr. For most countries in the Postal Union: 25 c. for every 50 fr.; to England or the United States 10 c. for every 10 fr. (maximum 1000 fr.).

Parcels, though known as *'Colis Postaux'*, are not transmitted by the French Post Office, but by the railway and steamship companies subsidized for the purpose, or (in Paris) by a private firm. The parcel must not contain anything in the nature of a letter.

Within Paris. Parcels must not exceed 10 kilogrammes (22 lbs.) in weight. The charges are 25 c. per parcel up to 5 kg.; 40 c. above that

weight; or 65 and 70 c. 'contre remboursement' (*i.e.* for goods sent for 'payment on delivery'). Parcels should be handed in at one of the 650 dépôts (generally tobacconists' shops and branch post-offices). The central dépôt is at 23 Rue du Louvre.

Provincial and Colonial Parcels. Parcels not exceeding 10 kg. (22 lbs.) in weight may be forwarded at a charge of 60 c. up to 3 kg., 80 c. up to 5 kg., and 1 fr. 25 c. up to 10 kg., delivered at a railway station or post-office; 25 c. extra if delivered at a private address.

Foreign Parcels. Parcels not exceeding 1 kg. 360 gr. (3 lbs.) may be sent to Great Britain at a charge of 1 fr. 60 c.; not exceeding 3 kg. (7 lbs.) for 2 fr. 10 c.; not exceeding 5 kg. (11 lbs.) for 2 fr. 60 c. Charges for parcels up to 5 kg.: to Germany, Belgium, Switzerland, 1 fr. 10 c.; Spain, Italy, 1 fr. 35 c.; Holland, Austria-Hungary, Denmark, 1 fr. 60 c.; Belgium and Switzerland 1 fr. 50 and 1 fr. 60 c. up to 10 kg. The parcels must be sealed.

Telegraph. On week-days telegrams are despatched up to 9 p.m. at any post-office; on Sundays at certain post-offices only. Of the offices open till a later hour the following are the most conveniently situated for travellers: *Till 11 p.m.*, 33 Champs-Elysées; 10 Place de la République; 9 Rue des Halles; 24 Rue de Vaugirard; 173bis Rue du Faubourg-St-Denis (Gare du Nord).—*Till Midnight*, 4 Rue Sainte-Anne; 3 Rue Boissy-d'Anglas; 19 Rue d'Amsterdam (Gare St-Lazare); 31 Boul. Haussmann.—*All Night* (also Sun. and holidays), 103 Rue de Grenelle; also at the Bourse, N. side.

Tariff. Telegrams within France and to Corsica, Monaco, Algeria, and Tunisia are charged at the rate of 5 c. per word (minimum 50 c.), names of streets, towns, departments, etc., being counted as one word each; to Great Britain, 20 c. per word (minimum 5 words); to New York, 1 fr. 25, Chicago 1 fr. 55 c. per word.—*Western Union Telegraph Co.*, 11 Rue Scribe.

The rates per word to other countries are as follows: to Luxemburg 10 c.; Switzerland and Belgium 12½ c.; Germany and Spain 15 c.; Netherlands 16 c.; Italy 17½ c.; Austria-Hungary, Denmark, Portugal, 20 c.; Roumania, Servia, Sweden 25 c.; Bulgaria and Norway 30 c.; Russia in Europe and Caucasus 35 c.; Greece 50 c.; Turkey 52½ c.; Asiatic Russia 1 fr. 5 c.

Lettres-Télégrammes. Urgent letters or messages may be sent at night to places where the telegraph-office is open, and are delivered by the first morning post (per word 1 c., minimum 50 c.).

There are also **Pneumatic Tubes** *(Télégraphie pneumatique)* for messages within Paris and to certain places in the environs: letters or *cartes pneumatiques ('petits bleus')*, up to 7 gr. 30 c., reply-paid 60 c.; 7-15 gr., 50 c., reply-paid 80 c.; 15-30 gr. (maximum), 1 fr. and 1 fr. 30 c. The post-offices have special letter-boxes for the pneumatic post.

Telephone. Messages may be telephoned from the *cabines* at nearly all the post-offices. Tariff: within Paris, 15 c. per 3 min.; outside Paris, 25 c. up to 3 fr.—Tariff for abroad: London, 10 fr.; Berlin, 6 fr.; Brussels, 3 fr.; Berne and Rome, 4 fr.; at night (after 9) the charge is reduced to 3 fr. 60 c. for Berlin, 2 fr. 40 c. for Berne and Rome, and 1 fr. 80 c. for Brussels.

8. Theatres. Concerts. Art Exhibitions.

Paris has about 20 large theatres. Performances generally begin between 8 and 8.45 p.m., and last till about midnight. At most of the theatres *matinées* are given in winter on Sundays and holidays, and often on Thursdays. On certain great festivals (as on 14th July) gratuitous performances are given. Most of the theatres (except the Opéra and the Théâtre-Français) are closed in summer.

An acquaintance with colloquial French, acquired only by prolonged residence in the country, is necessary for the appreciation of the acting; visitors are advised to purchase the play (*la pièce*, 1-2 fr.) to be performed and to read it beforehand. The official programmes (often containing a *résumé* of the play) are sold only in the theatres themselves. *Comœdia*, published daily (5 c.), contains lists of the actors appearing the same evening at the different theatres.

The seats are neither arranged nor named alike in all the theatres. Besides the floor of the house *(rez-de-chaussée)* there are usually three or four galleries *(balcon, galerie,* or *étage); le rang* is the row. *Strapontins* are small bracket-seats, used only when the other seats are all filled. Stage-boxes are called *avant-scènes (du rez-de-chaussée, de balcon,* etc.), parquet-boxes *baignoires* or *loges du rez-de-chaussée.* The best seats are usually the *fauteuils d'orchestre,* or seats next the orchestra, behind which are the *stalles d'orchestre,* and farther back, the *parterre.* The side-seats and those in the upper galleries should be avoided. The *fauteuils de balcon* and the *loges de face* of the first or second gallery are good seats, especially for ladies. Ladies are generally required to remove their hats, especially in the fauteuils d'orchestre, the fauteuils de balcon, and in the front rows of the galleries. They are not admitted to the *parterre* (which answers to the English 'pit'). At the Opera House, between the fauteuils d'orchestre and the fauteuils de balcon, which are the best seats for ladies, are the *stalles de parquet* and *stalles de parterre* (both numbered and reserved for gentlemen).

At the principal theatres and also at the fashionable 'theâtres d'à côté' (see p. 37) evening dress is usual, especially during the height of the season.

The charges for admission vary. Seats, numbered and reserved, should be booked several days in advance at the office of the theatre (*bureau de location,* generally open from 10 or 11 to 6 or 7), where a plan of the interior is shown. Seats booked thus *(en location)* cost $^1/_2$-2 fr. more than at the door *(au bureau),* but this extra expense is advisable in the case of a popular piece. Box-places, however, are mostly taken the same evening at the door, unless a whole box (4-8 seats) is engaged. In most cases a tax of 10 % over and above the price of the ticket is exacted as the *droit des pauvres*

(for the benefit of the poor). Seats may also be secured beforehand at the newspaper-shop at 15 Boul. des Italiens, corner of Rue de Grammont; but at the theatrical agencies in the Boulevards, the Grand-Hôtel, Avenue de l'Opéra, etc., the booking-fee demanded is often 5 fr. or more. Strangers are cautioned against purchasing their tickets from vendors in the street.

Tickets taken at the door do not always entitle the purchaser to a reserved seat, but he may demand *la feuille de location*, or list of seats booked for the night, and choose any seat which does not appear on that list.

Overcoats, cloaks, etc., may be left at the 'Vestiaire' or cloak-room (fee 25-50 c., or more, for each person). Men often keep their hats on till the curtain rises. The *ouvreuse*, who shows the spectators to their seats and brings a footstool *(petit banc)* for ladies, expects a gratuity of 10-25 c.—In most of the theatres there is usually a troop of paid *claqueurs*, who applaud vigorously on a sign from their chief. These hirelings are posted in one of the upper galleries.

The **Opéra** (Pl. B, R, 18, *II;* p. 77), which deservedly ranks highest among the theatres, is the rendezvous of the Parisian *beau monde*. The admirable operatic performances take place on Mon., Wed., and Fri., and in winter on Sat. also. Favourite days are Mondays and Fridays. The ballet and the *mise en scène* are unsurpassed. Evening-dress is *de rigueur* in the best seats. The first recorded operatic performances in France took place in the 16th century. French works were first produced in 1669, by Pierre Perrin, and after 1672 by G. B. Lulli, whose operas delighted the Parisians for a whole century. From 1683 to 1787 the opera-house was at the Palais-Royal, then at the Porte St-Martin, on the site of the present Square Louvois (p. 209), and from 1821 to 1874 in the Rue Le Peletier.

Avant-scènes and premières loges de face 17 fr.; fauteuils de balcon (see p. 33), baignoires d'avant-scène, and premières loges de côté 15 fr.; fauteuils d'orchestre (see p. 33), avant-scènes des deuxièmes, deuxièmes loges de face, and baignoires de côté 14 fr.; stalles de parquet and deuxièmes loges de côté 10 fr.; loges de face 8 fr.; stalles de parterre (see p. 33) and avant-scènes des troisièmes 5 fr.; fauteuils and stalles d'amphithéâtre des quatrièmes de face 3 and $2^1/_2$ fr.

The **Théâtre-Français** (Pl. R, 21, *II;* p. 85), or *Comédie-Française*, Place du Théâtre-Français, near the Palais-Royal, is the great home of classic art, and also of modern tragedy and comedy. The 'Comédie-Française' owes its origin to the union in 1680 (by command of Louis XIV.) of the actors at the Théâtre Guénégaud (p. 299), directed by Molière's widow after his death (1673), with those of the Hôtel de Bourgogne (p. 204). The inaugural performance on 26th Aug., 1680, was that of Racine's Phèdre. The theatre was transferred in 1689 to the Rue des Fossés-St-Germain, and in 1782 to the Théâtre de la Nation (now the Odéon). The 'Théâtre-Français' dates from the French Revolution, when a group headed by the great tragedian Talma removed to the Palais-Royal and joined the Théâtre des Variétés-Amusantes. The theatre owes its

present organization to a decree issued by Napoleon at Moscow in 1812 (comp. p. 192).

Avant-scènes des 1res loges 10 fr.; 1res loges, avant-scènes des 2es, and baignoires 8 fr.; fauteuils de balcon 10 and 8 fr.; faut. d'orch. 8 fr.; loges de face du 2e rang 6 fr.; loges découvertes du 2e rang 5 fr.; loges de côté du 2e rang 4 fr.; faut. des 3es loges 4 and 3 fr.; 3es loges and avant-scènes 3 fr.; parterre 2½ fr.; 3e galerie and faut. de la 4e 2 fr.

The **Opéra-Comique** (Pl. R, 21, *II, III;* pp. 79, 182), Place Boieldieu, was intended for lighter operas, but has latterly been devoted to lyrical dramas. Excellent acting and scenery.

Avant-scènes du rez-de-chaussée and de balcon, loges and faut. de balcon (1st row) 12 fr.; baignoires and faut. d'orchestre and de balcon (2nd and 3rd rows) 10 fr.; avant-scènes and loges de face des 2es 6 fr.; faut. du 3e étage 4 fr.; stalles de parterre 3½ fr.; avant-sc., loges, and stalles du 3e étage 3 fr.

The **Odéon** (Pl. R, 19, *IV, V;* p. 332), Place de l'Odéon, near the Luxembourg, ranks next to the Théâtre-Français for classical drama. Since 1906 it has been managed by the actor M. Antoine, the founder of the Théâtre Antoine (p. 36).

No charge for booking. Avant-scènes du rez-de-chaussée and de balcon 12 fr.; baignoires 10 fr.; 1res loges 8 fr.; faut. d'orch. 7 fr.; faut. de balcon 8 or 6 fr.; faut. de 1re gal. 3½ or 2½ fr.; loges de 1re gal. 3 fr.; parterre 2½ fr.

Théâtre des Champs-Elysées (p. 234), 13-15 Av. Montaigne (Pl. R, 15; *I*), to be opened early in 1913. Operas, spectacular pieces, etc.

The **Gymnase** (Pl. R, 24, *III;* p. 80), 38 Boul. Bonne-Nouvelle, founded in 1820, and called 'Théâtre de Madame' in 1824-26 in honour of the Duchesse de Berry, chiefly for comedies, is one of the best in Paris.

No charge for booking; *droit des pauvres* included. Avant-scènes du rez-de-chaussée and de balcon 16½ fr.; faut. d'orchestre 13 fr.; faut. de balcon 13 and 12 fr.; loges de balcon 12½ fr.; baignoires 12 fr.; faut. de foyer 8, 6½, or 5½ fr.; avant-sc. de foyer 5½ fr.; stalles de 2e galerie 4½ and 3½ fr.; avant-sc. de 2e galerie 2½ fr.; 3e galerie 2¼ and 1¾ fr.

The **Vaudeville** (Pl. R, 18, 21, *II;* p. 79), at the corner of Rue de la Chaussée-d'Antin and Boul. des Capucines. Dramas and comedies. Tastefully fitted up.

No charge for booking. Avant-scènes du rez-de-chaussée and de balcon (4 seats) 60 fr.; 1res loges (6, 5, and 4 seats) 72, 60, and 48 fr.; baignoires (6, 5, and 4 seats) 66, 55, and 44 fr.; faut. de balcon, 12 and 11 fr.; faut. d'orchestre 11 fr.; faut. de foyer 7, 6, and 5 fr.; loges de foyer de face (5 and 4 seats) 30 and 24 fr.; avant-sc. de foyer (6 seats) 30 fr; 3e gal. 4 and 2 fr.

The **Renaissance** (Pl. R, 24, *III;* p. 81), 18 Boul. St-Martin, adjoining the Théâtre de la Porte St-Martin. Comedies, dramas, etc.

No charge for booking; *droit des pauvres* included. Avant-scènes du rez-de-chaussée and de balcon 16 fr.; baignoires and loges de balcon 12 fr.; faut. d'orchestre 12 fr.; faut. de balcon 12 and 11 fr.; faut. de 1re gal. 7½ and 6 fr.; avant-sc. and loges de 1re gal. 6 fr.; 2e gal. 3, 2¾, or 2½ fr.

Théâtre Réjane (formerly Nouveau-Théâtre), 15 Rue Blanche (Pl. B, 18), managed by Mme. Réjane.

No charge for booking. Avant-scènes du rez-de-chaussée and de 1re

15 fr.; loges and baignoires 12 fr.; faut. de balcon 11, 10, and 8 fr.; 1res loges 12 fr.; faut. d'orch. 12 and 5 fr.; faut. de foyer 6, 4, and 2 fr.

Théâtre Sarah-Bernhardt (Pl. R, 23, *V;* p. 182), Place du Châtelet, managed by the great actress.

No charge for booking. Avant-scènes du rez-de-chaussée and de balcon 15 fr.; baignoires and loges de balcon 12 fr.; faut. de balcon 12 and 10 fr.; faut. d'orchestre 10 fr.; avant-sc. and loges des 1res 7 fr.; faut. de 1re gal. 6 fr.; avant-sc. and faut. de 2e gal. 4 fr.; stalles de parterre 3½ fr.; stalles de 2e gal. 2½ fr.; amphithéâtre 1 fr.

Théâtre Antoine (Pl. R, 24; *III*), 14 Boul. de Strasbourg, for modern pieces, managed by the actor M. A. Gémier.

Droit des pauvres included. Avant-scènes du rez-de-chaussée and de balcon 10 fr.; loges and baignoires 10 fr.; faut. de balcon 8 and 5½ fr.; faut. d'orchestre 5½ fr.; loges de foyer and faut. de foyer (first row) 4 fr.; avant-sc. de foyer and faut. de foyer (2nd row) 3 fr.; other rows 2½ fr.

The **Porte St-Martin** (Pl. R, 24, *III;* p. 81), 16 Boul. St-Martin. Dramas and comedies.

Avant-scènes du rez-de-chaussée, baignoires, avant-sc. and loges de 1er balcon 12 fr.; faut. de 1er balcon 12 and 10 fr.; faut. d'orchestre 10 fr.; 2e balcon 6 fr.; 3e balcon 3½ fr.; stalles d'amphithéâtre 2 and 1 fr.

The **Variétés** (Pl. R, 21, *III;* p. 80), 7 Boul. Montmartre, excellent for vaudevilles, farces, operettas, and lively pieces in French taste. This theatre was founded in 1779, under the name of 'Variétés-Amusantes', at the corner of the old Boul. du Temple and the Rue de Bondy. From 1785 to 1789 it occupied the Théâtre-Français (p. 34), and in 1807 it was at length transferred to its present site.

Droit des pauvres included. Avant-scènes du rez-de-chaussée and des 1res (4 seats) 66 fr.; baignoires (6, 5, and 4 seats) 66, 55, and 44 fr.; loges de 1re galerie (6, 4, and 3 seats) 78 or 66, 52 or 44, and 33 fr.; faut. de balcon 13 and 11 fr.; faut. d'orchestre 11 fr.; faut. de foyer 8, 6 and 5 fr.; 2e galerie 5 and 3 fr.

The **Gaîté** (*Théâtre Lyrique Municipal;* Pl. R, 24, *III;* p. 205), Square des Arts-et-Métiers, has been converted by the municipality into a popular opera-house, at which actors from the Opéra und Opéra-Comique appear.

Droit des pauvres included. Avant-scènes du rez-de-chaussée and de balcon, baignoires, loges and faut. de balcon 5½ fr.; faut. d'orchestre 5 and 4 fr.; faut. de 1re gal. 4 or 3 fr.; 2e gal. 2 and 1 fr.

The **Athénée** (Pl. R, 18, *II;* p. 76), Square de l'Opéra; dramas and comedies.

No charge for booking; *droit des pauvres* included. Avant-scènes du rez-de-chaussée and de balcon 16 fr.; baignoires and loges de balcon 12 fr.; faut. de balcon 11 and 9 fr.; faut. d'orch. 9 and 7 fr.; faut. de foyer 5½ and 4 fr.; loges de foyer 4 fr.; avant-sc. de foyer 3 fr.

The **Palais-Royal** (Pl. R, 21, *II;* p. 87), a small theatre, 38 Rue Montpensier, N.W. corner of Palais-Royal, for vaudevilles and farces, broad but laughable.

Droit des pauvres included. Avant-scènes du rez-de-chaussée and de balcon 8 fr.; 1res loges and baignoires 7 fr.; faut. de balcon 8 and 6 fr. faut. d'orch. 8 and 5 fr.; faut. de foyer 5 and 4 fr.; avant-sc. and loges de foyer 4 fr.; gal. 2½ fr.

The **Bouffes-Parisiens** (Pl. R, 21; *II*), a small theatre at 4 Rue Monsigny and Passage Choiseul; farcical and broad pieces.

No charge for booking. Avant-scènes du rez-de-chaussée and de balcon (5 seats) 82½ fr.; baignoires (6, 4, and 3 seats) 79 fr. 20, 52 fr. 40, and 39 fr. 60 c.; loges de balcon (4 seats) 52 fr. 40 c.; faut. d'orchestre and de balcon 13 fr. 20 c.; faut. de foyer 7 fr. 70 and 5 fr. 50 c.; loges and avant-sc. de foyer (4 seats) 17 fr. 60 c.; 1re gal. 3 fr. 30, 2 fr. 20, and 1 fr. 65 c.

The **Folies-Dramatiques** (Pl. R, 27, *III;* p. 82), 40 Rue de Bondy, near Place de la République; light comedies, vaudevilles, etc.

Droit des pauvres included. Avant-scènes du rez-de-chaussée and de balcon, loges de balcon 7 fr.; faut. de balcon 7, 6, and 4 fr.; faut. d'orchestre 7, 5, and 4 fr.; faut. de 1re gal. and avant-sc. de 2e gal. 2 fr.

The **Châtelet,** Place du Châtelet (Pl. R, 20, *V;* p. 182), very roomy, for spectacular pieces and ballet.

Loges de balcon (8 and 6 seats) and baignoires (4 seats) 60, 45, and 30 fr.; faut. de balcon 10 and 8 fr.; faut. d'orch. 9, 7, and 5 fr.; faut. de 1re gal. 6 and 5 fr.; parterre and 1er amphithéâtre 3 fr.

The **Ambigu** (Pl. R, 24, *III;* p. 82), 2 Boul. St-Martin; melodramas and patriotic pieces.

Droit des pauvres included. 1res avant-scènes 10 fr.; baignoires and 1res loges 8 fr.; faut. de balcon 7 and 5 fr.; faut. d'orch. 6 and 5 fr.; 2es avant-scènes and 2es loges de côté 4 fr.; faut. de foyer 4 and 3 fr.

Among the small, but quite fashionable 'théâtres d'à côté' are: *Théâtre des Capucines*, 39 Boul. des Capucines (Pl. R, 18, *II;* faut. 12 fr.); *Th. Michel*, 38-40 Rue des Mathurins (Pl. B, 18, *II;* faut. 9-13 fr.); *Grand-Guignol*, 20bis Rue Chaptal (Pl. B, 18, 21; blood-curdling dramas; faut. 8 or 5 fr.); *Comédie Royale*, 25 Rue Caumartin (Pl. R, B, 18, *II;* faut. 10 fr.); *Th. Impérial*, 5 Rue du Colisée (Pl. R, 15, *II;* faut. 12 fr.), opened in 1912.

Other theatres deserving mention are the *Th. des Arts*, 78bis Boul. des Batignolles (Pl. B, 14; dramas and didactic plays; faut. 3-11 fr.); *Th. Apollo*, 20 Rue de Clichy (Pl. B, 18; operettas; faut. from 2 fr. 75 to 12 fr. 10 c.); *Th. Trianon-Lyrique* (Pl. B, 20; p. 222), 80 Boul. de Rochechouart (operettas; 1-5 fr.); *Th. de Cluny* (Pl. R, 19; *V*), 71 Boul. St-Germain (broad farces; 1 fr. 65 to 5 fr. 50 c.); *Th. Déjazet* (Pl. R, 27, *III;* p. 83), 41 Boul. du Temple (operettas, vaudevilles; ½-5 fr.).

Théâtres de Guignol (marionettes, resembling 'Punch and Judy'): in the Champs-Elysées, right and left of Av. Marigny; by the Tuileries; near the Luxembourg; and in the Parc de Montsouris.

Concerts. The famous concerts of the *Conservatoire de Musique* (p. 80), 2 Rue du Conservatoire, take place on Sun. at 2.15 p.m. from Nov. to April. Masterpieces of classical music. Conductor, M. André Messager.

As all the seats are taken by subscription, tickets returned by subscribers are alone available for outsiders. Apply at the office, 2 Rue du Conservatoire, on Sat. at 1.30-3, or on Sun. at 1-2 p.m.; adm. 4-15 fr.

The *Concerts Lamoureux* (office, 2 Rue Moncey), classical and modern, take place on Sun. at 3 p.m., Oct. to April, in the Salle Gaveau (see below; 2-10 fr.). Conductor, M. Camille Chevillard.

The *Concerts Colonne* are given on Sun. at 2.30 p.m., from Oct. to April, in the Théâtre du Châtelet (p. 37; adm. 1-8 fr.). Conductor, M. Gabriel Pierné. Office, 13 Rue de Tocqueville.

The *Concerts Sechiari* are given on Sun. at 3 p.m., twice a month from Oct. to April, at the Théâtre Marigny (p. 39; adm. 3-10 fr.). Conductor, M. Pierre Sechiari. Office, 59 Rue du Rocher.

The following concerts also are given regularly in winter: *Concerts de la Schola Cantorum*, 269 Rue St-Jacques (p. 338); *Concerts Rouge*, 6 Rue de Tournon ($1^1/_4$-3 fr.); *Concerts Touche*, 25 Boul. de Strasbourg ($1^1/_4$-3 fr.).

Chamber Music is performed in winter in the concert-rooms of *Gaveau* (Pl. B, 15; *II*), 45-47 Rue La Boëtie; *Erard*, 13 Rue du Mail; *Pleyel*, 22 Rue Rochechouart; *Les Agriculteurs*, 8 Rue d'Athènes, etc. (See bills and newspapers.)

Open-air concerts in summer in the *Jardin d'Acclimatation* (p. 246; Thurs. and Sun.); and from 1st May to 1st October. *Military Bands* play, from 4 to 5 or from 5 to 6, in the gardens of the Tuileries (Sun., Tues., and Thurs.), of the Palais-Royal (Sun., Wed., and Fri.), and of the Luxembourg (Sun., Tues., and Fri.), and in other parks and squares.

The best **Church Music** is to be heard at the *Madeleine* (p. 75), *St-Roch* (p. 84), *La Trinité* (p. 220), *Notre-Dame* (p. 274), and *St-Sulpice* (p. 304).

Art Exhibitions. Several exhibitions of art take place annually in Paris at the end of winter, in spring, and in autumn (see the 'Chronique des Arts', published on Sat., and the daily papers). The *Société Nationale des Beaux-Arts* holds its exhibition (the 'Salon') in the Grand Palais (p. 72) from 15th April to 30th June (8 a.m. to 6 p.m.; adm. 1 fr., on Sun. afternoon $^1/_2$ fr., on the day of the 'vernissage' 10 fr.); that of the *Société des Artistes Français*, in the same building, lasts from 1st May to 30th June (same charges). The exhibitions of the *Société du Salon d'Automne* (Oct.) and the *Union des Femmes Peintres et Sculpteurs* (Feb.) are likewise held in the Grand Palais. Other exhibitions are organized by the *Cercle Artistique et Littéraire* (p. 43) and by the *Union Artistique* (p. 43). The *Société des Artistes Indépendants* has an annual exhibition in spring (held in 1912 on the Quai d'Orsay); that of the *Société des Artistes Humoristes* is held in the Palais de Glace (p. 42; from the end of April to 15th June). Smaller exhibitions are held in the *Galerie Georges Petit* (p. 76;

1 fr.), 12 Rue Godot-de-Mauroy and 8 Rue de Sèze; the *Galerie des Champs-Elysées*, 72 Av. des Champs-Elysées; the *Galerie Vollard* (impressionist painters, etc.), 6 Rue Laffitte; the *Galerie Durand-Ruel*, 16 Rue Laffitte and 11 Rue Le Peletier; the *Galerie Bernheim jeune*, 15 Rue Richepanse; the *Galerie Devambez*, 43 Boul. Malesherbes; the *Galerie Reitlinger*, 12 Rue La Boëtie; the *Galerie des Artistes Modernes*, 19 Rue Caumartin; the *Galerie S. Bing* (Oriental art), 10 Rue St-Georges; the *Galerie Haussmann*, 67 Boul. Haussmann.

9. Music Halls. Cafés-Concerts. Circuses. Balls.

Music Halls, mostly unsuitable for ladies. The *Folies-Bergère* (Pl. B, 21; *III*), 32 Rue Richer, is fashionable (faut. 3-10, promenoir 3 fr.), but the society is very mixed, especially in the promenoir; *Théâtre Marigny* (Pl. R, 15, *II;* p. 72), Av. Marigny (Champs-Elysées), with garden, open in summer only (faut. 7-11, promenoir 3 fr.); *Olympia* (Pl. R, 18, *II;* p. 76), 26 Boul. des Capucines (4-10, promenoir 3 fr.). — *Moulin-Rouge* (Pl. B, 17; pp. 40, 224), Place Blanche (faut. 4-9 fr.; promenoir 3 fr.); *Alhambra* (Pl. R, 27; *III*), 50 Rue de Malte, near Av. de la République, an Anglo-American music-hall (promenade 2 fr. 20 c., faut. $3^1/_2$-$5^1/_2$ fr.). Some of the cafés-concerts provide similar entertainments.

Cafés-Concerts. The music and singing at these are never of a high class, and the audiences are often very mixed. The amusements sometimes consist of vaudevilles, operettas, and farces. The words '*entrée libre*' are alluring, but the visitor is obliged to order a '*consommation*', at a charge varying from $^3/_4$ to 3 fr.; where admission is charged the 'consommation' is not compulsory.

The most frequented in summer are in the Champs-Elysées (Pl. R, 15; *II*). On the left, *Jardin de Paris*, covered in case of rain (adm. 5 fr.); the first on the right is the *Café-Concert des Ambassadeurs* (adm. $1^1/_2$-5 fr.); the second on the right is the *Alcazar d'Eté* (promenade 2 fr.); restaurants, see p. 17. — The following are winter resorts, but some of them are open in summer also: *Scala* (Pl. R, 24; *III*), 13 Boul. de Strasbourg, with a hall unroofed in summer ('revues'; faut. 3 fr. 85-7 fr. 70 c.); *La Cigale* (Pl. B, 20), 120 Boul. de Rochechouart ('revues'; faut. 2-10, promenoir 2 fr.); *Concert Mayol*, 10 Rue de l'Echiquier, opposite Rue Mazagran (faut. 4-8 fr.); *Eldorado* (Pl. R, 24; *III*), 4 Boul. de Strasbourg (faut. $2^1/_2$-$3^1/_2$ fr.; promenoir $1^3/_4$ fr.); *Ba-ta-Clan* (Pl. R, 26; *III*), 50 Boul. Voltaire (1-5 fr.); *Gaîté-Rochechouart* (Pl. B, 23), 15 Boul. de Rochechouart; *Petit-Casino*, 12 Boul. Montmartre ($1^1/_2$ and 1 fr., with a 'consommation'); *Etoile-Palace*, 39bis Av. de Wagram.

Cabarets Artistiques. These are the descendants of the famous Cabaret du Chat-Noir, founded in 1884 by Rodolphe Salis, and once frequented by literary men and artists. Although they have lost much of their artistic character they still attract many strangers. The songs, farces, parodies, etc., presuppose some knowledge of colloquial French ('argot'). These cabarets are unsuitable for ladies. Most of them are at Montmartre; *Boîte à Fursy* (fashionable; fauteuils 10 and 8 fr.; political songs), 58 Rue Pigalle; *Quat'z-Arts* (3 fr.), 62 Boul. de Clichy; *La Lune-Rousse* (3¼ fr.), 36 Boul. de Clichy; *La Pie qui Chante*, 159 Rue Montmartre; *Le Chat-Noir*, 68 Boul. de Clichy; *Aristide-Bruant*, 84 Boul. Rochechouart. On the left bank, the *Noctambules*, 7 Rue Champollion (Quartier Latin), frequented by students.—Lastly there are the 'Cabarets Illusionnistes': *Cabaret de l'Enfer* and *Cabaret du Ciel*, 53 Boul. de Clichy, and *Cabaret du Néant*, 34 Boul. de Clichy.

Circuses. *Nouveau Cirque* (Pl. R, 18, *II;* p. 84), 251 Rue St-Honoré (faut. 3 fr. 30 or 4 fr. 30 c.); *Cirque Medrano*, or *Boum-Boum* (Pl. B, 20), 72ter Rue des Martyrs (½-4 fr.; Sun. and holidays, ¾-5 fr.); *Cirque de Paris* (Pl. R, 14; *IV*), 18 Av. de La Motte-Picquet (½-4 fr.).

Cinematographs. *Kinémacolor*, 19 Rue Le Peletier (faut. 5 or 3, promenoir 2 fr.); *Cinéma de Paris*, in the old Casino de Paris, 16 Rue de Clichy (1 or 1½ fr.); *Cinéma Pathé*, in the old Cirque d'Hiver (Pl. R, 27; *III*), Boul. du Temple (½-2 fr.); *Omnia Pathé*, 5 Boul. Montmartre (1-3 fr.); *Pathé Palace*, 32 Boul. des Italiens (1-2 fr.); *Kosmorama*, 24 Boul. Poissonnière; *American Biograph*, 55 Rue de Clichy; *Gaumont Palace*, in the old Hippodrome (Pl. B, 17), 3 Rue Caulaincourt (½-5 fr.); *Le Roi des Cinémas* (formerly Parisiana), 27 Boul. Poissonnière; *Cinéma Gaumont*, 7 same boulevard; *Cinéma-Théâtre*, 27 Boul. des Italiens.

Phonographs, all in the Boul. des Italiens: *Pathé* (Nos. 24-26), *Paris-Phono* (No. 6), *Fonotipia* (No. 32), and the *Le Gramophone* (No. 28).

The **Musée Grévin,** 10 Boul. Montmartre, adjoining the Passage Jouffroy (p. 80), is a collection of wax figures, resembling Madame Tussaud's in London; open 1 to 11 p.m. (adm. 1 fr.). It contains also a theatre (faut. 2 fr., incl. the musée) and a cinematograph (50 c.).

Balls. The *Bals Publics*, once a speciality of Paris, have almost entirely lost their originality, and cannot be attended by ladies. The chief are the *Bal Tabarin*, 36 Rue Victor-Massé, corner of Rue Pigalle (Pl. B, 20; adm. 2 fr., Sat. 5 fr.), and the *Bal du Moulin-Rouge*, adjoining the music-hall (p. 39), both open every evening. Next come the *Bal Bullier*, 33 Av. de l'Observatoire (Pl. G, 19), a resort of students (adm. Thurs. 2½, Sat. and Sun. 1½ fr.), and the *Moulin de la Galette* (Pl. B, 20), 77 Rue Lepic (Thurs., Sat., & Sun., 2 fr.).

On Mardi-Gras (Shrove Tuesday) and on the Thursday of Mi-Carême the throwing of 'confetti' and 'serpentins' is largely indulged in. At the Fête Nationale (anniversary of the taking of the Bastille, p. 188) 'balls' are held at many of the street-crossings for three nights (12th to 14th July), and a grand display of fireworks takes place on the 14th in the Square Henri IV (Pont-Neuf; p. 268), at Montmartre (p. 222), at the Ile des Cygnes (p. 243), etc.

The **Magic City** (Pl. R, 11; *II*), on the Quai d'Orsay, near the Pont de l'Alma, is a popular resort in the American style (adm. daily, from 1 p.m. till midnight, 1 fr., Fri. 3 fr.).—The similar **Luna Park** (adm. 1 fr.) is situated near the Porte Maillot (Pl. B, 9).

10. Sport. Clubs. Tourist Agents.

Horse Races *(Courses)* take place from February to December. Flat races at *Longchamp* (p. 246), *Chantilly* (p. 408), *Maisons-Laffitte* (p. 401), *St-Cloud* (p. 349; trotting-matches), and *Le Tremblay* (p. 429); steeplechases at *Auteuil* (p. 245), *Vincennes* (p. 265; half-bred horses), *St-Germain-Achères* (p. 389), etc. Full details in the newspapers. Every year about 8 million pounds change hands in bets through the official *'Pari-Mutuel'*; of these bets 1% is levied for a fund to encourage horse-breeding, 2% for the 'Assistance Publique', and 4% for expenses. Admission: 'pelouse' 1 fr.; 'tribune' (covered stand) 5 fr.; 'pesage' (grand stand, incl. adm. to the weighing-stand) 20, ladies 10 fr.; carriages with one horse 15, carr. and pair 20 fr.

Longchamp. Frequent meetings, the first (early in April) a fashionable fixture, when the new spring fashions are seen in all their glory. The 'Grand-Prix' (14,000*l.* or more), the chief French race, is decided on the last Sun. of June, and inaugurates the summer season. The 'Prix du Conseil Municipal' (4000*l.*) is decided in October. — *Auteuil.* Races in Feb., March, June, July, Nov., and December. The 'Grand-Prix d'Auteuil' (5000*l.*) is run on the Sunday before the Grand-Prix de Paris. — *Chantilly.* Races three days early in June and four days in September. The 'Prix du Jockey-Club' (7000*l.*), the French Derby, takes place in spring.

Saddle Horses may be hired of *Duchon*, 51 Rue Lhomond; *Salomé & Lamy*, 79 Rue du Ranelagh; *Duphot*, 12 Rue Duphot; *Gougaud*, 3 Rue Chalgrin; *Lalanne*, 12 Rue Troyon; *Vedey*, 55 Av. Bugeaud. Ride of 3 hrs., 10-15 fr.

Motoring. On entering France the duty on motor-cars (varying according to size) must be deposited, but is refunded when the country is left. A 'permis de circulation' (with a registered number to be shown on the car) and a driver's certificate must be obtained at the nearest préfecture (*e.g.* at Arras for motorists landing at Calais or Boulogne). Members of the Royal Automobile Club, the Motor Union, etc., may deposit the amount of the duty with their club in England, in exchange for a document ('triptyque') which exempts them from customs formalities in France. The rule of the road in France, the reverse of that in England, is: keep to the right in meeting, to the left in overtaking another vehicle. The motor-exhibition at the Grand Palais (*Salon de l'Automobile*; p. 72) is no longer held regularly every year. — *Automobile-Club de France*, see p. 43.

Garages. *Agence Générale Charron*, 45 Av. de la Grande-Armée; *Auto-Palace*, 77bis, same av.; *Garage des Champs-Elysées*, 10 Rue du Colisée and 34 av. des Champs-Elysées; *Auto-Régence*, 32 Rue Rennequin; *Palais de l'Automobile*, 218 Boul. Pereire; *Auto-Stand*, 20 Rue Duret; *Garage de Messine*, 6bis Rue Treilhard; *Garage de Montparnasse*, 134bis Rue de Vaugirard.

Aviation has made more rapid progress in France than in any other country. Its headquarters are at the aerodrome of *Port-Aviation*, near Juvisy-sur-Orge (p. 428). Flights may often be

witnessed also in the *Champ de Manœuvres d'Issy* (p. 350). The *Salon de l'Aéronautique* is held every December at the Grand Palais (p. 72). — *Aéro-Club*, see p. 43.

Cycling is popular in France. Cyclists entering France with their machines must deposit a sum equal to the duty on the latter (22 fr. per 10 kg. or 22 lbs.), which is returned to them on leaving the country. Members of associations such as the *Cyclists' Touring Club* (280 Euston Rd., London, N.W.) or the *Touring-Club de France* (p. 43; subscription 6 fr.) are spared this formality. An annual tax of 3 fr. is imposed on every cycle in France (12 fr. on motor-cycles).

Cycles may be hired (1 fr. per hr., 5 fr. per day) at *Petit's*, 23 Av. des Champs-Elysées, and at shops in the Av. de la Grande-Armée. — *Maps*, see p. liv.

Boating *(Canotage)* on the Seine is a favourite summer-recreation. The chief starting-points are Asnières (p. 347), Argenteuil (p. 399), Chatou (p. 381), Bougival (p. 384), etc.; also Joinville-le-Pont (p. 429) and Nogent (p. 428) on the Marne. An eight-oared race takes place at Suresnes in May; regattas are held at Asnières in July, Aug., and Sept., and the race for the 'Coupe de Paris' is rowed near Le Perreux in September.

Skating *(Patinage)*. The lakes in the Bois de Boulogne (p. 245) are the favourite resorts. There is a *Skating Club*, for which one of the lakes is reserved (see p. 246). The Grand Canal in the park at Versailles (p. 377) is less crowded. — Skating on real ice, under cover, is afforded from October to the end of April by the *Palais de Glace* in the Champs-Elysées (Pl. R, 15, *II;* p. 72; adm. 2-7 p.m. 5 fr., from 9 p.m. to midnight, also the whole of Sun. and holidays, 3 fr.).

Roller Skating Rinks: 37 Rue St-Didier, near Place Victor-Hugo; 11 Rue d'Edimbourg; *Luna Park* and *Magic City* (p. 40); *Bal Bullier* (p. 40; in the afternoon), etc.

Fencing. This art is extensively practised in the best French society. The chief 'salles d'escrime' are those of *Kirchhoffer* (Salle Jean-Louis), 6 Place St-Michel; *Mérignac père*, 5 Rue Volney; *Mérignac fils*, 48 Rue Monsieur-le-Prince; *Breittmayer*, 20 Rue Taitbout; *Mondoloni*, 40 Rue du Bac.

Boxing. The French 'boxe', or 'savate', is practised with the feet as well as with the hands: *Charlemont*, 24 Rue des Martyrs; *Bayle*, 25 Av. de Wagram; *Castérès*, 3 Rue Nouvelle (Rue de Clichy); *Leclerc frères*, 15 Rue de Richelieu.

Golf. The best links are at *La Boulie* (p. 380), the course of the Société de Golf de Paris (18 holes), with a fine club-house. Green fees (introduction necessary): per day 5, per week 25, per month 75 fr. (a couple, 7, 35, or 105 fr.); ladies, 50 fr. per month. La Boulie is best reached from the Gare des Invalides; train to Ver-

sailles (Rive Gauche; p. 357), and thence by the Porchefontaine tramway (p. 358). — Other courses at *Chantilly* (p. 415), *Fontainebleau* (p. 434), *Le Pecq* (p. 381), and *Compiègne* (p. 415).

Cricket and Football (Rugby and Association) are played by the *Racing-Club de France* (p. 245), the *Stade Français* (La Faisanderie, St-Cloud; p. 354), and the *Standard Athletic Club* (Haras de Suresnes, near Rueil; p. 383). The Racing-Club and the Stade Français have also sections for Hockey and Lawn Tennis. The *Sporting-Club*, 2 Rue Caumartin, possesses covered lawn-tennis courts. — Polo is played by the *Société du Polo* on the Pelouse de Bagatelle in the Bois de Boulogne (see p. 246; seasons, April-July and Sept.-Oct.; many English and American members). — Cross-Country Runs take place in the Bois, on the sides next St-Cloud, Ville-d'Avray, and Meudon. — Bowls are played on the grounds of clubs in the Bois de Boulogne and Vincennes. — Pigeon Shooting is practised at the Ile Séguin (p. 352), Bas-Meudon; in the Bois de Boulogne (Av. des Acacias), etc.

Clubs *(Cercles).* The chief are the *Jockey-Club*, 1bis Rue Scribe, *Cercle de l'Union*, 11 Boul. de la Madeleine, and *Cercle de la Rue-Royale* (p. 63), 4 Place de la Concorde; these three very exclusive. — Also the *Cercle Agricole*, 284 Boul. St-Germain; *Union Artistique* ('l'Epatant'), 5 Rue Boissy-d'Anglas; *Cercle Artistique et Littéraire*, 7 Rue Volney; *Travellers' Club*, 25 Av. des Champs-Elysées; *Automobile-Club de France* (p. 63), 6 Place de la Concorde; *Yacht-Club de France*, 82 Boul. Haussmann; *Aéro-Club de France*, 35 Rue François-Premier; *Cercle Militaire*, 49 Av. de l'Opéra; *Cercle de l'Escrime et des Arts*, 5 Rue Volney; *Cercle Central des Lettres et des Arts*, 36 Rue Vivienne; *Cercle de la Librairie*, 117 Boul. St-Germain; *Touring-Club de France*, 65 Av. de la Grande-Armée; *Club Alpin Français*, 30 Rue du Bac.

British and American Clubs. *British Club*, 8 Boul. Malesherbes (visitors 25 fr. per month); *Club Anglais*, 3bis Rue de la Chaussée-d'Antin; *Travellers'*, see above; *American Artists' Association*, 74 Rue Notre-Dame-des-Champs; *Island Club* (social and athletic), Ile du Pont, Neuilly. — *Anglo-American Educational Club*, 390 Rue St-Honoré; *Club Américain de Demoiselles*, 4 Rue de Chevreuse.

Tourist Agents. *Thos. Cook & Son*, 1 Place de l'Opéra, 250 Rue de Rivoli, and 101 Av. des Champs-Elyseés; *Dean & Dawson*, 212 Rue de Rivoli; *Raymond & Whitcomb*, 5 Boul. des Capucines (Sleeping-Car Co.'s offices); *Voyages Universels*, 17 Rue du Faubourg-Montmartre and 10 Rue Auber; *Lubin*, 36 Boul. Haussmann; *Duchemin*, 20 Rue de Grammont; *Voyages Pratiques*,

5 Rue de Rome; *Voyages Modernes*, 4 Av. de l'Opéra; *Grands Voyages* (Le Bourgeois & Cie.), 1 Rue du Helder, corner of Boul des Italiens.

Information Bureau. The *Daily Mail Travel Bureau*, 12 Boul. des Capucines, furnishes free information on all subjects connected with travel.

Railway Offices. Passengers may book luggage, order railway-omnibuses (comp. p. 2), and in some cases take tickets, at the *Railway Parcels Offices* in different parts of the city. They must generally reach the office 1 hr. before the departure of the train. — There are also *Inquiry Offices (Bureaux de Renseignements)* at the Gare St-Lazare and the Gare du Nord, and, for the Chemins de Fer de l'Etat, at 42 Rue de Châteaudun. — The office of the *Compagnie Internationale des Wagons-Lits* (sleeping-cars) is 5 Boul. des Capucines, near the Place de l'Opéra. The company also has ticket-offices at the Grand-Hôtel (p. 3; entrance in Rue Scribe), at the Hôt. Continental (p. 3), and at the Elysée Palace Hotel (p. 3; entrance, 39 Rue de Bassano).

Steamboat Offices. The Paris offices of some of the chief steamship companies are: *Allan Line*, 47 Rue Cambon. — *American*, 9 Rue Scribe. — *Anchor*, 10 Rue de la Chaussée-d'Antin. — *Chargeurs Réunis*, 1 Boul. Malesherbes. — *Compagnie Générale Transatlantique*, 6 Rue Auber. — *Cunard*, 2bis Rue Scribe. — *Dominion*, 9 Rue Scribe. — *Fraissinet*, 9 Rue Rougemont. — *Hamburg-American Line*, 7 Rue Scribe. — *Holland-American Line*, 4 Rue Scribe. — *Messageries Maritimes*, 14 Boul. de la Madeleine and 10 Place de la République. — *Peninsular & Oriental Co.*, 61 Boul. Haussmann and 95 Rue des Marais. — *Royal Mail Steam Packet Co.*, Rue Halévy. — *North German Lloyd*, 2 Rue Scribe. *White Star* and *Red Star*, 9 Rue Scribe.

Goods Agents. *Pitt & Scott*, 47 Rue Cambon (also storage of luggage, etc.); *American Express Co.*, 11 Rue Scribe (Opéra) and 54 Rue des Petites-Ecuries; *Thos. Meadows & Co.*, 62 Rue du Faubourg-Poissonnière; *Jankowsky & Maes*, 3 Rue St-Laurent; *G. W. Wheatley & Co.*, 32 Rue Caumartin.

11. Embassies and Consulates. Banks. Physicians. Hospitals.

Embassies and Consulates. — GREAT BRITAIN: Ambassador, *Rt. Hon. Sir Francis L. Bertie*, 39 Rue du Faubourg-St-Honoré (Pl. R, 15, *II;* office-hours 11-3). — Consul-General, *W. S. Harriss-Gastrell*, 6 Rue Montalivet (10-12 & 2-4).

United States: Ambassador, *Hon. Myron T. Herrick*, 5 Rue François-Premier; office, 18 Avenue Kléber (10.30-12.30).—Consul-General, *Frank H. Mason*, 36 Av. de l'Opéra (10-4).

The addresses of the other ambassadors and consuls are easily ascertained at the hotels or from the 'Bottin'.

British Chamber of Commerce, 17 Boul. de la Madeleine. —*American Chamber of Commerce*, 3 Rue Scribe.

Banks. *Banque de France*, 1 Rue de la Vrillière and Rue Croix-des-Petits-Champs (Pl. R, 21, *II;* see p. 87), and Place Ventadour (Pl. R, 21, *II;* for deposits); *Caisse d'Amortissement et des Dépôts et Consignations* (Pl. R, 17; *II, IV*), 56 Rue de Lille; *Crédit Foncier de France* (Pl. R, 18; *II*), 19 Rue des Capucines; *Crédit Lyonnais* (Pl. R, 21, *II;* p. 79), 17-21 Boul. des Italiens; *Société Générale*, 54-56 Rue de Provence and 1 Rue Halévy; *Comptoir National d'Escompte* (Pl. B, 21, *III;* p. 80), 14 Rue Bergère (2 Place de l'Opéra, 1st floor, for letters of credit); *Crédit Industriel et Commercial*, 66 Rue de la Victoire; *Rothschild frères*, 21 Rue Laffitte; *Banque Suisse et Française*, 20 Rue La Fayette; *Banque Franco-Américaine*, 22 Place Vendôme.

English and American Bankers: *Munroe & Co.*, 7 Rue Scribe; *Morgan & Co.*, 31 Boul Haussmann; *Boyd, Neel, & Co.*, 21 Rue Daunou; *Lloyds (France), Ltd.*, 19 Rue Scribe; *Thos. Cook & Son* (p. 43).

Money Changers *(changeurs)* in all the principal streets. The most satisfactory are those that post up the rates of exchange. The *Crédit Lyonnais* (see above) may be recommended.

Physicians. In case of illness the traveller should obtain from his landlord the name and consultation hours of one of the best practitioners near his hotel or lodgings. The usual fee (as to which it is quite permissible to inquire) for a consultation is 10 fr., and for a visit 20 fr., but specialists often charge more. Information may be obtained also at the English and other chemists' shops (p. 46), or at *Galignani's* (p. 48). In cases of emergency the address of a practitioner on night-duty may be obtained at a police-station *(poste de police)*. The following British and American physicians may be mentioned:

Dr. Austin, 20 Rue Chalgrin; *Dr. du Bouchet*, 48 Av. du Trocadéro; *Dr. Chaussegros*, 236 Boul. Raspail; *Dr. Dupuy*, 26 Rue Franklin; *Dr. Faure-Miller*, 8 Rue Miromesnil; *Dr. Gros*, 23 Av. du Bois-de-Boulogne; *Dr. Jarvis*, 81 Boul. Malesherbes; *Dr. Kœnig*, 65 Rue de Miromesnil; *Dr. Magnin*, 121 Boul. Haussmann; *Dr. Mamlock*, 20 Rue Lesueur; *Dr. de Marville*, 35 Rue de Chaillot; *Dr. L. Robinson*, 28 Rue de Ponthieu; *Dr. Suzor*, 21 Rue du Faubourg-Montmartre; *Dr. Tucker*, 4 Rue St-Florentin; *Dr. Turner*,

42 Rue de Villejust; *Dr. Warden*, 11 Av. du Bois-de-Boulogne; *Dr. Whitman*, 20 Rue de Lubeck.

Oculists: *Dr. Landolt*, 4 Rue Volney; *Dr. de Lapersonne*, 90 Boul. Malesherbes; *Dr. Kalt*, 50 Boul. Malesherbes; *Dr. Galezowski*, 4 Rue de la Paix; *Dr. Sulzer*, 22 Rue de Tocqueville.

Dentists: *E. Breyer*, 233 Faubourg St-Honoré; *H. Burnett-Hilst*, 154 Boul. Haussmann; *Daboll*, 14 Av. de l'Opéra; *Didsbury*, 3 Rue Meyerbeer; *Dugit*, 60 Rue de la Chaussée-d'Antin; *J. Evans*, 181 Rue de Rivoli; *T. W. Evans*, 37 Rue d'Amsterdam; *Dr. Hally-Smith*, 22 Place Vendôme; *G. B. Hayes*, 17 Av. de l'Opéra; *Jordan*, 26 Rue Cambon; *Neech*, 39 Boul. des Capucines; *Dr. F. Robinson*, 9 Boul. Malesherbes; *Rossi-Hartwick*, 16 Rue des Pyramides; *Ryan*, 19 Rue Scribe; *Society of American Dentists*, 16 Rue de la Paix; *Dr. Solbeig*, 15 Boul. Malesherbes; *Dr. Spaulding*, 33 Boul. Malesherbes; *Dr. G. Tanquery*, 4 Boul. Malesherbes; *Waller*, 37 Boul. Haussmann; *Dr. H. Weber*, 43 Boul. Malesherbes; *William-Rogers*, 45 Av. des Ternes; *Dr. G. Wisner*, 52 Rue Taitbout.

Chemists and Druggists. English: *Pharmacie Anglaise*, 62 Av. des Champs-Elysées; *Swann*, 12 Rue de Castiglione; *Beral & Co.*, 194 Rue de Rivoli. — *Pharmacie Normale*, 17-19 Rue Drouot and 15-17 Rue de Provence; *Pharmacie Midy*, 140 Faub. St-Honoré; *Pharmacie Centrale des Boulevards*, 178 Rue Montmartre, in the boulevard (open all night); *Noël*, 10 Place Ste-Opportune (open all night); *Principale*, 49 Rue Réaumur; *Paillard-Ducatte*, 8 Place de la Madeleine; *Grignon & Co.*, 2 Rue Duphot; *Th. Leclerc*, 10 Rue Vignon; *Roberts & Co.*, 5 Rue de la Paix. — Homœopathic: *Bascourret*, 21 Boul. Haussmann; *Wéber*, 8 Rue des Capucines.

Nursing Homes *(Maisons de Santé)*. In case of a tedious illness, or if the patient is dissatisfied with his medical attendant or with his hotel or apartments, he had better take up his quarters at the *Maison Municipale de Santé* (Pl. B, 23, 24), 200 Rue du Faubourg-St-Denis (6-20 fr. per day, incl. everything). For nervous maladies there is the *Etablissement Hydrothérapique d'Auteuil* 12 Rue Boileau (20-30 fr. per day). In the following (15-25 fr. per day) doctor's fees are extra, and if desired the patient may have his own doctor: *Maison des Hospitaliers de St-Jean-de-Dieu* (Pl. R, 13, *IV*; for men), 19-21 Rue Oudinot; *Maison des Religieuses Augustines de Meaux*, 16 Rue Oudinot (for women); *Maison des Sœurs Augustines*, 29 Rue de la Santé (for women). Protestant: *Maison des Dames Diaconesses*, 95 Rue de Reuilly (for women); *Maison Protestante de Santé* (for men), 97 Boul. Bineau (Neuilly); *Hôpital-Hospice de Rothschild*, 76-82 Rue Picpus (for Jews). — Sick Nurses may be obtained at the *Hollond*

Institution for English hospital-trained Nurses, 25 Rue d'Amsterdam, the *American Graduate Nurses*, 6 Rue Freycinet, and at the *Nursing Institution*, 190 Boul. Haussmann.

Hospitals. The *Hertford British Hospital*, or *Hospice Wallace* (Pl. B, 8), is a large Gothic edifice in the Rue de Villiers, at Levallois-Perret, near Neuilly, built and endowed by Sir Richard Wallace (d. 1890). It has room for 30-40 patients, and stands in a large garden. Other private hospitals: *Devonshire House* (Engl.), 46 Rue Pergolèse, Av. du Bois-de-Boulogne; *American Hospital*, Boul. du Château, Neuilly; *Holy Trinity Hospital* (Amer.), 4 Rue Pierre-Nicole.

The following are **Hospitals** of the 'Assistance Publique' (see List of Streets, etc., in Appx.): *Andral*, *Beaujon*, *Bichat*, *Boucicaut*, and *Broca* (p. 345); *Broussais* and *de la Charité* (p. 305); *Cochin* and *Cochin-Annexe* (formerly Ricord, p. 339); *des Enfants-Malades* and *Hôtel-Dieu* (p. 273); *Laënnec* (p. 308), *Lariboisière* (p. 218), *Necker*, and *de la Nouvelle Pitié* (p. 337), *St-Antoine* (p. 260), *St-Louis* (p. 248), *de la Salpêtrière* (p. 337), *Tenon* (p. 259), *Trousseau* (p. 261), etc.—Visiting days, Thurs. & Sun. 1-3.

The *Institut Pasteur* is at 25 Rue Dutot (Pl. G, 13), see p. 343. *Hôpital Pasteur*, 213 Rue de Vaugirard.

12. Divine Service.

English Churches. See the Sunday number of the Daily Mail or the New York Herald (p. 50).

Episcopal. *British Embassy Church* (Pl. R, 15; *II*), 5 Rue d'Aguesseau, opposite the British Embassy; services at 10.30, 3.30, and 8; chaplain, Rev. A. S. V. Blunt, B.A.; assistant chaplain, Rev. R. D. Chapman.—*Christ Church* (Pl. B, 5), 81 Boul. Bineau, Neuilly; services at 10.30 and 4; chaplain, Rev. H. T. R. Briggs.—*St. George's* (Pl. R, 12; *I*), 7 Rue Auguste-Vacquerie (Av. d'Iéna); services at 10.30 and 6; chaplain, Rev. F. A. Cardew.—*Holy Trinity* (American Episcopal; Pl. R, 12, *I*), 23 Av. de l'Alma; services at 10.30 and 5.—*St. Luke's Chapel* (Amer.), 5 Rue de la Grande-Chaumière, near Boul. Montparnasse; services at 10.30 and 5.30; Rev. I. VanWinkle.—H.C. at all these at 8.30 a.m., also at 10.30 a.m. on the first and third Sun. in the month at Holy Trinity (choral), and at noon in the Embassy Church and at St. George's (choral).

English churches also at *Maisons-Laffitte* (p. 401) and at *Versailles* (p. 359).

English Congregational Chapel, 48 Rue de Lille (Pl. R, 17; *II*), at 10.45 a.m.; minister, Rev. S. H. Anderson; H.C. on the first Sun. in the month.

St. Joseph's Church (Pl. B, 12) for English-speaking Roman Catholics. 50 Av. Hoche. Mass on Sun. at 6.30, 7, 8, 9, 10 (sermon), 11.30, and 12, on week-days at 6.30, 7, 8, and 9; benediction at

3.30 on Sun. (sermon), Wed., and Fri.; confessions heard daily, 7-12 a.m. and 3-8.30 p.m.

American Presbyterian Church (Pl. B, 12; *I*), 21 Rue de Berri; services at 11 and 8.30; minister, Rev. C. W. Hialt, D.D.

Church of Scotland (Pl. R, 15; *II*), 17 Rue Bayard, Champs-Elysées; services at 10.30 and 8; minister, Rev. A. J. Kesting, B.D.

Wesleyan Methodist Church (Pl. B, 15; *II*), 4 Rue Roquépine; services at 10.45 and 8; minister, Rev. W. J. Allen.

Baptist Church: 72 Rue de Sèvres; services at 10.30 and 8.30. Also at 123 Av. du Maine; French services at 2 p.m.

First Church of Christ Scientist, Washington Palace, 14 Rue Magellan; services on Sun. 11.15 a.m., Wed. 8.30 p.m.

Missions. The *McAll Mission* has now between 30 and 40 stations; the chief are at 8 Boul. Bonne-Nouvelle (meetings week-days at 8.30 p.m.); 'Maison Verte', 129 Rue Marcadet, Montmartre (Sun., 8.30 p.m.); etc. The offices are at 36 Rue Godot-de-Mauroy. — *Anglo-American Young Men's Christian Association*, 160 Rue Montmartre (Sun., 5 p.m.). — *Christian Endeavour Society*, 31 Boul. Raspail (Sun., 4 p.m.). — *Young Women's Christian Association*, 20 Rue Godot-de-Mauroy. — *Girls' Friendly Society*, 60 Avenue d'Iéna, affords cheap lodgings. — *Ada Leigh Home*, 77 Av. de Wagram (Sun., 8 p.m.). — *Salvation Army Meetings*, 166 Rue Montmartre (Sun. & Thurs., 3.30 p.m.).

French Protestant Churches *(Temples)*. The population of Paris is almost entirely Roman Catholic. The department of the Seine numbers only about 60,000 Protestants and 25,000 Jews.

Calvinist: *Oratoire* (Pl. R, 20, *II;* p. 88), 147 Rue St-Honoré (10.15 and 4). — *Ste-Marie* (Pl. R, 25, *V;* p. 188), 17 Rue St-Antoine (10.15; in winter at noon). — *Temple de l'Etoile*, 54 Av. de la Grande-Armée (10.15 and 4). — *Eglise de Pentemont* (p. 309), 106 Rue de Grenelle (Pl. R, 17, *IV;* 10.30). — *Eglise du St-Esprit*, 5 Rue Roquépine (Pl. B, 15, *II;* 10.15). — *Temple Milton*, 5 Rue Milton (Pl. B, 21). — *Temple de Passy* (Pl. R, 8), 19 Rue Cortambert (near the Trocadéro; 10.15).

Lutheran: *Eglise des Billettes* (Pl. R, 23, *V;* p. 190), 24 Rue des Archives (service at 10.15; in German at 2). — *Eglise de la Rédemption* (Pl. B, 21; *II, III*), 16 Rue Chauchat (at 10.15; in Swedish at 2.30). — *Eglise de St-Marcel*, 2bis Rue Pierre Nicole (Pl. G, 19, *V;* 10.15). — *Eglise de la Résurrection* (Pl. G, 10), 8 Rue Quinault (10 a.m.). — *Eglise du Gros-Caillou*, 19 Rue Amélie (Pl. R, 14; *IV*), near the Hôtel des Invalides (10.15).

Free *(Libres)*: *Chapelle Taitbout*, 42 Rue de Provence (Pl. B, 21, *II;* service at 10.15). — *Chapelle du Nord* (Pl. B, 24), 17 Rue des Petits-Hôtels (10.15). — *Chapelle du Luxembourg*, 58 Rue Madame (Pl. R, 16, *IV;* 10.30 and 8). — *Chapelle du Centre*, 115 Rue du Temple (10.30). — *Eglise Baptiste*, 48 Rue de Lille (2.15).

Synagogues: 15 Rue Notre-Dame-de-Nazareth (Pl. R, 24; *III*); 44 Rue de la Victoire (Pl. B, 21, *II;* p. 219); 21bis Rue des Tournelles (Pl. R, 26; *V*); 9 Rue Vauquelin (Pl. G, 19); 30 Rue Buffault (Pl. B, 21; Portuguese).

13. Booksellers. Libraries. Newspapers.

Booksellers. *Galignani*, 224 Rue de Rivoli, with library (p. 49); *W. H. Smith & Son*, 248 Rue de Rivoli, with library and reading-room (p. 49); *Brentano*, 37 Av. de l'Opéra. These three sell English and American books.

E. Flammarion & A. Vaillant, 36bis Av. de l'Opéra, 10 Boul. des Italiens, 14 Rue Auber, 3 Boul. St-Martin, Galeries de l'Odéon, etc.; *Arnaud*, 26 Av. de l'Opéra; *H. Floury*, 1 Boul. des Capucines; *Eug. Rey*, 8 Boul. des Italiens; *P. V. Stock*, 155 Rue St-Honoré, opposite the Théâtre-Français (dramas); *Librairie des Champs-Elysées (Pierre Lafitte & Cie.)*, 88 Av. des Champs-Elysées; *Larousse*, 17 Rue du Montparnasse and 58 Rue des Ecoles, opposite the Sorbonne. German: *Haar & Steinert*, 21 Rue Jacob; *Le Soudier*, 174-176 Boul. St-Germain; *W. Fischbacher*, 33 Rue de Seine; *F. Vieweg*, 67 Rue de Richelieu; *Ch. Eitel*, 18 Rue de Richelieu. Various: *Boyveau & Chevillet*, 22 Rue de la Banque. —Rare books: *Ed. Rahir* (late Morgand), 54-55 Passage des Panoramas; *Rouquette*, 18 Rue La Fayette; *L. Carteret & Cie.* (formerly Conquet), 5 Rue Drouot; *Conard*, 17 Boul. de la Madeleine; *A. Melet*, 45-46 Galerie Vivienne. —Second-hand bookstalls on the quays (see p. 268).

Maps (comp. p. liv). *Barrère*, 21 Rue du Bac; *Chapelot & Cie.* (military booksellers), 30 Rue Dauphine (1st floor); *Delorme*, 80 Rue St-Lazare; *Challamel* (naval and colonial), 17 Rue Jacob.

Photographs. *Braun & Cie.*, 11 Boul. des Italiens (see also p. 118); *Jules Hautecœur*, 172 Rue de Rivoli, corner of Rue de Rohan; *E. Hautecœur*, 35 Av. de l'Opéra; *Kuhn*, 220 Rue de Rivoli; *Giraudon*, 9 Rue des Beaux-Arts; *Neurdein frères*, 52 Av. de Breteuil. —Photographic Materials: *Photo-Hall*, 5 Rue Scribe; *J. Richard*, 10 Rue Halévy; *Mackenstein*, 7 Av. de l'Opéra; *Poulenc frères*, 19 Rue du Quatre-Septembre; *Kodak*, 5 Av. de l'Opéra, 4 Place Vendôme, and 6 Rue d'Argenteuil.

Reading Rooms and Circulating Libraries. *Smith*, 248 Rue de Rivoli (adm. 25 c., per week 1 fr.); English and American newspapers and magazines. Also the rooms of the *New York Herald*, 49 Av. de l'Opéra; the *Brooklyn Daily Eagle*, 53 Rue Cambon, and the *Chicago Daily News*, 10 Boul. des Capucines (all gratis). *Galignani*, 224 Rue de Rivoli (English books; 25-75 c. daily, 3-6 fr. monthly), also convenient for letter-writing. *Public Libraries*, from 9 a.m. to 4 or 6 p.m., or later.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', founded in 1631 by Renaudot (p. 273); 150 newspapers appeared in 1789 and 85 in 1791, but most of these were suppressed, Napoleon I. allowing only thirteen. After the Restoration about 150 newspapers and periodicals were published, but only 8 of these were political. Since then the number has constantly increased, and now amounts to about 2600, of which about 150 are political. The chief papers are sold in the streets or at the 'kiosques' in the Boulevards (p. 75).

Morning Papers. *Le Figaro* (10 c.; see p. 219), social and literary rather than political; *Le Gaulois* (15 c.), Conservative and social; *Le Gil Blas* (10 c.), literary; *Le Matin* (5 c.; p. 80), Republican, well informed; *Le Journal* (5 c.), Republican, but chiefly literary; *L'Echo de Paris* (5 c.), Nationalist and literary; *Excelsior* (10 c.; illus.); *Le Petit Parisien* (5 c.; Radical) and *Le Petit Journal* (p. 218; Republican), popular organs; *L'Eclair* (5 c.), militarist; *Le Soleil* (5 c.), Orleanist; *La Libre Parole* (5 c.), anti-semitic; *L'Autorité* (5 c.), Bonapartist; *L'Humanité* (5 c.), Socialist; *La Croix* (5 c.), clerical; *La Lanterne* (5 c.), anticlerical; *Le Radical* and *Le Rappel* (5 c.) are Radical; *L'Action Française* (5 c.), monarchist; *Paris-Journal* (5 c.), literary; *Le Siècle* (10 c.) and *La Petite République* (5 c.), Republican-Socialist; *L'Aurore* (5 c.), Radical. — Also, *Le Journal Officiel* (5 c.).

Evening Papers. Republican, etc: *Le Temps* (15 c.; p. 79), well informed and highly esteemed; the *Journal des Débats* (10 c.), founded in 1789, moderate; *La Liberté* (5 c.), more Conservative; *La Patrie* (5 c.), Nationalist and militarist; *L'Intransigeant* (5 c.) and *La Presse* (5 c.), Opposition; *Le Soir* (15 c.; published at 9 p.m.), Republican; *La Gazette de France* (see p. 49), royalist.

Sporting Papers: *L'Auto; Le Monde Sportique; La Vie au Grand Air* (illus.); *Le Jockey; Paris-Sport.*

Reviews and Periodicals: *La Revue des Deux Mondes* (the oldest); *La Revue de Paris; La Nouvelle Revue* (Republican); *Le Correspondant* (Conservative); *La Grande Revue* (Republican); *Le Mercure de France; L'Opinion; Le Cri de Paris* (satirical); *La Revue Hebdomadaire* (Conservative); *La Revue* (formerly *Revue des Revues*); *La Revue Générale des Sciences; La Revue Scientifique; La Revue du Mois* (scientific); *La Nature; La Revue Bleue, La Revue Blanche* (both literary); *Les Annales Politiques et Littéraires;* and many others.

Illustrated Journals: *L'Illustration; Le Monde Illustré; La Vie Illustrée; Patria* (military); *Gazette des Beaux-Arts; Revue de l'Art Ancien et Moderne; L'Art et les Artistes; L'Art Décoratif; Musica; Armée et Marine; Lectures pour Tous; Touche à Tout; Je sais tout; Femina; La Vie Heureuse; Fermes et Châteaux; La Revue du Foyer-Français; Le Journal Amusant; La Vie Parisienne; Le Charivari; L'Assiette au beurre; Le Rire; Le Sourire.*

English, American, and other foreign papers are sold in the kiosques in the Rue de Rohan and Place du Palais-Royal, near the Grand-Hôtel, and on the boulevards. — The continental edition of the *Daily Mail* (15 c.), daily including Sundays (office, 34 Rue du Sentier; travel bureau, see p. 44), contains a summary of news from England, the United States, and the Continent, and a list of the sights and amusements of Paris. — The European edition of the *New York Herald* (office, 49 Av. de l'Opéra) is a similar daily paper (15 c., Sun. 25 c.). — The *American Register* (office, 24 Boul. des Capucines), with lists of American travellers in Europe and general news (25 c.), is published every Saturday.

Those who wish to learn French well should take private lessons, besides attending lectures, theatres, churches, etc. It is a difficult and delicate language to which there is no 'royal road'. The addresses of the various linguistic schools and societies, as well as of private teachers, may be obtained from Galignani and the other booksellers. — The *Bureau de Renseignements*, at the *Sorbonne* (p. 289), entered from the Rue des Ecoles, supplies information regarding its lectures, institutes, hospitals,

libraries, etc. — The *Alliance Française* (p. 308), 186 Boul. St-Germain, institutes in summer courses of lectures for foreigners on French language and literature.

The *International Guild*, 6 Rue de la Sorbonne, supplies full courses of instruction in the French language, literature, and history for men and women students, and prepares candidates for the Sorbonne and the Guild examinations. Terms for full course, 320 fr. for the scholastic year. Reading-room and inquiry office, 10 fr. per annum.

14. Shops and Bazaars.

Objets d'Art. — Antiquities and Curiosities: *Caisso et Cie.*, 1 Boul. de la Madeleine; *Laurent-Perdreau*, 2 Rue Meyerbeer (1st floor); *Stettiner*, 8 Rue de Sèze; *Lowengard*, 1 Boul. des Capucines; *Seligmann*, 23-25 Place Vendôme (Rue de la Paix); *F. Schutz*, 25 Quai Voltaire; other shops in the Quai Malaquais, Rue La Fayette, Rue Drouot, Rue Laffitte, Rue Le Peletier, near the Hôtel des Ventes Mobilières (p. 80), Boul. Haussmann, etc.

Bronzes: *Leblanc-Barbedienne*, 30 Boul. Poissonnière; *Thiébaut frères*, 32 Av. de l'Opéra; *Siot-Decauville*, 24 Boul. des Capucines; *Hébrard*, 8 Rue Royale; *Susse frères*, 31 Rue Vivienne; *Colin & Cie.*, 5 Boul. Montmartre.

Chinese and Japanese Goods: *Galerie S. Bing*, 10 Rue St-Georges.

Engravings and Etchings: *Danlos*, 15 Quai Voltaire; *Rapilly*, 9 Quai Malaquais; *Sagot*, 39bis Rue de Châteaudun; *Hessèle*, 54 Rue Laffitte; *Strœlin*, 27 Rue Laffitte; *Pierrefort*, 12 Rue Bonaparte; *Arnould*, 7 Rue Racine.

Pictures and Sculptures: *Durand-Ruel* (p. 39); *Georges Petit* (p. 38); *Bernheim jeune & Cie.* (pictures; p. 39), 36 Av. de l'Opéra and 25 Boul. de la Madeleine. Ancient paintings at *Ch. Sedelmeyer's*, 6 Rue de La Rochefoucauld. Many other shops in the Rue Laffitte (p. 79). — Copies of the sculptures at the Louvre may be seen at the *Ateliers des Moulages du Louvre* (open till 4 p.m. daily, exc. Mon.), entered by the Cour Visconti and Cour du Sphinx (see Plan, p. 95). — Photographs, see p. 49.

Porcelain and Crystal: *Sèvres Ware* (see also p. 354), 240 Rue de Rivoli, corner of Rue Rouget-de-l'Isle; *Haviland*, 60 Rue du Faub.-Poissonnière; *Baudry*, 86 Rue du Faub.-St-Denis; *Grand-Dépôt*, 21 Rue Drouot. There are stores of all the different French wares in the Rue de Paradis. — *Copenhagen China*, 38 Av. de l'Opéra.

Magasins de Nouveautés. — The most important are the *Bon-Marché* (Pl. R, 16, *IV*; p. 308), 131-137 Rue du Bac and 20-24 Rue de Sèvres, rather remote; the *Grands-Magasins du Louvre* (Pl. R, 20, *II*, *III*; p. 87), Rue de Rivoli and Place du

Palais-Royal, opposite the Louvre; *Le Printemps* (Pl. B, 18, *II;* p. 221), 62-70 Boul. Haussmann. Also the *Galeries Lafayette,* 1 Rue La Fayette, 15-36 Rue de la Chaussée-d'Antin, and 38-42 Boul. Haussmann; the *Grands-Magasins Dufayel* (Pl. B, 23; p. 222), 22-34 Rue de Clignancourt; the *Samaritaine* (Pl. R, 20, *III;* p. 181), Rue du Pont-Neuf and Rue de Rivoli. Then, *Aux Trois-Quartiers,* 21-23 Boul. de la Madeleine; *A la Place Clichy,* 3 Place de Clichy; *A la Ville de St-Denis,* 89-95 Rue du Faubourg-St-Denis; *Pygmalion,* 9-19 Boul. de Sébastopol, Rue de Rivoli, and Rue St-Denis.

Bazaars, partly similar to the above, partly for household requisites and cheap goods of every kind. *Magasin des Nouvelles Galeries* (*A la Ménagère;* Pl. R, 24, *III;* p. 80), 18-20 Boul. Bonne-Nouvelle; *Bazar de l'Hôtel-de-Ville,* 54-62 Rue de Rivoli, near the Hôtel de Ville. On the left bank, *Grand-Bazar de la Rue de Rennes,* 136-138 Rue de Rennes.

Clothes, Articles de Paris, etc. — Boots *(chaussures).* To measure: *Poivret,* 32 Rue des Petits-Champs; *Pinet,* 1 Boul. de la Madeleine; *Edwards,* 36 Rue Vignon; *A la Gavotte,* 26 Av. de l'Opéra (more especially for ladies). — Ready-made: *Raoul,* 24 Av. de l'Opéra, 2 Boul. Montmartre, 21 Boul. St-Michel, 64 Rue de Rennes, etc.; *Fayard,* 55 Rue de la Chaussée-d'Antin, 36 Rue de Rivoli, 126 Rue de Rennes, etc.; *Biset,* 11 Av. de l'Opéra, 136 Boul. St-Germain, etc.; *Manfield & Sons,* 3 Boul. Montmartre, 8 Boul. des Capucines, etc.

Dressmakers and Ladies' Tailors. The most fashionable are to be found near the Opéra: Rue de la Paix (*Mme. Paquin,* No. 3; *Worth,* No. 7), Rue Taitbout (*Laferrière,* No. 28), Rue Louis-le-Grand, Rue du Quatre-Septembre, Rue Auber, and in the Boulevards. All these are expensive. The *Magasins de Nouveautés* (p. 51) are much cheaper.

Fans *(éventails): Faucon,* 38 Av. de l'Opéra; *Marie,* 9 Boul. des Capucines and 2 Rue Rossini; *Duvelleroy,* 11 Boul. de la Madeleine and 17-18 Passage des Panoramas; *Lachelin,* 32 Av. de l'Opéra; *Buissot,* 46 Rue des Petites-Ecuries.

Furs: *Révillon frères,* 77-81 Rue de Rivoli; *Grunwaldt,* 6 Rue de la Paix; *Rufin,* 30 Av. de l'Opéra; *Ruzé & Cie.,* 26 Chaussée d'Antin; *Valenciennes frères,* 17 Rue Vivienne.

Gloves *(gants): Jouvin,* 1 Rue Auber; *Au Carnaval de Venise,* 3-5 Boul. de la Madeleine; *Perrin,* 45 Av. de l'Opéra; *Jourdain & Legeay,* 14 Rue Halévy; *A la Petite Jeannette,* 3 Boul. des Italiens; *Persin,* 24-28 Passage Jouffroy; *Busk,* 25 Rue d'Enghien. Neckties *(cravates)* and umbrellas *(parapluies)* also at most of these.

Hats. For men (silk hat, 'top-hat', *chapeau haut-de-forme;* stiff felt-hat, *cape;* soft felt-hat, *chapeau-mou;* straw-hat, *ch. de*

paille; cap, *casquette*): *Delion & Cie.*, 24 Boul. des Capucines and 15-25 Passage Jouffroy; *A. Berteil & Cie.*, 79 Rue de Richelieu, 134 Boul. St-Germain, and 91 Boul. Haussmann; *Sauvage* (Gibus), 11 Rue du Quatre-Septembre; *Pinaud & Amour*, 41 Av. de l'Opéra; *Léon*, 21 Rue Daunou; *Bravard*, 47 Boul. St-Michel. — For ladies: *Carlier*, 16 Rue de la Paix; *Reboux (Caroline)*, 23 Rue de la Paix; *Lewis*, 422 Rue St-Honoré; *Esther Meyer*, 6 Rue Royale; *Alphonsine*, 15 Rue de la Paix.

Hosiers and Shirtmakers: *Doucet*, 21 Rue de la Paix (also ladies' tailor); *Roddy*, 2 Boul. des Italiens (also tailor); *Brummell*, 50 Av. des Champs-Elysées; *Au Gagne-Petit*, 21-23 Av. de l'Opéra; *A la Cour Batave*, 41-45 Boul. de Sébastopol; *Chemiserie Spéciale*, 102 Boul. de Sébastopol; *Maison des 100000 Chemises*, 69-71 and 74 Rue La Fayette and 55 Rue de Rennes.

Jewellery. Numerous and tempting shops in the Rue de la Paix, Av. de l'Opéra, the Rue Royale, and the Boulevards. Genuine gold and silver articles bear the stamp of the mint.

Opticians (spectacles, *lunettes;* opera-glass, *jumelles;* eye-glasses, *lorgnon*): *Chevalier*, 27 Av. de l'Opéra; *Fischer*, 12, and *Franck & Cie.*, 25 Boul. des Capucines; *Hazebroucq*, 16, and *Grooters*, 24 Rue de la Paix; *Comptoir Central d'Optique*, 26 Rue Vivienne; *Gœrz*, 22 Rue de l'Entrepôt; *Derogy*, 31-33 Quai de l'Horloge.

Perfumers: *Houbigant*, 19 Rue du Faubourg St-Honoré; *Guerlain*, 15 Rue de la Paix; *Roger & Gallet*, 8 Rue de la Paix and 38 Rue de Hauteville; *Pinaud*, 18 Place Vendôme; *Lubin*, 11 Rue Royale; *Violet*, 29 Boul. des Italiens; *Oriza (Legrand)*, 11 Place de la Madeleine; *Piver*, 10 Boul. de Strasbourg; *Gellé frères*, 6 Av. de l'Opéra; *Lenthéric*, 245 Rue St-Honoré; *J. Giraud fils*, 22 Rue des Capucines.

Tailors. Clothing made to measure by a good tailor is 50 to 75 % dearer than in England. The visitor should consult a resident, if possible, before ordering. — Ready-made Clothes (or to measure): *A la Belle Jardinière*, 2 Rue du Pont-Neuf and 1 Place de Clichy; *Marx* (Coutard), 4-6 Boul. Montmartre; *Old England*, 12 Boul. des Capucines, corner of Rue Scribe; *Barclay*, 18-20 Av. de l'Opéra; *Paquin, Bertholle & Cie.*, 43 Boul. des Capucines; *High-Life Tailor*, 12 Rue Auber and 112 Rue de Richelieu; *West-End* (Choqué), 16 Rue Auber; *O. Ström & fils*, 16 Rue de la Chaussée-d'Antin for motorists, etc.). — Ladies' Tailors, see Dressmakers.

Toys: *Au Nain Bleu*, 27 Boul. des Capucines; *Au Paradis des Enfants*, 156 Rue de Rivoli, corner of Rue du Louvre.

Travelling Requisites: *Moynat*, 5 Place du Théâtre-Français; at several shops in the Av. de l'Opéra, and at the *Bazaars* (p. 52).

Watchmakers: *L. Le Roy & Cie.*, 7 Boul. de la Madeleine (chronometers); *Bréguet-Brown*, 12 Rue de la Paix; *Garnier*, 17

Boul. Haussmann; *Au Chronomètre de France*, 11 Boul. des Italiens.

Confectionery and Delicacies. — Confectioners: *Boissier*, 7 Boul. des Capucines; *L. Marquis* (Siraudin), 17-19 Boul. des Capucines; *Rebattet*, 12 Rue du Faubourg-St-Honoré; *Seugnot*, 28 Rue du Bac.

Chocolate, Tea, etc.: *Compagnie Coloniale*, 19 Av. de l'Opéra; *F. Marquis*, 58-61 Passage des Panoramas and 39 Boul. des Capucines; *Au Fidèle Berger* (Lombart), 9 Boul. de la Madeleine; *Guérin-Boutron*, 29 Boul. Poissonnière; *Masson*, 91 Rue de Rivoli.

Delicacies *(comestibles)*: *Voyenne & Belin* (Potel & Chabot), 25 Boul. des Italiens; *Corcellet*, 18 Av. de l'Opéra; *F. Potin*, 97-103 Boul. de Sébastopol, 45-47 Boul. Malesherbes, 99 Rue du Faub. St-Antoine, and 140 Rue de Rennes; *Damoy*, 31 Boul. de Sébastopol; *Sadla*, 48 Boul. Raspail, corner of Rue de Sèvres, and 40 Boul. Voltaire; *Epicerie de l'Hôtel Terminus* (p. 11).

Tobacco. — The manufacture and sale of tobacco and cigars are a government monopoly. The shops, called *Bureaux de la régie des tabacs*, have red lamps. The prices are the same everywhere. Among the most important shops are: 63 Quai d'Orsay; 23 Boul. des Capucines, opposite the Grand-Hôtel ('Tabacs de Luxe'); 157 Rue St-Honoré, opposite the Théâtre-Français ('A la Civette'); 15 Place de la Bourse. English and American tobacco and imported cigars and cigarettes may be obtained at shops in the Rue de Rivoli, the boulevards, and streets frequented by strangers.

The prices (marked on the open boxes) of the home-made cigars range from 5 to 40 c. Cigarettes are sold in packets of twenty at 50 c. and upwards. The common smoking-tobacco is sold in packets of 40 grammes at 50 c. *Caporal doux*, *Maryland*, and *Levant* are milder, but much dearer brands. Passers-by may use the light burning in every tobacco shop without making any purchase. — Postage-stamps also are sold by the tobacconists.

15. Distribution of Time.

At least a fortnight is required to obtain some idea of Paris and its environs. The visitor should take a preliminary drive (p. 55) or walk from the *Place de la Concorde* (p. 61) up the *Champs-Elysées* (p. 67; view from the Arc de Triomphe, p. 73), and along the *Boulevards* (p. 75), through the W. central quarter. He should supplement this by a steamboat-trip on the Seine (p. 30), landing at the Quai de l'Hôtel-de-Ville to visit Notre-Dame (p. 274; view from the tower). The great art-collections are at the *Louvre* (p. 92), to which several days should be devoted; the *Luxembourg* (p. 323; modern French art); the *Hôtel de Cluny* (p. 280; industrial arts, mediæval and Renaissance); the *Musée*

Carnavalet (p. 194; historical survey of Paris); the *Bibliothèque Nationale* (p. 209; rare books, bindings, medals, cameos, and small antiques); and the *Hôtel des Invalides* (p. 310; military museum). Other interesting buildings are the *Opéra* (p. 77), the *Hôtel de Ville* (p. 183), the *Archives Nationales* (p. 191), the *Halles Centrales* (p. 202), the *Bourse* (p. 216), the *Sainte-Chapelle* (p. 271), the *Sorbonne* (p. 289), the *Panthéon* (p. 291), the *Mint* (p. 299), the *Dome of the Invalides* (p. 318), and the churches of the *Madeleine* (p. 75), *St-Germain-l'Auxerrois* (p. 88), *St-Eustache* (p. 203), *St-Vincent-de-Paul* (p. 218), *Sacré-Cœur* (p. 222), *St-Germain-des-Prés* (p. 302), *St-Sulpice* (p. 304), and *St-Etienne-du-Mont* (p. 294). An early start should be made so as to allow time for objects of interest *en route*. The late afternoon should be devoted to the *Bois de Boulogne* (p. 244), *Père-Lachaise* (p. 251), the *Buttes-Chaumont* (p. 248), and other parks (see p. 60), or to watching the busy life of the boulevards (p. 75).

Paris is pre-eminently a city of fine Vistas. Those which the eye commands from the statue of 'Quand-même' (p. 65), near the *Arc de Triomphe du Carrousel*, from the *Pont de la Concorde* (p. 63), looking towards the Madeleine, and from several of the bridges (notably the *Pont-Royal*, p. 305, the *Pont Alexandre-Trois*, p. 234, and the *Pont d'Austerlitz*, p. 334, looking down the river), are singularly striking and impressive.

No less beautiful are the Views from certain points of vantage, such as the top of the *Arc de Triomphe de l'Etoile* (p. 73), the towers of *Notre-Dame* (p. 276), the basilica of the *Sacré-Cœur de Montmartre* (p. 223), the *Eiffel Tower* (p. 321), the *Tour St-Jacques* (p. 181), the *Buttes-Chaumont* (p. 248), and the terrace of the park at *St-Cloud* (p. 356), or, lastly, the terrace of *St-Germain-en-Laye* (p. 388), whence, however, the view of Paris itself is limited.

In the Environs *Versailles* (p. 358) and *Chantilly* (p. 407) stand first in interest, the former for its park and palace of Louis XIV. (now a historical museum), the latter as a modern princely residence, with a park and the Musée Condé. The Royal Tombs at *St-Denis* (p. 393) make but a slight impression, as the visitor is hurried through them. The palace of *Fontainebleau* (p. 434), with its admirable Renaissance interior, is well worthy of a visit, and the adjacent forest deserves a whole day.

The following **Preliminary Drive** will take $2^1/_2$-3 hrs. and cost 6-10 fr. in a taximètre or taxi-auto (see Appx., pp. 55, 56). From the *Place de la Concorde* (p. 61), through the Rue de Rivoli (p. 88) to the E., past the *Louvre* (p. 89) and the *Hôtel de Ville* (p. 183); then through Rue St-Antoine to the *Place de la Bastille* (p. 188), returning by the *Grands Boulevards* (p. 75) to the Place de la Concorde; then up the *Champs-Elysées* (p. 67) to the *Arc de*

Triomphe de l'Etoile (p. 73; view), and down to the *Pont de l'Alma* (p. 235), which we cross to the *Champ-de-Mars* (p. 320), the *Hôtel des Invalides* (p. 310), and the *Panthéon* (p. 291). Thence down the Boul. St-Michel (p. 278), past the *Sorbonne* (p. 289) and the *Hôtel de Cluny* (p. 280); across the *Pont St-Michel* (p. 278) into the 'Cité', where we see the *Palais de Justice* (p. 269) on the left and *Notre-Dame* (p. 274) on the right. We then regain the right bank by the *Pont d'Arcole* (p. 183), at the Place de l'Hôtel-de-Ville (p. 182). We may conclude the excursion with a steamboat-trip on the Seine (see Appx., p. 56).

A good idea of Paris may be obtained also by taking the following round on the tops of omnibuses and tramway-cars (Sun. should be avoided), which would cost only 1-1$^1/_2$ fr., but would take twice as long as the drive by cab. We first take the *Madeleine-Bastille* omnibus (Line *E;* 15 c.) along the Boulevards to the *Place de la Bastille* (p. 188); thence by the *Louvre-Vincennes* tramway (*TC;* 10 c.) to the *Hôtel de Ville* (p. 183), whence the *Hôtel de Ville-Porte de Neuilly* 'autobus' (*C;* 15 c.) conveys us to the *Place de l'Etoile* (p. 73; ascend Arc de Triomphe; view). Returning by the same means or by the 'Métro' (Line 1) to the Place de la Concorde, we then take the *Courcelles-Panthéon* omnibus (*AF;* 15 c.) to the *Panthéon* (p. 291). Thence we walk by the Rue Soufflot and across the Boul. St-Michel to the Luxembourg Garden (p. 331), cross it to the Place de l'Odéon (p. 332), and thence take the *Odéon-Av. de Clichy* omnibus (Line *H;* 10 c.) to the *Place du Carrousel* (p. 66; Louvre). Lastly we may go by *Steamboat* (see Appx., p. 56) either up the Seine to the Pont d'Austerlitz (p. 334) or down to the Pont d'Auteuil (p. 243).

The lines 2, 5, and 6 of the 'Métro' railway afford a slight glance at the outer boulevards. (See Appx., pp. 32, 34, 35.)

In the summer *Chars-à-bancs* or *Motor Vehicles* leave Cook's office, 1 Place de l'Opéra, several times daily for drives round Paris and for excursions to places of interest in the environs, including Versailles, Fontainebleau, and Chantilly.

The following **Diary,** planned for a stay of three weeks, will enable the visitor to regulate his movements and economize his time. He must carefully note the days and hours at which the collections and sights are accessible (see table, pp. 58, 59), and must make free use of cabs (p. 28) or the Métro (p. 29).

1st Day. Preliminary drive (see p. 55), combined with a visit to *Notre-Dame* (p. 274; not on Sun.). Afternoon: *Bois de Boulogne* (p. 244) and *Jardin d'Acclimatation* (p. 246).

2nd Day. *Louvre* (p. 89); *Jardin des Tuileries* (p. 64). Afternoon: *St-Cloud* (p. 354) and *Sèvres* (p. 353).

3rd Day. *Palais de Justice* and *Sainte-Chapelle* (pp. 269, 271). Afternoon: *Musée de Cluny* (p. 280) and the *Ile St-Louis* (p. 277).

4th Day. *Musée du Luxembourg* (p. 323); *Ecole des Beaux-*

Arts (p. 299; Sun. only) or the *Mint* (p. 299; Tues. & Thurs. 1-3); *St-Germain-des-Prés* (p. 302); *St-Sulpice* (p. 304).

5th Day. *Palais-Royal* (p. 86); *Halles Centrales* (p. 202) and *St-Eustache* (p. 203); *Père-Lachaise* (p. 251).

6th Day. *Louvre* (2nd visit); *Madeleine* (p. 75); *Place Vendôme* (p. 83). Afternoon: *Jardin des Plantes* (p. 335) and the *Gobelins* (p. 339; Wed. & Sat. 1-3).

7th Day. *Musée Victor-Hugo* (p. 200); *Musée Carnavalet* (p. 194); old houses in the *Rue des Francs-Bourgeois* (p. 190). *Archives Nationales* (p. 191; Sun. & Thurs. 1-3); *Quartier du Temple* (p. 208).

8th Day. *Chamber of Deputies* (p. 306); *Hôtel des Invalides* (p. 310); *Eiffel Tower* (p. 321).

9th Day. *Bibliothèque Nationale* (p. 209); *Bourse* (p. 216); *Notre-Dame-de-Lorette* (p. 219); *Musée Gustave-Moreau* (p. 219); *La Trinité* (p. 220); *St-Augustin* (p. 230).

10th Day. *Versailles* (p. 358).

11th Day. *Musée du Luxembourg* (2nd visit): Garden (p. 331) and Palace (p. 322). *Panthéon* (p. 291); *St-Etienne-du-Mont* (p. 294). *Parc Monceau* (p. 231); *Musée Cernuschi* (p. 230).

12th Day. *Louvre* (3rd visit). Afternoon: *La Malmaison* (p. 383).

13th Day. *Conservatoire des Arts et Métiers* (p. 205); *St-Vincent-de-Paul* (p. 218); *Buttes-Chaumont* (p. 248).

14th Day. *Chantilly* (p. 407; Sun., Thurs., and Sat., in summer).

15th Day. *St-Denis* (p. 390). Afternoon: *Enghien* (p. 396) and *Montmorency* (p. 397).

16th Day. *St-Germain-en-Laye* (p. 385).

17th Day. *Petit Palais* (p. 68); *Musées du Trocadéro* (p. 239), *Guimet* (p. 236), and *Galliéra* (p. 235).

18th Day. *Louvre* (4th visit); *Hôtel de Ville* (p. 183; 2-4 p.m.). *Sacré-Cœur* (p. 222) and *Montmartre Cemetery* (p. 224).

19th Day. Re-visit *Musée Carnavalet* or *Musée de Cluny*; *Vincennes* (p. 263).

20th Day. *Fontainebleau* (p. 433).

Hours of Admission. The annexed table shows when the collections and sights are open to visitors. As the days and hours are liable to alteration the traveller is referred to the *Daily Mail* (p. 50) and to the French newspapers. The museums and collections are apt to be crowded on Sundays and holidays.

Most of the collections are closed on Mondays, and also on the principal holidays: New Year's Day, Ascension Day, 14th July, and, unless they happen to fall on a Sunday, the Assumption (15th Aug.), All Saints' (1st Nov.), and Christmas Day.

Table showing Hours of Admission to the Collections and other Sights.

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Remarks. Admission free except where otherwise stated.
Arc de Triomphe de l'Etoile (p. 73)	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	
Archives Nationales (p. 191) . .	12-3	—	—	—	12-3†	—	—	†By special permission.
Beaux-Arts, Ecole des (p. 299) . .	12-4	—	—	—	—	—	—	
Bibliothèque Nationale (p. 209) .	—	10-4	—	—	10-4	—	—	Hours for study, see p. 210.
Chambre des Députés (p. 306) . .	9-5	9-5	9-5	9-5	9-5	9-5	9-5	During vacation only.
Chantilly, Château de (p. 408) . .	1-5	—	—	—	1-5	—	1-5†	From Easter till Sun. after 14th Oct.; closed on race-days. — †Adm. 1 fr.
Conciergerie (p. 271)	—	—	—	—	9-5	—	—	By permission.
Fontainebleau, Palais de (p. 434)	11-4,10-5	11-4,10-5	11-4,10-5	11-4,10-5	11-4,10-5	11-4,10-5	11-4,10-5	
Gobelins, Manufacture des (p. 339)	—	—	—	1-3	—	—	1-3	Workshops and chapel only.
Hôtel de Ville (p. 183)	2-4	2-4	2-4	2-4	2-4	2-4	2-4	
Imprimerie Nationale (p. 193) . .	—	—	—	—	2.30	—	—	By permission.
Invalides, Hôtel des (p. 310) . .	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	
—, *Musée de l'Armée* (p. 311) . .	12-4, 1-5	—	12-4, 1-5	—	12-4, 1-5	—	—	
—, *Tomb of Napoleon I.* (p. 319) .	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	
Jardin des Plantes, Ménagerie (p. 335)	11-4, 6	11-4, 5	11-4, 5	11-4, 5	11-4, 5	11-4, 5	11-4, 5	Animals and hothouses, see p. 334.
— —, *Nat. Hist. Collections* (p. 336)	11-4	—	11-4†	—	11-4	11-4†	11-4†	†By permission.
Maisons-Laffitte, Château de (p. 401)	10-12, 1.30-4, 5	—	10-12, 1.30-4, 5	10-12, 1.30-4, 5	10-12, 1.30-4, 5	1.30-4, 5	10-12, 1.30-4, 5	
Malmaison (p. 383)	11-4,10-5	—	11-4,10-5	11-4,10-5	11-4,10-5	11-4,10-5	11-4,10-5	
Monnaie (p. 299)	—	—	1-3	—	1-3	—	—	By permission.

Musée des Arts Décoratifs (p. 176)	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 1 fr., Sun. free.
— *des Arts et Métiers* (p. 205) . .	10-4	—	12-4	12-4	12-4	—	12-4	
— *Carnavalet* (p. 194) } — *Cernuschi* (p. 230) }	10-4, 5	—	12.30-4,5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 1 fr.; Sun. & Thurs. free.
— *de Cluny* (p. 280)	11-4	—	1-4, 5	11-4, 5	11-4, 5	11-4, 5	11-4, 5	
— *du Conserv. de Musique* (p. 221)	—	1-4	—	—	1-4	—	—	Closed from 1st July to 1st Mon. in October.
— *Galliéra* (p. 235)	10-4, 5	—	12.30-4,5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
— *Guimet* (p. 236)	12-4, 5	—	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	
— *Gustave-Moreau* (p. 219) . . .	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
— *du Louvre* (p. 92)	10-4, 9-5	—	10-4, 9-5	10-4, 9-5	10-4, 9-5	1-4, 5	10-4, 9-5	Adm. to the various galleries, see p. 92.
— *du Luxembourg* (p. 323) . . .	10-4	—	10-4, 9-5	10-4, 9-5	10-4, 9-5	10-4, 9-5	10-4, 9-5	
— *de Minéralogie, etc.* (p. 333) .	9-12 †	—	1-4	—	1-4	—	1-4	† From Oct. to July, on the 1st Sun. of the month only.
— *de la Police* (p. 273)	—	—	—	—	2-4, 5	—	—	
— *Victor-Hugo* (p. 200)	10-4, 5	—	12.30-4,5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 1 fr.; Sun. & Thurs. free.
Palais de Justice (p. 269) . . .	—	10-5	10-5	10-5	10-5	10-5	10-5	
Panthéon (p. 291)	10-4, 5	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	
Petit Palais (p. 68)	10-4, 5	—	1-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4, 5	Adm. 1 fr.; Sun. & Thurs. (Dutuit always) free.
St-Denis, Tombs (p. 393)	1-4, 5	1-4, 5	1-4, 5	1-4, 5	1-4, 5	1-4, 5	1-4, 5	Parties every ½ hr.
Sainte-Chapelle (p. 271)	11-4, 5	—	11-4, 5	11-4, 5	11-4, 5	11-4, 5	11-4, 5	
St-Germain, Museum (p. 386) . .	10.30-4	—	11.30-4,5	—	11.30-4,5	—	—	Chapel till 6 p.m.
Sèvres, Musée (p. 353)	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	12-4, 5	
Sorbonne, Amphitheatre (p. 290) .	—	—	—	—	11-4	—	—	
Trocadéro, Casts (p. 239) . . .	11-4, 5	—	11-4, 5	11-4, 5	11-4, 5	11-4, 5	11-4, 5	
—, *Musée Cambodgien* (p. 240) .	12.30-4,5	—	12.30-4,5	12.30-4,5	12.30-4,5	12.30-4,5	12.30-4,5	
—, *Musée Ethnographique* (p. 240)	12-4, 5	10-12 †	12-4, 5	10-12 †	12-4, 5	10-12 †	—	† Special permission required.
Versailles, Palais de (p. 360) . .	11-4, 5	—	11-4, 5	11-4, 5	11-4, 5	11-4, 5	11-4, 5	Gardens 10 a.m. till dusk.

Applications for admission to special collections or to a meeting of the Academy (p. 297) may be couched somewhat in the following terms:

'Monsieur,

Etranger de passage à Paris, je me permets de solliciter l'autorisation de visiter . . . . . (d'assister à la prochaine séance de . . . .)

Veuillez agréer, Monsieur, avec mes remercîments anticipés, l'expression de ma considération très distinguée.'

A stamped and addressed envelope for the reply should be enclosed.

Churches are best seen in the afternoons of week-days, when no service is held. The Madeleine (p. 75) is not open to visitors till 1 p.m., and several other churches are closed at 5 or 6 p.m. Sundays and festivals afford an opportunity of witnessing the religious ceremonies and often of hearing excellent music (see p. 38). High mass is usually at 10 a.m. The masses at midday and 1 p.m. are those chiefly attended by the fashionable world; and the scene after service at the Madeleine and other leading churches is interesting and characteristic.

Parks and Public Gardens are usually closed at dusk. The hour of closing is announced by a crier or by a drum or bell.

Cemeteries open at 7 a.m. and close at 6.30 p.m. from 1st April to 31st Aug.; in March and from 1st Sept. to 15th Oct. they close at 6, in Feb. at 5.30, from 16th Oct. to 15th Nov. at 5, from 16th Nov. to 31st Jan. at 4.30. — It is forbidden to take cameras into the cemeteries. A bell is rung half an hour before closing, and the custodians call out, '*On ferme les portes*'. Visitors may not carry anything out of the cemetery without a '*laissez-passer*'. Note that men always take off their hats on meeting a funeral, whether in the cemetery or in the streets.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are confined mainly to the quarters on the right bank of the Seine, which contain the great *Boulevards*, the finest streets and squares, the chief hotels, cafés, and restaurants, the best theatres, and the most attractive shops. Here, too, are the *Louvre*, with its magnificent treasures of art, the *Champs-Elysées*, with the palace of the President of the Republic, the *Hôtel de Ville*, several interesting churches, the *Trocadéro*, the *Opéra*, the *Palais-Royal*, the *Bibliothèque Nationale*, the *Archives*, the *Bourse*, the *Banque de France*, the *Hôtel des Postes*, the *Halles Centrales*, the *Conservatoire des Arts et Métiers*, and *Père-Lachaise*.

1. Place de la Concorde, Jardin des Tuileries, and Champs-Elysées.

Métropolitain Stations (Line 1; Appx., p. 31): *La Concorde* and *Tuileries* (p. 63).—Nord-Sud: *La Concorde* (p. 63; Appx., p. 36).—Omnibuses and Tramways, see Appx., p. 54.

The new-comer should begin by taking a walk from the Louvre to the Place de la Concorde. On all sides are imposing views. From the Pont de la Concorde we survey the river. From the Tuileries Gardens, with the palace of the old French kings to the E., we look N.W. towards the Champs-Elysées, with the long vista beyond the Obelisk, ending in the Arc de Triomphe. To the S.W. rise the Eiffel Tower and the Dôme des Invalides.

The **Place de la Concorde (Pl. R, 15, 18; *II*), the centre of the fashionable W. quarters, between the Champs-Elysées (p. 67) and the Jardin des Tuileries (p. 64), is one of the largest and grandest squares in the world. It received its present form in 1854 from designs by *Hittorff*.

In the middle of the 18th cent. the site was almost a desert. Louis XV., after the Peace of Aix-la-Chapelle (1748; see p. xx), graciously allowed the municipal authorities to erect an equestrian statue to him here, and Gabriel, the architect, constructed the pavilions and balustrades. The statue, executed in bronze from designs by Bouchardon (model, see p. 115, No. 511), was not set up until 1763, when its erection called forth some bitter epigrams ('Il est ici comme à Versailles, il est sans cœur et sans

entrailles'). The statue was removed in 1792, and the Place was named *Place de la Révolution*. In 1795 the name was changed to *Place de la Concorde;* after the restoration of the Bourbons, when it was proposed to erect an expiatory monument here, it was again changed to *Place Louis XV* and *Place Louis XVI*, and after 1830 the name Place de la Concorde was revived.

The aspect of the Place has greatly changed since the Revolutionary period, when it lay almost outside of the life and traffic of the city. Of the surroundings that met the last gaze of so many hundreds of noble and humble victims under the Terror (1793-94), little now remains but the huge façades of the Ministère de la Marine and the Hôtel Coislin (p. 63), the equestrian statues by Coyzevox, and the stone terraces of the Tuileries Gardens, once separated from the Place by a fosse and drawbridge. The precise spot on which the guillotine was erected 'en permanence' is not quite certain, but it probably stood near the statue of Liberty, which succeeded that of Louis XV., and which Madame Roland is said to have apostrophized. The guillotine began its bloody work here in 1792, and usually at six o'clock every afternoon, the file of tumbrels entered the Place by the Rue Royale. Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here, besides many executed elsewhere during the Terror. For a short time (26th May to 9th July, 1794) the guillotine was removed to the Place du Trône (p. 261), where some 1300 persons perished; many others were guillotined in the Place du Carrousel, and a few at the Bastille (one day only). So absolutely mechanical and swift was the action of the terrible machine that forty to fifty persons were often executed in as many minutes.

Louis XVI. was executed in the Place on 21st Jan., 1793. Later victims were Charlotte Corday, Marie Antoinette (16th Oct.), Brissot, chief of the Gironde, with twenty-one of his adherents, and Philippe Egalité, Duke of Orleans, father of King Louis Philippe. In 1794 Hébert and his partisans, the opponents of all social rule, mounted the scaffold. The next victims were the adherents of Marat and the Orleanists; then Danton himself and his party, Camille Desmoulins, and the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others, and Madame Elisabeth, sister of Louis XVI. Then Robespierre and his associates, his brother, Dumas, Saint-Just, and other members of the '*comité du salut public*' met a retributive end here; a few days later the same fate overtook 82 members of the *Commune*, mere tools of Robespierre. Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'.

The **Obelisk* in the centre of the Place once stood in front of a 'pylon', or gateway, erected by Ramses II. (13th cent. B.C.) in front of the great temple at Luxor (Thebes) in Upper Egypt. It was presented to Louis Philippe in 1831 by Mohammed Ali, viceroy of Egypt. It is a monolith, or single block, of reddish granite or syenite from the quarries of Syene (the modern Assuân). It measures 75 ft. in height and weighs 240 tons. The pedestal of Breton granite, also a single block, is 13 ft. high, while the steps raise the whole $3^1/_4$ ft. above the ground. The hieroglyphics on the sides narrate the deeds of Ramses II. The scenes on the pedestal refer to the embarkation of the obelisk in Egypt in 1831, and to its erection in 1836 at Paris by the architect J. B. Lebas. (Cleopatra's Needle in London is 68 ft. high, and the Obelisk of the Lateran at Rome 105 ft.)

Each of the **Fountains* flanking the obelisk consists of a basin

in granite, 53 ft. in diameter, above which are two smaller basins, in bronze, adorned with statues of river (N.) and marine (S.) deities.

On the pavilions around the Place rise eight stone figures of great cities: Lille and Strassburg by *Pradier*, Bordeaux and Nantes by *Callouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. The Strassburg statue is usually hung with crape and mourning garlands, in reference to the lost Alsace.

The two nearly uniform edifices on the N. side of the square, separated by the Rue Royale (p. 74), were erected in 1762-70, from Gabriel's plans, for the reception of ambassadors and other distinguished persons. That to the right (No. 2), once the 'garde-meuble', or royal store-room, was restored in 1898-1900, and is now occupied by the *Ministère de la Marine*. That to the left (No. 4), once the residence of the Marquise de Coislin (1776), is partly occupied by the *Cercle de la Rue-Royale* (p. 43). Adjoining it is No. 6, now the *Automobile-Club* (p. 43), formerly the house of Rouillé de l'Estang (1775). To the right, at the beginning of the Rue de Rivoli (p. 88), is 'La Concorde' station of the *Nord-Sud* railway (Appx., p. 36). Farther on in the Rue de Rivoli are the 'La Concorde' and 'Tuileries' stations of the *Métropolitain* (Line 1; Appx., p. 31), the former nearly opposite Rue de Mondovi, the latter nearly opposite Rue du Vingt-Neuf-Juillet. At the corner of Rue de Castiglione (p. 84) is the *Hôtel Continental* (Pl. R, 18, *II;* p. 3), on the site of the Ministère des Finances, destroyed by the Communards in 1871. Opposite No. 230, adjoining the Garden of the Tuileries, is an inscription marking the site of the famous riding-school *(Manège)* used for the meetings of the Constituent Assembly, the Legislative Assembly, and the National Convention from 1789 to 1795, where the Republic was founded on 21st Sept., 1792. Farther on, to the E., is the small Place de Rivoli (p. 85).

The **Pont de la Concorde** (Pl. R, 15, 14; *II*), which crosses the Seine to the Chambre des Députés (p. 306), was built by Perronet in 1787-90, the upper part being built of the stones of the Bastille. The piers, in the form of half-columns, were once adorned with statues (now at Versailles, see p. 362).

The splendid *View from the bridge includes the Place de la Concorde, the Madeleine, and the Chamber of Deputies; then, upstream, to the left, the Tuileries Garden, a pavilion of the Tuileries and one of the Louvre, the Pont de Solférino and the Pont-Royal; to the right, the Gare du Quai-d'Orsay, in front of which is the little dome of the Palais de la Légion d'Honneur; farther off are the dome of the Institut, the towers of Notre-Dame, the spire of the Sainte-Chapelle, and the dome of the Tribunal de Commerce. Downstream, to the right, rise the palaces in the Champs-Elysées; then the Pont Alexandre-Trois, and farther off the towers of the Trocadéro; to the left the Ministry of Foreign Affairs and the Eiffel Tower. The gilded dome of the Invalides is seen only from a little above the bridge as we come from the city, to the left of the Chamber of Deputies.

The ***Jardin des Tuileries** (Pl. R, 18, 17; *II*), on the E. side of the Place de la Concorde, is entered by a gateway, the pillars of which are adorned with statues of Fame and Mercury on winged horses, by *Coyzevox*. The garden is open to the public, but the railed-in part is closed in winter at 8 and in summer at 11. The grounds retain the same general features as when laid out by the famous landscape-gardener *Le Nôtre* in the reign of Louis XIV. (1664). On each side they are flanked with terraces. That on the N., called the *Terrasse des Feuillants*, derives its name from an old monastery of the Cistercians of Feuillant (near Toulouse). Here in 1790-91 met the club of the moderate party ('Les Feuillants'), led by Lameth, Lafayette, etc., in opposition to the more violent Jacobins (Manège, p. 63). In 1910, in a hemicycle in front of the old '*Jeu de Paume*', was erected a *Monument to Charles Perrault* (1628-1703), by G. Pech, a bust of the famous story-teller surrounded by a group of children. Near it are placed two arcades from the old palace of the Tuileries (p. 65). — On the S. is the *Terrasse du Bord de l'Eau*, once the playground of imperial and royal princes, with the *Orangerie*, near which, to the S.E., towards the Seine, is a copy (in stone) of *Barye's* bronze group of a lion and serpent (p. 116).

Between the two terraces, near the entrance, is a large octagonal basin, with a fountain in the centre, where children sail small boats. Around it are four groups of river-gods (17th-18th cent.): the Loire and the Loiret, by *Corn. van Cleve;* the Rhône and Saône, by *G. Coustou;* the Nile, the Tiber, and four figures of the Seasons. Farther on are modern sculptures. Among these, to the left of the main walk, is Autumn, by *Michel;* Winter, by *Desbois;* the Good Samaritan, by *Sicard*. On the right, Evening, by *Lemaire;* Summer, by *Lombard;* Declining years, by *Vernhes*. To the N., near the Terrasse des Feuillants, are several bronze groups by *Bosio* and *Cain*.

In the middle of the garden is a grove of fine trees, where a military band plays in summer on Sun., Tues., and Thurs. from 4 to 5 or from 5 to 6 (chair 15 c., arm-chair 20 c.). The two marble hemicycles *(Carrés d'Atalante* or *Jardin de Robespierre)*, on each side of the broad walk, were constructed in 1793 for the old men who were to preside over the floral games in the month of Germinal (21st March - 19th April). In the hemicycles, right and left, are Aristæus and Ceres by *Gatteaux;* in the *carré* on the right are Hippomenes, by *G. Coustou*, and Atalanta, by *Lepautre;* in that on the left, Apollo and Daphne, by *N.* and *G. Coustou*.

To the E. of the grove are well-kept flower-beds, adorned with statues and vases, mostly modern. Round the circular basin in the centre, from left to right: Oath of Spartacus, by *Barrias;* Soldier

tilling the ground (from Virgil), by *Lemaire;* Prometheus, by *Pradier;* Alexander fighting with a lion, by *Dieudonné;* Cassandra and Minerva, by *A. Millet.* On each side of the railing: mythological groups, of the end of the 17th cent.; then Pericles, by *J. B. Debay* (1855); Rape of Dejanira, by *Marqueste;* Alexander fighting, by *Lemaire;* Cincinnatus, by *Foyatier.* — In the broad cross-avenue: next the Seine (right), Comedy, by *J. Roux;* (left) Phidias, by *Pradier;* towards the Rue de Rivoli, (right) The Mask, by *E. Christophe;* Aurora, by *L. Magnier* (bronze); (left) Medea, by *Gasq.* — In the central walk farther on, beyond the railing, we observe (left and right) Diana and the Nymph of Fontainebleau, by *E. Lévêque;* in a plot to the right, near the basin, rises the monument to *Waldeck-Rousseau* (1846-1904), the statesman, by *L. Marqueste* (1910); farther E. are a Corybante, by *Cugnot,* and 'New Year and the Mistletoe' by *Baujault;* in the flower-bed on the left, a Bacchante, by *Carrier-Belleuse.* These two beds also contain mythological and other statues, by *Coyzevox, Coustou,* and *Lepautre,* and animals in bronze by *Cain.* — To the N. of the plot on the left, on a level with Rue St-Roch, is a monument to *Jules Ferry* (1832-93), the statesman, by *G. Michel* (1910).

The *Rue des Tuileries,* laid out in 1878, forms the boundary of the original garden. The grounds on the E. side of this street were laid out in 1889, on the site of the old Palais des Tuileries (see below), burned down by the Communards in 1871, and they were prolonged on each side of the Arc de Triomphe du Carrousel (p. 66) in 1904-06. Here, in the central walk, we observe the 'Quand-même' of *Mercié* (1882), in marble, representing an Alsatian woman seizing the gun of a dying soldier, in memory of the defence of Belfort in 1870-71. In the plot on the left are Truth, by *Cavelier,* and Ganymede, by *Barthélemy;* in the plot to the right are Flora by *Soldi-Colbert,* the Exiles by *M. Moreau,* Velleda by *Maindron,* and Eve after the Fall by *Delaplanche.*

The ruins of the *Tuileries Palace* (see below) were removed in 1883. Its only remains are the two pavilions terminating the wings of the Louvre, but now much altered. The *Pavillon de Marsan* (to the N.; p. 91), rebuilt in 1875-78, has contained since 1903 the Musée des Arts Décoratifs (p. 176). The *Pavillon de Flore,* to the S., was rebuilt in 1863-68, and restored in 1875. This pavilion, adorned on the side next the quay with fine sculptures by Carpeaux, was occupied down to 1909 by the Ministère des Colonies (p. 320), and since 1910 has contained the Collection Chauchard (p. 174).

The Palais des Tuileries (Plan, p. 89), founded by Catherine de Médicis, widow of Henri II., was begun in 1564, beyond the city-walls of that period, on the site of old tile-kilns *(tuileries).* The first architect, *Philibert Delorme,* was succeeded by *Jean Bullant.* The Pavillons de Flore

and de Marsan were afterwards incorporated with the palace. Before the Revolution the palace was only occasionally occupied by the French sovereigns; but it was the permanent residence of Napoleon I., Louis XVIII., Charles X., Louis Philippe, and Napoleon III. With the exception of the Hôtel de Ville (p. 183), no edifice in Paris is so rich in historical memories. On 5th Oct., 1789, *Louis XVI.* was brought from Versailles to the Tuileries, and in June, 1791, he was again installed here after his arrest at Varennes. On 20th June, 1792, the anniversary of the Oath in the Jeu de Paume (p. 359), the palace was attacked by about 30,000 rioters. On 10th Aug. the death-knell of the monarchy was sounded. The national guards posted in the palace-yard and garden were deprived by stratagem of their commanding officer, who was put to death, and the king, yielding to repeated solicitations, repaired with his family to the *Manège* (see p. 63), where the legislative assembly was sitting. The Swiss guards were eager to defend the Tuileries, but the king sent them orders to surrender (comp. p. 198). The palace was then invaded by the assailants, who massacred the guard and sacked the building.—On 29th July, 1830, the Tuileries was again besieged by the populace, and Charles X., the second king of the Restoration, was forced to fly.—The new July monarchy met with a similar fate on 24th Feb., 1848, when *Louis Philippe* had to leave the palace to be sacked and pillaged by the insurgents.—In May, 1871, the Communards, aware of their desperate position, sought to wreak their revenge by setting fire to all the chief public buildings. Barrels of gunpowder and combustibles steeped in petroleum were placed in the various rooms of the palace; it was set on fire on 22nd and 23rd May, after the Versailles troops had entered the city, and, like the Hôtel de Ville, was almost completely destroyed.

The **Arc de Triomphe du Carrousel** (Pl. R, 17; *II*), which rises between the new flower-beds (see p. 65), was formerly the main entrance to the court of the Tuileries. It was erected by *Fontaine* and *Percier*, in memory of the victories won by Napoleon I. in 1805. It is a reduced imitation of the Arch of Severus at Rome, and is 48 ft. in height. The arch is formed of three arcades and is adorned with Corinthian columns, with bases and capitals in bronze, bearing statues of soldiers of the Empire. The marble reliefs represent: in front, on the right, the Battle of Austerlitz; on the left, the taking of Ulm; at the back, on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end, the entry into Vienna; on the S. end, the peace at Pressburg. The arch was originally crowned with the famous ancient Quadriga from St. Mark's in Venice, but for this, in 1815, was substituted a Quadriga by *Bosio*, the Triumph of the Restoration.

The space between the Old Louvre (p. 91) and the Arc de Triomphe was occupied until the middle of the 19th cent. by a labyrinth of narrow streets. The **Place du Carrousel** (Pl. R, 17, 20; *II*) was then a small square, so named from a 'carrousel', or kind of tournament, given here by Louis XIV. in 1662. The removal of the houses was begun by Louis Philippe, and completed by Napoleon III., to make room for the New Louvre (p. 91).

To the E. of the Place du Carrousel extends the **Square du Carrousel**. Opposite the arch is the **Gambetta Monument**, erected in 1886, a lofty stone pyramid with a bronze group, in

high relief, of Gambetta (1838-82), organizer of the national defence. The monument is flanked with statues of Truth and Strength; on the top is Democracy (a maiden on a winged lion). The inscriptions are passages from Gambetta's speeches. The design is by *Boileau*, the sculptures by *Aubé*. — The plot behind the monument has lately been adorned with sculptures in honour of the Arts. In the centre is a bronze group by *Ségoffin* (Mind victorious over Time). Then, around this, beginning at the back of the monument, we observe Architecture, by *Landowski;* to the left, Michel Colombe, by *J. Boucher* (bronze); Watteau, by *H. Lombard;* Painting, by *A. Octobre;* Corot, by *R. Larche;* Pierre de Montereau (p. 271), by *Bouchard;* the Sons of Cain, by *Landowski* (bronze); Poussin, by *C. Roux;* Houdon, by *P. Gasq;* P. Puget, by *F. Sicard;* Hardouin-Mansart, by *E. Dubois* (bronze). — In the second plot, on a high pedestal, rises the *Equestrian Statue of Lafayette* (1757-1834), by P. W. Bartlett, in bronze, presented in 1900 by the school-children of the United States in memory of Lafayette's share in the American War of Independence (1775-81). It is proposed to unite these two plots, and to place the 'Seine and its Affluents', by *Larche*, in the centre.

The entrance to the *Louvre Galleries* is in the Pavillon Denon, to the S. of the Square du Carrousel (see p. 94).

Leaving the Place du Carrousel by the gates ('guichets') near the *Pont du Carrousel* (p. 305), we notice the fine façades of the Louvre (see p. 91). — The N. gates lead into the *Rue de Rivoli* (p. 88), not far from the Palais-Royal (p. 86).

Métro Stations in the *Champs-Elysées* (Line 1; see Appx., p. 31): *Champs-Elysées* (p. 72), *Marbeuf* (p. 73), and *Alma* (p. 73). — Restaurants, see pp. 17, 20.

To the W. of the Place de la Concorde extend the Champs-Elysées, the entrance to which is flanked with two Horse Tamers, by *G. Coustou*, brought from Marly in 1794. They now form a counterpart to the winged steeds at the exit of the Jardin des Tuileries.

The ***Champs-Elysées** (Pl. R, 15; *II*) were laid out at the end of the 17th cent., but were altered after 1815. The lower part forms a kind of park, 760 yds. long by 320-440 yds. wide, through which the *Avenue des Champs-Elysées*, nearly $1^1/_4$ M. long, leads past the Rond-Point to the Arc de Triomphe (p. 73). The avenue well illustrates the gradual shifting of the commercial centre of Paris towards the W. What used to be a purely residential thoroughfare is now encroached on more and more every year by shops and hotels. The park and avenue are fashionable promenades, especially from 3 to 5, 6, or 7 p.m. according to the season, when numerous

to Gen. Moncey; *H. Allouard*, Richelieu (bronze); *A. Octobre*, Remorse; *H. Daillion*, Awakening of Adam. — The Salle Carriès (rotunda), at the N. end of the gallery, contains artistic pottery by *Jean Carriès* (1855-94), several very characteristic busts and heads (Gambetta, Vacquerie, Jules Breton, etc.), and a number of interesting models and designs, including that of a monumental gateway (unfinished).

To the right of this rotunda, facing the Champs-Elysées, extends a gallery destined for temporary exhibitions. In 1913 it contained the ***Collection of Medals,** illustrating the high level to which the French have brought the numismatic art (comp. p. lii). The best are a wax-medallion by *Clodion*, terracotta-medallions by *Chinard*, and a relief in terracotta by an unknown artist (Ball at Mme. Tallien's). Ten Gobelins tapestries, designed at Rome about 1690.

From the Sculpture Gallery we enter, to the left, the **Galerie de Peinture de la Ville,** containing many fine modern works.

Left wall: *Roll*, Fête du Quatorze-Juillet; *J. G. Gagliardini*, Church of Santa Maria della Salute, Venice; *Avy*, 'Bal blanc'; *Ch. Cottet*, Low mass in Brittany; *L. Bonnat*, *St. Vincent de Paul ransoming galley-slaves; *Désiré-Lucas*, Rustic meal; *J. Bail*, A game of cards; *L. Simon*, A visit; *Guillonnet*, Moorish wedding; *J. E. Blanche*, I. Zuloaga, the painter; *Lhermitte*, The Halles. — Marbles: *Moncel*, Towards love, Ivy. — *F. Humbert*, Col. Marchand; *Guillemet*, Quai de Bercy; *J. Adler*, Soup of the poor; *Carolus-Duran*, A. Falguière, painter and sculptor; *J. P. Laurens*, St. Bruno; *E. Manet*, *Portrait of M. Th. Duret; *A. Legros*, *Portr. of E. Manet, the painter; *Henner*, Portr. of F. Ravaisson-Mollien; *J. P. Laurens*, Proclamation of the Republic in 1848; *Cabanes*, Caravan in the desert. — *Rodin*, *Bust of Victor Hugo; sketches and models by *A. Falguière; Desbois*, Head of a woman. — *F. Thaulow*, Village in Norway; *A. Besnard*, Portr. of F. Magnard; *Roll*, F. Thaulow, the painter, and his wife; *L. Loir*, At Bercy, during the floods (1879); *Dupuy*, Boatmen at the Pont Henri IV; *Fantin-Latour*, Faust, Temptation of St. Anthony; *Cazin*, *Evening at a fête; *Pointelin*, The Jura Mts.; *Ten Cate*, Paris from the heights of Montmartre; *F. Houbron*, Notre-Dame. — Bronze bust of A. Legros, by *Rodin*. — *Gagliardini*, The happy shore; *Nozal*, Bougival; *Dubufe fils*, The nest; *P. Chabas*, Bathers; *J. E. Blanche*, Child with a doll, La Mandarine; *A. Falguière*, Last Supper; *Roll*, Exodus; *Bonnat*, *Crucifixion; *Gabriel-Ferrier*, Paul Déroulède; *Cazin*, Landscape; *J. Bail*, Cinderella; *Benj. Constant*, Death of the emir; *A. de Neuville*, Battle at the lime-kilns of Champigny (1870). — At the end: *Désiré-Lucas*, Procession at St-Cado; *A. Truchet*, Æsthetic soirée; *Didier-Pouget*, Heath. — On the wall to the right: *E. Delaunay*, Portr. of Busnach; *S. Lépine*, The Pont des Arts; *Dehodencq*, The artist's children; *Corot*, Portrait of H. Daumier, the painter; *Jongkind*, Road in the Nivernais; *H. Daumier*, Chess-players, *Print-collector, Trio of amateurs; *L. Boilly*, Distribution of wine and food in the Champs-Elysées in 1822; *Jongkind*, *Moonrise at Dordrecht; *S. Lépine*, The Seine at Passy; *Raffaëlli*, Scottish fishermen, Hôtel des Invalides; *G. La Touche*, Park of Versailles; *A. Sisley*, Sawyers; *Claude Monet*, *Sunset at Gavacourt; *C. Pissarro*, Pont-Royal; *Sisley*, Church of Moret. — *E. Petitjean*, Village of Gudmont; *Guillemet*, Paris seen from the heights of Belleville; *Roll*, In summer; *Guillemet*, The Seine at Conflans-Charenton; *H. Martin*, Church-tower of La Dalbade, Toulouse. — *Carpeaux*, *Busts of Gérôme (in plaster) and of the Prince Imperial (in marble). — *G. Rochegrosse*, Street-scene in Alexandria; *H. G. Darien*, The Halles; *E. Maxence*, Angelus; *H. Harpignies*, Landscapes; *Roll*, Portrait of Alphand (p. xxix); *A. Falguière*, The artist's country-house; *H. Gervex*, The birth of Venus; *H. Zo*, Market at Seville. — *E. Carrière*, Four paintings for the Mairie of the 10th Arrondissement (two unfinished), Mother and child; *Baschet*, Henri Rochefort, the journalist; *Ménard*, Ancient ground; *Aman-Jean*, Young woman; *Rixens*, Foundry. — In the centre are *Cabinets with drawings, water-colours, and pastels by modern French artists. Sculptures: *Paul Dubois*, Eve (bronze);

Gautherin, Paradise Lost; *Falguière*, Cain and Abel, Combat of bacchanals; *Barrias*, *First Funeral (p. li); *Roussel*, Pompeian dancer.

A small rotunda (next the Champs-Elysées) contains drawings by *Puvis de Chavannes* and busts: Bonnat and Harpignies by *Ségoffin;* Berthelot by *Bernstamm;* H. Regnault by *Barrias;* Falguière by *Rodin.* — The staircase in this rotunda descends to the magnificent *Gallery of Modern French Engravings (works by *Rodin*, *Buhot*, *Lepère*, *Braquemond*, *Ch. Jacque*, *Raffet*, *Fantin-Latour*, etc., and portraits of 100 famous men of the 19th cent.).

From the Rotunda we enter the Salle Ziem, containing works (mostly sea-pieces and views of Venice and Holland) by *Félix Ziem*, the painter (1821-1911). In the centre, Portrait of the artist, by *Ricard*, and his bust in bronze, by *Ségoffin.* — Next comes a room set apart for portraits of women by *Falguière*, *Bonnat*, *Fantin-Latour*, *Ricard* (Marquise Landolfo Carcano), *Gérard* (*Mme. Récamier), *Chaplin*, *Hébert*, *Flameng*, etc.

The following room is divided by a partition into two parts. We first enter the Salle Henner: Paintings by *J. J. Henner* (1829-1905; comp. p. xlix), including Crucifixion and Eclogue. Bronze bust of Henner by *P. Dubois.* — The next room is the *Salle Courbet, with paintings by *Gustave Courbet* (1819-77; comp. p. xlix): Portrait of the artist's father (1875), Girls bathing, portrait of M. Proudhon and his children (1865), the Lovers, the Siesta, the *Young ladies of the banks of the Seine, the artist with his dog (1844). His bust, in bronzed plaster, by *Carrièss.* — The second small rotunda, farther on, is adorned with mural paintings by *Pillement* (18th cent.); *Hubert Robert*, Medici Venus, Farnese Hercules. Stained-glass windows of the 15th and 16th cent. from Parisian churches.

On the other side of the small rotunda is the entrance to the —

***Collection Dutuit,** formed by the brothers Eugène and Auguste Dutuit (d. 1886 and 1902), which includes paintings, rare books, old prints, antiquities, and engravings. Short catalogue by H. Lapauze (1 fr.; 1907). This collection, always free, may be entered from the Cours-la-Reine on days when a charge is made for admission to the rest of the Petit Palais (comp. p. 68).

To the right of the entrance, *Tiepolo*, Alexander and Bucephalus. — Right wall: Drawings by **Fragonard*, *Greuze*, *Guardi*, *Canaletto; Boucher*, The happy mother; *Pater*, Park-scene; *Oudry*, Return from the hunt; *H. Robert*, Washerwomen in a park. On cabinets and in glass-cases below, *Clodion*, *Bacchanalian scenes (low-reliefs). Then, drawings by *Watteau* (heads) and *Prud'hon;* landscapes by *H. Robert* and *J. Vernet;* Italian fayence; *Janssens*, The housekeeper; *P. Neeffs*, Church interior; *Ruysdael*, Environs of Haarlem; *Aert van der Neer*, Sunset; **Terburg*, The betrothed; *Berchem*, Landscape; *Wouverman*, Horsemen resting; *Adr. van de Velde*, The trough; *G. Metsu*, Young lady at the harpsichord; *Palamedesz*, Love-scene; *A. Cuyp*, Cows; *Mieris*, The interrupted song; *J. Steen*, *The little collector; *Teniers*, Smokers; *Adr. van de Velde*, Sea-piece, *Mercury and Argus; *Weenix*, Still-life; *Everdingen*, The storm; *Hobbema*, *Windmills; *Jordaens*, Diana resting; *Gonzales Coques*, *Company of artists (Brouwer, Coques, etc.); *Hobbema*, Water-mill, Path in the forest; *Weenix*, Dead hare; *Brouwer*, Drinking-song; *Jan Steen*, Fortune-teller; *N. Maes*, Lace-maker; *I. van Ostade*, *Farmyard; three small pictures by *A. van Ostade; Rubens*, Rape of Proserpine; *Ruysdael*, Torrent; *Weenix*, Holiday-makers; *Rembrandt*, *Portrait of himself in Oriental costume (1631); *Van Goyen*, Inn by the river; *H. Pot*, Portrait; *Metsu*, The toilet. In glass-cases below: *Drawings by *Rembrandt*, *Van Mieris*, *Van Ostade*, *Van Velde*, *Bol*, *Ph. Koninck*, *Metsu*, *K. du Jardin*, and *Ommeganck;* small paintings by *Teniers*, *Saftleven*, *Schoevardts*, etc. Then a glass-case containing Italian fayence; drawings by *Van Dyck*, *Ruysdael*, etc. Paintings: *Van der Meulen*, Cavalry battles; *Poussin*,

Massacre of the Innocents; *F. Millet*, Landscape; *Claude Lorrain*, Sunset. Sculptures: Twilight and Night, after Michael Angelo, attributed to *Giov. Bologna;* Statuette of a woman (in boxwood) from Champagne (16th cent.).

In the centre, objects of industrial art. 1st Case: Watches; jewellery; 'pax'; small bronzes.—2nd Case: Fayence by *B. Palissy*, from Rouen, Sceaux, etc.—3rd Case: Venetian glass.—*4th Case: Chandelier and two feeding-bottles (in perfect preservation), 'Oiron ware', from St-Porchaire.—5th Case: Limoges enamels (16th cent.); triptychs by *Pierre Reymond*, *Nardon Pénicaud*, and *Martin Didier;* salt-cellars by *Pierre Reymond* and *Pierre Courteys;* jug, ewer, and basin, illustrating the story of Jason, by *J. Courteys.*—Furniture: Louis XVI. writing-desk; table in bronze-gilt, with marble top (late 18th cent.; acquired in 1912); fire-screen of carved and gilded wood (early 18th cent.).—*6th Case: Champlevé enamels (comp. p. 151); objects in ivory (Madonna, 13th cent.; rosaries, French, 14th cent.; votive plaque, Byzantine, 11th cent.; hunting-horn; powder-flask, Italian, 16th cent.); processional cross of Theodorus, in chased silver; carved saddle-bow (German; 14th cent.).—7th Case: Louis XV. silver-plate; clock by *Lepaute;* porcelain.—8th Case: Screen, painted by *J. de Lajoue* (1687-1761).—9th Case: Objects in lacquer, jade, and céladon (from China and Japan).—10th Case: Spanish-Mauresque and Chinese fayence.

Left wall (as we return): Landscapes by *De Marne* and *J. Vernet*. On the cabinets, two Louis XIV. bronzes. In the glass-cases, Chinese porcelain; enamelled stoneware; on the wall, Italian pictures. Then three low-reliefs of the Della Robbia school; Virgin and Child (Florentine school; early 16th cent.); two bronze fire-dogs (16th cent.).—In the passage, gable-ornament in fayence (18th cent.), and three busts of the brothers Dutuit.

By the staircase to the right of the passage we descend to the ground-floor, containing the rest of the Collection Dutuit (Galerie des Antiques): Bronzes, notably those found at Les Fins-d'Annecy; terracotta vases; Tanagra figurines; ornaments; glass; coins; tesseræ for recording votes (ostraca), etc. Next, Italian Renaissance medals: those of Henri IV. and Marie de Médicis, by *G. Dupré*, and of Catherine de Médicis, by *G. Pilon*. Lastly MSS. and books with artistic bindings.—Permission to see the valuable Collection of Engravings and Books is readily granted.

The Courtyard contains frescoes by *Baudouin* (1910) and sculptures.

The **Grand Palais** (Pl. R, 15; *II*), built by *Deglane*, *Louvet*, and *Thomas*, extends W. to the Avenue d'Antin. The façade has a double colonnade, and the building is crowned with low domes. The sculptures of the portal are by *Gasq*, *Boucher*, *R. Verlet*, *Lombard*, and others. Above the steps at the corners rise two grand quadrigæ (Harmony routing Discord, and Immortality vanquishing Time), by *Récipon*. Behind the colonnade is a frieze in glass-mosaic, representing the Great Periods of Art, by *G. Martin*, after *Ed. Fournier*. The cupola of the vestibule is richly painted by *Besnard*. This palace is used for the annual exhibitions of the various Salons (pp. 38, 41, 42), for the Concours Hippique, etc.

Near the Grand Palais, at the corner of the Av. des Champs-Elysées and the Av. Alexandre-Trois, is the 'Champs-Elysées' station of the *Métro* (Appx., p. 31).—*Omnibuses* and *Tramways*, see Appx., p. 53.

On the other side of the Av. des Champs-Elysées is the *Pavillon de l'Elysée* (p. 17), in the grounds to the right of which stands a marble *Statue of Alphonse Daudet* (1840-97), the novelist, by De Saint-Marceaux (1902).—Beyond the Av. Marigny, on the right side of the Champs-Elysées, is the *Théâtre Marigny* (p. 39); on the left is the *Palais de Glace* (p. 42).

The *Jardins des Champs-Elysées* extend from the Place de la Concorde to the **Rond-Point des Champs-Elysées** (Pl. R, 15; *II*), a circular space with flower-beds and six fountains, at the intersection of the *Avenue d'Antin* and the *Avenues Matignon* and *Montaigne*. — In the Av. Matignon (right of the Rond-Point) is the house (No. 3) where the poet Heine died in 1856 (comp. p. 227), with a large balcony on the 5th floor, where he often sat. — To the S. the Av. d'Antin descends to the Pont des Invalides (p. 234), and the Av. Montaigne to the Place and Pont de l'Alma (pp. 234, 235).

In the other direction (N.) the Av. d'Antin extends to *St-Philippe-du-Roule* (Pl. B, 15; *II*), a basilica in the classic style, built in 1774-84 from designs by Chalgrin. The vaulting of the choir is adorned with a Descent from the Cross, by Chassériau.

Farther on, to the left of the Champs-Elysées, is the *Quartier Marbeuf*, with its handsome new houses. Métro stations (see Appx., p. 31): 'Marbeuf', at the corner of the Rue de Marignan (with underground passage across the Champs-Elysées); 'Alma', at the corner of the *Avenue de l'Alma*. A little farther up, on the left, is the large *Elysée Palace Hotel* (p. 3); then the *Hôtel Astoria* (p. 3), beyond which lies the Place de l'Etoile.

The **Place de l'Etoile** (Pl. B, 12; *I*), at the top of the hill formerly called Montagne du Roule, is so named from the twelve avenues (p. 74) radiating from it. In the centre rises the —

***Arc de Triomphe de l'Etoile,** the largest existing arch of the kind. Begun by Napoleon I. in memory of his victories in 1805-06, from designs by *Chalgrin* (d. 1811), it was completed by Louis Philippe in 1836. It consists of a vast arch, 95 ft. high and 49 ft. wide, intersected by a lower transversal arch, 59 ft. high and 27 ft. wide. The whole structure is about 164 ft. in height, 147 ft. in width, and 72 ft. in depth, and is richly adorned with sculptures. — On the E. façade, towards the Champs-Elysées: to the right, *Rising of the people, 1792, with figure of Bellona, by *Rude*, the finest of the four groups; above, Obsequies of Gen. Marceau (1796), by *Lemaire*. — On the left, Triumph of Napoleon after the Austrian campaign of 1810, by *Cortot;* above it, Mustapha Pasha surrendering to Murat at the battle of Aboukir (1799), by *Seurre the Elder*. — On the W. façade: to the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcole (1796), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex;* above it, the Taking of Alexandria (1798), by *Chaponnière*. — The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805). On the S. side is the battle of Jemmapes (1792), by *Marochetti*. — The figures of Victory in the spandrels are by *Pradier*. Under the cornice runs a frieze, the Departure and Return of the Armies. Then come the names of 172 battles and of 386 generals, the names of those who

fell in battle being underlined.—The coffin of Victor Hugo (see below) lay in state under the arch on 1st June, 1885 (comp. p. 293).

The *Platform* (adm. 10 till 4, 5, or 6; small fee), to which a spiral staircase of 273 steps ascends, commands a noble **View (best towards evening, and after rain). The taking of photographs is forbidden.

To the E. the Champs-Elysées and the Grand Palais (right); then the Louvre, beyond which rise the Tour St-Jacques, the Hôtel de Ville, etc. To the right of the latter are seen the towers of Notre-Dame and the dome of the Panthéon, with St-Etienne-du-Mont on the left, and, nearer, the dome of the Sorbonne; in front, the belfry of St-Germain-des-Prés; to the right, the two towers of St-Sulpice; nearer, the double spires of Ste-Clotilde; to the right, in the distance, the dome of the Val-de-Grâce; nearer, the dome of the Invalides; in the distance, the belfry of Montrouge; nearer, the Eiffel Tower and the Trocadéro. To the left of the Louvre (N.) appear the roof of the Bourse, the Vendôme Column, the green roof of the Madeleine, the heights of Père-Lachaise and Belleville, with the crematorium and the churches of La Croix and Belleville; in front, the Opéra; then La Trinité and the dome of St-Augustin. Farther N., high up, is the Sacré-Cœur; in the distance, St-Denis, and, to the left, the hills of Montmorency and Cormeilles, etc. To the W. are seen the Avenues de la Grande-Armée and de Neuilly, Mont-Valérien, the Av. du Bois-de-Boulogne, and lastly the hills of St-Cloud and Meudon.

Of the twelve avenues which radiate from the Place de l'Etoile may also be mentioned the *Av. de Friedland*, to the N.E., with the *Monument of Balzac* (1799-1850), by Falguière; the *Av. Hoche*, leading to the Parc Monceau (820 yds.; p. 231); the *Av. de Wagram* (Métro stat.; p. 232); the *Av. de la Grande-Armée* (Métro stat.), continuing the Champs-Elysées towards the Bois de Boulogne and Neuilly (p. 232); the *Av. du Bois-de-Boulogne* (p. 244) and *Av. Victor-Hugo* (Métro stat.), also leading to the Bois de Boulogne; the *Av. Kléber* (Métro stat.), leading to the Trocadéro (p. 239), and the *Av. Marceau*, leading to the Pont de l'Alma (p. 235).

The Av. Victor-Hugo crosses the Place Victor-Hugo (Pl. R, 9, *I*; Métro stat., see Appx. p. 32), in which rises a *Monument to Victor Hugo*, by E. Barrias. The poet (b. 1802) died at his house, No. 124 in the same avenue (then called Av. d'Eylau), on 22nd May, 1885. Over the door is a relief-portrait of the poet, by Fouquereau.

In the Place de l'Etoile is one of the chief stations of the *Métro*, the junction of Lines 1, 2, and 5 (see Appx., pp. 31, 32, 34).—*Omnibuses* and *Tramways*, see Appx., p. 55.

2. The Grands Boulevards.

Nord-Sud: *La Madeleine* station (p. 75).—Métro: *Opéra* (p. 76), *St-Denis* (p. 81), *République* (p. 82), and *Bastille* (p. 188).—Restaurants in the Boulevards, see p. 18.

The broad **Rue Royale**, which was almost entirely destroyed by the Communards in 1871, leads N. from the Place de la Concorde (p. 61) to the Madeleine, the starting-point of the Boul. Malesherbes (p. 230) to the left, and of the Grands Boulevards (p. 75) to

the right. Near the church rises a marble statue, by Puech (1903), of *Jules Simon* (1814-96), philosopher and statesman, in front of his old house (No. 10, Place de la Madeleine).

The ***Madeleine**, or *Church of St. Mary Magdalene* (Pl. R, 18; *II*), built in the style of a Roman temple, was begun in 1806, on the foundations of a church of the 18th cent., by Napoleon I., who intended it for a 'Temple of Glory'. The architect was *P. Vignon*, but the church was only finished in 1842 by *Huvé*. It measures 354 by 141 ft., and 98 ft. in height, and is surrounded by a majestic Corinthian colonnade. The relief in the tympanum of the façade, by *Lemaire* (restored in 1904 by *Gauquié*), represents the Last Judgment. The bronze door, $34^1/_2$ by $16^1/_2$ ft., is adorned with reliefs from the Decalogue, by *Triqueti*.

The *Interior (very dark; open to visitors from 1 to 6 p.m.; when the front gate is closed, entrances near the choir) forms a single nave, with side-chapels, above which are galleries. The ceiling consists of three cupolas and a hemicycle (apse). In the spandrels are figures of the Apostles, by *Pradier*, *Rude*, and *Foyatier*.

Sculptures in the chapels: to the right, Marriage of the Virgin, by *Pradier*; left, Baptism of Christ, by *Rude*; right, St. Amelia, by *Bra*; left, St. Vincent de Paul, by *Raggi*. In the nave, between the 2nd and 3rd chapels, is a fine statue of Joan of Arc, by *R. Larche* (1909). On the right, the Saviour, by *Duret*; on the left, the Virgin, by *Seurre*; right, St. Clotilda, by *Barye*; left, St. Augustine, by *Etex*. The lunettes contain scenes from the legends of the Magdalene, by *Schnetz*, *Couder*, *Bouchot*, *Cogniet*, *A. de Pujol*, and *Signol*.

On the high-altar is a group in marble by *Marochetti*, representing the Ecstasy of Mary Magdalene. In the apse is a mosaic by *Gilbert-Martin*, representing Christ and New Testament characters. Above is a large fresco by *Ziegler*, Christianity in the East and West; below is Napoleon, crowned by Pope Pius VII.

The Madeleine is famed for its sacred music and orchestral performances on great festivals and during Passion Week. The organ, one of the best in Paris, has five keyboards. Services, see p. 60.

Behind the church is a *Statue of Lavoisier*, the chemist (b. 1743, d. on the scaffold 1794), by E. Barrias (1900). The pedestal is adorned with reliefs of Lavoisier working in his laboratory with his wife, and on the other side lecturing to his pupils, Condorcet, Lagrange, Laplace, Lamarck, Monge, etc. At the back are recorded his discoveries.

At the corner of Boul. de la Madeleine is a *Nord-Sud* station (Appx., p. 36). — *Omnibuses* and *Tramways*, see Appx., p. 54.

The ***Grands Boulevards**, or the *Boulevards* 'par excellence', which average 33 yds. in width, and extend in a semicircle of about $2^3/_4$ M. round the old town, from the Madeleine to the Place de la Bastille, owe their origin to the enlargement of the city under Louis XIV. The name, which recalls the 'bulwarks', or fortifications, that surrounded the city in the middle ages, recurs in the 'Boulevards Extérieurs' that encircled the capital until 1860, and in the 'Boulevards d'Enceinte', or 'Nouveaux Boulevards Extérieurs', which skirt the fortifications on the inside. Since 1852 the name

has been applied to many other thoroughfares which have no connection with the old 'bulwarks'. The 'Great Boulevards' form the centre of Parisian life. A walk from the Madeleine to the Porte St-Martin about four o'clock in the afternoon affords an admirable idea of the traffic. The pavements are then crowded, while carriages, motor-cars, cabs, and omnibuses throng the roadway. The scene is busiest and the shops best in the Boulevards de la Madeleine, des Capucines, des Italiens, and Montmartre.

Most of the boulevards, avenues, and main streets are paved with wood. The side-walks are paved with asphalt and flanked with trees. When a tree dies, as often happens, the gap is speedily filled by a full-grown substitute. Outside the cafés and brasseries are rows of chairs and little tables for the use of customers. Public benches are placed at intervals along the pavement, while newspaper and flower kiosques, advertising-columns, etc., abound. At several of the crossings there are 'refuges' or 'islands', which enable walkers to cross in safety.

The **Boulevard de la Madeleine** (Pl. R, 18; *II*) is the first of the 'great boulevards'. In the Rue de Sèze, diverging to the left, No. 8 is the *Galerie Georges Petit* (p. 38).

The ***Boulevard des Capucines** (Pl. R, 18, 21; *II*), which comes next, extends to beyond the Place de l'Opéra. To the left are the *Olympia* (p. 39) and the *Rue Edouard-Sept*, a superb new street, which will be finished in 1913, and is to contain an equestrian statue of the king and the new Hôtel Edouard VII; then the *Grand-Hôtel* (p. 3), on the ground-floor of which is the *Café de la Paix* (pp. 17, 25), one of the largest in Paris.

From the ***Place de l'Opéra** (Pl. R, 18; *II*), which this boulevard crosses, radiate fine broad streets. To the S. runs the *Rue de la Paix* (p. 83), with the Vendôme Column in the background; then the fine *Avenue de l'Opéra* (p. 85), forming an acute angle with the Rue de la Paix; and, to the left, the *Rue du Quatre-Septembre*, leading to the Bourse (p. 216) and followed by Line 3 of the Métro (see Appx., p. 33). On the N. of the Place, to the right of the Opera House, runs the *Rue Halévy;* to the left, the *Rue Auber*, leading to the Gare St-Lazare (p. 221; Line 3 of the Métro, see Appx., p. 33). On the left of the Rue Auber the Rue Boudreau leads to the small Square de l'Opéra, adorned with a Pegasus by *Falguière* and containing the *Théâtre de l'Athenée* (p. 36).

In the centre of the Place de l'Opéra is a *Métro* station. Three lines, one below the other, run under the Place (Lines 3, 7, and 8, the last still unfinished; see Appx., pp. 33, 35). — *Omnibuses* and *Tramways*, see Appx., p. 54.

Continuation of the Boul. des Capucines, see p. 79.

The ***Opera House** (Pl. R, B, 18, *II*; p. 34), or *Académie Nationale de Musique*, a sumptuous building designed by *Ch. Garnier*, was erected in 1861-74. It is the largest theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres), but seated for 2158 persons only (La Scala at Milan, and the Châtelet, for 3600; Teatro Massimo at Palermo for 3200). No adequate idea of its dimensions can be obtained without walking round it, or viewing it from a height. The site alone cost 420,000*l.* and the cost of building amounted to 1,460,000*l.* There is hardly a variety of marble or costly stone that has not been used in its construction.

The Façade, approached by a broad flight of steps, consists of three stories. On the ground-floor is the vestibule with its seven arcades, the last two of which, on each side, form the main entrances, flanked with four large groups of statuary, while four statues are placed against the pillars. Left to right: Lyric Poetry by *Jouffroy*, Music by *Guillaume*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, *Dance by *Carpeaux*, and Lyric Drama by *Perraud*. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. On the first floor is a *Loggia*, with thirty Corinthian monolithic columns, sixteen of which, 33 ft. in height, are of stone, while the fourteen smaller columns are of red marble, with bronze-gilt capitals, framing seven bays with balconies. In the intervening spaces are medallion busts, in gilded bronze, of the great composers. Above the loggia is a richly sculptured attic, with gilded theatrical masks. At the angles are projecting wings with semicircular pediments, crowned with gilded groups by *Gumery*, one on each side, representing Music and Poetry with the Muses and the Goddesses of Fame. In the centre of the building, above the stage, rises a low dome, and behind it a triangular pediment crowned with an Apollo with a golden lyre, by *A. Millet*, and flanked with two Pegasi by *Lequesne*. — The Lateral Façades also have projecting pavilions. On the right is the subscribers' pavilion; that on the left side ('Pavillon d'Honneur') has a double carriage-approach. In front is the gilded *Bust of Charles Garnier*, the architect (1825-98), with a plan of the edifice, by Carpeaux (1903). These façades also are adorned with busts of composers, and with allegorical figures in the pediments. On the right, in Rues Halévy and Gluck, is a row of fine candelabra or torch-holders, in bronze, designed by *Carrier-Belleuse*.

In the Vestibule are the ticket-offices and statues of Lulli, Rameau, Gluck, and Händel. Opposite is the **Grand Staircase ('Escalier d'Honneur')*, Garnier's chef-d'œuvre. Those who take tickets at the door ascend to their places by side-staircases, but these communicate with the grand staircase on the first floor. The steps of the latter are of white marble, and the balustrades are

of *rosso antico*, with a hand-rail of Algerian onyx. This staircase, which is 33 ft. in breadth at its base, is divided into two branches on the first floor, on which is the entrance to the orchestra and the amphitheatre. The handsome doorway here is flanked with caryatides of Tragedy and Comedy, and with bronze groups serving as torch-bearers. Between the fifteen monolithic columns of coloured marble, which rise to the third floor, are placed balconies on each floor, affording views of the motley crowd. The ceiling-frescoes, by *Pils*, represent (from right to left) Minerva fighting against the Material Forces before the gods of Olympus, Apollo in his Chariot, the Building of the Opéra, and the Triumph of Harmony.

The *Salle, or *Auditorium*, fitted up in the most elaborate style, has five tiers of boxes. The spring of the arches and the 'avant-scènes' on the fourth tier are adorned with handsome figures and heads. Above runs a fine frieze. On the ceiling are painted the Hours of the day and night, by *Lenepveu*.

The Stage is 16 yds. (or, incl. the scenery, 60 yds.) in width and 27 yds. in depth; its height is 47 ft., or from floor to ceiling 198 ft. — It communicates with the *Foyer de la Danse* (subscribers only admitted), at the end of which is a mirror measuring 23 by 33 ft. The portraits of famous 'danseuses' and other paintings are by *Boulanger*.

The *Foyer du Public, one of the marvels of the Opera House, is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics by Salviati, designed by *De Curzon*, representing Diana and Endymion, Orpheus and Eurydice, Aurora and Cephalus, and Psyche and Mercury. The foyer itself measures 59 by 14 yds., and is 59 ft. in height. Glass doors lead to the loggia (*View), and others to the grand staircase. By the main entrance are two mirrors, 23 ft. high. On each side are ten double columns bearing gilded statues of the Artistic Qualities. At the ends are monumental chimney-pieces with caryatides, beyond which are other rooms. The fine but damaged paintings are by *Baudry*. On the ceiling are Melody and Harmony, between Tragedy and Comedy. Over the chimney-pieces are Mount Parnassus and the Poets of Antiquity. Then the Muses, the Music of different nations, and the Dance. By the central window is a bust of Garnier, by *Carpeaux* (1904; p. 77).

On the left of the exit from the Salle is the *Buffet*, with Gobelins tapestry designed by *Mazerolle*.

The Pavillon d'Honneur (p. 77), entered from Rue Auber, contains (1st floor; to the right) the small *Musée de l'Opéra* (open daily, except Mon., 1-4; closed for a week after Easter and in July and Aug.). It comprises theatrical costumes and models of theatres since the 17th cent., portraits, busts, MSS., and play-bills. There is also a *Library* (11-4).

In the Boul. des Capucines, on the left, beyond the Opéra, are the *Théâtre du Vaudeville* (p. 35) and the *Rue de la Chaussée-d'Antin*, at the end of which the church of La Trinité (p. 220) may be seen.

The ***Boulevard des Italiens** (Pl. R, 21; *II*, *III*), the continuation of the Boul. des Capucines, is the most fashionable of the boulevards. It was so named in 1783 from the Théâtre des Italiens, which has been replaced by the Opéra-Comique (see below). On the left, at the corner of the Rue de la Chaussée-d'Antin, is the *Restaurant Paillard* (p. 17). No. 33, on the right, is the handsome *Pavillon de Hanovre* (on the ground-floor of which is the shop of Christofle & Cie., the silversmiths), built in 1760, restored in 1837, the sole relic of the Hôtel d'Antin, which belonged to the Duc de Richelieu (1757). On the left, on the site of the Théâtre des Nouveautés, begins the *Rue des Italiens*, still in course of construction, with the new offices of *Le Temps*. On the right, nearly opposite, is the *Crédit Lyonnais* (p. 45). The *Rue Laffitte* (p. 219) contains several shops for the sale of pictures and other objects of art. At the corner facing the boulevard once stood the *Maison-Dorée Restaurant*, on the site of the house of Mme. Tallien (1775-1835), now a post-office. At the end of the street is the church of Notre-Dame-de-Lorette (p. 219), beyond which rises the Butte Montmartre, with the church of Sacré-Cœur (p. 222). At the corner of the Rue Le Peletier is the *Café Riche* (p. 17), fitted up in the Louis XV. style.

On the right (S. side) of the boulevard, between the narrow Rues Favart and Marivaux, is the **Opéra-Comique** (Pl. R, 21, *II, III;* p. 35), burned down in 1887, but rebuilt in 1893-98 by *Bernier*. The façade towards the small Place Boieldieu is adorned with caryatides, medallions, and masks by *Allar*, *G. Michel*, and *Peynot*. In the niches are statues of Music and Poetry by *Puech* and *Guilbert*. — The 'bureau de location' (box-office) is entered from Rue Marivaux, near the boulevard.

The Interior is richly decorated. In the vestibule are statues (right and left) of Lyric Comedy, by *A. Mercié*, and Lyric Drama, by *Falguière*. — The paintings on the grand staircase to the right are by *Fr. Flameng:* Tragedy (Sophocles causing the Œdipus Coloneus to be recited to his judges); Dance; and Vice fleeing before Truth and Comedy (on the ceiling). Grand staircase to the left, paintings by *L. O. Merson:* Poetry, Music, and Song in the middle ages; the Elegy; and the Heroic Hymn. — The vestibule of the foyer contains paintings by *J. Blanc*. — Grand Foyer: *Gervex*, 'Ballet de la Reine' at the Louvre, in presence of Henri III. and Catherine de Médicis; 'Théâtre de Nicolet', at the fair of St. Lawrence (comp. p. 217); *Maignan*, Dance of the Notes (scenes from comic operas; on the ceiling). — In the salon next Rue Favart (buvette): *Toudouze*, Dance, Music, 'Robin et Marion' (the earliest French comic opera, performed in presence of Charles of Anjou, 13th cent.), and Glorification of Music (on the ceiling). — In the salon on the other side: *Raph. Collin*, Romance, Ode, Inspiration, Truth animating Fiction (on the ceiling). — Ceiling-

painting in the auditorium, by *Benj. Constant;* Fame, Symphony, Song, and Poetry, with typical figures from comic operas.

The Boul. des Italiens ends on the E. at the *Rue de Richelieu* (right; p. 209) and the *Rue Drouot* (left; Pl. B, 21, *II, III*). No. 6, Rue Drouot, to the right, is the *Mairie of the 9th Arrondissement* (Opéra), once the *Hôtel de Daugny* (1750); No. 9 (on the left) is the *Hôtel des Ventes Mobilières.*

The *Hôtel des Ventes Mobilières,* or *Hôtel Drouot,* is noted for sales of works of art, chiefly between Jan. and May, generally at 2 p.m. Strangers had better refrain from bidding, unless accompanied by an habitué. The sales are for cash, and a percentage is added for expenses.

The **Boulevard Montmartre** (Pl. R, 21; *III*) continues, at an obtuse angle, the Boul. des Italiens. To the right the *Rue Vivienne* leads to the (3 min.) Bourse (p. 216) and the Palais-Royal (p. 86). On the same side are the *Passage des Panoramas* and the *Théâtre des Variétés* (p. 36). On the left is the *Passage Jouffroy.* From the end of the boulevard the *Rue Montmartre* leads to the right (S.) to the Halles Centrales (p. 202); to the left runs the equally busy *Rue du Faubourg-Montmartre.* The second of these recalls the time when the boulevard formed the boundary of the city.

The **Boulevard Poissonnière** (Pl. R, 21, 24; *III*) owes its name to the Rue Poissonnière (see below), through which fish was formerly brought to market. To the left diverges the small *Rue de Rougemont,* at the end of which is the *Comptoir National d'Escompte* (p. 45), rebuilt in 1883, with a façade crowned with a dome. On the same side, at the corner of *Rue du Faubourg-Poissonnière* (so called after the old suburb of that name; comp. above), are the offices of *Le Matin,* where photographs of notable men and events of the day are always on view. On the right is the *Rue Poissonnière.*

The *Conservatoire National de Musique et de Déclamation* (Pl. B, R, 21, 24; *III*), formerly at No. 15, Rue du Faubourg-Poissonnière, was transferred in 1911 to the Rue de Madrid (p. 221). The concerts (p. 37), however, are still held in the old hall.

A little farther on, at the corner of Rues Ste-Cécile and du Conservatoire, is the church of **St-Eugène** (Pl. B, 21; *III*), a Gothic edifice, by L. A. Boileau (1854-55). The use of iron in its construction is a novel feature.

The Boul. Poissonnière is succeeded by the quieter and less brilliant **Boulevard Bonne-Nouvelle** (Pl. R, 24; *III*). On the left are the *Théâtre du Gymnase* (p. 35), the *Rue d'Hauteville* (at the end of which is St-Vincent-de-Paul, p. 218), and lastly the large *Magasin des Nouvelles Galeries* (*Ménagère;* p. 52).

A few paces to the right (S.) of the boulevard runs the Rue de la Lune, on the S. side of which rises the church of **Notre-Dame-de-Bonne-Nouvelle** (Pl. R, 24; *III*), built in 1624 on the site of the Chapel of Ste-Barbe (destroyed during the siege by Henri IV., 1593), but rebuilt in 1823-30. In the first chapel on the right is the Souvenir des Morts, a fine group in marble by *Ch. Desvergnes.* The chapel of the

Virgin, on the left, is adorned with frescoes by *Aug. Hesse*. The other paintings are by *Schnetz*, *Alaux*, and *A. de Pujol*. — André Chénier, the poet (1762-94), lived at No. 97, Rue de Cléry (inscription), near the church.

At the E. end of Boul. Bonne-Nouvelle, the *Rue St-Denis*, one of the oldest and once busiest streets in Paris, diverges to the right. To the left runs the *Rue du Faubourg-St-Denis*. Between these two streets rises the —

Porte St-Denis (Pl. R, 24; *III*), a triumphal arch, erected in 1672-73 by *Fr. Blondel*, on the site of an old town-gate, in memory of the victories of Louis XIV. in Holland and Germany. It is 82 ft. high. At the base of the obelisks in front are represented (left) the vanquished Holland and (right) the river-god of the Rhine. The relief above the arch on the same side represents the Passage of the Rhine by Louis XIV. in 1672; that on the other side, the Capture of Maastricht (1673). The sculptures, designed by *Girardon* and executed by the brothers *Anguier*, were sadly damaged during the riots of 1830, 1848, and 1871, but almost entirely renovated in 1886-87.

Beyond the gate begins the **Boulevard St-Denis** (Pl. R, 24; *III*), which is crossed by the busy *Boulevards de Strasbourg* (left) and *de Sébastopol* (right; see p. 217). At the end of the Boul. de Strasbourg is seen the Gare de l'Est (p. 217). In line with the Boul. de Sébastopol rises the dome of the Tribunal de Commerce (p. 272).

At the crossing is the 'St-Denis' station of the *Métro* (Appx., p. 33). — *Omnibuses* and *Tramways*, see Appx., p. 55.

The Boul. St-Denis ends at the **Porte St-Martin** (Pl. R, 24; *III*), which rises between the *Rue St-Martin* (right; pp. 182, 204) and *Rue du Faubourg-St-Martin* (left). This second triumphal arch, 57 ft. in height, designed by *Pierre Bullet*, was erected in honour of Louis XIV. in 1674-75, and was restored in 1907-09. The reliefs, on the S. side, by *Le Hongre* and *Legros père*, and on the N. side by *M. Desjardins* and *G. Marsy*, represent the Capture of Besançon and of Limburg, and the Defeat of the Germans, Spaniards, and Dutch.

At this arch once began the Boul. du Temple (p. 82). — A little to the S. is the *Conservatoire des Arts et Métiers* (p. 205).

The **Mairie of the 10th Arrondissement** (Enclos-St-Laurent; Pl. R, 24, *III*), with its conspicuous tower, in the Rue du Faubourg-St-Martin, about 330 yds. from the Porte, is a tasteful structure (1892-96) by *E. Rouyer*, in a Renaissance style like that of the Hôtel de Ville. The Salle des Fêtes on the first floor contains a large high-relief by Dalou, 'the Brotherhood of Nations'.

The **Boulevard St-Martin** (Pl. R, 24, 27; *III*) comes next. On the left, at the beginning, are the *Théâtre de la Renaissance* (p. 35) and the *Théâtre de la Porte-St-Martin* (p. 36), formerly the theatre of the famous actor F. Lemaître (p. 82). Farther on, the roadway has been lowered in order to facilitate traffic, while

the foot-pavements have retained their original height. On the left is the *Théâtre de l'Ambigu* (p. 37), with a monument in front to *Baron Taylor* (1789-1879), the author, by Tony-Noël (1907). Then, in the Rue de Bondy, are the *Folies-Dramatiques* (p. 37).

The **Place de la République** (Pl. R, 27; *III*), formerly *Place du Château-d'Eau*, where the Boul. St-Martin ends, occupies the site of a bastion of the fortifications removed by Louis XIV., and received its present regular shape in 1880. — On the N.E. side is the *Caserne du Château-d'Eau*, formerly Caserne du Prince Eugène (1858), built by Napoleon III. to command the boulevards. Near it is the *Hôtel Moderne* (p. 9). In the centre of the square rises a bronze **Statue of the Republic**, by the brothers *Morice* (1883), 31 ft. high to the top of the olive-branch. The stone pedestal, 51 ft. in height, is flanked with figures of Liberty, Equality, and Fraternity, and adorned with twelve bas-reliefs in bronze, by *Dalou:* the Oath in the Jeu de Paume; Capture of the Bastille; Renunciation of privileges; Festival of the Federation; Abolition of the monarchy and Proclamation of the republic; Battle of Valmy; Volunteers enrolling; Combat of the 'Vengeur'; Resumption of the tricolour in 1830; Provisional government of 1848; 4th September, 1870; National Fête, 14th July, 1880. In front is a bronze lion with the urn of 'suffrage universel'.

Close by is the *Métro* station 'République' (Lines 3 and 5; Appx., pp. 32, 34). — *Omnibuses* and *Tramways*, see Appx., p. 55.

Several important streets diverge from the Place de la République. To the S.E. is the *Boul. Voltaire* (p. 259); to the E. the *Av. de la République* (p. 250), leading to Père-Lachaise (p. 251). To the N.E. (Belleville, p. 249) runs the *Rue du Faubourg-du-Temple* (see below). To the N.W. diverges the *Boul. de Magenta* (Métro; p. 217), which leads past the Gares de l'Est and du Nord to Montmartre (in line with a dome advertising the position of the Magasins Dufayel, p. 222). To the S.W. are the old *Rue du Temple* (p. 209), leading to the Hôtel de Ville (p. 183), and then, on the right, a little lower down, the broad *Rue de Turbigo* (Métro; p. 204), descending to the Halles Centrales (p. 202). — At the intersection of the Rue du Faubourg-du-Temple (see above) with the Canal St-Martin stands, on the left, a bust of *Fréd. Lemaître*, the actor (1800-76; p. 81), by P. Granet; opposite, on the right, at the beginning of the Avenue Jules-Ferry, is a statue of the 'Grisette de 1830', as portrayed by the French Romanticists, by Jean Descomps (1911).

At the beginning of the first side-street in the Boul. de Magenta, on the left, is the **Bourse du Travail** (Pl. R, 27; *III*), designed by *M. Bouvard* (1889-90), and placed by the city at the disposal of the trade-councils ('syndicats professionnels'), in order to supersede the private registry offices. Socialist meetings are frequently held here.

The following boulevards, with their small shops and cafés, are uninteresting. The *Boulevard du Temple* (Pl. R, 27; *III*) is named from its proximity to the old Temple quarter (p. 208).

The name *Boulevard du Temple* was formerly applied to a favourite promenade which extended to the Porte St-Martin (p. 81). This was opened in 1670 by Louis XIV. ('Promenade des Remparts'). It soon came into fashion and became the site of numerous theatres (see engravings in the Musée Carnavalet, p. 199). Down to about 1830 it was the resort both of

the best and of the worst society. It was at length demolished by Haussmann in 1862.—No. 41 is the *Théâtre Déjazet* (p. 37), founded by the famous actress Virginie Déjazet (1797-1875), and built in 1852.

The *Boulevard des Filles-du-Calvaire* (Pl. R, 26; *III*), which comes next, derives its name from an ancient nunnery (1633-1790). — The *Boulevard Beaumarchais* (Pl. R, 26; *III*, *V*) is named after Caron de Beaumarchais (1732-99), the author, who owned a considerable part of the street.

No. 99 (1 Rue St-Claude) was the house of the famous adventurer, Cagliostro (d. 1795).

At the corner of the Rue St-Claude and the Rue de Turenne is **St-Denis-du-St-Sacrement** (Pl. R, 26; *III*), a church in the neo-classic style (1826-35). In the chapel to the right of the entrance are a Pietà, by *Delacroix*, and a statue of St. Geneviève, by *Perraud* (1868). Paintings in the choir by *A. de Pujol.*—No. 54, Rue de Turenne ('de Gourgues'; now a school), dates from the early 18th cent.; No. 56 was the residence of Scarron (d. 1660) and his wife, afterwards Mme. de Maintenon (p. 359). At No. 41 is the tasteful Fontaine de Joyeuse (1687), on the site of an old mansion of that name. The court of No. 23, once the mansion of Colbert de Villacerf (about 1660), deserves a visit.—No. 5, Rue de Thorigny (nearly opposite the Rue St-Claude), is a fine mansion, with a grand staircase of 1626.

The Boul. Beaumarchais ends at the *Place de la Bastille* (p. 188). —Restaurants in the E. boulevards, see p. 21.

3. From the W. Grands Boulevards to the Louvre.

The Place Vendôme, about midway between the W. part of the Grands Boulevards and the Rue de Rivoli (p. 88), is reached from the Place de l'Opéra by the broad *Rue de la Paix* (Pl. R, 18; *II*), called Rue Napoléon down to 1814. This fashionable street has long been famous for its jewellers', perfumers', and dressmakers' shops (comp. pp. 52, 53).

The **Place Vendôme** (Pl. R, 18; *II*), once called Place des Conquêtes, and afterwards Place Louis-le-Grand, was planned by *J. Hardouin-Mansart* (1708), and was adorned with an equestrian statue of Louis XIV. by Girardon (comp. p. 114, Nos. 691, 692). This statue was replaced at the Revolution by a statue of Liberty, and the square was named Place des Piques. In 1800 the erection of a column to the soldiers who fell in the first campaigns of the Republic was contemplated, but in 1806 the Senate resolved to erect the present column in honour of Napoleon I. The Place owes its name, which never fell quite out of use, to the mansion of César, Duc de Vendôme, erected here in 1603.

The **Colonne Vendôme,** which rises in the centre of the Place, an imitation of Trajan's column at Rome, is 143 ft. high and 13 ft. in diameter. It was designed by *Gondouin* and *Lepère*, and

erected by *Denon*. The masonry of the column is encrusted with plates of bronze (designed by *Bergeret*), forming a spiral band, on which are represented scenes of the campaign of 1805, from the breaking up of the camp at Boulogne to the Battle of Austerlitz. The figures are over 3 ft. in height, several of them being portraits (reduced model at the Mint, see p. 299). The metal was yielded by 1200 Russian and Austrian cannons. At the top is a statue of Napoleon I.

In 1814 the statue of Napoleon, by *Chaudet*, was taken down by the Royalists, and the metal was used in casting the statue of Henri IV. (p. 268). Under the Restoration the statue was replaced by a huge fleur-de-lis. In 1833 Louis Philippe caused a new statue of the emperor, with his traditional three-cornered hat, by *Seurre*, to be placed on the summit (now at the Invalides, p. 311), but Napoleon III. replaced this in 1863 by a copy of the original figure, by *Dumont*. The column was overthrown by the Communards in 1871, at the instigation of Courbet the painter, who was fined and imprisoned for it. The column was re-erected under President MacMahon in 1875.

Beyond the Place is the *Rue de Castiglione* (Pl. R, 18; *II*), prolonging the Rue de la Paix and leading to the Rue de Rivoli (p. 88).

The first street crossing the Rue de Castiglione is the long *Rue St-Honoré* (Pl. R, 18, 21, 20; *II, III*), in the W. arm of which are the *Nouveau Cirque* (p. 40) and the *Church of the Assumption* (17th cent.). In the cupola is an Assumption by Ch. de Lafosse.

This church was once the chapel of the convent of the Dames de l'Assomption (1670), which extended to the 'Orangerie' of the Tuileries. Secularized in 1793, it became the barracks of the 'Cent-Suisses'. — Behind the Church of the Assumption, in the Rue Cambon, are the new buildings of the *Cour des Comptes* (Audit Office; Pl. R, 18, *II*), designed by Moyaux and finished in 1911. Since the destruction in 1871 of its former home on the Quai d'Orsay (comp. p. 305), the Cour des Comptes had been temporarily housed in the Palais-Royal. — Farther on in the Rue St-Honoré, No. 398 is the site of the house of the carpenter Duplay, where Robespierre once lodged. No. 271, at the corner of Rue St-Florentin, is the old tavern of the 'Saint-Esprit', famous under the Revolution, with a fine wrought iron railing, adorned with a dove, the emblem of the Holy Ghost.

St-Roch (Pl. R, 18; *II*), in the E. arm of the Rue St-Honoré, built in 1653-1740, from designs by *Jacques Lemercier*, is the finest church in the baroque style in Paris; but the façade, with its Doric and Corinthian columns, was designed later by *Robert de Cotte* and erected by his son *Jules de Cotte*. In front of it once lay a large Place, extending to the Garden of the Tuileries, where the Royalists who attacked the Convention on 5th Oct., 1795, posted their best battalions. Bonaparte, however, by a vigorous attack overwhelmed these troops, thus stifling the counter-revolution in its birth. The marks of the bullets on the façade of the church have been filled up with mortar.

Interior. The vault over the nave is of great width. On the first pillar to the left is a medallion of *Corneille* (d. 1684), who is buried in the church. The chapels of the aisles were decorated early in the 19th cent. with frescoes, now faded and visible only in bright weather. The

subjects of the paintings are indicated by the names of the chapels: on the left, Chapelle des Fonts, with frescoes by *Chassériau* and the Baptism of Christ, in marble, by *J. B. Lemoyne*. The 4th chapel on the same side contains the Monument of the *Abbé de l'Epée* (p. 338), by *Préault*. The first chapel on the right contains monuments brought from ruined churches, and re-erected here: those of Marshal de Créquy (d. 1687), by *Coyzevox;* of Card. Dubois (d. 1729), by *Guill. Coustou*, and Henri de Lorraine, Comte d'Harcourt (d. 1666), by *Renard;* busts of Mignard (d. 1695), by *Desjardins*, and Le Nôtre (d. 1700), by *Coyzevox;* monument of Maupertuis (d. 1759), by *D'Huez*. In the 2nd chapel on the right is the monument of another De Créquy, by *Mazeline* and *Hurtrelle*.

The chapels of the ambulatory contain large reliefs by *Deseine* from the history of the Passion. In the Chapel of the Virgin (behind the high-altar), *Nativity, a group in marble by *Michel Anguier*. — In the *Chapelle du Calvaire* (small door on the left): Crucifixion, by *Duseigneur;* Christ on the Cross, by *Mich. Anguier*, with a Magdalene by *J. B. Lemoyne* (representing the daughter of the painter Mignard, from whose monument it was taken), and an Entombment, by *Deseine*.

St-Roch played a sinister rôle during the Revolution. As the tumbrels containing the victims to be executed at the Place de la Concorde nearly always came from the prisons by way of the Rue St-Honoré, the steps and portico of St-Roch were among the chief points at which the mob gathered to cast insults and filth on the unfortunate captives. A woman of the people stood in the portico of this church as the tumbrel with Queen Marie Antoinette slowly passed (16th October, 1793), and spitting into her hand cast the saliva on the queen; an incident that caused Marie Antoinette to lose for a moment her heroic demeanour of contempt. 'This vile mob!' she exclaimed, turning her back on her insulter.

St-Roch is noted for its music (10 a.m. on Sun.).

The *Rue des Pyramides*, to the E. of St-Roch, leads S. to the small **Place de Rivoli**, with a fine equestrian statue of *Joan of Arc*, in gilded bronze, by Frémiet, beyond which is the Rue des Tuileries (p. 65).

Farther E. the Rue St-Honoré crosses the Places du Théâtre-Français (see below) and du Palais-Royal (p. 87), skirts the Magasins du Louvre, and ends near the Halles Centrales (p. 202). Observe several old houses (p. 202).

The broad ***Avenue de l'Opéra** (Pl. R, 18, 21; *II*), which runs S. from the Opéra, is flanked with attractive shops. It has been left without trees, in order not to obstruct the view of the opera-house.

The **Place du Théâtre-Français** (Pl. R, 21; *II*), at the S. end of the Av. de l'Opéra, is embellished with two handsome fountains by Davioud, with nymphs in bronze by Carrier-Belleuse and Moreau, and with a monument to the poet *Alfred de Musset* (1810-57), supported by the 'Muse des Nuits', by Mercié (1906). — *Omnibuses*, see Appx., p. 55.

The **Théâtre-Français** (Pl. R, 21, *II;* p. 34), restored by *Guadet* after the fire of 8th March, 1900, was erected in 1785 by *Victor Louis* for the 'Variétés-Amusantes' (comp. p. 34). The ntrance is adorned with marble medallions of Molière, Racine, Corneille, and Victor Hugo, by *D. Puech*.

Vestibule. Statue of Talma, tragedian (d. 1826), by *David d'Angers;* left and right, the famous actresses Rachel (d. 1858), as 'Phædra', by

Duret, and Mars (d. 1847), as 'Célimène', by *Thomas;* statue of George Sand, the novelist (d. 1876), by *Clésinger.*—The Staircase and Foyer are adorned with busts of great French dramatists. In the foyer: *Statue of Voltaire (d. 1778), by *Houdon* (1781); chimney-piece representing the crowning of Molière, by *Lequesne;* ceiling-painting, Triumph of Truth, by *Dubufe fils.*—The four caryatides in the Auditorium, to the right and left of the stage, are by *Thomas.*

The theatre possesses furniture, etc., which once belonged to Molière and other dramatists, and a library (no adm.).

The Théâtre-Français forms the S.W. wing of the Palais-Royal. By the S. entrance to the latter is (on the left) a marble bust of *G. Larroumet*, the author (1852-1903), by Paul Roussel.

The **Palais-Royal** (Pl. R, 21; *II, III*), historically one of the most interesting buildings in Paris, consists of two distinct parts: the *Palace*, properly so called, and behind it the *Garden* flanked with *Galleries*. The palace, erected by Cardinal Richelieu in 1629-34, from designs by *J. Lemercier*, was named *Palais-Cardinal* until 1643. Richelieu, who died there in 1642, bequeathed it to Louis XIII., after whose death (1643) it was occupied by Anne of Austria (d. 1666) with her two young sons, Louis XIV. (b. 1638) and Philip of Orleans (b. 1640). Since then the building has been called *Palais-Royal*. It was afterwards enlarged by *Fr. Mansart*, and came into the possession of Philip of Orleans, whose son, *Philip of Orleans* (1674-1723), regent during the minority of Louis XV., afterwards held his notorious orgies here. After the burning of the opera-house in 1763 several large new buildings, mostly next the Place du Palais-Royal, were erected by *P. L. Moreau*, the architect. *Philippe Egalité*, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather, and in 1781-86 he caused the garden to be surrounded with houses, which were let to gamblers and shopkeepers. The cafés on the ground-floor became a favourite rendezvous of democrats and malcontents. It was here that *Camille Desmoulins* (1760-94) called the populace to arms on 12th July, 1789, two days before he led them to the capture of the Bastille (p. 188). From 1801 to 1807 the palace was the seat of the Tribunate, which in 1804 conferred imperial hereditary rights on the Consul Napoleon Bonaparte. In 1815-48 the Orleans family returned. Under the Second Empire Prince Jerome Bonaparte, the former king of Westphalia (d. 1860), and his son, Prince Napoleon, resided here. In 1871 the Communards set the Palais-Royal on fire. Since its restoration it has been occupied by the *Conseil d'Etat.*

Except on the S. side, the Palais-Royal is enclosed by houses, through which there are several passages. Entering from the S., we cross the courtyard to the *Galerie d'Orléans*, in which is the *French Colonial Office*, with a small commercial museum (daily 2-5, except Sun., Mon., and holidays). Beyond it is the Garden, flanked on the W., N., and E. by the *Galeries de Mont-*

pensier, *de Beaujolais*, and *de Valois*. It is shaded by a quadruple row of small trees, and has a round basin of water and two flower-beds. On the S. side is a statue of Camille Desmoulins (p. 86), by *Boverie* (1905). In the centre is 'Victor Hugo in Guernsey', in marble, by *Rodin* (1909). Between these sculptures is a small cannon, fired exactly at noon by means of the sun's rays. Down to the Second Empire a stream of people passing between the Cité (p. 267) and the W. boulevards used to walk through the garden, from which carriages were excluded. The galleries then contained several handsome shops and the most fashionable restaurants in Paris; but now they are almost entirely deserted. In summer a military band plays here on Sun., Wed., and Fri., 4-5 or 5-6. The chairs are let at 10 c. each; the benches are free. — At the end of the W. arcade, at the corner of the Rues de Montpensier and de Beaujolais, is the *Théâtre du Palais-Royal* (p. 36), founded in 1784 and rebuilt in 1831.

To the N. of the Palais-Royal, in the Rue de Richelieu, is the *Bibliothèque Nationale* (p. 209).

On the E. of the Palais-Royal runs the *Rue de Valois* (Pl. R, 21; *II*, *III*). Here (Nos. 6-8) is the 'Hôtel Mélusine', built by Richelieu, now the Bœuf à la Mode Restaurant (p. 20), with a superb gilded balcony. In the *Rue des Bons-Enfants*, parallel with the Rue de Valois, No. 7, is the dark Passage Henri IV, running through the old Théâtre Molière. Nearly opposite is (No. 8) one of the entrances to the old monastery of St-Honoré (interesting courtyard). No. 19, the 'Chancellerie d'Orléans' (1700), restored by Boffrand, has some pretty reliefs of children above the doors.

To the N.E. of the Palais-Royal, Rue de La Vrillière (Nos. 1-3), is the great **Banque de France** (Pl. R, 21; *II*, *III*), formerly *Hôtel de La Vrillière*, built by *Mansart* in 1635, restored by *R. de Cotte*, and subsequently remodelled. This was the residence of the Princesse de Lamballe, and it still contains the superb *Galerie Dorée* (18th cent.), which is shown on written application to the 'Gouverneur de la Banque de France' (comp. p. 60).

The Bank of France, founded in 1800, is not a state-institution, but, like the Bank of England, is a private joint-stock bank, though subject, of course, to the control of the government. It has the sole right of issuing notes in France (comp. p. xi). The cellars contain bullion, diamonds, and other valuables, worth in all several milliards of francs, guarded with the most elaborate precautions. — No. 2 Rue de La Vrillière is an old house with turrets and a spiral balcony.

Near this is the *Place des Victoires*, see p. 215.

The **Place du Palais-Royal** (Pl. R, 20; *II*), in front of the Palais, presents a busy scene, being the junction of many omnibus-lines (Appx., p. 54). In the centre is the 'Palais-Royal' station of the *Métro* (Appx., p. 31). On the W. side is the *Grand-Hôtel du Louvre* (p. 4), to the E. are the *Grands-Magasins du Louvre*

(p. 51), and to the S., on the farther side of the Rue de Rivoli, is the *Ministère des Finances*, occupying part of the New Louvre (p. 91).

The ***Rue de Rivoli** (Pl. R, 18, 20, 23; *II, III, V*), one of the main arteries of Paris, begun in 1811, was so named in honour of Bonaparte's victory over the Austrians at Rivoli in 1797. It was not completed until 1856, under Napoleon III. (p. 181). It runs E. from the Place de la Concorde, parallel with the Seine, and is continued by the Rue St-Antoine to the Place de la Bastille. The houses in the W. part of the street (as far as the Rue du Louvre, see below) are all uniform, with an arcaded gallery below and balconies above.

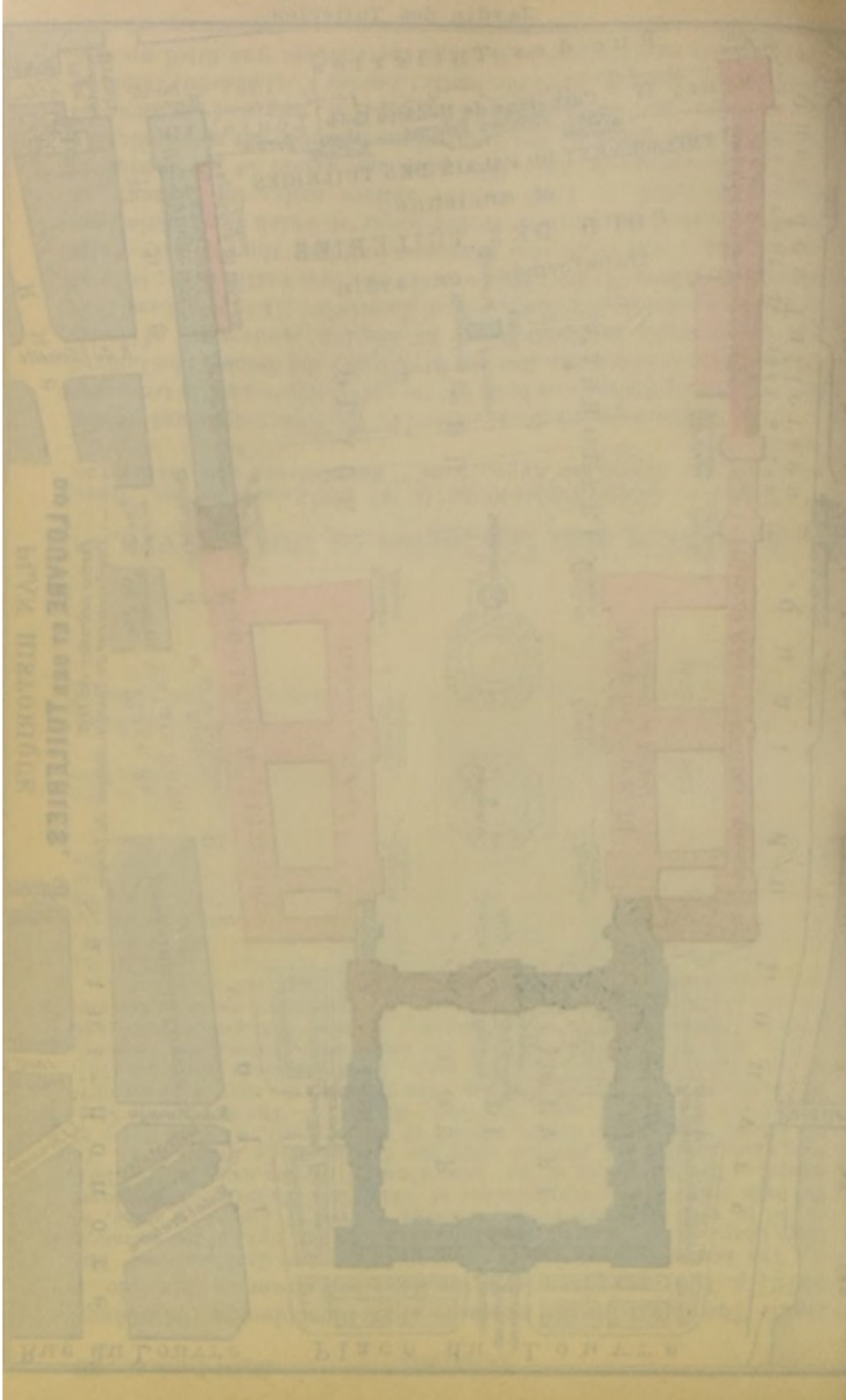
Following the Rue de Rivoli to the E., we observe on the right, beyond the Finance Ministry, the N. façade of the *Vieux Louvre* (see also historical plan, p. 89). To the left, farther on, is a new annexe of the Magasins du Louvre (p. 87), adjoining which, and partly concealed by the arcades, is the *Temple de l'Oratoire*, erected by the priests of the Oratoire in 1621-30, but since 1811 a Protestant church (p. 48). In front of it rises a statue of *Admiral Coligny*, one of the victims of the night of St. Bartholomew (p. 103), represented between Fatherland and Religion, by Crauk (1889). The façade of the church is in the Rue St-Honoré (p. 84; No. 145), on the site of the Hôtel du Bouchage, where Jean Châtel attempted to assassinate Henri IV.

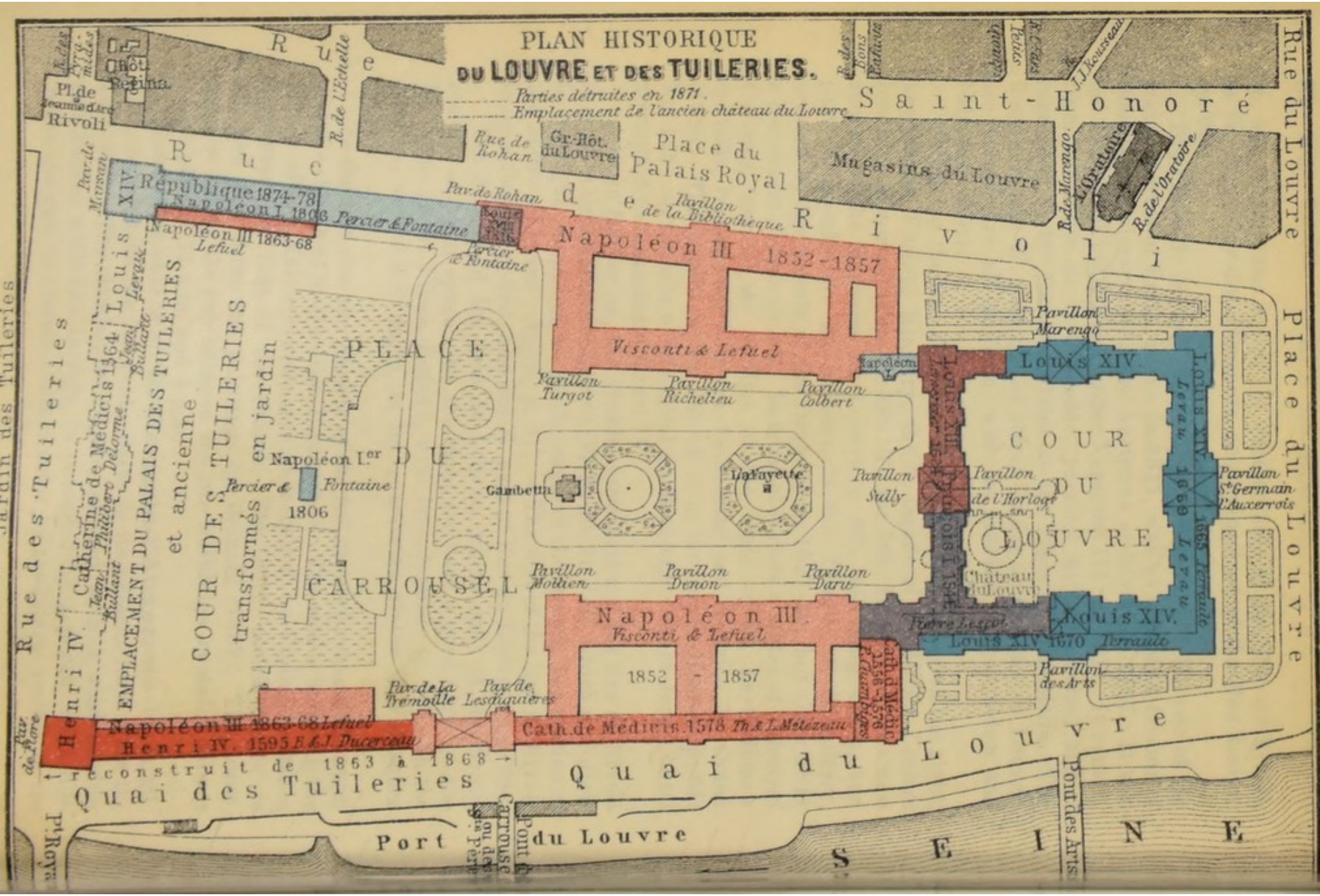
A little farther on, the arcades terminate and the Rue de Rivoli is crossed by the *Rue du Louvre* (Pl. R, 20, 21; *III*), which we follow to the right. Opposite us, at the angle of the streets, is a station of the *Métro* ('Louvre'; Appx., p. 31). — The rest of the Rue de Rivoli is described on p. 181, and the N. part of Rue du Louvre on p. 201.

The S. part of the Rue du Louvre, which ends at the Seine, crosses an open space. To the right we have a good view of the E. façade of the *Vieux Louvre*, with its colonnade (p. 90). In the gardens, at the S.E. angle, is the equestrian statue of Velazquez (p. 92).

To the left rise the *Mairie of the 1st Arrondissement* (Louvre) and the church of St-Germain-l'Auxerrois. The rose-window in the façade of the Mairie (1859) was once called by Viollet-le-Duc a 'caricature' of that of the church. The 'Salle des Mariages' is adorned with three fine paintings by Besnard (1887). The tower, built to fill up the gap between the two buildings, contains chimes which play at 11 a.m. and 4 p.m.

The Gothic church of ***St-Germain-l'Auxerrois** (Pl. R, 20; *III*), founded in the 7th cent., dates in its present form from the 12th-16th. The flamboyant façade, pierced with a rose-window and flanked with two turrets, is preceded by a porch (1435-39). When the gate is closed, visitors enter by the lateral portal on the




PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871.
Emplacement de l'ancien château du Louvre
Rue de Rivoli
Rue Saint-Honoré
Rue du Louvre
Place du Palais Royal
Gr. Hôt. du Louvre
Magasins du Louvre
Pl. de Jeanne d'Arc
R. de l'Echelle
Rue de Rohan
R. des Pyramides
R. des Bons Enfants
R. J.J. Rousseau
R. de l'Oratoire
L'Oratoire
Pav. de Marsan
Pav. de Rohan
Pavillon de la Bibliothèque
Pavillon Marengo
Pavillon Turgot
Pavillon Richelieu
Pavillon Colbert
Pavillon Sully
Pavillon de l'Horloge
Pavillon St Germain l'Auxerrois
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Pavillon des Arts
Pav. de la Trémoille
Pav. de Lesdiguières
Pav. de Flore
Pont des Arts
Pont du Carrousel
Quai des Tuileries
Quai du Louvre
Port du Louvre
SEINE
Jardin des Tuileries
Rue des Tuileries
PLACE DU CARROUSEL
COUR DES TUILERIES
et ancienne
transformés en jardin
EMPLACEMENT DU PALAIS DES TUILERIES
COUR DU LOUVRE
Château du Louvre
Napoléon Ier
Percier & Fontaine
1806
Gambetta
Lafayette
Napoléon III 1852-1857
Visconti & Lefuel
Louis XIV
Louis XIV 1670 Perrault
Louis XIV 1659 Levau
Louis XIII 1624 Lemercier
Pierre Lescot
Cath. de Médicis 1556-1578 P. Lescot
Cath. de Médicis 1578 Th. & J. Métezeau
Henri IV. 1595 B. & J. Ducerceau
Napoléon III 1863-68 Lefuel
reconstruit de 1863 à 1868
Napoléon III 1863-68 Lefuel
Napoléon I. 1806 Percier & Fontaine
République 1874-78
Louis XIV
Louis XVIII
Catherine de Médicis 1564
Jean Bullant
Philibert Delorme
Ch. Lerambert
Jacques Lemercier
Pierre Lescot
Jean Goujon
Jean Bullant

right. The signal for the massacre of St. Bartholomew (24th Aug., 1572; p. 103) was given from the little bell-tower on this side.

The Interior consists of a nave and very low double aisles. The large Chap. de la Vierge or des Catéchismes, to the right of the entrance, closed in with a modern screen, contains a Tree of Jesse, in stone, of the 14th cent., among the branches of which is a Madonna of the same period. — The woodwork of the 'banc d'œuvre' (in the nave, to the left) was executed by *Fr. Mercier* after the designs of *Le Brun* (1684). In the chapel behind is a Gothic reredos of carved wood, with the Story of Christ and the Virgin (early 16th cent.; Flemish). — The fine marble bénitier in the S. transept is by *Jouffroy*. The pillars of the choir were converted into fluted columns in the 18th cent.; the fine railings date from 1767. — The 4th chapel to the right of the ambulatory, beyond the sacristy, contains *Monuments to the Chancellor Etienne d'Aligre (d. 1635) and his son (d. 1677), by *Laurent Magnier*. The 7th chapel contains two statues from a mausoleum of the Rostaing family (1582 and 1645).

From the right door of the façade a spiral staircase ascends to the **Chambre des Archives*, formerly the treasury (apply in the sacristy, fee). This room, dating from the 15th cent., and in perfect preservation, is paved with coloured tiles and adorned with old furniture, a ceiling of carved wood, and fine stained-glass windows (those facing the Louvre bear traces of shots fired by the Communards in 1871); opposite the windows is a large reredos in carved wood (early 16th cent.).

The Rue des Prêtres-St-Germain-l'Auxerrois (Pl. R, 20; *III*), to the S. of the church, leads to the *Place de l'Ecole*. The gabled house here (No. 5), with its king-post, dates from the time of Francis I.

From the S. end of the Rue du Louvre are seen the Pont-Neuf, with the statue of Henri IV. (p. 268), and beyond it the dome of the Panthéon (p. 291).

4. Palace and Galleries of the Louvre.

Métro Stations: *Palais-Royal* (p. 87) and *Louvre* (p. 88). Omnibuses and Tramways, see Appx., p. 54. — Restaurants near the Louvre, see pp. 20, 21.

The **Louvre (Pl. R, 17, 20; *II*), the most important public building in Paris, famous both for its architecture and its treasures of art, rises between the Rue de Rivoli and the Seine. The Louvre perhaps derives its name from an ancient rendezvous of wolf-hunters, known as the *Lupara* or *Louverie*. It is supposed that *Philip Augustus* (1180-1223) erected the first castle here; it is at least certain that when that king was building the new city-walls he also erected the massive corner-tower of which the foundations were discovered in 1885 in the cellars under the Museum of Ancient Sculpture (p. 94). The plan and extent of the mediæval château, made plain by the excavations of 1865, are now indicated by a white line on the ground in the S.W. angle of the Cour du Louvre. It was not, however, until *Charles V.* (1364-80) removed his treasury and library to it, that the château was fitted up as a

royal residence. Scarcely a trace of these buildings now remains. In 1527 *Francis I.* (1515-47), a great builder, demolished the old tower and modernized the château; a little later he resolved to rebuild it entirely. The works were directed by *Pierre Lescot* †, one of the greatest architects of the early French Renaissance, who was retained also by *Henri II.* (1547-59) and his successors, until his death in 1578. To Lescot is due half the wing to the W. and S. of the Vieux Louvre, facing the Seine, and also the adjacent Pavillon du Roi on the S. These 'pavillons', typical of French palaces, were placed either at the angles or in the centre of the façade, and recall the mediæval towers. The rich three-storied *Façade in the W. court, decorated by *Jean Goujon* and *Paul Ponce,* is justly considered the most perfect monument of Francis I.'s time.

After the death of Henri II., his widow, *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (1559-60), *Charles IX.* (1560-74), and *Henri III.* (1574-89), continued the erection of the S. wing, and in 1556-76 *Pierre Chambiges* built by her order the 'Petite Galerie', a wing originally of one story next the Seine. She next proceeded to build the 'Grande Galerie' or Galerie du Bord de l'Eau, probably designed by *Thibaut Métezeau,* which was to connect the Louvre with the old Palais des Tuileries (p. 65), begun at the same period.

Henri IV. (1589-1610) employed *Louis Métezeau,* the son of Thibaut, to add a story to the 'Grande Galerie' (extending to the Pavillon Lesdiguières); and the 'Petite Galerie' also was raised a story by *Fournier* and *Coing,* under Métezeau's directions. This second story forms the present Grande Galerie and Galerie d'Apollon. The extension of the gallery to the Pavillon de Flore was likewise effected during the latter part of Henri IV.'s reign (see, however, p. 91).

Operations on a grander scale were conceived by *Louis XIII.* (1610-43). The original proportions of the palace were now to be quadrupled. The king appointed *Jacques Lemercier* as his architect, and in 1624 he laid the foundation of the Pavillon de l'Horloge, in the centre of the new W. wing. The eight caryatides which adorn it were by *J. Sarazin.* Lemercier completed the W. wing and began the N. wing.

Under *Louis XIV.* (1643-1715) *Louis Le Vau* (d. 1670), who succeeded Lemercier in 1659, rebuilt the Galerie d'Apollon after its destruction by fire in 1661. Various architects, among them Bernini, who was summoned from Rome, were consulted as to the design of the great E. façade. Eventually the work was entrusted to *Claude Perrault,* a physician, whose imposing colonnade of

† For details regarding the artists, see List on p. 465.

twenty-eight Corinthian columns in pairs is scarcely in keeping with the older parts of the edifice. Perrault designed also the façade towards the Seine. The work was suspended in 1676, and soon almost abandoned. The 'Grand Monarque' had lost interest in everything but his palace of Versailles. His successors, too, preferred Versailles or the Tuileries to the Louvre.

The completion of the Louvre was at length seriously resumed by *Napoleon I.* In 1805 he ordered a thorough restoration of the edifice, and directed his architects, *Percier* and *Fontaine*, to construct a N. gallery between the Tuileries and the Louvre (Pavillon de Marsan, see below). This wing had been completed as far as the Pavillon de Rohan (p. 92) when the Emperor was deposed. In 1848, after another period of inactivity, the plan of connecting the Louvre and the Tuileries was again proceeded with. In 1852 *Napoleon III.* undertook the erection of the new buildings, employing *Visconti* (d. 1853) and then *Lefuel*, who completed the N. gallery in 1857, at a cost of 1,440,000*l.* Lastly, the S. gallery (next the Seine), greatly enlarged and in its W. portion entirely remodelled (Pavillon de Flore, see below), was completed (1863-68). The rich but heavy façades of the latter, with their domed pavilions, Corinthian columns, porticos and caryatides, their 86 statues of famous men, and their 63 groups of allegorical statues, harmonize with the Vieux Louvre in their general arrangement only. The Pavillons de Marsan and de Flore, burned down by the Communards, have since been restored (see p. 65). All these buildings together form the largest and most splendid palace in the world, covering an area of about 49 acres, or three times as much as the Vatican including St. Peter's. They consist of two main divisions: the *Vieux Louvre*, the four wings of which enclose the large E. court, and the *Nouveau Louvre*, comprising the two palaces to the N. and S. of the Square du Carrousel and the wings extending W. to the pavilions of the Tuileries. The N. wing of the New Louvre contains the *Ministère des Finances* (p. 88); all the other parts are used as a Musée.

A stroll, before or after visiting the Galleries, may be enjoyed in the Jardin des Tuileries (p. 64). The magnificent *Vista of the Place de la Concorde and the Champs-Elysées (see p. 55) is well seen from here. We also take a walk on the Quai du Louvre, to see the S. façades of the Louvre. The central part, built by Catherine de Médicis in 1556-76, is the finest, embodying all the charm of the early French Renaissance. The W. wing, too, towards the Pavillon de Flore, has preserved features of Henri IV.'s time, in spite of the alterations made under Napoleon III. (see above). The passage ('Guichets de Saints-Pères') between the Place du Carrousel and the Pont du Carrousel, connecting the two blocks, was constructed under Napoleon III. Flanking the entrance, opposite the Pont, are colossal statues of the Mercantile Marine and the Navy, by *Jouffroy;* above

is the Genius of the Arts, a bronze relief by *Mercié*. The opposite entrance, in the Rue de Rivoli, facing the Rue de Rohan, is under the *Pavillon de Rohan*, the façade of which is adorned with eight statues of generals, including Marceau, by *J. Thomas*.

The small gardens outside the Vieux Louvre are adorned with monuments of artists. On the N. side (Rue de Rivoli), Léon Gérôme (1824-1904), painter and sculptor, modelling 'Les Gladiateurs', by *Aimé Morot* (1909); at the S.E. angle is an equestrian statue of Velazquez (1599-1660), by *Frémiet;* to the S. (Quai du Louvre) rises the monument of Fr. Boucher (1703-70), by *Aubé;* then that of the draughtsman Raffet (1804-60), with the drummer from his 'Review of the Dead', by *Frémiet;* lastly that of the painter Meissonier (1815-91), by *Mercié*.—The first window towards the quay, as we come from the garden, has a fine gilded balcony with the monogram of Louis XIII. and Anne of Austria. Near it is the window whence Charles IX. is said to have fired on the Huguenots on the night of St. Bartholomew, but which did not exist at the time.

For the Square and Place du Carrousel, see p. 66.

The **Galleries of the Louvre.

The hours of admission have been frequently altered of late and are not yet definitely fixed. The following regulations held good in Dec., 1912.

The galleries are open gratis to the public daily, except Mondays, New Year's Day, Ascension Day, 14th July (Fête Nationale), and, unless they happen to fall on a Sunday, Assumption (15th Aug.), All Saints (1st Nov.), and Christmas Day. On exceptionally foggy days in winter the galleries are closed. On Fridays they are not open until 1 p.m.—The picture-galleries on the first floor, together with the Galerie d'Apollon, Salle des Bijoux, Bronzes Antiques, and Collection Chauchard, are open on week-days 10-4 (9-5 in summer, 1st April-30th Sept.), on Sun. 10-4 (5). The other collections on the first floor, the ancient sculptures on the ground floor, and the picture-gallery on the second floor are open 11-4 (5), Sun. 10-4 (5), the other sculptures on the ground-floor 12.30-4 (5), Sun. 10-4 (5). The few exceptions to these regulations are specially noted below.

Ground Floor. Antique Sculptures, p. 95.—Salle des Moulages (p. 95), Wed. 12.30-4 (5), Fri. 1-4 (5).—Asiatic Antiquities, p. 104.—Egyptian Antiquities, p. 106.—Mediæval and Renaissance Sculptures, p. 108.—Modern Sculptures, p. 113.

First Floor. Picture Gallery (p. 118): Salle Duchâtel, p. 122; Salon Carré, p. 123; Early Italian School, p. 124; Grande Galerie (Italian School, p. 126; Spanish, p. 129; British, p. 130; German, p. 130; Flemish, p. 131; Rembrandt, p. 132); Salle Van Dyck, p. 133; Salle Rubens, p. 134; Small Flemish and Dutch Rooms, p. 135; French (early, p. 141; 16th cent., p. 142; 17th cent., p. 143; 18th cent., p. 145; 19th cent., p. 147); Salle des Portraits, p. 144; Salle des Sept-Cheminées, p. 152; Salle Henri II, p. 153; Salle La Caze, p. 153.

Galerie d'Apollon, p. 148.—Salle des Bijoux, p. 151.—Bronzes Antiques, p. 155.—Furniture of 17th-18th Cent., p. 155.—Musée des Dessins, p. 158.—Collection Thiers, p. 158.—Museum of Mediæval, Renaissance, and Modern Art, pp. 159, 162.—Donation Rothschild, p. 159.—Continuation of Asiatic Antiquities, p. 161.—Continuation of Egyptian Antiquities, p. 163.—Céramique Antique, p. 165.

Second Floor. French School of 19th Cent., p. 168; Collection Thomy-Thiéry, p. 169.—Musée de Marine (p. 171), Sun. & Thurs. 1-4 (5).

Entresol. Musée de l'Extrême-Orient (p. 171), Wed. & Fri. 1-4 (5). — Chalcographie (p. 172), week-days (incl. Mon.), 10-4 (5).

Pavillon de La Trémoille (Wed. & Fri. 1 to 4 or 5): Salle du Mastaba, p. 172; Galerie de Morgan, p. 173.

Pavillon de Flore: Chauchard Collection, p. 174.

Pavillon de Marsan (10 to 4 or 5; adm. week-days, incl. Mon., 1 fr., holidays ½ fr., Sun. free): Musée des Arts Décoratifs, p. 176; Collection Moreau-Nélaton, p. 178.

The best time for visiting the galleries is the early morning, as they are often crowded in the afternoon, particularly on Sundays and in winter, when many poor people take refuge in the Louvre for warmth ('le calorifère national').—Sticks, umbrellas, and parcels must be left in the cloak-rooms at the entrances (gratis). Visitors should notice where their belongings are placed. Ten minutes after closing-time articles unclaimed are taken to the foot of the Escalier Henri II (p. 103).—Lift (15 c.) in the Pavillon Sully (p. 117), near the Escalier Henri IV; another is to be installed in the Pavillon Mollien (p. 143).—Conveniences for visitors are to be found off the Galerie Mollien and Rooms VII and IX of the picture-gallery (comp. Plans); keys kept by the custodians.

Persons desiring to copy in the Louvre or Luxembourg apply to the *Administration des Musées*, in the S.W. angle of the court of the Vieux Louvre (Pl. M). The regulations are posted up in the galleries.

The director of the National Museums is *M. E. Pujalet*. The Conservateurs are *MM. Ant. Héron de Villefosse* (Greek and Roman Antiquities), *Georges Bénédite* (Egyptian Antiquities), *P. Leprieur* (Paintings, Drawings, and Chalcographie), *E. Pottier* (Oriental Antiquities and Antique Pottery), *André Michel* (Mediæval, Renaissance, and Modern Sculpture), *Gaston Migeon* (Objects of Art), and *Jean Destrem* (Marine Collection).

The history of the Louvre Collections dates from the French monarchs of the Renaissance of the 16th cent., who were not only intimate with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.*, who summoned several Italian artists to his court (comp. p. xxxix), and to whose favour the presentation of some work of art was the best passport. More than once he essayed to enlist the services of Michael Angelo, and he proposed to form a collection of casts of antique masterpieces. His efforts, however, were but partly successful. It was not until the accession of *Louis XIV.*, whose ambition it was to shine in every sphere, that it became the fashion both with persons of rank and of the middle class (like Crozat) to collect treasures of art. The royal collections, or 'Cabinet du Roi', included even in the early 17th cent. some very valuable pictures, but was greatly enriched by the purchase of 647 paintings and 6000 drawings, once belonging to Card. Mazarin and the banker Jabach. In 1710 the oil-paintings numbered 2403. The Revolution converted the Louvre into a museum, where the art collections of the country were gradually to be centralized. Various treasures from the royal palaces, churches, and suppressed monasteries were united here, and the museum was opened in 1793. At length, when the French armies returned to Paris from Italy, the Netherlands, and Germany, laden with treasures of art, the Louvre Collection became 'the museum of Europe', and was so

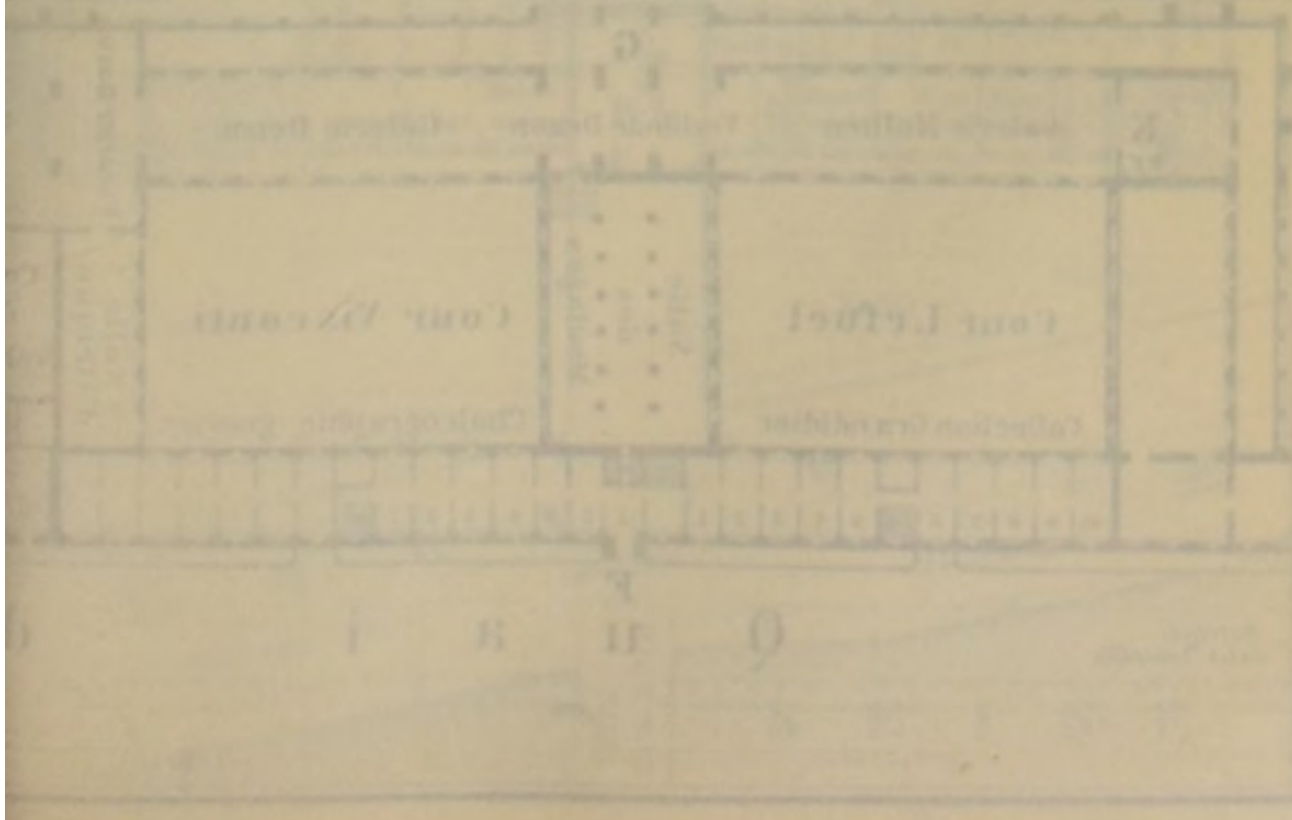
famous under the name of the 'Musée Napoléon' that the Allies in 1814 did not venture to restore its treasures to their former owners. Restitution was partly made in 1815, but many fine works remained in Paris, and the collections of the Louvre are still the largest and most valuable on the continent. Among the more recent acquisitions are the *Tochon* and *Durand Collections* of antique vases, in 1818 and 1825, and the *Collections Revoil* (1828) and *Campana* (1862; 200 Italian paintings and many antique vases). The galleries have been enriched also by gifts and bequests, like those of *Sauvageot, Thiers, Davillier, Lenoir, Grandidier*, and especially *La Caze* (1869; 275 pictures). In 1902 the *Adolphe de Rothschild Donation* (p. 159), in 1903 the *Thomy-Thiéry Collection* (p. 169), in 1905 the *Salle du Mastaba* (p. 172) and the *Galerie de Morgan* (p. 173), in 1906 the *Moreau-Nélaton Collection* (p. 178), in 1910 the *Chauchard Collection* (p. 174), and in 1911 the *Camondo Collection* (p. 143) were added. Lastly, the *Société des Amis du Louvre*, founded in 1897, has presented several valuable works.

The rooms of the Louvre are so numerous that it takes two hours to walk through them without stopping. The visitor should note that the Ground Floor contains the *Sculptures, Ancient, Mediæval, and Modern*, and the larger *Egyptian and Oriental Antiquities;* the First Floor the *Pictures*, the *Smaller Antiquities*, the *Mediæval, Renaissance*, and *Modern Art Objects*, the *Furniture of the 17th and 18th Centuries*, some of the *Drawings*, and other collections; the Second Floor the *Thomy-Thiéry Collection*, and the continuation of the *French Paintings of the 19th Century* and *Drawings;* also the *Musée de Marine*. See the complete list on pp. 92, 93.

Visitors who are pressed for time should begin with the *Pictures* (p. 118), which are opened first, and the *Antique Sculptures* (p. 95). It will save time to adhere to the following order of the rooms and their contents, but some of the arrangements are often altered. Thus, now that the Ministère des Colonies has removed from the Pavillon de Flore, important changes are impending (comp. p. 174).

Entrances. Most of the Galleries have special entrances, which are shown on the Plans and mentioned in the text. The *Grande Entrée* to the Gallery of Antique Sculpture and to the First Floor is in the *Pavillon Denon* (G on Plan, p. 95), in the Square du Carrousel, S. side (p. 67). The descriptions on pp. 95 and 117 begin here.

The *Souterrains* (underground chambers) *de l'Ancien Louvre* are shown on Mon., 1-3 p.m., to visitors with tickets, for which previous written application must be made (comp. p. 60) to the Secrétariat des Musées Nationaux (Cour du Louvre). We begin and end our visit (½ hr.; fee) at the Salle des Cariatides, and pass under the Salle de la Vénus de Milo.



MUSÉES DU LOUVRE

0 10 20 30 40 50 Mètres

REZ-DE-CHAUSSÉE

A. *Entrée des salles des antiquités égyptiennes.*

B. *Entrée des salles des antiquités asiatiques.*

C. *Entrée du musée des marbres antiques, grecs et romains.*

E. *Entrée du musée des sculptures modernes.*

F. *Entrée de la Chalcographie et de la collection Grandidier.*

G. *Entrée des musées du 1er étage et des marbres antiques.*

H. *Escalier des musées d'antiquités égyptiennes.*

I. *Escalier du musée du Moyen-Age et de la Renaissance, etc.*

J. *Escalier Henri II (collection La Caze, bronzes antiques).*

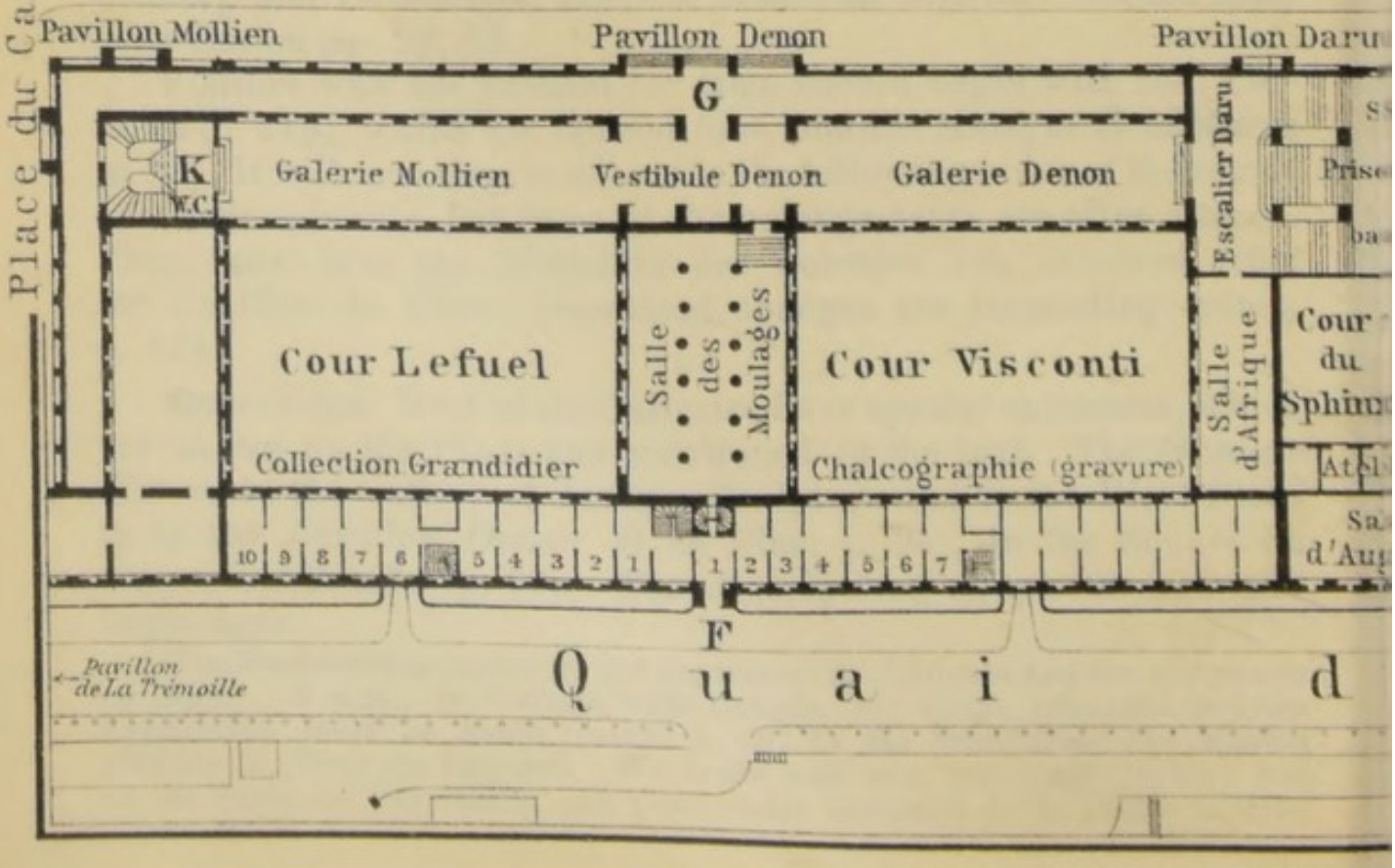
K. *Escalier des galeries françaises et sortie de la Grande Galerie.*

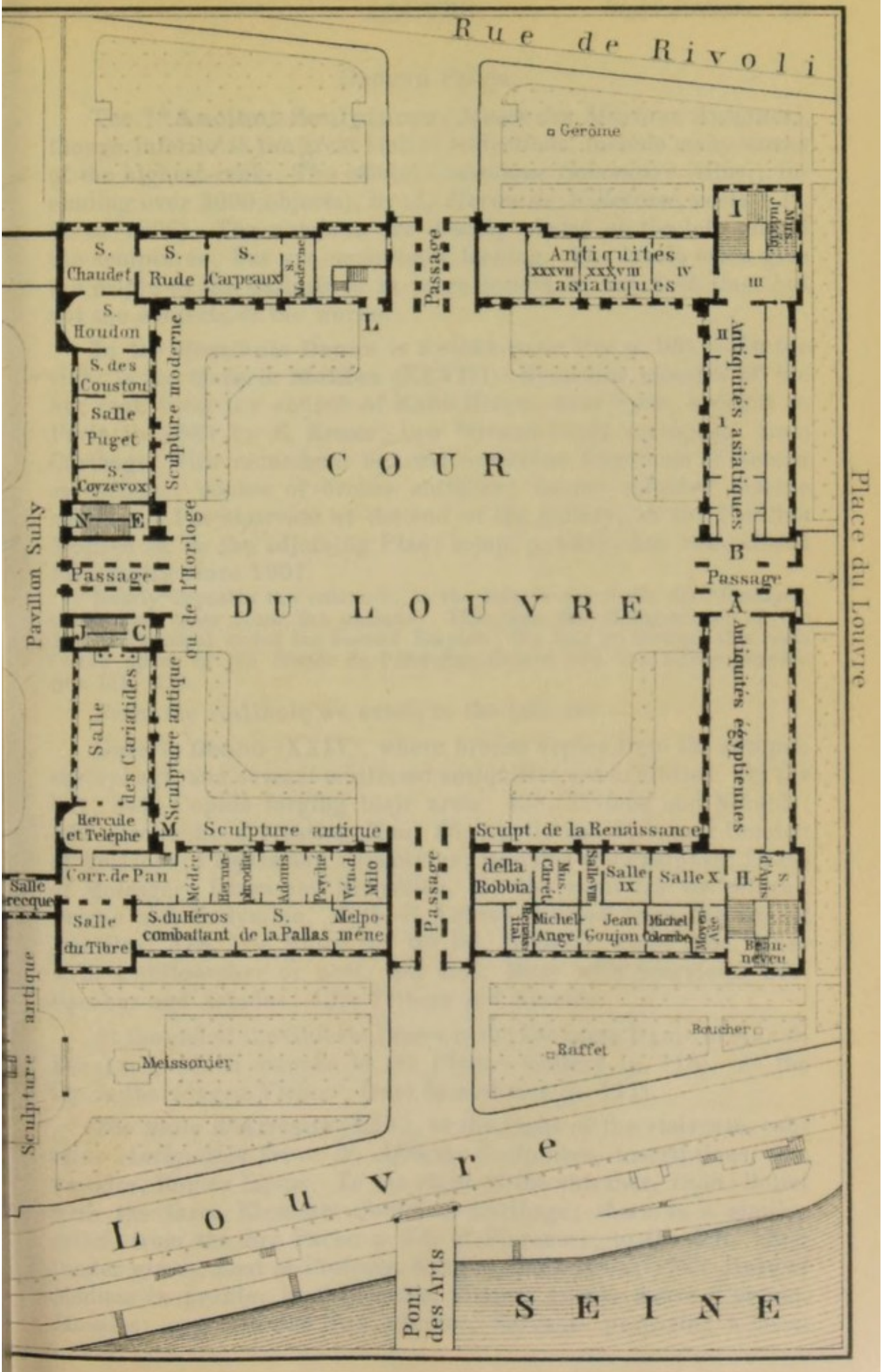
L. *Direction des musées nationaux.*

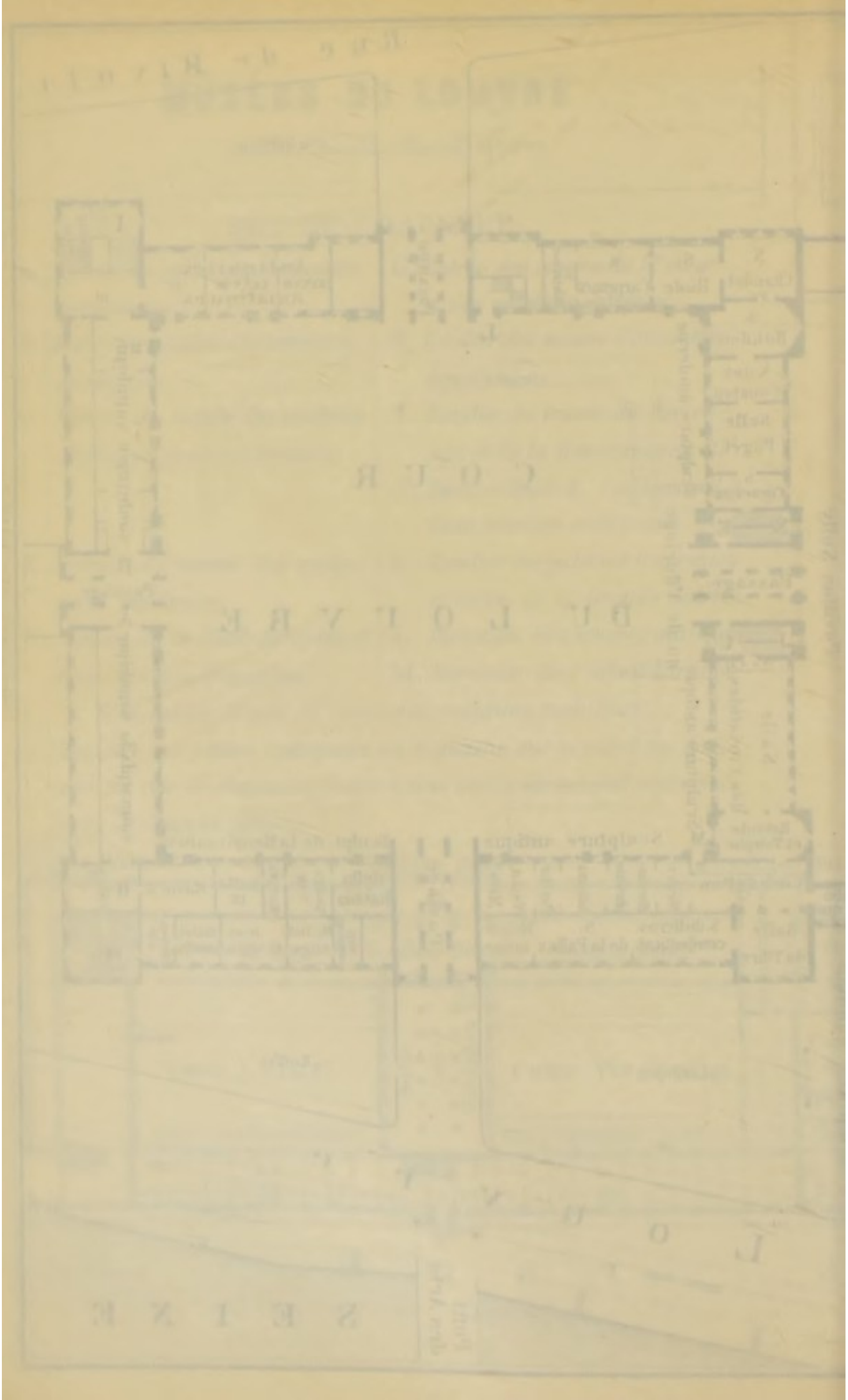
M. *Bureaux de l'administration.*

N. *Escalier Henri IV (bronzes antiques, mobilier).*

Nota. – *Les salles indiquées ici à gauche sur le quai ne sont pas au rez-de-chaussée, mais à une sorte de second entresol, sous la Grande Galerie.*




Rue de Rivoli
Gérôme
I
Mus. Judaïq.
Antiquités asiatiques
XXXVII XXXVIII IV
III
Passage
S. Chaudet
S. Rude
S. Carpeaux
S. Moderne
L
S. Houdon
S. des Cousteau
Salle Puget
S. Coyzevox
Sculpture moderne
II
Antiquités asiatiques
I
COUR
DU LOUVRE
Pavillon Sully
N
E
Passage
B
Passage
Sculpture antique ou de l'Horloge
J
C
Salle des Cariatides
A
Antiquités égyptiennes
Hercule et Téléphe
M
Sculpture antique
Sculpt. de la Renaissance
Corr. de Pan
Médée
Hermaphrodite
Adonis
Psyché
Vénus
Milo
della Robbia
Mus. Charles
Salle VIII
Salle IX
Salle X
H
Z
d'Apollon
Salle grecque
Salle du Tibre
S. du Héros combattant
S. de la Pallas
Melpomène
Passage
Bertrand
Michel-Ange
Jean Goujon
Michel Colombe
Moyen Âge
Beauneveu
Sculpture antique
Roucher
Raffet
Meissonier
Louvre
Pont des Arts
SEINE
Place du Louvre



Ground Floor.

The ****Ancient Sculptures** *(Musée des Marbres Antiques)*, though inferior to the great Italian collections, include many works of the highest rank. The official *Catalogue Sommaire* (illus.; including over 3000 objects), by *A. Héron de Villefosse*, costs 1 fr. 85 c. (1896). The numbers are usually placed on the left side of the sculptures, but are sometimes lacking. The labels often give the origin of the sculptures in large letters in the first line, but not the subjects of the works.

In the **Vestibule Denon** is a cloak-room (see p. 93). — To the right is the **Galerie Mollien** (XXVIII): Byzantine mosaics of the 5th cent. from the church of Kabr Hiram, near Tyre, brought to Paris in 1863 by E. Renan; two *Græco-Punic sarcophagi from Carthage, with recumbent figures; numerous fragments of Roman sarcophagi; copies of bronze antiques; busts; coloured marble columns. The staircase at the end of the gallery, in the Pavillon Mollien (K on the adjoining Plan; comp. p. 141), has been closed for repairs since 1907.

Nearly opposite the entrance, to the left, is the *Salle des Moulages*, containing casts from the antique. This was the riding-school of the Prince Imperial under the Second Empire. We may go through this room (when open) to the *Musée de l'Extrême-Orient* and the *Chalcographie* (pp. 171, 172).

From the vestibule we enter, to the left, the —

Galerie Denon (XXIV), where bronze copies from the antique, sarcophagi, and several mutilated antiquities are exhibited. On the left, 341. Cupids forging their arms; 438. Tritons and Nereids; 490. Prometheus creating Man; 85. Apollo and Marsyas; Combat of Amazons; Phædra and Hippolytus; Dædalus and Pasiphae; Death of Meleager; Diana and Endymion. On the right (as we return), Selene and Endymion, Myth of Actæon, Scenes from the life of Achilles; 378. The Muses (on the lid, Banquet; right side, Muse with a philosopher or poet; left side, Muse with Socrates); 240. Bacchus and Ariadne; 439. Tritons and Nereids.

At the end of the Galerie Denon is the Escalier Daru, or Grand Escalier, which ascends to the Picture Gallery (p. 118). At the top is the winged Victory, from Samothrace (p. 117).

The **Salle d'Afrique** (XXV), to the right of the staircase, contains *Antiquities from N. Africa:* Sculptures, inscriptions, fine mosaics, Roman lamps. To the right of the entrance, 1838. Relief with the three Elements (found at Carthage; there is a similar relief, from the Ara Pacis, p. 96, at Florence); to the left, 1888 (under glass), Bust of Ptolemy, King of Mauretania; 1783. Head of Medusa in profile; in the centre, Draped female figure (Cyrene). Mosaics: opposite the 2nd window, Servants preparing a feast

(Carthage); nearly opposite the 3rd window, Triumph of Neptune and Amphitrite (Constantine).

On the right side of the staircase are fragments of Algerian and Tunisian sculptures; on the left side, 1339. Tutor and Niobid, freely restored (found in 1831 at Soissons). Below the staircase is the—

Salle des Prisonniers Barbares (XX), containing inscriptions, reliefs, sculptures in coloured marble, etc. Opposite the window, seated figure of Minerva, restored as Roma, in red porphyry, with modern head and arms in bronze gilt; to the left, Minerva, in Oriental alabaster (16th cent.?); 1381, 1383, 1385. Captive barbarians; 1354. So-called African fisherman, in black marble, wrongly restored as Seneca. In the middle, 438. Porphyry bath; large Roman mosaic representing rustic scenes and pursuits; large marble bath; chair in red marble. By the window, 1367 (labelled 421), Colossal mask of the Sun-god; 540. Fragment of a Græco-Egyptian celestial chart.

Rotonde de Mars (XIII), 1st Room next the court, with fine decorations in stucco by *Michel Anguier* (1653); ceiling-painting by *Berthélemy* and *Mauzaisse*, the Creation of Man. In the centre, *866. *Borghese Mars* (formerly called Achilles), in Pentelic marble. In the first window-niche, fine Greek reliefs, chiefly from Samothrace; 442. *Vase of Sosibios*, with a festal procession towards a lighted altar (Hermes, Apollo, Ares, Artemis, three Mænads, and a dancing Satyr). By the central window, 672. *Borghese Tripod-Base*, or *Altar of the Twelve Gods*, archaistic, with the gods, the Fates, the Graces, and the Hours. To the right, 884. Archaic Apollo; to the left, 889. Statue of a pugilist (archaic). By the next window, 81. Hermes and Apollo; 673. Archaic Venus (?); 868. Nymph. At the entrance to the Salle Grecque, 867. Female head, a Greek original of the age of Phidias; 931. Head of Ares (Mars).

By the entrance to the room on the right (XIV): 588. *Greek Poet;* to the right, 920. Draped figure ('Seneca' or 'Philetas of Cos').

We next enter the rooms in the wing built by Catherine de Médicis (p. 90). The arcade above the entrance is adorned with a relief by *Chaudet:* Painting, Sculpture, and Architecture.

Salle de Mécène (XIV; formerly so called), with ceiling-paintings by *Meynier* (the World receiving from Hadrian and Justinian laws dictated by Nature, Justice, and Wisdom). Roman reliefs. In the centre, a large altar which stood in front of a temple of Neptune at Rome (built about 35 B.C.); the left side only, with a relief of the sacrifice of the Suovetaurilia, is ancient; the other three sides are casts from the frieze of the bridal procession of Poseidon and Amphitrite in the Glyptothek at Munich. By the second window: right, Fragment of triumphal relief from Alexandria, acquired in 1912; left, 1088. Procession of seven persons with two children, a fragment of the Ara Pacis erected by Augustus at Rome in 13-9 B.C. (other fragments at Rome and Florence).

The next four rooms chiefly contain sculptures of the Roman imperial epoch. Fine ceiling-paintings.

Salle des Saisons (XV) Ceiling by *Romanelli* (1610 or 1617-62; Diana and Apollo, Actæon and Endymion; Apollo, Marsyas, and the Muses; the Seasons). In the centre, 1121. *Statue of Julian the Apostate* (p. 288). To the right, 1021. Bust of Constantine the Great (?); 1023 (found at the Capitol in Rome), Mithras, the Persian god of the sun, slaying a bull.

Salle de la Paix (XVI). Ceiling and spandrels by *Romanelli* (Peace the fruit of War; Peace and Agriculture). Door of 1658. In the centre, 1075. *Mammæa,* mother of Alex. Severus, as Ceres. —The eight granite columns at the entrance and exit, from the portion of Aix-la-Chapelle Cathedral built by Charlemagne, were brought to Paris in 1794.

Salle de Sévère (XVII). Ceiling and spandrels by *Romanelli* (Poetry and History extolling the fame of Rome; Rape of the Sabines; Continence of Scipio; Cincinnatus; Mucius Scævola). Busts of Roman emperors and empresses, from Commodus to Caracalla. In the centre, 1009. Roman couple, as Mars and Venus. To the right of this group, 1082. Bust of *Antinous* (see below; face partly restored). By the 1st window to the left, 996. Colossal head of *Caracalla,* found in Macedonia.

Salle des Antonins (XVIII). In the centre, 1133. Colossal statue restored as *Marcus Aurelius.* In front of it, *1205. *Colossal Bust of Antinous* (the favourite of Hadrian, deified after drowning himself in the Nile) as Osiris (from Villa Mondragone, near Frascati), grave and pensive; holes in the serpentine crown and the fillet for the insertion of the divine attributes. To the left, 1171. Colossal head of Lucilla, wife of Lucius Verus, found at Carthage in 1847. Also statues of Trajan, Marcus Aurelius, Ælius, Lucius Verus, etc., and many busts.—Ceiling-paintings and spandrels, first division, by *Romanelli:* Religion and the Theological Virtues, Genii, Judith, Esther and Ahasuerus, Moderation, Prudence, etc. Second division: French Hercules, by *Hennequin;* Victory and the Arts, by *Lethière;* Study and Fame, by *Peyron,* etc.—At the entrance to the next room on the right: 1145, 1146, Young Romans wearing the bulla (gold medallion worn by young patricians).

Salle d'Auguste (XIX, to the right), decorated under Napoleon III.; modern ceiling-painting by *Matout:* Assembly of the gods. Busts and statues of early Roman emperors. In the centre, *1204. *Head of a Hellenistic Ruler* (probably Antiochus III.; not Julius Cæsar); 1003. Colossal bust of *Mæcenas.* *1207. *Roman Orator* as Mercury, formerly called Germanicus or Julius Cæsar, by *Cleomenes* of Athens (name on the tortoise at the foot), dating from the revival of Greek art under the early emperors. 1208. Bust of *Agrippa;* 1209. Colossal bust of *Roma,* with Romulus and

Remus on the sides of the helmet, each suckled by a she-wolf. In a niche at the end of the room, *1212. *Augustus*, with finely executed drapery; in front, right and left, 1210, 1211. *Two Young Romans with the Bulla* (p. 97). By the sides of the hall, Statues and busts of the Julian emperors and empresses, some of the latter executed with great delicacy.

We return to the Rotonde (p. 96), and enter (right) the —

*Salle Grecque or de Phidias (XII), containing works of the archaic and the golden periods of Greek plastic art, the age of Phidias and that immediately after it (5th cent. B.C.), but for the most part sadly mutilated.

On the vaulting and spandrels, Diana beseeching Jupiter, by *Prud'hon;* Hercules obtaining from Diana the fawn with the golden horns, by *Garnier;* Diana restoring Hippolytus, resuscitated by Æsculapius, to Aricia, by *Mérimée*. Reliefs by *Cartellier*, *Espercieux*, and *Foucou*.

In the centre, *686. *Hera* (Juno), from Samos (6th cent. B.C.), bearing the name of the donor, Cheramyes.

This statue, now headless, illustrates the primitive type of idols, carved in wood, with the arms close to the body, the lower part being little more than a round column. The drapery alone imparts some life to this rigid figure.

687, 688. Two male torsos (6th cent. B.C.), in the style of the archaic statues of Apollo ('ephebos' standing with left leg advanced). — Under glass: 691. Head of Apollo; opposite, **Female Head*, formerly in Mr. Humphry Ward's collection, and ascribed to Calamis the Elder (ca. 475-450 B.C.).

To the right of the entrance: *738. *Fragment of the Frieze of the Parthenon* at Athens, erected in the age of Pericles (447-432 B.C.), under the direction of Phidias.

The frieze, which ran round the cella-wall, within the peristyle, represents the festive procession ascending to the Acropolis after the Panathenæan games to present the goddess with the peplos, or robe woven and embroidered by Athenian virgins. The greater part of the frieze, which was 175 yds. long, is now in London and at Athens. The fragment preserved here, brought to Paris in 1787 by M. Choiseul-Gouffier, ambassador at Constantinople down to the Revolution, represents Athenian girls conducted by two priests.

Above: 716, 717. Hercules subduing the Cretan Bull, and bringing to Athena one of the Stymphalian birds, two metopes from the Temple of Zeus at Olympia (ca. 460 B.C.; excavated by the French expedition to the Morea in 1829). Other fragments of this temple (found by the Germans in 1875-81) are now in the museum at Olympia. Compared with Attic sculptures, these works lack grace, but have greater freshness and vigour.

In front of the first window, Head of a Lapith, from one of the metopes of the Parthenon (in the British Museum). In the embrasure, tomb-steles (one representing two figures hand in hand); also a fine sepulchral vase (loutrophoros) from the Piræus. — Small sculptures in the glass-case: 2519. Head of a youth; *Head of child from the Piræus; Head of Sophocles; 2417. Sacred feast (relief).

In front of the second window, Archaic statue of Apollo. In the embrasure, other fragments of steles; under glass, archaic statuette of a woman (about 600-575 B.C.). In the next glass-case: 2712. Head of Dionysus; 2713, 2715. Archaic heads; above them, Primitive idols from the islands of Paros and Keros.

In front of the third window, Archaic head, with fine wreath and traces of colour (6th cent. B.C.); in the embrasure, a sepulchral vase (lekythos) and steles (767. Greek family).

Next wall, *696. *Reliefs from the Island of Thasos* (found in 1864).

These three reliefs once formed a whole, which, as we learn from the old inscriptions, belonged to a sanctuary of Apollo, the Charites (Graces), and the Nymphs. The larger inscription at the top is of later origin, when the reliefs were separated and were used to adorn a tomb in the Roman period. In the centre is a niche in the form of a door; on the left are Apollo and on the right Hermes, each accompanied by four goddesses, carrying wreaths and flowers. The stiffness and angularity of the archaic school are still visible here, but the freer and easier execution of the drapery shows archaic art at its best. The work thus probably dates from the early 5th cent. B.C.

Above: *766. *Tomb Relief of Philis*, daughter of Cleomedes, from the island of Thasos (first half of 5th cent. B.C.).

The deceased is represented, as was usual on Attic steles, in a scene of daily life, with a jewel-case in her hand. The charm of this relief consists in its archaic tinge and its simple and natural feeling.

To the right, 697. Archaic relief from the arm of a throne: Agamemnon and his heralds, Talthybius and Epeius (from Samothrace).

To the left, 701. Tomb-relief of two girls with flowers (from Pharsalus), a work on the border between the archaic and the developed style, showing naïve naturalism, but inferior in delicacy of execution to contemporary Attic works.

We retrace our steps. On the side next the window looking into the court, and by the entrance to the Corridor de Pan (p. 100), 831. *Marble Stele*, brought from Athens by M. Choiseul-Gouffier (p. 98), with one of the oldest Greek inscriptions in the Louvre. It records the sums spent by the treasurers of the Parthenon in the archonship of Glaucippus (410-409 B.C.). Above are Athena, the sacred olive-tree, and a representative of the Attic people. — Then, *Torso of a young hero, once supposed to represent the river Inopos in Delos (where it was found), or Alexander the Great, a work of the late 4th cent. B.C. — Above it, 857. Lion slaying a bull (a relief). Then, 694. Head of Hermes; 829. Female figure (not a daughter of Niobe); 828. Head of Demeter (Ceres). — By the next window are reliefs, chiefly from Attica; fine loutrophoros (p. 98) from Athens, acquired in 1912. — Farther on, 692. Head of Apollo; 847. Athena from Crete (perhaps a copy of a statue by Alcamenes, a pupil of Phidias); 695. Archaic head. Then two fragments of metopes from the temple of Zeus at Olympia; *736. *Metope* from

the Parthenon (much mutilated), representing a Centaur carrying off a woman, probably by a pupil who assisted Phidias in the decoration of the Parthenon; tomb-stele from Athens (young man with greyhounds).

Going straight on, we pass the Salle des Cariatides (left; p. 103) and the Salle du Tibre (right; p. 102).

The **Corridor de Pan** (II) is a dark passage. To the right, behind two columns: 266. *Pan seated,* poor, and freely restored.

Salle du Sarcophage de Médée (III), so called from a sarcophagus once here (now in the Galerie Mollien, p. 95). By the right wall, 285. Satyr playing with a young panther, a fine bas-relief in the Greek style.

Salle de l'Hermaphrodite de Velletri (IV). In the window-recess, 323. *Hermaphrodite of Velletri* (comp. p. 103). *544. Fine Greek *Bust of a man,* of the age of Lysippus; 324. *Wounded Gaul,* replica from one of the groups of battles of Giants, Amazons, Persians, and Gauls, erected on the Acropolis by Attalus II. of Pergamum. To the right, 345. Statuette of *Euripides,* with a list of his works.

Salle du Sarcophage d'Adonis (V), named after a sarcophagus depicting the story of Adonis which was once here. By the 1st window, *854. Attic relief (little later than Phidias): *Hermes, Orpheus, and Eurydice,* an example of the best period of Greek art (replicas at Rome and Naples).

Orpheus was allowed to bring back his wife Eurydice from the infernal regions to earth on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently but firmly grasps the hand of Eurydice to conduct her back to the realm of shades. In this simple and beautiful composition are witnessed a whole series of phases of hope and grief: the advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice. The inscription 'Zetus, Antiopa, Amphion' dates only from the Renaissance.

On the left, 358. Vase with Bacchic representations. On the right, 59. Bust of Socrates; 349. Bust of Demosthenes.—In the passage to the next room, to the left, 366. Statue of Aphrodite, probably after Praxiteles (inscription on the base).

Salle de Psyché (VI). Right, 378. Head of young Hercules (not Omphale); 381. Head of Perseus, king of Macedonia. Between these, *542. *Marsyas* bound to a tree, in order to be flayed by order of Apollo. To the left, two fine marble seats. Between the windows, 371. *Psyche* (freely restored). Right and left of the entrance, 387. Athlete anointing himself, 375. Victorious athlete (with the palm). By the entrance to the end-room, 398. *Venus of Falerona,* in the pose of the Venus of Milo.

Salle de la Vénus de Milo (VII): **399. *Venus of Milo,* the most famous of all the statues in the Louvre.

'How great, how beautiful and noble is this Venus! . . . What a vague and divine smile rests on these parted lips; what a superhuman glance is shed by this sightless eye! . . . The arms are missing, but it seems as though, if they were found, they would mar our enjoyment by masking this superb bust and noble bosom. And it was a small island-temple that harboured this glorious masterpiece, worthy of the greatest period of Hellenic art!' *(Théophile Gautier.)*

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Archipelago, and sold for 240*l.* to the Marquis de Rivière, French ambassador at Constantinople.

It is a work of the 2nd cent. B.C., by an unknown master, but is evidently inspired by the schools of *Praxiteles* and *Scopas* (4th cent. B.C.), though very different in style. Venus is supposed to have been holding a shield and gazing at her reflection in the polished surface. Among fragments found along with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now in a glass-case behind the statue); and this has led to the supposition that this Aphrodite (like the Venus of Arles, see below) held an apple (mēlon, a punning reference to the island of Melos) in her uplifted left hand and her drapery with the right. These fragments, however, are of inferior workmanship to the torso, so that they are probably either unconnected with it, or belonged to an ancient attempt to restore the work.

Salle de la Melpomène (VIII). At the end, 411. *Melpomene*, one of the largest ancient statues in existence (13 ft. high), from Rome, probably from Pompey's Theatre. — In front of it is a mosaic, by *Fr. Belloni* (after Gérard; 1810), of Minerva (symbolizing the genius of Napoleon), Peace, and Plenty. — Right and left of Melpomene, 420, 414. Statues of Venus (type of the period of Phidias), restored as Euterpe. To the right, by the end-window, 421. Replica of the head of the Cnidian Venus of Praxiteles. Right of the exit, *419. *Female Head*, finely executed.

Salle de la Pallas de Velletri (IX). In the centre: 435. *Youth resting;* 436. *Alexander the Great*, bust in the form of a hermes; 439. *Venus of Arles*, found in 1651 at Arles in Provence, perhaps after an early work by Praxiteles, spoiled by restoration (by Fr. Girardon, d. 1715); **440. *Head of Homer* (upper part of a hermes). — *441. *Apollo Sauroctonos*, 'the lizard-slayer', after Praxiteles; the right hand originally held a dart. — To the left of the entrance, 444. Statue restored as Urania. — Next the wall, in the centre, *464. *Pallas of Velletri*, a Roman copy of a Greek bronze of the 5th cent. B.C., found in 1797 at Velletri near Rome. The right hand (badly restored) held a spear, the left a bowl. By the window-wall, 508. Round pedestal, with figures of Luna and Oceanus. — At the entrance to the next room, 522. '*Atalanta*', probably a Diana, badly restored.

Salle du Héros Combattant (X). In the centre: *525. *Venus of Fréjus* (named 'Venus Genetrix' from a medal), a good Roman copy of a charming Greek work of the 5th century. 526. Hercules or young Theseus (bust).

*527. *Borghese Gladiator*, found near Antium (Anzio). The inscription records that it was executed by '*Agasias*, son of Dosi-

theos of Ephesus', of the 1st cent. B.C., who must have copied it from a work of the late 4th cent. B.C., as in style it resembles the works of the school of Lysippus.

This statue more probably represents a hero engaged in conflict. The right arm is modern; the left arm shows the strap of the shield. Opposite the hero we must suppose a mounted enemy, against whom he is defending himself with his shielded left arm, while his right is drawn back to deal a heavier blow with his sword. The mouth is open, as if the hero, like Homer's warriors, were reviling his adversary. The expression of the face indicates supreme, yet controlled effort. The simultaneous acts of defence and attack are admirably expressed.

528. *Faun of Vienne* (where it was found in 1820), or 'Faune à la tache'; traces of red pigment in the hair are still visible; the forehead has two small horns. —*529. *Diana of Gabii*, a charming work, probably after Praxiteles, and perhaps a copy of his cult-statue of Artemis Brauronia (B.C. 346). The goddess is fastening her cloak at the shoulder.

To the left, next the windows: 552. Wounded Amazon (freely restored); *562. *Centaur* subdued by Cupid; 573. Statue of *Hermes*, once in the possession of Card. Richelieu. To the right of the entrance: 530. Minerva Pacifica; 535. Fine head of *Ganymede* or *Paris;* 536. Cupid and Psyche. By the left wall: 544. Bust of Pluto-Serapis; 545. Cupid.

Salle du Tibre (XI). In the centre: *922. *Silenus and Bacchus*, 'Faune à l'Enfant' (end of 4th cent., perhaps after Lysippus).

This is one of the most charming of those scenes from the satyr world which were so popular in the later Greek art. Silenus holds the child in his arms; the child smiles and offers him his left hand. An air of repose and content pervades the whole group.

*589. *Diane à la Biche*, or *Diana of Versailles*, probably after a work of the time of Praxiteles and Scopas. This statue resembles the Belvedere Apollo, but is inferior to it in finish.

The goddess, walking with long strides, seizes an arrow. She looks round as if for fresh game. Her face is grave, the forehead high and severe, the eyes eager. The hind running beside her serves to mark the rapidity of her steps.

At the end, *593. *Colossal God of the Tiber*, recumbent, with Romulus, Remus, and the she-wolf, probably of the early Roman empire, an admirable companion to the famous group of the Nile in the Vatican. Left and right, 595, 594. *Flute-playing Satyrs.* —Behind, 597-600. Four *Satyrs* bearing a frieze (Greek).

By the 1st window: *664. Fragment of a replica of the *Resting Satyr* of Praxiteles; 665. Smaller copy of the same. In the niche to the right of the entrance, 660. 'Zingarella', a statue of Diana, with head, arms, and feet restored in bronze. In front of the window, 2240. Crouching Venus, from Sainte-Colombe, near Vienne; another opposite, behind No. 922, is from Tyre (on the back of each are traces of a Cupid's hand). Left of 3rd window, 677. Head of satyr, 'Faun of Arles'.

Wall of exit: 622. Bacchus resting; 639. Æsculapius; 640. 'Jupiter Talleyrand', archaistic.

We now turn to the right, cross the Corridor de Pan (p. 100), and pass through the glass door opposite into the —

Salle des Cariatides (I). The caryatides are at the other end.

This was once an antechamber of the apartments of Catherine de Médicis. Here, on 19th Aug., 1572, Princess Margaret of Valois, sister of Charles IX., was married to Henry of Navarre (afterwards Henri IV. of France). Admiral Coligny and other Huguenot leaders were present. Four days later, on the Eve of St. Bartholomew (23rd Aug.), Charles IX., at the instigation of his mother, Catherine de Médicis, ordered the massacre of the Huguenots and the arrest of Henri. In this room the Ligue held its meetings in 1593, and here the Duc de Guise (reconciled with Henri, who had abjured Protestantism) caused four of the most zealous Ligueurs to be hanged the following year. The body of Henri lay in state here after his assassination in 1610. In 1659 the room was used as a theatre by Molière, who acted here in his own plays.

We first enter a kind of vestibule, with a chimney-piece executed by *Percier* and *Fontaine* in 1806, in front of which is a Female torso, acquired in 1912; 75. *Hercules*, with his son *Telephus* and the hind which suckled the latter. — To the left, by the window, 231. *Borghese Hermaphrodite*, of the latest Greek period, too sensuous in style. The mattress was added by Bernini (17th cent.).

Between the columns in the Salle, by the entrance, *78. *Jupiter of Versailles*, a colossal torso on a modern stand. To the right, 80. Greek philosopher *(Posidonius?)*. To the left, 79. Philosopher, with the head of *Demosthenes* from another statue.

In the centre, Head of Apollo; 82. Ancient basin of alabaster, with the striking acoustic property of transmitting voices to a similar basin (No. 90) at the other end of the room; 83. *Hermes* fastening his sandal; 85. Bacchus reposing; 86. *Borghese Vase*, with Bacchanalian scenes; *87. *Richelieu Bacchus;* 89. Discobolus. The four *Caryatides bearing the gallery at the end are by *Jean Goujon* (p. 109). Above it is a cast of Benv. Cellini's Nymph of Fontainebleau (p. 111).

On the right, as we return: 113. Bacchus. By the 1st window, Greek inscriptions; 2nd window, 149. Handsome *Candelabrum*, pieced together by Piranesi from ancient fragments in the 18th century. — Next the court, 1st window (right), 53. *Venus in the Bath* (freely restored; another, No. 5, by the last window); 2nd window, 40. Boy with goose; in front of the central door, 91. '*Minerve au collier*', imitation of the Athena of Phidias; (right) 849. Demetrius Poliorcetes (or rather Seleucus Nicator); 3rd window, 18. *Vénus à la coquille.* Right of the exit, 32. 'Bust of Diomedes'.

Antique Bronzes, see p. 155; *Terracottas and Vases*, p. 165.

The Escalier Henri II (J on Plan, p. 95), in the Pavillon Sully, adjoining the Salle des Cariatides, ascends to the chief collections

on the first floor (Salle La Caze, p. 153; Ancient Bronzes, p. 155); but it is better to return through the Salle des Cariatides, turn to the right, and ascend by the grand staircase. The Escalier Henri II has two fine panels sculptured by *Jean Goujon*.

The exit leads into the passage of the Pavillon de l'Horloge, opposite the Modern Sculptures (p. 113); but, if time permit, we cross the Court of the Old Louvre, to the right, to visit the following collections.

The ***Musée des Antiquités Asiatiques** is entered by the E. passage, under the colonnade, to the left as we come from the court (B on Plan, p. 95). This museum contains the yield of excavations made at Kouyunjik (Nineveh), in 1845-54, by French and British explorers (Sir A. H. Layard), and antiquities from other parts of Asia.

The **Grande Galerie Chaldéo-Assyrienne** (I) chiefly contains *Assyrian Antiquities* from the palaces of Calah (the modern Nimroud; 9th cent. B.C.), Khorsabad (Sargon II.; B.C. 722-705), and Nineveh (Sardanapalus V.; 7th cent. B.C.). The kingdom of Assyria or Assur, the land of Nimrod of the Bible, lay on the left bank of the Tigris, its capital being *Asshur*, and afterwards *Nineveh*. The Assyrians conquered the Babylonian empire about 1250 B.C., and afterwards extended their sway to Asia Minor. The excavations have brought to light remains of great palaces, the chambers of which were lined with reliefs of scenes from the lives of the Assyrian monarchs. Hunting-scenes, battle-fields, and sieges alternate with scenes of the king in his court, among his guards, or accompanied by fantastic monsters. The inscriptions are in cuneiform character, *i.e.* wedge-shaped and angular signs.

The gigantic ***Winged Bulls** at the ends of the hall come from the palace of Sennacherib or Sargon II. These were placed, like the Egyptian sphinxes, at the entrances to great buildings, and are provided with five legs as they were to be viewed either from the front or from the side. Those with human heads symbolize the union of strength and intelligence; and wings frequently occur as the emblem of power on Assyrian monuments. — The *Colossal Figures* opposite the windows also adorned the entrance to the palace. The personages who, without apparent effort or passion, are crushing lions against their breasts represent the Assyrian Hercules. In the intervening spaces are bas-reliefs of royal processions. The details on these and other reliefs have great historical value; and in part, especially the horses (by the windows) and the animals in general, they are admirably executed. In the centre of the room: Nine headless *Statues*, in greenish black diorite, and two *Heads* from Chaldæa (brought by the Sarzec mission, 1877-88; supposed

to date from the 30th cent. B.C.), covered with inscriptions and indicating a very advanced technique; *Threshold of a Door*, from Nineveh. The two glass-cases near the windows contain terracottas from Assyria, combs and reliefs from Chaldæa, etc.

The **Salle de la Susiane** (II) contains the chief objects discovered in the ancient Susiana by M. de Morgan, director of the French scientific mission in Persia (1897-1905), and dating mostly from an earlier period than that of the Medes and Persians (see also pp. 161, 173). In the centre is the famous **Stele of Hammurapi (Khammurabi, Hammurabi)*, a block of diorite, on which are engraved the laws of King Hammurapi, of the first Chaldæan dynasty, the oldest code known (ca. 2200 B.C.). Above, the god Shamash giving the king a stylus with which to engrave the laws dictated to him. On the right, mutilated statues. On the wall, other reliefs from the Palace of Sargon II.; under glass, **Stele of Narâm-Sin*, King of Agade (2750 B.C.), with reliefs of the king pursuing his enemies. On the left, votive-image dedicated to Apollo of Didyma, removed to Susa by Darius after the capture of Miletus (end of 6th cent. B.C.); obelisk and statue of King Manishtusu (ca. 4000 B.C.); broken steles; lions in enamelled terracotta (under glass); boundary-stones ('kudurus', oval stones engraved with the names of the properties and divine emblems).

Salle des Tombeaux Phéniciens (III): *Phœnician Sarcophagi* in black and white marble, recalling the Egyptian sarcophagi (p. 107). In the centre, *Sarcophagus of King Eshmunazar* of Sidon, with the longest known Phœnician inscription. It was the Phœnicians who first invented our modern system of letters, which they substituted for the cumbrous Egyptian symbols. They also exerted great influence on the earliest Greek art. By the window, Aramaic steles and Hittite monuments. — To the left is the Salle Judaïque (p. 106).

Salle Phénicienne et Chypriote (IV), to the left of the staircase: Phœnician antiquities and others from Syria and Cyprus. Among these are a *Vase*, 12 ft. in diameter, from Amathus in Cyprus, hewn out of a single block; seven statues and carved capitals from Cyprus. To the right of the entrance is a small *Votive Throne of Astarte* (4th cent. B.C.).

Salle de Milet (XXXVI): Sculptures from Miletus and Heraclea in Asia Minor; also fragments from the *Temple of Apollo at Didyma*. In the centre, Two colossal bases of columns from the same temple and a fine male torso from the theatre. Mutilated statues from the theatre and the necropolis. On the walls, above, Bas-reliefs from the temple of Assos in Mysia, specimens of primitive Ionian art (early 6th cent. B.C.).

Salle de Magnésie du Méandre (XXXVII): Fragments of the *Temple of Artemis Leucophryene* at Magnesia, near Ephesus, of

a late period. The frieze, one of the largest of ancient reliefs, was originally about 220 yds. long, but the part now in the Louvre (battles between Greek and Amazons) measures 75 yds. only. A *Vase from Pergamum* is adorned with a frieze of young Greeks on horseback. Statue of Diana from Phrygia.

A small room (to the right, at the end) contains antiquities from Spain (see p. 162, Room III), notably from Osuna.

Continuation of Asiatic Antiquities in the Galerie de Morgan and on the first floor, to which the adjoining 'Escalier Asiatique' ascends (I on Plan, p. 95; see p. 161). On this staircase are Assyrian bas-reliefs, casts and originals, and sarcophagi.

The **Salle Judaïque** (IX), to the right, under the staircase, contains antiquities from Palestine and adjacent countries, door and sarcophagi from the Tombs of the Kings, architectural fragments, reliefs, vases, pottery, and inscriptions. In the centre is the famous *Stele of King Mesha of Moab* (9th cent. B.C.), recording his battles with the Jews. This is the oldest known example of alphabetic writing. Catalogue of objects from Palestine, 50 c.

Salle Punique (X): Antiquities from Carthage.

***Musée des Antiquités Egyptiennes.** Entrance opposite the Asiatic Museum (in the E. passage, to the right when approached from the court; A on Plan, p. 95). One of the finest collections of the kind in Europe, it affords an almost complete survey of the religion, customs, and art of the most ancient of civilized nations. The exhibits have explanatory labels. Short illustrated catalogue (1897; 1 fr. 55 c.).

The **Salle Henri-Quatre** (1st Room) contains the largest objects, notably the *Sphinxes*, fantastic figures with lions' bodies and human heads (gods or kings), symbols of power combined with intelligence, usually erected in pairs at the entrances to the temples; *Monuments* and *Steles*, erected to the memory of deceased persons, bearing inscriptions and figures of the infernal deities (Osiris), to whom, as well as to the deceased, offerings were presented by the relatives; *Statues*, from tombs or temples; *Bas-Reliefs* and *Sarcophagi*.

Egyptian chronology being far from an exact science, the monuments in this collection are dated merely by *Dynasties*. This mode of reckoning is due to the Greek writer *Manetho*, who reckons thirty-one dynasties between the beginning of Egyptian history and the conquest of Egypt by Alexander the Great. Several dynasties are grouped together into 'empires': the Ancient Empire (2980-2475), the Middle Empire (2000-1580), and the New Empire (1580-1090). The first dynasty is placed by Mariette at 5000 B.C. and by Lepsius at 3892 B.C. The fourth dynasty flourished about 2750-2100 B.C., the 12th about 2000-1788, the 18th about 1545-1315, the 19th about 1315-1200 B.C. More precise dates begin with the accession of Psammetichus I. in 663 B.C. (26th Dyn.).

The large *Sphinx* in pink granite at the entrance is in better

preservation but less interesting than its fellow at the other end of the room. To the right, Nos. A 18 and A 19. Foot and head of a colossal statue of the 12th or 13th Dyn., usurped by Amenophis (or Amenhotep) III., the Memnon of the Greeks. *D 9. *Sarcophagus of Taho*, a masterpiece of later Egyptian sculpture (26th Dyn.); the scenes on this, as on other sarcophagi, refer to the nightly voyage of the ship of the sun through the lower regions, in which the dead take part.—In the centre, wooden mummy-case from the coffin of Sopi (an official of the Middle Empire; comp. below). To the left, D 8. *Sarcophagus of Taho*, of the reign of Psammetichus I. (26th Dyn.). A 20. So-called *Statue of Ramses II.*, in reality that of a king of the Middle Empire, usurped by Ramses. In the centre, the capital of a column in the form of a double head of Hathor, from the temple at Bubastis, and (to the right) a fragment of a clustered column with a lotus capital. Below the capital, *Painted bas-relief of Sethi I. (19th Dyn.) and the goddess Hathor (found by Champollion). Left, A 24. *Colossal Statue of Seti II.* (end of 19th Dyn.), in red sandstone, with the double crown on his head and holding a flagstaff with the royal name and titles. Farther back, between two statues of *Sekhmet* (goddess with the lion's head, 18th Dyn.), D 31. Part of the base of the obelisk of Luxor (p. 62), with four cynocephali (dog-faced baboons) adoring the rising sun. Above: D 38. Cast of the Zodiac of Dendera (p. 212). A little farther to the left: A 16. Statue of King Sebekhotep III. (13th Dyn.), in pink granite; colossal *Sarcophagus of Ramses III.* (20th Dyn.), in pink granite (lid at Cambridge).—In the centre, painted sarcophagus of Sopi (comp. above).—To the right, D 10. *Sarcophagus of Hor*, a royal official; in the interior are the 42 infernal judges who assisted Osiris in judging the dead. In front and farther on are mummy-shaped sarcophagi with fine reliefs.—To the left, by the wall, C 48. *Stele* of pink granite, in the form of a gate (18th Dyn.); farther on, D 29. *Naos of Amasis*, a sort of monolithic votive tabernacle in pink granite, presented to a temple by King Amasis (569-526 B.C.).

To the right, at the foot of the staircase (H on Plan, p. 95), is an entrance to the 10th Room of the Renaissance sculptures (p. 112).

On the left wall of the staircase is part of the stone incrustation of the Temple of Karnak, with a fragment enumerating the wars of Thutmosis III. (18th Dyn.). Then, A 22. Statue of Ramses II., a fine work in alabaster (upper part restored). Landings, see p. 163.

The **Salle d'Apis** (2nd Room), at the foot of the staircase, on the left, contains the statues, steles, and other objects found by Mariette in the Serapeum (p. 108).

The *Apis* was the bull sacred to Ptah, the god of Memphis. It required to be black in colour, to have a white triangle on its forehead, a white mark on its back resembling an eagle, and an excrescence under its

tongue in the shape of the sacred scarabæus. After its death the sacred bull was interred with great pomp in the vaults known as the 'Serapeum', a corruption of 'Osiris Apis', as the Egyptians called the dead Apis.

In the middle of the room, S 98. *Figure of Apis*, bearing the marks of the sacred bull. Opposite, S 962. Statuette of *Bes*, a grotesque divinity. Around the room are *Canopi*, or stone vessels, often in the shape of the heads of the deceased's patron-gods (especially S 1151-1154) and containing the entrails of the embalmed bulls. By the window-side, *Sphinxes* (especially S 971, 972); farther on, *Lion*, of a late period (26th Dyn.), but admirably executed. Then, *Steles*, erected by devout persons in the tombs of the bulls, giving the dates of their deaths with the kings' reigns when they occurred; a valuable clue to Egyptian chronology is thus afforded (see especially S 2243, 2259).

Salle du Sérapéum (3rd Room). At the entrance is the gateway of the Serapeum (under glass), with inscriptions of the period of the Ptolemies. Glass-case in the centre: Objects found in 1903 in the necropolis at Assiût. A door leads hence to Room I of the Renaissance Sculptures (see below).

Continuation of Egyptian Antiquities, on the first floor (p. 163), reached by the staircase mentioned above, and in the Salle du Mastaba (Pavillon de La Trémoille; p. 172).

***Musée des Sculptures du Moyen Age et de la Renaissance.** This museum, following the 3rd Room of the Egyptian Antiquities (see above; entrance, see p. 106), enables us to study the development of early French sculpture, and to compare French with Italian art. Catalogue of mediæval, Renaissance, and modern sculptures, illustrated, 1 fr. 75 c. (with supplement).

Salle André Beauneveu (I) contains statues and statuettes of the French school of the 14th-15th cent., from tombs. Opposite the entrance, *216. Monument of Philippe Pot, grand-seneschal of Burgundy and favourite of Philip the Good, buried at the Abbey of Cîteaux; recumbent statue on a slab supported by eight mourners (1477-83; attributed to *Ant. Lemoiturier*). To the left, by the window: *Crown of Thorns (Champagne, early 16th cent.); 118, 119. Marble tomb-figures of Pierre d'Evreux (d. 1412) and his wife Catherine d'Alençon (d. 1462).—On the wall and by the windows towards the Seine: Madonnas (15th cent.); 275. *G. Vluten*, Anne of Burgundy (d. 1432); 211. Mourner, in marble (Burgundy, first half or middle of 15th cent.); God the Father, giving His blessing (Chaumont, early 16th cent.); 120. *André Beauneveu (?)*, Philippe de Morvillier (d. 1438); *French or Flem. Sch.*, Adoration of the Shepherds (wood, second half of 15th cent.); 108. Tomb-statue of Guill. de Chanac, Bishop of Paris (d. 1348); bas-reliefs in alabaster; Recumbent figure of a woman (ca. 1400).—In the centre, 224.

André Beauneveu, Tomb-statue of Philip VI. of France (ca. 1365); *887, 888. King Charles IV. and his consort Jeanne d'Evreux, by *Jean de Liège* (ca. 1370). Left and right of the exit, 122, 123. Busts of Charles VII. of France (d. 1461) and his wife Mary of Anjou (d. 1463).

Salle du Moyen Age (II). Other French tomb-statues (14th cent.), such as No. 110. Jean de Dormans (d. 1380); Virgins, bas-reliefs of 14th cent.; Gothic door (from a house in Valencia, Spain; 15th cent.), which leads to Room X (p. 112). Sculptured fragments (13th cent.): four (Nos. 61-64) from the rood-loft of the Cathedral of Bourges; one (78. Scene in Hades; in the centre) from Notre-Dame at Paris; capitals, etc., of the 11th-13th centuries.

Salle Michel Colombe (III), named after *Michel Colombe* or *Michault Columb* (1431-after 1512), sculptor of the *St. George, by the next door (No. 226, a large relief in marble; 1508-09). Below it, *262. Tomb-figure (Dead Christ?), attributed to *G. Pilon.* To the right, *143. Virgin (16th cent.); model for a tomb-statue of Catherine de Médicis, by *Giov. della Robbia.* By the chief wall, tomb-statues and bas-reliefs of the 15th and 16th cent., notably No. 127. Jeanne de Penthièvre (d. 1514); *126. Philippe de Comines, the chronicler (1445-1509), and his wife (Paris, early 16th cent.); 200. Tomb, in bronze, of Albert of Savoy (1535). — Virgin and Child (middle of 16th cent.); 148, 149. *Guill. Regnault* and *Guill. Chaleveau,* Tomb-statues of Louis de Poncher (d. 1521) and his wife Roberte Legendre (d. 1520); between these, *144. Virgin (16th cent.), from Ecouen; then, *220. Tomb of Jean de Cromois, abbot of St-Jacques de Liège (d. 1525); *173. Bust of Jean d'Alesso, in bronze (d. 1572). — By the 1st window, Madonna and Child, in stone, attr. to *Domenico Fiorentino* (middle of 16th cent.); 174. Death-mask of Henri II., in terracotta, by *Fr. Clouet* (1559; comp. p. 182); 175. Head of Henri IV., in bronze (end of 16th cent.); reliefs by *Jacquet,* surnamed *Grenoble* (1599). Between the windows, 274. *B. Tremblay,* Statue of Henri IV. By the 2nd window, 153. Skeleton, known as the 'Mort St-Innocent', from the old Cimetière des Innocents (p. 203); fine reliefs in stone, from Munich, as No. 277. Holy Family, after Dürer, by *Hans Daucher* (16th cent.). — In the centre, bronzes: 224bis. Fame, from the tomb of Duc d'Epernon at Cadillac, by *P. Biard;* 276. Mercury and Psyche, by *A. de Vries* (1593); 225. Mercury, a replica of the statue in Florence by *Giov. da Bologna,* a native of Douai. By the entrance to the next room: 160. Bronze bust of Francis I.; 273. *B. Tremblay,* Bust of Henri IV. (early 17th cent.).

Salle Jean Goujon (IV), named after the most famous French sculptor of the 16th cent., who took a leading part in decorating the Louvre (see p. 90). His best-known work is No. *228. Diana with the stag, in the centre of the room. Left and right, 255, 250.

Germain Pilon, Marble group of the Three Christian Virtues (Faith, Hope, and Charity), wrongly called the Three Graces (the gilded urn which they are supporting was intended to contain the heart of Henri II.); also the Four Cardinal Virtues (Wisdom, Justice, Fortitude, and Temperance), in wood, destined to support the reliquary of St. Geneviève. — Round the room, from right to left: 260. *G. Pilon*, Bust of a child; 269. *B. Prieur (?)*, Bronze figures from the tomb of Christophe de Thou; 168. *French Sch. of 16th Cent.*, Charles de Maigny (Paris, 1556); 258. *G. Pilon*, Effigy, genii, and reliefs from the tomb of the wife of Chancellor René de Birague (see below); above, *229. *J. Goujon*, Descent from the Cross and the Evangelists, reliefs from the old rood-loft of St-Germain-l'Auxerrois (p. 88; 1541). — 256. *G. Pilon*, Mater Dolorosa, in painted terracotta; 268. *B. Prieur*, Column, three bronze figures, and emblems from the tomb of Constable Anne de Montmorency (p. 408); 261. *G. Pilon*, Chimney-piece from Château de Villeroy, with bust of Henri II. (227) by *J. Goujon;* 235. *Le Hongre*, Mausoleum of the Cossé-Brissac family. — *G. Pilon*, 253. Bust of Henri III., *257. Bronze statue of Chancellor de Birague (d. 1583), 251. Bust of Henri II.; 137. *French Sch. of 16th Cent.*, Statue of Admiral Philippe de Chabot (d. 1543); *230 (above), *J. Goujon*, Reliefs from the Fontaine des Innocents (p. 203). — By the third window: Studio of *G. Pilon*, Charles IX. (?), a plaque in marble (under glass); 271. *Ligier Richier*, Infant Jesus; *Domenico Fiorentino* and *Jean Picart*, Triumph of Claude de Lorraine, 1st Duke of Guise (d. 1550), bas-relief from his tomb at Joinville (Haute-Marne), and, opposite, various fragments from the same tomb; 162. *French Sch. of 16th Cent.*, Nymphs awakened; 252. *G. Pilon*, Bust of Charles IX. — Second window: 266, 267. *B. Prieur*, Statues from the tomb of Constable Anne de Montmorency and his wife; 270. *Jean Richier (?)*, Daniel come to judgment (relief); 245. *G. Pilon*, Entombment (bronze relief). — First window: 246-249. *G. Pilon*, Fragments of pulpit, from the Grands-Augustins, Paris.

Salle Michel Ange (V): Italian sculptures of the 15th-17th cent.; right and left of the monumental doorway, **379, 380. Fettered Slaves, in marble, by *Michael Angelo* (about 1513-16), intended for the mausoleum of Pope Julius II., where they were to represent the Virtues fettered. The younger (left) is a beautiful work. The head of the other is unfinished.

'They writhe magnificently, as if to burst their bonds. One of them, feeling that his struggles are useless, throws back his head in despair, and closes his eyes. Nothing can be more sublime than this figure of impotent strength.' *(Th. Gautier.)*

Between these statues, *329. Portal, a superb work of the 15th cent. from the Palazzo Stanga in Cremona, by *Antonio da Rhò*, with reliefs chiefly from the life of Hercules, the mythical founder of Cremona, and from that of Perseus. — Above the Slaves: 384

(left), 388 (right), Virgin and Child, reliefs by *Donatello* and his school (15th cent.). — In front of the doorway (left) *396. Bust of Filippo Strozzi, by *Benedetto da Maiano;* (right) *369. *Franc. Laurana (?)*, Bust of a woman. — In the centre of the room, 333. Fountain-basin from the Château of Gaillon (p. 457), 308. Bronze bust of Michael Angelo, Italian works of the 16th century.

By the entrance-wall, from right to left: 403. Bust of John the Baptist as a child, by *Mino da Fiesole;* 332. Bust of Beatrix d'Este (end of 15th cent.); 386. Julius Cæsar, bas-relief by *Donatello (?);* 323. Circumcision, a wood-carving of the Venetian school of the 15th cent.; 389, 349. Bas-relief and high-relief of Madonna and Child (15th cent.); above, to the left, Madonna, by *Jac. Sansovino (Tatti).* High up, *Benvenuto Cellini,* *'Nymph of Fontainebleau', executed in 1543 for a tympanum in the palace at Fontainebleau.

By the end-wall: 304. Jason, 354. Hercules slaying the Hydra, bronze statues of the 16th cent.; above, 285. Pietà in high-relief (15th cent.); 334. Equestrian figure in high-relief of Rob. Malatesta, papal captain-general (1484); 337, 336. The Angel Gabriel and a Virgin, in wood (Florentine Sch., end of 14th cent.); at the ends of the wall, 302, 302bis. Busts of a man and woman (15th cent.); above, Virgin in enamelled terracotta (medallion), attributed to *Andrea della Robbia;* Madonna, Florentine Sch. (15th cent.).

By the first window, 303. Romulus and Remus suckled by the wolf, in coloured marble, Italian work (16th cent.). In the embrasures of this window and the next, small early-Renaissance *Bronze-reliefs, the finest known out of Italy itself, notably Nos. 414-421. Eight, by *Andrea Briosco,* surnamed *Riccio* of Padua, from the tomb of Marcantonio della Torre, depicting in the antique style the life and death of that famous physician. Also six bas-reliefs of the Virgin, three being by *Mino da Fiesole.* Second window: 310. Polychrome statue of a negro, after the antique (17th cent.); 395. Bronze medallion of Charles V., by *Leone Leoni* of Arezzo (?), and other medallions.

Salle Italienne (VI). Opposite the entrance: 411bis. Virgin and Child, in painted and gilded wood by *Jac. della Quercia (?),* on two consoles of the 16th cent.; right and left of the entrance, and opposite, 281-284. The four Cardinal Virtues (comp. p. 110; Ital. Sch., 13th cent.); by the window-side, 383. Bust of John the Baptist as a child, by *Donatello* (? rather Rossellino); 300. Funeral rites, high-relief, imitation of antique. At the window: 351. Relief of a child, in the style of *Donatello;* several fine bas-reliefs, Madonnas, and ornamental sculptures; by the exit-wall, 946. Madonna, in wood (Pisan Sch., end of 14th cent.).

Salle della Robbia (VII): About 50 bas-reliefs, statues, and statuettes in enamelled terracotta of the *Della Robbia* school

(Florence; 15th cent.); also reliefs of the 12th-15th centuries. — Right of the entrance, 407. Statue of Louis XII., by *Lor. da Mugiano* (head and legs modern). On the back-wall, to the left, 408. Friendship, by *Paolo Olivieri.* In the centre, 464. St. Christopher, in painted and gilded wood, by *Vecchietta.* By the window to the left, Bust of Card. Medici, by *Bernini (?).* By the right wall, 368. Bust of Ferdinand I. of Aragon, King of Naples (1423-94). On a stand, *962. Madonna with angels, by *Agostino di Duccio.*

Salle des Antiquités Chrétiennes (XXXVIII): Small bronzes (passage of 7th Room), sarcophagi, reliefs, inscriptions, vases, lamps, and mosaics (chiefly 4th and 5th cent.), found in S. France, Algeria, and Italy.

Salle VIII (formerly a vestibule): left, *Pierre Francheville,* 683. Orpheus, 682. Mercury, 684. David slaying Goliath, statuettes in marble. In the centre, reconstructed bronze group from Fontainebleau, with Diana in bronze, after the antique, and four dogs by *Barth. Prieur* (ca. 1603). Right wall: 929. St. Paul (French Sch., middle of 16th cent.); bas-reliefs of 16th cent.; *723. Kneeling figure of Jeanne de Vivonne (end of 16th cent.). By the other wall, 462. Bust of Giov. da Bologna, by *P. Tacca,* and several bas-reliefs.

Salle IX. On the right is a glass-case containing small sculptures of the French school; also, 945. Virgin, by *Tillmann Riemenschneider* (15th-16th cent.), and a bust of the Madonna, in wood (from N. Italy; 15th cent.). By the back-wall: 875. St. Matthew, in high relief (1st half of 13th cent.); Statue of Childebert I. (middle of 13th cent.); 30. Crucifix (12th cent.); St. Geneviève (13th cent.); Angel, in wood (2nd half of 13th cent.). — By the left wall: 914, 912, 913. SS. Susanna, Anne with the infant Virgin, and Peter, large statues in stone, from Chantelle (early 16th cent.); above, 893-895. Angels with instruments of the Passion (reliefs in wood; Sch. of Touraine, end of the 15th cent.). — By the window-wall: 922. Tombstone of Jeanne de Bourbon, Countess of Auvergne (d. 1521); 901. Female saint (alabaster; end of 15th cent.); 928. Kneeling canon (alabaster; 1st half of 16th cent.); 934. God the Father, 935. St. John (both in alabaster; end of 16th cent.); 873. St. Michael and the dragon, relief in stone (1st half of 12th cent.). — In the centre, *37. Virgin and Child, in wood, painted (2nd half of 12th cent.); right and left, 872, 871. Carved columns from Coulombs (1st half of 12th cent.).

Salle X, chiefly statues of the 14th-15th centuries. — On the right, *889, *890. Statues of Charles V. of France (d. 1380) and his queen Jeanne de Bourbon, from the church of the Célestins at Paris (2nd half of 14th cent.); 876. Statue of a king (?), in wood (end of 13th cent.). — 892. Wooden statue of St. John from the church of Loché (Sch. of Touraine, middle of 15th cent.); 102. Virgin and Child (14th cent.); *219. Crucifixion, Flemish

wood-carving, from Nivelles (Belgium; early 16th cent.); below, 94. Tomb-figure of Blanche de Champagne (d. 1283), in embossed copper (Limoges, early 14th cent.); Madonnas, on each side of the door of Room II (see below). —*943. Eve, a painted wooden statue (Franconian Sch., early 16th cent.; by Veit Stoss ?); 95. Christ appearing to Mary Magdalene (1st half of 14th cent.; from St-Denis). —By the window-wall, several Virgins; 915. Christ praying (in wood; early 16th cent.); 939. Apostle asleep, in wood (Franco-Flemish; end of 15th cent.).—In the centre, 883. Madonna, in coloured stone (1st half of 14th cent.); large cross from a cemetery, from St-Léger-lès-Troyes (early 16th cent.); two Madonnas, 13th-14th centuries.

The door opposite the entrance leads into the Salle d'Apis (p. 107), from which we reach the exit by crossing the large room of the Egyptian antiquities to the left.

The ***Musée des Sculptures Modernes,** continuing the Renaissance collection, comprises for the most part French works of the 17th-19th centuries. The entrance is in the Passage du Pavillon Sully, N. side, to the right as we come from the court (E on Plan, p. 95).

Vestibule (Pl. E). On the right, a LIFT (p. 93); on the left, *Coyzevox*, 555. Shepherd with a young satyr, 560. 'Nymphe à la coquille'.

Salle Coyzevox (I), named after *Charles Antoine Coyzevox* (1640-1720), one of the ablest of French portrait-sculptors. From right to left: *557. *Coyzevox*, Bronze bust of Louis II. de Bourbon, the 'Grand Condé'; *J. B. Lemoyne*, Bust of the painter N. N. Coypel, in terracotta (1730); *Coyzevox*, 561. Duchess of Burgundy (mother of Louis XV.) as Diana, Bust of the painter Ant. Coypel.—By the 1st window, 834. *G. van Opstal*, Tritons, Nereids, nymphs, and genii (reliefs); between the windows, 686. Remains of the old monument to Henri IV. on the Pont-Neuf (see p. 268), by *Pierre Francheville;* by the 2nd window, *Coyzevox*, 553. Bust of himself, 556. Crouching Venus.—559. *Coyzevox*, Marie Serre, mother of the painter Rigaud; 491. *Mich. Anguier*, Amphitrite; 660. *Desjardins*, Bust of Mignard; 736. *French. Sch. of 17th Cent.*, Bust of Cardinal Richelieu.—486. *Fr. Anguier*, Group from the tomb of Jacques de Souvré; 554. *Coyzevox*, Bust of Charles Le Brun; 1063. *J. Sarrazin*, Monument of Card. de Bérulle; 492. *Mich. Anguier (?)*, Bust of J. B. Colbert; 701. *S. Guillain*, Charlotte de La Trémoille, Princess of Condé.—699, 700. *G. Guérin*, Effigies of the Duke and Duchess of La Vieuville; 841. *Warin*, Bronze bust of Louis XIII.—In the centre: 485. *Fr. Anguier*, Monument of the Dukes of Longueville.

Salle Puget (II), named after *Pierre Puget* (1622-94), the most famous French artist of the 17th century. In the centre, *794 (the most admired of his works), Milo of Croton attacked by a lion (1682); 793. Hercules reposing (1660); 795. Perseus and Andromeda (1684). Between these, 745. Two fine vases from St-Cloud, by *Fr. Girardon.* By the pillars, 754-757. *P. Legros,* Hermæ of the Seasons. To the right of the entrance: 562. *Coyzevox,* Bronze bust of M. Le Tellier (p. 186); *796. *Puget,* Diogenes and Alexander, showing the vulgar type of the attendants; 563. *French Sch.,* Bust of Bossuet.—By the 1st window, *R. Frémin,* 687. Flora, 688. Diana; 833. *Van Clève,* Polyphemus (1681). Between the windows, 693. *Girardon,* Bust of Boileau; *558. *Coyzevox,* The Rhone. By the 2nd window, 659. *Desjardins,* Bust of Colbert; 532. *Cayot,* Death of Dido (1711); 764. *J. L. Lemoyne,* Bust of Mansart (1703).—*703, *704, *702. *Sim. Guillain,* Anne of Austria, Louis XIV. as a child, and Louis XIII., bronzes from an old monument on the Pont au Change (1647; p. 268); *487. *Fr. Anguier,* Monument of J. de Thou (d. 1617), President of the Parlement, with statues (488, 489) of his two wives, that to the right (489) attributed to *B. Prieur.*—Side next the square: by the 1st window, 512. *Bourdin,* Effigy of Amador de la Porte; by the 2nd window, 691, 692. *Girardon,* Bronze model and a foot of the equestrian statue once erected to Louis XIV. in the Place Vendôme (p. 83) in 1699; 490. *Michel Anguier,* Hercules and Atlas (terracotta); 744. *French Sch.,* The large 'Vase de Marly'; 797. *Puget,* Alexander the Great as a conqueror; by the 3rd window, 830. *Théodon,* Atlas.—*552. *Coyzevox,* Tomb of Card. Mazarin, with allegorical figures (1692).

Salle des Coustou (III), named in honour of the brothers *Nicolas Coustou* (1656-1733) and *Guillaume Coustou* (1677-1746), and of the latter's son *Guillaume Coustou* (1716-77). From right to left: 543. *Guill. Coustou père,* Marie Lesczinska, queen of Louis XV. (1731); 520. *Caffieri,* Bust of Van Clève, the sculptor; *J. B. Lemoyne,* 1044. Bust of Trudaine, 1046. Model for a monument of Louis XV. (bronze).—By the 1st window, 1001. *Guill. Coustou fils,* Nic. Coustou (terracotta); 519. *Caffieri,* Nivelle de la Chaussée, the poet (terracotta); 785, 1055. *Pigalle,* Bronze busts of Guérin, the surgeon, and of Diderot (1777); *Houdon,* *Bust of Diderot; between the windows, 781. *Pigalle,* Mercury, a leaden statue from the Luxembourg Garden; by the 2nd window, *Caffieri,* Bust of Pingré, the astronomer, in terracotta; 780. *Pigalle,* Mercury (1744); 763, 762. *J. B. Lemoyne,* Busts of Louis XV. and of Gabriel, the architect (p. 362).—675. *Falconet,* Cupid (1757); *Caffieri,* *Bust of the philosopher Helvétius (1773), acquired in 1912; 550. *Nic. Coustou,* Louis XV.; 828. *S. Slodtz,* Hannibal (1722); *Caffieri,* Bust.—*483. *C. G. Allegrain,* Venus; 481. *L. S. Adam,* Lyric Poetry; 484. *C. G. Allegrain,* Diana at the bath.—

672. *Falconet,* Music; 545. *Guill. Coustou fils,* Vulcan (1742); 549. *Nic. Coustou,* Julius Cæsar (1722).—In the centre, *Fr. Gillet (?),* Cupid; 548. *Nic. Coustou,* Adonis resting (1710); 482. *N. S. Adam,* Prometheus (1762). On the walls, above, 653-658. *Martin Desjardins,* Six bas-reliefs in bronze, from the pedestal of the statue of Louis XIV. formerly in the Place des Victoires (p. 215).

Salle Houdon (IV), dedicated to *Jean Ant. Houdon* (1741-1828). In the centre, *716. Bronze statue of the nude Diana, executed for Empress Catherine II. of Russia (1781).—To the right and left of the entrance, *Pigalle,* *Child and bird (1784), *Child and bird-cage. On the right, farther on, 782. *Pigalle,* Love and Friendship (1758); *Houdon,* Vestal.—In a niche, 509. *Bouchardon,* Cupid carving a bow out of the club of Hercules; left and right, *1034, *1035. *Houdon,* Original models of busts of Mme. Houdon and Sabine Houdon; two glass-cases containing models, mostly by *Houdon;* terracotta bust of Mme. Favart, by *Defernex.*—783. *Mouchy,* Bust of Marshal de Saxe; *775. *Pajou,* Bacchante; 681. *G. Francin* (after Houdon), Bust of Gluck; 507. *Bouchardon,* Copy of the Barberini Faun (Munich); *1029. *Houdon,* Bust of Voltaire; 772. *Pajou,* Marie Lesczinska as Charity.—By the window: *Houdon,* *Busts of Rousseau (711; bronze), Abbé Aubert (710), Lavoisier (1031; terracotta), Malesherbes (marble; acquired in 1912), Diderot (708; terracotta), Mirabeau (717; terracotta), Franklin (713; terracotta), Duquesnoy (1030), Buffon (714), Voltaire (712; bronze), Washington (715; terracotta); Alex. and Louise Brongniart (1033, 1032); also, 709. *Houdon,* Morpheus; 511. *Bouchardon,* Model of the old statue of Louis XV. in the Place de la Concorde (p. 61), in bronze; 1024. *Falconet,* Portrait-study (terracotta); 773. *Pajou,* Bust of Buffon (bronze).—In the passage, 1051. Bronze bust of Lemoyne, by *Pajou.*

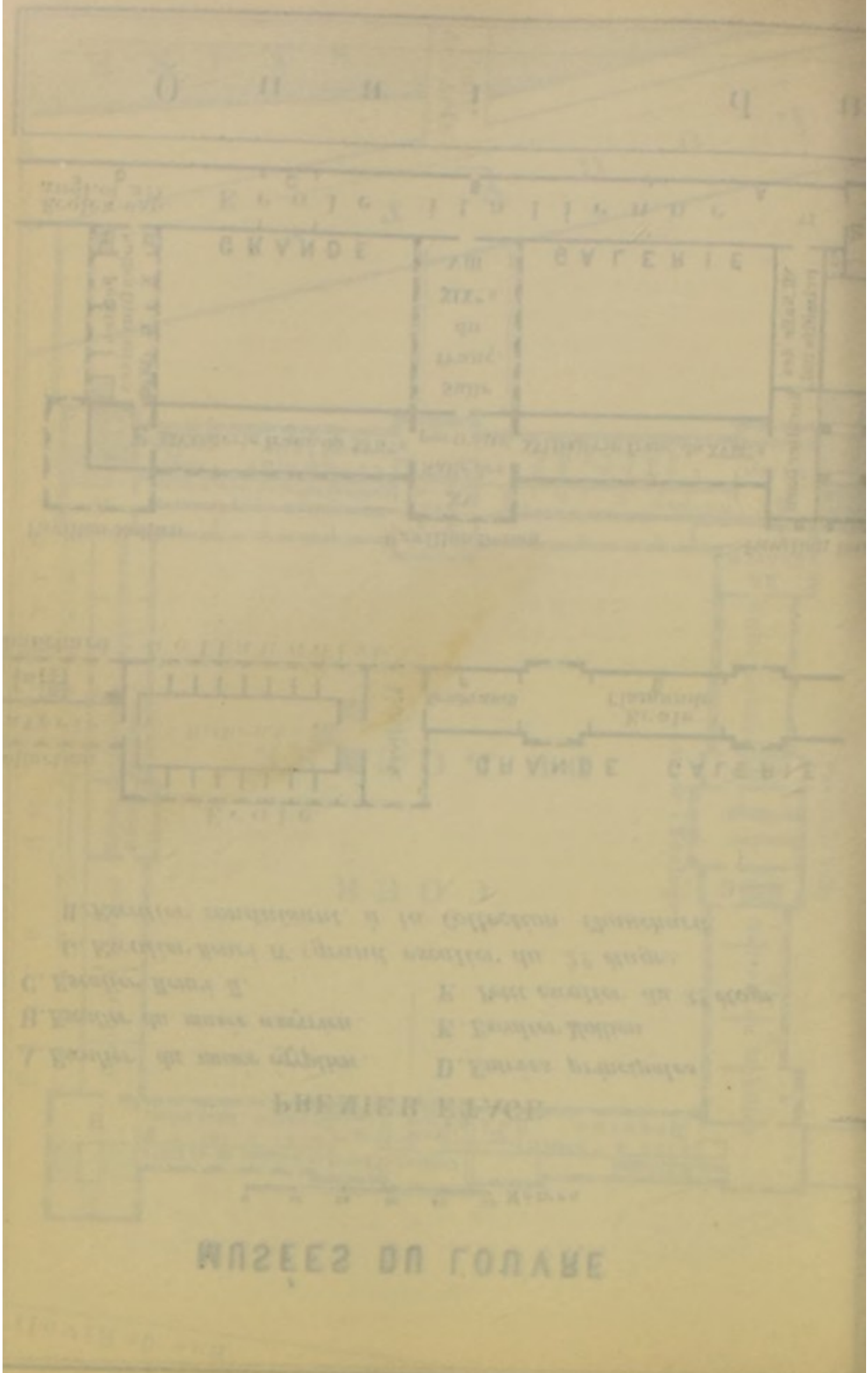
Salle Chaudet (V): Sculptures of the end of the 18th and beginning of 19th cent., when the classical style was revived. From right to left: 1050. *L. de Montigny,* Bust of Mirabeau; *777. *Pajou,* Psyche abandoned; 802. *Roland,* Bust of Pajou; 760. *Lemire,* Cupid stringing his bow; 750. *P. Julien,* Amalthea; 537. *Foucou,* Bacchante.—*Cortot,* 539. Soldier of Marathon, 540. Victory (bronze), 538. Daphnis and Chloe.—*523. *Canova,* Cupid and Psyche; 667. *Dupaty,* Biblis changed into a fountain; *Chaudet,* 536. Bust of Napoleon in bronze, *534. Cupid with a butterfly; *Giraud,* 697. Design for a tomb (wax), 696. Dog; 506. *Bosio,* The nymph Salmacis; 994. *Chinard,* Bust of a man (terracotta); 504. *Bosio,* Hyacinthus; *Chinard,* Bust of young woman (1802); 817. *Ruxthiel,* Psyche borne by Zephyrus.—804. *Roman,* Nisus and Euryalus; 650. *Delaistre,* Cupid and Psyche; *Ramey,* Napoleon I. (1813).—648. *Debay,* Mercury; 803. *Roland,* Homer; 805. *Roman,* Innocence; 801. *Roland,* Bust of Suvée, the painter (terracotta).

—In the centre, from left to right: 503. *Bosio*, Aristæus; 651. *Deseine*, Mucius Scævola; *524. *Canova*, Cupid and Psyche; 748. *P. Julien*, Ganymede; 533. *Chaudet*, Œdipus rescued by the shepherd Phorbas.

Salle Rude (VI), continuation of 19th cent. (see also pp. 323-326). By the entrance and near the windows, medallions by *David d'Angers*. From right to left: *Jaley*, Duc d'Orléans (1844).—*David d'Angers*, 567. Arago, 1004. Cuvier; 1023. *Duseigneur*, Orlando Furioso (bronze); above, 1058, 1059. *Préault*, Virgil and Dante (bronze medallions); 786. *Pradier*, Niobid; 814. *Rude*, Crucifixion; 806. *Roman*, Cato of Utica (finished by *Rude*); 1003. *David d'Angers*, Béranger; glass-case with medallions, by *Préault*. —*Rude*, *811. Marshal de Saxe, 815. Napoleon I. awakening to immortality (model for the monument at Fixin, Côte-d'Or); 747. *Jaley*, Louis XI.—812. *Rude*, Head of Monge (model for monument at Beaune); 566. *David d'Angers*, Philopœmen; 746. *Jaley*, Prayer; 787. *Pradier*, Psyche; 800. *E. Ramey*, Theseus and the Minotaur; 770. *Nanteuil*, Eurydice; small sculptures.—567bis. *David d'Angers*, Child with grapes; *Rude*, 816. Bust of Mme. Cabet, *813. Joan of Arc, 808. Bust of J. L. David, the painter.—In the centre: 788. *Pradier*, Atalanta's toilet; *Rude*, 810. Mercury (bronze), *809bis. Young Neapolitan fisher.

Salle Carpeaux (VII), containing numerous models by *Carpeaux*. Also, from right to left: 1025. *Feugère des Forts*, Death of Abel; *Foyatier*, 678. Spartacus, 1026. Siesta; 1054. *Perraud*, Farewell (large relief).—525. *Carpeaux*, Bronze bust; 729. *Pradier*, Sappho; 526. *Carpeaux*, Bronze bust.—661. *Dumont*, Genius of Liberty, reduction of that on the July Column (p. 188); 527. *Carpeaux*, Bust of a man; 1064. *Schœnewerk*, Girl at a fountain; 778. *Perraud*, Childhood of Bacchus; 1042. *Jouffroy*, The first secret; *976. *Carpeaux*, Bust of Princess Mathilde Bonaparte.—671. *Duret*, Vintager as an improvisatore (bronze); *529. *Carpeaux*, Dance, model for the group at the Opéra (p. 77); 670. *Duret*, Fisherman dancing the tarantella (bronze).—In the centre: *Carpeaux*, Flora (1873; on loan), *531. Four quarters of the globe supporting the sphere (model of the group on the Fontaine de l'Observatoire, p. 333), *974. Ugolino (1860; a bronze group once in the Jardin des Tuileries).

Then come two rooms, the arrangement of which was not yet completed in Nov., 1912: the **Salle Barye** (VII; formerly Salle Moderne) and the **Salle Chapu**.—The former will contain bronzes by *Barye:* *Lion and serpent (1832; once in the Tuileries Garden, p. 64), *494. Centaur and Lapith, 495. Jaguar devouring a hare, Tiger and alligator; also War, Peace, Order, and Force, models for the groups adorning the Pavillons Denon and Richelieu, and the model of the equestrian statue of Napoleon I. at Ajaccio.

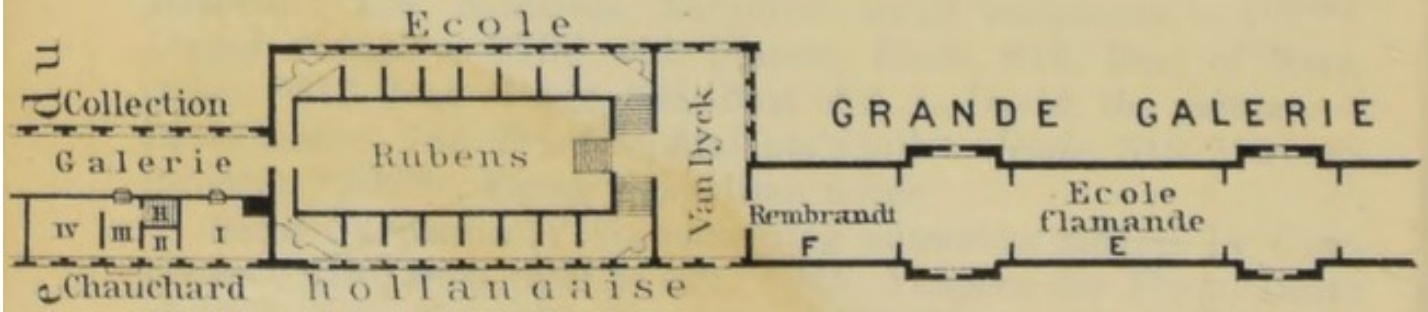


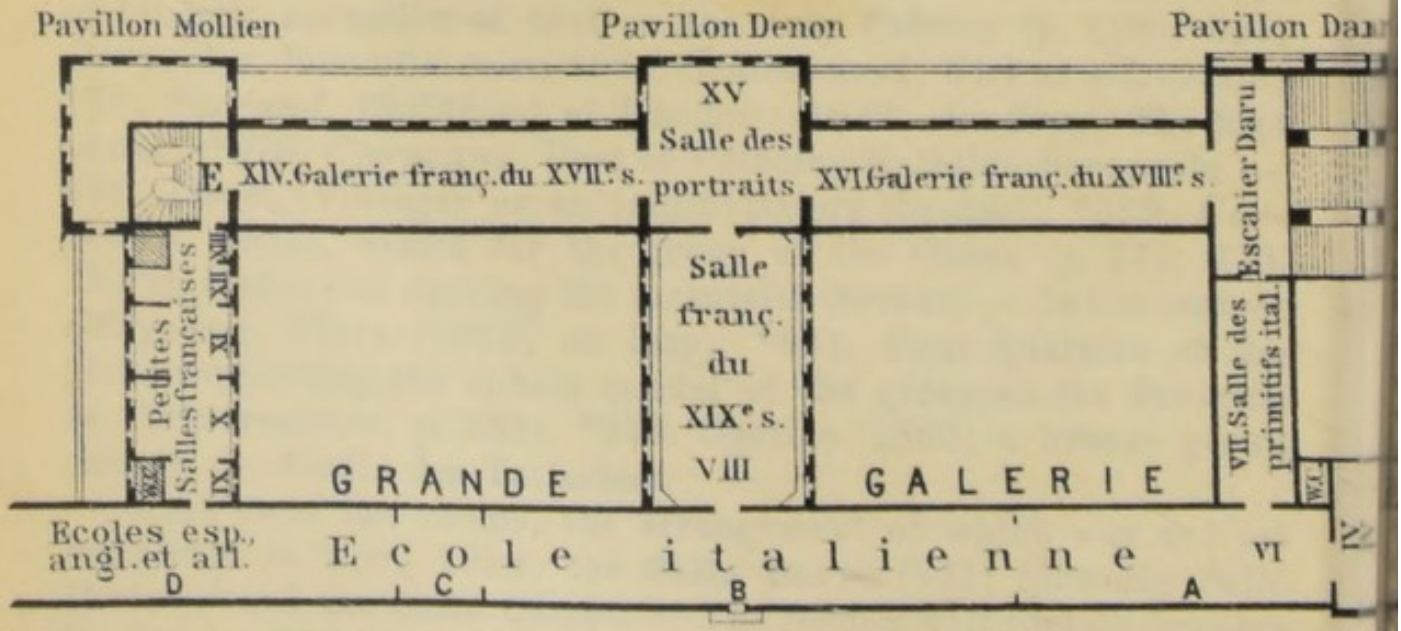
MUSÉES DU LOUVRE

0 10 20 30 40 50 Mètres

PREMIER ÉTAGE

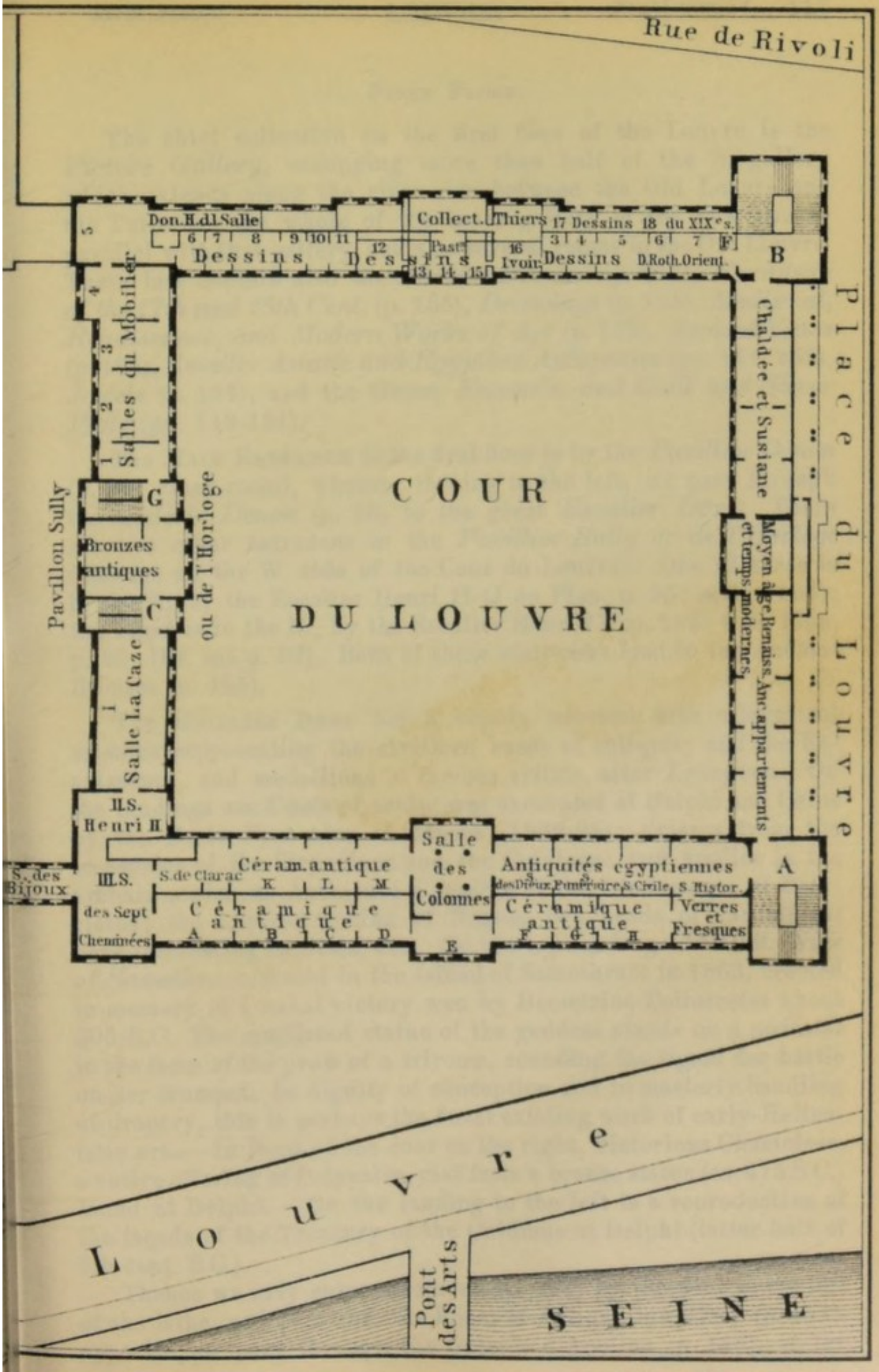
A. *Escalier du musée égyptien.*
B. *Escalier du musée assyrien.*
C. *Escalier Henri II.*
D. *Entrées principales.*
E. *Escalier Mollien.*
F. *Petit escalier du 2e étage.*
G. *Escalier Henri IV (grand escalier du 2e étage).*
H. *Escalier conduisant à la Collection Chauchard.*

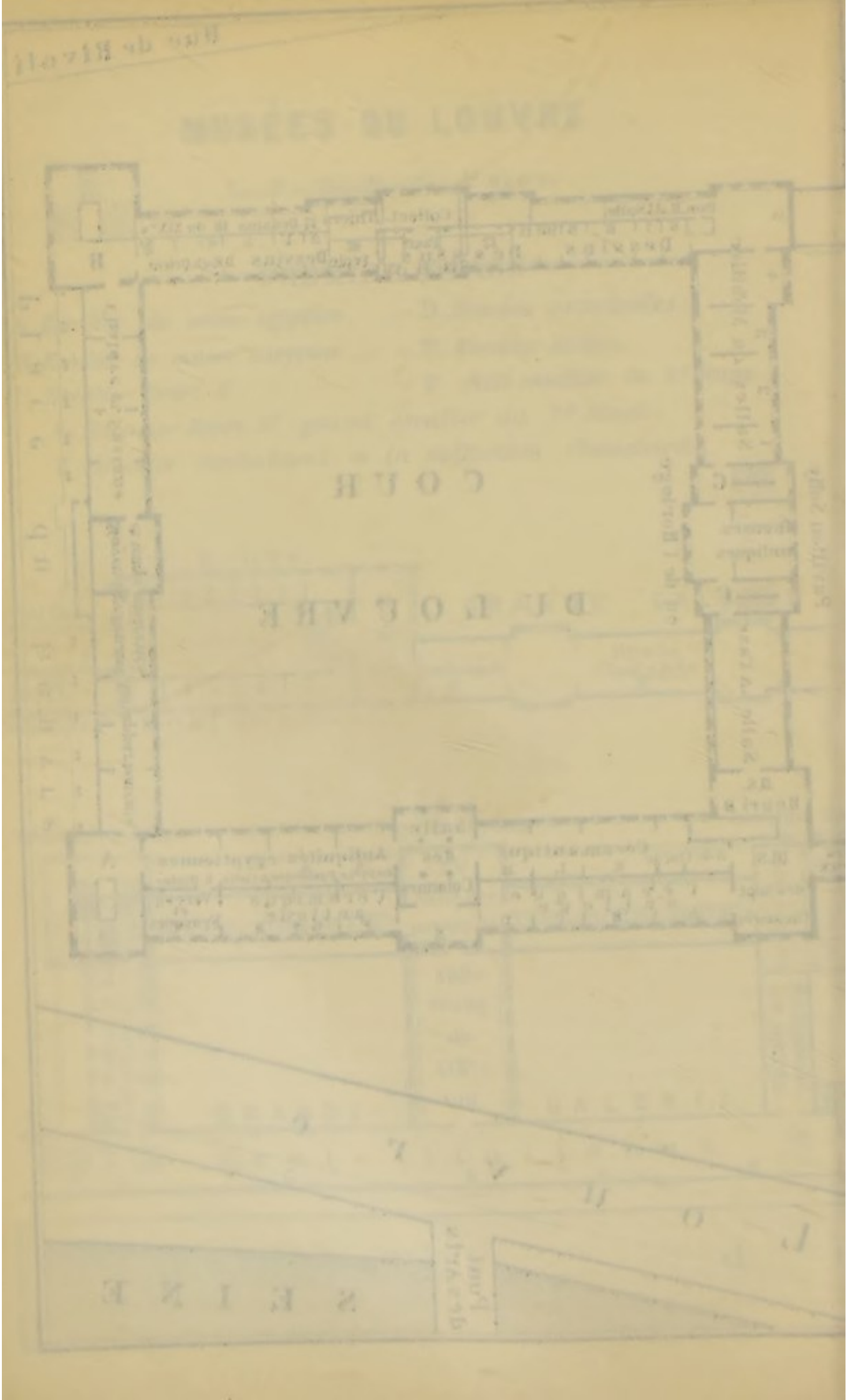




Quai du

Place du Carrousel


Rue de Rivoli
Don. H. d. l. Salle
Collect. Thiers
17 Dessins
18 du XIX^e s.
Dessins
Dessins
Past.
Ivoir.
Dessins
D. Roth. Orient.
B
Salles du Mobilier
Chaldée et Susiane
Moyen âge Renaiss. Anc. appartements et temps modernes
Pavillon Sully
ou de l'Horloge
COUR
DU LOUVRE
Bronzes antiques
Salle La Caze
Place du Louvre
H.S. Henri II
Salle des Colonnes
Céram. antique
Antiquités égyptiennes
S. des Bijoux
H.S. des Sept Cheminées
S. de Clarac
Céramique antique
Céramique antique
Verres et Fresques
A
Louvre
Pont des Arts
SEINE



First Floor.

The chief collection on the first floor of the Louvre is the *Picture Gallery,* occupying more than half of the S. gallery which extends along the river-side between the Old Louvre and the Tuileries, the whole of the inner gallery of the New Louvre parallel with that gallery, and also several rooms in the Old Louvre. These last contain also the *Ancient Bronzes* (p. 155), *Furniture of the 17th and 18th Cent.* (p. 155), *Drawings* (p. 158), *Mediæval, Renaissance, and Modern Works of Art* (p. 159), *Ancient Vases* (p. 165), *Smaller Asiatic and Egyptian Antiquities* (pp. 161, 163), *Jewels* (p. 151), and the *Gems, Enamels, and Gold and Silver Plate* (pp. 149-151).

The Main Entrance to the first floor is by the *Pavillon Denon* (p. 94; cloak-room), whence, turning to the left, we pass through the *Galerie Denon* (p. 95) to the great *Escalier Daru.* There are two other entrances in the *Pavillon Sully* or *de l'Horloge* (passage on the W. side of the Cour du Louvre). One of these is to the S., by the Escalier Henri II (J on Plan, p. 95; see p. 103); the other is to the N., by the Escalier Henri IV (p. 155; G on Plan, p. 95; lift, see p. 93). Both of these staircases lead to the Ancient Bronzes (p. 155).

The Escalier Daru has a cupola adorned with allegorical mosaics representing the civilized races of antiquity and the Renaissance, and medallions of famous artists, after *Lenepveu.* On the landings are *Casts* of sculptures excavated at Delphi and Delos by the Ecole Française of Athens (1892-98): Friezes from the treasuries of the Sicyonians and the Cnidians; two Apollos in the archaic style; an Antinous; a replica of the Diadumenos of Polycletus; the curious Sphinx of Naxos; two heads of caryatides; very interesting capitals, etc. On the top-landing: **2369. *Nike of Samothrace,* found in the island of Samothrace in 1863, erected in memory of a naval victory won by Demetrius Poliorcetes about 305 B.C. The mutilated statue of the goddess stands on a pedestal in the form of the prow of a trireme, sounding the signal for battle on her trumpet. In dignity of conception and in masterly handling of drapery, this is perhaps the finest existing work of early-Hellenistic art. — In front of the door on the right, Victorious Charioteer, a votive offering of Polyzalos, cast from a bronze statue (ca. 475 B C.) found at Delphi. — On the landing to the left is a reproduction of the façade of the Treasury of the Cnidians at Delphi (latter half of 6th cent. B.C.).

Thence we may enter a rotunda (p. 148) by the door to the left of the Nike, and pass into the Room of Antique Jewellery (p. 151), opposite; or pass through the Galerie d'Apollon (p. 148), on the

right, leading to the Salon Carré (p. 123).—It is usual to begin at the colonnaded vestibule (door on the right).

This Vestibule formed part of a staircase before the Louvre was extended. Its ceiling, painted by *Meynier*, represents France as Minerva receiving homage from the Fine Arts.—*Photographs* of the pictures, drawings, and sculptures, by Braun (p. 49), are sold here.

In the adjacent *Salle Duchâtel* (p. 122) begins the picture-gallery.

**Picture Gallery.

It requires three visits at least to form even an approximate idea of the treasures of this gallery. The first visit should be devoted to the Salon Carré (p. 123), to the Italian and the Spanish paintings; the second to the Flemish, Dutch, German, and British schools; the third to the French works.

Illustrated *Catalogue Sommaire des Peintures, Ecole française* (1909), $1^1/_4$ fr.; that of the *Ecoles étrangères* is in preparation. *Les Peintures, les Dessins et la Chalcographie*, by *Jean Guiffrey* (1909), $3^1/_2$ fr.

The *Picture Gallery* of the Louvre *(Musée de Peinture)* comprises about 3000 works, including many masterpieces of almost every school. There are indeed some masters whose acquaintance can be made in the Louvre alone. The later Flemish school can scarcely be studied elsewhere to such advantage, while the French school is admirably complete. Italian and Dutch art also are fully represented. (See list of artists, with dates, etc., at the end of this Handbook, p. 465.)

Italian School.—The works of the 14th-15th cent. are all recent acquisitions. Those of the Florentine School first attract notice. *Giotto* is represented by one signed picture (No. 1312). An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of the Madonna (No. 1290). *Benozzo Gozzoli's* Triumph of St. Thomas Aquinas (No. 1319) clings to mediæval ideas. *Fra Filippo Lippi* is well represented by a charming Madonna between two saintly abbots (No. 1344), and *Ghirlandaio* by his Visitation (of 1491; No. 1321). *Botticelli* is illustrated by a beautiful Madonna and Child with St. John, of his early period (No. 1296), and by the noble frescoes from the Villa Lemmi (Nos. 1297, 1298). The Madonna (No. 1263) of *Lorenzo di Credi*, Verrocchio's great pupil, is regarded as his masterpiece. The authenticity of *Piero della Francesca's* Madonna (No. 1300b) is contested. The vigorous style of his pupil, *Luca Signorelli*, the foremost of the Tuscan-Umbrian school, may, perhaps, be better studied in the small but luminous Nativity of the Virgin (No. 1525), and in the fragment of a large composition (No. 1527), than in the Adoration of the Magi (No. 1526), a work of his old age. —*Perugino*, chief of the Umbrian school, has here an important

early work, a Madonna with SS. Rose and Catharine (No. 1564); also the Conflict between Cupid and Chastity (1505; No. 1567), and St. Sebastian from the Sciarra Gallery (No. 1566a).—The Louvre has also several fine works by *Andrea Mantegna*, one of the foremost masters of Upper Italy: his Mt. Parnassus (No. 1375) is perhaps the most harmonious of these, but the Victory of Minerva, the Madonna della Vittoria, the small Crucifixion (Nos. 1376, 1374, 1373), and the recently acquired St. Sebastian (p. 128) deserve careful study.—The evolution of Venetian painting may be traced in the San Giovanni Capistrano and San Bernardino of *Bart. Vivarini* and *Carlo Crivelli* (Nos. 1607, 1268), the 'Condottiere' of *Antonello da Messina* (No. 1134), the fine double-portrait ascribed to *Gentile Bellini* (No. 1156), the portrait of a man by *Giovanni Bellini* (brother of Gentile; No. 1158a), the Preaching of St. Stephen by *Carpaccio* (No. 1211), and the Madonna by *Cima da Conegliano* (No. 1259), with its superb Alpine landscape.—Among the Ferrarese works we note the realistic but emotional Pietà of *Cosimo Tura* (No. 1556) and the Court of the Muses by *Lorenzo Costa* (No. 1261).

In pictures of the great Italian masters of the 16th cent. ('Cinquecento') the Louvre is the richest gallery on this side of the Alps. Many of these were bought by Francis I. Moreover *Leonardo da Vinci* spent the latter years of his life in France (1516-19), and the Louvre contains four of his recognized eleven authentic works. The small Annunciation (No. 1602a; about 1481), a charming picture of his earliest period, was painted at Florence; the 'Vierge aux Rochers' (No. 1599; 1491-94) dates from the master's first stay at Milan. During his second stay at Florence (1503) Leonardo painted his Gioconda (Mona Lisa), the most famous female portrait in the world, rendered still more famous by its mysterious disappearance from the Louvre in Aug., 1911. At Florence likewise, in 1501, he composed the masterly sketch of the St. Anne, but the picture itself (No. 1598) seems to have been painted between 1507 and 1513 at Milan, perhaps with the aid of a pupil. It was at Milan, about 1509-10, that Leonardo, probably with the assistance of a pupil, painted also his St. John (No. 1597). 'La Belle Ferronnière' (No. 1600) is now attributed by some critics to *Boltraffio*. The Bacchus (No. 1602) is only a copy from a lost original.—Among the many and in some cases excellent pictures of Leonardo's school are *Boltraffio's* Madonna of the Casio family (No. 1169) and the works of *Bernardino Luini* (frescoes in the Salle Duchâtel) and *Andrea Solario* (Nos. 1530-1533).

Raphael is represented by so many pictures in the Louvre that the various phases of his development may be studied here to advantage, although few of the works exhibited are entirely from his own brush. To his earlier period, under the influence of Peru-

gino's school, belong the charming little pictures of St. George and St. Michael (Nos. 1503, 1502); the latter may date even from the time when he worked with Timoteo Viti. A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 1496). The expression of maternal joy is here most happily rendered. To his early Roman period belongs the 'Vierge au Voile' (No. 1497). His best period is illustrated by the portrait of Count Castiglione (No. 1505), painted about 1516. The Holy Family (No. 1498) and the large St. Michael (1518; No. 1504) belong to Raphael's last period, when he aspired to rival Michael Angelo in dramatic conception, relying for colour-effects on violent contrasts. These two works, however, presented by Pope Leo X. to the king and queen of France, were largely executed with the help of pupils. The famous portrait of Johanna of Aragon (No. 1507) appears to have been chiefly executed by Giulio Romano.—*Andrea del Sarto* is represented by his famous Caritas (No. 1514), and *Fra Bartolomeo* by a large Holy Family (No. 1154).

Correggio is seen at the Louvre in two early paintings, both of great merit: St. Catharine (No. 1117) and Jupiter and Antiope (No. 1118).

Titian is represented by the most brilliant and varied works. His religious scenes are the most important. The Madonna with the rabbit (No. 1578) is an idyllic scene full of sentiment, and his Christ at Emmaus (No. 1581) is a most lifelike genre picture. The Entombment (No. 1584), admirable in its light and colouring, in its grouping and action, and the Christ crowned with thorns (No. 1583) are full of effective and dramatic pathos. A work over which the master has shed an antique and poetic halo is the Jupiter and Antiope (No. 1587). As in the 'Madonna with the rabbit', the background here is formed by a beautiful landscape. In the St. Jerome (No. 1585) the landscape, with its grand and striking twilight, has practically become the chief element in the composition. But the genius of Titian is also conspicuously displayed in his portraits, such as those of Alfonso of Ferrara and Laura de' Dianti, usually known as Titian and his Mistress (No. 1590), his Portrait of Francis I. (No. 1588), and the Young man with the glove (No. 1592). That of Alfonso d'Avalos, Marchese del Vasto, the famous general of Charles V. (No. 1589), is allegorical in treatment.—The only work of *Palma Vecchio* is his Adoration of the Magi (No. 1399). The Rustic Festival (No. 1136), now generally ascribed to *Giorgione*, has been too freely retouched to convey an idea of the master's power.—For the study of *Paolo Veronese* the Louvre is second only to Venice, though several of the thirteen canvases here attributed to him are by pupils. His great banqueting scenes and his admirable Christ at Emmaus (No. 1196) greatly influenced Delacroix and, through him, all modern French art.

Spanish School.—The renown of the Spanish pictures in the Louvre dates from the time when the treasures of Madrid and Seville were little known. The Louvre, however, contains more Spanish works than any gallery out of Spain. The portrait of the Infanta Margaret (No. 1731) and that of the Infante (No. 1735) are undoubtedly genuine examples of *Velazquez*, and C. Justi ascribes to him also the small sketch (No. 1734) of thirteen figures.—*Murillo*, on the other hand, is more fully represented. The most famous of his works here is the 'Immaculate Conception' (No. 1709); the Nativity of the Virgin (No. 1710), the 'Cuisine des Anges' (No. 1716), and the Beggar Boy (No. 1717) are admirable works also.—*Ribera* and *Zurbaran* are well represented.—The portrait of Ferdinand of Aragon by *Domenico Theotocopuli (el Greco)*, who has achieved a tardy celebrity, is an interesting work, revealing the master's Italian training, while his Christ on the Cross shows both his merits and his defects.—*Francisco Goya*, the greatest of the Spanish realists of the late 18th and early 19th cent., is represented by three portraits (Nos. 1705a, 1705b, 1704).

Flemish School.—The Louvre is rich in paintings of this school, but mainly of its later period. Among the earlier works the most noteworthy is *Jan van Eyck's* Virgin and donor (No. 1986). Then *Memling's* large Madonna in the Salle Duchâtel (No. 2026), a Descent from the Cross by *Roger van der Weyden* (No. 2196), and the Banker (No. 2029) and the Madonna (No. 2030a) by *Quinten Matsys*.—The late-Flemish school is grandly represented by *Rubens*, from whose brush the gallery has 21 large scenes from the life of Marie de Médicis (p. 134). These works, which once adorned a room in the Palais du Luxembourg, are remarkable for their richness of colouring and their strange combination of allegory and realism. The other pictures by Rubens, though inferior to those at Antwerp, Munich, and Vienna, afford ample opportunity for a study of the great painter. The broad humour of his Flemish Fair (No. 2115) shows him in an entirely new light.—The splendid portrait of Charles I. of England (No. 1967) and that of Francisco de Moncada (No. 1971) are the best of the many fine works of *Van Dyck* in the Louvre.—There are also good examples here of *Snyders* and *Jordaens*. The collection of 34 pictures by the versatile *David Teniers the Younger*, whom Louis XIV. despised ('ôtez-moi tous ces magots'), now forms one of the chief boasts of the gallery. More than half of them were bequeathed by La Caze (p. 153).

Dutch School.—The Louvre gallery has specimens of the work of most of the great masters of this school. *Rembrandt* contributes no fewer than twenty-two works (hung in the Grande Galerie; p. 132). The finest of his religious paintings are the Christ at Emmaus (No. 2539; of striking power) and the Angel and Tobias (No. 2536), a work full of poetry, and unsurpassed in its light and

life. The two Philosophers and the 'Carpenter's Family' (Nos. 2540, 2541, 2542) are charming interiors; the Bathsheba (No. 2549) is an excellent though realistic female study. The portraits are chiefly of his later period, the most effective being perhaps that of himself, painted in 1660 (No. 2555). The portraits of a Young man (No. 2545) and of Hendrikje Stoffels (No. 2547) are admirable examples of this period. — The vigorous brush of *Frans Hals* is illustrated in his portraits of the Beresteyn family (Nos. 2386-88), the portrait of Descartes (No. 2383), and the Gipsy Girl (No. 2384). *Barth. van der Helst* also is well represented by his Award of the prize (No. 2394). — The most famous of the small genre pictures are *Terburg's* Officer and Girl (No. 2587), *Metsu's* Officer saluting a lady (No. 2459), *Dou's* Woman with the dropsy (No. 2348), *Jan Steen's* Tavern Interior (No. 2578), *A. van Ostade's* charming Schoolmaster (No. 2496), and admirable Interiors by *P. de Hooch* (Nos. 2414, 2415). — The bequest of Baron Rothschild in 1904 added several superb landscapes by *J. van Ruysdael* and *Hobbema* to those already in the Louvre. *Salomon van Ruysdael* has only recently been worthily represented.

The only Early German painter well represented is *Holbein*, the best of whose eight portraits are Nic. Kratzer the astronomer (No. 2713), Erasmus (No. 2715), Archbp. Warham of Canterbury (No. 2714), and Anne of Cleves (No. 2718). Note also the Descent from the Cross (No. 2737), by the *Master of St. Bartholomew*.

There are only about thirty-five British Pictures in the Louvre. The student of the landscapes of *Wilson*, *Gainsborough*, *Constable*, and *Bonington*, and of the portraits of *Reynolds*, *Raeburn*, *Hoppner*, and *Lawrence*, may yet form an idea of the rôle played by this school as a link between French art of the 18th cent. and the school of 1830.

French School, see pp. xxxviii et seq.

From the Vestibule (p. 118) reached by the Escalier Daru we enter (opposite) the —

Salle Duchâtel (V). Ceiling-painting (Apotheosis of Poussin, Le Sueur, and Le Brun), by *Meynier*. Several frescoes of *Bernardino Luini*, transferred to canvas: 1357, 1358. Two boys with vine-foliage, 1359. Nativity, *1360. Adoration of the Magi, *1361. Christ blessing. Paintings bequeathed by Comtesse Duchâtel: *Ingres*, 421. Œdipus solving the riddle (1808), *422. The Spring, the artist's masterpiece (1856); *2026. *Memling*, Madonna and Child, with the donors; *2480, *2481. *Ant. Moro (Sir Anthony More)*, Portraits (probably the Brabant official Louis del Rio and his wife). On the stand, drawings by Italian masters, from the His de la Salle Collection (p. 158).

***Salon Carré** (IV). This is the place of honour assigned to the Italian School and notably to the great Venetian decorators. Ceiling richly sculptured by *Simart*.

To the right of the entrance: *1136. *Giorgione*, Rustic festival, with charming colouring, golden flesh-tones, and a rich landscape (comp. p. 120).

*1597. *Leon. da Vinci*, John the Baptist (comp. p. 119).

**1117. *Correggio*, Betrothal of St. Catharine of Alexandria; 'so beautiful are the faces that they seem to have been painted in Paradise', says Vasari.

*1505. *Raphael*, Portrait of Count Baldassare Castiglione (who wrote a poem on this picture), painted about 1516, with masterly drawing and colour (comp. p. 120).

**1589. *Titian*, Allegory painted for Alfonso d'Avalos, Marchese del Vasto (d. 1546): the general taking leave of his wife, sister of Johanna of Aragon, when summoned by the emperor to Vienna in 1532 to fight against the Turks.

*1731. *Velazquez*, Infanta Mary Margaret, afterwards wife of Leopold I. of Austria.

*1590. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, probably Laura de' Dianti and Duke Alfonso of Ferrara, painted shortly after 1520.

Above: *1193. *Paolo Veronese*, Christ in the house of Simon the Pharisee (1570-75). — *1464. *Tintoretto*, Susanna in the bath. — Above, 1221. *Ann. Caracci*, Pietà.

*1498. *Raphael*, 'Holy Family of Francis I.' (Rome, 1518; comp. p. 120). — Above, 1455. *Guido Reni*, Hercules and Achelous.

*741. *N. Poussin*, Diogenes casting away his bowl, a serene and luminous work. — Above, 1427. *J. da Ponte (Bassano)*, Descent from the Cross. — 1673. *Venetian Sch. (16th Cent.)*, Portrait of a young woman.

**1496. *Raphael*, Madonna and Child with St. John, 'La Belle Jardinière' (1507; comp. p. 120).

*1644. *Italian Sch. (16th Cent.)*, Portrait of a youth, attributed successively to Raphael, Francia, Ridolfo Ghirlandaio, Franciabigio, Bugiardini, Albertinelli, and Bacchiacca. — Above, 437. *Jouvenet*, Descent from Cross (1697). Over the door: 1150. *Barocci*, Virgin enthroned.

*1598. *Leon. da Vinci*, Madonna, the Child, and St. Anne (comp. p. 119). This picture was brought to France by Leonardo. After his death it was sent back to Italy, where Richelieu bought it in 1629. The drapery of the Madonna has lost its colour. — There are several sketches for this picture at Windsor.

Above, 1453. *Guido Reni*, Hercules on the funeral pyre.

On the other wall: 1179. *Paris Bordone*, Portrait of a man. —

*1190. *Paolo Veronese,* Holy Family. — 1184. *Bronzino,* Portrait of a sculptor. — Above, 1143. *Guercino,* Patron-saints of Modena.

**1192. *Paolo Veronese,* Marriage at Cana (1563), 'symphony in colours', the largest picture in the collection, 32 ft. long and 21 ft. high, occupying nearly a whole wall.

It probably celebrates the marriage of Eleanora of Austria to Guglielmo Gonzaga in 1561. The identity of the numerous portraits has been much canvassed. The musicians are Venetian painters of the day. Veronese himself, in white silk, plays on the viol; so does Tintoretto behind him; on the other side are Titian with a bass-viol and Bassano with a flute.

*1592. *Titian,* 'L'Homme au Gant', a portrait in his best style. — 1354. *B. Luini,* Infant Christ asleep.

*1588. *Titian,* Portrait of Francis I. of France, painted about 1538 from a medal, yet reproducing the quaint, bold, mocking, sensual features of that monarch. — Above, 1219. *Ann. Caracci,* The Virgin appearing to St. Luke and St. Catharine.

*1504. *Raphael,* St. Michael overthrowing Satan, painted in 1518, frequently restored, yet still very striking (comp. p. 120). — Above, 1457. *Guido Reni,* Hercules slaying the Lernæan hydra.

Above the door to the Galerie d'Apollon (p. 148): 1242. After *Pontormo (Jacopo Carrucci),* Visitation.

**1584. *Titian,* Entombment of Christ, marvellously effective, painted for the Duke of Mantua about 1525 (comp. p. 120).

Above, *1198. *P. Veronese,* Jupiter hurling thunderbolts against the Crimes, once a ceiling-painting in the Doges' Palace at Venice.

To the left of No. 1584, *1583. *Titian,* Christ crowned with thorns (about 1560; comp. p. 120). — Above, 1538. *L. Spada,* Concert.

*1118. *Correggio,* Antiope with Jupiter as a satyr, painted about 1518. Above, 1454. *Guido Reni,* Dejanira carried off by the Centaur Nessus.

Over the entrance: 723. *Nic. Poussin,* St. Francis Xavier resuscitating a dead Japanese girl (1641).

We now pass through the door opposite to the Grande Galerie (p. 126), and to the right of its entrance reach the —

Salle des Primitifs Italiens (VII), also called *Salle des Sept-Mètres,* which contains a fine collection of pictures, notably by Florentine masters of the 14th-15th centuries.

Right of the entrance: 1416b. *Piero di Cosimo,* Marriage of Thetis and Peleus; 1566. *Perugino,* St. Paul.

Right wall: 1323. *Benedetto Ghirlandaio,* Christ on the way to Golgotha; *1263. *Lor. di Credi,* Madonna and Child with saints (comp. p. 118); 1528. *Sch. of Signorelli,* Madonna and Child; 1482. *Cosimo Rosselli* (more probably *Francesco Botticini*), Madonna enthroned; *Luca Signorelli,* *1527. Fragment of a composition, 1525. Nativity of the Virgin; 1661. *Florentine Sch. (15th Cent.),*

Madonna and saints; 1415. *Francesco Pesello (Pesellino;* probably by *Fiorenzo di Lorenzo?),* Resurrection of Christ and two legendary scenes; (farther on) 1414. St. Francis receiving the stigmata, SS. Cosmas and Damian.

*1319. *Benozzo Gozzoli,* Triumph of St. Thomas Aquinas.

Above is Christ; below him are St. Paul, Moses, and the Evangelists. In the centre, St. Thomas Aquinas between Aristotle and Plato; at his feet, convinced by his eloquence, is Guillaume de St-Amour, a professor of the Sorbonne, an opponent of the mendicant orders; below, the assembly at Anagni, presided over by Pope Alexander IV.

Fra Angelico, 1291. Beheading of John the Baptist; *1290. Coronation of Mary, with predella, 'the colouring worthy of an angel's hand' (Vasari; p. 118); 1293. Martyrdom of SS. Cosmas and Damian. Above, 1348. *Lorenzo Monaco,* SS. Lawrence, Agnes, and Margaret (triptych); 1422bis. *Antonio* (not Vittore) *Pisano,* surnamed *Pisanello,* Ginevra d'Este (after 1435); 1279. *Gentile da Fabriano* (probably, according to Ricci, by *Jac. Bellini*), Madonna with Lionello d'Este; 1278. *Gentile da Fabriano,* Presentation in the Temple; *1383. *Simone Martini,* or *Memmi,* Christ on the way to Golgotha (ca. 1340).

End-wall: 1151. *Bartolo* (Sienese Sch.), Presentation in the Temple; 1302. *Taddeo Gaddi,* Beheading of John the Baptist, Mt. Calvary, Christ and Judas Iscariot, and Death of a martyr (triptych); *1260. *Cimabue (?),* Madonna and angels, from San Francesco at Pisa (freely restored). *1312. *Giotto,* St. Francis of Assisi receiving the stigmata, Vision of Innocent III., the same pope confirming the order of St. Francis, and St. Francis preaching to the birds; a signed picture, from San Francesco at Pisa. — The door, sometimes closed, leads to the Escalier Daru (p. 117) and the French Rooms, to the left (XVI; p. 145).

Left wall: 1301. *Taddeo Gaddi,* Annunciation; *Lorenzo Monaco,* Christ at Gethsemane and the holy women at the tomb. Then, 1313-1317. Five interesting works of the *Sch. of Giotto;* 1345. *Sch. of Fra Filippo Lippi,* Virgin and Child; 1273. *Paolo di Dono* (or *P. Uccello*), Battle of San Romano in 1432; *Florentine Sch. (15th Cent.),* Virgin and angels; *1272. *Paolo Uccello,* Portraits of Giotto, Uccello, Donatello, Manetti, and Brunelleschi; 1658. *Jac. del Sellaio (?),* St. Jerome; *Fra Fil. Lippi,* *1344. Madonna and Child with two sainted abbots, *1343. Nativity (studio-piece?); 1643a. *Florentine Sch.,* Esther and Ahasuerus; 1300a (b in the catalogue), *Piero della Francesca* (probably *Alessio Baldovinetti*), Madonna; *Dom. Ghirlandaio,* *1321. Visitation, a powerful work (1491), *1322. Portraits of an old man and his grandson; 1367a. *Bastiano Mainardi* (rather *Sch. of Verrocchio*), Madonna; *1296. *Botticelli,* Madonna, Child, and St. John (a fine early work); 1300a. *Sch. of Botticelli,* Madonna and Child; 1667. *Mainardi,* Madonna;

1663. *Florentine Sch. (15th Cent.)*, Portrait of a man; above, 1663a. *N. Italian Sch.*, Portrait of a man.

Entrance-wall: 1416a. *Piero di Cosimo*, Marriage of Thetis and Peleus. 1295. *Botticelli*, The Magnificat. Above the door: 1512. *Lo Spagna* (?; not Raphael), God the Father and two angels, fresco from the Villa Magliana near Rome.

The **Grande Galerie** (VI; see Plan, p. 117), 410 yds. long, to which we return, is divided into six bays. It contains other works of the Italian Schools, the Spanish, British, German, and some of the Flemish pictures, and those by Rembrandt.

Bay A: **Italians** (continued).

Right wall: 1372. *Giannicola di Paolo Manni*, Holy Family; *Perugino*, 1567. Conflict between Cupid and Chastity (see below, No. 1261), 1565. Holy Family; *Francia*, *1436. Crucifixion, 1435. Nativity, 1437. Virgin and Child (study). Above, 1261. *Lor. Costa*, Court of Isabella d'Este, from the 'Paradiso', Isabella's palace at Mantua (so also Nos. 1375, 1376, 1567); 1241. *Pontormo (Jac. Carrucci)*, Portrait of an engraver; 1417. *Sch. of Pinturicchio*, Madonna and Child; 1422. *Giulio Romano*, Portrait of a man; above, 1556. *Cosimo Tura*, Pietà, a vigorous work; 1167. *Francesco Bianchi-Ferrari (?)*, Madonna and Child, between SS. Benedict and Quentin; 1676 (formerly 2721). *N. Italian Sch.* (ca. 1500; Lod. Brea of Nice?), Annunciation (triptych); *1114. *Mariotto Albertinelli*, Madonna and Child between SS. Jerome and Zenobius; 1436a. *Francia*, Madonna and saints; 1608. *Paolo Zacchia il Vecchio*, Portrait of a musician; 1516. *Andrea del Sarto*, Holy Family; 1264. *Lor. di Credi*, Christ and Mary Magdalene (Noli me tangere); 1651a. *Andrea del Sarto*, Portrait of Andrea Fausti, counsellor of the Medici; above, 1603. Copy of *Leon. da Vinci's* Last Supper, probably by his pupil *Marco da Oggiono*, one-third smaller than the original; 1240. *Pontormo*, Holy Family; 1174. *Bart. Bononi*, Virgin and Child; *1418. *Giulio Romano*, Nativity.

Left wall, beginning at the entrance: *1526. *Luca Signorelli*, Adoration of the Magi; 1303. *Raffaellino del Garbo*, Coronation of the Virgin; *1677. *N. Italian Sch.*, Figures in front of a portico; 1416. *Piero di Cosimo*, Coronation of the Virgin; 1133. *Michelangelo Anselmi*, Virgin between SS. Stephen and John; *Fra Bartolomeo*, *1153. Annunciation, 1154. Holy Family; 1183a. *Agnolo Bronzino*, Holy Family; *And. del Sarto*, 1515. Holy Family, 1514. Caritas, 1517 (above), Annunciation; 1384. *Massone*, Altar-piece in three parts; above, 1285. *Gaud. Ferrari*, St. Paul; *Borgognone*, 1182a. St. Augustine and donor, 1181. Presentation in the Temple, 1182. St. Peter of Verona and kneeling lady. Below, *1602a (formerly 1265), *Leon. da Vinci*, Annunciation (comp. p. 119); *1488. *Sacchi*, The four Church Fathers (or the Evangelists?); *1355.

Bernardino Luini, Salome; *1599. *Leon. da Vinci*, 'La Vierge aux Rochers', a work of high excellence though darkened by age (comp. p. 119); *1600. *Sch. of Leon. da Vinci* (perhaps by *Boltraffio*), Portrait, presumed to be that of Lucrezia Crivelli, formerly called 'La Belle Ferronnière' (mistress of Francis I.; the ornament she wears on her forehead is a 'ferronnière'); 1602. *Same Sch. (Cesare da Sesto?)*, Bacchus. 1382 (above No. 1600), *Marco da Oggiono*, Holy Family. *Andrea Solario*, *1531. Portrait of Charles d'Amboise, governor of Milan under Louis XII., *1532. Crucifixion (1503), fascinating in colour, 1530. Madonna with the green cushion (beautiful landscape), 1533. Head of John the Baptist. *Bernardino Luini*, 1356. Forge of Vulcan, 1353. Holy Family; 1604. *Sch. of Leonardo (Cesare da Sesto?)*, Madonna with the scales; *1169. *Boltraffio*, Madonna of the Casio Family (1500).

At the end of Bay A, on a stand, 1462. *Daniele da Volterra*, David and Goliath (on each side of a slab of slate). In Bay B, on a similar stand, 1549. Sketches by *Tiepolo*.

Bay B: **Italians** (continued).

Left wall: *1376. *And. Mantegna*, The Vices banished by Wisdom, with charming putti (see No. 1261, p. 126); 1158. *Sch. of Giov. Bellini*, Madonna with SS. Peter and Sebastian (false signature); above, 1268. *Carlo Crivelli*, St. Bernardino of Siena; *And. Mantegna*, *1374. Madonna della Vittoria, one of his last works, painted for Giov. Franc. Gonzaga, Duke of Mantua, in memory of the battle of Taro (1495); *1373. Crucifixion, one of the predelle of the large altar-piece of San Zeno at Verona (1459; the other two are at Tours). Above, 1607. *Bart. Vivarini*, San Giovanni da Capistrano; *1375. *A. Mantegna*, Mt. Parnassus (see No. 1261, p. 126); *1158 a. *Giov. Bellini*, Portrait of a man; *1156. *Gentile Bellini (?)*, Portraits; *1134. *Antonello da Messina*, Portrait of a Condottiere, the vigorous head of a young man (1475); 1157. *Sch. of Gentile Bellini* (rather *Vincenzo di Biagio*, surnamed *Catena*), Reception of a Venetian ambassador at Cairo; *1211. *Vittore Carpaccio*, Preaching of St. Stephen; *1259. *Cima da Conegliano (?)*, Madonna and Child; above, 1351. *Lor. Lotto*, Holy Family; *1399. *Palma Vecchio*, The Shepherds receiving the glad tidings (damaged); 1318. *Girolamo dai Libri* (rather *Gian Franc. Caroto*), Virgin and Child; 1135. *Giorgione (Palma Vecchio?)*, Holy Family; 1519. *Savoldo*, Portrait of a man; 1252 a. *Vincenzo di Biagio (Catena)*, Portrait (on the back, coat-of-arms with an allegory); *1352. *Seb. del Piombo*, The Visitation (Rome, 1521; unfinished), most impressive; below, 1394. *Bart. Montagna*, Juvenile trio; 1350. *Lor. Lotto*, St. Jerome, in a beautiful rocky landscape, an early work (1500); *Titian*, 1594. Portrait of a knight of Malta, 1577. Madonna and Child with saints; above, *Alessandro Bonvicino (Moretto)*, 1176. SS. Bonaventura and Anthony of Padua, 1175. SS. Ber-

nardino of Siena and Louis of Toulouse; above, 1180a. *Paris Bordone*, Female portrait; 1393. *B. Montagna*, Ecce Homo; 1464bis. *Tintoretto*, Dead Christ and two angels; in front of the curtained window, *A. Mantegna*, *St. Sebastian (from the church of Aigueperse, Puy-de-Dôme), bought in 1910 for 8000*l.*

Also on the left is a series of excellent works of the Venetian School. *Titian*, 1579. Holy Family (perhaps not entirely by the master), *1580. Holy Family. Above, 1395. *Moroni*, Portrait of an old man. *Titian* (comp. p. 120), 1581. The Disciples at Emmaus (painted about 1555), *1578. 'La Vierge au Lapin' (1530), 1593. Portrait of a man, 1585. St. Jerome. Above, 1674d. *Bonifazio*, Madonna with SS. John, Paul, Joseph, and Ursula.

*1196. *Paolo Veronese*, Christ at Emmaus (to the right, portraits of the painter, his wife, and brother); *1591. *Titian*, Portrait of a man; above, 1674e. *Venetian Sch. (16th Cent.; Tintoretto?)*, Madonna enthroned; 1586. *Titian (?)*, Council of Trent; *Tintoretto*, 1467. Portrait, *1465. Paradise; above, 1171. *Bonifazio*, Holy Family.

Paolo Veronese, 1199. Young mother, 1195. Golgotha; above, 1217. *Ann. Caracci*, Madonna 'aux cerises'; 1185. *Johann von Calcar*, Portrait of a young man; above, 1180. *Bordone*, Man and child.

Right wall (beginning from Bay B): *Paolo Veronese*, 1187. Destruction of Sodom, 1194. Bearing of the Cross (unfinished), 1188 (above), Susanna and the Elders. 1582. *Titian (?)*, Christ on the way to Golgotha. Below, 1423. *Bassano (Jac. da Ponte)*, The animals entering the Ark; 1349. *Lor. Lotto*, Christ and the adulteress.

**1587. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo', painted about 1560 (comp. p. 120).

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth, and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand. . . . The shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.' *(Crowe & Cavalcaselle.)*

Tiepolo, *Sketch for a ceiling-painting, 1547. Last Supper. Above, 1574. *Padovanino (Varotari)*, Venus and Cupid; 1413. *Ant. Pellegrini*, Allegory. *Guardi*, 1331, 1333, and (farther on) 1334, 1330. Venetian fêtes. *1203. *Canaletto (Ant. Canale)*, View at Venice. Above, 1425. *Bassano (Jac. da Ponte)*, Marriage at Cana.

*1328, 1332, 1329. *Guardi*, Views in Venice; 1189. *Paolo Veronese*, Swoon of Esther, lifelike and dramatic.

Farther on, to the right, beyond the door of Room VIII (p. 147): 1197. *Paolo Veronese*, St. Mark crowning the Christian Virtues. *Panini*, 1408. Interior of St. Peter's at Rome, 1409 (above), Concert

at Rome; 1149. *Barocci*, Circumcision; 1232. *Ann. Caracci*, Hunting; above, 1235. *Ant. Caracci*, The Flood; *Guido*, 1450. St. Sebastian, 1439 (above), David with the head of Goliath; 1233. *Ann. Caracci*, Fishing; farther on, *1613. *Domenichino*, St. Cecilia; 1163. *Pietro da Cortona*, Madonna; above, 1139. *Guercino*, Raising of Lazarus; 1288. *Feti*, Melancholy.

Bay C: **Italians** (Raphael).

To the right: *1564. *Perugino*, Madonna and Child, with two angels, SS. Rose and Catharine, a youthful work, 1566a. St. Sebastian, a late work. Above, 1511. *Sch. of Raphael*, St. Catharine of Alexandria; 1539. *Lo Spagna*, Nativity.

To the left: 1513b. After *Raphael*, Madonna with the carnation, copy of a lost original; above, 1513a. *Raphael (?)*, Vision of Ezekiel (God the Father above the symbols of the Evangelists); *Raphael*, 1508. Portraits, 1500 (above), John the Baptist in the wilderness; 1668a. *Umbrian Sch.*, St. Sebastian; *Raphael (?)*, 1509bis. Head of St. Elizabeth, *1506. Portrait of a young man, painted after 1515 (long regarded as a portrait of himself); *1509. *Perugino* (not Raphael), Apollo and Marsyas. *Raphael* (see p. 120), *1497. Madonna with the veil, or 'Virgin with the blue diadem', 1501 (above), St. Margaret (by a pupil), *1503. St. George (1504?), *1499 (above), Holy Family, *1507. Portrait of Johanna of Aragon, painted in 1518 (head only, according to Vasari, by Raphael, the rest by Giulio Romano), *1502. St. Michael (early work). Above, 1420. *Giulio Romano*, Triumph of Titus and Vespasian.

Bay D: **Italian, Spanish, British, and German Masters.**

To the right: 1289. *Feti*, Guardian Angel; *Caravaggio*, 1122. Fortune-teller, *1124. Alof de Wignacourt, Grand Master of the Order of Malta (1601), 1123. Concert, *1121. Death of the Virgin; 1368 (above No. 1123), *Manfredi*, Fortune-teller; *Salvator Rosa*, 1480. Scene in the Abruzzi, with soldiers, 1478. Saul and the Witch of Endor, *1479. Battle. — A few more Italian pictures in Room IX (p. 141).

Beyond the door of Room IX is the Spanish School. Attr. to *Dalmau* (15th cent.), Virgin presenting St. Ildefonso with a chasuble; *1716. *Murillo*, Miracle of St. Diego, known as the 'Cuisine des Anges', a singular mixture of mysticism and realism; *El Greco* (comp. p. 121), *Crucifixion with two donors; *Murillo*, 1714. Jesus in Gethsemane, 1715. Scourging of Christ.

To the left, 1706. *Herrera the Elder*, St. Basil expounding his doctrines; *El Greco*, *Portr. of Ferdinand of Aragon; above, 1703. *Collantes*, The Burning Bush; *Ribera*, *1723. St. Paul the Hermit, 1722. Entombment, *1721. Adoration of the Shepherds (beautiful Virgin of Spanish type; 1650); 1734. *Velazquez*, Party of thirteen

persons (sketch); *1708. *Murillo*, Immaculate Conception; *Spanish Sch. of 17th Cent.*, Head of a man.

*1709. *Murillo*, The Immaculate Conception, one of his greatest works (1678): the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars' (Rev. xii. 1). The picture was bought in 1852 for 24,612*l.*

Murillo, *1710. Birth of the Virgin, a masterpiece of wonderfully fresh colouring (1655), *1717. Beggar-boy 'cherchant à détruire ce qui l'incommode' (full of life, the light admirable), *1713. Holy Family; 1732. *Velazquez*, Philip IV. of Spain (original at the Prado); 1739, *1738. *Zurbaran*, Two scenes from the legend of St. Bonaventura (1629); *Goya* (comp. p. 121), 1705 (between the last two), Young Spanish woman, 1704a. Lady with fan, *1704. Guillemardet, ambassador at Madrid (1798), 1705b. The minister Perez de Castro.

British School. To the right, in front of the curtained window, *Raeburn*, Portrait of Capt. Hay of Spot; 1805bis. *Bonington*, The old governess; above, *Constable*, 1810. The glebe farm (damaged), *1808. Weymouth Bay; above, 1816. *Opie*, Woman in white; 1812bis. *Hoppner*, Countess of Oxford; above, 1819. *R. Wilson*, Landscape; one not numbered, also 1805, *1804 (beyond), *Bonington*, Landscapes; 1817. *Raeburn*, Naval pensioner; above, 1818. *Allan Ramsay*, Charlotte Sophia, Princess of Wales; 1806. *Constable*, The cottage; above, *Wm. Etty*, Woman bathing; *Lawrence*, *Portr. of a man, 1813 (above), Lord Whitworth, *Portr. of Mary Palmer; *Turner (?)*, The Pont-Neuf.—Then the German School (see below).

To the left, beginning again: *Bonington*, 1803. Card. Mazarin and Anne of Austria, 1802. Francis I. and the Duchesse d'Etampes; *Constable*, 1809. Hampstead Heath, The mill; above, 1818a. *Romney*, Sir John Stanley; *Reynolds*, *Portrait of a woman; above, *Hoppner*, Mother and son; *1813a. *Lawrence*, The painter Jules Angerstein and his wife (1792); *Reynolds*, *Master Hare; above, *Raeburn*, *Portrait of Mrs. Maconachie with her child; *Gainsborough*, Fish and game (acquired in 1910); 1801. *Beechey*, Brother and sister; 1817a. *Raeburn*, Anne More; above, 1816a. *Phillips*, Portrait of Lamartine.

German School, to the right. No. 2706. *Denner*, Old woman; 2712. *Heinsius*, Princess Victoire, daughter of Louis XV.; 2752, 2751. *Melchior Wyrsch* (Swiss), Portr. of Mme. and M. Wey; *2722. *Angelica Kauffmann*, Baroness Krüdener and her daughter; 2723. *Mengs*, Maria Amalia Christina of Saxony, Queen of Spain; 2736. *Seybold*, Portr. of himself; 2703. *Lucas Cranach the Elder*, Venus in a landscape; 2736a. *German School of 15th Cent.*, Virgin and Child; *Dürer*, *2709. Head of an old man, 2709a. Head of a child; 2740. *German Sch. of 16th Cent.*, Portr. of Emp. Maximilian;

2738d (above) and 2738c (farther on), *Master of St. Severin* (Cologne; 16th cent.), Scenes from the life of St. Ursula; *2745a. *German Sch. of 16th Cent.*, The Flagellation; 2724. *Mignon*, Chaffinch's nest; 2745. *German Sch. of 16th Cent.*, Judgment of Paris; 2705. *L. Cranach the Elder*, Portr. of a man.

To the left, *Holbein the Younger*, *2713. Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England (1528), 2719. Sir Richard Southwell, a good copy of the picture at Florence, *2718. Anne of Cleves, wife of Henry VIII., *2715. Erasmus of Rotterdam (1523), *2714. William Warham, Archbp. of Canterbury (replica of the picture at Lambeth; 1527); above, 2732. *Rottenhammer*, Death of Adonis; *2737. *Master of St. Bartholomew (Cologne Sch. of 15th Cent.)*, Descent from the Cross; 2741. *German Sch. of 16th Cent.*, Portrait of a man; *Holbein*, Sir Henry Wyatt, 2720. Portrait of a man; 2711a. *G. Giltinger*, Adoration of the Magi; 2703a. *L. Cranach the Elder*, Portrait of a man.

Bay E: **Flemish School.**

Right: 1911, 1910 (farther on), *Paul Bril*, Landscapes; *Pourbus the Yr.*, 2070, 2071. Henri IV., 2068 (above), Last Supper; 2033 and (farther on) 2047, 2048, etc., *A. F. van der Meulen*, Scenes from the wars of Louis XIV.; 2054. *P. van Mol*, Descent from the Cross; above, 1908. *P. Bril*, Landscape; *Ph. de Champaigne*, 1944. The architects Mansart and Perrault, 1938. Card. Richelieu, *1947. Portr. of himself, 1943. Portr. of a woman, *1934. The nuns Catherine Agnès Arnauld and Catherine de Ste-Suzanne (the painter's daughter; on the right) praying for the recovery of the artist, at the Abbey of Port-Royal; 2069 (above No. 1947), *Pourbus the Yr.*, St. Francis receiving the stigmata; 2044 (above No. 1934), *A. F. van der Meulen*, View of the Château of Fontainebleau; 2074. *Pourbus the Yr.*, Guillaume de Vair, keeper of the Great Seal under Louis XIII.; *Ph. de Champaigne*, 1941. Portrait of a little girl, 1930. Crucifixion, 1937. Louis XIII. crowned by Victory, 1939. Robert Arnauld d'Andilly (1588-1674), 1940. Portrait of a man. *A. F. van der Meulen*, 2045. Château of Vincennes, 2035. Louis XIV. and Queen Marie Thérèse entering Arras in 1667; 1903a. *V. Boucquet*, Standard-bearer; 1960. *Fr. Duchâtel*, Portrait of a cavalier; *Ph. de Champaigne*, 1932. Pietà, 1927. Christ at the house of Simon the Pharisee; 2169. *Teniers the Yr.*, Soap-bubbles.

Left: *2015. *Jordaens*, Concert after supper; above, 2142. *Fr. Snyders*, Animals entering the ark; 2078. *Rubens*, The Virgin; *2014. *Jordaens*, Twelfth Night; above, 1959. *A. van Diepenbeeck*, Portraits; *Rubens*, 2075. Flight of Lot (1625), *2113. Portr. of Helena Fourment, his second wife, and two of his children (unfinished); above, 2145. *Snyders*, Fishmongers; *Rubens*, *2116. Tournament at sunset, *2077. Adoration of the Magi (1626-27);

2131. *Sch. of Rubens,* Landscape; *Rubens,* *2111. Baron Henri de Vicq, ambassador of the Netherlands to the court of France, *2115. Village fair (1635-36; comp. p. 121); above, 2011. *Jordaens,* Christ driving the money-changers out of the temple. *Rubens,* 2081. Raising of Lazarus, *2114. Portrait of a lady of the Boonen family (probably Suzanne Fourment, sister-in-law of the artist), *2084. Tomyris, Queen of Scythia, causing the head of Cyrus to be dipped in blood; *Jordaens,* *2016. Admiral De Ruyter, 2013. Infancy of Jupiter; 2144. *Snyders,* Boar-hunt; *1985. *Van Dyck* (or *Rubens*), Portraits of J. Grusset-Richardot (?), President of the Privy Council of the Netherlands, and of his son. *Rubens,* 2117. Landscape, 2110. Sketches for Nos. 2085 and 2105 (pp. 134, 135), 2112. Elizabeth of France, daughter of Henri IV. (more probably Anne of Austria, wife of Louis XIII.); 2130. *Rubens (?),* Diogenes searching for a man; 2118. *Rubens,* Landscape; 2012. *Jordaens,* The Evangelists; above, 2141. *Snyders,* Earthly Paradise.

Bay F: **Salle Rembrandt.**

The twenty-two canvases by *Rembrandt* in the Louvre are hung together here, with a few Flemish and German works more or less connected with the Dutch master.

Between the columns, at the entrance, 2072. *Fr. Pourbus the Yr.,* Marie de Médicis; opposite, 2444. *Lievens,* Visitation.

Left: *Rembrandt* (comp. p. 121), *2548. Carcase in a butcher's shop, a famous study, often imitated (1655); 2555a. Supper at Emmaus (about 1661); 2554. Portrait of himself with a cap ('à la toque'; 1637); 2543. Venus and Cupid, charming portraits of mother and child (Hendrikje Stoffels and her daughter), a late work (ca. 1662); *2541a. Hermit reading (1630; Kæmpfen bequest); 2552. Portr. of himself (bare-headed; 1633).

*2539. Supper at Emmaus (1648). As in the picture of Tobias, subdued red is here the chief colour; the pale and mysterious features of Christ are admirable, and the whole work is pervaded with a warm and hazy glow.

2538. St. Matthew (1661); *2536. Tobias and the departing angel (1637), full of emotion inspired by the Bible scene, and admirable for its warm and harmonious colouring and poetry of chiaroscuro; *2547. Portrait of Hendrikje Stoffels (ca. 1652); *2549. Bathsheba bathing (1654), 2551. Portr. of a man (1657), *2550. Woman bathing, study for the Susanna now at Berlin (ca. 1647), these three from the Collection La Caze (p. 153); *2555. Portrait of himself at an advanced age (1660); *2553. Rembrandt 'a la toque et à la chaine d'or' (1633).

*2542. Holy Family at Nazareth, the 'Carpenter's Family' (1640). This family scene is one of those idyllic pieces by which Rembrandt and other Dutch masters sought to familiarize the spectator with incidents from the Bible by transplanting them to the present. The simplicity and

deep sentiment which pervade the picture may be regarded as the badges of the Protestant spirit of the 16th-17th centuries.

*2541, *2540 (farther on), Philosophers meditating (ca. 1633).

'The venerable countenance of the old man, the reverential atmosphere, the serene light, and the transparency of the shadows all combine to shed a poetic radiance over this picture.' *(E. Michel.)*

*2537. The Good Samaritan (1648); 2546. Portrait of a Jew in a fur cap (ca. 1645); above, 2544. Study of an old man (about 1633); *2545. Portrait of a young man (1658).

Right: 2328. *Ferd. Bol,* Philosopher meditating; above, 2559a. *Cornelius Drost* (17th cent.), Bathsheba; 2564. *Dirck van Santvoort,* Christ at Emmaus; 2371. *Jan Victors,* Portrait of a girl (1640); 2356. *Gerard Dou,* Reading the Bible (the old woman is Rembrandt's mother); above, 2329. *F. Bol,* Portr. of a young Dutch prince; 2364. *G. van den Eeckhout,* Hannah dedicating her son Samuel to the Lord; above, 2708. *Dietrich,* The woman taken in adultery; *2373. *Gov. Flinck,* Portrait of a little girl (1641); 2555 b. *Roghman,* Verge of the forest; 2370. *J. Victors,* Isaac blessing Jacob; *2330. *Ferd. Bol,* Mathematician; above, 2443a. *Lastman* (Rembrandt's teacher), Abraham's sacrifice; 2457. *Gabriel Metsu,* The woman taken in adultery (1653); above, 2426. *K. du Jardin,* Golgotha; 2711. *Adam Elsheimer,* Good Samaritan; 2498. *Adr. van Ostade,* Interior of a cottage (1642). *G. Dou,* *2348. The dropsical woman, his greatest work, most elaborately finished (1663), also 2355. Dentist. 2710. *Adam Elsheimer,* Flight into Egypt; above, 2408. *Van Honthorst,* Pilate washing his hands; 2372. *Gov. Flinck,* Annunciation to the Shepherds; above, 2331. *F. Bol,* Portrait.

Salle Van Dyck. From left to right, *Van Dyck,* 1968. Children of Charles I., 1963. Pietà; 2107. *Rubens,* Johanna of Austria, wife of Francis of Tuscany (see below); 1970. *Van Dyck,* Isabella of Austria; above, 2147. *Fr. Snyders,* Fruit and game; 2082. *Rubens,* Crucifixion; 1978. *Van Dyck,* Portr. of a man; above, 1994. *Fyt,* Game and fruit; *Rubens,* 2106. Grand-Duke Francis of Tuscany, father of Marie de Médicis, 2108. Marie de Médicis as Bellona; *G. de Crayer,* 1954. Equestrian portrait of Infante Ferdinand of Spain, Stadtholder of the Netherlands, 1953. Ecstasy of St. Augustine.—Then a fine series of pictures by *Ant. van Dyck:* *1962. Virgin and donors; *1971. Equestrian portrait of Francisco de Moncada, commander in the Netherlands; *1969. Duke Charles Louis of Bavaria (full-face) and his brother Robert, Duke of Cumberland; above, 1961. Madonna; *1974. Lady and her daughter; 1976. Portr. of a man; above, 1965. Venus demanding arms for Æneas from Vulcan; **1967. Portr. of Charles I. of England, a most distinguished and charmingly finished work (ca. 1635); *1977. Portr. of a man; above, 1964. St. Sebastian; 1973. Portraits

of a man and child; 1972. Half-length portrait of Francisco de Moncada (see p. 133, No. 1971). 2369 (above No. 1972), *Sir Peter Lely (?)*, Portrait of the Duchess of Bedford, after Van Dyck. *Van Dyck*, 1966. Rinaldo and Armida, 1983. Portr. of the artist, 1975 (above), Duke of Richmond; 2080 (above No. 1966), *Rubens*, Flight into Egypt (sketch). Then three large pictures by **Rubens*, being part of the series mentioned below: 2086. Birth of Marie de Médicis (1573, at Florence; Lucina, the goddess of births, is present with her torch, Florentia, the goddess of the city, holds the new-born infant, and on the right is the Arno); 2096. Regency of the queen under the protection of Olympus (Mars, Apollo, and Minerva drive away the hostile powers); 2087. Education of Marie, conducted by Apollo (playing the violoncello), Minerva, and Mercury, with the Graces on the right.

We now descend the steps to the—

***Salle Rubens,** once a 'Salle des Etats', built at the end of the Second Empire (see p. 91), but unfinished. Since 1900 it has contained eighteen large paintings by *Peter Paul Rubens*, forming part of those ordered by Marie de Médicis, widow of Henri IV., for the Luxembourg Palace (p. 323). Rubens came in 1622 to Paris, where he painted the sketches (eighteen of which are now at Munich); he then returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the works were brought to Paris, and received a few final touches from Rubens himself. The effect of the paintings is enhanced by the tasteful decoration of the room and the favourable light from above. The chronological sequence of the series is completed by the three large paintings in the Salle Van Dyck (see above).

Left, 2085. The Fates spin the fortunes of Marie de Médicis. (Picture opposite, No. 2105, see p. 135.)

On the walls, left and right alternately. Left, 2088. Henri IV. receives the portrait of the princess; beside him is France; above are Jupiter and Juno.

Right, 2089. Marriage by proxy; Grand-Duke Ferdinand of Tuscany, her uncle, puts the wedding-ring on her finger (1600).

Left, 2090. The queen lands at Marseilles (1600).

Right, 2091. Wedding at Lyons (1600); Henri IV. as Jupiter, and Marie de Médicis as Juno; the patron-goddess of Lyons in the chariot in front.

Left, 2092. Birth of Louis XIII. at Fontainebleau (1601); behind the queen is Fortuna; the infant is in the arms of Health.

Right, 2093. Henri IV., starting on his campaign against Austria (1610), entrusts the queen with the regency.

Left, 2094. Coronation of the queen by Card. de Joyeuse at St-Denis (1610); the king is in a gallery above.

Right, 2095. Apotheosis of Henri IV. (assassinated in 1610); below are Victory, in a yellow robe, and Bellona with a trophy; on the right is the queen between Minerva and Wisdom; at the foot are courtiers; on the left, France.

Left, 2097. The queen's expedition to Ponts-de-Cé (Anjou) to put down the insurgents.

Right, 2098. Treaty between France and Spain (1615); princesses of the allies (Elizabeth of France and Anne of Austria) are to marry the heirs to the two thrones (Philip IV. of Spain and Louis XIII. of France).

Left, 2099. Prosperity of the regency; the queen enthroned bears the scales of justice; on the right Minerva, Fortune, and Abundance; left, France and Time; below, Envy, Hatred, and Malice.

Right, 2100. The queen commits the ship of the state, rowed by the virtues, to Louis XIII. on his majority.

Left, 2101. Flight of the queen from the Château of Blois (1619).

Right, 2102. Reconciliation of the queen with Louis XIII.

Left of the exit, 2103. Conclusion of peace.

Right of the exit, 2104. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion.

The door leads to a passage connecting the Corner Rooms XXVII and XXVIII (p. 138), opposite the Collection Chauchard (p. 174).

We return to the entrance, where the series ends with No. 2105: Triumph of Truth (above, Louis XIII. gives his mother a crown).

We ascend the steps and then descend to the right. In the passage (XIX): left, 2327. *Abr. Bloemaert*, Nativity; right, 2067. *J. van Oost the Elder*, San Carlo Borromeo ministering to the plague-stricken.

The **Small Rooms,** round the Rubens Gallery, called after the masters chiefly exhibited, contain other Flemish and Dutch pictures.

Salle Frans Hals (XX). Right: 2466. *Mierevelt*, Portrait of a woman; 1912. *Adr. Brouwer*, Dutch tavern; 2562. *Saftleven*, Portr. of a painter; *2383. *Frans Hals*, Descartes, the philosopher (1655); 2339a. *Pieter Codde*, The toilet; 2303a. *D. Bailly*, Portr. of a young man; above, 2642. *Dutch Sch. of 17th Cent.*, Literary society ('Rederijkamer'); 2467. *Mierevelt*, Portr. of a man. — 1905. *Van Breda*, Military camp; 2525. *Hendrik Pot*, Charles I. of England; *2388. *F. Hals*, The Beresteyn family; 2577. *Staveren*, Savant in his study. — *2386, *2387. *F. Hals*, Portraits of Nic. van Beresteyn and his wife, founders of a 'béguinage' at Haarlem, where these pictures were kept until 1884; *2464. *G. Metsu*, Admiral Tromp; *Van Honthorst*, 2409 (above No. 2464), Concert, 2410, 2411 (above the doors), Elector Palatine Charles Louis and his brother Rupert of Bavaria, Duke of Cumberland.

Salle Albert Cuyp (XXI). Right: *2414. *Pieter de Hooch*, Dutch interior; 2595. *Adr. van de Velde*, Landscape with cattle; *2343. *A. Cuyp*, Promenade; 2637. *J. Wynants*, Landscape, figures by *Adr. van de Velde*.—2463. *Gabriel Metsu*, Dutch cook; 2381. *Van der Hagen*, Landscape; *2341. *A. Cuyp*, Landscape; 2462. *Gabriel Metsu*, Dutch woman; 2428. *K. du Jardin*, The ford.—*A. Cuyp*, 2344. Portraits of children, *2342. The departure; *2415. *P. de Hooch*, Dutch interior; 2596. *Adr. van de Velde*, Landscape with cattle.

Salle Jan Steen (XXII). Right: *2456. *Jan van der Meer*, Lace-maker; 2434. *K. du Jardin*, Portr. of a man; *2587. *Terburg*, The gallant, this painter's masterpiece, of exquisite finish and silvery tone; 2612bis. *Jan Weenix*, Still-life (game); 2399. *Jan van der Heyde*, Town-hall of Amsterdam; *Verspronck*, Portr. of a woman; 2602. *Jan Verkolje*, Interior; 2568. *Van Slingelandt*, Dutch family; 2610. *Jan Weenix*, Game and implements of the chase.—2471. *Fr. van Mieris the Elder*, Tea-party; 2312. *Cornelis Bega*, Rustic interior; *Jan Steen*, *2578. Flemish feast at a tavern, a work full of spirit and humour (1674), 2580. Bad company; 2606. *Ary de Vois*, Portr. of a man; above, 2345. *A. Cuyp*, Sea-piece.—2022. *Jan van der Meer*, Entrance of a tavern; 2487. *C. Netscher*, Lesson on the bass-viol; *2459. *Gabriel Metsu*, Officer saluting a young lady, a delicate and refined work; 2486. *C. Netscher*, Singing-lesson; *Th. de Keyser*, Portr. of a man; above, 2425bis, 2424. *J. van Huysum*, Flowers; 2609. *J. B. Weenix*, Defeated pirates.

Salle Van Goyen (XXIII). Above the door, 2604. *Simon de Vlieger*, Calm sea.—Right: *2508. *I. van Ostade*, Halt at an inn; 2643. *Dutch Sch.* (1627), Portr. of a man; *C. van Poelenburgh*, 2519. Pasture, 2520, 2521. Women bathing, 2522. Ruins of the imperial palaces and of the 'Temple of Minerva Medica' at Rome; 2378. *J. van Goyen*, Sea-piece; above, 2332. *J. Both*, Landscape; 2483. *Aert van der Neer*, Dutch canal; 2465. *Mierevelt*, Oldenbarneveldt, grand-pensionary of Holland.—2561 b. *Sal. van Ruysdael*, The ferry; 2438bis. *Th. de Keyser (?)*, Portr. of a man; 2605. *H. van Vliet*, Portr. of a young man; *J. van Goyen*, 2375. Dutch river-scene, 2376. Dutch canal; 2636. *Wynants*, Edge of a forest, accessories by *A. van de Velde;* 2576. *Gerard Sprong*, Portr. of a woman; 2605 a. *H. van Vliet*, Portr. of a man.—*2389. *Dirck Hals*, Rustic festival (early work; ca. 1616); 2586a. *A. van den Tempel*, Portr. of a woman; 2377. *Van Goyen*, River-scene; *2392. *J. D. de Heem*, Fruit and dishes; 2340. *Craesbeeck*, The artist painting a portrait; 2515a. *A. Palamedesz*, Portr. of a man; over the door, 2327a. *P. Bloot*, The ford.

Salle Van Ostade (XXIV). Above the door, 2623. *Ph. Wouverman*, Starting for the chase. Right: *2495. *A. van Ostade*, The

painter's family; 2338. *J. van Ceulen*, Portr. of a man; 2510. *I. van Ostade*, Frozen canal; *Ph. Wouverman*, 2629. Cavalry-charge, Cavaliers halting; 2451. *J. Vanloo*, Portr. of Michel Corneille, the painter.—2484. *Aert van der Neer*, Village-street by moonlight; *2561c. *Sal. van Ruysdael*, The great tower; 2635. *Pieter Wouverman*, Tour and Porte de Nesle at Paris (about 1664); 2490. *I. van Nickelen*, Vestibule of a palace; 2298. *W. van Aelst*, Grapes and peaches.—2509. *I. van Ostade*, The halt; *A. van Ostade*, 2500. Smoker, 2501. Drinker; *2561d. *Sal. van Ruysdael*, Banks of a river; 2350. *Gerard Dou*, Village shopkeeper; *2496. *A. van Ostade*, Schoolmaster; above, 2396, 2395. *B. van der Helst*, Portraits; 2511. *I. van Ostade*, Frozen canal.—Over the exit, 2317. *Nic. Berchem*, Ferry.

Salle Ruisdael (XXV). Right: *2559. *Jac. van Ruysdael*, Thicket; 2436. *Kalff*, Interior of a cottage; 2590. *G. Terburg*, Meeting of ecclesiastics during the congress at Münster in 1648; 2499. *A. van Ostade*, Merchant in his cabinet; *J. van Ruysdael*, *Forest; above, 2365. *A. van Everdingen*, Landscape; 2561. *J. van Ruysdael*, Landscape; *2497. *A. van Ostade*, Fish-market; *2561a. *J. van Ruysdael*, Margin of a wood.—2401. *Jan van der Heyde*, Village on a canal; 2391. *J. D. de Heem*, Fruit and dishes; *2558. *J. van Ruysdael*, Storm on the Dutch coast, a work of rare perfection; above, *2611. *Jan Weenix*, Spoils of the chase; 2400. *Jan van der Heyde*, Dutch town; 2464a. *Gabriel Metsu*, Still-life.—*2588. *Terburg*, The music-lesson, a work of great delicacy (1660); 2571. *H. M. Sorgh*, Kitchen; *Gerard Dou*, 2359. Portrait of himself, 2354. Man weighing gold; *J. van Ruysdael*, *2560. Sunbeam effect (figures by *Ph. Wouverman*; poetically rendered, in silvery grey tones); *2557 (above), Forest-scene (figures by *Berchem*); *Gabriel Metsu*, 2461. Chemist, 2460. Music-lesson, 2458. Vegetable-market at Amsterdam; above the exit, 2436a. *Kalff*, Still-life.

Salle Hobbema (XXVI). *Paul Potter*, 2529. The Bosch at the Hague, 2526. Horses at a cottage-door, *2527. Meadow (1652), 2528. White horse with black spots; 2430. *K. du Jardin*, Wood; above these, *2394. *Barth. van der Helst*, Award of archery-prize, a small, well preserved replica of the Amsterdam painting (1653); 2207. *Flemish Sch. of 17th Cent.*, Landscape; *2360. *J. A. Duck*, Guard-room (his masterpiece).—*2589. *Terburg*, Concert; 2315. *Nic. Berchem*, Ford; 2598. *A. van de Velde*, Frozen canal (1668); 2638. *Wynants*, Landscape; *2404. *Hobbema*, The mill; 2594. *A. van de Velde*, Landscape with cattle; 2432. *K. du Jardin*, same subject; 2626. *Wouverman*, Riding-school; 2361. *J. A. Duck*, Marauders; above, 2305. *Bakhuisen*, Sea-piece.—2429. *K. du Jardin*, Pasture; 2600. *W. van de Velde* and *Bakhuisen*, Sea-pieces; *Hobbema*, *Landscape; 2452. *J. Vanloo*, Study of a woman;

2593. *A. van de Velde*, Beach at Scheveningen (1660); 2427. *K. du Jardin*, Italian jugglers; *2403. *Hobbema*, Landscape.

Corner Room (XXVII). Right: 2346. *Decker*, Landscape; *Ph. van Dyck* (the '*Little Van Dyck*'), 2363. The expulsion of Hagar, 2362. Hagar and Abraham; 2448. *Lingelbach*, Italian port; above, 2304. *Bakhuisen*, Port of Amsterdam. — Left: 2334, 2335a. *Breenbergh*, Campo Vaccino at Rome, Roman ruins; *Nic. Berchem*, 2313. Environs of Nice, 2323 (above), 2318. Landscapes with cattle.

Corner Room (XXVIII), opposite, beyond the entrance to the Galerie Chauchard (p. 174): Dutch works, mostly later, by *Lingelbach* (2447. Roman vegetable-market), *Van der Werff*, *Verkolje*, etc. Also small pictures by *Ph. Wouverman* (to the left, 2630. Hunters and riders halting); 2612. *Jan Weenix*, Seaport (1701); right, above, 2405. *M. d'Hondecoeter*, Two eagles in a poultry-yard.

Salle Van Eyck (XXIX). Right: *2202. *Flemish Sch. of 15th Cent.*, The Angelical Salutation; 1957. *Gerard David (?)*, Marriage at Cana; above, 2001. *J. van Hemessen*, Tobias restores his father's sight (1555); 2202b. *Flemish Sch. of early 16th Cent.*, Virgin with donors (triptych); *Jan van Scorel*, Paracelsus (?). — *2196. *Roger van der Weyden* (rather *Dierick Bouts*), Descent from the Cross; 2028a. *Hans Memling*, Portr. of a monk; 2195. *R. van der Weyden*, Virgin and Child; 2200. *Flemish Sch. of 15th Cent.*, Christ; *1986. *Jan van Eyck*, Chancellor Rolin revering the Virgin, with an admirable landscape (ca. 1426); above, *Colin de Coter*, 1952a. The three Maries, *1952b. The Trinity; *Hans Memling*, *2027. Betrothal of St. Catharine, *2025. Mary Magdalene, *2024. John the Baptist; 1051. *Brabant School of 15th Cent.*, Female saint or donor reading; above, *Flemish Sch. of 15th Cent.*, Dead Christ. — 1997, 1998. *Jan Gossaert (Mabuse)*, Virgin and Child (diptych), with portr. of J. Carondelet, Chancellor of Flanders; *Flemish Sch.* 2198. Religious instruction (15th cent.), *2204a. Portr. of an old man (early 16th cent.), Philip le Bel (15th cent.); *Hans Memling*, *2028. Triptych, Martyrdom of St. Sebastian, Resurrection, and Ascension, and *Portr. of an old woman; 2205b. *Flemish Sch. of 15th Cent.*, Charles V.; 2067a (above No. 2028), *Barend van Orley*, Holy Family; *2298a. *Flemish Sch. of 15th Cent.*, Hell.

Salle Quentin Matsys (XXX). Over the door, 2300a. *Arent Arentsz*, or *Cabel*, Landscape. Right, *2029. *Quentin Matsys*, Banker and his wife; above, 2742. *German Sch.*, Portr. of a man; 1917. *P. Brueghel the Elder*, Beggars; 1999. *Jan Gossaert*, Benedictine monk; *2563a. *Geertgen tot Sint Jans*, or *van Haarlem*, Raising of Lazarus; above, 2030a. *Jan Matsys*, David and Bathsheba; 2203. *Flemish Sch. of early 16th Cent.*, Pietà; 2030a. *Quentin Matsys*, Virgin and Child. — 2300. *Aertgen van Leyden (?)*, Abraham's sacrifice; 1050. *Antwerp Sch. of 16th Cent.*, St. Jerome;

*2738. *Master of the Death of Mary* (Cologne Sch.; ca. 1520), Last Supper, Descent from the Cross, and St. Francis of Assisi; *Flemish Sch.*, 2197. Holy Family (15th cent.), 2205. Portrait (16th cent.). —2641 b. *Dutch Sch. of 16th Cent.*, Portrait; *1917 a. *P. Brueghel the Elder*, Parable of the seven blind men; left and right of the last, *Flemish Sch.* (1507), Adam and Eve; above, 2640. *L. F. Zustris*, or *Suster*, Venus and Cupid; *Flem. Sch. of 15th Cent.*, Virgin and Child; 2738 a. *Master of the Death of Mary*, Monk offering his heart to the Infant Jesus; 2702. *B. Bruyn (?)*, Portrait.

Salle Anthony Mor (XXXI). Right: 2601. *Adr. van de Venne*, Festival; *2479. *Sir Anthony More*, Court-dwarf of Charles V.; 1923. *Jan Brueghel*, Landscape; 2168. *David Teniers the Yr.*, Portr. of an old man; 2079. *Rubens*, Virgin, Child, and angels in a garland of flowers; 1924. *Jan Brueghel*, Landscape; 2167. *Teniers the Yr.*, Bagpiper; above, 1902. *C. de Baeilleur*, Interior of a picture-gallery; 1990. *Fr. Francken the Yr.*, Parable of the prodigal son; 2478. *Sir A. More*, Portr. of a man. — *Dutch Sch. of 16th Cent.*, Presentation in the Temple, Marriage at Cana; *Jan Brueghel*, 1920. The Air (1621), 1919. The Earth, or the Earthly Paradise (1611); 1991 a. *Fr. Francken the Yr.*, The Passion; above, 2191. *O. van Veen (Vaenius)*, The artist and his family. — 2581. *Hendr. van Steenwyck the Yr.*, Christ at the house of Martha and Mary (1620); 2064, 2063 (farther on), *P. Neeffs the Elder*, Church interiors; *P. Brueghel the Elder*, 1918bis. Rustic dance, 1918. Village; 1922. *Jan Brueghel*, Tivoli; *2481 a. *Sir A. More*, Edward VI. of England; 2299. *Aertgen van Leyden (?)*, The ascent to Calvary; 1921. *Jan Brueghel*, The battle of Arbela.

Salle Teniers (XXXII). Right: *David Teniers the Yr.* (comp. p. 121), 2163. Tavern scene, 2165. Smoker, *2159. Village fête, 2166. Knife-grinder, 2155. Peter's denial (among the soldiers at table is the painter himself); 2194a. *Seb. Vrancx*, Sack of a village; 2019. *Jan Meel*, The beggar; 2358. *Gerard Dou*, Portr. of an old woman; 2567. *G. Schalcken*, Old man writing; 2006. *Huysmans*, Landscape; 2020. *Jan Meel*, Neapolitan barber; *F. Francken the Yr.*, Ulysses recognizes Achilles. — *Teniers the Yr.*, *2156. The Prodigal Son (1644), 2158. Temptation of St. Anthony, 2162. Tavern interior, 2160 (above), Inn by the river. — 2137. *D. Ryckaert III.*, Interior of studio; 2485. *E. van der Neer*, Fishwife; *Teniers the Yr.*, 2161. Rustic dance, 2163a. Landscape with interior of farm, 2157. The works of mercy, 2164. Heron-hawking; 2140 a. *Jan Siberechts*, Rustic scene; *Van Slingelandt*, Kitchen utensils; 2336. *Van Brekelenkam*, Monk writing; 1952. *Gonzales Coques*, Family party. Above the doors, *Teniers*, Tavern scene, Landscape.

First Dutch Room (XXXIII), with the following two rooms, contains pictures from the La Caze Collection (p. 153). 2507.

A. van Ostade, Interior of a school; 2591. *Terburg*, Reading-lesson; 2402. *Jan van der Heyde*, Landscape; *W. Kalff*, 2437. Still-life, 2438. Household utensils; 2505. *A. van Ostade*, Reading the newspaper; 2514. *I. van Ostade*, Interior; 2468. *Mierevelt*, Portr. of a woman; 2357. *Gerard Dou*, Old man reading; 2599. *Adr. van de Velde*, Landscape with cattle; 2309. *Bakhuisen*, Sea-piece. — 2337. *Van Brekelenkam*, Consultation; 2407. *Hondecoeter*, Poultry; *2454. *Nic. Maes*, Saying grace. — 2620. *Van der Werff*, Half-figures; 2535. *Van Ravesteyn*, Portr. of a woman; 2393. *Heemskerck*, Interior; 2506. *A. van Ostade*, Tavern; *2579. *Jan Steen*, Family repast; 2406. *Hondecoeter*, The white turkey; 2513. *I. van Ostade*, Pig-sty; 2517. *E. van der Poel*, Cottage; 1914. *Adr. Brouwer*, Man cutting his pen; 2573. *H. M. Sorgh (?)*, Tavern interior; *2208. *Flemish* or *Dutch Sch. (17th Cent.)*, Old woman. — Above the door, 2533. *Pynacker*, Landscape.

Second Dutch Room (XXXIV; pictures from the La Caze Collection, comp. p. 139): 2515. *I. van Ostade*, Winter-scene; 2382. *Van der Hagen*, Plain of Haarlem; 2572. *H. M. Sorgh*, Flemish interior; *1916. *Adr. Brouwer*, Smoker; above, 2339. *Van Ceulen*, Portr. of a woman; 2634. *Ph. Wouverman*, Pilgrims; 2435. *K. du Jardin*, Landscape; 2413. *G. van Honthorst*, Lute-player. — 2502. *A. van Ostade*, Drinker; 2379. *Van Goyen*, Banks of a canal; 2397. *Nic. van Helt-Stocade* (not Bart. van der Helst), Hendrik Heuck, the inventor of floating bridges, and his wife, at Nymwegen; 2503. *A. van Ostade*, The reader; 2366. *Allart van Everdingen*, Landscape. — 2534. *Van Ravesteyn*, Portr. of a woman; 1913. *Adr. Brouwer*, Tavern-scene; 2512. *I. van Ostade*, Interior; *2384. *Frans Hals*, 'La Bohémienne' (ca. 1630); 2489. *C. Netscher*, Princess; 1915. *Adr. Brouwer*, The operation; 2504. *A. van Ostade*, The reader; *2385. *Frans Hals*, Portr. of a woman. — By the window, Marble bust of Louis La Caze by *Barrias*.

Flemish Room (XXXV; pictures from the La Caze Collection, comp. p. 139): 1982. *Van Dyck*, Portr. of a woman (grisaille); 2055. *P. van Mol*, Head of a young man; *Teniers the Yr.*, 2179. Alms-collector, 2184. Chimney-sweep, 2173. Interior (grisaille); 1925. *Jan Brueghel*, Bridge of Talavera; above, 1995. *Jan Fyt*, Game and hunting-gear; 1926. *Jan Brueghel*, Landscape; *Teniers the Yr.*, 2170. Village fair (signature forged?), 2177. Tavern; *1979. *Van Dyck*, Head of an old man; 2174. *Teniers the Yr.*, Village fête; above, 2152. *Snyders*, Fruit. — *Rubens*, 2109. Marie de Médicis as France; left and right, 2120. Abraham's sacrifice, 2121. Melchisedech and Abraham (sketches). — To the left are smaller pictures by *Teniers the Yr.* (2175. Tavern-scene; 2171. The duet; 2176. Temptation of St. Anthony). Then several sketches; 1981. *Van Dyck*, Martyrdom of St. Sebastian; 2119. *Rubens*, Landscape.

In the passage (XXXVI): 2011 a. *Jordaens*, Last Judgment.

Crossing the Salle Van Dyck (to the left; p. 133), we return to the Grande Galerie, and by the door to the left in Bay D enter —

Room IX, the first of the *Petites Salles*. The late-Italian works here continue those in Bay D of the Grande Galerie (see p. 129). Left, 1401. *Dom. Panetti*, Nativity; 1553. *Garofalo*, Holy Child asleep; 1386, 1385. *Parmigianino (Franc. Mazzola)*, Holy Families. — *Guido Reni*, 1448. Mary Magdalene, 1447. Ecce Homo; 1287. *Dom. Feti*, Country life; 1562. *Franc. Vanni*, Martyrdom of St. Irene; above, 1252. *Castiglione*, Animals. — Above, 1560. *Turchi*, Death of Cleopatra. — Left of the window, 1379. *Carlo Maratta*, Portr. of Maria Maddalena Rospigliosi. — We next enter the —

***French Rooms.** French art (see pp. xxxviii et seq.) is represented in the Louvre by more than 1000 pictures. The chronological order begins in Room X, next to Room IX (see above). The direct approach to these rooms is by the *Escalier Mollien* (E on the Plan, p. 117), but that staircase was closed in 1912 (comp. p. 95).

Room X. Earliest French Schools *(Primitifs Français).* — Left: 995. Attr. to *J. Malouel* and *H. Bellechose* (1415-16), Martyrdom of St. Denis; *Maître de Moulins* (end of 15th cent.), *1005 a. Mary Magdalene and donor, 1004. Peter II., Duke of Bourbon, son-in-law of Louis XI., with St. Peter, 1005 (farther on), Anne of France, his wife, with St. John; 996. *J. Malouel (?)*, Dead Christ; *1000. *Unknown Master of 1456* (formerly ascribed to J. Fouquet), Portrait, 'l'homme au verre de vin'; above, 999. *Sch. of 15th Cent.*, Portr. of Jean Juvénal des Ursins, President of the Parlement (d. 1431), and family; *1001 b. *Sch. of Avignon, 15th Cent.*, Pietà, from the Chartreuse of Villeneuve-lès-Avignon. — 998 (formerly No. 1049), *Sch. of 15th Cent.*, Mt. Calvary and the legend of St. George; below, *1342bis. Altar-piece, presented to the Cathedral of Narbonne by Charles V. of France (14th cent.); 13 a. *Jean Bellegambe (?)*, St. Adrian. — *288. *J. Fouquet*, Portr. of Guillaume Juvénal des Ursins, Chancellor of France under Charles VII. and Louis XI.; *End of 15th Cent.*, Child praying; *998 d (formerly No. 1048, and ascribed to Jean Perréal), *Sch. of 15th Cent.*, Virgin between two donors; above, 997 (labelled 998), *End of 14th Cent.*, Entombment; *998 a. Large altar-piece, *'Le Christ du Parlement'*, painted about 1475, formerly in the Palais de Justice, representing Mt. Calvary, with St. Louis (portr. of Charles VII.) and John the Baptist on the left, St. Denis and Charlemagne on the right, and, in the background (left to right), the Tour de Nesle (p. 297), the Louvre, Jerusalem, and the Palais de Justice. 304 a. *Nic. Froment*, King René and his second wife; 1001 d. *Sch. of Valenciennes* (ca. 1480), St. Helena and the miracle of the True Cross; *289. *Jean Fouquet*, Charles VII. of France (ca. 1450); 998 c. *Sch. of 15th Cent.*, Descent from the Cross, with a view of Paris. — Between the windows: 1001 c. *Sch.*

of Avignon, 15th Cent., Christ, St. Agricola, and donor (from the church of Boulbon); below it, 997b, and farther on 997a. *Burgundian Sch. of 15th Cent.*, Portraits of Philip the Good and Jean Sans-Peur, Dukes of Burgundy.—In the corners, *Franco-Spanish Sch. of 15th Cent.*, Scenes from the life of St. George (four panels).—In the centre, drawings and miniatures.

Room XI. French Schools of 16th Century.—Left, 1007a (formerly 1012), *About 1525*, Portr. of Baron Guillaume de Montmorency; *16th Cent.*, 1030. Catherine de Médicis, 1035. Ball at the court of Henri III., at the wedding of the Duc de Joyeuse with Margaret of Lorraine in 1581, also 1015. Francis of Lorraine, Duke of Guise; 1485. *Rosso*, Pietà; 155. *Jean Cousin*, Last Judgment; 1433. After *Primaticcio*, Concert; 1007. *16th Cent.*, Francis I.; 88a. *Simon de Châlons*, The doubting St. Thomas.—1024. *16th Cent.*, Diane de France; 304. *Mart. Fréminet*, Mercury charging Æneas to abandon Dido; *16th Cent.*, 1017. Chancellor Michel de l'Hôpital, 1032. Henri III.—Several small portraits. *16th Cent.*, Portr. of a man; 271. Attr. to *Dubois* or *Dubreuil*, Chariclea undergoes the trial by fire; 126, 127. Attr. to *J. Clouet*, Portraits of Francis I.; attr. to *Franç. Clouet*, 128, 130. Charles IX. of France and his wife Elizabeth of Austria, 129. Henri II.; *127a. *Franç. Clouet*, Portr. of Pierre Quthe (1562); above, 1034. *16th Cent.*, Ball at the court of Henri III.; 272. Attr. to *Dubois* or *Dubreuil*, Baptism of Clorinda.—*Sch. of Fontainebleau*, 1014a. Toilet of Venus, 1014 (above), Continence of Scipio, 1013 (between the windows), Diana. *16th Cent.*, 1036, 1031, 1021. Portraits. After *Franç. Clouet (?)*, 133. Elizabeth of Austria, wife of Charles IX., 131. Francis of Lorraine, Duke of Guise, 132. Charles IX.—Second window on the right, in the corner: *16th Cent.*, 1007b. Coronation of a pope, 1022. Francis, Duke of Alençon, as a child, 1023. Louise of Lorraine, wife of Henri III.—In the centre, twenty drawings by *Primaticcio*.

Room XII.—Paintings by *Le Sueur*, notably 19 large scenes from the life of St. Bruno, painted in 1645-48 for the Carthusians of Paris. The finest is *584. Death of St. Bruno.

Room XIII.—Left, 586. *Le Sueur*, St. Bruno and his companions giving their goods to the poor; above, 3. *E. Allegrain*, Landscape. *Brothers Le Nain*, 545. Henri II., Duc de Montmorency, 544. Procession in a chureh, 543. Portraits with interior (1647), 546. Card-players, 543a. Family circle, 542. Return of haymakers, Portr. of a woman, 540. The smithy, Portr. of a boy, 547 (above the door), Denial of St. Peter. Above, left to right, *Le Sueur*, 554. Departure of Tobias, 590. Company of artists, 558. Christ appearing to Mary Magdalene. By the window, 574, 587. Two paintings of the St. Bruno series.

During the alterations on the Escalier Mollien (comp. p. 95) a narrow passage leads past the staircase to Room XIV (p. 143).—The staircase,

on which a LIFT is to be installed, leads to the second floor, the rooms of which, above the Petites Salles Françaises (pp. 141, 142), will contain the **Collection Camondo** (bequeathed in 1911; Italian and French bronzes, French pictures of the 19th cent., Japanese curios, etc.).

Galerie Française du XVII^e Siècle, or *Galerie Mollien* (ROOM XIV). Right: 715. *Nicolas Poussin,* The blind beggars of Jericho (1651); 78. *Séb. Bourdon,* Descartes. — 319. *Claude Lorrain (Gellée),* Sea-piece; *Le Valentin (Jean de Boulongne),* 57. Judgment of Solomon, 56 (after No. 742), Acquittal of Susanna; 742. *Nic. Poussin,* Apollo in love with Daphne (his last work, unfinished); *S. Bourdon,* 75. Gipsies' halt; 684. *Patel fils,* January; above, 513. *Charles Le Brun,* Entry of Alexander into Babylon, painted, like Nos. 509-512 (see below and p. 144), as designs for Gobelins tapestry (1661); 562. *Le Sueur,* The Virgin appearing to St. Martin, Bishop of Tours; *Poussin,* 718. Assumption, 713. Holy Family; 556. *Le Sueur,* Bearing of the Cross, 'touching in its sweet and profound melancholy'; 494. *Le Brun,* Adoration of the shepherds; *Poussin,* *740. Orpheus and Eurydice (1659), 'a model historical landscape'; 709. The Israelites gathering manna (Rome, 1639), 710. The Philistines stricken with pestilence (Rome, ca. 1630), 706. Moses in the ark of bulrushes; 461. *Martin Lambert,* Portraits of two painters; above, 502. *Le Brun,* Dead Christ; 434. *Jouvenet,* Raising of Lazarus (1706); 735. *Poussin,* Time saving Truth from the attacks of Envy and Discord (for a ceiling; painted in 1641 for Card. Richelieu); 560. *Le Sueur,* St. Paul preaching at Ephesus (1649); 730. *Poussin,* Bacchanal; *Cl. Lorrain,* *313. Port at sunset, *312. Village fête (both painted in 1639); 59. *Le Valentin,* Concert; 726. *Poussin,* Rescue of the young Pyrrhus; 1277. *G. Dughet,* Landscape; above, 433. *Jouvenet,* Miraculous Draught of Fishes; 724. *Poussin,* Rape of the Sabines; 497. *Le Brun,* Angels ministering to Christ; 529. *Claude Lefebvre,* Master and pupil; *Cl. Lorrain,* 323. Mouth of a harbour, 315. Samuel anointing King David; 456. *Laurent de La Hire,* Pope Nicholas V. by the body of St. Francis of Assisi; 322. *Cl. Lorrain,* The ford; 790. *Rigaud,* Robert de Cotte, the architect; 557. *Le Sueur,* Descent from the Cross; above, 510. *Le Brun,* Battle of Arbela (comp. above); *317. *Cl. Lorrain,* Harbour with the sun veiled in mist, of marvellous colouring.

Between the doors: 847a. *L. de Silvestre,* St. Benedict resuscitating a child; 555. *Le Sueur,* The Salutation.

Continuation of left wall: 318. *Cl. Lorrain,* Seaport; 738. *Poussin,* Autumn, or the Grapes from the Promised Land; *H. Rigaud,* 784 (above the last), Two portraits of Marie Serre, mother of the painter, 780. Presentation in the Temple, a luminous picture (the painter's last, 1743); *Poussin,* 737. Summer, or Ruth and Boaz, 743. Portr. of the artist, 736. Spring, or the Earthly Paradise, 731.

Echo and Narcissus, 739. Winter, or the Flood; 787, 789. *Rigaud*, Portraits; above, 512. *Le Brun*, Alexander and Porus (comp. p. 143); *Cl. Lorrain*, 325. Louis XIII. forcing the pass of Susa, near Turin, in 1629, and 324. Siege of La Rochelle by Louis XIII. in 1628; *Poussin*, 722. Vision of St. Paul, 720. Death of Sapphira; 788 (above 722), *Rigaud*, Portraits; 320. *Cl. Lorrain*, Landscape; 782. *Rigaud*, Philip V. of Spain, aged seventeen (1700); *Poussin*, 716. The woman taken in adultery, 714. Holy Family; above, 515. *Le Brun*, Death of Meleager; *314. *Cl. Lorrain*, Cleopatra landing at Tarsus; 977. *S. Vouet*, Riches; *Poussin*, *Poet's inspiration; above, 595. *Le Sueur*, Cupid bids Mercury proclaim his authority to the world (from the Hôtel Lambert, p. 277); *316. *Cl. Lorrain*, Ulysses restoring Chryseis to her father, figures by *Fil. Lauri;* 978. *Vouet*, Faith (companion to No. 977); above, 559. *Le Sueur*, SS. Gervasius and Protasius refuse to sacrifice to Jupiter; *734. *Poussin*, Arcadian shepherds finding a tombstone inscribed 'et in Arcadia ego' (damaged); *628. *Mignard*, 'Vierge à la Grappe'; *781. *Rigaud*, Louis XIV. (1701); 705. *Poussin*, Moses in the ark of bulrushes; 452. *L. de La Hire*, Madonna and Child (1642); above, 639. *Mignard*, Françoise d'Aubigné, Marquise de Maintenon; *Le Brun*, 514 (above), Hunt of Meleager and Atalanta, 498. Christ entering Jerusalem; above, 971. *Vouet*, Presentation in the Temple; *796b (formerly 783), *Rigaud* and *Ch. Sevin de la Pennaye*, Portr. of Bossuet; 530. *Lefebvre*, Portr. of a man (1667); 153. *Le Bourguignon*, Skirmish of cuirassiers with Turkish cavalry; 311. *Cl. Lorrain*, Campo Vaccino at Rome; 732. *Poussin*, Triumph of Flora; *310. *Cl. Lorrain*, Harbour at sunrise; 69. *S. Bourdon*, Presentation in the Temple; *441. *J. Jouvenet*, Portr. of Fagon, physician of Louis XIV.; *Mignard*, 634. St. Cecilia (1691), 630. Christ on the way to Calvary (1684); above, 509. *Le Brun*, Alexander crossing the Granicus (comp. p. 143); 483. *Largillière*, Count de La Châtre. — *704. *Poussin*, Eleazer and Rebecca (one of the master's most charming works); 499. *Le Brun*, Christ bearing the Cross. — In the centre, drawings and engravings.

The gallery is adjoined by a lofty room with a cupola, the —

Salle des Portraits (XV), containing *Portraits of Artists*, paintings and busts, collected in 1887. In the cupola are paintings by *Ch. L. Müller*, illustrative of four periods of French art: St. Louis founds the Sainte-Chapelle (p. 271); Francis I. visits a studio; Louis XIV. begins the Louvre; Napoleon I. orders its completion. Above, eight fine pieces of Gobelins tapestry.

The most interesting portraits are (right to left): 373. *Et. Jeaurat*, by Greuze; 525. *Jos. Vernet*, by Mme. Vigée-Lebrun; 640. *P. Mignard*, by himself; 175a (formerly 179), *Ant. Coypel*, by himself; 4a. *Bon Boullogne*, by G. Allou; 200. *Mongez* and his wife, by David; 524. *H. Robert*, by Mme. Vigée-Lebrun; 612. *Drouais*, at the age of fifteen, by Lusurier; 476. *J. L. David*, by Langlois; 1148. *Guercino*, 1466. *Tintoretto*, by themselves; 482. *Ch. Le Brun*, by Largillière. — 760. *P. Puget*, by Fr. Puget (?);

821, 822. *M.* and *Mme. Vien (Marie Reboul)*, by Roslin; *147. *G. Courbet*, by himself (The man with the leather belt).—*521. *Mme. Vigée-Lebrun*, with her daughter, 826. *Roslin*, 796. *H. Rigaud*, 302. *Fragonard* (probably by himself), 904. *L. M. Vanloo*, 1380. *Maratta*, all by themselves.—272 a. *Ph. Rousseau*, by E. Dubufe; 166. *Noël Coypel*, 519. *Ch. Le Brun*, by themselves.—533. *Hallé*, by J. Legros.—902. *Soufflot*, the architect (with two of his drawings), by L. M. Vanloo; 381. *J. B. Greuze*, by himself; 492. *Nic. Coustou*, by Largillière; 871. *Galloche*, by Tocqué; 80. *Bourdon*, by himself; 958 a. *J. B. Isabey*, by H. Vernet; 407. *Mme. C. A. Haudebourt-Lescot*, by herself; 778 a. *Heilbuth*, by Ricard.—Bust of *David*, by Rude.

On the easels are New Acquisitions. In the centre: *Corot*, View of Rome; *Larivière*, Portr. of his sister; *Géricault*, Horse-race at Rome; *David*, Portr. of Cath. Tallard (1795).—On the right: *Bellini*, Christ blessing, between two wings of an altar-piece by *Bart. Bruyn the Elder*, Donor and his wife, with their children (1545); behind, *Perronneau*, Portr. of Abraham van Robais; drawings.—On the left: *L. Cranach the Elder*, Portr. of a girl; *Master of the Holy Kinship* (Cologne; 15th cent.), Presentation in the Temple, Adoration of the Magi, Christ appearing to His mother; behind, *Th. Rousseau*, *Avenue of chestnut-trees; drawings.—Behind the easels, *Ph. de Champaigne*, Portr. of the Duc de Roannez (?), Portr. of the nun Angélique Arnauld.

Before visiting the large lateral Room VIII (Modern Works; p. 147), we enter the—

Galerie Française du XVIII^e^ Siècle, or *Galerie Daru* (No. XVI). Right, *J. B. Greuze*, 373 c. Portrait of Gluck (?), 372 e. Terror.—180. *Ch. Ant. Coypel*, Perseus delivering Andromeda; *Desportes*, 232, 235. Sporting-dogs and feathered game, 224. Sportsman, 231. Louis XIV.'s dogs, 249. Portrait of himself, 226 (above), Boar-hunt; 372 c. *Greuze*, Dead bird; 622 b. *Ph. Mercier*, The epicure; *L. M. Vanloo*, Portr. of Diderot (1767); 373 b. *Greuze*, Dr. Duval; 869, 868 a. *Tocqué*, Portraits; 536. *Fr. Le Moyne*, Juno, Iris, and Flora; 170. *A. Coypel*, Esther before Ahasuerus; 447. *Ch. de Lafosse*, Triumph of Bacchus; 290. *J. H. Fragonard*, The high-priest Coresus giving his life for Callirrhoe; 689. *Pater*, Fête champêtre (1728); 45 b. *Boucher*, Lion-hunt; 265. *Drouais*, Portr. of Le Lorrain, the sculptor; 450. *Lagrenée*, Melancholy; 897. *C. A. Vanloo*, Marriage of the Virgin; above, 402. *Hallé*, Autumn; 183. *A. Coypel*, Portr. of himself; *Lancret*, 465. Winter, 464. Autumn; 935, 936. *Jos. Vernet*, Castle of Sant' Angelo and Ponte Rotto at Rome; 375, 374. *Greuze*, Girls' heads; 657. *J. M. Nattier*, Mary Magdalene; 896. *J. B. Vanloo*, Diana and Endymion; 867. *L. Tocqué*, Marie Leszczinska, Queen of France; 549 a. *Lépicié*, Carle Vernet, the painter, as a child; *Lancret*, 463. Summer, 462. Spring; *Boucher*, 30. Diana leaving the bath, 31. Venus begging Vulcan for arms for Æneas; 969. *G. Voiriot*, Portr. of the painter J. M. Nattier; *Boucher*, *45. Pastoral scene, 32. Shepherdess asleep; 877. *Tortebat*, Portr. of Houasse, the painter; 666, 671. *Oudry*, Dogs; 665. *Ollivier*, Tea at Prince de Conti's; *Boucher*, *50 a. Déjeuner, 33. Bag-piper; 535. *Le Moyne*, Olympus (sketch for a ceiling); 863. *Taraval*, Triumph of Amphitrite; 668. *Oudry*, Dog and game; 651, 650. *L. G. Moreau*, Landscapes;

H. Robert, 809. Cascade, 810. Interior of a park; 959. *A. Vestier*, Portr. of his wife; 549. *Lépicié*, Farmyard; 261. *Drolling*, Kitchen; 372 b. *Greuze*, Two friends; *Boilly*, 28. Arrival of the diligence, Isabey's studio; 916. *J. Vernet*, Sunset; 222. *De Marne*, Fair; 824 b. *Roslin*, Marmontel, the author.

Back-wall: 194. *David*, Paris and Helen; above, 922. *J. Vernet*, Return from fishing; *Greuze*, 370. Paternal curse, 371 (beyond the door), Repentant son, both more striking in subject than execution.

The door opens on to the upper landing of the Escalier Daru (p. 117), where a few early Italian pictures are hung: *1297, 1298. *Botticelli*, Frescoes from Villa Lemmi near Florence, said to have been painted for the nuptials of Lorenzo Albizzi and Giannina Tornabuoni, representing Giannina with the Graces and Lorenzo with the Arts and Sciences; *1294. *Fra Angelico*, Crucifixion, from the old Dominican monastery at Fiesole. On the walls are designs for tapestry by *Giulio Romano*. Also, antiquities found at Delphi (comp. p. 117) and Etruscan sarcophagi.

We re-enter the gallery. Right: 38 a. *Boucher*, Rinaldo and Armida; 221. *De Marne*, A road; 400 a. *Mme. Labille-Guyard*, Vincent, the painter. — 34, *35. *Boucher*, Pastoral scenes; 203. *Debar*, Fête champêtre; above, 965. *J. M. Vien*, Hermit asleep.

*369. *Greuze*, The marriage-contract, once very popular, in spite of its lack of harmony in colour and its defective execution.

Lancret, 469. Innocence, 468. Music-lesson; *Mme. Vigée-Lebrun*, 526. Mme. Molé-Raymond, 520. Peace with Abundance, 522. Portrait of the artist and her daughter; 291 a (above No. 520), *Fragonard*, Vow to love; above, 678. *J. Parrocel*, Louis XIV. crossing the Rhine in 1672; farther on, above, *H. Robert*, 799. 'Temple of Diana' at Nimes, 804. Circular temple with a dovecot, 807. Ruined portico, 808. Ruins of a temple; *J. B. Hilaire*, 410. Reading, 410 a. Music; 373 a. *Greuze*, Portr. of a man; 899. *C. A. Vanloo*, Hunters resting; *372. *Greuze*, The broken pitcher, his best-known work; 698. *Perronneau*, Oudry, the painter.

*982. *A. Watteau*, Embarking for Cythera, 'tender and ideal in colouring, a typical dream of youth and happiness' (1717).

697. *Perronneau*, Portr. of the sculptor L. S. Adam the Elder; above, *Boucher*, 38. Cephalus and Aurora, 45 a. Trapped bird (sketch), 37. Vertumnus and Pomona; *372 a. *Greuze*, Milkmaid; *39. *Boucher*, Rape of Europa; *Chardin*, 97. The antiquarian ape, 94. Dead hare, *92. Saying grace (1740), *90 a. Boy with a top, 99. Housekeeper (1739), 89. Kitchen (1728), 90. Sideboard (1728), *91. The industrious mother (1740), *90 b. Young fiddler; *Boucher*, 42 (above 94), Cupid's target; 36 (farther on), Vulcan presenting Venus with arms for Æneas; 291 (below No. 36), *Fragonard*, Music-lesson; *Fr. Desportes*, 245. Fruit and game, 229 and 230

(above), Dogs, 237. Vegetables; 868. *Tocqué*, Louis of France, son of Louis XV.; 661a. *Nattier*, Portr. of a young woman; *670. *Oudry*, Farm; 764. *J. Raoux*, Telemachus telling his adventures to Calypso. — To the right of the door, 372d. *Greuze*, Little girl with doll.

Between the doors are 835. *J. B. Santerre*, Susanna; 938. *J. Vernet*, Sea-piece.

The paintings following in chronological order are in the Salle des Sept-Cheminées (p. 152), but we first re-enter the Salle des Portraits (p. 144), and turn to the left into the —

Salle Française du XIX^e^ Siècle (Room VIII), once a *Salle des Etats*. A door at the end leads to the Grande Galerie (comp. p. 128). — Right, 425. *Ingres*, M. Cordier; *185a. *Daubigny*, Harvest (1851); 778e. *G. Ricard*, Mme. de Calonne; above, *209. *E. Delacroix*, Revolution of 28th July, 1830 (The barricade). — *207. *Delacroix*, Dante and Virgil in Hades, 'ardent and sombre, pervaded by an infernal glow' (1822); 771. *Henri Regnault*, Execution at Granada. — *212a. *Delacroix*, Hamlet and the gravediggers (1839); 141. *Corot*, Souvenir of Mortefontaine; above, 212b. *Delacroix*, Tiger-cub playing with its mother; 390. *Gros*, Francis I. and Charles V. at the tombs of St-Denis; above, *156. *Th. Couture*, Romans of the decadence (1847); *141b. *Corot*, Castel Gandolfo; 702. *Pils*, Rouget de Lisle singing the Marseillaise; above, *205b. *Decamps*, Defeat of the Cimbri; 146a. *G. Courbet*, Stream (1855); 2965. *Meissonier*, Mme. Gerriot; *200a. *David*, Portr. of Mme. Morel de Tangry and her two daughters, speaking likenesses; above, 17. *Benouville*, St. Francis of Assisi on his deathbed blessing the town of Assisi; 643. *Millet*, Spring; 610a. *E. Lévy*, Portrait of a young man; above, 189. *David*, Oath of the Horatii; *417. *Ingres*, Apotheosis of Homer, a highly characteristic masterpiece of the painter (for a ceiling; 1827); above, 145. *Courbet*, Stags fighting; *644. *Millet*, The gleaners (1857), one of his masterpieces; 842c. *A. Scheffer*, Portr. of Mlle. de Fauveau; *423. *Ingres*, Woman bathing (1808); 363. *Gleyre*, Lost illusions (1843); above, 191. *David*, Lictors bringing to Brutus the bodies of his two sons; *138. *Corot*, Morning; 50c. *Boulanger*, Portr. of a young woman; *Ingres*, *427. Mme. Rivière, 416. Madonna with the host; *889. *Troyon*, Oxen on their way to the plough, perhaps the finest animal-painting of the 19th cent.; *426. *Ingres*, M. Rivière (1805); 283. *H. Flandrin*, Study of a face; above, 610. *Lethière*, Death of Virginia. — *613a (formerly 204), *Manet*, Olympia (1865; comp. p. 178, No. 71); 420. *Ingres*, Joan of Arc at Rheims; *184. *Daubigny*, Vintage in Burgundy; 250. *E. Devéria*, Birth of Henri IV. (painted in 1827). Above the door, 748. *Prud'hon*, Meeting of Napoleon I. and Francis II. after the battle of Austerlitz.

On the other side of the door of the Grande Galerie: 412. *Huet*, Flood at St-Cloud; 216. *P. Delaroche*, Death of Queen Elizabeth

of England (painted in 1828). — *Ingres,* *422 b. 'La grande Odalisque' (early work; 1814), 415. Christ handing St. Peter the keys of Paradise (1820), *428 b. M. Bertin, founder of the Journal des Débats (1832; the master's finest portrait); *890. *Troyon,* Returning to the farm; above, 609. *Lethière,* Brutus condemning his sons to death; 418. *Ingres,* Cherubini (1842); *Courbet,* 144. Wounded man, 146. Deer in cover; 306. *Fromentin,* Arab camp; 284. *Flandrin,* Portr. of a girl; 615. *Marilhat,* Ruined mosque of Caliph el-Hâkim, at Cairo; 147a. *Courbet,* The wave; 842 b. *A. Scheffer,* Lamennais; 50 b. *Fr. Bouchot,* Fall of the Directory (18th Brumaire or 9th Nov., 1799); *213. *Delacroix,* Taking of Constantinople by the Crusaders (painted in 1840); above, 843. *Schnetz,* The vow; *827. *Th. Rousseau,* Border of the forest at Fontainebleau (1855); above, 842a. *A. Scheffer,* Portrait; 847. *Sigalon,* Courtesan; above, 408. *Heim,* Scene from Jewish history; *Delacroix,* 214. Portrait of himself, 211. Jewish wedding in Morocco (damaged), 212. Shipwreck of Don Juan (Byron); 841. *A. Scheffer,* St. Augustine and his mother St. Monica; *145 a (labelled 147), *G. Courbet,* Deer; 419. *Ingres,* Ruggiero rescuing Angelica; above, *389. *Gros,* Napoleon I. at Eylau in 1807. — *210. *Delacroix,* Algerian women (1834); 121. *Chassériau,* The chaste Susanna. — 428. *Ingres,* Mlle. Rivière; *185. *Daubigny,* Spring (1857); 428a. *Ingres,* M. Bochet; above, *208. *Delacroix,* Scene from the massacres at Chios. — Above the entrance, 770. *Regnault,* General Prim (1868).

We descend part of the Escalier Daru (p. 117) and ascend again on the left side, passing the Nike of Samothrace (p. 117), to the —

Rotonde d'Apollon (XXXII), a kind of vestibule, adorned with ceiling-paintings by *Blondel* (Fall of Icarus), *Couder* (the Four Elements), and *Mauzaisse* (paintings in grisaille). In the centre is a marble vase, copied from an antique in the Vatican, on a modern mosaic by *F. Belloni.* Around are four antique marble statues. — Facing us is the Salle des Bijoux (p. 151). — A superb 17th cent. wrought-iron door on the right leads to the —

****Galerie d'Apollon,** the finest hall in the Louvre, and one of the most sumptuous in the world. It was originally built in the reign of Henri IV., burned down under Louis XIV. in 1661, and rebuilt from designs by *Ch. Le Brun,* who left the decoration unfinished. It was then neglected for a century and a half, but was restored and partly rebuilt in 1848-51 by *Félix Duban.* The decoration is masterly. The paintings, sculptures, and door-panels are admirable in themselves and highly effective as a whole. The name dates from Le Brun, who made a figure of Apollo the central point of his decorations, in honour of the 'Roi Soleil', but the famous *Ceiling-painting of Apollo's Victory over the Python, by

Eug. Delacroix, was not executed until 1849. The vault is divided into five large fields depicting the periods of the day (beginning at the S. end-wall): Aurora or Dawn, by *Ch. L. Müller* (1850), after Le Brun; Castor or the Morning Star, by *A. Renou* (1781); then, beyond the Apollo (who represents Noon), Morpheus or Evening, and Night or Diana, by *Le Brun*. Around these are four other paintings representing the seasons (second half of 18th cent.), and twelve medallions in grisaille portray the months. On the vaulting above the entrance is the Triumph of the Earth, by *J. Guichard*, after Le Brun. The vaulting over the window, Triumph of the Waters (Neptune and Amphitrite), is by *Le Brun* himself. The panels of the walls are adorned with twenty-eight portraits of French kings and artists, in modern Gobelins tapestry. — The door at the end, on the right, opens into the Salon Carré (p. 123).

The superb tables and other furniture in the centre of the hall and around it date chiefly from Louis XIV., to which period belong also the *Gems*, *Trinkets*, and *Enamels* in the glass-cases. The collection of enamels is the finest in Europe. No catalogue.

Case I (in the centre). *Top Row:* *Ewers in sardonyx (16th cent.); vase in Oriental jasper, with enamelled mounting. — *Middle Row:* *Renaissance (Italian) trinkets with pearls and enamels, mounted; ewer and enamelled vase, both in amethyst (16th cent.). On the side opposite the windows: St. Paul, in stained glass (Flemish; 16th cent.). — *Lower Row:* Other trinkets, small French, Italian, Byzantine (some presented by Mr. Pierpont Morgan in 1911) and other enamels; precious ornaments in enamelled gold.

Case II: Church-vessels of the Gothic period, vases in enamelled gold and in rock-crystal. *Top Row.* At each end are enamelled Venetian basins; reliquary for an arm of Charlemagne (German; 12th cent.); the 'coffret de St Louis', from the abbey of Lys (Limoges; 13th cent.); *Amazon on horseback, Centaur carrying off a woman, in silver-gilt (16th cent.); enamelled brass casket of 14th century. — *Middle Row*, next the window. Enamelled croziers of the middle ages; reliquary in the shape of a head (Limoges; end of 13th cent.); reliquary of St. Henry of Bavaria (Saxon work of 12th cent.); two reliquaries in the form of Madonnas (15th cent.); between the last two, *Head of St. Martin (French work of 14th cent.), from the church of Soudeilles (Corrèze), presented in 1911 by Mr. Pierpont Morgan; reliquary-cross of St. Vincent of Laon (French; end of 12th cent.); reliquary of St. Francis of Assisi (Limoges; 13th cent.). — *Lower Row.* At the right end, two reliquaries in the form of angels, from the Chapel of the Order of the Holy Ghost in the Louvre (Paris; 1579-85); between them, German monstrance (early 16th cent.). On the window-side, prayer-book of Catherine de Médicis (16th cent.); small enamelled caskets of the 12th-13th cent.; reliquary in the form of a statuette of St. Lawrence lying on the gridiron (French; 14th cent.). At the other side of the cabinet are enamelled vases, reliquaries, German and Hungarian goblets, rock-crystal vase, monstrances, ciborium, and cups. — At the left end, Italian paxes; *Reliquary for an arm of St. Louis of Toulouse (Italian; ca. 1337); reliquary from the Chapel of the Holy Ghost (see above); portable bénitier in agate and silver-gilt (16th cent.); chalice (16th cent.).

Case III. Chiefly objects of the 16th cent.: *Ciborium of crystal, with silver-gilt base and cover, adorned with chasing, cameos, and gems (from the Chap. du St-Esprit; Italian work, 16th cent.); *Pax from the Chap. du St-Esprit, with enamels and rubies (end of 15th cent.); two urns of basalt and agate once owned by Card. Mazarin; *Rings; cups of sardonyx (German); rock-crystal ewer, shaped like a chimæra.

Case IV. Objects of the 16th-17th centuries. — *Top Row.* *Epergne of the time of Louis XIV., a boat in lapis lazuli mounted in gold and enamel; comfit-boxes in pietra dura (16th-17th cent.); bowl in rock-crystal (16th cent.) and *Ewers, beautifully chased (translucent, best seen from the other side; the handle of one is set with enamels and rubies). — *Middle Row:* Busts of Roman emperors, with heads in precious stones; cups of the 16th cent., incl. one of agate with cameos; censer in pietra dura (16th cent.); cup from China (18th cent.); perfume-burner of green jasper with enamels. — *Lower Row.* At the right end, basin by Wenzel Jamnitzer (Nuremberg, 15th cent.); more busts of emperors (see above); fine cups of 16th cent., one in lapis lazuli, adorned with rubies; basket in rock-crystal (16th cent.); vase in red jasper, with mounting attributed to Benvenuto Cellini (16th cent.); at the left end, a tray adorned with pearls (end of 16th cent.) and a German cup of the 16th century. — On the other side are also several superb vases.

Case V contains the **Crown Jewels,** reserved when the others were sold in 1887. Among these are: the **Regent*, perhaps the finest diamond in the world, weighing 136 carats (nearly 2 oz.), and valued at from 480,000 to 600,000*l. stg.* To the right, the *Mazarin*, another large diamond, 'hortensia-coloured', with five facets. Between them, the '*Côte de Bretagne*', a large ruby cut in the shape of a dragon by Guay, Mme. de Pompadour's lapidary. To the left, a pearl necklace presented by Mme. Thiers. In front, the sword of Charles X., executed by F. Bapst, and set with gems (on the scabbard, the letter N, for Napoleon). — Behind: to the right, facsimile of the *Crown of Louis XV.* (imitation jewels); to the left, *Crown of Napoleon I.* (1804), a copy of Charlemagne's crown (with antique jewels); between these, *Plaque commemorating the Peace of Teschen* (1779), a fine German work. In front, watch taken from the Bey of Algiers in 1830; pearl dragon-brooch and white elephant, in enamelled gold, of the Danish order. On the left side, *Châtelaine of Catherine de Médicis*, with diamonds reset by A. Bapst in 1856.

Case VI. Objects of the 16th-17th centuries. — *Top Row.* Ewers in rock-crystal and basin in green jasper. — *Middle Row.* At the right end, *Cup adorned with a sea-horse and a lizard; antique *Vase, beautifully mounted as a ewer; *Cup of sardonyx, with handle in the shape of a dragon enriched with diamonds, rubies, and opals; on the side next the windows, and at the left end, cups and ewers of sardonyx, agate, and jasper; in the centre, *Scourging of Christ, a statuette in blood-jasper, on a superb pedestal. — *Lower Row.* At the right end, two *Perfume-boxes and a *Ewer; cups; a German casket of the 18th cent.; Calvary, a German work of the 16th century.

Table with the **Shrine of St. Potentian* (German; early 13th cent.).

Case VII, at the end, to the left. On the left, the holy women at the Sepulchre, a silver plaque (repoussé) from the Abbey of St-Denis (Byzantine; 11th cent.); paten, in serpentine, of Suger, Abbot of St-Denis (p. 392; 12th cent.); enamelled ciborium, by G. Alpais (Limoges, 13th cent.). — In the centre, antique vases in porphyry and in sardonyx, remounted in the 12th cent.; *Vase of Eleanor of Aquitaine*, wife of Louis VII. of France and afterwards of Henry II. of England, in antique rock-crystal, mounted in the 12th cent.; *Case for holding the Gospels, from the Abbey of St-Denis (French; 11th cent.). — To the right, picture-reliquary of 13th cent., copy of a Byzantine work; reliquary (repoussé silver) in the form of a book-cover (Byzantine; 10th cent.); bas-relief in repoussé silver, 12th cent.; cup (in French style, 15th cent.); chalice of Abbé Pelagius (Spanish, 13th cent.); chalice in enamelled silver with the arms of the Guzmans (Hispano-Flemish; 14th cent.).

In front of end-window: *Madonna, silver-gilt, presented to the Abbey of St-Denis by Queen Jeanne d'Evreux (French; early 14th cent.).

Case VIII, at the end, to the right. Chased gold casket of Anne of Austria; vases, basins, and utensils from the Chap. du St-Esprit (p. 149).

The glass-cases near and opposite the windows contain **Enamels** (comp. p. 149).

Enamel is a kind of glass, coloured with metallic oxides, used to decorate plates of metal. It may be either transparent or opaque. Enamels are termed *Cloisonné* when the glaze is deposited in sections formed by thin metal partitions (cloisons) following the outlines of the design; *Champlevé* when the compartments are sunk into the plate; *Translucide* when the design is incised on the plate and covered with transparent enamel; and *Painted* (peint) when the plate is entirely covered with enamel. Cloisonné and champlevé enamels were made by Byzantine and mediæval artists; the translucent process was not invented until the 14th cent.; while painted enamels date only from about 1520. The art of painting on enamel was practised in France, especially at Limoges, as early as the 12th cent.; it culminated in the 16th, and died out in the 18th. The most famous artists in enamel were *Nardon Pénicaud*, *Léonard Limousin*, *Jean* and *Pierre Courteys*, and *Pierre Reymond* (see also p. 285).

By the First Window, near the entrance: Enamelled plaques and medallions of the 11th-13th cent. (Limoges and vicinity); in the centre, a Cross by *Garnerius* of Limoges (13th cent.).—Second Window: Champlevé *Enamels* of the 12th-13th cent. (Limoges work); crucifix in gilt bronze, chased (Romanesque style; 12th cent.); enamelled crosses and plaques.—Third and Fourth Windows: Limoges enamels; *Painted enamels from the studio of the *Pénicauds* (16th cent.).—Fifth Window: *Goldsmiths' work: étuis, medallions with miniatures, rings, chains, crosses, ear-rings and other ornaments enamelled or set with pearls and gems; cameos, intaglios.—Sixth Window: Limoges enamels (16th cent.; mostly from the Leroux bequest, 1896), by the *Pénicauds*, *M. Didier*, and *P. Reymond*.—Seventh Window: Articles used at the coronation of the French kings: sword of the late 12th cent.; mantle-clasp (14th cent.); gold spurs (12th cent.); *Sceptre of Charles V. (14th cent.); 'Hand of Justice' of the kings of the 3rd dynasty; ring of St. Louis, from the Abbey of St-Denis.—Mirror and sconces of Marie de Médicis, set with sardonyxes and cut and engraved agates, presented by the Venetian Republic; poniard of the Grand Master of the Order of Malta (German; 2nd half of 16th cent.).—Eighth to Twelfth Windows: Limoges enamels by *L. Limousin*, *P. Reymond*, *Jean de Court*, *Couly Noailher*, *Suz. de Court*, and the *Pénicauds*. Also, fine green and white draught-board (9th window), by *L. Limousin*.

Cases XIII-XVII, opposite the windows, contain works by *P. Reymond*, *P. Courteys*, and *L. Limousin* and other Limoges enamels. In the 1st are plates and dishes, in the 2nd and 3rd are caskets, cups, and portraits. After the 2nd comes a triptych (under glass) in painted enamel, in twelve sections, Scenes from the life of Christ, by *Monvaerni* (Limoges; 2nd half of 15th cent.). In the last case also is goldsmiths' work: *Shield and *Helmet of Charles IX. in gold and enamel (16th cent.); silver ewer and platter in repoussé and chased work: the Expedition of Emp. Charles V. against Tunis in 1536.

We return to the Rotonde and thence (right) enter the—

Salle des Bijoux, adorned with a ceiling-painting by *Mauzaisse:* Time showing the ruins that he causes and the works of art he brings to light. In the vaulting are the Seasons. The *Ancient Jewellery* here and other objects in the precious metals and in enamel show the perfection attained by the art of antiquity.

In the cases to the left (side next the court) are fibulæ, bracelets, rings, necklaces, and ear-rings.

1st Central Case. At the top: Gilded and enamelled iron Gallic helmet, found in the Seine near Rouen; conical Etruscan helmet, with

golden coronet and wings; golden quiver; three golden crowns, the last especially fine.—Below are necklaces of gold, silver, enamel, and pietra dura, some with delicate and artistic pendants. Side next the Seine: *198. Etruscan golden necklace, with a bearded head of Bacchus (?), and the horns and ears of a bull.—2nd Central Case. **Treasure of Boscoreale* (near Pompeii): 94 silver articles found in 1895 on the site of a villa destroyed by the eruption of Mt. Vesuvius in A.D. 79, some of them in such preservation that one can hardly believe they are antique. They were presented to the Louvre by Baron E. de Rothschild. Description by M. A. Héron de Villefosse (1903; 3½ fr.).—Wall Case. Greek and Roman rings; ear-rings and other Etruscan gold ornaments from Volsinii (Bolsena); Fortuna, in bronze plated with silver, found at St-Puits (Yonne); folding-chair of iron plated with silver, from Ostia; large vase from Emesa (Homs) in Syria.

Side next the Seine. *1st Case.* Silver vessels, jewels, etc., found in 1836 at Notre-Dame-d'Alençon, near Brissac (Maine-et-Loire).—*2nd Case.* Gold repoussé plaques; silver plate; statuettes; Venus as the handle of a vase, a bas-relief in silver, found at Bondonneau (Drôme).—*3rd Case.* Other objects found at Boscoreale, silver plate, and gold jewellery.—*4th Case.* Cameos; intaglios; 'phaleræ' or ornaments for horses.—*5th Case.* Intaglios from Utica, Smyrna, etc.; fibulæ; gold and bronze rings.

The **Salle des Sept-Cheminées** (III), the next room, contains French pictures (end of 18th and beginning of 19th cent.), by *Jacques Louis David* (1748-1825), his pupils, and contemporaries.

Left: *David*, *199. Mme. Récamier (of classic beauty, in delicate grey tones; not quite finished), *197b, *197a (to the left and right of the last), Portraits of Mme. and M. Sériziat, sister-in-law of the artist and her husband; above, *188. The Sabine women interposing between the Romans and the Sabines (one of his finest works, formerly much admired; 1799). Above, left and right: *Géricault*, 339. Officer of chasseurs, 341. Wounded cuirassier; 744. *Prud'hon*, Crucifixion (with a violet tinge, very austere; damaged).—Above the door, 360. *Girodet-Trioson*, The Deluge; *Prud'hon*, 759. Portr. of M. Vallet, 751. Empress Josephine, in a fine forest-landscape, 753. Portr. of a young man, *747. Crime pursued by Justice and Divine Vengeance (painted for the Criminal Courts in 1808), 752. Portr. of Mme. Jarre, 755 (farther on), Portr. of Mlle. Marie Lagnier (afterwards Mme. Versigny), painted in 1796. *Géricault*, above, *338. Raft of the Medusa, a French frigate which sank with 400 men, of whom five only were saved on a raft (1819; blackened with age); 344. Lime-kiln, 354. Stable. 392a. *Gros*, Gen. Fournier-Sarlovèze.—Back-wall: *Prud'hon*, 746. Assumption, 754. Baron Denon; sketches by *Proud'hon* and *Géricault*; 779. *Riesener*, Portr. of M. Ravrio, bronze-founder; *David*, 196. Portr. of M. Pécoul, the artist's father-in-law; 135. *Cochereau*, Interior of David's studio; 391. *Gros*, Bonaparte at Arcole; *David*, *198. Pope Pius VII. (1805), 202. Portr. of himself, 197. Portr. of Mme. Pécoul; *Géricault*, 348. Epsom Races (in 1821), 343. Carabineer; *202a. *David*, Coronation of Napoleon I., ordered by the Emperor, who paid 3000*l.* for it (1807). *337. *Gérard*, Portr. of Marchesa Visconti, in a landscape.—328. *Gérard*, Cupid and Psyche, much admired in

its day; 391a. *Gros*, Christine Boyer, first wife of Lucien Bonaparte, in a landscape; 393. *Guérin*, Return of Marcus Sextus, a Roman, banished by Sulla, who finds his wife dead on his return (1799); *756. *Prud'hon*, Rape of Psyche, a masterpiece to which the artist mainly owes his title of 'the French Correggio' (1808); 362. *Girodet-Trioson*, Burial of Atala (from the story by Chateaubriand; 1808); above, *388. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804); *332. *Gérard*, Portraits of Isabey, the miniature-painter, and his daughter (1795); 523. *Mme. Vigée-Lebrun*, Giov. Paesiello, the musician. — Above the door, 396. *Guérin*, Pyrrhus and Andromache (1810).

At the opposite end is the *Musée de la Céramique Antique* (p. 165). To the left of the picture of the Sabines (No. 188; p. 152) is the entrance to the —

Salle Henri-Deux (II), a small room, badly lighted, with a ceiling-painting by *Blondel:* Dispute between Minerva and Neptune, Mars (left), and Peace (right). Also French works of the 19th century. — Right: 199a. *David*, Portr. of Mme. Chalgrin; above, 186. *A. Dauzats*, Interior of Spanish church; *143. *Courbet*, Burial at Ornans, a realistic masterpiece, much criticized at first; 355b. *Géricault*, Portr. of himself (?); 409. *Heim*, Charles X. distributing prizes to artists at an exhibition held in 1824. — 955. *C. A. Vernet*, Charles X. hunting. — 993a. *F. X. Winterhalter*, Mme. Rimsky-Korsakoff, wife of a Russian general (1753-1840); 622. *Constance Mayer* (friend of Prud'hon), Dream of happiness; 826b. *G. Rouget*, Portr. of Mlles. Mollien; 834b. *Saint-Jean*, The Virgin among roses. — 217a. *P. Delaroche*, Young martyr; 83. *Brascassat*, Landscape with cattle; 429, 430. *Jacobber*, Flowers and fruit; 399. *Guérin*, Aurora and Cephalus; 192. *David*, Belisarius asking for alms. — 329. *Gérard*, Daphnis and Chloe. Fine view from the next window. 361. *Girodet-Trioson*, Endymion visited by Diana in the form of a moonbeam.

The **Salle La Caze** (I) contains part of the valuable collection bequeathed in 1869 by Dr. La Caze (see also pp. 139, 140): French paintings of the time of Louis XIV. (Rigaud, Largillière), in the rococo style (Watteau, Lancret, Pater, Boucher), and of the realistic school (Chardin; 18th cent.).

Right: 48. *Fr. Boucher*, The artist in his studio. — 47. *Boucher*, The Graces; 335. *Gérard*, Empress Marie Louise; *Largillière* (at intervals, as far as the middle of the wall), 488. President de Laage, *491. The painter and his wife and daughter, 485. Young lady as Diana, 484. Portr. of M. du Vaucel, 487. A magistrate, 486. Portr. of a man. 50 (next to No. 488), *Boucher*, Portr. of a young woman; above, 825. *A. Roslin*, Portr. of a woman; *1725. *Ribera*, The club-foot (1652); 1736. *Velazquez (?)*, Portr. of a young woman;

*1735. *Velazquez*, Queen Maria Anna; 1468 (above), *Tintoretto*, Susanna in the bath; 2185. *Teniers the Yr.*, Landscape and animals; 961. *A. Vestier*, Portr. of a young woman; 887. *De Troy*, Portr. of a man; 537. *Le Moyne*, Hercules and Omphale; above, 1249. *V. Castelli*, Moses smiting the rock; 174. *A. Coypel*, Democritus; 794. *Rigaud*, Portr. of a man; 1946. *Ph. de Champaigne*, J. A. de Mesme, President of the Parlement (1653); above, 2194. *P. de Vos*, Stricken deer; 795. *Rigaud*, Portr. of a man; 201. *David*, Portr. of Bailly; below, 960. *Vestier*, Portr. of a young woman; 326. *Cl. Lorrain (?)*, Landscape; *548. *Le Nain*, Rustic meal (1642); above, 1311. *Luca Giordano*, Death of Seneca; 77. *Bourdon*, Interior; 1948. *Ph. de Champaigne (?)*, Portrait, half-length; *Rigaud*, 792. Duc de Lesdiguières as a child, *793. P. de Bérulle, President of the Parlement at Grenoble; 791. Card. de Polignac; 1945. *Ph. de Champaigne*, Prévôt of the merchants and magistrates of Paris; above, 1469. *Tintoretto*, Virgin and Child with saints; 1335. *Guardi*, View in Venice; 1472, 1470. *Tintoretto*, Portraits; above, 1310. *Luca Giordano*, Tarquinius and Lucretia. — Above the doors, 2747, 2746. *German Sch. of 18th Cent.*, Women as Flora and Diana. In the centre of the wall, Portr. of La Caze.

Left (as we return): *Greuze*, 378. Gensonné, the statesman (1758-93), 382. Portr. of himself, 379. Fabre d'Eglantine, the poet (1750-94), executed under the Terror, 376. Girl's head; above, 489. *Largillière*, Actor as Apollo; *H. Robert*, 813. Winding staircase, 812. Fountain; *Fragonard*, 296. Musician, 299. Fancy figure, 294. Sleeping bacchante, 297. Study, 298 (farther on), Inspiration; *659. *Nattier*, Mlle. de Lambesc as Minerva, with the young Comte de Brionne (1732); above, 769. *J. B. Regnault*, The Graces; *J. B. Pater*, 690. Actors in a park, 693. Woman bathing; *N. Lancret*, 472. The cage, 473. Conversation, 471. The Gascon rebuked (from Lafontaine), 470. Actors of the Italian comedy; 765. *Raoux*, Girl reading a letter; above, 1702. *Juan Carreño*, St. Ambrose giving alms; 293. *Fragonard*, Bathers; *Nattier*, 660. Knight of St. John, 661. Daughter of Louis XV. as a Vestal; *Watteau*, 988. Judgment of Paris, 985. 'Slyboots' ('La Finette'), 986. Meeting in a park, 984. Indifference, 992. Pastoral scene, *983. Gilles and other characters of the Italian comedy, 990. Autumn, 989. The false step; 870. *Tocqué*, Portr. of Dumarsais (?); 622a (formerly 987), *Ph. Mercier*, Conjurer; *Pater*, 691. The toilet, 692. Group in a park; 991. *Watteau*, Jupiter and Antiope; 118. *Sch. of Chardin*, Return from school; *277a. Attr. to *Duplessis*, Portr. of a woman; *Chardin*, *105-116. Still-life, 104. Monkey as painter, 103. The house of cards, 93. Saying grace (replica of No. 92, p. 146); 888 (above No. 104), *De Troy*, Portr. of a magistrate; *Largillière*, 490a. Portr. of a man, 490. Portr. of a magistrate; 46. *Boucher*, Venus and Vulcan; 1724. *Ribera*, Madonna; 1471. *Tintoretto*, Venetian

senator. — 87. *A. Fr. Callet*, Triumph of Flora; 1733. *Velazquez(?)*, Philip IV. — On each side of the entrance is a large marble candelabrum.

We emerge on the Pavillon Sully, whence the *Escalier Henri II* leads to the Salle des Cariatides and to an exit (p. 104). Beyond the landing is the —

Salle des Bronzes Antiques, occupying the greater part of the *Pavillon Sully* or *de l'Horloge*, the old chapel of the palace.

In the Vestibule is a life-size gilded bronze *Statue of Apollo*, found at Lillebonne, in Normandy; also antique busts, a chair, and a tripod; two pieces of Gobelins tapestry, after Ch. Le Brun.

The Room, to the left, has a handsome door in wrought iron. Central glass-case: Etruscan cists, mainly found at Palestrina, near Rome; buckles, keys, collars, and bracelets; surgical and other instruments; Greek mirrors, etc. Behind is an interesting archaic Apollo. — By the windows: Glass-case containing busts, statuettes, and vases of Greek origin, notably Dionysus holding a cantharus (Macedonian); Gallic wrestler (Autun); Athlete of the school of Polycletus. The larger statuettes are placed on pedestals. By the middle window, to the right, admirable head of a youth, found at Benevento (a Greek work; eyes once inlaid). Glass-cases with Greek and Etruscan mirrors. — Glass-cases to the right, as we return: Statuettes, chiefly of deities, and vases. — Wall-cabinets, beginning on the same side: Mounts, handles, vases in the shape of heads, domestic utensils, antique candelabra, etc.; then weapons, helmets, fragments of statues, gladiator's armour from Pompeii, animals (bull, boar, cock), etc. — Glass-cases to the left, as we return: Greek mirrors with supports (chiefly from Corinth) and statuettes of gods.

The *Escalier Henri IV* (lift, see p. 93), on the other side of the Salle des Bronzes, and also in the Pavillon Sully, descends to the modern sculptures and to another exit (comp. p. 117). On Thurs. and Sun. we may ascend by it to the Musée de Marine (p. 171).

***Furniture of the 17th & 18th Centuries,** in rooms formerly used for meetings of the Council of State, with ceiling-paintings. Arrangement often changed.

I. **Salle Louis XIV.** On the floor is a carpet from the Savonnerie (p. 340), intended for the Galerie d'Apollon. In the centre is a table in Oriental porphyry and carved and gilded wood, from the Château of Vaux (probably once owned by the 'surintendant' Fouquet); at the two ends are cabinets 'of Colbert' by *Boule*, one from the Ministère de la Marine, the other from the Archives Nationales. To the left of the entrance is a piece of Gobelins tapestry representing Parnassus, after Raphael (end of 17th cent.). On a column, near the middle of the left wall, is a porphyry bust of Alexander, by *Girardon*. Left and right, the bases of two armoires, one with Apollo and Marsyas, the other with Apollo and Daphne, in inlaid work, both by *Boule;* above the first is the Rape of Dejanira by Nessus, in bronze, from the studio of *Giov. da Bologna;* over the second is a Laocoon (French; 17th cent.). In the corner to the left is a *Cabinet inlaid with tortoise-shell and brass, of the early Louis XIV. period. On the following wall is a piece of English

tapestry of the 17th cent., the Sacrifice at Lystra, after Raphael. Below it are a console of the Regency period, another of the age of Louis XIV., and a commode inlaid with brass, tortoise-shell, and ebony. On the exit-side are the Finding of Moses, in tapestry, after *Simon Vouet* (era of Louis XIII.), two commodes and two armoires in the style of Boule, and a large console in carved and gilded wood after *Robert de Cotte.* — The ceiling-painting represents France victorious at Bouvines (1214), by *Blondel.* — The paintings above the doors are by *Belin de Fontenay* and *Le Sueur.* The red velvet curtains are bordered with Gobelins tapestry (17th cent.).

II. **Salle Louis XV.** A large carpet from the Savonnerie (comp. p. 155) covers the floor. *Bureau of Louis XV. by *J. F. Œben*, cabinet-work by *Riesener*, bronze-work by *Duplessis;* bureau of the Regency period; *Bureau of Vergennes, by *Migeon*, of the time of Louis XV., brought in 1912 from the Ministère des Affaires Etrangères; *Bureau of Choiseul, a fine work in chased Chinese lacquer-work. On the entrance-side, 658. *J. M. Nattier*, Portrait of Mme. Adélaïde de France; below, on the chimney-piece, *Pajou*, Bust of Mme. du Barry (1773). By the left wall, on a Louis XV. commode, Bust of Louis XV., by *Lemoyne* (bronze). On the exit-side, 900. *C. A. Vanloo*, Marie Lesczinska, Queen of France. Below are a bureau by *Riesener* (from the Tuileries) and (to the right of it) a lacquered cabinet by *P. Garnier.* Between the windows are four Gobelins tapestries on a rose-coloured ground, by *Neilson* (after Boucher and Jacques), executed in 1757 for the Salle du Conseil in the Château of Compiègne; on the entrance and exit walls are four others, representing the story of Rinaldo and Armida and the myth of Cupid and Psyche, after *Coypel.* The paintings above the doors are by *Boucher* and *Chardin.* The glass-cases in front of the windows contain the *Lenoir Collection (snuff-boxes and bonbonnières). In the case by the 2nd window on the left is a silver-gilt cup, with the arms of Card. da Motta e Silva, by *Thomas Germain* (1733); in that by the 3rd window on the left, Wax-portraits, étuis, sword of Louis XV., the dauphin's gun. — On the ceiling: France receiving the charter from Louis XVIII., by *Blondel.*

III. **Salle Louis XVI.** By the entrance, 820. *Roslin*, Homage to Cupid; below, a commode with Wedgwood plaques (period of the Directory); then, Nuptials of Angelica and Medoro, Gobelins tapestry after *Coypel;* below, 316. Commode by *Riesener*, bearing a glass-case of Sèvres porcelain (18th cent.); right and left, on gilded brackets, terracotta busts by *A. M. Collot* and *J. B. Lemoyne* (the latter on loan). Farther on, 266. *Drouais*, Charles X. and his sister as children. End-wall, Cavalry engagement, after *Casanova* (Beauvais tapestry in a gilt Louis XV. frame). In front, a console of white marble and gilt copper. Exit-side, two Gobelins hangings ('Les Mois Lucas'; 18th cent.); below, two superb cabinets by

W. Benemann, with medallions in Sèvres porcelain; on the cabinets, two marble figures (Meleager and Cleopatra). By the centre of the same wall, a superb Sèvres vase, with bronze mounting, by *Boizot* and *Thomire* (1783); then, to the right and left of this vase, two sphinxes in terracotta, with busts of great ladies in the fashion of the Louis XV. period. In a glass-case in the centre of the room, two fine Sèvres vases; two perfume-burners, and a candelabrum, with chased bronze by *Thomire;* blue Chinese porcelain with French bronze mounts; crystal ewer and basin owned by Mme. du Barry; at the right end, a clock with figures of the Graces; at the left end, Flora, by *Falconet* (acquired in 1912). Above the doors, Dogs and still-life, by *Desportes.* Drawings by *Pater, Lancret, Parrocel,* and *Fragonard.*—Ceiling-painting: Triumph of Justice, by *Drolling.*

IV. **Salle Louis XVI.** Carpet like that in Room II; fine Louis XV. furniture from the Collection Thomy-Thiéry (see p. 169). On the window-side, bureau of the time of Louis XV., by *Œben.* On the entrance-side, two Gobelins tapestries ('Les Mois Arabesques'; end of 17th cent.). Opposite, two other Gobelins tapestries, after *P. J. Perrot* (1727): on the right, Diana's curtain; on the left, the Arms of France. Drawings by *Fragonard, Lancret,* etc. To the left and right of the chimney-piece, 815. *Quentin de La Tour,* Louis of France, son of Louis XV., in pastel; 672. *J. Boze,* Duke of Angoulême, son of Charles X. (also pastel). Bronze candelabra on the chimney-piece (Faun and Bacchante), by *Clodion.* In front of the left window is a refurnished room; the bed, of carved wood and adorned with silk embroidery, designed by *Ph. de La Salle* (Louis XVI. period); small table attributed to *Riesener* and *Gouthière* (1781).—Ceiling-painting: Divine Wisdom dictating laws to kings and legislators, by *Mauzaisse.*

V. **Salle Louis XVI.** On the walls, Gobelins tapestries of the 'Raphael Cartoon series', the border by *Lemoine-Lorain* (late 17th cent.): Homage to Mercury, Bath of Psyche and Cupid, Dancing in couples, Round dance, Musicians (by the exit on the left). On the chimney-piece between the doors, musical-box with bas-reliefs, and a nymph in marble by *Clodion.* Around the room, commodes by *Benemann, M. Carlin,* and *Riesener;* clocks. In the centre, on a large carpet from the Savonnerie (comp. p. 155): bureaux by *Benemann* and *Riesener;* small bureau by *Weisweiler* and *Gouthière,* once owned by Marie Antoniette; bureau by *Levasseur,* with bronze statuettes of Voltaire and Rousseau. Above the entrance, *Huet,* Dog attacking two geese. In the glass-cases in front of the windows: left, two *Bas-reliefs in wax, by *Clodion,* and miniatures; in the centre, fayence and porcelain (18th cent.).—Ceiling-painting: Triumph of Marie de Médicis, by *Carolus-Duran.*

The door to the left leads into a gallery which contains the

His de la Salle Collection of upwards of 300 drawings by old masters. The door to the right leads into the—

***Musée des Dessins** (about 50,000), which occupies most of the N. side of the first floor of the Old Louvre, and rivals the Florentine collection in the Uffizi. Some of the most famous are exhibited under glass. Also a few oil-paintings and tables (18th cent.) with small bronzes. Changes are frequent. Catalogue of the drawings in the Louvre and at Versailles, by MM. Guiffrey and Marcel (illus.; 1906; 25 fr.).—Short catalogue 75 c.

Room I (Pl. 6) or Vestibule. To the left of the exit, *J. Boze*, Portr. of a woman (pastel). 1400, 1957. *French Sch. of 18th Cent.*, Female portraits. Left and right of the windows, 1407, 1406. *French Sch. of the 17th and 18th Cent.*, Female portraits. Marble monument of Mme. Favart, by *Caffieri* (1774), acquired in 1912. Ceiling-painting: Venus and Juno, by *H. Le Roux*.

Room II (Pl. 7). Early Italian: **Mantegna*, **Lor. di Credi*, **Signorelli*, *Pinturicchio*, *Perugino*, *Pollaiuolo*, *F. Lippi*. Brussels tapestry (early 16th cent.): Cupid's victims. On the upper part of the walls: *Italian Sch. of 15th Cent.*, 1638. Aristotle, 1629. P. Apponio, 1637, Plato, 1653. Solon.

Room III (Pl. 8). *Drawings by famous Italian artists: *Leon. da Vinci*, *Michael Angelo*, and *Raphael*. Three Gobelins tapestries with the story of Moses, after *Poussin*.—Room IV (Pl. 9). *Drawings by *Correggio*, *Andrea del Sarto*, *Fra Bartolomeo*, etc. To the left of and opposite the entrance, *Correggio*, 18, 17. Vice and Virtue. Story of Moses (continued).

Room V (Pl. 10). **Rembrandt*. Beauvais tapestry (1686).

Room VI (Pl. 11). Flemish *(B. van Orley, Brueghel the Elder, Ph. de Champaigne, *Rubens)* and German *(Master E. S.*, the two *Holbeins*, *Schongauer*, **Dürer)* masters. At the end, Gobelins tapestry (18th cent.), Argus and Mercury; on the right, Flemish tapestry, Achilles on Scyros.

Room VII (Pl. 12). Flemish School: *Jordaens*, **Rubens*, *Van Dyck*, etc. Fine Gobelins tapestry: Story of Susanna, after *Coypel* (1761).

Room VIII (Pl. 13). *H. J. van Blarenberghe* (1716-94); paintings by *Coypel* and *Boucher*.

Room IX (Pl. 14). Pastels: *Q. de La Tour* (*D'Alembert, the encyclopædist, in 1753; *819. Mme. de Pompadour; 823. Portr. of himself), *Mme. Labille-Guyard*, *Ducreux*, *Rosalba Carriera* (of Venice), *Perronneau*, *Regnault* (No. 1910), **Chardin* (679. Caricature of himself). In front of the window, Table of the Directory period, with a bronze group, Hercules, Dejanira, and Nessus (Sch. of *Giov. da Bologna*). In the centre, two glass-cases containing *Miniatures (lent).

Room X (Pl. 15). **Isabey* (Mme. Rolle's bequest); Portr. of Mme. Wey, *née* Isabey, by Hébert; Apollo, Gobelins tapestry of the Louis XIV. period. —We return to Room IX (Pl. 14), whence, to the right, we enter the—

Collection Thiers, bequeathed by the ex-President of the Republic and his widow, which occupies two rooms. Of the 1470 objects few are original or of great value. Catalogue for the use of visitors. In the 1st Room, tapestry, notably (left) the Coronation (Paris, early 17th cent.), and (right) Venus in her chariot (Gobelins, 17th cent.), both from the Raphael Cartoon series (p. 157). In the 2nd Room are porcelain and a *Portrait of Thiers, by *Bonnat*. In the centre, Spring, or the Loves of Psyche, tapestry after Giulio Romano (Gobelins, Louis XIV.).

Continuation of Drawings.—Room XI (Pl. 17). French (19th cent.): *David*, *Gérard*, *Prud'hon*, *Géricault*, *Gros*, etc.

Room XII (Pl. 18; 'Galerie de Rivoli'). French (19th cent.): *Géricault*, *Delacroix*, *Decamps*, *Charlet*, *Heim*, *Millet* (the 'Barattage', in pastel), *Huet*, *Regnault*, etc. Also, *Bonington*. At the end, near the staircase (Pl. F; pp. 161, 167), Water-colours by *Jacquemart*. By the 1st window, Stag-hunt; by the 2nd, Terriers, groups in wax by *J. P. Mène*.

We return to Room IX (Pl. 14), cross Room X (Pl. 15), and enter the following room.

***Museum of Mediæval, Renaissance, and Modern Art,** reached also by the 'Escalier Asiatique' (I on Plan, p. 95; comp. pp. 106, 161).

Room I (Pl. 16). **Ivories* of 6th-19th cent., some very valuable (illus. catalogue by Molinier, 1896; 5 fr.). In the cabinets round the room: 197 et seq. (on the left), Bacchanals by *G. van Opstal;* Madonnas; caskets (one of 9th cent.); diptychs and triptychs (one Byzantine, of 10th or 11th cent.); *141 (at the back, 2nd case), Florentine triptych of 15th cent., probably once owned by Matthew Corvinus of Hungary; book-bindings, chessmen, hunting-horns (Nos. 21, 22; at the back, 1st case), mirror-cases, combs, fans; writing-tablets, loving-cups; powder-flasks, etc. Central glass-case: 116. Harp (Franco-Flemish; 14th-15th cent.), perhaps once that of Countess Yolande of Savoy; 244. Descent from the Cross (13th cent.); *53. Madonna and Child, from the Sainte-Chapelle (French; 14th cent.); *39, 52. Saddle-bow and cantle (Ital.; 13th cent.), the former with figures of women on horses and camels; *50. Coronation of the Virgin (late 13th cent.); 12. 'Triptyque Harbaville' (Byzantine; 10th cent.). Between the windows: 112. *Altar-piece of Poissy,* about $6^1/_2$ ft. high (Italian; end of 14th cent.), in carved and inlaid bone, with 71 reliefs representing the story of Christ: in the centre, John the Baptist (left) and St. John (right); below, the Apostles. Tapestries: on the short wall to the left, The Sacrament, The Mass (French; 16th cent.). On the long wall, Christ appearing to Mary Magdalene (Flemish; 16th cent.); Legend of St. Quentin (French; early 16th cent.). On the right wall, Courtship (Flemish; 15th cent.). Fine fragments of stained glass in the windows.

The next three rooms contain French drawings and miniatures.

Room II (Pl. 3). 16th Cent., *F. Clouet, Lagneau, Daniel du Monstiers,* etc. Central case: Albums of drawings by **Jacques Callot* and *Lagneau.* Above, right and left, *Le Sueur,* Paintings for the Hôtel Lambert (p. 277); two Flemish tapestries (16th cent.); miniatures of 17th century. — **Room III** (Pl. 4). 17th Cent.: *Coypel, De Troy, Girardon, Jouvenet, Poussin, Cl. Lorrain, R. Nanteuil,* etc. Above, right and left, *Le Sueur,* other paintings for the Hôtel Lambert. Central case: Enamels by *Petitot* (Louis XIV., Mme. de Maintenon, Mme. de Sévigné, etc.); *Bauer,* 461. Cavalcade of the Pope, 462. Procession. — **Room IV** (Pl. 5). 18th Cent.: **Watteau, Boucher, Greuze, Augustin, Chardin, Fragonard, Lancret, Le Prince, Moreau the Yr., Pater, Saint-Aubin.* Above (left), 872. *L. Tocqué,* J. L. Lemoyne the Elder, the sculptor; 798. *H. Robert,* Maison Carrée at Nimes; 970. *G. Voiriot,* J. B. M. Pierre, the painter. — Back-wall, 968. *F. H. Drouais,* G. Coustou the Yr., the sculptor; 275. *J. Dumont (le Romain),* Mme. Mercier, nurse of Louis XV.; 276. *J. C. Duplessis,* Allegrain, the sculptor. Right, 357. *C. E. Geuslain,* Portr. of N. de Largillière; 800. *H. Robert,* The Pont du Gard; 903. *L. M. Vanloo,* Portr. of himself. Central cases: Miniatures. Sketch-book of *Moreau the Yr.* Cases by the walls (right and left): Miniatures (Lenoir Collection; see also p. 156). Between the windows, 797. *H. Robert,* Triumphal arch at Orange. On the ceiling, Aurora, by *Boucher.* Over the doors, Dogs and Still-life, by *Desportes.*

Room V (Pl. 6). ***Donation Rothschild,** valued at 800,000*l.*, bequeathed by M. Adolphe de Rothschild. The sumptuous little

salon has red velvet hangings, a parqueted floor, and a splendid Venetian ceiling of the 16th cent.; on the end-wall is a Flemish *Tapestry of the 15th cent. (Miracle of the loaves and fishes).

Left wall. Glass-case containing religious objects: Box for an Agnus Dei (German; 15th cent.); two paxes (German and Italian; 16th cent.); curious knife (Flemish; early 16th cent.); reliquary (Flemish; 16th cent.); below (farther on), pendants (French; 16th cent.); agate rosary with reliefs in enamelled gold (French; 16th cent.); reliquary jewel (Spanish; 16th cent.); book-cover (Italian; 15th-16th cent.). In the centre (beginning again): Monstrance-reliquary (Venetian; 15th cent.); *Cross-reliquary in gold (French; end of 14th cent.); *Censer in lapis lazuli (Venetian; 15th cent.); paxes (German, Italian); mirror with ebony frame (German; 16th cent.). Above (beginning again); *Holy-water vessel (French; 13th cent.); *Aspersorium (Italian; late 15th cent.); *Madonna and Child in silver (German; 15th cent.); *Crozier in rock-crystal and gilded bronze (Spanish; 16th cent.); monstrance-reliquary (Spanish; 16th cent.). — Farther on, by the wall: 20. Sepulchral brass (Flemish; 1455); 76. Virgin and Child (relief; German, 16th cent.). — In a glass-case at the end, triptych-reliquary from the Abbey of Floreffe (Flemish; 13th cent.); on the left, St. Catharine of Alexandria (French; 16th cent.); on the right, *Madonna and Child, relief by *Agostino di Duccio* (Florentine; 1418-81).

Right wall. In the glass-case: Religious objects continued (from left to right). Below, two amulet-chains (Spanish; 16th cent.); enamelled gold necklace with a scene from the Passion on each link (German; 16th cent.); portable reliquary (Spanish; 16th cent.); incense-spoon (French; late 15th cent.); rosary of carved boxwood, large bead of a rosary carved with small figures (both Flemish; early 16th cent.). In the centre (beginning again): Reliquary of the Flagellation (Venetian; 15th cent.); paxes. Above, reliquary (Flemish; 15th cent.); St. Sebastian in ivory (German; 16th cent.); reliquary (Spanish; 15th cent.); *St. Catharine, in boxwood (German; early 16th cent.); gold monstrance (Venetian; 15th cent.).

Room VI (Pl. 7). *Oriental Fayence.* Case to the left. Fayence from Syria (Damascus, 16th cent.; etc.) and Cairo. Below, copper vessels; kursi tray (Cairo; 14th cent.). — Left wall. Spanish-Mauresque plaques (15th-16th cent.), some with metallic lustre. — Central case. 2nd row: Round carved casket made in 967 for Almogueira, son of Abd-er-Rahman III., Prince of Cordova; bronze ewer (Siculo-Arabian; 11th-12th cent.). Top-row: Lamp of a mosque (1347-61). Below, Persian fayence; gold ear-ring (Byzantine); Egyptian censer, 10th-11th cent.; ivory plaque and comb (Indian). — Glass-case by 2nd window: *'Barberini Vase', with the name of Abdul Mozhaffer Yusuf, Sultan of Aleppo (1236-60). — Case in front of the exit: in the centre, large damascened

copper vase, the 'Font of St. Louis' (Arabian; 13th cent.); basin from Mosul (14th cent.); copper ewer with silver incrustations (Mosul; 13th cent.); boxes, mortar, and candelabrum from Mosul. — To the left of the exit: Fountain in Arabian mosaic (Cairo; 14th-15th cent.).

Vestibule. Oriental arms.

The staircase (F on Plan, p. 117), to the left as we leave the vestibule, ascends to the 2nd floor (p. 168). Beyond is the *Galerie de Rivoli* (p. 158; drawings of 19th cent.). *Continuation of Mediæval, Renaissance, & Modern Objects*, p. 162.

From the landing of the Escalier Asiatique (B on Plan, p. 117; comp. pp. 106, 159) we turn to the right into the Salles de la Colonnade, the E. part of the Vieux Louvre.

Musée des Antiquités Asiatiques (continued), three rooms called the *Salles de la Susiane et de la Chaldée.* Illus. catalogue of the Chaldæan antiquities, by L. Heuzey (1902; 6 fr.).

Room I (VI). Small antiquities. Assyrian tiles; Græco-Babylonian and Syro-Chaldæan statuettes and other sculptures; cylinders, engraved gems, and seals of great delicacy. — Case 1 (to the right). Monuments from Shirpurla, or Lagash, a prehistoric town on the hill of Tell Lô or Tello, in Chaldæa, where the French have been excavating since 1877 (until 1900 under M. de Sarzec). To the left of the entrance, monuments from the Punjab; Græco-Babylonian alabaster statuettes; gold masks in the Phœnician style; small bronzes. — By the 1st window on the left: Phœnician stele of the god Salman; Græco-Babylonian vessels used in incantations; Phœnician monuments, etc. Long wall on the left: Aramaic stele from Teima (Arabia); archaic bricks (excavated by M. de Sarzec), especially those of the time of King E-annadu.

In the centre, 1st Case to the left: Spanish-Iberian and Syro-Cappadocian antiquities; Græco-Iberian candelabrum; Syrian ivories; Assyrian and Sassanian seals; Asiatic weights (Syria); Phœnician glass, drinking-vessels, and Babylonian statuettes. 2nd Case (left): Statue of Gudea, patesi (*i.e.* viceroy) of Shirpurla; objects from Chaldæa. 3rd Case (left): *Cylinder-seals with inscriptions of Gudea (see above); libation-cup; Gudea's mace; objects found by M. de Sarzec; Græco-Parthian gold ornaments; Phœnician jewellery; Assyrian monuments of the reign of Sargon I.; Babylonian statuettes. By the windows (right), tablets from Tello. Between the windows (right), Chaldæan bas-relief with religious scenes. In the centre, 1st Case to the right: Fragments of the so-called *Stele of the Vultures (ca. 3000 B.C.). 2nd case (right): Silver vase of Entemena, with engravings dating from before 3000 B.C., etc. 3rd Case (right): Votive bronzes, reliefs, Chaldæan cylinder-seals. In the centre of the room is a reconstruction of the Stele of the Vultures and a fine Assyrian bronze lion, with a ring in its back (Khorsabad). By the back-wall: on each side of the exit, glazed tiles from Babylon, fragments of bronzes, Chaldæan antiquities; also some inscribed tablets, cylinder-seals inscribed with the name of King Sargon, vase with the inscription 'Xerxes the Great King' in four languages, etc.

Room II (VII). 1st Bay. On the entrance-wall, *Frieze of glazed and painted terracotta from the throne-room of Darius I., with the archers of the king's guard, 39 ft. long and 13 ft. high; to the left, stair-rail from the palace of Artaxerxes Mnemon, also in terracotta; on the partition-wall, the crowning-ornaments of the pylons of this palace, with lions in the same material; on the right side, fragment of a bath. 1st Case (left): Glass and terracottas. 2nd Case (left): *Achæmenian jewellery, gold necklaces, and coins, found in a bronze sarcophagus (4th cent. B.C.; see p. 173): *Byzantine jewellery; coins of the Seleucidæ; archaistic statuettes in gold and bronze; Anzanite jewellery, dating from before 1200 B.C.; Achæmenian silver bowl; vessel with representation of bulls with human

heads (ca. 2500 B.C.). 3rd Case (left): Door-frame from the acropolis of Susa; Parthian, Sassanian, and Arabian coins; (right) medals, etc. 4th Case (left): Assyrian cylinder-seals. 1st Case (right): Chaldæan and Assyrian cylinder-seals. 2nd Case (right): Lacquered stoneware. 3rd Case (right): Assyrian, Sassanian, and Parthian seals. 4th Case (right): Cylinder-seals.—2nd Bay. At the back, *Capital of one of the thirty-six columns (each 69 ft. high) which supported the ceiling of the throne-room of Artaxerxes Mnemon (B.C. 404); in the glass-cases, fragments of the frieze of archers, etc.; in the centre, plan of the tumuli where the antiquities exhibited here were found in 1881-86 by Dieulafoy. In the case by the first window to the right: Sassanian or Arabian pottery (7th-11th cent.); vases and spoons used in the cult of Mazda (Sassanian period). By the second window, large funeral urn. On the left, between the windows, large bricks from the palace of Artaxerxes.

Room III (VIII). Continuation of collection. Reconstructed throne-room of Artaxerxes Mnemon (see above), which covered an area of 11,000 sq. yds. By the 2nd window to the left, **Bust of a Græco-Iberian Woman* ('La dame d'Elche'), a unique work of the 5th cent. B.C. (?), found in Spain in 1897; to the right, statues and fragments, also from Spain. On the right and left: Winged bulls of the time of Darius I. On the walls, a panorama of the region where the excavations at Susa were made (comp. pp. 105, 173).

Rooms IV-VIII. **Continuation of Mediæval, Renaissance, and Modern Objects of Art** (see p. 159). Illustrated catalogue of the bronzes and brasses, by G. Migeon (1904), 7 fr.

Room IV, or **Salle du Dôme.** To the left of the entrance: Cabinet and pulpit (French; 16th cent.); bronzes by *Barye;* farther on, *Armour of Henri II. of France. On the back-wall, three Flemish tapestries: Moses, the Madonna, and Pool of Bethesda (1485), Last judgment (16th cent.), and St. Luke painting the Virgin Mary, after the picture by Roger van der Weyden (at Munich); cabinets, angels as torch-bearers (Flemish; 15th cent.). Case on the left of the exit: Caskets, bronzes from Flanders, Saxony, etc. (15th-16th cent.), statuettes, pewter dishes (some by *F. Briot*). Cabinet (French; 1617). Case to the right of the exit: Shields, swords, etc.—In the glass-case by the 3rd window: Weapons of the 15th-16th cent. and a Venetian hunting-horn in copper-gilt (No. 168; 16th cent.).—By the 2nd window: Locks and keys; adjoining, ecclesiastical objects of art (on loan).—By the 1st window: Bronze statuettes of the Italian Renaissance: *Riccio*, 45. Arion, 48. St. Sebastian, 46. Bust of himself; 27. *School of Donatello*, John the Baptist.—Central glass-case (isolated): 44. *Savelli* (surnamed *Sperandio*), Equestrian statuette of G. F. Gonzaga. Behind the central glass-case: English, French, and German watches, clocks, and compasses (16th-17th cent.). Glass-case on the right of the central case: Small bronzes, two by *Giov. da Bologna* (Geometry, Venus), and a St. Sebastian (Italian; 16th cent.).—Glass-case on the left: Head of a satyr, in bronze (Italian; 16th cent.); below, 96. *P. Vischer*, Bust of himself (16th cent.); other Italian and Flemish bronzes.—In the table-cases round the room: Reliefs in metal, paxes, cutlery, spoons, etc.; Italian plaquettes (15th-16th cent.); French and German medals (16th-17th cent.).

Room V. Italian majolica or fayence; the finest (16th cent.) from Deruta, Faenza, Forlì, Venice, Gubbio, Pesaro, Urbino, and Castel Durante. In the centre, a fine Renaissance chest (Italian; 16th cent.). Under glass, opposite the 2nd window: Bronze stag (Hispano-Mauresque; 14th cent.); Italian albarello (gallipot; late 15th cent.).

Room VI. Superb wood-carvings from the Salle des Sept-Cheminées (p. 152), which, with those in the next room, are the only relics of the royal apartments. Silk hangings of the 16th cent.; portrait of Henri II. In front, Emp. Charles V., a painted relief (German; 16th cent.), on a fine dresser (Burgundian; 16th cent.); by the left wall is an alabaster bust of Otto Heinrich I., Count-Palatine of the Rhine (d. 1559), one of

the founders of Heidelberg Castle.—Central cases: Fayence from Lyons (16th cent.), Rouen (18th cent.), and Moustiers (18th cent.).—Glass-cases at the windows: Medallions, carved combs, etc., in boxwood, beautifully executed; carvings in other substances; relief in lithographic stone, after *Aldegrever* (1st window), of Duke Albert III. of Bavaria and his wife Agnes Bernauer of Augsburg.

Room VII, with alcove (left of entrance) in which Henri IV. died. Venetian state-bed (16th cent.). Wood-carving from the rooms of Henri II. in the Louvre, restored under Louis XIV. Fine furniture, incl. archiepiscopal throne from Vienne (Isère). On the end-wall, a portr. of Marie de Médicis, facing one of Henri IV. Central case: *Large dishes by *Bern. Palissy.* Other cases: Salt-cellars, etc., by Palissy; fayence from Nevers, Beauvais, St-Porchaire, etc.

Room VIII. Two large Sèvres vases. 1st window to the left: Casket presented by the city of St.Petersburg 'à la nation amie', on a table of Florentine mosaic. 2nd window, Mosaic map of France. Left of exit: Map of France in pietra dura, from the Imperial works at Ekaterinburg (presented by the Russian government, 1900). 1st Case (centre): Tazze and Venetian glass (15th cent.); 2nd Case (centre): Pottery from Cologne, Nuremberg, Nassau (16th cent.). Portraits of Louis XIII. (by *Ph. de Champaigne?*) and his queen Anne of Austria; Flemish furniture.

At the exit we are at the top of the staircase of the Musée Egyptien (p. 106; A on Plan, p. 117), which is continued to the right.

Musée des Antiquités Egyptiennes (continued). These rooms, containing the smaller antiquities, were in course of rearrangement in 1912. The first room is to be devoted to the worship of the dead, the second is to contain small bronzes and ornaments, the third sculptures in wood or stone, the fourth and fifth objects of industrial art. Our description gives the arrangement in Dec., 1912.

Staircase. 1st landing (as we descend): Textiles, distaffs, sandals, coffins, and offerings to the dead. 2nd landing: Figurines, models of buildings and boats, matwork, baskets, etc.

I. **Salle Historique.** Ceiling-painting by *Gros:* the Genius of France encouraging the arts and protecting Humanity (1827-31).

At the entrance: Crouching dog, in black granite; bronze statuette of the Saïtic period (under glass). In the centre, on a column enclosed by an octagonal glass-case, fine canopic vases in enamelled clay (New Empire). Beyond it, a bronze statuette, with silver inlay, of Ammon-Rē, with the features of Amenophis III. (18th Dyn.).—Glass-cases: Tomb-statuettes, partly covered with fine blue enamel; scarabæi, as symbols of the sun-god (often bearing royal names). Case by the left wall: Gold masks of mummies, head-rests in alabaster, etc. On the chimney-piece, canopic vases. By the 1st window: Portr. of Champollion, the Egyptologist, by *L. Cogniet* (1831). Between the windows, a large cabinet with mummy-cases (one entirely gilded).

II. **Salle Civile.** Ceiling-painting by *H. Vernet:* Bramante, Raphael, and Michael Angelo before Pope Julius II. (1827).

In a line with the door: Bronze statuette of Mosu, perhaps of the Ancient Empire. Right and left, as we enter: Statuettes of gods in bronze, stone, etc. Left wall: 1st case, statuettes of Rē, Selket, Sekhmet, etc.; 2nd case, Osiris, Isis, etc. Right and left of exit: Statuettes of the goddess Bastet (right) and of Mosu (left). In front of the exit, on a pedestal: Bronze statuette of Queen Karomama (9th cent. B.C.; Thebes), richly inlaid (restored). The central *Glass-case contains a splendid collection of gold jewels, statuettes in gold and enamel, gold ornaments inlaid with glass-paste, a goblet, a chain, boats, gems, glass-paste, and,

on the window-side, a small *Gold group of Osiris, Isis, and Horus (22nd Dyn.).

III. **Salle Funéraire,** illustrating the Egyptian worship of the dead, with its fundamental belief in the immortality of the soul.—Ceiling-painting, by *Abel de Pujol:* Joseph the saviour of Egypt (1827).

The belief in immortality explains the care taken by the Egyptians to preserve their dead, the time (sometimes 70 days) they bestowed on the embalming, and their magnificent tombs. Our information regarding their notions of the soul's condition after death is chiefly derived from the 'Book of the Dead', a copy of which was laid beside each body. It contains hymns, prayers, and instructions for the deceased in the next world, what answers they are to make to the judges, etc.—To the right of the entrance: *Limestone head of Amenophis IV. (B.C. 1350). At the entrance, a painted statuette of a woman presenting an offering to the dead. Left wall: Papyri with texts from the Book of the Dead. Above the fire-place: Mural and other paintings of the New Empire. In front, under glass, charming *Wooden statuette of Tui, priestess of Min, patron deity of Koptos, beautifully executed and well preserved (20th Dyn.; 12th cent. B.C.). Right and left of the fire-place; 3072, 3073. Fragments of a copy in linear hieroglyphics of the Book of the Dead, 26 ft. long, upwards of 3000 years old, yet in admirable preservation. In the centre of the room: Crouching figure of an ***Egyptian Scribe*, painted red, with eyes inserted (5th Dyn.; ca. 2700 B.C.), probably the best example of ancient Egyptian sculpture (found at Sakkâra). The octagonal case round it contains fragments of sculptures and moulds. Cases right and left: Well-executed statuettes; sculptured stone and wood of various periods; reliefs.—Case to the right of the entrance: Sculptors' models of the Saïtic period. To the left of the entrance: Statuettes, etc. (Ancient and Middle Empire). To the left of the entrance, in the corner, wooden statuette of an official. By the 1st window: Tomb-statuettes in wood. Right wall, two cabinets with mummy-cases and cerements covered with paintings. The flat cases by the second window contain amulets. In front of the 2nd window, wooden statuette of Piaaï, a royal doorkeeper. By the 3rd window are stone statuettes of Sekhmet, etc. In front of the exit, cynocephali, etc.—Right and left of the exit: Statuettes and reliefs of the New Empire. Right, Head of Psammetichus III. (525 B.C.).

IV. **Salle des Dieux.** Ceiling-painting by *Picot* (1827): Study and Genius revealing Egypt to Greece.

Central case: *Vases in alabaster, pietra dura, and clay of the remotest epochs; pottery. Wall-cases: Pottery and vases in pietra dura. Central cases: right of entrance, ivory paint-boxes, statuettes, castanets, etc.; left of entrance, amulets, scarabæi, vases, and necklaces, in glass or glass-paste; left of exit, amulets, scarabæi, ornaments, and necklaces, in various kinds of stone; right of exit, statuettes and necklaces in enamelled terracotta.

V. **Salle des Colonnes,** containing objects for which there was no room elsewhere. Ceiling-painting by *Gros* (in the centre, True Glory leaning on Virtue; left, Mars crowned by Victory and restrained by Moderation; right, Time placing Truth under the protection of Wisdom).

In the centre: by the entrance, statuette of a woman (on loan); central case, alabaster vases; by the exit, bronze statuette of the falcon-headed Horus offering a libation to his father Osiris (vase missing).—Glass-cases around the room, beginning on the left: I and II, Textiles, costumes, sandals; III, Baskets; IV, Agricultural implements, sceptres, and batons; V, Wooden boxes, chessboard; IX, Musical instruments, drum, writing-

tablets; VI and VII, Objects in terracotta, vases and statuettes; VIII, Toilet-articles, boxes, combs, kohl-cases, *Spoons in the form of a swimming nymph pursuing a duck; X, Bronze mirrors and vases: XI, Bows, poniards, and spear-heads; XII, Various instruments in bronze, knives, sistra, etc. — In front of the 1st window, chair with sloping back; in front of the 2nd, triangular harp (Asiatic); in front of the 3rd, stools.

Musée de la Céramique Antique. — This collection, whose nucleus was the *Campana Collection*, purchased from the papal government in 1861, is one of the most complete of its kind, affording an admirable survey of the development of ancient vase-painting. The chronological order begins in the room entered from the Salle des Sept-Cheminées (p. 152), door to the right (comp. Plan, p. 117). Catalogue of the Antique Vases by E. Pottier: 1st, Les Origines, 1 fr. 20 c.; 2nd, l'Ecole Ionienne, 1 fr. 50 c.; 3rd, l'Ecole Attique, 3 fr. 50 c.; Figurines Antiques, by L. Heuzey (1901), 1 fr. — Ceiling-paintings (middle of 19th cent.): Scenes from the history of French art, the pictures of the French School having once been exhibited here.

Salle A. Ceiling-painting by *Alaux:* Poussin being presented to Louis XIII. — Figurines in terracotta and limestone, of the earliest period. In the centre, Attic amphora and wine-bowl, a Cretan cinerary urn, and an archaic amphora from Bœotia. In the glass-cases, a rich collection of terracottas from Phœnicia, Carthage, Asia Minor, Cyprus, Crete, Attica, Bœotia, etc.; vases of the geometrical type, with primitive linear ornamentation. By the main-wall, a series of warriors' heads, from Cyprus, in the Phœnician-Greek style, interesting to compare with the archaic Greek types.

Room B. Ceiling-painting by *Steuben:* Battle of Ivry, and clemency of Henri IV. — *Terracottas* from Myrina (to the N. of Smyrna), Athens, and Magna Græcia, some of great artistic value. Left wall: Figurines of Greek women, some with hats, some seated, mostly elegant and graceful in bearing. Among the reliefs are several vintage scenes and a *Bacchic dance. — Back-wall, Cinerary urns with painted reliefs. — In the centre of the glass-case by the exit-wall, Two warriors arming, with a mother and child between them.

Room C. Ceiling-painting by *Devéria:* Puget presenting his Milo of Croton (p. 114) to Louis XIV. — *Etruscan Pottery* (found in tombs) of the earliest type, mostly black; some with engraved designs or primitive reliefs.

Room D. Ceiling-painting by *Fragonard:* Francis I. receiving pictures and statues bought in Italy by Primaticcio. — *Greek and Etruscan Terracottas*, notably a *Sarcophagus with two painted lifesize figures of a man and woman, half recumbent, clumsy in execution, but not without a certain naïve grace. — Left wall: Athena and Hercules (painted relief); 'funeral couches' and reliefs of funeral rites. — Back-wall: Vases with painted figures and geo-

metrical ornaments. — Exit-wall: Fragment of a primitive mural painting with mythological scenes.

In the passage are heads, acroteria, sarcophagi (right), and vases.

Room E. Ceiling-painting by *Heim:* Renaissance in France. — *Vases in the Corinthian Style*, found in Greek islands and in Italy. Left of the central door, wine-bowl with the mourning for Achilles (643); below, two others with the departure of Hector. In the flat glass-cases, gold *Ornaments from Cyprus, Carthage, Lydia, Sardis, Æolia (Myrina, p. 165), and Rhodes. — By the central window: Painted sarcophagus in terracotta from Clazomenæ (Asia Minor), in the Ionian style, 6th cent. B.C. — To the right of the exit, 874. Perseus and the Gorgons. — To the left is the Salle des Colonnes (p. 164).

Another passage, with archaic Greek vases and a terracotta sarcophagus.

Room F. Ceiling-painting by *A. E. Fragonard:* Francis I. knighted by Bayard. — *Attic Vases with Black Figures*, from Italy and Sicily. In the centre are vases bearing the name of *Nicosthenes*. In the small case in front are wine-vessels (oinochoes) signed *Exekias*, *Theozotos*, and *Amasis*. Most of the scenes are from myths relating to Hercules and Theseus. The types of the gods differ greatly from the classic. Case on the left: the oldest known scenes of the Judgment of Paris.

Room G. Ceiling-painting by *Schnetz:* Charlemagne receiving MSS. from Alcuin. — **Attic Vases with Red Figures*, found in Italy, many with the name of the maker. In a small case in the centre, *104. Goblet with Theseus, Amphitrite, and Athena, by *Euphro(nios);* 152. Goblet with Briseis and Phœnix (?), by *Brygos*. In the central case, large wine-bowls: 341. Death of the children of Niobe (from Orvieto); 164. Apollo slaying the giant Tityos; 103. Combat of Hercules with Antæus; *163. Grief of Achilles. Back-wall, below, in the centre, *228. Sphinx, with Greeks trying to solve the enigma. Many Bacchic scenes.

Room H. Ceiling-painting by *Drolling:* Louis XII. hailed as father of the people by the Estates at Tours (1506). — *Vases with Reliefs*, found in Italy. In the centre are rhyta, or goblets in the form of horns, adorned with heads; on each side are goblets with the makers' names. Left wall: Arezzo pottery.

Salle des Fresques et Verres. Ceiling-painting by *Léon Cogniet:* Bonaparte in Egypt. — *Mural Paintings from Herculaneum and Pompeii.* To the left, on a gold ground, Apollo and the Muses. Large frescoes: Two women and a goat; River-god between two naiads. — Back-wall (left): Landscape with architecture and sea-piece, from Boscoreale (comp. p. 152; 1900). — Beyond the door: Frescoes and mural decorations from Rome and Tusculum

*Roman master with his household (twelve persons, with their names in Greek); Bacchus crowned with ivy, etc. At the end, antiquities from Egypt, especially from Alexandria; *Græco-Egyptian portraits on wood; *Plaster busts (painted); Greek steles. — In the glass-cases in the centre: interesting collection of *Ancient Glass.*

The exit-door to the left leads to the first room of the Egyptian antiquities (p. 163), whence we reach the nearest staircase to the second floor (F on Plan, p. 117) by re-traversing the rooms to the right (pp. 163-161).

To conclude our visit to the Musée de la Céramique Antique we return to Salle E, pass through the *Salle des Colonnes* (p. 164), and enter to the left the adjoining rooms facing the court.

Room M. Ceiling-painting by *Picot:* Cybele trying to save Pompeii and Herculaneum from destruction. — *Greek Pottery* found in Asia Minor, the Crimea, Cyrenaica, Egypt; terracottas of the Hellenistic period. Vases with black and violet painting. Central case: Terracotta heads from Tarsus and Smyrna. Large Panathenæic amphora (313 B.C.). — On the chimney-piece: Rich collection of grotesque terracottas from Smyrna; other terracottas in the cabinet by the right wall and at the windows. — To the right of the exit, six terracotta *Figurines (Music and Dance) from Ægina.

Room L. Ceiling-painting by *Meynier:* Nymphs of Parthenope (Naples) arriving at the Seine. — *Greek Pottery* found in Greece. Admirable terracotta figurines (4th cent. B.C.). Wall-cabinets: Greek terracottas from Tanagra in Bœotia, including, to the right of the exit (2nd Case), *Dancing Cupids, *Figures of women with red hair; to the left of the exit, Venus and the shell (3rd or 2nd cent. B.C.), Leda and the swan. On each side of the chimney-piece, Athenian lecythi or perfume-vases. Case over the fire-place: Lecythi; *Statuette of a pedagogue (terracotta). The octagonal glass-case in the centre contains an *Amphora with the contest of the gods and the giants; Tanagra figurines in painted terracotta: charming *Group of girls at play (window-side); satyr with a wine-bowl; tablets in painted terracotta, with well-known scenes; objects found in a child's tomb, etc.

Room K. Ceiling-painting by *Heim:* Jupiter giving Vesuvius the fire for the destruction of Herculaneum, Pompeii, and Stabiæ. — *Italic Pottery,* from Apulia, Campania, Lucania, and Etruria (3rd cent. B.C.). Vases, several of large size, with red figures and scenes from famous myths. On either side of the entrance, cases containing recent acquisitions.

Salle de Clarac (XXXIII). Ceiling-painting after *Ingres:* Apotheosis of Homer (see p. 147, No. 417). — Small sculptures and fragments. In the right corner, a Bacchante (?), mutilated. Central case: Antique ivories; Greek casts and carvings, objects from Utica and Timgad, etc. — Bust of Comte de Clarac (1778-1847), long the curator of the Antiques. Above the fire-place, ivory binding (6th

cent.; from Pal. Barberini), with the image of an emperor; carved ivory and bone.

The exit leads into the *Salle des Sept-Cheminées* (p. 152).

Second Floor.

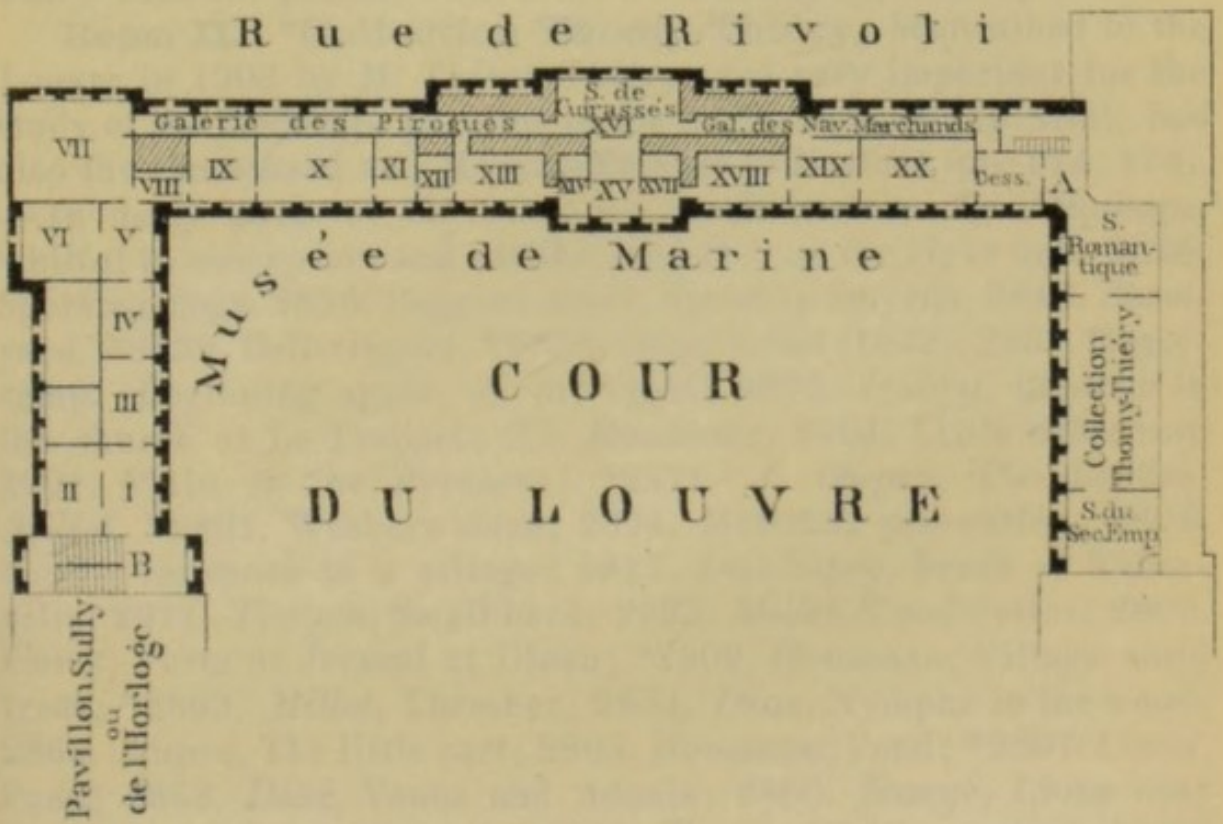
The second floor contains the new rooms of the *French School of 19th Cent.* and the *Thomy-Thiéry Collection*, the *Naval Museum*, and the *Drawings of the 19th Century*.—There are two staircases ascending to it: a small one (A on Plan opposite, F on Plan p. 117) from the vestibule of the Salle Orientale (p. 161), which is reached from the ground-floor by the Escalier Asiatique (p. 106), and the Escalier Henri IV (B, G, and N on the three plans; p. 155). The latter (lift, see p. 93), leading to the entrance of the Naval Museum, is open on Sun. and Thurs. only.—At the top of the former we have the Naval Museum (p. 171) on the left and the French School of the 19th Cent. on the right.

French School of the 19th Century.—Vestibule: 121 a. *Chassériau*, Peace (fragment of decoration for the old Cour des Comptes, p. 305); 2953. *Isabey*, Adm. de Ruyter and Cornelius de Witt embarking; *Robert-Fleury*, 2983 (labelled 254), Galileo before the Inquisition, 2984 (255), Return of Columbus. Right of the entrance: 119. *Charlet*, Grenadier of the Guard; 2953 a. *Isabey*, Ebb-tide. Left, *Ch. Le Roux*, Marshes of Corsept (figures by *Corot*).

Room I, or **Salle Romantique.** Right, 829. *Th. Rousseau*, Vieux Dormoir of the Bas-Bréau (Fontainebleau); 834. *Saint-Jean*, Fruit-harvest; 778 b. *G. Ricard*, Paul de Musset (brother of Alfred); 204. *A. G. Decamps*, Draught-horses; 286. *C. Flers*, Landscape; *Corot*, The Piazzetta at Venice (1834); 144 a. *G. Courbet*, M. Champfleury; *Ingres*, Turkish bath; *Ravier*, Poplars; *213 a. *Delacroix*, Chopin; 430 a (labelled 166), *Ch. Jacque*, Flock of sheep; 442. *A. C. de La Berge*, Landscape; 642a. *Millet*, Portr. of a woman; 2931. *Cabat*, Pond at Ville-d'Avray; 833. *Saint-Jean*, Flowers.—255. *Diaz de la Peña*, Gipsies; *141 e. *Corot*, Women bathing; 778. *Ricard*, Portrait of himself; 125. *Chintreuil*, Rain and sun; 205 c. *Decamps*, Walls of Aigues-Mortes; 141 c. *Corot*, Mary Magdalene reading; 615 a (formerly 809), *Marilhat*, Landscape; *217. *P. Delaroche*, The princes in the Tower; 206 a. *Dehodencq*, Portr. of himself; 141 d. *Corot*, Horses resting; 257 a. *Diaz*, Dogs in the wood; 123. *Chintreuil*, Space.—*Ravier*, The cloud, Pond at Morestel; *Corot*, Portr. of his niece (1831; acquired in 1912); *2941. *J. Dupré*, Evening; 626. *G. Michel*, Near Montmartre; *830. *Th. Rousseau*, Marsh in the Landes (Garonne), one of his masterpieces (1852); *L. Robert*, 816. Arrival of reapers in the Pontine Marshes, a work once much admired (1830), 817. Return from the pilgrimage to the Madonna dell' Arco; *Corot*, 140. The Coliseum, 139. The Roman Forum (early works), *141 a. Sunset; *Millet*, 644 a. The seamstress, *641. Church of Gréville, *642. Women bathing; 627. *G. Michel*, Interior of forest; *Ravier*, The

MUSÉES DU LOUVRE

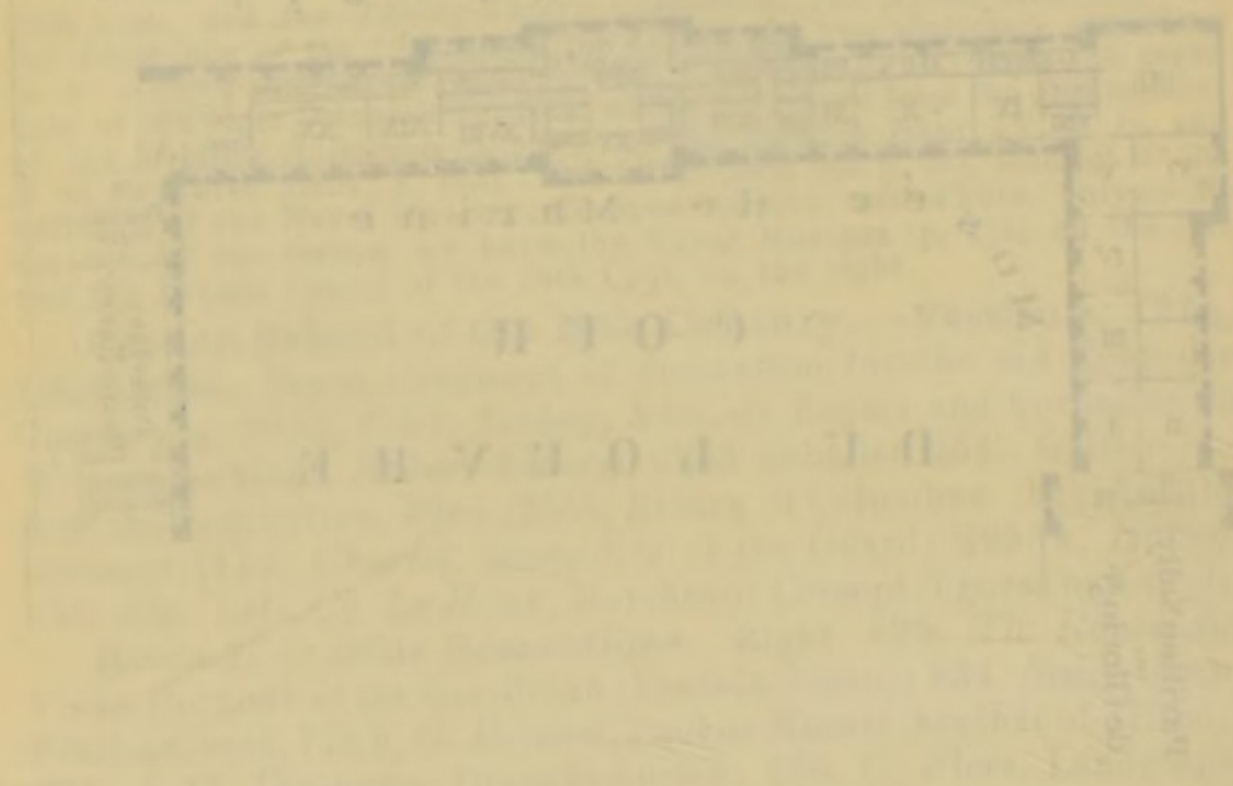
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SECOND ÉTAGE

A. *Petit escalier*.

B. *Grand escalier*.



Tiber at Ostia; *2940. *G. Dupré*, Morning.—257. *Diaz*, No admission!; 412a. *P. Huet*, Sunset at Seine-Port (near Melun); 285. *H. Flandrin*, Portr. of a woman; 831. *Th. Rousseau*, River-bank; *141f. *Corot*, The belfry at Douai (1871); *Isabey*, 2955. Sea-piece, 2954. Bridge; 120. *Chassériau*, Tepidarium; 778c. *Ricard*, Stephen Heller, the composer; 413. *P. Huet*, Calm of morning; 256. *Diaz*, Fairy with the pearls; *184a. *C. F. Daubigny*, Small pond.

Room II. ***Collection Thomy-Thiéry,** bequeathed to the Louvre in 1902 by M. Thomy-Thiéry, and very important for the study of the landscape painting of the Barbizon School (p. xlix). See also the Chauchard and Moreau-Nélaton collections (pp. 174, 178). —In many parts of the room are small pictures by *Decamps*, 'skilful in conception and wittily realistic': on the right wall, 2828. Sporting-dogs, 2836. Beggars, 2827. Street in Smyrna, 2842. Farmyard, *2832. Bell-ringers, *2838. Dogs' toilet (1842), 2833. Gipsy-camp. Beginning again, on the right; 2879. *Isabey*, Baptism in the church at Le Tréport; *Th. Rousseau*, 2904. Little fisherman, 2901. Plain in the Pyrenees; *2871. *J. Dupré*, The Landes; *Millet*, *2891. Washerwoman, 2894. Maternal precaution; 2808. *Corot*, Entrance to a village; 2817. *Daubigny*, Beach of Villerville; 2911. *Troyon*, Small herd; 2895. *Millet*, Wood-cutter; 2802. *Corot*, Porte de Jerzual at Dinan; *2902. *Rousseau*, Village amid trees; *2893. *Millet*, Thresher; 2854. *Diaz*, Nymphs in the wood; 2865. *Dupré*, The little cart; 2905. *Rousseau*, Pond; *2807. *Corot*, Pond; 2858. *Diaz*, Venus and Adonis; 2800. *Barye*, Lions near their den, 'a sinister scene'; *2915. *Troyon*, Cattle meeting sheep; *Desvergnes*, Marble bust of M. Thomy-Thiéry; 2853. *Delacroix*, Lioness about to spring; 2859. *Diaz*, Venus disarming Cupid; *Delacroix*, 2844. Death of Ophelia, 2843. The Bride of Abydos; 2870. *Dupré*, Cows drinking; 2880. *Isabey*, On the beach at Scheveningen; *Delacroix*, *2845. Ruggiero delivering Angelica, 2848. Lion and rabbit; 2857. *Diaz*, The clearing; *Dupré*, 2867. The pool, 2866. Autumn; *Isabey*, 2878. Wedding at the church of Delft, 2881. A duel; 2846. *Delacroix*, Lion and wild-boar; *2876. *Fromentin*, Falconry; *Delacroix*, *2851. Hamlet and Horatio, 2847. Lion and alligator; 2869. *Dupré*, Landscape; 2814. *Daubigny*, The Marais; 2852. *Diaz*, Charity.—*2816. *Daubigny*, Sunset; 2831. *Decamps*, Knife-grinder; *2892. *Millet*, Binding sheaves; 2811. *Corot*, Evening; 2819. *Daubigny*, Boats on the Oise; 2855. *Diaz*, Women bathing; *Decamps*, 2840. Elephant and tiger at the spring, 2834. The rat retired from the world; *2887. *Meissonier*, Flautist; *2912. *Troyon*, The ford; 2868. *Dupré*, Pasture (Normandy); *Diaz*, 2856. Dogs' toilet, 2861. In a wood; 2877. *Fromentin*, Halt; *2822. *Daubigny*, Mill of Gylieu; 2882. *Isabey*, Visit to the château.—*Daubigny*, *2818. The sluice, *2824. Morning, *2815. Pool with storks; *Troyon*, *2914. The barrier, 2908. Sheep, 2910. Cattle drinking;

*2875. *J. Dupré,* Sunset after a storm; *2852. *Delacroix,* Medea; 2841. *Decamps,* Bertrand and Raton (monkey and cat); *2864. *Dupré,* Pond; *2810. *Corot,* Road to Sin-le-Noble (near Douai), or 'Road to Arras', a work of marvellous delicacy; 2826. *Decamps,* Monkey painting; *2909, *Troyon,* Morning; 2874. *Dupré,* Sunset; *2916. *Troyon,* Heights of Suresnes; *Corot,* 2801. The valley, 2812. Eclogue; *2900. *Rousseau,* Oaks; 2860. *Diaz,* The rivals; *Corot,* *2803. Road to Sèvres, 2804. Shepherds of Sorrento dancing, 2809. Cottages, 2806. Souvenir of Italy; *2850. *Delacroix,* Abduction of Rebecca (from Ivanhoe); 2890. *Millet,* Woman burning weeds; *Troyon,* 2913. Girl watching turkeys, *2906. Horse-pond; 2805. *Corot,* Willow-grove; 2825. *Daubigny,* The pool. — *Daubigny,* 2820. Barges, 2813. A corner in Normandy; 2835. *Decamps,* Catalans; 2884. *Isabey,* Louis XIII. at the castle of Blois; *2903. *Rousseau,* Spring; 2888. *Meissonier,* Orderlies; 2849. *Delacroix,* Crucifixion; 2875. *Dupré,* The oak; 2896. *Rousseau,* Banks of the Loire; 2907. *Troyon,* Feeding poultry; 2883. *Isabey,* Procession; *Daubigny,* *2821. The Thames at Erith, 2823. Banks of the Oise. — In the centre, bronzes by *Barye.*

Room III, or **Salle du Second Empire.** Right: 761a. *Raffet,* Infantry soldier of the First Republic; 2948. *Huet,* Park of St-Cloud; 2938. *Daumier,* Th. Rousseau, the painter; *305. *Fromentin,* Hawking in Algeria; 2982. *Robert-Fleury,* Conference of Poissy (1561; see p. 457); 2964. *Meissonier,* A. Dumas fils; 772. *H. Regnault,* Portr. of a woman; 2967. *Meissonier,* Madonna del Bacio; 14. *Belly,* Mecca Pilgrims; 703. *Poterlet,* Dispute between Trissotin and Vadius (from 'Les Femmes Savantes'); 779a. *Riesener,* Bacchante; *Meissonier,* 2969. Siege of Paris (1870), 2968. Ruins of the Tuileries. — *2937. *Daumier,* The thieves and the donkey; 2944. *Gigoux,* Gen. Dwernicki; 478. *Lanoue,* The Tiber; 2934. *Cals,* Sunset; 2943. *Dupré,* Portr. of himself; 303b. *Français,* End of winter; 890a. *Trutat,* Woman on a tiger-skin; *Cals,* 2936. Déjeuner at Honfleur, 2935. Study of a woman; 11a. *Bastien-Lepage,* Portr. of M. Wallon; *2981. *Meissonier,* Portr. of himself (1889); small pictures by *Huet, Meissonier, Devéria, Cals,* and *Dupré.* — *E. Lami,* Duchess of Orleans entering the Tuileries; 186a. *A. Dauzats,* La Giralda at Seville; small works by *Chintreuil;* 863a. *O. Tassaert,* Unfortunate family; 551. *X. Le Prince,* Shipping cattle at Honfleur; 206b. *Dehodencq,* Arrest of Charlotte Corday; 254, 253, *Diaz,* Forest scenes; 838. *A. Scheffer,* Death of Géricault; 778d. *Ricard,* Study of a woman; 307. *Fromentin,* Egyptian women on the Nile. — 12a. *Bellangé* and *Dauzats,* Napoleon I. reviewing troops (1810); 879. *De Tournemine,* Elephants; *2957. *Meissonier,* Napoleon III. at Solferino; 443. *De La Berge,* Arrival of the diligence (Normandy); 205a. *Decamps,* Landscape; 956. *H. Vernet,* Barrière de Clichy in 1814; 477. *Lanoue,* Pine-wood.

Returning to the staircase (p. 168), we enter on the left the—

Salle de Dessins, chiefly containing works by *Ingres* (such as the designs for the stained glass in the chapels of Dreux and St-Ferdinand), *Delacroix*, *Gavarni*, *Hervier*, *Millet*, *Corot*, and *Ravier*. By the 1st window, to the left, *Ingres*, 424. Sistine Chapel, Girl bathing (1828). The collection is continued in the small adjacent cabinet: Drawings by *H. Regnault* and *Dehodencq*, two water-colours by *Decamps*, and one by *Lami*.

Musée de Marine, a valuable collection of objects relating to ship-building and navigation: Models of ships and machinery, plans in relief of harbours, drawings, armour, and historical objects. Most of these bear descriptive labels. Catalogue (1909), $2^1/_2$ fr.— The collection is to be removed to another building.

This museum fills twenty rooms, forming a square extending back to the Pavillon Sully (p. 155). The numbering begins at the staircase of that pavilion (see below). The chief room on this side is Room XVI, the *Salle de Cuirassés*. It opens, right and left, into two narrow passages, the *Galerie des Navires Marchands* and the *Galerie des Pirogues*.

Rooms V-III contain part of the old *Musée Chinois*. In Room V are furniture and statues of gods, in Room IV are bronzes. The latter contains also the crown of Behanzin, the last king of Dahomey (1894), and (by a window to the right of the entrance) a boat with flowers in ivory. In Room III are two models of Siamese canoes. Room I contains a musical clock in silver, from the Kasbah at Algiers (1830).

The exit leads on to the staircase in the Pavilion Sully (B on Plan, p. 168), which descends to the Salle des Bronzes Antiques on the first floor.

Entresol next the Seine.

The entresol next the Seine contains the *Musée de l'Extrême-Orient*, on the left, and the *Chalcographie*, on the right. The chief entrance is from the Quai du Louvre by the Porte Jean-Goujon (F on Plan, p. 95); but we may also enter by the Pavillon Denon and the Salle des Moulages (comp. p. 95).

On the left is the **Musée de l'Extrême-Orient.** Cloak-room for umbrellas, etc., gratis.

The ***Collection Grandidier** is a collection of over 6000 specimens of *Céramique Chinoise*, particularly porcelain, presented to the Louvre in 1892 by M. Ernest Grandidier (d. 1912).— On the landing are two glass-cases containing *cloisonné* enamels (16th-17th cent.).—Room I, to the right, contains pottery of the Sung Dynasty (960-1260), with white covers, blue and undecorated, rare specimens, of which there are also repetitions of later date; fine Siouen-Te vases, with blue ornamentation on a white ground; fayence of the Ming Dynasty (1368-1630), decorated in relief or open-work.—Rooms II & III. Porcelain of the age of Khang-Hi (1662-1723): blue ground, or with polychrome decoration on white ground; by the window to the right, the goddess of Pity (15th cent.).

—Room IV. Large dishes of the Khang-Hi period (see p. 171), vases, and plates.—5th Room: Porcelain of the Ching Dynasty (18th cent.), bowls; left, pear-shaped vase with white ground and delicate polychrome decoration, from the Summer Palace of Peking (Yung-Ching epoch, 1723-36).—Rooms VI & VII. Pear-shaped bottles from the Summer Palace; tobacco-flasks.—Room VIII. Fayence and porcelain.

Collections Foucher, Pelliot et Chavannes.—Room IX. On the right, the objects brought from India by the Foucher expedition (1895-97): Græco-Buddhist sculptures, including a statue of Boddhisattava. On the left begins the Collection Pelliot (1906-09): Terracottas, statuettes, wood-carvings, etc., from Chinese Turkestan.—Room X. Chinese paintings.—Room XI. Chinese bronzes; plaster figures and terracottas (Chavannes expedition; 1908); bronze bell (before 3rd cent. B.C.).

We next enter a long Gallery divided by a partition. Right section. Japanese paintings and drawings; screens (17th cent.). By the windows, lacquered boxes (including those once belonging to Marie Antoinette); combs. In the case on the right: Masks, wooden statues and statuettes, lacquered boxes.—Left section. Chinese paintings (14th-16th cent.); Japanese paintings of the 10th-17th cent. (including the *Portrait of the priest Yichin). Opposite the entrance, small terracotta column from a tomb (Chinese; 2nd cent.). By the windows, Chinese bronze mirrors and Japanese sabre-hilts; by the 3rd window, Buddha in painted wood (Japanese; 7th cent.). On the left, small bronzes, Japanese and Korean earthenware.

The **Chalcographie** was founded by Louis XIV. in 1660, on the model of the *Calcografia* at Rome. Engravings of great works of art are exhibited and sold here. It contains three *Exhibition Rooms* and a *Sale Room*, with albums and catalogues of over 10,000 plates. Farther on are the workshops and stores.

Pavillon de La Trémoille.

This pavilion (see Plan, p. 89), also situated next the Seine to the W. of the Saints-Pères entrance (p. 91), contains the *Salle du Mastaba* and the *Galerie de Morgan* (entrance from the Place du Carrousel, p. 66).

Salle du Mastaba, continuation of *Egyptian Antiquities* (pp. 106, 163). At the entrance, Painted coffins from Cairo. By the walls, Tomb-statues. To the right, under glass, *Tombstone of King Zet ('serpent'), from the beginning of Egyptian history (B.C. 3300), found at Abydos; seated figures, notably that of Pehernofer (A 107).

On the platform, the quadrangular **Sacrificial Chamber from the Mastaba* (tomb) *of Ekhet Hotep*, a functionary of the 5th Dyn., brought from Sakkâra in 1903; it is adorned with coloured *Reliefs of scenes in the life of the deceased. To the left, by the window, large sacrificial table from the same mastaba; then, to the left, B 51. Nofru, another official, receiving funeral offerings, a relief from his mastaba (5th Dyn.). To the right of the mastaba is a relief from the tomb of Tahutua, an official of the Ancient Empire. At the end, A 42. Figure of a scribe (5th Dyn.) in a crouching attitude, like that mentioned on p. 164.

Galerie de Morgan, or *Nouvelle Salle de la Susiane*, containing objects, chiefly pottery, bronzes, and inscriptions, brought home by M. de Morgan (p. 105). The larger antiquities discovered by his mission are in the Salle de la Susiane (p. 105), and the jewels in the 2nd Salle de la Colonnade (p. 161). — Above the entrance, large Persian inscription of Artaxerxes II.; then, a large trilingual inscription of Darius (Persepolis). Case to the right: Steles and inscribed tiles (the oldest at the right end), in vertical columns, the earliest texts relating to the history of Elam. Cases in front: Elamite antiquities; then a bilingual stele of King Menuakh (ca. 800 B.C.) from Kel-e-shin. On the wall to the right: **Large Relief of Chosroes II.*, depicting a hunt (6th cent. A.D.; see below). In front, votive bronze columns (probably barriers of a sanctuary), with Anzanite inscriptions of King Shilkhak-Inshushinak (ca. 1100 B.C.). Table-cases: Bronze canephors and stone tablets of King Dungi, from the temple of Shushinak (ca. 2500 B.C.); Chaldæo-Elamite *Seals and cylinders; bronzes and terracottas of the Elamite period. Surrounded by the cases is the headless statue of a patesi (viceroy) of Akhnunak (about 2500 B.C.). — Cases by the left wall: Tiles, votive stones, ornamental hilts, knobs of sceptres, charter granted by the Kassite king Bitiliakh, enamelled stoneware, horns in alabaster. In the middle, very ancient vases and bronzes from the excavations at Tepeh-Mussian, near Susa. In front, Lozenge-shaped stone *Tablet (of 'Karibu-Sha-Shushinak'), with a lion's head and an early Anzanite inscription and two systems of writing. The next cases contain pottery from Susa, Elamite and Achæmenian objects and alabaster vases (the latter with trilingual or quadrilingual inscriptions); also Græco-Persian and Arabian pottery. At the end of the gallery we descend a few steps; on the left is a bronze altar bordered with two serpents; also supports or sockets of hinges with important inscriptions. Above, on the wall, Achæmenian inscriptions of Darius and Xerxes. On the end-wall, right and left, Continuation of the above-mentioned *Relief of Chosroes II.;* above, map of Elam. — On the window-side, as we return: by the 1st window, Bronze sarcophagus in which the Achæmenian jewellery mentioned on p. 161 was found; fountain-

basin of Idadu-Shushinak, patesi of Susa; between the 1st and 2nd windows, a fragment of a stele of victory, showing the enemies of the king caught in a net; by the 2nd window, a bronze relief (known as the Warriors' Relief), with an Anzanite inscription (about 1100 B.C.); Aramaic and ancient Persian (Pahlavi) inscriptions; rests for the hinges of a door. Under glass, opposite the 3rd window, Bronze votive offering of King Shilkhak-Inshushinak (p. 173). Table-cases by the 3rd and 4th windows: *Votive offerings from the temple of Shushinak, Persian inscriptions. The next table-cases chiefly contain tablets with accounts. By the 5th window, Steles. By the last window: Other steles; *Brick column from the temple of Shushinak, with the name of King Shutruk-Nakhkhunte (B.C. 1150). — In the centre: Tablets with accounts, *Vases with geometric decoration from the acropolis of Susa, votive offerings from the temple of Shushinak, cylinders and statuettes, archaic vases, sculptures, and reliefs from Susa. — On the walls and by the windows are views from Persia, by G. Bondoux, who accompanied M. de Morgan.

Pavillon de Flore.

The Pavillon de Flore (p. 65), adjoining the Pavillon de La Trémoille on the W., was evacuated by the Ministère des Colonies in 1909 (see p. 320) and is to be fitted up as a gallery. Since 1910 the first floor has been occupied by the Chauchard Collection, arranged in a long gallery and four adjoining rooms, next the Salle Rubens (p. 134), from which we enter.

The ***Collection Chauchard,** bequeathed by Alfred Chauchard (see p. 255), contains some 140 French pictures of the 19th cent., notably some of the finest works of the Barbizon school (once insured by its owner for about 720,000*l.*). Other pictures of the same school are to be found in the Thomy-Thiéry and Moreau-Nélaton collections (pp. 169, 178). The pictures are labelled. Catalogue at the entrance, 1 fr.

Main Gallery. Left, 45. *Diaz,* Forest of Fontainebleau (1868); 114. *Th. Rousseau,* The pond (stormy sky); 63. *E. Fromentin,* The fantasia (1869); *Diaz,* 43. Forest-road, 44. Hills of Jean-de-Paris in the forest of Fontainebleau (1867). — Door of Room I (p. 175). — *117. *Troyon,* Bull (storm-effect); 59. *J. Dupré,* Shepherd (sunset); 24. *Corot,* Dance of shepherdesses (1871); 36. *Decamps,* Orange-seller; *112. *Th. Rousseau,* Road in the forest of Fontainebleau; 40. *E. Delacroix,* Puma (1859); 38. *Decamps,* Christ in the prætorium; *113. *Th. Rousseau,* The cart (1862); 68. *Isabey,* Leaving church; 11. *Corot,* Clearing at dawn; 71. *Ch. Jacque,* Little sheepfold; 28. *Daubigny,* The Seine at Bezons;

66. *Isabey*, Queen at breakfast. — Door of 3rd Room (exit or entrance, see below). — 69. *Isabey*, Royal marriage (1866); *3. *Corot*, The cart (1855); *107. *Th. Rousseau*, Avenue in the forest of L'Isle-Adam; 58. *J. Dupré*, Road to the farm; 15. *Corot*, Rest under the willows; 123. *Troyon*, Gamekeeper and dogs; 14. *Corot*, Shepherd at the pond; 61. *J. Dupré*, Mill-pond; *132. *Troyon*, White cow (1859); 2. *Corot*, Fisherman on the pond; 29. *Daubigny*, Keeper of turkeys (1858); 39. *E. Delacroix*, Tiger-hunt; 21. *Corot*, Marshes of the Tour Carrée; 32. *Daubigny*, Valley of Arques; *56. *J. Dupré*, Pond with oaks; *Corot*, *16. Ford (1868), *6. Goat-herd playing on the flute. — 133. *Troyon*, The ford (1860). Marble bust of M. Chauchard, by *H. Weigèle*. 124. *Troyon*, Return from market. — Window-side, as we return: 138, 137. *Ziem*, Views of Venice; *Troyon*, 129. Pasture, 130. Valley of the Touques; *Ziem*, 140. Constantinople, 134. Venice. — Two glass-cases in the centre contain 29 small bronzes by *Barye*, mostly of animals.

Room I (up a few steps, left of the gallery). Right, 86. *Meissonier*, Auberge of the Pont de Poissy; 139. *Ziem*, Boat at Venice, evening; 42. *Diaz*, Pond under oaks; 64. *Henner*, Woman reading; 62. *E. Fromentin*, Halt of Arabs (1868); 47. *Diaz*, Pond with boy kneeling; 136. *Ziem*, View of Venice. — Between the windows, 95. *Meissonier*, Dragoon. — *27. *Corot*, Mill of St-Nicolas-lès-Arras (late work; 1874); 120. *Troyon*, Pasturage with goose-girl; 22. *Corot*, Drawing in the nets (1871). — *Troyon*, 116. Shepherd bringing back his flock (1849), 125. Oxen going to plough; *30. *Daubigny*, Washerwomen (1859); *12. *Corot*, Pond of Ville-d'Avray; 128. *Troyon*, Duck-pond. — *72. *Ch. Jacque*, The large sheepfold (1881); 135. *Ziem*, Palace of the Doges at Venice.

Room II. Right, 108. *Th. Rousseau*, Farm in the Berry; *Meissonier*, 81. 'Au tourne-bride', 79. The confidence; 109. *Th. Rousseau*, Pond at the foot of a hill. — *Meissonier*, 76. Draughtsman, 85. Gentleman curling his moustache; 4. *Corot*, Evening (1855); 31. *Daubigny*, Sunset on the Oise (1865); *87. *Meissonier*, '1814' (Napoleon and his staff), a famous work, usually considered the painter's masterpiece (bought in 1880 for 34,000*l.*); 41. *Diaz*, Cows in the forest (1846); *57. *J. Dupré*, The sluice; 34. *Daubigny*, Banks of the Oise. — 89. *Meissonier*, Marshal Bessières; *141. *Michel Moreau*, Review under Louis XV. in 1769 (sketch); 131. *Troyon*, Cows resting; 88. *Meissonier*, Marshal Lannes. — 83. *Meissonier*, Ride at Antibes (the artist and his son; 1868).

Room III. Right, 23. *Corot*, Bridge of Palluel; *122. *Troyon*, Gamekeeper with his dogs (1854); *60. *J. Dupré*, The oak. — 13. *Corot*, Ferryman. — 33. *Daubigny*, Pond. — 48. *Diaz*, Border of the forest (1871); 1. *Benjamin Constant*, Portr. of M. Chauchard (1896); *46. *Diaz*, Poacher (1869). — Passage to next room. *9. *Corot*, Goat-herds of the Borromean Islands.

Room IV (at the end). Right, 80. *Meissonier*, Amateurs of painting; *106. *Millet*, Sheep-pen (ca. 1872); above, 18. *Corot*, Evening; *105. *Millet*, Spinster, 'admirably realistic'; 121. *Troyon*, Return to the farm; 54. *Diaz*, Sorceress; 17. *Corot*, Morning.—5. *Corot*, Willows; 37. *Decamps*, Farmyard at Fontainebleau; 127. *Troyon*, White cow at pasture (1856); **Corot*, Dance of nymphs; *Meissonier*, 74. Negro reading, 93. Dragoon; *102. *Millet*, The Angelus (1858-59), his most popular painting, and one of those which best display his realistic and yet poetic style (sold to America in 1889, but bought back by M. Chauchard for 32,000 *l.*); 20. *Corot*, Clearing at Ville-d'Avray; *Meissonier*, 77. White reader, 98. Dragoon; 26. *Corot*, Scene from the Landes; *99. *Millet*, The winnower (1848); 126. *Troyon*, Red cow; 111. *Th. Rousseau*, Pond by the oak.—70. *Ch. Jacque*, Sheep at pasture; *103. *Millet*, Courtyard of his house ('la Femme au puits'); 110. *Th. Rousseau*, Footbridge; 25. *Corot*, Women gathering sticks; *104. *Millet*, Shepherdess and sheep (1862), one of his masterpieces; 100. *Millet*, Little shepherdess; 10. *Corot*, Road; 101. *Millet*, Woman knitting; *Corot*, 19. The catalpa-tree, *7. Nymph disarming Cupid (1857).—Between the windows, 65. *Isabey*, The Duke of Alva arriving at Rotterdam.

Pavillon de Marsan.

The ***Musée des Arts Décoratifs** (Pl. R, 18, 17; *II*), entered by No. 107, Rue de Rivoli, nearly opposite Rue de l'Echelle, was founded by the Union Centrale des Arts Décoratifs. It occupies the Pavillon de Marsan (p. 65), built by Lefuel (p. 91) for the Cour des Comptes, but ingeniously adapted for its present purpose by M. Gaston Redon, formerly the architect of the Louvre. Adm., see p. 93. Lift, near the Escalier de Marsan, Pl. D, 10 c.; short catalogue of 1910, 60 c.; curator, M. Louis Metman. Also an illus. guide by A. de Brahm, $1^1/_2$ fr.—The collection embraces works of European and Oriental decorative art from the Gothic period to the present day. The paintings presented by M. E. Moreau-Nélaton are temporarily exhibited here (p. 178). Changes frequent.

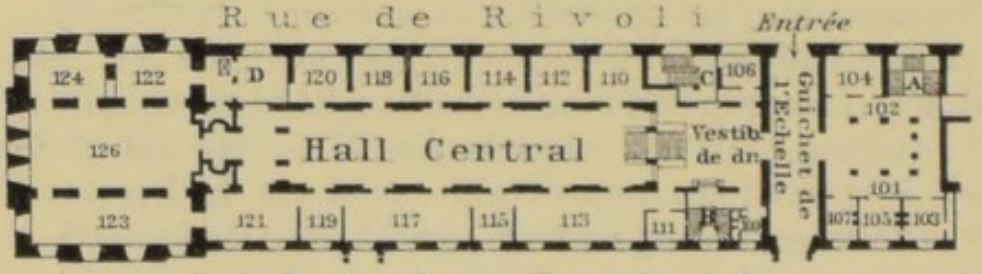
The *Bibliothèque des Arts Décoratifs* (see below), is open daily, except Sun. and holidays, 10-5.30 and 8-10 p. m.; closed Aug. 1st-20th.

Ground Floor.—Central Vestibule *(Guichet de l'Echelle)*. Large Sèvres vases; models of groups by *Carrier-Belleuse* for the Opéra; railings by *Robert;* two groups in terracotta, after *Coyzevox;* two large original models (lion and lioness) by *A. Cain*. To the right are the entrance to the museum (cloak-room; no fee) and the library (see above).—Vestibule on the Right. Models of groups by *Frémiet* and *Cain*, masks by *Rodin*, etc.—To the right of the vestibule is the *Escalier Lefuel* (Pl. C), ascending to the

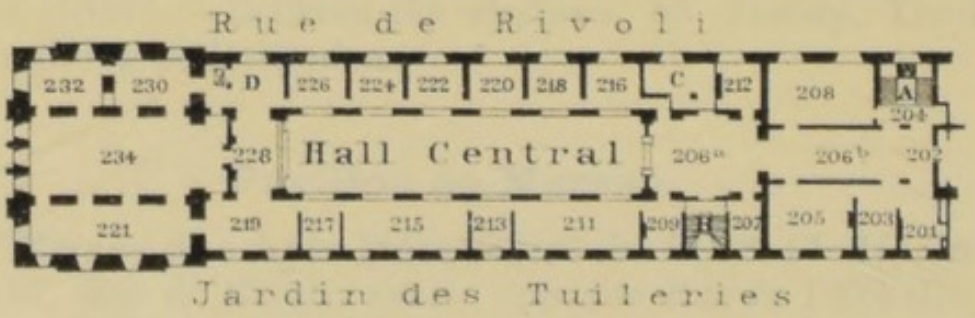
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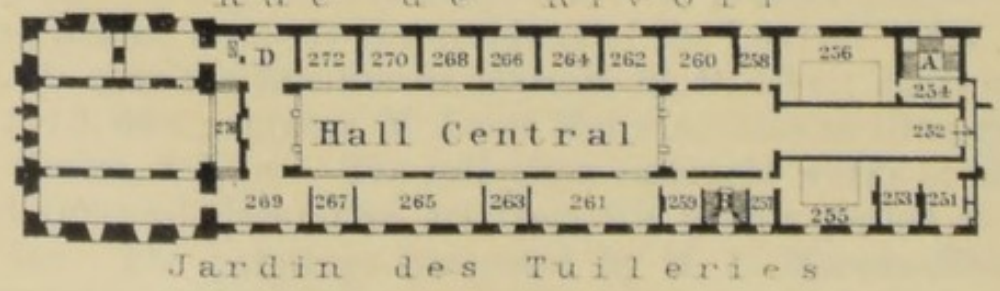
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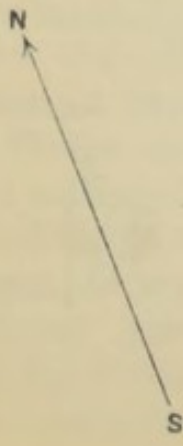


PREMIER ÉTAGE



ENTRESOL DU PREMIER ÉTAGE





A = *Escalier de Rohan (administration)*

B = " *de la Bibliothèque*

C = " *Lefuel*

D = " *de Marsan (ascenseur)*

first floor (p. 178); at the foot is a case with fayence and porcelain of the First Empire, incl. a Sèvres service used by Napoleon I. To the left is the *Escalier de la Bibliothèque* (Pl. B), leading to the entresol of the first floor (p. 180). — Opposite is the superb Hall Central, used for exhibitions, as are also the adjacent rooms (Nos. 113-121) facing the Tuileries garden. — To the right is —

Room 110. Right and left, *State-robes and arms of Napoleon I.; La Paix, in silver, by *Chaudet;* by the window, opera-glasses and fans; in the centre, purses and boxes. — Room 112 (Empire and Restoration). *Mahogany furniture from the Invalides. On the walls, drawings by *J. B. Huet;* engravings by *H. Vernet;* Houdon's studio, a picture by *Boilly;* bust of Laplace by *Houdon; Thévenin*, Richard-Lenoir's spinning-mills. In the cases, fans, miniatures, cameos, bronzes. — Room 114. Bedroom of the First Empire. — Room 116 (Empire and Restoration). Throne of Napoleon I. and Louis XVIII.; bronzes; *Models of jewellery, by *Odiot;* bust of Louis XVIII. in Sèvres porcelain (1823); trinkets and purses. On the walls, painted panels, portraits, and engravings; panels of the coronation coach of Charles X. — Room 118. Furniture of the Restoration; bronzes; porcelain; bindings; to the right, bronze statuette of Liberty, by *David d'Angers.* On the walls, panels by *P. V. Galland;* paintings and lithographs.

Room 120 (Second Empire). On the right, epergne by *Froment-Meurice* (1867); in the centre, another presented by the Empress Eugénie; drawings by *P. Baudry;* models by *Carpeaux;* bronzes by *Barye;* fayence. On the wall, *L. Bouvier*, Spring. — We cross the landing of the Escalier de Marsan (Pl. D; p. 179), where Copenhagen porcelain and bronzes by *Barye* are exhibited. — Room 122 (Second Empire). Right, pewter by *Brateau;* French glass; bronze-gilt clock by *Constant Sevin;* bust of Sevin, by *Tony-Noël;* ebony cabinet by *Fourdinois*, containing bowls and ewers by *C. Sevin*, trinkets by *Fouquet*, etc. Left, fayence by *Avisseau.* In the centre, bindings by *Cl. Popelin* and 'art nouveau' pottery. On the walls, decorative panels, drawings, and paintings. — Room 124 (1880-90). On the right, furniture by *Majorelle;* Improvisatore, in bronze, by *F. Charpentier;* stained glass, after *Grasset;* French glass, by *Rousseau, Daum*, etc.; ornaments in Britannia metal, by *Harleux;* pottery by *Bigot, Dalpeyrat*, etc. In the centre, Fortune, model of a monument in bronze and enamel by *J. Tissot;* glass by *L. C. Tiffany.* On the walls, seven large designs for stained glass, by *A. Besnard.* On the ceiling, the *Stars, by *A. Besnard.* — Room 126 (Salle de Sèvres). Cases A-D, *Porcelain, stoneware, etc., from Sèvres (1850-1900). Cases F, G (at the back), Stoneware by *Deck, Pull*, etc.; above, panels by *Deck*, after *Ehrmann;* Sèvres vases; in front, balustrade ornaments by *Moreau* and *Majorelle.* In the centre, epergne in silvered bronze and table-service

made for Napoleon III. by the firm of *Christofle;* modern bindings by *Rossigneux, Canape,* etc.; medals and plaquettes by *H. Kautsch;* Gallic cock, by *A. Cain,* and Child with a punchinello, by *Carriès,* both in wax; Lion and crocodile, bronze by *A. Cain;* two fine doors, after *Sédille* (left) and *Chéret* (right). On the window-side, a glass-case, inlaid, by *E. Couty,* containing glass by *Gallé,* plaquettes by *Faddegon, Vernon,* etc.; adjacent, plaquettes by *Roty, Chaplain,* and *Charpentier;* Flora and Laughing girl, in Sèvres ware, after *Carpeaux.* By the windows, medallions by *A. Charpentier;* lithographs by *Fantin-Latour;* enamelled fayence by *Mme. C. Moreau;* models by *Frémiet.*

Room 123, or Grand Salon Moderne, after *G. Hœntschel.* Peacocks, stained glass by *Carot,* after *A. Besnard.* Case for musical instruments, by *A. Charpentier.* Left: *Happy Isle, a large panel by *Besnard* (1902). In the centre, *Gold goblet with transparent enamels, by *Falize,* after *L. O. Merson.* Statuettes by *Barrias, De Saint-Marceaux, Frémiet,* and *Dampt;* furniture by *Madeleine, Dumas, De Feure, Majorelle;* stoneware by *Carriès, Delaherche,* and *Dammouse;* porcelain by *Chaplet* and *Lachenal;* fayence by *Delbet;* glass pastes by *Dammouse, Gallé,* and *Lalique;* jewellery by *L. Bottée, Giot,* etc. Panels over doors, by *Aman-Jean, Henri Martin, Besnard,* etc. Decorative panels by *Forain.* — Rooms 121-113. Temporary exhibitions. — We ascend the Escalier de la Bibliothèque (Pl. B; p. 177) to the —

First Floor. Room 206 A (*Balcon de la Galerie de Pierre,* with view of the Hall). Crystal, lace, Virgins and saints (13th-16th cent.), Venetian well-head of 16th cent., etc. — Room 206 B (*Galerie de Pierre*). French Gothic art; Virgins and saints (14th-16th cent.); *Lectern (15th cent.); lace; Italian and Spanish stuffs (13th-17th cent.); by the end-wall, bust of M. Peyre, by *A. Lenoir.* — Rooms 201-207 (Peyre Bequest, French Gothic art). Sculptures, furniture, woodwork, tapestry (in R. 201: *Five scenes from an old romance, 15th cent.), embroidery, lace, paintings, etc. (13th-15th cent.).

On the landing No. 204 (left of 206 B) is the entrance to the ***Collection Moreau-Nélaton:** 189 modern French pictures or drawings, presented in 1906 by M. Etienne Moreau-Nélaton, showing the development of French painting from 1830 to the impressionists. Illustrated catalogue (1907), 2 fr. — Comp. also the Thomy-Thiéry and Chauchard Collections (pp. 169, 174).

Room I. Left, Several pictures by *Corot* and *Monet;* 72. *Manet,* Peonies; opposite, 95. *Sisley,* The sluice of Bougival (1873); *66. *Fantin-Latour,* Homage to Delacroix; 80. *Monet,* Poppies at Argenteuil (1873). — Room II. Left, 85. *Pissarro,* Diligence at Louveciennes (1870); *2. *Carrière,* Intimacy; 76. *Monet,* Road at Fontainebleau (1866); several pictures by *Corot* (5. Portr. of himself, 1825); *71. *Manet,* Picnic (this picture, and the 'Olympia',

mentioned on p. 147, were the artist's first 'plein air' works); 92. *Sisley*, Square in Argenteuil; 79. *Monet*, Carrières-St-Denis. — Gallery. Left, 90. *Ricard*, Woman's head; *Troyon*, 100. Cows pasturing, 99. Passage of a ford (1855); *Delacroix*, *57. Prisoner of Chillon, *62. Taking of Constantinople by the Crusaders (a replica of No. 213, p. 148); *Decamps*, *49. The ford, *50. Turkish children leaving school; 69. *Géricault*, Raft of the Medusa (sketch; see p. 152, No. 338). Opposite, 52. *Delacroix*, Girl in a cemetery; *Corot*, *39. Velleda, *40. Bridge of Mantes, *38. Church of Marissel (1866), *14. Chartres Cathedral, *19. Volterra, 28. La Rochelle; 93. *Sisley*, Rest by a brook; *53. *Delacroix*, Still-life; 89. *Puvis de Chavannes*, The dream (1877); 82. *Monet*, Bridge of Argenteuil. A glass-case contains souvenirs of Delacroix and Corot.

Off the landing of the Escalier de Rohan (Pl. A 254) open two rooms with drawings and water-colours: 4. *Chassériau*, Christ on the Mount of Olives; 88. *Puvis de Chavannes*, Faith, Hope, and Charity; 22. *Corot*, Monk (1840); water-colours by *Jongkind*.

We return to the Galerie de Pierre (p. 178), and thence, to the right, we enter Room 208 (French Renaissance; Peyre Bequest): Tapestries; superb stall; chests, etc. — We return again to the Galerie de Pierre and pass to the right into Rooms 212-226 (French Renaissance; Peyre Bequest): *Furniture, *Wood-carvings, *Tapestry, religious sculptures, embroidery, portraits, etc.

On the landing of the Escalier de Marsan (Pl. D), which ascends to the second floor (p. 180): Terracottas from Apt and Avignon, tobacco-boxes, panels, and embroidery. — Then, Room 230 (Louis XIII. and XIV.). Tapestries, balcony from Versailles, furniture, paintings, sketches by *A. C. Boule*, etc. — Room 232 (Louis XIV.). Gobelins tapestry, furniture, etc.; allegorical ceiling. — Room 234, or Grande Salle Louis XIV. *Gobelins tapestry; woodwork from Versailles; *Caskets in stamped leather; fayence from Moustiers, Rouen, Nevers, and Delft. — Room 228 ('Balcon de Pierre'). Two *Groups in stucco by *Clodion*. — Rooms 221-213 (Regency and Louis XV.). Room 221: *Gilt frame containing a piece of Gobelins; paintings by *Oudry*, *Largillière*, *Vanloo;* three *Panels by *Lancret;* sedan-chair; porcelain. Room 219: Bed with the arms of the Rohans; fayence from Marseilles; panels; armour. Room 217: Ceiling with arabesques and apes; Chinese scene by *Boucher;* fine carved wood; terracotta bust by *Lemoyne*. Room 215: *Dresden china; fayence from Lorraine and Paris; watches; French jewellery; terracotta busts. Room 213: Sketches and water-colours by *Boucher*, *Le Prince*, and *Natoire;* foreign porcelain. — Room 211 (Doistau Collection; 17th-18th cent.). Fayence from Rouen; weapons, fans, sticks, keys; drawings and water-colours by *Boucher*, *Fragonard*, etc.; bust of J. Vernet, by *Houdon;* fine chairs. — Room 209 (*Donation Perrin). Drawings and water-colours by

Watteau, Boucher, Fragonard, Prud'hon, Ingres, etc.; bust of La Guimard, by *Merchi* (1779); a family scene, by *Boilly* (1787); coloured engravings by *Janinet, Debucourt*, etc.; porcelain from China, Dresden, and Sèvres; rare editions of French books. — The Escalier de la Bibliothèque (Pl. B; p. 177) ascends to the —

Entresol of the First Floor. — Rooms 259-267 (left; Louis XVI.). Room 259: Paintings and prints; carved wood from Versailles; furniture. Room 261: Engravings, after *Debucourt, Boilly*, and *Lawrence;* fashion-plates, gowns, *Gold trinkets, Sèvres porcelain, miniatures, furniture; terracotta bust of Rousseau, by *Houdon* (1778). Room 263 (painted with arabesques): Jewels and enamels; harps. Room 265: Carved wood and painted panels; soft porcelain from Mennecy, Chantilly, St-Cloud, etc.; cupboard by *Riesener;* terracotta models; left, curious clock recalling the invention of balloons. Room 267: Panels by *Le Riche* and *Fragonard (?);* engravings; *Mustard-pots (18th cent.); bronze figures of children by *Thomire;* comfit-boxes and knobs for walking-sticks. — Room 269: *Ironwork; house-signs (17th-18th cent., as that of the 'Homme Armé', p. 190); door from the Abbey of Ourscamp (Oise; 13th cent.); railings, caskets, knockers, keys, locks.

We now follow the corridor (Pl. 276) opening on to the landing of the Escalier de Marsan. This staircase ascends to the second floor (see below), which may be conveniently visited now. We should then return to see the following rooms in the entresol.

Rooms 272-262. Textiles, costumes, head-gear, lace (15th-20th cent.). — Room 260 (Spanish Renaissance). Stuffs, embroideries, Spanish-Mauresque dishes, tiles, furniture. — Room 258 (Spanish Gothic art). Altar-piece of John the Baptist (end of 14th cent.). — Room 256 (with balcony; German art). Paintings of 16th cent.; religious sculptures; furniture. — From the Escalier de Rohan (Pl. A; Salles Moreau-Nélaton, p. 178) we pass to the right, by the balcony, into Rooms 251-255 (Italian art): Tapestries, religious sculptures and paintings, bronzes, chests, etc. (14th-16th cent.). — Room 257 (Louis XVI. and Directory). Mahogany bedstead; painting by *Hubert Robert;* panels; engravings. — The adjoining Escalier de la Bibliothèque (Pl. B; p. 177) leads to the exit.

The **Second Floor** (comp. above) contains *Oriental Collections*. Room 330 (Collection Deleschamps). Embroideries from Portuguese India; glass-case to the right, embroideries from Albania and the Greek Archipelago; Chinese glass and lacquer. — Rooms 332, 334, 321. *Persian carpets (15th-18th cent.); velvet and silk; fayence from Rhodes and Damascus; wooden panels (Egypt, 16th cent.); copper-work inlaid with silver; bindings (16th-18th cent.); crystal; tiles; Chinese enamelled bronzes. — Room 319 (British Ceramics, 18th cent.). Fine fayence and china; coloured engravings; a few Italian pictures. — Room 317. Warming-pans (16th-18th cent.).

5. From the Louvre to the Place de la Bastille.

Métro Stations (Line 1; Appx., p. 31): *Châtelet* (see below), *Hôtel de Ville* (p. 186), *St-Paul* (p. 187), and *Bastille* (p. 188). — Restaurants in this quarter, p. 21.

The E. part of the **Rue de Rivoli** (p. 88), beyond the Rue du Louvre, was pierced through a network of narrow streets by Napoleon III., to facilitate the access of troops to the Hôtel de Ville. On the right, at its intersection with the *Rue du Pont-Neuf*, leading from the Pont-Neuf (p. 267) to the Halles Centrales (p. 202), are the *Magasins de la Samaritaine* (Pl. R, 20, *III*; p. 52). Farther to the E. the Rue de Rivoli crosses the *Rues des Halles* and *St-Denis*, and lastly the *Boul. de Sébastopol* (p. 81). — At the corner of the Rues des Lavandières and des Halles, and at the corner of Rue Ste-Opportune, are the two entrances to the 'Châtelet' station of the *Métro* (Lines 1 & 4; see Appx., pp. 31, 33).

At No. 144, at the corner of the Rue de l'Arbre-Sec (Pl. R, 20; *III*), an inscription recalls the site of the Hôtel de Montbazon, where Admiral Coligny was killed (see p. 88). Here also lived C. Vanloo, the painter, and the Duchess of Montbazon, mistress of Rancé (d. 1700), who on her death took the cowl and reformed the Trappist Order.

In the square at the S.E. angle of the Rue de Rivoli and Boul. de Sébastopol rises the handsome Gothic **Tour St-Jacques** (Pl. R, 23; *III, V*), 190 ft. high. This is a relic of the old church of *St-Jacques-la-Boucherie*, built in 1508-22 on the site of an earlier church, but sold and demolished in 1789. The church was once a sanctuary for criminals. The tower was restored in the 19th cent. and is now used as an observatory. Under the vaulting of the ground-floor is a statue (by Cavelier, 1854) of *Pascal* (1623-62), who is said to have repeated from this tower (or from that of St-Jacques-du-Haut-Pas, p. 338) the experiments he had made on the Puy de Dôme regarding atmospheric pressure. On the top are a statue of St. James the Great and the symbols of the Evangelists (copies of the originals at the Thermes de Cluny, p. 288). The view from the top (291 steps) is one of the finest in Paris, as the tower occupies a very central position, but as it has been under repair since 1906 the public are not admitted at present. — The Square is adorned with good bronze statues of the Bread-bearer, 'Le Ricochet' ('ducks and drakes'), and Cyparissus, by *Coutan*, *Vital Cornu*, and *H. Plé*.

In the Rue St-Martin, a little N.E. of the Tour St-Jacques and hidden by houses, is the church of **St-Merry** (Pl. R, 23; *III*), formerly *St-Médéric*, in the late Gothic style (ca. 1520-1612). The entrance from the street is by a fine, but unfinished portal. The interior was disfigured in the 18th cent. by *Boffrand* and the brothers *Slodtz*. Over the high-altar is a large marble crucifix, by *P. Dubois*. In the transepts are two good pictures by *C. Vanloo* (to the left, on the first pillar of the choir, San Carlo Borromeo). Also many pictures and frescoes of the middle of last century.

Fine stained glass in the choir (16th cent.). During the Revolution this church was the Temple of Commerce.

On the N. of the church is an old quarter now in course of demolition, but still containing a number of picturesque or historic houses. Opposite the church-door is the *Rue des Lombards*, called, like its London namesake, after the Lombard money-lenders established there. It claims to be the birthplace of Boccaccio (1313). In this street, to the right, is the *Rue Quincampoix*, where, in 1718-20, was Law's Bank, notorious for its fantastic speculations.—The *Rue de Venise*, to the right of the Rue Quincampoix, is one of the oldest and narrowest in Paris. This was the Ruelle des Usuriers in the middle-ages, and it still retains its cut-throat aspect of the 14th-15th cent. (numerous low taverns). At No. 27 was the ancient tavern of the Epée-de-Bois, frequented by Marivaux and Louis Racine.—The Rue des Lombards leads back to the *Rue St-Martin* (Pl. R, 23, 24, *III;* p. 81), which was once the great Roman road to the northern provinces. At No. 122, at the corner of the Rue Simon-le-Franc, is the pretty *Fontaine Maubuée*, which existed as early as 1320, but was restored in 1733.

At the S. end of the Boul. de Sébastopol lies the **Place du Châtelet** (Pl. R, 20, 23; *V*), occupied till 1802 by the fortress and *Prison du Grand-Châtelet*, a plan of which is seen on the left side of the façade of the Chambre des Notaires. The *Fontaine de la Victoire*, or *du Palmier*, was erected here by Napoleon I. in 1808, in honour of the Egyptian army. On the top is a gilded statue of Victory; below are figures of Fidelity, Vigilance, Law, and Power, by *Boizot*. The monument was removed to its present site in 1858, when the double basin adorned with four sphinxes was added. It was restored in 1899-1900.—On the right and left of the Place are the *Théâtre du Châtelet* (p. 37) and the *Théâtre Sarah-Bernhardt* (p. 36), both by Davioud. The latter was at first the Théâtre Lyrique, banished by Haussmann in 1862 from the Boul. du Temple (p. 82); it then became the Théâtre des Nations and the Opéra-Comique, after the fire of 1887 (p. 79). On the S. side of the Place runs the Seine, crossed here by the *Pont au Change* (p. 268).

From the Place du Châtelet the broad Avenue Victoria, on the right side of which is the building of the *Assistance Publique*, leads E. to the **Place de l'Hôtel-de-Ville** (Pl. R, 23; *V*), once the *Place de Grève* ('bank of the river'), and the centre of a labyrinth of lanes. The name evokes many a tragic memory. Public executions took place here from 1310 to 1832. In 1572, after the massacre of St. Bartholomew, Catherine de Médicis caused the Huguenot chiefs Briquemont and Cavagnes to be hanged in this Place amid the jeers of the mob; and in 1574 she ordered the Comte de Montgomery, captain of the Scottish guard, to be executed here for having accidentally caused the death of her husband Henri II. (p. 200). Ravaillac, the assassin of Henri IV., was executed here in 1610. On this spot, too, Eléonore Galigaï, foster-sister of Marie de Médicis, convicted of sorcery, was beheaded and burnt in 1617. In 1676 and 1682 the Marquise de Brinvilliers and 'La

Voisin', the poisoners, and in 1721 Cartouche, the highwayman, suffered the extreme penalty. On 22nd July, 1789, Foullon, controller-general of finance, and Bertier, his son-in-law, the first victims of the Revolution, were hanged by the mob on the lamp-posts here. Three days after the capture of the Bastille (14th July, 1789; p. 188) an immense crowd, which had escorted Louis XVI. from Versailles, under the protection of the Maire Bailly, filled the Place with its acclamations when the king appeared on the balcony of the Hôtel de Ville wearing the tricoloured cockade (composed by Lafayette of the blue and red colours of the city of Paris and the white of the Bourbons). Here, too, on 8th Aug., 1830, Louis Philippe, who had been nominated lieutenant-general of the kingdom, was embraced on the balcony by Lafayette amid the applause of the crowd. On 24th Feb., 1848, Louis Blanc proclaimed the Republic from the steps of the Hôtel de Ville. Lastly, in May, 1871, the building was fortified by the Communards and furiously defended by them against the troops from Versailles. When defeated, they proceeded to burn many public and other buildings. The Hôtel de Ville was filled with gunpowder and petroleum and entirely destroyed, while 600 insurgents perished on the occasion, having been either burned to death or shot by the troops. — The Place de l'Hôtel-de-Ville is connected with the Cité (p. 267), on the S., by the *Pont d'Arcole*.

The ***Hôtel de Ville** (Pl. R, 23; *V*) was rebuilt in 1874-82, in its original form, enlarged and enriched, by *Ballu* and *Deperthes*. It is a magnificent edifice in the French Renaissance style, with domed pavilions at the angles (recalling mediæval towers; p. 90), mansard windows, and lofty sculptured chimneys. The old Hôtel de Ville was begun in 1533, probably from plans by the Italian *Domenico da Cortona*, surnamed *Il Boccador*, under the direction of *Pierre Chambiges*, but was quadrupled in size by later additions. The Hôtel de Ville is the headquarters of the municipal government, controlling the 'mairies' of the twenty arrondissements or wards. At the head is the Prefect of the Seine, who down to 1789 was called Prévôt de Paris or des Marchands.

The old Hôtel de Ville (model in the Musée Carnavalet, p. 196) played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party, as opposed to the court-party of the Louvre and Tuileries, and it was here that the Tiers-Etat took shape. On 27th July, 1794, the Commune was sitting here when Barras entered, at the head of five battalions, to arrest Robespierre in the name of the Convention. The government of the 'Défense Nationale' met here from 4th Sept., 1870, to 28th Feb., 1871, and the 'Comité de la Commune' (Blanqui, Félix Pyat, Delescluze, Grousset, Rochefort, etc.) sat in the old building from 18th March to 24th May, 1871.

The Main Façade, towards the Place, is divided into three parts. The avant-corps in the centre has three entrances. In front of the

central gate are bronze statues of Science, by *Blanchard*, and Art, by *Marqueste*. In the niches of the chief stories and the pavilions are statues of eminent men; on the entablature are represented the towns of France, etc. In the centre of the façade is a clock surrounded with seven statues; above are a campanile and ten gilded figures of heralds. Including a few in the courts, there are about 200 statues and groups on the exterior of the Hôtel.

The other façades also are worthy of note. The small garden next the Seine contains a fine bronze *Equestrian Statue of Etienne Marcel* (p. xvii), by Idrac and Marqueste. The entrances at the back are guarded by bronze lions, by *Cain* and *Jacquemart*.

The passage through the courts is open to the public.

The ***Interior** is open daily, 2-4 p.m. (gratis). The visit (somewhat hurried; $^1/_2$ hr.), under the guidance of an official (fee), begins at the 'Salle des Prévôts', on the right in the left passage.

The ground-floor is occupied by offices. — We first enter a gallery, with a view of the court and of the 'Gloria Victis', in bronze, by *Mercié*. The *Salle St-Jean*, for large meetings, is not shown. Two sumptuous marble staircases ascend to the first floor. In the cupola of the N. staircase is the Republican Calendar (p. xxi), by *J. Blanc*.

The Galleries and Salles des Fêtes, on the first floor, have painted ceilings and walls, forming quite a museum of decorative art. The vestibules and corridors at the top of the staircases are adorned with landscapes and views of Paris and its environs. — The Salon d'Arrivée Nord has a superb panelled ceiling and two decorative panels by *Roll*, 'the Pleasures of Life'. The Salon d'Entrée Nord and the Portique Nord contain paintings by *Bonis* and *F. Barrias*, and marble statues (Horace and Lesbia) by *Guillaume*.

Next comes the Grande Salle des Fêtes, 164 by 40 ft., and 40 ft. high. — Ceiling-paintings: Progress of Music, by *Gervex;* Perfume, by *G. Ferrier;* Paris inviting the world to her fêtes, by *Benj. Constant;* Flowers, by *G. Ferrier;* Progress of Dancing, by *A. Morot*. On the vaulting, the Old Provinces of France, by *Weerts, F. Humbert, Ehrmann*, and *P. Milliet*. The sculptures also, especially the caryatides and the groups in relief, are interesting. On the panels of the Galerie Lobau, facing the Place Lobau, are painted scenes from the history of Paris, festivals, etc., by *Picard, Clairin, Berteaux, Baudouin*, and *Blanchon*. The small cupolas contain interesting frescoes by *Picard* and *Risler*. — The Salon des Cariatides, on the other side of the Salle des Fêtes, contains a large vase, 10 ft. high, of red and green jasper from the Ural Mts., presented by the Tsar Alexander III. of Russia in memory of the reception of Russian naval officers and seamen at Paris in 1893.

The Portique Sud, next to the Salle des Fêtes, is adorned with paintings by *H. Lévy* (Hours of the Night and Day). The Salon d'Entrée Sud has a ceiling (Apollo and the Muses) and two friezes (Painting, Literature, Music, Sculpture, and Architecture), painted by *Henri Martin.* — We next enter the Grande Salle à Manger, which has three fine ceiling-paintings by *Georges Bertrand:* the Hymn of the Earth to the Sun, flanked with Harvest and Vintage; also six marble statues: Hunting, by *E. Barrias;* the Toast, by *Idrac;* Fishing, by *Falguière;* Vintage, by *A. Crauk;* Song, by *Dalou;* and Harvest, by *Chapu.* Superb inlaid-work in oak. — At the angle next the Seine is the Salon Lobau, with good paintings by *J. P. Laurens:* Louis VI. (le Gros) granting the first charter of Paris; Etienne Marcel protecting the Dauphin; Repression of the revolt of the Maillotins (1383); Anne Dubourg protesting before Henri II. against the persecution of the Huguenots (1559); Arrest of the councillor Broussel (1648); La Reynie (1625-1709), lieutenant of police under Louis XIV.; Turgot leaving the offices of the ministry at Versailles; Louis XVI. at the Hôtel de Ville (see p. 183; 1789), a composition known as the 'voûte d'acier' (arch of steel).

We now visit the S. wing, next the Seine; but the custodian does not always show all the rooms. — Premier Salon de Passage: Louis XI. entering Paris (1461), by *Tattegrain.* — Salon des Sciences: Three ceiling-paintings, the Sciences, Meteorology, and Electricity, by *Besnard;* two friezes by *Lerolle,* Science enlightens, Science leads to fame; twelve corner-pieces by *Carrière,* the Sciences; above the doors, Physics, Botany, by *Duez;* eight panels, the Elements, by *Jeanniot, Rixens, Buland,* and *A. Berton,* and Views of Paris by *P. Vauthier, L. Loir, Lépine,* and *E. Barau;* sculptures, notably the chimney-piece, by *J. P. Cavelier.* — Salon des Arts: Three ceiling-paintings, Glorification of Art, Truth, and the Ideal, by *Bonnat;* two friezes, Music and Dancing, by *L. Glaize;* twelve corner-pieces, the Arts, by *Chartran;* four medallions by *Rivey;* on the panels, Painting by *Dagnan-Bouveret,* Music by *F. Flameng,* Sculpture by *Layraud,* Architecture by *T. Robert-Fleury,* and Views of Paris by *Français, Bellel, Colin,* and *Lapostolet.* — Salon des Lettres: Ceiling-paintings, the Muses of Paris, Meditation, Inspiration, by *J. Lefebvre;* History of Writing, two friezes by *Cormon;* twelve corner-pieces by *Maignan,* the Great Works of Literature; four medaillons by *Mlle. Forget;* above the doors, Philosophy freeing Thought, History gathering the lessons of the Past, by *U. Bourgeois;* on the panels, Eloquence by *Le Roux,* Poetry by *Collin,* History by *Thirion,* Philosophy by *Callot,* and Views of Paris by *Berthelon, Guillemet, Saintin,* and *Lansyer.* Sculptures by *G. J. Thomas,* notably the chimney-piece. — Galerie de la Cour du Sud: The Parisian Handicrafts,

fifteen small cupolas painted by *Galland*. — Passage Sud: The Tuileries Garden, by *Montenard* (1906).

The Salon d'Arrivée Sud, which leads to the great S. staircase and exit, contains two large mural paintings by *Puvis de Chavannes* (Summer and Winter).

In the centre of the W. wing (next the Place de l'Hôtel-de-Ville), on the first floor, is the Salle du Conseil Municipal; visitors are sometimes admitted to council-meetings, Mon., Wed., and Fri., at 3 p.m. — The Escalier d'Honneur is not shown. Sculptures on the ground-floor, Mounted torch-bearer, bronze by *Frémiet;* Monument of Ballu, the architect, bronze by *E. Barrias* and *Coutan;* Justice and Security, by *Mercié* and *Delaplanche;* on the first floor, Art and Commerce, by the same; Literature and Education, by *Schœnewerk;* Sciences and Public Benevolence, by *M. Moreau*. Paintings by *Puvis de Chavannes:* Victor Hugo dedicating his lyre to Paris; in the spandrels, the Virtues.

Salle du Budget (2nd floor; shown when the council is not sitting). Right, Return of troops from Poland after the campaign of 1806-07; left, Enrolment of Volunteers in 1792; on the ceiling, Charge of Cuirassiers under the Republic, all by *Detaille*.

In the **Place Lobau** (Pl. R, 23; *V*), at the back of the Hôtel de Ville, are two large barracks built by Napoleon III.; those on the S. side are now school-offices. On the N. side, nearly opposite the Rue des Archives, is the 'Hôtel-de-Ville' station of the *Métro* (Appx., p. 31).

The church of **St-Gervais** (Pl. R, 23; *V*), or *St-Gervais-St-Protais*, to the E. of the Place Lobau, occupies the site of a 6th cent. church, which was rebuilt in 1212. The present building, in the flamboyant style, dates from the 16th century. The portal, added by *Debrosse* in 1616, shows for the first time in France the Doric, Ionic, and Corinthian orders, one above the other, with a triangular pediment and an arch above. In 1793 St-Gervais became a 'Temple of Youth'.

The Interior is remarkable for its harmony of style and its height. It contains many fine frescoes, but they are badly lighted. The names on the walls of the chapels explain the subjects of their mural paintings. Chapels on the right: 3rd, Frescoes by *Jobbé-Duval;* 4th, by *Gendron;* 5th, Painting by *Couder* (St. Ambrose and Theodosius); 6th and 7th (ambulatory), stained glass of 16th cent.; 8th, Frescoes by *Glaize;* 9th, Mausoleum of Michel Le Tellier (d. 1685), minister under Louis XIV., by *Mazeline* and *Hurtrelle*, frescoes by *A. Hesse* (SS. Gervasius and Protasius), and (on the altar) a statue of the Virgin (14th cent.). The clerestory of the choir has stained-glass windows attr. to *J. Cousin*. Chapel in the apse, stained glass attr. to *Pinaigrier* (16th cent.), paintings by *Delorme*, and a Madonna by *Oudiné;* vault with pendentives; over the altar, a crown, 4 by 8 ft., by *Jacquet* (1517). Chapels to the left, as we return: 1st and 2nd, Pietà by *Nanteuil* and *Cortot*, paintings by *Norblin* and *Guichard;* 3rd, a Passion painted on wood, by *Aldegrever;* 4th, Reredos (15th cent.); 5th, Renaissance reredos and altar (with relief), 13th cent.; 7th, Font; model of the façade of the church (17th cent.), once serving as an altar-piece in the lady-chapel. — Above the stalls is a medallion of God the Father, by *Perugino*, belonging to an altar-piece of the Ascension (the chief panel of which is at Lyons). The candelabra and gilded bronze crucifix on the high-altar (18th cent.) are from the church of Ste-Geneviève (Panthéon). The choir-stalls (16th cent.) have fine miserere-

seats. Organ of 17th cent., with organ-loft in stone.—The choir is famed as a vocal society ('Chanteurs de St-Gervais').

To the N. of St-Gervais, behind the barracks, is the small *Place Baudoyer*, between the Rue de Rivoli on the N. and the Rue François-Miron on the S., the scene of a sanguinary fight in June, 1848. The *Mairie of the 4th Arrondissement* (Hôtel-de-Ville), between these two streets, is in the late 16th cent. style; paintings by Cormon and Comerre.

The Rue François-Miron, to the S. of the Mairie, the E. branch of which down to 1836 was part of the Rue St-Antoine, contains several old buildings. The *Hôtel de Beauvais* (No. 68), of 1655, designed by Ant. Lepautre, has a fine circular court with a carved staircase; the *Hôtel du Président Hénault* (No. 82) has a balcony supported by a Moor's head. The Rues Geoffroy-l'Asnier and de Jouy, to the S., also contain several interesting old houses, notably the *Hôtel d'Aumont*, now Pharmacie Centrale (7 Rue de Jouy), built by Le Vau in 1648, with a façade by Mansart; also the 17th cent. *Hôtel de Chalons-Luxembourg*, with a handsome door, 26 Rue Geoffroy-l'Asnier.—At the corner of the Rues de l'Hôtel-de-Ville and du Figuier (the S.E. prolongation of Rue de Jouy, see above) rises the *Hôtel de Sens*, built by Tristan de Salazer (1474-1519) for the Archbishops of Sens, then metropolitans of Paris. It is built in the 15th cent. style, with turrets at the angles and a donjon, or keep, in the courtyard, and was purchased by the city in 1911. The Hôtel de Cluny (p. 280) is the only other specimen in Paris of the domestic architecture of this date.—Farther on lies the Quai des Célestins (p. 189).—Curious houses also on the *Quai de l'Hôtel-de-Ville* (Nos. 14, 12, 10, etc.).

Beyond the E. end of the Rue François-Miron the Rue de Rivoli is continued by the **Rue St-Antoine** (Pl. R, 23, 26, 25; *V*), so named from the abbey which once stood there.

In the Rue St-Antoine, on the right, is the old Jesuit church of **St-Paul-St-Louis** (Pl. R, 25, 26; *V*), erected in 1627-41 by *Père Fr. Derrand*, under Italian influence. The handsome baroque portal was added by *Père Martel Ange*. The dome is one of the oldest in Paris. The interior is imposing, but overladen with decoration. In the left transept is a painting of Christ in the Garden, by *Eug. Delacroix* (1827).—The building to the W. of the church, formerly a Jesuit college, is now the *Lycée Charlemagne*.—To the N.W. is the 'St-Paul' station of the *Métro* (Appx., p. 31).

In the Rue St-Antoine (No. 65) is the *Passage St-Pierre*. At the angle formed by this passage are the scanty remains of the arched entrance to the churchyard of St-Paul, destroyed in 1793. Rabelais and Mansart were buried there.

In the Rue de Sévigné, which begins opposite the church, on the N. side of the Rue St-Antoine, is the *Musée Carnavalet* (p. 194).

On the left in the Rue St-Antoine, No. 62, is the old *Hôtel de Sully*, built in 1624 by Jean Androuet du Cerceau, and bought in 1634 by Sully, minister of Henri IV. A Musée-Bibliothèque of Old Paris is now being fitted up here by M. Ch. Normand, and will be open on Mon., Wed., and Sat. (1 to 4.30; adm. 1 fr.). The court, adorned with columns and statues, is interesting.—On the right, No. 21, corner of Rue du Petit-Musc, is the *Hôtel de Mayenne*

et d'Ormesson, built by Jacques Androuet du Cerceau, now a school. It has a pretty vaulted staircase and turret.—The *Rue de Birague*, to the left, leads to the Place des Vosges (p. 200).

Farther on in Rue St-Antoine, to the right, is the *Eglise de la Visitation*, now *Temple Ste-Marie* (Calvinist; p. 48), built by Fr. Mansart (17th cent.). To the left, at the corner of Rue des Tournelles, is a bronze *Statue of Beaumarchais* (p. 83), by L. Clausade (1895).

No. 28 Rue des Tournelles was built by Hardouin-Mansart for himself. The first floor was once occupied by Ninon de Lenclos (d. 1706).

An inscription at No. 5, Rue St-Antoine (on the left), relates to the taking of the Bastille. The street ends at the Place de la Bastille.

The **Place de la Bastille** (Pl. R, 25; *V*), or simply *La Bastille*, was once the site of the *Bastille St-Antoine*, a castle built in 1370-83, and spared when the old fortifications were demolished under Louis XIV. This fortress, which had become odious as a place of arbitrary and tyrannical imprisonment, was rendered historically famous by its total destruction on 14th July, 1789, at the beginning of the French Revolution (see below).

The ***Colonne de Juillet**, which now adorns the Place, was erected in 1831-40 by *Alavoine* and *Duc*, in honour of the heroes of the Revolution of July, 1830. Its total height is 154 ft., its diameter 13 ft.; it rests on a massive round base of white marble. Under this are vaults containing the two huge sarcophagi of the victims of the July Revolution, in which were placed also the remains of those who fell in Feb., 1848. On the circular substructure rises a square base, adorned with twenty-four allegorical medallions in bronze (Justice, the Constitution, Strength, Liberty, Equality, and Fraternity). On the W. side of the pedestal is a bronze lion in relief (the astronomical symbol of July), by *Barye;* on the E. side are the arms of the city; at the four corners are Gallic cocks holding garlands. The column itself is of bronze, partly fluted, and is divided by bands into five sections bearing the names of the fallen. On the summit is a Genius of Liberty, in gilded bronze, after *Dumont*, holding in one hand the torch of civilization and in the other the broken chains of slavery.—A good staircase of 238 steps ascends to the top (adm. gratis). Splendid view.

Under the Place are the 'Bastille' stations of the *Métro*, lines 1 & 5 (Appx., pp. 31, 34); entrance to the first of these on the S. side of the Place, near the canal, to the second on the W. side, in front of the column. — *Omnibuses* and *Tramways*, see Appx., p. 54.

Between Rue St-Antoine and Boul. Henri-Quatre (p. 189) a row of white paving-stones marks part of the site of the old fortress of the **Bastille**, which defended the E. entrance to the town and overawed the populous suburb of St-Antoine (p. 260). In July, 1789, the populace, hearing a rumour that troops from St-Denis were marching on the city, and that the Bastille was to bombard the Faubourg St-Antoine, flew to arms, and, reinforced by the guards and other troops who had joined the Revolution, laid siege to the fortress. At first they were repulsed, but the garrison of 139 men, including 95 'invalides', soon lost courage. The commandant *Delaunay*,

whose attempt to blow up the castle with the whole of its little garrison was frustrated, then agreed to surrender on condition that he might evacuate the castle with the honours of war; but in spite of the brave efforts of the leaders of the assailants to make them keep their promise, he and his officers were massacred by the mob. The castle was then razed to the ground, and its stones were partly used to build the Pont de la Concorde (p. 63). (Models, see pp. 191, 198.)

The Place de la Bastille played a memorable part also in 1848 and 1871. In June, 1848, the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg-St-Antoine. It was there that *Archbishop Affre* (p. 276), while exhorting the people to peace, was fatally shot. In May, 1871, this was one of the last strongholds of the Communards, by whom it had been formidably barricaded.

From the N. side of the Place de la Bastille run the *Boul. Beaumarchais* (p. 83) and the broad *Boulevard Richard-Lenoir*. Under the latter pass the *Métro* (Line 5; Appx., p. 34) and the *Canal St-Martin* (p. 249), which is vaulted over for nearly $1^1/_4$ M. During Holy Week the curious 'Foire aux Jambons', followed by the 'Foire à la Ferraille', is held in the Boul. Richard-Lenoir. To the E. the *Rue du Faubourg-St-Antoine* (p. 260) leads to the Place de la Nation (p. 261). — To the S.E. of the Place are the Gare de Vincennes (p. 263) and the Rue de Lyon, ending at the Gare de Lyon (p. 190). — To the S. lies the *Bassin* or *Gare d'Eau de l'Arsenal*, the terminus of the Canal St-Martin.

Behind the Gare de Vincennes is the **Hospice des Quinze-Vingts** (28 Rue de Charenton; Pl. R, 25, *V*), one of the most venerable institutions in Paris, founded before 1260 by St. Louis for '15 score' blind people. Since 1780 the hospice, once in the Place du Palais-Royal, has occupied the Hôtel des Mousquetaires Noirs, built by De Cotte in 1699.

The **Boulevard Henri-Quatre** (Pl. R, 25, 22; *V*) runs S.W. from the Place de la Bastille, affording a superb vista ended by the dome of the Panthéon (p. 291). On the left side of this boulevard is the *Caserne des Célestins*, on the site of a once famous monastery. Adjacent, at No. 3, Rue de Sully, is the valuable *Bibliothèque de l'Arsenal* (Pl. R, 25; *V*), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille. The library is open daily, 10-4, except Sun. and holidays and during vacation (15th to 31st Aug.). It contains 618,000 printed vols., 9875 MSS., and 120,000 engravings. It is specially rich in illuminated MSS., in ancient French poetry, in theatrical literature, in newspapers, and reviews.

To the right of the Boul. Henri-Quatre, opposite the Bibliothèque, begins the **Quai des Célestins** (Pl. R, 25, 22; *V*); No. 2, on the right, is the old *Hôtel de La Valette* (Collège Massillon), a fine building by J. Hardouin-Mansart (1681), with a grand façade restored in the 19th century. In the open space opposite are the remains of a tower of the Bastille (*'Tour de la Liberté'*), discovered under Rue St-Antoine during the construction of the Métropolitain, and brought hither in 1899. To the right of the Quai is the Rue St-Paul, where the old *Hôtel de La Vieuville* (No. 4; end of 15th

cent.) was once occupied by the Duc de La Vieuville, superintendent of finance (d. 1653). This Quai ends at the Quai de l'Hôtel-de-Ville, which leads to the Place of that name (p. 182). Port des Célestins, etc., see p. 334.

The Boul. Henri-Quatre crosses the Seine and the E. end of the Ile St-Louis (p. 277) by the **Pont de Sully** (Pl. R, 22; *V*). On the island rises a fine *Monument to Barye* (1796-1875), the animal sculptor, with copies of his chief works and a medallion by Marqueste. The boulevard ends on the left bank, at the E. end of the Boul. St-Germain (p. 296).

To the S.E. of the Bibliothèque de l'Arsenal are the 'Austerlitz' station of the *Métro* (Appx., p. 34), the *Place Mazas* (Pl. R, G, 25; *V*), and the *Pont d'Austerlitz* (p. 334). — The **Boulevard Diderot** (Pl. R, 25, 28, 31) leads thence to the Place de la Nation (p. 261). The **Gare de Lyon** (Pl. R, G, 25, 28), at the beginning of this boulevard, has a tower 210 ft. high. Buffet on the 1st floor, with modern paintings.

In the Boul. Diderot, to the left, is the 'Lyon' station of the *Métro* (Appx., p. 31), which has another entrance in front of the 'Gare' itself. — *Omnibuses* and *Tramways*, see Appx., p. 53.

Quartier du Marais.

Métro Stations (Line 1; Appx., p. 31): *Hôtel-de-Ville* (p. 186), for the Archives; *St-Paul* (p. 187), for the Musée Carnavalet. — Omnibuses and Tramways, see Appx., pp. 53, 54.

The *Quartier du Marais*, to the N.E. of the Hôtel de Ville, is bounded by the Rues de Rivoli, St-Antoine (p. 187), du Temple (p. 209), and Boul. Beaumarchais (p. 83). Down to the 18th cent. it was fashionable, and it still contains several fine mansions, but these are now sadly disfigured by shops and factories.

The **Rue des Archives** (Pl. R, 23, 24, 27; *V*, *III*) leads from the Rue de Rivoli (nearly opposite the Métro station 'Hôtel de Ville'), running parallel with Rue du Temple, to the Square du Temple. No. 24, the old *Chapel of the Convent of Billettes*, built in 1754, has been a Protestant church since 1812 (p. 48; 15th cent. cloisters). To the right, at the corner of Rue des Blancs-Manteaux (No. 25), is the cabaret of 'l'Homme-Armé', with railing and sign of the 18th cent. (see p. 180). At No. 58 is the door of the Hôtel de Clisson (p. 191). To the left, at the angle of Rue des Haudriettes, is a *Fountain*, erected by Prince de Rohan (1705), with a Naiad by Mignot. On the right, Nos. 60-76, are mansions of the 17th and 18th cent.; No. 78, at the angle of Rue Pastourelle, is the *Hôtel du Maréchal de Tallard* (1728; to the right, at the end of the court, is a fine, but much neglected, staircase by Bullet). — To the right of the Rue des Archives lies the Rue des Quatre-Fils, No. 22 in which is the mansion where Mme. du Deffand held her drawing-rooms, attended by Voltaire, Montesquieu, D'Alembert, Horace Walpole, and others. — The adjacent streets also contain several fine old mansions.

The **Rue des Francs-Bourgeois** (Pl. R, 23, 26; *III*, *V*) leads through the Quartier du Marais from the Rue des Archives to the

Place des Vosges (p. 200). The name recalls the feudal ages (terminated only by the Revolution), when the emancipated 'bourgeois' were free to live where they pleased, which the 'petits bourgeois' could not do, while the 'grands bourgeois' were bound to live within their 'seigneurie' or lordship. At the beginning of this street, on the left, at the corner of the Rue des Archives, is the —

Archives Nationales (Pl. R, 23; *III*), in the old *Hôtel de Soubise.* The greater part of the Palais des Archives was built in 1706-12, by *Delamair*, for the Princesse de Soubise. The grand Cour d'Honneur is flanked with a colonnade, and the façade is adorned with sculptures by *R. Le Lorrain.* To the W., in the Rue des Archives, is an older part of the building, once the mansion of the Connétable Olivier de Clisson, built in 1371, and afterwards, down to 1696, owned by the Guise family. We observe here (No. 58) an old doorway flanked with turrets, bearing the family arms and motto, and restored in 1846. The national archives, now numbering over 400,000 documents, were deposited here in 1808. The N. and E. annexes date from the middle of the 19th century. — Visitors are admitted for purposes of research daily (exc. holidays) 10-5 o'clock, on previous application at the *Bureau des Renseignements.* The chief treasures are shown in the Musée.

The **Musée des Archives,** or *Musée Paléographique*, is open to the public on Sun., 12-3; visitors are admitted on Thurs. also (12-3) on application. The objects are labelled, and there is an interesting catalogue by J. Guiffrey (1 fr.). The musée is not heated in winter. The cloak-room is obligatory. — The Louis XV. decorations (ca. 1730) of some of the rooms are the finest in Paris.

In the vestibule, opposite the entrance, is the *Salle de Travail* (see above). We ascend to the right by a staircase, without banisters, dating from 1844, with a ceiling-painting by *Jobbé-Duval.* On the landing of the First Floor are busts of the keepers of the Archives (as Daunou, by *David d'Angers*) and glass-cases containing the seals. On the long wall to the left is the famous allegorical 'Jesuit picture', of the early 17th cent., which was seized in 1762 in the church of the Collège de Billom in Auvergne. It represents the religious orders on their voyage towards the harbour of Salvation, in a ship manned by the Jesuits, with the motto 'typus religionis', and it afforded an argument against them when the order was suppressed in 1762.

From the landing we enter the *Salle des Gardes*, a large rectangular hall. At the entrance is a model of the Bastille (p. 188), made out of a stone of that fortress by the 'patriot' Palloy, with the keys of the prison around it. Adjacent are charming *Panels in carved wood, inside which are scenes from the fables of La Fontaine (in gilded wood), once belonging to the Hôtel de Guise (see above). On the wall is a plan of Paris, said to have been owned by Turgot (1739). On the wall at the back is hung a piece of Gobelins tapestry, after *L. O. Merson*, a 'Tournament in the 13th cent.' (1899). The glass-cases, numbered 1 to 60 (beginning on the left, under the tapestry), contain the most ancient documents, from the Merovingians to Louis XIII. In Case 3, No. 34, a gift from Charlemagne, with his monogram; in Case 17, No. 145, testament of Suger (p. 392); in Case 21, No. 214, testament of Philip Augustus; in Case 28, No. 352, treaty confirming the cession of the Dauphiné to France (1343); in Case 45, No. 568, letter of Francis I. regarding the foundation of Le Havre (1518); Case 49, No. 646, treaty of marriage between Francis II.

and Mary Stuart; in Case 54, No. 727, letter of Henri de Bourbon, afterwards Henri IV. (1585); in Case 58 (below Turgot's plan of Paris), No. 802, letter of Card. Richelieu (1624). Also, seals.

Farther on are the old apartments of the Princesse de Soubise. Her **Bedroom* has a gilt balustrade (restored) in front of the alcove which contained the bed. The decoration consists of four mythological scenes in relief, gilded, four gilded medallions, and mythological groups beautifully executed. Above the doors are the Graces presiding over the education of Love, by *F. Boucher*, and Minerva teaching a girl the art of tapestry, by *Trémolières* (1737). At the back of the alcove are two pastoral scenes, by *Boucher*, and two landscapes, one by *Boucher* and the other by *Trémolières* (1738). In Cases 61 to 77 are documents of the 14th-16th cent. (to Case 65 inclusive) and others of the 17th cent. (such as the revocation of the Edict of Nantes, in Case 69), and autographs (of St.Vincent de Paul in Case 66; of Bossuet, La Bruyère, Corneille, and Racine in Case 74; of Molière in Case 75; of Voltaire in Case 77).

Next comes the princess's **Salon Ovale*, with an exquisitely painted ceiling, a masterpiece by *G. Boffrand*. Around are eight scrolls with garlands, Episodes from the myth of Psyche, painted by *Ch. Natoire* (1737-39), his chief work. The series begins to the left of the entrance. In front of the fire-place is the table on which Robespierre, when wounded, was brought before the Comité du Salut at the Tuileries. Cases 78 to 86, documents of the late 18th cent.: Oath in the Jeu de Paume (79), deeds relating to the Bastille (81), Declaration of the Rights of Man in 1791 (82), constitutions of 1793, and of the years III and VIII (83), documents regarding Marie Antoinette (84), will of Louis XVI. (85), journal of Louis XVI. and documents relating to his condemnation (86).

The next room contains four paintings over the doors: next the entrance, Mercury educating Cupid, by *Boucher* (1738); next the exit, the characters of Theophrastus, or Sincerity, by *Trémolières* (1737); at the back, on the left, Secrecy and Prudence, by *Restout* (1737); to the right, Friendship of Castor and Pollux, by *C. Vanloo* (1737). Pictures: on the wall at the back, Venus at her toilet, by *C. Vanloo*, and *Venus in the bath, by *Boucher;* on the wall to the left, Marriage of Hercules and Hebe, by *Trémolières;* on the wall to the right, Mythological scene, by *Boucher*. Cases 87 to 116, deeds of the reigns of Louis XV. and Louis XVI.

The last room has beautiful carved panels over the doors. Pictures: left, Neptune and Amphitrite, by *Restout* (1738); right, Mars and Venus, by *C. Vanloo;* at the back, two scenes from the fables of La Fontaine: the Woodman and Mercury, by *C. Vanloo*, and Boreas and the traveller, by *Restout*. Cases 117 to 152, documents of the Revolution and First Empire; report on the execution of Louis XVI. (118); farewell of Charlotte Corday to her father (121; No. 1368); autographs of Danton (121), Robespierre (123), Marat (124), and Mme. Roland, and the letters of the Girondins Barbaroux, Buzot, and Pétion (126); letter of Gen. Hoche announcing the victory of Quiberon (128); letters of Bonaparte, notably one to Pius VII. (135; No. 1496); decree of Moscow reorganizing the Comédie-Française (140); autographs of generals, men of letters, and artists of the Empire period.

The Ground Floor is shown on Thurs. only, under the guidance of an official. The old apartments of the Prince de Soubise contain the continuation of the Musée Paléographique. They are reached by the *Escalier de Guise*, the banisters of which are adorned with the double cross of Lorraine. In the first room, over the doors: Diana disarming Cupid, by *Trémolières* (1737), and Apollo teaching Cupid how to play on the lyre, by *Restout* (1737). Foreign papers in Cases 18 to 69. — The next room, the '*Salle des Traités*', was the prince's *Salon Ovale*, below that of the princess (see above). It also was decorated by *G. Boffrand* with delicately carved wainscoting (partly mutilated when the room was used, prior to 1870, as the Ecole des Chartes). Between the doors and the windows are figures in prominent relief: Music, Justice, Painting and Poetry,

History and Fame, by *L. S. Adam*, and Architecture, Comedy, and Drama, by *J. B. Lemoyne*. In the glass-cases (1-14) are treaties of alliance and of peace from that of Richard Cœur-de-Lion with Philip Augustus (1195) to the conventions of Erfurt (1808). Also three cases (15-17) with papers relating to Great Britain.—The next room, once the prince's bedchamber, was under restoration in 1912.

No. 55 Rue des Francs-Bourgeois (see p. 190), nearly opposite the Archives, is the *Mont-de-Piété* (chief entrance, 18 Rue des Blancs-Manteaux), founded by Louis XVI. in 1777, and reorganized by Napoleon I. in 1804. In the Cour de l'Horloge is marked the site of the old walls of Philip Augustus (p. 89). Adjacent is *Notre-Dame-des-Blancs-Manteaux*, the small church of the monastery which once stood here.

The first cross-street, as we go to the E., is the Rue Vieille-du-Temple. At No. 54, at the angle of the Rue des Francs-Bourgeois (No. 42), is the pretty *Gothic Turret* of the Hôtel Hérouët (1528). On the left, higher up (No. 87), is the—

Imprimerie Nationale (Pl. R, 23; *III*), in the old *Hôtel de Strasbourg*. This mansion, built by *Delamair* in 1719, once belonged to the Dukes of Rohan, four of whom were cardinals and bishops of Strassburg, including the famous Card. de Rohan (1734-1803) who was implicated in the affair of Queen Marie Antoinette's necklace (comp. p. 376). The first court is adorned with a bronze replica of the statue of Gutenberg by *David d'Angers* at Strassburg (1852); in the second court, above the stables, is a fine relief, the Steeds of Apollo, by *R. Le Lorrain*. Visitors are admitted free to the printing-office and the building on Thurs. at 2.30 p.m. precisely, by ticket from the director (the visit takes $1^1/_2$-2 hrs.). Paintings by *Boucher* and *Huet*. The printing-office, which employs about 1500 hands of both sexes, is to be transferred to a new building in the Rue de Javel (Pl. R, G, 7), where part of the works are already installed.

To the N. of the Imprimerie, in the Rue Charlot, is the church of **St-Jean-St-François** (Pl. R, 23; *III*), formerly a chapel of the Capuchins of the Marais (1623). It contains many paintings (badly lighted), notably St. Louis visiting the plague-stricken, by *Ary Scheffer* (first to the left, in the nave), and eight tapestries referring to a 'Miracle of the Host' in Paris (1290). In the choir are statues of St. Francis of Assisi (by *G. Pilon*) and St. Denis (by *J. Sarazin*).—The Rue Charlot contains several mansions of the 17th-18th centuries.

Lower down the Rue Vieille-du-Temple, on the other side of the Rue des Francs-Bourgeois, is the old *Hôtel de Hollande* (No. 47), built by Cottard in 1638, and once occupied by the Dutch ambassador under Louis XIV. The gateway is adorned with fine sculptures (heads of Medusa; mythological subjects). The tympanum in the court contains a large bas-relief of Romulus and Remus suckled by the wolf, by Regnaudin. In front of this mansion is the spot where Duke Louis I. of Orleans, brother of Charles VI., was ass-

assinated, as he was leaving the house of Isabeau de Bavière, by the men of Jean sans Peur in 1407.

Following the Rue des Francs-Bourgeois, we observe on the left, at No. 38, a curious blind alley with overhanging houses, and No. 30, the *Hôtel de Jean de Fourcy* (1598; at the back of the first court, above the cornice, is a bust of Henri IV.). On the right, No. 31, is the *Hôtel d'Albret,* founded about 1550 by the Connétable Anne de Montmorency, and restored in the 18th cent. (with inscription). It was here that Mme. Scarron, afterwards Mme. de Maintenon, met Mme. de Montespan, who entrusted her with the education of her children. No. 25, the old *Hôtel de Lamoignon,* was built in the 16th cent. by Diane de France, Duchess of Angoulême, the legitimized daughter of Henri II. and Diane de Poitiers, whose crest (hunting symbols, and the letter D) may still be seen in the handsome court, entered from Rue Pavée (No. 24), to the right of the Rue des Francs-Bourgeois.

Farther on, to the left, in the Rue de Sévigné, is the —

***Musée Carnavalet** (Pl. R, 26; *V*), or *Musée Historique de la Ville,* illustrating the history of Paris and of the Revolution. It was once the Hôtel des Ligneris, and then de Kernevenoy, whence the name of Carnavalet. It was begun in 1544 from designs by *Lescot,* continued by *Bullant;* it was then altered by *Du Cerceau,* remodelled in 1655-61 by *Fr. Mansart,* who built the chief façade in the Rue Sévigné, and converted into a museum in 1866. The portal, with sculptures by *Jean Goujon,* is the only relic of the original building. Mme. de Sévigné resided here from 1677 to 1696. An annexe in the Rue de Sévigné, designed by *Foucault,* was completed in 1910.

The museum is open daily, except Mon. and holidays, from 10 to 4 or 5, but on Tuesdays from 12.30 only (adm. 1 fr.; free on Sun. and Thurs.). The 'guide explicatif' (1 fr.) is out of print. 'La Peinture au Musée Carnavalet' is by A. de Brahm (3 fr.). Curator, M. Georges Cain. — Sticks and umbrellas must be left in the cloak-room (gratis).

The porte-cochère by which we enter the museum is in a Court, adorned with a fine bronze statue of Louis XIV., by *Ant. Coyzevox,* from the old Hôtel de Ville. The sculptures of the Seasons, on the façade at the back of the court, are attributed to *Jean Goujon.* To the left is a staircase to the first floor.

Hurried visitors should pass through the right wing of the ground-floor and ascend the main staircase (p. 196) to the first floor of the central building. Explanatory labels everywhere.

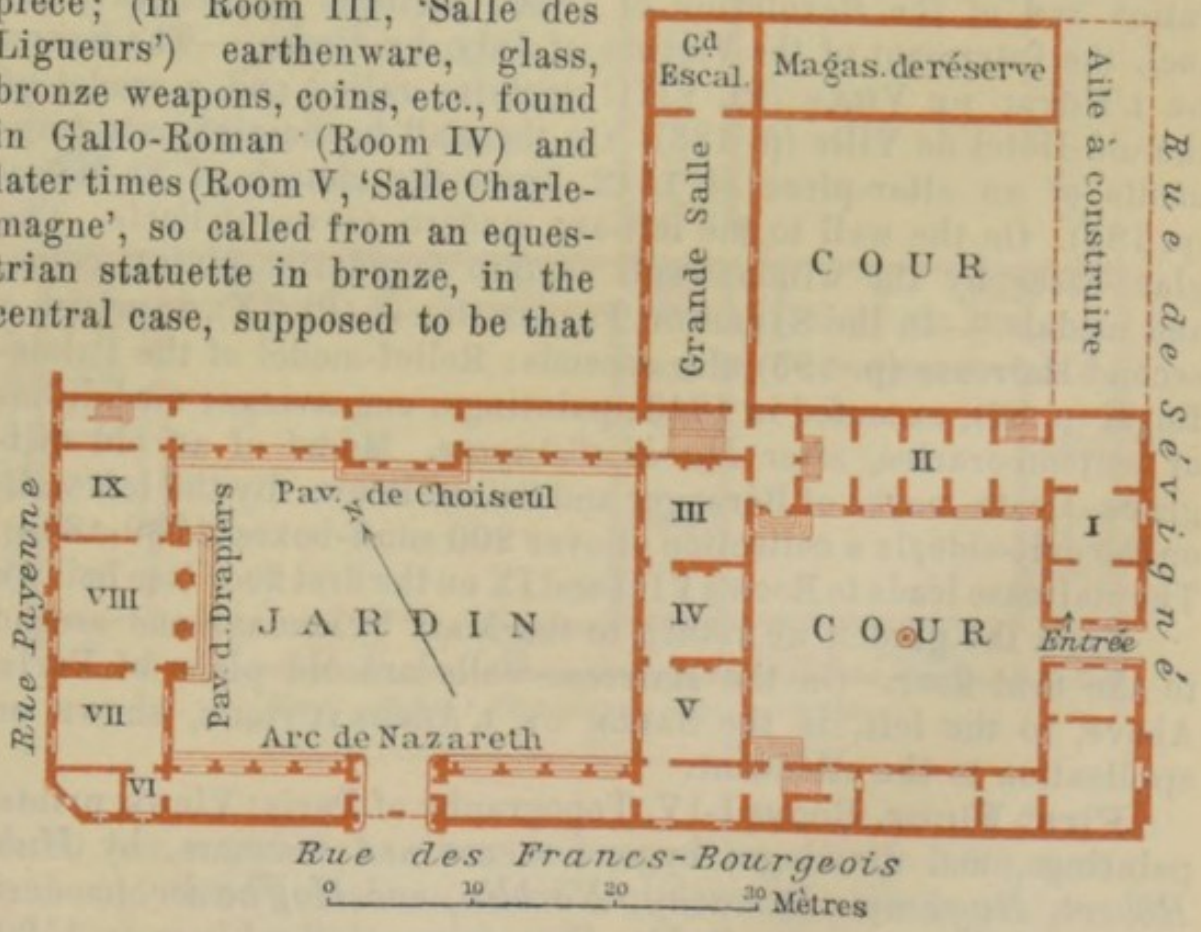
Ground Floor. Right Wing. Eight small rooms (Pl. I and II) contain prehistoric monuments, Roman antiquities (from the Arènes de Lutèce, p. 296; architectural fragments, sarcophagi,

tombstones, reliefs, millstones, mile-stones), and monuments of the Merovingian period.

To the left of the staircase, in the last room but one, steps descend to the CRYPT, formerly Mme. de Sévigné's kitchen (comp. p. 194), which contains sarcophagi, casts of skeletons from the Arènes de Lutèce, etc. The crypt is shown in summer only (fee to attendant).

We turn to the right, pass a staircase (closed), and then enter the lower room of the annexe (p. 194). It contains relief-models of scenes from the history of Paris and of old quarters of the city; a mantle of the Order of the Holy Ghost (comp. p. 283); the cradle of the Prince Imperial, presented by the city; bust of Bonaparte in the year 1800, by *Corbet*. The adjoining staircase, with frescoes by Brunetti, is described on p. 199.

We next enter the three rooms (Pl. III, IV, V) of the CENTRAL BUILDING, which contain antiquities: Fragments of Gallo-Roman buildings; 16th cent. chimney-piece; (in Room III, 'Salle des Ligueurs') earthenware, glass, bronze weapons, coins, etc., found in Gallo-Roman (Room IV) and later times (Room V, 'Salle Charlemagne', so called from an equestrian statuette in bronze, in the central case, supposed to be that



of Charlemagne, from the cathedral of Metz, 9th cent.). — Beyond the last room, to the left, is the main staircase (p. 196), and on the right is a door leading into the garden at the back.

The GARDEN is bounded on the three other sides by annexes erected since 1860. On the right and left are galleries. In the centre of that to the left is the *Arc de Nazareth* (16th cent.), a gateway with sculptures by Jean Goujon, and a fine modern gate. Opposite, to the right, is the *Pavillon de Choiseul* (end of 17th cent.). In the galleries are fragments of old Parisian buildings.

Under the pavilion on the right is an equestrian bronze relief of Henri IV., by Lemaire (1838), from the old Hôtel de Ville.

The rooms at the end of the garden, preceded by the fine façade of the old *Hôtel des Drapiers* (by L. Bruant), contain *Memorials of Paris* (19th cent.), which it is best to visit later. We may enter them from either gallery, but one of the doors is usually closed. We begin in the left-hand corner. —In the Vestibule (Pl. VI) is a bust of President Carnot (d. 1894); the door opposite once belonged to the bedroom of Honoré de Balzac. —Room of 1830 (Pl. VII): Caricatures of celebrities of the time of Louis Philippe, statuettes and busts in plaster, by *Dantan the Yr.;* next the garden, portraits of George Sand, one of them in men's clothes; portraits of Armand Carrel and Béranger, by *Henry* and *Ary Scheffer;* easy-chair in which Béranger died, and his bust by *Perraud;* in the glass-cases on the right, medals, insignia, souvenirs of the Restoration and of the Revolution of 1830; pictures and engravings, incl. the Interment of the Victims of July, by *Rœhn.* —The Salle de l'Hôtel de Ville (Pl. VIII) contains relics and a model of the old Hôtel de Ville (p. 183). On the wall to the right are fragments of an altar-piece of 1542, from the church of St-Merry (p. 181). On the wall to the left are modern views of Paris. The glass-cases by the window-wall contain foundation-plates, coins, and medals. —In the Salle du Palais-Royal (Pl. IX), to which a second staircase (p. 195) also ascends: Relief-model of the Palais-Royal (p. 86), executed in 1843; paintings; engravings; medallions of contemporaries, after *David d'Angers.* Model of an old diligence. Death-masks of Béranger and Sainte-Beuve. By the left wall, on the exit-side, is a collection of over 200 snuff-boxes (1789-1848). The staircase leads to Rooms VIII and IX on the first floor (see below).

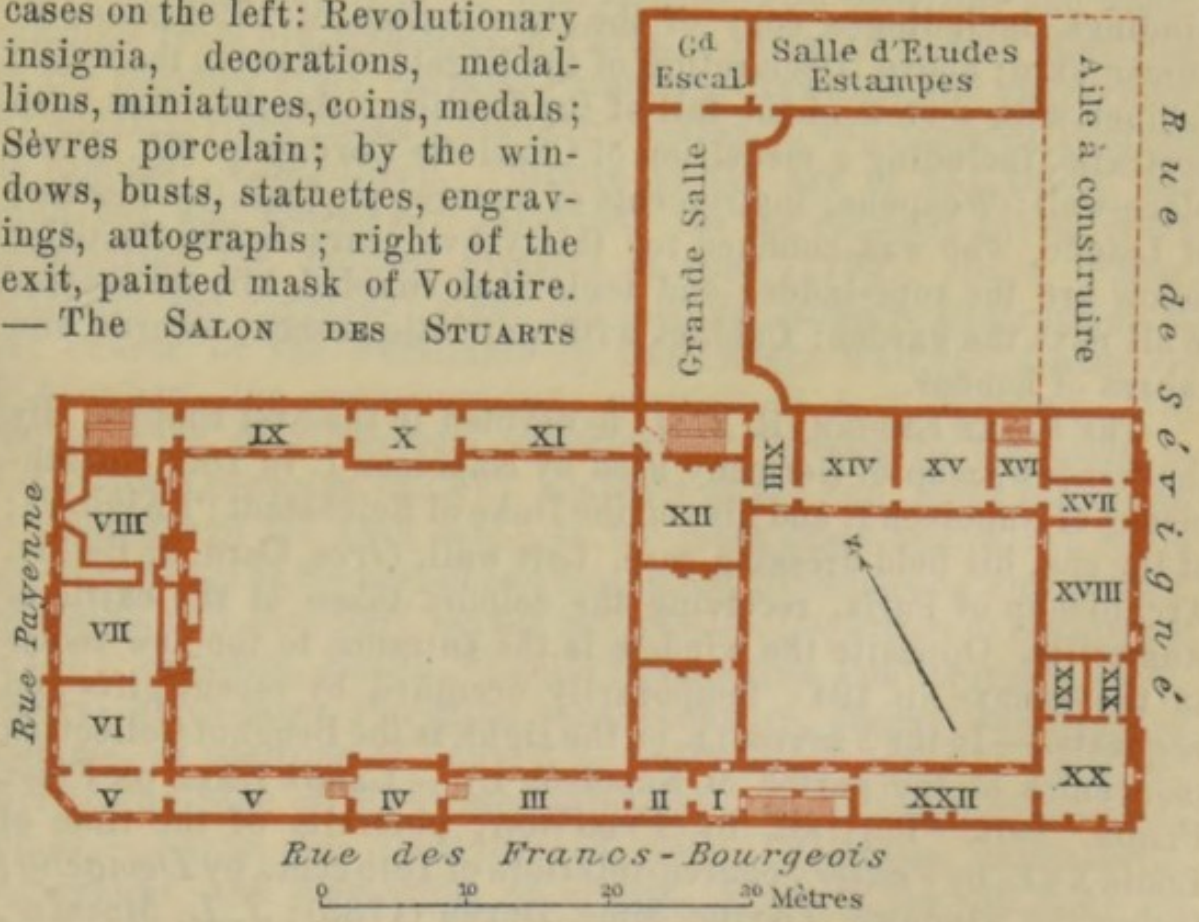
From the garden we return to the Main Staircase and ascend to the first floor. On the staircase-walls are old plans of Paris. Above, to the left, is the Salle de l'Aéronautique, shown on application to the attendant.

First Floor. Rooms I-IV. Topography of Paris: Views, prints, paintings, and drawings; bygone scenes and manners, by *Hub. Robert, Raguenet, Demachy, Norblin,* and *Hoffbauer* (modern water-colours). Also (in R. II), Procession of the Ligue in 1590, by a pupil of Pourbus. —Room V. Sèvres porcelain of the time of the Revolution. —Room VI is a reproduction of the *Salon Mazarin,* in the old Collège Mazarin (p. 297); in the centre, on a table, is a model of Girardon's statue of Louis XIV. (comp. p. 114). —Salle Dangeau (R. VII). Ceiling-painting (by François Périer) and gilded panelling from the Hôtel Dangeau (time of Louis XIV.); porcelain; old tapestries; wax bust of Henri IV., modelled by Michel Bourdin after the king's assassination (1610). —Salle de la Ligue (R. VIII). To the left, Caricature of the Procession and Orgy of the Ligue

(p. 196). Double portrait of Card. Dubois and the Duke of Orleans, by *Jouvenet (?);* Romance of the Chevaliers de la Gloire (tournament under Louis XIII.), by *Claude Chastillon (?);* portraits. Porcelain and fayence of the Revolution period, including the inkstand of Camille Desmoulins (by the window, side next the court). Ceiling by *Le Brun* (an early work, restored by Maillot).

The adjacent Staircase descends to the Salle du Palais-Royal (p. 196). On the landing are wood-carvings, old Paris signs, plaques for fire-places, etc. — Farther on, to the right, is the —

Galerie de la Révolution (R. IX). Pictures, portraits of Louis Philippe Egalité, Chénier, Marat, Danton, Robespierre; porcelain, chiefly from Nevers. Glass-cases on the left: Revolutionary insignia, decorations, medallions, miniatures, coins, medals; Sèvres porcelain; by the windows, busts, statuettes, engravings, autographs; right of the exit, painted mask of Voltaire. — The Salon des Stuarts



(R. X) has a painted ceiling and panelling of the 18th cent.; a clock and Sèvres vases of the Revolutionary period; plates. By the window, glass-case with relics of the same period. To the left, bust of Delille (d. 1813), attr. to *Pajou;* carved harp. To the right, Voltaire's arm-chair in which he died (p. 305), and the small adjustable chair of Couthon. — Galerie de la Révolution (continued; R. XI). Portraits of Desmoulins, Mirabeau, Saint-Just, Hoche, Chénier, Kléber, etc.; to the left of the entrance is a clock satirizing the Revolution; original sketch for David's painting of 'The Death of Marat'; *Preparations for the Festival of Federation in the Champ-de-Mars in 1790 (p. 320), in water-colours, by *Le Guay;* Oath in the Jeu de Paume, painted reduction of the cartoon

by David in the Louvre; to the left of the exit, Funeral of Marat; decorations, miniatures, fans, watches, buttons. In the cases to the right are autographs of Robespierre, Bailly, Mirabeau, Fouché, Marie Antoinette, etc.; papers regarding the execution of Louis XVI. ('Louis Capet').

Salle de la Bastille (R. XII; to the right). In the centre, Model of the Bastille (p. 188), made from a stone of that building; in the glass-cases, relics connected with the Bastille; 'lettres de cachet'; Louis XVI.'s last order to the Swiss guard (10th Aug., 1792; see p. 66). From the ceiling hangs a banner of the Emigrés, with the arms of France and the Allies, and the Hydra of the Revolution. By the entrance-wall: Glass-case with playing-cards and bindings, including a copy of the Constitution of 1793 bound in human skin; above, Declaration of the Rights of Man (on the wall); cabinet with a view of the fall of the Bastille. Another case with portraits, including a medallion of Charlotte Corday (p. 62). Fireplace-wall: Weapons; instruments of torture; portrait (by *Vestier*) of Latude, who was confined for thirty-five years in the Bastille; below are the rope-ladder and tools that enabled him to escape. Wall next the garden: Cabinet with patriotic scenes; swords and sabres of honour.

The Salle Empire (R. XIII) is devoted to the first Empire. By the window, map of Germany used by Napoleon I. in 1806; death-masks of Napoleon I. and his son the Duke of Reichstadt ('l'Aiglon'); at the end, his field dressing-case. Left wall, *Gros*, Card. de Belloy, Archbishop of Paris, receiving the colours taken at the battle of Austerlitz. Opposite the window is the entrance to the new rooms in the annexe (p. 194), temporarily occupied by recent gifts and bequests. — In the Vestibule, on the right, is the Beugnot Collection (souvenirs of the period of Napoleon I.). — Large Hall on First Floor. Left, *Portrait, by *Prud'hon;* portraits of the time of Louis XVI., by *Vestier;* church-interiors of 18th cent., by *Demachy;* facing the windows, *Tocqué*, Mme. Doyen (1735); *J. L. Mosnier*, Bailly, first mayor of Paris (1789; comp. p. 332); *Demachy*, Gate of the Louvre in 1791; *Chatelet*, Festival at the Petit-Trianon in the time of Marie Antoinette. 1st Case in the centre: Louis XVI. and the royal family, in Sèvres biscuit-ware; dolls, representing fashions of the 18th cent.; Princess de Lamballe, in old Wedgwood; miniatures by *Vestier*, *Langlois*, and *Prud'hon;* portraits by *Boilly*. In the centre, glass-case containing souvenirs of Marie Antoinette, cups with revolutionary emblems, and the famous 'Tasse à la Guillotine', in Berlin porcelain. Wall facing the windows: *G. Michel*, Montmartre; **Troyon*, Park of St-Cloud, an early work; portraits of Danton, Eléonore Duplay (Robespierre's fiancée), etc. — Last glass-case in the centre: Memorials of the Revolution. — Glass-cases near the windows: Medals and plaquettes

by *Roty*. By the sides of the door: Fans of 17th and 18th cent. (Francisque Collection).—The adjoining staircase, adorned with paintings by *Brunetti* (18th cent.) from the old Hôtel de Luynes, descends to the ground-floor (p. 194). To the left of the exit, above, *Portrait of Talleyrand by Prud'hon (1807). The Salle d'Etudes, containing a collection of engravings, is shown by special permission only.—We now retrace our steps to Room XIII (p. 198).

From Room XIII a staircase ascends to the three *Salles du Siège*, on the second floor. These rooms, opened in 1912, contain various souvenirs of the siege of Paris and of the Commune (1871), mostly drawings, engravings, and paintings.

The next rooms (XIV-XXI), occupied by Mme. de Sévigné in 1677-96, have (exc. R. XVI) been adorned with panelling and wood-carvings from old mansions in Paris.—Room XIV, with panelling in the Regency style, contains paintings, drawings, and engravings. From left to right: *Boilly*, Standard-bearer (1788); *Jeaurat*, Portrait of himself; *Largillière*, Voltaire at the age of 24; below, his snuff-box and Rousseau's inkstand. On the chimney-piece, clock illustrating the decimal division of time (1795); above, *Pesne*, Mariette, the engraver; right and left, *H. Robert*, Destruction of the church of the Feuillants (p. 64). Right wall, *C. Lusurier*, D'Alembert, the encyclopædist; portrait of J. J. Rousseau. On the table is an allegorical 'revolutionary' group by *Chinard*.—Salle des Costumes (R. XV). Cabinet at the end, large collection of costumes of the 18th cent.; in the glass-cases and on the walls are engravings of the period and costumes. Drawings by *Debucourt*, *Watteau*, and *Boucher*. On the left, *Boilly*, Departure of conscripts in 1807; opposite, *Boilly*, *Lucile Desmoulins, Pont-Royal in 1800. Central glass-case: Phrygian caps, cockades, shoes; wax dolls in costume, of the time of Louis XV., including a figure of Voltaire; christening-robe of the Prince Imperial (1856); fine tortoise-shell combs.—Salle des Théâtres (R. XVI). Portraits, caricatures, autographs, and memorials of artists. View of the old Boul. du Temple in 1862, with its seven theatres (p. 82). In the case by the right window, souvenirs of the 'three Dumas' (comp. p. 232).—Galerie Lucien Faucou (R. XVII). Drawings: *J. B. Martin*, Inauguration of the Dôme des Invalides.—Salle A. de Liesville (R. XVIII). Paintings and drawings: Drawing competition, by *Cochin;* portrait of Ledoux, the architect (1736-1806). End-wall, *Jeaurat*, Dispute at the fountain; above, *Coypel*, Meeting of artists. Wall next the court, Portr. of Ledru de Comus, the conjurer. Right of the entrance, *Vestier (?)*, Théroigne de Méricourt; *Chardin*, Portr. of his second wife. Central glass-case: Statuettes, medallions, etc. (chiefly 18th cent.).—Salon Chinois (R. XIX), with rococo paintings of Chinese subjects; Louis XVI. clock ('Samaritaine du Pont-Neuf').—Salle de Sévigné (R. XX), once the salon of the Marquise de Sévigné. Entrance-wall, to the right, *Mignard*,

*Mme. de Grignan, daughter of Mme. de Sévigné; below, glass-case with a letter of the marquise; her miniature; portraits of Roger Bontemps, the poet (1470-1540), and Jean Goujon, the sculptor. Large pictures by *H. Robert;* fayence, purses, small genre pictures of the period.—Room XXI, closed by a fine iron railing, contains most of the valuable fayence bequeathed by M. de Liesville.—To the right of Room XX is the Salle des Echevins (R. XXII). Portraits of aldermen and other magistrates by **Largillière, Duplessis, Hallé,* and *Nonnotte.* In glass-cases, fayence, mostly from Rouen.

At No. 29, Rue de Sévigné, once the Hôtel Le Pelletier de Souzy (built by *Bullet* in 1687), is the **Bibliothèque Historique de la Ville** (Pl. R, 26; *V*), replacing the library destroyed in the Hôtel de Ville in 1871 (ca. 240,000 vols., 10,000 MSS., and 7000 plans of Paris since the 16th cent.), and illustrating the history of Paris and the Revolution. It is open daily from 9 to 4 or 5 (closed in Aug.). Public lectures on the history of Paris weekly in winter; Old Paris exhibition from May to October.

The building on this side of the library (27 Rue de Sévigné) is the *Lycée Victor-Hugo*, for girls, partly on the site of the Couvent des Filles-Bleues founded by the Marquise de Verneuil, mistress of Henri IV.

The Rue des Francs-Bourgeois (p. 190) ends, to the E. of the Musée Carnavalet, at the **Place des Vosges** (Pl. R, 26; *V*), formerly *Place Royale*, a fashionable resort under Louis XIV., and still remarkably well preserved. The uniform houses, with their arcades and lofty roofs, all date from the 17th-18th centuries. Its present name was given to it in honour of the department of the Vosges, the first to forward patriotic contributions to Paris in 1792. The name, however, has been changed twice since then. The marble *Equestrian Statue of Louis XIII.*, in the centre, by Dupaty and Cortot, replaced in 1818 a statue of that king erected by Richelieu in 1693 and destroyed in 1792.

Here was once situated the *Palais des Tournelles*, near which Henri II. was accidentally killed at a tournament in 1565 (comp. p. 182). Catherine de Médicis caused the palace to be demolished after the death of her husband; the site became a horse-market, and in 1578 witnessed the famous duel between three 'Mignons' of Henri III. and three partisans of the Duc de Guise. The present square was erected by Henri IV. Old mansions: No. 21 (Hôtel de Richelieu, 1615); No. 9, where the tragedian Rachel lived; No. 3 (Hôtel d'Estrades, 1752); No. 1 (Hôtel de Coulanges, 1606; entrance, Rue de Birague 11bis), in a pavilion adjoining which Mme. de Sévigné was born.

The **Musée Victor-Hugo** (Pl. R, 26; *V*), No. 6 Place des Vosges, was the residence of Marshal de Lavardin (1610). The poet occupied the second floor, 1833-48. It was converted into a museum in 1903. Open daily (except Mon. and holidays), 10 to 4 or 5 (on Tues. from 12.30 only); adm. 1 fr.; Sun. & Thurs. free. Curator, Dr. L. Koch. Short guide, 1 fr.; catalogue, 50 c.

Vestibule. Bust of Victor Hugo, in plaster, by *Marqueste.*

Staircase. Drawings of scenes from Hugo's works, by *Rochegrosse, E. Bayard, Brion, Villette, Johannot, Nanteuil, Robert-Fleury*, etc.; caricatures by *Nadar, Daumier, Gill*, and others.

First Floor.—Vestibule. Plaster bust of Hugo, by *Schœnewerk* (1879); drawings by *F. Lix*, *Rochegrosse*, etc.—Grande Galerie. Left, 103. *E. Carrière*, Fantine abandoned; 102. *Fantin-Latour*, The satyr; 100. *Bonnat*, Portr. of Hugo; 99. *Henner*, Sarah at the bath; 98. *Raffaëlli*, The march past (26th Feb., 1881). Main left wall, 97. *Devambez*, Jean Valjean before the tribunal. First window, Death-mask of Hugo, by *Dalou*. Farther on, 94. *Roll*, Vigil at the Arc de Triomphe (see p. 74). 92. *P. Baudry*, Consecration of Woman; 89. *Willette*, Gavroche on the barricade; 90. *L.O. Merson*, Esmeralda; 88. *B. Lepage*, Portr. of Hugo; 87. *Chifflart*, Death of Gilliatt; 85. *Grasset*, Eviradnus. At the end, 84. *Rochegrosse*, The Burgraves; 83. *J. P. Laurent*, Death of Baudin (see p. 260); *David d'Angers*, *Victor Hugo in his youth (1838), marble bust; 81. *A. Besnard*, First performance of Hernani; *F. Roybet*, Don César de Bazan. Main right wall, *Steinlen*, Poor folk; *Bust of Hugo, by *Rodin*; 77. *Cabanel*, The Titan; 76. *E. Fournier*, Hernani (Act V); 74. *L. Boulanger*, Richelieu's litter. In the centre is the table made in Guernsey by Victor Hugo, with four autographs and the four inkstands of Lamartine, George Sand, the elder Dumas, and Hugo.—Library (to the left): 4000 vols. and 5000 engravings; drawings by Victor Hugo on the walls; portraits of the poet by *Rodin*, *Devéria*, and *Mauroi*. Left wall, silver crown presented by the city of Prague on the inauguration of the Victor Hugo Monument.

Second Floor.—Vestibule. Fayence which belonged to the poet or to Mme. Drouet. Pen-and-ink drawings by Hugo.—Room I. Over 500 original drawings by Hugo (Meurice and Koch collections).—Room II *(Salle Drouet)*. Panels, furniture, humorous drawings by Victor Hugo which adorned the drawing and dining rooms at Mme. Drouet's, near Hauteville House (Guernsey).—Room III (on the left). More of the poet's drawings, and a double chest from Mme. Drouet's.—Room IV, or *Mortuary Chamber*, a copy of the room in the Avenue d'Eylau (now Av. Victor-Hugo, p. 74); left wall, Victor Hugo on his death-bed, by *Bonnat*.—On the landing, *Bourgeois*, Hugo's houses in Guernsey and the Av. d'Eylau.

Omnibuses and *Tramways*, see Appx., p. 54.

The Rue du Pas-de-la-Mule leads from the N.E. corner of the Place des Vosges to the Boul. Beaumarchais (p. 83). The *Rue de Birague* leads S. to the Rue St-Antoine (p. 187).

6. Quarter N.E. of the Louvre, to the Boulevards (Place de la République).

Métro Stations (Lines 1, 4, and 3; Appx., pp. 31, 33, 32): *Louvre* (p. 88), *Châtelet* (p. 181), *Halles* (p. 204), *Etienne-Marcel* (p. 204), *Réaumur-Sébastopol* (p. 205), *Arts-et-Métiers* (p. 208), *Temple* (p. 208).—Omnibuses and Tramways, Appx., pp. 53, 55, 'Conservatoire des Arts et Métiers' and 'St-Eustache'.

The N. part of the **Rue du Louvre** (Pl. R, 20, 21; *III*) was made in 1888 as far as the Rue d'Argout, and was prolonged in 1909 to the Rue d'Aboukir. (S. part, between the Louvre and St-Germain-l'Auxerrois, see p. 88.)

The **Hôtel des Postes et Télégraphes** (Pl. R, 21; *III*), at the angle of Rue Etienne-Marcel (p. 215), rebuilt in 1880-84 from plans by *Guadet*, forms a great isolated quadrilateral. The main entrance is in the Rue du Louvre, through a gallery 55 yds. long,

containing most of the public offices. The poste-restante, inquiry-offices, and telegraph-office are in an adjacent room on the right. — Postal regulations, see p. 31.

Adjacent, to the S., is the *Hôtel des Téléphones*, in brick. Opposite the Post Office is the *colis-postaux* office (p. 31).

The **Bourse du Commerce** (Pl. R, 20; *III*), about midway between the Louvre and the Post Office, to the right, formerly the *Halle au Blé*, was remodelled by *Blondel* in 1888-89. The nucleus is a spacious rotunda, of 1762-67, with a dome added after a fire in 1811. On the side next the Rue du Louvre is a new façade, with four Greek columns, bearing a pediment with sculptures by *Croisy*. The interior of the dome is embellished with fine frescoes of East, West, North, and South, by *Clairin*, *Luminais*, *Laugée*, and *Lucas*. The exchange is open daily, except Sun., from 9 to 6 (business-hours 1-6, Sat. 10-1). The cellars contain refrigerators for meat and fish (entered from 2 Rue des Viarmes; fee). — To the right, opposite the Bourse, rises a *Doric Column*, 98 ft. high and 10 ft. in diameter, a relic of the Hôtel de la Reine (later de Soissons), built by *Bullant* in 1572 by order of Catherine de Médicis on the site of the Bourse du Commerce. A staircase (no admittance) ascends to the top of the column, where the queen is said to have made astrological observations in the company of Ruggieri.

In the *Rue St-Honoré*, to the S. of the Bourse du Commerce, on No. 96, at the corner of Rue Sauval, is an inscription, now almost obliterated, indicating the site of the house in which Molière was born. Opposite, at the corner of the Rue de l'Arbre-Sec, is a fountain erected by Soufflot, replacing one built under Francis I. (inscription on No. 111). Farther E. are several interesting old houses. No. 54, 'du Marteau d'Or', of 1700, has a large circular balcony. No. 33, at the corner of the Rue des Bourdonnais, is the tavern 'A l'Enfant Jésus' (comp. p. 25).

The **Halles Centrales** (Pl. R, 20, 23; *III*), not far to the E. of the Bourse du Commerce, an immense group of buildings, chiefly of iron, roofed with zinc, were erected by *Baltard* in 1851. Each of the ten pavilions contains 250 stalls of 43 sq. ft. let at 20 c. per day. Between the pavilions run covered streets, intersected by a boulevard 105 ft. in width, descending towards the Rue de Rivoli. Under the Halles are cellars, used for the storage of goods and partly for electric works. The front pavilions are chiefly for retail-dealers; those behind are for the wholesale trade, which also extends into the adjacent streets in the early morning.

The best time for seeing the markets is the early morning, the wholesale business lasting from 3 to 8 a.m. (in winter 4-9). The total consumption of food is increased by the supplies passing through the markets in other parts of the city. The Parisians consume on an average every year 251,000 tons of meat, 21,600 tons of poultry, 1470 tons of game, 42,000 tons of fish, 11,300 tons of oysters and shell-fish, 23,000 tons of vegetables, 14,700 tons of butter, 24,500 tons of eggs, 20,600 tons of fruit, and 16,800 tons of cheese. The supplies come from every part of France and (in winter and spring) from Algeria.

To the S.E. of the Halles, in a square near the Boul. de Sébastopol, rises the tasteful **Fontaine des Innocents,** erected by *Pierre Lescot* in 1550, with sculptures by *Jean Goujon.* It was originally placed against the church of the Innocents (removed in 1783), and had only three arcades; but it was reconstructed in 1788 in the form of a square pavilion, when the naiads, the lion, and other decorations by *Pajou* were added. At the N.W. corner of the square, the façade of the office of the Marchandes Lingères (1716), taken from a building (of the Pompadour period) in the Rue Courtalon, near the Halles, has been re-erected.

The Rue and the Square des Innocents occupy the site of the cemetery of that name, which dated back to the Gallo-Roman period, but was restored and walled in by Philip Augustus in 1186. It was at length disused in 1780. The houses with odd numbers in the Rue des Innocents, opposite the square, still bear many traces of arcades, relics of the old 'charniers' or vaults of the cemetery.—Near this, in front of No. 11, Rue de la Ferronnerie, Henri IV. was assassinated on 14th May, 1610.

The church of ***St-Eustache** (Pl. R, 21, 20; *III*), to the N., opposite the Halles, is one of the most important in Paris. Begun in 1532 by *Pierre Lemercier*, and continued by *Nic. Lemercier* and by *Ch. David*, it was consecrated in 1637. Although under mediæval influence, it is wholly Renaissance in style, except the heavy W. portal with its Doric and Ionic columns, restored in 1754-88. Over the transept is an open-work campanile known as the 'Plomb de St-Eustache'. On 4th April, 1791, a funeral service for Mirabeau was held in this church, whence his body was taken to the Panthéon (p. 291); and here in 1793 the Feast of Reason took place. In 1795 the church was converted into a 'Temple of Agriculture'. Colbert (see below), Voiture, Benserade, Vaugelas, Marshal de la Feuillade, Admiral de Tourville, and the painter Ch. de Lafosse were buried here. The church was entirely restored after a fire in 1844.

The Interior (entrance by the chief portal or by a side-door near the Rue Montmartre), with its lofty nave and double aisles, is remarkable for its airy grace (289 ft. in length, 138 ft. in width, and 110 ft. in height). Several of the chapels contain old frescoes (discovered in 1846 and restored); others have modern paintings.

The 4th chapel in the S. aisle contains a marble relief of the Marriage of the Virgin, by *Triqueti;* in the 5th are an Ecce Homo by *Etex* (1857) and Resignation by *Chatrousse.*—In the S. transept are frescoes by *Signol:* on the right, The Resurrection, St. John, and Justice; on the left, Entombment, St. Luke, and Temperance.

At the end of the apse is the *Chapelle de la Vierge*, added in 1640. Over the altar is a *Statue of the Virgin by *Pigalle*, formerly in the church of the Invalides. The three frescoes (of the Virgin Mary) are by *Couture.*—The next chapel, with frescoes by *Bézard*, contains the tomb of *Colbert* (d. 1683; see p. xix), a sarcophagus of black marble, with a kneeling figure in white marble, by *Coyzevox;* at the right end is a statue of Abundance by *Coyzevox*, at the left is Religion by *Tuby.*

In the N. arm of the transept are six statues of Apostles by *Crank* and *Husson*, and frescoes by *Signol* (Crucifixion, St. John, and Prudence on the right; Christ bearing the Cross, St. Luke, and Divine Power on the

left). Above a bénitier is a fine group of two angels and Pope Alexander I. (109-117), who instituted the use of holy water.

The stained glass in the choir and apse was executed by Soulignac in 1631, after *Ph. de Champaigne*.

The *Religious Music* here is in high repute, especially on Christmas Day and Good Friday. The grand organ is by Ducroquet and Merklin.

By the apse of the church is the 'Halles' station of the *Métro* (Line 4; Appx., p. 33). *Omnibuses* and *Tramways*, see Appx., p. 55. Here, at the '*Pointe St-Eustache*', begin the busy Rues Montmartre (p. 80) and de Turbigo.

The **Rue de Turbigo** (Pl. R, 24; *III*), after about 200 yds., crosses the Rue Etienne-Marcel (p. 215; 'Etienne-Marcel' station of the *Métro*, see Appx., p. 33), in which, to the left, rises the *Tour de Jean-sans-Peur* (Duke of Burgundy, 1371-1419), a crenellated tower with pointed bays (15th cent.). This was an addition to the *Hôtel de Bourgogne* (13th cent.; p. 34), where the Confrères de la Passion (in 1547) and the Enfants sans Souci (in 1552) had their theatre, in which Corneille's 'Cid' and Racine's 'Andromaque' and 'Phèdre' were first performed. This old mansion contains a very fine spiral staircase and a room with pointed vaulting. Visitors require a permit from the Secrétariat d'Architecture (Hôtel de Ville; comp. p. 60); apply to the concierge of the school, 20 Rue Etienne-Marcel, preferably in the afternoon (fee).

In the Boul. de Sébastopol, a little to the S.E., is the church of **St-Leu-St-Gilles** (Pl. R, 23; *III*), which belonged to the abbey of St-Magloire, a convent for penitent women. The nave and façade date from the 14th cent., but the latter was largely restored in 1727. The Chap. des Fonts (on the right) is adorned with frescoes by *Bézard* and *Desgoffe*. In the Chap. de la Vierge: St. Gilles discovered in his retreat by the king of the Goths (by *Monvoisin*). Passage to the sacristy, on the left: Scenes from the life of Christ (marble reliefs). On the triumphal arch, frescoes by *Cibot*. The choir was restored in the 19th century. — No. 57, Boul. Sébastopol (the old presbytery), was fitted up in 1912 as a *Musée d'Hygiène de la Ville de Paris*, visible daily exc. Mon. and Sat., by ticket obtained on application to the Préfecture de la Seine (Hôtel de Ville; comp. p. 60).

Farther on, the Rue de Turbigo crosses the *Boul. de Sébastopol* (p. 81), the *Rue St-Martin* (p. 182), and the *Rue Réaumur* (p. 216; Métro, see p. 208), and ends at the *Place de la République* (p. 82), to the S. of which lies the Quartier du Temple (p. 208).

In the Rue St-Martin, which leads N. to the Porte St-Martin (p. 81), at the corner of Rue Réaumur, we see on the right—

St-Nicolas-des-Champs (Pl. R, 24; *III*), a Gothic church, built in the 15th cent. and much enlarged in the 16th, with a square tower. The handsome S. portal, in the Renaissance style, designed probably by *Ph. Delorme*, was added in 1576-81. The choir is of the same period. The high-altar is adorned with an Assumption by *Vouet*. Fine woodwork on the organ.

In the Rue St-Martin, opposite St-Nicolas-des-Champs, is one of the chief entrances to the vast network of **Sewers** *(Egouts)* which undermine Paris, the other being on the Quai du Louvre near the Rue du Louvre

(p. 88). The sewers are shown to the public from June to the second Wed. in October, on the second and fourth Wed. of each month. Written application (comp. p. 60) should be made to the Préfet de la Seine, mentioning the number of visitors and enclosing a stamp for the reply, which fixes the time and place of starting. Or application may be made, eight days in advance, at the office of the Ingénieur-en-chef des Eaux, 9 Place de l'Hôtel-de-Ville. The visits, in which ladies may join, usually start at 1, at 2.15, and at 3.30 p.m. Punctual attendance is essential, and visitors should take extra wraps. The visit, taking about 1 hr., is made in cars and boats worked by electricity. The itinerary and the chief points are indicated by notices. The total length of the sewers is over 882 M. The chief sewer of the right bank runs under the Boul. de Sébastopol, that of the left bank under the Boul. St-Michel. These are connected by means of conduits under the Seine. The main basin lies under the Place de la Concorde, whence *Collecteurs Généraux* conduct the water to Asnières and Clichy to be used for irrigation (p. 347). The largest sewers are 16 ft. high by 18-20 ft. wide. The 'collecteurs' are flanked with pavements or ledges, and are cleansed by means of slides let down from boats, which are propelled to the outlet by the force of the stream.

To the N., between the Rue St-Martin and Boul. de Sébastopol, is the pleasant **Square des Arts-et-Métiers** (Pl. R, 24; *III*), in which rises a column with a Victory in bronze, by *Crauk*, erected in memory of the Crimean campaign (1854-55). On each side are small basins, adorned with bronze figures. A statue (by Mathurin Moreau) is to be erected here to *Zénobe Gramme* (1826-1901), improver of the electric dynamo (in 1871). On the S. side of the square is the *Théâtre de la Gaîté* (p. 36), built in 1862. To the W. is the exit of the 'Réaumur-Sébastopol' station of the *Métro* (Lines 3 & 4; Appx., pp. 32, 33; entrance at the corner of Rue Réaumur and Rue de Palestro).

The **Conservatoire des Arts et Métiers** (Pl. R, 24, *III;* Métro stations, see above and p. 208) was founded by the Convention in 1794. The idea of such an institution, attributed to Descartes (1596-1650), was first carried out in 1775 by the famous engineer *Vaucanson*, who in 1783 bequeathed to the state his machines, instruments, and tools for the instruction of the working classes. Free lectures are given at the technical school attached to the museum.

Since 1798 the Conservatoire has occupied the old priory of *St-Martin-des-Champs*, founded by Henry I. about 1059, handed over to the monks of the order of Cluny in 1079, and secularized in 1789. The buildings were restored and completed in the 19th century. The church and refectory (p. 206) are the most interesting of the old parts. One of the towers of the enceinte has been re-erected to the left of the façade towards the Rue St-Martin, and there are a few relics of the old walls on the N. side. Near the tower is the *Fontaine du Vertbois*, of 1712 (restored in 1886). —The façade of the old church may be seen from the Rue St-Martin, through the railing. In front of it is the *Monument of Boussingault* (1802-87), the chemist and agriculturist, a bust on

a pedestal preceded by bronze statues of Science and a Farmer by Dalou.

We enter by the Cour d'Honneur, Rue St-Martin. The monumental platform in front is a modern addition. On the right is a *Statue of Denis Papin* (1647-1714), discoverer of the elasticity of steam, in bronze, by Millet; to the left, one of *Nic. Leblanc* (1742-1806), who first extracted soda from sea-salt, by Hiolle.

The old *Refectory* (13th cent.), to the right of the main court, a superb Gothic double hall, attributed to Pierre de Montereau, is adorned with paintings by Gérôme and Steinheil. The *Library* it contains (over 50,000 vols.) is open on Sun., 10-3, and on week-days, except Mon. and holidays, 10-3 and 7.30-10.

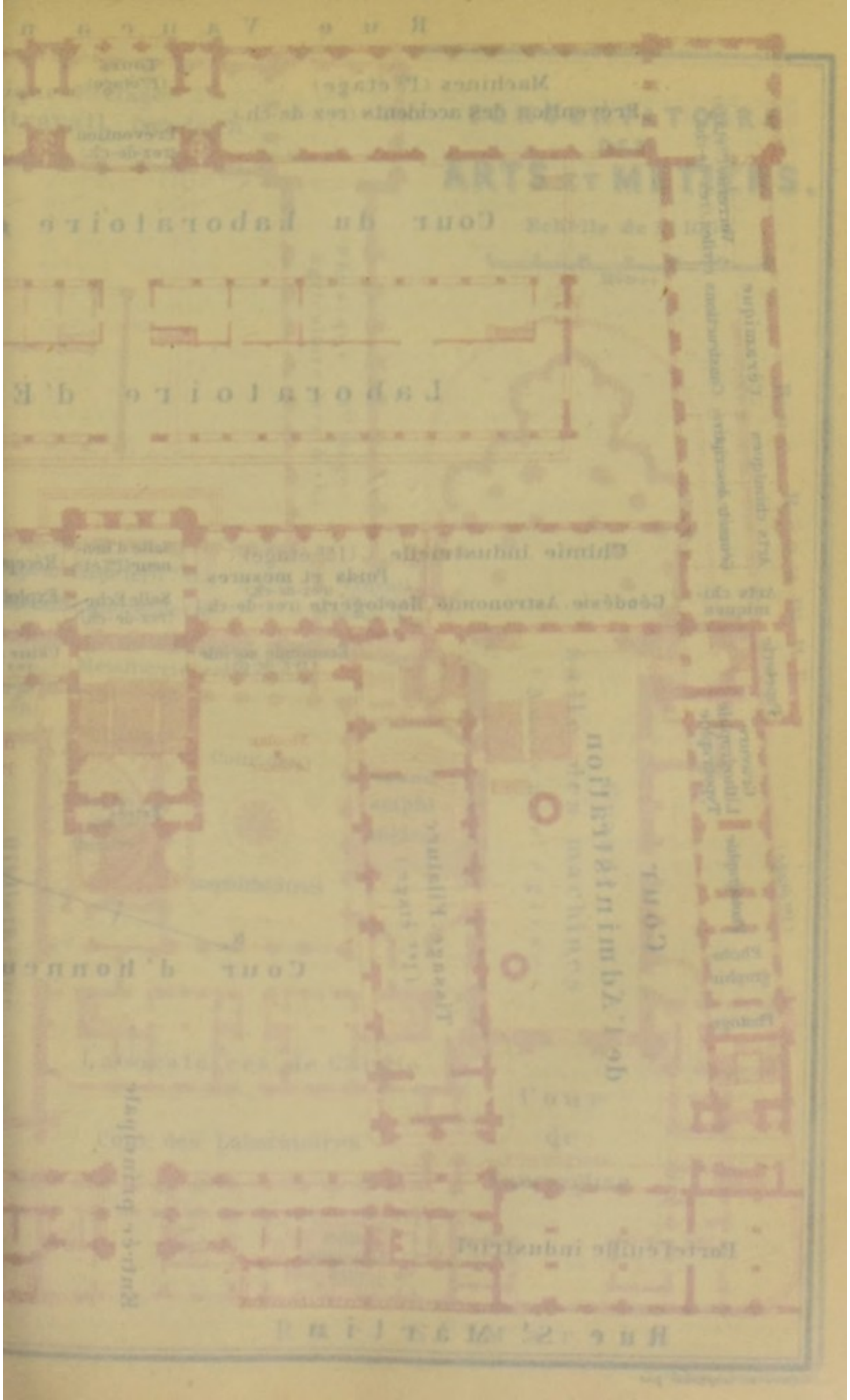
The Museum, entered from the platform in the Cour d'Honneur, is open to the public on Sun. 10-4, and on Tues., Wed., Thurs., and Sat. 12-4. Parcels and wet umbrellas must be left in the cloak-room (gratis). The collections show the different phases of construction of machinery and apparatus of every kind. All the articles are as far as possible chronologically arranged and bear explanatory labels. The annexed plan will enable the visitor to find his way; but changes are frequent, and the museum is to be entirely reorganized. Catalogue of Physical Section $1^1/_2$, Mechanical Section $2^1/_2$, Geometry $1^1/_2$, Chemistry $1^1/_2$, Graphic Arts $1^1/_2$, Arts of Construction $1^1/_2$ fr. Curator, M. J. Eloy.

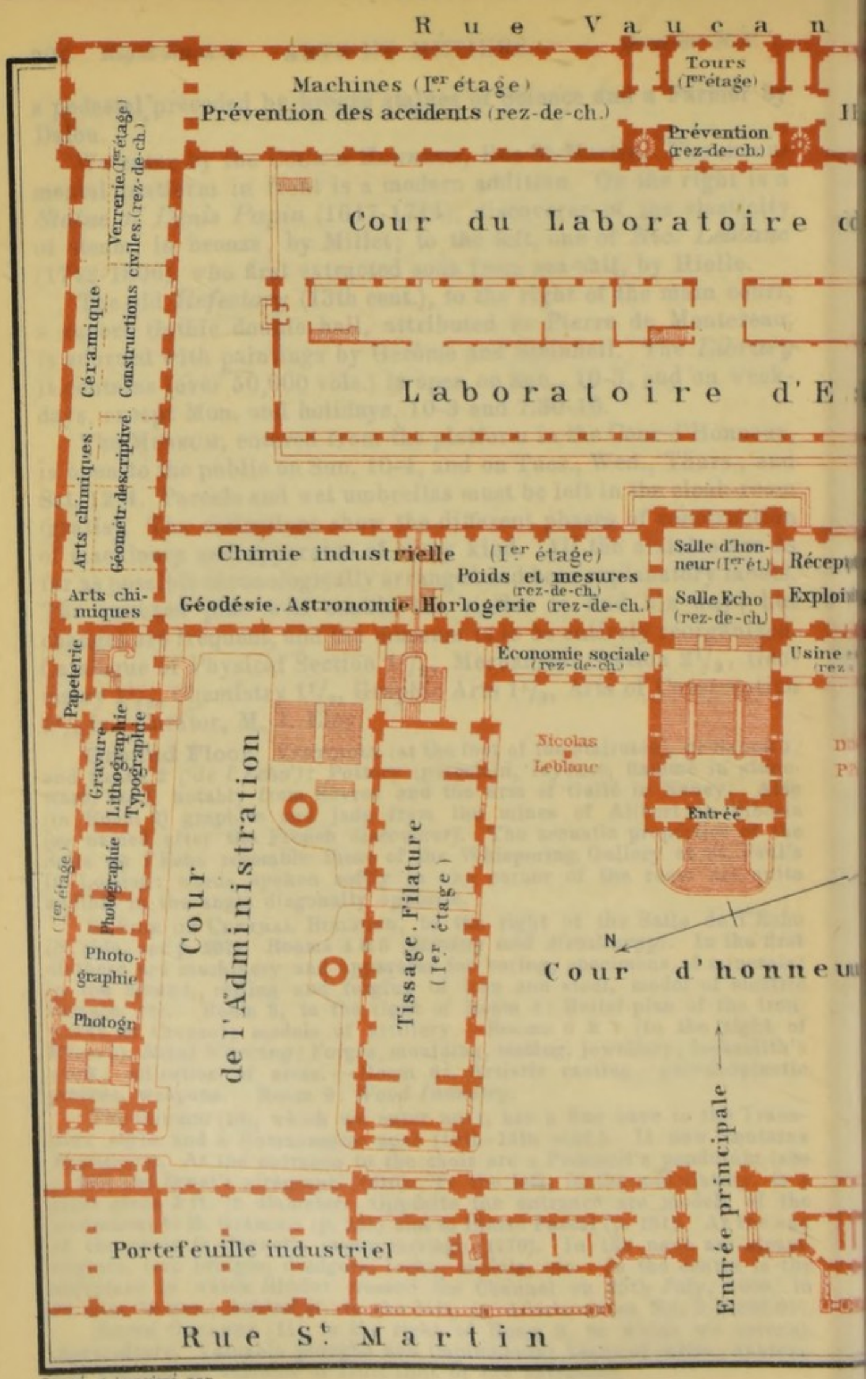
Ground Floor. Vestibule (at the foot of the staircase), or Salle 1, and Salle 2 *('de l'Echo')*: Pottery (porcelain, fayence, flammé in stoneware, etc.), notably from Sèvres and the firm of Gallé in Nancy. Also (in Room 2) graphite and jade from the mines of Alibert in Siberia (so named after the French discoverer). The acoustic properties of the Salle de l'Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken softly in one corner of the room are quite audible in the angle diagonally opposite.

S. Side of Central Building, to the right of the Salle de l'Echo (N. side, see p. 207). Rooms 4 & 5 *(Mining and Metallurgy)*. In the first of these are machinery and apparatus for boring, specimens of minerals; in the second, rolling and forging of iron and steel, model of electric furnace, etc. — Room 3, to the right of Room 4: Relief-plan of the iron-works of Creusot; models of artillery. — Rooms 6 & 7 (to the right of Room 5). *Metal Working:* Forges, moulding, casting, jewellery, locksmith's work, collection of arms. — Room 8: Artistic casting, galvanoplastic process, weapons. — Room 9: *Wood Industry*.

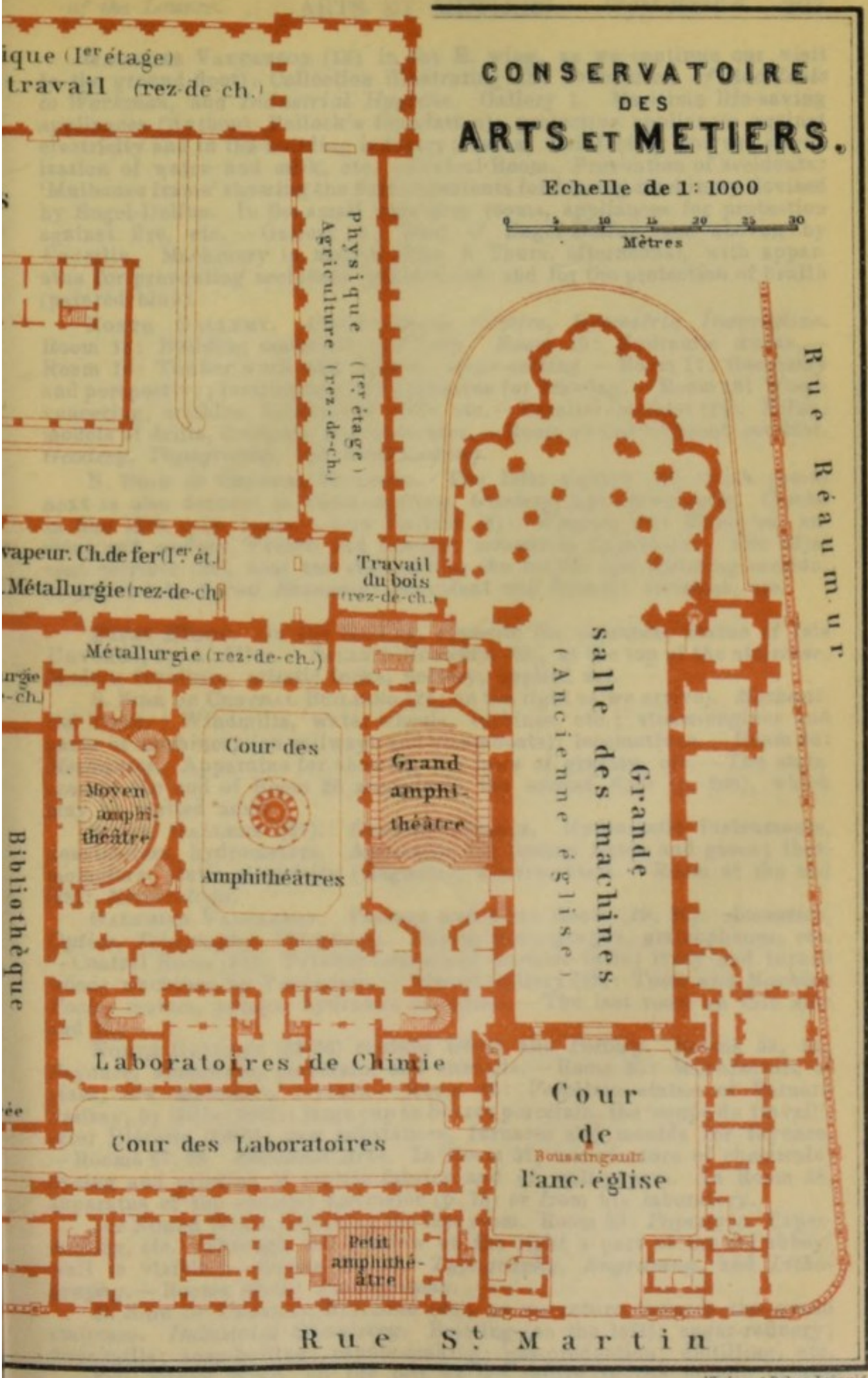
The Church (10), which we enter next, has a fine nave in the Transition style and a Romanesque apse (12th-13th cent.). It now contains *Machinery*. At the entrance to the choir are a Foucault's pendulum (see p. 293) and Brust's giragraph (1910). To the left, in the ambulatory, is a glass globe 5 ft. in diameter. Opposite the entrance are models of the monument to Z. Gramme (p. 205) and to Blaise Pascal (p. 181). At the end of the choir is Cugnot's steam-carriage (1770). In the nave are steam-engines, iron bridges, dredgers, locks, models, etc. In the centre is the aeroplane in which Blériot crossed the Channel on 25th July, 1909, in 26 min. 30 sec.; behind it, to the left, is Ader's avion No. 3 (1893-97).

South Gallery (11; to the right of Room 9, to which we return). *Agriculture.* Valuable ploughs and implements; heads of cattle; anatomical specimens; samples of fruit (left of the entrance).

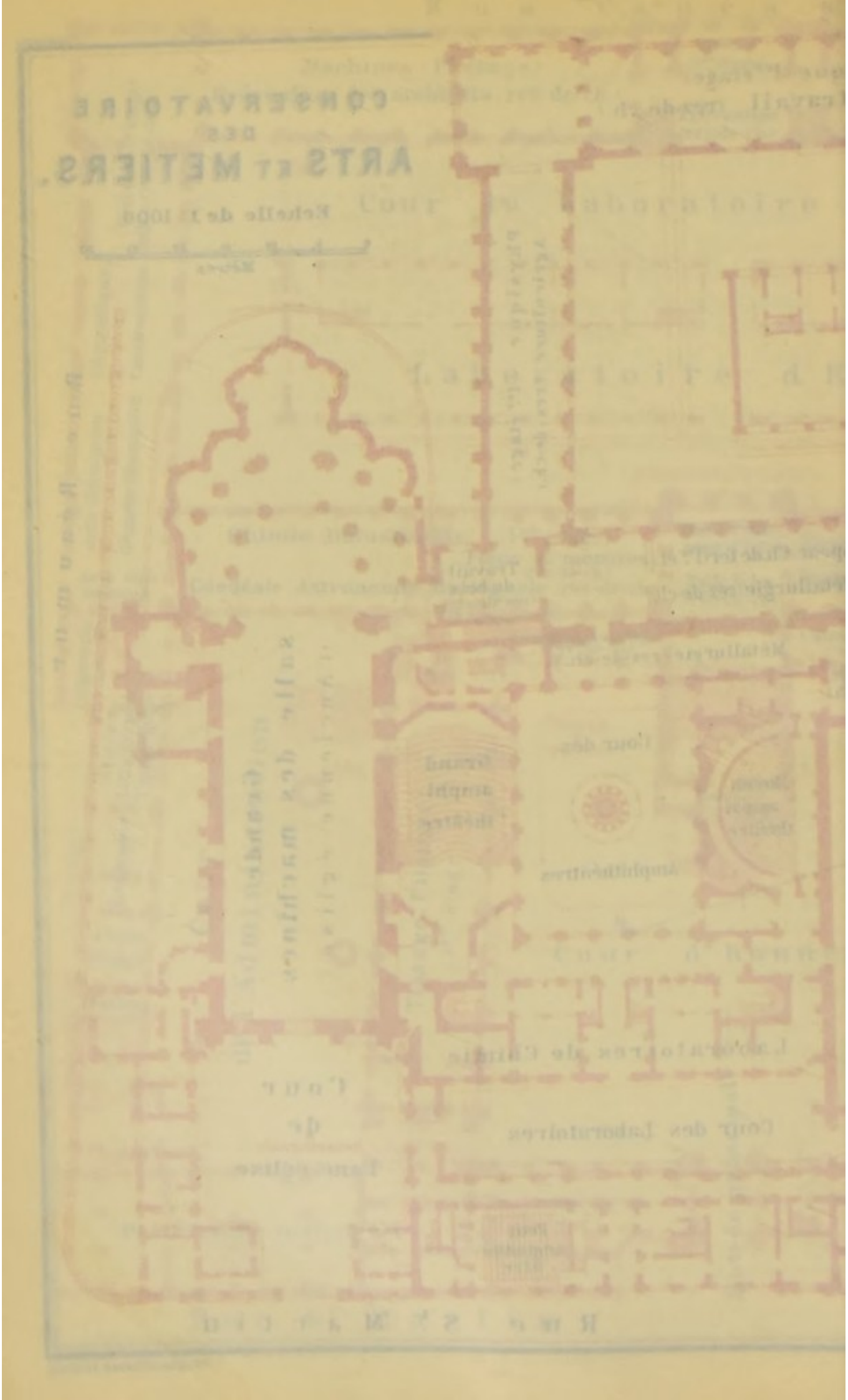




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Wagner & Debes, Leipzig.



Galeries Vaucanson (12; in the E. wing, as we continue our visit to the ground-floor): Collection illustrating the *Prevention of Accidents to Workmen*, and *Industrial Hygiene*. Gallery 1. Maritime life-saving appliances (Anthony Pollock's foundation); protective appliances against electricity and in the building industry; baths; disinfecting stoves; sterilization of water and milk, etc. — Central Room. Prevention of accidents: 'Mulhouse frame' showing the first expedients for fencing machinery devised by Engel-Dolfus. In the small adjoining rooms, appliances for protection against fire, etc. — Gallery 2. Bust of Engel-Dolfus (see above), by Enderlin. Machinery in motion (Sun. & Thurs. afternoons), with apparatus for preventing accidents (painted red) and for the protection of health (painted blue).

North Gallery. *Constructions Civiles, Géométrie Descriptive.* Room 13: Building materials and tools. Room 15: Hydraulic works. — Room 16: Timber-work and frames; stone-cutting. — Room 17: Geometry and perspective; instruments and apparatus for drawing. — Room 18: Wood-veneering, marbles, locksmiths' tools, etc. — Parallel Corridor (14). Kilns; models of drills, dredgers, and excavator. — Room 19 and adjacent corridor. *Geodesy, Topography,* and *Clockmaking.*

N. Side of Central Building. The lofty gallery (20) which comes next is also devoted to *Clock-making, Geodesy,* and *Astronomy.* Clocks in fine 18th cent. cases. — Low Gallery (21): *Weights and Measures,* ancient and modern, French and foreign; measuring apparatus. — The adjacent corridor (22), near the staircase to the textile and spinning section, is devoted to *Social Economy:* Provident and friendly societies, etc.

First Floor. On the landing, opposite the entrance, Statue of Isis Unveiled, by A. Allar. — Salle d'Honneur (23), at the top of the staircase. Modern furniture, artistic locks, pottery, applied art.

S. Side of Central Building (24; on the right as we arrive). *Mechanical Power:* Windmills, water-wheels, turbines, etc.; steam-engines and parts of machinery (on railways and steamboats); locomotives. — Room 26: *Mechanics.* Apparatus for showing the laws of gravity, etc. — The staircase at the end of Room 26 ascends to the second floor (p. 208), which may be visited next.

South Gallery (27). *General Physics.* Hydrostatic instruments, densimeters, hydrometers. Apparatus for testing fluids and gases; thermometers; static electricity (magnets); electrometers. — Room at the end (28): *Meteorology.*

Galeries Vaucanson. Passage and First Room (29, 30): *Acoustics, Optics, Telegraphy, Telephony.* Edison phonographs, gramophones, etc. — Central Room (31): Turning-lathes and machine-tools; ivory and turned wood; machines by Vaucanson. — Second Gallery (32): *Tools* and *Machine Tools;* motors, pumps, hydraulic machines. — The last room on this side and the —

North Gallery (33-36) contain *Glass* and *Pottery.* Rooms 33, 34: Fayence, stoneware, porcelain, and enamels. — Room 35: Manufacture of glass, raw materials, crystal. — Room 36: Porcelain statue of Bernard Palissy, by Gille (1867); large cup in Sèvres porcelain, the 'coupe du travail', after Diéterle (1853); raw substances, furnaces and moulds for fayence. — Rooms 37, 38. *Chemical Arts.* In Room 37, manufacture of chemicals; dyeing and printing of textile fabrics and of wall-papers. In Room 38, apparatus of the chemist Lavoisier (p. 75) or from his laboratory.

1st North Wing, adjoining the last room. Room 39: *Papeterie.* Paper-making, etc. (Through the window on the right a part of the old abbey-wall is visible.) — Rooms 40, 41. *Typography, Engraving,* and *Lithography.* — Rooms 42-45: *Photography.*

N. Side of Central Building (46), as we return towards the grand staircase. *Industrial Chemistry.* Brewing (on the left); sugar-refinery; flour-mills; soap-boiling; candle-making; gas-production; distilling, etc.

2nd North Wing, on the left as we return to the middle of the

previous gallery: *Spinning and Weaving.* Room 47: Raw materials; tools and machines for making textile fabrics. — Room 48: Spinning and weaving looms; in the centre, to the right, *Vaucanson's Loom* (1783), superseding earlier looms in weaving cloth with patterns. To the left, model of *Jacquard's Loom* (1804). Specimens of woven fabrics. On the right, towards the end, by the windows, knitting and lace-making looms. — Room 49: Silk, velvet, tapestry from the Gobelins and Beauvais, a fine collection.

Second Floor (reached from the S. end of the main building; see p. 207). Room 50: *Hygiene, Heating, Lighting.* Room 51: Heating and lighting apparatus; dynamos, mechanical indicators. — Room 52: Calculating machines. — Room 53: Designs, photographs. — Room 54: Toothed wheels, rack-and-pinion gear.

The building to the N. of the main entrance, the **Portefeuille Industriel** (open on week-days, 12-4), where designs of the newest machinery are exhibited for copying or study, completes the museum. The plans and specifications of expired patents and trade-marks are deposited here. — The Conservatoire des Arts et Métiers also inspects weights and measures, and has a department for testing the resistance of various materials.

The *Ecole Centrale des Arts et Manufactures* (Pl. R, 24; *III*), behind the Conservatoire, to the E., admits pupils by competitive examination and trains them for three years, at the end of which they are qualified as engineers, factory-managers, etc.

Near this, at the crossing of the Rues Réaumur and de Turbigo, is the 'Arts-et-Métiers' station of the *Métro* (Line 3; Appx., p. 32).

The **Quartier du Temple** (Pl. R, 24, 27, 23, 26; *III*), lying S. of the E. section of the Rue de Turbigo, owes its name to the chief seat of the Knights Templar in France, which passed to the Knights of St. John when the property of the Templars was confiscated by Philippe le Bel in 1307. During the Revolution the building was used as a state-prison in place of the Bastille, and in 1792-93 the royal family were confined in the *Tour du Temple.* Napoleon I. demolished the tower in 1811, and the relics were removed under Napoleon III. — At the corner of the Rues de Turbigo and du Temple is the 'Temple' station of the *Métro* (Line 3; see Appx., p. 32).

The site of the Temple is now occupied by the **Square du Temple,** to the N. of which lies a new quarter on the site of the old *Marché du Temple,* with its stalls for old clothes, the only relic of which is the part between the Rue des Archives and the Rue de Picardie. The square is adorned with five bronze statues: *Béranger* (1780-1857), by Doublemard; the 'Retiarius', by Noël; 'This age is pitiless', by Schœnewerk; the Harpooner, by F. Richard; and Diogenes, by Marioton. At the S.E. end is the *Mairie of the 3rd Arrondissement* (Temple).

A mansion (built in 1667) which once stood in front of the tower was the scene of Philippe de Vendôme's famous supper-parties, enlivened by the witty Abbé de Chaulieu (1639-1720), the 'Anacreon of the Temple'. In 1765 the Prince de Conti gave refuge in the Temple (which was inviolable) to J. J. Rousseau, against whom a 'lettre de cachet' had been issued.

To the N. of the square, in the Rue du Temple, is the church of *Ste-Elisabeth*, founded in 1628 by Marie de Médicis, enlarged in 1826, and afterwards adorned with mural paintings. The font in white marble, to the right of the door, dates from 1654. The ambulatory contains about a hundred fine wood-carvings (Biblical scenes; 16th cent.), brought from a church at Arras.

The *Rue du Temple* descends S.W. from the square to the Hôtel de Ville (p. 183). Half-way it is crossed by the *Rue de Rambuteau*, which connects the Halles Centrales (p. 202) with the Archives Nationales (p. 191).

7. From the Louvre and Palais-Royal to the Boulevards Montmartre and des Italiens.

Métro Stations (Lines 1 & 3; Appx., pp. 31, 33): *Palais-Royal* (p. 87), *Bourse* (p. 216), and *Quatre-Septembre*. — Restaurants, pp. 18-20.

Close to the Palais-Royal, on the N., is the Bibliothèque Nationale, entered from the **Rue de Richelieu** (Pl. R, 21; *II, III*), which begins at the Place du Théâtre-Français, and passes the W. side of the Palais-Royal. At the corner of the Rues de Richelieu and Molière is the *Fontaine Molière*, erected in 1844 to the famous dramatist, who died in 1673 at No. 40, Rue de Richelieu (tablet). It was designed by Visconti the Yr.; the statue of Molière is by G. Seurre; the muses of serious and light comedy are by Pradier.

At 39 Rue de Richelieu a tablet marks the house where Diderot (comp. p. 303) died. The painter Mignard died in 1695 at No. 23bis (tablet). No. 25 is a charming mansion in the Louis XV. style.

After crossing the Rue des Petits-Champs (in which, to the right, we observe the statue of Louis XIV., p. 215) we skirt the Bibliothèque Nationale, the chief entrance to which is farther on, opposite the Square Louvois. The small **Square Louvois** occupies the site of the opera-house, to which the Duc de Berry, son of Charles X., was on his way to admire the dancing of his mistress, Virginie Oreiller, when he was assassinated by Louvel, in 1820. In the centre is the **Fontaine Richelieu* or *Louvois*, a fine monument in bronze by Visconti (1844), with statues, by Klagmann, of the Seine, the Loire, the Garonne, and the Saône.

The ***Bibliothèque Nationale** (Pl. R, 21; *II, III*), formerly called *Bibliothèque du Roi*, afterwards *Bibliothèque Royale* or *Impériale*, is probably the richest library in the world. The building, now almost entirely modern, occupies part of the site of the old Hôtel Mazarin (17th cent.), of which little now remains (p. 211). The fine façade, preceded by a court and a railing, fronts the Rue

Vivienne; when the new buildings in that street are completed, the library will occupy a whole block of buildings (19,734 sq. yds.) bounded by the Rues de Richelieu, des Petits-Champs, Vivienne, and Colbert. At the corner of the building, at the angle of Rues Vivienne and Colbert, is a figure of Study, by Barrias.

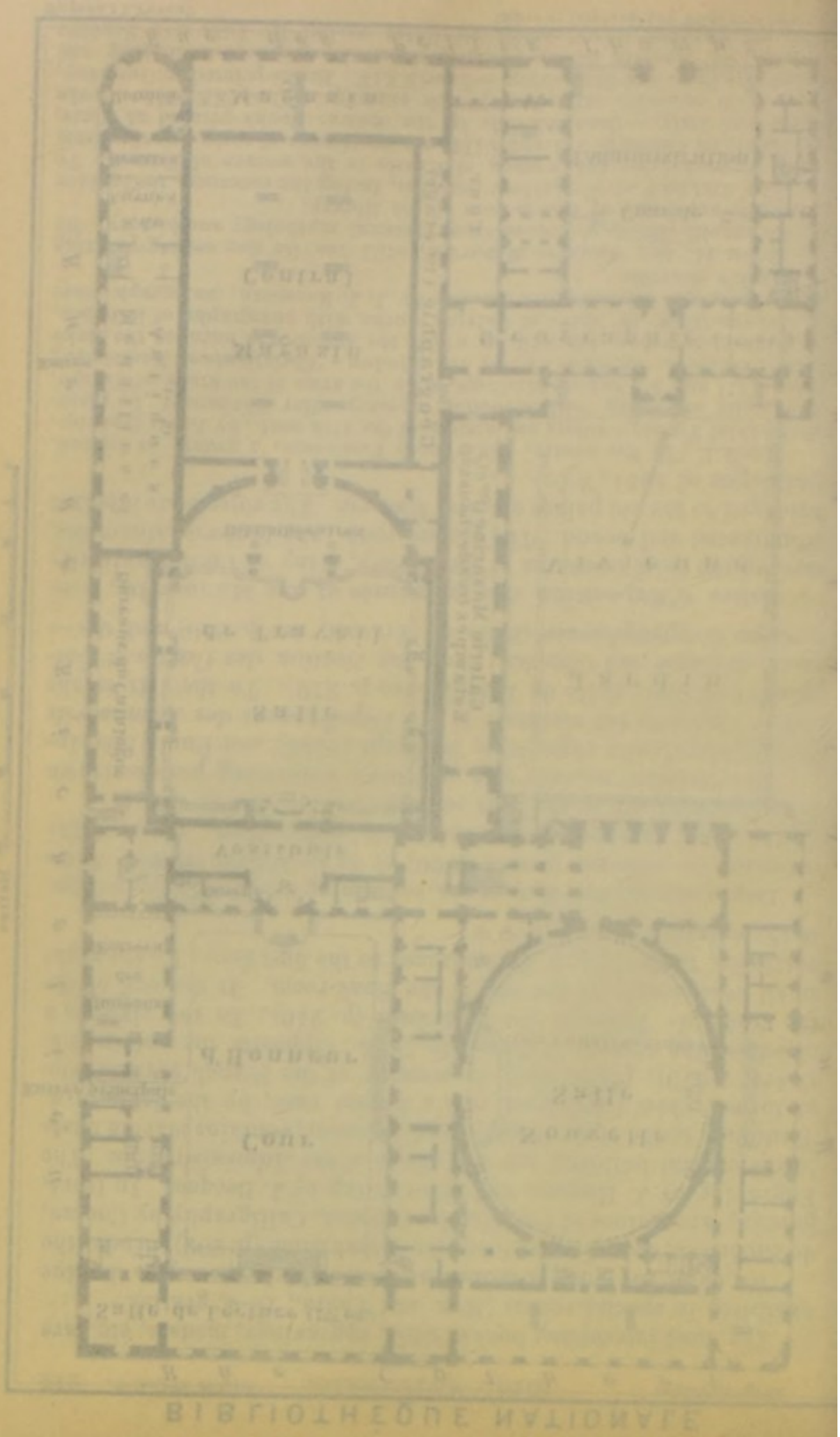
The library may be dated back to the MSS. collected by the Carlovingians. *St. Louis* (d. 1270) had a library adjoining the Sainte-Chapelle (p. 271). More important was the collection of *Charles V.*, but it was afterwards sold to the Duke of Bedford (1423). The real founder of the present library was *Louis XII.* (d. 1515), who collected the books of his predecessor, Charles VIII., in the Château of Blois, and bought the libraries of the Sforza of Milan and of the Gruuthuuse family of Bruges. *Francis I.* (d. 1547) removed the collection to Fontainebleau, enlarged it, and entrusted it to the care of Guillaume Budé (Budæus; p. 291). He also decreed that a copy of every work printed in France should be sent to the royal library ('dépôt légal'; later two copies). The library was afterwards removed to Paris, and placed by *Henri IV.* (d. 1610) in the suppressed Jesuit Collège de Clermont, the property of which was sold to provide the books with bindings. Under *Louis XIV.* (1643-1715) the library was enlarged by the purchase of the collections of Du Puy (9000 vols.), Mentel (10,000 vols.), Gaston d'Orléans, and others. In 1724, under *Louis XV.*, the library was transferred, by advice of the librarian *Abbé Bignon*, to the present building. At the Revolution the books of the suppressed religious orders were united with the library, which is constantly receiving further additions by way of gift or purchase. It now contains about 3,500,000 printed volumes. The General Catalogue has been carried as far as 'Faure-Villar' only (49 vols.).—Director, M. Henri Marcel.

The Library has four departments: (1) *Imprimés et Cartes;* (2) *Manuscrits;* (3) *Estampes;* (4) *Médailles et Antiques.*

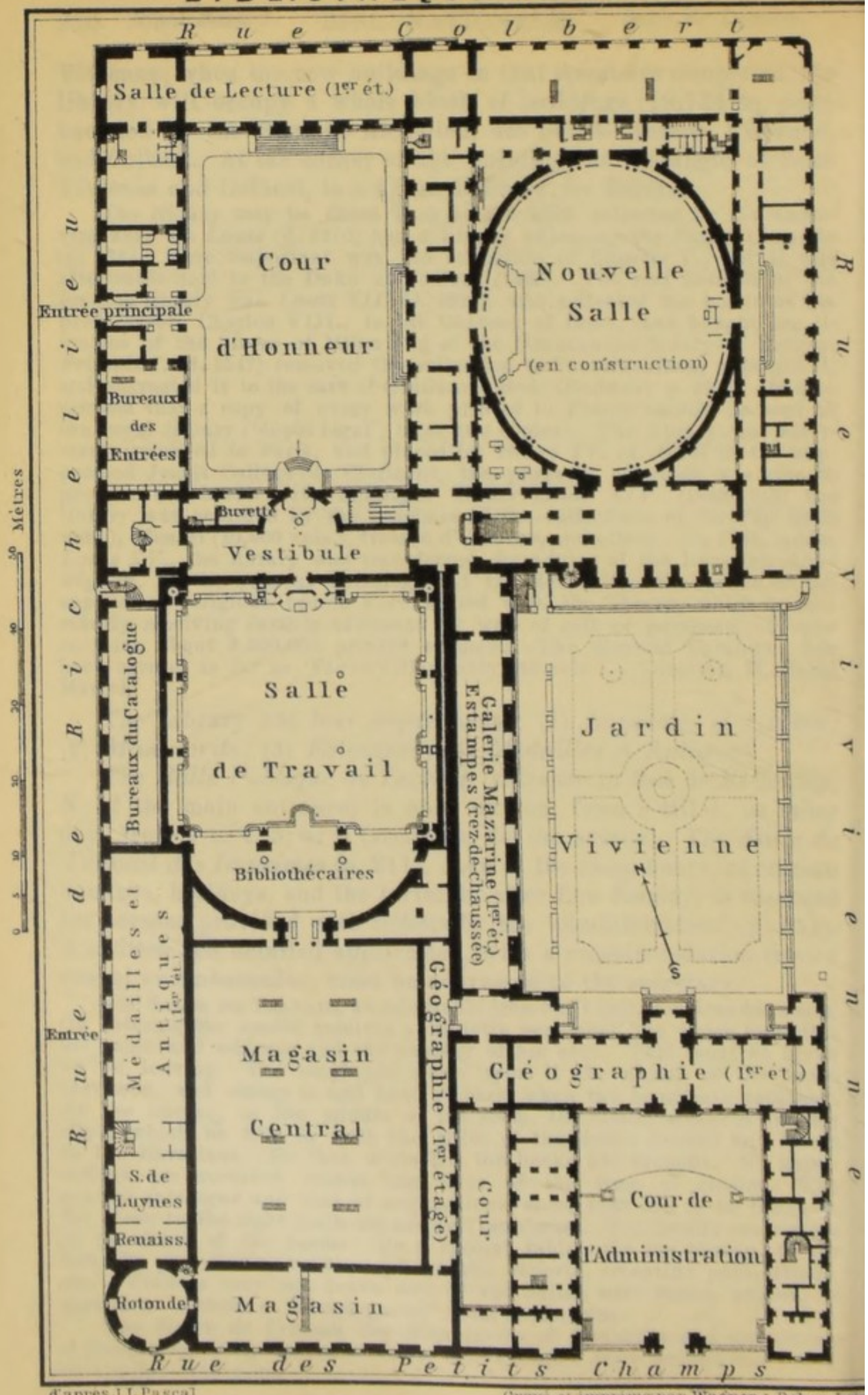
The *Salle Publique de Lecture* (entrance in Rue de Richelieu, N. of the main entrance) is open on Sun. from 9 till 4, on other days from 9 to 4, 5, or 6 (according to the season). The *Salle de Travail des Imprimés* (p. 211), open at the same hours, except on Sundays, holidays, and the fortnight after Low Sunday, is reserved for persons provided with tickets by the 'administration' (p. 211). A written and detailed application, with a recommendation from a consul or ambassador, must be addressed to the secretary.

The Salle de Travail, an admirable iron-built hall, contains 344 seats. On entering the reader receives a 'bulletin personnel', on which he writes his name and address and the number of his seat. This must be given up on leaving. The employés write upon it the names of the books borrowed, and stamp it and hand it back when the books are returned. At the bureau, in the middle of the room, the visitor receives smaller slips, which he fills in with the titles of the books desired and hands to the librarians. He then waits till the books are brought. No applications are received within one hour of the time of closing. The general catalogue and that of acquisitions since 1882 are to be found in the cases to the right (authors) and left (subjects). For details see notices on the doors of the rooms. On a special table near the bureau, to the left, lie periodicals, reviews (about 40), reports, scientific publications, etc.—Visitors may not leave any of the Salles with books, papers, or portfolios without a 'laissez-passer' from a librarian.

The *Salles de Travail des Manuscrits et Médailles* and *des Cartes et Collections Géographiques* (see p. 211) are open daily (except Sun.) 10-4, on similar conditions.



BIBLIOTHÈQUE NATIONALE



d'après J. L. Pascal

Gravé et imprimé par Wagner & Debes, Leip

The most interesting books, MSS., engravings, medals, etc., are exhibited in special rooms (Mon. and Thurs., 10-4, gratis).

We enter the **Cour d'Honneur** by the chief gateway in the Rue de Richelieu, opposite the fountain of that name (p. 209). Under the gateway are statues of Printing by Labatut, Calligraphy by Coutan, Engraving by J. Hugues, and Die-Cutting by J. Becquet. In front, in the central building, are the offices of the *Administration*. The *Vestibule*, to the right of the Cour d'Honneur, contains marble busts of former chief librarians, and a Sèvres vase, by the sculptor J. Chéret (1879), placed here in memory of the French savants who observed the transit of Venus in 1874. Opposite the entrance is the *Salle de Travail des Imprimés* (p. 210). To the right is a small restaurant; on the left is the cloak-room. At the end of the vestibule, to the left, is the staircase to the first floor. To the right is the entrance to the —

Département des Estampes, containing 2,500,000 engravings, collected in volumes (over 14,500) or in portfolios (4000). Some of the most interesting are exhibited under glass; those of the French school are in the first room (adm., see above).

The staircase ascends to a vestibule, containing pastels drawn during Napoleon's expedition to Egypt (1798) and Punic inscriptions. Opposite the staircase is the *Département des Manuscrits* (about 102,000; Salle de Travail, see p. 210). To the left is the small *Galerie des Chartes;* then the *Section des Cartes et Collections Géographiques* (Salle de Travail, see p. 210) and the —

Salles d'Exposition des Imprimés et des Manuscrits, containing the chief treasures of the library, many of them beautifully illuminated and bound. The second room, the *Galerie Mazarine*, belonged to the old palace of Card. Mazarin. The objects are labelled (catalogue of 1881, 3 fr.).

Room I. In the centre, the French Parnassus, a group, in bronze, of the chief French authors and artists of the 17th cent., by *Louis Garnier*. The walls are hung with Gobelins tapestry after *Ehrmann*. In glass-cases I-III and V: Superb bindings, with the arms of the kings of France, from Francis I. In Case IV, by the window: 'Christianismi Restitutio', by Michael Servetus, for writing which the author was burnt at the stake in Geneva (1553) by order of Calvin; works with autographs of Rabelais, Montaigne, and Racine; MS. (music) by J. J. Rousseau; autograph score of Gluck's Alcestis.

Room II, the **Galerie Mazarine*, still has its fine ceiling-painting by Romanelli (1654), of scenes from classical mythology and history. By the walls are busts of benefactors of the library.

The first half of the gallery contains, facing the entrance, the 'golden book' presented by the women of Russia to the women of France. To the right, in Cabinets VII and VIII, are specimens of early printing from Spain and Italy. — Case XXVII, in the centre: Books printed at Paris, some with splendid miniatures; rich bindings. — Case XXVIII: Books printed at Paris and Strassburg. — Case XXIX: Books printed in Germany, incl. 41, 42. Mazarin Bible, probably from the press of Gutenberg and Fust at Mayence (about 1455); 53. Latin psalter by Fust and Schöffer

(1457; the first printed book with date); 54, 55. Second and third editions (1459, 1490) of the same work. — Case IX, by the wall: Books printed in Germany; lower row, works by Fust and Schöffer (1462-67). — Small glass-case, near Case XXIX: Modern bindings. — Case VI, in the centre of the gallery: Bindings, made for the kings of France and eminent bibliophiles, as Jean Grolier (d. 1565), who introduced the Italian style of rich bindings into France. 198. Polyglot Bible, by Chr. Plantin (Antwerp, 1569-73); 282. Latin Bible, by Robert Estienne (1538-40), etc.

Second half of the gallery: *MSS. of the 5th-15th Centuries.* — Case X (right): Documents relating to the foundation of the library; portr. of Jean II., le Bon, on wood (14th cent.); below, 4. Roll with the oldest catalogue of the library (1373). — Case XI. French palæography: 176. *Nithard's History* (end of 10th cent.), recording the oath taken by the sons of Louis le Débonnaire in 842, the oldest of French documents; 187. Album of *Vilars de Honecort*, the architect (13th cent.). — Case XII. Palæography of Italy, Spain, England, and Germany: 139. Genoese Annals of *Caffaro* (12th-13th cent.); 144. *Petrarch's* 'De viris illustribus' (14th cent.). — Case XIII. Latin palæography: 102. Livy (5th cent.). — Case near the window: Wax tablets with accounts of the 13th-14th centuries. — Case XV. Oriental MSS. — Case XVII. Greek MSS. — Case XIX. Illuminated MSS. — Case XX. MSS. once belonging to kings and queens of France: to the left, 222, 224, 228. Gospels of *Charlemagne*, *Lothaire*, and *Louis le Débonnaire*. — Cases XVIII & XVI (by the windows, as we return) and XXXII (in the centre). Autographs: 303. *Du Guesclin;* 308. *Mary Stuart;* also of *Rousseau*, *Voltaire*, *Mme. de Sévigné*, *Racine*, *Molière*, *Corneille*, etc. — Case XXXI & XXX (in the middle). Sumptuous bindings of the middle ages, adorned with ivory, jewels, etc.

The ***Cabinet des Médailles et Antiques** has its own entrance in the Rue de Richelieu, the door beyond the police-station when approached from the Boulevards, and the first when we come from the Palais-Royal (visitors ring; adm., p. 211). It contains a valuable collection of *Medals* (over 200,000) and *Antiques*, comprising gems, intaglios and cameos, small works of art, glass, vases, and arms. The arrangements are sometimes changed, and the collections are to be transferred to new rooms in the Rue Vivienne (p. 210).

Vestibule. At the back: Zodiac of Dendera (Egypt), a work of the Roman Empire. Left, Chamber of the Kings from Karnak, constructed by Thutmosis III. (18th Dynasty; see p. 106), with most important hieroglyphic inscriptions.

In this vestibule, in a small room to the left of the entrance, and also on the Staircase and in the Anteroom: Steles; urns; Greek, Latin, Coptic, and Phœnician inscriptions, etc.

Grande Galerie (to the left). Case V, by the 1st window: Recent additions. — Case I. 1st-3rd Sections: Cylinders from Assyria, Chaldæa, and Persia. 4th Section: Sassanian seals. 5th Section: Mycenæan gems and early Greek seals. 6th Section: Archaic Oriental seals and Græco-Persian scaraboids. 7th Section: Greek and Italiot scarabæi. 8th Section: Greek intaglios, several with the signatures of the engravers: Pallas; *1526a. Head of Medusa, in amethyst; 1637. Dionysiac bull; *1797. Bellerophon; 1815. Achilles playing the lyre, in amethyst; 1824. Cassandra, in yellow cornelian. — Case II. 1st-4th Sections: Græco-Roman intaglios (3rd Section, 1815bis. Achilles with the body of Hector, in red jasper). 5th Section. Roman portraits: *Cicero; *Antonia, daughter of Mark Antony, as Ceres; Caracalla; Julian the Apostate; Constantine. 6th Section: Greek and Roman gems. 7th and 8th Sections: Gnostic gems. — Case III. Modern cameos. 1st Section, *402. Parallels of the Old and New Testaments (end of 15th cent.); 405. Adoration of the Magi (15th cent.); 595. Negro king; 612. Fountain of Science; alleged bracelets of Diane de Poitiers, each

composed of one large and six small cameos (Renaissance). 3rd Section, on the other side, 765. Elagabalus. 4th Section, 977. Emp. Charles V. and Ferdinand I.; 780. Francis I.; 786. Henri IV.; 792. Louis XIII.; 789. Henri IV. and Marie de Médicis; 925. Louis XIV.; 926. Louis XV., by Guay; 927, 788. Louis XV. and Henri IV., with emerald mountings from an old bracelet of Mme. de Pompadour; 923. Louis XIV.; *944. Old seal of Louis XV., with a bust of Mme. de Pompadour inside.

Case VI, at the window. Antique cameos. 1st Section: On the left, beginning at the top, *226. Alexander the Great, with Athena; 242, 244. Julia, daughter of Augustus; 270. Claudius; *251. Tiberius; *289. Trajan; *300. Septimius Severus and his family; in the centre, 276. Claudius and Messalina, as Triptolemus and Ceres, in a chariot drawn by two dragons; *220. Alexander the Great, a relief in pale translucent agate in a superb 18th cent. mounting of enamelled gold; *265. Apotheosis of Germanicus; to the right, 243. Julia, daughter of Augustus, with the attributes of Ceres; 277. Messalina with her children.—2nd Section, to the left, beginning at the top: 7. Ganymede restored to Tros, his father, by one of his brothers; *17. Minerva; *115. Amphitrite; *148. Horses of Pelops (?); 41. Apollo and Marsyas; in the centre, *11. Juno of Argos; *1. Jupiter, one of the most famous cameos in the collection, with a sumptuous 14th cent. mounting; *27. Dispute between Athena and Poseidon; to the right, 97. Centaur; 31. Diana; *184. Bull; 111. Mercury; 43. Venus in the bath.—Below are antique mirrors in bronze, ivories, and fragments of the 'Iliac tables', reliefs in alabaster of scenes from the Iliad.

Case IV, in the centre of the hall, contains the greatest treasures. Above, from right to left (window-side): **Græco-Roman Vase*, of blue glass, with reliefs in white glass representing the Seasons, resembling the Portland Vase in the British Museum (a very rare type); *Trésor de Gourdon*, a small paten and chalice of massive gold, found at the village of Gourdon (Côte-d'Or), dating from early Christian times; head of Serapis, a fine cameo in onyx; below, twelve antique gold medals; **Patère de Rennes*, a cup of massive gold, found near Rennes in 1774, with reliefs of the drinking-contest of Bacchus and Hercules (the triumph of wine over strength), and bordered with sixteen medallions of the Antonines and Severi; right and left, Gallic bracelet of gold and Merovingian breast-ornament ('phaleræ'); below, 2781. Augustus, antique cameo in mediæval setting; on an Empire stand (1807), *368. So-called *Cup of Ptolemy*, a cantharus in oriental sardonyx, with reliefs of the mysteries of Ceres and Bacchus, from the treasury of the Abbey of St-Denis; right and left, 251bis, 310. Small busts of Tiberius and Constantine; below, **Medallion of Eucratides*, Greek king of Bactriana (ca. 200 B.C.), in gold, weighing 20 staters or 5$^1/_2$ oz., discovered in 1867, prior to which no medal had been known to weigh more than 4 staters; 351. Antique necklace and Roman medals, of gold; in an Empire setting (1807), *264. *Apotheosis of Germanicus* ('Camée de la Sainte-Chapelle'), the largest cameo known, consisting of a sardonyx 1 ft. high, with twenty-six figures; 373. Antique ship in sardonyx, with mediæval mounting; right and left, 168, 9. Athena and Zeus, Greek bronzes; below, gold ornaments, probably Etruscan; *379. *Cup of Chosroes II.*, King of Persia (591-628 A.D.), composed of medallions of rock-crystal and coloured glass, with Chosroes enthroned in the centre (seen better from the back), from the treasury of St-Denis, where it was known as the 'Cup of Solomon'; right and left, small busts of Augustus and Annius Verus, in agate; below, 2089. Julia, daughter of Titus, aquamarine in mediæval setting; 309. Bust of Constantine (?), in sardonyx (part of a sceptre; once used as a conductor's bâton in the Sainte-Chapelle); below, 490. Trésor de Tarse, four gold medals. Flat cases: at the right end, 274 (left), Claudius; *308 (centre), Triumph of Licinius; 79 (centre), Bacchus and Ariadne, set with pearls; 240 (right), Augustus; next the window, 5th Section, 238. Augustus; 2nd Section, *44. Judgment of Paris. Then other cameos, gold seals, trinkets, and Italiot and early Roman coins.

A Case by the 5th window contains a map with Gallic coins arranged geographically. Below, specimens of the Roman *as* and Oriental coins,

Case VII (behind Case IV). Roman coins and medals.—Case VIII. Greek coins and medals from Lower Italy, Greece, Asia, and Africa.—Case IX. 1st-4th Sections, French coins; 5th Section, French colonial coins; 6th Section, Mongolian, Turkoman, and Persian coins; 7th and 8th Sections, European and American coins.

At the end, two large **Coin Cabinets* (period of Louis XV.); on that to the right, a Hellenistic *Statuette of a dancing girl; on the left, *Bust of Modius Asiaticus (Greek; 1st cent.). To the right, opposite the windows: Bust, by Houdon, of the *Abbé J. J. Barthélemy* (1716-95), author of 'Le Voyage du jeune Anacharsis en Grèce'.

Cabinets by the wall opposite the windows: XXIII. *Small Bronzes*, antique utensils, vases, and arms.—XXII. Ancient *Glass;* in the 13th Section, the *Caillou Michaux*, or 'kuduru' (p. 105), an ovoid in black serpentine with cuneiform inscriptions, a valuable Chaldæan monument (B.C. 1100); choice collection of Greek *Painted Vases*.—XXI. Other bronzes, chiefly statuettes, as in the 5th Section, below, *426. Dancing Satyr, Græco-Roman style; 3rd Section, 363. Bust of 'Hermes with the Bells', probably a votive offering; 1157. Cow.—XX (by the next wall), Small antique *Terracotta Figures*.—XIX (beyond the door), Large silver disc, nearly $2^1/_2$ ft. in diameter, the '*Bouclier de Scipion*', with reliefs of the abduction of Briseis from Achilles by the messengers of Agamemnon (Ulysses, Antilochus, Nestor, Diomedes, and two warriors), found in the Rhone, near Avignon, and probably of the 4th cent. A.D.; also a smaller disc with Hercules slaying the Nemean lion. Bronzes: 1045. Canephor, interesting copy of a Greek work of the 5th cent., executed about the time of Augustus; *1009. Ethiopian slave (Roman); *712. Head of Medusa; 815. Warrior (Hellenistic); 326. Mercury; 428. Satyr, or youthful Pan; *709. Head of Medusa, in a good Hellenistic style.

The **Salle de Luynes,** on the other side of the entrance of the vestibule, contains a choice collection of intaglios, cameos, medals, bronzes, trinkets, and antique vases and terracottas, presented by the Duc de Luynes (1802-67), a famous antiquarian. In the centre, *Torso of Venus in Parian marble. Cabinet to the right: *Ancient weapons, and the rich Moorish sword (end of 15th cent.) 'of Boabdil', the last Moorish king of Granada. Near the door, *857. Græco-Roman bronze bust.

Salle de la Renaissance. Cabinet I, right wall: Ivories, consular diptychs (presented by consuls to senators) of the 5th-6th cent.; large French medals; sword of honour of the Grand Masters of the Maltese Order, with enamelled gold hilt (16th cent.); portrait of a woman, medallion by Mino da Fiesole (15th cent.); Moorish bronze vases.—Central case, above: Ivory bridal coffer (Italian; 14th cent.); two enamelled croziers, 13th and 15th cent.; enamelled cup with Noah's Ark, by J. Courtois of Limoges; silver-gilt ewer (Italian; 16th cent.); relief in wood of St. Anthony, by Lucas van Leyden; silver casket of Franz von Sickingen, with reliefs (early 16th cent.); seals of the University of Paris, of Louis XII., etc.; tower borne by an elephant, from a set of chessmen said to have been sent by Haroun al-Raschid to Charlemagne; talisman of Catherine de Médicis; ornaments and enamels, superb hat-ornaments of the 16th cent.; in the flat glass-cases, fine medals of the 16th-17th cent. and objects found in the church of St-Brice at Tournai, in 1653, in the tomb of Childeric I. (d. 481; p. xv).—Cabinet II. Medallions by David d'Angers; antique and Byzantine ivory carvings; the large 'Sobieski Vase', with ivory carving of the battle of Vienna (1683). In the centre of the room, the so-called *Throne of Dagobert* (7th cent.), from the Abbey of St-Denis. Lastly, fine coin-cabinets (18th cent.).

Rotunda, or **Salle des Donateurs** (the last): *Collections of Janzé, Oppermann, Pauvert de la Chapelle, Ch. Séguin*, etc.: Ancient statuettes in bronze and in terracotta and a few vases. Janzé Collection, right of entrance: 623. Demos, genius of cities; below, 124. Dancing girl, in terracotta; *101. Persephone, in terracotta; 128. Artemis; 927. Diadumenos, in bronze, after Polycletus; *103. Apollo, in bronze; 107. Mænad, in terracotta. Oppermann Collection, left of entrance: Statuettes in bronze (*518.

Hercules), mirrors, terracottas, painted vases. — Glass-case in centre: Chronologically arranged French medals; **Treasure of Berthouville* or *Bernay*, consisting of 67 silver statuettes and vessels (incl. two statues of Mercury), of different periods, found at Berthouville (arrond. Bernay) in 1830. The two *Goblets with Bacchic processions and two others with single figures are among the finest existing specimens of ancient silver-work (see also treasure of Boscoreale, p. 152). Above, Bronze head of Lutetia, with mural crown, found at Paris in 1675. — By the first window, under glass, Intaglios (Renaissance and 17th-18th cent.), imitations of the antique: Examples by *Simon fils* and *Jouffroy;* *Portr. of Alessandro de' Medici, by *Dom. di Polo;* 2337. Bacchanal, in cornelian, said to have been used as a seal by Michael Angelo; Philip II. and Don Carlos; Francis I.; portraits by *J. Guay*, engraver to Mme. de Pompadour. — By the second window, the Séguin Bequest (1909; cameos and intaglios). — By the third window, the interesting *Pauvert de la Chapelle Collection of Mycenæan, Greek, Etruscan, and Roman engraved stones, and Oriental cylinders.

Just beyond the Bibliothèque, 58 Rue de Richelieu, at the corner of Rue Colbert, is the picturesque but neglected old *Hôtel de Nevers*. On the left, No. 75, a 17th cent. mansion, has a fine door with a carved escutcheon. No. 101, the house of Abbé Barthélemy (p. 214), has a balcony with a mask and sculptured consoles. At the corner of Boul. des Italiens (No. 112) is an old portrait-relief of Richelieu with inscription of 1838.

The *Rue des Petits-Champs* runs between the Bibliothèque and the Palais-Royal. Lulli, the musician (p. 34), lived at No. 45, in a house built by Gittard in 1671. Then comes the *Rue de La Feuillade* (on the right, the Banque de France, p. 87), which ends at the round **Place des Victoires** (Pl. R, 21; *III*). The Place was laid out in 1685 from *J. Hardouin-Mansart's* designs, partly at the cost of Maréchal de La Feuillade (1673-1725), and was adorned with a gilded statue of Louis XIV. The monument, destroyed in 1792 (excepting the groups at the Invalides, p. 310), was replaced by a pyramid inscribed with the victories gained by the republican army, whence the Place derives its name. The pyramid was next displaced in 1806 by a Statue of Gen. Desaix, which was removed in 1814. The present *Equestrian Statue of Louis XIV.*, in bronze, by Bosio, was erected in 1822. The rider is garbed as a Roman, wearing a wig; the horse, in a rearing attitude, rests on its hind-legs and tail. The reliefs on the pedestal represent the king's passage of the Rhine, and the distribution of military honours.

The façades in the Place des Victoires were built by *Predot*. To the E. of the Place des Victoires the Rue de La Feuillade is prolonged by the *Rue Etienne-Marcel*, which crosses the Rue du Louvre, skirts the General Post Office (p. 201), crosses the Rue de Turbigo (p. 204), and ends at the Boul. de Sébastopol (p. 81).

A few paces N.W. of the Place des Victoires, in the *Place des Petits-Pères*, is the church of **Notre-Dame-des-Victoires** (Pl. R, 21; *III*), founded by Louis XIII. in 1629 in memory of the taking of La Rochelle from the Protestants in 1627, but unfinished

until 1740. It belonged to the monastery of the bare-footed Augustinian friars, known as the 'Petits-Pères'. During the Revolution it was used as the Exchange, and is now a resort of pilgrims.

The Interior is very dark. The walls are covered with votive inscriptions. — 1st Chapel on left: Coloured terracotta relief of SS. Peter and Paul in the Mamertine prison, by *Bonnassieux* (d. 1745). 2nd Chapel on left: Tomb of Lulli (p. 215), by *Cotton* and *Coyzevox*. — In front of the choir, to the right, is the altar of the Virgin, richly decorated. The choir contains admirable wood-carving and paintings by *C. Vanloo:* Allegory of the capture of La Rochelle, and scenes from the life of St. Augustine.

The Rue de la Banque, to the W. of the church, on the right as we leave it, leads to the Bourse. It contains three modern edifices: (right) the *Mairie of the 2nd Arrondissement* (Bourse), the *Caserne de la Banque*, and (left) the *Hôtel du Timbre*. The Salle des Mariages of the Mairie contains paintings by Moreau de Tours.

The ***Bourse** (Pl. R, 21; *III*), built in 1808-26 by *Brongniart* and *Labarre*, with its peristyle of Corinthian columns 33 ft. high and $3^1/_4$ ft. in diameter, with a platform at each end, is a copy of the Temple of Vespasian at Rome. Two additions, on the N. and S., by *F. Cavel*, were built in 1902-03. At the angles in front are statues of Commerce by *J. Dumont* and Consular Justice by *Duret;* to the E., Industry by *Pradier* and Agriculture by *Seurre*. — At the S.W. angle is the 'Bourse' station of the *Métro* (Appx., p. 33).

The Bourse is opened for business daily, except Sun. and holidays, at 12 o'clock (at 11 on the 1st and 15th of the month). Admission free, but visitors are advised not to mix with the crowd. Ladies not admitted. The grisaille paintings on the ceiling of the large hall, by *Abel de Pujol* and *Meynier*, represent Paris entrusting the key of the building to Justitia and Mercury, France receiving the tributes of the five divisions of the globe, Paris enriched by the Seine and the Canal de l'Ourcq, the Union of Commerce, Science, and Art, and the chief Cities of France. The hall is always densely crowded with speculators. The railed-off *parquet* at the end is reserved for the sworn *agents de change*. In the centre of this part of the hall is the circular *corbeille*, around which they congregate. To the right, beyond the 'corbeille', is the *Marché au Comptant*, where the employés shout out the rates at which transactions are concluded. To the left is the *Coulisse de la Rente* (government bonds). At 3 o'clock the bell rings and business is over for the day.

Not far distant is the *Boul. Montmartre* (see p. 80). — From the S. side of the Bourse the *Rue du Quatre-Septembre* (Pl. R, 21; *III, II*) leads W. to the Place de l'Opéra (p. 76), while the broad *Rue Réaumur* (Pl. R, 21, 24; *III*) leads S.E. to the Conservatoire des Arts et Métiers (p. 205). Under both streets runs Line 3 of the *Métro* (Appx., pp. 33, 32).

At No. 100, Rue Réaumur, is the entrance to the old 'Cour des Miracles', of which no trace is left. From the 13th cent. to the time of Louis XIV. it was the favourite haunt of beggars and vagrants. Victor Hugo gives a picturesque description of it in 'Notre-Dame de Paris'. — At No. 84, Rue St-Sauveur, at the corner of Rue Montmartre, is the sign of the 'Soleil d'Or' (15th cent.), one of the most curious in old Paris. At Nos. 72-64, Rue Montorgueil, S. of Rue Réaumur, is the Auberge du Compas-d'Or, of the 16th cent., with a very picturesque courtyard, whence the Dreux stage-coaches started.

8. Quarters to the North of the Grands Boulevards.

Métro (Lines 2, 3, 4, and 7), see Appx., pp. 32, 33, 35. — Nord-Sud (Lines *A* and *B*), see Appx., p. 36. — Restaurants, see p. 22.

The **Boulevard de Strasbourg** (Pl. R, B, 24; *III*), which unites the Boul. St-Denis (p. 81) and the Gare de l'Est, was formed by *Haussmann* (p. xxix), Préfet de la Seine under Napoleon III., partly to facilitate traffic, and partly to remove the narrow streets which might easily be barricaded in times of revolution. From the Gare de l'Est on the N., it is prolonged by the Boulevards de Sébastopol (p. 81), du Palais (p. 268), and St-Michel (p. 278) to the Observatoire (p. 342) on the S., forming one of the main arteries of Paris. — Line 4 of the *Métro*, see Appx., p. 33.

At the intersection of the Boul. de Strasbourg and the *Boulevard de Magenta* (p. 82), which comes from the Place de la République (p. 82; Line 5 of the Métro), rises, on the right, the church of **St-Laurent** (Pl. B, 24), one of the oldest in Paris, which was rebuilt in 1429, several times restored, and remodelled in 1862-66, when a bay was added to the nave and a Gothic façade and a spire were erected on the side next the boulevard. The choir was decorated by *Blondel*, and the high-altar by *Lepautre*. In the Square St-Laurent, to the right of the church, rises a pretty group (Brother and Sister) by *A. Lefeuvre*.

The **Gare de l'Est**, or *de Strasbourg* (Pl. B, 24), facing the end of the Boul. de Strasbourg, was restored and enlarged in 1895-99. The façade is crowned with a seated figure of the city of Strassburg. On each side of the clock are the half-recumbent statues of the Seine and the Rhine.

On the site of the present courtyard the Fair of St. Lawrence was held from 1662 to the end of the 18th cent.; it was a monopoly of the Lazarist order, the site being under ecclesiastical jurisdiction. See the tablet on the corner-pavilion to the left of the station.

Under the square in front of the station Lines 4, 5, and 7 of the *Métro* cross one another ('Gare de l'Est' station; see Appx., pp. 33, 34, 35). — *Omnibuses* and *Tramways*, see Appx., p. 53.

The Rue de Strasbourg leads W. past the station to the Boul. de Magenta, which soon crosses the Rue La Fayette (p. 218). A little to the N. is the —

Gare du Nord (Pl. B, 24), rebuilt in 1863-64 by *Hittorff*. The central building, broken by three enormous arcades, is surmounted by a pediment crowned with statues of Paris (in the centre) and of eight great foreign cities connected with Paris by the Ligne du Nord. To the right is the *Gare de la Ceinture et des Trains-Tramways* belonging to the company. — In front of the station is the 'Gare du Nord' station of the *Métro* (Lines 4 and 5; Appx., pp. 33, 34).

Between the Gares de l'Est and du Nord runs the long **Rue La Fayette** (Pl. B, 21, 24, 27, 26; *II*), extending N.E. to the outer Boul. de la Villette (p. 248). To the S.W. of the Boul. de Magenta, not far from the two stations, it crosses the small *Place La Fayette*, which slopes up to the N. to the church of —

***St-Vincent-de-Paul** (Pl. B, 24), built in 1824-44 by *Lepère* and *Hittorff* in the form of a Latin basilica, like Notre-Dame-de-Lorette (p. 219). Two inclined slopes in horse-shoe form and a flight of 46 steps ascend to the entrance. The portico consists of twelve Ionic columns, crowned with a pediment. The tympanum contains a relief by *Lebœuf-Nanteuil:* St. Vincent de Paul between Faith and Charity. On each side are square towers 177 ft. high. The main door, in bronze, is adorned with reliefs of Christ and the Apostles.

Interior. The nave is flanked with double aisles, which are occupied partly by chapels, and partly by galleries. The latter, borne by 86 columns, extend round the whole apse. The windows of the aisles have stained glass by *Maréchal* and *Grignon*.

Around the nave, which like the choir is lighted from above, runs a famous *Frieze, the masterpiece of *Hippolyte Flandrin* (1850-54), recalling the majestic old mosaics at Ravenna. It depicts the solemn procession of the elect towards the gates of heaven. Over the entrance are SS. Peter and Paul preaching the gospel. To the right are two groups of believers, one with St. Louis in its midst. Then bishops, St. Jerome with his lion, martyrs, Christian heroes, SS. Stephen, George, Christopher, etc. To the left are Mary and Joseph, penitent saints with Mary Magdalene, two groups of holy women (SS. Anne, Elizabeth, Felicitas with her seven sons), the virgin saints Martha, Geneviève, etc., and female martyrs (St. Cecilia and others).

In the choir are paintings by *Picot* (d. 1868): Christ enthroned (in the cupola) and the Seven Sacraments (on the frieze). The high-altar is adorned with a fine Crucifixion in bronze, by *Rude*. The Lady Chapel behind the choir contains a group of the Virgin presenting the Messiah to the world, by *Carrier-Belleuse*, and frescoes by *Bouguereau:* Annunciation, Visitation, Adoration of the Magi, Adoration of the Shepherds, Flight into Egypt, Meeting of Christ and Mary. — Admirable organ.

The Rue St-Vincent-de-Paul, behind the church, crosses the Boul. de Magenta, and ends at the **Hôpital Lariboisière** (Pl. B, 23), built in 1846-53, and called after the countess of that name, who bequeathed 116,000*l.* for its erection. The chapel contains her tomb, by *Marochetti*. — A little N. of the hospital, beyond Boul. de la Chapelle, is the church of **St-Bernard** (Pl. B, 23), with its fine spire, erected in 1858-61, by *Magne*, in the Gothic style of the 14th century. — Boul. de Rochechouart, etc., see p. 222.

Farther W. in the Rue La Fayette, at the angle of Rue du Faubourg-Poissonnière, is the 'Faubourg-Poissonnière' station of the *Métro* (see Appx., p. 35). Then, on the right, is the *Square Montholon* (Pl. B, 21), with its two bronze groups: Eagle and vulture fighting for the carcase of a bear, by Cain; and a Juggler with a monkey ('Monnaie de singe'), by Roland.

At No. 28, Rue de Montholon, Méhul, the composer, died in 1817.

In this part of the Rue La Fayette are a number of old curiosity shops. No. 61 is the office of the '*Petit Journal*' (see p. 50);

at the corner of Rue Cadet is the 'Cadet' station of the *Métro* (see Appx., p. 35).

The quarter extending S. from this point to the Boulevards is, especially near the latter, a centre of the 'haute finance'. On the left, where the *Rue Drouot* (p. 80) begins, are the offices of the '*Figaro*' (p. 50), with a pretty façade in the Spanish Renaissance style and a statue of Figaro by J. B. Amy. At the corner of Rue de la Victoire is the 'Le Peletier' station of the *Métro* (Appx., p. 35). *Rue Laffitte* (p. 79) and *Rue de la Chaussée-d'Antin* (p. 220; Métro stat., see Appx., p. 35) are the chief arteries of this quarter. At the carrefour formed by the Rue La Fayette, the Rue de la Chaussée-d'Antin, and the Boul. Haussmann (p. 222), is the 'Chaussée d'Antin' station of the *Métro* (Appx., p. 35).

At the N. end of the Rue Laffitte appears the church of—

Notre-Dame-de-Lorette (Pl. B, 21), built in 1823-36 by *Hipp. Lebas* in the style of an early-Christian basilica. The Corinthian portico is adorned, at the angles of the pediment, with figures of Faith, Hope, and Charity, by Foyatier, Lemaire, and Laitié.

The Interior, somewhat elaborately decorated, contains numerous frescoes, the best of which are those in the chapels at the entrance to the aisles and in the transepts. To the right as we enter is the Baptistery, with paintings by *A. Roger* (ca. 1834).—In the right transept is the Chap. du Sacré-Cœur, by *Périn* (1852).—In the choir: on the left, Presentation in the Temple, by *Heim;* on the right, Jesus teaching in the Temple, by *Drolling;* at the end of the hemicycle, Coronation of the Virgin, by *Picot.*—In the left transept is the Lady Chapel, with interesting frescoes by *Orsel.*—At the beginning of the left aisle, the Chapelle des Morts, by *Blondel.*—Fine music at the evening-services in May ('mois de Marie').

To the left of the church is the 'Notre-Dame-de-Lorette' station of the *Nord-Sud* (Appx., p. 36).—*Omnibuses* and *Tramway*, see Appx., p. 54.

The *Rue de Châteaudun* leads W. past the church to the Square de la Trinité (p. 220). In the Rue de la Victoire, running parallel on the S., is a *Synagogue* with a grand façade in the Neo-Romanesque style, built by Aldrophe in 1865-76.

Notre-Dame-de-Lorette was once the quarter of the 'lorettes', who were so cleverly sketched by Gavarni, the celebrated caricaturist (see below).

In the **Place St-Georges** (Pl. B, 21), to the N.W. of Notre-Dame-de-Lorette, was the house (No. 27) of Thiers, rebuilt by government after being burned by the Communards in 1871. It was bequeathed in 1905 by Mlle. Dosne, the statesman's sister-in-law, to the Institut de France, and is to be occupied by the historical section of its library. The Place is adorned with a *Monument to Gavarni* (1804-66), consisting of a bust of the caricaturist and copies of his best-known creations, by D. Puech (1912).—In this Place is the *Nord-Sud* station 'St-Georges' (Appx., p. 36).

To the W. of the Place is the **Musée Gustave-Moreau** (Pl. B, 21), at 14 Rue de La Rochefoucauld, once the house of that artist (1826-98). It contains about 1100 of his paintings (many unfinished) and 7000 drawings, which, though much criticized,

have a charm of their own. The museum is open on week-days, exc. Mon., 10-4 or 5 (visitors ring). Director, M. Rupp. Catalogue (1902), $1^1/_2$ fr.; illustrated (1904), $3^1/_2$ fr.

In the vestibule, to the left: Jupiter and Semele.

Second Floor. — Opposite the staircase, from right to left: 43. Leda; 39. Chimæras. 37. Mystic flower; 35. Fate of Prometheus; 32. The Magi; 30. Messalina; 28. Hesiod and the Muses; 25. Daughters of Thespius; 23. Apollo deserted by the Muses; 21. Moses. 20. Argonauts; 19. Penelope's wooers; 18. Tyrtæus singing during the battle.

Third Floor. — *Room I.* From right to left, beginning opposite the windows: 90. Hesiod and the Muse; 85. Hercules at the Stymphalian lake; 83. Dance of Salome; 79. Salome. 76. Leda; 75. Pasiphae; 73. Human life; 70. Triumph of Alexander the Great. Opposite, 105. Ganymede; 101. Golgotha; 98. Messalina; 96. Tyrtæus; 94. Unicorn; 95. Debauch. In the centre, on a stand: 69. Portrait of G. Moreau, by himself (1850). — *Room II.* Long wall on the right: 213. Unicorns; 214. St. Sebastian; 211. Salome; 208. Magdalene at the Cross; 209. Cavalier; 205. Helen on the ramparts of Troy; 206. Hercules and the stag; 201. Roman slaves thrown to the lampreys. 196. Prometheus; 197. Wandering Jew; 194. Orpheus; 191. Rape of Europa. Opposite, 222. The apparition (Salome); 219. St. Sebastian; 220 (above), Pasiphae; 216. Jupiter and Semele. A stand in the centre contains about 300 water-colours (apply to the custodian).

The Ground Floor is chiefly devoted to sketches and water-colours.

The church of La Trinité, like Notre-Dame-de-Lorette, rises at the end of a street diverging from the Boulevards, the *Rue de la Chaussée-d'Antin* (p. 79).

A tablet at 42 Chaussée-d'Antin marks the house where Mirabeau died in 1791. Joséphine de Beauharnais lived at No. 62 and General Foy died there in 1825 (inscription; see p. 253). In this street lived also Mme. d'Epinay, Grimm, Necker, and Mme. Récamier.

In the *Square* in front of the church are three fountains, with statues of Faith, Hope, and Charity, after Duret. On the E. side of the square is the 'Trinité' station of the *Nord-Sud* (Appx., p. 36).

La Trinité (Pl. B, 18), a church in the latest Renaissance style, was built by *Ballu* in 1861-67. The façade, preceded by two flights of steps, has a three-arched porch, above which rises an elegant story with a tower 207 ft. high. Over the doors are enamel-paintings, by P. Balze.

Interior. On the right and left of the middle door, two tasteful bénitiers in marble, with figures of Innocence and Purity, by *Gumery*.

Right Aisle. 1st Chapel, Entombment, Souls in Purgatory, by *P. Brisset*. 2nd Chapel, St. Vincent de Paul succouring the Alsatians und Lorrainers in 1637, and St. Vincent converting the galley-slaves, by *Lecomte du Nouy* (1879 and 1876). 3rd Chapel, St. Geneviève distributing food to the Parisians, and Believers praying before her relics, by *F. Barrias*. 4th Chapel, Death of St. Denis, and St. Denis carrying his head, by *D. Laugée* (1876).

The Choir (eleven steps) is flanked with a gallery, ending at the chapel in the apse. The chapel contains fine stained glass and several paintings: (right) Presentation in the Temple, (below) Daniel and David, by *Em. Lévy;* (left) Assumption, (below) Isaiah and Jeremiah, by *E. Delaunay* (1867); above the altar, a marble group of the Madonna and Child, by *Dubois*.

Left Aisle. 4th Chapel, Holy Family, and Joseph's dream, by *E. Thirion*. 3rd Chapel, Sacred Heart, and Good Shepherd, by *R. Cazes*. 2nd Chapel, Pietà, and Invocation of the Virgin, by *Michel Dumas* (1875). Chapelle

des Fonts, Adam and Eve expelled from Paradise, and Baptism of Christ, by *Français* (1877).

La Trinité has a good choir and an excellent organ.

The W. part of the *Rue St-Lazare*, beyond the square, forms the S. boundary of the **Quartier de l'Europe,** so called because most of the streets are named after European capitals. — The Rue de Londres, which ascends from La Trinité to the right of the Rue St-Lazare, leads almost straight to the Parc Monceau (p. 231), crossing the *Place de l'Europe* (Pl. B, 18), a kind of bridge formed by the junction of six streets above the Chemin de Fer de l'Ouest-Etat, and behind the Gare St-Lazare. A little to the W., near the intersection of the Rues de Madrid and de Rome, is the 'Europe' station of the *Métro* (Line 3; Appx., p. 33).

No. 14 in the Rue de Madrid, once a Jesuit college, has contained since 1911 the **Conservatoire National de Musique et de Déclamation** (Pl. B, 15, 18), founded in 1765 for the study of music and for the training of singers and actors for the national stage; it has 90 teachers and about 700 pupils. The latter are admitted by competitive examination and receive their training gratuitously. A 'prix de Rome' (p. 300) is given annually for musical composition. The Conservatoire, now under the direction of M. Gabriel Fauré (b. 1845), has been presided over by Cherubini (1822-42), Auber (1842-70), and Ambroise Thomas (1871-96). — Concerts, see pp. 37, 80.

The Conservatoire possesses a *Library*, the largest of the kind in existence (week-days, 10-4; vacation from 1st July to the first Mon. in Oct.), and a valuable *Collection of Musical Instruments* (Mon. and Thurs., 1-4), including many of artistic or historical value.

The **Gare St-Lazare** (Pl. B, 18, *II;* Ouest-Etat), rebuilt in 1886-89, consists of two main parts, connected by the long hall of the Pas-Perdus. To the right, next the Rue d'Amsterdam, is the main-line station; to the left, next the Rue de Rome, are the Ceinture and Banlieue stations. In front of the station is the *Hôtel Terminus* (p. 11), connected by a passage with the waiting-rooms.

In front of the station, under the Place du Havre, lies the chief station of the *Nord-Sud* (junction of Lines *A* and *B;* Appx., p. 36). The ticket-offices are in the centre of a round hall, 33 yds. in diameter, used also as a public passage. The *Métro* (Line 3; Appx., p. 33) has its entrances in the Rue de Rome, on each side of the Rue St-Lazare. These two stations are connected by passages with the great Gare; another passage connects the Métro and the Nord-Sud (which 'correspond').

Omnibuses and *Tramways*, see Appx., p. 53.

A little to the S. of the Gare St-Lazare, the *Boul. Haussmann* (Pl. B, 18, *II;* W. part, see p. 229) meets the Rues du Havre, de Rome, Tronchet, and Auber, together forming one of the busiest centres of traffic. Here are situated the *Magasins du Printemps* (Pl. B, 18, *II;* p. 52) and the 'Caumartin' station of the *Métro* (Line 3; Appx., p. 33). Farther to the E. the Boulevard Haussmann passes behind the Opéra and ends at the Rue Taitbout, which leads N. to the Rue La Fayette (p. 218).

Montmartre.

Métro Stations (Line 2; Appx., p. 32): *Anvers* (see below), for Sacré-Cœur; *Pigalle* (p. 224), *Blanche* (p. 224), *Clichy* (p. 228), for the cemetery. — Nord-Sud (Lines *A* and *B*; Appx., p. 36): *Pigalle* (p. 224), *Clichy* (p. 228).

The heights of Montmartre rise to the N. of the so-called 'Boulevards Extérieurs' (see pp. 224, 228, 229), which have little interest. In Boul. de Rochechouart (Pl. B, 20), to the E. of the large *Collège Rollin*, is the little **Place d'Anvers** (Pl. B, 20; Métro station, Line 2, see Appx., p. 32), with bronze statues of the dramatist *Sedaine* (1719-97) and of *Diderot* (1713-84), by Lecointe. Opposite the college is the *Théâtre Trianon-Lyrique* (p. 37). To the N.E. is seen the dome of the *Magasins Dufayel* (Pl. B, 23; p. 52); the façade in the Rue de Clignancourt, near the Butte Montmartre, has sculptures by Falguière and Dalou.

The Rue de Steinkerque leads N. from the Place d'Anvers to the **Place St-Pierre** (Pl. B, 20), on the S. slope of the Butte, whence the top is reached by paths to the right. A *funiculaire* (Appx., p. 52), to the left of the square, skirts the Rue Foyatier.

To the right of the square, opposite the angle of the Rues Charles-Nodier and Ronsard, an inscription records that Cuvier (1769-1832; p. 336) here discovered fossil remains confirming his palæontological theories.

The ***Butte Montmartre,** the 'butte sacrée', rises 417 ft. above sea-level and 331 ft. above the Seine. St. Denis, the first bishop of Paris (p. xv), is said to have suffered martyrdom here in 270, whence the name *Mons Martyrum*. Others derive the name from an alleged site of a temple of Mars *(Mons Martis)*.

The heights of Montmartre dominate the whole of Paris. It was thence that Henri de Navarre, afterwards Henri IV., bombarded the city in 1589 when occupied by the Ligue, after he had become heir to the throne of France by the death of Henri III. Here took place also the final struggle between the French troops and the Prussian and Russian allies in 1814. On 18th March, 1871, the insurgent soldiers, having assassinated Generals Clément Thomas and Lecomte, seized the cannon on Montmartre, which had been entrusted to a body of the National Guard, thus beginning the Communard rebellion of 18th March to 28th May, 1871. The insurgents were dislodged by the government troops on 24th May, and the batteries of Montmartre were then directed against the Communards posted on the Buttes-Chaumont and in Père-Lachaise.

The ***Basilique du Sacré-Cœur** (Pl. B, 20), crowning the hill, was begun in 1875 and completed in 1912, though it has been used for service since 1891. It is a grand edifice in the Romanesque-Byzantine style, designed by *Abadie*, surmounted by a large dome, 270 ft. in height, behind which, over the apse-chapel, rises a slightly higher bell-tower (bell, see p. 223). To render the foundations secure, no fewer than 83 shafts, 125 ft. deep, were filled with solid masonry and connected by stone arches. A sum of 1,600,000*l.* has already been expended on the building.

The façade is adorned with two reliefs: Christ and the Samaritan

Woman, by *A. d'Houdain*, and Mary Magdalene at the house of Simon, by *L. Noël*. The tympana of the porches also have reliefs: Spear-thrust of Longinus, by *Barrias*, Moses striking the rock, by *Fagel*, and the Doubting Thomas, by *H. Lefebvre*. A statue of the Sacré-Cœur, by *Michel*, adorns the niche over the main porch.

The imposing INTERIOR is 200 ft. in length; the cupola is 180 ft. high and 50 ft. in diameter. The host remains constantly on the altar. The fine stained glass was designed by *Magne*.—The *Chapelle de l'Armée*, to the right of the entrance, dedicated to SS. Michael and Joan of Arc, is adorned with mosaics by *Magne* and *Blanchard* and contains a fine statue of Joan of Arc kneeling, by *Fagel*. The following Chapelle de la Magistrature contains two mosaics dealing with the life of St. Louis.—On the left, at the entrance to the ambulatory, is a statue of the Sacred Heart, after *Bénet*.—In the cupola of the apsidal chapel, or *Chapelle de la Vierge*, is the Assumption, in mosaic. Behind the altar, a statue of the Virgin, by *Crauk*.—Opposite the chapel is a kneeling statue, by *L. Noël*, of Card. Guibert, Archbishop of Paris, one of the promoters of the basilica. The 7th choir-chapel, dedicated to St. Ignatius of Loyola, contains statues of that saint and of St. Francis Xavier. The following Chapel of St. Ursula contains a statue of St. Geneviève by *Bogino*. In the last chapel, St. Antony, by *L. Noël*.—To the left, a statue of the Virgin, after *Fagel*.—At the end of the nave, to the left of the entrance, is the Chapelle de la Marine.—The sanctuary, which is still unfinished, will be adorned with white marble and mosaics in enamel; the vaulting is to contain a large mosaic (450 yds. square) by *L. O. Merson*.

The entrance to the *Crypt* (25 c.), extending under the entire church, is to the W. of the porch.

The Bell, called the '*Savoyarde*', presented by the province of Savoy, was placed in the tower in 1907, but will not be on view till the completion of the works. It is the largest in France, 10 ft. high and 10 ft. in diameter, and weighs about 18½ tons (Great Paul in London 17½ tons; great bell of Moscow 202 tons).

The ascent of the DOME (256 steps; 50 c.; ticket-office to the left of the façade) is made every half-hour from 8.30 to 5.30, except from 11.45 to 1.30. It affords a superb *View, as fine as from the lantern (a fatiguing and giddy climb of 94 steps more).

From left to right, we see: quite near, the dome of the Magasins Dufayel; to the right, the Gare du Nord and *St-Vincent-de-Paul;* to the left, farther off, the *Buttes-Chaumont*, the two towers of Belleville, that of Ménilmontant, and *Père-Lachaise* with its 'sugar-loaf' and crematorium; more to the right, above St-Vincent-de-Paul, the two towers of St-Ambroise; then the Mairie of the 10th arrondissement, the *Colonne de Juillet*, and the dome of St-Paul; in front, the Chapelle des Arts et Métiers; more remote, to the right, the dome of La Salpêtrière (Gobelins); *St-Germain-l'Auxerrois;* St-Gervais, the *Hôtel de Ville* and *Notre-Dame*, beyond the *Tour St-Jacques;* St-Etienne-du-Mont and the *Panthéon;* nearer, St-Eustache and the Halles Centrales; beyond these the domes of the *Sorbonne*, the church of *Val-de-Grâce*, and the Observatory; nearer, the twin towers of St-Sulpice, that of St-Germain-des-Prés, and the *Louvre;* in the distance, the tower of Montrouge; nearer, to the right, the imposing *Opera House*, above which rise the spires of *Ste-Clotilde;* to the left, the *Vendôme Column;* again to the right, the dome of the church of the Assumption, the gilded dome of the *Invalides*, and the *Eiffel Tower* (3 M. away); nearer, to the right, the campanile of La Trinité, and the Madeleine; then the dome of St-Augustin and the towers of the Trocadéro. Lastly, the *Arc de Triomphe de l'Etoile*, the fort of *Mont-Valérien*, and the N. environs. On the horizon rise the hills of Châtillon, Clamart, and Meudon.

In front of the church is a statue of the *Chevalier de La Barre* (by A. Bloch, 1906), who was executed 'for blasphemy' in 1766 at the age of nineteen.

To the W. of the church is a large *Reservoir* (2,442,000 gal.). Visitors apply to the keeper, to the left. — Behind it rises the old church of *St-Pierre-de-Montmartre*, a relic of a Benedictine nunnery, consecrated in 1147 by Pope Eugene III., and restored in 1901-07; in the apse are two ancient columns. The entrance is in the Rue du Mont-Cenis (Pl. B, 20).

To the left, behind the church, in the old graveyard, is a *Mount Calvary*, from the old convent on Mont-Valérien (adm. 25 c.; keeper to the right of the façade). — In front of the reservoir, to the left of the cable-tramway station, is the *Panorama du Sacré-Cœur* (Ancient Jerusalem, the Crucifixion; adm. 50 c.), and on the other side of the Sacré-Cœur, 18 Rue Lamarck, is the *Diorama of Rome* (adm. 50 c.).

To the N. of the Butte, a little way from the Sacré-Cœur, in Place Jules-Joffrin, are the church of *Notre-Dame-de-Clignancourt* (Pl. B, 19), built in 1859-63, and the *Mairie of the 18th Arrondissement* (Butte-Montmartre), in the Renaissance style (1888-92). In the Place is also the terminus of Line *A* of the *Nord-Sud* (Appx., p. 36).

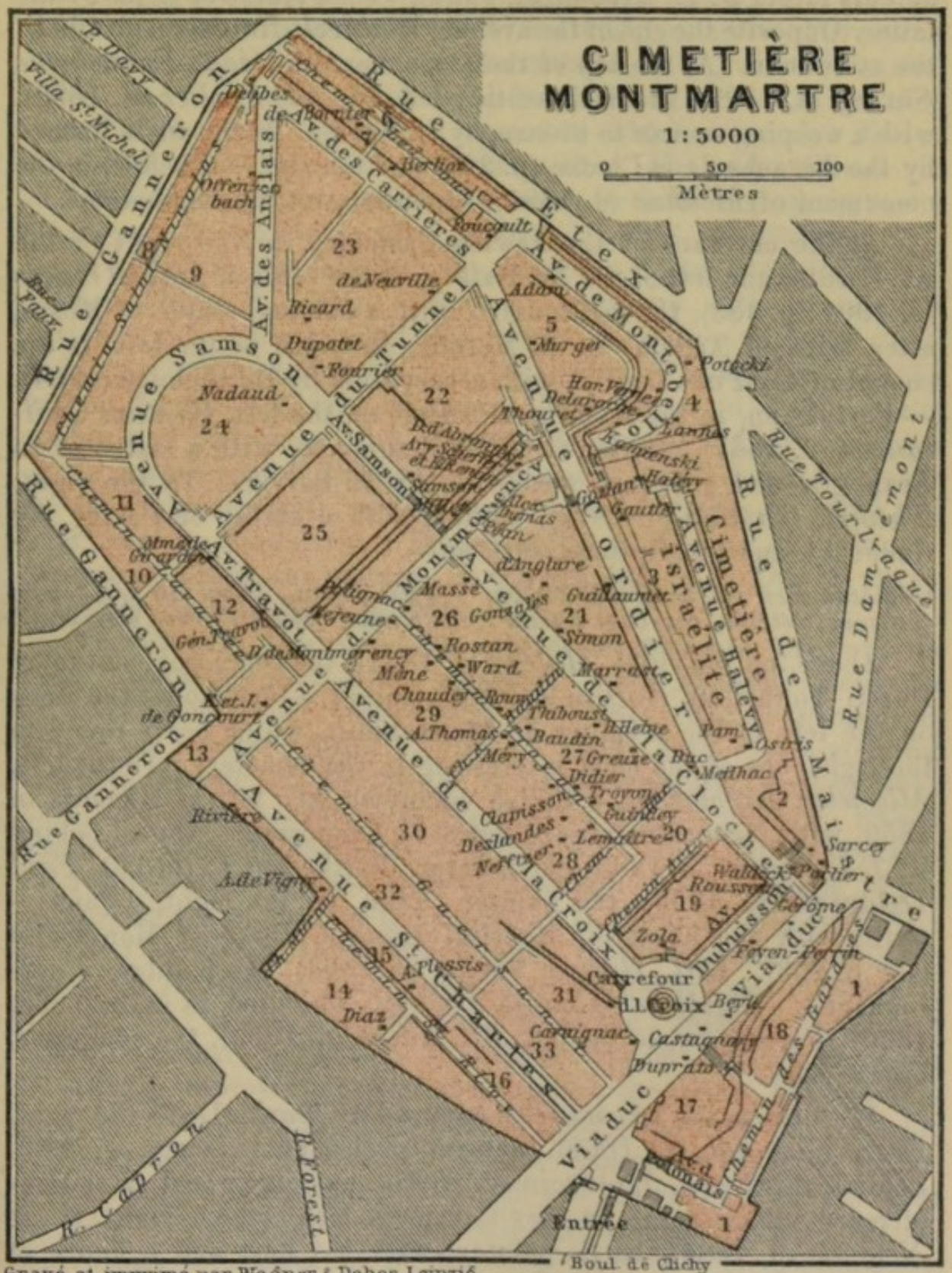
Returning to the Boul. Rochechouart (p. 222), we follow it to the W.; it is continued by the **Boulevard de Clichy** (Pl. B, 20, 17), which soon crosses the **Place Pigalle** (Pl. B, 20; *Métro* and *Nord-Sud* stations, see Appx., pp. 32, 36). The Passage de l'Elysée-des-Beaux-Arts leads N. from this Place to the church of *St. John the Evangelist*, built of reinforced concrete by A. de Baudot, in 1894-1904. In the Place des Abbesses, in front of the church, is a *Nord-Sud* station (Line *A;* Appx., p. 36). — Farther W. in the Boul. de Clichy are the **Place Blanche** (Pl. B, 17; *Métro* station, Appx., p. 32) and (right) the *Moulin-Rouge* (p. 39). Continuation of the boulevard, see p. 228.

Farther on, the *Avenue Rachel* leads from the Boul. de Clichy direct to the Cemetery of Montmartre, on the W. slope of the hill. The *Rue Caulaincourt*, diverging also to the right from the boulevard farther on, crosses the cemetery by means of the *Viaduc Caulaincourt*, forming the chief drive to the hill of Montmartre, which it rounds to the N.W.

The ***Cemetery of Montmartre**, or *Cimetière du Nord* (Pl. B, 17), though inferior to that of Père-Lachaise (p. 251), is likewise worthy of a visit. Adm., see p. 60.

We follow the main avenue straight to the **Carrefour de la Croix**, a round space with a column surmounted by a funeral urn, where the victims of the 'coup d'état' of 1852 are interred. To the left, as we enter the Carrefour, is the vault of the *Cavaignacs*, to whom belonged the author *Godefroy* (d. 1845; fine recumbent statue in bronze, by Rude), the general *Eugène* (d. 1857), President

of the Republic in 1848, and the statesman *Godefroy* (d. 1905). To the right, under the viaduct: *Duprato* (d. 1892), composer, bronze medallion by J. Thomas; *Castagnary* (d. 1888), publicist, bronze



bust by Rodin; *Beyle* (Stendhal; d. 1842), author, medallion after David d'Angers. On the N. side of the carrefour is the monument of the novelist *Emile Zola* (d. 1902; remains removed to the Pantheon in 1908, comp. p. 294), with a bust by P. Solari.

We now follow the **Avenue Dubuisson** to the right. On the right: *Feyen-Perrin* (d. 1888), painter, with bust and a statue of a fisher-girl, by Guilbert. Under the viaduct, *Jean Gérôme* (d. 1891) and his father *J. L. Gérôme* (d. 1904), with a statue of Grief by the latter. Opposite the end of the avenue, *Waldeck-Rousseau* (d. 1904); the statesman. At the top of the steps, near the wall, *Francisque Sarcey* (d. 1899), dramatic critic; behind, *Ad. Porlier* (d. 1890), with a weeping woman in bronze, by L. Morice. At the angle formed by the Avenues de la Cloche (p. 227) and Cordier (see below) is the monument of *Meilhac* (d. 1897), the dramatist, by Bartholomé.

At the entrance of the Jewish Cemetery, to the right of the Av. Cordier and left of the Av. Halévy, is the vault of *Daniel Osiris* (d. 1907; p. 383), the millionaire, with a colossal statue of Moses, after Michael Angelo, by A. Mercié. In front, to the left, is the chapel of the *Pam* family, with a caryatide by Bartholomé (1904). — Farther on, in the **Avenue Cordier**, on the left, *Gustave Guillaumet* (d. 1887), painter of Oriental subjects, with a statue of an Arab girl and a bronze medallion by E. Barrias. To the right, *Théoph. Gautier* (d. 1872), author, with a statue of Poetry, by Godebski, and inscriptions, such as —

'L'oiseau s'en va, la feuille tombe, Petit oiseau, viens sur ma tombe
L'amour s'éteint, car c'est l'hiver; Chanter quand l'arbre sera vert.'

Above, on the right, *Halévy* (d. 1862), the composer; statue by Duret. To the left, *Gozlan* (d. 1866), author. — We mount the steps on the left to the **Avenue de Montebello**, which bears round to the right, one of the most interesting in the cemetery. To the left, *Miecislas Kamienski*, a Polish volunteer who fell at Magenta in 1859, with recumbent bronze figure by Franceschi. Almost behind it, *J. J. Henner* (d. 1905), the painter. Farther on, to the left, *Paul Delaroche* (d. 1856), the painter. Then, on the right, a family-vault, with the heart of *Marshal Lannes*, Duke of Montebello (see p. 293). Left, *Horace Vernet* (d. 1863), the painter, a sarcophagus. Right, two *Counts Potocki*, who died in exile (1863, 1866). Farther on, to the left, *Ad. Adam* (d. 1856), the composer, bronze bust.

We turn to the left into the **Avenue du Tunnel**. To the right, *Léon Foucault* (d. 1868), natural philosopher (comp. p. 293). Behind, third row, *J. Garcin* (d. 1896), musician; bust after Doublemard. Beyond the Av. des Carrières (see below), right, *A. de Neuville* (d. 1885), battle-painter, with his bust and a figure of France, by Fr. de Saint-Vidal.

In the **Avenue des Carrières**, on the right, *Hector Berlioz* (d. 1869), the composer; medallion by Godebski. — We return, passing the Av. du Tunnel, to the Av. Cordier (see above). Left, *Henri Murger* (d. 1861; see p. 332); statue of Youth by Millet. — In an

alley to the left, *Louise Thouret* (d. 1858); recumbent figure in marble by Cavelier.

About 30 paces farther on we ascend the steps to the right, near the grave of Gozlan (p. 226), and turn to the right into the **Avenue de Montmorency,** which is divided by a row of graves in the centre. Right: *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and their son; medallion by David d'Angers. Adjacent, *Ary Scheffer* (d. 1858), painter, a chapel in which rests also *Ernest Renan* (d. 1892), the author. In the centre, *Alexandre Dumas fils* (d. 1895; see p. 232); recumbent statue by De Saint-Marceaux, under a canopy. To the right, *Aimé Millet* (d. 1891), the sculptor.

We turn to the left into the **Avenue de la Cloche.** Right: *Victor Massé* (d. 1884), composer; a column with an urn and enrichment in bronze. Left, *De Braux d'Anglure* (d. 1849); bust and bas-relief in bronze. Then, a little aside, *E. Gonzalès* (d. 1887), author. Farther on, left, first row, *Jules Simon* (d. 1896), philosopher and statesman, and *Armand Marrast* (d. 1852), member of the government of 1848 and President of the National Assembly. On the right, opposite, second row, *Heinrich Heine* (d. 1856), the poet; bust by Hasselriis, a Danish sculptor. Not far off, first row, *Greuze* (d. 1805), the painter. At the end, left, *J. L. Duc* (d. 1879), architect; then Meilhac (p. 226).

The Chemin Duc, opposite, crosses the **Chemin Troyon,** the most interesting part of the cemetery. Left, *Frédéric Lemaître* (d. 1876), the actor; bronze bust by Granet. Right, *Troyon* (d. 1865), the painter; *Aglaé Didier* (d. 1863), author. — Among the trees, to the left: *R. Deslandes* (d. 1890), dramatist, bust by Guilbert; farther in, seventh row, *Nefftzer* (d. 1876), publicist, bronze statue of Grief, by Bartholdi. — In the main walk, left: *Clapisson* (d. 1866), composer, medallion by Jouffroy. Then *Méry* (d. 1866), author; statue of Poetry, in bronze, by L. Durand. Adjacent, *Ambroise Thomas* (d. 1896), composer. — In the Chemin Baudin, to the right, *Baudin* (p. 260), 'mort en défendant le droit et la loi, le 3 déc. 1851', whose remains are now in the Panthéon; recumbent figure in bronze, by Millet. A little farther on, *Martin Bernard* (d. 1883), 'representative of the people', medallion by Mathieu-Meusnier. At the end, *Thiboust* (d. 1867), the dramatist, marble relief by Mathieu-Meusnier. — To the right of the Chemin Troyon: *Rouvière* (d. 1865), actor; medallion and bas-relief of the deceased as Hamlet, by Préault. Then, left, the Laurent-Richard chapel, where also *Dr. Charcot* (d. 1893; p. 337) is buried. Adjacent, *Chaudey* (d. 1871), editor of the 'Siècle', shot by the Communards; medallion by Renaudot, with a quotation from the newspaper. Then, *Mêne* (d. 1879), sculptor. Right: *Rostan* (d. 1866), professor of medicine; high-relief by Schrœder. Left, at the end of the walk, *Marc Lejeune;* chapel, surmounted by a sarcophagus with four

symbolical statues. Behind, right, *Polignac* (d. 1863), artillery-officer, a large and rich chapel. In the Avenue de Montmorency, on the left after we have quitted the Chemin Troyon, *Duchesse de Montmorency-Luxembourg* (d. 1829), a large obelisk.

In the Avenue Samson, to which steps descend a little farther on: Right, *Samson* (d. 1871), actor; bronze bust by Crauk. Lower down, beyond the Av. du Tunnel, to the left, *Gustave Nadaud* (d. 1893), ballad-writer. Right, *Ch. Fourier* (see below). Then, 3rd row, *Dupotet de Sennevoy*, 'chef de l'école magnétique moderne'; marble bust by Bracony. A little farther back, 7th row, *Gustave Ricard* (d. 1873), painter; fine marble bust by Ferru.

In the Avenue des Anglais, to the right of Av. Samson, are buried (left) the composer *Offenbach* (d. 1880), with a bronze bust, and, at the end, *Léo Delibes* (d. 1891), with medallion by Chaplain.

Next, in the Av. Samson, which curves round to the S., to the right, *Ducange* (d. 1833), author of 'La Vie d'un Joueur'. In the Av. Travot, continuing Av. Samson, to the right, *Delphine Gay* (d. 1855), authoress, wife of Emile de Girardin, of the 'Figaro'; *Gen. Travot* (d. 1836), marble bust by Dantan.—Then, in Av. de Montmorency, right, the brothers *Edmond* and *Jules de Goncourt* (d. 1870 and 1896); sarcophagus with portraits in relief.—In the Av. St-Charles, to the right (2nd row), *Alfred de Vigny* (d. 1863), the poet, and farther on (4th row), *Alphonsine Plessis* (d. 1847), the 'Dame aux camélias' of Alex. Dumas fils (see p. 232). Not far off, beyond the Chemin Eloy, the painter *Diaz de la Peña* (d. 1876).

We return to the Boul. de Clichy, follow it to the right, and pass at the bend, a statue (by E. Derré, 1899) of *Ch. Fourier* (1772-1837), the founder of 'phalanstères', or socialistic communities in which capital, labour, and talent are intended to work together for the common good.

In the **Place de Clichy** (Pl. B, 17; *Métro* and *Nord-Sud* stations, see Appx., pp. 32, 36) rises the *Monument of Moncey* (1869). This colossal group in bronze, by Doublemard, 20 ft. in height, on a pedestal 26 ft. high, represents Paris defended by Marshal Moncey, who distinguished himself here in the defence of the old Barrière de Clichy, on 30th March, 1814.

Opposite the monument, the *Avenue de Clichy* (followed by Line *B* of the *Nord-Sud*; Appx., p. 36) ascends to the N., and soon bends to the left, while the *Avenue de St-Ouen* diverges to the right (followed also by a branch of the Nord-Sud). To the left of the latter is the *Square des Epinettes* (Pl. B, 16), with monuments to *Maria Deraismes* (1828-94), a devoted champion of women's rights, by Barrias, and to *Jean Leclaire* (1801-72), who was the first to introduce the profit-sharing system, by Dalou (1902).—**Clichy**, see p. 347.—**St-Ouen** (41,904 inhab.) is uninteresting. The Château of St-Ouen, where Louis XVIII. signed his famous declaration of 2nd May, 1814, has been replaced by a modern pavilion, and the park is now a *Racecourse*. Tramways to Paris (*TN 8*, *TN 15*, *TN 20*, *TN 21*; Appx., pp. 47, 48); to Colombes (rail. stat.; p. 399; 50 or 30 c.), viâ Gennevilliers (p. 348).

A little to the E. of Place de Clichy is the *Place Vintimille* (Pl. B, 17), with a bronze *Statue of Berlioz* (1803-69), by Lenoir.

The **Boulevard des Batignolles** (Pl. B, 17, 14) prolongs the Boul. de Clichy to the W. and crosses the Rue de Rome (*Métro*

station 'Rome', see Appx., p. 32). At the corner to the left rises the *Collège Chaptal* (Pl. B, 14, 15), a large building in stone and coloured brick (1866-72). The Boul. des Batignolles ends at the *Place Prosper-Goubaux* (Pl. B, 14, 15), where a marble bust (by Rodin) of *Henry Becque* (1837-99), the dramatist, was erected in 1908. ('Villiers' station of the *Métro*, Lines 2 & 3; Appx., pp. 32, 33.) Beyond the Place the *Boulevard de Courcelles* leads straight on past the Parc Monceau (p. 231) to the Place des Ternes (p. 232); to the right, the *Avenue de Villiers* (p. 231).

To the N. of the Boul. des Batignolles, and as far as the Av. de Clichy, extends the **Quartier des Batignolles**, a suburb annexed to the city in 1860. Beyond the church of *Ste-Marie* (Pl. B, 14), and skirting the 'Ceinture' railway ('Batignolles' stat., see Appx., p. 58), lies the *Square des Batignolles*, one of the largest in Paris, adorned with two sheets of water and several bronze statues.

9. Western Quarters, N. of the Champs-Elysées.

Métro Stations (Lines 3 & 2; Appx., pp. 33, 32): *Caumartin*, *St-Lazare*, *Europe* (p. 221), *Villiers* (see above), *Monceau* (p. 231), *Courcelles*, *Ternes*, *Malesherbes*, *Wagram*, *Pereire* (p. 232).

The **Boulevard Haussmann** (Pl. B, 21, 18, 15; *II*), the unfinished E. part of which, from the Rue Taitbout to Rue Drouot (about 330 yds.), will connect it with the Grands Boulevards, is one of the grandest modern arteries of Paris. In line with the Avenue de Friedland (p. 74), it leads to the Arc de Triomphe de l'Etoile, forming a direct route of nearly 2 M. from the N. quarters of the city to the Bois de Boulogne. It owes its name to Baron Haussmann (p. xxix). E. end of the boulevard, see p. 221.

The **Chapelle Expiatoire** (Pl. B, 18; *II*), in a square to the W. of the carrefour of the Rue de Rome (p. 221), was erected in 1816-26, from designs by *Percier* and *Fontaine*, in memory of Louis XVI. and Marie Antoinette. It occupies the site of the old cemetery of the Madeleine, where their remains lay from 1793 to 1815, when they were removed to St-Denis. (Entrance in Rue Pasquier; custodian in the vestibule, to the left; adm. daily 12-4; fee.)

The chapel contains two groups in marble. On the right, by *Bosio*, Louis XVI. and his confessor, who says, *'Fils de St Louis, montez au ciel!'* Below is inscribed the king's will (25th Dec., 1792). On the left, by *Cortot*, the Queen supported by Religion, which bears the features of Madame Elisabeth, the king's sister. On the monument is inscribed the last letter said to have been addressed by the queen to her sister-in-law (16th Oct., 1793). — Over the portal is an allegorical relief by *Lemaire*, the Removal of the ashes to St-Denis.

In front of the chapel are buried over 2000 victims of the Revolution; under the tombstones right and left lie the 700-800 Swiss guards who fell at the storming of the Tuileries on 10th Aug., 1792.

Farther on, the Boul. Haussmann crosses the Boul. Malesherbes, and then passes the end of the *Avenue de Messine*, which leads on the right to the S. entrance of the Parc Monceau (p. 231). The *Statue of Shakespeare* (1564-1616). in bronze, by Paul Fournier, was presented by Mr. W. Knighton (1888).

The **Boulevard Malesherbes** (Pl. R, B, 18, *II;* B, 15, 11) is another grand street, leading from the Madeleine to the fortifications ($1^3/_4$ M.). — On the right in this boulevard rises the handsome church of —

St-Augustin (Pl. B, 15), built by *Baltard* in 1860-71, in a modernized Romanesque style, with a dome 82 ft. in diameter and 164 ft. in height, an elegant lantern, and four domed turrets. The portal, with its three arches and rose-window, is adorned, over the arches and on the pillars, with statues of Christ and the Apostles, of prophets and doctors of the church, by *Jouffroy*.

Interior. The church has no aisles. The side-chapels increase in depth as they near the choir. Above are galleries, continued under the dome. The nave has a flat ceiling, borne by arcades of open iron-work, and the iron columns terminate in figures of angels. The high-altar, with its sumptuous canopy, stands above a crypt. In the nave are two paintings by *D. Maillart:* (left) Baptism of St. Augustine, and (right) Death of St. Monica. The mural paintings are by *Signol* (in the cupola), *Bouguereau*, and *Brisset;* stained glass by *Maréchal* and *Lavergne*.

In front of the church is a *Statue of Joan of Arc* by Paul Dubois, a replica of one at Rheims; inscriptions on the pedestal in old French. In the adjacent square is the Rescuer, a bronze group by *Mombur*.

About 550 yds. farther, the short *Avenue Vélasquez*, on the left of Boul. Malesherbes, leads to the E. gate of the Parc Monceau (p. 231).

No. 7 in the Avenue Vélasquez is the **Musée Cernuschi** (Pl. B, 15), bequeathed to the city in 1896 by M. H. Cernuschi. The museum (open daily, except Mon., 10-4 or 5, on Tues. from 12.30 only; adm. 1 fr., free on Sun. and Thurs.) consists of a collection of Chinese and Japanese works of art, inferior to that in the Musée Guimet (p. 236), but interesting on account of the bronzes (upwards of 2400). Keeper, M. J. R. d'Ardenne de Tizac. No catalogue.

First Floor, to which we ascend by the staircase to the left, leaving sticks and umbrellas. *Rooms I-III.* Furniture, tapestry, perfume-burners in bronze or enamel, small Taoist bronze idols. — *Room IV* (lighted from above). In the centre, on a lofty stand, is a seated figure of the Buddha of Meguro, $14^1/_2$ ft. high, from near Tokio; large basin called the 'Daiban', a Chinese bronze of the Chang dynasty (B.C. 1760-1122). By the windows, bronze idols; in front, two seated statues of Buddha. Round three sides of the room, in glass-cases, are superb Chinese and Japanese bronzes, some of great antiquity, especially those on the right wall. The smaller bronzes are at the back, high up. On the back-wall is a beautifully carved wooden balustrade, adorned with dragons. — *Room V.* Tiger of lacquered and gilded wood (Japan, 16th-17th cent.); vases in Bizen pottery (imitation of bronze; Japan); bronzes. — *Room VI.* Bronzes.

The ***Parc Monceau,** or *de Monceau* (Pl. B, 15), enclosed by a superb railing, has four entrances; the chief is in the Boul. de Courcelles (p. 229; *Métro* station 'Monceau', see Appx., p. 32), where there is a small rotunda, also called Pavillon de Chartres. The park owes its name to a property bought in 1778 by Philippe-Egalité, father of Louis Philippe, under whose directions it was laid out by *Carmontelle* as a garden. Down to the Revolution it was a fashionable resort, where balls, plays, and brilliant fêtes were held. Since 1870 it has belonged to the city and has been converted into a public garden by *Alphand* (p. xxix). The park is pleasantly shaded with pines and palm-trees, interspersed with clumps of evergreens of different shades. On the left, not far from the main entrance, is a *Monument to Guy de Maupassant* (1850-93), the author, by Verlet. Beyond it is the *Naumachie,* an oval pond bordered with a semicircular Corinthian colonnade (18th cent.). In the S.E. part of the park, near the Musée Cernuschi, is a *Monument to Ed. Pailleron* (1854-99), the dramatist, by L. Bernstamm (1906). To the W. of it, near the main walk, is the tasteful marble monument of *Ambroise Thomas* (1811-96), by Falguière (1902); in front of the composer is a statue of Mignon. Farther S., near the same walk, rises the *Monument of Gounod* (1818-93), by Mercié (1903), with statues of Marguerite, Juliette, Sapho, and the Genius of Music. The lawns also are adorned with marble and bronze statues. At the N.W. angle of the park, near the Boul. de Courcelles, is a *Monument to Chopin* (1810-49), with a relief in marble, by J. Froment-Meurice (1906).

The Av. Van Dyck, to the S.W. of the park, ends at the *Avenue Hoche* (Pl. B, 12), which leads to the Place de l'Etoile (p. 73).

The **Russian Church** (Pl. B, 12), whose gilded domes are seen to the right of the Av. Hoche (entrance, 12 Rue Daru), was built in 1859-61 in the Byzantine-Muscovite style, in the form of a Greek cross, from a design by *Kouzmine.* It is open daily from 9 to 4 or 6 (fee), except during service on Sun. and Wed. (11-12). The interior consists of a vestibule, a nave, and a sanctuary closed by a gilded 'ikonostasis' adorned with paintings of Christ, the Virgin, and Russian saints, by the brothers *Sorokine* and by *Bronnikoff.* There are other paintings of Scriptural subjects by the same artists and of prophets by *Vassilieff.*

The quarter to the N. of the Parc Monceau and Boul. de Courcelles, incorporated with Paris in 1860, is a favourite residence of authors and artists, and contains many handsome private houses, especially in the *Rue de Prony* (Pl. B, 15, 11), opposite the chief entrance to the park, and in the small *Rues Fortuny* and *Montchanin.* The *Boulevard Malesherbes* (p. 230) and the *Avenue de Villiers,* the two main thoroughfares of the quarter, form at their intersection the **Place des Trois-Dumas** (Pl. B, 14; formerly Place Malesherbes), with its small gardens and a few sculptures.

It owes its name to the statues of the three Dumas with which it is adorned: on the N.W., the *Monument of Alexandre Dumas père* (1802-70), after Gustave Doré; on the S.E., the fine *Monument of Alexandre Dumas fils* (1824-95), by R. de Saint-Marceaux (1906; around the pedestal are symbolic figures, including the 'Dame aux camélias'); on the E., the *Statue of General Dumas* (1762-1806), by Moncel (1912). Behind the statue of Dumas père is the 'Malesherbes' station of the *Métro* (Line 3; Appx., p. 33).

Near this, in Rue de Tocqueville, is the *Ecole des Hautes Etudes Commerciales*, in front of which is a small square with a bronze statue, by Moncel, of *Alain Chartier* (1383-1449), the poet.

The Av. de Villiers (followed by Line 3 of the Métro) intersects, to the W., the Av. de Wagram (see below; Métro station), crosses the *Place Pereire* (Pl. B, 11; Métro station), and ends at the *Porte de Champerret* (Pl. B, 8), the terminus of the Métro.

The Boul. Malesherbes passes the *Lycée Carnot* (Pl. B, 11, 14) on the left, and leads to the **Place de Wagram** (Pl. B, 11), with its statue (by F. de Saint-Vidal) of *A. de Neuville* (1835-85), the battle-painter. The Place lies above the Chemin de Fer de Ceinture, near the station of Courcelles-Ceinture (Pl. B, 11; Appx., p. 58). In front of the station, at the intersection of the Boul. Pereire and Rue Alphonse-de-Neuville, rises the *Monument of Eugène Flachat* (1802-73), the first French engineer to use metal in the construction of buildings, by A. Boucher.

The *Avenue de Wagram* (Pl. B, 11, 12; comp. p. 74) leads in a straight line from the Place de Wagram to the Place de l'Etoile, skirting the **Quartier des Ternes.** It crosses the *Place des Ternes* (Pl. B, 12; Métro, see Appx., p. 32), where it is met by the Boul. de Courcelles (p. 229) on the E., and the *Avenue des Ternes* on the W. The latter leads past the church of *St-Ferdinand-des-Ternes* (Pl. B, 9), in front of which stands a monument to the *Francs-Tireurs des Ternes*, by J. Jouant (1911). Not far to the S.W., in the small Place St-Ferdinand, is a monument to the motor-car manufacturer *Léon Serpollet*, by Jean Boucher (1911).

The **Avenue de la Grande-Armée** (Pl. B, 9; Line 1 of the *Métro*, Appx., p. 31), in line with the Av. des Champs-Elysées, leads to —

Neuilly, a suburb with 44,616 inhab., mainly peopled by 'rentiers', artists, and clerks. The N. part, occupied by the château and park of Louis Philippe before their destruction by the mob in 1848, is now covered with tasteful villas. The Fair of Neuilly, from mid-June to mid-July, attracts large crowds from Paris.

Just beyond the fortifications, on the left, are the Levassor Monument (p. 245) and the *Porte Maillot*, the N.E. entrance to

the Bois de Boulogne (p. 244). On the other side of the Av. de Neuilly is the Rond-Point de la Porte-Maillot, where a statue of *Alfred de Musset*, the poet (1810-57), by P. Granet, was erected in 1906. On the right, in the Avenue de la Révolte, is the chapel of *St-Ferdinand* (Pl. B, 9), a Byzantine mausoleum, on the spot where Ferdinand, Duke of Orleans, eldest son of Louis Philippe and father of the Comte de Paris, was killed in 1842 by a fall from his carriage. (Ring at No. 3; fee.) Over the high-altar is a Descent from the Cross, in marble, by *Triqueti*. To the left is the duke's Monument, also by Triqueti, after Ary Scheffer, with an angel by the duke's sister, Marie d'Orléans (d. 1839). The stained glass was designed by *Ingres*. — The Av. de la Révolte leads to the Rond-Point de la Révolte, at the Porte des Ternes (Pl. B, 9), with a monument to the *Balloonists of the Siege (1871)*, by Bartholdi (1905).

The broad *Avenue de Neuilly* (Pl. B, 6, 5, 2) continues the Av. de la Grande-Armée. To the N., in the Av. du Roule, is the Romanesque church of *St-Pierre* (Pl. B, 5); in front are a marble statue of *Joan of Arc* by Péchiné and, at the Rond-Point d'Inkermann, a bronze statue of *Perronet* (1708-94), builder of the Pont de Neuilly, Pont de la Concorde, etc., by Gaudez. Behind the church is the *Mairie* (Pl. B, 5), built by André in 1882-85 in the Renaissance style. In the garden are a bronze statue, by Gaudez, of *Parmentier* (1737-1813), who made his first experiments in potato-growing at Neuilly, and a marble statue, 'the Executioner', by Ferrari.

From the end of the Av. de Neuilly a handsome *Bridge* (1766-72) by Perronet (see above), crosses the Seine, 2 M. from the Arc de Triomphe. On the opposite bank, to the right, is *Courbevoie* (p. 348), to the left *Puteaux* (p. 348), between which runs the Av. de la Défense, $^1/_2$ M. long, in line with the bridge, and ending at the Monument de la Défense (p. 348).

10. Western Quarters, S. of the Champs-Elysées.

Métro Stations (Lines 1 & 5; Appx., pp. 31, 34): *Champs-Elysées* (p. 72), *Marbeuf* (p. 73), *Alma* (p. 73), *Boissière* (p. 239), *Trocadéro* (p. 239), and *Passy* (p. 242). — Restaurants, see p. 20.

To the S.W. of the Place de la Concorde (p. 61) begins the **Cours-la-Reine** (Pl. R, 15, 12; *II, I*), laid out by Marie de Médicis in 1616, and forming, with the *Quai de la Conférence*, a single broad avenue. The Quai owes its name to an old gate by which the Spanish ambassadors entered the city in 1660, to confer with Mazarin about the marriage of Maria Theresa with Louis XIV. To the right are the Petit Palais (p. 68) and the Grand Palais (p. 72); to the left, opposite the former, is a monument to *Armand Silvestre* (1837-1901), poet and novelist, with a bust by A. Mercié.

The ***Pont Alexandre-Trois** (Pl. R, 15, 14; *II*), at the end of Av. Alexandre-Trois (p. 68), leads to the Esplanade des Invalides (p. 310). The foundation was laid by the Tsar Nicholas II. in 1896, and the bridge was completed in 1900 by *Resal* and *Alby*, the engineers, and *Cassien-Bernard* and *Cousin*, the architects. It consists of a single steel arch 351 ft. in length, and 131 ft. in width. At each end is a massive pylon, 75 ft. high, surmounted by gilded Pegasi driven by Fame, by *Frémiet* (right bank) and *Granet* and *Steiner* (left bank); these are flanked by figures of France at different epochs of her history, by *Lenoir* and *Michel* (right bank), *Coutan* and *Marqueste* (left bank), and by lions led by children, by *Gardet* (right bank) and *Dalou* (left bank). The allegorical groups in the centre of the arch are by *Récipon;* on the W. side are the arms of Paris; on the E. those of St. Petersburg.

Farther W. is the *Pont des Invalides* (Pl. R, 15, 14; *II*), dating from 1827-29 (restored in 1854-55), and adorned with Victories by Diéboldt and Villain.

At the beginning of the Av. d'Antin, on the right, rises the *Monument of Alfred de Musset* (1810-57; by Moncel, 1910), a large relief, framed with antique columns, showing the poet with characters described in his works. — On the same side, at the corner of the Rue Bayard, is the **Maison de François Premier* (Pl. R, 15; *II*), a small Renaissance palace, erected at Moret, near Fontainebleau, in 1527, for Diane de Poitiers or for the king's sister Margaret of Navarre, and transferred in 1826 to its present site. On the ground-floor are three large arcades, to which correspond the three square windows of the upper floor. The pilasters between the windows, and at the corners, and the frieze of genii and medallions are charmingly decorated. In the centre appear the arms of France and Navarre. The façade at the back is also interesting, but the sides have been modernized. — No. 17, Rue Bayard, is the *Scottish Presbyterian Church* (p. 48).

The Rue Bayard leads to the *Place François-Premier*, which is crossed from E. to W. by the Rue Jean-Goujon. On the left side of the latter, to the W. of the Place, is the *Armenian Church* (Pl. R, 15; *II*), built by A. Guilbert in 1903-05, in the style of the sanctuary of Akhtamar, with a façade adorned with a pretty loggia for the bells. The pictures are by the Orientalist painter Paul Leroy. — Farther W., on the same side, is **Notre-Dame-de-Consolation** (Pl. R, 12; *I*), a chapel built by A. Guilbert in the Louis XVI. style, in memory of the terrible fire of 4th May, 1897, in which 182 lives were lost at a 'bazar de la charité' held on this spot. (Adm. 2 to 4 or 5 except Mon. and the first Fri. of each month.) The painting in the dome is a fine composition by *A. Maignan*. Sculptures by *Daillion*, *Hiolin*, *Franceschi*, *Moses Ezekiel*, etc.

The Rue Jean-Goujon and the Cours-la-Reine end at the **Place de l'Alma** (Pl. R, 12; *I*). To the N. the Avenue de l'Alma and to the N.E. the Av. Montaigne lead thence to the Champs-Elysées (comp. p. 73). Immediately to the left in the former is the *Théâtre des Champs-Elysées* (p. 35), built in 1911-12 from the designs

of M. Bouvard, and to be opened early in 1913. The marble façade is surmounted with a frieze by M. E. Bourdelle: Apollo and the Muses. The building will contain two auditoria and an exhibition-gallery.—From the S. side of the Place the **Pont de l'Alma** (Pl. R, 11, 12; *I*), built in 1854-57, and recalling the Crimean campaign, crosses the Seine to the Quai d'Orsay. The four figures on the piers are a Zouave and a Grenadier by *Diéboldt*, and an Artilleryman and a Chasseur by *Arnaud*.

The *Quai Debilly*, called after a general who fell at the battle of Auerstedt, continues the Quai de la Conférence to the W. It passes the *Manutention Militaire* (Pl. R, 12; *I*), built on the site of the old Savonnerie (p. 340), and (left) the *Passerelle Debilly* or *de la Manutention*, and skirts the lower part of the Trocadéro grounds (right; p. 241). From the Place de l'Alma the **Avenue du Trocadéro**, leading W. to the Trocadéro (p. 239), passes the —

***Musée Galliéra**, or *Brignole-Galliéra* (Pl. R, 12; *I*), on the right, an imposing building in the Italian Renaissance style, erected by *Ginain* for the Duchess of Galliéra (d. 1889), who afterwards bequeathed her art-collections to the city of Genoa. The façade, preceded by a square, is adorned with statues of Sculpture, Architecture, and Painting, by *Cavelier*, *Thomas*, and *Chapu*. Other sculptures at the sides: (right) Pan, by *Becquet*, The Earth, by *A. Boucher;* (left) Education of Bacchus, by *Perraud*, Protection and the Future, by *Icard*. The entrance is on the N. side, 10 Rue Pierre-Charron. The museum (open daily, exc. Mon., from 10 to 4 or 5, but on Tues. from 12.30) contains the nucleus of a municipal art-gallery, but is chiefly used for temporary exhibitions of works of applied art (mostly for sale; catalogue with prices for the use of visitors). Conservateur, M. Eugène Delard.

The Arcades of the Court, which on each side lead to the Vestibule, contain models and sculptures.

In the Vestibule are marbles: Daphnis and Chloe, by *Gilbert*; Fascination, by *E. Fontaine*; a Woman, by *Vital-Cornu*; the Waif, by *Ch. Perron;* Pandora, by *B. de la Vingtrie;* Diana, by *A. Boucher*. Right and left of the door, two large 'Beauvais' vases.

Large Hall. This and the following rooms chiefly contain *Tapestries*. Above are hung three of the 'SS. Gervasius and Protasius' series (in course of restoration in 1912), executed in the studios of the Louvre about 1650-55, a little before the foundation of the Gobelins; they represent the flagellation of the saints, after Le Sueur; their execution, after S. Bourdon; and the discovery of their relics at Milan, after Ph. de Champaigne. Then, Ulysses recognizing Achilles among the daughters of Lycomedes, after Coypel (Brussels; 1778); Autumn, or the Triumph of Bacchus, and Summer, or the Triumph of Ceres (Gobelins), after paintings by Mignard (1678) destroyed with the palace of St-Cloud (see p. 355); the Rape of Helen, after Coypel (Brussels; 1775); above the door, the Month of March, from the Faubourg St-Marcel (17th cent.), after the 'Chasses de Maximilien' by Van Orley (p. 409).—Below, right to left, Pan and Amymone, after Boucher, from the Gobelins; Gipsy camp, after Casanova, from Beauvais (1770); Swoon of Armida, after Coypel, from the Gobelins (1763); Striking camp and the Bivouac, after Audran, from the Gobelins (1763); Snares of Marriage and

the Repast, from Faub. St-Marcel (about 1600); Endangered slumber, after Boucher, from the Gobelins (1754-70). The modern objects in the glass-cases are changed twice every year (see p. 235).

The adjacent Gallery also contains old *Tapestry*. In the centre, Month of August, after the 'Chasses de Maximilien' (Faub. St-Marcel; comp. above); at the sides, Achilles armed and consoled by Thetis, after Coypel (Brussels; about 1775).

Small Rooms at the ends. Those on the left contain objects from various commercial schools, those to the right, temporary exhibitions.

Last Room, near the vestibule, Summer and a Pastoral scene, Gobelins, after Audran (1710) and Boucher (1760); also exhibitions.

The Av. du Trocadéro crosses the **Place d'Iéna**, W. of the museum. An *Equestrian Statue of Washington*, by Daniel French, was erected here in 1900 by the women of America.

The ***Musée Guimet** (Pl. R, 12; *I*), a curious edifice in the same Place, with a rotunda at the angle, contains the collections presented to the state in 1886 by M. Em. Guimet of Lyons, consisting mainly of a *Museum of the Religions of Eastern Asia*, a special *Library*, a splendid collection of *Oriental Pottery* (comp. pp. 171, 230), and *Antiquities*. (Adm. daily, except Mon., from 12 to 4 or 5. Director, M. Guimet; conservateur, M. L. de Milloué.) Labels almost everywhere. Illustrated catalogue (1910; 1 fr.). Sticks and umbrellas must be given up (no fee).

Ground Floor. Rotunda. In the centre, Roman bust of Osiris; around are busts from Hadrian's Villa at Rome; Japanese drawings and prints (on the right, works by Utamaro; on the left, by Hokusai).

Galerie d'Iéna, to the right, next the Av. d'Iéna: **Chinese Pottery*. —1st Bay. Stages of the manufacture. Case 1: Sea-green (the oldest; 10th cent.). Case 2: Turquoise-blue enamels. Case 3: 'Crackle' porcelain (13th cent. onwards). Cases 4 & 5: Modern ware from Nanking and Canton. Case 6: Imitations of ancient porcelain. The flat cases contain fayence; 2nd case to the left of the entrance, Chinese bottles found in Egyptian tombs of the 19th-20th dynasties (see p. 106). By the wall, large lacquer screen 'of Coromandel' (fête at the Summer Palace).—2nd Bay. Development of colour. Case 7: Earthenware (wrongly styled 'boccaros'). Cases 8-13: Chinese white and blue porcelain, also red, green, yellow, pink, and other varieties. Case 14: Chinese porcelain with European designs. In the centre, embroidered antependium dedicated to the god Kuan-Ti; statuette of Le-Tai-Pe reading a poem (fayence; 14th cent.); by the walls, vases and screens.—3rd Bay. Chronological collection from the Sung dynasty (960-1279) to modern times, the finest dating from Kien-Long (1736-96; Case 17); flat case on the right, fragments of 4th cent. pottery.

Galerie Boissière, to the left, flanking the Rue Boissière: **Japanese Pottery* and *Bronzes*, arranged according to artists and provinces.—1st & 2nd Bays. On the left, Case 1: Musical instruments. Case 1a: Pottery of the Korobokuru, early inhabitants of Japan. Cases 1b, 1c: Korean pottery. On the right, Case 2: Articles used in the ceremony of serving tea. Case 3: Seto ware. Case 4: Korea and Soma porcelain. Cases 5-9: Tokio, Owari, etc. In the centre, *Bronze lantern from a temple, a 'to' or 'dagoba' (reliquary of the 16th cent.), and a large lacquered fayence vase from the province of Bizen.—3rd Bay. Case 9: Prints by Hokusai; large vases; 'dagobas'; two 'norimonos' (small sedan-chairs); modern pottery. Case 10: Prints.—4th Bay. Cases 12 & 13: Pottery from various provinces; céladon.—5th Bay. Flat case in the centre: Kioto porcelain and fayence (18th-19th cent.). Case 14: 'Banko' pottery. Case 15: 'Raku' pottery. Cases 16 & 17: Province of Kaga. Case 18: Examples by Veiraku. In the centre, another large lacquered

vase.—6th Bay. Case 19: Bizen stoneware in imitation of bronze. Case 20: Kioto fayence (18th-19th cent.). Case 21: Examples by Ninsei (17th cent.). Case 22: Provinces of Satsuma; dagoba.—7th Bay. Case 25: Various provinces. Case 26: Fayence from Kioto; bronze lantern. In the glass-cases in the centre, 'kogos' or small perfume-boxes.

The Court, usually closed, contains a cast of the large door of a Buddhist temple at Sankhi, an Indian village now in ruins.

The Galerie du Siam et du Cambodge, at the end of the court, consists of four rooms containing models of temples and other buildings, Brahminic figures in earthenware, and a collection of Buddhapadas (foot-prints of Buddha).

First Floor. The arrangements are similar to those of the ground-floor. The Oriental paintings in the rooms are by F. Régamey. The *Library* occupies the Rotunda. By the entrance are the cerements of mummies from Antinoe and two reliquaries.—The Salle des Parsis, to the left of the entrance to the Galerie d'Iéna, contains a group of Parsees with utensils for the ceremony of the Yasna, and a model of the 'tower of silence', at Bombay, in which the Parsees (Zoroastrians) expose their dead to be devoured by vultures.

Galerie d'Iéna, to the right: *Religions of India and China*, etc.—Room I. Cults of Brahma, Vishnu, and Siva, the triad representing the creating, preserving, and destroying principles. Wood-carvings from chariots of Brahma; objects used in religious services; models of temples. In the centre is a bronze figure of Lakshmi, the Indian Venus (16th cent.); to the left of the entrance, a recumbent Vishnu.—Room II. In the centre, a bronze *Statuette of Siva. Case 8: Ganesha, god of science, with four arms and an elephant's head. Cases 9-11: Statuettes, utensils, MSS., sacred books and paintings of the Brahminic cult. Case 12: Jainism, allied to Buddhism, two heretical sects of Brahminism, the second founded by Sakya-muni, the enlightened Buddha (6th-5th cent. B.C.). Case 13: Marionettes and ornaments from Java.—Room III. In the centre, a fine statue of Krishna, in bronze, found at Pondicherry; part of a statue of the god Chanresi, with five heads; by the exit, a pagoda in carved and gilded wood. Glass-case to the left, Lamaism, or Tibetan Buddhism, in which spirits, demons, and magicians play a prominent part. Case 14: Mandala, or globe, in bronze-gilt. Cases 15-17: Statuettes of various deities; Jigsbyed, a god with ten heads, thirty-four arms, and sixteen legs, holding a woman with three eyes; Dakinis, goddesses of evil, with lions' heads and flaming hair. To the right, objects brought from Tibet (Bacot expedition; Cases 18 & 19) and Chinese Turkestan (Pelliot expedition; Case 20).—Room IV. Cases 22 & 26: Deities of Taoism, or Chinese pantheistic idolatry. Case 23: Genii. Case 24: Eleven *Statuettes in boxwood, of 18th cent., representing various celestial deities; paintings on silk; Chinese coins, the oldest, in the form of bells, dating from the 23rd cent. B.C.; coloured drawings. Case 25: Indian deities. Case 27: Confucianism, the Imperial religion in China, involving ancestor-worship.—*Room V, *Salle de Jade*, or Gem Room, with numerous objects in jade, most highly prized in China, many from the Imperial Summer Palace in Peking. The highly ornate articles resembling croziers are mandarins' sceptres. Many other valuable objects. Cases 28 & 29 (right and left of entrance): Beautiful urns used in ancestor-worship. Case 31: *Imperial seals, a rich collection.

Galerie sur Cour (facing the court). *Indo-China Collections.* 1st Bay: Cambodia (mixed Brahminism and Buddhism). 2nd and 3rd Bays: Laos, Burma, Siam (pure Buddhism), Annam and Tongking (mixture of Taoism and Buddhism); statues, statuettes, MSS., books, musical instruments, etc.; in the centre, model of a large temple at Ava (Burma). 4th Bay. Shamanism (witchcraft); Siberian Buddhism and objects from the island of Amoy (marionettes for mystery-plays). 5th Bay. In the centre, *Model of the temple of Amoy. On the left, Chinese Buddhism: Case 16, Buddha in his three states, birth, penitence (fine bronze statuette, 18th cent.), and sainthood; Case 17, large wooden statue and admirable

bronze-gilt statuette (17th cent.) of Kuan-Yn, god of charity and images of him in his various avatars. — Rotunda. In the centre, *Chinese metal mirrors (Pelliot and Chavannes expeditions), small bronzes, objects from Tibet (Bonin expedition). On the walls, *Tibetan paintings on fabric (Bacot expedition). — The second gallery (Salle des Laques) is set apart for *Japanese Applied Art.* Combs, sabres and hilts, comic statuettes, medicine-chests, *Netsukes (girdle-buttons), masks, lacquered boxes, paintings, etc.; at the entrance, a lion and lioness from the temple of Achiman at Kamakura (12th cent.). — We now pass through the Galerie Boissière and begin at the end next the staircase.

Galerie Boissière: *Religions of Japan*, etc. — Rooms I & II. Fine statue of Ida-Ten, god of prayer and peace. Shintoism (to the left), the national religion, without idols, but with symbols only of the Supreme Being, whose temples are always closed; Buddhism, six different sects; statues, statuettes, textile fabrics, priests' vestments; kakemonos; statuette of gilded wood (12th cent.?; Case 5); robes and ornaments of Buddhist priests (Cases 3 & 6); matalijin, or wooden statue of Siva with three heads and six arms (17th cent.), and a figure of Ganesha (p. 237, Gal. d'Iéna, R. II) in bronze (16th cent.; Case 7). At the end are statues of the god of travellers (one in bronze, the other in black wood) and two bronze vases, with scenes of the death and ascension of Buddha. — Room III. Model of a *Mandara or pantheon, with 23 personages representing the chief Buddhas. The central group represents Dainiti, the highest perfection, and beings who have become 'buddhas', with the eye of wisdom in their foreheads; the groups to the right and left represent beings whose aim is the salvation of souls by gentleness or by violence. Around are braziers, fountains, gongs, statue of Sakyamuni (see p. 237) dying. By the walls are seven large statues and twelve statuettes in wood (hours of the day and signs of the Zodiac). — Room IV. Japanese and Chinese legends; grotesque statuettes. Case 14: *Devil turned monk in his old age (with broken horn); bell-bearer with long legs; fox as priest. Case 15: The philosopher Tekiai breathing his last. Case 17: Gods of happiness. Case 16: Historical articles, chiefly statuettes. In front of the exit, bronze statue of Yiso, guardian deity of children. — Room V. Statues of priests in wood. — Room VI. Chapel in gilded wood; statues of Amida, one of the immortal 'buddhas'; weapons; two large temple-lanterns in bronze. In the centre, the philosopher Dharma rising from the tomb. At the back, bronze statues (18th cent.); philosopher as beggar (the little flag in his mouth represents his soul). Behind, paintings from the temple of Shiba.

Second Floor. The Rotunda, borne by caryatides, contains *Paintings* by Régamey. *Collection, made by M. Gayet in 1895-1903, of objects found during the excavations in the *Necropolis of Antinoe* or *Antinoupolis*, the town in Egypt founded by Hadrian on the spot where his favourite Antinous drowned himself (p. 97). *Mummy of Thais*, a Greek woman, in gala-dress, with gold-embroidered shoes on her tiny feet; also objects found in her sarcophagus. This Thais was, of course, not the famous hetaira of that name, who lived in the 4th cent. B.C. Adjacent, *Mummy of the hermit Serapion*, with enormous iron rings on his arms, legs, and waist. Right of the entrance, fragment of a veil from a sanctuary at Antinoe, with Bacchic scenes; Christian fabrics from Antinoe, and a well-preserved hermit's head. — Opposite Thais, on the other side of the rotunda, is the yield of excavations made in Egyptian, Roman, Byzantine, and Coptic cemeteries at Antinoe: Case 9. *Mummy of Leukyone*, of the type known as 'white mummies' (not embalmed or treated with bitumen), robed in greyish yellow, with gilded eyes inserted. Right, an image or emblem of Isis found with the mummy; twelve Græco-Egyptian figurines; phallic collar, etc. On the left, a case containing the costume of a female musician, and other Roman objects. By the walls, and in two cases to the right and left of the entrance, collection of painted portraits and of masks in relief detached from the sarcophagi of Antinoe.

Galerie d'Iéna. *Chinese Paintings.* Special catalogue of 1910, by MM. Chang-Yi-Chou and J. Hackin, $1^1/_2$ fr.

Galerie sur Cour. *Greek, Roman, and Gallic Antiquities.* In the centre, fine head of a youth, ascribed to Lysippus; statuettes and busts; Gallo-Roman bronze vases found at Vienne (Isère); gold ornaments; cut stones; Etruscan vases with black ground; votive statuettes in bronze; Athenian terracottas. Assyrian cylinders (Collection Menant). Antiquities from Cappadocia (Chantre expedition). Curiosities from Korea. Ancient glass from Syria (Durighello Collection); Phœnician, Egyptian, Roman, Semitic, Byzantine, Græco-Syrian, and Arabian glass.—We now return to visit the—

Galerie Boissière. *Egyptian Antiquities.* 1st Room: Around are coffins with mummies and objects found in graves; copies of sepulchral paintings (about 2500 B.C.); other objects from tombs; canopic vases; cult-utensils, toilet-articles, clasps, and mirrors; bronze statuettes and steles.—2nd Room: Osiris in black porphyry; Diana of Ephesus in marble (copy; 17th or 18th cent.).—3rd & 4th Rooms: Objects from the prehistoric cemeteries of Abydos.—5th & 6th Rooms, devoted to the cult of Isis. Large collection of statuettes of Alexandrine deities, mostly of Horus.

A little to the N. of the Place d'Iéna the Av. d'Iéna passes the **Place des Etats-Unis** (Pl. R, 12; *I*), where a bust (by R. Bertrand-Boutée; 1910) has been erected to the memory of *Horace Wells*, the American dentist, who first used 'laughing gas' as an anæsthetic. Higher up is a fine bronze *Group of Washington and Lafayette*, by Bartholdi (1895; comp. p. 67). From the W. end of the Place the Rue Galilée leads to the left to the Av. Kléber, near the 'Boissière' station of the *Métro* (Appx., p. 34).

The Av. Kléber (p. 74) ends towards the S.W. at the **Place du Trocadéro** (Pl. R, 9, 8; *I*), which extends behind the palace of that name to the top of the hill of Trocadéro, so named from one of the forts of Cadiz captured by the French in 1823. A military band plays in the kiosque here on the third Wed. in June, July, Aug., and September. Adjacent is the 'Trocadéro' station of the *Métro* (Line 5; Appx., p. 34). *Omnibus* and *Tramways*, see Appx., p. 55.

The **Palais du Trocadéro** (Pl. R, 8; *I*), facing the Champ-de-Mars to the S.E., is an imposing building in the Oriental style, designed by *Davioud* and *Bourdais* for the Exhibition of 1878. The central part, a circular edifice flanked with two minarets 230 ft. high, contains a festal hall (with 6000 seats and a colossal organ) and (on the 1st floor) the ethnographical museum. The building is surrounded by lofty arcades in two stories, crowned with thirty statues relating to art, science, and industry. A lift (in summer only; week-days 50, Sun. 25 c.) ascends the N.E. tower (superb view, best in the evening). The dome is surmounted by a colossal statue of Fame, by *A. Mercié*. The building is flanked with two curved wings, ending in pavilions 383 yds. apart, and containing a fine collection of casts and the Musée Cambodgien. These two museums are entered from the Place du Trocadéro.

The ***Musée de Sculpture Comparée** (casts), in the N.E. and part of the S.W. wing, initiated by Viollet-le-Duc in 1882, is open daily, except Mon. (11 to 4 or 5). The casts, mostly of mediæval

and Renaissance works, are judiciously chosen and carefully executed. They are arranged chronologically and afford an excellent survey of French sculpture since the 17th century. Since 1912 the gallery has also contained an interesting collection of stained glass (12th-17th cent.). — Director, M. Camille Enlart. General catalogue (1910), $1^1/_2$ fr.; illus., $3^1/_2$ fr. — Each cast is labelled.

The rooms are lettered (A, B, etc., with which the letters in the catalogue correspond). Other casts, Italian, etc., are to be seen at the Ecole des Beaux-Arts (p. 300), and the Louvre (p. 95).

The **Musée Cambodgien et Indo-Chinois** is in the S.W. wing of the palace, beyond the Sculpture Comparée, and is open daily except Mon. (12.30 to 4 or 5). This collection, organized by M. Louis Delaporte (since 1873), consists mainly of casts and copies of monuments of the Khmers, the ancient inhabitants of Cambodia; there are also several original sculptures. The art of the Khmers attained its zenith between the 6th and 11th cent. A.D. Though fantastic in conception, their ideas of art were not without grandeur. Their subjects were taken chiefly from the animal and vegetable kingdoms, the 'naga', a colossal hydra with seven heads, the three-headed elephant, and the lion being the favourite motives.

Room I. At the end of the room is reproduced the entrance to a Khmer sanctuary, with a statue of Brahma in the middle. Right wall, false door from Prah Kou (9th cent.), flanked with 'apsaras' or deified bayaderes (Loley); farther on, Brahmin deity seated on a seven-headed 'naga' (from Prakhan). Opposite the door, turret from the temple of Baion at Angkor-Tom (Siam), adorned with the quadruple face of Brahma. Left wall, by the entrance, execution of a condemned man by an elephant, bas-relief; false door from Me Boune. — Room II. Glass-case to the left: ancient helmet from Pnom-penh; antique Khmer statuette (Travinh); funeral vases and urns from Angkor. Farther on, main entrance to the temple of Angkor Wat. Next case: small bronzes; silver plaquettes with reliefs of Buddha. Back-wall, reconstruction of a gallery (in colours) from the sanctuary of Angkor Wat. To the right, monuments from Angkor Wat. — Room III. Continuation of the Angkor Wat gallery. Between the doors, a polychrome relief of a royal barge. A large glass-case on the right contains a *Relief of the temple of Baion (see above), painted and gilded, on a scale of 1 : 100. — The Sous-Sol (sunk-floor, with exit to the Trocadéro gardens) contains large sculptures from Cambodia and Java.

The **Ethnographical Museum** is on the first floor, behind the rotunda. (Adm. free on Sun., Tues., and Thurs., 12 to 4 or 5; but, by leave of the conservateur, also Mon., Wed., and Fri., 10-12.) It is reached by the staircases opposite the entrances to the Musée de Sculpture Comparée. The exhibits are labelled. Arrangement frequently changed. Conservateur, Dr. Verneau.

Left side, coming from the Place du Trocadéro. — 1st Vestibule. Casts of statuary from Santa Lucia Cosumalhuapa (Honduras); Indian hut from Tierra del Fuego; objects from *Oceania* and *Africa*, figures of natives, models, etc. — Room to the left of the staircase, or on the right as we return: *Africa*. Great variety of objects from N. (Algeria, Tunis), S., and Central Africa. In the centre, plans in relief of Algerian tombs and of a subterranean palace in Tunis; curious statues of three kings of Dahomey and a deity of Whydah. — A staircase ascends from this room to the *Salle d'Océanie* on the 2nd floor: Busts and figures of natives, idols,

hut-poles, arms, etc.; sarcophagus in carved wood from New Zealand; Buddhist statuettes from the Malay peninsula; marionettes from Java; masks, fetishes, child's coffin, carved wood from New Caledonia.

Galleries opposite (or on the right as we arrive): *America.* Side-gallery on the left: Canoes used by Indians on the Orinoco, twenty-one figures of male and female Indians; rude sculptures, fabrics, utensils, vases, etc. — Main gallery. 1st Bay: Indian tribal figures, weapons, etc., from the Guianas. The three following bays are devoted to mummies, vases, and other objects from Peru and Ecuador. 5th Bay: Similar objects from Venezuela, Colombia, and Central America. 6th Bay: Sculptures, flints, and bronze axes from Mexico. In the centre, facsimile of a Mexican MS. 7th Bay: Mexican antiquities continued, notably a curious terracotta statue of a Toltec divinity with pastillage decoration. 8th Bay: Flints, weapons, and vases from New Mexico, California, etc. 9th Bay: Figures, textiles, etc., of American and Canadian Indians.

2nd Vestibule (on the left): *Europe.* Curiosities from Italy, Greece, Spain, Galicia, Servia, Germany, Albania, Bulgaria, Bosnia, Roumania, Hungary, Norway, Lapland, Iceland. — A large Room at the end of the vestibule contains objects from Russia, Russian Turkestan, Siberia, and also from Switzerland. — Room beyond the vestibule, near the staircase: *France.* Curious specimens of *Costumes, ornaments, and implements: on the right, Shepherd of the Landes; Woman of Aube; Breton interior (12 figures); Breton head-dresses; left, Group from Ariège; right, head-dresses and utensils from Alsace and Lorraine; left, Group from Savoy; Woman from the district of Bourges; Auvergne interior (11 figures); Mountaineer of Aveyron; Group from Normandy; right, Lapidary of St-Claude and woman of Besançon; Burgundian interior (7 figures); Groups from the Pyrenees (7 figures) and the Alpes-Maritimes.

Staircase on this side: Objects from Turkey, Portugal, the Balearic Isles (cyclopean monuments); below, objects from Labrador, Alaska, and Greenland; two Eskimos.

The **Parc du Trocadéro** slopes down from the palace to the Seine. From a *Terrace* adjoining the main building falls a *Cascade. On the balcony of the terrace are six statues: Europe by *Schœnewerk*, Asia by *Falguière*, Africa by *Delaplanche*, N. America by *Hiolle*, S. America by *A. Millet*, and Oceania by *M. Moreau*. Right and left of the cascade: Water, by *Cavelier*, and Air by *Thomas*. The water is collected in a basin 197 ft. in diameter, flanked with a bull, a horse, a rhinoceros, and an elephant, by *Cain*, *Rouillard*, *Jacquemart*, and *Frémiet*. — The E. part of the grounds contain a fresh-water *Aquarium* (Pl. R, 8; *I*), open daily, exc. Mon., 10-4.

Below the Trocadéro the Seine is crossed by the **Pont d'Iéna** (Pl. R, 8; *I*), built in 1806-13 in memory of the victory of Jena (1806). It is adorned with eagles and with four colossal horse-tamers (Greek, Roman, Gaul, and Arab). — On the left bank lies the *Champ-de-Mars* (p. 320), with the *Eiffel Tower*.

The **Passy** quarter, connected with the left bank by the *Ponts de Passy* (Métro) and *de Grenelle* (p. 243), extends from the Trocadéro to the fortifications. Its healthy situation, near the Bois de Boulogne, makes it a favourite place of residence. It contains many handsome houses and private mansions.

The **Avenue Henri-Martin** (Pl. R, 8, 9, 6), which leads from the Trocadéro to the Bois de Boulogne (ca. 1 M.), is the chief thoroughfare of Passy. To the left, at the beginning of the avenue, lies the *Cemetery of Passy* (Pl. R, 8, *I;* entrance, 2 Rue des Réservoirs), containing some fine monuments. Farther on, near the *Lycée Janson de Sailly* (Pl. R, 9, 6; to the right), rises a monument to *Eugène Manuel* (1823-1901), man of letters, by G. Michel (1908). The long façade of the lycée is in the Rue de la Pompe. In the avenue, on the left, is the *Mairie of the 16th Arrondissement* (Passy). Farther on, to the right, is a small square with a *Statue of Lamartine* (1790-1869), in bronze, by Marquet de Vasselot (1886), and the *Monument of Benjamin Godard* (1849-95), the composer, a marble bust with bronze figures of Tasso and Eleonora d'Este, by J. B. Champeil (1906). In the same square is the *Artesian Well of Passy* (covered). A little farther on, at the junction of the Av. Henri-Martin with the Av. Victor-Hugo, is the 'Avenue-Henri-Martin' station of the Ceinture (Pl. R, 6; Appx., p. 58), where the Ligne du Champ-de-Mars diverges to the left (see p. 30).

The *Porte de la Muette* (Pl. R, 5), at the end of the Av. Henri-Martin, is one of the chief entrances to the Bois de Boulogne (p. 244). From the pretty park of *La Muette* (Pl. R, 5; no adm.) Pilâtre de Rozier (1756-85) made the first balloon-ascent in 1783.

La Muette, founded by Charles IX., was once a hunting-lodge ('de la Meute'). Philippe d'Orléans, the regent, built a one-storied house here for his daughter, the Duchesse de Berry, who made it famous by her 'après-dîners de la Muette'. Mme. de Pompadour next lived here; in 1764 Louis XV. caused the château to be rebuilt, and Louis XVI. often resided in it.

Adjacent, on the S.W., is the *Ranelagh*, a triangular grass-plot, once the site of a club founded in 1774 on the model of its London namesake, and famous for its fêtes. Near the tramway-office is the *Monument of La Fontaine* (1621-95), with his bust, a statue of Fame, and figures of animals, in bronze, by Dumilâtre. To the left are other statues. Military band on Thurs. in summer.

Opposite the S.W. wing of the Palais du Trocadéro, at the beginning of the Rue Franklin (Pl. R, 8; *I*), on the right, rises the *Monument of Benjamin Franklin* (1706-90; comp. below), 'le sage que deux mondes réclament' (Mirabeau). The seated bronze statue is by J. J. Boyle (1906). On the lofty pedestal, right and left, are reliefs by Fr. Brou: Signature of the treaty of Versailles (1783; p. 359), and Reception of Franklin at the French court in 1778. The Rue Franklin leads to a carrefour at the end of the Boul. Delessert, and is then continued by the Rue de l'Alboni, which crosses the square of that name. ('Passy' station of the *Métro*, see Appx., p. 34).

From the same carrefour starts the Rue Raynouard, in which, at the corner of the Rue Singer (Pl. R, 5), once stood the house where *Benjamin*

Franklin, when envoy to France, often stayed between the years 1777 and 1785, and on which he placed the first lightning-conductor ever made in France. — In the Boul. Delessert (p. 242), at the lower end of the Av. de Camoëns, is a monument to *Luis de Camoens*, the famous Portuguese poet (1524-80), by Luigi Betti (1912).

The ***Pont de Passy** (Pl. R, 8; *I*), built in 1903-06, to which the Rue de l'Alboni descends, has two stories, the upper forming a viaduct of the Métro (Line 5; Appx., p. 34). The bridge is adorned with colossal statues, reliefs, and four fine groups by *G. Michel:* the 'Blacksmiths of Industrial France' and the 'Boatmen of the Seine' (p. 288). In line with the bridge is the Boul. de Grenelle on the opposite bank, and near it lies the Champ-de-Mars (p. 320).

The centre of the bridge rests on the N.E. end of the long *Allée* or *Ile des Cygnes* (Pl. R, 8, 7; *I*), extending to the *Pont de Grenelle* (Pl. R, 4, 7), and crossed also by the viaduct of the Ligne du Champ-de-Mars (p. 30). At the lower end of the island is a reduced copy in bronze of the statue of *Liberty enlightening the World*, by A. Bartholdi, presented by the French Republic to the United States, and erected in 1886 at the entrance of New York Harbour. Steamboat stations, see Appx., p. 57.

Auteuil, a quarter to the S.W. of Passy, likewise contains pleasant residences and various institutions, the chief of which is the *Institution Ste-Périne* (Pl. R, G, 4). The *Pont Mirabeau* (Pl. R, 4), built in 1895-97, and enriched with figures by Injalbert, connects Auteuil with the left bank. The **Rue d'Auteuil** (Pl. R, 4, 1) contains the modern church of *Notre-Dame-d'Auteuil*, in front of which rises the small monument of the chancellor *Fr. d'Aguesseau* (1668-1751). It ends at the *Porte d'Auteuil* (Pl. R, 1), the S.E. entrance of the Bois de Boulogne (p. 244).

To the S.W. of the Porte d'Auteuil, on the S. margin of the Bois, is the **Fleuriste d'Auteuil**, or *Etablissement Horticole de la Ville* (Pl. R, 1), which supplies the plants for the public gardens of Paris. It is open daily, 1-6, at the end of April and beginning of May, when the azaleas are in flower; at other times by leave of the Directeur des Services d'Architecture et des Promenades, Préfecture de la Seine.

At the Porte d'Auteuil (Ceinture station 'Auteuil-Boulogne', Appx., p. 58) begins the *Viaduc d'Auteuil*, $1^1/_4$ M. long, with several galleries forming a walk under the line, and 234 arches. It ends in the grand ***Pont-Viaduc d'Auteuil** (Pl. G, 4), or *du Point-du-Jour*, the lowest of the Paris bridges across the Seine, where the viaduct rises between two carriage-roads. — In Auteuil, on the right bank, is the 'Point-du-Jour' station of the Ceinture (Appx., p. 58); on the left bank is the 'Javel' station of the Ligne des Moulineaux (p. 349). Steamboat-piers, see Appx., p. 57.

11. Bois de Boulogne.

Métro Stations. Those of *Maillot* and *Dauphine* (see below) are the termini of Lines 1 and 2 (Appx., pp. 31, 32).—Omnibuses and Tramways, see Appx., p. 53.—Ceinture Stations (Appx., p. 58): *Neuilly*, at Porte Maillot (see below); *Av. du Bois de Boulogne*, at Porte Dauphine (see below); *Av. Henri-Martin* (p. 242); *Passy*, near La Muette; *Auteuil-Boulogne*, near the Porte d'Auteuil (p. 243).—The Chemin de Fer du Bois-de-Boulogne (fares, see Appx., p. 52) skirts the Bois from N. to W., starting from the Porte Maillot, and passing the Porte de Bagatelle, about $^1/_2$ M. from the château of that name (p. 246); it crosses the Seine at the Porte de Suresnes, traverses Suresnes (p. 356), and ends at St-Cloud-Montretout (p. 349).—Steamboats (Appx., p. 57) to Suresnes, which is $^1/_2$ M. from the Grande Cascade (p. 245) and 1 M. from the Lac Inférieur (p. 245).

By Cab (tariff, see Appx., p. 55) it takes 2-3 hrs. to visit the chief points. Instead of keeping the cab for the return, we may alight at the Jardin d'Acclimatation and dismiss the cab there (comp. p. 246).

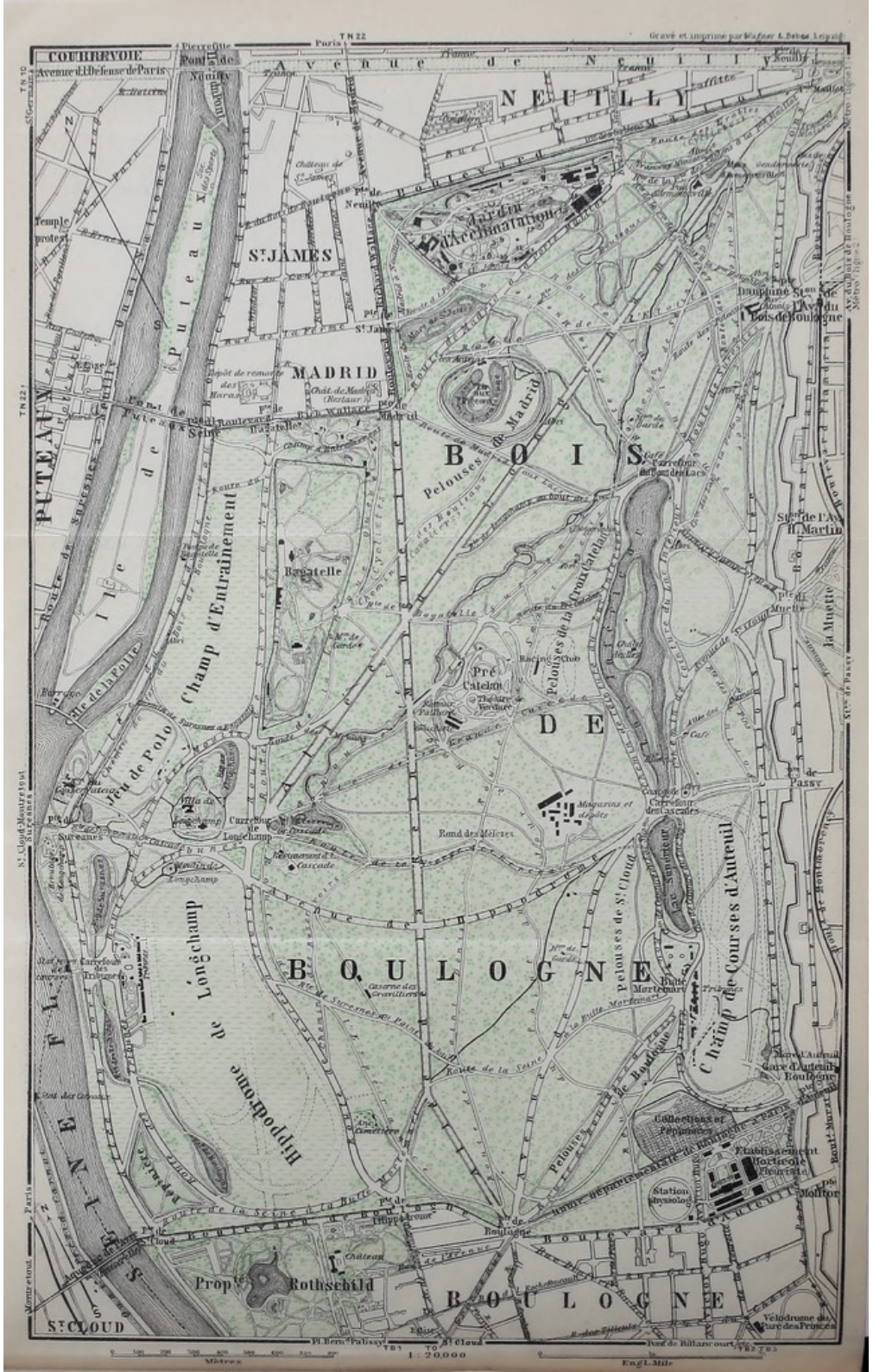
Restaurants, see pp. 17, 21.

The two chief entrances to the Bois are *Porte Maillot* (Pl. B, 6, 9; so named from the 'Jeu de Mail' played here in the 18th cent.), at the beginning of Neuilly (p. 232), and the *Porte Dauphine* (Pl. R, 6), at the end of the Av. du Bois-de-Boulogne (see below). Not far from these two gates are the *Métro* stations of the same names (see above). Among other entrances from the city are the *Porte de la Muette* (p. 242), nearest the Trocadéro (p. 239), and the *Porte d'Auteuil* (p. 243).

The **Avenue du Bois-de-Boulogne** (Pl. B, R, 9, 6), leading from the Arc de l'Etoile to the Porte Dauphine, is the usual route for carriages and walkers from the Champs-Elysées. It was laid out in 1854, and then named 'Av. de l'Impératrice' in honour of the young Empress Eugénie; it is $^3/_4$ M. long and 131 yds. broad (including the side-alleys and dividing strips of turf). To the right, near the beginning of the avenue, is the *Monument of Alphand* (p. xxix), the creator of the modern Bois, by Dalou; on the pedestal are Dalou himself and the painter Roll, Alphand's fellow-workers.

The Av. du Bois crosses the Av. Malakoff, where No. 122, on the right, is the mansion of the Duc de Sagan, built by *Samson* in the Louis XVI. style for Count Boni de Castellane. At No. 59, Av. du Bois, is the **Musée D'Ennery** (Pl. R, 9), the mansion of the dramatist of that name (1811-99), and bequeathed by him to the state. The collections comprise Chinese and Japanese curiosities, and have been enriched by M. Clemenceau's gift of 3000 'kogos' (perfume-boxes). In 1910 the yield of M. Gayet's latest excavations at Antinoe was likewise placed here (comp. p. 238). The museum is open daily from 12 to 4 or 5, except Mon. and Sat. (closed in August). Curator, M. E. Deshayes.

The ***Bois de Boulogne** (Pl. B, 6, 3; R, 6, 3, 2, 1), or simply '*le Bois*', is a beautiful park of 2115 acres, bounded by the fortifications of Paris on the E., the Seine on the W., Boulogne (p. 354) and the Boul. d'Auteuil on the S., and Neuilly (p. 232) on the N. It is a relic of the old *Forêt de Rouvray* (*roveretum*, 'oak-forest'), which covered nearly the whole peninsula formed here by the loop of the Seine. Princely mansions, like the Châteaux of


COURBEVOIE
Avenue de la Défense de Paris
Pont de Neuilly
Avenue de Neuilly
NEUILLY
Jardin d'Acclimatation
ST JAMES
MADRID
Pelouses de Madrid
BOIS
DE
BOULOGNE
Carrefour du Lac des Lacs
Bagatelle
Pré Catelan
Pelouses de la Croix Catelan
Pelouses de St Cloud
Champ de Courses d'Auteuil
Champ d'Entrainement
Jeu de Polo
Longchamp
Hippodrome de Longchamp
Pelouses de Longchamp
Carrefour de Longchamp
Rond des Mélèzes
Carrefour des Cascades
Pelouses de Suresnes
Pelouses de Puteaux
Ile de la Folie
Ile de Puteaux
PUTEAUX
SURESNES
Prop.té Rothschild
ST CLOUD
Dauphine
Ste de l'Ave du Bois de Boulogne
Ste de l'Ave St Martin
Ste de Passy
La Muette
Ste de Passy
Ave du Bois de Boulogne
Ave de Madrid
Ave de Longchamp
Ave de St Cloud
Ave de Suresnes
Ave de Neuilly
Ave de Paris
Ave de Versailles
Ave de Bagatelle
Ave de la Grande Cascade
Ave de la Reine Marguerite
Ave de la Reine Hortense
Ave de la Porte Jaune
Ave de la Porte Dauphine
Ave de la Porte Maillot
Ave de la Porte Bagatelle
Ave de la Porte Madrid
Ave de la Porte Neuilly
Ave de la Porte Suresnes
Ave de la Porte St James
Ave de la Porte Longchamp
Ave de la Porte St Cloud
Ave de la Porte Boulogne
Ave de la Porte Auteuil
Ave de la Porte Passy
Ave de la Porte Muette
Ave de la Porte Dauphine
Ave de la Porte Maillot

Madrid (p. 246), La Muette (p. 242), Bagatelle (p. 246), and the famous Abbaye de Longchamp (p. 246), fringed its borders, but the forest was neglected, and was the resort of duellists and robbers. In 1853 it was presented by the state to the city, the latter undertaking to reclaim it and to maintain it in future. It was accordingly converted, at a cost of 220,000*l.*, into the present superb park, the favourite promenade of the Parisians. The Bois is most frequented in the afternoon between 3 and 5 o'clock or later, and is sometimes so crowded with carriages, motors, and bicycles that they cannot proceed beyond a walking pace.—The *Fête des Fleurs*, which takes place in June, is a brilliant scene (adm. 2 fr.). During the Longchamp races (p. 41) the Bois presents a scene of extraordinary animation.

Just before entering the Bois by the Porte Maillot (p. 244) we observe a monument erected in 1907 to *Emile Levassor* (d. 1897), engineer and builder of motor-cars: a marble relief, by C. Lefebvre, after J. Dalou, with a lofty column on each side. Behind it is the terminus of the Chemin de Fer du Bois-de-Boulogne (p. 244). The broad **Allée de Longchamp** leads straight from the gate to the racecourse (p. 246; $2^1/_4$ M.). On the right, at the beginning of this avenue, is the *Mare d'Armenonville*, with the pavilion of that name (restaurant, p. 17).

The broad **Route de Suresnes** begins at the Porte Dauphine (p. 244), passes the Pavillon Chinois on the right (p. 21), and leads to the *Carrefour du Bout-des-Lacs* ($^1/_3$ M.), one of the finest points in the Bois. It lies to the N. of two artificial lakes, the *Lac Inférieur* and *Lac Supérieur*, which are fed by the Canal de l'Ourcq (p. 249) and the artesian well of Passy (p. 242). In the Lac Inférieur are two islands, on one of which is a café in the form of a Swiss chalet (p. 21; ferry, 10 c. there and back). Near the Carrefour are boats for hire (2-3 fr. per $^1/_2$ hr., see tariff).

To the W. of the Lac Inférieur are the lawns of La Croix-Catelan, with the running-track and the chalet of the *Racing-Club*, a society for athletic sports (p. 43). Beyond them is the Pré Catelan, to which the Route de Suresnes leads direct from the Carrefour du Bout-des-Lacs (see above), past the *Rest. du Pré-Catelan* (p. 17) and the *Théâtre de Verdure*, a natural amphitheatre, where plays are sometimes performed in summer.

Between the lakes is the *Carrefour des Cascades;* at the S. end of Lac Supérieur is the *Butte Mortemart*, formed of earth from the lake-beds. Here rise the stands of the *Champ de Courses d'Auteuil* (see p. 41); fine view of Boulogne and St-Cloud. — Auteuil, Fleuriste de la Ville, etc., see p. 243.

We return to the Carrefour des Cascades (see above), and then follow the **Avenue de l'Hippodrome** to the left, or the pleasanter side-alley. We cross the broad *Allée de la Reine-Marguerite*, leading N. to the Porte de Madrid (p. 246), and reach (1 M.) the—

Carrefour de Longchamp, where the *Grande Cascade* issues

from an artificial grotto and falls 23 ft. into a large pool. Straight on, to the W., within private grounds, rise the mill and two towers of the old *Abbaye de Longchamp*, founded in 1256 by Isabelle de France, sister of St. Louis, and notorious at the end of the 18th cent. for the fashionable and extravagant revels held here at the 'sacred concerts' during Holy Week. Behind rises Mont-Valérien (p. 356). To the S.W. is the *Hippodrome de Longchamp*, the chief race-course near Paris (see p. 41), used also for great military reviews. Beyond it, across the river, is St-Cloud.

The Route de Suresnes, which leads to the bridge of Suresnes (p. 356), passes on the right the *Jeu de Polo* (see p. 43), and on the left, near the bridge, the *Rest. de l'Ermitage de Longchamp* (p. 21). On each bank is a station of the *Chemin de Fer du Bois-de-Boulogne* (p. 244).

The Route de Neuilly, which leads N. from the Carrefour de Longchamp, passes between (left) the Champ d'Entraînement and (right) the park of the little château of **Bagatelle,** built in 1777 in 64 days at a cost of over 120,000*l.* by the Comte d'Artois (Charles X.) in consequence of a wager with Marie Antoinette. It was at first fitly named *Folie-Bagatelle.* The Duc de Berry resided here later; it then became the property of Sir Richard Wallace (p. 47), from whose heirs it was bought by the city in 1904 for 260,000*l.* Fine view from the terrace, to the left. The château is usually closed, except when exhibitions are being held.

The S.W. part of Neuilly (p. 232), adjoining this side of the Bois, is known as **Madrid,** a name derived from a château (demolished in 1793) built by Francis I. after the battle of Pavia, and said to have been so named in memory of his captivity in Spain. Bridge from this quarter to *Puteaux* (p. 348), crossing the large *Ile de Puteaux.* Near the Porte de Madrid is the handsome *Château de Madrid*, a hôtel-restaurant (p. 17) built in 1910 in the style of the old château of Francis I. (see above) and of the Château de Blois. To the right of the road leading from the Porte de Madrid to the Porte Maillot is an enclosure called *Les Acacias* (skating and shooting club; p. 42); to the left lies the *Mare de St-James.* The road then skirts the Jardin d'Acclimatation.

The ***Jardin d'Acclimatation,** which occupies 50 acres at the N.W. angle of the Bois de Boulogne, was founded by a company in 1854, in order to acclimatize foreign plants and animals. It contains more animals (except beasts of prey) than the Jardin des Plantes (p. 335), and is much better kept. It is now a very favourite promenade, especially on Sun. and Thurs., when a band plays. (Adm. 1 fr.; on Sun. and holidays $^1/_2$ fr.; carr. 3 fr.)

Visitors who hire a cab in Paris may avoid the 'taxe supplémentaire' (Appx., pp. 55, 56) by dismissing it at the Porte Maillot. Or we may go by *Métro* to the Porte Maillot or Porte Dauphine stations (Lines 1 or 2; Appx., pp. 31, 32). From the Porte Maillot to the Jardin is nearly $^1/_2$ M.; we may use either the *Chemin de Fer du Bois-de-Boulogne* (p. 244; 15 or 10 c.) from behind the Levassor monument to the Porte des Sablons, or the *Tramway Miniature* to the left of the monument, on the other side of the avenue (fare 20 c. to the entrance of the Jardin; 35 c. to the lake in the interior).

The main entrance is on the E. side, near the Porte des Sablons (Pl. B, 6), a walk of 10 min. from Porte Maillot or from Porte Dauphine (p. 244). The numbers in the following itinerary refer to the Map of the Bois de Boulogne (p. 245).

We first enter a fine avenue, 33 ft. wide, which runs round the garden, and then follow it to the right. On the left of the entrance are the Palais d'Hiver (Pl. 15, 14), which includes the *Grande Serre*, with its wealth of exotics, the *Palmarium* (chair 10 c.), and a large *Hall*, in which from 1st Oct. to 30th April concerts are given on Sun. (3-5 p.m.; fauteuil $^1/_2$-2 fr., promenoir free), and matinées on Thurs. afternoons; in summer the orchestra plays here when the weather prevents it from playing outside (comp. below). *Café-Restaurant*, see p. 21.

Opposite, or to the right as we enter, are two small hothouses, the *Offices* (Pl. 1), a *Musée de la Chasse et de la Pêche* (Pl. 2), the sale-rooms, and the *Galerie des Hamadryas* (baboons). Farther on, to the right, is the *Singerie* (Pl. 3).

To the left are the *Birds:* wading-birds, such as storks, flamingoes, cranes, herons; also ostriches, cassowaries, marabouts; then pheasants (see below). Behind, farther on, are the vultures and the aquatic birds; then the pigeon-house, where carrier-pigeons are reared, and a pavilion with alligators, turtles, and serpents.

To the right of the walk is the *Faisanderie* (Pl. 4), containing other birds besides the pheasants; in front of it is a statue of the naturalist *Daubenton* (1716-99), by Godin. Next, the alpacas, antelopes, llamas, yaks, and various kinds of foreign goats. Farther on is the hemicycle of the *Poulerie* (Pl. 5).

On the W. side of the garden, at the end of the path from the N.W. entrance, are the *Ecuries* (Pl. 6; with two riding-schools) and the paddocks connected with them, containing all kinds of trained quadrupeds. A great delight to children here is a ride on an elephant (25 c.) or a dromedary (50 c.), or a drive in a car drawn by ostriches, llamas, etc. (50 c.). — The lawn in front of the stables is the *Paradis des Singes* in summer, and is sometimes used for ethnological exhibitions.

Farther on are the stables of the quaggas, zebras, and giraffes. A little behind are the rabbit-hutches. Adjacent are porcupines, pacas, agoutis, blue foxes, and other animals.

Next, to the left, are antelopes, kangaroos, and llamas; and, on the right, the reindeer and the cow-shed. To the left are the basin of the *Otaries*, or sea-lions (Pl. 8), which are fed at 3 p.m.; then a rocky enclosure for chamois and mountain-goats (Pl. 9), and beyond it other antelopes, llamas, and alpacas. To the right of the circular walk is the *Laiterie*, or dairy. Then the *Aquarium*. Behind are the penguins, the fish-ponds, etc.

Also on the right is a *Café-Buffet* (Pl. 11; L. or D. $3^1/_2$ fr., closed in winter); opposite is the *Kiosque des Concerts d'Eté* (Sun. & Thurs., 3-5). Then come the *Deer* and (in summer) the *Parrots*. Lastly, on the right, is the interesting *Kennel* (Pl. 13), adjoining which is the Palais d'Hiver (see above).

12. North-Eastern Quarters.

Except the park of the Buttes-Chaumont these quarters offer no attraction. The best way to reach the park is by *Métro* (see below). The *Chemin de Fer de Ceinture* (Appx., p. 58) has a station at Belleville-Villette (p. 249). *Omnibuses* and *Tramways*, see Appx., p. 54.

Lines 2 and 7 of the *Métro* afford the easiest access to the N.E. quarters. The former (Appx., p. 32), partly on a viaduct, follows the outer boulevards; the latter (Appx., p. 35) forks at the 'Louis-Blanc' station, one branch (Line 7bis) running N.E. to the Abattoirs of La Villette (p. 250), the other branch (Line 7) running E. to the Buttes-Chaumont (stations: 'Buttes-Chaumont' and 'Botzaris', in the Rue Botzaris).—We change from Line 2 to Line 7 at the 'Allemagne' station (Pl. B, 26), at the corner of Boul. de la Villette and Rue La Fayette (p. 218). Near this, at the *Rond-Point de la Villette* (Pl. B, 26; omn. and tram., see Appx., p. 55) is a *Rotonde*, now occupied by the douane of the Bassin de la Villette (p. 249), a relic of the octroi buildings erected by Ledoux in 1789 (see also pp. 261, 345).

Line 2 of the *Métro* passes to the S. of the 'Combat' station, in the Boul. de la Villette, at the end of the Rues de Meaux and Grange-aux-Belles (Pl. B, 27), where the Barrière du Combat once stood, the scene of a battle with the allied troops in 1814. Near it, from the 13th cent., if not earlier, rose the *Royal Gibbet of Montfaucon*, on which the bodies of criminals (as many as 60 at a time) were suspended after execution. The gibbet was at length removed in 1761.—At the corner of the Rues Grange-aux-Belles and Bichat rises the large *Hôpital St-Louis* (Pl. B, 27) for cutaneous diseases (1457 beds), founded by Henri IV. and built in 1607-12. It contains a pathological museum and a library. Statue of Montyon, the philanthropist (1733-1820).

The park of the ***Buttes-Chaumont** (Pl. B, 29, 30), in the heart of the artisans' quarter of *Belleville*, was the last great creation of the Préfet Haussmann (p. xxix). Down to about 1860, when it was taken into the precincts of the city, its site was one of the chief rubbish-heaps of Paris. The park, 62 acres in area, was laid out by *Alphand* (p. xxix) and *Barillet*, in 1866-67, on the once barren hills ('buttes', 'calvi montes') with their old gypsum quarries, which were skilfully transformed into picturesque rocks and surrounded by a small lake. A cascade falls from a height of 105 ft. into an artificial stalactite grotto, formerly the entrance to the quarries, and descends thence as a brook into the lake. Upon the highest rock (289 ft.) in the lake stands a miniature temple, whence we have a fine view towards St-Denis and Montmartre. During the last days of the Commune, in 1871, the Communards posted on the Buttes-Chaumont were bombarded from Montmartre (p. 223). The lake is crossed by a suspension-bridge, 69 yds. long, nearly 100 ft. above the water (café-rest. near it), and by a still higher bridge, built of brick, known as the 'Pont des Suicides'. The temple may be reached also by a path among

the rocks, to which we may cross by boat (5 c.). The general effect is imposing, and its artificial character is skilfully concealed. Here and there are bronze sculptures: on the side next the main entrance, The Rescue, by *Rolard;* near the chief bridge, Eagle-hunter, by *Desca;* near the cascade, Corsair, by *Ogé;* on the high ground, below the temple, Robber of the eagles' nest, by *L. Gossin;* near the entrance from the Rue Secrétan, Wolf Hunt, by *Hiolin;* not far from the Rue Secrétan, 'Egalitaire' ('Time, the Leveller'), by *Captier;* lower down, towards the interior, The Ford, by *C. Lefèvre;* lastly, near the S. gate in the Rue Bolivar, a bronze statue of Marat, by *J. Baffier* (1883). — The second hill (331 ft.; café-rest.), at the S. end of the park, affords a superb view of Paris. — The Chemin de Fer de Ceinture crosses the E. end of the park by a cutting (above which is a small café) and two tunnels; near the N. entrance to the park is the 'Belleville-Villette' station (Pl. B, 29; Appx., p. 58). — Military band on Sun. and Thurs. in summer.

To the S. of the Buttes-Chaumont extends the artisans' quarter of **Belleville,** the entrance to the cemetery of which is the highest point in Paris (420 ft.). The church of *St-Jean-Baptiste* (Pl. B, 33), with its two conspicuous towers, 190 ft. high, was built by Lassus (1854-59) in the Gothic style of the 13th century. A cable-tramway (Appx., p. 52) descends from the church to the Place de la République (p. 82).

To the N. of the Buttes rises the *Mairie of the 19th Arrondissement* (Buttes-Chaumont), a large modern building in the Louis XIII. style, by Davioud and Bourdais. The Salle des Mariages has paintings by Gervex and Blanchon. In front is the *Monument of Jean Macé* (1815-95), the educationist (p. 308), by Massoulle.

Line 7bis of the *Métro* follows the Rue de Flandre, leading direct from the Rond-Point de la Villette (p. 248) to the Abattoirs (p. 250; stations, see Appx., p. 35).

The **Bassin de la Villette** (Pl. B, 26, 29), a harbour and reservoir (16 acres), over 80 ft. above the Seine, is formed by the *Canal de l'Ourcq,* which connects the Ourcq, an affluent of the Marne, with the Seine. This canal, 54 M. long, which has no locks above the Bassin, cuts off a long bend of the river; a branch of it, the *Canal St-Denis,* 4 M. long, diverging near the basin, shortens the water-route between the Upper and Lower Seine by 10 M. To the S. the basin is prolonged by the *Canal St-Martin* (p. 189), $2^3/_4$ M. long, with 9 locks.

The basin is crossed by a lofty *Footbridge,* with a single span of 312 ft. At the N.E. end, Rue de Crimée, is the hydraulic *Drawbridge,* worked by the canal water. — In the Place de Joinville, to the N. of the bridge, is the church of *St-Jacques-St-Christophe* (Pl. B, 29), built by Lequeux in 1841-44.

The **Marché de la Villette** (Pl. B, 31, 32; visitors admitted), the cattle-market of Paris, nearly 54 acres in extent, presents a busy scene, especially on Monday and Thursday mornings. The central of the three large pavilions can contain about 5000 oxen,

that on the right 2000 calves and 5800 pigs, and that on the left 31,300 sheep.

The **Abattoirs de la Villette** (Pl. B, 28, 31), the chief slaughter-houses of Paris, are separated from the market by the Canal de l'Ourcq (p. 249). The main entrance to them is in the Av. du Pont-de-Flandre, on the opposite side. They cover an area of 47 acres, and, though they are not public, one may usually walk round. There are about 20 courts, with 200 scalding-pans. About 1200 bullocks, 500 calves, and 800 sheep are slaughtered here daily, Tues. and Fri. being the busiest days. The separate slaughter-house for pigs (about 1000 daily) is next the fortifications. Near the main entrance to the Abattoirs, in the Av. du Pont-de-Flandre, is the 'Porte de la Villette' station of the *Métro* (terminus of Line 7bis; see Appx., p. 35).

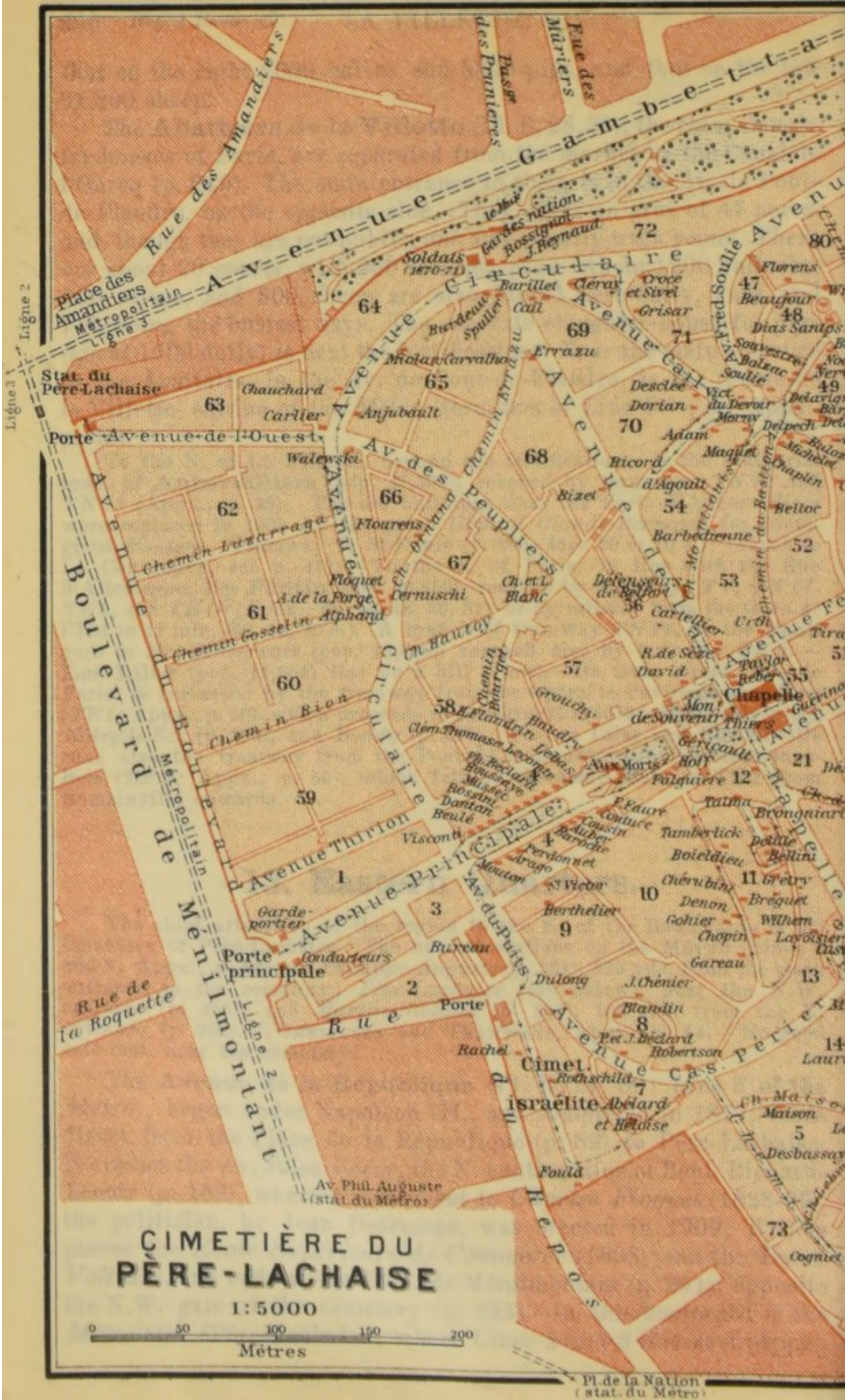
To the N. of La Villette, beyond the fortifications, is the industrial town of **Aubervilliers** (pop. 37,558), reached by tramways *TN 12* and *TN 13* (Appx., p. 48). The old buildings near the Porte d'Aubervilliers were replaced in 1905 by the great *Hôpital Claude-Bernard*, for contagious diseases. Tramway to St-Denis (p. 390; fare 20 or 10 c.); branch to La Courneuve, see p. 417.—To the E. of Paris, in line with the Rue d'Allemagne, lies **Pantin** (pop. 36,359), reached by tramways *TV*, *TN 14*, *TE 3*, and *TE 10* (Appx., pp. 46, 48, 50, 51), or by railway from the Gare de l'Est in 11 min. (60, 40, 20 c.). A branch of tramway *TN 14*, to the right, goes to *Pré-St-Gervais* (pop. 13,865), reached also by tramway *TE 3*.—**Les Lilas** (pop. 11,654) lies on a hill (view). Its main street (Rue de Paris) is traversed by the tramway from the Opéra to Pavillons-sous-Bois (*TE 1;* Appx., p. 50), which proceeds to *Romainville* (5676 inhab.; clay-pits), *Noisy-le-Sec* (p. 396), and *Bondy* (p. 417). To Les Lilas and Romainville runs also the tramway from the Pont de la Concorde to Pavillons-sous-Bois (*TE 5;* Appx., p. 50), which follows the same route as *TE 1* from Romainville onwards.

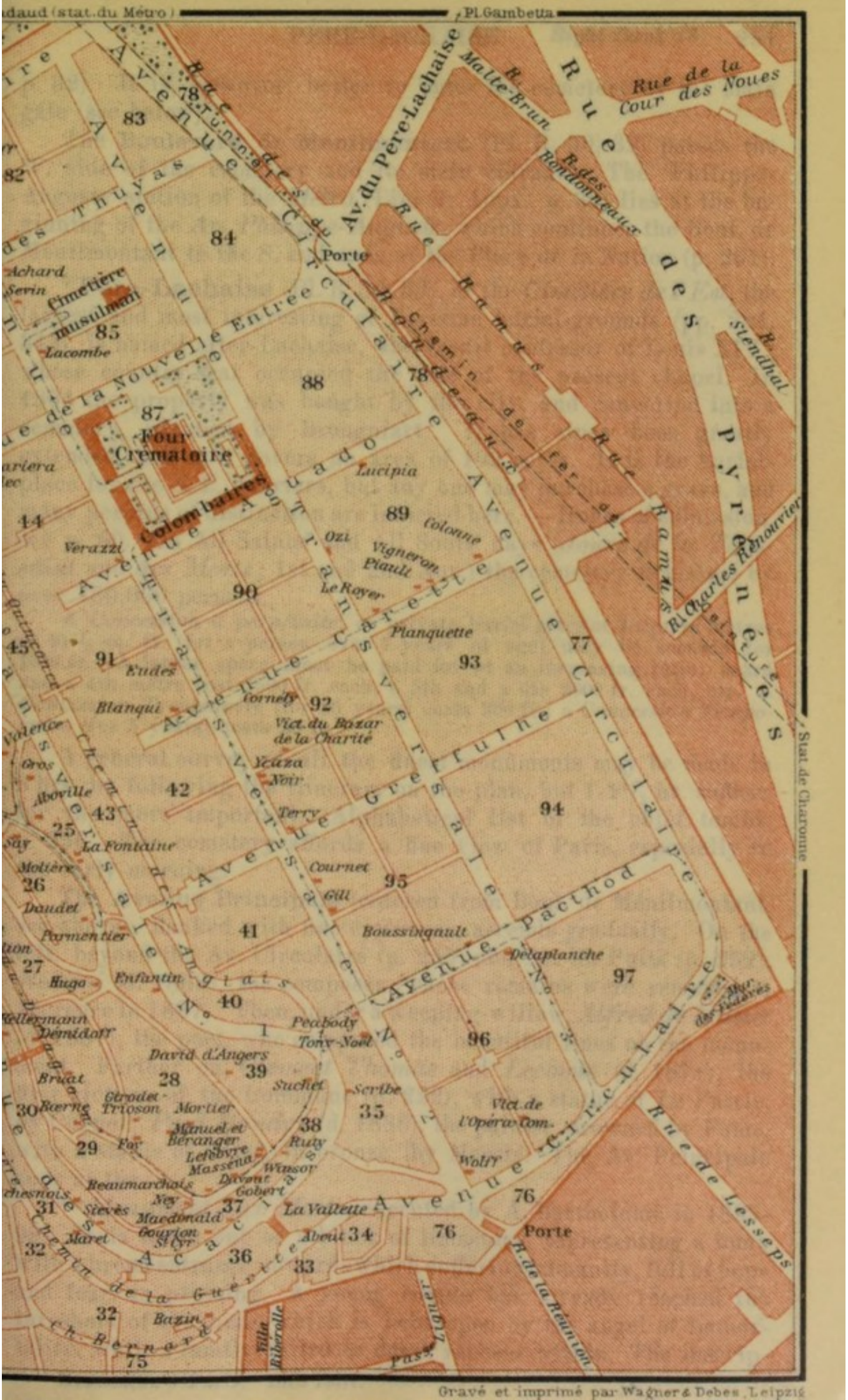
13. Eastern Quarters.

The chief attraction of the region to the E. of the Boulevards is the Cemetery of Père-Lachaise. The nearest stations on the Métro (Lines 2 and 3; Appx., p. 32) are *Philippe-Auguste* (p. 251), 270 yds. from the main entrance to the cemetery; *Père-Lachaise* (see below), near the N.W. entrance (p. 255); and *Martin-Nadaud* (p. 259), 165 yds. from the N. entrance (p. 254).—Omnibuses and Tramways, Appx., p. 54.—No good café-rest. near the cemetery.

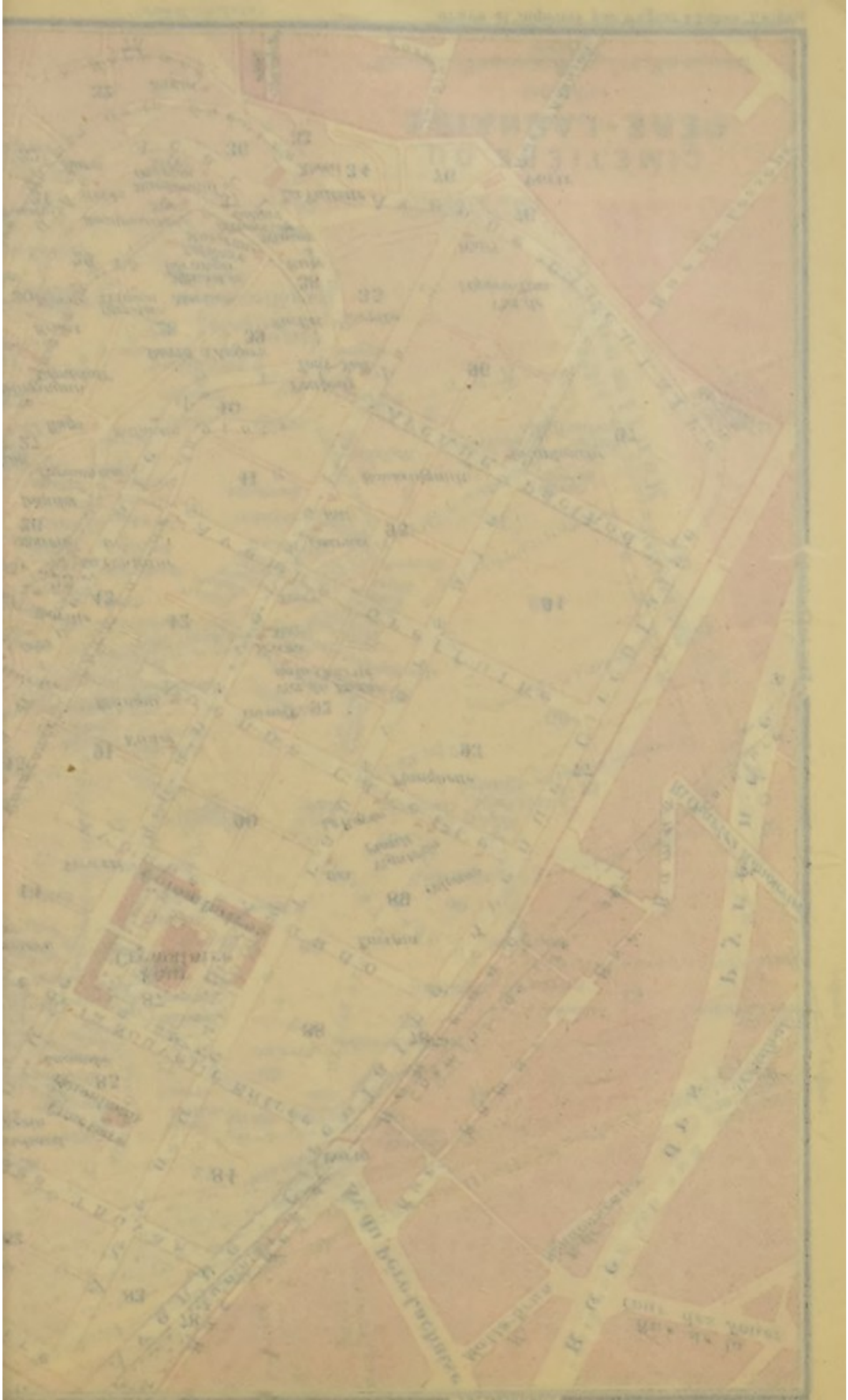
The **Avenue de la République** (Pl. R, 27, 30; Line 3 of the *Métro*), begun under Napoleon III., and completed in 1877, leads direct from the Place de la République (p. 82) to Père-Lachaise. It crosses the Av. Jules-Ferry, the N. continuation of Boul. Richard-Lenoir (p. 189), where a monument to *Charles Floquet* (1828-96), the politician, by Jean Descomps, was erected in 1909; it then passes the *Ecole Supérieure de Commerce* (1898) and the *Lycée Voltaire*, and ends at the Boul. de Ménilmontant (p. 251), opposite the N.W. gate of the cemetery (p. 255). In this boulevard is the *Métro* stat. 'Père-Lachaise', where Lines 2 and 3 intersect (Appx.,

CIMETIÈRE DU
PÈRE-LACHAISE
1:3000


CIMETIÈRE DU
PÈRE-LACHAISE
1:5000
0 50 100 150 200
Mètres
Avenue de la Reine Hortense
Rue des Amandiers
Rue des Pruniers
Rue des Mûriers
Avenue Gambetta
Place des Amandiers
Métropolitain Ligne 3
Ligne 2
Stat. du Père-Lachaise
Porte Avenue de l'Ouest
Boulevard de Ménilmontant
Métropolitain Ligne 2
Avenue Circulaire
Avenue Principale
Avenue Carl
Avenue Fred Soulié
Av. des Peupliers
Av. du Puits
Avenue Thirion
Chemin Lazarraga
Chemin Gosselin
Ch. Hautoy
Chemin Bion
Chemin Bourget
Ch. Orland
Chemin Errazu
Ch. de Ménilmontant
Ch. du Bastion 24
Avenue de Séze
Avenue Cas. Périer
Rue de la Roquette
Rue du Repos
Av. Phil. Auguste (stat. du Métro)
Pl. de la Nation (stat. du Métro)
Porte principale
Porte
Garde-portier
Conducteurs
Bureau
Cimet. israélite
Abélard et Héloïse
Rachel
Fould
Chapelle
Mon. de Souvenir
Soldats (1870-71)
Gardes nation.
Le Mot
Rossignol
J. Reynaud
Barillet
Cléray
Croce et Sivel
Grisar
Florens
Beaujour
Dias Santos
Souvestre
Balzac
Soulié
Desclée
Dortan
Vict. du Devoir
Morny
Delpech
Adam
Maquet
Ricord
d'Agoult
Bizet
Barbedienne
Belloc
Chaplin
Michelet
Delavigne
Chauchard
Carlier
Anjubault
Walewski
Floquet
A. de la Forge
Cernuschi
Ch. et L. Blanc
Flourens
Miolan-Carvalho
Errazu
Burdeau
Spuller
Cail
Defenseurs de Belfort
Cartellier
Urth
R. de Séze
David
Taylor
Reber
Grouchy
Baudry
Thiers
Guérin
Géricault
Roll
Falguière
Aux Morts
Tauma
Tamberlick
Boieldieu
Bellini
Brongniart
Chérubini
Grétry
Denon
Bréguet
Gohier
Wilhem
Chopin
Lavoisier
Gareau
Dulong
J. Chénier
Blandin
P. et J. Béclard
Robertson
Rothschild
Maison
Desbassayns
Cognet
Laurist
Bossuet
Massé
Rossini
Dantan
Beulé
Visconti
Ph. Béclard
Broussais
Leconte
Leblanc
Thomas
Flandrin
Ch. Thomas
Perdonnet
Arago
Moutou
St Victor
Berthelier
Aubert
Barroche
Cousin
F. Faure
Couture
Auber
Halévy
Meyerbeer
Mozart
Gluck
Rameau
Lesueur
Cherubini
Méhul
Grétry
Boieldieu
Bellini



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p. 32). It is, however, better to enter the cemetery by the main gate (see below).

The **Boulevard de Ménilmontant** (Pl. R, 30, 32) passes the W. side of the cemetery and its main entrance. The 'Philippe-Auguste' station of the *Métro* (Line 2; Appx., p. 32) lies at the beginning of the *Av. Philippe-Auguste*, which continues the Boul. de Ménilmontant to the S. and ends at the Place de la Nation (p. 261).

***Père-Lachaise** (Pl. R, 32, 33), or the *Cimetière de l'Est*, the largest and most interesting of Parisian burial-grounds (pp. 224, 343), is named after Lachaise, the Jesuit confessor of Louis XIV., whose country-seat occupied the site of the present chapel. In 1804 the property was bought by the city, and converted into a cemetery, planned by Brongniart. It has since been greatly extended, and now covers an area of 109 acres. It is the burial-place for the N.E. quarters, but any one may purchase a grave, and many persons of distinction are interred here. — Hours of admission, see p. 60. On All Saints' and All Souls' days (*Jours de la Toussaint* and *des Morts;* 1st and 2nd Nov.) the cemetery is visited by over 130,000 persons.

A *Concession à perpétuité*, or private burial-place of 2 square mètres or $21^1/_2$ sq. ft. (for a person over 7 years of age) may be secured for 1000 fr. A larger space must be paid for at an increasing ratio: a 3rd and a 4th mètre cost 1500 fr. each, a 5th and a 6th 2000 fr. each, etc. A *Concession Trentenaire* (for 30 years) costs 300 fr.; a *Concession Temporaire* (for 5 years) costs 50 fr.

A general survey of all the finest monuments may be made in 3 hrs. by following the itinerary on the plan, but 1-$1^1/_2$ hr. suffices for the more important. Alphabetical list of the chief tombs, p. 256. The cemetery affords a fine view of Paris, especially in the early morning.

The **Avenue Principale** (entered from Boul. de Ménilmontant, see above), flanked with fine cypresses, ascends gradually. On the left, beyond the Av. Circulaire (p. 255) and Av. du Puits (p. 252), *Rossini* (d. 1868), the composer (whose remains were removed to Florence in 1887). Then, under a weeping-willow, *Alfred de Musset* (d. 1857), the poet, who composed the beautiful lines on the monument. Farther on, *Clément Thomas* and *Lecomte* (d. 1871), the first victims of the Commune (p. 222), with a statue of La Patrie, by Cugnot; *Paul Baudry* (d. 1886), the painter, crowned by Fame, with a statue of Grief, in bronze, by Mercié. The Av. Principale ends at the —

***Monument aux Morts*, executed by A. Bartholomé in 1895-99. It is hewn out of a block of limestone, representing a tomb with a broad entrance, towards which suffering humanity, full of hope and fear, is pressing. A young couple has already reached the threshold of the tomb, which is held open by the angel of immortality, while a family united in death reposes within. The inscrip-

tion is from Is. ix. 2, and Matt. iv. 16: 'The people that walked in darkness have seen a great light'. The theme is one of the most touching inspirations of modern sculpture.

On the right (opposite Baudry, p. 251), *Th. Couture* (d. 1879), painter, bust and genii in bronze, by Barrias; *Félix Faure* (d. 1899), President of the Republic, with recumbent statue under the French and Russian flags, by De Saint-Marceaux. Higher up, *A. Falguière* (d. 1900), the sculptor, with a relief of 'Inspiration', by Marqueste; *Sergeant Hoff* (d. 1902), a hero of the siege of Paris in 1870, with a bronze statue, one of the last works of Bartholdi (1904); lastly, at the corner, the large *Bourdeney* monument, by A. Pasche. — Chapel and upper part of the cemetery, see p. 253.

Returning to the Av. Principale, we turn to the left into the Av. du Puits, and then, beyond the office, to the right into the Jewish Cemetery. Right, *Rachel* (d. 1858), the tragedian. Farther on, to the left, the chapel of *Alphonse de Rothschild* (d. 1905), the banker. — At the end of the walk we turn to the left to the monument of —

Abélard and Héloïse (d. 1141 and 1163), one of the most popular in the cemetery, with a Gothic canopy conspicuous from afar (but not authentic, having been reconstructed from old fragments). The recumbent statues on the sarcophagus are supposed to represent the ill-starred lovers.

We now follow the **Chemin Serré,** to the right, where, beyond the Chemin Lainé, on the right (3rd grave, 2nd row), is the tomb of *Rosa Bonheur* (d. 1899), painter, in polished granite. Retracing our steps we turn to the right into the **Chemin Lebrun.** On the right, *Victims of June, 1832,* who fell in a riot of the republican faction. On the left, the large mausoleum of *Fr. Lebrun* (d. 1824), Duke of Piacenza, minister under Napoleon I. — Then the —

Grand-Rond, from which four avenues radiate. In the centre, *Casimir Périer* (d. 1832), minister of Louis Philippe, bronze statue by Cortot. To the N.E., *Raspail* (d. 1878), physician and famous democrat, by Etex, with a veiled female figure leaning against the grating of a dungeon, recalling the death of Raspail's wife during his imprisonment in 1848.

To the S. of the Grand-Rond we pass the tomb of the *Moreau-Vauthier* family, with a fine statue of a mourner by the sculptor Moreau-Vauthier; we then turn to the left, enter Division 13, between the Av. Casimir-Périer and Av. de la Chapelle, and descend the Chemin Méhul to the **Chemin Denon.** In the latter, to the right, *Chopin* (d. 1849), the composer, with a statue of Music, by Clésinger. Left, *Denon* (d. 1825), director of museums, bronze statue by Cartellier. Right, *Cherubini* (d. 1842), the composer, bas-relief by Dumont.

We ascend the Chemin Talma to the right, and, opposite the

grave of *Talma* (d. 1826), the tragedian, we enter the 'artists' division', one of the oldest in the cemetery. To the right, below us, *Tamberlick* (d. 1889), the tenor, with an angel strewing flowers, by Godebski. At the end of the allée, *Delille* (d. 1813), the poet, a neglected but very picturesque tomb. Behind, the composers *Bellini* (d. 1835; remains removed to Catania, his native town), *Boieldieu* (d. 1834), and *Grétry* (d. 1813).

Ascending now to the **Avenue de la Chapelle,** we follow it to the left (N.W.). On the right, the monument of *Thiers* (d. 1877), President of the Republic, a fine, large Renaissance chapel by Aldrophe. Above the bronze doors is a relief of the Genius of Patriotism, by Chapu. Adjacent is the *Cemetery Chapel*, with the *Monument de Souvenir*, for the dead that have no other monument.

To the left, in the Av. Feuillant, which we now cross, *Louis David* (d. 1825), the painter, with medallion in bronze. Then, in the Av. de la Chapelle, to the right, *Raymond de Sèze* (d. 1828), defender of Louis XVI. before the Convention, with a large obelisk, and *Cartellier* (d. 1831), sculptor, bust by Rude, bas-reliefs by Seurre; at the corner of the Chemin Montlouis, the monument to the *Defenders of Belfort in 1870-71*, by J. Robichon (1911).

We turn back and pass behind the cemetery chapel. Here reposes *Guérinot* (d. 1892), architect; statue of a weeping woman, by Barrias.

We now follow the Av. de la Chapelle to the Chemin du Bassin, which leads to the left to the **Chemin Molière-et-La Fontaine.** At the beginning of this walk, on the left, *Pradier* (d. 1852), the sculptor, with bust and reliefs by his pupils. To the left is the Chemin Laplace; here, on the right, is *Gros* (d. 1835), the painter, with his bust; left, *Comte de Valence* (d. 1822), lieutenant-general; behind the latter, *Daubigny* (d. 1878) and *Corot* (d. 1875), the painters, with busts in bronze. — Farther up the Chemin Molière-et-La Fontaine, on the left, the tombs of the famous fabulist *La Fontaine* (d. 1695), with bas-reliefs and surmounted by a fox, in bronze, and *Molière* (d. 1673), the great dramatist, a small mausoleum, erected here in 1817. Farther on, third row on the right, opposite a path diverging on the left, *Alphonse Daudet* (d. 1897), the novelist, bronze medallion by Falguière.

We return to Pradier's tomb and follow the **Chemin du Dragon** to the left. Right, *S. Hahnemann* (d. 1843), founder of homœopathy, a monument in red granite, with a bronze bust after David d'Angers. A little farther on, to the right, the superb mausoleum of *Princess Demidoff* (d. 1818). Left, *Max. S. Foy* (d. 1825), general of Napoleon I., afterwards a liberal deputy, a fine statue and reliefs by David d'Angers. Behind the three columns, *Manuel* (d. 1827), popular deputy, and *Béranger* (d. 1857), the poet, with bronze medallions. Farther on, to the right, *Marshal Ney* (d. 1815;

see p. 342), the 'brave des braves', a relief in marble; then *Gen. Gobert,* killed in Spain in 1808, a group in marble and bas-relief by David d'Angers; opposite, *Beaumarchais* (d. 1799; p. 83), dramatist. To the left, *Marshals Davout* (d. 1823), *Masséna* (d. 1817; monument by Bosio and Jacques), and *Lefebvre* (d. 1820; medallion).—At the end of this walk is the Av. des Acacias, on the right, and the Av. Transversale No. 1, on the left, which together form a broad winding avenue.

We cross this avenue, ascend the steps, leaving on our left the Chemin des Anglais, and cross the Av. Transversale No. 2 (see below) to the Avenue Pacthod. At the end of the latter we turn to the right and soon reach the *Mur des Fédérés,* at the S.E. angle of the cemetery, where a number of Communards were shot in 1871 at the end of the insurrection. Demonstrations take place here annually on 18th March, and red wreaths are hung on the wall by their partisans. A little lower down, in the Av. Circulaire, is the monument to the *Victims of the fire at the Opéra-Comique* (p. 79).

We return to **Avenue Transversale No. 2,** and follow it to the N.W. (right). Right, *A. Terry,* a handsome Renaissance chapel, with four statues by A. Lenoir. Beyond, *Victor Noir,* journalist, killed in a duel in 1870 by Prince Pierre Bonaparte, recumbent bronze statue by Dalou. Adjacent, *De Ycaza,* another fine Renaissance chapel, with a group of statues inside and a bas-relief outside, by Puech.—In the left arm of the **Avenue Carette,** which crosses Av. Transversale No. 2, *A. Blanqui* (d. 1881), revolutionary, recumbent bronze statue by Dalou; in the right arm, beyond Av. Transversale No. 3, (left) *Le Royer* (d. 1899), President of the Senate, by D'Houdain; right, *R. Planquette* (d. 1903), composer of the 'Cloches de Corneville', by P. Legastelois; left, *René Piault* (d. 1903), bronze bust by Rodin; *Oscar Wilde* (d. 1900), by Jacob Epstein (1912).—Farther on, in Av. Transversale No. 2, (left) *Joséphine Verazzi* (d. 1879), marble group by Malfatti.

To the right is the Crematorium *(Four Crématoire),* designed by Formigé, built in 1889, and enlarged in 1903-07. It is enclosed on three sides by columbaria in the form of colonnades.

The fee for cremation, including the right to a place in the columbarium for five years, is 50 to 250 fr. Visitors are admitted only by leave of the Directeur des Affaires Municipales, in the old Caserne Lobau, behind the Hôtel de Ville (comp. p. 60).

Farther on we reach the Mohammedan Cemetery, with a dilapidated little mosque, where the *Queen of Oudh* and her son are interred.—On the left, at the end of Av. Transversale No. 2, is the grave of the *Ruel* family, with a group and medallion by Deschamps. The adjoining gate (N. entrance) leads into the Square Gambetta (p. 259).

We now turn back and follow the **Avenue des Thuyas** to the right. At the end of it (right) rises the 'pain de sucre', a pyramid

105 ft. high, erected to *Félix de Beaujour* (d. 1836), consul, by himself, at a cost of 100,000 fr.

In the **Chemin Casimir-Delavigne,** the continuation of Av. des Thuyas: right, *Em. Souvestre* (d. 1854), novelist; *Honoré de Balzac* (d. 1850), with bronze bust by David d'Angers; left, at the end of the walk, *Cas. Delavigne* (d. 1843), poet, *E. Delacroix* (d. 1863), painter, and (2nd row) *A. L. Barye* (d. 1875), sculptor of animals. — In the rondel at the end of the walk rises an obelisk to the *Victimes du Devoir*.

The paths which radiate from the rondel contain many interesting tombs, mostly of artists and authors. To the S.E., **Chemin du Bastion:** left, *Michelet* (d. 1875), the historian, relief by Mercié. Near it, left, *Chaplin* (d. 1891), painter, stele with relief by Puech; *Belloc* (d. 1866), historical painter, bust by Itasse. At the rondel, *Duc de Morny* (d. 1865), politician and minister, natural brother of Napoleon III., chapel designed by Viollet-le-Duc. — **Chemin Montlouis:** right, *Maquet* (d. 1888), collaborator of Dumas père, bronze medallion by Allar; farther on, left, *Barbedienne* (d. 1892), bronze-founder, with bust by Chapu and bronze figures by A. Boucher. — **Avenue des Ailantes.** By the rondel, *Dorian* (d. 1873), minister during the siege of Paris, bronze statue by A. Millet; left, *Comtesse d'Agoult* (d. 1876), who wrote as '*Daniel Stern*', with relief of 'La Pensée' by Chapu.

We leave the Rond-Point by the **Avenue Cail,** near the end of which we take a path to the right. At the end of this path lie *Crocé-Spinelli* and *Sivel* (d. 1875), victims of a balloon accident, recumbent figures in bronze, by Dumilâtre. — To the left is the **Avenue Circulaire:** right, *Jean Reynaud* (d. 1863), philosopher and publicist, with relief of Immortality by Chapu and medallion by David d'Angers. Left, *Cail* (d. 1858), engineer, a large domed chapel; *E. Spuller* (d. 1896), politician, marble group symbolizing National Education, by Gasq. Right, *National Guards killed at Buzenval* (19th Jan., 1871); then, *Soldiers who fell at the siege in 1870-71*, a granite pyramid with four bronze statues of soldiers by L. Schrœder and Lefèvre. Farther on, left, *Mme. Miolan-Carvalho* (d. 1895), the singer, large relief by Mercié. Right, *Hipp. Alf. Chauchard* (d. 1909; see p. 174), founder of the Grands-Magasins du Louvre, a large monument in marble, with bust by A. Moreau-Vauthier. Beyond the Avenue de l'Ouest, (left) *Ch. Floquet* (d. 1896), statesman, bronze bust by Dalou; *Anatole de La Forge* (d. 1892), defender of St-Quentin in 1870, bronze statue by E. Barrias; *Ad. Alphand* (p. xxix), bronze bust by Coutan; behind, *H. Cernuschi* (d. 1896; p. 230), stele with bas-relief by Carlès.

The Av. de l'Ouest (see above) leads to the N.W. gate (Métro, see p. 250).

By reference to the following alphabetical list any tomb may be easily located; the numbers correspond to the divisions marked in the plan.

A. — *Abélard* and *Héloïse*, p. 252. — *About, Edm.* (d. 1879), author, bronze statue by Crauk (36). — *Aboville, Comte d'* (d. 1817), general (25). — *Achard, Amédée* (d. 1875), novelist (85). — *Adam, Edm.* (d. 1877), bronze bust by Millet (54). — *Agoult, Comtesse d'*, p. 255. — *Aguado* family (1842), statues (Benevolence and the Arts) and reliefs (45). — *Alphand*, p. 255. — *Andrianoff* (d. 1857), Russian dancer (49). — *Andrieux, François* (d. 1833), man of letters (18). — *Anjubault* (d. 1868), engineer, 'Pleureuse' by Maillet (65). — *Arago, Fr.* (d. 1853), astronomer, bust by David d'Angers (4). — *Auber, Dan. F.* (d. 1871), composer, bust by Dantan (4).

B. — *Balzac*, p. 255. — *Barbedienne*, p. 255. — *Barillet* (d. 1873), gardener to the city of Paris (69). — *Baroche, Ernest* (d. 1870), killed at Le Bourget, bust by Courtet (4). — *Barras, Nicolas* (d. 1829), member of the Directory (28). — *Barrière, Th.* (d. 1877), dramatist (54). — *Barthélemy-Saint-Hilaire* (d. 1895), writer and politician (4). — *Barye, A. L.*, p. 255. — *Baudry, Paul*, p. 251. — *Bazin, Jos.* (d. 1878), composer of comic operas, marble bust by Doublemard (32). — *Beaucé, J. A.* (d. 1875), battle-painter (49). — *Beaujour, Félix de*, p. 255. — *Beaumarchais*, p. 254. — *Béclard, Ph.* (d. 1864), plenipotentiary at Morocco, 'Grief' by Crauk (4). — *Béclard, P. A.* (d. 1825), anatomist, and his son *Jules Aug.* (d. 1887), physiologist (8). — *Bellini*, p. 253. — *Belloc, H.*, p. 255. — *Béranger*, p. 253. — *Bernard, Cl.* (d. 1878), physiologist (20). — *Berthelier* (d. 1882), painter (9). — *Beulé* (d. 1874), archæologist (4). — *Bichat, X.* (d. 1802), physiologist (8). — *Bizet* (d. 1875), composer of 'Carmen', bronze bust (68). — *Blainville, D. de* (d. 1850), naturalist (54). — *Blanc, Charles & Louis* (d. 1882), authors (67). — *Blandin, P. F.* (d. 1849), surgeon, bronze medallion by Clésinger. — *Blanqui*, p. 254. — *Boieldieu*, p. 253. — *Bonheur, Rosa*, p. 252. — *Börne, Ludwig* (d. 1837), German poet, bust and relief by David d'Angers (30). — *Bourdeney*, p. 252. — *Boussingault, J. B.* (d. 1887), chemist (95). — *Bréguet, A. L.* (d. 1823), watchmaker of Neuchâtel (11). — *Brillat-Savarin* (d. 1826), author of the 'Physiologie du Goût' (28). — *Brongniart, Al.* (d. 1847), mineralogist (11). — *Brongniart, A. T.* (d. 1813), architect (11). — *Bruat, Admiral* (d. 1855), sculptures by Maindron (27). — *Buloz, Fr.* (d. 1877), publisher of the 'Revue des Deux-Mondes' (52). — *Burdeau, Aug.* (d. 1894), deputy (65).

C. — *Cail*, p. 255. — *Cambacérès, Delphine de*, bust by Jouandot (48; next to Mme. de Faverolles). — *Cambacérès, Régis de* (d. 1824), colleague of Bonaparte in the Consulate (39). — *Carlier*, bronze group by E. Carlier (63). — *Cartellier*, p. 253. — *Casariera, Marquis de* (d. 1881), large chapel with a statue (44). — *Cernuschi*, p. 255. — *Challemel-Lacour* (d. 1896), politician (96). — *Champollion* (d. 1832), Orientalist, obelisk with medallion (18). — *Chaplin, C. J.*, p. 255. — *Chappe, Cl.* (d. 1805), inventor of aerial telegraphy (30). — *Chasseloup-Laubat, Comte de* (d. 1833), general (56). — *Chauchard*, p. 255. — *Chénier, J. de* (d. 1811), poet (8). — *Cherubini*, p. 252. — *Chopin*, p. 252. — *Clairon, Claire* (d. 1803), actress (20). — *Cléray* (d. 1882), bronze bust by Taluet (71). — *Cogniet, L.* (d. 1880), painter, medallion and sculptures (15). — *Colonne, Ed.* (d. 1909), conductor; bronze bust by S. Ringi (89). — *Communards*, p. 254. — *Comte, Auguste* (d. 1857), founder of Positivism (17). — *Constant, Benj.* (d. 1830), publicist (29). — *Cornély, J. J.* (d. 1907), journalist, monument by Moreau-Vauthier (92). — *Corot*, p. 253. — *Couder, Aug.* (d. 1873), painter (27). — *Cournet, F.* (d. 1886), journalist (95). — *Cousin, Victor* (d. 1867), philosopher (4). — *Couture, Th.*, p. 252. — *Crocé-Spinelli*, p. 255. — *Crozatier, Ch.* (d. 1855), bronze-founder and sculptor (49). — *Crussol d'Uzès, Gen.* (d. 1815), bas-reliefs (18).

D. — *Dantan*, family of sculptors (4). — *Daubigny*, p. 253. — *Daudet, Alphonse*, p. 253. — *Daumier, H.* (d. 1879), caricaturist (24). — *Daunou, P. C. F.* (d. 1840), historian, medallion by David d'Angers (28). — *David, Louis*, p. 253. — *David d'Angers* (d. 1856), sculptor (39). — *Davout*, p. 254. — *Deburau* (d. 1846), pantomimist (59). — *Defenders of Belfort*, p. 253. — *Déjazet, Virg.* (d. 1875), actress (81). — *Delacroix, Eug.*, p. 255. — *Delambre, Jos.* (d. 1822), astronomer (10). — *Delaplanche, E.* (d. 1891), sculptor (96). —

Delavigne, p. 255. — *Delille*, p. 253. — *Delpech* (d. 1863), engineer (52). — *Demidoff, Princess*, p. 253. — *Dennery*, or *D'Ennery* (d. 1899), dramatist (25). — *Denon*, p. 252. — *Désaugiers* (d. 1827), song-writer (22). — *Desbassayns, Baron* (d. 1850), 'Pleureuse' by Ricci (6). — *Desclée* (d. 1874), actress (70). — *Deslys, Ch.* (d. 1885), author (71). — *Doré, Gustave* (d. 1883), painter (22). — *Dorian*, p. 255. — *Dubufe, C. M.* (d. 1864), painter (23). — *Duchesnois, Joséphine* (d. 1835), actress. — *Dugazon, Louise* (d. 1821), actress (11). — *Dulong, P. L.* (d. 1838), chemist, obelisk and medallion by David d'Angers (8). — *Dupuytren* (d. 1835), surgeon (37). — *Duret, Fr.* (d. 1865), sculptor, medallion by Lequesne and relief by E. Guillaume (19).

E. — *Enfantin, Père* (d. 1864), head of the Saint-Simonian school, bust by Aimé Millet (39). — *Errazu* family, symbolical statues by M. Meusnier (68). — *Eudes, Em.* (d. 1888), revolutionary, bust by Tony-Noël (91).

F. — *Falguière, Alex.*, p. 252. — *Faure, Fél.*, p. 252. — *Faverolles, Mme. de*, sculptures by V. Dubray (48). — *Fédérés, Mur des*, p. 254. — *Flandrin, Hipp.* (d. 1864), painter, marble bust by Oudiné (57). — *Floquet, Ch.*, p. 255. — *Florens, A.* (d. 1885), relief by Boussard (47). — *Flourens, P. G.* (d. 1871), politician (66). — *Flourens, P.* (d. 1867), physiologist (66). — *Fould, Mme.* (d. 1839), famed for her charity (7). — *Foy, Gen.*, p. 253.

G. — *Gall, Fr. Jos.* (d. 1828), founder of phrenology (18). — *Gareau*, beautiful 'Pleureuse' (10; down some steps). — *Garnier-Pagès* (d. 1841), lawyer and politician; the tribune is an allusion to his eloquence (29). — *Garot* (d. 1823), singer (11). — *Gatineau* (d. 1885), advocate (96). — *Gaudin* (d. 1841), Duke of Gaeta, minister of finance under Napoleon I. (27). — *Gay-Lussac, J. L.* (d. 1850), chemist (26). — *Genlis, Stéphanie de* (d. 1830), authoress (24). — *Geoffroy Saint-Hilaire* (d. 1844), naturalist, medallions by David d'Angers (30). — *Géricault, Th.* (d. 1824), painter, statue and relief by Etex (55). — *Gill, André* (d. 1887), caricaturist, bronze bust by L. Coutan (95). — *Girardin, Emile de* (d. 1881), founder of the 'Figaro' (8). — *Girodet-Trioson* (d. 1824), painter (28). — *Gobert*, p. 254. — *Gohier, L. J.* (d. 1830), President of the Directory, medallion by David d'Angers (10). — *Gouvion-Saint-Cyr, Marshal* (d. 1830), marble statue by David d'Angers (37). — *Grétry*, p. 253. — *Grisar, Alb.* (d. 1869), composer (71). — *Gros*, p. 253. — *Grouchy, Marshal* (d. 1847), who arrived too late at Waterloo (57). — *Guérinot*, p. 253.

H. — *Habeneck* (d. 1849), violinist (11). — *Hahnemann*, p. 253. — *Hamelin, Admiral* (d. 1864), who commanded at Sebastopol (25). — *Haxo, General* (d. 1838), at siege of Antwerp (28). — *Herz, Henri* (d. 1888), composer (27). — *Hoff*, p. 252. — *Houssaye, Arsène* (d. 1896), author (4). — *Hugo, Gen.* (d. 1828), father of Victor Hugo (27).

I. — *Ingres* (d. 1867), painter (23). — *Isabey, J. B.* (d. 1855), painter (20).

J. — *Junot, Gen.* (d. 1813), Duc d'Abrantès (24).

K. — *Kardec, Allan* (d. 1869), founder of spiritualism, monument in form of a dolmen, with bronze bust by Capellaro (44). — *Kellermann, Marshal* (d. 1820), Duc de Valmy (18).

L. — *La Bédoyère, Gen.* (d. 1815), partisan of Napoleon I., shot under the Restoration (16). — *Lachambeaudie, P.* (d. 1872), fabulist (48). — *Lacombe, L.* (d. 1884), composer, large monument by K. Menser (85). — *Laffitte, J.* (d. 1844), financier (18). — *La Fontaine*, p. 253. — *La Forge, Anatole de*, p. 255. — *Lakanal, J.* (d. 1845), member of the Convention (11). — *Lameth, Th.* (d. 1829) and *Fr.* (d. 1832), politicians of the Revolution (28). — *Lanjuinais, J. D.* (d. 1827), President of the Convention (30). — *Lapomeraye*, physician, bronze bust and relief by Fontaine (6; in front of 'Victims of June, 1832'). — *Laurent-Pichat* (d. 1886), poet and politician, bronze medallion by Mercié (8). — *Lauriston, Marshal* (d. 1828; 14). — *La Valette, A. M.* (d. 1830), partisan of Napoleon I.; his wife, by changing clothes with him, rescued him from prison (36). — *Lavoisier*, founder of modern chemistry (13). — *Lebas, J. B.* (d. 1873), engineer (4). — *Lebrun*, p. 252. — *Lecomte*, p. 251. — *Ledru-Rollin* (d. 1874), politician, bronze bust (4). — *Lefebvre*, p. 254. — *Lemercier, N.* (d. 1840), author (30). — *Lenormand, Mme.* (d. 1843), fortune-teller under First Empire and Restoration (3). — *Lepaute, J. A.* (d. 1789), clock-maker (7). — *Le Royer*, p. 254. — *Lesurques, J.*

(d. 1796), ill-fated victim of a judicial error (8). — *Lucipia, L.* (d. 1904), journalist, bronze bust by J. Boucher (89).

M. — *Macdonald, Marshal* (d. 1840), Duke of Taranto (37). — *Maison, Marshal* (d. 1840), leader of the Morean expedition in 1828 (5). — *Manuel*, p. 253. — *Maquet*, p. 255. — *Maret* (d. 1839), Duke of Bassano, Doric temple (31). — *Mars, Mlle.* (d. 1847), actress (8). — *Masséna*, p. 254. — *Méhul* (d. 1817), composer (13). — *Mercœur, Elisa* (d. 1835), poetess (16). — *Michelet*, p. 255. — *Miolan-Carvalho*, p. 255. — *Molière*, p. 253. — *Monge, G.* (d. 1818), mathematician, member of the Convention in 1793 (18). — *Monselet, Ch.* (d. 1888), author (66). — *Moreau-Vauthier*, p. 252. — *Morny, Duc de*, p. 255. — *Mortier, Marshal* (d. 1835), Duke of Treviso (28). — *Morts, Mon. aux*, p. 251. — *Mouton, Marshal* (d. 1838), reliefs by Menn (4). — *Musset, A. de*, p. 251.

N. — *National Guards*, p. 255. — *Nélaton, Aug.* (d. 1873), surgeon (6). — *Nerval, Gérard de* (d. 1855), romantic poet (49). — *Ney, Marshal*, p. 253. — *Nodier* (d. 1844), author (49). — *Noir, Victor*, p. 254.

O. — *Oudh, Queen of*, p. 254. — *Ozi, Alice* (d. 1893), actress, allegorical statue by G. Doré (89).

P. — *Pariset, E.* (d. 1847), physician (27). — *Parmentier* (d. 1813), who introduced the potato into France (39). — *Parny* (d. 1814), poet (11). — *Peabody, Clara* (d. 1882), bronze relief by Chapu (41). — *Perdonnet, A. A.* (d. 1867), engineer, statue and medallion by V. Dubray (4). — *Périer, Cas.*, p. 252. — *Piault*, p. 254. — *Planquette*, p. 254. — *Pothuau, Adm.* (d. 1882; 14). — *Pradier*, p. 253. — *Pyat, Félix* (d. 1889), revolutionary (46).

R. — *Rachel*, p. 252. — *Raspail*, p. 252. — *Reber* (d. 1880), professor at the Conservatoire, figure of Music by Tony-Noël (55). — *Regnaud de Saint-Jean-d'Angély, Marshal* (d. 1820; 11). — *Reille, Marshal* (d. 1860), tomb by Jacques and Bosio (28). — *Reymaud*, p. 255. — *Ricord, Ph.* (d. 1889), physician, Renaissance chapel (54). — *Robert, E. G.*, or *Robertson* (d. 1837), physicist (Archimedean mirror) and aeronaut (8). — *Rœderer, P. L.* (d. 1835), politician (4). — *Rossignol, Ch.* (d. 1889), manufacturer, rich Renaissance chapel, with bust, statuette, and sculptures by Boisseau (64). — *Rossini*, p. 251. — *Rothschild*, p. 252. — *Roussin, Admiral* (d. 1854), at battle of the Tagus in 1831 (25). — *Royer-Collard* (d. 1845), philosopher and statesman (9). — *Ruel*, p. 254. — *Ruty, Gen.* (d. 1823; 38).

S. — *Saint-Pierre, B. de* (d. 1814), author (11). — *Saint-Victor, P. de* (d. 1881), author, bust by Guillaume (9). — *Santos, Diaz* (d. 1832), lofty pyramid with sculptures by Fessard (48). — *Savary, René* (d. 1833), Duke of Rovigo, who executed the Duc d'Enghien by Napoleon's order (35). — *Say, Léon* (d. 1896), politican and writer (36). — *Scribe* (1821), dramatist (35). — *Sérurier, Marshal* (d. 1819; 39). — *Sevin, C.* (d. 1888), sculptor (85). — *Sèze, Raymond de*, p. 253. — *Sieyès, E. J.* (d. 1836), colleague of Bonaparte in the provisional Consulate of 1799 (30). — *Sivel*, p. 255. — *Soldiers killed at Siege of Paris, 1870-71*, p. 255. — *Soulié, Fr.* (d. 1847), novelist (48). — *Souvestre*, p. 255. — *Spuller*, p. 255. — *Suchet, Marshal* (d. 1826), reliefs by David d'Angers (39).

T. — *Talma*, p. 253. — *Tamberlick*, p. 253. — *Taylor, Baron* (d. 1879), traveller and man of letters, statue by G. J. Thomas (55). — *Terry*, p. 254. — *Thiers*, p. 253. — *Thomas, Clément*, p. 251. — *Tirard* (d. 1893), minister of finance, relief of Duty by De Saint-Marceaux (51). — *Tony-Noël* (d. 1909), sculptor, monument by P. Gasq (35).

U. — *Uhrich, General* (d. 1886), defender of Strassburg in 1870 (50). — *Urth*, richly decorated Renaissance chapel (53).

V. — *Valence, Comte de*, p. 253. — *Verazzi*, p. 254. — *Victimes du Bazar de la Charité* (92); *du Devoir*, p. 255; *de Juin, 1832*, p. 252; *de l'Opéra-Comique*, p. 254. — *Victor, Marshal* (d. 1841), Duke of Belluno (17). — *Vignon, Claude* (Mme. Rouvier; d. 1888), bronze bust by herself (46). — *Visconti, E. Q.* (d. 1818), archæologist (4). — *Visconti, L. T. J.* (d. 1853), one of the architects of the Louvre, son of last-named, recumbent statue by Lehariveł-Durocher (4). — *Vuidet, G.* (d. 1891), composer of sacred music, rich monument and bronze statue by Aubet (92; behind Terry chapel).

W.—*Walewski* (d. 1868), natural son of Napoleon I., statesman, large mausoleum (66).—*Wilde, Oscar*, p. 254.—*Wilhem* (*G. L. Bocquillon;* d. 1842), composer, medallion by David d'Angers (11).—*Wimpffen, Gen.* (d. 1884), bust by F. Richard (47).—*Winsor* (d. 1830), promoter of gas-lighting (37).—*Wolff, Albert* (d. 1891), journalist, bronze bust (96).

Y.—*Yakovleff* (d. 1882), marble chapel in the Byzantine style, with paintings on a gold ground, by Fédoroff (82).—*Ycaza, de*, p. 254.

The **Avenue Gambetta** (Pl. R, 33, 36), skirts, on the N. side of Père-Lachaise, the **Square Gambetta,** in which is the N. entrance of the cemetery (p. 254). The square contains several sculptures, notably (on the outer cemetery-wall; Pl., p. 251) a relief by Moreau-Vauthier (1909), in memory of victims of the Revolutions, known as 'Le Mur'. The avenue crosses the *Place Martin-Nadaud* (Métro station, Line 3; Appx., p. 32) at the N. angle of the cemetery, and leads to the **Place Gambetta** (Pl. R, 33), the terminus of Line 3 of the *Métro*. In this Place rises the *Mairie of the 20th Arrondissement* (Ménilmontant), which is decorated in the interior with paintings by Glaize and Bin. Behind it is the *Hôpital Tenon* (947 beds; 2 Rue de la Chine), separated from the Mairie by the Square de la Mairie. This square is adorned with a group in bronze, by L. Michel, of the Blind man and the paralytic, and with the Datura (Nightshade), a statue by Galy.—The Av. Gambetta goes on as far as the Réservoirs de la Dhuis (see below).

The Rue Belgrand, to the right of the Mairie, leads to *Bagnolet* (1¼ M.; pop. 15,744), reached by tramways *TE 2*, *TE 4*, and *TE 5* (see Appx., p. 50). In the Rue de Bagnolet, to the right of Rue Belgrand, is the church of *St-Germain-de-Charonne* (mainly of 15th cent.). Behind it lies the *Cimetière de Charonne*.

A little to the N. of Père-Lachaise, on a height to the right of Boul. de Ménilmontant, rises the conspicuous church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice, built in 1863-80 by Héret, with a spire over the portal.

Near this church pass the Chemin de Fer de Ceinture and the tramway from the Opéra to Bagnolet (*TE4:* see Appx., pp. 58, 50).—The Rues de Ménilmontant and St-Fargeau (entrance at No. 50) lead to the **Réservoirs de la Dhuis,** or *de Ménilmontant* (Pl. R, 36; ¼ hr. E. of the church; visitors admitted), which supply the high-lying quarters on the right bank, from Charonne to Passy, or one-fifth of Paris. The *Dhuis*, 75 M. from Paris, is a tributary of the Surmelin, which falls into the Marne near Château-Thierry.—To the W. of the reservoirs passes the *Rue Haxo* (Pl. R, B, 36), at No. 79 in which, near the Rue de Belleville, is the wall where 52 hostages were shot by the Communards on 26th May, 1871.

The **Boulevard Voltaire** (Pl. R, 27, 29, 31; tramway *TF*, see Appx., p. 44) leads from the Place de la République (p. 82) to the Place de la Nation (p. 261). At its intersection with the Boul. Richard-Lenoir (p. 189) rises the *Monument Bobillot*, erected to the French soldiers killed in Tongking in 1883-85, with a bronze statue, by Aug. Pâris, of Sergeant Bobillot, who fell at Tuyen-Quan.

14. Vincennes.

The *Bois de Vincennes* may be reached by Métro, by the Vincennes and Charenton tramways, by steamboat (to Charenton), or by the Chemin de Fer de Vincennes, which corresponds with the Ceinture (see p. 263).

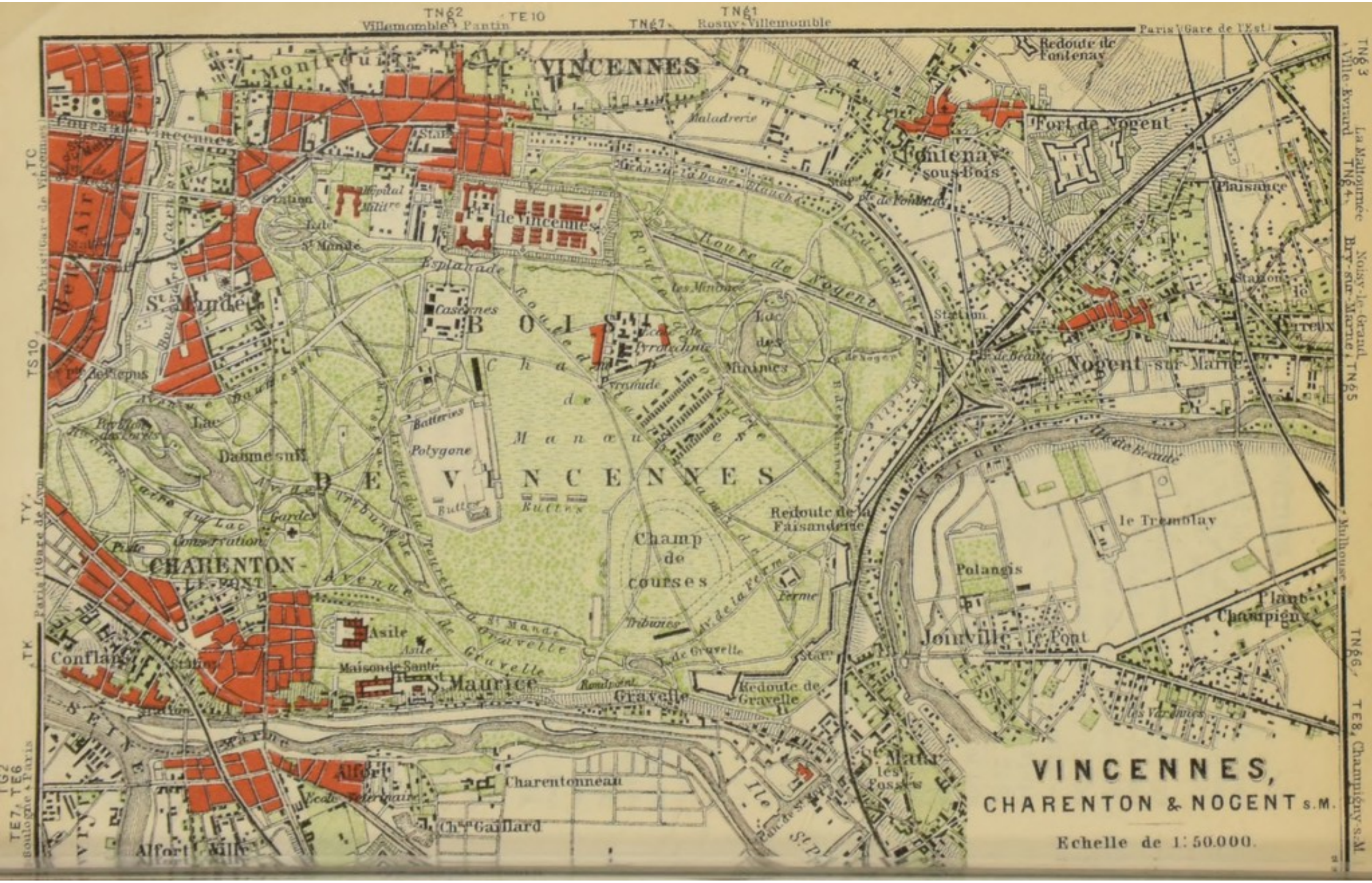
The **Métropolitain** is the quickest route from the W. quarters of the city to Vincennes. The terminus of Line 1 is at the E. end of the *Cours de Vincennes*, close to the *Porte de Vincennes* (Pl. R, 34; Appx., p. 31). About 330 yds. beyond the barrier is the *Paris-Métropolitain* station of the 'Chemins de Fer Nogentais', by which we may go (Lines *TNg3-TNg6*; Appx., p. 52) to the Château de Vincennes (10 or 5 c.), or go on to the Porte Jaune (comp. p. 266; 25 or 15 c.). The tramways *TE8* and *TE9* pass the E. side of the Lac des Minimes (p. 265), and tramway *TG2* passes on the W. side of Lac Daumesnil (p. 265; 10 c.; see Appx., p. 51). The Fort de Vincennes and the Lac Daumesnil are each about 1 M. from the Métro terminus. — If we take Line 6 of the Métro (Appx., p. 35), we avoid changing trains at the Place de la Nation by alighting at one of the preceding stations (Charenton, Daumesnil, St-Mandé, or Bel-Air), and then going on by tramway *TY*, *TS10*, or *TC*, or by the Vincennes railway.

The **Tramways** from the centre of the city to Vincennes or Charenton perform the journey in about 1 hr. (four lines).

1. From the Louvre to Vincennes (*TC*; Appx., p. 44), in 45 min. (fare 30 or 20 c.), starting from the church of St-Germain-l'Auxerrois (p. 88), and going by the *Rue de Rivoli* (p. 181), *Rue St-Antoine* (p. 187), *Place de la Bastille* (p. 188), *Rue du Faubourg-St-Antoine* (p. 260), and *Place de la Nation* (p. 261); then by Boul. de Picpus, Av. de St-Mandé, and through Porte St-Mandé, to the Cours Marigny at Vincennes, to the N of the Château.

2. From the Louvre to Charenton and Créteil (*TK*; see Appx., p. 45), in 40-60 min. (to Charenton, 30 or 20 c.), starting as above; then following the *Quays*, with fine views of the river and the Cité on the right, and of the Place du Châtelet, Tour St-Jacques, Hôtel de Ville, etc., on the left. The line next follows the *Boul. Henri-Quatre* to the left (p. 189), passes the *Bastille* (p. 188) and the *Bassin de l'Arsenal* (p. 189), and reaches the quays on the right bank. On the right, the *Pont d'Austerlitz* (p. 334), *Viaduct of the Métro* (Line 5; p. 334), and *Pont de Bercy* (Line 6 of the Métro; Appx., p. 35). Then the *Pont de Tolbiac*, the *Pont National*, half of which is used by the Ceinture, and the fortifications. Beyond the city, on the right bank, are the *Magasins Généraux des Vins* (Pl. G, 33). The *Pont de Conflans*, or *d'Ivry*, crosses the Seine to *Ivry* (p. 427). On the right bank are *Conflans*, with a convent of the Sacré-Cœur, and *Les Carrières*, belonging to *Charenton* (p. 266). The cars stop near the bridge (p. 263).




VINCENNES
Montreuil
Fontenay sous-Bois
Fort de Nogent
Nogent-sur-Marne
Joinville-le-Pont
Saint-Maurice
Charenton-le-Pont
Conflans
Alfort
Bois de Vincennes
Champ de courses
Polygone
Batteries
Redoute de Faisanderie
Redoute de Gravelle
Redoute de Fontenay
Maladrerie
Pl. de Vincennes
Esplanade
Route de Nogent
Lac des Minimes
Lac Daumesnil
Pavillon Royal
Pyramide
Tribunes
Ferme
Asile
Maison de Santé
Gravelle
Charentonneau
Ch.au Gaillard
Ecole Vétérinaire
Plaisance
le Tremblay
Polangis
Plant-Champigny
Les Varennes
Les Fossés
Ile de Gravelle
Paris (Gare de l'Est)
Villemomble
Pantin
Rosny-sous-Bois
Ville-Evrard
Bry-sur-Marne
Noisy-le-Grand
La Malmaison
Paris (Gare de Lyon)
Boulogne à Paris
Champigny s/M.
TN62
TE10
TN67
TN61
TN63
TN64
TN65
TN66
TE8
TC
TS10
TY
TE7, TE6
VINCENNES,
CHARENTON & NOGENT s.M.
Echelle de 1:50.000.

3. From the Place de la République to Charenton (*TY;* Appx., p. 46; fare 30 or 20 c.): by the *Grands Boulevards* (p. 75) to the *Bastille* (p. 188); then to the left by the *Rue du Faubourg-St-Antoine* (p. 260), and to the right by *Rue Crozatier* (Pl. R, 28), behind the Hôpital St-Antoine (p. 260); next, by the *Rue de Charenton* (Pl. G, 28, 31, 32), skirting for a moment the Bois de Vincennes, to the Place des Ecoles (Pl. G, 36).

4. From the Bastille to Maisons-Alfort (*TS 10;* Appx., p. 50; fare to Charenton 35 or 20 c., to Lac Daumesnil 25 or 15 c.): by the *Avenue Daumesnil* (Pl. R, 25, 28; G, 28, 31, 35), parallel with the Vincennes railway (see below); past the Mairie of the 12th Arrondissement and the *Square Daumesnil*, with a group (Faun and Satyr) by Hiolle; then past the *Place Daumesnil* (Pl. G, 31), with a fountain adorned with bronze lions. We enter the Bois between *St-Mandé* (see below) and *Lac Daumesnil* (p. 265), pass through *Charenton* and over the bridge to the church at *Maisons-Alfort* (p. 431), and alight in the upper part of Charenton.

The trip by **Steamboat** is very pleasant in fine weather (piers, see Appx., p. 56). To the *Pont d'Austerlitz*, see p. 334; other bridges and entrepôts, and the *Pont de Conflans*, see p. 262, No. 2. We next steer up the *Marne*, near a lateral canal, and pass under the *Passerelle d'Alfortville* and then under the Lyons railway. We soon touch at *Alfortville* (p. 266), and lastly land at the *Pont de Charenton*, nearly $^1/_2$ M. to the S. of the Bois de Vincennes.

Chemin de Fer de Vincennes ($3^3/_4$ M.). Station at the Bastille (Pl. R, 25; *V*); trains every $^1/_4$ hr., in about $^1/_4$ hr. (fare 45 or 30 c.). The train skirts the Av. Daumesnil (see above), stops at *Reuilly* (Pl. G, 31), near the Place Daumesnil, and at *Bel-Air* (Pl. G, 34; 'correspondance' with the Ceinture, Appx., p. 58). Near the latter is the 'Bel-Air' station of the *Métro* (Line 6; Appx., p. 35). 3 M. **St-Mandé,** with 19,227 inhab., lies near the N.W. entrance of the Bois de Vincennes. In the cemetery (Rue de Lagny, N. of the Rue de Paris) is a bronze statue, by David d'Angers, of *Armand Carrel*, who was killed in a duel (1836) by Emile de Girardin.

Vincennes. — The Railway Station is in the Rue de Montreuil, which leads to the right (S.) to the château (N.W. angle). The Rue du Midi, opposite the station, leads to the Cours Marigny (see below), another way to the château (S. side).

Cafés-Restaurants. *Café de la Paix*, 26 Cours Marigny, L. $2^1/_2$, D. 3 fr.; *C. Continental*, 30 Rue de Paris, with small garden, similar charges; *C. Français*, opposite the château; *Café-Rest. de la Porte-Jaune*, on an islet in Lac des Minimes (p. 266), good; *C. du Chalet-du-Lac*, by the Lac de St-Mandé (p. 265).

Tramways to Paris, pp. 262, 263. — Chemin de Fer Nogentais, Appx., p. 51.

Post & Telegraph Office, 20 Rue de l'Hôtel-de-Ville.

Vincennes (pop. 38,568) is chiefly noted for its old castle and its park. In the Cours Marigny, near the tramway station, is the bronze

Statue of Gen. Daumesnil (1777-1832), by L. Rochet. When the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would do so when the Allies restored to him the leg he had lost at the battle of Wagram, an anecdote recalled by the gesture of the statue. At the end of the Cours is the modern Renaissance *Mairie*. A band plays in the Cours on Thurs. and Sun. in summer. Annual fête on the Assumption (Aug. 15th) and the following Sunday.

The **Château** (now **Fort**) **de Vincennes,** founded on the site of a royal seat of the 12th cent., dates from the reigns of Philip VI. and Charles V. (14th cent.; keep and ramparts). It was used as an arsenal by Napoleon I., and in 1840 was converted into a fort of the second class. As a rule it is shown (Thurs., Sun., and holidays, 2-4) only by leave of the Governor of Paris (at the Hôtel des Invalides; comp. p. 60). The *Chapel,* with its tasteful Gothic façade, begun in 1379 and completed in 1552, has recently been restored. The lofty vaulting and the stained glass of the 16th cent. (but largely restored) are worthy of notice. The window at the end of the nave, the Last Judgment, includes a figure of Diane de Poitiers (recognizable by the blue ribbon in her fair hair). The monument of the Duc d'Enghien (see below), erected by Louis XVIII. in 1816, now in the N. oratory, is by *Deseine.* The *Donjon,* or Keep, 170 ft. high, is a massive square tower of five stories, with smaller towers at the angles. It is to be converted into a historical museum. The platform affords a fine view of the park and of Paris.

St. Louis often visited this château, and is said to have administered justice under an oak-tree in the Bois (p. 265). Louis X. (in 1316), Philip V. (1322), Charles IV. (1328), Henry V. of England (1422), Charles VI. (1422), Charles IX. (1574), and Mazarin (1661) died within its walls. Charles V. was born there in 1337. Queen Isabeau de Bavière retired to the castle. It was used as a *State Prison* from the days of Louis XI. (1461-83) onwards. Among other prisoners may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Diderot (1749), Count Mirabeau (1777), the Duc d'Enghien (1804), who was afterwards shot for conspiracy by order of Napoleon I., the ministers of Charles X. (1830), and the conspirators against the National Assembly (May, 1848).

The **Bois de Vincennes** (see also Pl. G, 35), laid out as a promenade in 1860-67, is scarcely inferior to the Bois de Boulogne in picturesqueness, though not a fashionable resort. Including the Champ de Manœuvres and the artillery 'Polygone', it covers an area of about 2250 acres.

In the middle of the park is the *Plaine de Gravelle,* which divides the Bois into two parts. It extends for a distance of nearly 2 M., and averages $^3/_4$ M. in width. At the N. end are large *Barracks;* in the middle lies the *Champ de Manœuvres,* for infantry drill; and at the W. end is the *Polygone de l'Artillerie.* At a crossway in the Champ de Manœuvres, to the S. of the *Ecole de*

Pyrotechnie, rises a modern *Pyramid*, on the spot where the oak under which St. Louis administered justice is said to have stood. Adjoining the Champ de Manœuvres on the S.E. are the *Champ de Courses de Vincennes*, the largest racecourse near Paris (see p. 41), and the *Redoutes de Gravelle* and *de la Faisanderie*, which bound the park on this side and command the windings of the Marne. Between these outworks is a *Model Farm*, connected with the Ecole d'Alfort (p. 266) and the Institut Agronomique of Paris. By the second redoubt is the Ecole Militaire de Gymnastique of Joinville.

In the W. part of the Bois are two artificial lakes. To the N., near the N.W. entrance (p. 263), is the pretty *Lac de St-Mandé*, with a café *(Chalet du Lac)* on its bank; to the S.E. is the Lac Daumesnil (see below).

To the N. of Lac Daumesnil, at the beginning of the Av. Daumesnil, at No. 1bis, is a *School of Horticulture and Arboriculture*, open to the public on Sun., Tues., Thurs., and holidays from 1 to 5 or 6 p.m.—At the point where the tramway turns to the S. is the *Rest. de la Demi-Lune* (à la carte).

The *Lac Daumesnil*, or *de Charenton*, the largest (50 acres) in the Bois (boats for hire), formed by Alphand in 1861, contains the *Ile de Reuilly* (Café des Iles-Daumesnil; concert at the kiosque on Sun. 3-6; sometimes military bands during the week), with an artificial grotto under a small temple, and the *Ile de Bercy* to the W., with the *Museum of Forestry*. These islands are connected by bridges with the S. bank, and may be reached by ferry (10 c.) from the Av. Daumesnil on the N. side.

The Museum of Forestry, in the Ile de Bercy, is usually open on Sun. from 10, and on Tues., Thurs., and Sat. from noon to 4 or 5. In the large room on the ground-floor, between tree-trunks serving as columns, are grouped specimens of wood of all kinds, with articles made from them. Implements of forestry also are exhibited, and in an annexe is a *Diorama*, showing the embankments and afforestation of an Alpine valley.—The rooms on the first floor contain further specimens of wood; two paintings (embankments in the Alps and Pyrenees), curiosities (injuries caused by insects), naturalized animals, etc.

To the S.W. of the lake is the *Piste Vélocipédique Municipale* ($^1/_4$ M.). The 'Grand Prix de Paris' (10,000 fr.) is competed for here in July.

In the S. part of the Bois, to the E. of Charenton, are several hospitals for artisans. Farther E. are the *Lac de Gravelle*, a reservoir fed by a steam-pump on the bank of the Marne, and the *Rond-Point de Gravelle*, with a fine view, partly obstructed by trees. Adjacent is the Café-Rest. du Plateau-de-Gravelle (L. 3, D. 4 fr.).

The E. part of the Bois also has its artificial pond, the *Lac des Minimes*, round which, at some distance from it, runs the *Route Circulaire*, marking the enclosure of an old monastery of the Minimes, whose site is now occupied by the lake. The smallest of the

three islets in the lake, the *Ile de la Porte-Jaune*, at the N. end, is connected with the bank by a bridge (café-rest., p. 263). Near this, to the N., passes the Nogent road, leading back to Vincennes (tramways *T Ng 3-T Ng 6*, see p. 262). To the N.W. of the island, near the Av. de la Dame-Blanche (which also leads to Vincennes), a colossal *Monument to Beethoven*, by José de Charmoy, was being erected at the end of 1912. To the N.E. of the island is (8 min.) the station of Fontenay-sous-Bois (p. 428).

To the S.W. of the park of Vincennes lies —

Charenton. — Cafés-Restaurants. *C. de la Terrasse* and *C. du Pont*, by the Marne bridge; *Rest. Barat*, 64 Rue de St-Mandé, plain, with garden.

Charenton, or *Charenton-le-Pont*, at the confluence of the Marne and Seine, is the terminus of the Paris steamboats (p. 263) and of several tramways (see below), and is reached also by numerous trains (from the Gare de Lyon, 60, 45, or 30 c.; see p. 430; station, see Pl. G, 36). Including *Conflans* and *Les Carrières*, which adjoin it on the W., it has 19,499 inhab., and has long been known for its lunatic asylum (see below). Fêtes on 1st and 2nd Sun. in July and September.

Tramways from Paris (*TK* and *TY*), see pp. 262, 263; to the church at *Créteil* by St-Maur-des-Fossés (p. 429), with a branch-line to *Bonneuil* (Mairie).

A little farther on is **St-Maurice** (pop. 8958), with the large *Lunatic Asylum* of Charenton, about $^1/_3$ M. from the bridge. This was founded in 1641, and entrusted at first to the friars of St-Jean-de-Dieu. Until the abolition of 'lettres de cachet' it was not only an asylum for the insane, but also a prison for victims of tyranny. The present buildings, of 1830, with arcades and roofs in the Italian style, rise picturesquely on the slope of the plateau of the Bois de Vincennes. In the Place de la Mairie is a *Monument to Eugène Delacroix* (1798-1863), the painter, a native of St-Maurice; bust after Dalou. Tramway from Porte de Vincennes to Porte d'Orléans (*TG 2*), see Appx., p. 51.

On the left bank of the Marne is **Alfortville** (pop. 18,267), connected with Charenton by a bridge. The *Veterinary College of Alfort*, 7 Grande Rue, founded in 1766, trains both civil and military men. Alfortville is traversed by tramways from the Pont de la Concorde to Bonneuil (*TE 6*) and from the Porte de Vincennes to the Porte d'Orléans (*TG 2*; Appx., pp. 50, 51).

About $1^1/_4$ M. to the N. of Vincennes lies **Montreuil-sous-Bois** (pop. 43,217), noted for its peaches, the cultivation of which occupies 800 acres. Market on Sun. and Thurs.; fêtes on 1st Sun. in July and 2nd Sun. in September. — Montreuil is connected with Paris by the tramway *TX*, Châtelet-Montreuil; by *TE 2*, Opéra-Fontenay-sous-Bois; by *TE 10*, Vincennes-Pantin; by *TNg 2*, Vincennes-Villemomble (Appx., pp. 46, 50, 51, 52). Omnibus from Vincennes, 20 c.

THE CITÉ AND THE LEFT BANK.

The *Cité* (Pl. R, 20, 23, 22, 19; *V*) is the oldest part of Paris. Here lay the Gallic town of *Lutetia Parisiorum*, the Paris of the Romans and the Franks, with the addition of a few houses on the wooded and marshy left bank of the Seine. The town extended later on the right bank also, but the Cité long continued to be the seat of the kings and the ecclesiastical centre of the capital. The population consisted partly of servants of the court and tradesmen, but chiefly of clerics, while the burgesses occupied the N. quarters of the town, and the men of letters the S. part *(l'Université)*. The Cité has long ceased to be the centre of Paris, but it contains its two finest sacred edifices, the *Cathedral of Notre-Dame* and the *Sainte-Chapelle*, while the royal palace has been succeeded by the *Palais de Justice*.

One-third of Paris at least lies on the *Left Bank* of the Seine, its distinctive feature consisting of many learned institutions, headed by the *Sorbonne*, or university, in the *Quartier Latin*. At the W. end of this quarter are several ministries and embassies, the *Chambre des Députés*, large military establishments, the residences of the aristocracy (in the *Faubourg St-Germain*), and (more to the S.) the *Palais du Luxembourg*, now the seat of the Senate. The chief attractions on the left bank are the *Musée du Luxembourg* (modern art), the *Panthéon*, the *Musée de Cluny* (mediæval and Renaissance art), the *Jardin des Plantes*, and the *Hôtel des Invalides*.

15. The Cité and the Ile St-Louis.

Line 4 of the Métro (Appx., p. 33) passes under the Seine, above the Ponts au Change and St-Michel. Station *(Cité)* under the Marché-aux-Fleurs (p. 273).

The Cité is connected with the right bank of the Seine by the Pont-Neuf, the Pont au Change, the Pont Notre-Dame, and the Pont d'Arcole, of which the first two are the most important.

The ***Pont-Neuf** (Pl. R, 20; *V*), at the W. end of the Cité, a bridge 360 yds. long and 25 yds. in width, crossing both arms of the Seine, is, notwithstanding its name, the oldest in Paris. It forms the continuation of the Rue du Pont-Neuf (p. 181). It was built in 1568-1603, but was remodelled in 1843-53, and the part next the left bank was restored in 1886. The masks support-

ing the cornice on the outside are copies of the originals. The fine *Equestrian Statue of Henri IV.*, by Lemot, was erected in 1818 to replace one of 1635, which was melted down and converted into cannon in 1792. The statues of Napoleon I. on the Vendôme Column (p. 83) and at Boulogne-sur-Mer were in their turn melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument; that in front glorifies the 'long-desired' restoration of Louis XVIII. At the sides are bronze reliefs: Henri IV. distributing bread among the besieged Parisians, and Henri IV. entering Paris. The bridge affords a good view of the Louvre to the right. The large building on the left bank is the Monnaie (p. 299); beyond it is the Institut (p. 297).

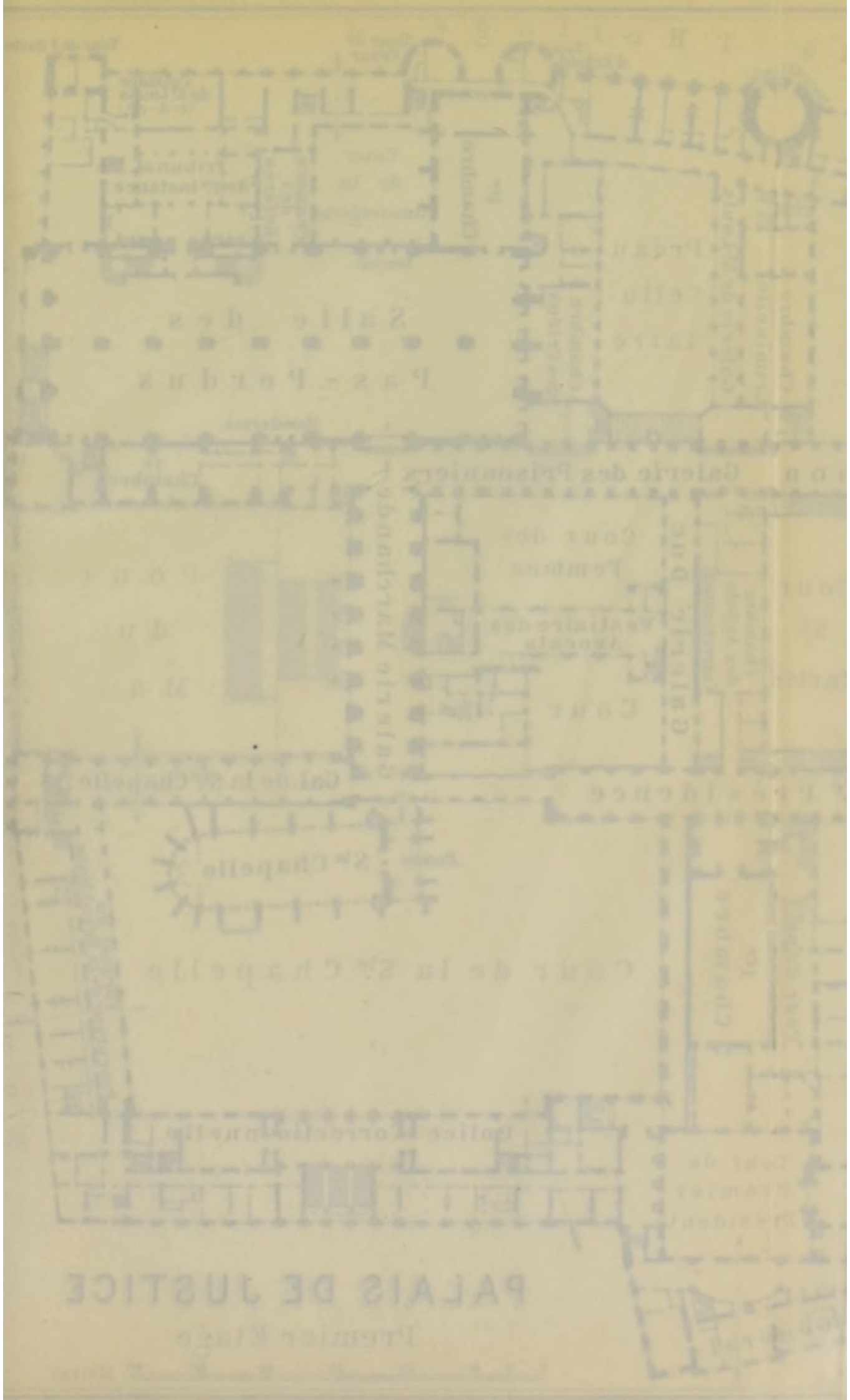
In the 17th and 18th cent. the Pont-Neuf was the favourite haunt of mountebanks, jugglers, showmen, second-hand dealers, and book-vendors. To this motley crowd *Tabarin* used to retail his witticisms from a platform between Nos. 13 and 15 in the Place du Pont-Neuf. Here too was erected one of the first hydraulic pumps, the 'Samaritaine' (model at the Musée Carnavalet). In the river, near the bridge, are the baths of La Samaritaine (p. 26). Below, behind the statue of the king, is the Square Henri IV, or du Vert-Galant, from which (or from the river-banks) we obtain the best view of the bridge. The *bouquinistes*, or dealers in old books, afterwards removed their stalls ('boîtes') from the bridge to the parapets of the quays, which they still occupy.

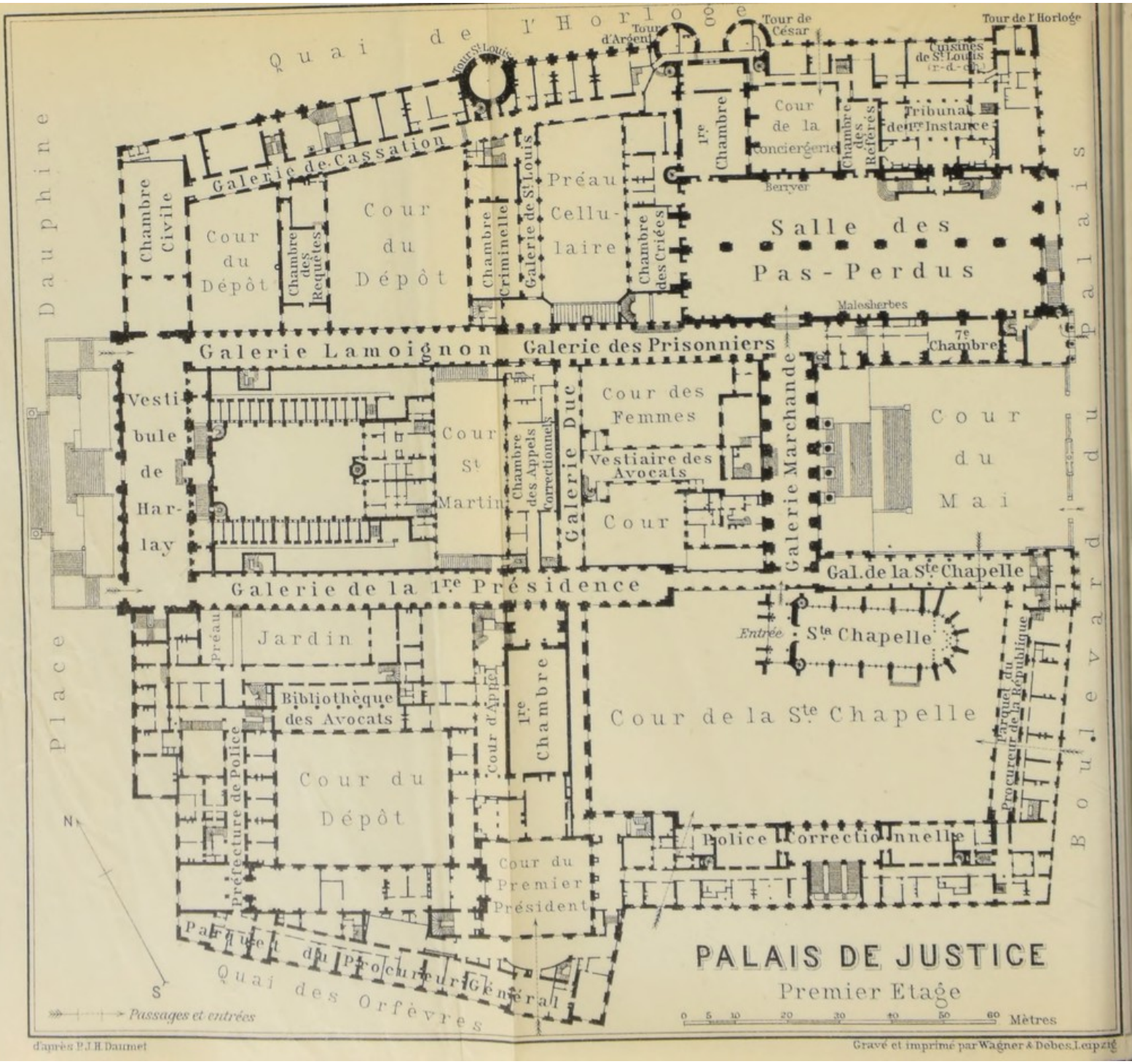
Opposite the equestrian statue lies the *Place Dauphine* ('Place de Thionville' under the Revolution), partly bordered with 17th cent. brick houses, with festoons of white stone. — The W. façade of the *Palais de Justice* (p. 269), on the E. side of the Place, was built by Duc in 1857-68. It is adorned with engaged Doric columns and a richly sculptured cornice. Under the windows are figures of Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Force and Justice, by Jaley. Three gradients ascend to the Vestibule de Harlay (p. 270).

The **Pont au Change** (Pl. R, 20; *V*), between the Place du Châtelet (p. 182) and the Cité, was one of the oldest and busiest in Paris, and hardly less famous than the Pont-Neuf, but was rebuilt in 1858-59. It owes its name to the shops of the money-changers and goldsmiths which flanked the old bridge.

The bridge affords a fine view: opposite is the Cité, with the Palais de Justice and Tribunal de Commerce; higher up the river are the Hôtel-Dieu and Notre-Dame; on the right bank, the Hôtel de Ville and the tower of St-Gervais; down the river, the Pont-Neuf, Louvre, etc. On the right bank is the *Quai de la Mégisserie* (tannery), once called Quai de la Ferraille, from the dealers in old iron who frequented it. To the left is the *Quai de l'Horloge*, formerly called the Quai des Lunettes, a name still partly justified by a few opticians' shops. It is also known as the Quai des Morfondus ('of the chilled'), on account of its exposure to icy blasts in winter.

The Pont au Change crosses to the **Boulevard du Palais**, the chief artery of the Cité, prolonged on the left bank by the Boul. St-Michel (p. 278).





PALAIS DE JUSTICE

Premier Etage

d'après P.J.H. Daumet

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The ***Palais de Justice** (Pl. R, 20; *V*), a vast pile of buildings, has occupied since the 15th cent. the site of the old palace of the kings of France, which had succeeded that of the old Roman governors. St. Louis (d. 1270) presented part of the building to the Parlement, or supreme court, and Charles VII. ceded the rest of it in 1431. In 1618 and 1776 the palace was so damaged by fire that only four towers, parts of the basement, and the Sainte-Chapelle (p. 271) have survived. The *Tour de l'Horloge*, at the N.E. corner, dating from 1298, is adorned with sculptures by Germain Pilon, restored in 1852. Its clock, which has a fine dial, was renewed in 1370 and restored in 1585 and 1852, and is perhaps the oldest public clock in France. On the N. façade, on the Quai de l'Horloge, are the *Tour de César* and the *Tour d'Argent*, and, farther on, the crenellated *Tour St-Louis*, or *Bon-Bec*. The Tours d'Argent and de César, which formerly commanded the bridge of Charles the Bald (823-877), now flank the entrance to the Conciergerie (p. 271). At the angle of the Boul. du Palais and Quai des Orfèvres a new wing of the Palais de Justice is being built.

The main façade of the Palais fronts the Boul. du Palais, from which it is separated by the *Cour du Mai*, or *Cour d'Honneur*, so named from the maypole ('Mai') annually erected there by the clerks of the Basoche (see below). The fine wrought-iron railings in front, erected in 1787, were restored in 1877. At the back of the court are steps ascending to the central part of the building with its square dome and Doric pediment, adorned with allegorical figures above. The Sainte-Chapelle (p. 271) is reached by turning immediately to the left in the court, and passing under the arcades of the chapel.

The Palais is open daily, 10-5, except Sun. and holidays. The steps in the Cour de Mai lead to the Galerie Marchande, a vestibule from which staircases ascend to the *Cour d'Appel*. We turn here to the right, and by a glass-door enter the *Salle des Pas-Perdus, which forms a vestibule to most of the *Civil Chambers*, or *Courts of First Instance*. This hall (restored since it was burnt by the Communards in 1871), consisting of two vaulted galleries, is one of the largest of the kind in existence, measuring 80 by 30 yds., and 33 ft. in height. Before the fire of 1618 this was the great hall of the palace, where the 'Basoche', or society of clerks, was privileged to perform moral plays, satirical dramas, and farces. On the right, by the entrance-wall, is a monument to the minister *Malesherbes*, beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal; statue by *J. Dumont;* emblematic figures by *Bosio;* bas-relief by *Cortot*. Opposite the entrance is a monument to *Berryer* (d. 1868), a famous advocate, by Chapu.

Most visitors will be content with a glance at the Salle des Pas-Perdus, and will then visit the Sainte-Chapelle (p. 271).—The courts are

open to the public from noon, and some of the famous French advocates may be heard there. Most of the courts are on the first floor. The *Courts of First Instance*, with their offices, lie to the N. of the Salle des Pas-Perdus (p. 269; civil courts) and to the S. of the court of the Sainte-Chapelle (p. 271; police courts). The *Cour de Cassation* (see below) is beyond the Salle des Pas-Perdus and the *Appeal Court* (see below) is beyond the court of the Sainte-Chapelle.

To the left of the Berryer monument (p. 269) is the entrance to the *Première Chambre Civile*, built by St. Louis, restored under Louis XII., and altered since then. This was the gilded chamber, or Grand' Chambre du Parlement, into which Louis XIV. made his historical entry, booted and spurred, and whip in hand. Here, too, the revolutionary tribunal sat in 1793 and sentenced Marie Antoinette to death (comp. p. 272).

From the Salle des Pas-Perdus we enter the Galerie des Prisonniers, situated between the Salle des Pas-Perdus and the Galerie Marchande, and continued by the Galerie Lamoignon. On the left side of the Galerie des Prisonniers lies the Galerie Duc, parallel with the Galerie Marchande, and affording a view, from the first windows on the left, of the famous Cour des Femmes (p. 272). On the right of the Galerie Lamoignon are the three halls of the *Cour de Cassation*, all with fine ceilings (the best days for visitors are Thurs., Fri., & Sat.; fee 1 fr.). Adjoining the *Chambre Criminelle* is the *Galerie St-Louis*, with a statue of St. Louis by Eug. Guillaume and frescoes by L. O. Merson. Next come the *Chambre des Requêtes* and the *Chambre Civile*, the richest of all, with a painted and gilded panelled ceiling and paintings in the spandrels (Glorification of Law, by Baudry, and Law and Truth, by Delaunay).

At the end of Galerie Lamoignon is the Vestibule de Harlay facing the Place Dauphine (p. 268), and adorned with statues of four great legislators: St. Louis, Philip Augustus, Charlemagne, and Napoleon I. On the left, a bust of Louis Duc, the architect, by Chapu. The staircase in the middle, with a figure of Justice by Perraud, leads to the left to the *Cour d'Assises* (ceiling by Lefebvre), and to the right to the *Chambre des Appels de la Police Correctionnelle*. On the landing, Law, by Duret.

The Galerie de la Première Présidence, parallel to the Galerie Lamoignon, leads from the Vestibule de Harlay to the new parts of the Palais. To the right, about half-way, is the *Première Chambre de la Cour d'Appel*, richly decorated like the halls of the Cour de Cassation. Painting (Justice) by Bonnat.

The portal towards the Boul. du Palais, to the S. of the railing, as well as the passage under the gallery of the Sainte-Chapelle on the S. side of the Cour de Mai, leads into the Cour de la Sainte-Chapelle, which is bounded on the S. by the *Chambres de la Police Correctionnelle*, and on the N. by the chapel itself, the entrance to which is on the W. side.

The **Sainte-Chapelle, the chief attraction in the Palais de Justice, is open to the public, 11 to 4 or 5 daily, except Mon. and holidays. It is seen to advantage in bright weather only. It was the old palace-chapel, erected in 1245-48, under St. Louis, by *Pierre de Montereau* for the reception of the sacred relics (see p. 276) brought back from the Crusades in 1239. It was restored after 1837, chiefly by Viollet-le-Duc, and is a perfect gem of Gothic architecture, though partly concealed by other parts of the building. It narrowly escaped destruction in 1871, when the Palais de Justice was burned by the Communards. The interior consists of two chapels, one above the other. The Lower Chapel *(Chapelle Basse)*, which we enter first, was used by the domestics of the palace. In the pavement are tombstones of numerous canons of the Sainte-Chapelle. The Upper Chapel, reserved for the court, is a remarkably light and elegant structure, measuring 38 by 12 yds., and about 66 ft. in height. The fifteen windows (49 by 13 ft.), separated only by the width of the buttresses, contain superb stained glass, partly of the time of St. Louis, but restored by Lusson from designs by Steinheil. The subjects are chiefly biblical. First window on the right: Legend of the Cross and Translation of the Crown of Thorns and the wood of the Cross (see p. 276). Glass in the rose-window, of the 15th cent.: Subjects from the Apocalypse. The polychrome decoration of the walls harmonizes well with the coloured windows. The two recesses, right and left, under the windows of the 3rd bay were reserved for the royal family. From the little grated opening in the 4th bay on the right Louis XI. used to attend the service without being seen. By the pillars are placed statues of the Apostles (partly restored). In the handsome Gothic canopy, in wood, the sacred relics were once preserved; it is flanked with two small spiral staircases. — We leave the chapel by the portal; we may then turn to the right, by a passage (opened by the custodian) leading to the Galerie Marchande (p. 269).

The *Conciergerie, a famous prison, second in interest to none, except perhaps the Tower of London, occupies the lower part of the Palais de Justice on the N. side. Accused persons are now detained here during the time of their trial.

The entrance, on the Quai de l'Horloge, is modern. The only entrance to the prison at the time of the Revolution was to the right of the flight of steps of the Palais de Justice, from a low and dark little court, with a railed arcade facing the Cour du Mai. Through this court passed all the victims of the revolutionary tribunal, and against the railing (which still exists) were daily ranged, during the Terror (31st May, 1793, to 27st July, 1794), the carts which conveyed the condemned to the scaffold. The present *buvette* of the Palais was once the office of the prison and room of the concierge (Richard, afterwards Lebault). Traces of the window-bars are still visible. The condemned frequently passed their last night in the back part of the restaurant. 'No spot in the world has seen so many tears, no spot in the world has witnessed such terrible tragedies.' *(G. Lenôtre.)*

Part of the building is shown on Thurs., between 9 and 5, to visitors with a card of admission, obtainable (gratis) at the Préfecture de Police, Bureau des Prisons, Room No. 72, third floor (entrance in the Rue de Lutèce, opposite the Tribunal de Commerce). This leave may be obtained by personal or by written application. In the latter case the number of the party must be stated (comp. p. 60).

Having obtained the needful permission, we enter by the first door to the left on the Quai de l'Horloge (ring), cross a quadrangle, and knock at a small door on the right, leading into the *Salle des Gardes de St-Louis*, where we find the custodian. This room and the superb Salle St-Louis (see below) are masterpieces of the architecture of the 13th cent. and relics of the buildings of St. Louis. From the Salle des Gardes we follow a long dark passage (the 'Rue de Paris'), whence we have a good view, to the left, above a balustrade, of the **Salle St-Louis*, which lies just below the Salle des Pas-Perdus (p. 269). At the end of the Rue de Paris we come to a corridor on which open the doors of the dungeons, and through which almost all the victims of the Revolution once passed. It ends to the left in a grated door (now walled up), beyond which were ranged the tumbrels of the executioner (see p. 271). Through the windows we see the blackened railing, the stone table, and the fountain of the famous *Cour des Femmes*. This is one of the chief existing parts of the old prison, and it was here that the massacres of Sept., 1792, took place. Numerous ladies of the aristocracy, who became victims of the revolutionary tribunal, came here daily to walk or to wash at the fountain, passing in and out through the still existing gate. 'It is old, rusty, and black, it makes one shudder . . . . All the ladies summoned by the tribunal have passed through this heavily barred door, Mme. Elisabeth, the Noailles ladies, Mme. Roland, Cécile Renault, and so many others. . . . The gown of Lucile Desmoulins has touched these iron bars, Mme. du Barry clung to them in her agony, the Princess of Monaco leaned against them, calm and resigned, awaiting the dread summons.' *(G. Lenôtre.)*

The dungeon of Marie Antoinette, which we next visit, though much altered since the autumn of 1793, is profoundly interesting. When brought from the Temple to the Conciergerie she was at first shut up in another room, but after the carnation conspiracy she was removed to this cell, where she remained from 11th Sept. to 16th October. The doorway, the window, and the door into the adjacent cell are all of later date.

From the cell of Marie Antoinette we pass into the cell in which Robespierre is said to have been placed for a few hours prior to his execution. Beyond these is the Hall of the Girondists, now containing the small *Musée de la Conciergerie*. Among the engravings and pictures is a painting of Marie Antoinette bidding farewell to her family when about to be transferred from the Temple to the Conciergerie, by Drolling; and another of Marie Antoinette receiving the sacrament in her cell, by Pajou (1817). A glass-case in the centre contains the arm-chair, the crucifix, and other objects used by Marie Antoinette in her prison.

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; V), built by *Bailly* in the Renaissance style in 1860-66. It has an octagonal dome, 138 ft. high, in the line of the Boul. de Sébastopol (p. 81), and visible from the Gare de l'Est. The interior is open on week-days. The *Grand Staircase* ascends to the Audience Chamber and the Bankruptcy Courts. On the landing of the first floor are statues of Industrial Art by Pascal, Mechanical Art by Chapu, Terrestrial Commerce by Maindron, and Maritime Commerce by Cabet; above are caryatides by Dubut. In the *Vestibule*, on the first floor, are busts of Chancellor L'Hôpital (1504-73), and Colbert (p. xix). The *Salle d'Audience*, on the first floor, to the

left, wainscoted with oak, contains four historical pictures: Establishment of consular jurisdiction in 1563, and Louis XIV. signing Colbert's commercial code in 1673, both by Robert-Fleury; the 'Nautes' (comp. p. 288), and the Corporations before Etienne Boileau in 1258, by P. Delance. The chief sittings are on Monday. Within the buildings (left of grand staircase, then to the right) is a fine *Quadrangle* with two colonnades, one above the other, over which are caryatides by Carrier-Belleuse supporting the glass roof.

The broad **Rue de Lutèce,** opposite the main entrance of the Palais de Justice, leads to the Hôtel-Dieu. In the centre is a bronze statue of *Th. Renaudot* (1586-1653), philanthropist, physician, and founder of journalism in France ('Gazette de France'; p. 49), by A. Boucher (1892). — To the left of the statue is the 'Cité' station of the *Métro* (Line 4; Appx., p. 33), and behind the Tribunal de Commerce lies the *Marché-aux-Fleurs* (Pl. R, 23; *V*), a small Place adorned with two fountains, the chief flower-market in Paris (Wed. & Sat.), used as a bird-market also (Sun.). — To the N.E. of the Marché is the *Pont Notre-Dame* (view), rebuilt in 1853, on the site of a Roman bridge (comp. p. 274), and under repair in 1912.

The **Préfecture de Police** (Pl. R, 20, 19; *V*) occupies, on the right, the old barracks and two mansions of the 'état-major'. The offices are open from 10 to 4. The chief departments are those of the *Passports*, the *Permis de Chasse*, the *Déclarations de Séjour* (p. xxvii), and the *Objets Trouvés*, all at 36 Quai des Orfèvres (Pl. R, 20; *V*), a dependency of the Palais de Justice.

Here also is the *Musée de la Police*, organized in 1911 (open on Thurs., from 2 to 4 or 5; curator, M. Alfred Rey), reached by staircase A, at the end of the court, to the left. The three rooms and a long gallery on the 4th floor contain documents relating to the Parisian police, portraits, patterns of uniforms, memorials of policemen killed in the execution of their duty, warrants, and prison-registers.

The **Hôtel-Dieu** (Pl. R, 22, 23; *V*), a little farther on, with its façade to the Place du Parvis-Notre-Dame (see below), was rebuilt in 1868-78, by *Diet*. It has 828 beds and three clinical chairs (medicine, surgery, ophthalmology). The old Hôtel-Dieu, founded about 660, was the oldest hospital in Paris, or perhaps in Europe. It was at first a nunnery, and then an asylum for pilgrims.

No. 9, *Quai aux Fleurs* (Pl. R, 23, 22; *V*), a street skirting the N. façade of the Hôtel-Dieu, stands on the site of the house of Abélard and Héloïse (p. 252; inscription). Parallel to the quay is the *Rue des Ursins* (Pl. R, 22; *V*); at No. 19 are remains of the Chapel of St-Aignan (12th cent.).

The **Place du Parvis-Notre-Dame** (Pl. R, 22; *V*), in front of the cathedral, is adorned with a bronze *Statue of Charlemagne*, whose horse is led by Roland and Oliver (after L. and C. Rochet). The present Parvis dates from the rebuilding of the Hôtel-Dieu.

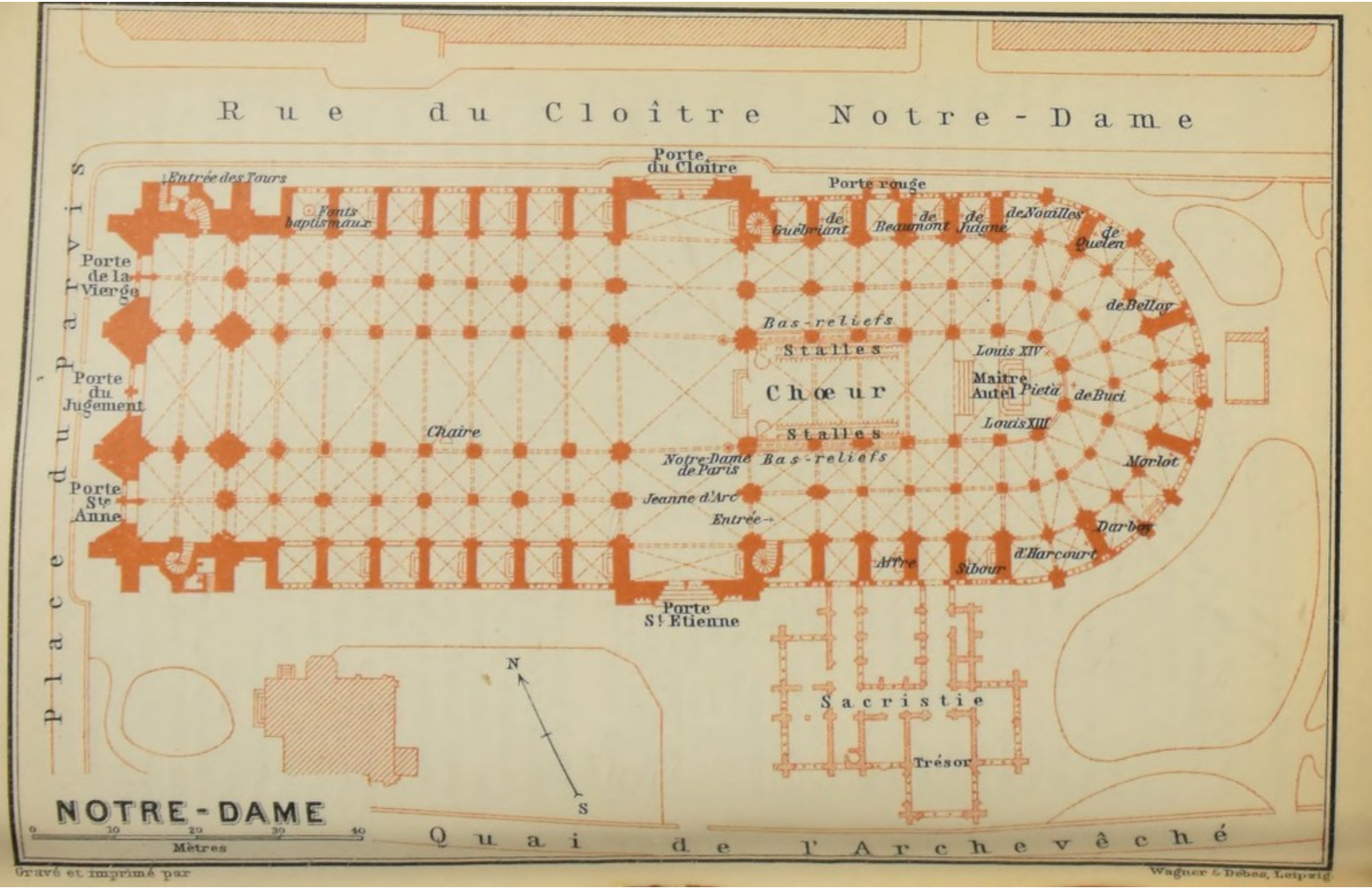
The old Parvis was much narrower. The Hôtel-Dieu occupied the S. part, while its annexe (removed in 1908) extended on the left bank to the church of St-Julien-le-Pauvre (p. 278), which served as its chapel. From the S.W. angle of the Place the *Petit-Pont*, replacing one of the

two Roman bridges (comp. p. 273), crosses the river to the *Place du Petit-Pont*, the site of the Petit-Châtelet demolished in 1782.

The cathedral of **Notre-Dame** (Pl. R, 22; V) stands on the site of a church of that name, rebuilt in the second half of the 9th cent., and of a church of St-Etienne, mentioned as early as 690, which adjoined Notre-Dame on the E. The present church was begun in 1163, under the auspices of Maurice de Sülly, Bishop of Paris. By 1177 the choir and transept were nearly completed; in 1196 the nave was finished, with the exception of the first bays; and by about 1240 the original plan had been entirely carried out. The chapels began to be added in 1250, necessitating the addition (about 1260) of a bay to the transept. Lastly, at the beginning of the 14th cent. the cathedral assumed the form which it presents at the present day. Although its general appearance is rather heavy, owing to the absence of the spires originally projected, to the lofty houses around it, and to the raising of the adjacent soil, the cathedral still presents a strikingly majestic aspect.

In 1793 Notre-Dame was converted into a 'Temple of Reason', the sculptures were mutilated, and the statue of the Virgin replaced by one of Liberty. On a mound thrown up in the choir burned the 'torch of truth', over which rose a Greek 'temple of philosophy', containing the enthroned figure of Reason (represented by Maillard, the ballet-dancer), who received in state the worship of her votaries. The orgies of which the church became the scene led, however, to its being closed in the following year. In 1795 the 'constitutional' Catholics reopened it as a place of divine worship, and in 1802 it was handed over to the Roman Catholic Church. After 1845 it was restored by Lassus and Viollet-le-Duc. Lastly, in 1871, the cathedral was pillaged and nearly burned down by the Communards.

The *Façade, the finest part of the cathedral, dating from the early 13th cent., and completed about 1240, is the oldest of its kind, and has served as a model for the façades of many churches in N. France. It is divided by buttresses into three sections, and consists of three stories, exclusive of the towers. The sculptures have mostly been renewed, partly after those of the cathedrals of Rheims, Amiens, and Bordeaux. Below are three finely recessed portals. The sculptures, so far as they have survived the ravages of the Revolution, are admirable specimens of early-Gothic. The others have been renewed by Viollet-le-Duc. Those on the central portal represent the Last Judgment; the fine modern figure of Christ on the central pillar is by G. Dechaume. In the tympanum (Christ in Glory) the angel on the left holding the nails is a masterpiece of 13th cent. French sculpture. The S. portal, the oldest, is dedicated to St. Anne, and that on the N., by which the church is generally entered, to the Virgin, both being adorned with appropriate sculptures. The relief of the Resurrection and the Triumph of the Virgin is noteworthy. The fine ironwork of the doors should be observed, but those of the central door are modern. This story ends in a gallery, with niches containing statues of twenty-eight kings of



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Israel and Judah (once supposed to represent kings of France), renewed in the 19th century. Above the gallery, in the centre, is a statue of the Virgin, with two angels bearing torches; to the left and right are Adam and Eve. — The chief adornment of the second story is a large rose-window, 31 ft. in diameter, with simple tracery. At the sides are double pointed windows. — The third story is a gallery of pointed arches, about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this runs a balustrade, crowned with figures of monsters and animals (see p. 276); the façade then terminates in two great square towers, each pierced with twin-windows, about 52 ft. in height.

The façades of the transepts also deserve inspection. The sculptures here also have been partly renewed by Viollet-le-Duc. Those in the tympanum of St. Stephen's (the S.) portal, are scenes from the life of the saint (middle of 13th cent.). On the door-post of the Cloître (N. portal) is a fine statue of the Virgin (end of 13th cent.). — The spire above the transepts, 315 ft. in height, in wood covered with lead, was restored in 1859. The choir is charmingly light and effective, with its bold flying buttresses and windows capped with pediments. (The adjacent fountain, see p. 276.)

Interior. — The church consists of a nave and double aisles, crossed by a single short transept. It measures 142 by 52 yds., and is 115 ft. high in the centre. The aisles are prolonged round the choir, affording the earliest example of this construction. The small choir is semicircular, as in Romanesque churches. The chapels (see p. 274) were introduced into the spaces between the buttresses of the aisles and choir. The vaulting is borne by 75 pillars, most of them round; these, as well as the galleries over the aisles, are relics of the Romanesque style. Above the inner aisles runs a triforium resting on 108 small columns, and the clerestory is pierced with 37 large windows. The old stained glass of the rose-windows over the chief and lateral portals is worthy of note. The *Pulpit*, a masterpiece of modern wood-carving, was designed by Viollet-le-Duc (1868). The *Great Organ* (by Cliquot, 1730), restored and enlarged by A. Cavaillé-Coll in 1868, has 6000 pipes, 110 stops, and 5 manuals. To the right of the S. portal are two black marble slabs in memory of victims of the Commune (p. 260).

The *Transepts* contain frescoes by Perrodin (1869-70): on the right, Scenes from the life of the Virgin, Apostles and fathers of the Church; on the left, Bishops of Paris, with monks.

The *Choir* and *Sanctuary* are separated from the nave and ambulatory by handsome modern railings. The choir-stalls and the reliefs in wood (late 17th cent.), chiefly scenes from the history of Christ and the Virgin, should be noticed. In the sanctuary, behind the modern high-altar, are a Pietà, by *Nic. Coustou* (1723), and

statues of Louis XIII. and Louis XIV., by *Guill. Coustou* and *Coyzevox* (1715).

At the entrance to the choir, by a pillar on the right, is the highly revered statue of Notre-Dame de Paris (14th cent.), and by a pillar near it is that of Joan of Arc, by *Ch. Desvergnes* (1909). Adjacent is the entrance to the ambulatory. The choir-screen here and on the opposite side is adorned with twenty-three richly coloured and partly gilded *Reliefs in stone, of scenes from the life of Christ, by *Jehan Ravy* and his nephew *Jehan le Bouteiller* (1319-51). These Gothic sculptures, though varying in execution, are remarkable for their monumental dignity and beauty.

The choir-chapels contain monuments, chiefly of Archbishops of Paris. Beginning at the sacristy (see below), from right to left: *Archbp. Affre* (p. 189), by Debay; *Archbp. Sibour* (p. 295), by Dubois and Lescorné; **Comte d'Harcourt* (d. 1718), by A. Pigalle; *Archbp. Darboy* (p. 260), by Bonnassieux; *Card. Morlot* (d. 1863), by Lescorné; *Bishop Matiffas de Buci* (d. 1304), with a fine crozier, behind the high-altar; *Card. de Belloy* (d. 1806), by Deseine; *Archbp. de Quélen* (d. 1839), by G. Dechaume; *Card. de Noailles* (d. 1729), by the same; *Archbp. de Juigné* (d. 1811), *Archbp. de Beaumont* (d. 1781), *Marshal de Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*, these last after Viollet-le-Duc.

The **Sacristy,** on the S. side of the church, built in 1845-50 by Lassus and Viollet-le-Duc, occupies the site of the old Archevêché (taken down in 1831), and is entered from the S. side of the ambulatory. It contains the *Treasury* of Notre-Dame, which is shown on week-days to groups of visitors (fee). The sacristan shows and explains the chief curiosities, but there is scarcely time to examine them. Most of the objects are modern and, except those of recent date, of little artistic value. Among these are sacred vessels presented by Napoleon III., especially the reliquaries of the 'grandes reliques' (p. 271; crown of thorns, true Cross, and nail from the Cross), executed by Poussielgue after Viollet-le-Duc. Among the ancient objects are a casket 'of St. Thomas à Becket' (12th cent.); a reliquary of St. Clotilda (13th cent.); reliquary-busts in wood, incrusted with silver, of St. Denis and St. Louis (14th cent.); and other reliquaries of the 13th-16th centuries.—Also historical relics and memorials, such as the crucifix held by St. Vincent de Paul at the death-bed of Louis XIII., the coronation mantle of Napoleon I., and the blood-stained clothing of Archbps. Affre, Sibour, and Darboy.

Towers. The *View from the towers of Notre-Dame (226 ft. in height) is one of the finest in the city. The entrance to them is outside the church, by the N. tower, to the left of the portals. The ascent may be made from 9 to 4, 5, or 6, according to the season. The platform at the top is reached by 376 steps (256 to the first gallery). In the S. tower hangs the great *Bourdon de Notre-Dame*, of 1686, weighing nearly 13 tons. Another bell (not used) was brought from Sebastopol. The quaint *Gargoyles* (hobgoblins, chimæras, etc.) on the balustrades of the towers, designed by Viollet-le-Duc, should be noticed.—See 'La Cathédrale Notre-Dame de Paris', by *Marcel Aubert* (Paris, 1909; 2½ fr.).

In the square at the back of the cathedral are the tasteful Gothic *Fontaine Notre-Dame*, after Vigoureux (1845), and a marble *Bust of Goldoni* (1707-93), the Italian comic poet, by Fortini (1907). Fine view of the choir of the cathedral.

At the S.E. end of the Ile de la Cité, near the fountain, is the *Morgue* (not open to the public), where dead bodies (about 1000 annually) are exposed to view for identification.

The **Ile St-Louis** (Pl. R, 22; *V*), connected with the Cité by the *Pont St-Louis*, is a peaceful oasis amidst the busy life around.

The narrow *Rue St-Louis-en-l'Isle* traverses the whole island. No. 51, the *Hôtel Chenizot* (1730), the old archevêché, has a balcony borne by chimæras. Farther on, to the right, rises the church of **St-Louis-en-l'Ile**, begun in 1664 from designs by Le Vau and consecrated in 1726, with a curious open-work tower of 1765.

At the entrance to the church, on the left, is a small bénitier from the Carmelite convent of Chaillot, a memorial of Sister Louise de la Miséricorde (Mlle. de La Vallière; 1675). On the right is the Chapelle des Fonts, or baptistery, with a picture of the Baptism of Christ, by *Stella* (Van den Star). Several of the chapels contain old pictures. In the 2nd Chapel on the left of the nave is a fragment of the portable altar on which Pius VII. celebrated mass during his captivity at Fontainebleau (1812-14). The 1st Chapel to the left of the choir contains a curious portrait of St. Francis of Paola; in the first two to the left of the choir are small reliefs in alabaster (15th cent.). In the lower part of the church is a statue of St. Louis, by A. Mony (1906). The sacristy contains an altar-cover (13th cent.), consisting of twenty-six pieces of embroidery, which is shown in a chapel to the right of the nave during the festival of St. Louis (25th Aug.).

To the E. of the church is the old *Hôtel de Lauzun*, 17 Quai d'Anjou, built in 1650-58, once occupied by the poets Théophile Gautier (1811-72) and Baudelaire (1821-67). The Rue des Deux-Ponts connects the Quai d'Anjou with the *Quai d'Orléans;* here, at No. 6, an old house with a carved doorway, is the *Bibliothèque Polonaise* (1838; public reading-room on the 2nd floor, daily 11-4). A tablet at No. 12, at the corner of the Rue de Budé, marks the birthplace of *Félix Arvers*, the poet (1806-50).

No. 2, Rue St-Louis-en-l'Ile, is the handsome **Hôtel Lambert** (1680) built by *Le Vau* for President Lambert de Thorigny, and since 1843 owned by the Princes Czartoryski.

In the absence of the family visitors are admitted (preferably 10-11 a.m.) on application by letter to M. le Secrétaire de l'Hôtel Lambert (comp. p. 60). Superb staircase adorned with Gobelins tapestry. Round vestibule panelled with paintings by *Le Sueur*. Galerie d'Hercule (ceiling): Marriage of Hercules and Hebe, by *Le Brun;* landscapes on the wall-panels by *Fr. Perrier* and grisailles by *Le Sueur*. Small room: Aurora, by *Le Brun;* two reliefs by *Donatello;* old reliquary in ivory. Study: Three charming *Watteaus;* grisailles by *Le Sueur;* Credo, by *Frémiet*. The ceiling of the bedroom (formerly the Salle des Muses) is painted by Le Brun; bed in Henri II. style. — Voltaire once lived for a time at the Hôtel Lambert, then owned by the Marquise du Châtelet.

The Boul. Henri-Quatre, passing this house, leads over the Pont de Sully (p. 190) to the end of the Boul. St-Germain, near the Halle aux Vins and the Jardin des Plantes (pp. 334, 335).

16. Quartier Latin.

Métro Stations (Line 4; Appx., p. 33): *St-Michel* (see below), *Carrefour de l'Odéon* (p. 279).—Restaurants, p. 23.

The quarter on the left bank, to the S. of the Cité, including the 5th Arrondissement (Panthéon) and the E. part of the 6th (Luxembourg), is usually known as the *Quartier Latin*, and next to the Cité is the oldest part of Paris. It has been the seat of learned societies from time immemorial, and was once simply called 'L'Université' (see p. 267).

The *Pont St-Michel* (Pl. R, 19, *V*; fine view of Notre-Dame, on the left) crosses from the Cité (Boul. du Palais, p. 268) to the **Place St-Michel,** near which, under the quay, is a station of the Orleans line (p. 305). On the S. side of the Place, against a house, rises the *Fontaine St-Michel*, a fountain 85 ft. high and 49 ft. in width, erected in 1860 after Davioud. It consists of a triumphal arch in the Renaissance style, with a St. Michael and the dragon in bronze, by Duret, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides are columns of red marble bearing allegorical bronze figures.—Under the Place is the 'St-Michel' station of the *Métro* (Line 4; Appx., p. 33; omn. & tram., see Appx., p. 55).

At the Place St-Michel begins the—

Boulevard St-Michel (Pl. R, G, 19; *V*), the main artery of the Quartier Latin, and one of the great thoroughfares made by Haussmann early in the second Empire (comp. p. 217). It leads past the Hôtel de Cluny (p. 280), the Place de la Sorbonne (p. 290), and the E. entrance of the Luxembourg Garden (p. 331), and ends at the Carrefour de l'Observatoire (p. 341). Its cafés and restaurants are much frequented by students.

The *Rue de la Huchette* (13th cent.) and *Rue St-Séverin* (Pl. R, 19; *V*) lead E. from the Place and Boul. St-Michel through one of the most interesting and best-preserved quarters of old Paris, with the narrow and tortuous streets so often described by novelists. Off the Rue de la Huchette open the quaint Ruelles Zacharie and du Chat-qui-Pêche (so named from an old shop-sign).

In the Rue St-Séverin rises the interesting church of ***St-Séverin** (Pl. R, 19; *V*), on the site of an oratory of the period of Childebert I., with an old apse opened up in 1909. It consists of a nave and double aisles flanked with chapels. The façade is composed of a portal, of the 13th cent., from the old church of St-Pierre-aux-Bœufs, near Notre-Dame, and an elegant tower of the 13th cent., completed in the 15th. The first three bays of the church also date from the 13th cent.; almost all the other parts are of the 15th. The fifteen windows of the nave are filled with stained glass (that in the upper row, 15th and 16th cent.). The double ambulatory has curious groined vaulting, and above the choir is a novel triforium. The modern mural paintings in the very dark chapels are by Heim, Signol, Schnetz, Hippolyte Flandrin, Hesse, and others. The chapels at the end contain votive sculptures and paintings.

A little farther on, to the E., is the Gothic church of **St-Julien-le-Pauvre** (Pl. R, 19, 22; *V*), of the 12th cent., which in 1655 became the

chapel of the old Hôtel-Dieu. Since 1889 it has been used as a Greek church (mass on Sun. and festivals at 10, in winter at 10.30 a.m.). Entrance by No. 11, Rue St-Julien-le-Pauvre, through an old court. An old well to the right of the door is now closed. By the wall, in the right aisle, is a tomb of the 15th cent. (relief). In the left aisle is a statue of Montyon (1733-1820), the philanthropist.

At the back of the church runs the Rue du Fouarre ('of the straw', on which the students sat). In the 13th cent. this was the quarter of the schools, and is mentioned by Dante as the 'Vico degli Strami' (Paradiso x. 137).—Still farther E., at the corner of Rues de l'Hôtel-Colbert and de la Bûcherie, is a round building, used as a lecture-room by the faculty of medicine from 1483 to 1775, and under the Empire as a school of anatomy. It is now a *Maison des Etudiants*, opened in 1910.

The Boul. St-Michel crosses the *Boul. St-Germain* (p. 307), about 330 yds. from the Seine. This is one of the busiest points in Paris. On the left are the garden in front of the Thermes (p. 289) and the Hôtel de Cluny (p. 280). In the Boul. St-Germain, to the W., rises the—

Ecole de Médecine (Pl. R, 19; V), a huge block of buildings stretching S. to the Rue de l'Ecole-de-Médecine. The façade towards the boulevard, by Ginain (1878), is adorned with two caryatides, by Crauk: Medicine and Surgery. The old part of the building, in the Rue de l'Ecole-de-Médecine, dating from the 18th cent., has a handsome court flanked with an Ionic colonnade; at the back rises a bronze statue of *Bichat*, the anatomist (1771-1802), after David d'Angers; to the left is the Monument of *Dr. Brouardel* by Denys Puech (1909). Visitors to the interior apply to the concierge (on the right). In the vestibule is a group by Barrias, Science unveiling Nature. In the gallery next the Boul. St-Germain: Hippocrates and Hygeia, by J. Thomas. The 1st Salle des Thèses contains a large painting, by Richet, of the foyer of the Comédie-Française converted into a hospital in 1870-71. In the *Vestiaire* at the E. end: Hippocrates refusing the gifts of Artaxerxes, by Girodet. The collections are open only to medical men with a permit from the secretary. In the main building are the *Large Amphitheatre* (1400 seats); the *Library* (90,000 vols.), open to students and medical men on week-days, except in vacation (1st Aug.-15th Oct.), 11-6 and 7.30-10.30; and a *Museum of Comparative Anatomy*, named *Musée Orfila* after its founder (1787-1853).

In the open space to the W. of the Ecole de Médecine are bronze statues of *P. Broca* (1824-80), surgeon and anthropologist, by P. Choppin, and of *Danton* (1759-94) by A. Pâris. Between the statues is the *Métro* station 'Carrefour de l'Odéon' (Line 4; see Appx., p. 33).

On the opposite side of the Rue de l'Ecole-de-Médecine is the *Ecole Pratique* (laboratories), a modern building which extends to the Rue Racine. The court contains a monument to *Dr. Cornil* (1837-1908), by Dr. P. Richer (1911). At No. 15 in the same street is the old refectory of a Franciscan monastery (late 15th cent.),

where the revolutionary 'Club des Cordeliers' once met. It now contains, on the ground-floor, the *Musée Dupuytren*, a pathological collection, and on the fourth the *Musée Broca*, a museum of anthropology.

A fine 17th cent. house, at 5 Rue de l'Ecole-de-Médecine, once the surgical Amphithéâtre de St-Cosme, has been since 1767 the *Ecole Nationale des Arts Décoratifs*.

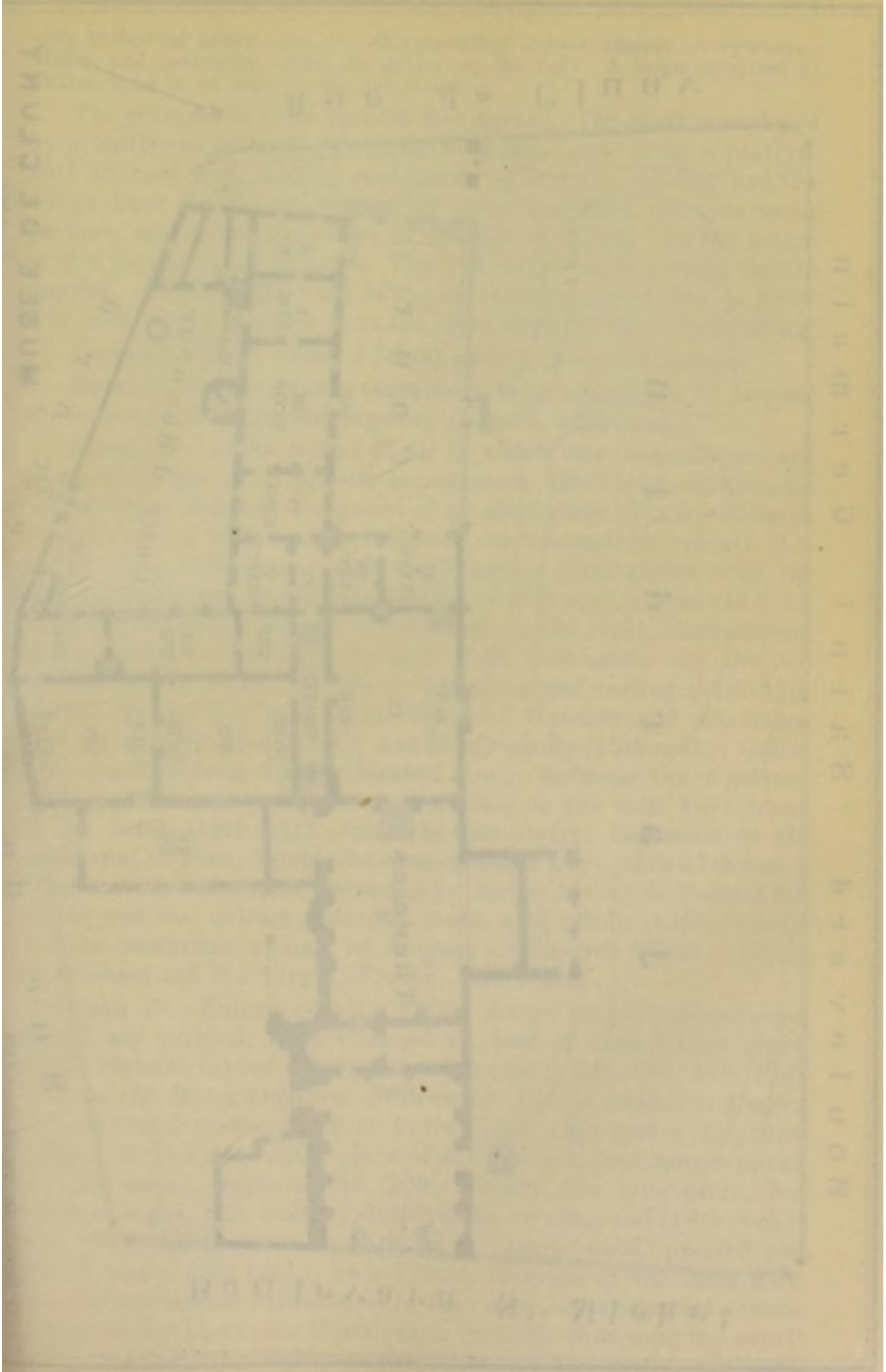
At the corner of the old Rue Serpente and the modern Rue Danton, which begins at the Fontaine St-Michel, is the *Hôtel des Sociétés Savantes*, where meetings are held. No. 5, Rue Hautefeuille, to the N. of the Rue Serpente, is the *Hôtel des Abbés de Fécamp*, with a pretty turret at the corner of the Impasse Hautefeuille. The Rue Hautefeuille leads to the Place St-André-des-Arts (Pl. R, 19; *V*), whence the Rue St-André-des-Arts runs to the W. Nos. 47 and 49 in this street (inscription) stand on the site of Jeanne de Navarre's mansion, afterwards that of Jacques Coitier, physician to Louis XI., and of the Dukes of Orleans; at No. 61 is the lane called the *Cour du Commerce*, in which (No 8) Marat's newspaper 'L'Ami du Peuple' was printed (1793). Opening off this lane to the left, between Nos. 2 and 4, is the *Cour de Rouen*, or *de Rohan*, a dépendance of the palace of the Archbishops of Rouen (15th cent.), where Henri II. built a house for Diane de Poitiers. In the second part of this 'cour', on the right, is a curious well. The Cour du Commerce leads to No. 130, Boul. St-Germain.

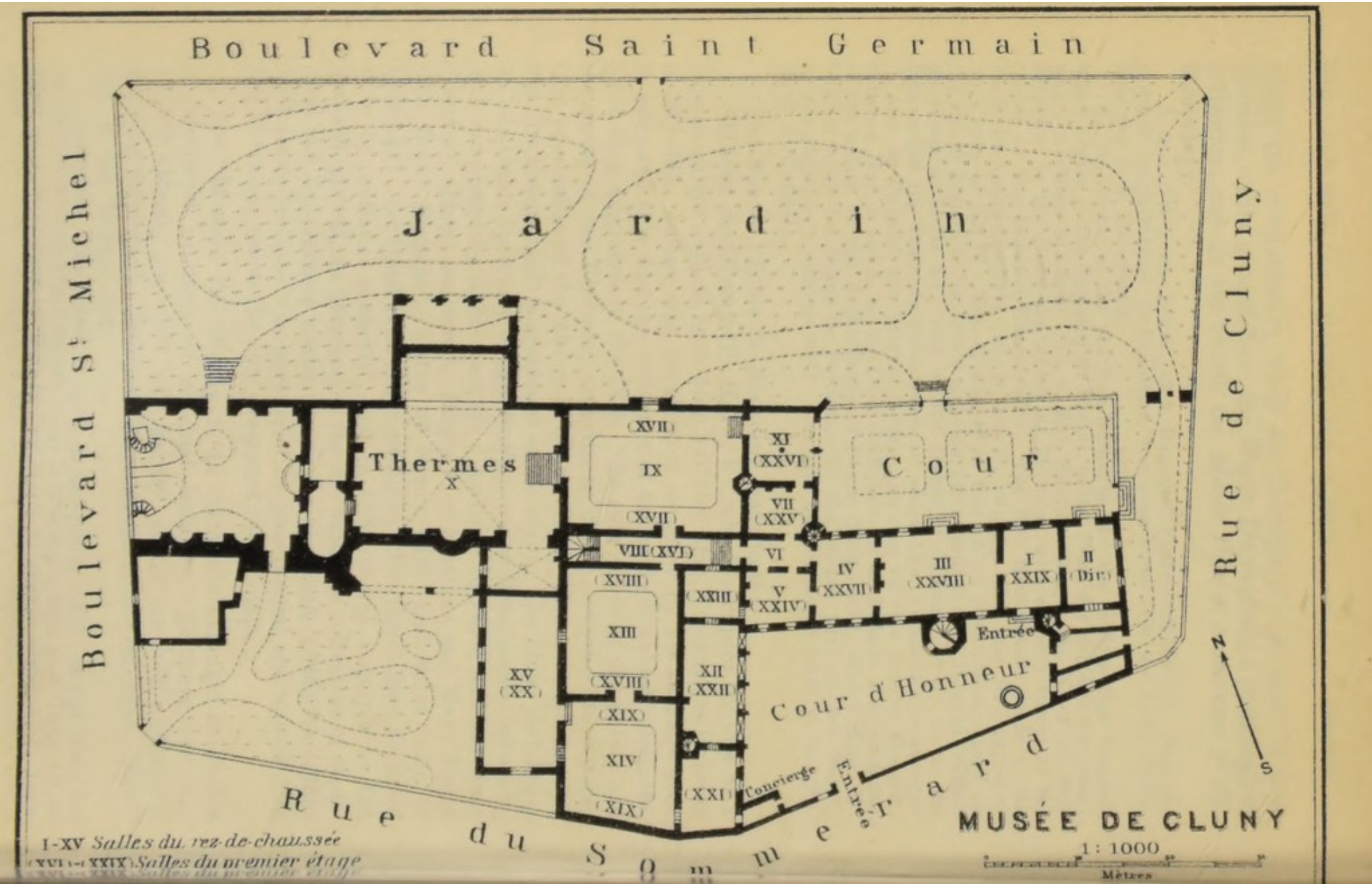
The Rue de l'Ecole-de-Médecine leads to the—

***Hôtel de Cluny** (Pl. R, 19; *V*), which occupies the site of a Roman palace said to have been built by Emp. Constantius Chlorus in 292-306. Julian was proclaimed emperor by his soldiers here in 360; and this was the residence of the early Frankish monarchs until they migrated to the Cité. The only relics of the palace are the ruins of its *Thermes*, or baths (p. 288). About 1340 it came into possession of the Abbey of Cluny (near Mâcon, in Burgundy), and the abbots built a residence on its ruins. The *Hôtel de Cluny*, an admirable specimen of late-Gothic, under Renaissance influence, was completed by Abbot Jacques d'Amboise in 1490, and has since remained almost unaltered. James V. of Scotland and Mary Tudor ('La Reine Blanche'), sister of Henry VIII. and third wife of Louis XII., occupied it at different times. The Revolution declared it to be 'national property', and in 1833 it was acquired by the archæologist Al. du Sommerard for his valuable collection of mediæval and Renaissance works of art. On his death (1842) the edifice with its collections was purchased by government and united with the Thermes, which the city presented to the state.

The ***Musée de Cluny** is an extremely valuable collection of mediæval products of art and industry. As there are over 11,000 objects, one visit will hardly suffice for even a glance at the most important. Changes of arrangement are frequent. Director, M. Ed. Haraucourt.

Admission. The Musée is open to the public daily, except Mon. and certain holidays (p. 57); from 1st April to 30th Sept., Sun. 11-4, Tues. 1-5, on other days 11-5; from 1st Oct. to 31st March it always closes at 4. Catalogue (1883) 4 fr., bound 5 fr.; new edition in preparation. Small album




Boulevard Saint Germain
Boulevard St Michel
Rue de Cluny
Rue du Sommerard
Jardin
Thermes
X
(XVII)
IX
(XVII)
XI
(XXVI)
VII
(XXV)
Cour
VIII (XVI)
VI
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(XXIV)
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XIV
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XXI
Entrée
Cour d'Honneur
Concierge
Entrée
N
S
I-XV Salles du rez-de-chaussée
(XVI-XXIX) Salles du premier étage
MUSÉE DE CLUNY
1 : 1000
Mètres

with historical notice, 1½ fr. (Explanatory labels almost everywhere.) Sticks and umbrellas must be given up (no fee). A large selection of photographs is on sale in the 1st Room.

The entrance is at 24 Rue Du Sommerard. The court is enclosed by a battlemented wall. We enter by a large gate or by a postern, both adorned with tasteful sculptures. The main building and the wings have Gothic windows with stone mullions, an open-work parapet, and dormer-windows of delicate execution. In the centre of the façade rises a turret. The left wing has four large Gothic arcades. In the right wing is the entrance to the garden (p. 289). The door of the museum is at the right angle of the main building.

Ground Floor. Room I (cloak-room). Flemish tapestry.

Room II, on the right, contains a large collection of ancient shoes, wood-carvings, and tapestry (French, 16th cent.).

Room III (to the left of R. I), in which new acquisitions are temporarily placed. Opposite the entrance, the Vierge de Moussac (13th cent.). Behind: Fragment of an altar-piece (Franco-Flemish school, end of 16th cent.); reliquary in 'champlevé' enamel (Limoges; late 12th cent.); caskets; Venetian glass goblet with the arms of Catherine de Médicis (middle of 16th cent.); head of Christ (end of 15th cent.). By the first window on the right, Enamels and rings used for decorating harness (13th-15th cent.). By the 3rd window on the right, Moulds for stamping and casting (12th-17th cent.). By the 1st window on the left: Watches and astrolabes (Bourmène Collection, 1911); Ave Maria girdle (15th cent.); Gallic gold treasure from Lapte (Haute-Loire). Between the windows, Statues (16th cent.). By the 2nd window on the left, Toys found in the Seine (14th-17th cent.). In the centre: Embroidered alb (18th cent.). Then, Moulds for consecrated wafers (13th-17th cent.). Fine caskets and chests presented by Baron Arthur de Rothschild. At the end, fine chimney-piece in stone, with reliefs (1562): Christ and the Samaritan woman, by *Hugues Lallement*. Right and left, St. Michael and the Virgin (French, 14th cent.).

Room IV. Entrance-wall: *709. Large carved altar-piece, gilded and painted, from Champdeuil (end of 15th cent.); right, *712. Flemish carved altar-piece (15th cent.); left, 816, 788. Holy Women and Mater Dolorosa (16th cent.). By the windows: Leaden objects found in the Seine at Paris (12th-16th cent.); pilgrims' badges. Exit-wall: *Altar-piece of the Passion, from Antwerp (end of 15th cent.), opposite No. 709, another fine altar-piece, but smaller; right, 715. Calvary, triptych in carved wood (16th cent.); left, *710. Large German triptych in carved wood, painted and gilded (early 16th cent.), on a French credence of the same date. Several fine Gothic cabinets. — In the centre, on a separate screen, is part of the Donation Rothschild (p. 159). Side next the court: two panels by *M. Wohlgemuth* (1480); in the centre, alabaster

reliefs, in a carved frame adorned with lapis lazuli (16th cent.), of the Resurrection and the Descent into Hell; below, under glass, Christ at the Mount of Olives (Hispano-Flemish, 16th cent.); German medal (1549); forms of prayer in miniature (Italian, 1541); right, Adoration of the Magi, by *Lucas van Leyden* (?; 1523); above, pewter dish with the Resurrection (German, 16th cent.). Side next the garden: in the centre, large precentor's desk (Ger., 15th cent.); below, beautiful incrusted staff of Card. Montelparo (Ital., end of 16th cent.); above, St. Dominic and St. Catharine receiving the rosary (Ital., end of 16th cent.); left, St. James ('El Matamoro'; end of 15th cent.); right, Assumption (Spanish, end of 16th cent.); below, Virgin and Child, and the Annunciation, both in slate (Ger. style; end of 15th cent.).

Room V. Handsome furniture of 16th and 17th cent.; in glass-cases by the windows, a fine collection of plaquettes and medals (15th-18th cent.). Chimney-piece, with bas-relief of Actæon changed into a stag, by *Hugues Lallement* (16th cent.). In the centre, Celestial globe (Italian, 1502). Entrance-wall, Story of Psyche, in Gobelins tapestry, after *Raphael* (17th cent.). Right wall, Adoration of the Magi, in Brussels tapestry (16th cent.). Right and left, St. Anthony and St. Barbara (statues of 15th cent.).

Room VII (right). Collection Audéoud (1885): Italian and Spanish works of art of 17th and 18th cent.; in the centre, Neapolitan Presepe or manger (Adoration of Magi and Shepherds). Large glass-case at the back: Painted statuettes and groups, Massacre of the Innocents, Last Supper, etc. Left, richly sculptured and gilt tabernacle (Spanish, 17th cent.). Beautiful carved, inlaid, and painted furniture. Fragments of a Spanish bed; leathern hangings, etc.

Corridor (VI, VIII). Richly framed mirrors; Italian paintings (14th-16th cent.); 768. Coloured altar-piece from Villefranche (Aveyron); panels from a large Spanish altar-piece of the 15th cent.; another altar-piece of the same date and origin.

Room IX (right), with door opening on the Thermes (p. 288) and a gallery accessible from R. XVII on the first floor only (p. 284). Sculptures, mostly in wood. Above the entrance, 1664. Legend of the Virgin, an altar-frontal (English, 14th cent.). On the right: Small sculptures; Virgins. In the four corners of the room, Apostles, from the Sainte-Chapelle (13th cent.). — On the wall, and also on the next long wall, three admirable pieces of *Brussels tapestry, early 16th cent., part of a series of ten pieces with the history of David and Bathsheba (others, see p. 283). — By the long wall: under glass, St. Louis (French, 13th cent.); 705. Railing from a church at Augerolles (Puy-de-Dôme; 16th cent.); behind, 728. Virgin and Child from Auvergne (12th cent.); columns of carved wood from St-Pierre-le-Moutier (Nièvre; 15th cent.). — By the next wall: Enamels; wooden statuettes of the kings of France (17th cent.);

illuminated MSS. (11th-17th cent.). Above the door leading to the Thermes, Annunciation (French, 15th cent.). Beyond the door: Altar-piece (14th cent. and 1692); Flemish triptych (end of 15th cent.); above, a piece of Flemish tapestry (Apparition of the Virgin; 16th cent.); portraits and medallions (16th-17th cent.).—On the entrance-wall: Mosaics from St-Denis (12th cent.) and Florence (15th cent.; 4763. Madonna, by *D. Ghirlandaio?*); moulds for pastry (16th-18th cent.); engraved plates for a pack of cards (17th cent.).—In the centre: by the columns, Virgin (French, 14th cent.), and 744. St. Catharine (Ger., 15th cent.); two tall glass-cases with small sculptures in wood (statuettes, reliefs, etc.); two flat cases with combs, knife-sheaths, crosses (15th-17th cent.), nut-crackers (17th-18th cent.), tobacco-graters (17th cent.), etc. On a cabinet: four *Mourners from the tomb of Philippe le Hardi at Dijon, by *Claus de Werwe* (1412), after *Claus Sluter* (1404); Virgin and Child (Burgundian, 15th cent.). Reliquaries (15th-17th cent.). In front, 743. Notre-Dame-des-Ardents (French, 15th cent.). Behind, 937. Child Jesus blessing, by *Duquesnoy* (17th cent.); below, Virgin (14th cent.). Farther on, under glass: MSS. with miniatures; medallions in wax (16th cent.), incl. portraits of Clément Marot, Francis I., and Catherine de Médicis. On both sides, fine carved panels. In front of the door to the Thermes, John the Baptist in the desert (Ital., 15th cent.); right, Virgin at Calvary (polychrome; 16th cent.); left, Angel of the Annunciation (Ital., 14th cent.). By the columns, a saint and a Virgin (Ger., 16th cent.).

Room XIII, left of the corridor, opposite R. IX, also with gallery above. On the walls, three *Tapestries of the series mentioned on p. 282. In the glass-cases, *Ecclesiastical ornaments, lace, antique stuffs, vestments, head-dresses, etc. Around are sculptures: from right to left, 460. Flora, caryatide (Ital., 16th cent.); *448. Marble group of the Fates, attr. to *G. Pilon;* 251. Virgin and Child (French, 16th cent.). Right of the exit, 449. Ariadne deserted, 456. Sleep, 450. Venus and Cupid (French, 16th cent.); left, 446. Mary Magdalene (end of 16th cent.); then, as we return, statuettes by J. Juliot of Troyes (16th cent.).—On the ceiling, Venetian lantern (16th cent.).

Room XIV. On the walls are the last four *Tapestries of the series mentioned on p. 282. In the flat cases: Church ornaments, stuffs, lace, etc. In the large case at the back, *Dress, mantles, and collar of the Order of the Holy Ghost, founded by Henri III. in 1579. In front, *Lantern of a Venetian galley (16th cent.); two fine monolithic columns (16th cent.) with statues (15th cent.). By the entrance and left walls, small sculptures: several Virgins (14th-16th cent.); 564. Fame (16th cent.); 459, 458. Salutation (16th cent.); 563. Abduction, after Giov. da Bologna (16th cent.); alabaster reliefs; John the Baptist (14th cent.); 'Vierge du Breuil' (Sch. of Troyes; ca. 1520); Presentation (Sch. of A. Beauneveu; 14th cent.); marble

figures for appliqué work (14th cent.); female mourner (late 14th cent.); figure from the tomb of Francis II. in the church of the Célestins, by Germain Pilon or Ponce Jacquio.

Room XV (right of R. XIV). State carriages, sledges, rich trappings, sedan chairs, etc. (17th-18th cent.).

We return to the corridor between Rooms IX and XIII, and then ascend a wooden staircase with the arms of Henri IV. and Marie de Médicis, formerly in the Palais de Justice.

First Floor. On the Staircase and in the Corridor (XVI) are Weapons and Armour: Gothic shields; to the right of the 1st door, 5574. Two-handed sword, with arms and motto of Charles V. (1541).

Room XVII, to the left (gallery of R. IX, comp. p. 282). French, Flemish, and Dutch fayence, stoneware, etc., of the 16th-18th centuries. 1st Glass-case, to the left: French fayence and glazed pottery (Avignon, Beauvais, etc.). 2nd Case: German stoneware. Then, two gable-ornaments (Norman, 16th cent.), two charming terracottas (satyrs) by *Clodion* (1783), and a bust of a child by *Pigalle* (1757). 3rd Case: *Palissy and St-Porchaire (Oiron) fayence (16th cent.). 4th Case: Fayence from Sceaux, Paris, Niederweiler, Strassburg, Marseilles, Alcora (Spain), and *Moustiers (Provence). 5th Case: *Rouen. 6th Case: *Nevers. 7th Case: Dutch fayence (Delft). 8th Case: German, Swedish, etc. Lastly, tiles and weapons (15th-17th cent.). The cases in the centre contain French fayence, those opposite the entrance, Saxon and Bavarian porcelain.

Room XVIII, opposite (gallery of R. XIII, see p. 283). Splendid collection of *Italian fayence, 15th-17th cent., classed in schools, in eight large glass-cases. Right, Case 1. Faenza; 2. Cafaggiolo and *Deruta; 3. *Deruta; 4. *Gubbio and Castel Durante; 5-7. Urbino; 8. Venice, Castello, and Castelli. — Wall to the left of entrance: *Medallions and bas-reliefs in enamelled terracotta, by *Luca della Robbia* and his school (15th-16th cent.).

Room XX (right). On the entrance-wall, *Tapestries of the 15th cent. from the Château de Boussac; those below are known as the 'Tapestry of the lady and unicorn'; those above represent the story of St. Stephen. Fine carved stone chimney-piece (16th cent.), a ceiling, and oak doors from a house in Rouen. Old stained glass in the windows. — In the glass-cases, church-plate, and a rich collection of enamels (chiefly from Limoges) and glass.

To the left of the entrance, Case 1: *Reliquary of St. Anne, by *Hans Greiff* of Nuremberg (1472); reliquaries in the shape of heads, arms, and feet (Italian and French, 14th-16th cent.); hand-warmers (13th and 16th cent.); censers (14th-15th cent.); Virgin and Child (14th cent.); chalices (15th cent.). — Case 2. Crucifixes in chronological order from the 6th to the 17th century. — Case 3. Figures for appliqué work in Limoges enamel (18th cent.). — Cases 4 & 5. Church-plate in gold, reliquaries, monstrances, book-covers for the Gospels.

Glass-cases at the back: Venetian, French, German, and Dutch glass; left, 4768. Lamp from a mosque (14th cent.). Between the cases: Vene-

tian wedding-chest (16th cent.); *Altar-piece in embossed copper (Rhenish; 12th cent.).—On the wall and between the windows, nine plaques of enamel on copper (5 ft. 5 in. × 3 ft. 3 in.), the largest known, from the old Château de Madrid in the Bois de Boulogne (p. 246), representing divinities and allegories (executed for Francis I. by *Pierre Courteys*).

Window-wall as we return, Case 1 (flat): Venetian glass, notably the dishes (4779-4782) with painted subjects, called 'églomisé', of 16th cent. (Psyche and Proserpine, Samson and Delilah, Juno and Isis, Birth of Bacchus).—Case 2. *Church ornaments, especially reliquaries, book-covers, crosses, croziers, etc. (12th and 13th cent.).—Case 3. *Limoges enamels (15th and early 16th cent.) by the *Pénicauds:* *4578. Calvary, by *Nardon Pénicaud* (1503); 4576. Pietà, by *Monvaerni*, the earliest master known by name.—Case 4. *Limoges enamels (16th-17th cent.): 4617-4630. Large medallions with scenes from the Life of Christ (1557); 4579 (next the windows), Eleanor of Austria, wife of Francis I.; portraits (adjacent) of the Duke and Duchess of Guise, all by *Léonard Limousin;* above, cups, casket, and plates by *Pierre Reymond, Jean Courteys, F. G. Mouret,* etc. On the other side are works by *Couly Noylier.*—Case 5: *4589. Reliquary of Catherine de Médicis (by *Martin Didier?*), and other smaller enamels (Limoges; 16th cent.).—Case 6. *Enamels (Limoges; 16th-17th cent.), mostly by *P. Reymond:* 4639-4654. Sixteen scenes from the life of the Virgin and the Passion; above, 4610. Enamelled dish (Judgment of Paris), by *L. Limousin;* plaques by *M. Didier;* 4606. 'Plat de Moïse', by *P. Pénicaud.*

On the entrance-side, in two flat cases: Painted enamels and French and Italian medallions (16th-18th cent.); paxes (French, Ital., and Ger.; 15th-16th cent.).—Tall case: Church plate, incl. a reliquary in the shape of a head (Ger., 14th cent.); Last Supper (Limoges, 13th cent.); figures for appliqué work; plaques for caskets and reliquaries, book-covers for the Gospels, etc.

Room XIX (gallery of R. XIV, p. 283). *Hispano-Moorish fayence with metallic glazing (14th-17th cent.) and *Rhodian fayence, same dates, made by Persian workmen; bronze vases; by the window-wall, Spanish chest (17th cent.); in the windows, old stained glass.

Room XXI. Objects used in the Jewish cult: Furniture, gold ornaments, jewels, MSS., embroidery. Chimney-piece of the 15th century.

Room XXII. Case 1. Musical instruments (17th-18th cent.): Psaltery, mandolines, violin by Amati, French hurdy-gurdy. Case 2. Collection of caskets. By the wall: left, 'kits', or pocket-violins of dancing-masters; two spinets (16th and 17th cent.); 1455. Florentine cabinet, with costly mosaics (17th cent.); three French cabinets (Louis XIII.); *1477. Venetian cabinet of 16th cent., resembling the façade of a domed church, with incrustations, paintings, and statuettes; 1449. Cabinet in French leather (17th cent.). Next the windows, carved wardrobes (16th cent.). Under glass, bindings of 15th-18th cent.; sheaths and leathern articles.

Room XXIII. Painted ceiling of the 17th century. French and Flemish cabinets (16th-17th cent.); in the centre, a sideboard (German, 15th cent.).

Room XXIV. Right, state-bed of the time of Francis I.; adjoining it, 1425, 1426. French double wardrobes (16th cent.). Right of chimney-piece: *1424. Carved cabinet in walnut from Clairvaux Abbey, time of Henri II. (16th cent.). Opposite the windows: 1431,

1432. Double wardrobes (16th cent.). Window-wall: French double wardrobe (17th cent.); back of judge's chair (French, 15th cent.).

Room XXVII. Chiefly *Ivories*. 1st Case, in the centre, right: 1081. Italian triptych (14th cent.), with scenes from the Gospels; 1058. Pastoral staff in boxwood and ivory (14th cent.); 1088. Madonna and saints, fragment of Ital. triptych (14th cent.); crozier from the Abbey of St-Martin de Pontoise (French, 13th cent.). — 2nd Case on the right: 1034, 1033. Fragments of pyxes (5th and 6th cent.); 1035. Christ blessing the marriage of Emp. Otho II. of Germany and Theophano, daughter of the Greek Emperor Romanus II., in 973; *Plaque of consular diptych (5th-6th cent.); book-covers, plaques for caskets, etc. (4th-13th cent.). — Large central case (right): 1052 (above, right), Reliquary of St. Yved in ivory (12th cent.); Virgins (13th-14th cent.); caskets, etc.; below, 1032. Ivory statuette found in a tomb near the Rhine (3rd cent.); Byzantine, French, and Venetian caskets (9th and 15th cent.). — Second large case: 1060. Reliquary with 51 bas-reliefs of Scriptural subjects (15th cent.); above, fine crozier (12th cent.); right, Justice and Crime (16th cent.); left, Virgin seated (French; early 13th cent.); caskets, chessmen, etc. — 1st Case on the left: Carved plaques of a casket (Wasset Collection). 2nd Case on the left: 1115. Entombment (bas-relief), powder-horns, etc. — Side next the entrance, 1461, 1462. Carved ebony furniture, 17th cent., and parts of cabinets of like date (others opposite). Cases between the cabinets: Ivory horns (11th-16th cent.); statuettes in ivory. On a cabinet to the left: 1153. Manneken-Pis by *Duquesnoy*, sculptor of the figure at Brussels (1619); other statuettes, by the same artist; bas-reliefs by *Van Opstal* (18th cent.). — First window towards garden: Tobacco-graters, knives, forks, and spoons with ivory handles, etc. (17th cent.). — Between the windows and by the back-wall: 1458, 1457. Ebony cabinets (17th cent.). In the glass-cases adjoining the second cabinet: Ivory statuettes, medallions, and bas-reliefs (16th-19th cent.). — First case on the right, next the court: in the centre, fine triptych in high-relief (14th cent.); 1082, 1063-66 (right), Scenes from the Passion and legends (14th cent.); diptychs of the 14th cent.; 1055, 1069-73. Mirror-cases (14th cent.). — Second case: Plaques in ivory, some of them of great delicacy (as 1177. Small Italian diptych, 14th cent., with 102 figures); right, plaques, partly gilt, from a French casket (late 15th cent.).

Room XXVIII. Objects in iron, locksmiths' work, bronzes, etc.

Case 1, side next the court: Locks, knockers, etc. (15th-17th cent.). By the wall: Knockers, reliquaries; 1413, 1414. Credence-tables (16th cent.); fine bronze serpents from a fountain at the Château de Villette (French, 17th cent.); bowls of corporations and English tankard (1762). — Case 2: Locks, flat bolts, etc. (14th-18th cent.); iron writing-case inlaid with gold and silver (17th cent.). By the wall, Hinge-ornaments from Notre-Dame. — Back-wall, Case 3: Graters, tinder-boxes, snuffers. — Case 4 (above): Candlesticks and lanterns. 1409. Credence-table (16th cent.), on which

stands (5003) a statuette of St. Catharine of Bologna (17th cent.). — Case 5: Damascened knives, table-utensils, hunting-gear. — Case 6 (above): 5189-5192. Pewter ewers and basins, by *Fr. Briot*, and similar objects. — Cases 7-9 (side next garden): Lock-plates, bolts, clasps, and knockers (16th-18th cent.). 1271. On a credence-table of 16th cent., an Italian relief, in iron, of the Wise Virgins (16th cent.). — Case 10: *Locks and *Keys of 16th cent. (2nd key to the right, first row, No. 5962, made by Louis XVI.). — Cases 11 & 12, to the right and left of the 16th cent. chimney-piece: Bronze statuettes. — Case 13 (in front of Case 11): Caskets, kettles; bronze statuette of Joan of Arc (15th cent.); 6598, 6599. Girdles of chastity. — Case 14 (in front of Case 12): Caskets (15th-17th cent.). — Between Cases 13 and 14: 1259. Bell-metal font (German, 14th cent.). Farther on, a fine cabinet, bearing two cases of domestic utensils, corkscrews, smoothing irons, knives, etc.; 6054. Fine large chest in wrought-iron (17th cent.). *Goldsmith's bench and tools, German work of 1565, inlaid and carved, the iron parts delicately engraved. Hung from the ceiling, Lantern of 16th cent., with the arms of Lorraine.

Room XXIX. *Precious metals. — On the walls of the entrance and at the back, Flemish tapestry of the end of the 15th cent., Scenes from aristocratic life. To the left of the first window, next the garden: *5104. Ship in gilded and enamelled bronze, with movable figures of Emp. Charles V. (in gold) and his court (admirable 16th cent. work). Glass-case by this window: 120 *Rings (16th-19th cent.) from the Arthur de Rothschild donation. Ornaments (13th-18th cent.); 5278. Portrait of Francis I. (16th cent.); German and French girdles (14th-17th cent.). — Between the windows: Cups, sugar-sifters, salt-cellars, etc. — By the second window: Gallic torques and other objects, in massive gold; 4990. Merovingian scabbard, mounted in gold with bronze guard; 4989. Merovingian military badge, in gold (end of a scabbard). — Glass-case by the end-wall: French seals, with coats-of-arms (17th-18th cent.). — *4988. Golden antependium presented by Emp. Henry II. (d. 1024) to the Cathedral of Bâle, with embossed reliefs (Christ, three archangels, and St. Benedict), probably by Lombard artists. The tapestry (16th cent.) below is also from Bâle.

Entrance-wall: 1st Case. Sheaths, seals, snuff-boxes, etc. — 2nd Case. Objects in rock-crystal, salt-cellars, cruets, cups. — 3rd Case. Scissors, dressing-cases, smelling-bottles, etc. (16th-18th cent.).

Central cabinet: *4979-4987. Nine gold crowns, found at Guarrazar near Toledo in 1858 and 1860; the largest, inlaid with pearls, Oriental sapphires, etc., is said by the inscription (probably added when the crown was used as a votive offering) to have belonged to the Visigothic king Recceswind (649-672). — 1st Glass-case on the left: above, 5296, 5297. Lions' heads in rock-crystal (Roman, 4th cent.); 1040. Book-cover of the Gospels, ivory with gold filigree (9th-13th cent.); Coffer in silver-gilt filigree work, enriched with pearls and gems (Ger., 13th cent.); 5041. Double cross, in silver-gilt, with gems, filigree, and reliefs (13th cent.); below, *5299. Set of rock-crystal chessmen (Ger., 15th cent.); 5708. Spurs of Francis I., adorned with salamanders, the king's emblem; *5103. Prize for

crossbow-shooting, in silver-gilt, embossed and chased (Ger., late 15th cent.). — 2nd Glass-case on the left: *5005. Golden rose of Bâle, presented by Pope Clement V. to the Prince-Bishop of Bâle (14th cent.); 5042 (right). Double cross in gilded copper, forming a reliquary, richly decorated with filigree and jewels, a beautiful Limoges work of the 13th cent.; *5044. Processional cross in silver, gilded, engraved, and enamelled, with statuettes, at the ends, of the Virgin, St. John, St. Peter, Mary Magdalene, God the Father, and the symbols of the Evangelists (Italian, 14th-16th cent.); 5043. Double cross in silver-gilt filigree, enriched with jewels, and containing nine small reliquaries (Limoges, 13th cent.); other reliquaries; coins (13th-17th cent.).

1st Glass-case on right: French and German clocks and watches (16th-17th cent.). By the window next the court: Porcelain, sweetmeat dishes, German snuff-box (18th cent.); mother-of-pearl with engravings. — 2nd Case on right: Astrolabes, compasses, and sundials (16th and 17th cent.).

We return to R. XXIV. On the right is —

Room XXV. State-bed from Château d'Effiat (Puy-de-Dôme; 17th cent.). To the right: *Sch. of Fontainebleau,* Venus and Cupid; furniture (17th cent.). On the chimney-piece: 5385. Astronomical clock (English, 17th cent.). On the walls, embroidered tapestry; 17th cent. clavichord, etc.

We next enter the rich Gothic *Chapel (XXVI), with a pillar in the centre. To the left, Virgin (Burgundian Sch.; about 1410); large altar-piece from the Abbey of Everborn near Liège (15th cent.). Opposite, two church-seats and two stalls, one with the arms of the Duke of Lorraine (French, about 1480). On the site of the altar, in a projecting apse, marble sculptures of the 14th-15th cent.; in front, copper reading-desk (Flemish, 1383). Back-wall, Candelabrum (14th cent.); 1278. Leaden font (14th cent.). In the left corner of the entrance-wall: Wooden door (15th cent.; usually locked), whence a staircase descends to R. IX (p. 282).

The **Thermes,** or ruins of the baths of the emperors' palace (p. 280), adjoin the Boul. St-Michel and are entered from Room IX on the ground-floor (p. 282). The fact that the largest hall, the *Frigidarium,* or chamber for cold baths, measures $65^1/_2$ by $37^1/_2$ ft., and 59 ft. in height, will convey some idea of the imposing dimensions of the ancient palace. All the antiquities here are from Paris and its environs. We learn from an inscription on a mutilated Roman altar (No. 2; to the right of the staircase), dedicated to Jupiter, that in the time of Tiberius (d. 37 A.D.) there already existed a corporation of Parisian watermen *(Nautæ Parisiaci).* In the centre is a Gallo-Roman altar. To the left, a statue of Emp. Julian (see p. 97, No. 1121). On the right, on the site of the piscina,

or swimming-bath, is a Gallo-Roman mosaic. At the side are tombstones of Grand Masters of the Order of St. John.

The *Garden*, or *Square de Cluny*, entered through the court of the Hôtel only, contains mediæval sculptures and architectural remains, notably a large Romanesque portal from the Benedictine church at Argenteuil. Against the chapel-wall is a cast of the fine Madonna of the portal of Notre-Dame (p. 275). By the wall of the Thermes stands the high-altar, in white marble (end of 17th cent.), from the Cathedral of St-Pierre in Martinique, which was destroyed by the eruption of Mont Pelée in 1902.

In front of the entrance to the Hôtel de Cluny lies a square with a monument (1909) to *Octave Gréard* (1828-1904), vice-rector of the University, by Chaplain. On the other side of the square rises the chief façade of the Sorbonne.

The ***Sorbonne** (Pl. R, 19; *V*) was originally a college founded by *Robert de Sorbon*, confessor of St. Louis, in 1253, for the reception of professors and students of theology at the University of Paris, founded fifty years earlier. It soon acquired such a high reputation that it became the centre of the scholastic theology, and even gave its name to the whole theological faculty. While hostile to the Reformation, the Sorbonne was strongly opposed to the Jesuits also and took the part of the Jansenists (1713). It opposed the philosophers of the 18th cent., of whose witticisms it was often the butt, until it was suppressed by the Revolution. — In 1896 the Sorbonne became the University of Paris, the provincial Academies being raised at the same time to their old rank of independent universities. The Sorbonne is now the seat of the *Faculté des Lettres*, the greater part of the *Faculté des Sciences*, and two institutes unconnected with the University, the *Ecole des Chartes* and the *Ecole Pratique des Hautes-Etudes*. The Faculties of Law and Medicine (pp. 291, 279), and also the Catholic and Protestant Faculties of Theology (pp. 333, 345), have separate buildings, the last two being unconnected with the University. The University has about 150 professors and 170 lecturers. The total number of students (1911-12) is over 17,000, including 3384 foreigners. (Inquiry office, see p. 50.)

The buildings of the Sorbonne were erected in 1629 by Card. Richelieu for the theological faculty, but have been rebuilt and enlarged since 1885, from plans by *Nénot*. The vast pile is 270 yds. long and 110 yds. broad. The *Main Façade*, in the Rue des Ecoles, facing the Hôtel de Cluny, has two pediments adorned with reliefs (Science, by *Mercié;* Literature, by *Chapu*) and an attic with eight statues: Chemistry (to the left), by *Injalbert;* Natural History, by *Carlier;* Physics, by *Lefeuvre;* Mathematics, by *Suchet;* History, by *Cordonnier;* Geography, by *Marqueste;* Philosophy, by *Longepied;* and Archæology, by *Pâris*.

The Salle des Pas-Perdus, which we enter from the Rue des Ecoles, contains statues of Homer, by *Delaplanche*, and Archimedes, by *Falguière*.

In the centre are the main entrance and the staircase to the galleries o the great amphitheatre. In the adjoining galleries to the left and right are landscapes by *Ch. Poilpot;* in the court (entered from the right gallery), opposite the church, two wall-paintings by *J. J. Weerts*, the Foire du Lendit (see p. xxviii) and the Foire aux Parchemins at St-Denis; in the adjoining gallery to the left, wall-paintings by *H. Martin.*

The Peristyle of the First Floor, above the Salle des Pas-Perdus (p. 289), is decorated with mural paintings: Literature, by *Flameng* (to the right of the main door), and Science, by *Chartran* (to the left). Flameng's paintings represent: Founding of the Sorbonne; Abélard and his school; Installation of the first printing-press at the Sorbonne (p. 294); portraits of distinguished men; Richelieu laying the first stone of the Sorbonne church; the Rector of the Sorbonne and Henri IV.; Michelet lecturing at the Collège de France, with Quinet, Villemain, Guizot, Cousin, and Renan among the audience. Adjacent, a statue of the Republic, by *Delhomme*. Chartran's paintings, also beginning at the door: Louis IX. studying mathematics; Ambroise Paré tying arteries; B. Palissy lecturing on mineralogy; Buffon, De Jussieu, and Daubenton; Pascal and Descartes; Lavoisier and Berthollet; Cuvier; Laënnec, inventor of the stethoscope; Arago.

The Grand Amphitheatre, which is sometimes shown on Thurs., 11-4 (apply to the concierge, Salle des Pas-Perdus, Door VII; a bright day desirable), holds 3500 persons, and is used for public functions. At the back is a large allegorical painting (*The Sacred Grove) by *Puvis de Chavannes*, his masterpiece, and one of the finest of modern decorative works (in the centre is the Sorbonne, with Letters on the left and the Sciences on the right). The cupola is by *Galland;* around it are six statues: Robert de Sorbon by *Crauk*, Richelieu by *Lanson*, Descartes by *Coutan*, Pascal by *E. Barrias*, Rollin by *Chaplain*, and Lavoisier by *Dalou.*

The *Church of the Sorbonne* (1635-59), the only surviving part of the original building, was begun by Card. Richelieu, and has a fine and conspicuous dome. The chief façade, adorned with statues (of Bossuet, Moses, Elias, etc.), fronts the Place de la Sorbonne and Boul. St-Michel.

In the interior, to the right, near the entrance, is the tomb of the Duc de Richelieu (d. 1822), minister of Louis XVIII. On the left wall of the nave is a painting by *Weerts:* 'Pour l'Humanité, pour la Patrie'. In the left transept, large picture by *N. A. Hesse:* Robert de Sorbon presenting students of theology to St. Louis; also a Scourging of Christ, in marble, by the younger *Ramey*. In the right transept is the *Tomb of Card. Richelieu (d. 1642), by *Girardon* (1694), a work of admirable finish. The cardinal is supported by Religion and by Science in an attitude of grief. Above it is Richelieu's hat. The large mural painting at the back, by *Timbal*, represents Theology, with portraits of Robert de Sorbon, St. Bonaventura, Abélard, Dante, Bossuet, Pascal, and others. The spandrels of the dome, painted by *Ph. de Champaigne*, represent four Doctors of the Church and Angels.

The small **Place de la Sorbonne** is adorned with a statue of *Auguste Comte* (1798-1857), the founder of Positivism; marble bust and allegorical figures by A. Injalbert (1902). Opposite, in the Boul. St-Michel, is the *Lycée St-Louis*, built by Bailly on the site of the Collège d'Harcourt, which was founded in 1280.

To the E. of the Sorbonne, in the Rue des Ecoles, is the **Collège de France** (Pl. R, 19; *V*), founded by Francis I. in 1530, rebuilt in 1610, then destroyed, re-erected, and completed in 1778 by

Chalgrin. It was again restored and extended in 1831 and 1877. From its beginning as a 'collège des trois langues', it has expanded into a teaching centre with 43 chairs embracing every branch of science, as indicated in the motto at the entrance ('docet omnia'). The lectures (free) are chiefly attended by older students and by ladies. The college is unconnected with the University, but is under the control of the minister of education. — In front of the façade towards the Rue des Ecoles rises a bronze statue of *Claude Bernard* (1813-78), the physiologist, by Guillaume. In the grounds is a bronze statue of *Dante* (1265-1321), by Aubé. At the back of the court are two marble statues: *Budæus* (*Guillaume Budé;* 1467-1540; comp. p. 210), one of the learned founders of the college, by Max Bourgeois, and *Champollion* (1790-1832), the Egyptologist, by Bartholdi. In the vestibule, to the right of the court, is a marble group, Margaret of Navarre dictating to her brother Francis I. the charter founding the Collège de France, by Eug. Guillaume.

We now ascend the old **Rue St-Jacques** (Pl. R, G, 19; *V*), between (left) the Collège de France and (right) the vast new pile of the Sorbonne, with the tower of its observatory. On the left is the *Lycée Louis-le-Grand* (rebuilt in 1887-96), once the Collège de Clermont of the Jesuits. Higher up, on the left, is the *Ecole de Droit* (Faculty of Law; see p. 289), extended in 1892-97, and reaching to the Place du Panthéon (see below). — S. part of Rue St-Jacques, see p. 338.

We now come to the broad and handsome **Rue Soufflot** (Pl. R, 19; *V*), which leads from the Jardin du Luxembourg (p. 331) to the Panthéon. At the corner of the Rues Soufflot and St-Jacques (No. 172) is a tablet with a plan of the old Porte St-Jacques, which belonged to the enceinte of Philip Augustus.

In the **Place du Panthéon,** on the left, is the E. façade of the Ecole de Droit (see above), begun by Soufflot in 1772, and completed in 1823; on the right is the *Mairie of the 5th Arrondissement* (Panthéon), built in 1844-46. In front of the Ecole de Droit rises a *Statue of Pierre Corneille* (1606-84), in bronze, by H. Allouard (1906). Opposite the Mairie is a bronze *Statue of J. J. Rousseau* (1712-78), by P. Berthet (1887).

The ***Panthéon** (Pl. R, 19; *V*) stands on the highest ground on the left bank (the 'Mont de Paris'; 197 ft.), the site of the tomb of St. Geneviève (422-512), the patron-saint of Paris. The chapel erected over her tomb was succeeded by a church, which was removed in the 18th cent.; the present edifice, designed by *Soufflot* and built in 1764-90, was likewise dedicated to St. Geneviève, but was converted by the Constituent Assembly in 1791 into a 'Panthéon', or temple of fame, for the burial of great men. Mirabeau was the first to be interred in the Panthéon (15th April, 1791; see p. 203), and on

10th July of the same year the remains of Voltaire were brought hither. The building, restored to divine service in 1806, was again made a Pantheon after the July Revolution in 1830, when the words, 'Aux grands hommes la patrie reconnaissante', were inscribed on the pediment. It was reopened as a church in 1851, but finally secularized for the obsequies of Victor Hugo (1885; comp. p. 74).

The Panthéon is an edifice of most imposing dimensions, in the form of a Greek cross, 122 by 92 yds., with a central dome 272 ft. high and 75 ft. in diameter. The dome rests on a lofty cylinder or drum enclosed by a Corinthian colonnade, and is crowned with a lantern, capped in its turn with a small dome. The total height, to the top of the cross, is 384 ft. The façade consists of a peristyle of twenty-two Corinthian columns, 82 ft. high, like that of the Pantheon at Rome. The *Tympanum, 118 ft. long and 23 ft. high, sculptured by *David d'Angers* (d. 1856), represents France, between Liberty and History, distributing wreaths to her sons, who form picturesque groups on each side.

In front of the peristyle is a large bronze statue of the *Thinker, by *Rodin* (1904). Under the portico are marble groups by *Maindron:* St. Geneviève begging Attila, chief of the Huns, to spare the city; Baptism of Clovis by St. Remigius. The doors are of bronze.

The Interior (open daily, except Mon., 10 to 4 or 5) is impressive. A Corinthian colonnade, on each side of the aisles, forms a gallery with a raised pavement. Over the centre rises the dome, which Soufflot intended to rest on the columns; *J. Rondelet,* his successor, however, substituted massive piers. The dome is in three sections; the second is adorned with paintings by *Gros* (1824), St. Geneviève receiving the homage of the kings of France: Clovis, Charlemagne, Louis the Débonnaire, and Louis XVIII.; above, Louis XVI., Marie Antoinette, Louis XVII., and Princess Elizabeth. The paintings in the spandrels, by Carvalho, after *Gérard,* represent Death, France, Justice, and Glory.

By the 1st pillar of the cupola, on the right, is the **Monument of J. J. Rousseau* (comp. p. 293), by Bartholomé (1912), consisting of a portrait-medallion of the philosopher and figures representing (from left to right) Music, Truth, Philosophy, Nature, and Fame.

The mural decoration of the Panthéon lacks unity. It was entrusted to Paul Chenavard in 1848, but his cartoons (now at Lyons), inspired by philosophy and history, were never executed owing to the reconsecration of the church. The mistake was then made of employing painters of different schools.

Right and left of the entrance are statues of St. Denis, by *Perraud,* and St. Remigius, by *Cavelier.* Above the door is a picture of Glory surrounded by the Arts and Literature, by *H. d'Espouy* (1908).—Right aisle: Preaching of St. Denis, by *Galland;* *Childhood of St. Geneviève, by *Puvis de Chavannes* (1877).

Above these and the following paintings are smaller ones relating to the lower scenes. — By the pillar of the cupola, Gen. Hoche, a statue by *Becquet*, and SS. Germain and Geneviève, by *Chapu*.

S. Transept: (right) Coronation of Charlemagne, and Charlemagne, restorer of literature and science, by *H. Lévy;* at the end, Pilgrimage to the shrine of St. Geneviève (1130), and Procession with her relics (1496), by *Maillot*, and a Gobelins tapestry, 'Gratia Plena' (part of the old church-decorations); to the left, Baptism of Clovis and his Vow at the battle of Tolbiac, by *Jos. Blanc*. In front, Eustache de Saint-Pierre (one of the burgesses of Calais; comp. p. 449), by *Rodin*. — By the pillar of the cupola, St. Gregory of Tours, by *Frémiet*, and St. Bernard, by *Jouffroy*.

In the choir, (right) Death of St. Geneviève, by *J. P. Laurens;* in front, a statue of the saint, by *Guillaume*. On the vault of the apse, Christ showing the angel of France the destiny of her people, mosaic by *Hébert*. Between the pilasters, three panels ('Vers la Gloire') by *Detaille* (1905); in front, 'La Convention Nationale', a colossal cast by *Sicard*. On the other side, *St. Geneviève watching over Paris, and St. Geneviève provisioning the city, by *Puvis de Chavannes* (1898). — By the pier of the cupola, St. Jean de Matha, by *Hiolle*, and St. Vincent de Paul, by *Falguière*.

N. Transept: (right) Joan of Arc at Domrémy, at Orleans, at Rheims, and at the stake in Rouen, by *Lenepveu;* in front, a statue of Joan of Arc, by *H. Allouard;* at the end, Prayer, the Family, Patriotism, and Charity, by *Humbert* (1900), and a piece of Gobelins tapestry, 'Pro Patria'. On the left, St. Louis administering justice, founding the Sorbonne, founding the Quinze-Vingts (p. 189), and captive of the Saracens, by *Cabanel*.

Left aisle: by the pier of the dome, St. Martin, a group by *Cabet* and *Becquet;* on the wall, Attila and St. Geneviève, after *El. Delaunay* (d. 1891), painted by *Courcelles-Dumont;* Martyrdom of St. Denis, by *Bonnat*.

The pendulum hung from the cupola was used by *Léon Foucault*, the physicist, in 1851 'to demonstrate the rotation of the earth' (comp. p. 342). The experiment was repeated in 1902-04 by the Astronomical Society of France.

The **Dome** may be ascended without a guide, but only in small parties. Staircase in the left (N.) transept. We ascend 139 steps to the roof, and 192 more to the first cupola, through the opening (23 ft.) in which we obtain the best view of the paintings by Gros (p. 292). — We may ascend 94 steps more to the lantern. Extensive view, but less interesting than that from Notre-Dame.

The **Vaults** *(Caveaux)* are shown (by a custodian; fee) to limited parties at a time, but the visit is apt to be too hurried, and the route varies. The entrance is at the end of the building, to the left of the choir. Among the tombs are those of *J. J. Rousseau* (1712-78; see pp. 292, 418); *Voltaire* (1694-1778), with his statue after Houdon; *Soufflot* (1713-81), the architect; *Lazare Carnot* (1753-1823), member of the Convention; *President Sadi Carnot* (1837-94), his grandson; *Gen. Marceau* (1769-96); *La Tour d'Auvergne* (1743-1800), 'the first grenadier of France'; *Baudin* (1811-51; p. 260); *Victor Hugo* (1802-85; p. 74); *Marshal Lannes* (1769-1809; p. 226);

Lagrange (1736-1813), the mathematician; *Bougainville* (1729-1811), the navigator; several senators of the First Empire; *Emile Zola* (1840-1902; p. 225), whose remains were placed here in 1908; *Marcellin Berthelot* (1827-1907), the chemist, and his wife, who died on the same day. Under the left arm of the transept is a model of the edifice.

The **Bibliothèque Ste-Geneviève** (Pl. R, 19; *V*), a long building on the N. side of the Place du Panthéon, was built by *H. Labrouste* in 1843-50. On the walls are inscribed names of famous authors of all nations. The library was founded in 1624 in the Abbey of Ste-Geneviève, and augmented by the books of Card. Le Tellier, Archbishop of Rheims, in 1710. Declared 'national property' in 1790, it was brought to the present edifice in 1850.

On the staircase is a bust of *Gering*, who in 1469 set up at the Sorbonne the first French printing-press (comp. p. 290). Above is a copy, by P. Balze, of Raphael's School of Athens; at the sides are busts of La Rochefoucauld and Labrouste. At the entrance to the reading-room is a fine Gobelins tapestry, Study surprised by Night, after Balze. The rooms reserved for MSS. and rare books contain several fine original busts (17th-19th cent.) and a few antique busts.

The Reading Room *(Salle de Lecture)*, on the first floor, a fine example of iron-construction, is seated for 420 readers. It is open on Mon., 12-5 and 6-10; on other days, except Sun. and holidays, 10-3 and 6-10; closed from Wed. before Easter till the following Wed., also 1st-15th September. In the evening it is used almost solely by students.

The library contains 3500 MSS., 9th-17th cent., some of them with beautiful miniatures, and about 390,000 vols., including nearly all the Aldines (from the famous firm of Aldus and Manutius at Venice; 15th and 16th cent.), incunabula (about 1100), and Elzevirs, printed by the family of that name at Leyden and Amsterdam (16th and 17th cent.); also several editions of the 'Imitation of Christ' and most of the periodicals of the 17th and 18th cent.; lastly, about 20,000 engravings, including nearly 10,000 portraits. The portrait of Mary Queen of Scots is said (but on doubtful authority) to have been presented by her to the Abbey of Ste-Geneviève.

The Scandinavian Library (about 20,000 vols.), on the right, 6 Pl. du Panthéon (1st floor; Tues. & Fri., 12-4), belongs to that of Ste-Geneviève.

At 21 Rue Valette, to the N. of the Place du Panthéon, are interesting remains of the old *Collège Fortet* (1391), where the members of the Ligue and the Conseil des Seize met, and where Calvin studied.

The church of **St-Etienne-du-Mont** (Pl. R, 22; *V*), to the N.E. of the Panthéon, a combination of Gothic and Renaissance architecture, was erected in 1517-1618. The choir is mainly Gothic; the façade, added in 1618, is Renaissance. To the left of the portal is a square tower, flanked with a round turret, probably part of an earlier building. In 1795 the church was handed over to the Theophilanthropists and became the 'Temple of Filial Piety'.

The *Interior, one of the finest in Paris, consists of a nave and aisles of almost equal height. Slender round pillars, twelve

on each side, united by a gallery half-way up, bear the lofty vaulting; from the pillars spring ribs ending in pendent keystones, the finest being that over the transept. The choir is enclosed by a **Jubé*, or rood-loft, of elegant workmanship, by Biard (1600-05). The wooden *Pulpit*, by Lestocard, from designs by La Hire (d. 1656), is borne by a Samson, and adorned with numerous statuettes. The stained glass of the upper windows is very interesting; the chief part of it is ascribed to Pinaigrier (1568). The 5th chapel on the right contains an Entombment with life-size figures in terracotta (early 17th cent.). The other works of art, except the stained glass, are of less interest.

Ambulatory. Beginning a visit to the choir on the right side, we first notice on the wall, just beyond the Jubé, the epitaph of Jean Racine (d. 1699), and beyond the 1st Chapel that of Blaise Pascal (d. 1662). The S. wall is adorned with three large pictures (badly lighted): above, two votive paintings, dedicated by the city of Paris to St. Geneviève; the nearest to the Jubé is by De Troy (1726), the other by Largillière (1696); under the latter is the Stoning of St. Stephen, by Abel de Pujol. — The 2nd Chapel, richly decorated, contains the *Tomb of St. Geneviève*, the patron-saint of Paris, a modern shrine enclosing part of the old sarcophagus, and a resort of pilgrims on the fête of St. Geneviève (3rd-11th Jan.). On this side of the chapel in the apse a passage to the right (door of the sacristy) leads to the *Galerie de l'Ancien Charnier* (charnel-house), containing superb stained glass of the 16th-17th cent., such as the 'Mystic Wine-press', attributed to Pinaigrier. — The *Chapelle des Catéchismes* (1861), on the right, is adorned with paintings by Giacometti, Timbal, and Biennoury. By the entrance are statues of St. John (right) and St. Aloysius (left), by Chapu. — The *Chapelle de la Vierge* (lady-chapel; 1661), at the back of the choir, contains four large frescoes from the life of the Virgin, by Caminade (1839). — The 1st Chapel to the left of the choir is adorned with mural paintings of the 16th cent.: Martyrdom of 10,000 soldiers under Maximian.

Archbp. Sibour (p. 276) was assassinated in this church by the Abbé Verger, an interdicted priest, in 1857.

The square tower, transitional in style, to the right of St-Etienne, and separated from it by the Rue Clovis, belonged to the Abbey of Ste-Geneviève. It now forms part of the *Lycée Henri IV* (Pl. R, 22, 19; *V*). Relics of 17th cent. buildings are still to be seen in the Place.

In the Rue du Cardinal-Lemoine, facing the lower end of the Rue Clovis, is the **Collège des Ecossais** *(Scots College)*, a great seat of Scottish continental learning from the 14th cent., and latterly a centre of Jacobite influence. The building, dating from the 17th cent., is now a private school. The Chapel of St. Andrew, on the first floor, contains the tomb of the beautiful Duchess of Tyrconnel and a memorial erected by the Duke of Perth to James II. In an adjoining room are portraits of Prince Charles Stuart and his brother. Visitors apply to the concierge (fee).

Behind St-Etienne, to the N.E., is the *Ecole Polytechnique* (Pl. R, 22; *V*), for the education of artillery engineers and officers, founded by Monge in 1794. — A little to the N., at the angle formed

by the Rue Monge and Rue des Ecoles, is the **Square Monge,** with bronze statues of *Voltaire,* after Houdon (comp. p. 86), and *F. Villon,* by Etcheto, two stone statues (J. Aubry and P. de Viole) from the old Hôtel de Ville, and a Louis XV. fountain.

Farther N. the Rue Monge ends at the Boul. St-Germain. A little to the right is the church of *St-Nicolas-du-Chardonnet* (1656-1709); the tower of 1625 belonged to an earlier church.

The 1st chapel on the right contains a picture by *Desgoffe*, Jesus healing the blind man at Jericho, and one by *Corot*, Baptism of Christ. In the 2nd chap. to the right of the choir, Monument of J. Bignon (d. 1656), by *Girardon*, and St. Francis of Sales by *Ph. de Champaigne;* 4th chap. on the left, Tombs of the painter Le Brun (d. 1690), by *Coyzevox*, and his mother (at the window), by *Tuby*. Organ-loft of the 18th century.

Nearly opposite the end of the Rue Monge is the **Place Maubert** (Pl. R, 22; *V*), where a bronze statue, by Guilbert, was erected in 1889 to *Etienne Dolet*, a printer burned here as a heretic in 1546, under Francis I. The reliefs represent Paris protecting Freedom of Thought, and the Arrest and Execution of Dolet. The punning inscription is: 'Non dolet ipse Dolet, sed pia turba dolet'. —The Rue Lagrange leads straight on to Notre-Dame (p. 274), passing behind St-Julien-le-Pauvre (p. 278).

The Boul. St-Germain leads E. to the quays near the Pont de Sully (p. 190); its intersection with the Boul. St-Michel (p. 279) is $^1/_4$ M. distant from the Place Maubert.

The squalid quarter to the S.E. of the Lycée Henri IV and the Ecole Polytechnique contains a few relics of old Paris. The *Rue Mouffetard* (Pl. G, 22; *V*) contains several curious old sign-boards (as at No. 69). At No. 99 is the Marché des Patriarches, on the site of the Hôtel de Chanac (14th cent.), the residence of G. and B. de Chanac; the former was bishop of Paris and patriarch of Alexandria, the latter patriarch of Jerusalem; the *Fountain* at No. 60 dates from 1671. An inscription at No. 1, Place de la Contrescarpe, near the beginning of the same street, records that it stands on the site of the Cabaret de la Pomme-de-Pin, celebrated in prose and verse by Rabelais and Ronsard's 'Pléiade'.—To the E., to the left of the Rue de Navarre, excavations in 1870-83 brought to light part of an antique amphitheatre, the **Arènes de Lutèce** (Pl. G, 22; *V*). It was constructed on the E. slope of the Mont de Paris (p. 291) in the 2nd or 3rd cent. A.D. Its area (62 by 51 yds.) is small compared with other amphitheatres. The tiers of seats have been restored. Other fragments are preserved at the Musée Carnavalet (p. 194). The surrounding gardens contain a bronze bust, by La Penne, of *Gabriel de Mortillet* (1821-98), the anthropologist.

17. Faubourg St-Germain.

Métro Stations (Line 4; Appx., p. 33): *Carrefour de l'Odéon* (p. 279), *St-Germain-des-Prés* (p. 302), *St-Sulpice* (p. 303).—Nord-Sud (Appx., p. 36): *Chambre des Députés*, *Solférino*, *Bac* (p. 307), *Sèvres-Croix-Rouge* (p. 308).—Restaurants, p. 23.

The quarter on the left bank, opposite the Louvre and the Tuileries, is within the 6th Arrondissement (Luxembourg) on the E. and the 7th (Palais-Bourbon) on the W., and is the most aristo-

cratic in Paris, particularly the W. part (p. 307). Until the end of the 17th cent. it lay outside the fortifications, which surrounded the Université alone on the left bank, whence it has retained the name of *Faubourg St-Germain*.

The **Pont des Arts** (Pl. R, 20; *IV*), an iron bridge for foot-passengers only, built in 1802-04, marks the E. end of the Faubourg. It owes its name to the 'Palais des Arts', as the Louvre was once called. Fine view.

Between this bridge, the Pont du Carrousel, and the Pont-Royal, below the Quai du Louvre, lies the *Port du Louvre* or *St-Nicolas* (Pl. R, 17, 20; *II*), where one or more large merchant-vessels from Liverpool or London are generally moored. — On the other side of the Pont des Arts, to the left of the Institut, once stood the famous *Tour de Nesle*, which tradition, unsupported by evidence, describes as the scene of the blood-stained orgies of Margaret of Burgundy, wife of Louis X. (the theme of Alex. Dumas père's popular drama 'La Tour de Nesle'). A metal plate at the angle of the W. wing of the Institut and the Quai Conti shows a plan of the tower.

The **Institut de France** (Pl. R, 20; *IV*), a somewhat heavy domed edifice, rises on the left bank of the Seine, at the end of the Pont des Arts (23-25 Quai Conti), opposite the Louvre. In front of it is a *Statue of the Republic*, by Soitoux (1850).

The institution, founded by a bequest of Card. Mazarin (d. 1661) for the education of youths from the new provinces of Roussillon, Pignerol, Flanders, and Alsace, was erected in 1662-74 from the designs of Louis Le Vau. It was named *Collège Mazarin*, but was popularly known as the *Collège des Quatre-Nations*. During the Revolution it was used as a prison, but in 1805 it became the seat of the *Académies*, which had hitherto met in the Louvre, and which were united in 1806 under the name of *Institut de France*.

The *Institut* has in all 228 members, who are elective, subject to the approval of the President of the Republic. It embraces the *Académie Française*, the *Académie des Inscriptions et Belles-Lettres*, the *Académie des Sciences*, the *Académie des Beaux-Arts*, and the *Académie des Sciences Morales et Politiques*. Each has 40 ordinary members, except the Académie des Sciences, which has 68; and all except the Académie Française have honorary, corresponding, and foreign members. The great annual meeting of the Institut is held on 25th Oct. in the 'Salle des Séances Solennelles' (under the dome; formerly a chapel), which is adorned with statues of French authors, scholars, and artists. The several academies meet separately at various periods (May, July, December, October, and April). The meetings are public, but cards of admission must be obtained by writing to the secretarial offices (comp. p. 60). The building may be inspected any day before 2 p.m., except Sunday.

The Académie Française, the oldest of the five, originated about 1629 in the meetings of a group of learned men for the discussion of questions of scientific interest. It received state-recognition from Cardinal Richelieu in 1634-35. Its main function is to perfect the French language

by the revision of the *Dictionnaire de l'Académie*, and to edit a *Dictionnaire Historique de la Langue Française*. It awards prizes for distinction gained in various walks of life. Among these are the two *Prix Montyon*, founded by Baron de Montyon (d. 1820): one (18,000 fr.) for the person of French nationality who has performed during the year the most virtuous action, and the other (19,000 fr.) for the author of the literary work, published within the preceding two years, considered most useful to the cause of public morality. Other smaller prizes bring the total annual 'prizes of virtue' to over 50,000 fr. The *Prix Gobert* (10,000 fr.) is awarded for the most eloquent work on the history of France. The ordinary meetings take place on Thurs., 3-4.30 p.m., the annual meeting in November.

The Académie des Inscriptions et Belles-Lettres, founded by Colbert in 1663, is chiefly devoted to the study of ancient and Oriental languages and to archæological research (inscriptions, coins, monuments, etc.). It publishes periodical transactions ('comptes-rendus'), and awards the *Prix Garnier* (14,000 fr.) and a Prix Gobert (see above). Meetings on Fri., 3-5; annual meeting in November.

The Académie des Sciences, founded by Colbert in 1666, cultivates mathematics and natural science. Its publications are *Mémoires* and *Comptes-Rendus des Séances*. It awards the *Prix La Caze*, *Jecker*, and *Petit d'Ormoy* (six of 10,000 fr. each). Meetings on Mon., 3-5; annual meeting in December.

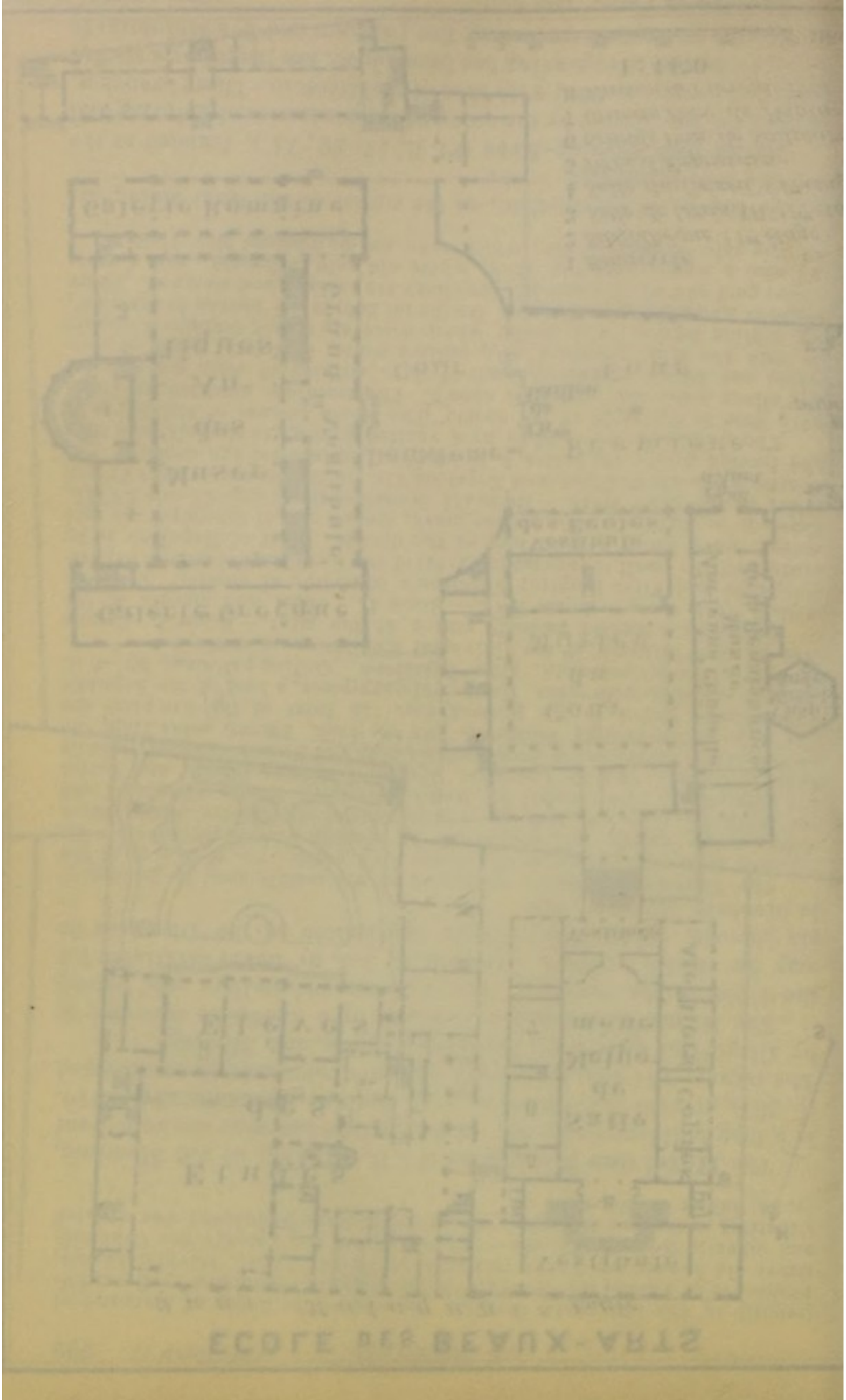
The Académie des Beaux-Arts, for the promotion of painting, sculpture, architecture, and music, originated in the union (in 1816) of the Académie de Sculpture et de Peinture, founded by Mazarin in 1648, and the Académie d'Architecture, founded by Colbert in 1671. It publishes a dictionary and awards prizes to painters and architects. Meetings on Sat., 3-5; annual meeting in October.

At the Revolution these Academies were all suppressed (1793), and were replaced in 1795 by an *Institut National*, divided into three classes. The first was the *Académie des Sciences Physiques et Mathématiques;* the second consisted of a new Académie des Sciences Morales et Politiques, for the study of philosophy, history, and political economy; the third included the *Académie de la Littérature et des Beaux-Arts*. In 1805 the second class was suspended (until 1832), while the old Académie des Inscriptions was revived, and added to the third class. The Académie des Sciences Morales et Politiques also publishes *Mémoires*, and makes special awards, such as the *Prix Audiffred*, for devotion to duty (15,000 fr.), and the *Prix Carnot*, divided into annuities of 200 fr., awarded to the widows of working-men with families. Meetings on Sat., 12-2; annual meeting in December.—Several other prizes are awarded by the Academies in turn.

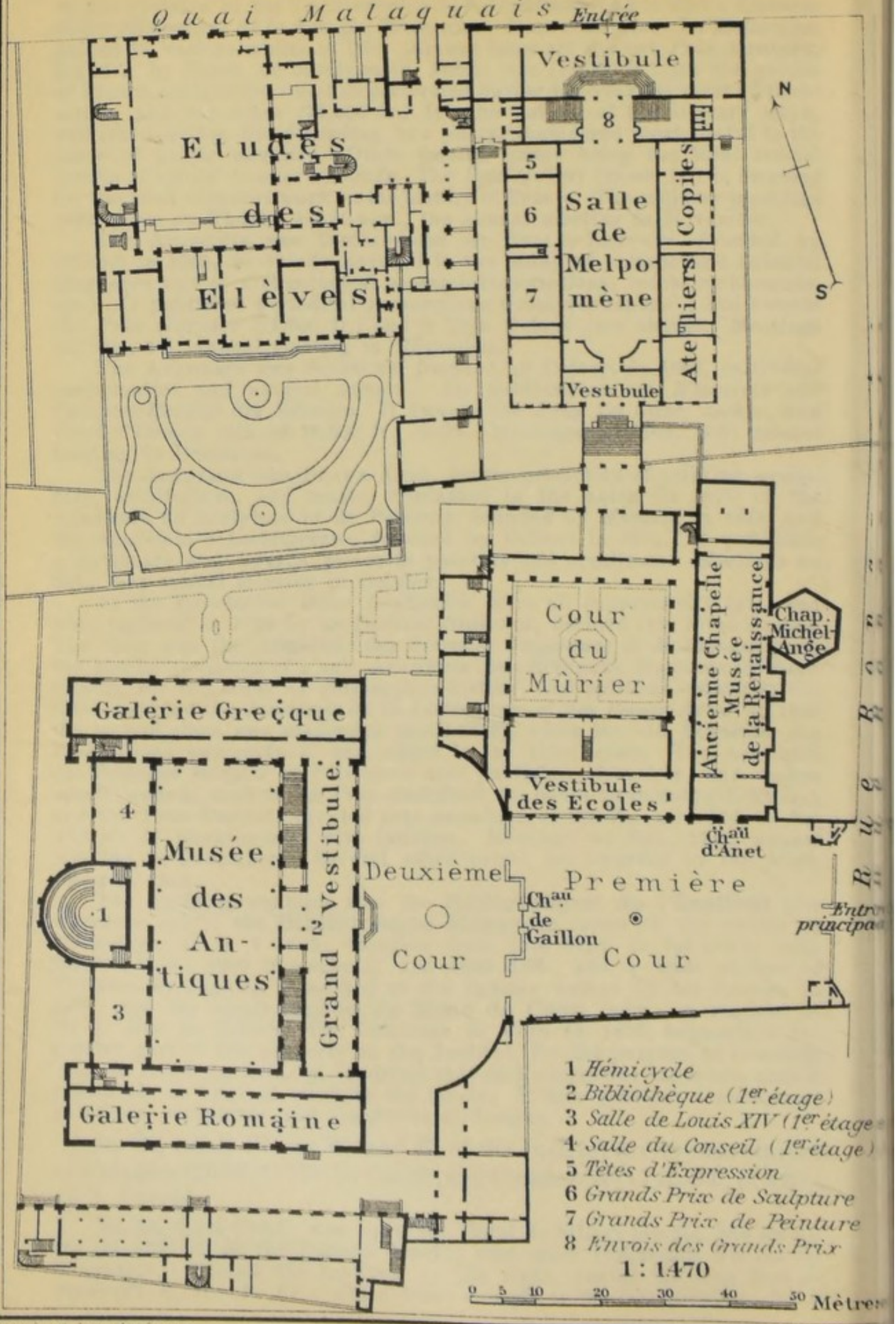
The building contains also the **Bibliothèque de l'Institut** (for members only); the **Bibliothèque Mazarine** (open to the public on week-days, 11 to 4 or 5; vacation from 15th Sept. to 1st Oct.), with 250,000 vols., 1900 incunabula, and 5800 MSS., and a nude statue of Voltaire, by *Pigalle*, presented to the famous author by his friends in 1770; and the small **Musée de Mme de Caen** (adm. on request at No. 1, Rue de Seine). The Comtesse de Caen (d. 1870) bequeathed the greater part of her property to the Institut, for the purpose of founding 'prix de Rome' (p. 300), on condition that each successful candidate should contribute an original work to the musée. It now contains a number of paintings, sculptures, and architectural designs.

In the small Places W. and E. of the Institut are bronze statues of *Voltaire* (1694-1778), by Caillé, and *Condorcet* (1743-94; p. 420), by J. Perrin.

No. 13, Quai Conti, was once the Hôtel de Sillery-Genlis, the dwelling (in 1785-92) of the Permon family, who were frequently visited by Bonaparte.—Behind the Institut, to the right, begins the long *Rue de Seine* (Pl. R, 20, 19; *IV*), which leads straight to the Luxembourg. No. 6



ECOLE DES BEAUX-ARTS



Grave et imprimé par
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(rebuilt in the 18th cent.) occupies the site of the house of Margaret of France, or of Valois, the dissolute 'Reine Margot', repudiated by Henri IV. Other old houses are No. 12 (tenanted by David, Talma, David d'Angers, and others), Nos. 41, 57, etc. — At the end of the Passage des Cours-de-l'Institut is the Rue Mazarine, where the Théâtre Guénégaud was situated (p. 34; tablet on No. 42).

The **Hôtel des Monnaies** (Pl. R, 20; *IV*), or *La Monnaie*, is a long building to the S.E. of the Institut and near the Pont-Neuf (p. 267), erected in 1768-75 by *J. D. Antoine*, and restored in 1910. The façade, 131 yds. long, with an Ionic colonnade, is surmounted by allegorical figures by *Lecomte*, *Pigalle*, and *Mouchy*.

The Musée Monétaire is reached by a handsome staircase to the right of the entrance. The museum and ateliers (see below) may be visited on Tues. and Thurs., 1-3, by ticket (available for six persons) obtained by written application to the 'Directeur de la Monnaie' (comp. p. 60).

The Vestibule contains specimens of the metals used in coining. — Grande Salle (decorated in the Louis XVI. style). On each side of the entrance are medals and plaquettes by modern French medallists. By the windows, right and left, are a large vase of blue Sèvres, round which are glass-cases with medals by Mérot, Allouard, Patey, Chaplain, and Lemaire (right), and by Lagrange, Dupré, Lefebvre, *Roty, and Cariat (left). In the centre, coins from Cochin-China and French colonies; medals and coins from foreign countries. At the back, French coins from the Merovingian period to the present day. In front of the fire-place are Chinese and Annamite coins. On the chimney-piece, a bust of the Republic in Sèvres biscuit-porcelain, after *Injalbert*. Ceiling-painting, by *J. J. Weerts*, the 'Triumph of the Universal Exhibition of 1889'.

Corridor. Medals recently struck at the mint. — Room I. French medals, 16th cent. to Louis XVI. — Room II. Coins and medals of the Consulate and First Empire; Napoleon's collection of medals. The wax model and the small bronze model (1:24) of the Vendôme Column (p. 83) preserved here, afford a good idea of the details. Bust of Napoleon I. by *Canova*, in marble (1806); bronze mask, from a cast of the emperor's face taken 20 hrs. after death. — Room III. Medals of the reigns of Louis XVIII., Charles X., Louis Philippe, and Napoleon III. In the centre, current French and foreign coins; old scales. — Room IV. Ancient foreign coins.

The Ateliers are reached by a vaulted passage to the left, and then by a door to the right of the court. The whole process of striking gold and silver coins and medals is shown. The machines invented by Thonnelier are highly ingenious, each of them striking 75 coins per minute. In 1910 the Mint produced 44½ million coins, of a total value of over 173 million francs. The atelier where coins are struck contains a marble figure of Abundance, by *Mouchy*. On the 1st floor is the 'bureau de contrôle', where gold and silver plate and jewellery are assayed and stamped. There are also a money-changing office, where old gold is bought, and a room for the sale of medals, etc., which even non-purchasers may visit.

To the W. of the Institut, at the corner of the Quai Malaquais and the Rue Bonaparte, is the —

Ecole des Beaux-Arts (Pl. R, 17, 20; *IV*), founded at the time of the Revolution by the union of the academies of painting and sculpture (comp. p. 298) with that of architecture. These branches, to which the art of engraving has been added, are taught by a staff of thirty-two professors (including five painters and five sculptors) to

about 2000 students of all nationalities. The present director is M. Léon Bonnat, the painter. The pupils who obtain the first prizes ('grands prix') are sent to Rome at the cost of the state for four years. The works they send home are exhibited here under the name of 'grands prix de Rome'.

The Ecole des Beaux-Arts, erected in 1820-39 by *Debret* and his successor *Duban*, occupies the site of the old Couvent des Petits-Augustins. In 1860 the old Hôtel de Conti (11 Quai Malaquais) was added, and in 1885 the Hôtel Chimay (Nos. 15, 17, same quay) was acquired for the pupils' studios.

The Entrance of the Ecole is at No. 14, Rue Bonaparte. (Adm. Sun., but not holidays, 12-4.) — The First Court, flanked at the entrance with busts of P. Puget and N. Poussin, by *Mercié*, contains architectural fragments, from the Gallo-Roman period to the 16th cent., the remains of the 'Musée des Monuments' founded during the Revolution by the painter *Alex. Lenoir* (d. 1839), who rescued them from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and restored most of the objects to the churches or to their original proprietors. In the centre of the court is a Corinthian column in red marble, bearing a bronze statue of Plenty (16th cent.). On the wall to the left is a fresco on lava by the brothers *Balze*, after that of the school of Raphael in the Villa Magliana (p. 126, No. 1512). To the right (entrance to the 'Musée de la Renaissance', p. 301) is the famous portal of the Château d'Anet, erected for Diane de Poitiers, in 1548, by *Philibert Delorme* and *Jean Goujon*, by order of Henri II. Built into the wall near the portal are relics of the Hôtel de La Trémouille (14th cent.), formerly in the Rue des Bourdonnais. — The Second Court is separated from the first by one of the façades of the Château of Gaillon (p. 457), which was erected in 1500-10 by *Guill. Senault* and *Pierre Fain* for Card. d'Amboise, minister of Louis XII. The mingled Gothic and Renaissance styles of this façade indicate the character of the château, which was destroyed in the Revolution. Among other fragments of French architecture and sculpture is a stone basin, 13 ft. in diameter, adorned with 28 heads of gods or heroes, with animals, and the four elements (close of 12th cent.), brought from the Abbey of St-Denis.

The *Façade of the Main Building, designed by *Duban* (1830), is a fine example of modern French architecture.

On the ground-floor is the *Musée des Antiques*, a large collection of casts of antiques. The vestibule contains copies of antique mural paintings and a few marble originals, such as a torso of the Minerva Medici, from the Villa Medici in Rome, after a Greek work of the time of Phidias. — We cross an inner court, roofed with glass, and follow a corridor, which contains a monument of Duban (1797-1870; see above), the architect, by E. Guillaume, to the

Amphitheatre (Pl. 1). The famous **Hémicyle of Paul Delaroche*, which adorns this hall, is an encaustic painting executed in 1838-1841, representing great artists of all nations down to the end of the 17th cent., and containing 75 figures over life-size.

Enthroned in the centre are the great Greek masters, *Phidias* (the sculptor), *Ictinus* (architect of the Parthenon), and *Apelles* (the painter). The Walters Gallery at Baltimore contains a reduced replica of this work.

Opposite the Hémicycle is a painting, by *Ingres*, of Romulus victorious over Acron, carrying off the 'spoliæ opimæ'.

First Floor. The rooms here contain a large collection of copies of paintings of all schools, small casts, models of buildings, etc.; the galleries to the N. and S. of the glass-roofed court are adorned with copies from Raphael's logge in the Vatican, by the brothers *Balze*. In the *Salle de Louis XIV* (Pl. 3) are copies of masterpieces, valuable original drawings, engravings, and busts of artists. Then, a passage, with original works, portraits of artists, etc., and a gallery affording a good survey of the Hémicycle of P. Delaroche. — *Salle du Conseil* (Pl. 4). Portraits and busts of artists: the sculptor Dubois, by *Falguière;* the painters Gérôme and Lenepveu, by *Carpeaux* and *Injalbert;* the architect Garnier, by *Carpeaux;* and the painters Henner and Baudry, by *Dubois;* bronze statuette of Meissonier, by *V. Gémito;* also eight torch-holders in wood (time of Louis XIV.); clock in the style of Boule. — For the *Library* (Pl. 2), containing over 20,000 vols. and a number of drawings, a ticket of admission is necessary (comp. p. 60).

The Building to the N. of the First Court (entered by the portal of Château d'Anet, p. 300) contains the old chapel of the Augustinian Monastery, now the *Musée de la Renaissance*, with copies of paintings and casts of sculptures by great Italian masters (14th-16th cent.). At the end is a copy of Michael Angelo's Last Judgment, by Sigalon (1836). — In the *Vestibule des Ecoles*, adjoining the chapel, is a monument to Ingres, with his bust in bronze, and medallions of Flandrin and Simart, his pupils, by E. Guillaume. The door on the right of the monument leads to the *Cour du Mûrier*, around which are arcades containing sculptures executed at Rome by former pupils, etc., and the monument of Henri Regnault and other pupils killed in the defence of Paris in 1870-71, with a statue of Youth by *Chapu*.

Beyond this court a vestibule leads N. to the *Salle de Melpomène*, which, together with the four rooms on the right, contains copies of famous pictures, and is used also for the exhibition of competitive works. — The rooms marked 5, 6, and 7 on the Plan contain the Grands Prix de Rome since the end of the 17th century. — In the two *Salles d'Exposition* on the ground and first floors (Pl. 8; entrance, Quai Malaquais) the works sent from Rome by the holders of the 'grands prix' are exhibited every July, and the

works bought by the state at the annual Salons (p. 38) are shown in November. These rooms are sometimes used also for special exhibitions.

In the Rue Bonaparte, to the right of the exit of the Ecole des Beaux-Arts, is the **Académie de Médecine** (Pl. R, 20; *IV*), erected in 1902 from designs by J. Rochet, with a classical façade with modern decorations taken from medicinal plants. This academy, founded in 1820, and unconnected with the Institut de France (p. 297), was formerly near the Hôpital de la Charité (p. 305). The interior (open on Sun., 10-12) contains portraits and busts of famous physicians, a few pictures, and a museum of instruments.

The Rue Bonaparte leads S. to the **Place St-Germain-des-Prés** (Pl. R, 16; *IV*), flanking the Boul. St-Germain on the N., a busy centre of omnibus and tramway traffic (Appx., p. 55). Line 4 of the *Métro* (Appx., p. 33) has a station on the S.E. side of the Place, under the boulevard; it runs S.W., under the *Rue de Rennes* (Pl. R, G, 16; *IV*), straight to the Gare Montparnasse (p. 342). — Continuation of the Rue Bonaparte, see p. 303.

***St-Germain-des-Prés** (Pl. R, 19; *IV*), on the E. side of Place, is one of the oldest churches in Paris. It belonged to the powerful Abbey of St-Germain, founded in 543 by Childebert I. Some of its abbots were cardinals and even kings, as in the case of Hugh Capet and Casimir V. of Poland; and, after its adoption of the reforms of St-Maur, it numbered famous men like Mabillon and Montfaucon among its members (p. 303). The nave of the church dates from the 11th cent.; the choir, consecrated in 1163, was afterwards altered; the windows particularly show a tendency to Gothic. Two towers, over the transept, had to be partly removed in 1821. After the Revolution the church was much neglected, but was restored after 1820.

The Interior (good light desirable) was decorated in the middle of the 19th cent. in the polychrome style of the 11th. To the right of the entrance is a copy of the bronze statue of St. Peter at Rome; to the left of it is a venerated marble statue of Notre-Dame la Blanche, presented to the Abbey of St-Denis by Queen Jeanne d'Evreux in 1340.

The *Frieze in the nave, painted in 1852-61 by *Hippolyte Flandrin* (p. xlviii), depicts parallel scenes from the Old and New Testament. On the left of the entrance: the Burning Bush and the Annunciation; Promise of a Redeemer and the Nativity; Prophecy of Balaam and Adoration of the Magi; Passage of the Red Sea and Baptism of Christ; Melchizedek's offering to Abraham and the Institution of the Eucharist. On the other side, as we return: Sale of Joseph by his brethren and Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonah and the Resurrection; Scattering of the nations at Babel and Mission of the Apostles; Ascension and the Preparations for the Last Judgment (the last two executed by Hippolyte's brother Paul). — In front of the choir, the Four Archangels. — Most of the archaic capitals of the columns were copied from the originals now in the garden of the Musée des Thermes (p. 289). Facing the pulpit is the tomb of H. Flandrin (d. 1864), with bust by *Oudiné*.

The S. Transept contains the tomb of Olivier and Louis de Castellan

(d. 1644, 1669), with medallions by *Girardon*. To the left, above the altar, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

The Choir is adorned with two frescoes on a gold ground, begun by *H. Flandrin* in 1842, and finished in 1861: left, Entry of Christ into Jerusalem; right, Bearing of the Cross; above, Christ and the Virgin in glory; the Virtues. Over the arcades, the Apostles; symbols of the Evangelists; and Lamb of the Apocalypse.

Choir Chapels. In the chapel to the left of the sacristy, Tomb of James Douglas (d. 1645).—The next contains marble slabs in memory of the philosopher Descartes (d. 1650) and the learned Benedictines Mabillon (d. 1707) and Montfaucon (d. 1641).—Behind the high-altar is the modern Lady Chapel, with two grisailles by *Heim*.—In the chapel of SS. Peter and Paul a marble slab commemorates Nicolas Boileau (d. 1711), whose remains were brought hither from the Sainte-Chapelle in 1819.—The first chapel on the left contains the tomb of William, Earl of Douglas (d. 1611).

In the N. Transept, the monument of Casimir V. (d. 1672, as abbot of St-Germain-des-Prés), King of Poland; over the altar, a statue of St. Francis Xavier, by *G. Coustou;* above, frescoes by *Cornu* (1870).

To the left of the W. front of the church is a small square with a few relics of the old abbey. At No. 3, Rue de l'Abbaye, are remains of the *Palais Abbatial*, of the late 16th century.

The *Prison de l'Abbaye*, where 318 victims of the massacres of Sept., 1792, perished (comp. p. 333), lay behind the church, where the Boul. St-Germain now passes.—The famous *Pré-aux-Clercs*, or students' promenade, lay to the N. of the abbey.

The small square to the S. of the church of St-Germain, adjoining the boulevard, has a copy of the bronze *Statue of Bernard Palissy* (ca. 1510-89), by E. Barrias. The large portal in the wall to the right is adorned with a relief in Sèvres porcelain. Near the beginning of the Rue de Rennes rises a *Statue of Diderot* (1713-84), in bronze, by Gautherin.

On the right side of the Rue de Rennes, No. 50, is the entrance to the *Cour du Dragon*, with a balcony resting on a fine dragon (18th cent.). At the end of this quaint court is the *Rue du Dragon* (Pl. R, 16; *IV*), where Palissy is said to have lived in 1585 (terracotta bust at No. 24). No. 30 is an old house where Victor Hugo lived in 1821 (attic on the 5th floor, with balcony; tablet).

We return to the Rue Bonaparte (p. 302), which leads S. to the Luxembourg Garden (p. 331). Half-way is the **Place St-Sulpice** (Pl. R, 16, 19, *IV;* omn. and tram., see Appx., p. 55; 'St-Sulpice' station on Line 4 of *Métro* in the Rue de Rennes, to the W., see Appx., p. 33). In the centre of the Place rises the handsome *Fontaine St-Sulpice*, designed by *Visconti*, erected in 1847, and adorned with statues of four famous French preachers: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742), and Fléchier (d. 1710).—The large building to the S. was the *Séminaire de St-Sulpice*, founded in 1646 by Abbé Olier, curé of St-Sulpice, for the training of priests for the teaching profession ('Sulpiciens'), but closed in 1906.—On the W. is the *Mairie of the 6th Arrondissement* (Luxembourg), with a marble group (Fight with a Centaur) by *Crauk* in the courtyard. The ceiling-painting in the Salle des Fêtes is by *H. Lévy*.

***St-Sulpice** (Pl. R, 19; *IV*), the richest and most important church on the left bank, standing on the site of a parish church of the 12th cent., was begun in 1646 from the designs of *Gamard*, continued in 1655 by *Le Vau* and others, and completed, all except the façade, in 1733. The façade, by the Florentine architect *Servandoni*, one of the best of its period, consists of a Doric and an Ionic colonnade, one above the other. It is flanked with two towers, only the higher of which (240 ft.), by *Chalgrin*, is completed; the lower is by *Maclaurin*. Five flights of steps, between the columns, ascend to the entrance. The central portal is flanked with statues of SS. Peter and Paul. Under the Convention the church was the Temple of Victory, and was the scene of a banquet given to General Bonaparte in 1799. When the gates are closed visitors enter by the S. portal or by a small door to the left behind the choir.

The Interior, in the form of a cross, measuring 153 by 61 yds., and 108 ft. high, has a nave and two aisles with spherical vaulting, borne by massive Corinthian pillars. The 18 radiating chapels are richly adorned with frescoes (19th cent.). By the entrance of the nave are the bénitiers consisting of two enormous shells presented to Francis I. by the Republic of Venice, resting on rock-work of sculptured marble.

Right Aisle. *1st Chapel: (left) Jacob wrestling with the Angel, and (right) Heliodorus expelled from the Temple; on the ceiling, St. Michael conquering the dragon; all by *Eugène Delacroix* (1861). 2nd Chap.: Religion solacing a dying man, and Prayers for the dead, by *Heim*. 3rd Chap.: St. Roch praying for the plague-stricken, and Death of the saint, by *Abel de Pujol*. 4th Chap.: Scenes from the life of St. Maurice, by *Vinchon*. 5th Chap.: Marble monument of the curé Languet de Gergy (d. 1750), by *Mich. Slodtz*.

Right Transept. Resurrection and Ascension, by *Signol* (1872-76). On the pavement of the transept a *Meridian* line was drawn in 1743, ending at an obelisk of white marble in the left arm; the true solar noon is indicated by the sun's rays falling upon it from a window in the S. arm.

In the Choir, by the pillars, are eight Apostles, two Angels, Scourging of Christ, and a Mater Dolorosa, by *Bouchardon*.

The frescoes in the Ambulatory were painted in 1858-75. On the right, 1st Chap.: St. Denis preaching, and his Condemnation, by *Jobbé-Duval*. 2nd: St. Martin dividing his cloak with a beggar, and Resuscitating a dead man, by *V. Mottez*. 3rd: St. Geneviève succouring Troyes, and Miracles wrought by her relics, by *C. Timbal*. 4th: Nativity of the Virgin, and her Presentation in the Temple, by *L. Lenepveu*. Above the doors, right and left of the chapel in the apse: Assumption, and Death of the Virgin, by *E. Bin*. 5th: Fine lady-chapel behind the high-altar. Madonna and Child, in marble, by *Pigalle;* fresco of the Assumption in the cupola, by *Le Moyne*. 6th: St. Louis carrying a dying man, St. Louis administering Justice, by *L. Matout*. 7th: St. Joseph, by *Ch. Landelle*. 8th: San Carlo Borromeo during the plague at Milan, San Carlo administering the sacrament to Pius IV., by *A. Pichon*. 9th: Martyrdom and Triumph of St. John, by *Glaize*.

Left Transept: Betrayal by Judas, Crucifixion, both by *Signol*.

Left Aisle (down which we return). 1st Chap.: Large carved altar, with crucifix and confessionals, Louis XV. style. 2nd: St. Vincent de Paul with sisters of charity, and at the Death-bed of Louis XIII., by *Guillemot*, and a group in marble by *E. Cabuchet*. 3rd: St. Paul's conversion, St. Paul before the Areopagus, by *Drolling*. 4th: St. Francis

of Sales preaching, and presenting to St. Chantal the rules for the order of the Visitation, by *Hesse*. 5th: Miracles of St. Francis Xavier, by *Lafon*.

The handsome organ-case, designed by *Chalgrin*, has statues by *Clodion*. The fine organ, built by Cliquot and reconstructed by Cavaillé-Coll, is one of the largest in the world, having 5 manuals, 118 stops, and 6588 pipes. The choir of St-Sulpice has a great reputation for its 'plain song'.

The Rue St-Sulpice, N. of the church, and Rue de Tournon, to the right, lead to the *Palais du Luxembourg* (p. 322).

The W. part of the Faubourg St-Germain is connected with the right bank by several handsome bridges, affording fine views.

The **Pont du Carrousel** (Pl. R, 17, 20; *II, IV*), formerly *Pont des Saints-Pères*, connecting the Quai du Louvre and Quai Voltaire, was constructed in 1831-34 by *Polonceau* and restored in 1903. It is adorned with colossal statues, attr. to Petitot: Plenty and Industry on the right bank, the Seine and the City of Paris on the left. Not far distant is the Ecole des Beaux-Arts (p. 299).

To the S. of the bridge runs the Rue des Saints-Pères, in which, near the Boul. St-Germain, is the *Hôpital de la Charité* (Pl. R, 17; *IV*). — In the Rue de Lille, W. of the Rue des Saints-Pères, is the *Ecole des Langues Orientales* (No. 2), founded by the Convention in 1795; the court contains a bust of the scholar *Sylvestre de Sacy* (1758-1836), by Rochet. No. 41, built in 1905, is the *Maison des Dames des Postes et Télégraphes* (Pl. R, 17; *IV*).

Between the Pont du Carrousel and the Pont-Royal stretches the *Quai Voltaire* (Pl. R, 17; *IV, II*), so named because the famous author died in 1778 in the house of the Marquis de Villette, at the corner of the quay (No. 27) and the Rue de Beaune.

The five-arched **Pont-Royal** (Pl. R, 17, *II;* fine view), which was built in 1685-89, spans the river opposite the Pavillon de Flore (p. 65).

Facing the central exit of the Jardin des Tuileries (p. 64) is the **Pont de Solférino** (Pl. R, 17; *II*), with three iron arches, built in 1858-59. — Ponts de la Concorde and Alexandre-Trois, see pp. 63, 234.

The **Gare du Quai-d'Orsay** (Pl. R, 17; *II*), between the Pont-Royal and Pont de Solférino, is a huge building, erected in 1898-1900 on the site of the old Cour des Comptes, which was burnt down by the Communards in 1871. The Orleans line has been continued to this point from the old terminus on the Quai d'Austerlitz (p. 334), a distance of about $2^1/_4$ M., mostly underground. The arrival platform adjoins the Rue de Bellechasse, the departure platform being next the Seine. Handsome restaurant (p. 23) on the first floor, reached from the café below. The rest of the building is a *Hotel* (p. 5).

Opposite is the **Palais de la Légion d'Honneur** (Pl. R, 17; *II*), a tasteful building designed by Rousseau in 1786 for Prince

de Salm-Kyrbourg, and re-erected by subscription after it had been burned down by the Communards. Mme. de Staël held her receptions here under the Directory. — Farther on, at 78 Rue de Lille, is the *German Embassy* (Pl. R, 17; *II*), built by G. Boffrand in 1714, and occupied by Prince Eugène de Beauharnais (p. 310) in 1803-15.

On the Quai d'Orsay, situated at the end of the Boul. St-Germain (p. 307), and opposite the Pont de la Concorde (p. 63), is the —

Chambre des Députés (Pl. R, 14; *II*), known also as the *Palais-Bourbon*. It was begun in 1722 by *Girardini* for the dowager Duchess of Bourbon, daughter of Louis XIV. and Mme. de Montespan. The Prince de Condé, grandson of the duchess, enlarged it in 1777 (at a cost of over 640,000*l.*), and in 1790 it was declared national property. The building was then used for the sittings of the Council of Five Hundred, and next for those of the Corps Législatif and the Chamber of Deputies.

The original façade, on the side farthest from the Seine, is in the Rue de l'Université. The Place in front of it is adorned with a marble statue of Law, by *Feuchères* (1855). The façade towards the river, built by *Poyet* in 1804-07, has a Corinthian colonnade of twelve columns, with a flight of steps flanked with statues of Themis and Minerva, D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side are reliefs by *Rude* and *Pradier*, and in the tympanum a group by *Cortot:* France with the constitution, attended by Liberty and Order, Commerce, Agriculture, and Peace.

Interior. When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from a deputy or from the Embassy. The public entrance (before 2 p.m.) on these occasions is in the pavilion to the right of the grand staircase, on the side next the quay. At other times the building is open to the public from 9 to 5; visitors then apply to the custodian on the left in the court behind, and are escorted by an attendant (fee). — The Salle des Pas-Perdus has a ceiling-painting (Peace) by *Horace Vernet*. — The Salle des Séances, or *Assembly Hall*, semicircular in form, is adorned with twenty marble columns, behind which are the public galleries. Above the Bureau is hung a piece of Gobelins tapestry, reproducing Raphael's School of Athens. At the sides are statues of Liberty and Public Order, by *Pradier*. — The Salle des Conférences contains a ceiling-painting by *Heim* (the History of legislation in France) and several pictures: President Molé arrested by the factionists during the Fronde, by *Vincent;* Opening of the States-General by Philippe le Bel, by *Vinchon;* Self-sacrifice of the burgesses of Calais (comp. p. 449), by *Ary Scheffer*. — The cupola of the Library is adorned with twenty *Allegorical paintings by *Eug. Delacroix:* Poetry, Religion, Legislation, Philosophy, and the Exact Sciences; in the lunettes at the ends, Attila in Italy and Orpheus instructing the Greeks in the peaceful arts. — In the Salle des Distributions are grisailles by *Abel de Pujol*. — The Salle Casimir-Périer contains statues of Mirabeau and Bailly by *Jaley*, Périer by *Duret*, and General Foy by *Desprez*, and bas-reliefs by *Triqueti* and *Dalou*. — The Salle du Trône is adorned with paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France, by *Eug. Delacroix*.

Adjoining the Palace is the *Hôtel de la Présidence de la Chambre*, built in 1722 as the mansion of Lesparre de Lassay, and united with the Palais-Bourbon in 1770 under the name of *Petit-Bourbon*. —On the quay, farther on, is the handsome *Ministère des Affaires Etrangères* (Pl. R, 14; *II*), built in 1845 by Lacornée. Then, to the W., is the Esplanade des Invalides (p. 310).

The Rues de Lille and de l'Université, running parallel to the Quai d'Orsay on the S., and intersected by the Boul. St-Germain and the Rues St-Dominique, de Grenelle (p. 309), and de Varenne, to the S.W. and S. of that boulevard, are quiet and dignified streets. They contain many old mansions of the French noblesse, hidden from view by the 'cours d'honneur' in front, as in the Rue St-Dominique (Pl. R, 14, 17; *IV*), No. 45 and No. 1 (with an oval court, built by G. Boffrand, 1695); in the Rue de Varenne (Pl. R, 14, 15, 16; *IV*), No. 77, the handsome *Hôtel de Biron* (formerly Couvent du Sacré-Cœur), built in 1728-31, and bought by the state in 1911; No. 57, the old Hôtel de Montmorency, now the *Austro-Hungarian Embassy*.

We follow the **Boulevard St-Germain** (Pl. R, 17; *IV*), which was begun under Napoleon III. but completed later.

The Nord-Sud (Appx., p. 36), coming from the Place de la Concorde (p. 61), runs under the boulevard to the Rue du Bac. Stations: *Chambre des Députés*, at the crossing of the Rue de Lille; *Solférino*, at the corner of Rue Solférino; *Bac*, corner of Rue du Bac (see below).

On the right of the boulevard rises the *Ministère de la Guerre* (Pl. R, 14, 17; *II, IV*), partly the old residence of President Duret, built by Aubry in 1714 and re-erected by Bouchot in 1877. It was once occupied by Marshal Richelieu (1765) and by Lucien Bonaparte. Just beyond it, to the left, we obtain a striking glimpse, through the Rue de Solférino, of the Sacré-Cœur at Montmartre (p. 223). On the left, a little farther on, is the *Ministère des Travaux Publics* (Pl. R, 17, *IV*; Nos. 248-244). No. 246 was once Marshal Roquelaure's mansion, built by Leroux (1733).

The boulevard soon crosses the *Rue du Bac*, one of the oldest streets in the Faubourg St-Germain, which leads N. to the Pont-Royal (p. 305), where the river was formerly crossed by a ferry ('bac'). No. 46, Rue du Bac, with its fine court and sculptured doorway, was the mansion of Samuel Bernard, and was occupied by Barras in 1812. At the crossing of this street and the boulevard rises the bronze *Statue of Claude Chappe* (1763-1805), the inventor of the aerial telegraph, by *Damé*. (Nord-Sud station, see above.) From this point the *Boul. Raspail* (p. 308) diverges to the S. —For the S. part of the Rue du Bac, see p. 308.

Next, to the left of the Boul. St-Germain, rises the church of *St-Thomas-d'Aquin* (Pl. R, 17; *IV*), of the 17th-18th cent., in the Place of that name.

The modern reliefs on the side-doors, SS. Thomas Aquinas and Dominic, are by *Vilain* and *Gruyère*. In the interior are frescoes by *Blondel;* the apsidal chapel has a ceiling adorned with a painting of the Transfiguration, by *Fr. Le Moyne;* also St. Louis administering justice, by *Merson*.

At No. 186, on the left side of the boulevard, is the *Alliance Française* (p. 51), in part of the Hôpital de la Charité (p. 305). At No. 184, adjacent, is the *Geographical Society,* with a library (about 60,000 vols.) and souvenirs of famous explorers (adm. daily, 1-4; ring).

The Boul. St-Germain next passes the church of St-Germain-des-Prés (p. 302) and the Ecole de Médecine (p. 279), and crosses the Boul. St-Michel (p. 278).

The broad **Boulevard Raspail** (Pl. R, G, 17, 16; *IV*), recently completed, one of the main thoroughfares of the left bank, leads straight from the Boul. St-Germain to the Place Denfert-Rochereau (p. 345). The *Nord-Sud* (Appx., p. 36; stations, see below and p. 309) runs under it to the Boul. Montparnasse. The Boul. Raspail first crosses the Rue de Grenelle (p. 309), then the Rue de Varenne (p. 307) and the *Rue de Sèvres*. At the crossing is the 'Sèvres-Croix-Rouge' station of the Nord-Sud (Appx., p. 36). Near this, to the left, No. 3, Rue Récamier, is the *Hôtel de la Ligue de l'Enseignement* (a society founded by Jean Macé in 1866; comp. p. 249), built in 1908-09 on the site of the old convent of the Abbaye-aux-Bois, where Mme. Récamier lived from 1814 to 1849. To the right of the crossing lies the *Square Potain,* or *des Ménages* (Pl. R, 16; *IV*), adorned with statues of Sleep, by M. Moreau, and Presentiments, by Véber; on the W. side of the square are the *Grands-Magasins du Bon-Marché* (p. 51). On the other side of the Bon-Marché runs the Rue du Bac (p. 307), No. 128 in which is the *Séminaire des Missions-Etrangères* (Pl. R, 16; *IV*), founded in 1663 by Bernard de Sainte-Thérèse, Bishop of Babylon 'in partibus'. It contains a 'Chambre des Martyrs', with instruments of torture, etc. (adm. on Mon., Thurs., and Sat. 10-6, on Tues. and Fri. 1-6, on Sun. and holidays 1-2.30). No. 120, Rue du Bac, is the *Hôtel de Clermont-Tonnerre* (1789; with fine doors), where Chateaubriand died in 1848 (inscription).

No. 42, Rue de Sèvres, is the *Hôpital Laënnec*, for incurables, founded in 1634 (with court and chapel worth seeing). Opposite No. 97 is a curious Egyptian fountain of 1806. Facing the hospital rises the *Eglise des Lazaristes*, containing a silver reliquary with the remains of St. Vincent de Paul. — Parallel with the Rue de Sèvres to the S.E. runs the Rue du Cherche-Midi (Pl. R, G, 16, 13; *IV*); at No. 19, E. of Boul. Raspail, is a sign-board of the 18th cent., with the figure of an astronomer drawing a sundial and the inscription 'Au Cherche-midi'.

The Boul. Raspail next crosses the *Rue de Rennes*. (*Nord-Sud* station, but not corresponding with Line 4 of the *Métro*, 'Vaugirard' station, which the Nord-Sud crosses here.) A little

farther on we cross the *Rue de Vaugirard*, then the *Rue Notre-Dame-des-Champs* (Nord-Sud station), and lastly the Boul. du Montparnasse. (Farther S., see pp. 342, 343, 345.)

The **Rue de Grenelle** (Pl. R, 16, 15, 14; *IV*) leads N.W. from the Boul. Raspail to the Esplanade des Invalides (p. 310). By Nos. 57, 59 is the handsome *Fontaine de Grenelle*, or *des Quatre Saisons*, erected in 1730-37 from designs by Bouchardon, with a marble group of Paris, the Seine, and the Marne, statues of the Seasons, and bas-reliefs. At No. 59 Alfred de Musset lived from 1824 to 1840. No. 75 has had as occupants Card. d'Estrées (17th cent.), Count Fürstenberg, and the Duchesse du Plessis-Richelieu. No. 79 is the *Russian Embassy*, a mansion built by De Cotte for the Duchesse d'Estrées (1709). No. 106 is the *Eglise de Pentemont* (1755; p. 48), a Protestant church since 1804. No. 110 is the *Ministère de l'Instruction Publique*. The *Ministère du Commerce* occupies the old Hôtel d'Argenson (No. 101; 1700). No. 103 is the central office of the *Postes et Télégraphes*. Nos. 138-140 (formerly Hôtel de Châtillon) are occupied by the *Service Géographique de l'Armée*. No. 127, once the mansion of Chanac, Abbé de Pompadour (1740), and used as the archiepiscopal palace down to 1906, is now the *Ministère du Travail*.

Ste-Clotilde (Pl. R, 14; *IV*), between the Rues St-Dominique (p. 307) and de Grenelle, a modern church built in 1846-56 by *Gau* and *Ballu* in the Gothic style of the 14th cent., faces the N., with its three pointed portals richly decorated. It has two towers, 226 ft. high.

The Interior consists of nave, aisles, transept, and ambulatory, but has no lateral portals. Under the windows of the aisles and in the transept is a 'chemin de croix' by *Duret* and *Pradier*.—The chapel of St. Valeria, in the right transept, contains large paintings by *Lenepveu*.—The choir-screen is adorned with bas-reliefs by *Guillaume*.—The choir-chapels also have mural paintings by *Pils* and *Læmlein* (St. Remigius; on the right), by *Bézard* (St. Joseph), by *Lenepveu* (the Virgin), by *Brisset* (Holy Cross), and by *Bouguereau* (St. Louis).—In the left transept, by *Laugée:* St. Clotilda succouring the poor, and the Baptism of Clovis.—The great organ is by Cavaillé-Coll, the electric organ in the choir by Merklin.

The square in front of the church is adorned with a fine group by *Delaplanche* (Maternal Instruction), and with a monument (by A. Lenoir; 1904) to *César Franck* (1822-91), the composer.

To the right as we leave Ste-Clotilde runs the Rue Las-Cases; No. 5, at the E. end of it, contains the *Musée Social*, founded by the Comte de Chambrun (adm. on week-days, 9-12 & 2-6). The object of the Musée is to place at the disposition of the public the constitutions and rules of social institutions for improving the position of the working classes. The special library also is open to the public.

18. Hôtel des Invalides. Champ-de-Mars.

The Musée de l'Armée in the Hôtel des Invalides is open on Tues., Thurs., & Sun., 1-5 in summer, 12-4 in winter (1st Oct.-31st March); the Tomb of Napoleon daily, 12 to 4 or 5. The Salle d'Honneur, reading-room, and gallery of plans, see p. 317.—The Hôtel des Invalides is open daily 12 to 4 or 5.

Métro Stations (Lines 1 & 5; Appx., pp. 31, 34): *Champs-Elysées* (p. 72), *Cambronne*, *La Motte-Picquet*, *Dupleix* (p. 320), *Grenelle* (p. 321).—Nord-Sud Stations (Appx., p. 36): *Chambre des Députés*, *Solférino* (p. 307).—Omnibuses and Tramways, Appx., p. 53.—Steamers, Appx., p. 57.—Chemin de Fer des Invalides, p. 357.

Above the houses to the W. of the Faubourg St-Germain rise the conspicuous gilded dome of the great Hôtel des Invalides (p. 318) and the Eiffel Tower (p. 321), to the N.W. of the Champ-de-Mars.

The **Esplanade des Invalides** (Pl. R, 14; *II, IV*), 550 by 270 yds., bordered with elm-trees, lies between the Seine and the Invalides. It is connected with the Champs-Elysées by the Pont Alexandre-Trois (p. 234). Near the river is the *Gare des Invalides* (p. 357).—To the W. is the Pont des Invalides (p. 234).

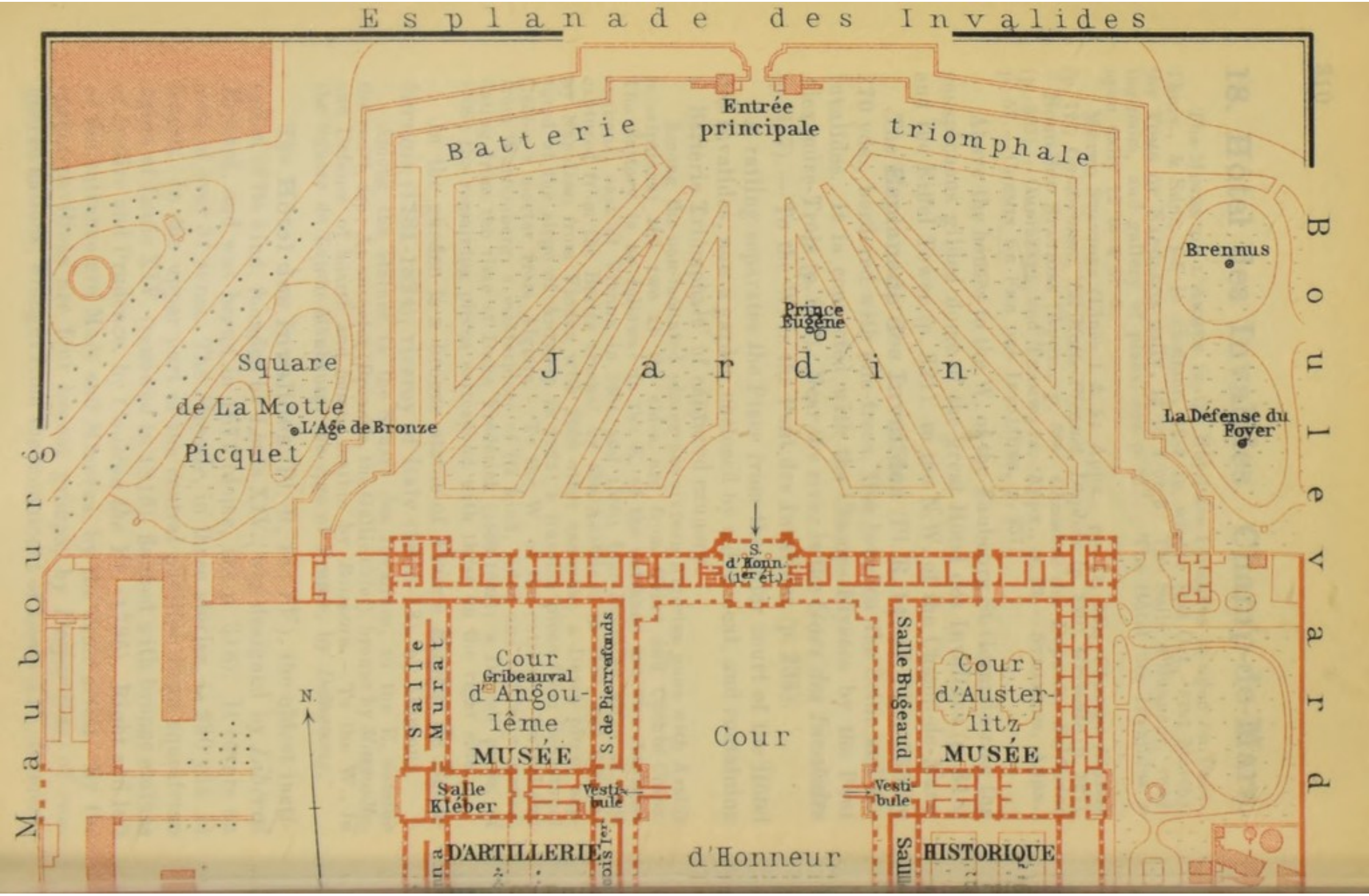
A railing separates the Place from the outer court of the Hôtel des Invalides, now a garden enclosed by a dry moat, and containing a 'Batterie Triomphale' of captured cannons.

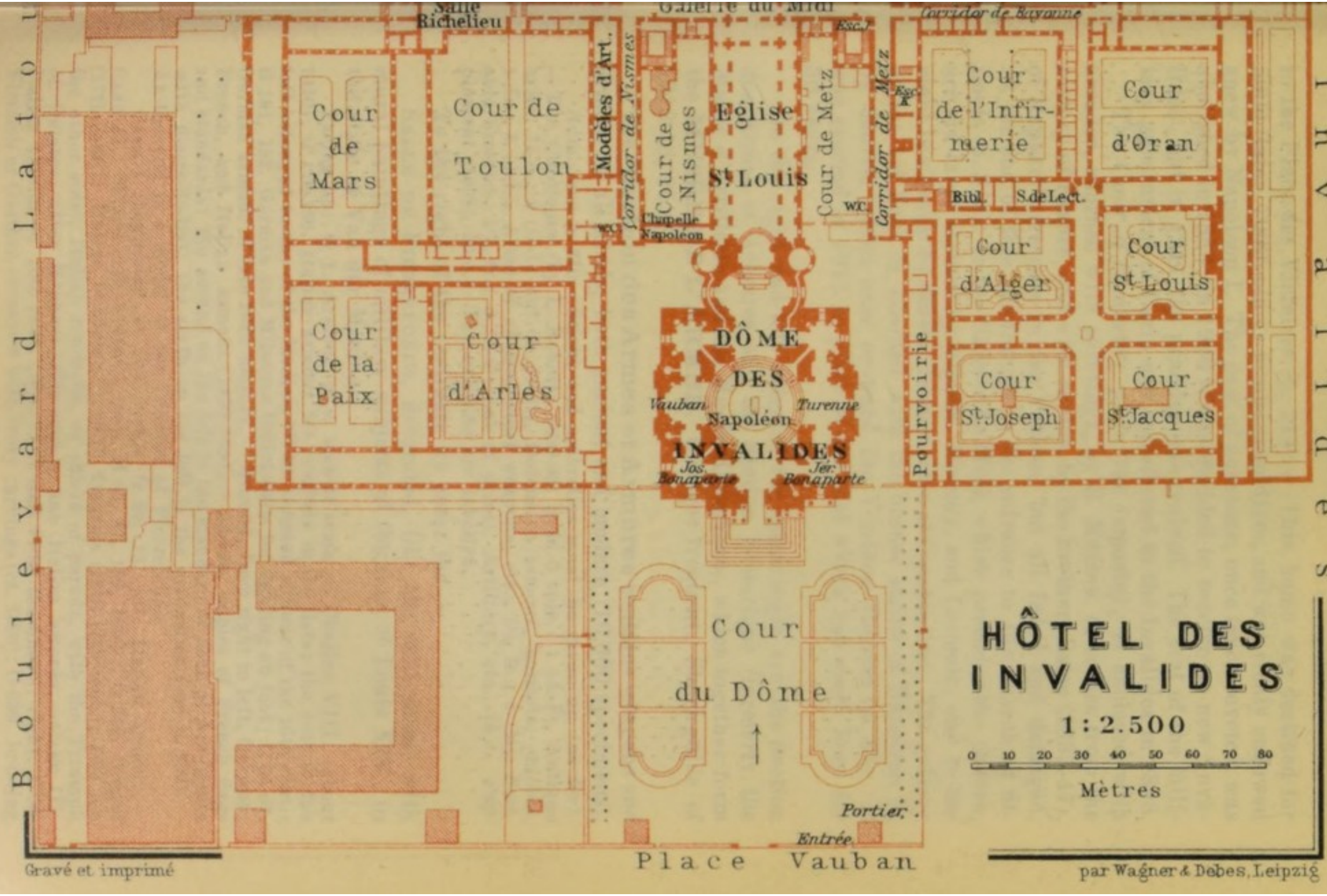
Among the non-mounted pieces are sixteen Algerian guns with Arabic inscriptions; the two at the sides are from China and Cochin-China. The battery is as follows: to the E. of the entrance are two Austrian cannons, cast at Vienna in 1681 and 1580; four Prussian guns of 1708 captured from the Berlin arsenal by the Austrians in 1757, and brought by Napoleon from Vienna with 2333 other cannons; a Dutch piece, captured at the siege of Antwerp in 1832; a Russian piece from Sebastopol (1856); a mortar from Algiers.—To the W. of the entrance, Swivel-gun from Wurtemberg, a masterpiece of its kind, rifled and skilfully carved, dating from the time of Duke Frederick (1593-1608); a Danish piece, of 1708; the remaining pieces correspond with those on the right side.

In the garden is a bronze statue of *Prince Eugène de Beauharnais* (1781-1824), viceroy of Italy (1805-13), by Dumont.

Among the statues in the Square des Invalides, to the E. outside the court, are: An ancestor (Brennus, the Gallic chief), bronze by *Massoulle*, and Defence of hearth and home, marble by *Boisseau*.—To the W., in the Square de Latour-Maubourg, the Age of Bronze, by *Delhomme*.

The **Hôtel des Invalides** (Pl. R, 14; *IV*), the oldest institution of its kind, founded by Louis XIV., was designed by *Libéral Bruant*, and was begun in 1671 (dome, see p. 318). It covers an area of over 31 acres. The *Façade*, in three stories, is 230 yds. in length. In the upper part of the central pavilion is an equestrian figure of Louis XIV. (renewed in 1815), flanked with bronze statues of Justice and Prudence, by *Coustou the Yr.* (1735). Right and left of the entrance are Mars and Minerva, by the same artist. By the corner-pavilions are four bronze groups, by *Desjardins*, of conquered nations, brought from the monument of Louis XIV. formerly


Esplanade des Invalides
Batterie
Entrée principale
triomphale
Brennus
Prince Eugène
Jardin
Square de La Motte Picquet
L'Age de Bronze
La Défense du Foyer
Boulevard
Saint-Germain
S. d'Honneur (1er ét.)
Salle Murat
Cour d'Angoulême
Gribeauval
S. de Pierrefonds
MUSÉE
Salle Kléber
Vestibule
D'ARTILLERIE
Cour d'Honneur
Salle Bugeaud
Cour d'Austerlitz
MUSÉE
Vestibule
HISTORIQUE
N.



Gravé et imprimé par Wagner & Debes, Leipzig

HOTEL DES INVALIDES

1:5:200

in the Place des Victoires (p. 215).—This home was destined for 5000 (later, 7000) old or wounded soldiers, and was richly endowed anew by Napoleon I. The post of governor, once much coveted, was abolished in 1883; in 1903 it was decided to receive no new 'invalides', but in 1911 the practice was revived. The seat of the military government of Paris was transferred to the Invalides in 1898.

The *Cour d'Honneur*, plain but imposing, is enclosed with arcades, adorned with paintings, by B. Masson, of scenes from the history of France, and with copies, by the brothers Balze (1835-47), of Raphael's frescoes in the Vatican, but all faded and damaged. At the end of this quadrangle is the entrance to the church of St-Louis (p. 318). In the Galerie du Midi, which precedes the church, are six large statues by Pigalle, Mouchy, and Lecomte, and to the right is a group by Belloc (Lamoricière at Constantine). The gallery of the 1st floor is adorned with the bronze statue of Napoleon I., by Seurre, which once crowned the Vendôme Column (p. 83). It was erected in 1911 in place of the cast which had stood here for 50 years.

On the right and left sides of the quadrangle are the Section des Armes et Armures and the Section Historique (formerly the Musée d'Artillerie and the Musée Historique), which together form the **MUSÉE DE L'ARMÉE.** Changes frequent. Short guide of 1912-13, 25 c.

The ***Section des Armes et Armures** contains weapons and armour of all kinds, both ancient and modern (10,000 specimens).

Adm., see p. 310. Sticks and umbrellas must be given up (no fee). —The *Catalogue* (by L. Robert; 1889-93) is in 5 vols.: 1 (A-F), Antique arms, 75 c.; 2 (G-I; out of print), Defensive armour, helmets, shields, 1 fr.; 3 (J-L), Arms of offence, steel weapons, etc., 1¼ fr.; 4 (M), Portable firearms, 1¼ fr.; 5 (N-P; out of print), Artillery, etc., 75 c. Supplement (1899), 50 c.—The exhibits are labelled.

To the right of the vestibule we enter the—

Salle de Pierrefonds, decorated, like the next room, with mural paintings of military subjects of the time of Louis XIV., in the style of Van der Meulen.

Facing us: G 1. Armour of a man-at-arms of Charles VIII. (about 1440); G 178-180. Italian armour for combats in the lists; the suit to the left belonged to one of the Medici; *G 38. German armour of the 16th cent.; G 181, 182. German and Milanese tonlet-suits for fighting on foot; G 65-67. German armour of late 16th century.—Around, from right to left, German, French, and Italian armour (1450-1650).—Above, copies of French flags and standards: the second on the left is the standard of Joan of Arc (white with fleurs-de-lis); the sixth on the left is the oriflamme (see p. 392).—At the end is a model of the Château of Pierrefonds.

Case I (beginning at the back): G 59, 13, 137. Italian armour.—Case II. Wheel-lock firearms (esp. M 63, 87, 159, 1603); G 246. Gorget (17th cent.); Italian helmets; German firearms (16th-17th cent.); I 59 (on the other side), Italian rondache, or shield of parade, with the Triumph of Galatea, after Raphael (16th cent.); fine Italian swords.—Case III. Italian shields of 16th cent. (Nos. *I 77 and *I 82 the finest); right, L 66. Flemish or German crossbow with ivory carvings (ca. 1500); G 599. Jousting

chamfron (end of 16th cent.).—Case IV. Right, M 35. Matchlock musket (1629); J 233 and 240. Spanish rapiers; M 82. Wheel-lock arquebus, time of Henri IV.; G 608. Nose-band of a horse's suit (German, 16th cent.); G 93 (on the other side), Armour of early 17th cent.; H 50, 51, 263, 114. Jousting helmets ('Maximilian' style), German tilting-helmet (17th cent.), Chased and gilded helmet (16th cent.); M 202, 126. Wheel-lock musket and arquebus (German).—Case V. M 127, 1619, 1644. German wheel-lock petronel and pistols (16th-17th cent.); German muskets; G 597 and (at the back) *G 593. Chamfrons, the latter once owned by Philip II. of Spain.—Case VI. Italian helmets (16th cent.), esp. *H 251, H 252, and three burgonets, H 185, 198, 199; H 259. Gala helmet (German?); P 575. Ivory hunting-horn (12th cent.); P 567. Handcuffs (16th cent.); *J 361. German sabre with wheel-lock pistol (16th cent.); German, Spanish, and French swords; I 71. Italian rondache; I 69. Rondache (in leather); I 6. Shield of the Earl of Richmond (Henry VII.).—Case VII. Italian helmets of 16th cent. (H *222, 148, *149, 255, 256, 258); *G 609. Nose-band of a horse (German, 1562); K 47, 49, 56, 58. Maces; J 112, 74, 111. Italian scimitars (16th cent.); G 239. Gorget of the time of Henri IV.; I 7. Shield of Matthew Corvinus, King of Hungary (d. 1490).

We return to the vestibule, and on the other side enter the—

Salle de François-Premier, containing a splendid collection of weapons and armour (chiefly 15th and 16th cent.).

In the centre, **Armour of the Bourbons:* G 196. Juvenile suit of Louis XIV. (?); G 122. Henri IV.; G 123, 124. Louis XIII. At the back, under glass, G 121, 120. Armour of Henri III. and Charles IX.—Glass Cases (right to left): *J 376-385. Superb swords of Francis I., Henri II., Charles IX., Henri IV. (379, 380, wedding swords), Louis XIII., Louis XIV. (382, 383); H 143 and 93. Burgonet, helmet, and badges of Henri II.; G 249. Gorget of Louis XIII.; H 280. Juvenile helmet of Louis XIV.; K 50. Mace of Henri II.; G 425, 657, 514. Gauntlets, stirrups, and spurs of Louis XIV.; M 95, 36, 96. Muskets of Louis XIII.; M 410. Musket of Louis XIV.—Then *G 118. Silver-plated armour of Henri II.; G 119. Armour of Francis II., and in the centre, *G 117. Francis I.—Behind, *G 41. Armour of Albert of Brandenburg, Archbishop of Mayence (?; 1490-1545), with a fine saddle and *Chamfron.—Next comes a superb collection of *Jousting Armour*, notably G *166, 167. Armour of Emp. Maximilian II., and farther on, G 40. Bavarian suit of 1533.—Behind, under glass, Italian morions and burgonets, especially H 147, 156, and 184; bucklers, in particular I 63; German swords; M 1612, 1613, 1617, 1647. Large German wheel-lock pistols; M 1649. Pair of French wheel-lock pistols; powder-flasks.—Then, under glass, three suits of armour: G 105. Armour of the time of Louis XIII.; G 74. Suit of the time of Charles IX., and, in the centre, *G 75. Suit attributed to King Frederick of Bohemia (16th cent.).—Also under glass, *G 50. Italian suit, 'aux lions' (16th cent.); *G 51. Italian suit, with reliefs (16th cent.); in the centre, ornamental *Pieces (H 254, I 62, J 97), said to have belonged to the Duke of Alva.—Next, G 54. German suit (end of 16th cent.); G 8. Milanese armour of the early 16th cent.; G 73. Armour of the time of Charles IX.—Last glass-case, G 11, 12, 77. Suits of the periods of Francis I. and Charles IX., and two fine helmets (H 264, 265).—Above, copies of French flags and standards.

On the right, as we return, are Milanese (G 148 and 149) and German (G 135, 147, etc.) caparisons of horsemen and armour of the 16th-17th century.

On the left, suits of armour of historical personages: G 61. Anne de Montmorency; 80. Duc de Guise; 92. Duc de Sully; 113. Marshal de Turenne; etc. Then, grooved 'Maximilian' armour (1st half of 16th cent.).—Under glass, flags of the Archbishop of Mayence, and farther on, *H 260. Two Venetian helmets and gala swords and maces (16th cent.).

A door at the end of the Salle de Francois-Premier leads into a passage (on the right is the entrance to the Salle Richelieu,

p. 314), beyond which are Three Rooms with a fine collection of small *Models of Artillery.*

1st Room: Catapults and similar engines; primitive cannon; artillery from Louis XIV. to 1732 ('Système Vallière'). 2nd Room: Artillery from Louis XV. to Louis XVI. ('Système Gribeauval'). 3rd Room: Artillery, 1801-58; next the windows are models of foreign cannon.

Returning to the vestibule, we follow the *Corridor* to the left to the Salle Kléber. Staircase to 1st floor and entrance to the courts, see pp. 315, 314.

Salle Kléber. In the 1st Bay are steel weapons and firearms from the East.

1st Glass-case on the right, *Malaysia and India:* Malay creeses (esp. J 1237, etc., 1248, etc., and 1257); Javanese yataghan (J 1241); Indian sabres and khuttars (J 1179, 1200, etc., 1217, 1221, etc.); Hindu sabres and khuttars (J 1179, 1200, etc., and 1221), with hilts and ornaments in jade and precious stones. — 2nd Case on right, *China and Japan:* Sabres, guns, quivers, and arrows; H 452, 453. Tartar helmets; H 460. Mongolian helmet; G 738. Persian cuirass (16th cent.). — 3rd Case on right, *India:* Sabres, poniards, khuttars, and guns. — 1st Case on left, *Persia and the Balkans:* Steel arms. — 2nd Case on left, *Circassia and Turkey:* H 261. Polish helmet (late 16th cent.); H 445. Helmet of Bajazet II. (d. 1512); H 451. Russian helmet (16th cent.); Turkish guns; *M 2262, *J 1071. Pistol and sabre of Marcos Bozzaris, the Greek patriot (1789-1823). — 3rd Case on left, *Balkans, Morocco, and Turkey:* L 225[1], Polish quiver; *M 640, 1752. Gun and pistols made at Rotterdam by order of Napoleon I. for the Sultan of Morocco; J 1006. Turkish sabre, captured at Aboukir; M 2182, 2184. Fine Turkish guns; Cd 126. Barbaresque gun taken at Saragossa in 1808; H 456. Circassian helmet. — By the walls, from right to left, Cambodian and Chinese guns, Malay creeses, Chinese spears. — Case by 2nd window on right, *Hindu khuttars, Nepalese weapons. — By 3rd window, right and left, G 800, 801. Turkish and Mongolian saddles and harness. — By the wall at the end: M 2338. Japanese air-gun; M 2283-2286. Hindu guns; inlaid guns. — By the window on the left, Poniards from Persia and the Balkans; Circassian weapons. — To the left of the entrance, Turkish and Arabian guns; M 2349. Rich powder-flask, in silver-gilt, with jewels (17th cent.).

The 2nd Bay contains suits of armour.

In the centre, on the right, G 762. Old Japanese suit; G 750, 755, 763. Japanese armour; on the left, G 717. Saracenic armour; G 718, 719, 725. Saracenic coats of mail (16th cent.); G 728. Coat of mail, each link bearing the name of Allah. — To the right of the entrance, Japanese helmets and gongs; to the left of the entrance, Persian arms, Indian drums. — By the window on the right, arms from Nepal, Cambodia, and Japan. — Round this bay, and in the gallery at the back (adorned with a bust of Kléber): Hindu, Circassian, Persian, Saracenic, Janizary, Chinese, and Japanese armour; at the back, on the right, under glass, is the beautiful old costume of a Chinese general.

The Salle Murat, to the right of Salle Kléber, was in course of re-arrangement at the end of 1912. It is to illustrate the development of cavalry weapons.

To the left of Salle Kléber is Salle Masséna, one gallery of which was reopened in 1912. It is devoted to French infantry weapons (15th-19th cent.): Culverins; matchlock, wheel-lock, and flint-lock firearms; muskets, pikes, battle-axes, bayonets, guns, sabres, and swords.

The Salle Richelieu, devoted to 'armes de luxe', adjoins the Salle Masséna on the S. Our description begins, however, at the second entrance, from the passage mentioned on p. 313, to the S. of the Cour de la Victoire.

Glass-cases in the centre, right side. Case 21: Italian, German, and Swiss daggers (16th-17th cent.); J 773. Sheath of an Italian dagger (Cinquedea). — Case 23: Guns, crossbows, and swords (J 166, 267). — Case 25: Pistols (M 1675 with wheel-lock; M 1713, 1781 in ivory). — Case 27: Swords. — Case 28: Arquebuses and pistols. — Case 29: Halberds; K 84. Battle-axe of Edward IV. of England (d. 1483). — Left side (as we return). Case 32: French swords, guns, and carbines (18th cent.). — Case 31: French guns (17th cent.). — Case 30: *J 96. Fine Italian sword attr. to Benvenuto Cellini (ca. 1560); *J 107, 115, Italian swords; *M 37. Matchlock gun of Richelieu; *J 192. Sword of Henri II., Prince de Condé; J 26. Sword of a Constable of France. — Case 26: French weapons, guns, pistols, swords, etc. — Case 24: German pistols, wheel-lock guns, and crossbows. — Case 22: Spanish daggers. — In the centre, between the glass-cases, juvenile armour (17th cent.).

To the right of the entrance, weapons of Napoleon's generals. — By the 1st window, right: M 1729. Pistols of Duc de Berry (Charles X.); J 384, 385. Swords of Louis XVI. and his son. — German firearms of the 17th century. — By the 2nd window: *J 703. Sword-blades of Gen. Pappenheim (1632); *J 119. Sabre of Stephen Bathori (1559); *J 389. Sword of Charles XII. — Italian weapons (16th-17th cent.). — By the 3rd window: Swords and pistols. — German and Spanish weapons (16th-17th cent.). — By the columns, under glass: M 663. Six sporting-guns of Napoleon I.; J 352. Model of a court-sword for Napoleon III.; M 639. Carbine of Napoleon I. — Window-wall, left: N 276. Cannon, made at Turin in 1792 and presented to the Comte d'Artois, afterwards Charles X.; matchlock guns, French swords, German, Spanish, and Italian weapons. By the windows, under glass: French swords (Consulate, Empire, and Restoration periods), pistols, and carbines. — Near the entrance, the *Collection Lepel-Cointet: Sabres and swords of the Republic and the First Empire.

The gallery beyond the columns contains a bust of Richelieu, German weapons (17th cent.), honorary weapons, and hunting-weapons. To the right, by the door leading to the Salle Masséna (p. 313), halberds and partisans, notably K 296, 354, 456, 578; K 22. Mace (15th cent.); opposite, under glass, *K 126. Italian halberd, inlaid with gold and silver, with the arms of Cardinal Borghese, later Pope Paul V. At the end, to the left, N 82. Bronze cannon with the arms of Richelieu; by the window, model of a cannon in silver-gilt, inlaid with ivory and jewels; adjacent, a small cannon, presented by the Franche-Comté to Louis XIV. (1674).

We now return to the corridor mentioned on p. 313, whence the Cour d'Angoulême is entered to the N. and the Cour de la Victoire to the S.

The Cour d'Angoulême contains a bronze statue of *Gen. Gribeauval* (1715-69), who reorganized the French artillery, by Bartholdi, and cannon of every calibre, including the 'Griffin', a culverin of 1528, captured at Coblenz in 1797. By the wall is a chain 197 yds. long, used by the Turks at the siege of Vienna in 1683 to strengthen a bridge-of-boats over the Danube. — The Cour de la Victoire contains modern cannon, models of naval cannon, a Russian gun and carriage from Sebastopol, and cannons recovered in 1872 from Spanish galleons sunk by the British fleet in the Bay of Vigo in 1702; also captured bronze and brass cannons, mortars, etc.,

bearing Annamite inscriptions and the emblem of the 'Roi Soleil' (probably the pieces once presented by Louis XIV. to the Annamite ambassador at Versailles). To the left, armour-plates pierced by shots.

The staircase ascends from the corridor (p. 313) to the rooms on the **First Floor.** The Salle Bayard (four bays on the left) contains figures in prehistoric garb, and Gauls, Greeks, Romans, and French, from Charlemagne to the end of the 18th century. — The Salle Bougainville, to the right, has an interesting collection of figures of warriors from Africa, America, Asia, and Oceania, with their arms, caparisons, horses, etc. — From the small vestibule between the two galleries we may enter the Outer Gallery, adjoining the Cour d'Honneur (p. 311). It contains smaller cannons, mostly captured in colonial wars. By the wall are two chains with fifty iron collars for prisoners, captured in the Moroccan camp after the battle of Isly in 1844.

The **Section Historique,** in the Cour d'Honneur (p. 311), opposite the Section des Armes et Armures, and open at the same hours (see p. 310), contains military memorials. — The Vestibule has a ceiling adorned with embroidered silk hangings captured in the tent of the Empress of China in 1900. To the right of it is the —

Salle Turenne (once the officers' mess-room), now devoted to the Revolution and the Empire. It is adorned with mural paintings similar to those in the first rooms of the Section des Armes et Armures.

Right and left of the entrance. Cases 1-4: four *Saddles of Mamelukes captured at the Battle of the Pyramids (1798). Above the entrance, Departure of volunteers in 1792, by *Detaille.* On and near the walls are portraits and busts of French generals and marshals, including, right and left, near the entrance, two portraits of Turenne.

Right wall. Case 5: Banners and honorary weapons, including those of Generals Augereau (1757-1816) and Hoche (1768-97). Case 6: Colours of the Republican armies. Case 7: Flags of the First Empire; souvenirs of Napoleon I. (his sword, hat, one of his famous 'redingotes grises', etc.). Case 8 & 9: Flags captured during the wars of the Revolution and the Empire.

On the end-wall, Surrender of the Trophies in 1805, by *Detaille;* in front, a cuirass pierced by a projectile at the battle of Waterloo.

Left wall. Under glass: Ruins of Saragossa (1809), in relief. Case 10: Hat, epaulets, etc., of Gen. Daumesnil (p. 264). Case 11: Memorials of Generals Drouot (1774-1847), Lasalle (1775-1809), and Caulaincourt (1772-1827). Case 12: Staffs of banners captured in Spain. Case 13: Flags of the National Guard. Case 14: Court-suit of Marshal Lannes (see below). Case 15: Bust of Gen. Joubert (1769-99), in Sèvres biscuit; busts and souvenirs of Viala (d. 1793), killed at the age of 13, and Bara (d. 1794), killed at the age of 15 (comp. p. 422).

Middle row. Case 16: Memorials of the Revolution; above, standards of the 15th cavalry-regiment and of the gendarmerie of the Doire. Case 17: Souvenirs of Marshals Ney (p. 342), Davout (1770-1823), Bessières, Lannes (1769-1809), and Lefebvre (1755-1820). Superb marble bust of Napoleon. Case 18: Napoleon's pistols. Then, bronze reproduction, on scale of 1:25, of the 'Colonne de la Grande-Armée' (Vendôme Column, p. 83). Case 19: Souvenirs of the first Empire, particularly of La Tour d'Auvergne (p. 293). Above, bronze statuette of Napoleon. — Charge of dragoons at Wagram, a group in bronze by *Richefeu* (1909).

On the other side of the vestibule is the Salle Bugeaud (originally the mess-room of the 'invalides'): Memorials of the Algerian campaigns (1830-57) under Generals Bugeaud (1841-44), Lamoricière, Cavaignac, etc., of the sieges of Antwerp (1832) and of Rome (1849), of the wars in the Crimea (1854-56), Italy (1859), China (1860), and Mexico (1862), and the Franco-German war (1870-71).

By the right wall, busts. Cases 1-6: Souvenirs of generals; flags. At the end, Case 9: Souvenirs of officers killed in war; honorary weapons; Founding of the Hôtel des Invalides by Louis XIV., a painting by *Dulin*. By the left wall, trophies (in Case 7, two German banners captured in 1870-71). In the centre are statuettes: Marshal MacMahon (1808-93) by *Crauk*, and Gen. Bourbaki (1816-97). Sketch of proposed monument to Gen. Faidherbe (1818-89), at Lille, by *Mercié*.

Returning to the vestibule, we ascend the central staircase to the first floor. On the staircase, to the left, Alpine batteries, a painting by *Loustaunau*.

First Floor (over the entresol). Opposite is the Salle Magenta (see below). We first enter a vestibule on the left; to the left of this is the Salle Louis XIV; to the right, the Salle Napoléon.

Salle Louis XIV: Old monarchy, chiefly drawings.

Vestibule and 1st Bay: Numerous drawings of French flags and banners. Models of fortresses.—2nd Bay: Periods of Francis I., Henri II., Henri IV., and Louis XIII. In the centre, Model of a statue of Joan of Arc, by *Legrain*, and a copy of her banner; to the right, armour and weapons (15th-16th cent.).—3rd Bay: Louis XIV. Plans of battles. In the centre, Statue of the king, by *Raggi* (1830). By the window, under glass, Copy of a letter of Joan of Arc; souvenirs of Turenne (p. 319), including the bullet which killed him at Sasbach in Baden (1675).—4th Bay: In the centre, Standard of 1646; in the right corner, Cuirass of Marshal d'Estrées (1757); in the opposite corner, Sedan-chair in which Count Fuentes, leader of the Spanish at the battle of Rocroi (1643), was killed.—5th Bay: Louis XV. and Louis XVI. Portraits of generals, drawings and engravings. In the centre, Model of a frigate; by the second window on the left, a small cannon, a toy of the Dauphin, son of Louis XVI. To the left of the entrance and exit, recruiting badges.—6th Bay: Souvenirs of the Invalides, uniforms, portraits of former governors (see p. 311); in the centre, model of the Hôtel des Invalides (scale 1:160).

Salle Napoléon: First Republic and First Empire.

By the entrance, equestrian statues of Generals Marceau (1769-96) and Kléber (1753-1800), by *Clésinger*.—1st and 2nd Bays (Republic; 1792-99): Portraits of republican generals, models of flags; drawings of battles, arms, etc.; in the 2nd room, statue of Hoche, by *Clésinger*.—3rd Bay (Consulate; 1800-04): Portraits, engravings, etc.; Mameluke equipments.—4th Bay: Campaigns of Napoleon I.; portraits of generals, arms, and other memorials.—5th and 6th Bays. Souvenirs of Napoleon: his camp-bed, telescope, and field-glasses; canister-shot which wounded him at Ratisbon (1809); autographs; mementoes of the Island of Elba; favourite bench and other souvenirs from St. Helena; his horse Vizir and his dog; toys, portrait, and winding-sheet of his son, the Duke of Reichstadt (1811-32); Napoleon's hair, death-mask, and cast of his hand.

We retrace our steps. Opposite the staircase we enter the Salle Magenta, a valuable collection of uniforms from the Revolution to the present day; drawings of uniforms and military scenes.

Second Floor, arranged similarly to the first. We first enter a vestibule to the left, adorned with a handsome tent presented to Louis XVI. by the Sultan of Morocco, and containing two cases from the Collection Würtz-Pées (see below). Adjoining this vestibule are the Salle MacMahon on the left side and the Salle d'Aumale on the right, both of which illustrate the wars of the 19th century.

Salle MacMahon (six bays). European wars; campaigns in Spain, the Morea, the Crimea, Italy, Mexico, and of 1870-71 (see also Salle Bugeaud, p. 316). In the 1st Bay, G 626. Saddle of Charles X. In the 2nd, Troops for the Crimea marching past in the Place Vendôme (in relief; 1855).—Salle d'Aumale (six bays). Colonial wars connected with the older colonies, Algeria, Morocco, the Sahara, Senegal and the Sudan, Madagascar, Indo-China, Tongking, China. In the 1st Bay, two Arab cannons taken at Tlemcen in 1842, and a cannon captured in Morocco in 1908. In the 4th Bay, Moorish banners, cannons, and weapons, captured in 1911-12. In the 6th Bay, grand costumes, notably, by the back-wall, *G749. War-costume of the Emperor of China, captured at Peking in 1860.

We now return to the staircase, to the right of which is a long corridor. To the left of the corridor are four rooms, containing a large *Collection de Coiffures*, military caps and head-gear from the Revolution to the present day; also two curious collections of 8-10,000 little soldiers of cardboard, painted in water-colours: *Collection Würtz-Pées*, showing uniforms of 1805-14; and *Collection Paul Schmid* (of Strassburg), uniforms of 1845-48. At the end of the corridor is the Salle des Drapeaux, containing a collection of *Flags* and *Standards*.—On the left of the corridor, as we return, are four more rooms (re-arranged in 1912). The first is devoted to *Military Souvenirs* since 1871; the second to *Foreign Uniforms*: the third, or Salle des Décorations, contains the *Dress and insignia of the Order of the Holy Ghost (comp. p. 283); the fourth is set apart for *Seals* and *Medals*.—On the staircase, above the landing, are the remains of the balloon *Le Volta*, in which Janssen left Paris during the siege of 1870.

The following rooms are open only by special leave, which must be obtained by previous application.

Salle d'Honneur, or Salle des Maréchaux, on the 1st floor, above the entrance to the Cour d'Honneur. Permission to see it may be obtained on written application (with stamp for reply; comp. p. 60) to the Général-directeur du Musée de l'Armée. It is reached by staircase J, to the right, at the beginning of the Corridor de Metz. This room, long used as a library, was restored to its original use in 1905, when its fine panelling was again revealed. Above the doors is the emblem of the 'Roi Soleil' (Louis XIV.). Around are fine portraits and busts of marshals of the 1st Empire.

The Corridor de Bayonne, to the right as we leave staircase J, leads to the Cour de l'Infirmerie, behind which, on the left, is the Salle de Lecture et des Estampes (adm. as above), formerly Salle St-Louis. To the right is the Library, adorned with old carved panelling.

The Galerie des Plans-Reliefs des Places de Guerre, on the 4th floor (staircase K, left of Corridor de Metz), is open 12-4 on Tues., Thurs., and Sun. in June and July. Orders to view it (valid for 4 pers.) may be obtained by writing to the Général-directeur du Service Géographique, 140 Rue de Grenelle (comp. p. 60). This gallery, founded by Louvois, contains 75 relief-plans of fortresses, of the 16th-18th and beginning of 19th cent., mostly on a scale of 1:600. Sketching and note-taking are forbidden.

To the S. of the Cour d'Honneur (p. 311) is the church of—

St-Louis-des-Invalides, designed by *Bruant*, and built at the same time as the Hôtel. It has galleries over the aisles.

High up in the nave are hung two rows of captured *Flags*, including Russian flags taken during the Crimean war (1854-56), Austrian captured in Italy (1859), Chinese (1857-60), and Mexican (1861-65). Tablets on the pillars explain their origin. On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the trophies of Louis XIV. and Napoleon I., were burned by the Invalides; others were accidentally burned during a funeral in 1851.—By the pillars are monuments to governors of the Hôtel des Invalides, and in the vaults are interred marshals and officers.—To the left of the choir is a marble statue of Joan of Arc, by Drouet (1901).—Behind the high-altar is a large window with modern stained glass, whence a door (usually closed) leads to the Dôme.

To the right of the choir is the Chapelle Napoléon, containing memorials of the emperor and of the removal of his bones to France in 1840; also the three slabs of his tomb at St. Helena; a cast of his features; the copper sarcophagus used in 1840 for conveying the coffin (of which last there is a model); and, on the back-wall, the pall that covered it.

From the S.E. angle of the Cour d'Honneur, to the right as we quit the church, the Corridor de Metz leads S. to the quadrangle of the Dôme, separated from Place Vauban (p. 319) by a railing.

The ***Dôme des Invalides** is a second church, designed by *J. Hardouin-Mansart* in 1675 as a crowning feature of the edifice and as an 'Eglise Royale' for the court. It was only finished in 1735. It is a square pile surmounted by a drum, on which rests an elegant dome 318 ft. high, crowned with a lantern and a pyramid, together 351 ft. in height. The external shell of the dome, constructed of timber and lead, is divided into twelve sections adorned with gilded trophies. The chief façade of the church, looking to the S., consists of Doric columns and Corinthian above them.

The *Interior (adm., see p. 310) is in the form of a Greek cross, in the centre of which is the crypt containing the tomb of Napoleon. On the right and left are two spacious transepts containing the tombs of the marshals of Louis XIV. (p. 319). Between the arms of the cross are four round chapels, entered by small arcades. The chapels on the S. side contain the sarcophagi of members of Napoleon's family (p. 319). Above the central crypt rises the dome, supported by four piers, the massive dimensions of which are relieved by the entrances to the chapels and by columns. The drum is enriched with a broad frieze, with twelve medallions of French kings, above which are as many large windows. The dome consists of two sections. The first is divided into twelve compartments, painted with figures of the Apostles by *Jouvenet*. Through the opening in the middle is seen the upper section, adorned with a large composition by *Ch. de Lafosse:* St. Louis offering his sword to Christ. This second cupola is lighted by twelve invisible skylights. The Evangelists in the spandrels are likewise by *De Lafosse;* the paintings above the high-altar are by *N. Coypel*.

The *Tomb of Napoleon I., constructed in 1843-61 from designs by *Visconti the Yr.*, lies directly under the dome. It consists of an open circular crypt 19 ft. in depth and 36 ft. in diameter. In the centre is the sarcophagus of the emperor, who was born at Ajaccio in 1769 and died at St. Helena in 1821. His remains were brought to Paris in 1840 (comp. p. 318). The sarcophagus, which measures 13 by $6^1/_2$ ft., with a depth of $14^3/_4$ ft., is composed of five blocks of red porphyry from Finland. The mosaic pavement represents a halo with a wreath of laurels, and bears the names of battles (Rivoli, Pyramids, Marengo, Austerlitz, Jena, Friedland, Wagram, and Moscow). The twelve colossal figures round the crypt, by *Pradier*, symbolize the chief Napoleonic victories. The ten marble reliefs are by *Simart*. The six trophies consist of sixty flags captured in battle. The faint, bluish light admitted from above enhances the solemn grandeur of the scene.

The double staircase of the crypt (closed) descends on each side of the high-altar. Beyond the altar is the vestibule separating the two churches, and containing the cenotaphs of *Duroc* (1772-1813) and *Bertrand* (1773-1844), the emperor's faithful friends and marshals of his palace, the second of whom attended him in St. Helena.—The door of the crypt is flanked with two colossal statues in bronze, by *Duret*, of civil and military Power. Above the entrance are these words from the emperor's will: 'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé'.

The two Transepts contain monuments of marshals of Louis XIV.: left, *Henri de La Tour d'Auvergne, Vicomte de Turenne* (1611-75), designed by Le Brun and brought from St-Denis (the hero expiring in the arms of Immortality was sculptured by Tuby; the seated figures by Marsy). The monument on the right is that of *Sébastien Le Prestre de Vauban* (1633-1707), the famous military engineer, with his statue by Etex (1847).—The round Chapels are surmounted with domes painted by B. and L. Boullogne and Doyen. That on the right of the great portal contains the sarcophagus of *Joseph Bonaparte* (1768-1844), King of Spain; on the left of the entrance is that of *Jerome Bonaparte* (1784-1860), King of Westphalia, with his statue by E. Guillaume; also a bronze reliquary containing the heart of his second wife, Princess Catharine of Wurtemberg (d. 1835).

In front of the Dôme lies the **Place Vauban** (Pl. R, 13; *IV*), to the S. of which is the *Avenue de Breteuil*, leading to the Place de Breteuil. In this Place rises a *Monument of Pasteur* (1822-95; p. 343), with figures of grateful human beings and animals around him (by Falguière, 1904). The Av. de Breteuil ends at the *Boulevard Pasteur*, near the 'Sèvres' station of the Métro (Line 5; Appx., p. 34).

To the E. of the Av. de Breteuil, between Places Vauban and de Breteuil, rises the church of *St-François-Xavier* (Pl. R, 13; *IV*), built in 1861-75 by Lusson and Uchard, and adorned with mural paintings by Lameire, E. Delaunay, Cazes, and Bouguereau, and a Virgin by Bonnassieux.—Nearly opposite the church, at the angle of the Av. de Villars and the Boulevard des Invalides, a statue of

François Coppée (1842-1908), in bronze, by André de Chastenet, was erected in 1910.

No. 12, Rue Monsieur, to the E. of St-François-Xavier, was built by Brongniart for Mlle. de Bourbon-Condé, Abbess of Remiremont (1789). In the court are four reliefs by Clodion.

The Rue Monsieur leads S. to the Rue Oudinot, No. 27 in which, once the Institut des Frères des Ecoles Chrétiennes, is now the *Ministère des Colonies*. Adjacent, on the S., once stood the Couvent des Oiseaux, at the end of the Boul. des Invalides, where a new quarter has now sprung up.

Opposite, in the same boulevard, rises the **Institution Nationale des Jeunes Aveugles** (Pl. R, 13, *IV;* adm. on Wed. at 1.30 or at 4, by leave of the director, except in vacation, Aug. and Sept.), a fine edifice erected in 1839-43. The relief in the tympanum represents *Valentin Haüy* (1745-1822), founder of the institution in 1784 (the oldest of its kind), teaching his pupils under the protection of Religion. In the court is a statue of Haüy, by Badiou de la Tronchère. — At the back of the institution, at 5-9 Rue Duroc, is another great blind asylum, built in 1907 by the *Association Valentin Haüy* (adm. Wed. 2-4), which contains a library of 25,000 vols. printed in relief for the use of the blind, a museum of all the appliances used and the articles made in the asylum, and a workshop.

The Avenues de Tourville and de Lowendal lead from Place Vauban to the —

Ecole Militaire (Pl. R, 10; *I*), an immense pile of buildings covering an area of nearly 29 acres, erected by *Gabriel* (1751-1782). The school was founded in 1751 by Louis XV., 'pour y élever cinq cents gentilshommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into barracks; in 1855 two wings were added; and in 1878 the *Ecole Supérieure de Guerre*, for officers of the staff, was installed here. The S.E. façade overlooks the Place de Fontenoy, where a monument was erected in 1880 to soldiers who had fallen in war. The N.W. façade, fronting the Champ-de-Mars, has a Corinthian portico of eight fluted columns, 42 ft. high, and a quadrangular dome.

To the S.W. of the Ecole Militaire lies the *Avenue de Suffren*, which runs S.E. to the Boul. Garibaldi (see below) and Boul. Pasteur (p. 319), and N.W. to the Quai d'Orsay (p. 321), passing the *Grande Roue*, or giant-wheel (Pl. R, 10, *I;* ascent 55 c.), 328 ft. high, erected for the Exhibition of 1900.

Farther on, towards the S.W., are the *Boulevards de Grenelle* and *Garibaldi* (Pl. R, 7, 10, 13), uniting the Quai de Grenelle (p. 321) with the Boul. Pasteur. Above these boulevards runs the viaduct of Line 5 of the *Métro* (stations 'Grenelle', 'Dupleix', 'La Motte-Picquet'; Appx., p. 34). In the gardens on the N. side of the *Place Cambronne* (Pl. R, 10; Métro station) rises a *Statue of Garibaldi* (1807-82), by Vincenzo Cochi (1907).

The **Champ-de-Mars** (Pl. R, 8, 11, 10; *I*), laid out about 1770 for the Ecole Militaire, was occupied by the exhibitions of 1867, 1878, 1889, and 1900. It is now a large park, bordered with houses.

On 14th July, 1790, the *Fête de la Fédération* was held in the Champ-de-Mars. At one end of it was erected the Autel de la Patrie, where the

king, the national assembly, and the delegates of the army and the provinces, swore fidelity to the constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, officiated. The famous *Champ de Mai* was held here by Napoleon on 1st June, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed the eagles which were to replace the Gallic cock.

The ***Eiffel Tower** *(Tour Eiffel;* Pl. R, 11, *I)*, near the Seine and opposite the Trocadéro, built by *Eiffel*, the engineer, in 1887-89, is 984 ft. in height, and is by far the loftiest structure in the world (Woolworth Building in New York 750 ft., Washington Obelisk 555 ft., Cologne Cathedral 515 ft., Great Pyramid 450 ft., St. Paul's in London 364 ft.). The base rests on four massive piers of masonry, sunk to a depth of 46 ft. on the side next the Seine, and 29 ft. on the other side, and forms a square of 142 yds. each way (Great Pyramid, 250 yds.). The interlaced iron girders are hollow. The *First Platform*, 190 ft. above the ground, is over 71 yds. square. The four pillars gradually approach one another as they rise to the *Second Platform* (380 ft.), with its illuminated clock (1907), and at a height of 587 ft. they unite. About 92 ft. higher is a kind of landing-place. Towards the top the tower is still 33 ft. square. The *Third Platform* (905 ft.), at the foot of the double lantern which crowns the tower, has a glass pavilion of 54 ft. square, capable of holding 800 people. The *Lantern* rises 79 ft. higher. A staircase ascends within it to a round balcony, 19 ft. in diameter, above which is the electric light, visible at night for 45 miles round.

The *Ascent* of the tower is advisable only in clear and calm weather (adm. daily, from March to Nov., 10 a.m. till dusk). Visitors ascend to the second platform (where they always change lifts) by staircases or lifts *(ascenseurs)*. The *Tariff* for the staircases (350 steps to the first floor, 380 to the second) is the same as for the lifts: to each platform 1 fr. (in all 3 fr.); on Sun. and holidays ½ fr. to the first, ½ fr. to the second, 1 fr. to the third (2 fr. in all).—In winter visitors may ascend by the staircase to the first two platforms, daily from 12 till 4 (1 fr.).—*Restaurant* (déj. 4 fr.) and *Theatre* (seats 2-5 fr.) on the first platform, open till 11 p.m. from 1st June to the end of Aug.; bars, shops, etc., on the second and third platforms.

The **View* from the top is very extensive (generally best 1-1½ hr. before sunset), ranging in some directions 55 M. in a direct line. To the S.W., for example, we may see as far as Chartres, to the N.E. as far as Villers-Cotterets. The view from the first two platforms is obstructed by the hills round Paris.

At the top of the tower are a meteorological observatory and a wireless-telegraph station (no adm.), in direct connection with Canada (3480 M.) and other places, which sends the exact hour to mariners daily.

In front of the tower is the *Quai d'Orsay*, below which lies the large *Port de la Bourdonnais*, and from which the Pont d'Iéna (p. 241) crosses to the Trocadéro (p. 239). Below the bridge is the *Station du Champ-de-Mars* (Pl. R, 8, *I;* p. 30), beyond which lies the *Quai de Grenelle* (Métro station; Appx., p. 34). Above the bridge lies the *Station de l'Avenue de La Bourdonnais* (Pl. R, 11, *I;* p. 349). Bridges of Passy, see p. 243.

19. The Luxembourg.

Métro Stations (Line 4; Appx., p. 33): *Carrefour de l'Odéon* (p. 279), *St-Germain-des-Prés* (p. 302), *St-Sulpice* (p. 303).

The Luxembourg Gallery is open daily, except Mondays and great holidays (see p. 57), in summer 9-5, in winter 10-4; on Sun. and ordinary holidays always 10-4. It is closed about the end or beginning of each year for re-arrangement. — 'Le Luxembourg', an illustrated description of the Palace, Galleries, and Gardens, by A. Hustin (1905; 1¼ fr.), is sold in the Musée.

Marie de Médicis, widow of Henri IV., having bought the château and grounds of the Duc de Piney-Luxembourg in 1612, commissioned the architect *Salomon Debrosse* in 1615 to build her a large new palace. This was called the **Palais du Luxembourg** (Pl. R, 19; *IV*), after the original owner. In the use of rustica pilasters, and in the admirable style of its court, it resembles the Pitti Palace at Florence, but it is quite French in character, especially in the corner-pavilions with their lofty roofs. The main façade, 98 yds. long, which, though often restored, still reveals the original design, looks N., towards the Rue de Vaugirard, opposite the Rue de Tournon. Considerable alterations were made by *Chalgrin* in 1804, by order of Napoleon I., who installed his Senate here. The façade towards the garden, at first similar to the N. façade, was remodelled in 1836-44 by *A. de Gisors*, who adhered as far as possible to the original design. The palace was occupied after 1815 by the *Chamber of Peers*, and under Napoleon III. by the *Senate*. In 1879 it again became the seat of the senate of the Republic.

Prior to the Revolution the palace was inhabited by various princes and princesses. Converted into a prison by the Convention, it harboured many distinguished victims, such as Marshal de Noailles, beheaded, together with his wife, at the age of 79, Vicomte de Beauharnais and his wife Joséphine (afterwards Empress of France), Hébert, David, Danton, Camille Desmoulins, and the poet Fabre d'Eglantine. It became the Palais Directorial in 1795, and in 1799 the Palais du Consulat, until Bonaparte made the Tuileries his residence in 1800.

The palace is open from 9 or 10 a.m., except when the senate is sitting, to visitors with tickets, obtainable on application by letter (with stamp for reply; comp. p. 60) to M. le Questeur du Sénat. Entrance in the Rue de Vaugirard; concierge on the right (fee). — Special tickets are necessary for sittings of the senate.

In the Cour d'Honneur, on the right and left of the central steps, are statues of Montesquieu and Pasquier by *Foyatier* and *Nanteuil*. — The Vestibule contains the Guardian Angel, by *Husson*.

First Floor. The dome of the Library (closed) is adorned with fine paintings, by *Eugène Delacroix* (1847), of the Infernal regions, after Dante. — The Salle des Séances contains 300 seats for the senators and 800 for the public. The colonnade is adorned with statues of Turgot (d. 1781), D'Aguesseau (d. 1751), L'Hôpital (d. 1573), Colbert (d. 1683), Molé (d. 1855), Malesherbes (d. 1794), and Portalis (d. 1855). On each side of the president's seat is a painting by *Blondel:* the Peers offering the crown to Philippe le Long, and the Estates of Tours conferring on Louis XII. the title of 'father of the people'. At the beginning of the large hemicycle are statues of Charlemagne, by *Etex*, and St. Louis, by *Dumont*. — The Galerie des Bustes contains busts of eminent men. — In the Salle

D'Attente are three views of the Luxembourg garden, by *Victor Marec* (1906).—The Buvette (refreshment-room; formerly bedroom and 'cabinet doré' of Marie de Médicis) contains paintings: *Cabanel*, Louis XIII. and Richelieu; *Caminade*, Chancellor de L'Hôpital returning the seals to Charles IX.; *Vinchon*, Achille de Harlay rejecting the proposals of the Duc de Guise; *Champmartin*, Charlemagne; *H. Flandrin*, St. Louis; *A. Hesse*, Louis XIV.; *Decaisne*, Allegorical ceiling-paintings.—The sumptuous Salle des Pas-Perdus, or des Conférences, formerly the throne-room, was completed in 1856 in the Louis XIV. style. On the vaulting, in the centre, the Apotheosis of Napoleon I., by *Alaux;* at the sides, Peace and War, by *Brune;* at the ends, Apotheosis of the kings of France, by *Lehmann*. Monumental chimney-piece of 1880 where the throne once stood. On one of the panels, Daphne, in Gobelins tapestry, after *Albert Maignan* (1905).—Salon Romain, or des Tapisseries: Views of Rome (on cloth, in grisaille).—Salle des Commissions: Ceiling-paintings by *H. Scheffer*, *Jadin*, and *Picot*.—Escalier d'Honneur: Twelve Gobelins and Beauvais tapestries.—Salon de Jeanne Hachette: Statue of Jeanne Hachette, the heroine of Beauvais, by *Bonnassieux*.—Bureaux de Commission: *L. O. Merson*, Design for stained glass; *Chavet*, Woman asleep; modern pictures, from the Musée, by *E. Duez*, *A. de Neuville*, *H. Leroux*, and others.—In the E. wing is the Grande Galerie, or Galerie Est, for which Rubens painted his famous series of scenes from the life of Marie de Médicis (p. 134). The ceiling is adorned with an Aurora by *Callet* and the Signs of the Zodiac by *Jordaens* (pupil of Rubens).

Ground Floor. In the W. part of the palace is the Salle du Livre d'Or (wrongly called Salle de Marie de Médicis), in which was kept the 'livre d'or' (a record of members of reigning families). It consists of a gallery adorned with medallions attributed to *Van Thulden* and *Van Huden*, pupils of Rubens, and a room with arabesques and figures by *Giovanni da Udine (?)*. The two ceiling-paintings (Apotheosis of Marie de Médicis, and the Queen establishing peace in France) are attributed to *Jan van den Hoecke* or to *Jean Mosnier*.—The Chapel, restored in 1892, is enriched with paintings by *Gigoux;* behind the altar are the Twenty-four Elders of the Apocalypse, by *Abel de Pujol;* under the organ, a Group of Angels, by *Jaley*.

To the W. of the palace is the *Petit-Luxembourg* (Pl. R, 19; *IV*), the residence of Richelieu in 1629, now that of the President of the Senate. The pretty *Chapel* adjacent, built in 1622-31, belonged originally to the nunnery of the Filles du Calvaire.—Farther W. in the Rue de Vaugirard, nearly opposite the Rue Férou, is the old Orangery, occupied since 1886 by the—

***Musée du Luxembourg** (Pl. R, 19; *IV*), founded in 1750, a collection of modern art belonging to the State. The paintings and sculptures exhibited here are generally transferred to the Louvre, or sent to provincial galleries, ten years after the death of the artists. The collections are to be removed to another building. As new acquisitions frequently necessitate re-arrangement, the chief works are mentioned in the alphabetical order of the names of the artists.

Adm., p. 322. Sticks, umbrellas, and parcels must be left in the cloak-room (gratis). Albums (one for the paintings, three for sculpture), by M. Léonce Bénédite, the present curator, 1½ fr. each; 'Le Musée du Luxembourg, les Peintures', also by M. Bénédite (1912; 10 fr.).

In the tympanum, France distributing her laurels to Sculpture and Painting, by *Crauk*.—Right and left of the staircase, Orpheus charming Cerberus to sleep, and Judith, bronzes by *Peinte* and

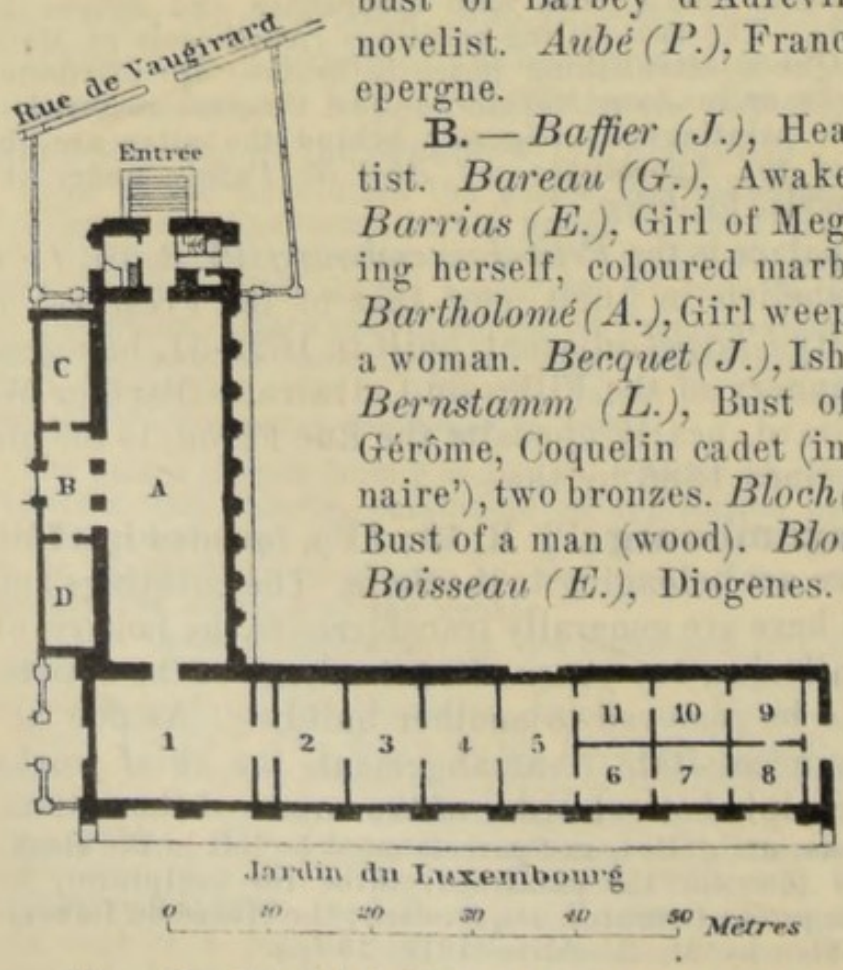
Aizelin. At the sides: right, Pardon, by *E. Dubois;* Child, by *Roger-Bloche* (bronze); 'Le Peuple le pleure', by *J. van Biesbroeck* (bronze); Blind girls, by *H. Lefebvre* (marble); Danish hound, by *Lami;* left, Vulture on the head of a sphinx, by *Cain;* Firedamp explosion, by *H. Greber;* Hero and Leander, by *Gasq;* Susanna, by *A. Vermare;* Cold, by *Roger-Bloche* (bronze); Bacchus, by *A. Injalbert* (bronze); Alsace and Lorraine, by *P. Dubois* (bronze); Wounded dog, by *Frémiet.*

Small vestibule. Right, *H. Cros,* Story of water, executed in vitreous paste; fayence by *J. C. Cazin;* above, *G. Colin,* Landscape. Left, below, *A. Injalbert,* Faun with cup (terracotta); above, Knight among the flowers, a painting by *G. Rochegrosse;* two Sèvres vases.

Most of the sculptures are in the long gallery (Pl. A), which we enter first, and in the central room of the W. annexe (Pl. B), but some are in the rooms containing the paintings (Pl. 1-11, C, and D).

Sculptures.

A. — *Aizelin (E.),* Hagar and Ishmael. *Allar,* Death of Alcestis. *Allouard (H.),* Far from the world (coloured marble); Futa woman, small bronze. *Astruc (Z.),* Bronze bust of Barbey d'Aurevilly (1811-89), the novelist. *Aubé (P.),* France and Russia, silver epergne.



B. — *Baffier (J.),* Head of John the Baptist. *Bareau (G.),* Awakening of Humanity. *Barrias (E.),* Girl of Megara; Nature revealing herself, coloured marble; Mozart, bronze. *Bartholomé (A.),* Girl weeping, bronze; Bust of a woman. *Becquet (J.),* Ishmael; St. Sebastian. *Bernstamm (L.),* Bust of the painter J. L. Gérôme, Coquelin cadet (in the 'Malade Imaginaire'), two bronzes. *Bloch (A.),* Martyr (wood); Bust of a man (wood). *Blondat (Max),* Cupid. *Boisseau (E.),* Diogenes. *Bouchard (H.),* A Docker, Burgundian labourer, small bronzes. *Boucher (Alfred),* Repose; In the fields. *Bourdelle (A.E.),* Head of Beethoven, bronze.

C. — *Carlès (A.),* Youth; Abel. *Carlier (E.J.),* Gilliat seized by the octopus (Victor Hugo). *Carriès (J.),* Bronze head of Charles I. *Cazin (Ch.),* Sailor's wife, bronze. *Cazin (Mme. Marie),* Girls;

David, bronze. *Charlier (G.)*, Bavarian widow. *Charpentier (F.)*, Illusion. *Christophe (E.)*, The last kiss. *Convers (L.)*, The spring. *Cordier (Ch.)*, Busts of negro and negress. *Cordier (Henri)*, Bull, small bronze. *Cordonnier (A.)*, Homeless. *Coutan (J.)*, Cupid. *Crauk (G.)*, Youth and Love.

D. — *Dagonet*, Eve. *Dalou*, Peasant, in bronze. *Dampt*, St. John; Grandmother's kiss. *Dejean (L.)*, Parisienne, small bronze. *Delaplanche (E.)*, Eve before the Fall; Virgin with the lily; Dawn. *Desbois (J.)*, Leda. *Desca (E.)*, Our grandmothers. *Dubois (P.)*, John the Baptist as a child, bronze; Narcissus; Florentine singer of 15th cent., in silvered bronze.

F. — *Falguière (A.)*, Tarcisius, the martyr; Victor in cock-fight, bronze; Bust of Baroness Daumesnil. *Franceschi (J.)*, Fortune. *Frémiet (E.)*, Pan and bear-cubs.

G. — *Gardet (G.)*, Panthers. *Gaudissard (E.)*, Spring. *Gautherin (J.)*, Bust of a woman. *Gérôme (J. L.)*, Tanagra, coloured marble; Sarah Bernhardt, coloured marble; Bonaparte, bronze-gilt. *Greber (H.)*, Frémiet, statuette with medallion of his Joan of Arc; J. L. Gérôme, statuette; Narcissus. *Guillaume (E.)*, Anacreon; The Gracchi, bronze; Archbp. Darboy.

H. — *Hannaux (E.)*, Poet and Siren. *Hiolle (E.E.)*, Arion on the dolphin. *Houdain (A. d')*, Heads of women. *Hugues (Jean)*, Œdipus at Colonus.

I. — *Idrac (A.)*, Mercury inventing the caduceus; Salammbô (from Flaubert). *Injalbert (A.)*, Hippomenes, bronze; Female faun with a bagpipe. *Iselin (H. F.)*, Bust of President Boileau. *Itasse*, Bust of Belloc, the painter.

L. — *Lanson (A.)*, Iron age. *Lantéri*, English peasant, bronze. *Larche (R.)*, Violets. *Lecourtier (P.)*, Danish hound with pups. *Lefèvre (C.)*, Head of a woman. *Legros (A.)*, Female torso and mask, bronzes. *Lemaire (H.)*, Morning. *Lenoir (A.)*, St. John; Bust of a girl. *Léonard (A.)*, Adolescence. *Leroux (E.)*, Girl selling violets, bronze. *Longepied*, Immortality.

M. — *Marqueste (L.)*, Cupid; Galatea; Perseus and the Gorgon. *Massoule (P. A.)*, Naiad. *Mercié (A.)*, David, bronze; Souvenir. *Meunier (C.;* of Brussels), Industry, Puddlers, The soil, three reliefs in bronze; Smith, Stevedore, small bronzes. *Michel (G.)*, Dreaming; La Pensée. *Moreau (Math.)*, Spinster. *Moreau-Vauthier (A.)*, Bacchante; Gallia (p. 326). *Moulin (H.)*, Discovery at Pompeii, bronze.

N. — *Navellier (E.)*, Elephant and pelicans, Old stag on the alert, two small bronzes.

O. — *Octobre (A.)*, Nymph. *Oliva (J. B.)*, Bust of a priest.

P. — *Paillet (Ch.)*, Two friends (monkey and dog). *Péter (V.)*, Bear-cubs at play; Two friends (Arab and his horse). *Peynot (E. E.)*, 'Pro Patria'. *Puech (D.)*, Siren; Muse of André Chénier.

R. — *Rechberg (A.;* German), Destiny. *Rivière (Th.)*, Two sorrows; 'Ultimum feriens', small group in marble and bronze; Salammbô at the house of Mathô, bronze and ivory; Arab embroiderer, in marble, bronze, ivory, and enamel. *Rodin (A.)*, The kiss (1898), large group in marble; Bust of a woman, Danaids, and La Pensée (1889), in marble; Man with the broken nose (1864), Bronze age (1877; the sculptor's first great work), John the Baptist (1879), Old boat-woman, Bellona, Caryatide, bronzes; Bronze busts of Gustave Geoffroy, Victor Hugo, H. Rochefort, the sculptors J. Dalou and A. Falguière, M. Berthelot, the painters Puvis de Chavannes and J. P. Laurens, etc. *Rosso (M.)*, Child.

S. — *Saint-Marceaux (R. de)*, Youth of Dante; Genius guarding the secret of the tomb. *Salmson (J. J.)*, Skein-winder, in bronze. *Samuel (Ch.)*, Bust of Charles Hayem, art-connoisseur. *Schnegg (L.)*, Aphrodite; Girl. *Ségoffin (A.)*, Busts of H. Harpignies and F. Ziem, the painters.

T. — *Theunissen (C.)*, Bust, in wood, of Harpignies, landscape-painter. *Thomas (J.)*, Virgil; Youth, bronze. *Troubetzkoi (Paul)*, Count Tolstoy on horseback, and Mme. N., small bronzes. *Turcan (J.)*, Blind man and Paralytic.

V. — *Verlet (Ch.)*, Child's head; Portrait of a duchess. *Vernhes (H.)*, Breton girl, in wax.

The sculpture-gallery, the first room of the picture-gallery, and the side-rooms (see below) contain a very interesting *Collection of modern medals in glass-cases, by *Chaplain, A. Charpentier, Chapu, Kautsch, Roty, Daniel-Dupuis, J. E. Roiné, Dubois*, and others; fayence and pottery by *Bigot, Carriès, Chaplet, Dalpeyrat, Delaherche, Massier*, etc.; Sèvres porcelain; glass by *Dammouse, Gallé, Kœpping, Léveillé*, and *Tiffany;* enamels by *Thesmar;* pewter by *Brateau, Charpentier, Desbois*, and others; and several cameos. Here are also nine pieces of old Gobelins tapestry representing national palaces, an Audience and the Coronation of Louis XIV., and a bust of Gallia in ivory, gold, and silver, with topazes, by *Moreau-Vauthier* (goldsmith's work by *Falize*). At the end of the hall, to the right: *Moreau (G.)*, Siren and Poet, designed for the Gobelins; left, the finished tapestry.

In the W. annexe are two side-rooms. Room on the Right (Pl. C): **Caillebotte Bequest** of pictures of the Impressionist School. *G. Caillebotte*, Men planing a floor, Snow-effect; *P. Cézanne*, L'Estaque; *E. Degas*, Dancers, Café in Boul. Montmartre, etc.; *E. Manet*, Balcony, Angelina; *C. Monet*, Church of Vétheuil, Gare St-Lazare, Rocks of Belle-Isle, Luncheon, Regatta at Argenteuil, Hoar-frost; *Berthe Morisot*, Young woman at a ball; *C. Pissarro*, Landscapes; *J. F. Raffaëlli*, Public meeting (with portrait of M. Clémenceau), Convalescents, Waiting for the bride, Notre-Dame; *A. Renoir*, Moulin de la Galette, Girls at the piano, Young woman in sunlight, Swing; *A. Sisley*, Landscapes; *H. de Toulouse-Lautrec*, Study.

The Room to the Left (Pl. D) is devoted to **Foreign Painters:** *O. Achenbach*, Pier at Naples; *J. Alexander*, Lady in grey; *Sir L. Alma-Tadema*, The sculptor Dalou and his family (1876), Roman potter; *An-*

glada y Camarasa, Wedding at Seville; *A. Baertsoen*, Thaw, Old canal in Flanders; *L. Balestrieri*, Reading; *Marie Bashkirtseff*, The meeting; *A. Baud-Bovy*, Serenity; *A. de Beruete*, Near Toledo; *F. Borchardt*, Portr. of a man; *Frank Brangwyn*, Market on the beach (Morocco); *Ford Madox Brown*, Death of Don Juan; *R. Bunny*, Toilette; *E. Burnand*, SS. Peter and John running to the Sepulchre; *E. Claus*, Sunbeams; *W. Dannat*, Lady in red, Aragonese smuggler; *P. Dierckx*, Bible-reading; *A. Edelfelt*, Divine service by the sea; *O. von Faber du Faur*, Passage of the Beresina; *L. Frédéric*, Ages of the workman, Golden age, Old servant; *V. Gilsoul*, Evening in Brabant; *J. M. Grimelund*, Fishermen's huts at Svolvær; *J. Hamilton*, Gladstone; *A. Harrison*, Arcadia, Solitude; *H. Hughes-Stanton*, Dorsetshire landscape; *L. Knaus*, The walk; *P. Kröyer*, Fishing-boats; *G. Kuehl*, Knotty question; *E. Laermans*, End of autumn; *J. Lavery*, Father and daughter, Spring; *M. Liebermann*, Country tavern (Bavaria); *J. H. Lorimer*, Saying grace; *W. MacEwen*, Sunday in Holland; *F. Mancini*, Schoolboy; *G. Melchers*, Maternity; *E. Melida*, Lost child; *H. W. Mesday*, Sunset; *C. Meunier*, Black country; *A. Morbelli*, Feast-day at the hospice of San Trivulzio (Milan); *J. W. Morrice*, Quai des Grands-Augustins; *J. de Nittis*, Places du Carrousel and des Pyramides; *Juana Romani*, Salome; *S. Rusiñol*, Spanish garden; *H. Salmson*, At the barrier of Dalby in Skånen (Sweden); *J. Sargent*, Carmencita; *Ch. Shannon*, Lady-sculptor; *Ch. Sims*, Childhood; *C. Skredsvig*, Villa Bacciocchi, near Ajaccio; *L. van Soest*, Winter morning; *Sorolla y Bastida*, Return from fishing; *J. de Souza-Pinto*, Potato-gatherers; *Fr. Spenlove-Spenlove*, Too late; *A. Stengelin*, Sunset on the North Sea; *A. Stevens*, Passionate song, Home from the ball; *J. Stevens*, Torments of Tantalus; *H. Ström*, Young mother; *Ten Cate*, Havre; *F. Thaulow*, Winter day; *O. von Thoren*, Interior of stable; *E. Tito*, Chioggia, The bath; *F. von Uhde*, Christ among the peasants; *A. Wahlberg*, Swedish coast; *G. F. Watts*, Love and Life; *J. M. Whistler*, Portr. of his mother, Man with the pipe; *Z. Zakarian*, Glass of water and figs; *A. Zorn*, Fisherman, Woman plaiting her hair; *I. Zuloaga*, Dwarf, Portraits.

From the sculpture-gallery we enter the first room (Pl. 1) of the picture-gallery, with other objects of art in glass-cases (p. 326).

Paintings by French Masters.

A.—*Adan (E.)*, Ferryman's daughter. *Adler (J.)*, Towing. *Agache (A.)*, Study. *Aman-Jean (E.)*, Portr. of his wife.

B.—*Bail (J.)*, The housekeeper. *Barau (E.)*, Landscapes. *Barillot (L.)*, Lorraine farm-girls. *Barrias (F.)*, Exiles of Tiberius. *Baschet (M.)*, Portr. of a lady. *Bastien-Lepage (J.)*, Haymaking: Portraits. *Baudry (P.)*, Fortune and child; Truth; Portraits. *Bazille (F.)*, Family gathering; Landscape. *Benner (E.)*, St. Jerome. *Bernard (E.)*, Hashish-smoker. *Bernier (C.)*, January (Brittany). *Besnard (A.)*, Woman warming herself; Dead woman; Harbour of Algiers; Between two sunbeams. *Billotte (R.)*, Porte d'Asnières in winter. *Binet (V.)*, Factories at Rouen. *Blanche (J.)*, Family of the painter Thaulow; Portr. of M. P. Adam; Flowers. *Bompard (M.)*, Prayer to the Virgin. *Bonheur (Rosa)*, Husbandry in the Nivernais; Study of a horse. *Bonnat (L.)*, Léon Cogniet, the painter; Cardinal Lavigerie; Job; Basque landscape. *Bonvin (Fr.)*, Ave Maria; The refectory; The well. *Bordes (E.)*, Peasant's family. *Boudin (E.)*, Bordeaux Harbour. *Boudot (L.)*, Golden

season. *Bouguereau (W.)*, Body of St. Cecilia laid in the catacombs; Consolatrix afflictorum; Youth and Love. *Boulard (A.)*, Father of the artist; Fisherman's child; Girl with cherries. *Boulard (E.)*, Cliffs at Sotteville. *Bracquemond (F.)*, Portr. of a lady. *Bréauté (A.)*, The workwoman. *Breton (Jules)*, Blessing the crops; Gleaner. *Brouillet (A.)*, Intimacy; Portr. of a lady. *Brown (J. L.)*, Before the start. *Burgat-Charillon (E.)*, Spinster. *Busson (Ch.)*, Loir in flood.

C.—*Cabanel (A.)*, Birth of Venus; Portr. of the architect Armand. *Cabié (L.)*, Coming storm. *Caro-Delvaille (H.)*, His wife and her sisters. *Carolus-Duran (E. A.)*, Lady with the glove; Lilia; Portr. of Français, the painter; Mme. Feydeau and her children; Apple-trees; Poet with mandoline; The old lithographer. *Carrière (E.)*, Portrait of Paul Verlaine; Crucifixion; Maternity; The family. *Cazin (J. C.)*, Ishmael; Gambetta's death-chamber; Tilled lands in Flanders; Snow-effect. *Chabas (P.)*, In the twilight. *Chaigneau (F.)*, Cattle by moonlight. *Chaplin (Ch.)*, Souvenirs; Girl with a cat. *Chigot (E.)*, Lovers. *Chudant (A.)*, Moonlight in the oasis. *Collin (R.)*, 'Floréal'. *Constant (Benjamin)*, Portrait of his son; The last rebels; Judgment of the Sherif; 'Tante Anna'. *Cormon (F.)*, Cain; Lehoux, the painter; The iron-works; President Loubet. *Cottet (Ch.)*, Evening rays; Coast-scenes (triptych); Fog; Melancholy. *Courtat (L.)*, Leda.

D.—*Dagnan-Bouveret*, The holy bread. *Damoye (E.)*, Marsh. *Dauchez (A.)*, Burning sea-wrack; The sluice. *Dawant (A.)*, The choir; Portr. of a man. *Déchenaud (A.)*, Portr. of his father. *Delasalle (Angèle)*, Benjamin Constant, the painter. *Delaunay (E.)*, Communion of the apostles; Plague at Rome; Diana; The artist's mother; Ch. Hayem, art-connoisseur. *Demont (A.)*, Night; Abel. *Demont-Breton (Virginie)*, The beach. *Desboutin (M.)*, Portr. of a lady. *Desch (Th.)*, Child in a crinoline. *Deschamps (L.)*, Charity. *Desvallières (G.)*, The artist's mother. *Detaille (E.)*, The dream; March out of the garrison of Huningen in 1815. *Devambez (A.)*, Concert Colonne. *Dinet (E.)*, Terraces of Laghouat (Algeria); Slave of Love and Light of the Eyes; Man with the big hat. *Dubourg (Victoria)*, Corner of a table. *Duez (E.)*, Ulysse Butin, the painter. *Dufau (Clémentine)*, Autumn. *Dufour (C.)*, View of Avignon in December. *Duhem (H.)*, Flemish canal. *Dupré (J.)*, White cow; Mowers. *Dupuy (P.)*, At the seaside.

E.—*Estienne (H. d')*, Breton wedding.

F.—*Faivre (A.)*, Woman with the fan. *Falguière (A.)*, Spanish dwarfs. *Fantin-Latour (H)*, Studio in Les Batignolles; Night; Wife of the artist. *Ferrier (G.)*, Portr. of Gen. André; Sorrow. *Flameng (A.)*, Fishing-boat at Dieppe. *Flameng (Fr.)*, Battle of Eylau; Portr. of his wife. *Flandrin (P.)*, Solitude.

Fourié (A.), Under the branches. *Frappa (J.)*, Phryne. *Friant (E.)*, All Saints' Day.

G.—*Gagliardini (G.)*, Roussillon (Provence). *Gaillard (C. F.)*, Mgr. de Ségur; Portr. of a woman. *Gardier (R. du)*, On the beach. *Geoffroy (J.)*, Visiting-day at the hospital. *Gérôme (L.)*, Cock-fight. *Gervex (H.)*, Hanging-committee; Satyr and Bacchante; Portr. of a lady. *Girardot (L. A.)*, Jewish cemetery at Tangier. *Gosselin (A.)*, Nocturne. *Granié (J.)*, Portr. of Mlle. Moréno, of the Comédie-Française. *Griveau (L.)*, Pond. *Guignard (G.)*, Sheep at a pond. *Guillaumet (G.)*, Laghouat (Algeria); Weaving girls; Biskra. *Guillemet (A.)*, View of Paris from Les Moulineaux. *Guillou (A.)*, Procession in Brittany (Pardon).

H.—*Hanicotte (A.)*, 'Leur mer'. *Hareux (E.)*, Night in August. *Harpignies (H.)*, Landscapes; Coliseum. *Hawkins (W.)*, The orphans. *Hébert (E.)*, Malaria; Kiss of Judas; Girls of Cervara (Roman Campagna); Portr. of a lady; Study. *Helleu (P.)*, Versailles (study). *Henner (J. J.)*, St. Sebastian; The chaste Susanna; Idyll; Portr. of a lady; Naiad; Comtesse Diane; Portr. of a priest; Crucifixion (from the Palais de Justice). *Herpin (L.)*, Paris from the Pont des Saints-Pères. *Hoffbauer (Ch.)*, After the battle. *Humbert (F.)*, Virgin, Child, and John the Baptist; The ride; Portr. of a lady.

J.—*Jacquet (G.)*, Girl with lizard. *Jeannin (G.)*, Shipping flowers. *Jeanniot (G.)*, Afternoon tea.

L.—*La Gandara (A. de)*, Lady with a rose. *Lagarde (P.)*, Retreat. *Landelle (Ch.)*, Virgin. *Laparra (W.)*, Street-singer. *La Touche (G.)*, Night-fête; Swans; Bracquemond and his pupil. *Laurens (J. P.)*, Excommunication of Robert the Pious; Release of prisoners at Carcassonne (1303); Inquisitors. *Laurens (A.)*, Portr. of his father, J. P. Laurens; Reverie. *Laurent (E.)*, Portr. of a lady. *Lebasque (H.)*, Picnic. *Lebourg (A.)*, The Seine. *Lecomte du Nouy (J.)*, Bearers of ill tidings. *Lefebvre (J.)*, Truth; Yvonne. *Legrand (L.)*, Ballet-dancer. *Legros (A.)*, Public penance; Dead Christ. *Leleux (A.)*, His own portrait. *Lepère (A.)*, The squall; Still-life. *Lerolle (H.)*, Portr. of his mother. *Le Roux (Ch.)*, Cherry-trees; Mouth of the Loire. *Leroy (P.)*, Oasis of El-Kantara; Arab woman weaving. *Le Sidaner (H.)*, The table; Dessert. *Lévy (H.)*, Sarpedon. *Lhermitte (L.)*, Harvesters' pay. *Lobre (M.)*, Bibliothèque du Roi at Versailles. *Lomont (E.)*, Lied. *Loup (E.)*, Melancholy. *Lucas (D.)*, Saying grace. *Lunois (A.)*, Evening fête (Spain).

M.—*Machard (J.)*, Portr. of a lady. *Maignan (A.)*, Carpeaux. *Martin (Henri)*, Serenity; Sunlight-effect; Matterhorn. *Mathey (P.)*, Portr. of Fél. Rops, the engraver. *Ménard (E. R.)*, L. Ménard, the scholar; The herd. *Mercié (A.)*, Venus. *Michel (E.)*,

Dune near Haarlem; Autumn sowing. *Monginot (Ch.)*, Still-life. *Montenard (F.)*, The transport 'La Corrèze' leaving Toulon. *Moreau (G.;* p. 219), Jason; Orpheus; Rape of Europa; Calvary. *Morisset (H.)*, Reading. *Morlot (A.)*, Landscape. *Morot (A)*, Rezonville (1870); Hébert, the painter. *Mottez (V.)*, Portr. of his wife. *Muenier (J. A.)*, Music-lesson, The tramps.

N. — *Neuville (A. de)*, Cemetery of St-Privat. *Nozal (A.)*, Golden moorland.

O. — *Olive (J. B.)*, Evening in the harbour of Villefranche.

P. — *Perret (A.)*, The viaticum (Burgundy). *Perret (M.)*, Senegalese riflemen. *Petitjean (E.)*, Harbour of La Rochelle in rough weather. *Picard (L.)*, A passer-by. *Pointelin (A.)*, September evening; The Jura; Valley in the Jura. *Prinet (R.)*, The Saglio family; The bath. *Protais (A.)*, Battalion in square (1815). *Puvis de Chavannes*, Poor fisherman.

Q. — *Quignon (F.)*, Oatfield in flower. *Quost (E.)*, Landscape; Flowers.

R. — *Régamey (G.)*, Cuirassiers. *Renard (E.)*, Christening; The grandmother. *Renouard (P.)*, Portrait. *Ribot (T.)*, Jesus teaching in the Temple; St. Sebastian; Good Samaritan; Portr. of himself. *Ricard (G.)*, Portr. of a lady. *Rigolot (A.)*, Road from Kadarda to Bou-Saada. *Robert-Fleury (T.)*, Last day of Corinth; Anxiety. *Roll (A.)*, Forward; Farmer's wife. *Rousseau (Ph.)*, Goats nibbling flowers; Storks resting. *Roybet (F.)*, Girl with parrot. *Royer (H.)*, Saying grace.

S. — *Sabatté (F.)*, Interior of St-Germain-des-Prés. *Saïn (P.)*, Bridge of Avignon. *Saint-Germier (J.)*, Funeral at Venice; Secret message. *Saint-Pierre (G.)*, Portr. of a lady. *Sautai (P.)*, Eve of an execution (Rome). *Seignemartin (J.)*, Flowers. *Seyssaud (R.)*, Sainfoin in flower. *Simon (L.)*, Procession; The menhir; Summer day; The bath. *Simonnet (L.)*, Ville-d'Avray in winter.

T. — *Tanzi (L.)*, Evening. *Tattegrain (Fr.)*, Landing of bait-fishers. *Thirion (E.)*, Moses exposed on the Nile. *Tissot (J.)*, Portraits in a park; The prodigal son (four paintings). *Tournès (E.)*, Toilette. *Troncy (E.)*, The jewels.

V. — *Valadon (J.)*, Portr. of young woman. *Vayson (P.)*, Shepherdess. *Véber (J.)*, The little princess. *Vollon (A.)*, Still-life; Antwerp Harbour; Portrait of himself. *Vuillard (J. E.)*, Breakfast. *Vuillefroy (F. de)*, Return of the herd.

W. — *Weerts (J. J.)*, Death of Joseph Bara. *Wencker (J.)*, Artemis. *Wéry (E.)*, Boatmen (Amsterdam).

Z. — *Ziem (F.;* p. 71), Venice; Antwerp. *Zo (H.)*, Aguadora. *Zuber (H.)*, Hollandsch Diep.

On stands in the centre of the second room are drawings by *P. Flandrin*, *Fantin-Latour*, and *M. Perret*.

The ***Jardin du Luxembourg** (Pl. R, G, 16, 19; *IV*), formerly much larger, is the only remaining Renaissance garden in Paris; the greater part of it was planned by Debrosse, the architect (p. 322). It is open daily from morning till dusk, and is the favourite promenade on the left bank of the Seine. Military band in summer, under the trees near the Boul. St-Michel, on Tues., Fri., and Sun., 4-5 or 5-6. The fountains play daily from 1st April to 30th Sept.; at other seasons on Sun. only. The main entrances are next the Boul. St-Michel (p. 278), from the Rue de Vaugirard near the Odéon (p. 332), from the Rue du Luxembourg, and from the Av. de l'Observatoire (p. 333). There is also an entrance from the Rue de Vaugirard adjoining the Musée.

The garden consists chiefly of clumps of trees and playgrounds, provided with benches and adorned with sculptures. Outside the museum are statues belonging to it: *Houssin*, Phaethon; *Thomas*, Discovery at Pompeii; *Trentacoste*, The sower; *Fr. MacMonnies* (U. S. A.), Bacchante; *Christophe*, Fate; *Maniglier*, Chaser in metal; *Charpentier*, Improvisatore; *Steiner*, Shepherd and Faun; *Barthélemy*, Goatherd; *E. Guillaume*, Mower. Opposite, on the lawn: The effort, a large leaden statue, by *Pierre Roche;* Fountain and Stream, by *Chatrousse*, and a copy of the Venus de Medici (formerly at the fountain of that name, p. 332). Behind the museum: Sculpture (Phidias), by *A. Millet;* Painting, by *Franceschi*. Between these, on the wall, is a modern mosaic, Peace crowning modern artists. Opposite, After the contest, by *Levasseur;* At the goal, by *A. Boucher*. Farther on, towards the palace, is the monument of *Eugène Delacroix* (1798-1863), the painter, by Dalou.

In the beds flanking the Rue du Luxembourg, from N. to S.: Triumph of Silenus, by *Dalou;* monuments to the poets *Paul Verlaine* (1844-96) and *Gabriel Vicaire* (1848-1900), by R. de Niederhausern (1911) and A. Injalbert (1902); model of Liberty, by *Bartholdi* (see p. 243), and Hercules, by *Ottin;* monument of *Chopin* (1810-49), by G. Dubois.

We now come to a cross-walk, between which and the Rue Auguste-Comte lay the old nursery-garden. Here, from W. to E., stand: Calabrian pilgrim, by *Petitot* (1847); Family joys, by *Daillon;* near Rue Aug.-Comte, *Sainte-Beuve* (1804-69), the critic, by Puech (1898); near the cross-walk, *E. Le Sueur*, the painter, by Husson (1855); *Watteau* (1684-1721), a fine work by Gauquié (1896); *Louis Ratisbonne* (1827-1900), the poet, by Ceribelli and Soldi (1912); *Comtesse de Ségur* (1799-1874), the authoress, by J. Boucher (1910). Near Rue Aug.-Comte, The wrestlers, in bronze, by *Ottin; Ferd. Fabre* (1827-98), the novelist, by Marqueste (1903). More to the N., Stags (bronze), by *Leduc;* 'La Saga', bronze, by *Ringel d'Illzach;* bronze statue of *Fr. Le Play* (1806-82), the economist, by Allar (1906); Lion and Ostrich, bronze, by *Cain*.

In the centre of the garden are two plots separated by an octagonal basin. In the S. plot, Diana, after the antique, and *Scheurer-Kestner* (1833-99), the statesman, an obelisk flanked with figures of Justice and Truth, by Becker, after Dalou (1908). On each side of the basin are historical and mythological statues; thus, on pedestals of coloured marble, Venus leaving the bath, and David conquering Goliath (Italian works, 16th cent.); to the left of the latter, Marius at the ruins of Carthage, by *V. Vilain;* behind it, Vulcan, by *Bridan père.* In the N. plot, the Gladiator, in marble, after the antique, by *Guiard* (1765), and a bronze statue, by Aubé, of *Bailly* (1736-93), president of the Constituent Assembly and first mayor of Paris (comp. p. 360). On the terraces overlooking the central part are twenty modern statues in marble of famous Frenchwomen (from the park of Sceaux, p. 421).

In the E. part of the garden, beginning from the S.: Toil, bronze, by *Gautherin;* 'Marchand de Masques', by *Astruc* (1883; the masks are portraits of Corot, A. Dumas, Berlioz, Carpeaux, E. Delacroix, Balzac, etc.); Rhapsody, by *Bourgeois;* near the Boul. St-Michel, Velleda, by *Maindron* (1844), *George Sand* (1804-76), by Sicard, and Bocca della Verità, by *J. Blanchard* (1871); beyond the cross-walk, *Leconte de Lisle* (1818-94), the poet, by Puech (1898), and Il Dispetto, by *Valette;* in the next cross-walk, Dancing Faun, bronze, by *Lequesne* (1851), and Boy carrying a little girl, bronze, by *Valois.*

To the N. of these statues, and next to the Rue de Médicis, rises the handsome *Fontaine de Médicis, by *Debrosse* (1620; p. 322), in the Doric style, restored in 1845; three niches with stalactites, between the columns, contain sculptures by *Ottin* (1852): Polyphemus surprising Acis and Galatea; Faun and young huntress; above, River-gods (the whole 'a corner of Florence' in the heart of Paris). — Behind it is the *Fontaine de Léda,* by A. Valois, placed here in 1863.

In the grass-plots to the N. of the fountains, the First Family, by *Garraud* (1844); *Th. de Banville* (1823-91), the poet, by J. Roulleau (1892); *Henri Murger* (1822-61), the author, by H. Bouillon (1895); Phryne, by *Seysses* (1902).

The **Théâtre de l'Odéon** (Pl. R, 19, *IV;* p. 35), opposite the N.E. angle of the Luxembourg garden, a building in the classic style, on the site of the gardens of the Hôtel de Condé, was opened in 1782, but was rebuilt or restored in 1808 and 1819. The arcades round it are occupied by book-stalls.

The theatre faces the Place de l'Odéon, to the N., in which rises the *Monument to Emile Augier* (1820-80), the dramatic poet, with his bust and bronze statues of Comedy, the Aventurière (one

of Augier's plays), and a Child brandishing the whip of satire, by E. Barrias. — At the foot of the Rue de l'Odéon, 5 min. from the theatre, is a *Métro* station (p. 279).

The Rue Racine, to the E. of the Place de l'Odéon, leads to the Rue Monsieur-le-Prince, at No. 10 in which *Auguste Comte* (see p. 290) lived and died. His room may be seen (inscription).

No. 74, Rue de Vaugirard, to the N.W. of the Luxembourg Garden, is the **Institut Catholique** (Pl. R, 16; *IV*), a school for higher education, founded in 1875, and the seat of the Faculty of Theology (p. 289). — No. 70, adjacent, is *St-Joseph-des-Carmes*, once the chapel of the Carmelite monastery, founded by Louis XIII. The crypt (adm. on week-days after 10 a.m.; apply at the sacristy, left of the high-altar; fee) contains the remains of numerous priests massacred here in Sept., 1792. A small *Museum* contains blood-stained vestments and other relics of Archbishops Affre (p. 189), Sibour (p. 295), and Darboy (p. 260).

In the Boul. St-Michel, to the S.E. of the Luxembourg Garden, is the **Ecole Supérieure des Mines** (Pl. R, G, 19; *IV, V*), in the old Hôtel de Vendôme (18th cent.; enlarged in 1840-52), containing a valuable *Musée de Minéralogie, de Géologie, et de Paléontologie* (open on Tues., Thurs., and Sat. 1-4; also from Oct. to July on the 1st Sun. of each month, 9-12). Entrance at No. 60bis. The staircase is adorned with paintings of places of geological interest, by Hugard. — Near this, at the 'carrefour' formed by the Boul. St-Michel and the Rues Auguste-Comte and de l'Abbé-de-l'Epée (p. 338), rises a *Monument to Pelletier and Caventou*, the discoverers of quinine, by E. Lormier (1900).

From the S. gate of the Luxembourg Garden runs the **Avenue de l'Observatoire** (Pl. G, 19; *IV*), the fine trees and flower-beds of which are relics of the S. part of the garden. In these beds are marble groups of Dawn by *Jouffroy*, Day by *Perraud*, Twilight by *Crauk*, and Night by *Gumery*. — On the right, near the corner of the Rue Auguste-Comte, is the *Ecole Coloniale*, built in the Moorish style in 1895-96. A little to the W. in the Rue Aug.-Comte is the *Lycée Montaigne*. To the S. of these two buildings is the *Ecole de Pharmacie* (1876-85), with statues of Vauquelin and Parmentier and fine frescoes by *Besnard*. Then the *Clinique d'Accouchement Tarnier* (1881), near which, at the corner of the Av. de l'Observatoire and Rue d'Assas, is a *Monument to Dr. Tarnier* (1828-97), a marble relief by D. Puech (1905).

At the end of the avenue is the ***Fontaine de l'Observatoire** (Pl. G, 19), erected in 1874, with a fine group in bronze, by *Carpeaux*, of the four quarters of the globe bearing an armillary sphere; around the pedestal are eight sea-horses in bronze, by *Frémiet*, and water-spouting dolphins and tortoises.

The Boul. St-Michel ends here, see p. 278. To the S. of the fountain lies the Carrefour de l'Observatoire, see p. 341.

20. The Jardin des Plantes.

The *Jardin des Plantes*, in the wider sense, is open daily till dusk. — The *Ménagerie* is open daily from 11 to 4 or 5 (to 6 on Sun. in summer). The *Galeries des Animaux Vivants* are open to the public on Thurs., Sun., and holidays, 1-4, when the animals are not outside, and on other days by tickets (for 5 pers.) obtained from the 'Administration' (p. 336). — The *Galleries of Natural History* are open to the public on Sun., Thurs., and holidays, 11-4, and on Tues., Fri., and Sat. by ticket. — The *Grande Serre* is open daily, except Mon. and Sat., 1-4. — The *Galerie de Paléontologie* is open on Tues., 1-4. — The other *Serres*, or smaller hothouses, are shown on Tues., Fri., and Sat., 1-4, by ticket only. — The *Library* (8 Rue de Buffon) is open daily 10-4, except Sun., Mon., and holidays and in vacation (1st-30th Sept. and a fortnight at Easter). — A military band plays in the gardens on Sun. and Thurs. in summer.

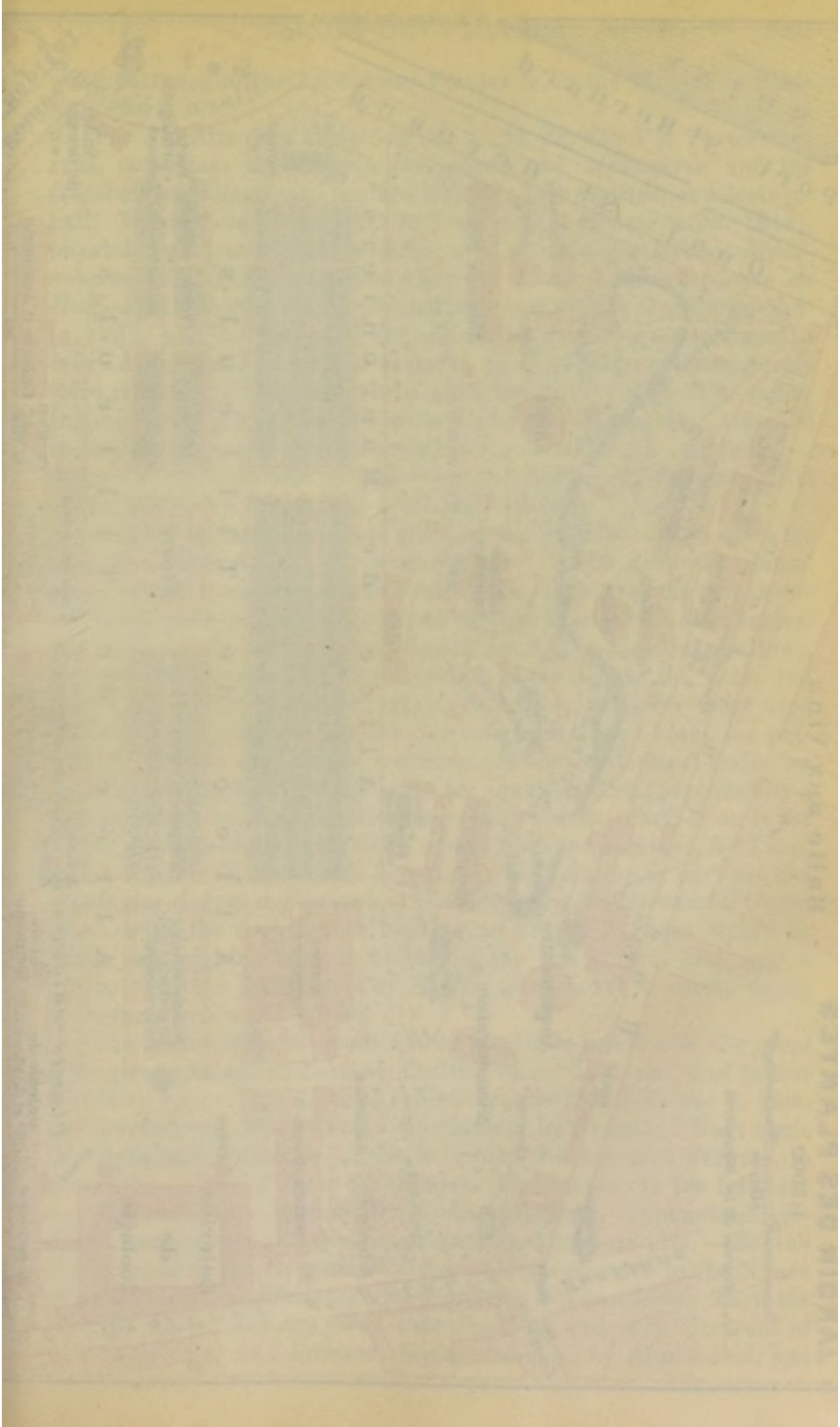
Restaurants near the Jardin des Plantes, see p. 24.

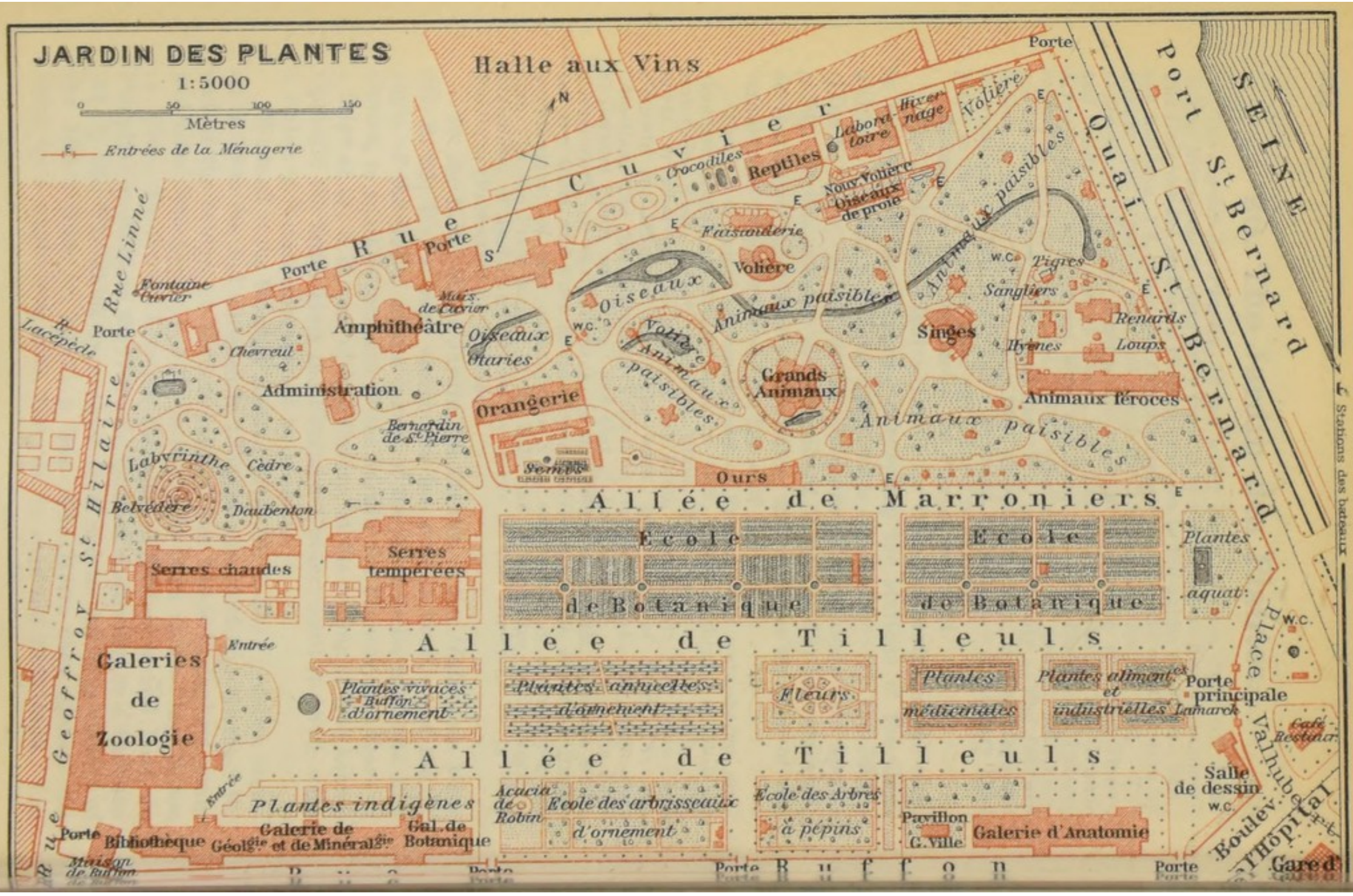
The Jardin des Plantes, rather far from the centre of the city, is reached by the *Railway* connecting the stations of the Quai d'Orsay (p. 305) and Quai d'Austerlitz (see below); by the *Métro* (Line 5; Appx., p. 34); or by *Omnibus* or *Tramway* (see Appx., p. 54). In fine weather the *Steamboat* (Appx., p. 57) is preferable, as it affords fine views of the Seine, and conveys an idea of the importance of the water-borne trade of Paris.

Paris is the chief mercantile port of France. The water-borne merchandise (about 13 million tons in 1909) consists chiefly of building materials, wine, forage, manures, grain, flour, spirits, and coal. The *ports*, or wharves, lie between the Ponts d'Austerlitz (see below) and d'Arcole (p. 183): on the right bank are those of Henri IV, the Célestins, and the Hôtel de Ville; on the left bank, the large Port St-Bernard ('Port aux Vins') and that of La Tournelle. Above the Pont d'Austerlitz, on the left bank, is the *Port d'Austerlitz*, opposite which are the *Quai* and *Port de la Rapée*, called after the Sieur La Rapée, commissioner of war under Louis XV., and owner of a country-house here. In the Place Mazas, at the N.E. end of the bridge, is the *Machine Elévatoire d'Austerlitz*, shown by leave of the Directeur de la Voie Publique (Préfecture de la Seine).

To the N.W. of the Jardin des Plantes is the *Halle aux Vins* (Pl. R, 22; *V*), a huge storehouse for wine in bond. — At the E. angle of the Halle, at the corner of the Quai St-Bernard and Rue Cuvier, is another entrance to the Jardin des Plantes, and there is a third at the S.W. end of Rue Cuvier, at the corner of Rue Linné. Opposite the latter rises the *Fontaine Cuvier*, built in 1840, with a statue of Nature surrounded by animals.

We land at the **Pont d'Austerlitz** (Pl. G, 25, *V*; view), erected in 1804-06, and widened in 1854-55 and 1884-85. At the S.W. end of the bridge, on the left bank, is the *Place Valhubert* (omn. and tram., see Appx., p. 55); on the right bank is the Place Mazas (p. 190). To the S., between the Quai d'Austerlitz and Boul. de l'Hôpital (p. 337), is the *Gare du Quai-d'Austerlitz*, or *d'Orléans* (Pl. G, 25; *V*), which is crossed from end to end by a viaduct of the *Métro* (Line 5; Appx., p. 34). The Métro then crosses the Seine by a single iron arch, 153 yds. in span and 98 ft. high. The




JARDIN DES PLANTES
1:5000
0 50 100 150
Mètres
Entrées de la Ménagerie
Halle aux Vins
N
Rue Cuvier
Rue Linné
Rue St Hilaire
Rue Geoffroy St Hilaire
Quai St Bernard
Port St Bernard
SEINE
Boulevard de l'Hôpital
Place Valhubert
Stations des bateaux
Porte
Fontaine Cuvier
Maison de Cuvier
Amphithéâtre
Chevreul
Administration
Bernardin de St Pierre
Labyrinthe
Cèdre
Belvédère
Daubenton
Orangerie
Serres
Serres chaudes
Serres tempérées
Crocodiles
Reptiles
Laboratoire
Hivernage
Volière
Nouv. Volière
Oiseaux de proie
Faisanderie
Oiseaux
Volière
Animaux paisibles
W.C.
Oiseaux divers
Singes
Tigres
Sangliers
Hyènes
Renards
Loups
Grands Animaux
Animaux féroces
Ours
Allée de Marronniers
Ecole de Botanique
Plantes aquat.
Allée de Tilleuls
Plantes vivaces Buffon
Plantes annuelles d'ornement
Fleurs
Plantes médicinales
Plantes alimentaires et industrielles Lamarck
Porte principale
Café Restaur.
Galeries de Zoologie
Entrée
Plantes indigènes
Galerie de Géologie et de Minéralogie
Gal. de Botanique
Acacia de Robin
Ecole des arbrisseaux d'ornement
Ecole des Arbres à pépins
Pavillon C. Ville
Galerie d'Anatomie
Salle de dessin
Bibliothèque
Maison de Buffon
Gare d

main entrance to the Jardin des Plantes is on the W. side of Place Valhubert.

The **Jardin des Plantes** (Pl. G, R, 22, 25; *V*), 74 acres in area, comprises the *Jardin Botanique*, the *Ménagerie*, and the *Galeries* of collections, besides library, laboratories, and lecture-hall. It was founded in 1635 by *Guy de La Brosse* (1586-1641), physician to Louis XIII., simply as a *Jardin des Herbes Médicinales*. The famous *Buffon* (*Georges Louis Leclerc, Comte de Buffon;* 1707-88) was appointed director of this 'Jardin du Roi' in 1739, and he extended its sphere by founding collections in every department of natural history. In 1793 the royal menageries were transferred thither, and in 1794 the library also. The establishment was then called *Muséum d'Histoire Naturelle*. Attached to the Museum are now 18 professors and about 25 assistants. — Opposite the entrance a monument to *Lamarck*, the naturalist (1744-1829), by Fagel, was erected in 1909.

Jardin Botanique. This part of the garden, which we enter from the Place Valhubert, contains over 19,200 different plants. Many of the trees now common in Europe, such as plane and chestnut trees, were introduced and naturalized by the Jardin des Plantes. Coloured labels indicate the classes (red), the families (yellow), the species (green), etc. The coloured bands denote the uses: red bands for medicinal plants, green for edible, blue for those used for industrial purposes, yellow for ornamental, and black for poisonous. To the left of the entrance are the Anatomical Galleries (p. 337), and to the right the basin for aquatic plants, preceded by a bronze group by Frémiet (Hunting young bears). Farther on is the *Ecole de Botanique*, open daily except Sun. and holidays, 6-11 a.m. and 1-6 p.m. In the centre is a flower-bed. In the S. part are the *Ecole des Arbres à Pépins* and the *Ecole des Arbrisseaux d'Ornement*, with the first acacia brought to France by Jean Robin in 1601, and planted here in 1636. In the last central plot, near a basin, rises the *Monument of Buffon* (see above), a seated figure in bronze, by Carlus (1909).

The **Ménagerie** of about 1400 animals is inferior to the great zoological gardens of London, Berlin, Amsterdam, etc., and is less carefully kept. The *Animaux Féroces* are lodged in the E. part. At the end, the Flint Period, in bronze, by Frémiet. Next come the *Animaux Paisibles*. A little beyond the Animaux Féroces, to the right, is the *Palais des Singes*. Farther on, to the left, are the *Rotonde des Grands Animaux*, elephants, hippopotami, giraffes, camels, etc., and the *Fosses aux Ours*, or bear-pits. — Behind the rotunda is the *Grande Volière*, or aviary; more to the N. are the cages of the *Birds of Prey* and the *Faisanderie*. Then the *Reptile House* and the *Crocodile Pond* (in summer). In front of the former are two bronzes: Snake-charmer, by *Marchand*, and

Crocodile-hunter, by *Arthur Bourgeois*. — To the W. are the basin of the *Otaries*, or *Sea Lions* (fed at 3 p.m.). Behind this is the *Orangery* (adm. by ticket only, as to the other hothouses; see p. 334).

To the W. of the orangery rises a monument to *Bernardin de Saint-Pierre* (1737-1814), the author, with figures of 'Paul and Virginia', by Holweck (1907). To the N.W. are the *Amphithéâtre*, or lecture-hall, for 1200 students, and the '*Administration*', the office where tickets are obtained (p. 334). To the left of the office is an exit to the Rue Cuvier, on this side of which is *Cuvier's House*, with a bust of the famous naturalist (see below). To the left of the exit is the statue of the venerable chemist *M. E. Chevreul* (1786-1889), in marble, by L. Fagel (1901). — The *Labyrinthe* is a small hill in the N.W. angle of the garden. On the E. slope is a superb *Cedar of Lebanon*, the first imported into France, planted here in 1735 by B. de Jussieu. Higher up is a small granite column in memory of *Daubenton* (1716-99), an eminent naturalist and former director of the Jardin des Plantes. — To the S. are the *Serres tempérées* and *Serres chaudes* (adm., see p. 334).

Galleries (admission, see p. 334). The natural history galleries of the Jardin des Plantes are among the finest in existence.

The Galleries of Zoology are on the W. side of the Botanic Garden, in a handsome building (1889), the façade of which is adorned with a statue of Science, by E. Guillaume, and with medallions of learned naturalists. Entrance on the right side.

Ground Floor: *Mammals* (rich collection of quadrumana) and *Fishes*. At the foot of the N. staircase are the tomb of *Guy de La Brosse* (p. 335), a bronze group by J. Cavelier, and a marble statue of *Buffon* (p. 335), by Pajou. By the S. staircase are the bust and tomb of *Victor Jacquemont* (1801-32), the naturalist, and a bronze group by *J. Thomas*. — First Floor. *Birds* (a very extensive collection), *Reptiles*, and *Molluscs*. — Second and Third Floors. *Insects*, including a superb collection of butterflies presented by M. E. Boullet, and *Crustacea*.

By the Rue Geoffroy-St-Hilaire entrance is *Buffon's House*, where the great naturalist died (p. 335; tablet).

The Library comprises about 220,000 vols., 2180 MSS., 18,700 original drawings, and 3800 maps.

The Gallery of Geology and Mineralogy is adorned with statues of *Cuvier* (1769-1832; see above), by David d'Angers, and *René Haüy* (1743-1822), the mineralogist, by Brion, and large landscapes by Biard. On the right, a splendid collection of American precious stones, a gift of Mr. Pierpont Morgan.

The Gallery of Botany contains exotic plants, reproductions of fruit, etc. On the first floor are the herbaria (accessible to students only), including those of Alex. von Humboldt (1805) and Lamarck (1885). In the vestibule is a statue of *A. de Jussieu* (1686-1758), by Legendre-Héral.

The Galleries of Anatomy, Palæontology, and Anthropology are at the E. end of the S. side of the Jardin. The building is the first part of an edifice which is to be extended to the preceding galleries. In the E. pediment are the three kingdoms of Nature, by *Allar;* also busts of naturalists, and animals of every kind. On the N. façade are bronze and marble reliefs of animal life, notably Horse tamed by Man, by *Marqueste*, and a Nubian killing a crocodile, by *E. Barrias.*

In the vestibule is a Combat between a man and a gorilla, a fine marble group by *Frémiet.* The interesting decoration of the capitals is borrowed from the animal kingdom. — The gallery on the ground-floor contains the *Collection of Comparative Anatomy*, founded by Cuvier, in which every human race and species of animal with their varieties are illustrated by skeletons, skulls, wax models, and casts. The second floor contains the *Palæontological Collection* (skeletons of megatherium, iguanodon, dinornis, etc.; cast of skeleton of diplodocus from N. America, 82 ft. long and 19 ft. high, presented by Mr. Andrew Carnegie). The *Anthropological Collection* is in a gallery over the second floor. In the *Amphithéâtre* (apply to keeper; fee) are a ceiling-painting, by Cormon, of the progress of mankind towards the light, and ten panels with scenes of prehistoric subjects.

The Pavillon Georges-Ville, next to these galleries, is a small museum of the *Physiology of Plants*, showing the results of experiments in seed-culture made by Professor Ville at Vincennes. Open Sun., Tues., & Thurs., 1-4.

No. 35, Rue Geoffroy-St-Hilaire, to the W. of the garden, has the curious old sign of 'à la Biche' in wrought iron. At the corner of the Rue Lacépède is the *Hôpital de la Pitié* (Pl. G, 22; *V*), dating from 1612, largely rebuilt in 1792-1802, but shortly to be demolished (comp. below). It was originally a hospice founded by Marie de Médicis for aged beggars, who were called the 'Enfermés'.

In the **Boulevard de l'Hôpital** (Pl. G, 25, 23; Line 5 of the *Métro*, see Appx., p. 34), between the Place Valhubert (p. 334) and Place d'Italie (p. 341), is the vast *Hospice de la Salpêtrière* (Pl. G, 25, 26), on the left, originally an arsenal built by Louis XIII., now an asylum for aged (2996) and for insane women (722), with a clinique for the treatment of nervous diseases. It includes 45 blocks of building, with 3818 beds. The church, with its octagonal dome, was designed by Libéral Bruant in 1657. In front is a bronze *Statue of Dr. Ph. Pinel* (1745-1826), a famous benefactor of the insane, by L. Durand, and by the entrance is a *Statue of Dr. J. M. Charcot* (1825-93), a great nerve-specialist and pioneer of hypnotism, by Falguière. — To the S.W., adjoining the Salpêtrière, also in the Boul. de l'Hôpital, is the *Hôpital de la Nouvelle Pitié* (Pl. G, 25, 26), designed by Rochet, and built in 1905-10 at a cost of 440,000*l.* It comprises 32 buildings, with 988 beds.

The *Boulevard St-Marcel* (Pl. G, 22) leads S.W. from the Boul. de l'Hôpital to the Av. des Gobelins (p. 339), passing a bronze *Statue of Joan of Arc*, by Chatrousse.

Nearly opposite the Joan of Arc statue, on the right, is the Rue Scipion, leading to the Place Scipion. At the corner (No. 13) is the *Boulangerie des Hôpitaux et Hospices* (Pl. G, 22), founded in 1742 in a mansion built in 1565 by Scipione Sardini, a Tuscan nobleman in the suite of Catherine de Médicis. The group of Bakers, opposite, in terracotta, is by *A. Charpentier* (1889).—Near this, 17 Rue du Fer-à-Moulin, is the *Amphithéâtre d'Anatomie* (Pl. G, 22), on the site of the Hôtel de Clamart, with its garden turned into a cemetery, where the remains of Mirabeau were placed after their removal from the Panthéon by the Convention.

21. Southern Quarters.

The *Gobelins* (p. 339) may be reached by the Métro (Lines 5 & 6; Appx., pp. 34, 35); or by Omnibus or Tramway (Appx., p. 53).

From the carrefour formed at the E. entrance to the Luxembourg Garden by the Boul. St-Michel, Rue Soufflot, and Rue de Médicis, we follow to the S.E. the Rue Gay-Lussac, which soon crosses the **Rue St-Jacques** (N. part, see p. 291). At the crossing is the *Institut Océanographique* (Pl. G, 19; *V*), designed by Nénot, built at the cost of Prince Albert of Monaco, and inaugurated in 1911. In the Rue St-Jacques, a little to the S., is the church of *St-Jacques-du-Haut-Pas* (comp. p. 181), built in the 17th cent., with a square tower by Daniel Gittard. Farther on, beyond the Rue de l'Abbé-de-l'Epée, is the *Institution des Sourds-Muets* (Pl. G, 19, *V*; No. 254; adm. Tues., 2-4 p.m., by written leave of the director), founded by the Abbé de l'Epée in 1770, and taken over by government in 1791. It occupies the site of a commandery of the Frères Hospitaliers de St-Jacques-du-Haut-Pas. In the court is a statue of *Abbé de l'Epée* (1712-89), by Félix Martin, a deaf-mute. In the interior are paintings and sculptures executed by pupils.

The Rue de l'Abbé-de-l'Epée leads E. to the Rue Gay-Lussac (see above). At No. 41 in the latter, nearly opposite, is the *Musée Pédagogique* (Pl. G, 19, *V*; adm. daily, exc. Sun. and Thurs., 10 to 4 or 5), which contains an educational library and a *Musée de Poupées*, showing the costumes of old French provinces, of French colonies, and of several foreign countries. — Close by, at 45 Rue d'Ulm, is the *Ecole Normale Supérieure*, founded in 1795 for the training of secondary teachers ('professeurs de lycées'), where several men of eminence have been educated. Pasteur, who was once subdirector, made several of his experiments here. His bust, by P. Dubois, was erected in the garden in 1910.

At Nos. 269 and 269bis, Rue St-Jacques, to the S. of the Sourds-Muets, is the *Maison de la Schola Cantorum*, a free conservatoire for the teaching of music and singing, founded and directed by Vincent d'Indy, the composer. (Concerts, p. 38.) This was once (1674) a monastery of English Benedictines, and still belongs to English Roman Catholic bishops. Remains of the chapel in which James II. was buried (1701), a room of the 17th cent., etc., are shown (daily after 1 p.m.; fee). At No. 284 (nearly opposite) is a door with a pediment, flanked with columns (at the back of the court), the entrance to the Carmelite nunnery, to which Louise de

La Vallière, mistress of Louis XIV., retired in 1675. (Her oratory may still be seen at 17bis Rue Pierre-Nicole.)

In the Rue St-Jacques (Nos. 277-279) is also the *Val-de-Grâce* (Pl. G, 19), once a Benedictine nunnery. It was founded by Anne of Austria, wife of Louis XIII., in accordance with a vow, after the birth (1638) of her son, later Louis XIV. Since 1790 it has been a military hospital, with a military medical school. The court in front of the church is adorned with a bronze statue of *Baron Larrey* (1766-1842), the surgeon, by David d'Angers.

The church of **Val-de-Grâce,** with its fine dome, begun in 1645 by *Fr. Mansart* on the model of St. Peter's at Rome, and continued by *Lemercier* and others, was completed in 1665.

The interior is chiefly adorned with sculptures; the reliefs on the vaulting should be noticed. The dome, 131 ft. high and 56 ft. in diameter, was painted about 1660 with a fresco of the Glory of the blessed (damaged), by *P. Mignard*, containing 200 figures three times life-size. The canopy over the high-altar is a copy of that at St. Peter's.

The Rue St-Jacques ends at the **Boulevard de Port-Royal** (Pl. G, 19, 22), a little way E. of the Carrefour de l'Observatoire (p. 341). In this boulevard are the maternity hospitals of *Baudelocque* and *La Maternité* (No. 119). The latter, since 1814, has occupied the buildings of the old Abbey of Port-Royal de Paris, built in 1626-48 for the Bernardines. No. 111 in the boulevard is the *Hôpital Cochin-Annexe* (formerly Ricord), in front of which is a *Statue of Dr. Ph. Ricord* (1800-89), by E. Barrias. Nearly opposite, in line with the Rue de la Santé, is a monument to *Dr. J. Péan,* the surgeon (1830-98), by Gauquié (1909). — At No. 47, Rue du Faubourg-St-Jacques, to the S. of the boulevard, is the *Hôpital Cochin* (809 beds), founded in 1779 by the curé Cochin.

The Boul. de Port-Royal ends on the E. in the carrefour formed by the Boul. St-Marcel (p. 337), the Boul. Arago (coming from the Place Denfert-Rochereau, p. 345), and the **Avenue des Gobelins** (Pl. G, 22, 23). At the N. end of the Av. des Gobelins rises the church of *St-Médard* (Pl. G, 22), of the 15th-17th cent.; the burial-ground has been transformed into a square. In the 18th cent. the burial-ground was famous for the extravagances of 'convulsionnaire' pilgrims to the tomb of the Jansenist Pâris (d. 1727), to whom they ascribed miraculous powers. In 1732 the authorities closed the cemetery, which gave rise to the witticism written on the gate: —

'De par le Roi, défense à Dieu
De faire miracle en ce lieu.'

The Rue Monge at the back of the church leads to the **Place Monge** (Pl. G, 22; *V*), in which rises a bronze statue of *Louis Blanc* (1811-82), historian and socialist, by Delhomme. Arènes de Lutèce, etc., see p. 296.

No. 42, Av. des Gobelins, to the S., is the plain building of the —

***Gobelins** (Pl. G, 23), for over 300 years the state-factory of the famous tapestry of that name. Tapestry-weaving was intro-

duced into France by Francis I., who founded a workshop at Fontainebleau. Henri IV. greatly fostered the industry, and about 1601 invited to Paris the Flemish tapestry-workers Marc de Comans and François de la Planche, whom he installed in a workshop founded at the end of the 15th cent. by the dyers *Jean* and *Philibert Gobelin*. In 1667 Louis XIV. restored the works at Colbert's suggestion, and placed them under *Charles Le Brun*, the painter (p. xliii), who was succeeded by *P. Mignard* (d. 1695). Down to 1695 not only tapestry, but embroideries, furniture, mosaics, bronzes, and goldsmiths' work were made here for the royal palaces or for presentation purposes. The tapestry of the Gobelins is now devoted almost exclusively to public uses. The success of the institution was unbroken while painters like *Noël Coypel* (d. 1707), *Michel Corneille* (d. 1708), *Jean Jouvenet* (d. 1717), *J. Fr. de Troy* (d. 1752), and *C. Vanloo* (d. 1765) designed models for the tapestry. Under the influence, however, of *J. B. Oudry* (d. 1755) and *Fr. Boucher* (d. 1770), attempts, out of harmony with the character of the art, were made to reproduce every possible colour in wools of a thousand hues, each in twelve different shades. The works were stopped for a short time by the Revolution, but were reopened by Napoleon in 1804. The evil custom of copying pictures and portraits still continued (as in the Galerie d'Apollon at the Louvre), but efforts are now being made to restore the good old traditions of the art. The present director is M. Gustave Geffroy.

The museum was demolished in 1910 and is now being rebuilt. The workshops and chapel are open on Wed. and Sat., 1-3, except on holidays.

In the court, near the entrance, is a marble statue of *Le Brun*, by Cordier; in the second court is a bronze statue of *Colbert*, by Aubé.

There are two **Workshops** *(ateliers)*, one for the *Gobelins* tapestry, the other for the *Tapis de la Savonnerie*. The latter owe their name to a factory of tapestry founded about 1601 in an old soap-works on the site of the Manutention Militaire (p. 235), which at first produced only carpets with Oriental designs, but was united with the Gobelins in 1827. Those who have seen only faded old Gobelins tapestry will be struck by the brightness of the new.

The looms are 'high-warp' *(à haute lice)*, in which the warp-threads are vertical, or 'low-warp' *(à basse lice)*, in which the warp-threads are horizontal. As the workman sits at the back of his canvas, with the design outlined on the threads, a mirror is placed on the other side to show him the progress he is making. The weft-threads are inserted by means of a shuttle.

We next traverse a corridor with antique and Oriental tapestry, and descend a staircase to another part of the building on the right, containing the workshop of the Savonnerie, with eight looms (on practically the same lines as in the 17th cent.). Here the workman has the copy in front of him and works on the right side of the tapestry. The weft-threads in this case are knotted and then cut, producing a velvet pile.

The workmen *(tapissiers-artistes)* employed at the Gobelins number about 50. Beginners are paid 1200 fr. per annum, skilled workmen as much as 3600 fr., besides free dwellings; the foremen receive 4000-5000 fr. Some families have been employed here for generations. The work requires great patience and a practised eye. A skilful workman can complete 3 or even $3^1/_2$ square yds. in a year, but the average annual task is about $1^1/_4$ yd. It thus takes years to execute the larger designs, and it is not surprising that these are worth from 2000*l.* to 6000*l.* each.

We may visit also the old **Chapel**, in the second court on the left. It contains two tapestries, after *Raphael*, executed at Brussels in 1516-19: right, Mass of Bolsena; left, Heliodorus expelled from the Temple. Also small copies of tapestry, small painted models (ten by *Boucher*), and sketches. Swiss, Italian, Flemish, German and other models of the 15th-16th century. Above the altar, Death of St. Louis, attr. to *Le Brun*.

In the Rue des Gobelins (Pl. G, 23), to the N. of the tapestry-works, at the end of the court of No. 17, is an old turreted house, erroneously called Château de la Reine-Blanche (comp. p. 415). The curious Ruelle des Gobelins, to the left, contains a hunting-pavilion of 1735, with carved doors. Close by are the gardens belonging to the workmen at the Gobelins, on the banks of the picturesque, but unsavoury, Bièvre.

The Av. des Gobelins leads S. to the **Place d'Italie** (Pl. G, 23), where three boulevards (including the Boul. de l'Hôpital, p. 337) and two other avenues meet. In the centre is a fountain. On the N. is the *Mairie of the 13th Arrondissement* (Gobelins), built in 1867-77. In the Salle des Mariages are paintings by D. Boulanger.

The *Métro* makes the circuit, underground, of the Place d'Italie, its chief station on the left bank, and junction of Lines 5 and 6 (Appx., pp. 34, 35). The entrance to the station is at the beginning of the Boul. de la Gare.

A little to the S., in the Place Paul-Verlaine (Pl. G, 23), is the *Artesian Well of the Butte-aux-Cailles*, bored in 1864-98; it is 1920 ft. deep, and is said to yield over $1^1/_4$ million gallons daily of chalybeate water (81° Fahr.). It supplies the public baths and drinking-fountains erected in 1909 at the top of the hill. — To the S.W., at the intersection of Rues Bobillot and de Tolbiac, is the modern church of *Ste-Anne-de-la-Maison-Blanche* (Pl. G, 24).

The *Montparnasse Gare* and *Cemetery* (pp. 342, 343) may be reached by omnibus or tramway (Appx., pp. 53, 54). — To *Parc de Montsouris* (p. 346): omnibuses *AE* or *U* (Appx., pp. 42, 41); or Métro (Line 4; Appx., p. 34) to Porte d'Orléans, from which we follow the Av. Reille; or tramways *TG*, *TG*^{bis}, *TAF*, or *TS 4* (Appx., pp. 45, 47, 46, 49), alighting at the church of St-Pierre (Pl. G, 17), and walking thence to the park (10 min.) by the Rue d'Alésia and the Av. du Parc-de-Montsouris (to the right); or lastly, by tramway *TG 1* (Appx., p. 51) to Av. Reille or to Av. du Parc-de-Montsouris. The Ceinture ('Parc-de-Montsouris' station; Appx., p. 58) or the Sceaux railway ('Sceaux-Ceinture' station; see p. 420) also may be convenient. — *Restaurants* in this quarter, see p. 23.

To the S. of the Fontaine de l'Observatoire (p. 333), which the avenue of that name passes, lies the **Carrefour de l'Observatoire**

(Pl. G, 19); in the centre of it rises a monument, by D. Puech (1898), to *Francis Garnier* (1839-73), the explorer and conqueror of Tongking. The *Statue of Ney* (1769-1815), by Rude, marks the spot where the marshal was shot by order of the Chamber of Peers on 7th Dec., 1815, for having sided with Napoleon on the emperor's return from Elba. To the left is the *Bal Bullier* (p. 40).

The Avenue de l'Observatoire crosses the Boul. du Montparnasse, a busy thoroughfare (to the right; see below), and the Boul. de Port-Royal (to the left; p. 339). At the crossing is the 'Port-Royal' station of the Sceaux railway (p. 420). Farther S., at the intersection of the avenue and the Rue Denfert-Rochereau, rises a monument to *Théophile Roussel* (1816-1903), physician and statesman, by Champeil (1907). The boulevard ends at the **Observatoire** (Pl. G, 19, 20), built in 1667-72 after the designs of *Perrault*, and several times enlarged. In front of the façade is a statue of *Le Verrier*, the astronomer (1811-77), by Chapu.

The meridian of Paris (2° 20′ 14″ E. of Greenwich) runs through the centre of the building, and the latitude of the S. façade is that of Paris (48° 50′ 11″ N.). The copper dome, to the left, which contains the large telescope (nearly 15 in. in diameter, 29½ ft. long), is 43 ft. in diameter, and revolves round its vertical axis. Pavilions on the S. side also are equipped with astronomical instruments, including a powerful telescope with an aperture of 3 ft. 11 in., and a photographic telescope constructed by M. Henry. The cellars, as deep as the building is high (88 ft.), are maintained at a constant temperature (54° Fahr.); they are connected with the platform by a vertical shaft, and they contain the meteorological and magnetic instruments. This shaft was used by Foucault in his experiments with the pendulum (see p. 293).—The observatory is shown on the first Sat. of each month at 2 p.m. precisely, by permission of the director, M. B. Baillaud (obtained on written application; comp. p. 60). Visitors see the small *Astronomical Museum* and the chief apparatus.

The **Boulevard du Montparnasse** (Pl. G, 19, 16, R, 13) leads W. from the Carrefour de l'Observatoire to the Boul. des Invalides (p. 319). It crosses the Boul. Raspail (p. 308; at the carrefour is the 'Vavin' station of the *Métro*, Line 4; Appx., p. 33) and passes *Notre-Dame-des-Champs*, a church built in 1867-76. Farther on, the boulevard crosses the **Place de Rennes** (Pl. G, 16), bounded on the S. by the façade of the Gare Montparnasse, and receiving from the N. the *Rue de Rennes*, which comes from St-Germain-des-Prés (p. 302).

Under the Place is the 'Montparnasse' station, common to the *Nord-Sud* and to Line 4 of the *Métro* (Appx., pp. 36, 33). The Métro entrance is at the corner of the Rue du Départ, to the E. of the Place; the Nord-Sud entrance is in front of the Gare, at the corner of the boulevard, and to the N.W. of the Place, opposite the Rue de l'Arrivée.—In the Place du Maine, behind the Gare, to the S.W., is the 'Maine' station of Line 5 of the *Métro* (Appx., p. 34).

The **Gare Montparnasse** (Pl. G, 16; *IV*) is the joint terminus of the *Ouest-Etat* and the *Etat Railways*. On the first floor, on a level with the lines, are the booking-offices of the 'banlieue'

(Versailles, Ligne de la Rive Gauche) on the right, for more distant stations on the left; the waiting-rooms also are on the left.

No. 25, Rue Dutot, about ½ M. to the S.W. of the Gare Montparnasse, is the **Pasteur Institute** (Pl. G, 13), founded in 1886 by the great scientist (1822-95) for the study of bacteria, vaccines, infectious diseases, etc. The present directors are *Drs. Roux* and *Metchnikoff*. — In front of the Institute is the statue, by Truffot, of *Jupille*, the shepherd (one of the first patients), struggling with a mad wolf. *Pasteur's Tomb*, by G. Martin, after L. O. Merson, lies under the platform, in a crypt adorned with marble and mosaics (adm. on the 1st and 3rd Sat. in each month from 1 to 4 p.m., and on All Saints' Day). — Opposite are an *Institute for Infectious Diseases* and a *Laboratory of Biological Chemistry*, both belonging to the Pasteur Institute.

To the S.E. of the Gare Montparnasse, between the *Boulevard Edgar-Quinet*, Av. du Maine, and Boul. Raspail (p. 308), is the Cemetery of Montparnasse. The *Métro* (Line 5; Appx., p. 34) has stations on these two boulevards: 'Edgar-Quinet', at the end of the Rue de la Gaîté, and 'Raspail', near the Rue Emile-Richard (p. 344).

The **Cimetière Montparnasse,** or *du Sud* (Pl. G, 16, 17; adm., see p. 60), has its main entrance in the Boul. Edgar-Quinet. It was laid out in 1824, and is the third of the great Parisian burial-grounds. Compared with those of Père-Lachaise (p. 251) and Montmartre (p. 224) it has few monuments of interest.

In the Main Avenue, on the right, as we enter from the Boul. Edgar-Quinet, *Henri Martin* (d. 1883), the historian, with a dolmen; then *Gen. Petit* (d. 1856), bronze bust, by Boitel. In the (transverse) Av. du Nord, right, *Pierre Larousse* (d. 1875), the publisher, bronze bust by Perraud. Allée Lenoir (2nd transverse walk), left, *C. Raspail* (d. 1893), bronze bust; then, beyond the Allée Chauveau-Lagarde, *Th. de Banville* (d. 1891), the poet. To the right, at the end of the Allée, *Bouguereau* (d. 1905), the painter. — At the Rond-Point: in the centre, *Monument du Souvenir;* right, *Deseine* (d. 1822), the sculptor; *Orfila* (d. 1853), the physician and chemist, with obelisk and medallion; left, *Maindron* (d. 1884), sculptor, with a figure holding a cross; behind, *Elie de Beaumont* (d. 1874), geologist. — Main walk, right, *Chaudet* (d. 1810), sculptor, with medallion; behind, to the left, *Mme. de Gary* (d. 1876), statue by H. de Vauréal. To the left of the main walk, at the beginning of the Chemin Circulaire, *Houdon* (d. 1828), sculptor. On the right, in the Allée Raffet, is an old tower. Behind this, left, *Mme. Agar* (d. 1891), tragedian, bust by H. Cros (1899); in the same row, right, *Fr. Coppée* (d. 1908), the poet. In the last division of the main walk, to the left at the end, and to the right of the 'Chemin de Deux-Mètres', *H. Fantin-Latour* (d. 1904), the painter.

We return to the Rond-Point, and then follow the Avenue Transversale to the E. On the right, *Baron Gérard* (d. 1837), painter, a pyramid with medallion and bas-reliefs of two of his paintings, by Dantan. Near this, *Rude* (d. 1855), sculptor, bust by Cabet and copy of one of Rude's bas-reliefs. Nearer the avenue (3rd row), *Roty* (d. 1911), the engraver. On the left of the Av. Transversale, *Hégésippe Moreau* (d. 1838), poet, bust in bronze-gilt by Mme. Coutan-Montorgeuil (1903). In the Allée Chauveau-Lagarde, to the right, *Taillandier* (d. 1879), author; opposite, 3rd row, *Charles Garnier* (d. 1898; architect of the Opéra). Farther on in the Av. Transversale, to the right, *Besnard* (d. 1842), theologian, with a medallion by David d'Angers. At the end of the Av. Transversale, by the wall, the monument of *Baudelaire* (1821-67), the poet, with his figure wrapped in a shroud, and above it, the Genius of Evil, a strange work by J. de Charmoy (1902).

We next follow, to the S., the Avenue de l'Est, which we have just crossed. Left, *Gen. H. de Mylius* (d. 1866), bust in bronze by Cugnot. Farther up, to the right, *Le Verrier* (d. 1877), the astronomer, with a globe; left, the chapel of the *Bingham* family. The Av. de l'Est is crossed by the Allée Raffet, where, on the right, is the tomb of *Edgar Quinet* (d. 1875), the author, and his wife; farther on, *Raffet* (d. 1860), the draughtsman, with a pyramid. The Av. de l'Est joins the Avenue du Midi, where we observe, right, the monument of *Dumont* (d. 1884), sculptor, with bust by C. J. Thomas, and, left, *G. Syveton* (d. 1905), politician, a marble bust by L. Pallez. On the right, by the wall, *Henri Poincaré* (d. 1912), mathematician. We cross the Rue Émile-Richard, which divides the cemetery into two parts.

E. Part. At first, the new Jewish Cemetery. In the Av. du Midi, on the left, the *Reitlinger* family, with relief by A. Pézieux. Then, on the same side, *Captain Mayer*, killed in a duel by the Marquis de Morès in 1892; medallion by Chaplain. We next follow, to the left, the Av. Thierry; beyond the Av. Raffet, which here bounds the Jewish Cemetery, *Barbey d'Aurevilly* (d. 1889), novelist, second row on the right, a sarcophagus with armorial bearings. Left, in a small cross-walk, *César Franck* (d. 1891), composer (sarcophagus with medallion by Rodin), and in the same direction, a little way back, *Guy de Maupassant* (d. 1893), novelist, with a book in bronze between two columns. At the crossing of the Av. Transversale and the Av. Thierry rises a large monument to *Soldiers* who have died in defence of France, behind which is that of *Valentin*, last prefect of Strassburg (d. 1879), bronze bust by Millet. Beyond the Av. Transversale, on the left, is a monument to *Firemen* who have perished in the execution of their duty, and, on the right, *Col. Herbinger* (d. 1886), bust and relief by Etex. Then, on the same side, the *Barboux* family, with a group by Barrias, and the monument of *Bartholdi* (d. 1904), the sculptor, an obelisk of red marble with a bronze angel about to take flight, (by Bartholdi himself) and a double medallion. To the left is a stele, marking the 'Enclos des Fusillés', a plot set apart for the *Communards* killed in or near the cemetery on 21st-28th May, 1871 (comp. p. 254). At the end of the avenue, on the right, the *Herbette* family, with a seated female figure and reliefs by Coutan, Longepied, and Roty. To the left, *G. Jundt* (d. 1884), the painter, with bust and statue in bronze by Bartholdi. At the end of the old Av. Lenoir, which began here on the left, opposite the Herbette monument, are a bust of *Leconte de Lisle* (d. 1894), the poet, and the tomb of *Jules Breton* (d. 1906), the painter, with a bust and double medallion by Houssin.

The Av. Thierry ends at the Av. du Boulevard, in which, a few paces to the right, is the tomb of *Zacharie Astruc* (d. 1907), sculptor and painter; bust and relief by R. Sudre. Retracing our steps and continuing straight on, we turn to the left into the Av. du Nord. Immediately to the right, the critic and historian *Ferd. Brunetière* (d. 1906), with a bronze bust by H. Allouard.

We now return to the main part of the cemetery. On the left, *J. Moulin*, French consul in Salonica, assassinated in 1876, bust by Bogino.

We next cross the Av. de l'Est, in the left branch of which, to the right, rises a rock with a medallion, in memory of *Aug. Dornès*, 'représentant du peuple', killed by the insurgents in June, 1848; on the left, *Sainte-Beuve* (d. 1869), critic, bust by J. de Charmoy (1903); *Boulay de la Meurthe*, father and son, statesmen (d. 1840 and 1858), bust of the father by David d'Angers; then *Hipp. Lebas* (d. 1867), architect. In the right branch of the Av. de l'Est, to the right, *Mme. Collard-Bigé* (d. 1871), painter, a pretty Renaissance temple by Destailleur and Doussamy, with a statue by Franceschi. Adjacent: *Duban* (d. 1870), architect, with a medallion; opposite, *Caruelle d'Aligny* (d. 1871), painter, bust by Etex.

We return to the Av. du Nord (see above). Immediately to the right, *Th. Olivier*, founder of the Ecole Centrale des Arts et Manufactures (d. 1853; medallion). About 40 paces farther on, we turn to the right between the

graves, and reach a small path parallel to the Av. du Nord. We follow this path to the left; right, *J. Chaplain* (d. 1909), engraver, medallion by Puech; left, *Alb. Dumont* (d. 1884), archæologist, a stele with bust, by Thomas; right, *Foucher de Careil* (d. 1891), statesman, with medallion by E. Dubois. Proceeding until we are opposite the building of the Administration, wo turn to the left, back towards the Av. du Nord, passing on the way the graves of *Champeil* (d. 1892), sculptor, *Count S. J. de Gaspari* (d. 1879; large stele with bronze bust, by C. Cesari), and *Perraud* (d. 1876), sculptor. — In the Av. de l'Ouest, at the end of the Av. Transversale: *Dumont d'Urville* (d. 1842), the navigator, burned to death, with his wife and son, in a railway-accident (see inscription).

The **Place Denfert-Rochereau** (Pl. G, 17), to the S.E. of the Montparnasse Cemetery, formerly *Place d'Enfer*, is now named in honour of Col. Denfert-Rochereau (1823-78), the valiant defender of Belfort in 1870-71. It is adorned with a huge *Lion* in copper, by Bartholdi, a copy of the one at Belfort ('A la Défense Nationale, 1870-71'). The two *Pavilions*, with sculptured friezes, are relics of the old Barrière d'Enfer, octroi buildings erected by Ledoux in 1784 (comp. p. 248). Near the E. pavilion is a statue, by A. Charpentier, of *Charlet* (1792-1845), the painter and draughtsman, with the types created by him. Near the W. pavilion is the bronze bust, with marble figures, by Boucher (1907), of *L. Trarieux* (1840-1904), senator. Opposite, at the angle of the Rue Froidevaux and Boul. Raspail, rises the statue of *F. V. Raspail* (1794-1878; p. 252), chemist, physician, and statesman, in bronze, by the brothers Morice. —Near the W. pavilion is also the 'Denfert-Rochereau' station of the *Métro* (Lines 4 and 5; see Appx., p. 34).

From the Place Denfert-Rochereau diverge the Boulevards Raspail (p. 308), Arago, and St-Jacques, the Avenues du Parc-de-Montsouris (see below) and d'Orléans, and several smaller streets. —The *Boul. Arago*, with its bronze statue, by Oliva, of *François Arago* (1786-1853), the astronomer, begins at the Av. des Gobelins (p. 339), and passes the *Hôpital Broca* (252 beds), the *Prison de la Santé*, and the *Faculté de Théologie Protestante* (p. 289; formerly at Strassburg). — The *Station de Paris-Denfert*, between the Boul. St-Jacques and Av. du Parc-de-Montsouris, is the chief station of the Ligne de Sceaux (p. 420).

In the court of the W. pavilion of the Place Denfert-Rochereau is the main entrance to the **Catacombs** (Pl. G, 17), to which visitors are admitted in summer (generally the 1st and 3rd Sat. of each month) by permission of the Directeur des Travaux, Hôtel de Ville (comp. p. 60). Each visitor must carry a candle (at the entrance, 50 c.). Overcoats and thick shoes are desirable. The visit takes about 1 hr., and the usual exit is at 92 Rue Dareau (Pl. G, 17, 20), near the Av. du Parc-de-Montsouris. — The Catacombs, formerly quarries used by the Romans, extend under part of the quarters on the left bank. Several streets having begun to subside in 1774, the government constructed piers and buttresses to support them, and also removed hither the bodies from the cemeteries closed at that period. The quarries were thus converted into a vast charnel-house and called *Catacombs*. The galleries are lined with the bones and skulls of nearly six million persons.

The *Avenue du Parc-de-Montsouris* (Pl. G, 17, 20, 21) leads S. to

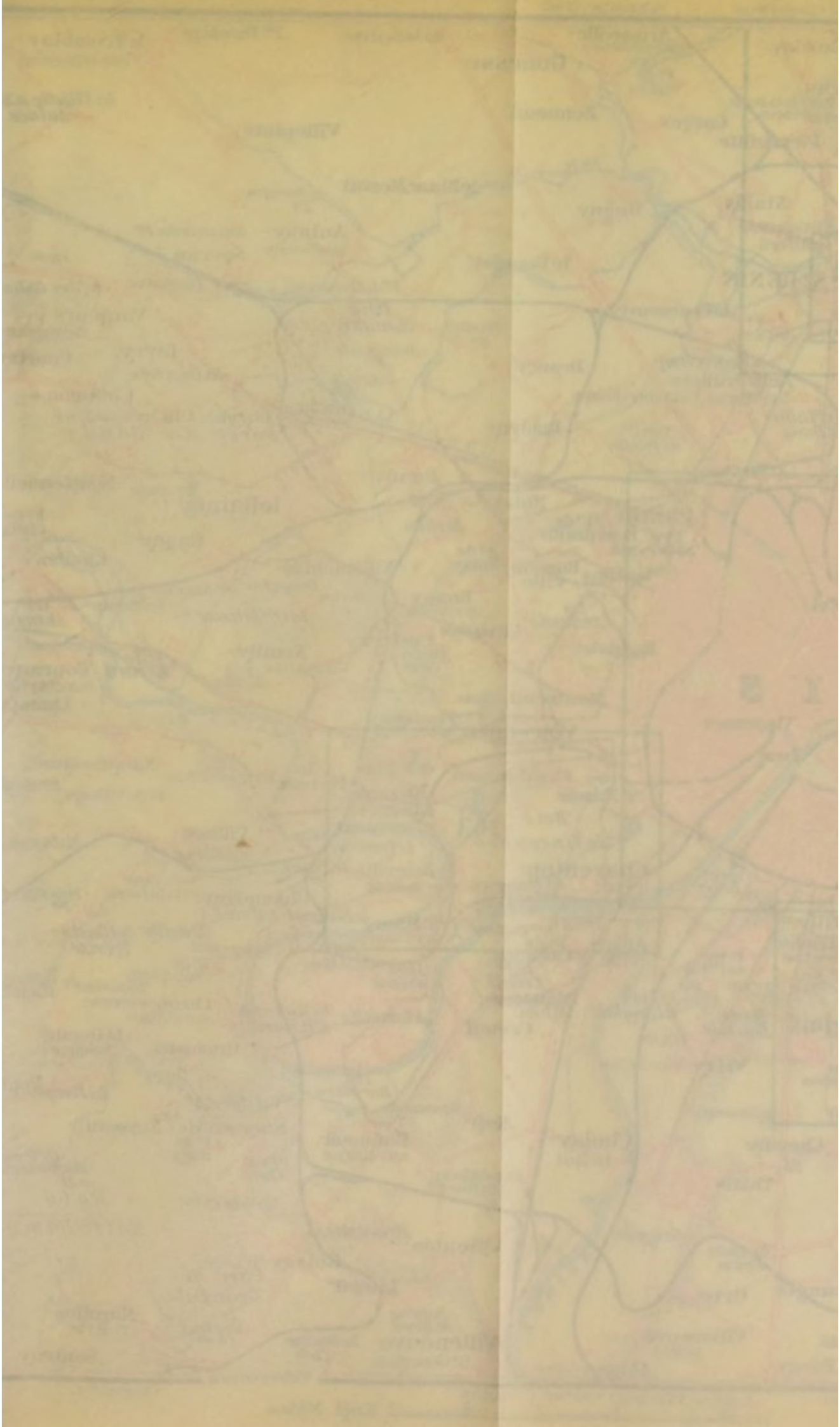
the Parc de Montsouris (see below). A more interesting, but longer route is by the *Avenue d'Orléans*. (Tramways; also Line 4 of *Métro*, Appx., p. 34.) No. 15 in the latter is the *Hospice de La Rochefoucauld*, a home for hospital-attendants, founded by the Brothers of Charity in 1801. This quarter is known as the *Petit-Montrouge;* Grand-Montrouge, see p. 425.

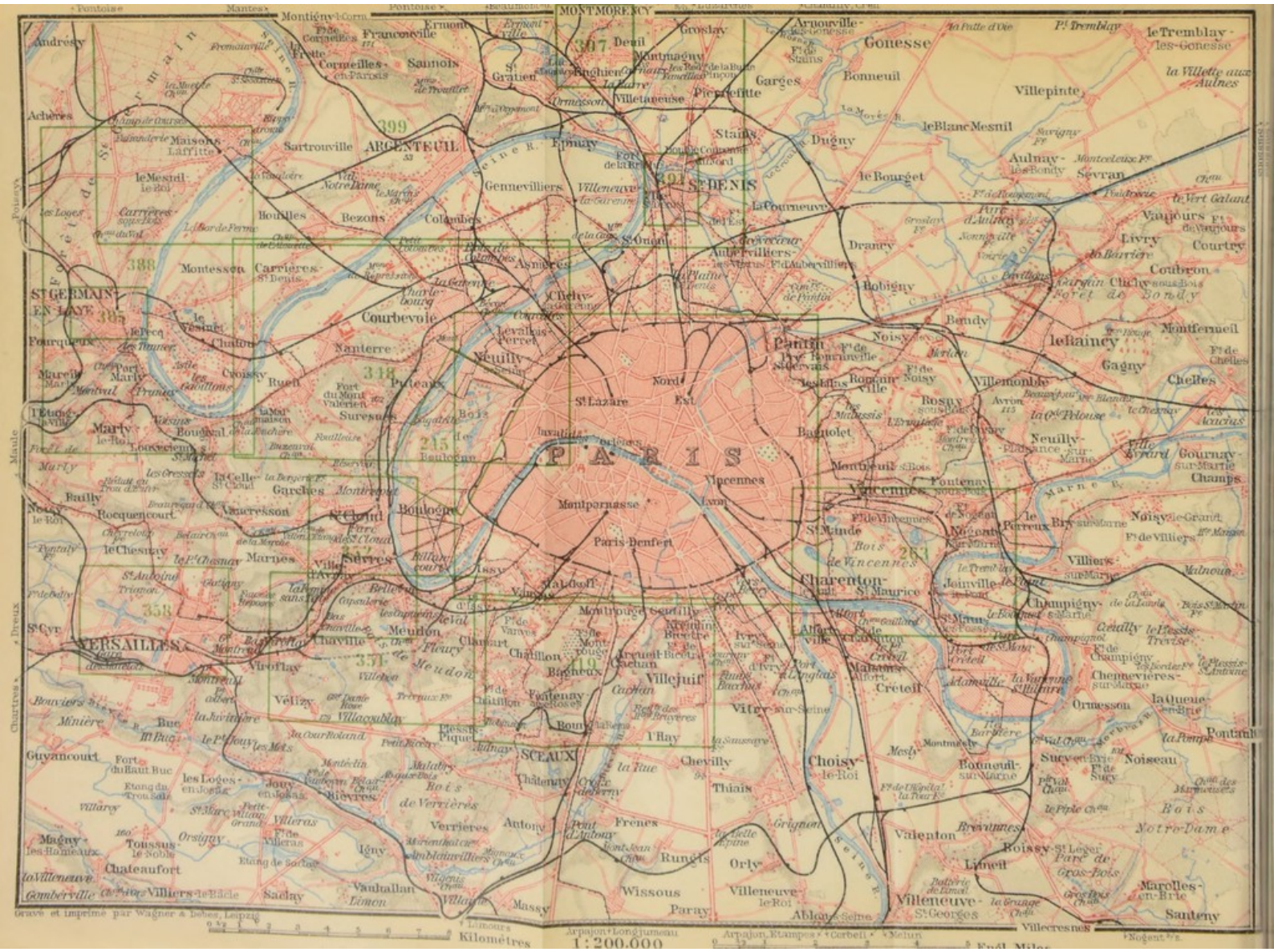
The Rue Mouton-Duvernet (Métro station, see Appx., p. 34) leads to the right to the **Place de Montrouge** (Pl. G, 17), with the *Mairie of the 14th Arrondissement* (Observatoire). The square is adorned with a marble bust of the Republic, by *Baffier*, and with bronze figures of a Torch-bearer by *Steiner*, a Horse attacked by a lion by *Fratin*, and an Auvergnat Peasant by *Mombur*. In the square rises also a monument, by Baffier (1908), to *Michael Servetus*, the physician and theologian, who was burned at the stake for heresy at Geneva in 1553 (comp. p. 211).

Farther on in the Av. d'Orléans, on the right, at the corner of the Av. du Maine, rises the church of *St-Pierre-de-Montrouge* (Pl. G, 17), in the Romanesque style (1867-70). — The Rue d'Alésia leads hence to the left to the Av. du Parc-de-Montsouris; or we may go on to the end of the Av. d'Orléans, and then turn to the left within the fortifications.

The **Parc de Montsouris** (Pl. G, 21), completed in 1878, a public promenade for the S. side of the town, about 40 acres in area, is smaller and less picturesque than the Buttes-Chaumont on the N. side. The chief entrance is at the corner of the Av. Reille and Rue Gazan. The park is intersected by the Sceaux and Ceinture railways (stations, see p. 341). In the lower part of the park, near the Av. Reille entrance, is a bronze figure of '1789', by *Aug. Pâris*. Higher up are the Straw-binder and a Desert Tragedy, bronzes by *Louis Pierre* and *Gardet*. To the left, near the Sceaux railway, is a small obelisk erected to *Col. Flatters* and his companions, slain by the Tuaregs in 1881 while making surveys for the Sahara railway. On the other side of the line, at the foot of the hill, is a pond fed by a small cascade. Above the pond is a marble group of the Shipwrecked, by *Etex;* on the bank, a Laundress, by *Choppin*. To the left, beyond the Observatory, the Staff of Age, a bronze group by *J. Escoula*. On the highest ground stands a copy of the *Bardo*, or palace of the Bey of Tunis, brought from the Paris Exhibition of 1867, and now used as an observatory. From the high ground we enjoy an extensive view of Paris, especially of the S. side of the hill of Ste-Geneviève (Panthéon) and the valley of the Bièvre. Beyond the city, to the S.E., are the Fort and Hospice de Bicêtre (p. 420). — Military concert in the park on Sun. in summer.

To the N.W. of the park lies the **Réservoir de la Vanne**, the largest in Paris, 7½ acres in area, and capable of holding 8,200,000 cubic feet of water. It is fed by the Vanne, a stream rising in Champagne, 93 M. from Paris. Visitors are admitted; entrance in the Rue de la Tombe-Issoire. About 10,000,000 *l.* have been spent on the waterworks of Paris since the middle of the 19th cent., but the supply in summer is still inadequate.




PARIS
MONTMORENCY
ARGENTEUIL
ST DENIS
SCEAUX
VERSAILLES
Nord
Est
Sud
Ouest
St Lazare
Bastille
Vincennes
Montparnasse
Paris-Denfert
Gonesse
Villepinte
le Blanc Mesnil
Aulnay-les-Bondy
le Bourget
Sevran
Livry
Courtry
Coubron
Clichy-sous-bois
Forêt de Bondy
Bobigny
Drancy
Bondy
Noisy-le-Sec
Pantin
le Raincy
Montfermeil
Gagny
Chelles
Villemomble
Rosny-sous-Bois
Bagnolet
Montreuil-s-Bois
Neuilly-sur-Marne
Gournay-sur-Marne
Champs
Noisy-le-Grand
Villiers-sur-Marne
Malnoue
Champigny
Chennevières-sur-Marne
la Queue-en-Brie
Ormesson
Pontault
Noiseau
Sucy-en-Brie
Bonneuil-sur-Marne
Choisy-le-Roi
Thiais
Chevilly
Fresnes
Antony
Rungis
Orly
Wissous
Villeneuve-le-Roi
Villeneuve-St Georges
Valenton
Limeil
Brévannes
Boissy-St Léger
Marolles-en-Brie
Santeny
Villecresnes
Parc de Gros-Bois
Bois Notre-Dame
Bois de Vincennes
Bois de Meudon
Bois de Verrières
Joinville-le-Pont
St Maurice
Charenton
Alfort-Ville
Maisons-Alfort
Créteil
Vitry-sur-Seine
Villejuif
Arcueil-Cachan
Bagneux
Châtillon
Montrouge
Gentilly
Ivry-sur-Seine
Issy
Vanves
Clamart
Meudon
Chaville
Viroflay
Vélizy
Bièvres
Jouy-en-Josas
Toussus-le-Noble
Magny-les-Hameaux
Chateaufort
Villiers-le-Bâcle
Saclay
Vaudaillan
Massy
Palaiseau
Igny
Verrières
Orsigny
Etang de Saclay
Etang du Trou Salé
Etang de Villeras
Etang de Villaroy
Versailles
St Cyr
Bue
Guyancourt
Magny
Toussus
Chateaufort
Gomberville
Villiers-le-Bâcle
Saclay
Vaudaillan
Massy
Palaiseau
Igny
Verrières
Orsigny
Antony
Frenes
Rungis
Orly
Wissous
Villeneuve-le-Roi
Villeneuve-St Georges
Valenton
Limeil
Brévannes
Boissy-St Léger
Marolles-en-Brie
Santeny
Villecresnes
Parc de Gros-Bois
Bois Notre-Dame
Bois de Vincennes
Bois de Meudon
Bois de Verrières
Joinville-le-Pont
St Maurice
Charenton
Alfort-Ville
Maisons-Alfort
Créteil
Vitry-sur-Seine
Villejuif
Arcueil-Cachan
Bagneux
Châtillon
Montrouge
Gentilly
Ivry-sur-Seine
Issy
Vanves
Clamart
Meudon
Chaville
Viroflay
Vélizy
Bièvres
Jouy-en-Josas
Toussus-le-Noble
Magny-les-Hameaux
Chateaufort

ENVIRONS OF PARIS.

22. From Paris to Sèvres and St-Cloud. Meudon.

We may go by *Railway* (three lines; see below), by *Steamboat* (p. 352), or by *Tramway* (*TAB*, see p. 357; 40-50 min.). The steamboat is preferable in fine weather. The Invalides-Versailles railway (p. 357) also goes to Meudon. — On Sundays and holidays all these conveyances are crowded.

By Railway.

I. Ligne des Moulineaux, preferable to the Ligne de Versailles (p. 349), because its St-Cloud and Sèvres stations are more convenient. From the *Gare St-Lazare* (Pl. B, 18; p. 221; left side, 'Banlieue'): 9½ M. to Pont-de-St-Cloud, in 30-40 min.; fare 75 or 50 c.; 10 M. to Pont-de-Sèvres (90 or 60 c.). From the *Gare des Invalides* (Pl. R, 14, *II*; p. 310): 7 or 6½ M., in 20-30 min. (75 or 50 c.). Trains hourly or oftener. Some of them have 'wagons-bars'. — The description of the route begins from the Gare St-Lazare; from the Gare des Invalides the order is reversed. No reduction on return-tickets, but they may be used for either terminus.

We pass under the bridge of the Place de l'Europe (p. 221). To the right is the goods-station, on the level of the bridge, to which trucks are raised by elevators. Then a short tunnel. To the left is the Chemin de Fer de Ceinture. The fortifications are then crossed. — 3 M. *Clichy-Levallois*. On the right is *Clichy* (pop. 46,676), with numerous factories. The church was founded in 1612 by St. Vincent de Paul, once curé of Clichy. *Levallois-Perret*, to the left, adjoining Neuilly, has 68,703 inhab., largely clerks and artisans.

Tramways (Appx., pp. 47, 48): *TN4* (station opposite Asnières; steam-ferry 5 c.), *TN5*, *TN6*, *TN7*, *TN17*.

The train crosses the Seine.

3¾ M. **Asnières** (Restaurants by the bridge and at the station; pop. 42,583), on the left bank of the Seine, with numerous villas, is the headquarters of Parisian boating (comp. p. 42). Behind the church is the *Ecole Ozanam*, once the Château d'Asnières (18th cent.), with paintings by Boucher and sculptures by Coustou (visitors admitted). In the Place du Gymnase is a *War Monument* (1871), a fine group in bronze by A. Maillard (1901). The *Jardin Modèle d'Asnières*, irrigated with sewage-water, is accessible by order from the Directeur de la Voie Publique (Préfecture de la Seine, Paris; comp. p. 60).

Tramways: *TN5*, *TN6*, *TN7* (Appx., p. 47); St-Cloud-Pierrefitte (p. 356). — Steamboats to Suresnes and Epinay, p. 356.

Railway to St-Germain, p. 380; to Pontoise, p. 399.

The little *Ile de la Recette* or *des Ravageurs*, to the N. of the *Ile de Robinson* (see annexed Map), contains the *Dogs' Cemetery* (adm. 50 c.), to the left of the bridge crossed by tramways *TN5* and *TN7*. In the centre rises the monument of Barry, the famous St. Bernard dog, with a relief and an inscription stating that he 'saved the lives of 40 persons, and was killed by the 41st'. On the tombs are inscribed quotations from Lamartine, Chamfort, etc.; one from Pascal runs thus, 'Plus je vois les hommes, plus j'aime mon chien'.

The tramway *TN5* goes on to ($^1/_2$ M.) **Gennevilliers** (pop. 14,003; railway station, see p. 399). The once barren soil of this peninsula formed by a loop of the Seine has been converted since 1868 into gardens of surprising fertility by means of sewage irrigation (p. 205). The rest of the sewage is carried under the Seine, and is used for fertilizing the soil between the river and the forest of St-Germain (p. 389) and at Méry-sur-Oise (p. 405). Tramway from St-Ouen to Colombes, see p. 228. — Near Gennevilliers, on the Seine, lies the hamlet of *Villeneuve-la-Garenne*.

$4^1/_2$ M. *Bécon-les-Bruyères*, with a château. Near it, on the left, lies a villa-colony. Branch-line to (2 M.) La Garenne-Bezons (p. 381).

5 M. **Courbevoie** (pop. 38,138), like most other places on the Seine near Paris, has numerous laundries. It contains also large barracks erected by Louis XV. for his Swiss Guards, two hospitals (Cayla and Lambrechts), and the Orphelinat des Arts (1888). The church, with its rotunda, is of the 18th cent.; the Hôtel de Ville is a tasteful building. Annual fêtes on the first Sun. in May and June. — Beyond the station the train passes the end of the Avenue de la Défense (p. 233), continuing the Avenues de la Grande-Armée and de Neuilly, up which appears the Arc de Triomphe, $2^3/_4$ M. distant. In the 'rond-point' near the railway is the *Monument de la Défense de Paris*, a bronze group by E. Barrias (1883).

Tramways: *TN1*, *TN2*, *TN9*, *TN10*, *TN18* (see Appx., pp. 47, 48); from St-Cloud to Pierrefitte, see p. 356.

$6^1/_4$ M. **Puteaux** (pop. 32,223) has motor-car and ordnance factories, chemical and dye works, etc., and a 16th cent. church. — Annual fête, 2nd Sun. in Sept., when a 'rosière' is crowned.

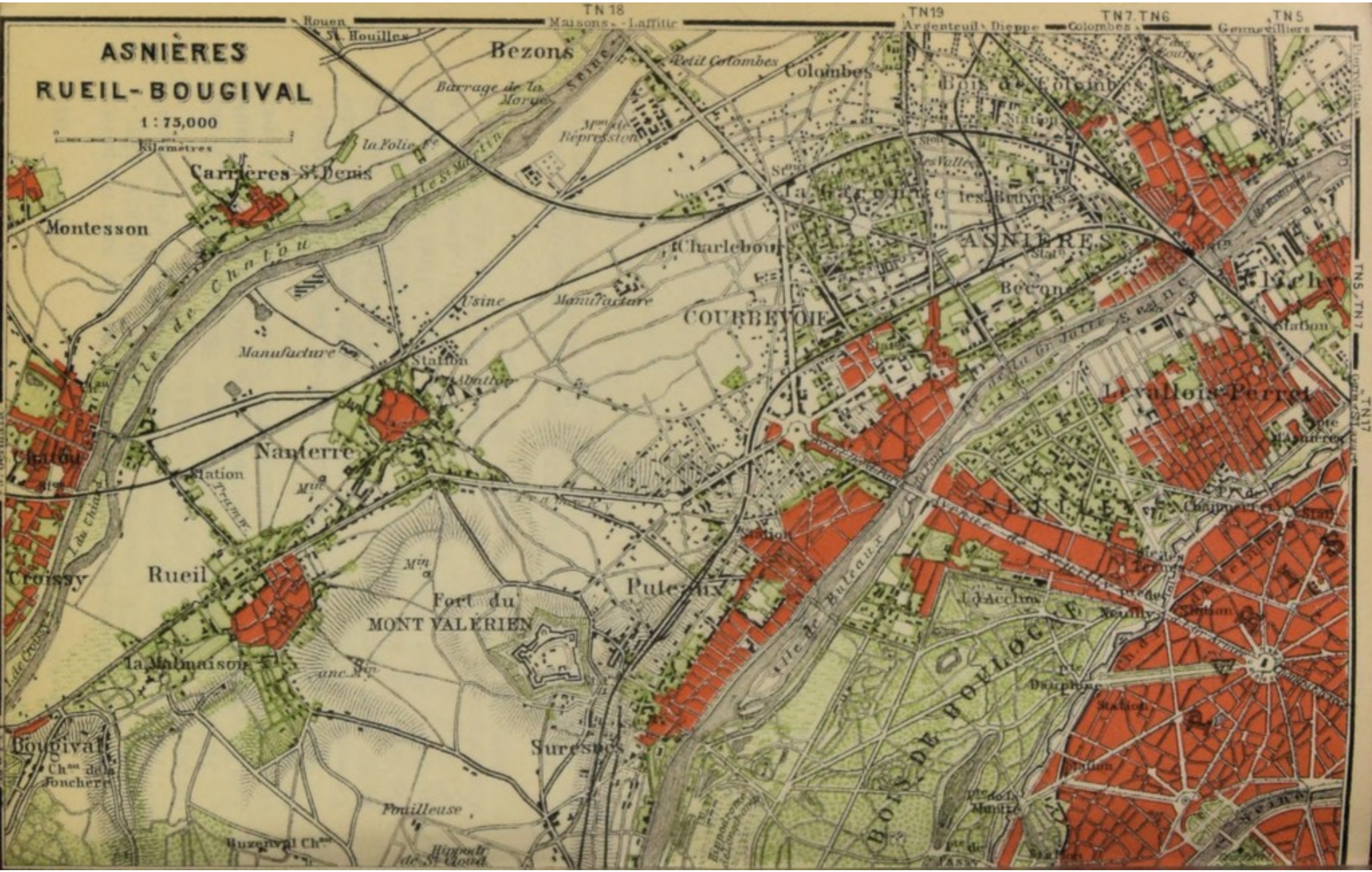
Tramways: *TN22* (Appx., p. 48); from St-Cloud to Pierrefitte (p. 356). — Steamboats to Suresnes and Epinay, see p. 356.

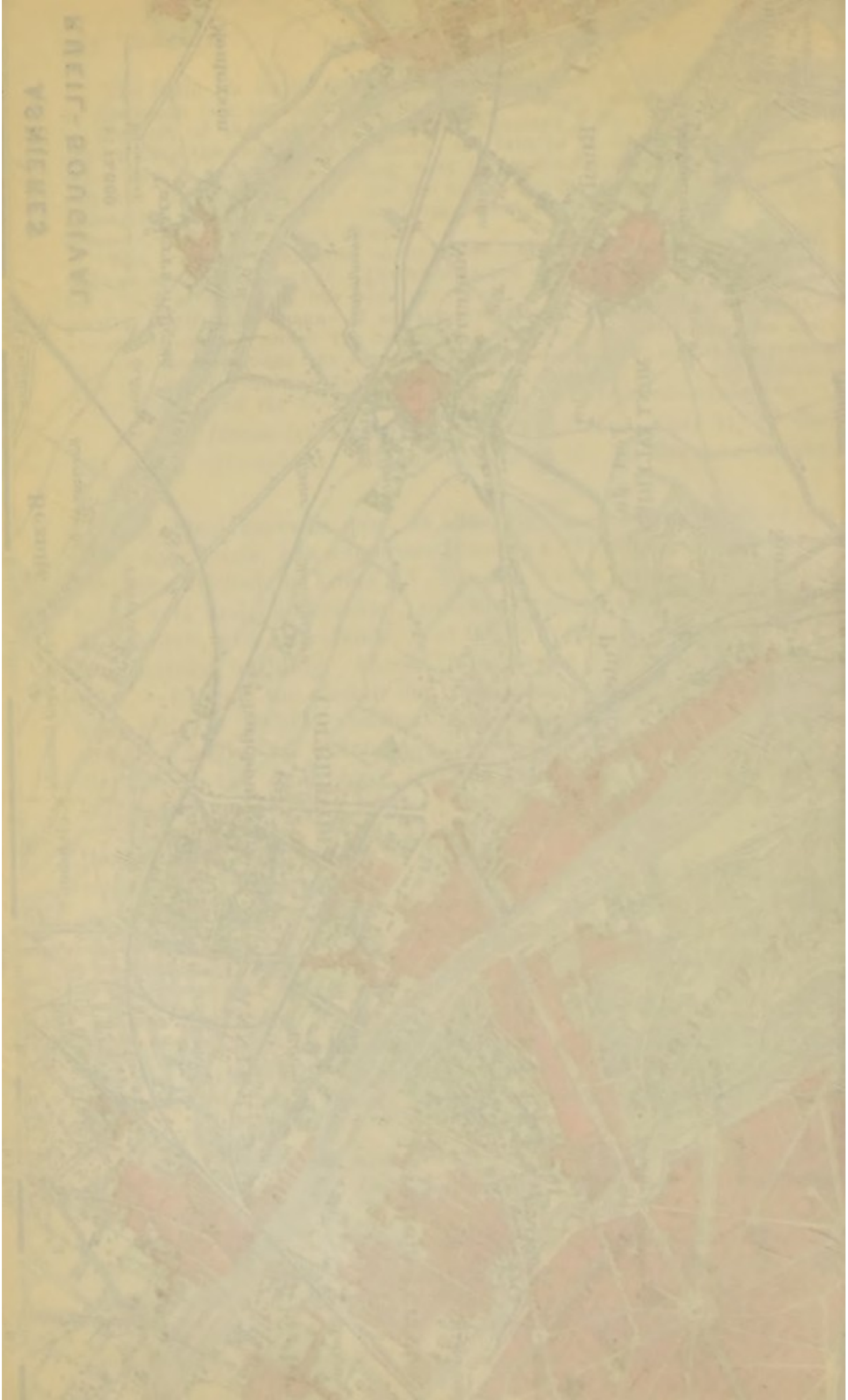
The Ligne des Moulineaux diverges here from the Versailles line (p. 349). Grand panorama of Paris, with the Bois de Boulogne and the Seine valley. To the S. are the woods of Meudon and Clamart. The train passes through a short tunnel and descends towards the Seine.

$7^1/_2$ M. *Suresnes-Longchamp* (see p. 356). To the right rises Mont-Valérien (p. 356). The station is $^3/_4$ M. from the Versailles line (p. 349).

$9^1/_2$ M. **Pont-de-St-Cloud**, the chief approach to the town for those coming from Paris (tramway and steamboat, see p. 354; station on the Versailles line, see p. 349).

Then a tunnel and a cutting. On the left, Boulogne (p. 354); on the right is the park of St-Cloud, with its cascade.


ASNIÈRES
RUEIL-BOUGIVAL
1 : 75,000
Kilomètres
TN 18
TN19
TN7 TN6
TN5
Rouen
St. Houilles
Maisons - Laffitte
Argenteuil
Dieppe
Colombes
Gennevilliers
Bezons
Petit Colombes
Colombes
Barrage de la Morue
Seine
la Folie
Carrières St. Denis
Montesson
Ile de Chatou
Charlebourg
Usine
Manufacture
COURBEVOIE
ASNIÈRES
Bécon
Levallois-Perret
Station
Chatou
Nanterre
Rueil
Croissy
Fort du
MONT VALÉRIEN
Puteaux
la Malmaison
Bougival
Ch.au de la Fonchere
Suresnes
Fouilleuse
Buzenval Ch.au
Hippodr. de St. Cloud
Ile de Puteaux
BOIS DE BOULOGNE
Neuilly
Maillot
Dauphine
Station
TN5, TN7
TN17



10 M. **Pont-de-Sèvres,** station in a cutting near the porcelain-factory (p. 353); tramway and steamboat, see pp. 352, 353.

The train skirts the river and stops at *Bellevue-Funiculaire* (p. 352). — 11 M. *Bas-Meudon* (p. 351).

12 M. *Les Moulineaux-Billancourt.* The station (Pl. G, 3) and *Les Moulineaux,* a dependency of Issy (p. 350), lie on the left bank, opposite Billancourt. (Tramways *TR, TO 1,* and *TG 3,* see Appx., pp. 46, 51.)

To the right are the drilling-ground of Issy and the Invalides-Versailles line (p. 357). We now pass under the Ceinture, enter Paris, and, together with the Invalides-Versailles line, stop at the following stations: *Javel* (Pl. G, 4), near the Pont d'Auteuil (p. 243); *Pont Mirabeau* (Pl. R, 4; p. 243); *Pont de Grenelle* (Pl. R, 7, *I;* p. 243); *Champ-de-Mars* (p. 321); *Avenue de La Bourdonnais* (p. 321); *Pont de l'Alma* (Pl. R, 11, *I;* p. 235).

16¼ M. *Gare des Invalides* (p. 310).

II. Ligne de Versailles (Rive Droite), from the *Gare St-Lazare* (Pl. B, 18; 'Banlieue', left side; p. 221); fares as for the Ligne des Moulineaux, see p. 347. Trains hourly or oftener.

To (6¼ M.) *Puteaux,* see pp. 347, 348. — 7½ M. *Suresnes* (see pp. 348, 356); station above the village, nearer Mont-Valérien.

9½ M. **St-Cloud.** The station lies above the town (p. 354), to which steep streets descend, and near the quarter of *Montretout* (on the right; p. 355), the name of which recalls the last great sortie of the Parisian troops on 19th Jan., 1871.

To the N.W. of the station, in the Boul. de Versailles, is the Chemin de Fer du Bois-de-Boulogne, which runs past the racecourse (see below) to Suresnes (p. 356) and Paris (comp. p. 244 and Appx., p. 52).

In the same direction, to the left of the Boul. de Versailles, lies the *Réservoir de Montretout,* or *de l'Avre,* constructed in 1893, with two basins, each capable of holding 22,000,000 gal., the water being brought from the Avre and other affluents of the Eure by an aqueduct 63½ M. long. — The *St-Cloud Racecourse* (see p. 41) lies a little way back. On race-days special trains stop at a platform ¼ M. from the entrance.

Beyond St-Cloud is a short tunnel. To the right runs a branch-line to Marly-le-Roi and St-Germain (p. 382). Then a longer tunnel.

10½ M. **Sèvres-Ville-d'Avray** (other stations, see above and p. 352; Hôt.-Rest. des Jardies, near the station; de la Chaumière, or Cabassud, by the ponds), 1 M. from the porcelain-factory (p. 353), near the pleasant village of *Ville-d'Avray.* The Rue des Jardies, opposite the station, to the left, leads to the Av. Gambetta, in which, immediately to the left, is the *Monument of Gambetta,* with his statue and figures of Alsace and Lorraine, by Bartholdi. Adjacent is the *Villa des Jardies,* once occupied by Balzac (d. 1850) and later by Gambetta, who died there on 31st Dec., 1882. Continuing along the Av. Gambetta, and taking the Rue de Sèvres, to the right, we reach the *Church,* which contains models of statues

by Pradier, Rude, and Duret, a St. Jerome and some small frescoes by Corot, an Ecce Homo by Aug. Hesse, etc. Taking the Rue de Versailles, to the left, we arrive in about 10 min. at the pretty *Ponds*, on the left, behind the Hôt.-Rest. Cabassud (p. 349). On the bank stands a *Monument to Corot* (p. xlix), whose landscapes have made the spot famous. Across the road is his father's country-house, where the painter used to spend the summer.

Continuation of the line to *Versailles*, see p. 357.

III. Ligne de Versailles (Rive Gauche). Three trains every hour from the *Gare Montparnasse* (Pl. G, 16; p. 342; 'Banlieue', on the right) to *Meudon*, in 20 min. (60 or 40 c.); to *Sèvres*, in 25-30 min. (75 or 50 c.). *Bellevue* (70 or 45 c.), a little short of Sèvres, is the nearest station to the porcelain-factory. No reduction on return-tickets.

This line corresponds with the Ceinture at ($1^1/_4$ M.) *Ouest-Ceinture* (Appx., p. 58), near the fortifications. — $2^1/_4$ M. *Vanves-Malakoff*, between Vanves, to the right (see below), and Malakoff (p. 419). We then pass between the forts of Vanves and Issy.

3 M. **Clamart.** The station is $^1/_2$ M. to the N. of the village (electric tramway, 10 c.). At the S. end of the village, on the left, behind the church, is the *Hospice Ferrari*, for about 100 old men, built by the Duchesse de Galliéra (p. 235). Another charity is the *Hospice Schneider*, to whose founders a monument has been erected in the Place Marquis. Pretty walk to the *Bois de Clamart*, to the E. of the Bois de Meudon (p. 351).

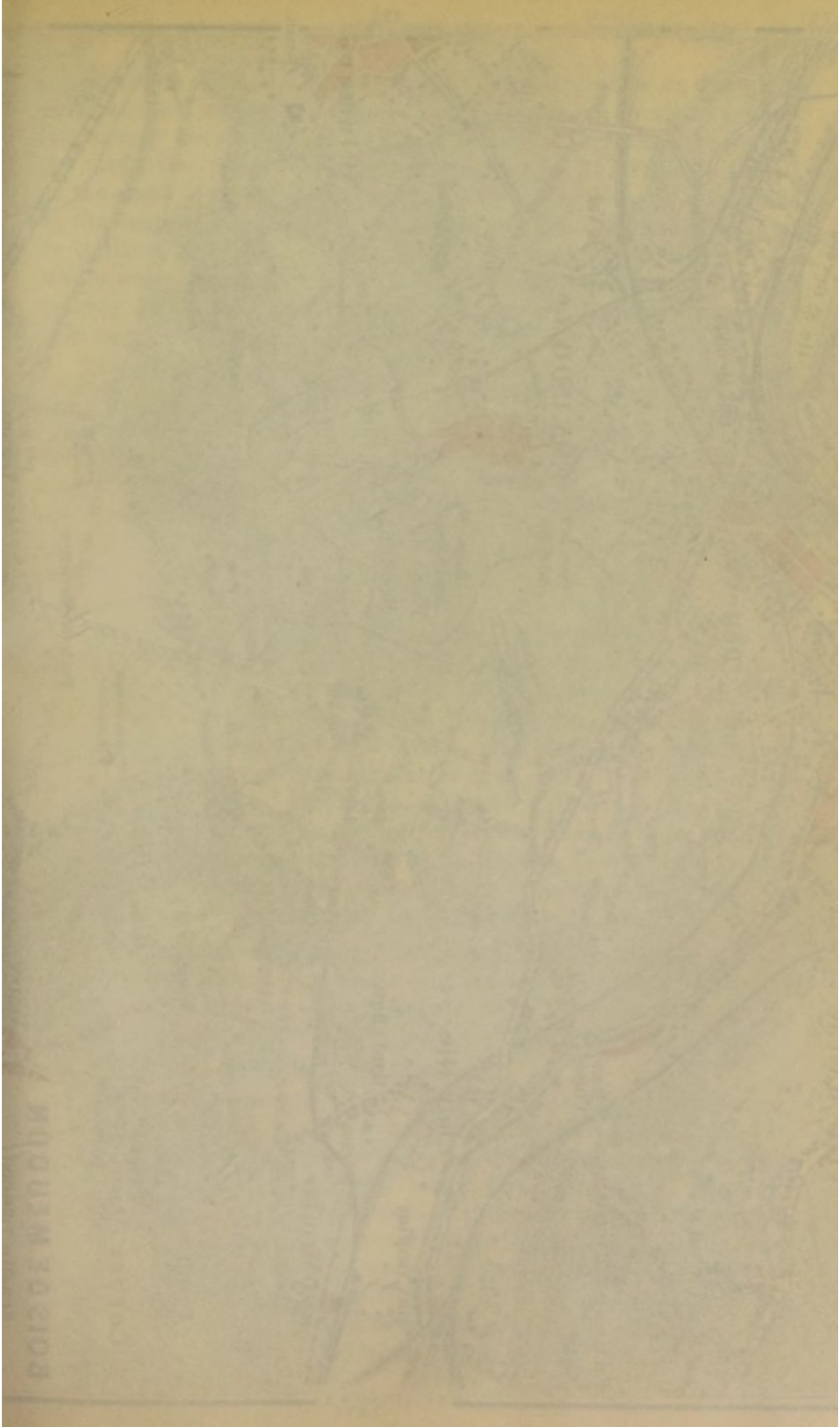
Clamart is connected with Paris also by a Tramway (*TS 5;* 1 hr. 8 min.; Appx., p. 49), passing **Issy-Les-Moulineaux** (pop. 23,175; rail. stat., see p. 349; steamboat-piers at Les Peupliers and Billancourt, see p. 352 and Appx., p. 57). In the Rue Ernest-Renan at Issy is the *Manufacture des Tabacs* (Pl. G, 8), removed from the Quai d'Orsay in 1904; it employs about 1200 hands, of whom 1000 are women, and produces over 2000 tons of tobacco yearly. Visitors are admitted on Thurs. (exc. holidays) shortly before 2 o'clock. — The *Champ de Manœuvres d'Issy* (Pl. G, 5), laid out in 1889 for the garrison of Paris, adjoins the Seine. (Crossing it is prohibited. Aviation, see p. 41.) — The tramway then skirts the *Lycée Michelet* (Pl. G, 9), in a château of the Condés built in 1698, and traverses the village of *Vanves* (see above; pop. 15,545).

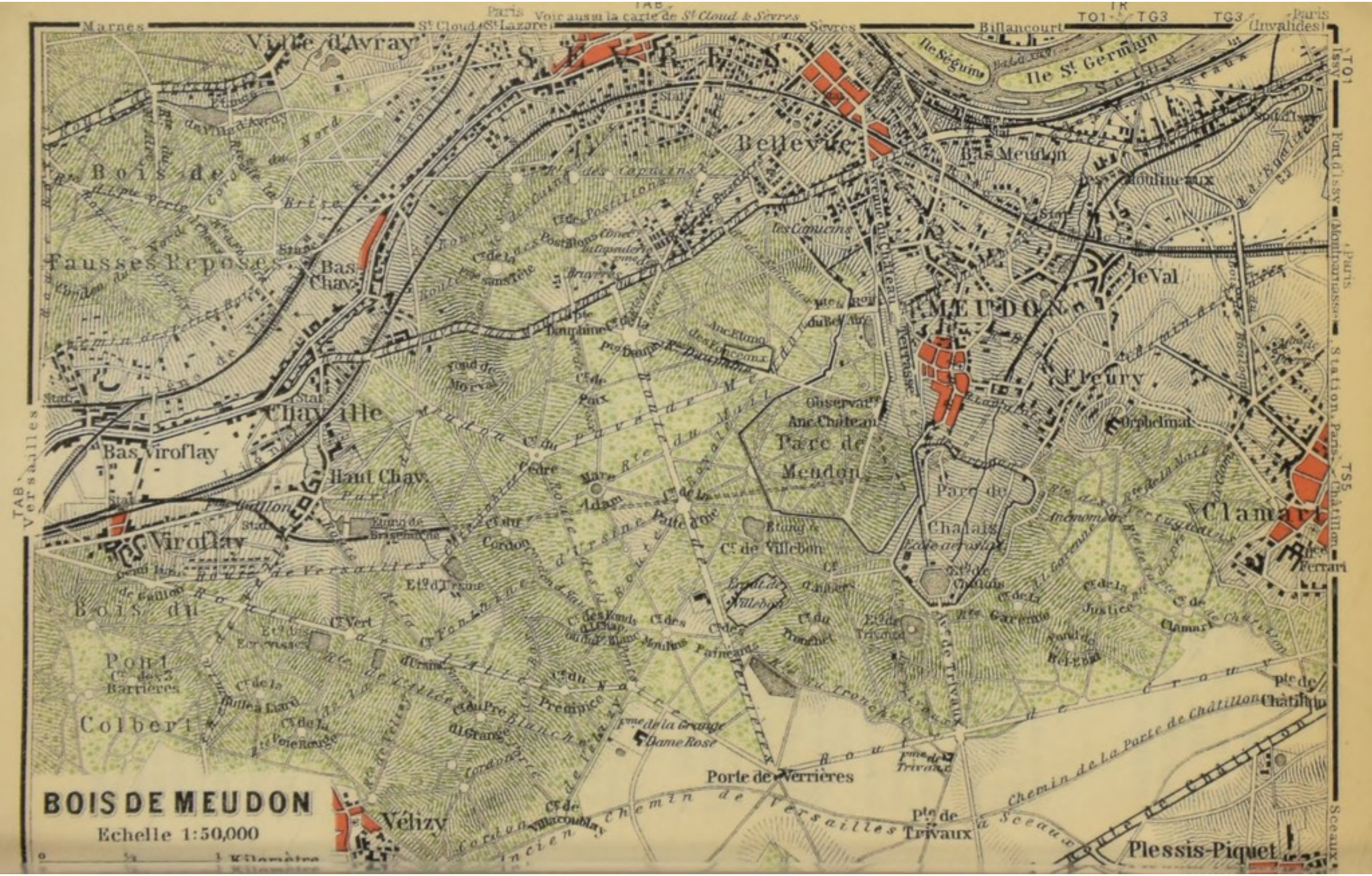
Other Tramways from Paris to Issy or Vanves: *TS 11*, *TO 1*, *TG 3* (Appx., pp. 50, 51).

The line runs high above the Seine. Fine views, to the right, a little before Meudon and at Bellevue. As we near Meudon we cross a viaduct 118 ft. high, above the Invalides-Versailles line (p. 357). Above, on the left, is the Orphelinat de Fleury (p. 351).

5 M. **Meudon.** — The Station lies N.E. of the terrace; the station 'Meudon-Val-Fleury' (Invalides-Versailles line; p. 357) is to the E. of the terrace. Or we may take the Ligne des Moulineaux (p. 347) to *Bellevue-Funiculaire*, ascend by cable-tramway (10 c.; Sun., up, 20 c.), and then follow the road described on p. 352. — The pleasantest route is by steamboat (p. 352) to Bellevue-Funiculaire; thence to the terrace, see above.

Cafés-Restaurants. At the station; in the Av. du Château (p. 352); in the wood, at the *Ermitage de Villebon*, $1^1/_2$ M. to the S.W. of the terrace, and at the *Capsulerie* (p. 351).





BOIS DE MEUDON

Echelle 1:50,000

0 ½ 1 Kilomètre

Meudon (pop. 12,292), properly so called, lies on the slope once crowned with the châteaux, and has many pretty villas extending to near the station. To the N.E. is *Le Val*, which is crossed by the viaduct of the Invalides-Versailles line (p. 357); and to the E., on the slope of the Bois de Clamart (p. 350), lies *Fleury*, dominated by the large Orphelinat Galliéra, which was founded by the Duchesse de Galliéra in 1885 (p. 235). Rodin, the sculptor (p. lii), has his studio here. On the Seine lies *Bas-Meudon* (steamboat-pier and railway station, pp. 352, 349), with its factories, glass-works, etc.; it is partly inhabited by fishermen.

The seigniory of Meudon is of early origin. In 1552 it was bought by Card. de Lorraine, for whom Ph. Delorme built a splendid château here. In 1695 it passed into the hands of Louis XIV., and became the residence of the Dauphin, who built also a smaller château near it, designed by J. Hardouin-Mansart. The Dauphin died at Meudon in 1711, as did a later dauphin (the eldest son of Louis XVI.) in 1789. The château of Delorme was demolished in 1803. The second château, afterwards occupied by Empress Marie Louise, by the King of Rome (1812), and lastly by Prince Napoleon, son of the former King of Westphalia, was burned down during the siege of Paris in 1871. From the battery mounted on the terrace the Germans threw shells into the fort of Issy and as far as the city-ramparts.

From 'Meudon' station the Rue du Départ brings us into the *Avenue Jacqueminot*, which leads to the terrace (see annexed Map). This avenue crosses the Rue de la République (on the left), the main street of old Meudon; at the crossing is a bronze bust, by Truphème, of *Rabelais* (1483-1553), who after many wanderings was appointed curé of Meudon, in the last year of his life. — From 'Meudon-Val-Fleury' station (p. 350) we follow the Rue Banès, then the Rue de Paris on the left, cross the Rue de la République (see above), and ascend straight on by the Rue Terre-Neuve, which leads to the terrace. — At the entrance rises the *Monument du Centenaire*, a symbolical bust by G. Courbet (1889).

The ***Terrace** of Meudon (see annexed Map, also that at p. 352), supported by huge walls, commands a famous view of Paris, similar to that from the park at St-Cloud (p. 355). The *Château*, in the park, to the S.W. of the terrace, was restored after 1871 and fitted up as an *Observatory* (no adm.).

The **Bois de Meudon** lies on the hills to the W. of the terrace, and descends N. and W. towards Sèvres, Chaville, and Viroflay; in the opposite direction, it extends along the heights beyond the Vallon de Meudon, this part being called also the *Bois de Clamart* (p. 350). The wood is intersected by pleasant paths (sign-posts). — From the terrace we may ascend to the Bois by an iron staircase against the wall on the W., and by a path crossing the *Park* of the château (otherwise closed to the public). From the foot of the Avenue du Château (p. 352) we ascend by the Pavé des Gardes and join the routes from Sèvres at the *Capsulerie*. The old *Etang*

des Fonceaux and the *Etangs de Villebon* and *de Triveaux* are very picturesque ponds. The *Parc de Chalais*, to the S. of Meudon, contains a *School of Military Aerostatics*.

5½ M. **Bellevue** (*Bellevue Palace Hot., see below, open March to Nov., R. from 7, B. 1½, L. 5, D. 6, pens. from 18 fr., rest. à la carte; Hôt.-Rest. de la Tête-Noire, 17 Grande Rue), with its numerous villas, owes its origin to a château of Mme. de Pompadour (1748-50). The *Grande-Rue*, a short distance from the station, is crossed to the N.W. by the Av. Mélanie, at the N.E. end of which is a terrace with a fine view. To the S.E. the Grande-Rue leads to the Place Guillaume, in which is a pretty bronze fountain with a Bacchante, by C. Theunissen. Behind, on the right of the Palace Hotel, is the upper station of the cable-tramway (p. 350). — From the Place Guillaume we may proceed S., over the railway, to the superb *Avenue du Château*, which ascends to the terrace of Meudon (p. 351; ¾ M.).

By following the Grande-Rue of Bellevue to the N.W., and then the Av. de Bellevue, we may reach the (1 M.) Grande-Rue of Sèvres, ¼ M. from the bridge (p. 353).

6¼ M. **Sèvres** (p. 353). The station lies to the S. above the town (other stations, see p. 349). We descend to the Grande-Rue, which we follow to the right towards the Seine, and reach the entrance to the porcelain-factory.

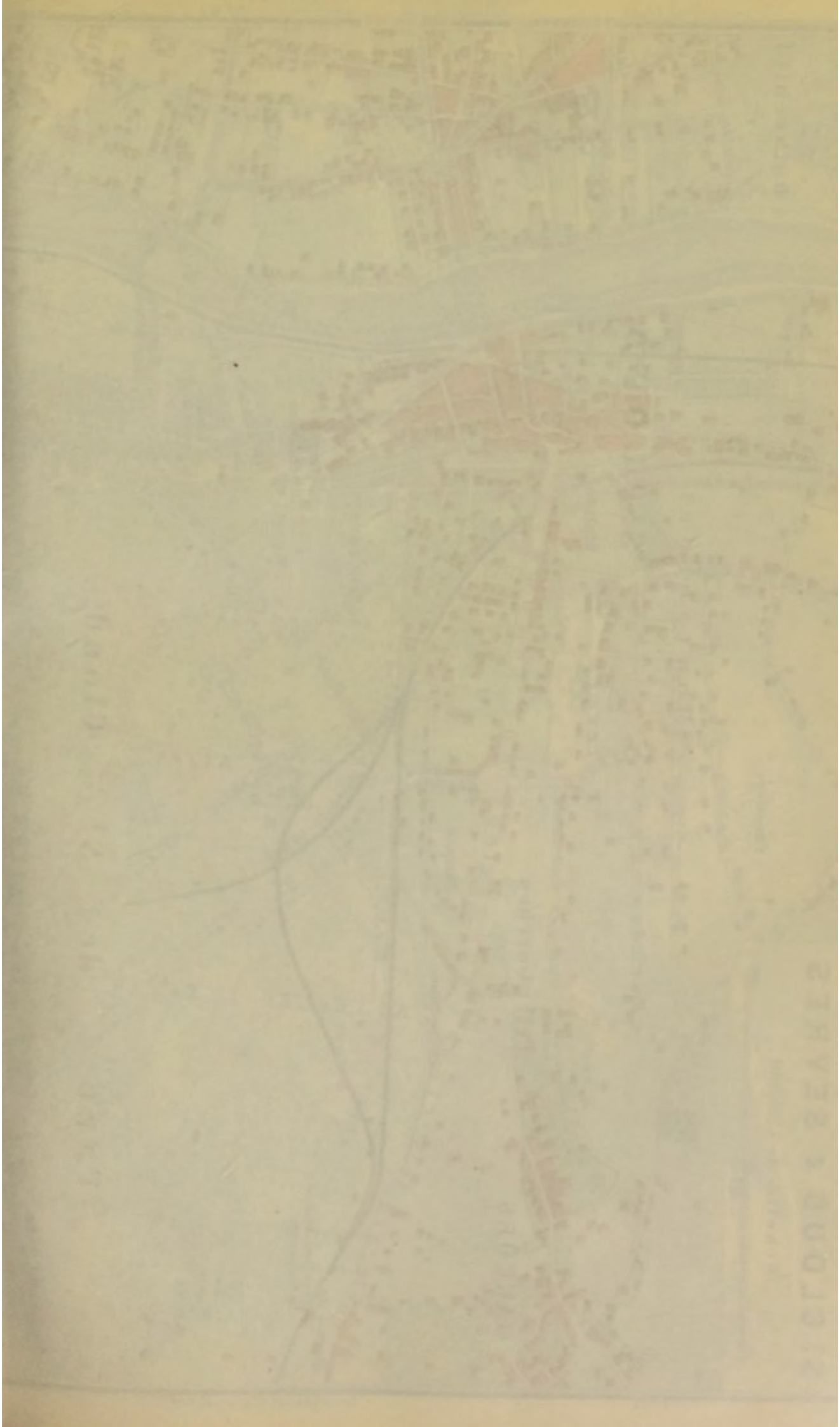
Continuation of the line to *Versailles*, see p. 357.

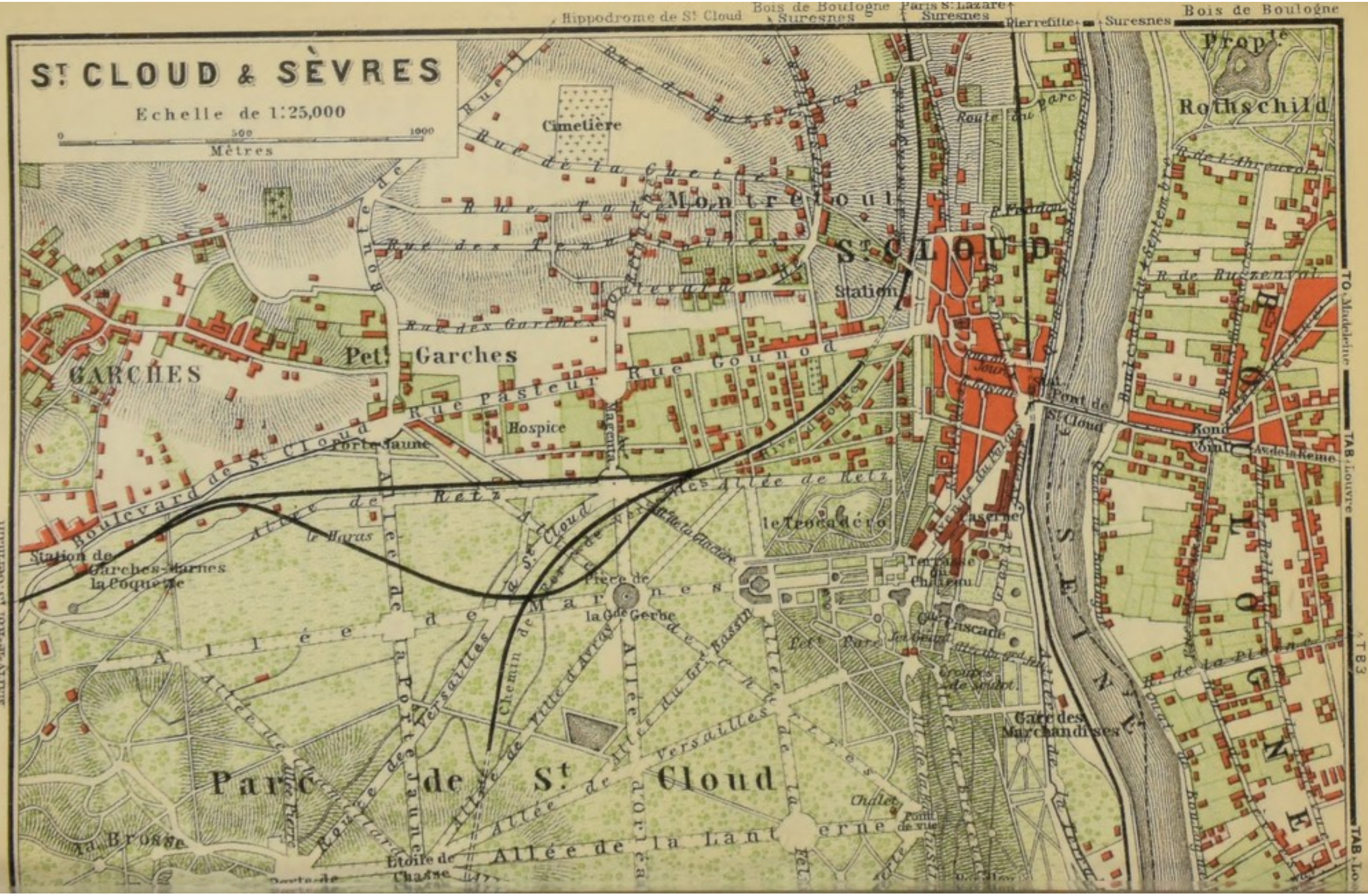
By Steamboat.

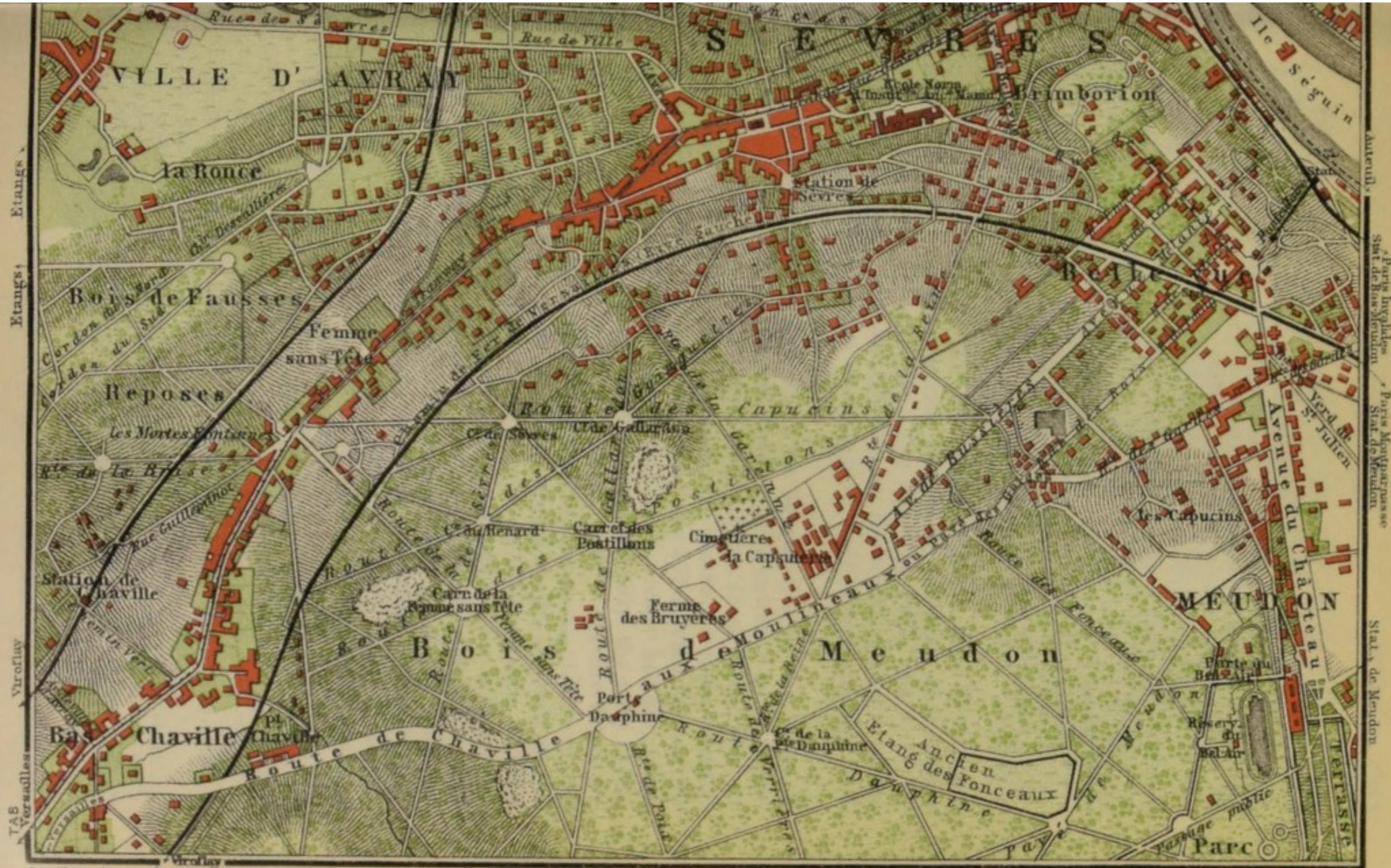
Steamers (Appx., p. 57, 2nd col., 'Tuileries-Suresnes') start from above the Pont-Royal (Pl. R, 17, *II;* p. 305) every ¼ hr. in summer, but less often at other seasons. Downstream 1 hr., upstream 1¼ hr.; fare 20 or 15 c.; on Sun. and holidays 40 or 25 c. (comp. p. 30). The hour at which the last steamer starts is posted at the piers.

Stations within Paris, see Appx., p. 57, and the Plans. — At the foot of the long *Allée des Cygnes* is Bartholdi's statue of Liberty (p. 243). Farther on we have a fine view of the *Pont d'Auteuil* with its viaduct (p. 243); then another of the hills of Meudon and the dome of its observatory, of the Orphanage of Fleury (p. 351), of St-Cloud with its campanile, and of Mont-Valérien (p. 356). — On the right, the station of *Auteuil* (Point du Jour; Pl. G, 4). To the left is the Champ de Manœuvres d'Issy (p. 350). — Right, the station of *Les Peupliers* (Pl. G, 2). Left, the *Ile St-Germain* (Pl. G, 2, 3), with its military stores, and *Les Moulineaux* (p. 349). — On the right bank, the station of *Billancourt* (p. 349). Farther on, the *Ile Séguin*, with pigeon-shooting grounds (see p. 43).

Bas-Meudon (pier), the industrial quarter of Meudon (p. 351). At *Bellevue-Funiculaire* (rail. stat., see p. 349) visitors to Meudon land and take the cable-tramway (p. 350) to Bellevue.




St CLOUD & SÈVRES
Echelle de 1:25,000
0
500
1000
Mètres
Hippodrome de St Cloud
Bois de Boulogne
Suresnes
Paris St Lazare
Suresnes
Pierrefitte
Suresnes
Bois de Boulogne
Propté
Rothschild
Cimetière
Rue de la Chetive
Montretout
St CLOUD
Station
Rue des Tennerolles
Rue des Garches
Boulevard
Pett Garches
GARCHES
Rue Pasteur
Rue Gounod
Hospice
Porte Jaune
Boulevard de St Cloud
Allée de Retz
le Trocadéro
Caserne
Terrasse du Château
Grande Cascade
Pièce de la Gde Gerbe
Allée de Marnes
Allée de Versailles
Chemin de Marnes à St Cloud
Allée de Ville d'Avray
Allée du Gd Bassin
Petit Parc
Grande Perspective
Gare des Marchandises
Parc de St Cloud
Allée de la Lanterne
Chalet
Pont de Ville
Route de la Porte Jaune
Etoile de Chasse
La Brosse
Marly-le-Roi
St Germain
Pont de St Cloud
Rond Point
Av de la Reine
Quai
Rue de Rueil
Rue de la Pl
TO Madeleine
TAB Louvre
TAB Lo
ATB3



Gravé et imprimé par

Voir la carte spéciale du Bois de Meudon.

Wagner & Debes, Leipzig

Sèvres.—The pier is above the bridge, where the Paris tramway stops (*TAB;* pp. 347, 357). Just below the bridge is the station on the *Ligne des Moulineaux* (p. 349).—Other stations, see pp. 352, 349.

Cafés-Restaurants (unpretending). *C. de la Terrasse*, 27 Grande-Rue, corner of Av. de Bellevue, facing an entrance to the park of St-Cloud (L. 2½, D. 3 fr., or à la carte); *Hôt. du Roulage*, 1 Grande-Rue; *C. Parisien*, 61 Grande-Rue, near the Hôtel de Ville (L. or D. 2½ fr.).

Post & Telegraph Office at the Hôtel de Ville (see below).

Porcelain Factory. The *Collections* are open daily, exc. holidays (12 to 4 or 5). 'Guide illustré du Musée Céramique', by G. Papillon, the present curator (1909), 2½ fr.; 'Catalogue des Faïences', by E. Garnier (1897), 2 fr.; 'La Manufacture de Porcelaine de Sèvres', by G. Lechevallier-Chevignard (1909, two vols., 3½ fr. each).—The *Ateliers*, or workshops, are visible daily in summer (1-5), but in winter on Mon., Thurs., & Sat. only (1-4). Tickets are obtained by personal or written application (comp. p. 60) to the 'Administrateur de la Manufacture' at Sèvres; but visitors without tickets may generally join a party (fee).

Sèvres (pop. 9465), one of the oldest towns near Paris, and famous for its porcelain-works, lies on the left bank of the Seine and on the road to Versailles. The *Hôtel de Ville*, nearly ½ M. from the bridge, in the Grande-Rue on the right, is an old palace of the Dukes of Brancas, with carved woodwork, paintings, and sculptures, restored since 1892.

The **Manufacture Nationale de Sèvres** lies on the verge of the Park of St-Cloud, near the bridge. The entrance is by a gate in the Grande-Rue, on the right as we come from the bridge. It was founded in 1738 at Vincennes by the brothers Dubois, assisted by a royal subsidy. Transferred to Sèvres in 1756, it has been owned by the state since 1759, and has occupied its present building since 1876. The factory at first made soft porcelain only, the early specimens of which ('Porcelaine de France', now 'Vieux-Sèvres') were highly prized. But the success of the hard porcelain of Saxony and the discovery of a deposit of kaolin near Limoges stimulated the French to make new experiments from about 1710 onwards. In 1769 the chemist Macquer submitted to the Académie des Sciences the first specimens of hard porcelain made at Sèvres. Louis XV., the Marquise de Pompadour, and the Comtesse du Barry took the keenest interest in the work, and hence the names: 'bleu de roy', 'rose Pompadour', and 'rose Du Barry'. Under Louis XVI. and Napoleon I. the fashion reverted to classic forms. Improved methods have recently given a new impetus to the industry.

The main building, in front of which is a bronze statue of *Bernard Palissy* (1510-89), after E. Barrias, has a large mosaic in its tympanum. The ground and first floors contain the valuable *Musée Céramique*, founded in 1805 by A. Brongniart (d. 1847), extended by Rocrieux (d. 1872), and enlarged in 1910-11.

Ground Floor. The glass-cases in the vestibule contain a charming collection of Biscuits de Sèvres, after models of the 18th century.—To the left are three rooms devoted to products of the factory from 1738 to 1876. *First Room* (1801-76): right, enamelled fayence of 1852-72; left, enamels on copper, 1845-72. Then large vases, copies of pictures (hard

porcelain, early 19th cent.), a stand decorated by Jacobber (1846); at the back, works in the Empire style; in the centre, *Decorated porcelain of the late 19th century. — *Second Room*, at the back of the first. Left, soft porcelain of the 18th cent.; *Terracotta models by Falconet, Pajou, etc. — *Third Room*, to the right of the second: Hard porcelain of the 18th cent.; imitation of 'laque' by Le Guay (1791); other terracotta models; in the last case by the left wall is shown the first piece of hard porcelain made at Sèvres (1769). — On the right of the vestibule is a room with products of the factory since 1876; the three following rooms contain an exhibition of porcelain for sale (comp. p. 51; prices marked).

On the staircase are two statues in bronze, 'La Céramique', by E. Guillaume, and 'Sculpture', by J. B. Germain.

First Floor. We enter the *Salon d'Honneur*, containing several of the largest and finest vases made at Sèvres (including the *Vase Neptune* of 1867, 10 ft. high) and four pieces of Gobelins tapestry relating to the manufacture of porcelain. New acquisitions also are shown here. On each side is a long gallery, divided into bays. The labels at the top of the glass-cases give general information; those inside give details. *Right Gallery.* Right side: Antique, mediæval, and modern pottery from every country. At the back, Porcelain stoves, one a model of the Bastille, presented to the Convention; two glass-cases containing recent gifts and purchases. Left side, and central cases: chiefly enamelled and other fayence, French and foreign. — *Left Gallery.* Right side: Chinese and Japanese porcelain; Buddha in terracotta, lacquered; modern tomb in fayence from Bombay. In a room at the end is a glass-case containing painted terracottas. A small room to the right of the last contains the Marquis de Grollier's rich *Collection of porcelain (16th-19th cent.). On the left are two small cabinets: 1st, Glass and enamels on copper; 2nd, Porcelain, fayence, and terracottas. Left side: modern fayence and porcelain; models of Sèvres porcelain; plain specimens showing the results of various experiments, notably that of crystallization (1886). Central cases: Swiss, Saxon, Russian, and Dutch porcelain (18th-19th cent.); French and foreign porcelain (17th-19th cent.); Chinese, Japanese, and Korean pottery.

A passage leads from the ground-floor to the *Workshops* (adm., p. 353), which are of little interest, as a few only are shown (fee).

The steamer passes under the bridge and stops at —

Boulogne (pop. 57,027), on the right bank. The handsome Gothic church of the 14th and 15th cent., restored in 1863, has a modern spire. A little farther on is a statue of *Bernard Palissy*, in bronze, after E. Barrias (comp. p. 353). To the right are several fine villas on the quay; view of St-Cloud and Mont-Valérien (p. 356).

Tramways: *TO*, *TR*, *TG 3*, *TB 1*, *TB 2*, *TB 3* (Appx., pp. 45, 46, 51, 52); *TAB*, comp. pp. 347, 357.

St-Cloud. — The *Steamboat Pier* is just above the bridge. The terminus of the *Tramway* to Paris (*TAB*; pp. 347, 357) is in the Place d'Armes, near the bridge. The station of the *Ligne des Moulineaux* (p. 348) lies on the N.; Ligne de Versailles, see p. 349.

Hotels: **Hôt. du Pavillon-Bleu*, Place d'Armes (on the left), first-class, R. from 5, L. 5, D. 6, pens. from 15 fr.; *Hôt. de la Tête-Noire*, Place d'Armes (on the right), meals à la carte; *Pavillon du Château*, Place d'Armes, beginning of Av. du Palais, R. from 4½, B. 1, L. 3, D. 3½, pens. from 8 fr.

Cafés-Restaurants: *Pavillon Bleu* (see above), à la carte; *Café-Rest. Maurice*, Pl. d'Armes, L. 3, D. 4 fr. (Munich beer); *Café-Brass. de la Gare*, Pl. d'Armes; *Café-Rest. du Palais*, 3 Av. du Palais, unpretending (à la carte). — *Gaufres*, a kind of light pastry, are sold by the bakers near the park.

The Grandes Eaux play twice a month, in May-Aug., on those Sundays when the Versailles fountains do not play (p. 356), and every Sun. in Sept. during the Fête des Mirlitons (see below).—*Military Band* in the Park on Sun. and Thurs. in summer, 3-4 or 3.30-4.30.—The only carriage-entrance to the park is by the Avenue du Palais; a ticket (1 fr.) must be obtained at the tobacconist's to the right of the lower entrance. —In the lower part of the park (the Grande-Avenue), during five weeks in Sept. and Oct., is held the 'fête patronale' of St-Cloud, known as the *Fête des Mirlitons*, which is attended by pilgrims as well as by pleasure-seekers. There is also a 'fête de printemps' on the first three Sundays of May.

St-Cloud, a town of 9725 inhab., rises in an amphitheatre on the left bank of the Seine, while the modern quarter of Montretout (p. 349) lies on the plateau above. It owes its name to a monastery founded here by St. Clodoald (522-560), grandson of Clovis, and its importance to its château, destroyed in the war of 1870.

The *Palace*, founded in 1572 by a wealthy citizen, was bought and rebuilt by Louis XIV. in 1658. It was designed by J. Hardouin-Mansart and A. Lepautre. The Council of Five Hundred met here till 9th Nov., 1799, when it was dispersed by Bonaparte's grenadiers. Napoleon I. caused the palace to be sumptuously restored, and often resided in it. In 1815 the second capitulation of Paris was signed here, and in 1830 Charles X. issued hence the famous ordinances which caused the revolution of July. St-Cloud was later the chief summer-residence of Napoleon III.

At the W. end of the Pont de St-Cloud lies the *Place d'Armes* (terminus of tramway *TAB*, see p. 354). The Rue Dailly, to the right, and then the Rue Vauguyon, to the left, lead to the *Hôtel de Ville* and the *Church*. The latter, a modern Gothic edifice with a stone spire, has frescoes in the choir by J. Duval-le-Camus (Life of St. Clodoald). In front of the church is a *Bust of Gounod* (p. 231), by Carpeaux (1907); on a house opposite is an old Gothic arch, a relic of the collegiate church.

The ***Park of St-Cloud**, 970 acres in area, extends over the hills on the left bank of the Seine, to the S. and S.W. of the town, and is bounded on the N. by Garches, and on the S. by Sèvres and Ville-d'Avray. It is reached from the Place d'Armes either by the *Avenue du Palais*, leading S.W. to the terrace (see below), or by the *Grande-Avenue*, the first to the left as we leave the bridge. The latter, preferred by walkers, passes a bust of *Paul Huet* (1803-69), the painter, by A. Bloch (1907), and leads direct to the **Grande-Cascade*, designed by A. Lepautre and J. Hardouin-Mansart, and crowned with statues of the Seine and Marne, by L. S. Adam (1734).

Beyond the Cascade, in line with the Grande-Avenue, are three groups from the pediment of the old Palais de l'Industrie (in the Champs-Elysées, 1855-1897), by Elias Robert and Diébolt, erected here in 1900. Not far distant, to the N.W., is the *Jet Géant*, or great jet, which rises to a height of 138 ft. (see above).

We ascend to the left of the Jet to the *Allée de la Balustrade*, which leads to the right to the *Terrace* of the old palace (see above),

whose ruins were cleared away in 1893. Farther on, to the N.W., is the *Trocadéro*, once the private garden, with the old *Pavillon du Prince Impérial* (rfmts.).—The Allée de la Balustrade leads S. in 5 min. to a plateau with a superb *View. On the right is the Chalet de la Lanterne (rfmts.). The Seine lies below, but is hidden by trees in summer. To the left, above the Pont de St-Cloud, stretches the Bois de Boulogne; nearer, and lower down, lies the town of Boulogne. Farther off are the Arc de Triomphe, beyond which rises Montmartre with the church of the Sacré-Cœur. High above the sea of houses rise the Trocadéro and the towers of St-Vincent-de-Paul. More to the right are seen the Eiffel Tower, the Giant Wheel, the gilded dome of the Invalides, St-Sulpice, the Panthéon, the Val-de-Grâce, and lastly the Viaduct of Auteuil.—From the S. end of the Allée de la Balustrade (see above) we may descend to the left to the *Pavillon de Breteuil*, seat of the 'Commission Internationale du Mètre', where the original mètre and kilogramme, in platinum, are kept. A little farther on, we join the Grande-Rue of Sèvres, opposite the Av. de Bellevue, a little W. of the porcelain-factory (p. 353).

The broad *Allée de la Lanterne*, in the centre of the plateau, leads in 1/4 hr. to the *Sèvres-Ville-d'Avray* station (p. 349).

A Tramway Mécanique runs from St-Cloud to *Pierrefitte* (12 1/2 M.; p. 406) by *Suresnes* (see below), *Puteaux* (p. 348), *Courbevoie* (p. 348), *Asnières* (p. 347), and *St-Denis* (p. 390).

The steamer goes on to **Suresnes** (Hôt. de Suresnes; Hôt. Moireau; Hôt. du Chalet; cafés-rest. by the bridge; pop. 16,248), on the left bank of the Seine, at the foot of *Mont-Valérien* (531 ft.), which has been fortified since 1830. The Ligne des Moulineaux and Ligne de Versailles (Rive Droite) both have stations here (pp. 348, 349), 3/4 M. apart; between them is the *Mairie* (1887-89). At a carrefour above the church is a bust of *Emile Zola* (p. 294), in bronze, by Emile Derré (1908).—Chemin de Fer du Bois-de-Boulogne, see p. 244.

Below the lock at Suresnes is the pier of the *Bateaux-Omnibus Suburbains*, which descend to Epinay (p. 396), passing Puteaux (p. 348), Asnières (p. 347), Villeneuve-la-Garenne (p. 348), and St-Denis (p. 390).

23. From Paris to Versailles.

The *Palais* or *Château de Versailles* is open daily, except Mon. and holidays (see p. 57): 1st April to 30th Sept. from 11 to 5, during the other months 11-4. Note, however, that the Salles des Croisades (p. 363) are open on Sun. and Thurs. only from 12.30 to 4 or 5; the Salles de l'Attique du Nord (p. 361) Tues. and Fri. only at the same hours; and the Galerie de la République et du Premier Empire (p. 372) Wed. and Sat. only at the same hours.—The *Gardens* are open daily from 10 a.m. till dusk, but certain shrubberies are closed between Oct. and May. A bell rings at dusk, 1/4 hr. before the closing of the gates.—The *Grandes Eaux du Parc* (p. 375) play from 4.30 to 5.45 p.m. on the first Sun. of each month,

from May to October inclusive; also on the Sun. after 24th June (Fête Hoche), 14th July (Fête Nationale; illumination, p. 375), and 25th Aug. (Feast of St. Louis). The *Grandes Eaux de Trianon* (p. 379) play from 4 to 5 p.m. on the third Sun. of each month from May to September. The dates are advertised beforehand. (Trains then run nearly every 5 min. towards midday in fine weather.)—The *Trianons* (p. 378) may be seen at the same hours as the palace, but from 1st May to 31st Aug. the Musée des Voitures (p. 379) is open till 6 p.m.—Those who can pay only one visit to Versailles should start early and visit the gardens before the opening of the palace.

By Railway.

a. Ligne des Invalides-Versailles, 11 M., electric line from the *Gare des Invalides* (Pl. R, 14, *II;* p. 310); about 40 trains, from 5 a.m. to 12.30 a.m., returning up to 11.30 p.m.; some of the trains have restaurants. Pleasant run of $^1/_2$ hr.; fare 1 fr. 35 or 90 c., return 2 fr. 70 or 1 fr. 80 c.—Views of the Seine on the right.

To *Javel*, see p. 349.—$4^1/_2$ M. *Issy*, with a drilling-ground (p. 350), which we cross by a viaduct. We pass under the viaduct of the Rive Gauche line (p. 350).—$5^1/_2$ M. *Meudon-Val-Fleury* (p. 350). Then a tunnel of nearly 2 M. under the park and forest of Meudon.—$8^3/_4$ M. *Chaville-Vélizy.*—$9^1/_2$ M. *Viroflay (rive gauche;* comp. below).—11 M. *Versailles*, Gare de la Rive Gauche (p. 358).

b. Ligne de la Rive Droite, $14^1/_4$ M., in 35-55 min. (fare 1 fr. 50 or 1 fr. 15 c.; no reduction on return-tickets). About 30 trains start from the *Gare St-Lazare* (Pl. B, 18; p. 221; 'Banlieue', left side). Some trains go to and from the *Gare des Chantiers* (p. 358), without calling at the station of the right bank; fare by these, 1 fr. 80 or 1 fr. 20 c.—Views on the left.

To ($10^1/_2$ M.) *Sèvres-Ville-d'Avray*, see p. 349.—12 M. *Chaville (rive dr.)*, near the Bois de Ville-d'Avray, Fausses-Reposes, and Chaville (see Map, p. 352).—13 M. *Viroflay (rive dr.)*. Then, to the left, is seen the *Viaduct* across the high-road, uniting this line with that on the left bank, and used by the trains to the Gare des Chantiers.—$14^1/_4$ M. *Versailles*, Gare de la Rive Droite, or (15 M.) Gare des Chantiers (p. 358).

c. Ligne de la Rive Gauche, 11 M., in 30-40 min.; fare 1 fr. 35 or 90 c.; about 30 trains, from the *Gare Montparnasse* (Pl. G, 16, *IV;* p. 342; 'Banlieue', right side).—Views to the right.

To ($6^1/_4$ M.) *Sèvres*, see pp. 350-352.—8 M. *Chaville (rive g.)*. To the right is the Rive Droite line with its viaduct (see above).—$8^1/_2$ M. *Viroflay (rive g.)*, where we join the Invalides line (see above).—11 M. *Versailles*, Gare de la Rive Gauche, or Gare des Chantiers (p. 358).

By Tramway.

The Tramway (*TAB*, see p. 347 and Appx., p. 46; 12 M., in $1^1/_4$ hr.), driven by compressed air, goes every 12 min. (fare inside or platform 95, outside 65 c.). The cars start from the Quai du Louvre (end of Rue du Louvre; R, 20, *II*). Not a very interesting route, but gives an idea of the animated environs.

The tramway skirts the Quais du Louvre, des Tuileries, de la Conférence, Debilly, and de Passy, and follows the Av. de Versailles to the *Point-du-Jour* (Porte de St-Cloud; Pl. G, 1). The cars for Boulogne and St-Cloud (p. 354) diverge here and follow the Av. de la Reine; those for Versailles keep to the Av. de Versailles, past *Sèvres* (p. 353), *Chaville*, and *Viroflay*. At Viroflay we pass under the viaduct connecting the Rive Gauche and the Rive Droite lines (p. 357). We then enter *Versailles* by the Av. de Paris (p. 360), which ends at the Place d'Armes (p. 360), opposite the palace.

VERSAILLES.

Arrival. There are two main stations: 1st, *Gare de la Rive Gauche*, between the Av. de Paris and Av. de Sceaux, for the Rive Gauche and Invalides lines, 1/2 M. from the palace; 2nd, *Gare de la Rive Droite*, Rue du Plessis (p. 360), about 3/4 M. from the palace (tramway, see below). The *Gare des Chantiers*, nearly 1 M. from the palace, is chiefly for the Lignes de Bretagne. — Omnibus in summer from the Rive Droite station to the palace (30 c.). — Terminus of the *Tramway from Paris*, see above.

Hotels. *Trianon Palace Hotel, well situated, 1 Boul. de la Reine, near the Bassin de Neptune, opened in 1910, with 105 rooms and 60 bathrooms, R. from 10, L. 6, D. 7, pens. from 25 fr. (rest. à la carte); *Hôt. des Réservoirs, 9-11bis Rue des Réservoirs, in an old mansion of Mme. de Pompadour, 250 R. from 6, B. 1 1/2, L. 4, D. 5, pens. from 16 fr. (rest. à la carte). — Hôt. Vatel, 36 Rue des Réservoirs, corner of Boul. de la Reine; Hôt. Suisse, Rue Pétigny and Rue Neuve, 100 R. from 3 1/2 fr., B. 1, L. 3 1/2, D. 4, pens. from 9 fr.; Gr.-Hôt. de Noailles, 18-20 Rue de Noailles, 100 R. from 4, B. 1, L. 3, D. 3 1/2, pens. from 9 fr.; Hôt. de France, 5 Rue Colbert, N. side of Place d'Armes, 25 R. from 3, L. 3 1/2 fr.; Hôt. de la Chasse & d'Elbeuf, 2-6 Rue de la Chancellerie, S. side of Pl. d'Armes, 18 R. from 3, L. 3, D. 3 1/2 fr.

Cafés-Restaurants (dear à la carte). At the *Hotels*, see above. Near the Palace, *Rest. de Neptune*, 22 Rue des Réservoirs, opposite the theatre, L. or D. 3 1/2 fr., good; No. 2, *Rest. du Musée*, L. 3 fr., plain. — Near the Rive Droite station, *Café Anglais*, 49 Rue du Plessis, L. 3 or 4, D. 4 or 5 fr., good; No. 45, *Café du Globe*, L. 3, D. 4 fr.; No. 38, *Hôt. du Lion-d'Or*, L. 2 1/4 or 3, D. 2 1/2 or 3 fr.; No. 23, *Hôt. du Sabot-d'Or*, L. 2 or 2 1/2, D. 2 1/2 or 3 fr.; *Café-Rest. Hoche*, Place Hoche, L. 2 1/4-3 1/4, D. 3 1/4-3 3/4 fr.; *Rest. de Londres*, 7 Rue Colbert, L. 2, D. 3 fr.; *Brass. Muller*, 23 Av. de St-Cloud and 41 Rue Carnot, à la carte. — Near Rive Gauche station, *Hôt.-Rest. du Coing-d'Or*, 14 Av. de Sceaux. — Tea Rooms, 1 Rue de la Paroisse, 16 Rue Hoche, and 11 Rue Colbert.

Cabs. Per drive, with one horse 1 1/4, two horses 1 1/2 fr.; after midnight 2 or 2 1/2 fr.; per hr., 2 or 2 1/2 fr.; on Sun. and holidays 3 or 3 1/2 fr.

Tramways. To Paris, see p. 357. From the *Gare de la Rive Droite* to the *Palace* (grey disc) and to the *Trianons* (pink disc); from *Square Jean-Houdon* or *du Plessis*, on the N., viâ Gare de la Rive Droite, to the *Av. de Picardie* and *Boul. de la République*, on the E. (yellow disc); from *Glatigny*, farther N., viâ the stations of both banks, to *Grandchamp*, at the end of the Rue Royale (blue disc); from *Clagny* to the *Orangerie* (Palace gardens; red disc); from *Le Chesnay*, on the N. (Carrefour St-Antoine) to the *Gare des Chantiers* and the gate of *Porchefontaine*, on the S.E. (green disc). Fare 15 c.; with correspondance, 20 c.; after 9 p.m., 30 c. — Also from *Av. Thiers* (Gare de la Rive Gauche) to (3 M.) *St-Cyr* (p. 380; red and white disk, 35 or 25 c.); and from *Rue du Plessis* (Boul. de la Reine) to *Meulan*, viâ Le Chesnay, Rocquencourt, Bailly, Noisy-le-Roi (p. 380), Mareil, Maule, and Epône (4 fr. 20 or 3 fr. 15 c.).



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La Celle
Vaucresson
le Pt Chesnay
Glatigny
Mairie
St Jean
Bond-Point du Chesnay
Abattoirs
Trianon Palace Hotel
Lycée
Avenue de St Cloud
Place d'Armes
Avenue de Paris
Avenue de Sceaux
Avenue de Picardie
Grand Montreuil
Butte Montbauron
Réservoirs
Gare des Chantiers
Petit Montreuil
Porte de Buc
Grille de Porchefontaine
Paris, Rive droite
Paris, Rive gauche
Tramway de Paris
Chemin de Fer
Prison
Ecole
Eglise
Cimetière des Gonards
Grand Champ



Post and Telegraph Office, 2 Rue St-Julien, near S. wing of palace (see Plan); 38 Av. de St-Cloud (only office open on Sun.); and 47bis Rue du Plessis.

English Church *(St. Mark's)*, Rue du Peintre-Lebrun; service on Sun. at 11 a.m. and in summer at 6 p.m.; chaplain, *Rev. G. B. Vivian Evans.*

Golf Course, see pp. 480, 42. — Syndicat d'Initiative, 39 Rue Duplessis.

Versailles (425-460 ft.; pop. 60,458), the capital of the Seine-et-Oise department, a town created by Louis XIV., contains regular streets, spacious squares, and many fine buildings, but it lies on a sandy and arid plain.

The stories told about the creation of the magnificent palace and its gardens border on the incredible. The levelling of the ground for the gardens and park, the making of a road to Paris, and the erection of the Aqueduc de Maintenon to bring water from the Eure, are said alone to have occupied 36,000 men and 6000 horses for years. It is estimated that the palace cost about 20,000,000*l.*, apart from the forced labour exacted under the old feudal corvée. The annual cost of maintaining the palace and grounds now amounts to about 26,000*l.*

After 1682 Versailles became the permanent residence of Louis XIV., and it therefore saw both the zenith and the decadence of his reign. It was from Versailles that the king and his ministers directed the policy of the nation and even its wars. In 1684, after the death of Marie Thérèse, Louis XIV. married Mme. de Maintenon (1635-1719), whose all-powerful influence imposed on the court a somewhat superficial austerity, followed by its reaction in the frivolity and excesses of the Regency and of Louis XV. The palace then degenerated into a kind of boudoir, ruled over by Mme. de Pompadour (1721-64) and Mme. du Barry (1743-93). Louis XVI. came to the throne in 1774, and it was at Versailles that he began to suffer for the sins of his ancestors. In 1789 the States-General were convened at Versailles, to consider the state of the nation and to devise means of averting national bankruptcy. The three Estates disagreed as to the method of voting; the Noblesse and Clergy desired that each should vote separately as heretofore; the Tiers Etat insisted on a combined vote by head. Backed by public opinion the Third Estate formed a National Assembly, and thus the Revolution began. When the council-chamber in the palace was closed by order of the king the deputies adjourned to the Jeu de Paume (p. 360), where they took an oath ('serment du Jeu de Paume') never to dissolve until they had given France a constitution. The Assemblée Nationale now assumed the name of Assemblée Constituante. On 5th and 6th Oct., not long after the fall of the Bastille (14th July), the palace of Versailles was invaded by a Parisian mob, including thousands of 'dames de la halle', who compelled the king to return to the Tuileries. The town then lost its importance, and its population rapidly sank from 50,000 to 25,000. The deserted château narrowly escaped being sold, but Louis Philippe at length reinvested it with something of its former splendour, partly converting it into a picture-gallery. From 5th Oct., 1870, to 6th March, 1871, the palace was the headquarters of William I., King of Prussia, and here, on 18th Jan., 1871, he was proclaimed German Emperor. From 20th March to 28th May, 1871, the palace was the seat of the French government, which directed the operations of the 'Versaillais', as the troops were called, against the Communards. At length, in 1879, the Chambers transferred their seat to Paris, and Versailles has since relapsed into its former tranquillity, except when a 'Congrès' (p. 373) meets to elect a new president of the republic.

By the treaty of Versailles, signed here in 1783, England recognized the independence of the United States.

Versailles was the birthplace of the Abbé de l'Epée (1712-89; p. 338), Louis XVI., Louis XVIII. (d. 1824), Charles X. (d. 1836), Houdon, the sculptor (1741-1828), Gen. Hoche (1768-97), and Berthier, Prince of Neuchâtel (1753-1815).

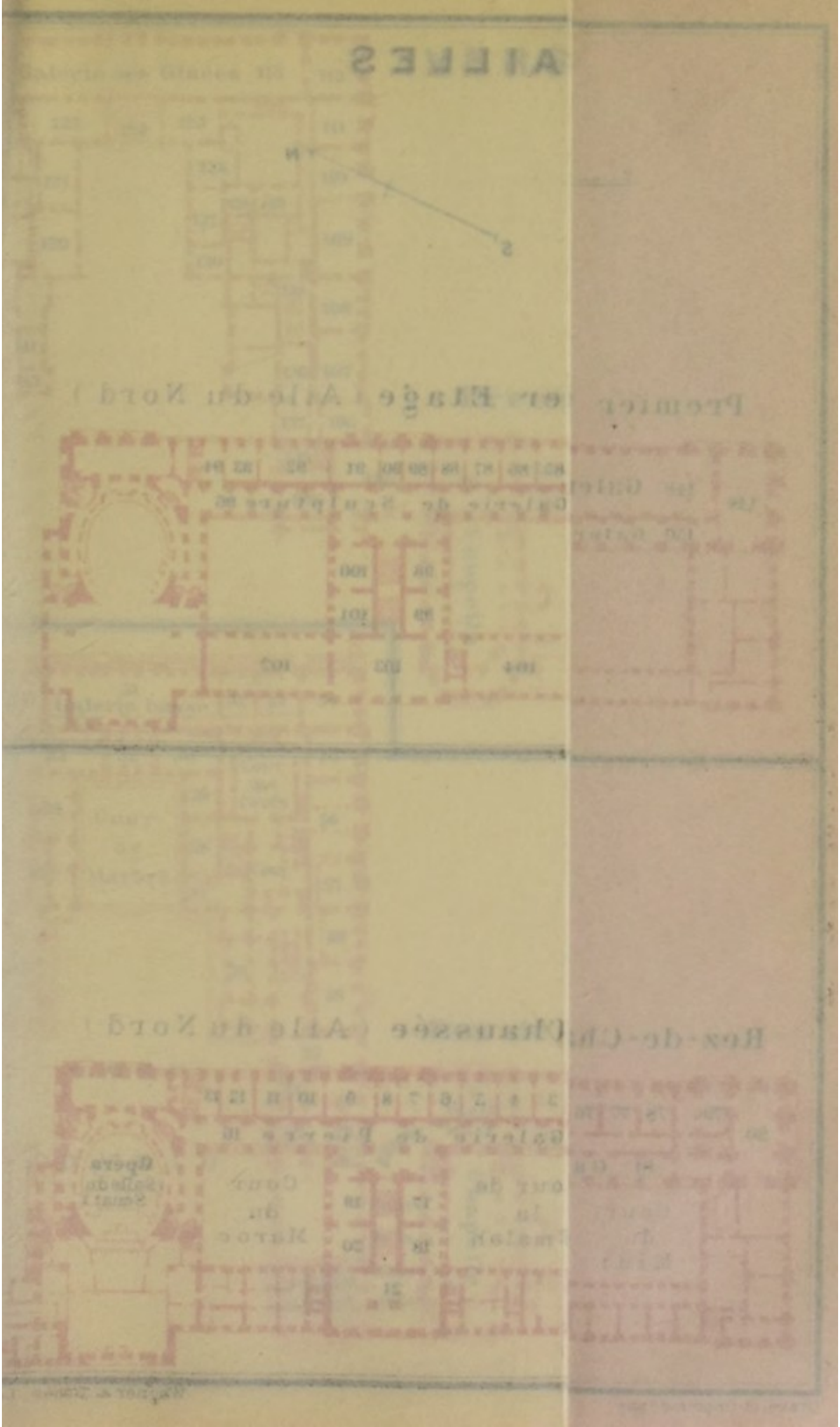
The visitor may consult the following books (on sale in the vestibule of the palace): 'Le Château de Versailles et ses Dépendances', by *E. Cazes* (1910; 15 fr.); 'Versailles', in the collection of 'Villes d'Art Célèbres', by *A. Pératé* (1909; 4 fr.); 'Le Musée National de Versailles', a description of the château and its collections, by P. de Nolhac and A. Pératé (1896; 6 fr.); 'Une Journée à Versailles', a small illustrated guide (1910; 1 fr.).

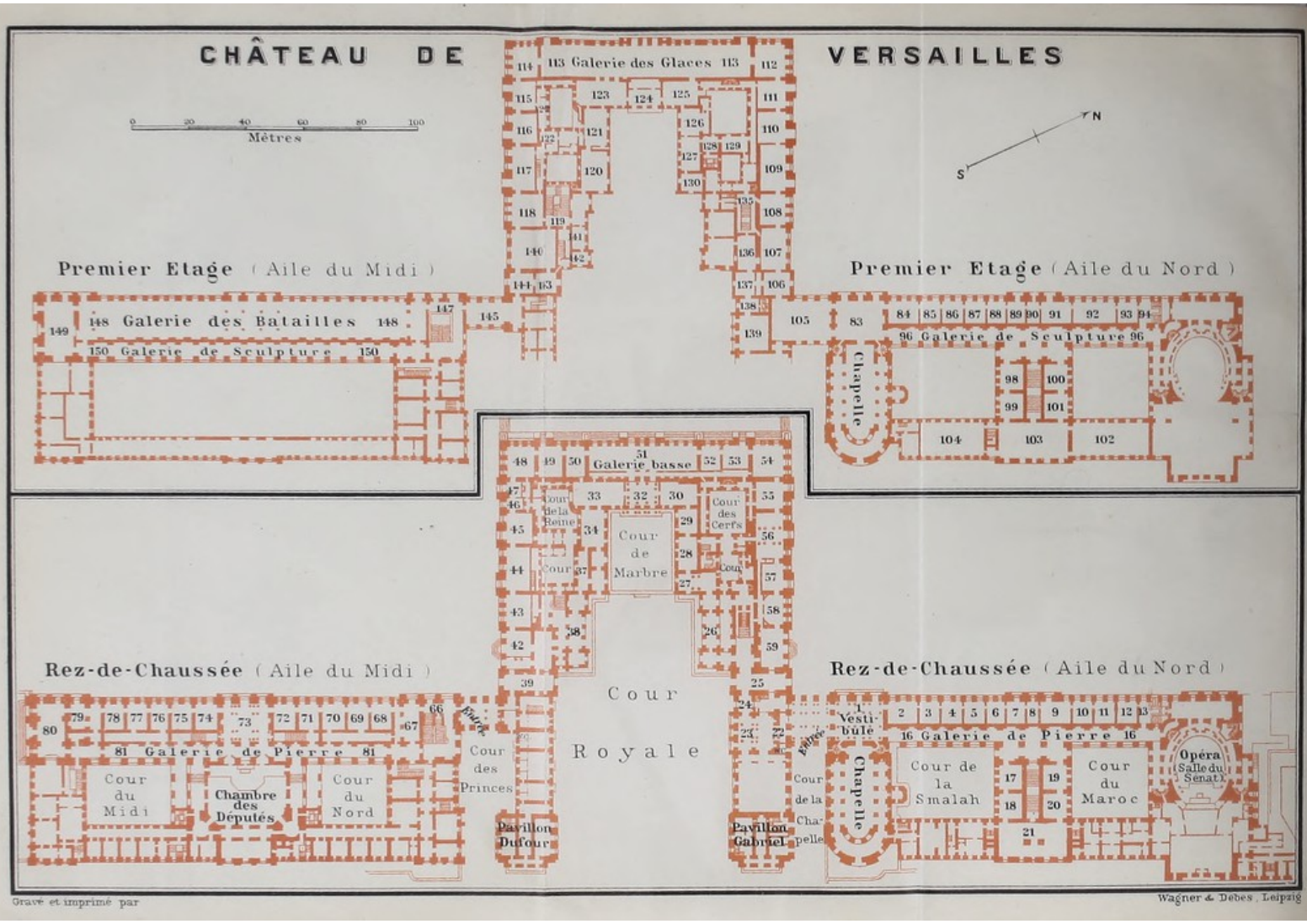
The three main streets, the Avenue de Paris, in the middle, the Av. de St-Cloud, to the N., and the Av. de Sceaux, to the S., radiate from the Place d'Armes in front of the palace. The *Avenue de Paris*, the most important, contains the *Préfecture* (1863-67), on the right as we enter the town, and the *Hôtel de Ville*, in the Louis XV. style (1900), on the left. — To the S. of the *Avenue de Sceaux* is the cathedral of *St-Louis*, dating from the 18th cent., and containing the monument of the Duc de Berry (d. 1820), by Pradier, and stained glass from Sèvres, after Devéria. In front rises the bronze statue of the *Abbé de l'Epée* (p. 359), by Michaut. Near the N. end of the Av. de Sceaux a side-street on the left leads to the *Jeu de Paume* (see p. 359), built in 1686, now containing a 'Musée de la Révolution' (open daily, except Mon., 11 to 4 or 5). Opposite the entrance rises a statue in marble, by R. de Saint-Marceaux, of *Bailly* (comp. p. 332), who read aloud the famous oath. At the end of the room is a copy of David's 'Serment du Jeu de Paume', and on the walls are the names of the 700 signatories to the minutes.

The *Boulevard de la Reine*, on the N., another busy street, is crossed by the *Rue du Plessis*, which leads N. past the station of the Rive Droite to the Square Houdon. The *Statue of J. Houdon*, the sculptor (p. 359), is by Tony-Noël (1891). — To the S. of the Boul. de la Reine, towards the Place d'Armes, are the church of *Notre-Dame*, built in 1684-86 by J. Hardouin-Mansart, who is buried here, and a bronze *Statue of General Hoche* (p. 359), by Lemaire (1832).

On the E. side of the *Place d'Armes* are the old palace-stables, now barracks, and on the W. the railing of the Cour d'Honneur (p. 362).

The *Palace or **Château of Versailles**, the famous residence of Louis XIV., owes its origin to a hunting-château built in 1624 for Louis XIII. This was a square brick and stone building, which still encloses the marble court of the present palace (see Plan). Louis XIV. also hunted here, and in 1663 began to give his brilliant fêtes, sometimes enlivened by Molière and his players. As the Château of St-Germain (p. 385) seemed too small, the king proceeded to extend his new residence; but it was not until 1668 that he began those huge additions that finally enabled him to make the palace both the seat of government and a residence for his court, while everything that art could supply was to minister to





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Key to Plan of the Palace of Versailles.

First Floor.

North Wing.—**83.** Vestibule de la Chapelle (p. 364).—**84-93.** Historical Paintings: 1794-1830 (p. 364).—**94.** Staircase to Second Floor (p. 364).—**96.** Sculptures (p. 365).—**98-104.** Contemporary Historical Paintings (p. 365).

Main Edifice.—**105.** Salon d'Hercule (p. 366).—**106-111.** Appartements du Roi (p. 366).—**112.** Salon de la Guerre (p. 367).—**113.** Galerie des Glaces (p. 367).—**114.** Salon de la Paix (p. 368).—**115-117.** Grands Appartements de la Reine (p. 368).—**118.** Salle des Gardes de la Reine (p. 369).—**119.** Escalier de Marbre (p. 371).—**120.** Salle des Gardes du Roi (p. 368).—**121.** Antichambre du Roi (p. 368).—**122.** Cabinets de Marie-Antoinette (p. 369).—**123.** Salle de l'Œil-de-Bœuf (p. 368).—**124.** Bedroom of Louis XIV. (p. 368).—**125.** Salle du Conseil (p. 368).—**126-130.** Cabinets Intérieurs de Louis XV et de Louis XVI (p. 368).—**135.** Modern Staircase (on the site of the Escalier des Ambassadeurs of the time of Louis XIV.).—**136.** Vestibule.—**137, 138.** Rooms with water-colour drawings (18th cent.; p. 366).—**139.** Modern paintings (p. 366).—**140.** Grande Salle des Gardes (p. 369).—**141-143.** Apartments of Mme. de Maintenon (p. 369).—**144, 145.** Paintings of 1792-93 (p. 370).

South Wing.—**147.** Escalier des Princes (p. 370).—**148.** Galerie des Batailles (p. 370).—**149.** Salle de 1830 (p. 371).—**150.** Sculpture Gallery (p. 371).

Ground Floor.

North Wing.—**1.** Vestibule (p. 363).—**2-12.** Historical Paintings from Clovis to Louis XVI. (p. 363).—**13.** Staircase.—**16.** Galerie de Pierre (p. 363).—**17-21.** Salles des Croisades (p. 363).

Main Building.—**22-24.** Vestibules (p. 375).—**27, 28.** Salles des Tableaux-Plans (p. 375).—**29, 30.** Less important works (p. 375).—**32.** Vestibule of Louis XIII. (p. 374).—**33.** Recent acquisitions (p. 374).—**34.** Views of Old Palaces (p 375).—**37.** Corridor to Escalier de Marbre.—**38.** Vestibule de Marbre (p. 373).—**42-50.** Dauphin's Apartments (p. 373).—**51.** Galerie Basse (p. 374).—**52-59.** Apartments of Mesdames (p. 374).

South Wing.—**66.** Vestibule.—**67-80.** Paintings of the Republic and First Empire (p. 372).—**81.** Galerie de Pierre (p. 372).

the royal pursuit of pleasure. *Louis Le Vau* (p. 90), the first architect, enclosed the 'petit château', which he had been instructed to respect as far as possible, within a new building erected in the park. In 1679 *J. Hardouin-Mansart* built the 'Galerie des Glaces' on a terrace level with the first story on the E. side, and in 1682 he completed the long Aile du Midi, as a residence for the court. The new palace was nearly finished when Louis XIV. took up his abode in it on 6th May, 1682; but in 1684-89 the Aile du Nord was added.

The palace could house 10,000 persons. Its longer façade, towards the garden, 635 yds. in length, has 375 windows. The pavilions in the neo-classic style, flanking the Cour Royale, erected by *Gabriel* under Louis XV., and by *Dufour* under Louis XVIII., mar the harmony of the plan. Gabriel also began the opera-house in 1753, at the end of the N. wing (p. 364), but it was not completed until 1767-70.—During the Revolution the royal furniture was sold and the pictures were transferred to the Louvre. Louis Philippe, in 1833-37, transformed the palace into a great national museum of 'all the glories of France'.

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups on the pillars at the entrance recall the victories of Louis XIV. over Austria (the eagle) and Spain (the lion), by Marsy and Girardon. In the centre rises an *Equestrian Statue of Louis XIV.*, in bronze (1832), the horse by Cartellier, the figure by Petitot. The court is bordered with sixteen colossal statues of statesmen and marshals of France, some of which were on the Pont de la Concorde until 1837 (comp. p. 63).

Bearing to the right, and crossing the Rue des Réservoirs, we reach the Cour de la Chapelle, between the *Pavillon Gabriel* (see above) and the *Chapel*. The latter, with its high-pitched roof, is adorned with numerous statues of apostles and saints. The *Entrance* to the museum is at the W. end of the Cour de la Chapelle.

The *MUSÉE NATIONAL of Versailles has two quite distinct departments, combined within the same rooms: 1. The *Salons and Apartments of Louis XIV.* and his successors, a museum of decorative art, unique of its kind; 2. The *Musée Historique*, founded by Louis Philippe, a large collection of pictures and sculptures, many of them of little artistic value, and some of them ordered by the king to illustrate a particular historical period. The collection of historical portraits is most interesting. Under the present curator (M. Pierre de Nolhac) the works lacking real historical value are being sifted out, while those of artistic merit are being classified according to periods.

The rooms are so numerous that only a few can be examined carefully within the time allowed; a margin also must be left for the Trianons (p. 378). Those who can devote two days to Versailles should spend the

first in visiting the royal apartments, the park, and the Trianons. In this case we enter at the end of the *Cour des Princes* (see Plan of ground-floor), pass through Rooms 39 and 38, and ascend the *Escalier de Marbre* (No. 119, Plan of first floor). On the first floor we turn to the left, round the balustrade, to the *Salle des Gardes du Roi* (No. 120; p. 368), and thence enter the *Appartements de Louis XIV* (p. 368). The *Petits Appartements* (p. 368) and the *Galerie des Glaces* (p. 367) may be visited next, after which we pass through the *Salon de la Paix* (p. 368) to the *Grands Appartements de la Reine* (p. 368). We then return to the Galerie des Glaces, see the *Salon de la Guerre* (p. 367) and the adjoining rooms, and end our visit with the *Chapel* (see below), the *Appartements du Dauphin* (p. 373), and those of *Mesdames* (p. 374).

North Wing. — Ground Floor. In the *Vestibule* (Pl. 1) books and views are on sale (p. 360). Wet umbrellas and parcels must be left in the cloak-room (10 c.). — Those who can devote one day only to Versailles will save time by adhering to the following route. The less important rooms are described in smaller type.

On the right is the entrance (usually closed) to the chapel, which is better seen from the first floor (p. 364).

The ***Chapel** was begun by *Mansart* in 1699 and completed by *Robert de Cotte* in 1710, and is a masterpiece of the style of the period. It is richly adorned, yet not overladen, with sculptures, bronzes, gilding, and paintings. On the vaulting of the roof, at the end, is a Resurrection by *Ch. de Lafosse;* in the centre, God the Father, by *N. Coypel.* Over the royal gallery, Descent of the Holy Ghost, by *Jouvenet.* On the ceilings of the side-galleries, the Apostles, by *Bon* and *Louis Boullogne.* The seven altars have bas-reliefs in bronze by *Adam, Verberckt, Vinache, Bouchardon, Ladatte,* and *Slodtz.*

In the vestibule, opposite the entrance, is a large relief, by *Coustou,* of the Passage of the Rhine by Louis XIV. We then enter the —

Salles des Tableaux d'Histoire de Clovis à Louis XVI (Pl. 2-12), containing paintings by *Delaroche, Rouget, Johannot, Ary Scheffer, Schnetz,* and *Vinchon,* and older works by *J. B. Martin, Parrocel,* and after *Lebrun* and *Van der Meulen.* — From the foot of the staircase (Pl. 13) we enter, to the right, the *Galerie de Pierre* (Pl. 16), a long corridor containing casts of monuments of princes and queens. — To the left are the five —

***Salles des Croisades** (Pl. 19, 20, 21, 18, 17; adm., see p. 356). These rooms are sumptuously decorated with the arms of crusaders, and contain good paintings of the time of Louis Philippe. — 1st Room (Pl. 19). Right, *Gallait,* Coronation of Count Baldwin of Flanders as Greek Emperor (1204); *Larivière,* Battle of Ascalon (1177). — 2nd Room (Pl. 20). *Jacquand,* Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars (1299). — 3rd Room (Pl. 21). Left, *Horace Vernet,* Battle of Las Navas de Tolosa against the Arabs (Spain; 1212); *Schnetz,* Pro-

cession of Crusaders round Jerusalem (1099). Beyond the door, *Larivière*, Raising of the siege of Malta (1565); Gothic doorway from the hospital of the Knights of St. John at Rhodes, presented by Sultan Mahmud (1836); *Odier*, Raising of the siege of Rhodes (1480); after *Delacroix* (original at the Louvre, see p. 148, No. 213), Capture of Constantinople (1204); *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur-de-Lion (1191). By the central window is a mortar from Rhodes. — 4th Room (Pl. 18). Right, *Signol*, Godfrey de Bouillon (1100), and St. Louis; *Signol*, St. Bernard preaching the Second Crusade at Vézelay in Burgundy (1146); *Schnetz*, Battle of Ascalon (1099). — 5th Room (Pl. 17). *Signol*, Taking of Jerusalem (1099), Passage of the Bosphorus (1097).

We return to the Galerie de Pierre, and from its S. end we mount a staircase, in the vestibule, to the left of the chapel.

First Floor. — We first enter the **Vestibule de la Chapelle** (Pl. 83), whose white marble walls, with the figures of Glory and Magnanimity, present a solemn aspect. Several lavishly ornamented doors lead into the royal gallery, which affords an excellent view of the chapel (p. 363). — We next visit the —

Salles des Tableaux d'Histoire de 1794 à 1830 (Pl. 84-93). 5th Room (Pl. 88). *Gautherot*, Napoleon wounded at Ratisbon (1809). — 8th Room (Pl. 91; 1814-23). *Gros*, Louis XVIII. leaving the Tuileries in 1815 on hearing of Napoleon's approach. — 9th Room (Pl. 92; 1824-30), *Gérard*, Coronation of Charles X. at Rheims (1825).

The adjoining staircase (Pl. 94) ascends to the Second Floor (adm., p. 356), styled the **Attique du Nord,** where we notice, on the right, four rooms arranged in 1900. The paintings here, from the 15th cent. to the time of Louis XIII. (17th cent.), are interesting historically. 1st Room (Pl. 153; above No. 93). Left, 3051. Madonna, St. Michael, and Joan of Arc; Hunting at the court of Jean sans Peur; left, 3221. Anne de Montmorency; between the windows (central pillar), 3166. Rabelais; 3133. *L. Cranach*, Luther (1544; inscription later). Exit-side, 3282. Henri IV. at the age of four; *A. Michieli*, Reception of Henri III. at the Lido; in the centre, Statue of Henri IV., in bronze. — 2nd Room (154). Portraits, including Henri IV. and Marie de Médicis; 3280. Charles of Condé and his son; 3418. The Croatian general Isolani. — 3rd Room (155). 1680. Bust of Emp. Charles V.; 3198. Don Carlos; 3196. Philip II.; 3347. Maurice of Nassau; 3352. Oldenbarneveldt; 3340. Isabella of Austria, Governor of the Netherlands; 3337. Margaret of Austria, Queen of Spain; 3199 (left), Margaret of Austria, Empress of Germany (1528-1603), a fine portrait by *J. Pantoja de la Cruz*. — 4th Room (156). Louis XIII.; Marie de Médicis (by *Pourbus*); Anne of Austria; on the right, Marie, Duchess of Chevreuse (1600-79); Thomas of Savoy, Prince of Carignano (1597-1656), by *Van Dyck*. — The other rooms (157-162) contain portraits by *Mignard*, *Rigaud*, *Ph. de Champaigne* (one of Richelieu), *Vouet*, etc.

On the landing of the above-mentioned staircase (Pl. 94) is a statue of Joan of Arc, by *Marie d'Orléans*, daughter of Louis Philippe (1837). — At the end of the Galerie de Sculpture (p. 365) on the left, is the *Salle du Sénat*, formerly Louis XV.'s opera house (p. 362), which a custodian shows on application (fee).

The **Galerie de Sculpture** (Pl. 96), parallel to Rooms 84-93, contains old sculptures from churches, by *Fr. Anguier* and *Le Hongre*, and later works by *Seurre*, *Valois*, *Debay*, *Etex*, *Jaley*, *Foyatier*, *Raggi*, *Nanteuil*, and *Duseigneur*. In the centre, on the left, are several works by *Pradier*, notably the monument of Duke Ferdinand of Orleans (p. 233), with scenes from the sieges of Antwerp and Constantine. — We pass through the second door on the left into the —

***Salles des Tableaux d'Histoire Contemporaine** (Pl. 98-104), where the paintings from the reigns of Louis Philippe and Napoleon III. comprise some interesting portraits. — Room I (Pl. 98). Right, *Gérôme*, Napoleon III. receiving Siamese ambassadors at Fontainebleau (1861); left, *Müller*, Opening of the Chambers (1852). — Room II (Pl. 99). Right, *Yvon*, Retreat from Russia, with Ney in the rear-guard (1812). Left, *Gustave Doré*, Battle of Inkerman (1854). — Room III (Pl. 104; entered by a short passage on the right). Left, *Horace Vernet*, *Taking of the Smalah of Abd-el-Kader by the Duc d'Aumale in 1843, a superb picture 70 ft. long and 16 ft. high, with numerous portraits, to which there is a key below.

The 'Smalah' of Abd-el-Kader, including his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, was taken by surprise by the Duc d'Aumale at the head of two cavalry-regiments. Booty of enormous value and 5000 prisoners were the prizes acquired so easily. Abd-el-Kader himself was absent at the time. 'The sudden irruption of the troops is rendered with the vivacity of composition and of touch which is so characteristic of M. Horace Vernet. These files of horses facing us are a marvel of boldness. Women and children half smothered under the overthrown tents, the terrified troops beginning to retreat, the tame gazelles that seem to leap out of the canvas, the Jew rescuing his purse, the imbecile negress playing with a slice of melon, the wives of the emir whom the negroes are trying to hoist upon the dromedaries, the combats here and there between the French troops and the Arabs, all present a most striking and lifelike scene, while the interstices are filled up with a thousand accessories derived from the scattered treasures of a smalah.' *(Th. Gautier.)*

At the end, *H. Vernet*, Battle of Isly (1844), in which Marshal Bugeaud defeated Abd-el-Kader. — In the passage between the 3rd and 4th Rooms: Napoleon III. restoring his liberty to Abd-el-Kader at the Château of Amboise (1852), a relief by *Carpeaux*. — Room IV (Pl. 103). *Horace Vernet*, Siege and capture of Constantine (1837; three paintings), Battles in Mexico (1838-40), Siege of the citadel of Antwerp (1832). — Room V (Pl. 102). Paintings of the Crimean (1854-56) and Italian (1859) campaigns; among them (right) *Yvon*, Capture of the Malakoff (1855); *Pils*, Battle of the Alma (1854); *Yvon*, Battle of Solferino (1859). Topographical paintings by *Durand-Brager*. Busts of marshals and generals of the Second Empire. — Room VI (Pl. 101). *Couder*, Oath taken in the Jeu de Paume (1789). — Room VII (Pl. 100). *Vinchon*, Enrolment of volunteers in 1792; *C. L. Müller*, Roll-call of the last

victims of the Reign of Terror (1794; seated in the middle is André Chénier, the poet).

We return to the Vestibule de la Chapelle (p. 364) and cross it.

Main Edifice. — First Floor. The royal apartments have lost their original furniture and pictures, but the walls, the ceilings, the gilded stucco, the panelling, etc., still convey a good idea of the elaborate 'Louis Quatorze' decoration, in which the sun-disc, the emblem of the 'Roi Soleil', constantly recurs. In 1906-08 the superb Gobelins representing the 'Histoire du Roi', after *Le Brun* and *Van der Meulen*, were hung here (see below and p. 369). On the other walls are battle-pieces by *Van der Meulen*, *Parrocel*, etc., and portraits. We first enter the —

Salon d'Hercule (Pl. 105). The Apotheosis of Hercules on the ceiling (60 by 56 ft.), by *Fr. Le Moyne*, includes 142 figures. *Mignard*, Louis XIV. on horseback. The frame of the Passage of the Rhine, after *Le Brun*, originally belonged to Veronese's Banquet of Simon the Pharisee, now in the Louvre (p. 123, No. 1193).

The following rooms are the ***Grands Appartements du Roi** (Pl. 106-111). The first, the **Salon de l'Abondance** (Pl. 106), has a ceiling-painting (Abundance) by *Houasse*.

Rooms 137, 138, on the left, contain water-colour drawings from the campaigns in the Netherlands (1745-46). — In Room 139: *G. Bertrand*, Obsequies of President Carnot; *A. Morot*, Battle of Reichshofen (1870); *A. de Neuville*, Battle of Champigny, fragment of a panorama; model of the statue of Bailly by *R. de Saint-Marceaux* (p. 360).

Salon de Vénus (Pl. 107). Ceiling-painting by *Houasse*, Venus subduing all the deities; statue of Louis XIV. by *J. Warin*. — **Salle de Diane** (Pl. 108; Billiard Room). Ceiling by *Blanchard*, Diana as the goddess of hunting and navigation; on the vaulting, paintings by *Audran*, *De Lafosse*, and *Sarrazin;* busts of Louis XIV. by *Bernini*, of Colbert and the Grand Dauphin by *Coyzevox*, etc. — **Salon de Mars** (Pl. 109; Ball and Concert Room). Ceiling by *Audran* (Mars in a chariot drawn by wolves), *Houasse* (Horrors of war), and *Jouvenet* (Benefits of war); door-panels by *S. Vouet*. Two tapestries (see above): Sieges of Dole and Dunkirk. On the left, an epergne made in 1770 for Marie Antoinette. — **Salon de Mercure** (Pl. 110; Bedchamber). Ceiling by *J. B. de Champaigne*, Mercury in a chariot drawn by two cocks. Three tapestries (see above): Sieges of Tournai and Douai, Victory of Turenne over the Spanish at Bruges (1657). — **Salon d'Apollon** (Pl. 111; Throne Room). Ceiling by *Ch. de Lafosse:* Apollo in a quadriga, attended by the Seasons. Three tapestries (see above): Count Fuentes doing homage to Louis XIV. in the name of the King of Spain, Meeting of Louis XIV. and Philip IV. of Spain (in the retinue of Louis are Mazarin, Conti, and Turenne, in that of Philip is Velazquez), Wedding of Louis XIV. and Maria Theresa of Austria.

The ***Salon de la Guerre** (Pl. 112), together with the Galerie des Glaces and Salon de la Paix, occupies the W. side of the central block. Ceiling by *Le Brun:* in the cupola, France, armed with thunderbolts and a shield with a portrait of Louis XIV.; in the spandrels, Bellona, and Germany, Spain, and Holland terrified. The walls are lined with coloured marbles and adorned with gilded bronze medallions. On the entrance-wall, to the left, is a relief in stucco of Louis XIV. on horseback, by *Coyzevox*. Six porphyry busts of Roman emperors.

The ****Galerie des Glaces** (Pl. 113), 79 by 11 yds., and 43 ft. high, was decorated in the most lavish style by *Ch. Le Brun* (1679-84) and other famous artists of the day. Opposite the seventeen large arched windows, which afford a splendid view of the gardens, are as many niches containing bevelled mirrors in the Venetian style, framed with decorations by *Cucci*, and once considered priceless. The capitals of the pilasters separating the windows from the arcades are of the 'French order' invented by *Le Brun*. We note also the superb trophies in gilded copper, chased by *Ladoireau* the goldsmith. The paintings on the vaulting are superb compositions, of admirable colouring, by *Le Brun*. The large central painting depicts the king as supreme ruler ('le Roi gouverne par lui-même'), with Mercury proclaiming this to the world. Next the garden, 'Faste (pomp) des puissances voisines de la France' (Germany, Holland, and Spain). Eight large circular and semicircular paintings and eighteen small ones, ranged round the central picture, trace the history of Louis XIV. down to the Peace of Nymwegen (1678). The small pictures relate to events of 1660-70. The large paintings, beginning from the Salon de la Guerre, are: above the door, Alliance of Holland with Germany and Spain (1672); on the ceiling, Passage of the Rhine (1672) and Capture of Maastricht (1673); on the right, Land and naval armaments; on the left, Louis ordering the attack of four fortresses in Holland (council of war with the Duke of Orleans, Condé, and Turenne); beyond the central painting, on the right, Louis resolves to chastise the Dutch (1671); left, Franche-Comté conquered for the second time, Capture of Ghent and Vain efforts of the Spaniards (1678); above the door of the next room, Holland severing her alliance with Germany and Spain and accepting peace (of Nymwegen; 1678). These compositions, with their blend of allegories and historical portraits, recall the large pictures by Rubens in the Louvre (p. 134). Everything in this hall, including tables and other articles of furniture, was of solid silver. — King William of Prussia was proclaimed German Emperor here on 18th Jan., 1871.

Corresponding with the Salon de la Guerre is the Salon de la Paix (p. 368), to the S. of the Galerie des Glaces. It leads into

the Appartements de la Reine (see below). — But we first enter, by the nearest door in the Salon de la Guerre, the —

Salle du Conseil (Pl. 125), originally two rooms, used by Louis XIV. as a study and a 'wig-room'. These were united in 1753, when the present decorations were executed by *A. Rousseau*. Curious time-piece by Morand (1706).

The **Cabinets Intérieurs de Louis XV et de Louis XVI,** or **Petits Appartements du Roi** (Pl. 126-130), to the left, are shown by a custodian (fee). The original decorations by *Verberckt* still remain, but little of the old furniture except the clocks. The first room (Pl. 126) was the *Bedchamber of Louis XV.*, in which he died in 1774. It contains three Gobelins tapestries from the 'Don Quixote' series (1750 and 1752): Ball at Don Antonio's house, The puppet-show, and Dorothea disguised as a shepherd. — The *Salon du Conseil des Ministres*, or *Cabinet des Pendules* (Pl. 127), contains a meridian of Louis XVI.'s time, a plan of Versailles in mosaic, a fine clock by *Caffieri* (1749), and, above the doors, paintings by *Boucher*. — On the left, the *Cabinet des Chasses* (Pl. 128), with tapestry from the Don Quixote series. Adjacent is the *Salle à Manger de Louis XV* (Pl. 129), in which are eight Sèvres porcelain *Plaques, from the 'Chasses de Louis XVI' series (1779-81), after *Oudry*, and locksmiths' tools used by Louis XVI. (comp. p. 287; Room XXVIII, Case 10).

The ***Bedroom of Louis XIV.** (Pl. 124) was refurnished under Louis Philippe. The only paintings which have survived since the time of Louis XIV. are those of the Evangelists, by *Valentin*. The chimney-pieces date from Louis XV. The bed, dating only from the time of Louis Philippe, is enclosed by a superb railing. The gilded figures of the 'Renommées' and 'France' are by *N. Coustou*. — We now enter the —

Salle de l'Œil-de-Bœuf (Pl. 123), so called from its oval window, where the courtiers awaited the *lever* of the king, and once the scene of many intrigues. The rich frieze of Cupids, in gilded stucco, is by *Flamen, Van Cleve*, and others. A painting by *Nocret* depicts Louis XIV. and his family with the attributes of pagan deities.

Adjoining the Salle de l'Œil-de-Bœuf are the **Antichambre** (Pl. 121), where the king sometimes dined, and the **Salle des Gardes du Roi** (Pl. 120), containing pictures of battles and views of Versailles in 1688.

The **Salon de la Paix** (Pl. 114), following the Galerie des Glaces (p. 367), also has ceiling-paintings by *Le Brun:* enthroned in the centre is France, attended by Abundance and other allegorical figures; on the spandrels, Spain, France, Holland, and Germany at peace. On the exit-wall: *Fr. Le Moyne*, Louis XV. brings Peace to Europe. Six porphyry busts of Roman emperors. — Next come the —

Grands Appartements de la Reine (Pl. 115-117), the decorations of which are finer than the pictures. The **Chambre de la Reine** (Pl. 115), where Queens Maria Theresa (d. 1683), Marie Lesczinska (d. 1768), and Marie Antoinette (1770-89) have slept, has a ceiling by *Fr. Boucher* (1734). Portraits of Marie Antoi-

nette, by *Mme. Vigée-Lebrun*, and Marie Leszczinska, after *Nattier*. On the walls are three Gobelins tapestries, after *J. Fr. de Troy* (1742-51): Esther's swoon, Coronation of Esther, Ahasuerus ordering Haman to be put to death.

The **Cabinets de Marie-Antoinette** (Pl. 122; apply to attendant; fee) are entered from this room. These surprisingly small rooms are, like those of the king (p. 368), tastefully decorated. They consist of boudoir, library (containing a chest for the Dauphin's clothes, presented by the city of Paris in 1782), and salon, or drawing-room, with a bust of Marie Antoinette by *Pajou*. The exit leads into the Salle des Gardes de la Reine (Pl. 118; see below).

The **Salon de la Reine** (Pl. 116), or *Salon des Nobles*, where the queen held her great receptions, has a ceiling-painting by *Michel Corneille:* Mercury protecting Science and Art. Three tapestries from the 'Histoire du Roi' (p. 366): Renewal of the Swiss alliance (on the left); Visit of Louis XIV. to the Gobelins factory; Coronation of Louis XIV. at Rheims. — The adjoining **Salon du Grand Couvert**, or Antichambre de la Reine (Pl. 117), has a fine ceiling, after *Le Brun:* Darius's family at the feet of Alexander. Four tapestries from the 'Histoire du Roi' (p. 366): Louis XIV. receiving the ambassadors of Pope Alexander VII. at Fontainebleau; Capture of Lille; Capitulation of Marsal in Lorraine; Spanish ambassadors at Fontainebleau.

The **Salle des Gardes de la Reine** (Pl. 118) was invaded by the mob on 6th Oct., 1789, when three guards sacrificed themselves to save the queen. It contains busts of Louis XVI. and Marie Antoinette; a fine portrait of the Duchess of Burgundy, by *Santerre;* on a table in front, Winter, a painting by *Girardon*. Ceiling-paintings by *Noël Coypel:* Jupiter attended by Justice and Peace, Ptolemy Philadelphus, Alexander Severus, Trajan, and Solon. — Doors in this room and the next lead to the Escalier de Marbre (p. 371).

Grande Salle des Gardes (Pl. 140). On Maundy Thursday, in this room, the king used to perform the ceremony of washing the feet of thirteen poor children, in presence of the clergy. Here, too, the National Guard, under Lafayette, took the oath of fidelity to Louis XVI. on 6th Oct., 1789. Ceiling-painting by *Callet:* The 18th Brumaire (p. xxi). Pictures: left, *Roll*, Centenary of the States-General at the Bassin de Neptune (p. 378) in 1889; right, *David*, Napoleon distributing Eagles in 1804; *Gros*, Battle of Aboukir (1799). In the centre, Last moments of Napoleon I., by *V. Vela*, in white marble (1866).

The door to the right in the Grande Salle des Gardes leads to Rooms 144 & 145 (p. 370), by which the S. wing is reached. The door to the left leads to the —

Appartements de Madame de Maintenon (Pl. 143-141), re-arranged in 1905. Grand Cabinet (Pl. 143). Portraits: *Mignard*, Duchess of Maine; *Rigaud*, Ph. de Courcillon, Marquis de Dangeau (d. 1720), author of memoirs of the court of Louis XIV.; also Boileau (1636-1711), and Elizabeth Charlotte, Duchess of Orleans; Scenes from the life of Louis XIV.,

by *L. de Silvestre* and *A. Coypel; Ferd. Elle* (above the chimney-piece), Fine portrait of Mme. de Maintenon; *Vivien*, Fénelon (1651-1715) and Lemoyne, the sculptor. — In the following passage: Portr. of Mme. de Maintenon, as St. Francesca Romana, after *Mignard*. — Petit Salon (Pl. 142). To the left, Louis XIV. at Fontainebleau and at Vincennes by *Van der Meulen*. Portraits: *Cl. Lefebvre*, J. B. Martin (d. 1735), known as 'Martin des Batailles' from having painted several of the victories of Louis XIV. for Versailles (comp. p. 374); *Le Brun*, Turenne; *Mignard*, Count of Toulouse, as a child; *J. Nocret*, Duchesse de La Vallière (1644-1710), favourite of Louis XIV. — Grand Salon (Pl. 141). Among the portraits: *Cl. Lefebvre* (1666), J. B. Colbert, the financier; *Ph. Lallemant* (1672), Cl. Perrault, inspector-general of the royal buildings; *Saint-André* (1670), Louis XIV.; *S. Bourdon*, Fouquet, the superintendent of finance; *Cl. Lefebvre*, Couperin, the composer. — We return to the Grand Cabinet (Pl. 143) and enter the following rooms.

Rooms 144 & 145 (comp. p. 369). In the first (Pl. 144) are portraits of artists: right to left, *Rigaud*, J. B. Keller, bronze-founder; *Allou*, Coyzevox, the sculptor; *Rigaud*, P. Mignard, the court painter; *J. Fr. de Troy*, J. Hardouin-Mansart, the architect; *Largillière*, J. Thierry, the sculptor, and Portr. of himself; *Carlo Maratta*, André Le Nôtre; *P. Mignard*, Philip of France, Duke of Anjou, and Ed. Colbert, superintendent of the royal buildings; *Rigaud*, Desjardins, the sculptor. — In the second (Pl. 145) are portraits of celebrated soldiers, represented according to the rank they held in 1792. Also, a magnificent column in Sèvres porcelain, presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise (1810).

We cross the landing of the *Escalier des Princes* (Pl. 147), with a statue of Napoleon I., by Cartellier, and a marble group of the Three Graces, by Pradier, and enter the —

South Wing. — First Floor. Continuation of the Musée Historique. — We begin at the —

*Galerie des Batailles (Pl. 148), a superb hall, 131 by 14 yds., divided into two parts by columns. It contains 34 admirable modern pictures and busts of 50 famous warriors who have fallen in battle, while the names of others are inscribed on tablets.

The pictures include: left, *G. Bertrand*, Patrie (1870-71); *Steuben*, Battle of Tours (732); *Ary Scheffer*, Submission of the Saxon Duke Wittekind to Charlemagne (785); *Schnetz*, Count Eudes defending Paris against the Normans (885-886); *H. Vernet*, Battle of Bouvines (1214); *E. Delacroix*, *Battle of Taillebourg (against the English, 1242); *Gérard*, Entry of Henri IV. into Paris (1594). — On the other side, as we return, past the entrance to the Salle de 1830 (p. 371): *H. Vernet*, Battle of Fontenoy (1745; painted in 1828); *Couder*, Siege of Yorktown in America, conducted by Generals Rochambeau and Washington (1781); beyond the three windows, *Philippoteaux*, Battle of Rivoli (1797); *Bouchot*, Battle of Zurich (against the Russians, 1799); *Gérard*, Battle of Austerlitz (1805); *H. Vernet*, Battles of Jena (1806), Friedland (1807),

and Wagram (1809).—This gallery is sometimes used for exhibitions of tapestry.

The following **Salle de 1830** (Pl. 149), at the S. end of the gallery, is devoted to Louis Philippe's accession to the throne and other subjects. To the left, *H. Gervex*, President Carnot distributing prizes after the Exhibition of 1889. Opposite, *Gérard*, Proclamation of Louis Philippe at the Hôtel de Ville; *Court*, The king distributing colours to the National Guard. To the left, *Roll*, Halt!

Parallel with the Galerie des Batailles is a **Sculpture Gallery** (Pl. 150), containing statues and busts of eminent persons of the 17th and 18th cent. by modern artists. It is open only on the Sundays on which the Grandes Eaux play (p. 355).

Having regained the Escalier des Princes (Pl. 147; p. 370), we may either descend to the ground-floor, or, to inspect the *Second Floor*, we may return to the Grande Salle des Gardes (Pl. 140; p. 369), cross it diagonally, and so reach the *Escalier de Marbre* (Pl. 119; descending to the Vestibule de Marbre, p. 373). We then ascend the *Escalier de la Reine* on the right to the Attique Chimay and the Attique du Midi.

Second Floor.—**Attique Chimay** (mostly portraits), entered by the second door opposite the Escalier de la Reine.—Room I (174; Musée de la Revolution). *Hubert Robert*, Fête of the Fédération Nationale (p. 320); *Gros*, Portrait of himself; *Sch. of Greuze*, Barrère; two portraits of Robespierre; *Heinsius*, Mme. Roland; *Kucharski*, Marie Antoinette at the Temple (p. 208); *Hauer*, Charlotte Corday (the only coloured portrait known). *David*, Marat assassinated, and Marat wounded (study, signed, 14th July, 1793; comp. p. xlvii). Busts of Mirabeau and Lafayette, by *Houdon*, and of Louis XVII., by *Deseine* (1790).—Room II (176; Revolution and First Empire). On each side of the entrance, portraits by *Vincent*, *J. B. Regnault*, *Danloux*, and others. Then, on the right, *Gros*, *Bonaparte at the bridge of Arcole (1796); *Corbet*, Bust of Bonaparte as First Consul; *Vernet*, Battle of Arcole (1796). By the windows, small pictures representing scenes from the life of Bonaparte. On the left, *David*, *Bonaparte crossing the St. Bernard; sketches by *Gérard*; *Mme. E. Morin*, Mme. Récamier (1799).—Room III (177; right). Pictures relating to the campaigns of Napoleon I., by *General Lejeune*.—Room IV (178). Portraits of the Bonaparte family, by *Gros*, *Gérard* (at the end, Napoleon I. in his coronation robes), *Lefebvre*, and others; busts by *Houdon*, *Cartellier*, *Bartolini*, and others.—Then follows a series of six cabinets. Cab. 1 & 2 (on the right; 179 & 180): Portraits of the Bonaparte family, by *Louis Ducis*, *Girodet-Trioson*, and *Lefebvre*.—Cab. 3 (181) and adjoining cabinets: *Portraits of celebrities under the Empire, sketches by *Gérard*.—Cab. 4 (182): *Tardieu*, Napoleon and the Queen of Prussia at Tilsit.—Cab. 5 (183): *Isabey*, First consul, Napoleon and Josephine at the factory at Jouy (1806); *David*, Pius VII.; *Canova*, Bust of Pius VII.—Cab. 6 (184): *Dutertre*, Portraits of the generals of the Egyptian army (drawings; 1799).—We return to Room II, ascend the steps on the left, and follow a corridor to the—

Attique du Midi, containing paintings of the First Empire and Restoration.—Room I (171). On the left, *Benvenuti*, Marie Anne Elisa Bonaparte surrounded by Florentine artists (1813). Side-wall, *E. B. Garnier*, Imperial procession entering the Jardin des Tuileries on the Emperor's wedding-day, 2nd April, 1810; *Gros*, Claude Victor Perrin, Duke of Belluna. On the other wall, *Gros*, *Napoleon presenting decorations to the artists of the Salon of 1808 (large sketch).—Room II (170). Portr. of dignitaries of the Empire, by *Meynier*, *Pajou*, *Lefebvre*, and others. Between the windows: *R. Lefebvre*, Napoleon I.; *P. Guérin* (after Gérard), Marie Louise. Bust of Napoleon by *Bosio*.—Room III (169). Portraits

and scenes from the Restoration period.—Room IV (168). *H. Vernet*, Louis Philippe leaving for the Hôtel de Ville (1830); *Beaume* and *Mozin*, Capture of the Hôtel de Ville (1830).—Galerie (illustrating 1830-46): *Heim*, The Duke of Orleans receives the Chamber of Deputies and the Senate at the Palais-Royal (1830); *Winterhalter*, Portr. of members of the Orleans family; *Ingres*, Ferdinand Philippe, Duke of Orleans. On the left, as we return: Portraits of marshals of France; busts of the Duc de Nemours, by *Chaponnière* (1832), and of the Duc d'Aumale, by *Mercier* (1837); *E. Lami*, Attempt of Fieschi (1835).—Room V. Portraits by *Winterhalter* and others; paintings commemorating the exchange of visits between Louis Philippe and the youthful Queen Victoria (1842-44), by *E. Lami*, *Marilhat*, etc.—Room VI (from 1840 to Second Empire). *Isabey*, *Embarking the remains of Napoleon I. at St. Helena (1840); *Guiaud*, Transferring the remains of Napoleon (15th Dec., 1840); portraits of ecclesiastics, politicians, artists, and authors; *H. Flandrin*, Napoleon III.; *Carpeaux*, Busts of the Prince Imperial and Napoleon III.; portraits of members of the imperial family; at the end, *Mercié*, Bust of Gambetta; left, as we return, *J. L. Gérôme*, Reception of the Siamese ambassadors at Fontainebleau in 1861; *Daumier*, Portr. of Berlioz.

As we descend from the 2nd floor we turn to the left and regain the Escalier des Princes (Pl. 147; p. 370), which leads to the Galerie des Batailles on the ground-floor.

South Wing.—Ground Floor. The **Galerie de la République et du Premier Empire** (Pl. 67-80; adm., see p. 356) contains paintings illustrating the wars of 1796-1810, arranged in chronological order. They need not detain us long.

Room 1 (Pl. 67; 1796). On the right, *Ch. Thévenin*, Augereau at the bridge of Arcole.—Room 2 (Pl. 68; 1796-97). *Lethière*, Preliminaries of the Peace of Leoben (1797).—Room 3 (Pl. 69; 1798). *Girodet-Trioson*, Insurrection at Cairo; *Guérin*, Bonaparte reprieves the insurgents at Cairo.—Room 4 (Pl. 70; 1802-04). *Gros*, Bonaparte at the bridge of Lodi (1796).—Room 5 (Pl. 71; 1804). *Sérangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army.—Room 6 (Pl. 72; 1805). First campaign of the Grande-Armée.—Room 7 (Pl. 73), now used as the antechamber of the Chambre des Députés (p. 373). Busts of Lafayette and Franklin by *Houdon*, and a copy of the statue of Washington executed by Houdon in 1786 for the Capitol at Richmond, presented by the State of Virginia.—Room 8 (Pl. 74; 1805). *Ch. Meynier*, Marshal Ney restoring to the 76th regiment of foot its colours found in the arsenal at Innsbruck; *Debret*, Napoleon salutes a waggon containing wounded Austrians in Italy.—Room 9 (Pl. 75; 1805). *Girodet-Trioson*, Napoleon receiving the keys of Vienna; *Gros*, Interview of Napoleon with the Emperor Francis II. of Austria after the battle of Austerlitz.—Room 10 (Pl. 76; 1806-07). *Meynier*, The French army entering Berlin (27th Oct., 1806); *Mauzaisse* (after Gros, p. 148, No. 389), Napoleon at the battle of Eylau (1807); *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin (1806).—Room 11 (Pl. 77; 1807). *Gosse*, Interview of Napoleon with the Queen of Prussia, at Tilsit; *Debret*, Napoleon presenting a decoration to a soldier of the Russian army.—Room 12 (Pl. 78; 1807-08). *C. Vernet*, Napoleon at Madrid (1808); *Regnault*, Marriage of Prince Jerome Bonaparte with the Princess Catharine of Wurtemberg (1807); *Gros*, Capitulation of Madrid (1808).—Room 13 (Pl. 79; 1809-10). *Debret*, Napoleon addressing his German troops before the battle of Abensberg (1809); *Rouget*, Marriage of Napoleon with the Archduchess Marie Louise of Austria (1810); *Bourgeois*, Death of Marshal Lannes at Esslingen (1809).—Room 14 (Pl. 80). *Ch. Thévenin*, The French army crossing the St. Bernard (1800); *F. Seurre*, Napoleon I. (bronze); *Bartolini*, Napoleon I. (marble).—At the end are the apartments of the President of the Chamber.

We return by the **Galerie de Pierre** (Pl. 81), which chiefly contains *Statues* and *Busts* of celebrities from the 18th cent. to the present day,

including a statue of Thiers, the last work of *Guillaume* (1903).—To the right of this gallery is the former Chambre des Députés, constructed in 1875, and still used for the Congress or National Assembly, *i.e.* the joint meeting of the Senate and the Chamber of Deputies to elect the presidents of the Third Republic, of which the first was M. Thiers (16th Feb., 1871). It may be visited on application to a custodian (fee; entrance in the Cour des Princes, see below).

Main Edifice.—Ground Floor. We enter from the *Cour des Princes* (see Plan). Passing through an antechamber (Pl. 39), we reach the large **Vestibule de Marbre** (Pl. 38), which faces the Cour Royale; the Escalier de Marbre leads to the royal apartments on the first floor (p. 369), while the apartments of the Dauphin (eldest son of the king) open off it on the ground-floor.

The ***Appartements du Dauphin** (Pl. 42-50), destined for the son (d. 1711) of Louis XIV., were afterwards restored for the son (d. 1765) of Louis XV., and again altered in the 19th century. The original decorations (Louis XV. style) have, however, been partly preserved. Some of the best 18th cent. portraits are hung here. Room I (Pl. 42). To the left: *Santerre*, Philip of Orleans, the regent; *Ranc*, Louis XV. as a child; *J. B. Lemoyne*, Bust of Philip of Orleans; *Rigaud*, Alexander of Bourbon (Count of Toulouse; son of Louis XIV. and the Marquise de Montespan), Louis XV. as a child (1715); *Largillière*, Portr. of Vauban (p. 319) and Bérulle; *Rigaud*, Philip of Orleans.—Room II (Pl. 43). *A. S. Belle*, Maria Anna Victoria, Infanta of Spain, Queen Marie Lesczinska; *Galloche*, Fontenelle; *J. B. Vanloo* and *Ch. Parrocel*, Louis XV. on horseback; *J. B. Vanloo*, Marie Lesczinska; *P. D. Martin*, Coronation of Louis XV. at Rheims (1722); *F. de Troy*, Belle, the painter (1674-1734); *Belle*, *Mlle. de Béthisy and her brother. —Room III (Pl. 44). *L. M. Vanloo*, Family of Philip V.; *Belle*, Marie Lesczinska and the Dauphin (1730); *Raoux*, Mme. Boucher; *Parrocel*, Arrival of the Turkish ambassador Mehemed Effendi at the Tuileries in 1721; *Aved*, Said Pasha, Turkish ambassador (1742); *Largillière*, Le Pelletier; *Rigaud*, *Louis XV. (1730), Morat, Conseiller d'Etat; *Nattier*, Portr. of the artist and his family. —Room IV (Pl. 45). *Panini*, Paris from the Pont-Royal (ca. 1732); *Belle*, Marquis of Castelmoron; *Aved*, J. B. Rousseau, the poet (1738); *Tocqué*, Marquis of Matignon; on the chimney-piece, bust in terracotta of J. B. Rousseau, by *Caffieri; Tocqué*, Gresset (1709-77), the poet (1750); *L. M. Vanloo*, C. Vanloo and his family (1757).—Room V (Pl. 46). *Nattier*, Princesse de Turenne, Princess Adelaide, Mme. de Pompadour, Maria Josepha of Saxony (second wife of the Dauphin and mother of Louis XVI.); *Tocqué*, Marquis of Marigny, Tournehem, superintendent of the royal buildings; *Roslin*, Boucher, the painter, and Cochin, the draughtsman; *Nattier*, *Marie Lesczinska (1748).—Room VI (Pl. 47; the former library, regilded). At the end, *Nivelon*, Large portrait of Maria Josepha of Saxony

(1764). — Room VII (Salon des Nattier; Pl. 48). *Nattier,* *Portraits of the daughters of Louis XV. Busts of Voltaire and Diderot, by *Houdon,* of Fontenelle, by *Le Moyne,* and of D'Alembert, by *Francin.* — Room VIII (Pl. 49; bedchamber of the Dauphin). On the right, above the chimney-piece, under glass, fine Gobelins tapestry (portrait of Louis XV.); portraits by **Nattier, Vanloo, Drouais, Roslin; Tocqué,* *Maria Theresa, infanta of Spain and first wife of the Dauphin; *Natoire,* *The Dauphin, son of Louis XV. — Room IX (Pl. 50). *Olivier,* Fêtes given by the Prince de Conti; *Drouais,* Mme. Elisabeth (see below), Mme. Clotilde, Mme. Sophie, Louis XV.; *Natoire,* Maria Josepha of Saxony; *L. M. Vanloo,* Comte d'Artois (afterwards Charles X.), Duc de Berry (afterwards Louis XVI.), Comte de Provence (afterwards Louis XVIII.).

Galerie Basse (Pl. 51), arranged in 1911 to illustrate the battles of the reign of Louis XV. On the right, *C. Vanloo,* Louis XV.; then six large paintings, the first by *J. B. Martin* (p. 370), the rest by *P. Lenfant:* Camp at Fuenterrabia (1740), Capture of Meenen (1744), Siege of Freiburg (1744), Siege of Tournai (1745), Battle of Fontenoy (1745), Battle of Lawfeld (1747). Statues of Turenne by *Pajou,* Condé by *Roland,* Tourville by *Houdon,* Duke of Luxemburg by *Mouchy.* Between the pillars are busts of Louis XV., by *Gois,* and *Louis XVI., by *Houdon.* At the end, *C. Cozette,* Louis XV. on horseback (1763).

At the N. end of the gallery are the **Appartements de Mesdames** (Pl. 52-54), three rooms formerly occupied by the daughters of Louis XV. and now containing portraits of the period of Louis XVI. — Room I (Pl. 52). *Duplessis,* Comte d'Angiviller; *Mme. Filleul,* Children of Comte d'Artois; *Callet,* Louis XVI. (1789); *H. Robert,* *Gardens of Versailles in 1775; medallion of Marie Antoinette from the atelier of *Pajou* (1774); by the windows, two terracotta busts, by *Collet* and *Houdon.* — Room II (Pl. 53). *Duplessis,* Louis XVI.; *Mme. Labille-Guyard,* Mme. Infante or Mme. Elisabeth, the eldest daughter of Louis XV. (1788); *Schilly,* Duc d'Enghien; *Mme. Vigée-Lebrun,* Dauphin (son of Louis XVI.) and Mme. Royale (his sister; 1784), *Marie Antoinette and her children, Marie Antoinette; tapestries after *Ducreux,* Emp. Joseph II. (1741-90), Maria Theresa (his mother); *Callet,* Philippe-Egalité; *Mme. Vigée-Lebrun,* *Grétry, the composer, Marie Antoinette. — Room III (Pl. 54), formerly 'Salon de Mesdames'. *Mme. Vigée-Lebrun,* Adélaïde de Bourbon, Duchess of Orleans; *Mme. Labille-Guyard,* Mme. Victoire, Mme. Adélaïde; *Boze,* Duc de Berry; *Mme. Filleul,* Duc d'Angoulême.

We return to the Galerie Basse (Pl. 51), cross the **Vestibule Louis XIII** (Pl. 32), and enter on the right the **Rooms containing New Acquisitions.** In Room 1 (Pl. 33): *Cormon,* Reception of the mayors at the Elysée in 1900 (in the centre, M. Emile Loubet); bronze bust of Renan, by *L. Bernstamm;* bronze bust of Gambetta, by *Carriès; Tattegrain,* Presenting

the awards at the Exhibition of 1900; marble busts of Sadi Carnot by *Chapu*, Jules Favre by *Barrias*, Félix Faure by *De Saint-Marceaux*, and Jules Grévy by *Guillaume;* silver statuette of Henri IV., by *Bosio*; portraits of artists. — In the next room (Pl. 34) and others near it are views of royal residences of the 18th century. — The door in the opposite wall leads to a room (Pl. 37) adjoining the Vestibule de Marbre (Pl. 38; p. 373). — We return to the Vestibule Louis XIII and enter —

Room 30: *E. Detaille*, Funeral of Pasteur (1895), Review at Châlons (1896); *Roll*, Laying the foundation-stone of the Pont Alexandre III (1896; Félix Faure in the centre). Room 29: *Chartran*, Centenary of Victor Hugo; *Thévenot*, M. Blériot arrives at Dover (27th July, 1909), after having beeen the first to cross the Channel in an aeroplane; portraits. — Then come two Salles des Tableaux-Plans (Pl. 28 & 27; 1627-1814), and lastly three vestibules (Pl. 24-22), with statues and busts of soldiers, models of tombs, etc.

The ***Gardens** (comp. Plan, p. 358), behind the Palace of Versailles, reached from the Cour d'Honneur by crossing the Cour de la Chapelle or the Cour des Princes, are partly in the same condition as when first laid out in 1667-88 by *Le Nôtre*, the famous landscape-gardener. The symmetrical lawns and ponds harmonize admirably with the architecture of the palace, and must have formed an excellent setting for the brilliant court of Louis XIV. The number of sculptures, in marble, bronze, and gilded lead, was enormous. Nearly 100 sculptors were employed, under the direction of *Le Brun* and *Mignard*, and though many works have been destroyed we can still form a fair idea of the effect produced. Towards the end of September, when the stately old trees put on their russet tints, the scene from the terrace is one of unusual splendour, not untinged with melancholy, and has inspired poets like Alfred de Musset and Verlaine. The playing of the fountains attracts great crowds of spectators.

The *Grandes Eaux du Parc (comp. p. 356), the reservoirs and pipes for which occupy vast cellars in the upper part of the gardens, play simultaneously from 4.30 to 5.15 p.m., but those of the *Bassin du Dragon* and *Bassin de Neptune* play alone from 5.30 to 5.45. — Visitors should follow the itinerary marked by a red line on the Plan, and secure a good place for the *Bassin du Dragon* and the *Bassin de Neptune*, the jets of which are 75 ft. in height. On the Sun. following 14th July an evening fête is held at 9 p.m. at the Bassin de Neptune, with an illumination of the fountains and fireworks.

On the *Terrace* in front of the central part of the palace are bronze copies of antique statues, against the façade, and two large marble vases, that to the N. by *Coyzevox*, that to the S. by *Tuby*, with reliefs referring to the defeat of the Turks by the Imperial troops aided by Louis XIV., and to his victories in Flanders.

The two basins in the *Parterre d'Eau*, in front of the terrace, are surrounded by fine groups and by statues of river-gods, in bronze, by Coyzevox, Le Hongre, Regnaudin, Tuby, etc. — On the N. is the *Parterre du Nord* (p. 377); on the S., the *Parterre du Midi*.

Beyond the Parterre du Midi, to the S., two flights of marble steps, 65 ft. wide, descend to the *Orangery*, built in 1684-86 by

Mansart. On the terrace is a leaden statue of Napoleon I., which formerly stood on the Arc de Triomphe du Carrousel (p. 66). The orange-trees (about 1200) are dispersed about the gardens in summer. One of them is said to date from 1421. Farther on is the large *Pièce d'Eau des Suisses*, about 750 yds. long and 250 yds. wide, which was excavated in 1679-83 by the Swiss guards of Louis XIV. At the end is a poor equestrian statue of Louis XIV., by Bernini, transformed by Girardon into a Marcus Curtius. Beyond the pond, to the S., extends the *Bois de Satory*.

The former *Potager du Roy*, or vegetable-garden, founded by *La Quintinie* (1626-88), the gardener of Louis XIV., near the Pièce des Suisses on the side next the town, was converted in 1873 into a *National School of Horticulture* (adm. free).

The steps leading from the Parterre d'Eau to the lower part of the gardens are flanked by two square basins: the *Fontaine de Diane*, on the right (N.), and the *Fontaine du Point-du-Jour*, on the left (S.); they are adorned with bronze groups of animals by Van Cleve and Houzeau, and other sculptures by G. Marsy, Desjardins, Magnier, etc.

At the foot of the steps is the large circular *Bassin de Latone*, constructed by *B. Marsy*, consisting of several steps of red marble, with gilded frogs, lizards, and tortoises spouting water against a fine group in white marble of Latona (popularly known as the 'Reine des Grenouilles'), with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for refusing her a draught of water, the god metamorphosed them into frogs. Around the basin are statues and hermæ.

A little to the W., at the intersection of the main walk and the first side-path (Allées de l'Automne and de l'Eté), is the 'Point de vue' (Pl. 7), where Louis XIV. used to bring his friends to admire the façade of the palace and the W. part of the gardens. — Here begins the *Tapis Vert*, a long lawn (366 by 70 yds.) leading to the Bassin d'Apollon (p. 377).

To the S. of the Bassin de Latone is the *Salle de Bal* or *des Rocailles* (Pl. 1). Near this, again to the S., is the charming *Bosquet de la Reine* (open 1st May-31st Oct., from 10 a.m.), adorned with statues; here Cardinal de Rohan (p. 193) met the lady who passed herself off as Marie Antoinette in connection with the notorious affair of the diamond necklace. The Allée de Saturne et de Bacchus, to the N.W., passes the *Bassin de l'Automne*, with figures of Bacchus and satyrs by the brothers Marsy, leaves on the right the *Quinconce du Midi*, with terminal figures after Poussin (concerts in summer), and leads to the *Bassin de l'Hiver*, with figures of Saturn and satyrs by Girardon. Near this, to the S.W., are the *Bassin du Miroir* and the *Bosquet du Roi*, with several statues (open 1st May-31st Oct., from 10 a.m.). Then, a little to

the N., the *Salle des Marronniers* (Pl. 2), with statues of Antinous and Meleager and busts after the antique, and the *Bosquet de la Colonnade* (Pl. 3; restored), with a marble colonnade of 32 columns, and, in the centre, the Rape of Proserpine, by Girardon (1699), after Le Brun.

The *Bassin d'Apollon* (127 by 90 yds.), at the W. end of the Tapis Vert (p. 376), is adorned with a group of the sun-god in his chariot ('Char Embourbé'), surrounded with tritons and dolphins. The figures, by Tuby, after Le Brun, are in lead. The various groups in the park in which Apollo figures (comp. below) were flattering allusions to the 'Roi-Soleil' (Louis XIV.). — The cruciform *Grand Canal*, about 1 M. long and 68 yds. in width, extends on the N. to near the Grand-Trianon (on the right; p. 378). Rowing-boats, 50 c. per hour each person. Motor-boats (five persons): round the Canal, 3 fr.; to the Trianon, $1^1/_2$ fr.

To reach the *Trianons* from the Bassin d'Apollon we follow the Allée d'Apollon to the right, beyond the railing, as far as the Avenue de Trianon, where the entrance is situated. The other avenues are not open all the way. — At the S. end of the Allée de la Reine, on the right, opposite the 'Petite Venise', is the *Restaurant de la Flottille* (L. or D. 3 fr.).

On the N. side, or to the left of the Tapis Vert as we return towards the palace, are the *Bosquet des Dômes*, the *Bassin d'Encelade* (Pl. 4; to the left), where the giant (by B. Marsy), half-buried beneath Etna, spouts forth a jet of water 75 ft. in height, and (more to the N.) the *Obelisk* (Pl. 4), a fountain deriving its name from the form of the *Cent-Tuyaux*, or hundred jets of water. In the walk ascending in the middle is the *Bassin de Flore* or *du Printemps*, by Tuby. Farther on (S.E.), to the right of this walk, is the *Quinconce du Nord*. The *Bassin de l'Eté*, in the same walk, is adorned with a Ceres and Cupids, by Regnaudin. — The *Bosquet des Bains d'Apollon* (Pl. 5; open 1st May-31st Oct., from 10 a.m.), to the S.E., the most interesting of all, was remodelled in 1778 after Hubert Robert. A grotto in it contains a group of Apollo with nymphs, by Girardon and Regnaudin. The two groups of the Steeds of Apollo, at the sides, are by Guérin and the brothers Marsy.

We now return to the *Parterre du Nord* (p. 375), which is adorned with copies of antique bronzes and allegorical statues (Four quarters of the globe, Seasons, etc.). In the centre is the *Fontaine de la Pyramide*, by Girardon.

Beyond the Parterre du Nord, to the N., is another sloping flower-bed, at the beginning of which is the *Bath of Diana*, a square basin, with lead-reliefs by Girardon; adjacent are statues of The Choleric, by Houzeau, and The Sanguine (flute-playing faun), by Jouvenet. Then the *Allée d'Eau*, or *des Marmousets*, consisting of 22 graceful groups of children and young satyrs supporting basins, whence the water descends into the *Bassin du Dragon* (with dragon, swans, and dolphins by the brothers Marsy, restored in 1890 by

Tony-Noël), and thence to the **Bassin de Neptune*, the largest in the grounds; these two fountains play alone, after the others (see p. 375). The latter was completed in 1684, but the sculptures date only from Louis XV.: in the middle, Neptune and Amphitrite, by L. S. Adam (1740); on the right, Proteus guarding the flocks of Neptune, by Bouchardon; the Ocean, by J. B. Lemoyne; at each end is a dragon bearing a Cupid, by Girardon, etc.

Near the Bassin de Neptune, on the same side as the palace, is the *Bosquet de l'Arc-de-Triomphe* (Pl. 6; open from 10 a.m., 1st May-31st Oct.), with a statue of France between Spain and Germany, by *Coyzevox* and *Tuby*. The other statues have been brought hither from 'bosquets' which are now dismantled.

To the E. of the Bassin de Neptune is an exit into the Rue des Réservoirs (tramway to the railway stations, see p. 358); to the W. is an exit into the Avenue de Trianon.

The *Avenue de Trianon* is the principal approach to the park and the Châteaux de Trianon, which adjoin the park of Versailles on the N., $^3/_4$ M. from the palace and $1^1/_2$ M. from the station of the Rive Droite. Tramway, see p. 358.

The **Grand-Trianon,** a handsome villa of one story, was erected by Louis XIV. for Mme. de Maintenon in 1687-88, from plans by *J. Hardouin-Mansart*. It occupies the site of the hamlet of Trianon, purchased in 1663 by the king, who was fond of coming here with a few intimate friends, in order to escape from the restraint of court life. The interior is adorned with paintings by Mignard, Le Brun, Boucher, Rigaud, Vanloo, Coypel, and other works of art. Entrance in the courtyard, on the left. Admission, see p. 357; the attendant who acts as guide allows little time for a close inspection (fee).

The Salon des Glaces contains a table with a top made of a single plank of oak, over 9 ft. in diameter. The 4th room (Salon de Famille) has portraits of Louis XV. and Marie Leszczinska, by *J. B. Vanloo*. In the 'grand vestibule', in the central part, Marshal Bazaine was tried and found guilty of treason in 1873, the Duc d'Aumale presiding. In the following room, on the right: *Etex*, Olympia deserted (marble). Two rooms farther on we notice, on the chimney-piece, a cameo in Oriental alabaster (Sacrifice to Pan); paintings by *Bon Boullogne*, *N. Coypel*, and others. The handsome malachite vases in the next room were presented to Napoleon I. by the Tsar Alexander I. Then comes a room with four pictures by *Boucher:* Neptune and Amymone, Venus and Vulcan, Fortune-teller, and Fishing.—The apartments in the wing on the left, called the *Trianon-sous-Bois*, are not shown.—Lastly we pass through Napoleon I.'s apartments; in the drawing-room is a table of Roman mosaic, a gift from Pope Pius VII.

The Garden of the Grand-Trianon is open to the public like the rest of the grounds. We enter it by a door to the right of the façade, or from the garden of the Petit-Trianon, behind the Salon de Musique (p. 380), to the left. The little cascade (*'Buffet de l'Architecture'*), in three tiers of red marble, with basins of white

marble and statuettes and ornaments in gilded lead, was designed by J. Hardouin-Mansart. The *Plafond de Mansart*, or *Le Miroir*, to the left, with two dragons and four groups of children, is by Hardy.

The Grandes Eaux de Trianon, consisting of the above-mentioned fountains, the *Fer-à-Cheval*, and some smaller fountains, play simultaneously from 4 to 5 o'clock on certain Sundays (see p. 357). The red line on the Plan should be followed.

To the right of the Grand-Trianon is a Musée des Voitures (adm., see p. 357; fee to the attendant).

It contains eight state-carriages: those used by Napoleon I. at his coronation, as first consul, and at his second marriage; *Coronation-carriage of Charles X., restored by Napoleon III. for the baptism of the Prince Imperial; carriage used at the baptism of the Comte de Chambord and the marriage of Napoleon III.; carriage used at the baptism of the King of Rome; ambassadors' state-carriage; carriage used by the Tsar and Tsarina in Paris in 1896. Round the room are gala-harness and historic sledges: those of Marie Antoinette, with panels by *Watteau;* Mme. de Pompadour's, daintily shaped like a shell; Mme. de Maintenon's, in keeping with her more austere tastes, and supported by a tortoise; and Marie Lesczinska's. Here also are the sedan-chairs of Louis XIV., Louis XVI., Marie Antoinette, etc.

The **Petit-Trianon**, to the N.E. of the other, erected for Louis XV. in 1766 from the plans of *Gabriel*, was a favourite resort of Marie Antoinette at a later date. The Empress Marie Louise also stayed there sometimes. It is decorated in the Louis XV. style, with the exception of a few rooms which were altered for Marie Antoinette. Admission, see p. 357.

Antechamber. Paintings by *Natoire.*—Dining-room, where Louis XV. used to give his 'petits soupers'. Traces of the trap-door through which the tables appeared, ready-laid, may still be seen. Paintings by *Pater;* portraits of Louis XVI., by *Callet*, and Marie Antoinette, by *Roslin.* Ballets danced at Schönbrunn by Marie Antoinette when she was still an archduchess.—Queen's study. The paintings over the door and above the mirror are by *Natoire* and *Lépicié.*—Drawing-room. Harpsichord of 1790; paintings by *Pater.*—Boudoir. Bust of the queen in Sèvres china, broken at the Revolution and afterwards restored.—Bedchamber. Portrait of Louis XVII.(?), by *Mme. Vigée-Lebrun*(?; more probably a copy after *Kucharsky*).

The 'Jardin Français', to the left, through which the Petit-Trianon was entered, contains the 'Pavillon Français', built under Louis XV., in which there is a large summer dining-room.

A visit should be paid to the *Garden of the Petit-Trianon (open all day), with its 'hamlet' (usual entrance by the door on the right of the court). It was laid out in the English style for Marie Antoinette, and contains some fine exotic trees, planted by B. de Jussieu. A turning to the right, by the rivulet, leads to a 'Temple of Love', with a Cupid after *Bouchardon* (original in the Louvre, p. 115, No. 509), and other remains of the original garden.

The *Hamlet* (restored in 1899), as the nine or ten rustic cottages grouped round an artificial lake are called, was built by Mique and H. Robert in 1782-86 for the court-ladies who wished to indulge in the idyllic life which came into fashion in consequence

of J. J. Rousseau's book, 'Le Devin du Village', or Village Soothsayer. There are a 'maison du seigneur', another for the 'bailli' or bailiff, a 'parsonage', a 'mill', a 'boudoir', a 'dairy-house', a 'tour de Marlborough', the Duke's name being frequently in French mouths at that time, a 'keeper's house', and, farther on, a 'farm-house'. — The walk on the other side of the lake leads back to the vicinity of the château, where there is a 'salon de musique', with an ornamental pond, rockeries, etc.

From Versailles to St-Germain-en-Laye. — By the Chemin de Fer de Grande-Ceinture, 11¾ M. in 30-45 min. (fares 1 fr. 60, 1 fr. 30, 95 c.). — The train starts from the Gare des Chantiers (p. 358), threads a short tunnel, and passes near the Pièce d'Eau des Suisses (p. 376). Fine view of the palace on the Orangery side. On the right, about 2 M. from Versailles (Rive Gauche), at *La Boulie*, is the course of the Société de Golf de Paris (see p. 42).

3¾ M. **St-Cyr-l'Ecole** (pop. 3924) is noted for the great military school founded in 1808, attended by 750-800 pupils from 16 to 20 years of age, and furnishing about 400 officers to the army every year. The school occupies the 'Maison d'Education' for girls established here by Mme. de Maintenon, for which Racine composed his 'Esther' and 'Athalie'. Adjoining the exercise-ground is the *Institut Aérotechnique* founded by M. Henri Deutsch and finished in 1910; including the ground used for trial flights, it occupies an area of about 17¼ acres. St-Cyr is reached also by tramway (p. 358; 35 or 25 c.) from Versailles. — 5½ M. *Bailly.* — Beyond (7 M.) *Noisy-le-Roi* the train enters the Forest of Marly (p. 382). Short tunnel, beyond which we enjoy a fine view of the forest to the right. — At (8½ M.) *St-Nom-la-Bretèche-Forêt-de-Marly* we join the line from Paris to St-Germain viâ Marly (p. 382).

From Versailles to Rambouillet, Chartres, and Dreux, see *Baedeker's Northern France.*

24. From Paris to St-Germain-en-Laye.

The two principal attractions of *St-Germain* are the view from the terrace and the Museum of Antiquities, open on Tues., Thurs., and Sun. (comp. p. 386).

The *Steamboat Trip* from Paris is pleasant, but much longer (4 hrs.) than the railway route. The steamer, named the '*Touriste*', starts daily in summer (1st Sun. in May to last Sun. in Sept.) from the Pont-Royal (p. 305; left bank) at 10.30 a.m., and leaves *Le Pecq* (p. 381) at 5 p.m. (in Sept. 4 p.m.); fare downstream 3, upstream 2, return 4½ fr. (L. on board 4 or 6, D. 5 fr.).

A. By Direct Railway.

13 M. *Chemin de Fer de l'Ouest-Etat*, from the Gare St-Lazare (p. 221), about 40 times daily, in 30-55 minutes. Fares 1 fr. 50, 1 fr. 5 c.; no reduction on return-tickets, which, however, are available for the longer line viâ Marly-le-Roi (p. 382).

From Paris to (3¾ M.) *Asnières*, see p. 347. From this point to La Garenne-Bezons there are two lines, with different stations, which the trains follow alternately. To the left diverges the line

to Versailles, to the right runs the branch to Argenteuil (p. 399). The St-Germain railway passes numerous villages and country-houses. — $5^1/_2$ M. *La Garenne-Bezons.* Branch-line to Bécon-les-Bruyères, see p. 348. The village of *Bezons* is $1^1/_4$ M. distant, on the right bank of the Seine, and connected with the station by the tramway to Maisons-Laffitte (*TN 18;* p. 401). It contains a 15th cent. church and a château of Louis XIV.'s time. Another tramway to Paris *(TN19)*, see Appx., p. 48. The road to Bezons passes *Petit-Nanterre*, with a large reformatory. — The line to Maisons-Laffitte (p. 400) diverges to the right. Fine view on the left, where Mont-Valérien (p. 356) is conspicuous.

$7^1/_2$ M. **Nanterre** is an old country-town (pop. 21,349), where, according to tradition, St. Geneviève, the patron-saint of Paris, was born about 422 (p. 291). About $^1/_3$ M. from the station, in the Rue du Chemin-de-Fer, to the left, is the church, dating from the 13th-14th cent., but restored in the 17th. Near it, in a courtyard, is the miraculous well of St. Geneviève. Annual pilgrimage on 16th Sept.; 'Rosière' festival on Whit-Monday. — Tramway to Paris *(TN10)*, see p. 383.

$8^1/_2$ M. *Rueil* (p. 383). The station is about $^1/_2$ M. from the centre of the town. — Tramway to Paris *(TN 10);* to Le Pecq, see p. 383.

The train crosses the Seine, which is divided here by an island into two arms.

$9^1/_2$ M. **Chatou** (several restaurants) is a village of 6532 inhabitants. The pretty country from Chatou to Le Pecq is much visited in summer. The church (restored) was founded in the 13th century. On the river-bank is an 18th cent. château designed by Soufflot. — Tramway from Rueil to Le Pecq, see p. 383. Omnibus to *Croissy* (1 M.; 30 c.), *Bougival* (2 M.; p. 384; 30 c.), and *Louveciennes* (p. 382).

$10^1/_2$ M. **Le Vésinet** (Cafés-Rest.; pop. 6353), a modern village built for the most part in an old park, has numerous villas, a convalescent home for women, and a racecourse. Tramway, see p. 383.

12 M. *Le Pecq*, partly on the slope of the hill below St-Germain, with two châteaux (Grandchamps and Rocheville) and a chalybeate spring. In the cemetery is the monument of the composer *Félicien David* (1810-76), by Millet and Chapu. Tramway to Rueil, see p. 383. Omnibus to Montesson, 30 c. Lift to the terrace of St-Germain (p. 388; up 15, down 10 c., with bicycle 15 & 20 c.). Steamboat, see p. 380.

The train recrosses the Seine, which is here again divided into two arms by an island, and ascends a steep gradient, passing over a viaduct and through two tunnels to (13 M.) *St-Germain-en-Laye* (p. 385).

B. Railway viâ Marly-le-Roi.

23½ M. *Chemin de Fer de l'Ouest-Etat*, from the Gare St-Lazare, in 1 hr. 20-1 hr. 35 min. (fares 1 fr. 80, 1 fr. 20 c.). Return-tickets, see p. 380.

From Paris to (9½ M.) *St-Cloud* the train follows the line to Versailles (right bank, p. 349), which then diverges to the left. — Beyond (10½ M.) *Garches* (associated with the sortie from Montretout, p. 349) the train passes the château of *Villeneuve-l'Etang* (now a branch of the Institut Pasteur, p. 343), the racecourse and park of *La Marche* (steeplechases), and the *Hospice Brezin*. Tunnel. — 12½ M. *Vaucresson*. Another tunnel. To the left, the stud-farm of M. Edmond Blanc and the *Château of Beauregard*. We then obtain a good view, to the right, of the valley of the Seine and St-Germain-en-Laye.

14¼ M. *Bougival-la-Celle-St-Cloud*, prettily situated near the beautiful forest of La Celle-St-Cloud. Bougival (p. 384) lies about ¾ M. below the station. To the left is the Aqueduct of Marly (see below). — 15 M. *Louveciennes*, a village with numerous large villas and a church of the 13th cent., partly rebuilt, with a painting (St. Geneviève) by Mme. Vigée-Lebrun. Conspicuous on the top of a hill to the W. is the *Aqueduct of Marly*, constructed under Louis XIV. to bring to Versailles the water raised by the hydraulic machine at Marly (p. 384), but never completed. — The train now crosses the road and tramway from Port-Marly to Marly-le-Roi (p. 385) by a viaduct 930 ft. long and 145 ft. high. Good view of St-Germain.

16 M. **Marly-le-Roi** (558 ft.; Hôt. des Trois-Couronnes), once noted for its château, built by Louis XIV. in 1679-90, and destroyed in 1793. The remains include the *Abreuvoir*, a large basin near the tramway station, parts of the extensive garden-walls, and the small *Park*, the nearest entrance to which is at the end of the avenue ascending to the right of the Abreuvoir. In the garden of the Mairie is a bust, by Franceschi, of *Victorien Sardou*, the dramatist (1831-1908), who was a municipal councillor of Marly and lived in a country-house at the top of the village. — The *Forest of Marly* contains the shooting-preserves of the President of the Republic (visitors are requested to shut the gates after them), besides a stud and a racecourse.

17½ M. *L'Etang-la-Ville* (Restaurants), a small village situated in a valley, has an interesting church of the 11th, 12th, and 15th centuries. We reach the Forest of Marly (see above) from this point in ¼ hr. by turning to the left and passing under the railway; but the next station, (18½ M.) *St-Nom-la-Bretèche-Forêt-de-Marly*, is within the forest itself. Here the line joins the Grande-Ceinture (p. 380). Fine view of St-Germain to the right. — 20½ M. *Mareil-Marly*. Beyond the next station, *Fourqueux*, to the W., is

the *Forest of St-Germain.* — From (21¾ M.) *St-Germain-Grande-Ceinture*, 1 M. from the château, the line makes a wide curve to (23½ M.) *St-Germain-Ouest* (p. 385), the terminus, near the château.

C. By Steam Tramway.

Line *TN 10* (see Appx., p. 48), 11 M., in 1 hr. 10 min., from Porte Maillot (p. 232). Fare to La Malmaison, 65 or 50 c., return 1 fr. 10, 85 c.; to St-Germain, 1 fr. 40 or 1 fr. 5, return 2 fr. 20, 1 fr. 65 c.

The tramway follows the Avenue de Neuilly (p. 233) and crosses the (1½ M.) Pont de Neuilly; thence straight on to the (2¼ M.) Monument de la Défense de Paris (p. 348). On the left rises Mont-Valérien (p. 356). — 4 M. *Nanterre* (p. 381).

5¼ M. **Rueil** (Cafés-Rest.; pop. 13,203), a small town, enjoyed considerable importance under Louis XIII. owing to the splendid château (now demolished) that Richelieu possessed there. The church may be reached either by the Rue de Maurepas, which continues the Avenue du Chemin-de-Fer beyond the main road, to the S.W., or by turning to the left as we leave the tramway station ('Rueil-Ville'), and then to the right by the Rue de l'Hôtel-de-Ville. The *Church*, in the Renaissance style (restored in 1857), contains the monuments of the Empress Josephine (see below) and her daughter Queen Hortense (d. 1837), mother of Napoleon III., with statues by Cartellier and Bartolini. The handsome organ-loft is by Baccio d'Agnolo of Florence (15th cent.) The relief in bronze-gilt, over the high-altar, came from the chapel of La Malmaison.

Tramway from Rueil to *Le Pecq* (p. 381; 60 or 40 c.), passing Rueil station, Chatou, and Le Vésinet.

6 M. **La Malmaison** (Cafés-Rest.: Pavillon Joséphine, L. 3, D. 3½ fr., good; Pavillon des Guides, L. 2½, D. 3 fr.) is about ⅓ M. to the S.W. of the tramway station (by the Av. du Château and then to the right). The *Château*, which was built in the 16th or 17th cent. and remodelled by Percier and Fontaine, is celebrated as the residence of the Empress Josephine after her divorce in 1809. She died here in 1814. Maria Christina, Queen of Spain, occupied the château from 1842 to 1861, and it was a favourite residence of the Empress Eugénie. The château and what is left of the park were purchased and presented to the nation in 1900 by M. Osiris (p. 226). Whilst the Hôtel des Invalides and the Château de Fontainebleau contain souvenirs of Napoleon at the height of his glory as emperor, La Malmaison, which presents much the same appearance as it did in the time of Josephine, is full of memories of the private life of Bonaparte during the First Consulate. Visitors are admitted daily, 10-5 (11-4 in winter), except Mon., and are conducted by an attendant. — For further information see: 'A la Malmaison', by Jean Ajalbert, the present curator (1911), 2 fr.

Ground Floor. To the left of the *Vestibule d'Honneur* are the *Dining Room*, containing the Emperor's coronation mantle, the *Council Chamber* (restored), and *Bonaparte's Library*, containing old book-cases with glass doors, a desk belonging to the Emperor, a small mahogany cabinet with a secret lock, in which he kept valuable documents, and several books which once belonged to him. To the right of the vestibule is the *Billiard Room*, with portraits of Arab sheikhs brought from Egypt by Bonaparte (1799), and five fine pieces of tapestry: Equestrian portrait of the First Consul, after Gros, and four scenes from the history of Napoleon. In the *Empress's Reception Room* (restored to its original condition): on the floor, an Aubusson carpet of the time of Napoleon I.; white marble chimney-piece presented to Josephine by Pius VII. at the time of the coronation; Josephine's tapestry-loom, work-table; a bust of Josephine, by Chinard. In the *Music Room:* the Empress's harp and desk; the Emperor's card-table; Josephine at the Lake of Garda and Bonaparte at La Malmaison, paintings by H. Lecomte and Isabey.

First Floor. Passing through the *Bath-Room*, *Josephine's Dressing-Room*, and *Napoleon's Bedroom*, we reach the **Bedchamber of the Empress*, faithfully restored to its original condition, with her bed, hangings, and furniture. To the left of the bed, on which Josephine died, is a dressing-case presented to her by the city of Paris at the time of the coronation; in front of the chimney-piece is a screen embroidered by the Empress; clock (the Three Graces), after Chaudet; portrait of the Empress, by Gérard. The next room is Josephine's *Boudoir*, with the gifts of Mme. Tuck: head-gear and slippers of the Empress, her bust by Bosio, etc. Beyond is a room containing some furniture from Queen Hortense's room at La Malmaison, presented in 1906 by the ex-Empress Eugénie, and also three cases containing furniture-textiles of the Napoleonic period.

The pretty Park contains a *Chapel*, erected by Maria Christina (p. 383), with the Spanish arms in the tympanum. On the lawn, to the right, is the fine *Marengo Cèdar*, planted by Josephine to commemorate the victory of Marengo (1800). On a rock in the stream is a colossal statue of *Neptune*, by Puget; at the end of the lawn, is the monumental *Bust of the Emperor Napoleon*, by Bartolini. To the left, in front of the rear façade of the château, are two *Obelisks*.

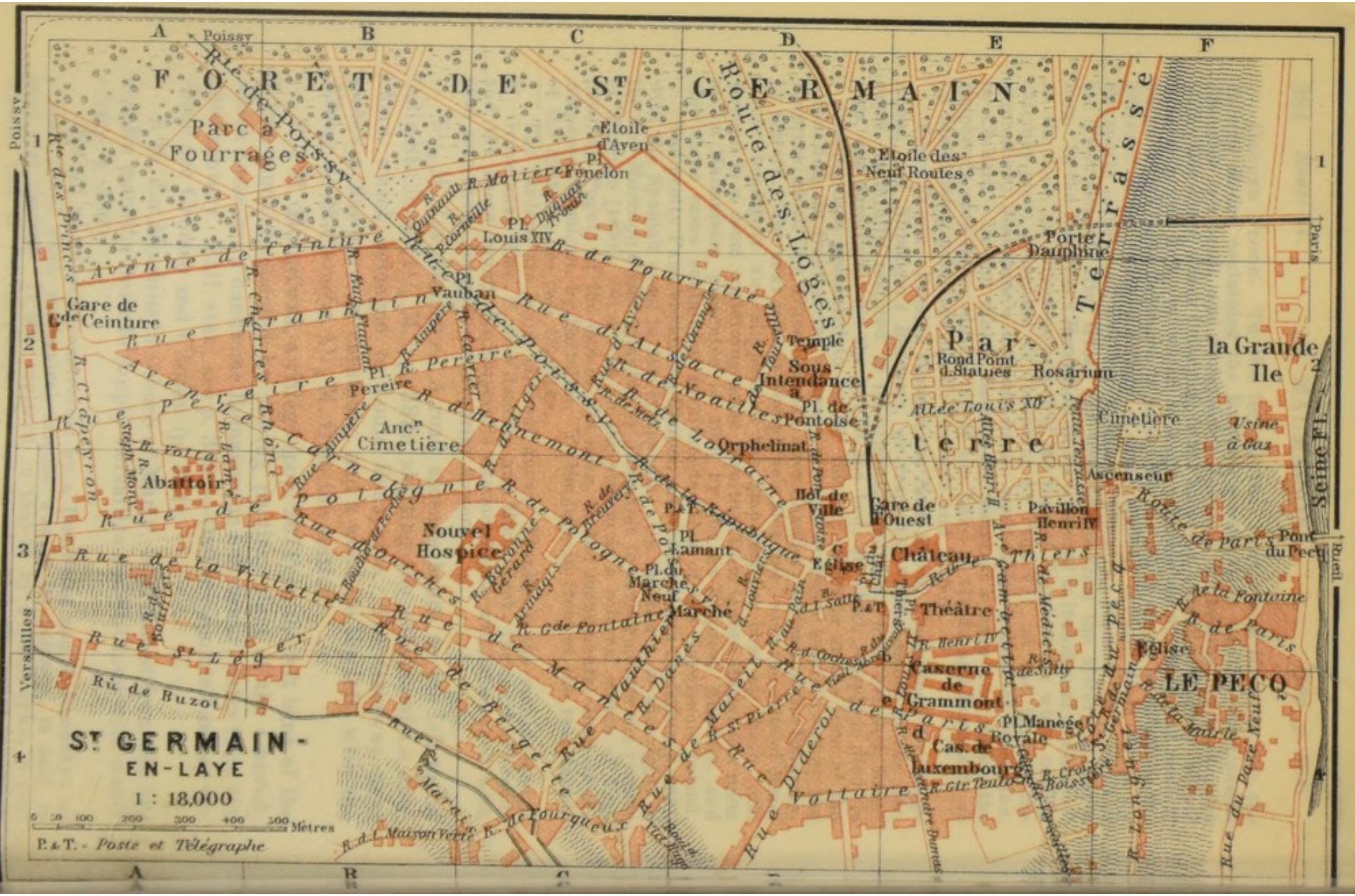
The gardens are being laid out anew. Thanks to the munificence of M. Groveraux, Mme. P. de Vilmorin, and Mme. Tuck, the court of honour and the space round the Emperor's summer-house will be adorned with 6000 rose-trees, Josephine's favourite flowers.

$6^1/_2$ M. *La Jonchère.* A road ascends hence to the left to La Celle-St-Cloud ($1^1/_2$ M.; p. 382), skirting the château of La Jonchère, which belonged to Louis Bonaparte. The tramway next passes a fine grove of chestnuts, and a wood (to the left) with the *Etang de St-Cucufa*, $1^1/_4$ M. from the station.

$7^1/_2$ M. **Bougival,** a village (pop. 2671) on the left bank of the Seine, much frequented by rowing parties. Part of the *Church*, which possesses a handsome Romanesque bell-tower, dates from the 13th century. Rail. stat., see p. 382. — On the opposite bank of the Seine are *Croissy* and *Chatou* (p. 381).

8 M. *La Machine*, a suburb of Marly, is so named from the hydraulic machine built to supply Versailles and St-Cloud with water (comp. p. 382).

The old machinery, constructed by a Dutchman named Ranneken at a time (1685) when mechanical science was in its infancy, is said to have cost 150,000*l*. It was replaced in 1855-59 by a stone dyke, 6 iron wheels, and 12 forcing-pumps, by means of which the water is driven


FORET DE ST GERMAIN
Parc à Fourrages
Poissy
Rte de Poissy
Rte des Loges
Etoile d'Aveu
Pl. Fénelon
Etoile des Neuf Routes
Terrasse
Porte Dauphine
Par-terre
Rond Point d. Statues
Rosarium
Allée Louis XIV
Allée Henri II
la Grande Ile
Cimetière
Usine à Gaz
Ascenseur
Route de Paris
Pont du Pecq
Seine
Paris
Versailles
Rueil
Avenue de Ceinture
Gare de Cde Ceinture
Pl. Vauban
Rue de Pontoise
Rue d'Alsace
Rue de Noailles
Rue de Tourville
Temple
Sous-Intendance
Pl. de Pontoise
Orphelinat
Rue de la République
Rue Franklin
Rue Pereire
Pl. Pereire
Rue d'Hennemont
Rue Carnot
Rue Thiers
Rue Ampère
Rue Edison
Rue Volta
Abattoir
Ancn Cimetière
Rue de Pologne
Rue de la Villette
Rue de Fourches
Nouvel Hospice
Pl. Lamant
Pl. du Marché Neuf
Marché
Hôt. de Ville
Gare de l'Ouest
Pavillon Henri IV
Château
Théâtre
Eglise
Caserne de Grammont
Pl. Manège Royale
Cas. de Luxembourg
Eglise
LE PECQ
Rue de la Fontaine
Rue de Paris
Rue St Léger
Rue de Ruzot
Rue de Mareil
Rue de Voltaire
Rue Diderot
Rue du Pave Neuf
ST GERMAIN-EN-LAYE
1 : 18,000
0 50 100 200 300 400 500 Mètres
P. & T. - Poste et Télégraphe

up in a single volume (about 5,000,000 gal. per day) to the reservoir, situated 3/4 M. from the river and 505 ft. above it. Visitors are admitted (fee).

On the other side of the river is the model *Jersey Farm*, belonging to M. Hugo (ferry).

At (9 M.) *Port-Marly* the tramway leaves the Seine.

A branch of the steam-tramway to (1 1/4 M.) *Marly-le-Roi* (p. 382; 20 or 15 c.) ascends to the S., passing under the viaduct of the Ligne de Marly (p. 382).

The main line follows the St-Germain high-road, on the S. side of which it ascends; it crosses the Place Royale and the Avenue Gambetta, turns to the left into the Rue Thiers, and ends in the Place du Château. — 11 M. *St-Germain-en-Laye.*

ST-GERMAIN-EN-LAYE.

Stations. *Gare de l'Ouest* (Pl. D, 3; lift from the arrival-platform to the waiting-rooms, 10 c.); *Gare de Grande-Ceinture* (Pl. A, 2; p. 383).

Hôtels-Restaurants. **Pavillon Henri-Quatre* (Pl. E, F, 3; p. 386), at the beginning of the terrace (p. 388; view), first-class, 108 R. from 8, B. 1 1/2, L. 5, D. 6 fr., rest. à la carte; **Pavillon Louis-Quatorze & Continental* (Pl. a; D, 2), Rue d'Alsace, at the beginning of the forest, first-class, open from May to October, 40 R. from 6, B. 1 1/2, L. 5, D. 6, pens. from 15 fr., rest. à la carte. — *Prince-de-Galles* (Pl. c; D, 3), 7 Rue de la Paroisse, L. 4, D. 5 fr.; *Aigle-d'Or* (Pl. b; D, E, 3), 20 Rue du Vieil-Abreuvoir, L. 2 1/2, D. 3 fr., plain but good; *Grand-Cerf*, 64 Rue de Poissy, 17 R. at 3-4, L. 3, D. 3 1/2, pens. 7-9 fr.; *Ange-Gardien* (Pl. d; E, 4), 74 Rue de Paris, L. 2 1/2, D. 3 fr. — Pension. *Pavillon Jacques-Deux*, 8 Rue Thiers, 10-12 fr.

Cafés. *Débarcadère*, Place du Château; *François-Premier*, on the right of the church.

Cabs (in Place du Château). Within the barriers, per drive 1 1/4 fr., on Sun. and holidays 1 1/2 fr.; per hour 2 and 2 1/2 fr. — Beyond the barriers, within a radius of 15 kil. (9 1/2 M.), 2 1/2 and 3 fr. per hour, with an 'indemnité' for returning if the cab is dismissed outside the barriers.

Steam Tramways. To Paris, see p. 383. To *Poissy* (3 1/2 M.; p. 457; 60 or 45 c.), in 25 minutes.

Post & Telegraph Office ('P. & T.'; Pl. C, D, 3), Rue François-Bonvin; branch-office opposite the theatre (Pl. D, E, 3).

Racecourse, see p. 389.

St-Germain (282 ft.), a quiet town with 18,344 inhab., is noted for its beautiful situation and healthy air, which as far back as the 12th cent. caused it to be a favourite summer residence of the kings of France. It is much frequented in summer by Parisians, and there are a number of English residents.

The **Château** (Pl. E, 3) owes its origin to a fortress built on this site by Louis le Gros (1108-37) to command the Seine. The pretty Gothic chapel, which is still in existence, was completed in 1238 by *Pierre de Montereau* (see p. 271), in the reign of St. Louis. During the wars with England the castle was destroyed. It was rebuilt by Charles V., but the present building, whose gloomy solidity contrasts strikingly with the cheerful appearance of other châteaux of the period, dates from the time of Francis I., who

celebrated his nuptials here with Claude, daughter of Louis XII. It was designed by *Pierre Chambiges* (pp. 90, 183) and *Guillaume Guillain.* Henri II. began another château, completed by Henri IV., but this was destroyed in 1776, with the exception of the Pavillon Henri-Quatre (Pl. E, F, 3; hotel, p. 385). Louis XIV. was born here in 1638, and he retired hither after the death of his mother Anne of Austria (1666), in order to escape from the uncongenial atmosphere of Paris; but finding the space inadequate, he constructed the sumptuous palace of Versailles. The château was afterwards occupied for 12 years by the exiled king James II. of England, who died here in 1701 (comp. p. 338). Napoleon I. converted it into a school for cavalry-officers, and it was used later as a military prison. The restoration of the château on the original plans was begun in 1862 and completed in 1908.

The ***MUSÉE DES ANTIQUITÉS NATIONALES,** which the château now contains, is an interesting collection of objects ranging from the dawn of civilization in France to the period of the Carlovingians. The museum is open to the public on Sun. from 10.30 to 4, and on Tues. and Thurs. from 11.30 to 5 (4 in winter), on other days on application (fee). The chapel is always open till 6 p.m. The exhibits are provided with explanatory notices; there are also a catalogue ($1^1/_2$ fr.; not up-to-date) and a good illustrated guide ($1^1/_2$ fr.), both by the curator M. Sal. Reinach; two illustrated catalogues (5 fr. each) of the quaternary epoch and the Roman bronzes, and one of the Musée Chrétien (2 fr.); and an illustrated album (10 fr.) of the casts and models for sale. — The principal entrance is through the court, on the left, but in winter and in rainy weather visitors enter by a small door in the vestibule to the left, which opens into Room S (see below).

Ground Floor. — The CHAPEL (adm., see above), to the right of the court, contains the *Musée Chrétien:* Early-Christian and Gallo-Roman sculptures and inscriptions (4th-9th cent.); casts (a few originals) of *Christian sarcophagi from the S. of Gaul (especially Arles), pagan types (heads of Medusa, etc.), assimilated to Biblical subjects. At the end, on the left, *20,300. Christian altar (5th cent.), adorned with doves, lambs, and the cross flanked by the letters α and ω. On the walls are reliefs and inscriptions. In the centre, revolving stands, with old views of the château.

On the right of the vestibule are three new rooms, containing: 1. Roman engines of war and canoes of different periods; at the end, an elk; 2. *Cork models of the monuments of Roman Gaul (previously at the Ecole des Beaux-Arts); 3. Weapons and engines of war.

Rooms S and *R*, to the left of the principal entrance: Casts of bas-reliefs and of the medallions from the Arch of Constantine at Rome (originally on monuments to Trajan, Hadrian, and Marcus Aurelius); casts of antique Gallic statues and busts. — *Rooms A, B,* and *C,* to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St-Remy (S. France). Room B contains also a medallion of a mosaic found at Autun in 1830, representing Bellerophon and the Chimæra (restored at Sèvres). — *Rooms D, E,* and *F* are not yet open. — We now return to the entrance, and ascend the handsome brick and stone staircase to the entresol.

Entresol. *Room XIX* (the last on the right). Gallic milestones and geographical inscriptions.—*Room XX.* Celtic and Roman inscriptions, religious inscriptions, Mithraic monuments and monuments of the cult of the Emperors.—*Room XXI.* Gallic mythology (interesting). By the end-wall, to the right of the door, 24,414. Cernunnos, a god in an attitude resembling that of Buddha (relief). Middle window, three-headed deities in stone. Behind, to the left, 35,224, 26,248, etc., Reliefs and effigies of Epona. In the centre, a large altar of the twelve gods, extremely ancient, from Mavilly (Côte-d'Or), various altars found at Paris in the Cité, a large seated statue of Mercury.—*Room XXII*, on the other side of the staircase. Sculptures relating to the Roman legions in Gaul.—*Room XXIII.* Building materials and fragments.—*Room XXIV* and adjoining passages. Gallo-Roman cinerary urns and coffins; in the centre, models of earlier tombs, dolmens, and covered passages, canoe containing a grave.—*Rooms XXV & XXVI.* Sculptures illustrating Gallic costumes, arts, and pursuits.

First Floor. Rooms I-III, to the right, contain objects of the prehistoric or bone and flint period. *Room I.* Bones of animals either extinct or no longer to be found in France (the mammoth, rhinoceros, cave-bear, hyena); cut flints found in alluvial deposits (Cases 1-15) or in caverns (Cases 16-33). Cases 22, 25, 26. Bones of reindeer with pictorial carvings, curious specimens of prehistoric art. In the middle, two plaques in breccia from the cavern at Les Eyzies (Dordogne), fragments from the floor of the cavern, with fossilized bones, pieces of stone knives, and remains of food. Between the 2nd and 4th window facing the court are several frames with casts of works of art of the 'reindeer period' (drawings on bone and horn). On the end-wall is a map of Gaul at that period and the tusk of a mammoth.—*Room II.* Megalithic monuments and implements of the polished-flint period; objects found in dolmens; implements and ornaments in bone, earthenware, stone, and ivory.—*Room III.* Dolmen from the tumulus of Gavr'inis, Brittany, and casts of the unexplained characters from the tumulus. To the left of the mantelpiece is an interesting collection of flint arrow-heads.

Adjoining this room is the *Salle de Mars*, formerly *Salle des Fêtes*, occupying the whole height of the first and second stories, but now in process of restoration (closed). Comparative collections of prehistoric and ethnographical objects will be exhibited here.

We may open the door on the left and ascend by a short staircase adjoining the Salle de Mars to the—

Second Floor.—To the left, in the turret, is the *Salle de Numismatique* (not numbered), containing Gallic, Gallo-Roman, and Merovingian coins, silver votive objects found at Vichy, and trinkets. In the 1st central case: Pre-Roman and Gallo-Roman objects of art, including a beautiful silver vase found at Alesia. The 2nd case contains objects of the Merovingian period. Characteristic features of the barbaric art of this epoch are the inlaying of gold on glass and the use of precious stones.—*Room IV.* Continuation of the bone and flint period: Weapons and tools of flint, bone, and wood, from the Swiss lake-dwellings.—*Room V.* Objects of the bronze period. In the glass-case in the centre are about a thousand different articles found in a vault at Larnaud (Jura).—*Room VI.* Various Gallic antiquities in bronze, iron, and gold, mostly from burial-places. By the 1st window, to the left, Gallic helmets; in the central and some of the following cases, fine bronze vases, torques, etc.

Room VII, on the other side of the staircase. Continuation of the Gallic antiquities: burial-places of the Marne; bracelets, fibulæ, torques, and vases, in bronze; weapons, etc., of iron; black, brown, and grey terracotta vessels.—*Room VIII.* Objects from the burial-ground of Chassemy (Aisne).—*Room IX.* Specimens of Gallic tombs; reconstruction of a *Burial in a chariot, found at La Gorge-Meillet (Marne), with the chief below and an attendant above. The original objects found in this tomb are in the case in front.—*Room X.* Gallic tomb from La Cheppe

(Marne).—*Room XI (Salle Moreau).* Objects found in Gallic, Roman, and Merovingian cemeteries from the district of Fère-en-Tardenois; mosaics from Autun and Ancy; Gallic swords; fibulæ; Gallic funeral pottery; Roman amphoræ; glass, etc.—*Room XII* (opened on application). *Baye Collection*, presented in 1906 by Baron T. de Baye: Neolithic antiquities (from the Petit-Morin valley); Celtic (from the burial-places of the Marne) and Frankish antiquities.—The following room (accessible to specialists only) is devoted to a fine collection of **Objects from the Reindeer Epoch*, presented by M. Ed. Piette, and consisting of singularly realistic carvings and graffiti on reindeer horns and mammoth bones, including drawings of a woman with a reindeer and a woman with a hood, from Mas d'Azil (Ariège); also, coloured pebbles, curious harpoons, and ivory *Figurines.

First Floor (continued). *Room XIII (Salle d'Alésia).* Cæsar's campaigns in Gaul. To the left, Roman soldier; in the centre, large relief-plan of *Alesia* (the modern Alise-Ste-Reine, Côte-d'Or), marking Cæsar's besieging-works; farther on, models of these works and of objects found in the excavations at Alise. Models of other works of Cæsar: Bridge on the Rhine, works before *Uxellodunum* (perhaps the modern Puy-d'Issolud, Lot) and before *Avaricum* (Bourges); model of a Gallic wall and articles found at Mont-Beuvray, the *Bibracte* of Cæsar, to the W. of Autun; arms, projectiles, medals.—*Room XIV.* Gallo-Roman pottery.—*Room XV.* Pottery; extensive collection of glass; large collection of fibulæ and other bronze articles, including pincers, needles, etc., in the turret at the corner.—*Room XVI.* Pottery. Objects in bone and bronze.—*Room XVII.* Gallo-Roman bronzes and vases, including a fine bronze head of a horned river-god (of the Achelous type). Lamps, scales, keys, pins, strigils, bits. In the centre is a bronze lampstand found at St-Paul-Trois-Châteaux (Drôme). On the chimney-piece, a copy of the bronze bust of Julius Pacatianus, from Vienne. By the window, female head in ivory (Avignon).—*Room XVIII* (not yet open). Archæological objects from the provinces of the Roman Empire (N. Italy, Germany, Dacia, etc.).

The *Church* (Pl. D, 3), opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (comp. p. 386), and restored by order of Queen Victoria.—In a small square to the right of the façade of the château is a bronze statue (by Mercié) of *Thiers* (1797-1877), the first president of the Third Republic, who died at St-Germain.

The *Hôtel de Ville* (Pl. D, 3), in the Rue de Pontoise, near the station, contains a small library and a collection of old pictures (including the Jongleur, by Hieronymus Bosch) on the second floor (open daily, exc. Mon., 10-4).—Behind is a square with a *Statue of the Republic*, by Granet.

The ***Terrace** (Pl. E, F, 2, 1) of St-Germain extends for $1^1/_2$ M. along the edge of the forest, at a height of 200 ft. above the Seine. It was constructed by *Le Nôtre* in 1672, and commands a magnificent survey of the winding river and the well-peopled plain (view-indicator). The middle distance resembles a vast park sprinkled with country-houses. Below the terrace appears Le Pecq (lift; see p. 381), beyond, Le Vésinet and the hills of Montmorency. Montmartre is visible on the horizon, and to the right, the Eiffel Tower, but the rest of Paris is concealed by Mont-Valérien. Farther to the right, on the hill, is the Aqueduct of Marly.—A band plays in


Voir aussi la carte St Denis-Pontoise
Champ de Courses
Maisons Laffitte
Château
Porte de Maisons
Le Mesnil le Roi
FORET DE ST GERMAIN
Carrières sous Bois
La Borde Ferme
la Tour
Montesson
Bois du Vésinet
Vésinet
le Vésinet
St GERMAIN EN LAYE
Pecq
les Tanneries
Chatou
Croissy
les Gabillons
Port-Marly
Marly
Montval
Prunay
la Montagne
MARLY LE ROI
Voisins
la Chaussée
Louveciennes
Bougival
St Michel
Montbuisson
Versailles
St Cloud
Rueil Paris
Argenteuil Paris
TN 18
TN 10
LES ENVIRONS DE St GERMAIN
Echelle de 1:75,000
Kilomètres

4½ M. **St-Denis.** — Hotels. *Modern Hotel du Grand-Cerf* (Pl. a; C, 3), 2 Rue de la Fromagerie, opposite the cathedral, 8 R. at 2½-5, L. 2½, D. 3 fr.; *Hôt. du Commerce* (Pl. b; C, 3), 1 Place aux Gueldres and 27 Rue de Paris. — Cafés. *Industrie*, 27 Rue du Chemin-de-Fer; *Paris*, 20 Rue de la République; *Commerce*, 60 Rue de Paris.

Tramways (see p. 389). Line *TN21* passes the cathedral. Lines *TN8* and *TN11* cross the town from S. to N., through the Rue de Paris, as far as the Barrage (Pl. C, 1); we alight at the Rue de la République (Pl. C, 3) for the cathedral (200 yds. to the right). Lines *TN15* and *TN20* pass the church of St-Denis-de-l'Estrée (Pl. B, 3), from which the cathedral is ½ M. distant by the Rue de la République. — From St-Denis to *Stains*, see p. 406; to *Aubervilliers*, p. 250. — From St-Cloud to Pierrefitte, viâ St-Denis, see p. 356.

Post & Telegraph Office, 61 Rue de la République ('P. & T.'; Pl. B, 3) and 110 Avenue de Paris.

Admission to the Tombs (p. 393). Daily, every half-hour from 1 to 4 or (1st June-30th Sept.) to 5. The visit lasts ½ hr. (fee to guide). Students may visit the tombs in the morning also (8 or 9 to 12), by ticket obtained from the 'Secrétariat des Beaux-Arts, Bureau des Monuments Historiques, 3 Rue de Valois, Paris' (comp. p. 60).

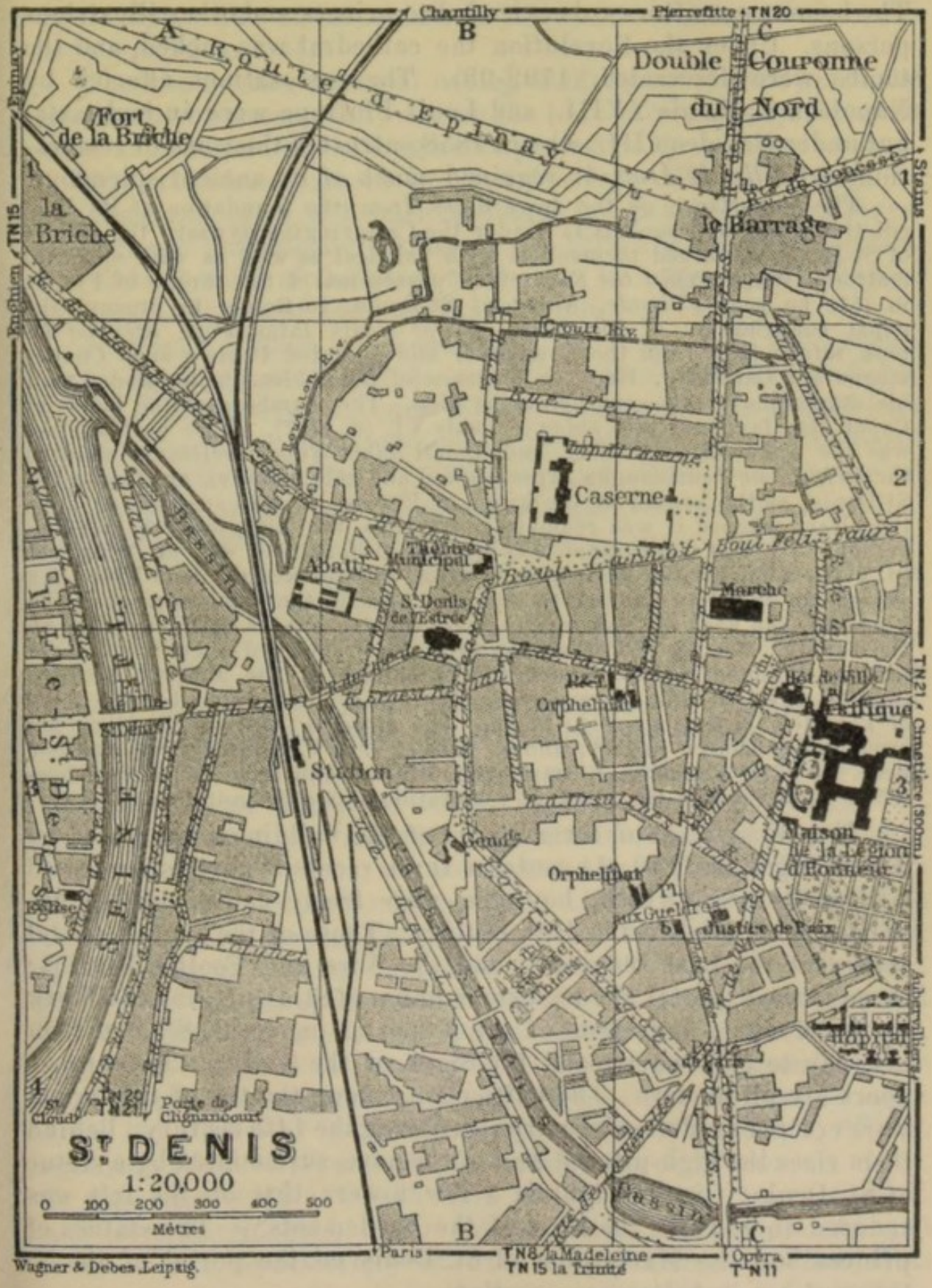
For further information: 'L'Eglise abbatiale de St-Denis et ses tombeaux', by *Paul Vitry* and *Gaston Brière* (Paris, 1908; 2½ fr.).

St-Denis (pop. 71,759), a thriving industrial town on the *Canal St-Denis* (p. 249), with building-yards, chemical works, etc., is chiefly famous as the burial-place of the kings of France.

The railway station (Pl. A, 3) is ¾ M. from the cathedral (omnibus, 15 c.). We cross the Canal St-Denis and follow the Rue du Chemin-de-Fer, and then the Rue de la République. At the beginning of the latter stands the parish church of *St-Denis-de-l'Estrée* (Pl. B, 2, 3), in the style of the 13th cent., built by Viollet-le-Duc in 1864-68. We then cross the Rue de Paris, which intersects the town from N. to S. To the left is the *Hôtel de Ville* (Pl. C, 3), in the Renaissance style, built in 1883.

The ***Cathedral**, or *Basilique* (Pl. C, 3), is built over the grave of *St. Denis* (p. 222). On the initiative of St. Geneviève, the clergy of Paris built a chapel here in the 2nd half of the 5th cent., which was served by the monks. *Dagobert I.* (d. ca. 638) enriched the abbey with his gifts, and added largely to the church, in which he and his successors were buried. The reconstruction of the Merovingian building was begun about 750 by *Pepin the Short* (d. 768) and finished in the reign of *Charlemagne*. The *Abbot Suger* (1121-52) decided to build on a grander scale, discarding all but the crypt and a few columns of the former structure. Suger's building was the first important edifice in which Gothic windows were used, and may be considered as the deciding influence and true starting-point in the development of Gothic architecture. Round and pointed arches alternate in the façade, whereas in the other portions Gothic arches only occur. The choir, consecrated in 1144, is bordered with radiating chapels, a feature of the Romanesque style, and at the same time it exhibits the Gothic buttress-system in an advanced stage of development. A thorough

restoration, necessitated perhaps by the instability of the foundations, was undertaken in 1231 by the abbots *Eudes Clément*



and *Mathieu de Vendôme*, whose leaning to the Gothic style was still more marked. The upper part of the choir, the nave, and the transepts were entirely rebuilt. Additional chapels were

erected later, probably in the 14th century. St. Louis (d. 1270) was the first to erect monuments to his ancestors in the choir, and it became the custom to raise a memorial to every king on his death. The honour was afterwards extended to princes and other illustrious persons. Under the Revolution the cathedral was sacked, and the tombs were desecrated (1792-93). The restorations effected by Napoleon I., Louis XVIII., and Louis Philippe were in bad taste; but under Napoleon III., who in 1858 entrusted the work of restoration to *Viollet-le-Duc*, it regained much of its ancient splendour.

The importance of the town dates from the foundation of its Benedictine abbey by Dagobert I. Under the Carlovingian dynasty the monks of St-Denis concerned themselves with political as well as with spiritual matters. When *Pepin the Short* took possession of the throne of France in 751, he sent *Fulrade*, Abbot of St-Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope Stephen II.* took refuge here from the Lombards, and anointed Pepin's sons Charlemagne and Carloman. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. Louis VI. (d. 1137), whose best adviser was the powerful, sagacious, and liberal abbot *Suger*, solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St-Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xvii), when it was destroyed. During the absence of Louis VII. on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot is that of having collected and continued the chronicles of the abbey. *Abélard* (p. 252) dwelt in this abbey during the 12th cent., until he became abbot of Paraclet, near Nogent-sur-Seine. The *Maid of Orleans* hung up her arms in the church in 1429, and in 1593 *Henri IV.* abjured Protestantism here. In 1810 *Napoleon I.* was married in this church to the Archduchess Marie Louise while the work of restoration was still going on.

The West Façade formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, were freely and somewhat unskilfully restored in the 19th century. Those of the central portal represent the Last Judgment, and the Wise and Foolish Virgins; those of the S. portal, the Last communion of St. Denis, and the Work of the Months; and those of the N. portal (modern), St. Denis on his way to Montmartre and the Signs of the Zodiac. The bronze doors are all modern. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Denis. On the right is a low tower; that on the left was reduced in 1847 to the level of the battlements. — The statues of princes and the Martyrdom of St. Denis on the portal of the N. transept are in better preservation.

The *Interior consists of nave and aisles, crossed by a simple transept. Length 354 ft., breadth (at the transept) 128 ft., height 95 ft. The dim twilight of the *Vestibule*, which dates from Suger's

time and is borne by heavy columns, forms a striking contrast to the airiness and elegance of the 13th cent. *Nave*, with its slender columns, its triforium, and its thirty-seven large windows, each 33 ft. high. The stained glass is all modern, except that in the Lady Chapel (p. 394).

The monuments, damaged during the frequent alterations of the church and more especially during the Revolution, were replaced in 1816 with the aid of the fragments preserved by A. Lenoir (comp. p. 300), and were restored by Viollet-le-Duc. They now form an imposing collection of French mediæval and Renaissance sculpture. Visitors are unfortunately allowed too little time to study details, but casts of some of the finest tombs may be seen at the Trocadéro (p. 239).—Hours of admission, see p. 390.

N. Side. **Tomb of Louis XII.* (d. 1515) and his consort *Anne de Bretagne* (d. 1514), executed about 1517-31, probably by the *Juste* family, of Tours. This is a shrine in the Renaissance style, with open arcades resembling those of the Visconti monument at the Certosa near Pavia. The king and queen are represented twice: below on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. Beneath the arches are statues of the Twelve Apostles. At the corners are allegorical figures. On the pedestal are small reliefs; at the head of the recumbent figures, Entry of Louis XII. into Milan (1499); on their left, Passage of the Genoese mountains (1507); on the other side, Victory over the Venetians at Agnadello (1509); at their feet, Final submission of Venice.—Behind the tomb is a column with three genii, by *Jean Picart* and probably *Ponce Jacquio*, containing the heart of Francis II.; flanking the door are two 12th cent. statues, brought from Notre-Dame de Corbeil. Then, to the right, a fine **Spiral Column* by *Jean Pageot*, commemorating Henri III. (d. 1589). From this point we see, to the right of the high-altar, the tomb of *Dagobert I.* (p. 390), an interesting monument of the 13th cent., with curious allegorical reliefs representing the king's soul leaving purgatory and its reception in heaven, a recumbent statue of Dagobert (modern), and erect statues of his son Sigebert (modern) and *Queen Nantilde (13th cent.). The adjacent coloured Madonna (14th cent.) was brought from the church of St-Martin-des-Champs.—To the left, **Tomb of Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589). It was erected in 1570-73 from the designs of *Ponce Jacquio* and *Frémin Roussel*, under the direction of *Primaticcio*, and adorned with the masterpieces of the sculptor *Germain Pilon*. This tomb, of white marble, is in the same style as that of Louis XII., with twelve columns and twelve pillars. The deceased are represented twice, by nude marble figures on the tomb and by bronze figures in a kneeling posture above the entablature. At the corners are

bronze statues of Faith, Hope, Charity, and Good Works, by *Ponce Jacquio*. The reliefs are by *Regnaudin* and *Roussel*. — Behind are monuments of the family of Valois. — We now ascend some steps.

Choir. The high-altar, in the style of the 13th cent., is modern. Walking a few paces to the right, after ascending the steps, we see, on the left of the high-altar, the *Tombs of Blanche and Jean*, the children of St. Louis, interesting works in embossed and enamelled copper. — In the chapel on the left of the steps is another monument to *Henri II.* and *Catherine de Médicis*, with recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument (p. 393), and caused these robed and elderly effigies to be executed. Near this is the alabaster statue of *Marie de Bourbon* (d. 1538). — We pass by the chapels round the choir, which contain no monuments, leaving on our right, behind the high-altar, the altar known as the 'Confession de St Denis' (with the relics of the saint). Both the altar and its reliquaries are modern. A copy of the famous Oriflamme of St-Denis (p. 392) occupies its traditional position above the high-altar. The Lady Chapel has stained-glass windows dating from the 12th cent., an old mosaic pavement, and sculptured scenes from the life of Christ. — Opposite the sacristy is the interesting *Tomb of Fredegond* (d. 597), of the 11th or 12th cent., which was formerly in the church of St-Germain-des-Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble, the shape being outlined by thin strips of copper.

The Sacristy, to the S. of the choir, was adorned at the beginning of the 19th cent. with ten paintings relating to the history of the abbey. On the left is the Treasury, now containing little that is not modern. — On quitting the sacristy we descend sixteen steps on the left to the S. transept, and thence by a flight of steps on the right to the —

Crypt, built originally to receive the relics of St. Denis and his companions, and much altered. The railed-off part in the centre, under the sanctuary, is occupied by the burial-vault of the Bourbons, which contains the coffins of the following: *Louis XVI.* and *Marie Antoinette*, whose remains were brought hither in 1817 from the Madeleine cemetery (p. 229); *Louis XVIII.; Adélaïde* and *Victoire de France; the Duc de Berry* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of *Condé;* lastly, the remains of *Louis VII.* and *Louise of Lorraine*, wife of Henri III., which were brought from elsewhere. — In the chapels and by the external wall of the crypt are a few sculptures, including an unfinished monument to the *Duc de Berry* (d. 1820), by Dupaty and Cortot; a statue of *Marie Antoinette*, a kneeling figure in a ball-dress, by Petitot; a statue of *Louis XVI.* by Gaulle; a statue of *Diane de France* (d. 1619), attributed to Thomas Boudin; monuments to *Louis XIV.* and his wife *Marie Therèse*, and others of no artistic worth.

In the chapel to the right of the choir is the monument (finished in 1397) of *Bertrand du Guesclin* (d. 1380), France's champion in her contests with England. The tomb of his companion-in-arms, the Constable *Louis de Sancerre* (d. 1402), is near the steps.

Between the two is the statue of *Charles V.* (d. 1380), by André Beauneveu (1364), and that of *Jeanne de Bourbon*, his wife (d. 1378). In the same chapel are two interesting reliefs from Ste-Catherine-du-Val-des-Ecoliers, recalling a vow to erect a church of St. Catherine taken by the 'sergents d'armes' at the *Battle of Bouvines* (1214). The fraternity of sergeants-at-arms (who discharged certain ceremonial functions at tournaments, etc.) was founded by Charles V., so that this monument probably dates from a later period. —To the left, beyond the chapel, by the wall of the S. transept, is the tomb, from the Eglise des Célestins, of *Renée de Longueville* (d. 1515), daughter of François II, Duc de Longueville. — A little farther on, to the right, are the monuments of *Philippe le Hardi* (d. 1285; monument erected in 1298-1307) and *Philippe le Bel* (d. 1314). — To the left, **Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude (d. 1524), and their children on the entablature, and scenes from the battles of Marignano and Ceresole, in relief, on the pedestal. This monument, executed by *Philibert Delorme*, is in the same style as that of Louis XII., and is still more sumptuous. The sculptures are by *Pierre Bontemps*, *Marchand*, and others. — **Urn*, containing the heart of Francis I., a masterpiece in the Renaissance style by *Pierre Bontemps*, representing the Arts and Sciences and adorned with exquisite reliefs. — Then, the *Monument to the Dukes of Orleans*, formerly in the Eglise des Célestins, erected by Louis XII. in memory of the princes of his family, including his grandfather, *Louis d'Orléans* (d. 1407), and *Valentine de Milan* (d. 1408). It was executed by Milanese artists. — *Monument of Charles d'Etampes* (d. 1336), a masterpiece of the 14th century.

The extensive buildings which adjoin the church belong to the old *Abbey*, which was remodelled by Louis XIV. and Louis XV. Since 1809 they have been the seat of the *Maison d'Education de la Légion d'Honneur* (Pl. C, 3; comp. pp. 389, 403), a school affording a free education to 500 daughters of officers, members of the Legion of Honour, down to the rank of captain, and also of civilian members.

Near the Place aux Gueldres (Pl. C, 3) is an old 18th cent. chapel known as the *Petite-Paroisse*, now converted with the adjoining Carmelite convent into a law-court. Princess Louise of France, daughter of Louis XV., was the foundress of this convent, which she entered in 1770. The handsome cupola of the chapel with its rose-windows rests on Ionic columns. (Apply to the concierge; fee.) —The Square Thiers (Pl. B, 4) is embellished with a *Statue of Vercingetorix*, by J. Bertin. — At the Porte de Paris (Pl. C, 4) rises a statue of *N. Leblanc*, the chemist (p. 206), by Hiolle (1889).

From St-Denis to Enghien. — A short way beyond St-Denis the main line of the Chemin de Fer du Nord (R. 28) diverges to the right. Our line passes the *Fort de la Briche*. On the left flows the Seine. — $6^1/_4$ M. (from Paris; $1^3/_4$ M. from St-Denis) *Epinay-Villetaneuse*. Epinay, about $^1/_2$ M. to the S.W. of the station (conveyance 20 c.; other station, to the W. of the village, see p. 399), is a village of 5912 inhab., on the right bank of the Seine. Near it is the Château d'Epinay, where Francisco de Assisi, consort of Isabella II. of Spain, died in 1902.

Tramway to St-Denis and Paris (*TN15;* Appx., p. 48). — Steamboats to St-Denis, Asnières, Puteaux, and Suresnes, see p. 356. — Railway from Paris to Pontoise, see p. 399; to Beaumont, see p. 403.

From Epinay to Noisy-le-Sec, $8^3/_4$ M., Grande-Ceinture Railway. The chief station is ($5^1/_2$ M.) *Le Bourget* (p. 417). — At *Noisy-le-Sec* (13,648 inhab.) the Grande-Ceinture joins the Chemin de Fer de l'Est. See *Baedeker's Northern France*. Tramways from Paris (*TE1*, *TE3*, *TE5*), see Appx., p. 50.

The Grande-Ceinture runs also from Epinay to (3 M.) *Argenteuil* (p. 399), skirting the Seine.

7 M. *La Barre-Ormesson*, the station for *Ormesson* (on the left) and *La Barre* (on the right), with 'dépendances' of the old *Château de la Chevrette*, the name of which recalls the memory of J. J. Rousseau and Mme. d'Epinay.

$7^1/_2$ M. **Enghien-les-Bains.** — Hôtels-Restaurants. *Hôt. des Bains*, at the Etablissement, *Hôt. des Quatre-Pavillons*, opposite, both closed in winter, R. from 6, L. 4, D. 5 fr., and à la carte; *Enghien Palace Hotel*, 73 Grande-Rue, 36 R. from 3, B. $1^1/_4$, L. 4, D. 5, pens. from 10 fr.; *Hôt. de la Paix*, 50 Grande-Rue, L. $3^1/_2$, D. 4 fr.; *Hôt. Beau-Séjour*, 32 Grande-Rue, L. or D. 3 fr. — Pension. *Villa des Tilleuls* (Mme. Dubut), 33 Grande-Rue, 12 R., pens. 9-10 fr.

Cafés. *Kiosque Chinois*, by the lake; *Salle des Fêtes*, with garden, Rue du Casino; *C. du Nord*, opposite the station. — *Brasserie Léon*, belonging to the Hôt. de la Paix, L. 3, D. 4 fr.

Casino, with a terrace overlooking the lake and a gaming-room; adm. 1 fr., per month 20, per season 45 fr.; 2 pers. 30 or 60, 3 pers. 35 or 70 fr.

Etablissement Thermal (in summer, from 1st April). Mineral water, 10 c. per glass, subscription for a fortnight $3^1/_2$ fr., a month 6 fr.; sulphur-baths from 2 fr. 10 to 4 fr. 80 c.; douche from 1 fr. 50 to 4 fr. 80 c.; less for subscribers. Over 100 baths, latest improvements, large open promenade. Temp. 50-57° Fahr.

Small Boats on the lake, 2 fr. per 'course' ($2^1/_2$ fr. on Sun.) and $^1/_2$ fr. extra for each pers. beyond one; ferry across the lake $1^1/_2$ fr.

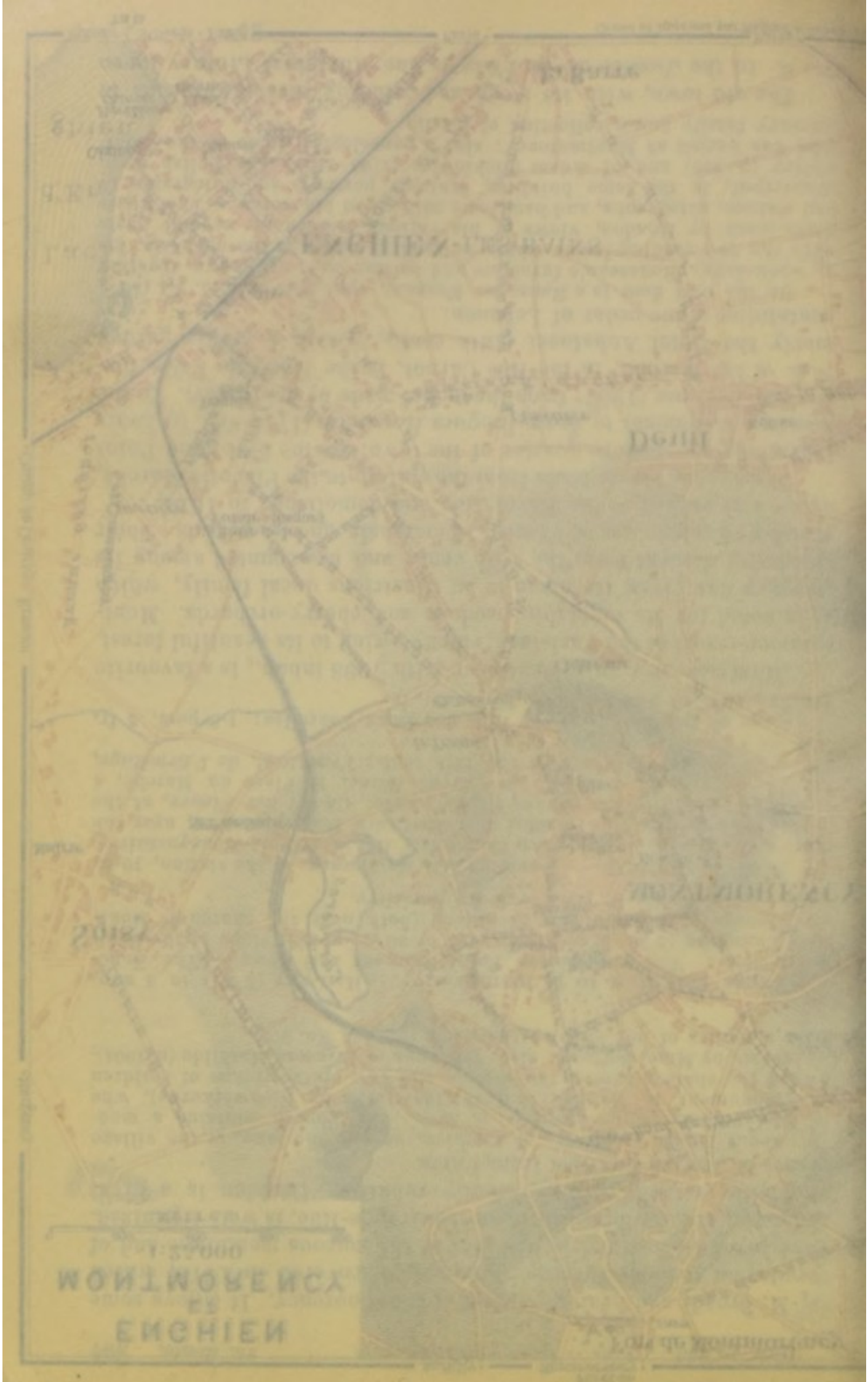
Cabs at the station: per hr. 3 fr. (4 fr. on Sun. and holidays); to Montmorency, 3 fr.

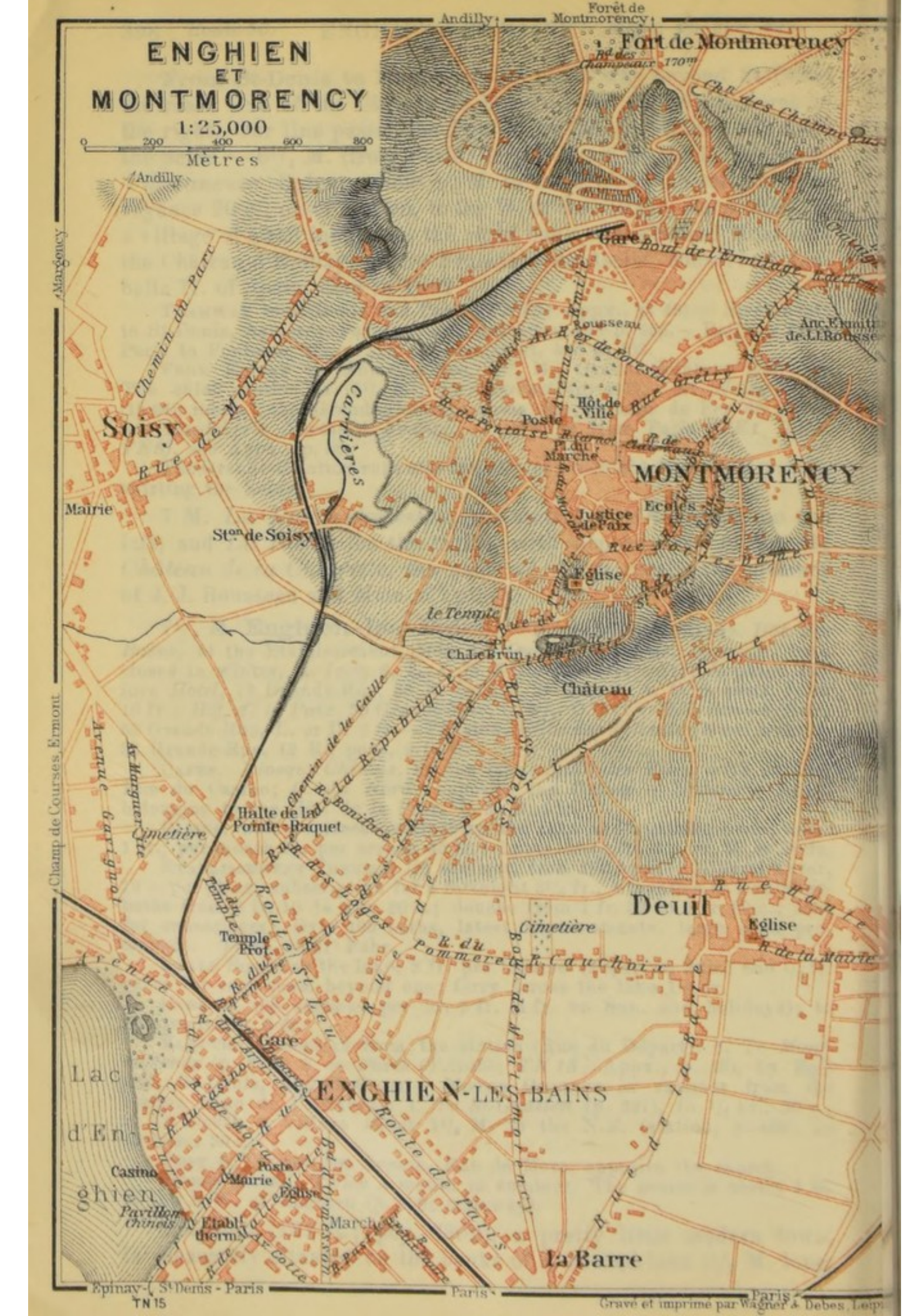
Electric Tramway from the station (Rue du Départ): 1. To *Montmorency* (p. 397); 2. to *Paris* (Trinité; *TN15*; Appx., p. 48), by Epinay, St-Denis, and St-Ouen. — Motor Omnibus in summer from the station (Rue de l'Arrivée): 1. To *St-Gratien* (p. 397), in $^1/_4$ hr., 30 c.; 2. To *Deuil*, a village about $1^1/_4$ M. to the N.E. (station, p. 403), in 10 min., 30 c.

Post & Telegraph Office, Rue de Mora, opposite the church.

Horse Races. Twice a month in summer. The course is nearly 1 M. to the N.W. of Enghien (p. 398; tramway).

Enghien (131 ft.; pop. 6302), a pretty little modern town, is pleasantly situated on the banks of a wooded lake ($^1/_2$ M. long,





Gravé et imprimé par Wagner & Debes, Leipz.

1/4 M. broad) and near the forest of Montmorency. It enjoys some reputation for its *Sulphur Springs*, discovered in 1776, which have proved beneficial in diseases of the mucous membrane and of the skin. The *Etablissement*, in the Grande-Rue, is well organized. Opposite is the *Casino*, recently rebuilt. — Enghien is a great resort of Jewish families from Paris.

About 1 3/4 M. to the W. of Enghien, beyond the lake, is the village of **St-Gratien** (motor-omnibus, p. 396). The church contains a modern monument to Marshal Catinat (1637-1712; by Nieuwerkerke), who owned the château behind the church, and two pretty groups of children in bronze, by Mme. Bertaux; also, the tomb of Princess Mathilde (d. 1904), with a replica of her bust by Carpeaux (p. 116, No. 976).

From Enghien to Montmorency. — Railway (2 M.) in 8 min. (50 or 35 c.). The train passes *Pointe-Raquet* and *Soisy*. — The Electric Tramway (2 M. in 10-15 min.; 35 or 30 c.; p. 396) stops at the *Boul. de l'Orangerie* and the *Rue St-Valéry* (both near the church of Montmorency), and ends at the *Place des Cerisiers*.

Montmorency. — Hotels. *Hôt. de France*, at the station, 10 R. from 4, B. 1, L. 3, D. 3 1/2, pens. from 8 fr.; *Hôt. des Trois-Mousquetaires*, at the Ermitage, with a casino; *Hôt.-Rest. des Deux-Tourelles*, near the station, L. 2 1/2, D. 3 fr. — Cafés-Restaurants. *Chalet des Fleurs*, at the station, L. 2 1/2, D. 3 fr.; *C. du Cheval-Blanc*, 10 Place du Marché, a favourite resort of artists in the 18th cent.; *Vrai Rest. de l'Ermitage*, Rue de l'Ermitage (p. 398).

Cabs at *Heyraud's*, at the Hôt. des Deux-Tourelles: 1-3 pers. 2 fr. per hr., 3 fr. on Sun.; 4 pers. 2 1/2 or 3 1/2 fr.

Montmorency, an ancient town with 7093 inhab., is a favourite summer-resort of the Parisians, chiefly owing to its beautiful forest. It is noted for its vegetable produce and cherry-orchards. Montmorency has given its name to an illustrious ducal family, which traces its descent from the 10th cent., and has counted among its members 6 constables of France, 12 marshals, and 4 admirals. Their castle was sacked at the Revolution and demolished in 1814.

The Avenue Emile leads from the station to the Place du Marché, traversing the modern quarter of the town. At the first Rond-Point stands a monument to *Jean Jacques Rousseau* (1712-78), by Louis Carrier-Belleuse (1907; from the model made by his father). To the N.E. of the Marché, in the Rue Carnot, is the *Hôtel de Ville*, formerly the Hôtel Abbatucci (18th cent.), within a public garden containing a fine cedar of Lebanon.

On the first floor is a *Rousseau Museum*, open free on Sun. 2-4 (50 c. on week-days). Rousseau's furniture and writing-table are shown, together with the two reading-lamps which he used at night in the open air, his death-mask by Houdon, views of his various residences, several busts and statues, autographs, and handsome editions of his works. — The *Musée Municipal*, in the same building, contains portraits and autographs of Grétry (p. 398) and of Adam Mickiewicz (1798-1855), the Polish poet, who was buried at Montmorency; also a genealogical table of the Montmorency family and a collection of fossils.

The old town, with its steep and winding streets, extends to the S. In the *Justice de la Paix* is the Municipal Library (open

on Sun. & Thurs., 1-3). The 16th cent. *Church*, with its small but conspicuous spire, contains fine 16th cent. glass (mostly restored) and the tombs of two Polish generals. From the terrace in front of the church, we obtain a fine view of Paris (left), the Sannois hills, and St-Prix (right). In the Rue du Temple we pass an interesting Renaissance house, with fine sculptures.

The Rue Grétry leads N.E. from the Hôtel de Ville to the Rue de l'Ermitage (on the right); at the corner is a bust of the composer *Grétry*, by Colin (1911). No. 10 in this street (to the right of the entrance; private property, not accessible) is the *Ermitage de Jean-Jacques Rousseau*, which Mme. d'Epinay presented to the philosopher, and where he and Thérèse Levasseur lived in 1756-57. Here he wrote 'Emile' and the 'Contrat Social', and completed his 'Nouvelle Héloïse'. Grétry, the composer, occupied the same house from 1798 till his death in 1813.—To the N.E. of the Rue de l'Ermitage is the *Châtaigneraie*, a fine group of chestnuts, with the Restaurant de l'Ermitage (p. 397).

The **Forest of Montmorency**, which begins at the Châtaigneraie, covers a very irregular tract to the N.W., about 5000 acres in extent. The forest consists mainly of chestnuts, and is dominated by the *Forts of Montmorency* and *Montlignon*, which form part of the outer fortifications of Paris. The pleasantest route, well-marked and easy to follow, ascends to the N. of the station and leads to (1½ M.) *Andilly* (omn. to Ermont-Eaubonne, see below). The church in this village contains copies of old pictures, one of which, Mt. Olympus, has been described by Rousseau. From the hill just above, the prospect extends to the heights of Montmartre, Mont-Valérien, and St-Germain-en-Laye. About ½ M. to the N.W., beyond the fort of Montlignon, we reach the *Croix-Blanche* (restaurant), whence we may descend to the N.W. by the *Carrefour du Pont-d'Enghien* (café-restaurant) to (1½ M.) the *Château de la Chasse*, with the scanty ruins of a 14th cent. castle. This spot is 4 M. to the N.W. of Montmorency and nearly in the centre of the forest.

From Enghien to Paris viâ Argenteuil, 11¼ M. railway in ¾-1 hr. (fares 1 fr. 80, 1 fr. 20, 80 c.).—The train passes the lake of Enghien, embosomed in trees, on the left, and the racecourse (p. 396; station) on the right. On a height in the distance rises the tower of the *Château de la Tour*, above St-Prix (see below).

1¾ M. *Ermont-Eaubonne*, two villages ½ M. to the N.W. and 1 M. to the N. of the station respectively. Mme. d'Houdetot, Saint-Lambert, and Rousseau lived here at various times. Omnibuses from the station to *Eaubonne* (30 c.), *Margency* (2 M.; 40 c.), *Andilly* (3 M.; 50 c.; see above), *Montlignon* (2½ M.; 40 c.), and *St-Prix* (3 M.; 50 c.). The last of these pretty villages was the




S.t DENIS-PONTOISE.
1:150,000
Kilom.
PONTOISE
Beaumont
Valmondois, Beaumont
Beaumont, Luzarches
Bethemont
Chauvry
Bouffémont
Frepillon
Bessancourt
Forêt de MONTMORENCY
Ezanville
Ecouen
Domont
St Prix
St Leu -Taverny
Taverny
Pierrelaye
Eragny
Piscop
Montlignon
Andilly
St Brice
Margency
Eaubonne
Soisy
Montmorency
Groslay
Sarcelles
Deuil
Montmagny
Enghien
Pierrefitte
Villetaneuse
Stains
St DENIS
Gennevilliers
Colombes
ARGENTEUIL
Sartrouville
Maisons
le Mesnil-le Roi
Epinay
Saunois
Cormeilles en Parisis
Francouville
Herblay
Conflans-Ste Honorine
Montigny
le Plessis Bouchard
Ermont
la Frette
St Germain
Forêt de
Seine Fl.
Oise R.
Chennevières
Bois de Boisemy
Bois de Maubuisson
Bois Pointe
Bois de Cormeilles
Parc de Maisons
Parc agricole de la ville de Franconville
Diepe
Pontoise
Conflans-Fin d'Oise
Mantes
Poissy
Villiers le Bel
Creil
Chantilly
Noisy le Sec
Crepy en Va

temporary abode of Sedaine (1719-97), the dramatic author, P. L. Courier (1772-1825), the pamphleteer, and Victor Hugo. Railway to Pontoise and to Valmondois, see below and p. 404.

The line now turns to the S. — Beyond ($2^1/_2$ M.) *Sannois* the train descends between the hills of *Orgemont* (460 ft.) on the left and of Sannois and Cormeilles (p. 400) on the right. — $4^1/_2$ M. *Argenteuil*, and thence to Paris, see below, Line C.

26. From Paris to Pontoise.

$18^1/_2$-21 M. Railway in $^1/_2$-2 hrs., either (A) from the *Gare du Nord*, viâ St-Denis, Enghien, and Ermont; or from the *Gare St-Lazare*, viâ Argenteuil and Ermont; or (B) from the *Gare du Nord*, viâ St-Gratien and Ermont; or (C) from the *Gare St-Lazare*, viâ Argenteuil and Conflans-Ste-Honorine; or (D) from the *Gare St-Lazare*, viâ Maisons-Laffitte and Achères. Fares 3 fr. 25, 2 fr. 20, 1 fr. 45 c.; return 4 fr. 85, 3 fr. 50, 2 fr. 30 c. (Comp. Maps, pp. 347 and opposite.)

A. Viâ St-Denis or viâ Argenteuil and Ermont. — For the two routes from Paris to ($9^1/_2$ M.) *Ermont*, beyond which they coincide, see pp. 389-399. Ligne de Valmondois, see p. 404.

To the right, in the distance, is the Château de la Tour (p. 398), rising from the Forest of Montmorency. — 10 M. *Cernay*. — $11^1/_4$ M. *Franconville*, on the N. slopes of the hills of Cormeilles (p. 400). — 13 M. *Montigny-Beauchamps*. Montigny-lès-Cormeilles, about $1^1/_2$ M. to the S., is more conveniently reached by Line C. — 15 M. *Pierrelaye*. To the left, we are joined by Lines C and D; we then leave to the right a branch to Beaumont (p. 406). — 18 M. *St-Ouen-l'Aumône* (p. 403). To the right, a fine view of Pontoise. On the left our line is joined by that from Achères (see p. 401). The train crosses the *Oise*. — $18^1/_2$ M. *Pontoise* (p. 402).

B. Viâ St-Gratien and Ermont. — The Seine is crossed before and after ($6^1/_4$ M.) *Gennevilliers* (p. 348). — $7^1/_2$ M. *Epinay-sur-Seine* (comp. p. 396). — 8 M. *St-Gratien* (motor-omnibus to Enghien, see p. 396). — At (10 M.) *Ermont* we join the preceding route.

C. Viâ Argenteuil and Conflans-Ste-Honorine. — From Paris to ($3^3/_4$ M.) *Asnières*, see p. 347. — On the left is the line to St-Germain (comp. p. 381). — $4^1/_4$ M. *Bois-Colombes* (17,241 inhab.). — 5 M. *Colombes* (22,862 inhab.). Tramways to Paris *(TN6, TN7, TN19)*, see Appx., pp. 47, 48; to St-Ouen, p. 228; to Maisons-Laffitte *(TN18)*, p. 401. — We cross the Seine.

$6^3/_4$ M. **Argenteuil** (Hôt.-Rest. du Soleil-d'Or, by the bridge; two small cafés-rest. at the station; pop. 24,282), an ancient town, owes its origin to a nunnery founded in the 7th century. Theodada, daughter of Charlemagne, was one of the abbesses, and Héloïse, beloved of Abélard (p. 252), chose it as her retreat. The Gares de l'Ouest-Etat and de Grande-Ceinture are on the N.E. of the town.

The modern *Church*, at the other end, claims to possess the seamless coat of our Lord, which, it is alleged, was presented by Charlemagne to the ancient convent. A festival in honour of the relic is held in the first week of May. The wine of Argenteuil is mediocre, but its asparagus is justly esteemed.— Argenteuil is the headquarters of pleasure-boat sailing near Paris. Steamboat to Paris $1^1/_2$ fr. Tramway *(TN19)*, see Appx., p. 48.

Below Argenteuil a *Pont-Aqueduc* carries the liquid sewage of Paris (comp. p. 205) and also the tramway *TN19* across the Seine; the *Pump*, on the left bank, raises the sewage to the level of the plain.

The Pontoise railway then crosses the Grande-Ceinture, and diverges to the left from the Ermont line (p. 399), making a wide curve to the N. and traversing the vineyards of Argenteuil. To the right are the fortified *Heights of Sannois* (443 ft.) and *Cormeilles* (545 ft.). Fine view, to the W., of the valley of the Seine. — $10^1/_2$ M. *Cormeilles-en-Parisis*, a village (pop. 3240) picturesquely situated on the S.W. slopes of the hills of that name. Near the church (13th-15th cent.; modern tower) is a bust of *Daguerre* (1787-1851), the pioneer of photography, a native of Cormeilles (comp. p. 429). Two viaducts. — 11 M. *La Frette-Montigny*. To the right are the curious *Butte de la Tuile* (394 ft.) and *Montigny* (other station, see p. 399), prettily situated at the end of the heights of Cormeilles. The church of Montigny contains some good wood-carvings of the time of Louis XV. — $12^1/_2$ M. *Herblay*, a village with a conspicuous church (12th cent.), on the steep right bank of the Seine, opposite the forest of St-Germain.

$15^1/_2$ M. **Conflans-Ste-Honorine** (Café-Rest. on the quay; pop. 3822) is a large village, picturesquely situated on the steep right bank of the Seine. On the height are an ancient tower, a château, and the *Church* (12th-16th cent.), containing the Chapelle de Ste-Honorine with a shrine and relics of the saint (9th cent.; her festival takes place on 27th Feb.). The confluence of the Seine and Oise, from which the village takes its name, is about $^1/_2$ M. lower down, near the station of Conflans-Fin-d'Oise (p. 401).

We leave the continuation of the line to Mantes (p. 457) on our left and turn to the N. — $17^1/_2$ M. *Eragny-Neuville*, on the left bank of the Oise. Here we join Route D.

D. Viâ Maisons-Laffitte and Achères. — From Paris to ($5^1/_2$ M.) *La Garenne-Bezons*, by the line to St-Germain-en-Laye, see p. 380. We diverge to the right. To the right is Petit-Nanterre (p. 381); beyond are Argenteuil and the heights of Montmorency, Sannois, and Cormeilles. We cross the Seine. — 8 M. *Houilles-Carrières-St-Denis*. *Houilles* (7092 inhab.) lies near the railway, on the right (tramway, see p. 401), *Carrières-St-Denis* about $1^1/_2$ M. to the left. On the left we see St-Germain. — 10 M. *Sartrouville* (p. 401). — To the right is the Château of Maisons. We again cross the Seine.

10½ M. **Maisons-Laffitte.** — Hotel. *Hôt. du Soleil-d'Or*, at the end of Avenue Longueil. — Cafés-Restaurants. *C. du Pavillon-de-l'Horloge*, at the end of that avenue; *C. du Parc*, behind the preceding, at the entrance to the park. — Post & Telegraph Office, Avenue Longueil. — Electric Tramway to Paris (see below), same avenue, near the station. — Omnibus to St-Germain (4½ M.; p. 385), viâ Carrières-sous-Bois. — English Church *(All Saints')*, Place Nouvelle; services at 11 a.m. and 6 p.m.; chaplain, *Rev. G. B. Vivian Evans* (comp. p. 359).

Maisons-Laffitte, so called from the former owners of its château, is a town with 9674 inhab., situated near the forest of St-Germain, on the left bank of the Seine, mostly in a park. The broad Avenue Longueil, beginning near the station, leads past the Mairie and a modern church to the château.

The ***Château de Maisons**, erected by Fr. Mansart in 1642-51 for René de Longueil, Surintendant des Finances, is one of the finest examples of classical architecture in France. It was afterwards occupied by the Comte d'Artois, brother of Louis XVI. (1781), Marshal Lannes (1804), and M. Laffitte, the banker (1818). It was purchased by the state in 1905, and was opened in 1912. Adm. daily, except Mon. and on Fri. morning, 10-12 and 1.30 to 4 or 5. Curator, M. Paul Vitry. The château contains a fine collection of Gobelins and Beauvais tapestry, paintings and statues (17th-18th cent.), and furniture. A large portion of the park, parcelled out in building-lots by M. Laffitte, is studded with the villas of Parisian financiers.

The *Racecourse*, one of the most important near Paris (about 1¼ M. in length; see p. 41), skirts the bank of the Seine. On race-days special trains run direct from Paris to the course (return-fare 2 fr. 70, 1 fr. 80, 1 fr. 20 c.). Visitors arriving by road from Paris (tramway, see below) turn to the right just beyond the bridge. Opposite the racecourse lies *Sartrouville*, prettily situated ½ M. to the N.E. of the railway station.

A Tramway (*TN18;* see Appx., p. 48) from Paris to Maisons-Laffitte starts from the Porte Maillot (p. 244) and passes Neuilly (p. 232), Courbevoie (p. 348), Colombes (p. 399), Bezons (p. 381), Houilles, and Sartrouville (p. 400).

We cross the lower part of the forest of St-Germain (p. 389).

At (13½ M.) *Achères* (buffet), 1½ M. from the village of that name, and near the racecourse of St-Germain (p. 389), the Pontoise line diverges to the right from the Grande-Ceinture and Rouen lines (p. 457). Farther on is a station for the *Village of Achères*, beyond which we again cross the Seine, near its confluence with the Oise. To the left is the hill of the *Hautil* (590 ft.; fine view).

16¼ M. *Conflans-Fin-d'Oise*, ½ M. from the village (p. 400). Near the station is a suspension-bridge over the Oise (toll 5 c.) To reach (1½ M.) *Andrésy* we cross the bridge and turn to the left.

We pass under the lofty viaduct of the line to Mantes viâ Argenteuil. The Oise a little farther on makes a détour of 6 M. — 18½ M. *Eragny-Neuville*, where we join Line C (p. 399). To the

right are Lines A and B (p. 399) and that from Beaumont to Pontoise (p. 403). $20^1/_2$ M. *St-Ouen-l'Aumône* (p. 403). We cross the river.

21 M. **Pontoise.** — HOTELS. *Hôt. de Pontoise*, 10 R. from 2, L. $2^1/_2$, D. 3 fr., *Hôt. de la Gare*, 24 R., same charges, both at the station; *Hôt. du Grand-Cerf*, near the bridge.

Pontoise (89 ft.; pop. 9023), the *Briva Isaræ* of the Gallo-Roman period, is an ancient town, picturesquely situated on a height on the right bank of the Oise, at its confluence with the Viosne. It was frequently the residence of the Capetian kings. As the capital of the Vexin (Veliocasses) it was often involved in the wars of the kings of France with the kings of England and the dukes of Normandy, and also in the civil struggles of later date. The only remains of its fortifications are the walls of the ancient château, which protected the town on the side next the river.

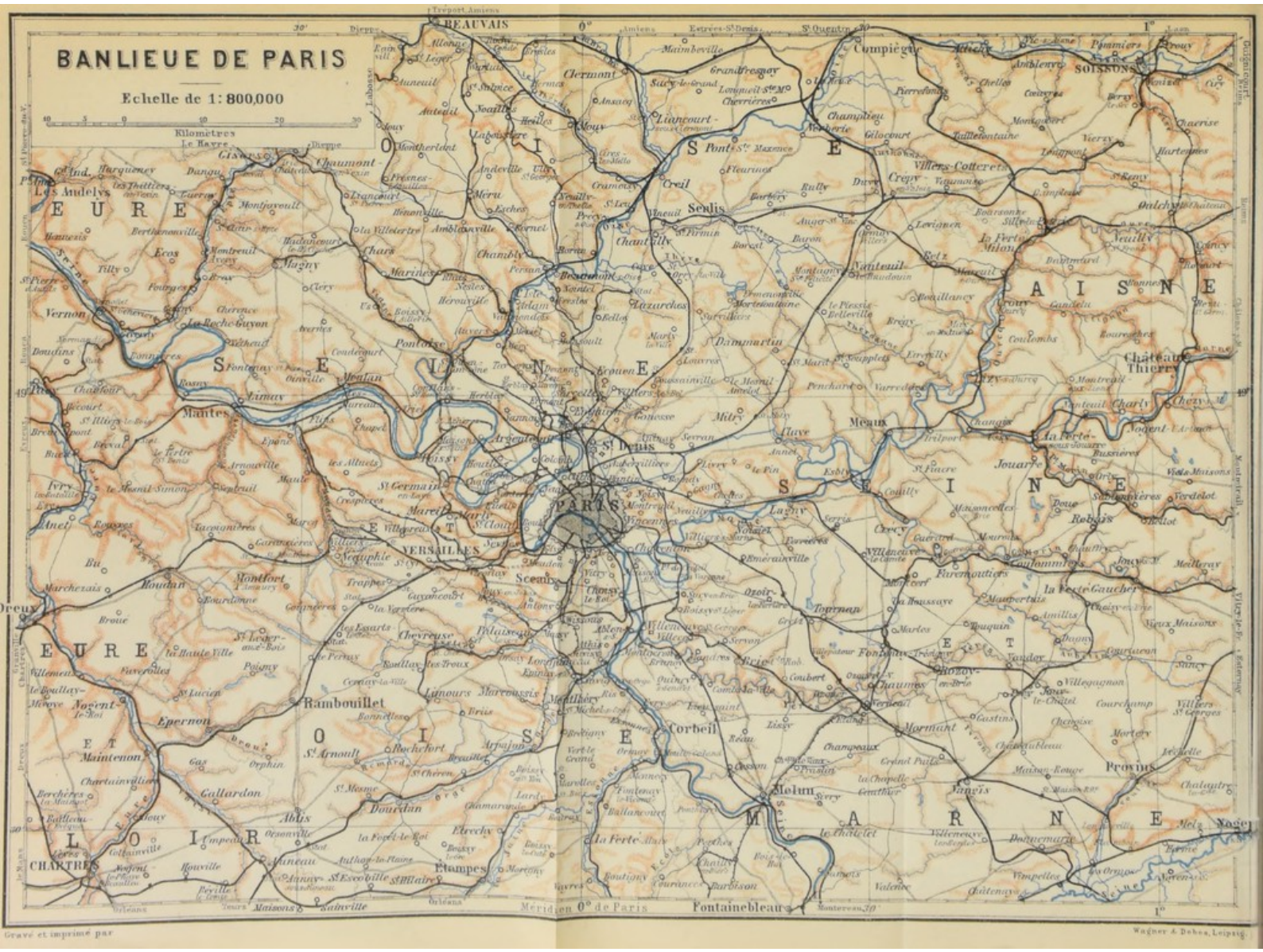
On leaving the station we see facing us, on an eminence, the Gothic church of *St-Maclou*, with a handsome flight of steps in front of it. At the top of the steps is a marble statue, by Lemot, of *General Leclerc* (1772-1802), a native of Pontoise, husband of Pauline Bonaparte and brother-in-law of Napoleon I. The church was founded in the 12th cent. and rebuilt in the 15th-16th. Romanesque influence is still apparent in the choir and transept. The tower (of 1547) terminates in a Renaissance lantern. The Chapelle de la Passion, to the left on entering, contains a Holy Sepulchre, in the Renaissance style, with eight statues. The stained-glass windows date from 1545, except those adjoining the tomb, which are modern. Opposite the pulpit is a Descent from the Cross, by Jouvenet. The choir contains Renaissance wood-carvings.

In a small 15th cent. mansion in the Rue Lemercier, not far from the Hôtel de Ville, which is on the side next the valley of the Oise, is a *Musée* of antiquities, fayence, and works by Savine, Rude, Gérard, L. Robert, P. Delaroche, etc.

Near the church is a *Promenade*, at the entrance to which is a statue of 'La Patrie', by A. Carlès (1909). At the end is a mound affording a fine view. — The church of *Notre-Dame*, in the lower part of the town, dating from the 16th cent., contains the tomb of St. Gautier (Walter), founder of the Abbey of St-Martin de Pontoise (11th cent.), a curious monument of 1146, with a statue of the saint. — The Fair of St-Martin is held at Pontoise on Nov. 11th-13th.

Above the station is a *Stone Bridge*, commanding a good view, and connecting the town with St-Ouen-l'Aumône (p. 403). Between the two bridges is a large *Hospital*, founded by St. Louis; the chapel contains a good picture, by Ph. de Champaigne, of the healing of the paralytic.

From Pontoise to *Dieppe*, see *Baedeker's Northern France*.



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From Pontoise to Beaumont, 12½ M., railway in 30-40 min. (fares 2 fr. 25, 1 fr. 50 c., 1 fr.).—The train crosses the Oise to (½ M.) *St-Ouen-l'Aumône.* This station is farther from the town than those mentioned on pp. 399 and 402. Farther on, to the right, is the *Château de Maubuisson*, on the site of the Cistercian abbey of that name, founded by Blanche de Castille in the 13th cent., including a huge barn and an old tower (at one corner of the park). —1¼ M. *Epluches.* We again cross the Oise.—2½ M. *Chaponval.* —4½ M. *Auvers-sur-Oise* (Hôt. du Nord, 20 R. at 2-4, déj. or D. 3 fr.), a prettily situated village with an interesting church of the 12th-13th cent. (interior restored), and much frequented by artists and Americans. Good fishing in the Oise. Near the church is a bust (by Fagel; 1906) of *Daubigny* (1817-78), the painter, who lived at Auvers. About 1 M. to the right, on the opposite bank, lies *Méry* (p. 405), on the line to Valmondois.—6 M. *Valmondois* (see p. 405).

From Valmondois to *Beaumont*, see p. 405.

27. From Paris to Beaumont-sur-Oise.

A. Direct Line viâ Montsoult.

23 M. Railway in 30-80 min. (fares 4 fr. 15, 2 fr. 80, 1 fr. 80 c.), from the *Gare du Nord;* Beauvais and Amiens line.

From Paris to (6¼ M.) *Epinay-Villetaneuse*, see pp. 389, 396. —7½ M. *Deuil-Montmagny*, two villages, the former (pop. 4351; motor-omnibus to Enghien, p. 396) on the left, at the foot of the hill of Montmorency, with a Romanesque church of the 12th-15th cent. and relics of St. Eugene, the latter on the right, below the Butte Pinçon with its fort.—8¾ M. *Groslay.*—9¼ M. *Sarcelles-St-Brice.* The two villages, nearly 1 M. apart (omnibus 15 c., Sun. 25 c.), both contain old churches. The train ascends the dale of the Rosne.

11 M. **Ecouen-Ezanville.** *Ecouen*, on the hill to the right, has a handsome *Château*, built in 1540-52 by Jean Bullant for the Constable Anne de Montmorency (p. 408), and afterwards owned by the Condé family. It is now one of the schools founded by Napoleon I. for daughters of members of the Legion of Honour (comp. pp. 389, 395). Visitors are admitted on Thurs. and Sun. at 2 p.m. with a card obtainable at the Chancellerie de la Légion d'Honneur, 1 Rue de Solférino, Paris (comp. p. 60). The *Church* has a 13th cent. choir and some fine stained glass attributed to Jean Cousin.—*Le Mesnil-Aubry*, 2½ M. to the N. (omnibus 60 c.), has a Renaissance church.

13 M. *Domont*, on the N. slope of the forest of Montmorency (p. 398), is dominated by a fort. The church has a 12th cent. apse. —$13^3/_4$ M. *Bouffémont.* —$15^1/_2$ M. *Montsoult-Maffliers. Montsoult*, $^1/_2$ M. to the W., on the edge of the forest of L'Isle-Adam, contains a fine château and a 16th cent. church. The church at *Maffliers*, $1^1/_4$ M. to the N.W., has a 16th cent. choir.

From Montsoult to Luzarches, 7 M., railway in 25 min. (fares 1 fr. 25, 80, and 50 c.).—3 M. *Belloy-St-Martin.* Belloy, to the right, contains an interesting 15th cent. church. *St-Martin-du-Tertre*, to the left, rises picturesquely on the S.E. border of the forest of Carnelle (see below). To the left is the *Château de Franconville* (see below).—The train now enters a cutting, beyond which we have a fine view, to the left, of the valley of the Oise.—About 2 M. to the N. of ($4^1/_4$ M.) *Viarmes* is the old *Abbey of Royaumont*, founded by St. Louis in 1228, occupied by the Oblates from 1865 to 1906, and now private property.—7 M. **Luzarches** (Hôtel St-Damien, 12 R. at 2-3, L. $2^1/_2$, D. 3 fr.), a small and very old town, with the church of St-Damien (12th-16th cent.). About $1^1/_4$ M. to the N.E. is the forest of Coye, which extends to the forest of Chantilly (p. 407). The road passing the station leads through the town, and then ascends through woods to the (2 M.) *Château of Champlâtreux*, built in the 17th and 18th centuries.

We now pass through a pretty valley and cross a corner of the *Forêt de Carnelle*, which contains many attractive walks and the 'Pierre Turquoise', an interesting megalithic monument.—20 M. *Presles* (Hôt. Paillard). To the right is the grand *Château de Franconville-sous-Bois*, rebuilt in 1877 by the Duc de Massa, with a fine park. The nearest station to it is Belloy (1 M.; see above), on the Luzarches line.—$21^1/_4$ M. *Nointel*, with a handsome château and park.—The train crosses the Oise and joins Line B (see below).

23 M. *Persan-Beaumont*, see p. 405.

B. Viâ Ermont and Valmondois.

25 M. Railway in 60-80 min. (same fares), from the *Gare du Nord*.

From Paris to ($9^1/_4$ M.) *Ermont*, viâ St-Denis, see pp. 389, 396, 398.—On the left is the line to Pontoise.—10 M. *Ermont-Halte.* The forest of Montmorency crowns the hills on the right. —$10^1/_2$ M. *Gros-Noyer.*

12 M. **St-Leu-Taverny** (Hôt.-Rest. de l'Hermitage; pop. 4022) formerly possessed a château and park of Louis Bonaparte, King of Holland, afterwards occupied by the last Prince of Condé, who hanged himself there in 1830. The first street to the right of the station leads to the *Church*, containing, in the apse, the marble monument to Louis Bonaparte, by Petitot (apply to the sacristan, 47 Grande-Rue). In the crypt are the tombs of Charles Bonaparte, father of Napoleon I., and those of Louis Bonaparte and two of his sons. At the end of the Grande-Rue, to the right of the church, is a Place, whence a street diverges on the left

to the monument of the *Prince de Condé*, a column surmounted by a cross and adorned with two angels.

12½ M. *Vaucelles*. — 13 M. *Taverny* (3619 inhab.), to the left, at the foot and on the slope of a hill adjoining the forest of Montmorency, commands a fine view. The handsome *Church*, half-way up the hill, dates from the 13th and 15th centuries. Above the S. portal is a fine rose-window in the flamboyant style. The interior contains a Renaissance altar and wood-carvings (Martyrdom of St. Bartholomew). — 14¼ M. *Bessancourt*, with a church of the 13th and 15th centuries. — 15 M. *Frépillon*. — 15½ M. *Méry-sur-Oise*. The village is ½ M. from the station. The church of St-Denis is of the 15th cent.; the château has belonged to the Lamoignon family since 1798. Superb view of the valley. — 18 M. *Mériel*, on the left bank of the Oise.

The ruined *Abbaye du Val*, 1 M. to the E., is reached by taking the road beyond the village, and then turning to the left. This Cistercian abbey, secularized in 1791, now contains a factory (visitors apply to the proprietor). The chief remains consist of a 12th cent. building, with two stories, containing the refectory and chapter-house, and one of the walks of the old cloisters.

The railway then crosses the Oise. — 18¾ M. *Valmondois*, the junction of the Pontoise line (p. 403) and of a branch-line to *Chars* (on the Paris to Gisors line) viâ *Nesles-la-Vallée* and *Marines*.

20½ M. **L'Isle-Adam** (Hôt. de l'Ecu-de-France, near the bridge, 25 R. from 3, L. and D. à la carte; pop. 3945), a pleasant little town, lies on the left bank of the Oise, which here forms two islands, and at the foot of the slopes covered by the forest of L'Isle-Adam. It has a small château on the larger island, on the site of one built in 1069 and destroyed during the Revolution. The famous Villiers de l'Isle-Adam, Grand Master of the order of St. John of Jerusalem (d. 1534), was a scion of the family that held this castle. — The railway station is at *Parmain*, on the right bank, connected with the town by a bridge spanning the islets.

Following the left bank, we pass near a fountain decorated with a bust of the landscape-painter *Jules Dupré* (1812-89), by Marqueste, and reach the *Church*, a Renaissance edifice of the 16th-17th cent., restored in the 19th. The pulpit was executed by a German artist in 1560. The choir-stalls date from the same period; the altar-piece in carved wood (15th cent.; in a chapel to the left) represents the Passion. — The fine avenue to the left, beyond the church, ascends to the forest, which affords many pleasant walks.

The valley now expands and ceases to be picturesque. — The church of (23 M.) *Champagne*, on the left, has a fine spire of the 13th century. — 25 M. *Persan-Beaumont*. Persan, on the left, is a manufacturing village.

Beaumont-sur-Oise. — Hotels. *Hôt. des Quatre-Fils-Aymon*, opposite the bridge, 14 R. from 2, B. 1, L. 3, D. 3½, pens. from 6½ fr.; *Hôt. du Grand-Cerf; Hôt. du Paon.*

Beaumont, a small town with 4402 inhab., lies ½ M. from the railway, on a height on the left bank of the Oise. In the 10th and 11th cent. it had for territorial lords the Counts of Beaumont, but it was ceded to St. Louis, and afterwards became an appanage of the Condés. The interesting *Parish Church*, of the 13th cent., reached by a flight of steps, contains double aisles surmounted by galleries. The lateral tower was finished in the Renaissance style.

Passing the church-tower, following the streets to the right, and turning again to the right at the Hôtel de Ville, we reach the *Place du Château* or *Promenade*, adjoining which is part of the old wall of the château, with round towers at the corners.

From Beaumont to Creil, 13¾ M., in ½ hr., viâ *Bruyères-sur-Oise*, *Boran*, *Précy*, and *St-Leu-d'Esserent* (Gothic church of the 12th cent.). — *Creil*, p. 415.

28. From Paris to Chantilly.

Visitors to Paris should on no account omit an excursion to *Chantilly* (on Thurs., Sat., or Sun., see p. 407), where they may wander through the château at their leisure, undisturbed by any official conductor, an advantage they do not enjoy at Fontainebleau.

Chemin de Fer du Nord *(Gare du Nord)*, 25½ M., in 35-85 min. (fares 4 fr. 60, 3 fr. 10 c., 2 fr.; return 6 fr. 90, 4 fr. 95, 3 fr. 25 c.). Excursion return-tickets are issued (ticket-office No. 21) on days when the admission to the château is free (Sun. and Thurs.), for 6 fr. 15, 4 fr. 30, 2 fr. 80 c.; but they are available for certain trains only.

From Paris to (4½ M.) *St-Denis*, see p. 389. The Enghien line (p. 396) diverges to the left. Beyond the Canal St-Denis (p. 249) rise the fort of the 'Double Couronne du Nord' and the Fort de la Briche, on the right and left. — 7 M. *Pierrefitte-Stains.* The village of *Pierrefitte* (4268 inhab.) is situated on a height commanding the entire valley of Montmorency. Tramway to Paris *(TN20)*, see Appx., p. 48; to St-Cloud, see p. 356. *Stains* (3584 inhab.) is connected with St-Denis by a tramway (15 or 10 c.).

9½ M. *Villiers-le-Bel-Gonesse. Villiers-le-Bel*, 2 M. to the N.W. of the station, with which it is connected by a steam-tramway (30 c.), lies at the foot of the hill of Ecouen (p. 403). *Gonesse* (pop. 3131), 2 M. to the S.E. of the station, has a church of the 12th-13th centuries. (Omnibus between these villages 30 c., Sun. and holidays 40 c.)

From (12½ M.) *Goussainville* an omnibus (70 c.) plies to *Mareil-en-France*, 4½ M. to the N.W., with the old château of the Dukes of Gesvres; it passes (2½ M.) *Fontenay-en-Parisis*, with a church of the 12th-13th centuries. — 15 M. *Louvres* has a 16th cent. church. — 18¾ M. *Survilliers.*

A diligence (1 fr.) plies hence to **Mortefontaine** (Hôt. de la Providence, L. 2½, D. 3 fr.), a village 4½ M. to the E., with a *Château* and fine *Park* which once belonged to Joseph Bonaparte. Visitors are admitted on Sun. to the chief portion of the park.

The train now enters the *Forest of Coye.* — 22½ M. *Orry-Coye*, station for *Orry-la-Ville* (omnibus), 1¼ M. to the S.E., and *Coye*, 1¾ M. to the N.W. From the station we may walk through the wood to (15-20 min.) the Etang de la Reine-Blanche (p. 415; comp. the Map), and thence to Chantilly.

The train crosses the valley of the *Thève* by a handsome stone *Viaduct*, 128 ft. high, commanding a fine view. To the right are the Etang and the Château de la Reine-Blanche (p. 415). Farther on, the train enters the *Forest of Chantilly* (p. 415). — To the right, as we reach (25½ M.) *Chantilly*, we notice the extensive siding for the special trains on race-days.

CHANTILLY.

The Station is ¼ M. to the S.W. of the town (see Map, p. 413).

Hotels (charges should be previously ascertained). **Hôt. du Grand-Condé*, first-class, patronized by the Jockey Club, Av. de la Gare, opposite the racecourse, 100 R. from 10, B. 2, L. 6, D. 7, pens. from 20 fr., rest. à la carte; *Hôt. d'Angleterre*, Rue de Paris, 20 R. from 4, B. 1¼, L. 3½, D. 3½ (in the rest. 5), pens. from 9 fr.; *Hôt. du Lion-d'Or*, 44 Rue du Connétable, L. 2½, D. 2¾ fr.; *Hôt. du Château*, 22 Rue du Connétable, same charges; *Hôt. d'Albion*, 13 Place de l'Hospice, L. 3, D. 3½ fr.; *Hôt. du Nord*, near the station. — *Noguez's Family Hotel*, 10 Av. de la Gare, 20 R., pens. 8-12 fr., good. — Restaurant. *Eugène Lefort*, 10 Rue du Marché. — Cafés. *Café de Paris*, Rue de Paris, and others.

Cabs. The drivers usually demand 2 fr. to the town, and 3 fr. to the château, which are barely 5 and 10 min. drive from the station (previous bargain essential). To the Château de la Reine-Blanche and back, about 10 fr.

Post and Telegraph Office, Rue du Connétable, next the Hôtel de Ville.

British Vice-Consul, *E. R. Spearman, C.M.G.*, 27 Av. de la Gare. — English Church *(St. Peter's)*, Rue des Cascades, near the Mairie; services at 10.30 a.m. and 8 p.m.; chaplain, *Rev. A. S. Thompson.* — Wesleyan Chapel, Av. de la Gare. — Institute for English Stable-Boys (of whom there are 600 at Chantilly).

Golf Links, p. 415.

Admission to the Château and Park (both closed on race-days). — The château (*Musée Condé*) is open between 1 and 5 p.m. on Sun., Thurs., & holidays (free) and Sat. (1 fr.), from Easter till the Sunday after 14th Oct. (see newspapers). In winter intending visitors should apply by letter to the 'conservateur' (comp. p. 60). A 'Guide du Visiteur' (75 c.), a catalogue of the pictures (1½ fr.; illus., 6, 7, or 8 fr.), and a work by the curator, Gustave Macon, 'Chantilly et le Musée Condé' (1910; 12 fr.), are sold at the entrance. — The *Park* is open all the year round on the same days, 1-6 in summer, 1 to 4 or 5 in winter.

Chantilly (pop. 5556) was famous, especially in the 17th and 18th cent., as the residence of the Condés, and is now widely known for its important race-meetings, which are held at the beginning of June and September. It is the Newmarket of France and contains

large establishments for the training of race-horses, in connection with which a considerable English colony has settled in the town.

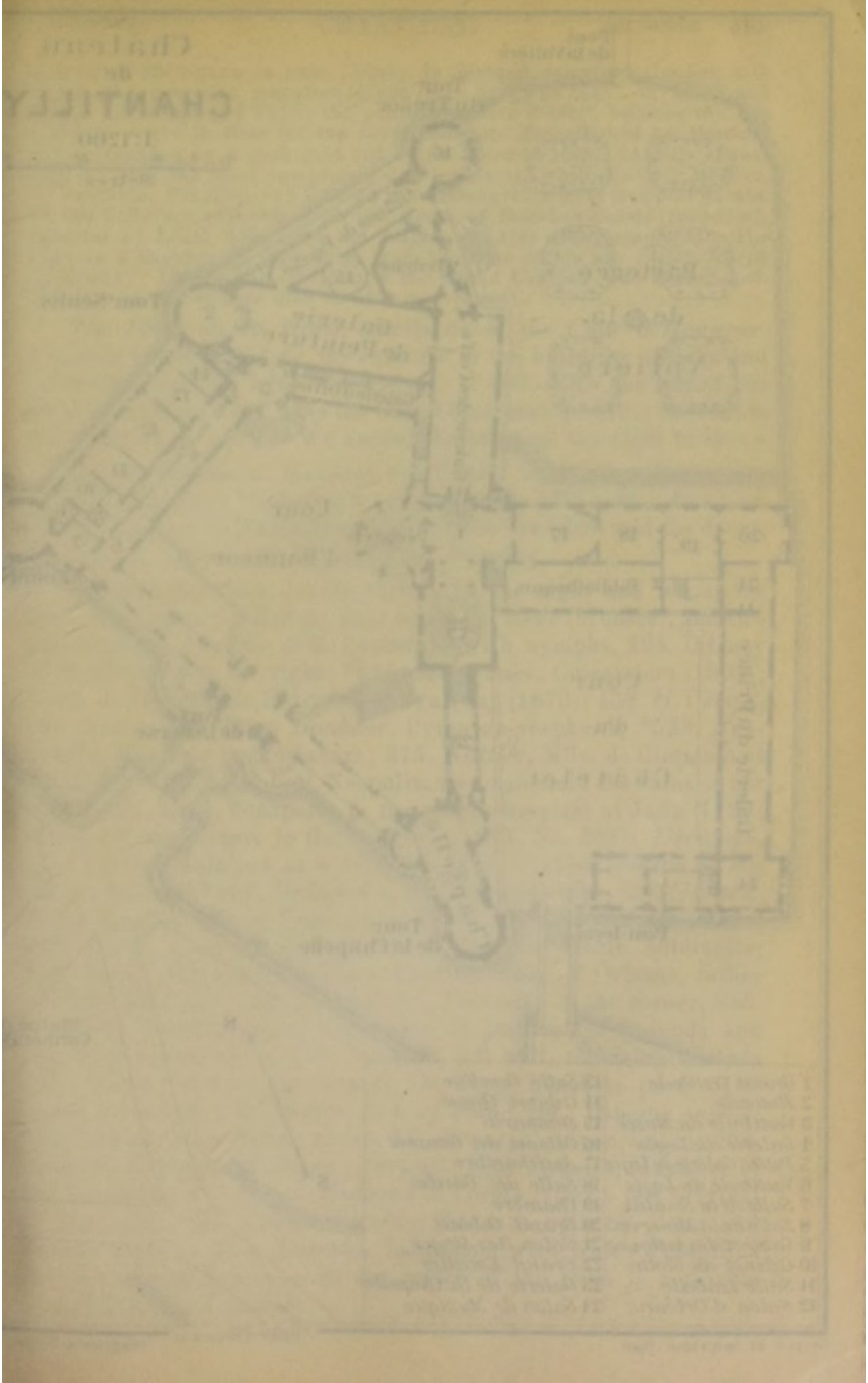
The best way from the station to ($1^1/_4$ M.) the château is by the Av. de l'Aigle (comp. Map, p. 413), which is reached by following the railway-line to the right on leaving the station; at the first carrefour, cross the Route de Paris, bearing to the left. The Avenue de la Gare, opposite the station, also leads to the Route de Paris; the latter leads into the town, which, however, contains nothing noteworthy. The continuation of the Av. de la Gare beyond the railing is the Route du Bois-Bourillon, by which we may also reach the château, crossing the racecourse ($^1/_2$ M. from the station).

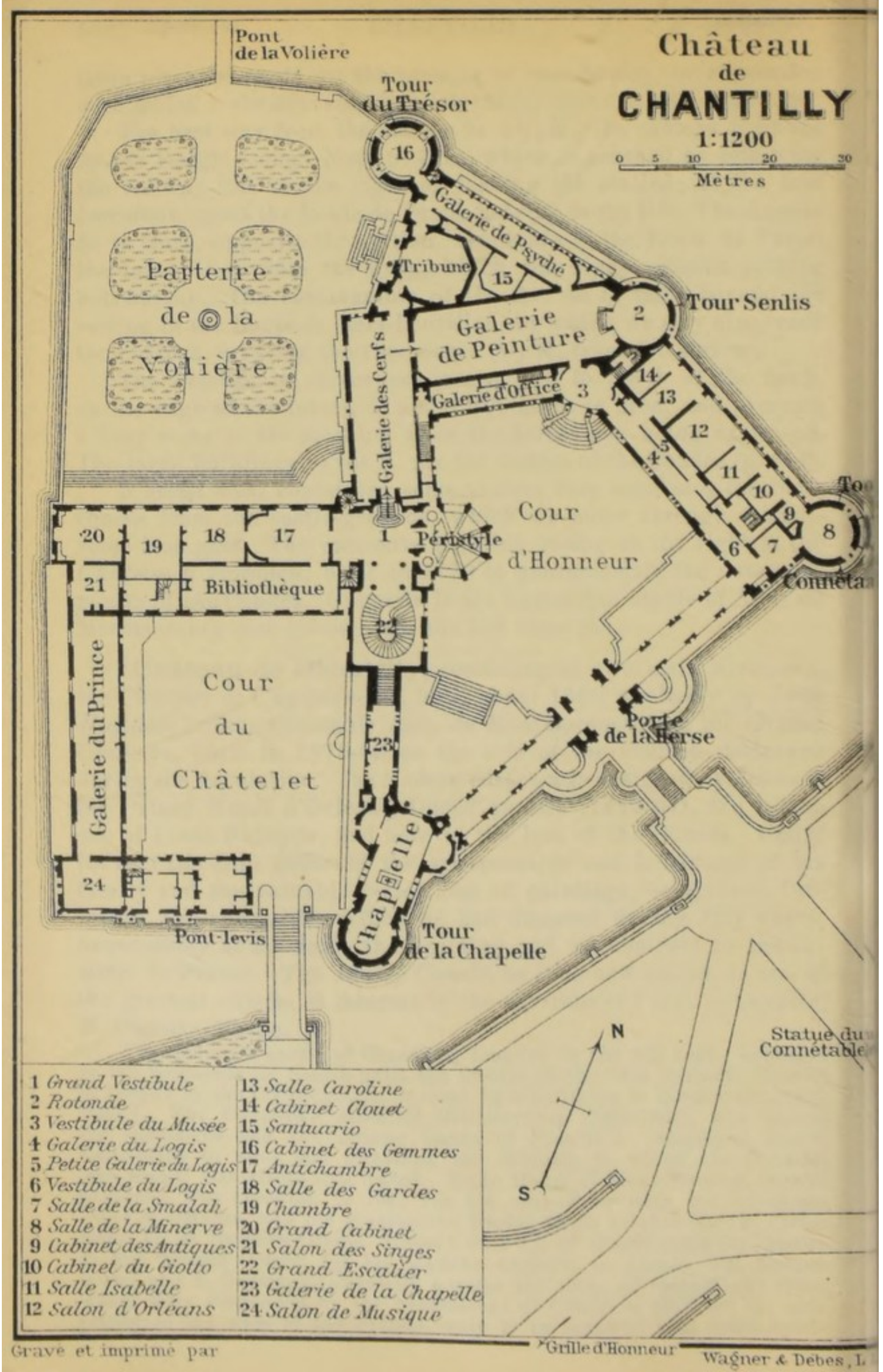
The *Pelouse*, or racecourse (see p. 41), to the S. of the town, on the edge of the forest, is about 126 acres in area, and presents a busy scene in the morning when the horses are being exercised. The large buildings to the N. are the stables of the Condés (p. 414).

A broad moat containing some ancient carp separates the racecourse from the castle-grounds, which we enter through a handsome iron gate. The extensive building rising on the right is the *Château d'Enghien*, built in 1770 to accommodate the numerous guests of the Condés. Opposite is the equestrian statue of Anne de Montmorency (see below). On the left rises the —

***Château de Chantilly**, consisting of two main divisions: the *Châtelet* or *Capitainerie*, built about 1560, probably by *Jean Bullant*, for the Constable Anne de Montmorency, and the *Grand Château*, built in 1876-82 on the site of the château destroyed during the Revolution. The modern edifice was designed by *Daumet* for Prince Henri d'Orléans, Duc d'Aumale (1822-97), the fourth son of Louis Philippe, and heir to the last of the Condés. Under its roof the duke gathered the art-treasures and heirlooms of his family and the valuable collections of paintings, sculptures, furniture, and antiquities which he had amassed during fifty years, bequeathing at his death the building and its contents to the Institut de France. The *Musée Condé*, as it is now called, is one of the greatest objects of interest in the environs of Paris. — Curator, M. Gustave Macon.

The mediæval castle of Chantilly, founded in the 9th cent., belonged to the Seigneurs de Senlis until the middle of the 14th century. Rebuilt in 1386-93 by the D'Orgemonts, it came by inheritance to the Montmorency family. The *Constable Anne de Montmorency* (1492-1567), who shared the campaigns and the artistic tastes of Francis I., employed *Pierre Chambiges* to alter and embellish the château, to which the Châtelet (see above) was afterwards added. Duke Henri of Montmorency, Anne's grandson, was executed in 1632 for his connection with the rebellious Duke of Orleans, and his possessions passed to his brother-in-law, Prince Henri II. of Bourbon-Condé. Under *Louis II. of Condé* (1621-86), known as the '*Grand Condé*' for his warlike exploits in Alsace, the Netherlands, and S. Germany, Chantilly became the scene of magnificent fêtes, which were suspended by the banishment of Condé in 1654 for his complicity in the wars of the Fronde, only to be renewed with fresh splen-





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dour after his return in 1660. Mme. de Sévigné describes (in her 95th letter) the gorgeous reception given here to Louis XIV. in 1671; and relates the suicide of Vatel, the prince's *maître d'hôtel*, because the fish failed to arrive in time for the royal banquet. Embellished by *Mansart* and surrounded by a park laid out by *Le Nôtre* in 1663, Chantilly at that time rivalled the most sumptuous royal palaces, while Racine, Molière, La Fontaine, Fénelon, and Boileau were amongst its most frequent guests. Of the buildings planned by *Louis Henri of Bourbon-Condé* (1692-1740), minister of Louis XV., only the stables (p. 414) were completed. The Château d'Enghien (p. 408) dates from the time of his son *Louis Joseph* (1736-1818). During the Revolution the Grand Château was demolished. The last of the Condés died in 1830 (see p. 404).

The *Porte de la Herse* admits us to the *Cour d'Honneur*. Opposite is the *Peristyle*, the entrance to the building. (Sticks and umbrellas must be left.) Catalogues, p. 407.—To the left of the Grand Vestibule (Pl. 1) is the Grand Staircase (p. 413); in front is the Châtelet (p. 412).—We ascend the steps on the right to the—

Grand Château. Galerie des Cerfs, or *Dining Room*, decorated with eight *Gobelins tapestries of the 17th cent., after *Van Orley* ('Chasses de Maximilien'). Above the fire-place and the doors, St. Hubert, Venus, and Diana, all by *Baudry*.

Picture Gallery, to the right. To the right and left of the door: Stag-hunt, by *Barye*, Boar-hunt, by *Mène* (bronzes), and two paintings by *Poussin*, 302. Landscape with nymphs, 298. Infancy of Bacchus.—On the right: *515. *Meissonier*, Cuirassiers (1805); *545. *A. de Neuville*, Skirmish on a railway (1870); 438. *H. Vernet*, The parley; 531. *Rosa Bonheur*, Pyrenean shepherd; *528. *Fromentin*, Hawking in the Sahara; 375. *Nattier*, Mlle. de Clermont at Chantilly; 443. *L. Robert*, Neapolitan woman amid the ruins of her house; 428. *Gros*, Bonaparte in the plague-hospital at Jaffa (1799; sketch for the picture in the Louvre, p. 153, No. 388); *Decamps*, 476. Turkish children at a fountain, 474. Turkish guards on the road to Smyrna; *456. *Delacroix*, The Foscari; above, 426. *Gérard*, The three ages; *Ph. de Champaigne*, 309. Mazarin, 308. Richelieu; 448. *Corot*, Open-air concert; 395. *Drouais*, Marie Antoinette; 145. *Sir J. Reynolds*, Philippe-Egalité, Duke of Orleans, father of Louis Philippe; 332. *Largillière*, Portrait; in the corner, 383. *Lancret*, Luncheon-party ('Déjeuner de jambon').—Rotunda and adjoining rooms, see p. 410.—On the left wall, returning towards the entrance: 366 (in the corner), *De Troy*, Luncheon-party ('Déjeuner d'huîtres'); 9. *Sienese Sch. of 15th Cent.*, Dancing angels; *32. *Titian*, Ecce Homo; above, 17. *Francia*, Annunciation; *59. *Scipione Gaetano (Pulzone)*, Portrait; 305. *Poussin*, Massacre of the Innocents; 40. *Penni*, Madonna of Loreto (after a lost original by Raphael); *35. *Palma Vecchio*, Madonna with SS. Peter and Jerome (1500); 301. *Poussin*, Landscape with Numa Pompilius and the nymph Egeria.—In the centre of the room is a marble bust of the Duc d'Aumale.

At the end of the picture-gallery is the Rotunda (Pl. 2), in the *Tour Senlis*. The floor is paved with mosaic from Herculaneum. The ceiling-painting, the last work of *Baudry*, represents the Rape of Psyche. Statue of Joan of Arc, by *Chapu*. The walls are hung with pastels, water-colours, miniatures, and drawings by *Meissonier* (to the right, 513), *Decamps* (483-485), *Marilhat* (501), *Delacroix* (458), *Van Ostade* (129), *Watteau*, *Rembrandt*, *Ruysdael* (139). 102. *Unknown Artist* (10th cent.), Otho the Great (Rhenish miniature).—We return to the picture-gallery and enter on the left the —

Vestibule du Musée (Pl. 3), containing a large bronze Japanese vase. — Galerie du Logis (Pl. 4). Portrait-drawings, chiefly of the 16th cent., including specimens of *Lagneau*, *Dumoustier*, and *Nanteuil*. — The Petite Galerie du Logis (Pl. 5), parallel with the last, also contains drawings (by *Rigaud*, *Oudry*, *Vanloo*, *Greuze*, *Isabey*, *J. B. Huet*, and *Guérin*), besides ivory-carvings and coins. — Vestibule du Logis (Pl. 6). Drawings: *Perugino* (study); *Tiepolo;* alleged cartoon of the Gioconda of *Leonardo da Vinci* (comp. p. 119); *Raphael*, A monk; *Giulio Romano;* 40a. Attr. to *Raphael*, Three fragments from the cartoon of the Calling of Peter, now in London. Bust of the Duc d'Aumale, by *Dubois* (1896).

Salle de la Smalah (Pl. 7; comp. p. 365), to the left. Drawings and water-colours of scenes from the life of the Duc d'Aumale; portraits of him, his father (Louis Philippe), and other members of his family; on the left of the exit, 551. *Detaille*, Mounted grenadiers at Eylau in 1807.

Salle de la Minerve (Pl. 8), in the *Tour du Connétable*. Central glass-case: Fine vase from Nola; Tanagra figurines; Greek coins and bronzes (*Minerva, discovered at Besançon, Dancing satyr, Jupiter). Six panels with Cupids, by *Baudry*. Drawings by **Prud'hon* (frieze of the seasons), *Ingres*, etc.

Cabinet des Antiques (Pl. 9). Three large Greek bronze vases; articles found at Pompeii. On the left of the entrance: 157. *Lawrence*, Francis I. of Austria. — Cabinet du Giotto (Pl. 10). Small Italian paintings, including: 14 (opposite the window), *Rosselli*, Madonna; 1 (left of the exit), *Giotto*, Death of the Virgin. — Salle Isabelle (Pl. 11). 506. *Th. Rousseau*, Landscape; 140. *W. van de Velde the Yr.*, Sea-piece; 457. *Delacroix*, Moorish guards; 503. *J. Dupré*, Port St-Nicholas (Paris); 533. *Gérôme*, Duel after the masked ball; 424. *Boilly*, Draught-players at a café (ca. 1820); 514. *Meissonier*, Dragoon of the time of Louis XV.; 480. *Decamps*, Don Quixote; 138. *J. van Ruysdael*, Dunes at Scheveningen; *Decamps*, 482. Child and sheep, 478. Turkish school; 519. *Daubigny*, Château of St-Cloud.

The Salon d'Orléans (Pl. 12) contains a collection of drawings and engravings in portfolios, including about 600 portraits of the 16th cent., 480 drawings by *Carmontelle* (18th cent.), and 600 draw-

ings by *Raffet*. On the walls: 521. *Jalabert*, Marie Amélie, wife of Louis Philippe; 552. *Bonnat*, Duc d'Aumale (1880); 454. *Mlle. Cogniet*, Adelaide of Orleans, sister of Louis Philippe; several Italian paintings.

Salle Caroline (Pl. 13), chiefly portraits of the Orleans and Condé families. On the left, 330. *Largillière*, Mlle. Duclos as Ariadne; 136. *Van Everdingen*, Tempest on the Zuider Zee; *Greuze*, 391. Girl's head, 394. Surprise; 331. *Largillière*, Elisabeth Charlotte, Princess Palatine; 467 (above the door), *Lami*, Duchesse d'Aumale; 372, 371. Small works by *Watteau;* portraits by *Mignard* and *Nattier*.

Cabinet Clouet (Pl. 14; chiefly portraits). 114. *H. Aldegrever (?)*, Portrait of himself; 130. The Grand Condé, by *Teniers;* 122. *Pourbus*, Henri IV.; 49. *Primaticcio (?)*, Henri II.; 119, 121. Portraits by *Mierevelt;* 404, 403, 402. Female portraits by *Mme. Vigée-Lebrun;* 113. Catherine de Bora, by *Barth. de Bruyn*. — We then pass through the door on the right of Room 13, cross the picture-gallery, and enter the —

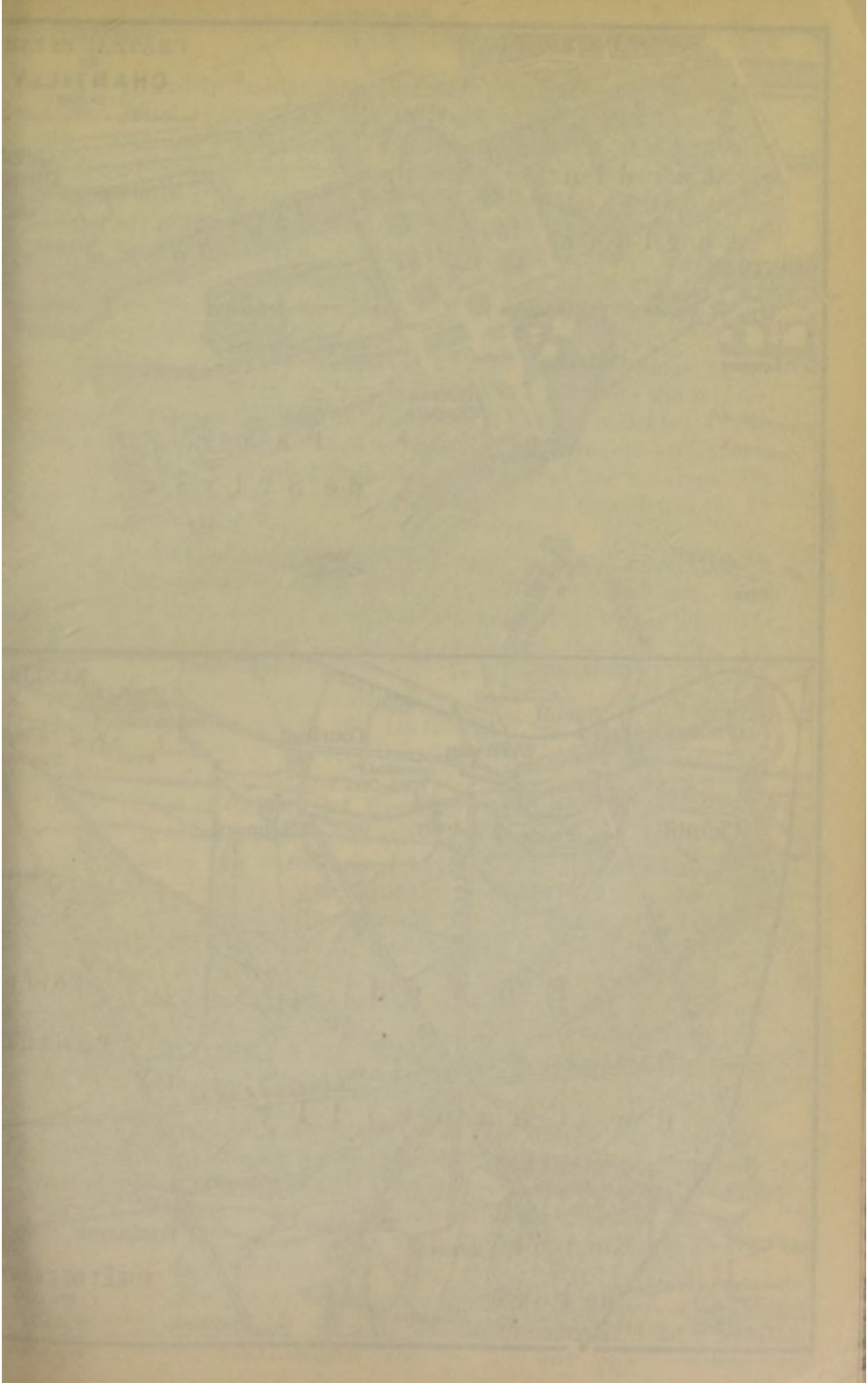
Galerie de Psyché. At the entrance, on the right, wax bust of Henri IV., by *G. Dupré* (1610). *Stained-glass windows (grisaille), illustrating the story of Cupid and Psyche, from the 'Golden Ass' of Apuleius, 44 designs executed in 1541-42 after cartoons of the *School of Raphael* (by Mich. Coxie?), for the Château d'Ecouen (p. 403). On the opposite wall are portrait-drawings of the 16th-17th cent., mostly by *Clouet*, and drawings by *Van Dyck*, *Raphael*, and *Giulio Romano*. Also a copy of *Michael Angelo's* Last Judgment.

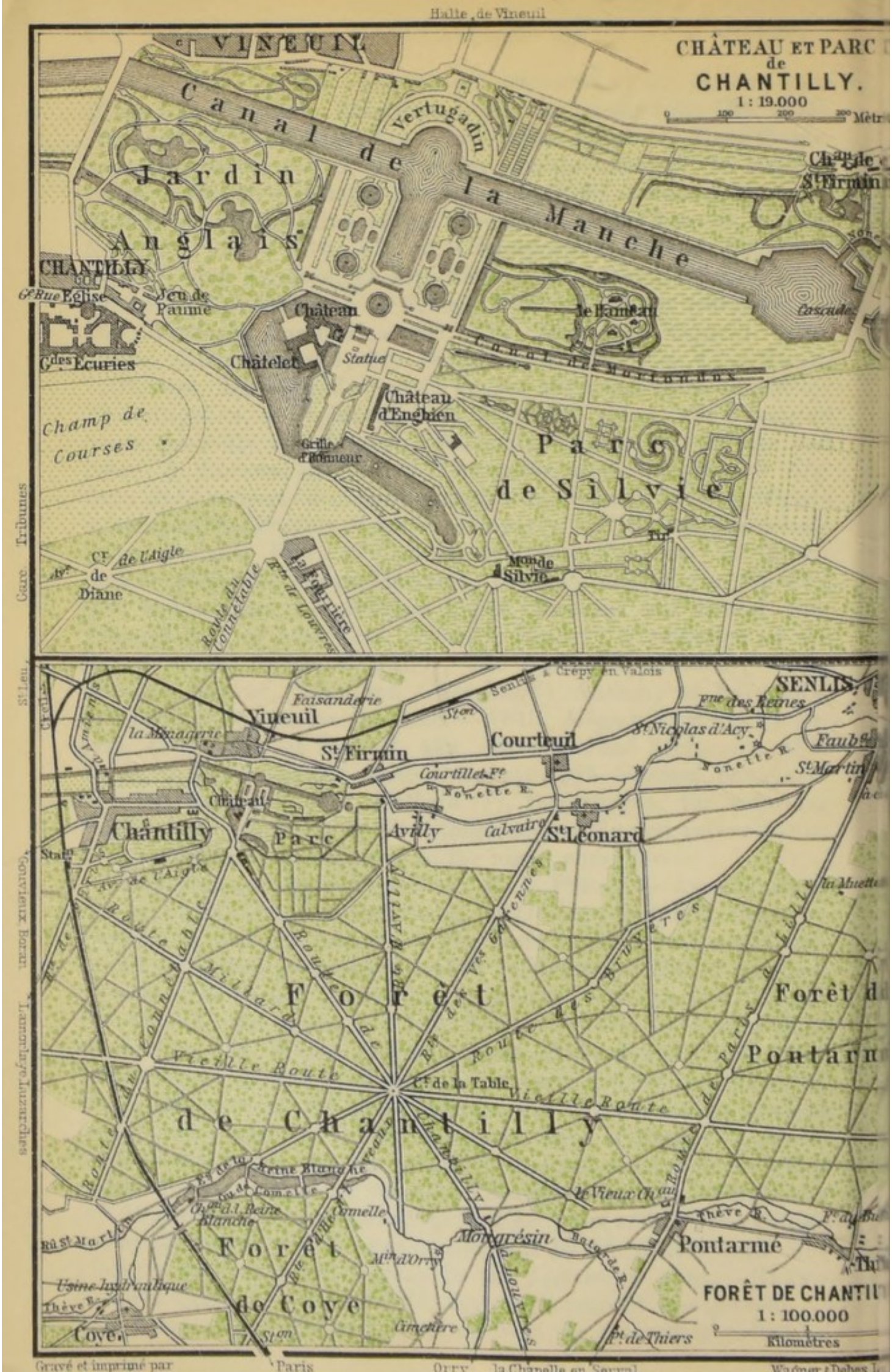
The *Santuario (Pl. 15), a small room to the right, lighted from the top, contains the gems of the collection. At the end, from left to right, **39. *Raphael*, 'Madonna of the Orleans family', in admirable preservation (ca. 1507); *19. *Filippino Lippi*, Esther and Ahasuerus, a panel from a marriage-chest; *38. *Raphael*, The Three Graces (ca. 1500), a small work, purchased for 25,000*l.* in 1885; **201-240. *Jean Fouquet*, Forty miniatures from a book of hours, painted in 1452-60 for Estienne Chevalier, treasurer of France under Charles VII. They were bought for 13,000*l.* (two others in the Louvre).

Cabinet of Gems (Pl. 16), in the *Tour du Trésor*, at the end of the Galerie de Psyché. The glass-cases contain enamels, miniatures, porcelain, fayence, medals, goldsmiths' work, jewellery, weapons, and historical relics. Case LXV, to the left of the end-window: Cross from the treasure of Bâle (15th cent.); monstrance from Braga, in Portugal (16th cent.); cup by *L. Limousin;* five plates by *Pierre Courtois*. Table-case at the end: *Rose diamond, known as the 'Grand Condé'; an enamel by *Benv. Cellini;* Abd-el-Kader's dagger, etc. — To the right we enter the —

*Tribune. On the walls (above) are views of the various seats of the Duc d'Aumale. Paintings, beginning on the left: 158. *S. W. Reynolds*, Sèvres Bridge; *146. *Sir Joshua Reynolds*, Lady Waldegrave and child; 450. *P. Delaroche*, Assassination of the Duke of Guise; *445. *Ary Scheffer*, Talleyrand (1828).—455. *Delacroix*, Sketch for the painting of the Crusaders (at the Louvre, p. 148, No. 213); above, 310. *Ph. de Champaigne*, Abbess Angélique Arnaud; 300. *Poussin*, Theseus finding his father's sword; above, 125. *Van Dyck*, Gaston de France, Duke of Orleans (early copy); 369. *Watteau*, Cupid disarmed; 314. *Mignard*, Mazarin.—24. *Luini*, Salvator Mundi; 36. *Mazzolino di Ferrara*, Ecce Homo; *107, 108. *Memling*, Jeanne de France and Crucifixion (diptych); *Fra Angelico*, 4. St. Mark, 5. St. Matthew; above, 15. *Perugino* (more probably *Lo Spagna*), Madonna between SS. Jerome and Peter; 3. *Lorenzo di Niccolò*, Coronation of the Virgin; 10. *Stefano di Giovanni*, surnamed *Sassetta* (not Sano di Pietro), Mystic marriage of St. Francis of Assisi to Poverty.—*13. *Ant. Pollaiuolo* (more probably *Piero di Cosimo*), Simonetta Vespucci; 20. *Botticelli* or *Filippino Lippi*, Madonna; *Flemish Sch. (J. van Eyck?)*, Man and woman; 11. *Filippo Lippi*, Madonna and saints; 106. *Flemish Sch. of 15th Cent. (Dierick Bouts?)*, Translation of the shrine of St. Perpetua (1466); 16. *Botticelli*, Autumn; *105. *Flemish Sch. of 15th Cent. (Memling?)*, Anthony of Burgundy, half-brother of Charles the Bold.—*313. *Mignard*, Molière; *Ingres*, 430. Portr. of himself, 432. Antiochus and Stratonice, 433. Venus Anadyomene, 431. Mme. Devauçay; 425. *Gérard*, Bonaparte as First Consul.—112. *Holbein (?)*, Bugenhagen, the reformer (1485-1558); portraits by *Fr. Clouet*, etc.—We now return to the Grand Vestibule, and turning to the right, enter the—

Châtelet, or *Appartement de M. le Prince*.—Antechamber (Pl. 17): 378, 379. Hunting-scenes, by *Oudry;* 380, 381. Dogs, by *Desportes;* 147. Boar-hunt, by *Hackert;* cabinet with a mineralogical collection presented in 1774 by Gustavus III. of Sweden; Chinese and French porcelain; stoneware.—Salle des Gardes (Pl. 18). At the entrance, *126, *127. Portraits by *Van Dyck;* on the left, 132. *J. van Egmont*, Portr. of the Grand Condé; four *Portraits in enamel by *Léonard Limousin* (left of the entrance). The glass-cases at the sides contain old flags, weapons (Italian knife), and souvenirs. By the fire-place, Rape of Europa, a mosaic from Herculaneum. The furniture in this and several of the other rooms is upholstered in valuable *Beauvais tapestry.—Bedroom (Pl. 19), with decorative paintings by *Chr. Huet* and *Rebell;* *Cabinet by *Riesener*, with bronze decorations by *Hervieu* (companion-piece to the Louis XV. bureau in the Louvre, p. 156).—Grand Cabinet (Pl. 20). *Louis XVI. furniture (carved and gilded).—Salon des Singes (Pl. 21), so called from the decorative paintings




Halte de Vineuil
VINEUIL
CHÂTEAU ET PARC de CHANTILLY.
1 : 19.000
Canal de la Manche
Vertugadin
Jardin Anglais
Ch.au de St Firmin
CHANTILLY
Gde Rue
Eglise
Jeu de Paume
Château
le Hameau
Cascade
Cr des Ecuries
Châtelet
Statue
Canal de Maruhoux
Château d'Enghien
Champ de Courses
Grille d'Honneur
Parc de Silvie
Cr de l'Aigle
Av.e de Diane
Route du Connétable
Fr de Louvres
la Fourrière
Mon.t de Silvie
Gare Tribunes
St Leu
Couvieux Boran
Lamorlaye Lamarches
SENLIS
Faisanderie
Vineuil
la Ménagerie
St Firmin
Courteuil
St Nicolas d'Acy
Fbg
St Martin
Courtillet Ft
Nonette R.
Château
Chantilly
Parc
Avilly
Calvaire
St Léonard
Forêt de Chantilly
Route de Mibarn
Vieille Route
Cr de la Table
Route des Bruyères
Route de Paris à Lille
Forêt de Pontarm
Pontarmé
Usine Lyonnaise
Thève R.
Forêt de Coye
Coye
Montgrésin
Gimchère
Cr de Thiers
FORÊT DE CHANTIL
1 : 100.000
Kilomètres
Gravé et imprimé par
Paris
Orry
la Chapelle en Serval
Wagner & Debes

of apes attired in fashionable costumes of the 18th cent., attributed to *Chr. Huet.* Louis XVI. furniture. — Galerie du Prince. 351-363. Paintings by *Sauveur Lecomte*, illustrating the battles of the Grand Condé (1686-92; inscriptions). In the centre is a trophy of arms, with a portrait (No. 307; by *Stella*) and a medallion (by *Coyzevox*) of the prince (1686). The banner was taken at Rocroi (1643) and is the oldest military trophy in France. Statuettes, busts, etc. — Salon de Musique (Pl. 24). Table inlaid with tortoise-shell, and a fine cabinet, by *Boule.* — We return to the antechamber, and enter (on the right) the —

Library, a gallery containing 13,000 volumes. Some of the most interesting MSS. are exhibited in Case 16: near the middle, Breviary of Queen Jeanne d'Evreux, wife of Charles le Bel (ca. 1330); below, *Book of hours of the Duc de Berry, with superb miniatures (ca. 1415), and Psalter of St. Louis (1214); also fine bindings. On the chimney-piece is a terracotta bust of the Grand Condé, by *Coyzevox.*

To the S. of the Grand Vestibule (p. 409) is the Grand Staircase (Pl. 22), descending to the ground-floor, which is not shown. Iron and copper balustrade, of admirable workmanship, by the brothers *Moreau;* two Gobelins tapestries (Jason and the bull, after *De Troy,* and a Pastoral, after *Boucher*); four light-holders by *Chapu.* The ceiling-painting, representing Hope, is by *Maillart.* — Gallery leading to the Chapel (Pl. 23). On the right, two antique chasubles and two dalmatics; to the left, drawings by *Dürer* (Annunciation) and *Domenichino* (Flight into Egypt), and cartoons by *Seb. del Piombo* (Head of Christ) and *Raphael* (Madonna).

The *Chapel, a sumptuous structure in the Renaissance style, with marquetry and woodwork of 1548, contains an altar by *Jean Bullant* and *Jean Goujon,* brought from the Château d'Ecouen (p. 403), and adorned with a marble relief of Abraham's sacrifice. The fine stained glass (1544), representing the family of the Constable Anne, was likewise brought from the Château d'Ecouen. In the apse (Tour de la Chapelle) is the mausoleum of Henri II. de Condé, father of the Grand Condé, by *J. Sarazin,* with four bronze statues and bas-reliefs (1662); at the back is a cippus containing the hearts of several princes of Condé.

The ***Park** (adm., see p. 407) was laid out for the most part by *Le Nôtre,* who began the work in 1663, and was soon afterwards chosen to design the gardens of Versailles in the same style. The terrace is adorned with an equestrian statue in bronze of the *Constable Anne de Montmorency,* by P. Dubois (1886), surrounded by groups of stags and dogs, by Cain.

To the E. of the terrace we enter the 'Parc de Silvie', with its numerous shady avenues affording beautiful vistas. In about 8 min.

from the terrace (guide-boards) we reach the charming little *Maison de Silvie*, a 17th cent. hunting-lodge hidden among trees, which contains portraits, tapestries, furniture, hunting-scenes, etc.; also two paintings from the history of the house, by L. O. Merson.

The poet *Théophile de Viau* (1590-1626), condemned to death in 1623 for his 'Parnasse Satirique', was here concealed by Marie Félice des Ursins, Duchess of Montmorency, whom he afterwards celebrated in his verses under the name of 'Silvie'. The house was also the scene of the romantic love-affair of *Mlle. de Clermont*, sister of Duke Louis Henri, and the *Comte de Melun*, who was killed by a stag while hunting in 1724.

Thence we proceed in a N. direction, crossing the *Canal des Morfondus*, to (about 8 min.) the *Hamlet*, resembling that of the Petit-Trianon (p. 379); towards the end of the 18th cent. this was the scene of many 'fêtes champêtres'. — The park beyond the *Canal de la Manche*, containing the little châteaux of *La Nonette* and *St-Firmin*, and also the '*Vertugadin*', is closed to the public.

We follow the S. bank of the Canal des Morfondus to the central part of the park, and soon reach a circular basin around which are some fine statues: Bacchus and Hebe, by *Deseine;* Pluto and Proserpine, by *Chapu;* Molière and Le Nôtre, by *Tony-Noël;* La Bruyère, by *Thomas;* Bossuet, by *Guillaume;* the Grand Condé, by *Coyzevox*.

Le Nôtre's park originally included on the W. a part of the town of Chantilly, but about 1820 an *English Garden* was laid out here, including a Temple of Venus, an Island of Cupid, and other erections of the second half of the 18th century. In this direction is a building known as the *Jeu de Paume* (1757), which contains a considerable number of paintings, drawings and sculptures; tapestries; gala carriages; military souvenirs; Abd-el-Kader's tent (comp. p. 365); two leaden dogs brought from Orleans House at Twickenham, referred to by Pope in his poem 'The Alley'; and other curiosities. — After 3 p.m. visitors may quit the park by the adjoining gate.

Just outside is the *Porte St-Denis*, an unfinished gateway, through which we enter the main street of the town. Here, to the left, are the *Church* (1687-90), and the extensive *Stables* of the Condés, built in 1719-36 by Jean Aubert, with accommodation for 260 horses. At present they are empty; entrance from the racecourse, near the exit from the park. — An equestrian statue of the *Duc d'Aumale*, by J. L. Gérôme, was erected in 1899 to the W. of the stables. The reliefs on the pedestal represent the Submission of Abd-el-Kader (1847) and the Capture of the Smalah (1843).

A pretty view of the park with the château in the background is obtained from the Senlis road, about $^2/_3$ M. from the church of Chantilly. We take the road to the N. opposite the church, turn to the right beyond the Canal de la Manche, and proceed to the E., between the houses of *Vineuil* (rail. stat., p. 415) and the N. wall of the park, to a point above the Vertugadin..

The **Forest of Chantilly** (about 6050 acres; sign-posts) is well kept, but occupies for the most part a flat site, and the thick layer of sand which, in the interests of the horse-trainers, covers most of the roads and paths renders walking disagreeable. The paved Route de Louvres and another road to the left at the lion lead in about 1 hr. from the château to the *Carrefour de la Table*, an open space where twelve roads meet, with a large stone table in the centre. — The *Etang de la Reine-Blanche*, or *de Comelle*, is a long sheet of water, fed by the Thève, a small tributary of the Oise, lying between the Forest of Chantilly and the Forest of Coye (p. 407). Near the lower end is the *Château de la Reine-Blanche*, a small Gothic hunting-lodge built in 1826 on the site of an ancient château once occupied by Queen Blanche, mother of St. Louis. A little farther on is the large railway-viaduct (p. 407). Near it is the station of *Orry-Coye* (p. 407), where we may join the railway to Paris; but the express trains do not stop there.

Visitors who are able to spare more than one day for the Chantilly excursion should visit Senlis and Crépy-en-Valois on the return-journey to Paris.

From Chantilly to Senlis and Crépy-en-Valois, $22^1/_2$ M., railway in 1 hr. (fares 4 fr., 2 fr. 70, 1 fr. 80 c.). — As the train leaves Chantilly, it crosses the valley of the *Nonette* by a viaduct, 485 yds. long and 72 ft. high; we then leave on the left the line to *Compiègne* (52 M. from Paris) viâ *Creil* ($31^3/_4$ M.; see *Baedeker's Northern France*). — $1^3/_4$ M. *St-Maximin;* 3 M. *Vineuil* (p. 414). Between these two stations is the Chantilly Golf Course. — $4^1/_2$ M. *St-Firmin*, 1 M. to the right, on the edge of the Forest of Chantilly.

8 M. **Senlis.** — Hotels. *Hôt. du Grand-Cerf*, 47 Rue de la République, 20 R. from 3, B. $1^1/_4$, L. 3, D. $3^1/_2$, pens. from 7 fr., omnibus 30 c.; *Hôt. du Nord*, 66 Rue de la République; *Hôt. des Arènes*, 30 Rue de Beauvais, L. $2^1/_2$, D. 3 fr. — Post & Telegraph Office, 1 Rue Bellon. — *Bureau d'Information de Tourisme*, at the Hôt. du Grand-Cerf.

Senlis (249 ft.; pop. 7006) is a very ancient town on the right bank of the Nonette. In the Gallo-Roman period it was *Augustomagus*, chief town of the *Silvanectes*. The bishopric of Senlis was founded in the 3rd cent. by St. Rieul, and only suppressed at the time of the Revolution, in 1790. For archæologists Senlis is one of the most interesting towns near Paris.

The Avenue de la Gare leads to the Porte de Compiègne, the starting-point of the Rue de la République, which runs through the centre of the town. We follow the Rue Bellon, on the right, then the Rue St-Pierre, and reach the old church of *St-Pierre*, a fine building in the flamboyant-Gothic style, now used as a market. It was founded in 1029; the choir is 13th cent., the façade 15th;

one of its towers (12th-14th cent.) is surmounted by a stone spire (1431), the other (1588-92) by a dome.

The Rue du Chancelier-Guérin, continuing Rue Bellon, passes on the right the old *Bishop's Palace* (13th-16th cent.), and, on the left, the Rue St-Frambourg, with the fine old collegiate church of *St-Frambourg*, rebuilt in 1177-85 without aisles or transept, and now disused. (Apply at 2 Place St-Frambourg.)

The **Cathedral of Notre-Dame*, in the Place Notre-Dame, at the end of the Rue du Chancelier-Guérin, is a handsome building of 1154-84, consecrated in 1191; the original portions recall the abbey-church of St-Denis built by Suger. The W. façade has three portals, that in the middle being adorned with sculptures and flanked with towers, whilst the right portal, added about 1230, is surmounted by a graceful pierced *Tower, 256 ft. in height. The transept was added in 1502-56, and the side-portals are in the flamboyant-Gothic style. In the interior, there are galleries on the lower sides of the nave and the choir. The arrangement of the transepts accords with the original plan; the apse-chapel dates from the 14th century. At the end of the left aisle is a staircase leading to the chapter-house (15th cent.).

From the Place du Parvis, the Rue de Villevert, and then the Rue du Chat-Haret to the left, skirt the ruins of the old *Château*, mainly of the 11th-13th cent., the entrance to which is 25 Rue du Châtel. (Apply to the concierge; fee.) On the left of the entrance is the *Hôtel des Trois-Pots* (16th cent.).

The château rises at the N. end of the *Gallo-Roman Walls*, which formed a circuit of 918 yds.; remnants are still to be seen in good preservation in private grounds in several parts of the town; they were formerly flanked by 28 towers, of which 16 still exist, mostly well-preserved.

At the end of the Rue du Puits-Tiphaine, the continuation of the Rue du Chat-Haret, is the *Porte de la Chancellerie*, in the Rue de la Treille, to the left; on the right, the Rue de la Poulaillerie leads to the Place Lanavit, whence we may follow the Rue de Beauvais and the Avenue Félix-Vernois to the *Gallo-Roman Amphitheatre*, beyond the Porte de Creil. This 'arena' was discovered in 1865 and measures 138 by 115 ft. (Apply to the Bureau d'Information, see p. 415.)

We return by the Rue de Beauvais, which, farther on, to the right, passes the old church of *St-Aignan*, now a theatre, and ends at the *Hôtel de Ville* (1495), at the corner of the Rue du Châtel. At No. 20 in this street the remains of the ancient *Hôtel-Dieu de Gallande* (including a large 13th cent. room) are visible, and farther on, at No. 31 Rue de Paris, is an interesting 16th cent. house.

The Rue de Beauvais is continued by the Rue de l'Apport-au-Pain, to the right of which is the Rue Ste-Geneviève (No. 6 is a 16th cent. house). The latter street leads back to the Rue de la République, and is continued beyond it by the Rue de Meaux, on the right of which are the *Sous-Préfecture* and the *Museum*. The museum, lodged in the old church of La Charité (1706), consists chiefly of paintings by Bellel, Billotte, Flameng, and Tattegrain. The Rue de Meaux ends at the *Porte de Meaux*, where we reach the mediæval ramparts, now transformed into a pleasant promenade. Close by is the *College of St-Vincent*, once a monastery, built in 1629 on the site of a 12th cent. abbey, of which the *Church*, with its handsome belfry, formed a part.

In the neighbourhood are the ruins of the old *Abbaye de la Victoire* (about 2 M. to the S.E.), and *Chamant* ($1^1/_4$ M. to the N.E.), with an interesting church of the 12th and 15th-16th cent. and the fine park of Plessis-Chamant.

$12^1/_2$ M. *Barbery*, from which we may conveniently visit (1 M. to the right) the fine ruins of the *Château de Montépilloy* (12th cent.), rebuilt about 1400 by Louis d'Orléans, and dismantled at the end of the 16th century. — $16^3/_4$ M. *Auger-St-Vincent*. — $22^1/_2$ M. *Crépy-en-Valois* (p. 418).

29. From Paris to Crépy-en-Valois, viâ Dammartin.

Chemin de Fer du Nord, 38 M., in 1-$1^1/_2$ hr. (fares 6 fr. 85, 4 fr. 60 c., 3 fr.).

From Paris to ($2^1/_2$ M.) *La Plaine-St-Denis*, see p. 389. On the left is the St-Denis line. — $3^3/_4$ M. *Aubervilliers-Rue-St-Denis*. On the left appears St-Denis (p. 390). — $4^1/_2$ M. *Aubervilliers-la-Courneuve*. Aubervilliers (p. 250), on the right, is connected with *La Courneuve*, on the left, by tramway (5 c.). We pass under the Grande-Ceinture line. — $6^1/_4$ M. *Le Bourget-Drancy*. *Le Bourget*, to the left, was the scene of sanguinary struggles between the French and Germans on 28th-30th Oct. and 21st Dec., 1870. A monument to the French soldiers has been erected. — $7^1/_2$ M. *Blanc-Mesnil*. — $9^1/_2$ M. *Aulnay-sous-Bois*, a village with 7141 inhab., $^3/_4$ M. to the N.

From Aulnay-sous-Bois a Branch Line runs viâ *Gargan* (3 M.; tramways *TE1* and *TE5*, Appx., p. 50) to *Livry* (5 M.; see below) and *Bondy* ($5^1/_2$ M.). *Bondy* (7496 inhab.), situated on the line to Nancy, $6^3/_4$ M. from the Gare de l'Est, is connected with Paris by tramways (*TE1*, *TE3*, *TE5*; Appx., p. 50).

10 M. *La Croix-Blanche*. The train skirts the Canal de l'Ourcq (p. 249), on the right. — $11^1/_4$ M. *Sevran-Livry*. *Livry*, 1 M. to the S.E., is a station on the branch-line mentioned above. On the right appears the *Forest of Bondy*, formerly a notorious

haunt of bandits, with the powder-factory of Sevran. — 13 M. *Vert-Galant.* — 14¼ M. *Villeparisis*, 1¼ M. to the S.E. of the station (omn. 20 c.), has an ancient castle. — 17 M. *Mitry-Claye.* — 18½ M. *Compans*, with a modern château. We cross the valley of the Biberonne. — 20 M. *Thieux-Nantouillet.*

21¾ M. *Dammartin-Juilly-St-Mard.* **Dammartin-en-Goële** is a small town 1¾ M. to the N.W. (omn. 40 c.), situated on a hill (554 ft.) with an extensive view. The church of *St-Jean*, rebuilt in 1902, has a portal of the 15th cent. with a richly sculptured pier. Farther on is the old collegiate church of *Notre-Dame*, founded in 1480 by Antoine de Chabannes, Count of Dammartin (1411-88); his tomb and statue may be seen within the church, which has a fine portal. About 1¼ M. to the S. of the station (omn. 30 c.) is the *Collège de Juilly*, founded in the 17th cent. by the fathers of the Oratory. Among its pupils have been many celebrated men, including D'Artagnan (1611-73), Marshal Villars (1653-1734), and Montesquieu (1689-1755). The refectory of the college contains paintings of Louis XV.'s time and consoles dating from the reign of Louis XIV. (visitors admitted).

26¾ M. *Le Plessis-Belleville.* An excursion by diligence (75c.) may be made hence to Ermenonville.

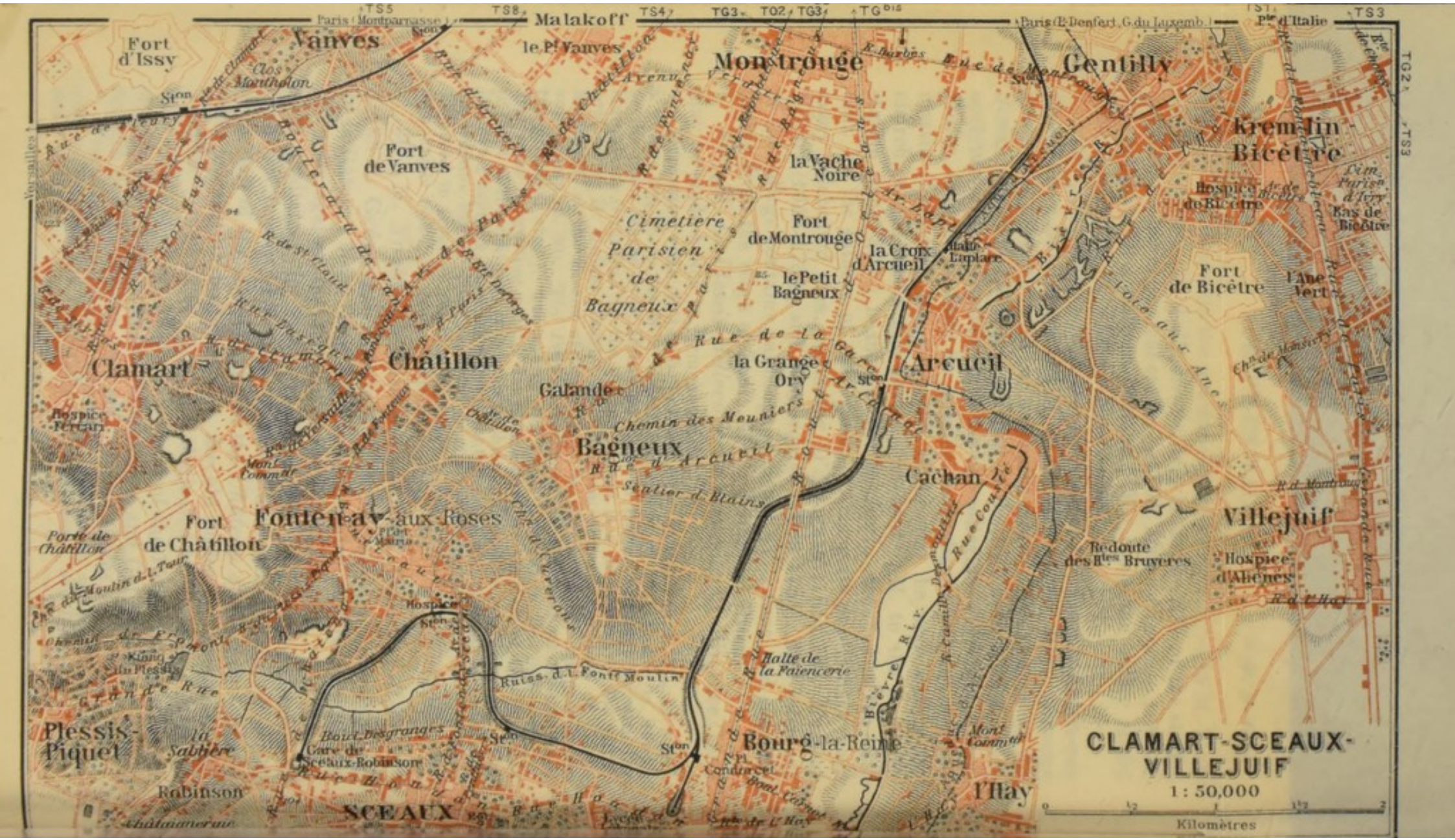
Ermenonville (Hôtels de la Croix-d'Or, du Château, L. 2½, D. 3 fr.), a village 3¾ M. to the N.W., near the forest of that name, is known as the place where J. J. Rousseau died in 1778, while staying with the Marquis de Girardin. In the village square is a monument to the philosopher, by H. Gréber (1908). The *Château*, now the property of Prince Radziwill, at the E. end of the village, is shown by special permission only (comp. p. 60). The *Park*, intersected by the road which continues the principal street, was one of the finest laid out in the 18th century. The most interesting part is the Grand Parc, to the left of the road and in front of the château; it is open to the public on Sun. and Thursday. The Ile des Peupliers, in a lake here, contains the empty tomb of Rousseau, his remains having been removed to the Panthéon in 1794 (see p. 293). — The road in front of the château leads N.W. to Senlis (8 M.; p. 415). Ermenonville is 6¼ M. from Mortefontaine (p. 407).

30½ M. *Nanteuil-le-Haudouin.* — 35 M. *Ormoy-Villers.*

38 M. **Crépy-en-Valois** (305 ft.; Hôtels des Trois-Pigeons, de la Gare), a town with 5528 inhab., which suffered greatly in the wars against the English in the 14th-15th cent., was the ancient capital of the Valois, the appanage of a younger branch of the royal family of France. A few traces still remain, on a hill to the left of the station-gate, of the *Château des Valois*. Among other interesting buildings are the old collegiate church of *St-Thomas* (begun after 1180, and dedicated to Thomas à Becket), with a façade of the 13th and a tower of the 15th cent.; the parish church of *St-Denis*, in the Romanesque and Gothic styles, with a modern belfry; and the 18th cent. *Town Gates.*

From Crépy-en-Valois to *Chantilly*, viâ Senlis, see pp. 417-415. Railways to *Soissons* and to *Compiègne*, viâ Verberie, see *Baedeker's Northern France.*




Malakoff
Vanves
Fort d'Issy
le Pt Vanves
Montrouge
Gentilly
Kremlin Bicêtre
Fort de Vanves
la Vache Noire
Hospice de Bicêtre
Cimetière Parisien de Bagneux
Fort de Montrouge
la Croix d'Arcueil
le Petit Bagneux
Fort de Bicêtre
Clamart
Châtillon
la Grange Ory
Arcueil
Galande
Chemin des Meuniers
Bagneux
Cachan
Fort de Châtillon
Fontenay-aux-Roses
Villejuif
Redoute des Bruyères
Hospice d'Aliénés
Plessis-Piquet
la Sablière
Bourg-la-Reine
l'Haÿ
Robinson
SCEAUX
CLAMART-SCEAUX-VILLEJUIF
1 : 50,000
Kilomètres

30. From Paris to Sceaux.

An excursion to *Sceaux* and *Robinson*, and a stroll through the *Bois de Verrières*, are recommended to those who are interested in the beauties of the outlying districts of Paris, as distinct from the historic haunts to which the ordinary tourist confines himself.

A. **By Tramway** (*TS 4;* Appx., p. 49), 5½ M., in 1 hr. 5 min. (fare 50 or 30 c.). The cars start from *St-Germain-des-Prés* (p. 302) and stop at *Fontenay-aux-Roses*. From the terminus we have fully 1 M. to walk to Sceaux by a pleasant road. Tramway (*TO 2;* Appx., p. 51) from the *Champ-de-Mars* (p. 320) to *Châtenay* (p. 421) viâ Montrouge (p. 425), Bagneux, Fontenay-aux-Roses (see below), and Sceaux ('Sceaux-Robinson' station, p. 420).

The tramway *TS 4* follows the Rue de Rennes to the Gare Montparnasse (p. 342). It then turns to the left into the Boul. Montparnasse, and soon afterwards to the right into the Boul. Raspail, which skirts the Cemetery of Montparnasse (p. 343). Beyond the Place Denfert-Rochereau (p. 345) we follow the Av. d'Orléans to the church of St-Pierre-de-Montrouge (p. 346), and then the Av. de Châtillon, by which we quit Paris. — Outside the gate, on the right, lies *Malakoff*, a village with 19,789 inhab. (tramways *TS 8* and *TG 3;* Appx., pp. 49, 51).

Châtillon (4203 inhab.) lies at the N.E. foot of a plateau, now occupied by the *Fort de Châtillon*. About ⅔ M. to the E. lies *Bagneux*, with a monument erected to the soldiers who fell on 13th Oct., 1870, in an attempt to storm the heights then occupied by the German troops. Another famous engagement (on 19th Sept.) is commemorated by a monument on the plateau of Châtillon, ⅔ M. to the S.E. Beautiful view from the *Tour Biret* (722 ft.; restaurant). — Bagneux is also on the tramway-line *TO 2*, see above. Line *TG bis*, see p. 425.

At the W. end of Châtillon the road forks, our route diverging to the left.

Fontenay-aux-Roses (4463 inhab.; Café-Rest. de la Mairie), 1 M. to the S. of Châtillon, has a station on the railway to Sceaux (p. 420). It carries on a brisk trade in strawberries and flowers. A fine view of Paris is enjoyed from the N. side of the large Place de la Mairie, where the car stops. Tramway *TO 2*, see above.

Visitors to (1 M.) Sceaux (p. 421) follow to the E. the main street (Rue Boucicaut), which is soon joined by the tramway *TO 2*. They then turn to the right towards the railway-line and leave the station of Sceaux (p. 420) on the left. To the left of the Rue Boucicaut is the *Church*, on the left side of which is a *Bust of La Fontaine*, erected in 1894 by the 'Rosati', a poetical society whose headquarters are at Fontenay-aux-Roses.

Those, however, who wish to proceed direct to (1¼ M.) *Robinson* (p. 421), follow the narrow street descending opposite the tramway-office, and turn to the right at the end. At the first fork they may either take the Rue de Châtenay to the left, which joins

the road near the station of Sceaux-Robinson (see below), or the Rue du Plessis-Piquet to the right, whence another road, diverging to the left, leads direct to Robinson.

B. **By Railway** *(Ligne de Sceaux et Limours)*, 7½ M. in ½ hr. The trains start every ½ hr. from the Gare du Luxembourg (Pl. R, 19; *V*). Luggage is not booked at this station, but must be taken to the station of Paris-Denfert (p. 345). Fares 1 fr. 35, 90, 60 c.; return 2 fr., 1 fr. 45, 95 c.

The line is carried by a tunnel under the Boul. St-Michel to the station of *Port-Royal* (p. 342), at the Carrefour de l'Observatoire, and thence by another tunnel under the Av. de l'Observatoire and the Rue and Place Denfert-Rochereau to the station of *Paris-Denfert* (Pl. G, 20; p. 345), formerly the *Gare de Sceaux*. The train then crosses the park of Montsouris (p. 346) and passes over the Chemin de Fer de Ceinture. View, on the left, of the valley of the Bièvre and the heights of Belleville.

2 M. *Sceaux-Ceinture*, the junction for the Ceinture ('Parc-de-Montsouris' stat.; Appx., p. 58). To the left, outside the fortifications, are the large *Hospice de Bicêtre* (3150 beds), for the aged and insane, and the *Fort de Bicêtre*. Numerous quarries and market-gardens on both sides.—2½ M. *Gentilly*, an old village to the left (pop. 10,744). Station on the Ceinture at *Maison-Blanche* (Appx., p. 58).—3 M. *Laplace*. To the left is the Aqueduct of Arcueil.

3¾ M. *Arcueil-Cachan* is a village (11,319 inhab.) in the valley of the Bièvre, with a church of the 13th-15th centuries. Tramway to Paris (*TG* bis), see p. 425.

To the left is the large **Aqueduct of Arcueil**, consisting of two conduits, one above the other, with a total height of 135 ft. The name of the village is derived from a Roman aqueduct *(Arculi)*, on the site of which Salomon Debrosse built another aqueduct in 1613-24 to convey water to the garden of the Luxembourg. In 1868-72 a second and larger aqueduct was placed on the top of this for conveying water from the reservoir of La Vanne (p. 346).

On the right appear Bagneux, Fontenay-aux-Roses, and the fort of Châtillon (p. 419). To the left are *L'Hay* and *Chevilly*, also scenes of conflicts during the siege of Paris in 1870-71.

5½ M. **Bourg-la-Reine** (several cafés-rest.; pop. 5011) is a favourite summer residence, with fine nursery-gardens. In the Place Condorcet, about 2 min. from the station, is a marble bust, by Truphême, of *Condorcet* (1743-94), the philosopher, who poisoned himself in prison here (59 Grande-Rue) to escape the ignominy of the scaffold. Tramway from Paris to Arpajon (*TG* bis), see p. 425. —The line to the left runs through the valley of the Bièvre to Palaiseau (p. 422) and Limours (p. 423).

6 M. *Sceaux* (p. 421). The railway now describes a curve to the N., passing (7 M.) *Fontenay-aux-Roses* (p. 419).—7½ M. *Sceaux-Robinson*, a station between Sceaux and Robinson (tramway *TO* 2, p. 419).

Sceaux (Rest. Béthery, near the church), a town with 5532 inhab., is situated on a hill amid charming scenery. The château, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV. and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine, but it was entirely destroyed at the Revolution. The present château, built in 1856 on the same site, in the middle of a park of 568 acres, belongs to the Trévise family. A small piece of land near the church, which belonged to the old château and was known as the 'Ménagerie', is now the *Parc de Sceaux* (open to the public). In the churchyard is the bust of Florian (1755-94), the poet and fabulist, erected in 1839. There are also monuments to several 'Félibres' (*i.e.* those whose aim is to foster the Provençal language) who chose Sceaux as their meeting-place: Théodore Aubanel (1829-86), Paul Arène (1843-96), Sextius Michel (1825-1906), Pierre Deluns-Montaud (1845-1907), and Frédéric Mistral (b. 1830). About $^1/_4$ M. from Sceaux is the *Lycée Lakanal*.

Robinson, about $^1/_4$ M. to the W. of Sceaux-Robinson station, charmingly situated at the foot of a wooded hill, has many garden-cafés, with platforms among the branches of the large chestnut-trees, and in fine weather is thronged with pleasure-seekers. Its charms are now somewhat marred by factory-buildings. On a height a little beyond Robinson is a house with a small turret; in front of it we obtain a fine view of the valley of the Bièvre.

From Robinson to the Bois de Verrières is a favourite excursion, either on horseback (2 fr. per hr., Sun. 3 fr.; donkey 1-$1^1/_2$ fr.; bargain advisable) or on foot. Riders usually follow the road ascending to the above-mentioned house with the turret, and passing the inn and farm of *Malabry*, $1^1/_4$ M. to the W. of Châtenay, and the Obelisk (see below). The first part of this route is, however, monotonous and shadeless. Walkers will prefer the pleasant route by the lower road. This lower road leads past ($^1/_2$ M.) *Aulnay*, where Chateaubriand had a country-house (now the property of the La Rochefoucauld family), and through an avenue bearing to the left to (1 M.) *Châtenay*. Tramway to Paris (*TO 2*), see p. 419 and Appx., p. 51. Just beyond the village we reach the high-road from Versailles to Choisy-le-Roi, which descends to the E. to the railway station of ($1^1/_4$ M.) *La Croix-de-Berny* (p. 422) and ascends to the W. through woods to Malabry (see above). Our route leads S. to the so-called *Obelisk*, a fine old lime-tree in a circular clearing where the chief forest-paths converge. In a straight direction beyond the clearing we reach the margin of the plateau and of the Bois de Verrières, where we overlook the valley of the Bièvre. In the other direction also we obtain a view of a pretty little side-valley, with the ruins of the old *Abbaye aux Bois*.

To the W., in a picturesque situation beyond the valley, lies **Bièvres** (Hôt. du Chariot-d'Or), on the slope of a plateau. Its station, on the Grande-Ceinture, is 20 min. from Versailles ($6^1/_4$ M.; Gare des Chantiers, p. 358), the trains to which run through the valley of the Bièvre and past the village of *Jouy-en-Josas*. — It is more advisable, however, to return from the Bois de Verrières to Sceaux, and thence to Paris by the Ligne de Sceaux (p. 420).

31. From Paris to Chevreuse, Dampierre, and Les Vaux-de-Cernay.

From Paris to St-Remy-lès-Chevreuse, by railway (Gare du Luxembourg, p. 420), 20½ M., in 45-80 min. (fares 3 fr. 70, 2 fr. 50, 1 fr. 65 c.; return 5 fr. 55 c., 4 fr., 2 fr. 60 c.). — *From St-Remy to Chevreuse*, by road, 2 M.; omnibus 30 c. — *From Chevreuse to Dampierre*, by road, 2½ M.; omn. from St-Remy station, 70 c. Omnibus from Dampierre to La Verrière, see p. 423. — *From Dampierre to Les Vaux-de-Cernay*, about 2 hrs.' walk through the valley of Les Vaux, or 4 M. by the road. On Sun. and holidays in summer, brakes run in the afternoon from St-Remy to Les Vaux-de-Cernay, viâ Chevreuse and Dampierre; return fare 2½ fr. — *From Les Vaux-de-Cernay to Cernay-la-Ville*, by road, 2¼ M.; no omnibus. — *From Cernay-la-Ville to Boullay-les-Troux*, by road, 4 M.; omn. ¾-1 fr. — *From Boullay-les-Troux to St-Remy (Paris)*, by railway, 2½ M., in 10-15 min. (fares 65, 45, 30 c.).

This excursion, which takes a whole day, is a favourite one with the Parisians and traverses a charmingly undulated country. Motor-cars render the roads unpleasant for walkers in summer.

From Paris to (5½ M.) *Bourg-la-Reine*, see p. 420. Short tunnel. To the left are the prisons of Fresnes (p. 425). — 7 M. *La Croix-de-Berny* (p. 421). — 7½ M. *Antony*, a pretty village (pop. 4490). Tramway *TG*^{bis}, see p. 425. The Rue de Fresnes, to the left of the station, leads to the *Château de Tourvoie*. To the right is the Bois de Verrières (p. 421).

9½ M. *Massy*, on a hill to the left, lies opposite the valley of the Bièvre. On the road to Bièvres (p. 421) is the *Château de Villegenis*, which belonged to the Prince de Condé. Jerome Bonaparte, King of Westphalia, died here in 1860. — 10½ M. *Massy-Palaiseau*.

The Grande-Ceinture trains run hence to *Versailles* (9½ M.; p. 358), and in the opposite direction to (3 M.) *Longjumeau* (p. 425), (8¾ M.) *Juvisy-sur-Orge* (p. 427), and (13 M.) *Villeneuve-St-Georges* (p. 431). Line to Choisy-le-Roi, see p. 427.

11¼ M. **Palaiseau** (Hôt. des Nations; pop. 3450), on the *Yvette*, owes its name to a Merovingian palace presented in 754 by Pépin le Bref to the Abbey of St-Germain-des-Prés, and now destroyed. In the Place de la Mairie is a bronze statue by Lefeuvre of *Joseph Bara*, a drummer-boy killed by the Vendéens in 1794. The *Church*, behind the Mairie, dates from the 13th cent., but has a doorway of the 12th. Omnibus to Longjumeau (p. 425; 3 M.; 40 c.).

The train now ascends the pretty valley of the Yvette. Fine view to the left and, farther on, to the right. — 11¾ M. *Palaiseau-Villebon*. — 13 M. *Lozère*. We cross the Yvette. — 14¼ M. *Le Guichet*. — 15 M. *Orsay*, a small town finely situated to the left; 15½ *Bures*; 17½ M. *Gif*; 18½ M. *Courcelle*.

20½ M. *St-Remy-lès-Chevreuse* (Hôt.-Rest. de la Gare, R. from 2½, L. or D. 3 fr.), the station for the valley of Chevreuse (omn., see above); to the right is the ruined Château of Chevreuse.

The railway soon quits the valley of the Yvette. — 23 M. (from Paris) *Boullay-les-Troux*, whence an omnibus plies to Cernay-la-Ville (see above).

—25½ M. *Limours*, a large village, where Francis I. built a royal palace, afterwards the residence of the Duchesse d'Etampes, of Diane de Poitiers, and of Richelieu.

The Chevreuse road, passing through the village of St-Remy, crosses the Yvette and turns to the left.—Preferable for walkers is the footpath to the left along the railway-line. We follow the telegraph-poles to the right, and pass the *Château de Coubertin*, on the left. Turning to the right at the first crossway, we cross the valley of the Yvette and rejoin the high-road at the beginning of Chevreuse (20 min.).

Chevreuse.—Hotels. *Grand-Courrier*, L. or D. 3 fr.; *Espérance*, L. 2½, D. 3 fr.; *Mairie*.—Omnibus to Dampierre, see p. 422; to La Verrière (6¼ M.), 75 c. Carriages at *Follain's*.

Chevreuse, a small place (pop. 1949), was the capital of a barony, erected in 1545 into a duchy, which subsequently came into the hands of the Guise family. Marie de Rohan-Montbazon (1600-79), wife of Claude de Lorraine, Duke of Chevreuse, took a prominent part in the intrigues of the Fronde under Louis XIII. The ruined *Château* (11th-15th cent.) rises 262 ft. above the town, to which it lends a picturesque appearance. The ruins consist mainly of a massive donjon and two towers, now covered with ivy. Fine view from the top of one of the towers (10 c.).—Opposite the S. portal of the *Church* (14th-15th cent.) is an ogival Romanesque doorway (12th cent.) of the ancient *Priory of St-Saturnin*.

The road from Chevreuse to Dampierre (2½ M.; omn., see p. 422) affords fine views. It runs at the foot of wooded hills (on the right), passes on the left the *Château de Mauvière* (18th cent.), leaves to the right (1¼ M.) the houses of *Sablons*, and then skirts the park of the Château de Dampierre (left).

Dampierre (Hôt.-Rest. St-Pierre, or Lemarchand, L. or D. 3 fr.; omn. to La Verrière, 75 c.) is noted for its **Château*, now belonging to the ducal family of Luynes. Founded in 1550 by Card. de Lorraine, it was acquired in 1664 by Charles Honoré d'Albert de Luynes, who caused it to be rebuilt by J. Hardouin-Mansart. Duke Honoré de Luynes (1802-67) had it restored after 1844 by Duban, and collected under its roof a large number of works of art (comp. p. 214). Admission to the château is usually granted on Fri. (2-4), on written application to the Duchesse de Luynes (comp. p. 60). Among the art-treasures which the château still contains are an ivory, gold, and silver statue of Athena by *Simart* (a small reproduction of the colossal statue of Athena in the Parthenon), a Sleeping Penelope by *Cavelier*, and a silver statue of Louis XIII. by *Rude*.—The neighbouring *Church* contains the burial-vault of the Ducs de Luynes, in a closed chapel to the left of the choir.

The high-road to (4 M.) Les Vaux-de-Cernay, passing to the left of the church of Chevreuse and to the right of *Senlisse* and its

château, ascends the valley of the streamlet of Les Vaux to the S. We pass the hamlet of *Garne*, and then the (3/4 hr.) picturesque *Moulin des Rochers*. The road crosses a wooded ravine and leads to (12 min.) a cross-road, near the *Hôtel des Cascades*, or *Léopold*, a favourite resort of artists (25 R. at 3, L. or D. 3½, pens. 7 fr.). The road to the left ascends to Cernay-la-Ville (see below); that straight on leads to Rambouillet (7 M.). Taking the road to the right, we ascend the charming valley of Les Vaux, and reach in 40 min. the houses of *Les Vaux-de-Cernay*, near the entrance to the old abbey (see below).

Walkers leave the high-road at the Moulin des Rochers (see above; sign-post), and follow a path to the right which ascends the left bank of the brook. In 7 min. we reach the *Petit-Moulin* (waterfall); another 6 min. brings us to the *Grand-Moulin*, at the E. end of the long *Etang de Cernay*. On the bank is a *Monument to L. G. Pelouse* (d. 1892), a painter who drew attention to the beauties of this valley. Continuing along the water-side, through woods, we reach in 25 min. the wall bounding the park, which we follow, at first straight on (the path to the left leads back to the high-road), later to the left, near the end of the *Etang des Vaux* (10 min.).—On the left we have a view of the estate of Baron Henri de Rothschild, which contains the ruins of the **Abbey of Les Vaux-de-Cernay*, founded in 1128, and restored by Baroness Nathaniel and her heirs. Of special interest are the ivy-clad ruins of the church (end of 12th cent.), with a fine portal adorned with three rose-windows. The abbey and park may be visited, from 1st March to 1st Sept., on Thurs., 12-4; apply by letter (comp. p. 60) to Baron Henri de Rothschild, 33 Faubourg-St-Honoré, Paris.

From the Hôt. des Cascades (see above) we ascend to (½ M.) **Cernay-la-Ville** (Hôt. de la Poste, in the Grand'Place, with a collection of pictures, caricatures, etc., R. 3, L. or D. 3 fr.), a village much frequented by artists and tourists.

From Cernay-la-Ville a road leads to (4 M.) the station of Boullay-les-Troux (p. 422); omn., see p. 422.

Visitors with two days to spare should sleep at Cernay-la-Ville, and go on the next day by omnibus (1½ fr.) to *Rambouillet* (7 M.; see above).

32. From Paris to Montlhéry.

A. By the **Tramway d'Arpajon** (steam-tramway; *TG*^{bis}; Appx., p. 47) in 1 hr. 35 min., fares 1 fr. 75, 1 fr. 10 c.; to Arpajon, in 1 hr. 50 min., fares 2 fr. 25, 1 fr. 40 c. The cars start opposite No. 13 Rue de Médicis (Pl. R, 19; *IV*), 9 times daily. The above fares do not include the fares within Paris, which are collected separately in the cars, as the Arpajon line beyond the fortifications belongs to another company. —There is also a service of electric cars between Paris and Antony.

The tramway leaves Paris by the *Porte d'Orléans* (Pl. G, 18;

to this point, see Appx., p. 47), and then follows the Orleans road. The halts as far as Antony indicated below (except Bourg-la-Reine) are those of the electric tramway only. We pass *Montrouge* (formerly *Grand-Montrouge*), a manufacturing suburb with 22,771 inhab. (three stations). — Then comes *Arcueil* (p. 420; two stations). To the right is the *Fort de Montrouge*, beyond which lies the large *Cemetery of Bagneux*. Fine view, to the right, of Bagneux and Fontenay-aux-Roses (p. 419); to the left, the double aqueduct of Arcueil (p. 420). — *La Grange-d'Ory* (two stations). — 2 M. *Bagneux;* the village (p. 419) lies about $^3/_4$ M. to the W.

5 M. *Bourg-la-Reine* (p. 420), station in the Place Condorcet. In the upper part of the town, not far from the Lycée Lakanal (which rises on the right) is the station of *Petit-Chambord* (Sceaux, see p. 421). — $6^1/_4$ M. *La Croix-de-Berny* (p. 422). About $1^1/_4$ M. to the E. is *Fresnes*, with its large prisons. — We next reach *Antony* (p. 422), where the tramway has a stopping-place before reaching the principal station ($6^3/_4$ M.). The *Pont-d'Antony*, beyond the Bièvre, is a third station.

The tramway continues to ascend the Orleans road to *Le Petit-Massy*, 1 M. to the right of which lies Massy (p. 422). Fine view of the valley of the Bièvre. — $8^3/_4$ M. *Wissous*, a station on the railway from Choisy-le-Roi to Massy-Palaiseau (p. 427). The tower of Montlhéry is seen in the distance on the right, and soon reappears on the left. — Beyond ($10^1/_2$ M.) *Morangis*, with its old château, the line descends to the valley of the Yvette. — Near (11 M.) *Chilly-Mazarin* formerly stood a château of the Duc de Mazarin (d. 1713), nephew of the famous cardinal. — $11^1/_2$ M. *Chilly-Grande-Ceinture*. Then a steep descent.

$12^1/_2$ M. **Longjumeau** (Hôt. du Cadran, L. or D. $2^1/_2$ fr.), an old town with 2425 inhab., in the valley of the Yvette, noted for the peace concluded in 1568 between the Catholics and the Huguenots (the 'Paix Fourrée' or 'Petite Paix'). In the Place de la Mairie, reached by the Grande-Rue, rises a monument, by P. Fournier, to *Ad. Adam* (1803-56), composer of the opera 'The Postilion of Longjumeau'. Farther on is the *Church* (13th-14th cent.). The *Château d'Engeval* is modern. Omn. to Palaiseau, p. 422.

$13^3/_4$ M. *Saulx-les-Chartreux* lies to the E. of the wooded hills beyond which is Palaiseau (about 2 M.; p. 422). To the S. is the *Château de Mont-Huchet*. At the station of *Ballainvilliers* the tramway returns to the Orleans road. — 16 M. *La Grange-aux-Cercles;* $16^3/_4$ M. *La Ville-du-Bois*. — 17 M. *Longpont;* the station is $1^1/_4$ M. to the N.W. of the village, the church of which, dating from the 13th cent., but largely rebuilt, belonged to a Cluniac priory founded about A.D. 1000. The *Château de Lormoy* (rebuilt in the 19th cent.), to the right of the church, belonged to the priors of Longpont.

17½ M. **Montlhéry.** — Hotels. *Chapeau-Rouge*, Rue de la Chapelle; *Touring-Club*, 10 Av. d'Orléans, 18 R., L. 2½, D. 2¾, pens. from 8 fr.; *Soleil-d'Or*, Rue des Juifs. — Cafés near the ruins.

Montlhéry, an ancient town of 2493 inhab., is situated on the slope of a hill crowned by the picturesque ruins of the **Castle of Montlhéry*. This stronghold was founded early in the 11th cent. by a Montmorency, under Philip I., and was afterwards held by Hugues de Crécy and his band of robbers. It subsequently became crown-property, and was restored in the 13th-14th centuries. It is reached from the station in 20 min. by ascending the Rue Luisant, on the left, to the Place du Marché, and following thence the Rue des Juifs, turning to the right by the Grande-Rue, which passes the *Parish Church* (partly of the 13th cent.). In a narrow street to the left of the church is the doorway of the *Hôtel-Dieu* founded by Louis VII. (1149). Beyond the small Place behind the church, in the Rue de la Poterne, a path to the right leads to the ruins (374 ft.). The *Keep*, 105 ft. high, is in four stories; a staircase in the small tower ascends to the top (apply to the guardian; 10-20 c.). At the foot of the staircase are some tombstones (railed in) from a Gallo-Roman cemetery discovered near the town. Picturesque fragments of the other towers still remain, one 33 ft. in height, and there are traces of the fortified wall. Three massive terraces descended towards the town, which was itself surrounded by ramparts. — On our way back to the church, the Rue Gauché-Laurée on the left, continued by the Grande-Rue-de-la-Chapelle, leads to the *Porte Baudry*, built originally in 1015, reconstructed in 1589, and restored in 1803.

The railway station of *St-Michel-sur-Orge* (p. 428; omn. 30 c.) lies 1½ M. to the E. of Montlhéry, the side farthest from the tramway-route. A branch-tramway runs hence to (2 M.) *Marcoussis*, a large village with a church of the 15th cent. (the chapel of a former Celestine monastery), a château, and sandstone-quarries.

The main tramway goes on viâ *Linas* (interesting 13th cent. church), *Leuville*, and *St-Germain-la-Norville*.

21¼ M. **Arpajon** (Hôtel de la Fontaine & du Lion-d'Argent, L. or D. 3 fr.), a town of 3191 inhab. on the *Orge*, with a *Church* (12th and 15th cent.), of which the belfry, the monuments in the interior, and the choir should be noticed. In the Place du Marché, to the left as we return by the Grande-Rue, are some ancient timber buildings. — Omnibus to *Boissy-sous-St-Yon* (50 c.).

B. **Railway to St-Michel-sur-Orge.** From the Gare du Quai-d'Orsay (p. 305), 20 M., in 50-70 min. (fares 3 fr. 60, 2 fr. 40, 1 fr. 60 c., return 5 fr. 40, 3 fr. 85, 2 fr. 50 c.). — Omnibus from St-Michel to Montlhéry, see above.

The Tramway from the Châtelet (p. 182; Av. Victoria) to *Choisy* (*TS 3*; Appx., p. 49), in 52 min. (fares 60, 40 c.), starts every ¼ hr., and goes by *Ivry* and *Vitry* (p. 427).

Steamboats ply from the *Quai du Louvre* to *Ablon* (see below) on Sun. and holidays in summer (in 1¾ hr.; fare 40 c.). Stations as far as *Alfortville* (where we change steamers), see p. 263. Then *Choisy-le-Roi* and *Villeneuve-St-Georges* (p. 431). Scenery uninteresting.

1 M. *Pont St-Michel* (p. 278).—1¼ M. *Gare du Quai-d'Austerlitz* (p. 334).—3¾ M. *Orléans-Ceinture* (Appx., p. 58). We pass under the Ligne de Ceinture.—5 M. *Le Chevaleret* is also the station for *Ivry-sur-Seine* (on the right), a manufacturing town of 38,307 inhab., with a harbour and a large *Hospital for Incurables* (2029 beds), the chapel of which contains the fine tomb of Card. de La Rochefoucauld (1558-1645), by Philippe de Buyster (1656). Above the town rises the *Fort of Ivry*.—6¼ M. *Vitry* (pop. 14,969); the station is ½ M. from the centre of the village, which is on the tramway-lines *TS 3*, *TE 7* (Appx., pp. 49, 51). Vitry has a church of the 13th-14th cent.; the *Moulin Saquet* (to the W.) played an important part during the siege of Paris in 1870-71. *Villejuif*, 1¼ M. to the W., a village with 8671 inhab., is connected with Paris by the tramway *TS 1* (Appx., p. 49). We now approach the Seine.

8¾ M. **Choisy-le-Roi** (Hôt. des Voyageurs, at the end of the Rue du Pont; Rest. Pompadour, on the right bank, near the bridge), a pleasant town with 15,908 inhab., was noted for its château, built by Mlle. de Montpensier in 1682, and subsequently acquired by Louis XV., but completely destroyed at the Revolution. Near the bridge, on the left bank, is a *Statue of a Fighting Sailor*, by Hercule, commemorating the combats at the 'Gare aux Bœufs' in 1870. The Rue du Pont passes a little to the left of the offices formerly belonging to the château, which are now occupied by a porcelain factory. The *Mairie* and the *Church*, on the right side of the street, farther on, date from the 18th century. At the point where the street ends in the handsome Avenue de Paris is a bronze statue, by L. Steiner, of *Rouget de Lisle*, the author of the 'Marseillaise', who died at Choisy in 1836.—Tramway from Paris, p. 426.

From the Avenue de Paris to *Sceaux* (p. 421), 5¼ M.; to *La Croix-de-Berny* (p. 422), 5 M. From the bridge to *Créteil* (p. 429), 3 M.; to *Bonneuil* (p. 430), 3¾ M.

Branch Line to (10½ M.) *Massy-Palaiseau* (p. 422), viâ *Wissous* (6 M.; p. 425).

Beyond Choisy the railway passes under the line to Massy-Palaiseau (see above).—11¼ M. *Ablon* (steamboats, see above), 1¼ M. to the S.W. of Villeneuve-St-Georges (p. 431), lies on the left bank of the Seine.—12½ M. *Athis-Mons* (pop. 4627), near the confluence of the Orge and the Seine. To the left is the railway to Corbeil (p. 431).

14¼ M. **Juvisy-sur-Orge** (Hôt. Bénard, 2 Rue de Draveil; Hôt. Lefèvre, Place de la Gare; pop. 4730). The park of the old

château was laid out by Le Nôtre, and now contains M. Camille Flammarion's observatory and climatological station (visitors admitted on application to the director). About $1^1/_4$ M. from the station, half-way to the station of Savigny (see below), is the *Port-Aviation* aerodrome, opened in 1909. Grande-Ceinture railway, see p. 422.

Our line now ascends the pretty valley of the Orge, which is crossed by the *Ponts des Belles-Fontaines*, two bridges one above the other, built in the 18th century. — $16^1/_4$ M. *Savigny-sur-Orge*, with a fine 15th cent. château. On the right runs the Grande-Ceinture. — $17^1/_2$ M. *Epinay-sur-Orge*, preceded and followed by a viaduct. In the distance, to the right, is the tower of Montlhéry (p. 426). — $18^3/_4$ M. *Perray-Vaucluse*. To the right, on a hill, rises the large lunatic asylum of *Vaucluse*, belonging to the city of Paris. — 20 M. *St-Michel-sur-Orge*.

The railway goes on to *Brétigny*, where it forks, the left branch running to *Etampes*, *Orleans*, *Tours*, etc., the right branch to *Arpajon* (p. 426; $25^1/_2$ M. from Paris), *Dourdan*, *Tours*, etc. See *Baedeker's Northern France*.

The road from St-Michel to Montlhéry ($1^1/_2$ M.; omn., p. 426) passes, on the right, the *Château de Lormoy*. Farther on, a road diverges to the right for Longpont ($^1/_2$ M.; p. 425), which is united with Montlhéry by a cross-road. We may reach the ruined castle of Montlhéry without entering the town, by a path to the left at the first houses. — *Montlhéry*, see p. 426.

33. From Paris to Verneuil-l'Etang.

$33^1/_2$ M. Chemin de Fer de Vincennes (p. 263), in $1^1/_2$-$1^3/_4$ hr.; fares 4 fr. 10, 2 fr. 65 c., return 5 fr. 75, 3 fr. 95 c. — To *Champigny*, 20-45 min.; 1 fr. or 75 c., return 1 fr. 75 or 1 fr. 20 c.

From Paris to ($3^3/_4$ M.) *Vincennes*, see p. 263. — 5 M. *Fontenay-sous-Bois* (pop. 15,192), to the N.E. of the Bois de Vincennes (p. 264). Tramways from Paris (*TNg 1*, *TNg 7*), see Appx., pp. 51, 52.

$5^1/_2$ M. **Nogent-sur-Marne** (comp. Map, p. 263; numerous cafés-rest.; pop. 14,051) is situated on a hill above the Marne, dotted with country-villas. The town is connected with Paris also by the tramways *TNg 3*-*TNg 6* (see Appx., p. 52), and by the Belfort railway and the Grande-Ceinture. The former line passes the station of *Nogent-le-Perreux-Bry*, and then crosses the Marne by a curved viaduct, 904 yds. in length, known as the 'Pont de Mulhouse'. The river below the viaduct is spanned by a *Bridge* connecting Nogent and Champigny (p. 430). In front of the church of Nogent stands a *Monument to Watteau*, who died at Nogent in 1721. To the S., in the Marne, lies the *Ile de Beauté*, where

Charles VII. is said to have erected a château, which he presented to Agnès Sorel with the title of 'Dame de Beauté'. On the N., towards Fontenay-sous-Bois (p. 428), rises the *Fort of Nogent.*

To the S. of the Ile de Beauté (p. 428), nearly $^1/_2$ M. from the station of Nogent-le-Perreux-Bry (p. 428), is the racecourse of *Le Tremblay.*

The tramway *TNg 5* passes, farther on, *Bry-sur-Marne*, a village of 2949 inhab. on the left bank of the Marne. Engagements were fought there on 30th Nov. and 2nd Dec., 1870. The village contains a bust of Daguerre (d. at Bry in 1851; comp. p. 400), one of the inventors of photography, and also one of Sergeant Hoff (p. 252), by Magrou (1903).

The tramways *TNg 3* and *TNg 4* go on to *Le Perreux* and *Neuilly-Plaisance.* From Neuilly-Plaisance (La Maltournée) a tramway belonging to the same company runs to the (2 M.) railway station at *Rosny-sous-Bois* (pop. 6933) on the Chemin de Fer de l'Est (Ligne de Nogent). The latter is connected with Paris also by the Villemomble tramways (*TNg 1 & TNg 2;* see Appx., pp. 51, 52).—To the N. of Neuilly-Plaisance lies the *Plateau d'Avron* (377 ft.; view), which played a part during the siege of Paris in 1870. Beyond are *Villemomble* and *Le Raincy*, two adjoining towns on the line to Nancy (8 M. from the Gare de l'Est), both traversed by tramways (*TNg 1 & TNg 2;* see Appx., pp. 51, 52). Le Raincy is a modern town of 9368 inhab., with numerous villas built in the former park of the château, which belonged to the Orleans family. From Neuilly-Plaisance the tramway *TNg 3* goes on to *Neuilly-sur-Marne* ($9^1/_2$ M. from Paris), a village with 5621 inhab. and a filtering-station of the Compagnie des Eaux; it then passes two important asylums belonging to the city of Paris, Ville-Evrard (on the right) and Maison-Blanche (on the left), and ends at *Gournay-sur-Marne.*

7 M. **Joinville-le-Pont** (Cafés-Rest., on the quay) is a village of 8349 inhab. on the right bank of the Marne, the chief boating-centre on the river, and a favourite summer-resort. The partially subterranean *Canal St-Maur*, nearly $^3/_4$ M. in length, which cuts off a large bend of the Marne ('la Boucle', 8 M. long; see below) and is therefore of great importance to navigation, begins here; it was constructed in 1809-25. The stands on the Vincennes racecourse are 6 min. from the station.

Tramways from Vincennes (Métro) to Champigny and to St-Maur-des-Fossés *(TE8 & TE9)*, see Appx., p. 51.

8 M. *St-Maur-Créteil. St-Maur-des-Fossés*, a town with 33,852 inhab., extends, with its dependencies (Le Parc, La Pie, La Varenne, St-Hilaire, and Champignol), along the banks of 'la Boucle', the bend which the river makes between it and Joinville. St-Maur was the seat of a Benedictine abbey founded in 638, which possessed relics of St. Maur, the patron-saint of the town. The treaty which put an end to the 'Guerre du Bien Public' was concluded here in 1465. A pilgrimage to Notre-Dame des Miracles takes place on the 2nd Sun. in July. *Créteil*, an old town with 6116 inhab., is only a short distance from St-Maur.

Tramways. From Vincennes (Métro) to St-Maur-des-Fossés (railway station; *TE9*). From the Louvre to Créteil (*TK;* see p. 262). From the Place de la Concorde to Bonneuil *(TE6)*. See Appx., pp. 51, 45, 50. From Créteil to Charenton and Bonneuil, see p. 266.

Notre-Dame-des-Mèches and the Château du Buisson are on the Créteil road.—$8^3/_4$ M. *Parc-de-St-Maur.*

10 M. **Champigny** (Cafés-Rest., near the bridge; pop. 10,426) is a village on the steep and prettily wooded left bank of the Marne. The station is at *Champignol*, on the right bank. The Chemin de Fer de Grande-Ceinture, which joins the Ligne de l'Est, coming from Nogent-sur-Marne, has a station at *Le Plant-de-Champigny*, on the left bank, near the road leading to the new bridge of Nogent-sur-Marne (p. 428).

Tramways from the Porte de Vincennes: *TE 8*, viâ Joinville-le-Pont (p. 429); *TNg 6*, viâ Nogent-sur-Marne (p. 428). See Appx., pp. 51, 52.

Champigny is memorable as the scene of the battles of 30th Nov. and 2nd Dec., 1870, at which Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A *Monument* on the hill to the E. of Champigny, 1/4 hr. from the Mairie, marks the crypt containing the remains of the French and German soldiers who fell on that occasion. The crypt is open free, daily from noon till 5 p.m. Another monument was erected in 1910 at Champigny by the veterans of Wurtemberg.

Fine views of the valley of the Marne, Vincennes, and Paris are obtained beyond Champigny. — 10 1/2 M. *La Varenne-Chennevières*, beyond which we cross the Marne. — 12 1/2 M. *Sucy-Bonneuil*, station for *Sucy-en-Brie* and *Bonneuil-sur-Marne* (1 M. to the W.), whence a tramway runs to the Pont de la Concorde (*TE 6*; see Appx., p. 50). Ligne de Grande-Ceinture to Villeneuve-St-Georges (4 1/2 M.; p. 431). — 13 3/4 M. *Boissy-St-Léger*. To the left of the railway is the *Château du Piple*, with a Protestant normal school for girls. — 15 M. *Limeil*. Beyond, on the left, are the *Château de Gros-Bois*, and, on the right, the *Château de la Grange*, of the 17th century. — 17 1/2 M. *Villecresnes*. — 19 1/4 M. *Mandres*. — 20 1/2 M. *Santeny-Servon*.

22 1/2 M. **Brie-Comte-Robert** (Hôt. de la Grâce-de-Dieu, Rue de Paris, L. 2 1/2, D. 3 fr.), an old town with 2651 inhab., where Philip VI. married Blanche of Navarre in 1349, carries on a thriving trade in cheese ('fromages de Brie'). The church of *St-Etienne* is a handsome building of the 13th-16th centuries. In the adjoining Rue des Halles is an interesting Gothic *Façade* of the 13th cent., belonging to an old hospital. Farther on are the ruins of a château built in 1329-36 by the widow of Charles IV.

25 1/2 M. *Grisy-Suisnes*; 27 1/2 M. *Coubert-Soignolles*. We then cross the river *Yères*. — 31 3/4 M. *Yèbles-Guignes*.

33 1/2 M. *Verneuil-l'Etang*, where the railway joins the Belfort line. See *Baedeker's Northern France*.

34. From Paris to Fontainebleau.

36 1/2 M. Trains in 1-1 3/4 hr., starting from the *Gare de Lyon* (p. 190; fares 6 fr. 60, 4 fr. 45, 2 fr. 90 c.; return 9 fr. 90, 7 fr. 15, 4 fr. 65 c.). — Visitors to Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train. Best views to the left.

1 1/4 M. *Bercy-Ceinture* (Appx., p. 58). — 3 M. *Charenton* (p. 266). On the left is the asylum of St-Maurice (p. 266). We

cross the *Marne* near its confluence with the Seine. On the left bank of the Marne lies Alfortville (p. 266). — $4^1/_2$ M. *Maisons-Alfort*, a place with 16,466 inhab., served also by tramways *TS10*, *TE6*, and *TG2* (Appx., pp. 50, 51). Farther on we cross the Grande-Ceinture.

$9^1/_2$ M. **Villeneuve-St-Georges,** with 11,393 inhab., is picturesquely situated on the slope of a hill to the left, at the confluence of the *Yères* and the Seine. The Lyons railway has large works here. In the Square de la Mairie is a statue of *V. Duruy* (1811-94), statesman and historian, by Alfred Lenoir (1900). The ancient *Château de Beauregard*, where the Comtesse de Hanska, widow of Balzac the novelist, resided, has been acquired by the municipality. — Steamboat from Paris, see p. 427. Grande-Ceinture, see p. 430, 422. — To the right of the line is a suspension-bridge over the Seine (to Ablon, p. 427).

From Villeneuve-St-Georges to Melun viâ Corbeil, $26^3/_4$ M., railway in 70-85 min. (fares 4 fr. 95, 3 fr. 35, 2 fr. 15 c.). — Beyond ($1^3/_4$ M.) *Draveil-Vigneux* the line crosses the *Seine*. — $4^1/_2$ M. *Juvisy* (p. 427). — 7 M. *Ris-Orangis*. — $9^1/_2$ M. *Evry-Petit-Bourg*.

$11^1/_4$ M. **Corbeil** (Hôt. de la Belle-Image, to the left, before the mills; Hôt. Bellevue, on the right bank, by the bridge), with 10,746 inhab., situated at the confluence of the Seine and the *Essonne*, owed its origin to a stronghold built in the 11th cent. to repel the incursions of the Normans, and became the capital of a county which Louis le Gros annexed to the crown. St. Louis signed a treaty here with Jaime I. of Aragon (1258). The *Moulins de Corbeil* are perhaps the largest flour-mills in France. A little beyond them are the *Hôtel de Ville* and the *Galignani Monument*, in marble, by Chapu, erected to the well-known Paris publishers (d. 1873 and 1882), who were benefactors of Corbeil. The Rue St-Spire leads to the church of *St-Spire*, founded by Haymon I., Count of Corbeil (d. 957), and rebuilt in the 12th century. In the first chapel to the right are the tombs of Haymon and of Jacques de Bourgoin of Corbeil (d. 1661). To the N.W. of Corbeil are the *Etablissements Decauville*, iron-works employing 950 hands, whose speciality is narrow-gauge railways, and to the S.W. the village of *Essonnes*, with a large paper-mill (3000 hands). — From Corbeil to Montargis, see *Baedeker's Northern France*.

Beyond *Villabé* (13 M.) the Melun line passes through a tunnel and crosses the Essonne. — $15^1/_2$ M. *Le Coudray-Montceaux*. — 18 M. *St-Fargeau-Seine-Port*. Seine-Port is on the right bank. — $20^1/_2$ M. *Ponthierry-Pringy*, with a bridge over the Seine. — Beyond ($23^1/_2$ M.) *Vosves* we skirt the park of the Château de Belombre.

$26^3/_4$ M. *Melun*, see p. 432. The line crosses the Seine and follows the right bank to (50 M.) *Montereau*. Beyond (41 M.) *Champagne*, the 6th station beyond Melun, we see the Forest of Fontainebleau (p. 439) on the left bank, while *Vulaines-sur-Seine-Samoreau* ($27^1/_4$ M.), the 5th station, is only $1^1/_4$ M. in a straight line from the Tour Denecourt (p. 439).

Beyond Villeneuve-St-Georges we ascend the valley of the Yères, which is crossed before and after ($11^1/_4$ M.) *Montgeron*. — $13^3/_4$ M. *Brunoy*. The train now traverses a long viaduct, commanding a fine view. — $16^1/_4$ M. *Combs-la-Ville-Quincy*. — $19^1/_4$ M. *Lieusaint-Moissy*. On the left of the line, a large aerodrome is to be established. — $23^1/_2$ M. *Cesson*. — Near Melun the Seine is again crossed. On the right is the line to Corbeil (see above).

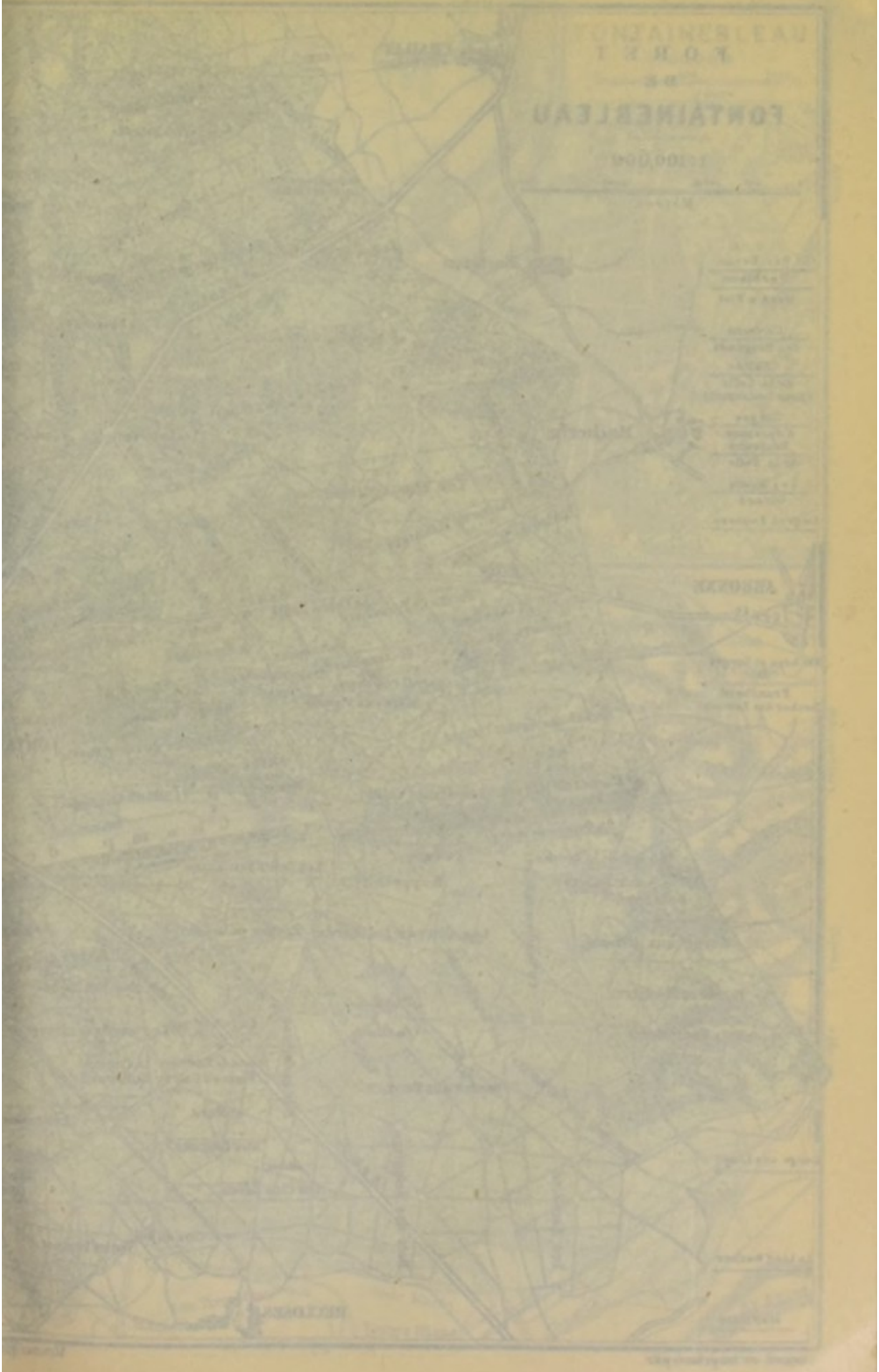
28 M. **Melun.** —Hotels. *Hôt. du Grand-Monarque*, 27 Rue du Miroir, near the church of St-Aspais, 40 R. from 4, B. 1, L. 3, D. 3 fr.; *Hôt. de la Gare*, Place de la Gare, 35 R. from 3, B. 1, L. 3, D. 3½ fr.; *Hôt. du Commerce*, 16 Rue Carnot.—An Electric Tramway traverses the town.

Melun (177 ft.), the capital of the Seine-et-Marne department, is an ancient town with 14,861 inhab., picturesquely situated on an eminence above the Seine, and carrying on a brisk trade in grain, poultry, and 'fromage de Brie'. Melun is the *Metlodunum* mentioned by Cæsar as having been captured by his lieutenant Labienus in 53 B.C. The Normans also laid it waste; and after it had become a royal residence under the early Capetians, it was captured successively by Charles the Bad in 1358, by Du Guesclin in 1359, by the English in 1420 (after an obstinate resistance by the inhabitants, who succeeded in expelling the invaders ten years later), and by Henri IV. in 1590.

The Rue de la Gare, on the left of the station, and the Avenue Thiers, on the right, lead to the centre of the town. A monument to the victims of the war of 1870-71, by the sculptor Desvergnes, was erected in 1899 at the corner of the Avenue Thiers and the Boulevard St-Ambroise. Farther on we cross an island in the Seine, on which lay the Gallic settlement. On the right rises the church of *Notre-Dame*, a Romanesque edifice of the 11th-12th cent., afterwards remodelled, and restored in the 19th century. The transepts are surmounted by two Romanesque towers; the choir is Gothic. The interior contains some excellent old paintings: in the right aisle, Descent from the Cross, by *Jordaens*, after Rubens; Infant Moses, by *Primaticcio;* Ecce Homo, by *Seb. Franck;* also a good monument (15th cent.).

The principal street on the other side of the island skirts the back of the church of *St-Aspais* (16th cent.), with its conspicuous spire. On the apse is a medallion of Joan of Arc, by *Chapu*, erected to commemorate the expulsion of the English in 1430. The exterior is richly decorated, while the interior deviates from the usual form in having double aisles terminating in apses. The choir has some fine old stained glass and six marble medallions of apostles and church-fathers, dating from the 17th century. The right aisle contains two old paintings, a Last Supper and the Hebrew Children in the Fiery Furnace; in the left aisle is a large modern painting of Christ, by *H. Schopin*.

In front of St-Aspais is a *Savings Bank*. The Rue du Miroir ascends thence to the upper part of the town, in which rise the *Belfry of St-Barthélemy*, erected in the 18th cent., and the *Préfecture*. —To the left, as we ascend, is the Boulevard Victor-Hugo, which contains a *Monument to Pasteur* (1822-1890), with a bust and group in bronze by A. d'Houdain (1897), erected in honour of the great scientist's discovery (near Melun) of the antitoxin for anthrax.




FORÊT
DE
FONTAINEBLEAU
1:100,000
0 500 1000 2000 3000
Mètres
Melun
CHAILLY
en Bière
Barbison
Macherin
ARBONNE
(Le Bas Bréau)
Barbison
Mare à Piat
Caverne des Brigands
Vallée de la Solle
(Tour Denecourt)
Gorges d'Apremont
Hauteurs de la Solle
Les Monts Girard
Le gros Fouteau
Rochers et Gorges de Franchard
(Rocher des Ermites)
Rocher de Milly
Rocher de la Touche aux Mulets
Bois Rond
Gorge aux Archers
Plaine et Mattières de la Haute Barne
Gorge aux Loups
Le Long Rocher
Marlotte
Les Ventes Caillot
La Queue de Vache
Les Equipages
Trappe-Chafette
Les Petits Feuillards
Les Grands Feuillards
Rocher de la Cambe
Les Grands Genièvres
Ventes aux Perches
Les Barbelets
Les Clos Héron
Clos au Roi
Ventes Lepinet
RECLOSES
Les Erables
Champ de
FONTAI
Gravé et imprimé par


FONTAINEBLEAU
1:50,000
Paris
Paris
Avon
Montereau
Dijon
Moret
Gare
Parc
Château
Obélisque
Carrefour de la Pultrelle
Rue de
Rue Royale
Rue de Morel
Parc de Changis
Eglise
Hôtel de Ville
Pl. Denecourt
Plaine de la Boissière
Petit Bardeau
Bas Samois
SAMOIS
Seine
HÉRIC
Ste
Madeleine
Ste
Valvins
SAMOREAU
Basse Loge
Changis
Le Monteau
Parc du Château
AVON
Le Mont Ardoux
La Petite Haie
Rocher d'Avon
Mont Merle
Rocher Boudigny
Rocher Bruyère
Rocher Bernard
Mont Aiveu
Le Haut Mont
Plaine du Rosoir
Rocher des Etroitures
Restant du Long Rocher
Le Long Rocher
Croc Marin
Les Tremblaux
Marlotte
Terre Blanc
Marigny des Roches
Les Sablons
Chêne Feuillu
Carrefour de la Croix du Maître
Carrefour de la Croix de Montmorin
Carrefour de la Croix de Montigny
Route de Montigny
Route de Bourron
Route de Marlotte
Route de Fontainebleau
Route de Thomery
Chemin de Thomery
Chemin de Montigny
Chemin de Marlotte
Chemin de Valvins
Chemin de Samois
Chemin de Bourron
Chemin de Montmorin

din, 33 Rue des Bons-Enfants; *C. du Cadran-Bleu*, see p. 433 (Munich beer); *C. de l'Hôtel-de-Ville*, 23 Rue Grande.

Cabs. Per drive in the town, 1 fr.; to the station, 2 fr. (½ fr. extra from a private address); from the station into the town, 2 fr.; per hour 3 fr.—Drives in the forest, according to arrangement.

Electric Tramways from the station: to the *Château*, about every 12 min., 30 c.; to *Vulaines-sur-Seine* (p. 431), viâ *Valvins*, 40 c. return. —Motor Omnibus (railless-trolley system) from the station to *Samois* (3 M.), 40 c.; return 60 c.

Post & Telegraph Office, Place Denecourt and Rue de la Chancellerie.

Admission to the Palace daily from 10 to 5 o'clock in summer and from 11 to 4 in winter (Oct.-April), gratis. The custodian who shows the apartments (fee) is to be found at the entrance at the end of the principal court, at the foot of the Escalier du Fer-à-Cheval (p. 435). The visit takes about an hour.

Golf Course on the Route d'Orléans, about 1 M. from the town.

Fontainebleau (253 ft.; pop. 14,679), a quiet town, with broad, regular streets, is a fashionable summer-resort. Its famous palace was once a favourite royal residence. Since 1875 the Military Academy for engineers and artillery officers has been situated here.

In the Rue Grande, through which the tramway runs, is the *Church* (Pl. 1), behind which is a bronze statue, by Godin (1881), of *Gen. Damesme*, a native of Fontainebleau, killed at Paris in June, 1848; farther on are the modern *Hôtel de Ville* (Pl. 2) and a monument to *President Carnot* (1837-94), with a bronze bust and a statue of France, by Peynot (1895).—The handsome monument to *Rosa Bonheur* (1901), in the Place Denecourt (Pl. 3), consists of a bronze bull, designed by the artist herself, on a granite plinth adorned with her portrait and three of her pictures in relief.

The ***Palace**, or château, of Fontainebleau occupies the site of a château founded by Louis VII. (d. 1180). It was built for Francis I. by the architects *Gilles le Breton*, *Pierre Chambiges (?)*, and *Philibert Delorme*, and, although of great extent, looks less imposing than other châteaux of this period, there being, except in a few pavilions, only one story above the ground-floor. The internal decoration, however, is deservedly much admired; it was executed by *Rosso de' Rossi* and *Primaticcio*, with the aid of other Italian and French artists (school of Fontainebleau). Henri IV. (d. 1610) and his son Louis XIII. (d. 1643) made considerable additions to the château, but since then it has undergone little alteration. It was a favourite residence of Napoleon I., but after 1815 it was much neglected. Louis Philippe and Napoleon III. spent large sums in restoring it.—Curator, M. Georges d'Esparbès.

Several historical associations attach to the Palace besides those which are referred to hereafter. *Francis I.* received the Emp. Charles V. at Fontainebleau in 1539. In 1602 *Henri IV.* caused his companion-in-arms Marshal Biron to be arrested here on a charge of high treason, and to be beheaded in the Bastille a month later. In the previous year the palace witnessed the birth of *Louis XIII.* Here, in 1685, *Louis XIV.* signed the Revocation of the Edict of Nantes. The *Grand Condé* died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the *Empress Josephine* in 1809.

The Cour du Cheval-Blanc, by which we enter, derives its name from a cast of a statue of Marcus Aurelius (at Rome), which once stood in it. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his Old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the Emperor reviewed the same troops before marching with them to Paris. — In the centre of the palace is the massive *Escalier du Fer-à-Cheval*, ascending to the first floor. It was built by J. Lemercier in 1634 and so named from its horseshoe form. Below, between the two branches of the staircase, is the usual entrance for visitors.

Interior. The Chapelle de la Trinité, on the ground-floor to the left, has a fine ceiling, painted by *Fréminet* (1618-19; restored). The altar is by *Bordogni* (early 17th cent.), and the altar-piece (Descent from the Cross) by *J. Dubois*. Opposite the altar is the royal gallery. In this chapel Louis XV. was married in 1725, and Napoleon III. (1810) and Ferdinand, Duke of Orleans (p. 233; 1837), were baptized here.

A broad staircase ascending thence leads to the first floor, where we usually begin with the —

Appartements de Napoléon Premier, facing the Jardin de l'Orangerie. Antechamber: Paintings above the doors by pupils of *Boucher;* pictures by *Vien* and *Brenet;* under glass, Napoleon's hat. Secretary's room: Furniture by *Jacob;* under glass, fragment of Napoleon's coffin used at St. Helena. Bath-room, with mirrors adorned with paintings by *Barthélemy*, said to have come from the bath-room of Marie Antoinette at the Petit-Trianon; on the small table in the centre, bust of Napoleon by *Canova*. Room with a small table in the centre, on which Napoleon signed his abdication in favour of his son on 11th April, 1814. Study, with a ceiling by *J. B. Regnault*, representing Law and Justice; at the end, Napoleon's camp-bed. Bedroom, with a handsome chimney-piece of the time of Louis XVI., Napoleon's bed, the cradle of the King of Rome and fine furniture and bronzes.

To the left is the *Salle du Conseil, in the Louis XV. style, decorated by *Boucher*, *Vanloo*, and *Pierre*, and containing furniture covered with Beauvais tapestry. — Then the *Salle du Trône, with a handsome ceiling, a chandelier in rock-crystal (time of Charles IX.), and wainscoting of the period of Louis XIII. and Louis XIV.

We next enter the *Appartements de Marie-Antoinette. Boudoir, decorated by *Barthélemy*. Bedroom: Silk hangings presented by the city of Lyons; jewel-case of Marie Louise, by *Jacob;* fine Louis XIII. ceiling. Music-room, with a small table in Sèvres porcelain (1806) and stuccoes by *Falconet*. Salon of the ladies-in-waiting, with Louis XVI. furniture, Beauvais tapestry, and paintings by *Boucher*.

We now reach the Galerie de Diane, or de la Bibliothèque, a hall 94 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII. The library (30,000 vols.) was founded by Napoleon III. in 1855. The hall is adorned with paintings of mythological scenes, by *Blondel* and *Abel de Pujol*, a portrait of Henri IV. by *Mauzaisse*, etc. The central glass-case at the entrance contains a facsimile of the abdication of Napoleon I.

Under the Galerie de Diane is the old *Galerie des Cerfs*, which is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death. His sword and coat-of-mail are placed on the very spot where he was killed.

We are next conducted to the Salons de Réception, parallel to Marie Antoinette's apartments, and overlooking the Cour Ovale (p. 438). The antechamber is hung with Gobelins tapestry of the Louis XIV. period, after *Le Brun* (Summer, Autumn, and Winter), and the following room ('Salon des Tapisseries') contains old tapestry from Flanders (Myth of Psyche) and furniture covered with Beauvais tapestry (Fables of La Fontaine). In the chamber of Francis I.: Handsome chimney-piece, partly of the 16th cent., with a medaillion by *Primaticcio* (Mars and Venus) and a small relief attr. to *Benv. Cellini;* Flemish tapestry (hunting-scenes); furniture covered with Beauvais tapestry (Soldiers of Murat).

The Salon de Louis XIII, in which the king was born in 1601, is decorated with paintings by *P. Bril* and *Ambroise Dubois* (d. at Fontainebleau in 1615) from the story of Theagenes and Chariclea, and contains a small Venetian mirror (1530), one of the earliest of its kind, and an ivory jewel-case that belonged to Anne of Austria. —The Salle de St-Louis, in the oldest part of the palace, contains fifteen pictures from the life of Henri IV., and a marble relief, by *Jacquet*, of Henri IV. on horseback.—In the Salon des Jeux, or des Aides-de-Camp, are two Italian chests in carved ebony (16th-17th cent.).—The Salle des Gardes has a handsome chimney-piece, by *Jacquet* (1590), with a bust of Henri IV. and statues of Power and Peace. Fine modern flooring.

The Escalier du Roi contains statues by *Jean Goujon* and paintings from the life of Alexander by *Nic. dell'Abbate*, after *Primaticcio*, restored or entirely repainted by *Abel de Pujol*. The windows look into the Cour Ovale (p. 438).—In the Passage and Antechamber are paintings by *Boullogne* (Venus and Cupids) and *Debay*.

The Appartements de Madame de Maintenon are less interesting. In the salon is a fire-screen worked by the ladies of St-Cyr, a Boule bureau, and chairs covered in tapestry.—Thence a passage leads to the—

*Galerie de Henri-Deux, or Salle de Bal (98 by 33 ft.), built by Francis I., and decorated by Henri II. for Diane de Poitiers.

The crescent and the monogram *DH* frequently recur. The mythological frescoes after *Primaticcio* by *Nic. dell' Abbate* have been freely restored by *Alaux*. At the end is a handsome chimney-piece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salle de St-Louis, we turn to the left into the Galerie de François-Premier, which extends from the Cour de la Fontaine (p. 438) to the vestibule of the Escalier du Fer-à-Cheval (p. 435). This gallery, begun in 1528, is adorned with fourteen large allegorical and mythological scenes by *Rosso de' Rossi* relating to the history of Francis I. Between the paintings are bas-reliefs, caryatides, trophies, and medallions. The salamander (the king's emblem) and the initial *F* frequently recur.

The Vestibule d'Honneur, reached by the Escalier du Fer-à-Cheval, has two handsome oak doors of the time of Louis XIII. and four modern doors in the same style.

To the left are the Appartements des Reines-Mères and de Pie VII, successively occupied by Catherine de Médicis (d. 1588), by Anne of Austria (d. 1666), and by Pope Pius VII., who was a prisoner here from 1812 to 1814. These rooms contain handsome furniture and ornaments of the end of the 18th and the beginning of the 19th cent.: Furniture by *Jacob;* clocks and sconces by *Thomire, Delafontaine,* and *Lepautre;* goldsmiths' work by *Biennais, Auguste,* and *Odiot.* We pass through an antechamber with chairs and hangings in Cordovan leather, a fine Louis XIII. chest, and a piece of tapestry after *Oudry* (Hunting at Compiègne); over the fire-place, Bacchanals, by *N. Hallé;* in the centre, small marble table presented by Pius VII. to his godson, the Prince Imperial (1857).—The next room, the Salon des Officiers de Service, is fitted up as a Louis XVI. bedroom; superb *Commode by *Gouthière* and *Riesener*.—The Salon de Réception, hung with tapestry of the time of Louis XIV. (Triumph of the Gods) and furnished with chairs upholstered in Beauvais tapestry, has a table in iron and bronze presented to Napoleon I. and a ceiling in the Louis XIII. style.—The bedroom of Anne of Austria, also with a fine *Louis XIII. ceiling by *Cotelle,* is hung with Beauvais tapestry (Fables of La Fontaine; comp. p. 436) and contains portraits of Anne of Austria and Marie Thérèse by *Coypel*.—Then come two small rooms, the first with a portrait of Pius VII., after *David,* and two Gobelins tapestries, after *Oudry,* the second containing two portraits in tapestry (Henri IV. and Louis XV.).—Farther on is the pope's bedroom (now altered), with the old bed in the Louis XIV. style, and portraits of Louis XV. and Marie Lesczinska by *C. Vanloo*.—The corner room, which was used as the pope's chapel, contains a fine Louis XIV. clock and a piece of tapestry after *Mignard* (Apollo and the Muses).—In the following room: Fine Empire furniture, used by Pius VII.; Gobelins tapestry (The Seasons) after

Mignard, and two paintings by the same artist (Song and Music). —Next, a vestibule with paintings. — We then enter the Galerie des Fastes, containing Gobelins tapestry and Sèvres vases.

Lastly we reach the Galerie des Assiettes, which is sometimes shown first. It derives its name from the quaint decoration (due to Louis Philippe), consisting of 128 plates let into the panelling, with views of royal residences. The frescoes by *A. Dubois* are from the Galerie de Diane. By the entrance, jewel-case, decorated with Sèvres porcelain, presented to Helena of Mecklenburg at the time of her marriage to the Duke of Orleans.

Visitors are sometimes shown the Chapelle Haute de St-Saturnin, containing the tribune of Henri II. and some ancient paintings restored in 1895, and the Chapelle Basse.

On the ground-floor, to the right, in the main building, is a **Chinese Museum**, open at the same hours as the palace. The entrance is in the Cour de la Fontaine (see below). The collection, which is valuable, was begun after the French expedition to China in 1860. — Room I. Perfume-censers in cloisonné enamel; lustres; lacquered panels. In the glass-case by the back-wall: Gold crown of the King of Siam; valuable presents (belt, gold knife, fork, and spoon) made by the Siamese ambassadors to Napoleon III. (1861; comp. the painting mentioned on p. 365); flower-vases; bowls and ewers in gold and enamel; porcelain and rock-crystal. — Room II. Pagodas; palanquin; furniture; vases; silver bowls; in the glass-cases, porcelain and fayence, mandarin's collar and other objects in jade. — Room III. Dragons and pagodas in copper; elephant's tusks; weapons and armour; flags.

Gardens. The principal entrance is by the *Cour de la Fontaine*, or *Cour d'Ulysse*, reached through the large door to the right of the Escalier du Fer-à-Cheval (p. 435). This courtyard is flanked on three sides by buildings (on the N. the Galerie de François-Premier, p. 437), and on the S. by a pond with carp. In front of the pond is Ulysses hurling the discus, by Petitot (1810).

To the W. lies the *Jardin Anglais*, laid out under Napoleon I.

Beyond the E. passage of the Cour de la Fontaine, between the two flights of steps, we observe the *Porte Dorée*, adorned with frescoes after Primaticcio (restored by Picot). This forms one of the entrances to the *Cour Ovale*, or *Cour du Donjon* (not open to the public), which is interesting on account of its fine colonnades of the early French Renaissance. — Farther on is the *Parterre*, designed for Louis XIV. by Le Nôtre, with its ornamental ponds and sculptures. — On the N. side of the Parterre is the *Cour Henri-Quatre*, which now belongs to the Ecole d'Application de l'Artillerie et du Génie (p. 434). On the E. side of the Parterre is the *Canal* ($^3/_4$ M. long), dating from the time of Henri IV. — To the N.E. of the Parterre is the *Park*, containing a *Maze* and the *Treille du Roi*, a trellis of vines, $^3/_4$ M. long, which yields the famous grapes known as 'chasselas de Fontainebleau'.

The ***Forest of Fontainebleau,** which is about 56 M. in circumference and covers an area of 41,940 acres, is justly regarded as one of the most beautiful in France. On the N.E. side it is bounded by the windings of the Seine. The soil here is of a very varied character, the rock formation consisting chiefly of sandstone, which yields most of the paving-stones of Paris. The fine old timber and wild gorges of the forest afford beautiful walks and attract many artists (see p. 440). The forest has frequently been damaged by fire (seriously in the summer of 1911).

All points where paths cross each other are provided with sign-posts. *Blue* and *red Marks* placed on trees and rocks indicate the way to the most picturesque points. The small red rectangles, with the distances below, point in the direction of the town. — Those who leave the beaten paths should beware of adders.

Two fine points of view near Fontainebleau are (20 min. to the N.) the **Croix du Calvaire*, with a view of the town, and (3/4 hr. to the N., or 1/2 hr. from the railway station) the **Tour Denecourt*, whence the Eiffel Tower may be descried. We follow the Rue Grande and the Melun road; from the latter, 6 or 7 min. from the town, the Chemin du Calvaire diverges to the right, nearly opposite the chapel of *Notre-Dame-de-Bonsecours*. (From the Calvaire a path leads to the Tour Denecourt in 1/2 hr.) About 1 1/2 M. from the town, the Melun road forks at the 'Carrefour de la Croix-d'Augas', on the right of which is the *Caverne d'Augas*, with a bronze medallion of Paul Merwart (d. 1903), the draughtsman, by E. Dubois (1906). At the carrefour we follow the Chemin de Fontaine-le-Port to the right; about 1/3 M. farther on (sign-post) a path to the Tour Denecourt diverges to the right. The tower (rfmts.) bears a bronze medallion of *Denecourt* (1788-1875), who spent his fortune and much of his life in exploring and mapping out the forest.

Between the Melun and Paris roads are the *Nid de l'Aigle* and the *Gros-Fouteau*, two of the finest groups of trees in the forest (1 1/2 M. from the town).

Visitors seldom extend their excursion beyond the Rochers and Georges de Franchard, about 3 M. to the W. of the town (carriage, see p. 434). At the end of the Rue de France we follow the Route de Milly, which diverges to the left from the high-road to Paris (see above). Carriages turn to the left at the Route Ronde, which leads to the restaurant. Pedestrians quit the Route de Milly by a footpath on the left ascending to the *Mont Fessas* (to the left are the *Mont Aigu* and the *Gorges du Houx*), and proceed thence to the Carrefour du Cèdre and the Carrefour de la Croix-de-Franchard, 5 min. from the *Restaurant de Franchard* (inquire as to charges). The celebrated *Rochers et Gorges de Franchard* are a chaotic group of white sandstone rocks overgrown with trees and bushes, forming a basin 2 1/2 M. in circuit. (Guide about 1 1/2 fr., but not needed.)

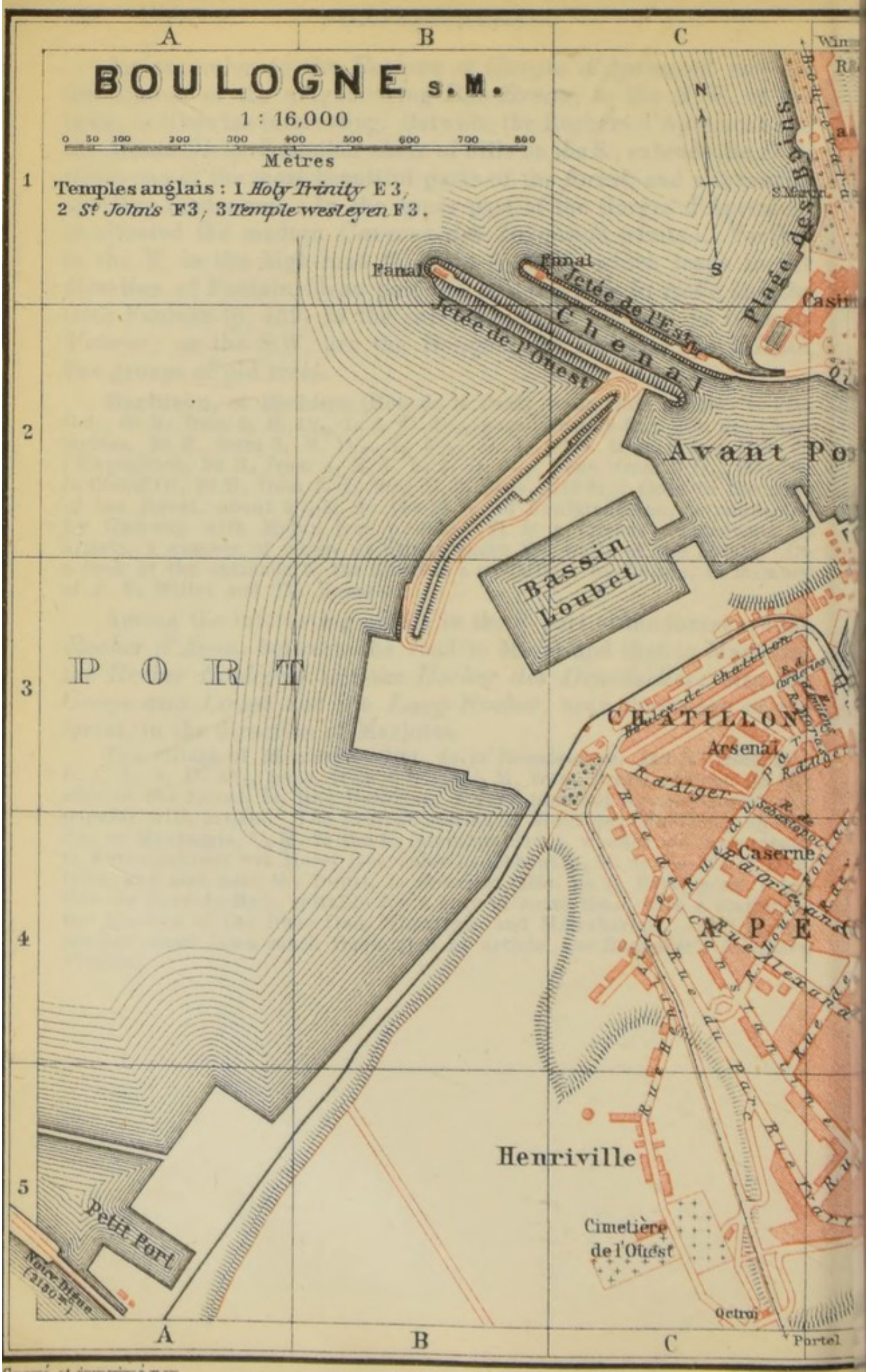
An excursion to the *Rochers et Gorges d'Apremont* and the fine timber of the neighbouring *Bas-Bréau*, to the N.W. of the town, is likewise interesting. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills on the S., extends the *Dormoir*, one of the most beautiful parts of the forest, and a favourite sporting-rendezvous. In the upper part of the Gorges d'Apremont is situated the modern *Caverne des Brigands* (rfmts.). Farther to the N. is the high-road to Paris (p. 439), which leads in the direction of Fontainebleau past the *Hauteurs de la Solle* and the Gros-Fouteau (p. 439) to the carrefour of the *Croix du Grand-Veneur;* on the S.W. are the *Bouquet du Roi* and the *Tillaie*, fine groups of old trees.

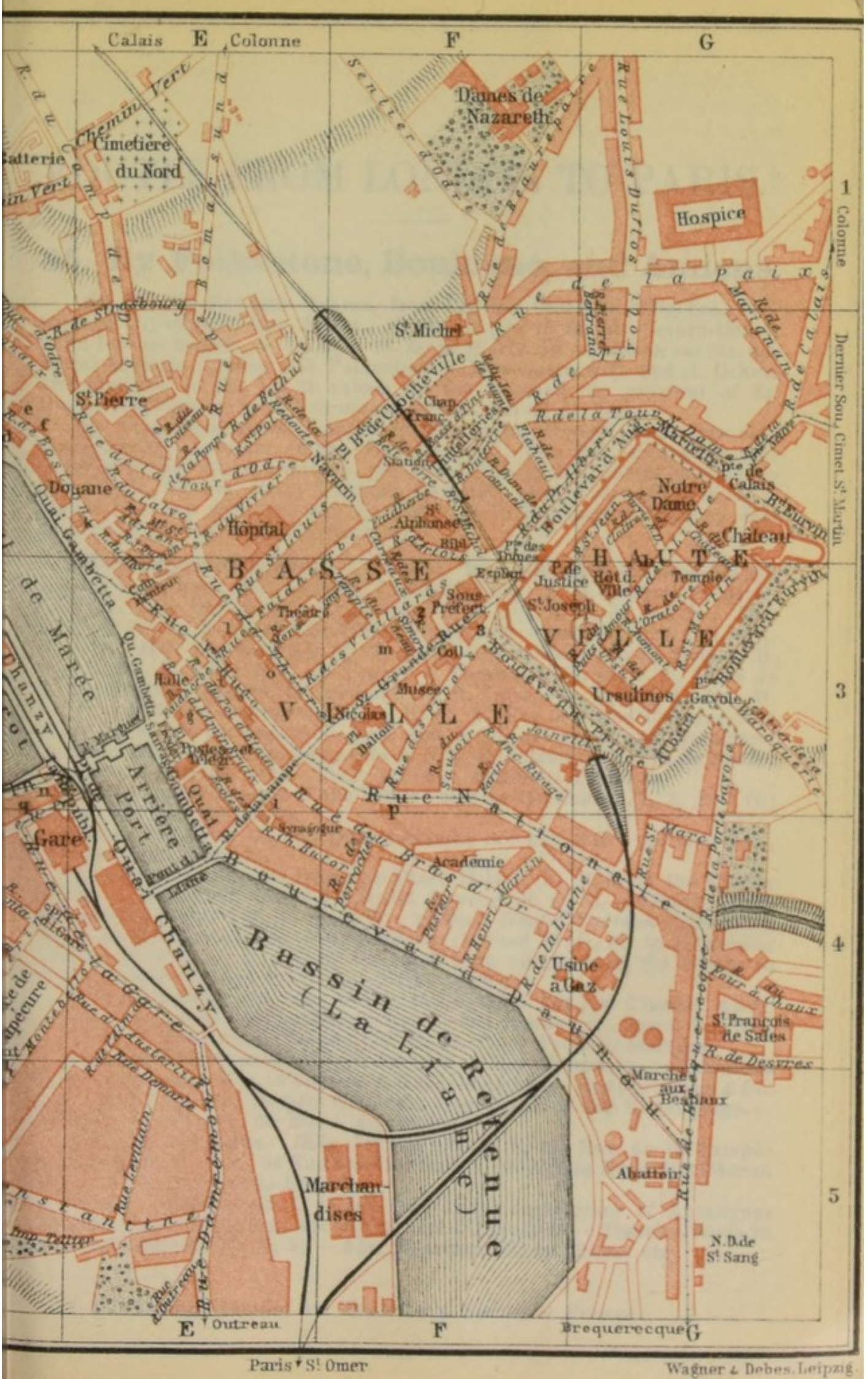
Barbizon, or *Barbison* (Hôt. de la Forêt, open from 1st May to 31st Oct., 60 R. from 5, B. 1¼, L. 4, D. 4½, pens. from 12 fr.; Hôt. des Charmettes, 85 R. from 5, B. 1¼, L. 3½, D. 4, pens. from 8 fr.; Hôt. de l'Exposition, 30 R. from 4, B. 1, L. 3, D. 3½, pens. from 6 fr.; Hôt. de la Clef-d'Or, 21 R. from 2, L. 2½, D. 3, pens. 6-12 fr.), close to the edge of the forest, about 5½ M. to the N.W. of Fontainebleau, is connected by tramway with Melun (see p. 433). It is a famous rendezvous of artists, a number of whose paintings adorn the walls of the hotels. On a rock at the entrance to the forest is a medallion, by *Chapu*, in memory of J. F. Millet and Th. Rousseau.

Among the interesting points in the S. part of the forest are the *Rocher d'Avon*, between the road to Moret and that to Marlotte; the *Rocher Bouligny* and the *Rocher des Demoiselles;* also the *Gorge aux Loups* and the *Long-Rocher*, near the verge of the forest, in the direction of Marlotte.

The village of **Marlotte** (Hôt. de la Renaissance, 140 R. from 2½, B. 1, L. 3, D. 3½, pens. from 6 fr.), 5½ M. from Fontainebleau, on the edge of the forest, is, like Barbizon, a very pleasant summer-resort and popular with artists. The nearest station is *Montigny-Marlotte*, on the line to Montargis, ¾ M. to the E. (omnibus 50 c.), whence we may return to Fontainebleau viâ Moret (see below). — About ¾ M. to the W. of Marlotte, and also near the forest, is *Bourron* (Hôt. de la Paix, pens. 6 fr.; Hôt. du Pavé-du-Roi), suitable for a stay of some time, with a station at the junction of the lines from Montargis and Malesherbes. — For *Moret*, another small town much frequented by artists, see *Baedeker's Northern France.*

BOULOGNE s.M.


BOULOGNE s.M.
1 : 16,000
0 50 100 200 300 400 500 600 700 800
Mètres
Temples anglais : 1 Holy Trinity E 3,
2 St John's F 3, 3 Temple wesleyen F 3.
A
B
C
1
2
3
4
5
N
S
Fanal
Jetée de l'Est
Jetée de l'Ouest
C h e n a l
Plage des Bains
Avant Po
Bassin Loubet
P O R T
CHATILLON
Arsenal
Caserne
C A P E
Henriville
Cimetière de l'Ouest
Petit Port
Octroi
Portel


Calais
E
Colonne
F
G
1
Colonne
Dernier Sou, Cimet. St. Martin
3
4
5
Dunes de Nazareth
Cimetière du Nord
Batterie
Chemin Vert
Hospice
St. Michel
St. Pierre
Douane
Hôpital
BASSE
VILLE
HAUTE
VILLE
Notre Dame
Château
Ursulines
Gayole
Musée
Nicolas
Justice
Hôtel de Ville
Temple
Théâtre
Sous Préfect.
Académie
Synagogue
Gare
Arrière Port
Quai Chanzy
Bassin de Retenue (La Liane)
Usine à Gaz
Marchandises
Abattoir
St. François de Sales
Marché aux Bestiaux
N. D. de St. Sang
Quai Gambetta
Rue Royale
Rue de la Paix
Rue de Calais
Rue de la Tour d'Odre
Rue de la Pompe
Rue de la Redoute
Rue St. Louis
Rue des Vieillards
Rue Neuve
Rue de la Porte Gayole
Rue de la Ligne
Rue de Desvres
Rue de la Tour
Rue de la Mairie
Rue de la Lampe
Rue de la Barre
Rue de la Poudrière
Rue de la Fonderie
Rue de la Boucherie
Rue de la Cloche
Rue de la Cavée
Rue de la Cloche
Rue de la Cavée
Rue de la Cloche
Rue de la Cavée



ROUTES FROM LONDON TO PARIS.†

35. By Folkestone, Boulogne, and Amiens.

255 M. By Express Trains, from Charing Cross, in 7-7¼ hrs., sea-passage 1¼-1¾ hr.; fare 2*l.* 10*s.*, 1*l.* 14*s.* 8*d.*, or 1*l.* 2*s.* 9*d.*; return-ticket, valid for one month, 4*l.* 7*s.* 10*d.*, 3*l.* 3*s.* or 1*l.* 17*s.* 5*d.* Pullman car (2*s.* 6*d.* extra) between London and Folkestone. — Passengers with 2nd cl. tickets are admitted to the 1st cl. saloon on the steamers on payment of 2*s.* Registered luggage is not examined before arrival at Paris.

By *Steamboat from London to Boulogne. Bennett Steamship Co.*, thrice weekly, in 9 hrs. (6 hrs.' river-passage); fare 10*s.*, return 17*s.* 6*d.*; *General Steam Navigation Co.* (55 Great Tower St.), thrice weekly in summer, in 6-7 hrs. (from Tilbury), fare 10*s.*, return 14*s.* This route is pleasant in fine weather; but the trains from Boulogne to Paris (p. 444) do not correspond with the steamers.

Boulogne-sur-Mer. — Hotels. The following are suitable for passing travellers: *Hôt. Christol & Bristol* (Pl. g; E, 3), 14 Place Frédéric-Sauvage, near the station, 75 R. from 7, B. 1½, L. 4, D. 5-6 fr.; *Hôt. Meurice* (Pl. i; E, 3), 35 Rue Victor-Hugo, 72 R. from 4½, B. 1¼, L. 3½, D. 4 fr.; *Hôt. Dervaux* (Pl. m; F, 3), 75 Grande-Rue, 200 R. from 4, B. 1½, L. 3½, D. 4 fr.; *Hôt. du Louvre & Terminus* (Pl. n; D, 3), Place de la République, opposite the station, 100 R. from 4½, B. 1½, L. 3½, D. 4½ fr.; *Hôt. du Commerce* (Pl. o; E, 3), 27 Rue Adolphe-Thiers. — The following somewhat expensive first-class hotels are patronized by summer visitors: *Hôt. du Pavillon-Impérial; Hôt. de Folkestone; Hôt. de Paris; Brighton & Marine;* etc. — There are also numerous Pensions.

Restaurants at most of the hotels; also at the *Casino* (L. 5, D. 7 fr.) and at the Gare Maritime.

Cabs. Per drive 1½ fr., from midnight to 6 a.m. 2 fr.; per hour 2 fr., with two horses 2½ fr.

Electric Tramways from the Place Dalton (Pl. F, 3) to the *Casino* (Pl. D, 1); to *Châtillon* and *Le Portel* (beyond Pl. C, 5), a fishing-village and bathing-resort 2 M. to the S.W.; to *Mont-Neuf-d' Outreau* (beyond Pl. E, 5); to the *Dernier-Sou* and *St-Martin* (beyond Pl. G, 2); to *Wimereux* (beyond Pl. C, D, 1; p. 449) by the coast (fine view); from the Casino to *Brequerecque* (beyond Pl. G, 5). Fares 10-30 c.

Casino (season 15th June to 15th Oct.). Adm. 1 fr.; to *Theatre*, 4-5 fr. (See the gratuitous 'Guide-Programme'.) — Sea-Baths 1 fr., towel 5 or 10 c.

Post & Telegraph Office (Pl. E, 3), Place Frédéric-Sauvage.

British Vice-Consul, *H. F. Farmer*, 2 Rue Correnson. — American Consular Agent, *Wm. Whitman*, 6 Quai Gambetta. — Banks: *Adam & Co.* (also Lloyd's agents), *Société Générale*, Nos. 6 and 32 Rue Victor-Hugo. — *Merridew's Library*, 60 Rue Victor-Hugo.

English Churches. *Holy Trinity* (Pl. 1; E, 3), Rue de la Lampe; *St. John's* (Pl. 2; F, 3), 54 Rue des Vieillards. — *Wesleyan Methodist Church* (Pl. 3; F, 3), 70 Grande-Rue.

Sport. *Golf Links* (3 fr. per day) at the racecourses of Aubengues (20 min. from Wimereux, see above) and L'Inquétrie. — *Tennis Courts* in the Boul. Eurvin (Pl. G, 2). — Also *Regattas, Horse Races*, etc.

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† For further details, see *Baedeker's Northern France*.

Boulogne-sur-Mer, the *Bononia (?)* or *Gessoriacum* of the Romans, is an important seaport and commercial town, picturesquely situated at the mouth of the *Liane*, with 53,128 inhab., of whom over 1000 are English. Its numerous schools enjoy a high reputation. Boulogne is an important herring-port and exports large quantities of salted fish; it is also the chief centre in France for the manufacture of steel pens, introduced from England in 1846. The town is divided into the *Haute Ville*, or old town, on the height to the E., and the much larger *Basse Ville*, including the harbour. The part of the Basse Ville on the left or W. bank of the Liane is known as *Capécure*.

The *Harbour*, especially the E. part near the *Douane* (Pl. D, 2), presents a very busy scene. Boulogne stands next to Marseilles, Havre, and Bordeaux among the seaports of France. Its harbour, once tidal only, has been greatly enlarged by operations begun in 1879 and resumed in 1901. Vessels can now enter and clear at low water. The *West Pier* is 765 yds. long.

The *Gare Maritime* (Pl. D, 2), on the quay of the Folkestone steamers, is connected with the *Gare Centrale* (Pl. D, E, 4) by a short branch-line. On the right bank of the Liane, just beyond the *Pont Marguet* (Pl. E, 3), is a bronze statue, by Lafrance, of *Frédéric Sauvage* (1786-1857), who is regarded by the French as the inventor of the screw-propeller. On the right of the Place is the new *Post Office* (1909). Thence the *Quai Gambetta* runs N. to the *Halle au Poisson* (Pl. E, 3), the *Douane* (Pl. D, E, 2), and the *Chambre de Commerce* (Pl. D, 2). Behind the Chambre de Commerce is a monument to the two actors, the brothers *Coquelin*, by Maillard (1911).

The *Fish Market* is held early in the morning in the Halle. The fishermen and their families occupy a separate quarter, *La Beurrière*, on the W. side of the town, and form one-tenth of the population. They partly adhere to the picturesque costume of their ancestors, and differ somewhat in character and customs from the other inhabitants.

The Etablissement des Bains, with its *Garden* and handsome *Casino* (Pl. D, 1, 2), lies farther to the E. (adm., see p. 441).—Between the shadeless beach and the cliffs runs the *Boulevard Sainte-Beuve* (Pl. D, 1, 2), named in honour of the famous critic (1804-69), who was a native of Boulogne. In the boulevard are monuments to the Argentine patriot *General San Martin* (d. 1850 in Boulogne), by Allouard (1909), and to *Captain Ferber*, one of the first victims of aviation (1909).

The *East Pier*, or *Jetée de l'Est* (Pl. B, C, 1, 2; small restaurant), which extends 567 yds. into the sea, is a favourite evening promenade.—On the cliff are the ruins of a brick fort constructed by the English in 1545 near the *Tour d'Odre* ('Turris Ardens'; Pl. D, 1), a Roman beacon-tower built under Caligula in A.D. 40, but demolished in 1644.

We now return to visit the town. The *Rue Victor-Hugo* (Pl. E, 3) and its continuation the *Rue Nationale* contain the principal shops. The *Rue Adolphe-Thiers* (Pl. E, 3), parallel to the Rue Victor-Hugo, is the main artery of traffic; at its S. end is the *Place Dalton* (Pl. F, 3), in which rises the church of *St-Nicholas* (13th-18th cent.). This square is the chief tramway-centre (p. 441). The *Grande-Rue* ascends thence to the Haute Ville.

The *Museum* (Pl. F, 3), in the Grande-Rue, contains ethnographical and natural history collections, some Egyptian antiquities, and a picture-gallery (open in summer daily, except Tues., 11-4; in winter on Sun., Wed., Thurs., and Sat.). The *Public Library*, previously on the second floor, was transferred in 1912 to 103 Rue des Vieillards (Pl. F, 2); it contains 64,500 vols. and 239 MSS.

At the top of the Grande-Rue, on the left, is the *Sous-Préfecture* (Pl. F, 3), in front of which is a colossal bust of Henri II., by *David d'Angers*, commemorating the restoration of the town to France by the English in the reign of that monarch (1550). In the *Boulevard Auguste-Mariette* (Pl. F, G, 2), farther on, is a bronze statue by Jacquemart, of *Aug. Mariette*, the eminent Egyptologist, who was a native of Boulogne (1821-81). To the left, lower down, is a public park known as *Les Tintelleries* (Pl. F, 2; concerts in summer). Close by is the *Boulogne-Tintelleries* station (p. 449), on the line to Calais.

The **Haute Ville** (Pl. F, G, 2, 3), enclosed by massive walls and bastions (1231), is entered by four gateways: the *Porte des Dunes*, the *Porte Gayole*, the *Porte de Calais*, and the *Porte des Degrés* (for foot-passengers only). The *Hôtel de Ville* (Pl. G, 3), erected in 1734, is said to occupy the site of an ancient castle, in which the crusader Godfrey de Bouillon was born in 1065.

The *Cathedral of Notre-Dame* (Pl. G, 2), a building in the degraded Italian style, was erected in 1827-66. Handsome high-altar in mosaic work, and richly ornamented Lady Chapel. Curious crypt (adm. 1 fr.). The lantern which surmounts the dome is crowned with a colossal statue of the Virgin (fine view; ascent, 1 fr.; custodian at the S. portal).

The *Château* (Pl. G, 2), in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, dating from 1231. It is now converted into barracks (no adm.). — At the S. corner of the Haute Ville is a statue of *Edward Jenner* (1749-1823), the discoverer of vaccination, by Eug. Paul (1865). — The old *Cemetery* in the Route de St-Martin (beyond Pl. G, 2) contains the graves of *Sir Harris Nicolas*, *Basil Montague*, and numerous other Englishmen.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Marshals Soult, Ney, Davout, and Victor, and collected in the harbour

a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the British fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

Napoleon's Column, or the *Colonne de la Grande-Armée*, of the Doric order, 176 ft. in height, constructed by Marquise, situated 1½ M. from Boulogne on the road to Calais (beyond Pl. G, 1 and E, 1), was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit (view) is occupied by a statue of the Emperor, one of *Bosio's* finest works. — Farther to the N.W. are the *Fort de Terlincthun* and the *Château d'Honvault*, occupied by Henry VIII. in 1544.

From Boulogne to Paris.

159 M. Chemin de Fer du Nord. Express in 3-3¾ hrs., other trains in 4½-7¾ hrs. (fares 28 fr. 45, 19 fr. 20, 12 fr. 50 c.).

Quitting the handsome station of Boulogne, the train crosses the Liane. At (1¼ M.) *Outreau* (6822 inhab.) the line from the Gare Centrale joins that from Boulogne-Tintelleries (p. 443). Several large cement-works are passed. 3 M. *Pont-de-Briques* (Hôt. Lambeau). — 5½ M. *Hesdigneul* (Hôt. de la Gare; junction for St-Omer).

About 6 M. to the S.W. of the station is the new bathing-resort **Hardelot-Plage** (Hôt. Bellevue), with a golf-course, near the château and forest of Hardelot. Motors run in the season from Boulogne and Paris-Plage (see below).

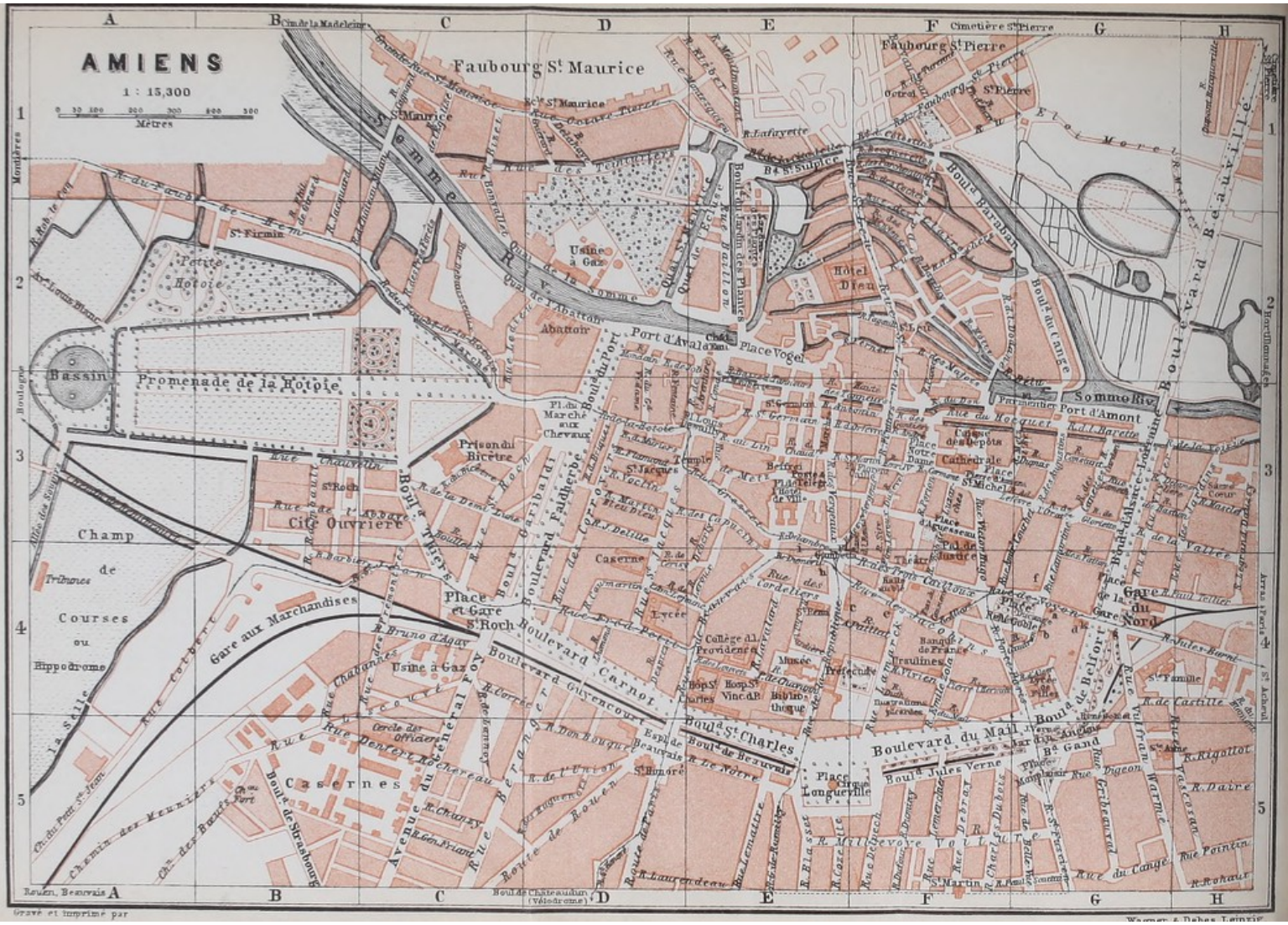
17 M. **Etaples** (Hôtel des Voyageurs; de la Gare; Joos) is the junction for Arras.

From Etaples an electric tramway (50-60 c.) plies to (3¾ M.; 25 min.) **Paris-Plage,** or *Le Touquet* (Atlantic Hotel; Hermitage; Golf, near the golf-course; Grand, with the Casino Municipal; des Anglais; Savoy, etc.; Engl. Ch. services in summer), a favourite sea-bathing and golfing resort at the mouth of the *Canche*.

The train crosses the *Canche* by a viaduct. 20½ M. *St-Josse*. — 23½ M. *Rang-du-Fliers-Verton*, 5 M. from Merlimont-Plage, is the junction for the seaside resort of *Berck*. — 28 M. *Conchil-le-Temple;* 34 M. *Rue*. Near (40½ M.) *Noyelles-sur-Mer* the *Somme* was crossed by Edward III. before the battle of Crécy.

Branch-line to the right to (11 M.) *Cayeux*, viâ (3½ M.) *St-Valery-sur-Somme* (Casino-Grand-Hôtel; France & Famille; Lion-d'Or; Commerce), whence William the Conqueror finally set sail for England in 1066. Another branch-line runs to (5 M.) *Le Crotoy*.

49 M. **Abbeville** (Hôtel de la Tête-de-Bœuf, good; France; Gare), a cloth-manufacturing town with 20,373 inhab., on the Somme, is connected with the sea by means of a canal. The principal


AMIENS
1 : 15,300
Faubourg St Maurice
Faubourg St Pierre
Cimetière St Pierre
Somme Riv.
Port d'Amont
Port d'Aval
Promenade de la Hotoie
Bassin
Petite Hotoie
Champ de Courses ou Hippodrome
Cité Ouvrière
Casernes
Place et Gare St Roch
Gare aux Marchandises
Gare du Nord
Hôtel Dieu
Cathédrale
Usine à Gaz
Abattoir
Prison du Bicêtre
Caserne
Lycée
Musée
Boulevard Carnot
Boulevard du Mail
Boulevard Jules Verne
Boulevard Alsace-Lorraine
Boulevard de Belfort
Boulevard Beauvillé
Boulevard Barbaldi
Boulevard Fauchère
Boulevard Gambetta
Boulevard de Strasbourg
Boulevard de Beauvais
Boulevard St Charles
Place Longueville
Place Vogel
Rue des Trois Cailloux
Rue des Cordeliers
Rue de Noyon
Rue de Rouen
Rue de Beauvais
Rue de Paris
Rue de Cambrai
Rue de Castille
Rue du Cange
Rue Victor Hugo
Rue Jules Barni
Rue Vulfran Warmé
Rue Pointin
Rue Rigollot
Rue Daire
Rue Tascosan
Rue Gribeauval
Rue Debray
Rue Charles Dubois
Rue Malbevoye
Rue Lemaître
Rue Lamblardie
Rue Delpech
Rue Dejean
Rue Lemercier
Rue Dumont
Rue Bernard
Rue Duval
Rue Lefèvre
Rue Lafayette
Rue Gresset
Rue Jules Barni
Rue Victor Hugo

building is the Gothic church of *St-Vulfran* (15th cent.). The Flamboyant portal of the church of *St-Gilles* is interesting also (restored). The *Musée Boucher-de-Perthes* contains antiquities and about 1600 paintings of the French, Flemish, and Dutch Schools; the *Musée d'Abbeville et du Ponthieu* contains paintings, engravings, sculptures, and a natural history collection.

From Abbeville branch-lines run to (58½ M.) *Béthune*, viâ *St-Riquier*; to (19½ M.) *Dompierre-sur-Authie*, viâ *Crécy-en-Ponthieu*; and to (28 M.) *Eu*: see *Baedeker's Northern France*.

54½ M. *Pont-Remy.* — At (59½ M.) *Longpré* branch-lines diverge for *Le Tréport* and *Canaples*. — 64 M. *Hangest-sur-Somme*; 68 M. *Picquigny*, with the ruins of a stronghold of the 16th cent.; 71 M. *Ailly-sur-Somme*; 72½ M. *Dreuil-lès-Amiens*; 75½ M. *St-Roch*. — Then two short tunnels.

76½ M. **Amiens.** — Hotels. **Hôt. du Rhin* (Pl. b; G, 4), 80 R. from 4, B. 1½, L. 4, D. 5 fr., *Gr.-Hôt. de l'Univers* (Pl. a; G, 4), 32 R. from 4, B. 1½, L. 3½, D. 5 fr., both in Place René-Goblet; *Belfort-Hôtel* (Pl. k; G, 4), 42 Rue de Noyon, opposite the station, opened in 1911, 50 R. from 4, B. 1¼, L. or D. 4 fr. — *Hôt. de l'Ecu-de-France* (Pl. f; G, 4), 51 Place René-Goblet, 36 R. from 3, B. 1¼, L. 3, D. 3½ fr., well spoken of; *Hôt. Moderne* (Pl. g; G, 4), 4 Esplanade de Noyon, to the left of the station exit, 30 R. from 3, B. 1, L. 3, D. 3½ fr.; *Hôt. du Commerce* (Pl. e; F, 4), 32 Rue des Jacobins, 52 R. from 3, B. 1¼, L. 3, D. 3½ fr.; *Hôt. de Paris* (Pl. d; G, 4), 38 Rue de Noyon, near the Gare du Nord, 22 R. from 2½, B. 1¼, L. 2½, D. 3 fr.; etc. — Cafés. *Dufourmantelle* (with rest.), 34 Rue des Trois-Cailloux, and others in the same street; *Brasserie Centrale*, 3 Rue de la République.

Cabs. Per drive 1 fr.; per hour 1¾ or 2 fr.

Post & Telegraph Office (Pl. E, 3), Place de l'Hôtel-de-Ville.

British Vice-Consul, *W. Sutcliffe*. — American Consular Agent, *C. Tassencourt*.

Amiens, the ancient capital of Picardy, now that of the department of the Somme, with 93,207 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Arve* and the *Selle*. These streams form numerous canals in the lower part of the town. The chief manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The central part of the town is surrounded by handsome boulevards on the site of the former fortifications. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and they entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the Place René-Goblet (Pl. F, G, 4), formerly Place St-Denis, embellished with a bronze statue of *Du Cange*, the eminent philologist (1610-88), by Caudron. The Rue Victor-Hugo leads hence to the right, passing the modern *Palais de Justice*, to the —

****Cathedral** (Pl. F, 3), one of the most imposing Gothic churches in Europe. The present building was begun in 1220 on the site of

an older cathedral destroyed by fire about 1218, the chief architects being *Robert de Luzarches, Thomas de Cormont*, and his son *Regnault*. The nave and façade were completed in 1336, the ambulatory and radiating chapels in 1247, the apse in 1269, while the side-chapels were added between 1292 and about 1375. Length 475 ft., of transept 230 ft.; width of nave 105 ft. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 370 ft. in height, re-erected in 1529. The two towers of the W. façade, completed long after the rest of the building, belong respectively to the 13th and early 15th cent., the former being 213 ft., the latter 216 ft. in height, but like the central spire they are too small for the edifice.

The *Façade contains three lofty recessed porches, richly adorned with reliefs and statues, formerly painted and gilded. The '*Beau Dieu d'Amiens*' is an admirable figure of the Saviour between the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of France, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The *Interior consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 139 ft., being surpassed in this respect by the Cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernized. The bronze monuments of the two bishops (d. 1222 and 1236) who founded the church, on each side of the third bay in the nave, are fine works of the 13th century. The exterior of the choir-screen is adorned with *Reliefs (restored in 1838), representing on the N. side the history of John the Baptist (1531), on the S. side the life of St. Firmin. Behind the high-altar is the '*Enfant Pleureur*', a much admired weeping angel, by Blasset. At the entrance to the choir are large marble statues of St. Vincent de Paul and San Carlo Borromeo. The S. transept contains some interesting reliefs, painted and gilded (beginning of the 16th cent.).

The **Choir Stalls* (apply to the verger 9-12 and 2-6; 50 c.), 110 in number, are fine specimens of carving executed in 1508-19. There are no fewer than 3650 figures. The subjects are mainly Scriptural, but some represent different worldly occupations.

At the back of the church rises a bronze statue of *Peter the Hermit* (Pl. F, 3), or Pierre of Amiens, the promoter of the first Crusade.

The Rue Robert-de-Luzarches leads to the S. from the cathedral to the Rue des Trois-Cailloux, with the best shops and the *Theatre* (Pl. F, 4). From the *Place Gambetta* (Pl. E, 3, 4), with its clock-tower in wrought iron and bronze, at the W. end of the Rue des Trois-Cailloux, the Rue de la République runs S. to the boulevards and the Rue Delambre N.W. to the Place de l'Hôtel-de-Ville. In the latter rises the *Hôtel de Ville* (Pl. E, 3), lately enlarged and almost entirely rebuilt, to the N. of which is the *Belfry* (Pl. E, 3), an eccentric edifice of 1748 on a much older base (restored in 1865).

The **Musée de Picardie** (Pl. E, 4), in the Rue de la République, is open daily 10 to 4 or 5, Mon. 12 to 4 or 5; adm. 1 fr., gratis from 12 o'clock on Sun., Thurs., and holidays. The collections on

the ground-floor include mediæval carvings; Roman antiquities (tomb-reliefs, leaden coffins, bronzes, glass); a fine mosaic found at Amiens in 1857, with interesting arrangement of colours; fayence from Nevers and Beauvais; a few Greek antiquities (statue of Diana; mosaic of Apollo); and modern sculptures. In the *Grande Salle Centrale* and in nine rooms on the first floor is the picture-gallery, comprising chiefly works by French masters of the 19th cent. and a valuable collection of Flemish paintings. The staircase is adorned with mural paintings by *Puvis de Chavannes*. — In the same street is the *Bibliothèque Communale* (Pl. E, 4).

In the Rue Duthoit, to the N. of the Boul. du Mail, is a monument called the *Illustrations Picardes* (Pl. F, 4), consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province. — On the W. side of the town is the pleasant *Promenade de la Hotoie* (Pl. A-C, 2, 3). — The church of *St-Germain* (Pl. E, 3; 15th cent.) has a fine tower leaning slightly to the N.

A branch-line connects Amiens with *Rouen* (in 2-3¾ hrs.).

From Amiens to Paris. 79½ M. *Longueau* (buffet), junction of a line to Arras (Lille). — Near (82½ M.) *Boves* is a ruined château in which Henri IV. often resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*. — 93 M. *La Faloise*. At the village of *Folleville*, 1¾ M. to the S.E., are the ruins of a château, and a late-Gothic church containing a fine monument of Raoul de Lannoy (d. 1508), mainly by Ant. della Porta. — From (99½ M.) *Breteuil-Embranchement* a branch-line runs to the (4½ M.) small town of *Breteuil* (2700 inhab.).

108 M. *St-Just-en-Chaussée*, the centre of a hosiery-manufacturing district, and the junction of lines to *Beauvais* and *Douai*.

117½ M. **Clermont** (Hôtel St-André; pop. 6004), pleasantly situated on a hill, is commanded by an ancient donjon or keep. The church of *St-Samson*, of the 14th-16th cent., contains fine stained glass of the 16th cent. and wood-carvings of the 17th. The *Hôtel de Ville*, built in 1320 and restored in 1887, is said to be the oldest in the N. of France. The country here is well peopled and picturesque. Branch-lines to Compiègne and to Beauvais.

122½ M. *Liancourt-Rantigny*. **Liancourt** (Hôt. du Chemin-de-Fer-du-Nord; pop. 3928), 1 M. to the E., a manufacturing town, contains the ruined château (17th cent.) of the Dukes of Larochefoucauld-Liancourt and a *Statue of Duke Frédéric Alexandre* (1747-1827), noted for his philanthropy and his encouragement of agriculture. Two good marble monuments in the church.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain-factory on an island in the river.

From Creil to (159 M.) *Paris*, see R. 28.

36. By Dover, Calais, and Amiens.

283 M. By Express, starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and St. Paul's stations, in 7-8½ hrs.; sea-passage 1-1¼ hr.; fare 2*l.* 16*s.* 8*d.*, 1*l.* 19*s.* 8*d.*, or 1*l.* 5*s.* 8*d.* (3rd cl. by night service only); return-ticket, valid for one month, 4*l.* 15*s.* 9*d.*, 3*l.* 9*s.* 10*d.*, or 2*l.* 0*s.* 6*d.* Pullman Car (2*s.* 6*d.* extra) on day-trains between London and Dover. Holders of 2nd cl. tickets may use the 1st cl. saloon on the steamers for 2*s.* extra. Luggage should be registered before leaving England, to avoid examination at Calais.

Calais. — Hotels. *Terminus-Hôtel*, at the Gare Maritime (Pl. C, 2), 30 R. from 6½, B. 1½ fr.; *Central-Hôtel*, at the Gare Centrale (Pl. B, 5), 30 R. from 3, B. 1, L. or D. 3 fr., good; *Métropole-Hôtel*, adjoining the Gare Centrale, 26 R. from 3, B. 1, L. or D. 3 fr. — *Grand-Hôtel* (Pl. a; B, 4), 14 Place Richelieu, 50 R. from 4, B. 1½, L. 3½, D. 4 fr., good; *Hôt. Meurice* (Pl. b; B, C, 3), 7-9 Rue de Guise, 80 R. from 3, L. or D. 3 fr.; *Hôt. du Sauvage* (Pl. c; B, 3, 4), 39-43 Rue Royale, 56 R. from 3, L. or D. 3 fr.; good; *Hôt. du Commerce* (Pl. d; B, 4), 51 Rue Royale, 40 R. from 3, L. or D. 3 fr. — Restaurants at the hotels and at the *Casino* (L. 3½, D. 4 fr.).

Sea Baths (1 fr.), near the Casino (p. 449).

Cabs. For 1-2 pers., per drive 1 fr. 20, per hr. 1 fr. 60 c.; 3 pers. 1 fr. 40, 2 fr. 10 c.; 4 pers. 1 fr. 60, 2 fr. 60 c. At night (11 p.m.-7 a.m.), per drive 2, 2½, 3 fr.; per hr. 3, 4, 5 fr.

Electric Tramways (fare 10-20 c.): 1. From the *Place d'Armes* (Pl. B, C, 3) to the *Cemetery* (beyond Pl. F, 6) and to *St-Pierre Station* (beyond Pl. F, 8), alternately; 2. To the *Gare des Fontinettes* (Pl. B, 7); 3. To *Fort Nieulay* (beyond Pl. A, 6); 4. To the *Porte de Lille* (Pl. C, 8); 5. From the *Porte de Gravelines* (Pl. F, 4) to the *Gare des Fontinettes* (Pl. B, 7). In summer, Lines 1, 3, and 4 start from the *Casino* (Pl. A, 2) instead of the Place d'Armes.

Post & Telegraph Office, Place Richelieu (Pl. B, 4); also at 2 Boul. Pasteur, St-Pierre (Pl. C, 6).

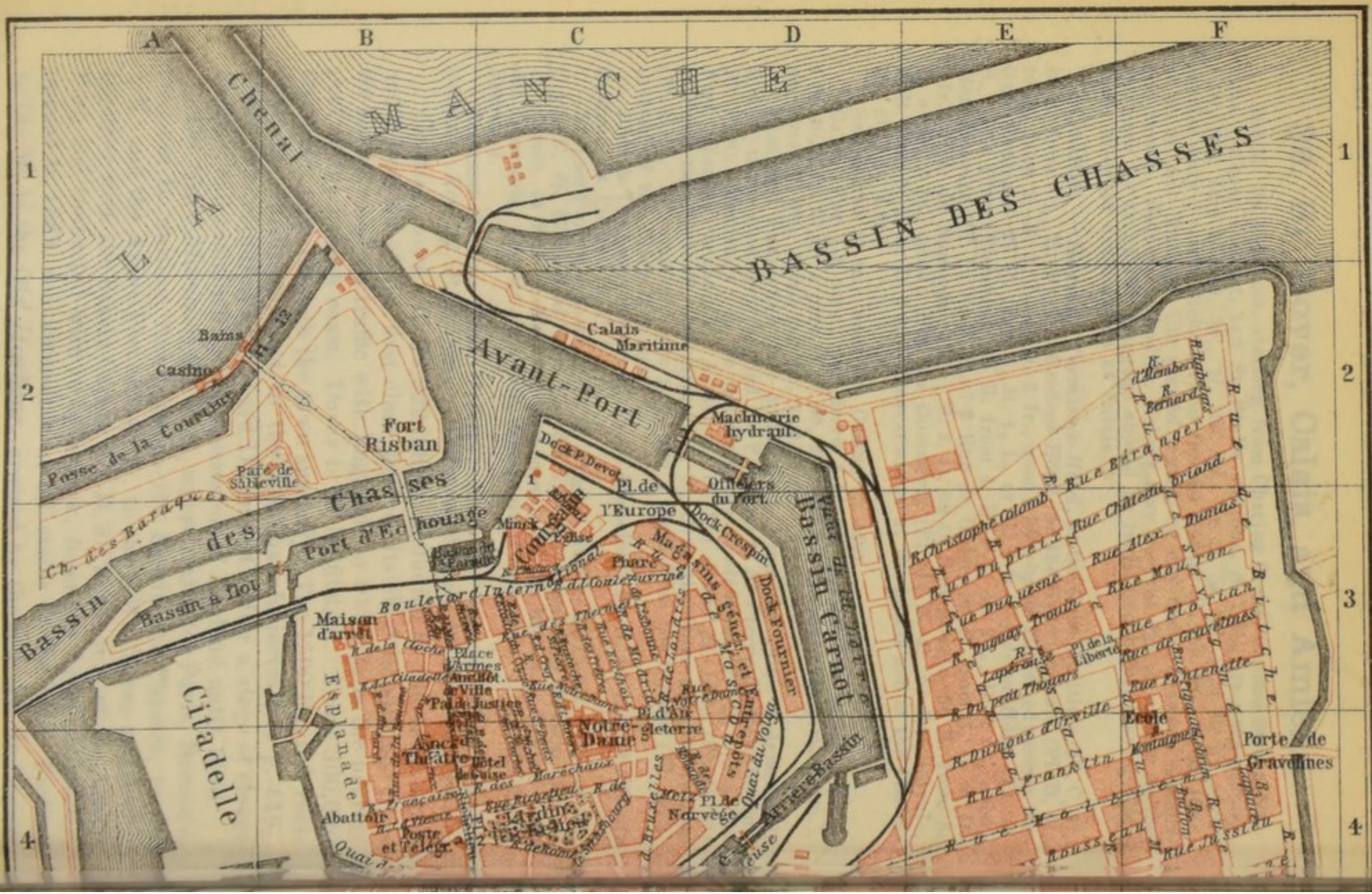
British Consul-General, *C. A. Payton*, 15 Rue St-Denis; vice-consul, *Capt. E. H. Blomefield* (also Lloyd's agent). — American Consul, *James B. Milner*, 14 Rue de Moscou; vice-consul, *W. M. Milner*. — Banks: *Crédit Lyonnais*, *Société Générale*, *Comptoir d'Escompte*, all in the Boul. Jacquard.

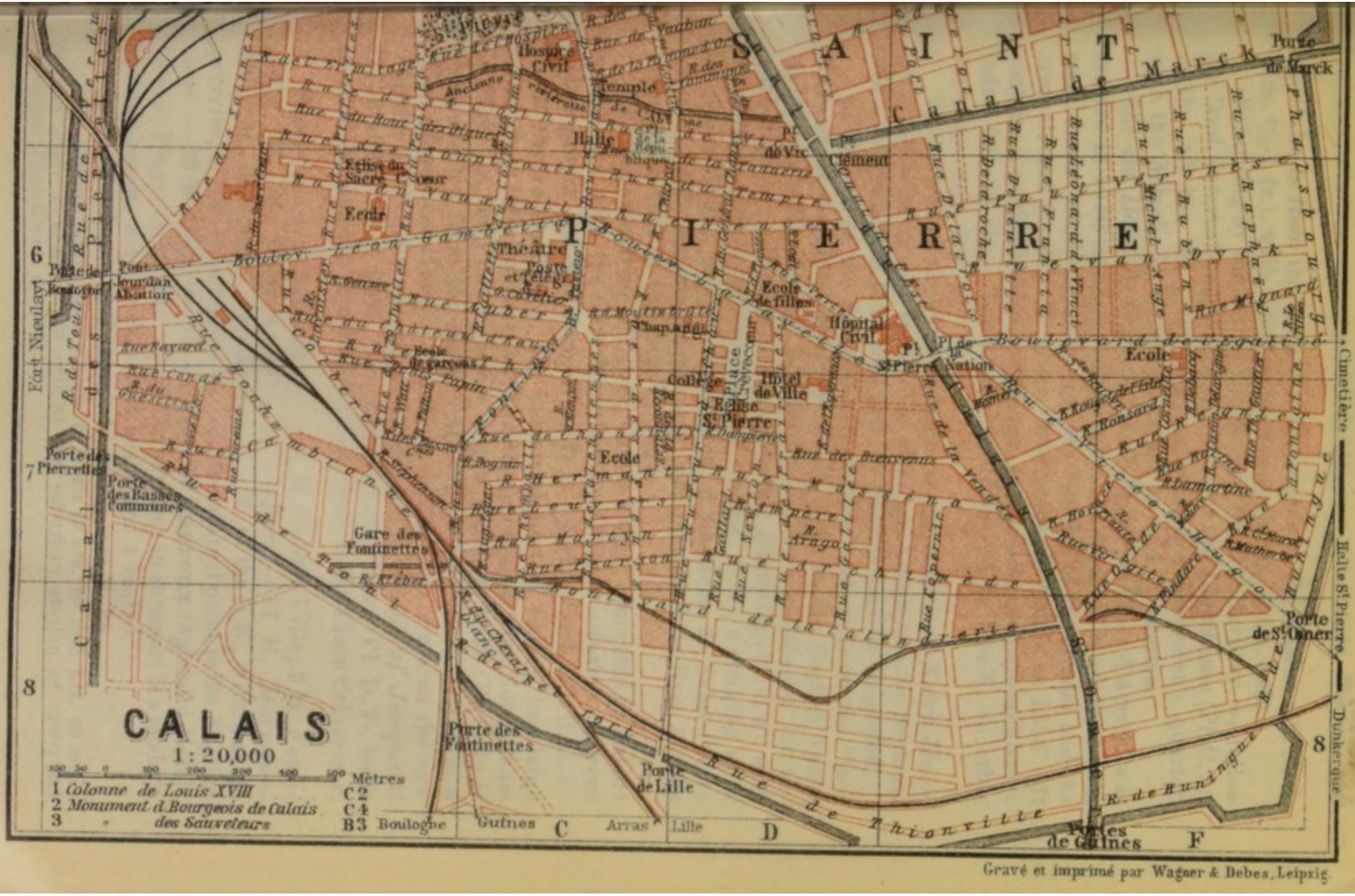
English Church (*Holy Trinity;* Pl. D, 6), Rue du Moulin-Brûlé; chaplain, *Rev. W. P. Parker*. — *Wesleyan Chapel*, 7bis Rue du Temple.

Calais, a town with 72,322 inhab., including St-Pierre (p. 449), and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. Dover is 21 M. distant. About 300,000 travellers pass through the town annually. The 1500 English residents are chiefly engaged in the tulle-manufactories (see p. 449). Calais was captured by Edward III. in 1347 after a siege of eleven months, and remained in the possession of England until 1558.

The *Gare Maritime* (Pl. C, 2), where trains for Paris, Brussels, etc., are in waiting, lies between the Bassin des Chasses, to the N.E., and the Avant-Port (Pl. C, 2), to the S.W. These two docks, together with the Bassin Carnot (Pl. D, 3), to the S.E. of the Avant-Port, and connected with it by a lock, form the **New Harbour*, opened in 1889, and accessible at all states of the tide. Farther to the W. is the *Old Harbour*, crossed by the new Av. du Casino




A
B
C
D
E
F
1
2
3
4
MANCHE
LA
Chenal
BASSIN DES CHASSES
Calais Maritime
Avant-Port
Machinerie hydraul.
Fort Risban
Bains
Casino
Passe de la Courbine
Parc de Sablevillle
Ch. des Baraques
Bassin des Chasses
Port d'Echouage
Bassin à flot
Bassin
Citadelle
Esplanade
Dock P. Devot
Pl. de l'Europe
Officiers du Port
Dock Crespin
Dock Fournier
Bassin Carnot
Quai de la Marine
Arrière Bassin
Quai du Volga
Boulevard International
Maison d'arrêt
Place d'Armes
Hôtel de Ville
Palais de Justice
Notre-Dame
Pl. d'Alsace-Lorraine
Ancien Théâtre
Hôtel de Police
Jardins
Abattoir
Poste et Télégr.
Pl. de Norvège
Phare
Magasins généraux et Entrepôts
Thermes de Madrid
Rue de Londres
Rue de Bruxelles
Rue de Metz
Rue de Rome
Rue de Strasbourg
Rue de Calais
Rue de Boulogne
Rue de Lille
Rue de Dunkerque
Rue de Paris
Rue de Vaugirard
Rue de Varsovie
Rue de Berlin
Rue de Vienne
Rue de Constantinople
Rue de Madrid
Rue de Londres
Rue de Bruxelles
Rue de Metz
Rue de Rome
Rue de Strasbourg
Rue de Calais
Rue de Boulogne
Rue de Lille
Rue de Dunkerque
Rue de Paris
Rue de Vaugirard
Rue de Varsovie
Rue de Berlin
Rue de Vienne
Rue de Constantinople
R. Christophe Colomb
Rue Duquesne
Rue Duguay Trouin
Rue Lapérouse
Rue du petit Thouars
Rue Chateaubriand
Rue Alex. Dumas
Rue Molière
Rue Florian
Rue de Gravelines
Rue Fontenette
Pl. de la Liberté
R. Dumont d'Urville
Rue Franklin
Rue Montaigne
Rue Rousseau
Ecole
Porte de Gravelines



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CALAIS

which leads from the town over the dunes to the *Casino* (Pl. A, 2; adm. $^1/_2$-1 fr.), with a fine sandy beach (baths, see p. 448).

Returning by the Av. du Casino over the Old Harbour, we follow the Boul. International in the direction of the *Lighthouse* (Pl. C, 3); on the left lies the *Courgain*, a picturesque fishermen's quarter, with the *Minck* (Pl. C, 3), where fish is sold by auction.

The old *Hôtel de Ville* (Pl. B, C, 3), in the Place d'Armes, was erected in 1740 (tower of 15th cent.). In front it is adorned with small busts (1636) of Richelieu, the founder of the citadel and the arsenal, and the Duc de Guise, 'libérateur de Calais en 1558'. It contains a small *Musée* of paintings, antiquities, and natural history (adm. free on Sun., Thurs., and holidays, 11 to 4 or 5; on other days, exc. Sat., 2 to 4).

To the S.E. of the Place d'Armes is the church of *Notre-Dame* (Pl. C, 4), with an ugly spire. The altar, an Assumption by Seghers, and a Descent from the Cross attr. to Rubens may be inspected.

At the end of the Rue de Guise, which leads S. from the Place d'Armes, is the *Hôtel de Guise* (Pl. B, C, 4), in the English Tudor style, originally founded by Edward III. as a guildhouse for the wool-staplers. — Farther on is the *Jardin Richelieu* (Pl. C, 4), with the **Monument to the Burgesses of Calais* (Pl. 2), a striking work by Rodin (1895), erected in memory of Eustache de Saint-Pierre (comp. p. 293) and his companions, who offered their lives for the town at the time of the siege of 1347.

The *Gare Centrale* (Pl. B, 5; 'Calais-Ville'), connected by a short branch-line with the Gare Maritime (p. 448), is situated between Calais proper and St-Pierre. Near it is a pretty *Park* (Pl. B, C, 5).

St-Pierre-lès-Calais, the industrial part of Calais, has large factories of tulle and lace, an industry introduced from Nottingham in 1818. In the Place Centrale a new *Hôtel de Ville* (Pl. C, 5) is being erected from the designs of Debrouwer; on the right is a *War Monument* (1904). The Place de l'Egalité contains the new *Theatre* (Pl. C, 6), opened in 1905, and a *Statue of Jacquard* (1752-1834; see p. 208). The church of *St-Pierre* (Pl. D, 7), built in 1863-70, and the *Hôtel de Ville* are both in the Place Crèvecœur.

From Calais to Boulogne. — $1^3/_4$ M. *Calais-Ville;* 3 M. *Fontinettes;* $6^1/_4$ M. *Fréthun;* $11^3/_4$ M. *Caffiers.* — 17 M. *Marquise-Rinxent. Marquise*, a small town $1^1/_4$ M. to the N.E., with marble quarries, is 7 M. from *Cap Gris-Nez*, the nearest point to the English coast. — 23 M. *Wimille-Wimereux.* **Wimereux** (Splendid-Hôtel; Grand; Plage; Bains, etc.; Engl. Ch. services in summer) is a modern bathing-resort, with an excellent beach and a casino.

27 M. *Boulogne*, and thence to *Paris*, see R. 35.

The express trains from Calais to Paris (3 hrs. 20 to 5 hrs. 30 min.) do not enter Boulogne, but call at the suburban station of ($26^1/_2$ M.) *Boulogne-Tintelleries* (p. 443).

37. By Newhaven, Dieppe, and Rouen.

248 M. By Express from Victoria and London Bridge stations in 9¼ (day-service; 1st & 2nd cl. only) or 9¾ hrs. (night-service); sea-passage 3½-4 hours. Fares: single tickets, available for seven days, 38*s.* 7*d.*, 28*s.*, 18*s.* 7*d.*; return-tickets, available for one month, 66*s.* 3*d.*, 47*s.* 1*d.*, 33*s.* 3*d.* Pullman car (1*s.* 6*d.* extra) between Victoria and Newhaven; and restaurant-car (1st and 2nd cl.) on the day-service between Dieppe and Paris (in both directions).—Holders of 2nd cl. tickets are admitted to the 1st. cl. saloon on board the steamers on payment of 5*s.*; 3rd cl. passengers may use the 2nd cl. saloon on payment of 3*s.* 6*d.*—Luggage should be registered at London or Newhaven in order to avoid examination at Dieppe; in returning, luggage registered to London is examined at Newhaven. This route from London to Paris, the shortest in actual mileage though not in time, is also one of the cheapest and most interesting.

Dieppe.—Hotels (ascertain prices beforehand). *Hôt. Royal* (Pl. a; C, 1), *Hôt. Métropole* (Pl. d; D, 1), *Grand-Hôtel* (Pl. g; E, 1), *Regina Palace* (Pl. b; B, 1), *Hôt. des Etrangers* (Pl. f; D, 1), all in the Rue Aguado, facing the sea and open in summer only (R. from about 5, L. 4 or à la carte, D. 5-10 fr.).—Less expensive: *Hôt. du Rhin & de Newhaven* (Pl. e; C, 1), 11 Rue Aguado; *Hôt. des Familles* (Pl. l; C, 2), 29 Rue de l'Hôtel-de-Ville; *Hôt. de Paris* (Pl. m; C, 1), Place Camille-Saint-Saëns.—Open all the year round: *Hôt. de Normandie*, 113-115 Rue de la Barre, 30 R. from 3, B. 1, L. 3, D. 3½ fr.; *Hôt. de la Paix* (Pl. j; C, 2), 212 Grande-Rue; *Hôt. de la Plage* (Pl. i; D, 1), 20 Rue Aguado; *Hôt. du Soleil-d'Or* (Pl. c; B, 2), 4 Rue Gambetta; *Hôt. du Chariot-d'Or* (Pl. k; C, 2), 39 Rue de la Barre; *Hôt. du Commerce* (Pl. n; D, 2), 2 Place Nationale; *Terminus* (Pl. o; D, 3), near the station.

Pensions. *Buckland*, Rue Toustain; *Mlle. Brau*, 32 Rue Gambetta.

Restaurants. *Café-Rest. du Casino* (L. 4, D. 5 fr.); *Brasserie du Casino*, outside the casino (L. 3, D. 4 fr.); *Faisan Doré*, 74 Grande-Rue; *Rocher-de-Cancale*, Rue de Lamorinière (L. 2, D. 2¼ fr.).

Cabs and Motor Cabs. Per drive 1 or 2 fr.; by the hour 2 or 3 fr.

Post & Telegraph Office (Pl. 14), 14 Rue Victor-Hugo.

Sea Bath ½-1¼ fr.

British Vice-Consul, *Commander H. C. Wallis, R. N.*, 2 Faubourg de la Barre.—American Consular Agent, *W. P. S. Palmer-Samborne*, 15 Rue des Fontaines.—Lloyd's Agent, *R. Delarue-Lebon.*—Banks. *Société Générale*, Place de la Barre; *Comptoir d'Escompte*, 111 Rue d'Ecosse.

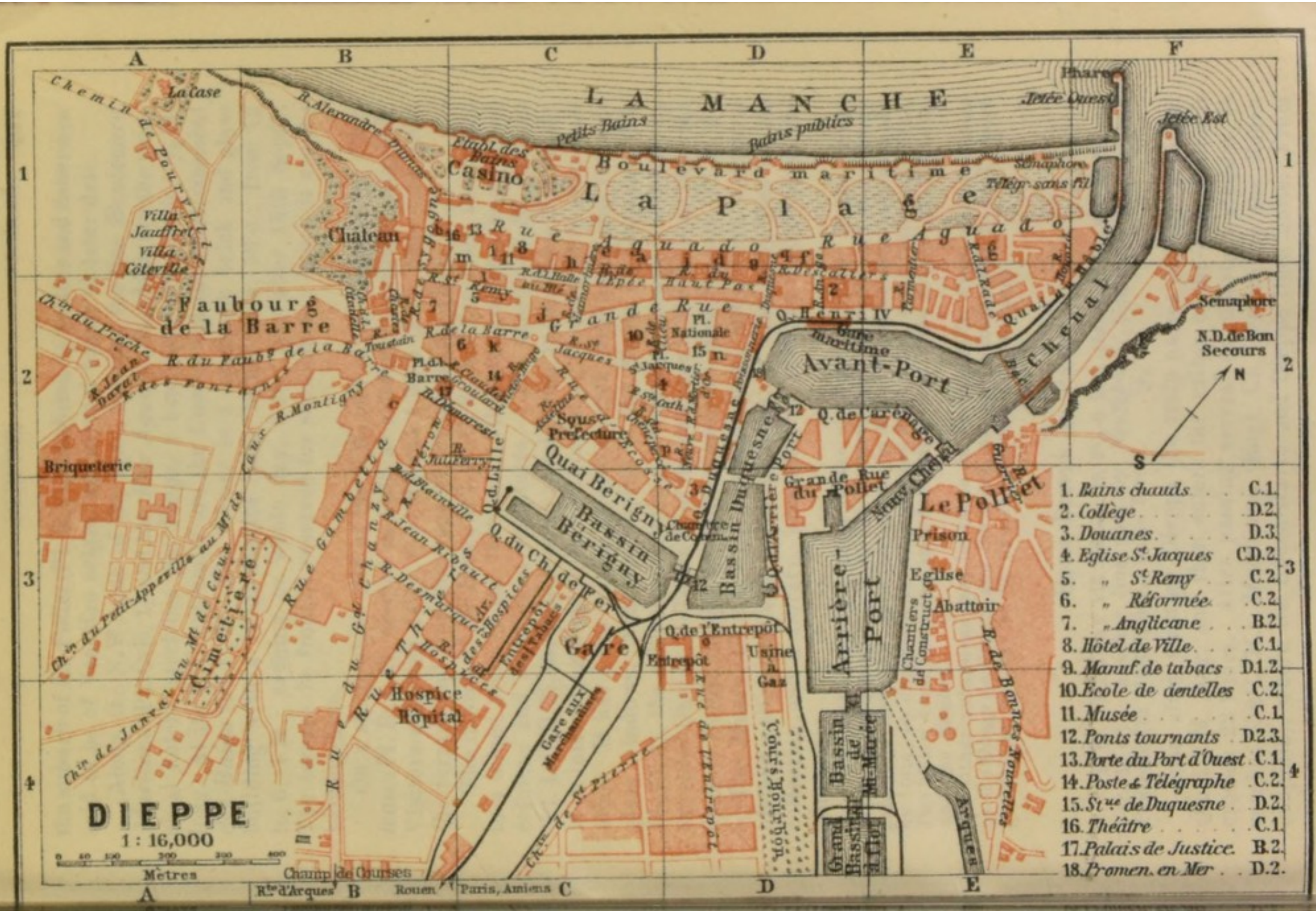
English Churches in the Rue Asseline (Pl. C, 2) and the Rue de la Barre (Pl. 7; B, 2).

Sport. *Golf Links* on the Pourville road (omn. 75 c.); *Tennis Courts* at the Casino.

The *Carved Ivory* and *Lace* of Dieppe are specialities of the place.

Dieppe, with 23,973 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*. In spite of the vicinity of Le Havre, Dieppe, with its deep and safe harbour, still carries on a considerable trade in coals with England and in timber with Norway and Sweden. Dieppe is also a fashionable watering-place, being annually visited by numerous English as well as French families.

The *Gare Maritime* (Pl. D, 2) and the *Steamboat Quays* are on the N. side of the *Avant-Port*, or outer harbour. To the S., beyond the *Bassins Duquesne* and *Bérigny*, lies the *Central Station* (Pl. C, 3); and to the E., between the Bassin Duquesne and


DIEPPE
1 : 16,000
Mètres
LA MANCHE
Petits Bains
Bains publics
Jetée Ouest
Jetée Est
Phare
Sémaphore
Télégr. sans fil
Boulevard maritime
La Plage
Casino
Etabl. des Bains
Rue Aguado
Rue Gambetta
Grande Rue
Pl. Nationale
Q. Henri IV
Gare maritime
Avant-Port
Bassin Duquesne
Bassin Bérigny
Quai Bérigny
Q. de Carénage
Grande Rue du Pollet
Le Pollet
Arrière-Port
Bassin de Mi-Marée
Grand Bassin à flot
Prison
Eglise
Abattoir
Usine à Gaz
Gare
Entrepôt
Q. de l'Entrepôt
Hospice Hôpital
Cimetière
Faubourg de la Barre
Briqueterie
Sous-Préfecture
Chalcan
Villa Jauffret
Villa Côterille
Sémaphore
N.D. de Bon Secours
Champ de Courses
Rte d'Arques
Rouen
Paris, Amiens
1. Bains chauds C.1.
2. Collège D.2.
3. Douanes D.3.
4. Eglise St. Jacques C.D.2.
5. „ St. Remy C.2.
6. „ Réformée C.2.
7. „ Anglicane B.2.
8. Hôtel de Ville C.1.
9. Manuf. de tabacs D.1.2.
10. Ecole de dentelles C.2.
11. Musée C.1.
12. Ponts tournants D.2.3.
13. Porte du Port d'Ouest C.1.
14. Poste & Télégraphe C.2.
15. Ste de Duquesne D.2.
16. Théâtre C.1.
17. Palais de Justice B.2.
18. Promen. en Mer D.2.



the suburb of *Le Pollet* (Pl. E, 3), inhabited by sailors and fishermen said to be of Venetian origin, are several basins of later date.

Along the N.W. side of the town, between the fine *Boulevard Maritime* (Pl. C-E, 1) and the *Rue Aguado*, in which are the principal hotels, stretches the *Plage*, a handsome promenade, $^2/_3$ M. long. At its S.W. extremity are the *Casino* and the *Etablissement des Bains* (Pl. C, 1). The former is a handsome brick and glass building with a small theatre (adm. before noon, 50 c.; from 12 to 6, 1 fr.; evening or whole day, 3 fr.; less after 15th Sept.). The terrace in front is reserved for subscribers; below it are the bathing-huts.

On a steep white cliff at the S.W. end of the Plage is the *Château* (Pl. B, 1, 2), erected in 1433 as a defence against the English. Visitors admitted daily, 8-11.30 and 1.30-5 (fee). Fine view from the terrace and from the edge of the adjoining cliffs.

The church of *St-Remy* (Pl. 5; C, 2), not far from the castle, in a mixed style of the 16th and 17th cent., contains huge round columns and some good sculptures. — The church of *St-Jacques* (Pl. 4; C, D, 2), the patron-saint of fishermen, in the *Place Nationale*, is an interesting florid Gothic edifice dating from the 12th-16th centuries. It has a fine portal, numerous rich sculptures, and stained-glass windows. Near the church is the *Statue of Duquesne* (Pl. 15; D, 2), the celebrated admiral, a native of Dieppe (1610-88), by the elder Dantan. — To the E. of the entrance to the harbour rises the modern Gothic church of *Notre-Dame-de-Bon-Secours* (Pl. F, 2). — The *Musée* (Pl. 11; C, 1) contains local antiquities, a natural history collection, and a few pictures; it also comprises an art collection and a library, presented in 1889 by Saint-Saëns, the composer.

The most interesting point in the environs of Dieppe is the ruined castle of **Arques**, $3^3/_4$ M. to the S., memorable as the scene of a victory gained by Henri IV. over the League in 1589. The excursion may be made by train, by excursion-brake (there and back 2 fr.), or by carriage (5-6 fr.). The *View from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*.

Other excursions may be taken to *Varengeville*, *Puys*, *Cité de Limes* or the *Camp de César*, and *Berneval*, all on the coast; also to *Le Tréport* p. 445), by railway or by excursion-steamer in summer.

From Dieppe to Paris.

125 M. Railway viâ Rouen in $2^1/_2$-6 hrs. (fares 18 fr. 90, 12 fr. 80, 8 fr. 30 c.). — Another line goes by *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* (in $3^1/_2$-$5^3/_4$ hrs.; same fares).

Soon after quitting Dieppe the train passes through a tunnel about 1 M. long, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, it reaches ($32^1/_2$ M.) *Malaunay* (Engl. Ch. service by the Rouen chaplain), where the Rouen-Havre and Dieppe lines unite. From

this point to Rouen the district traversed is smiling and picturesque, abounding in cotton and other factories.

38 M. **Rouen.** — Hotels. **Hôt. de la Poste* (Pl. f; C, 2), 72 Rue Jeanne-d'Arc, 130 R. from 5, B. 1½, L. 4, D. 5, pens. from 13 fr.; *Gr.-Hôt. d'Angleterre* (Pl. a; C, D, 3, 4), 5-8 Cours Boieldieu, 80 R. from 5, B. 1½, L. 4½, D. 6½, pens. from 13 fr. — *Hôt. de Paris* (Pl. d; D, 4), 50-51 Quai de Paris, 65 R. from 4, B. 1½, L. 3½, D. 4½, pens. from 10 fr.; *Hôt. de Dieppe* (Pl. k; C, 1), 22-24 Rue Verte, opposite the Gare de la Rive Droite, R. from 3, B. 1¼, L. 3, D. 3½ fr.; *Hôt. du Vieux-Palais*, 145 Place Henri IV, 30 R. from 3, B. 1¼, L. 2¾, D. 3¼, pens. from 8½ fr.; *Hôt. de France* (Pl. e; D, 2), 99 Rue des Carmes, 114 R. from 4, B. 1½, L. or D. 3 fr.; *Hôt. du Nord* (Pl. c; C, 3), 91 Rue de la Grosse-Horloge, 70 R. from 3, B. 1¼, L. or D. 3, pens. from 11 fr.; *Hôt. de Normandie* (Pl. g; D, 3), 9-13 Rue du Bec, 30 R. from 2½, B. 1, L. 3, D. 3½, pens. from 9 fr.; *Hôt. de Rouen & du Commerce* (Pl. i; D, 3), 19-23 Rue du Bec; *Hôt. Lisieux* (Pl. h; D, 3), 4 Rue de la Savonnerie. — On the left bank: *Hôt. Moderne* (Pl. l; D, 4), Place La Fayette, near the Gare de la Rive Gauche.

Family Hotels and Pensions. *Hôt. Victoria* (Pl. j; C, 1), 10 Rue Verte (pens. from 8½ fr.); *Clarendon Hotel*, 3-5 Rue de la Vicomté (from 7 fr.); *Mme. Heller*, 16 Rue d'Inkermann, at Mont-St-Aignan (6-8 fr.); *Mme. Lefebvre*, 4 Rue Pouchet.

Restaurants at the hotels. Also, *Rest. de la Cathédrale*, 8 Rue des Carmes, L. 3, D. 3½ fr., good; *A la Porte-de-Paris*, 34 Quai de Paris, L. 2, D. 2½ fr.; *Rest. de Paris*, 95 Rue de la Grosse-Horloge, L. 1 fr. 75, D. 1 fr. 85 c.

Cafés. *Victor*, at the theatre, *Bourse*, 5 Cours Boieldieu, these two with restaurants; *Houdard*, 58 Quai de Paris.

Electric Tramways. Fares 10-50 c.

Cabs. Per drive in the town 1½ fr., per hour 2 fr.; at night (12-6 a.m.) 2½ or 3 fr. — Motor Cabs. For 1-2 pers. 75 c. per 900 mètres, 10 c. each 300 mètres more (more at night).

Post & Telegraph Office (Pl. C, 2), 45 Rue Jeanne-d'Arc.

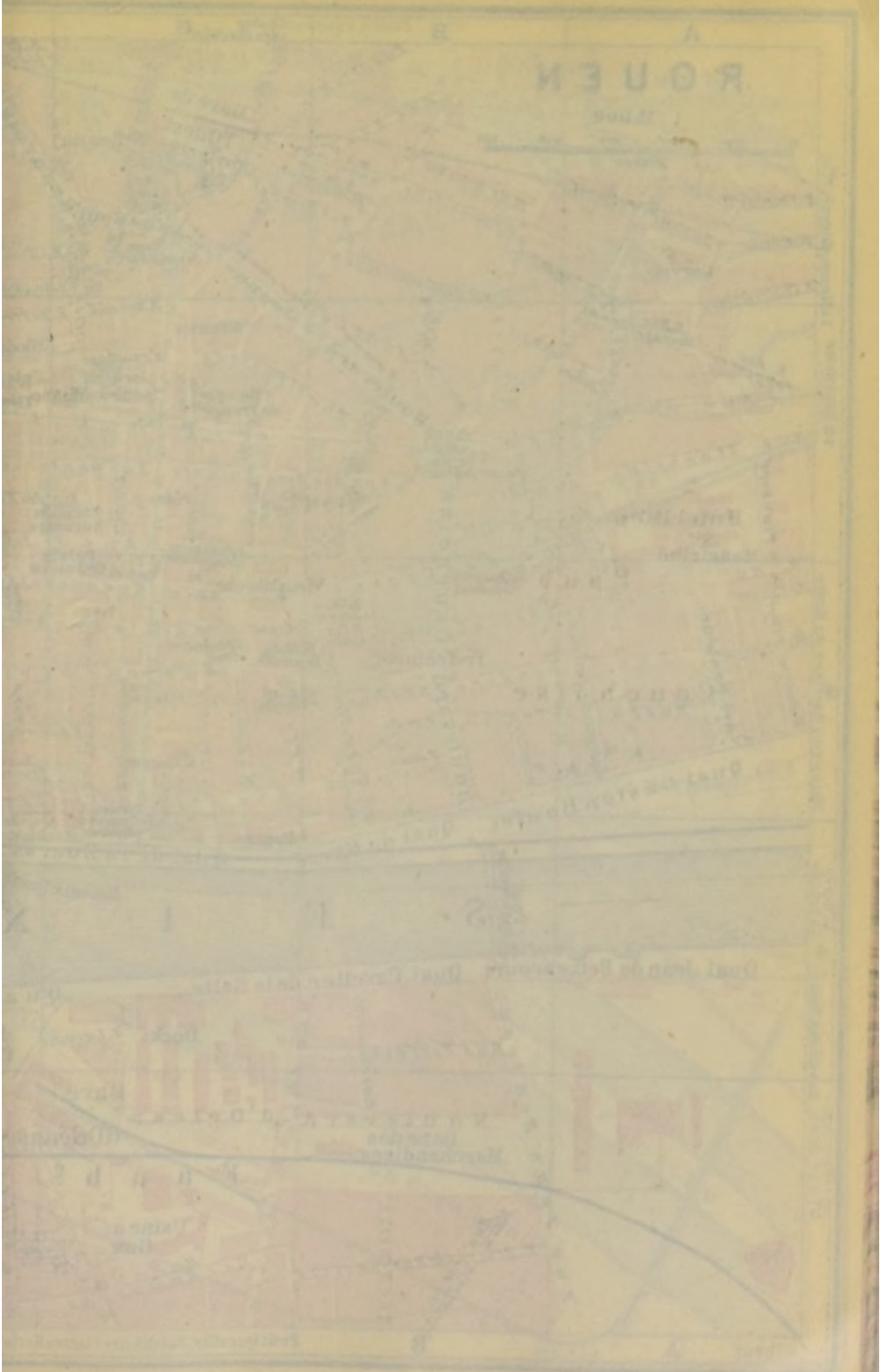
British Consul, *C. B. C. Clipperton*, Rue de Fontenelle (also Lloyd's agent). — American Consul, *C. A. Holder*, 83 Rue Jeanne-d'Arc. — Banks. *Crédit Lyonnais*, 84 Rue Jeanne-d'Arc; *Société Générale*, 80 Rue Jeanne-d'Arc.

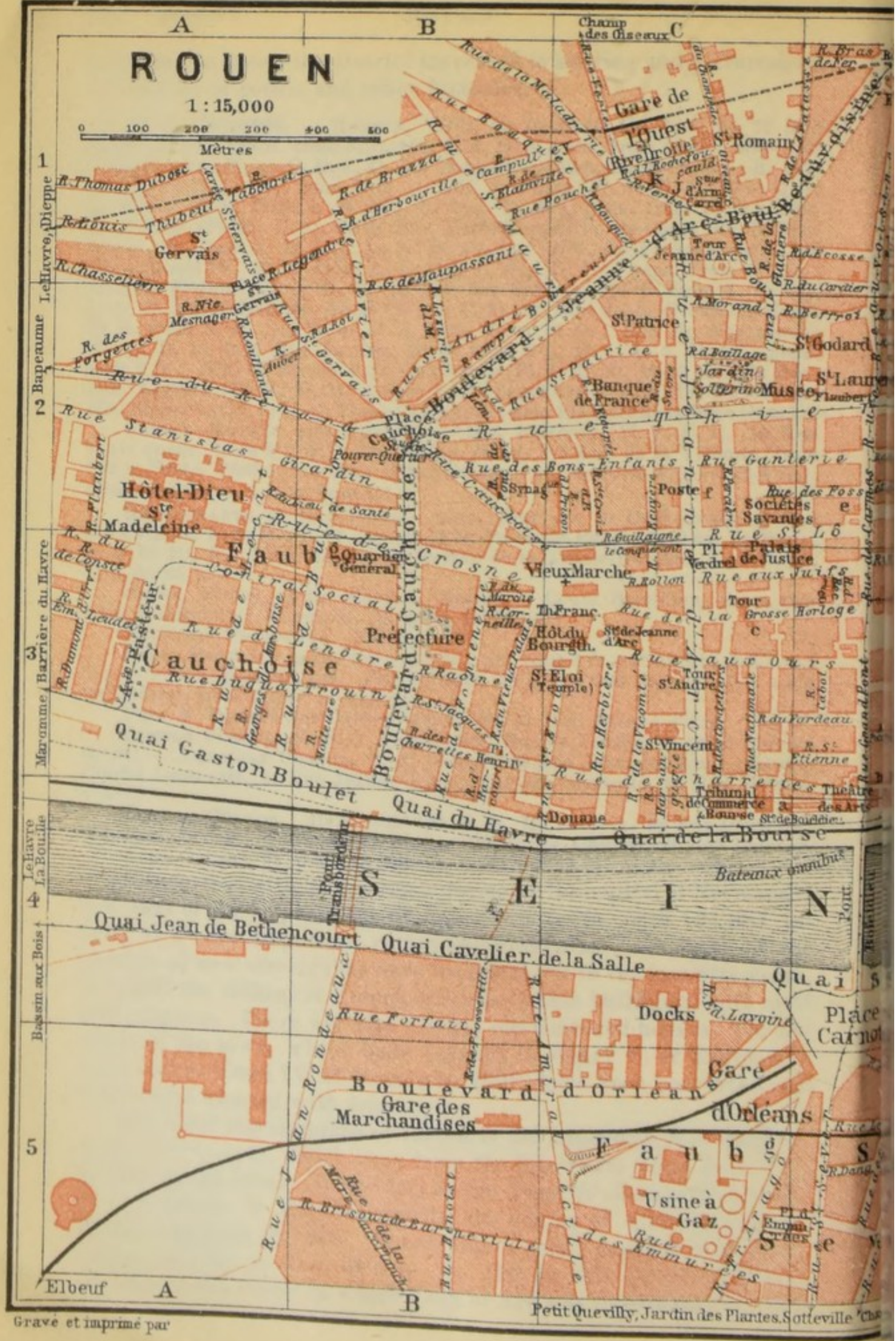
English Church. *All Saints'* (Pl. E, 4), Ile Lacroix, 38 Rue Centrale; chaplain, *Rev. G. M. Shallard, M.A.* — *Wesleyan Church*, 20 Rue Lafosse.

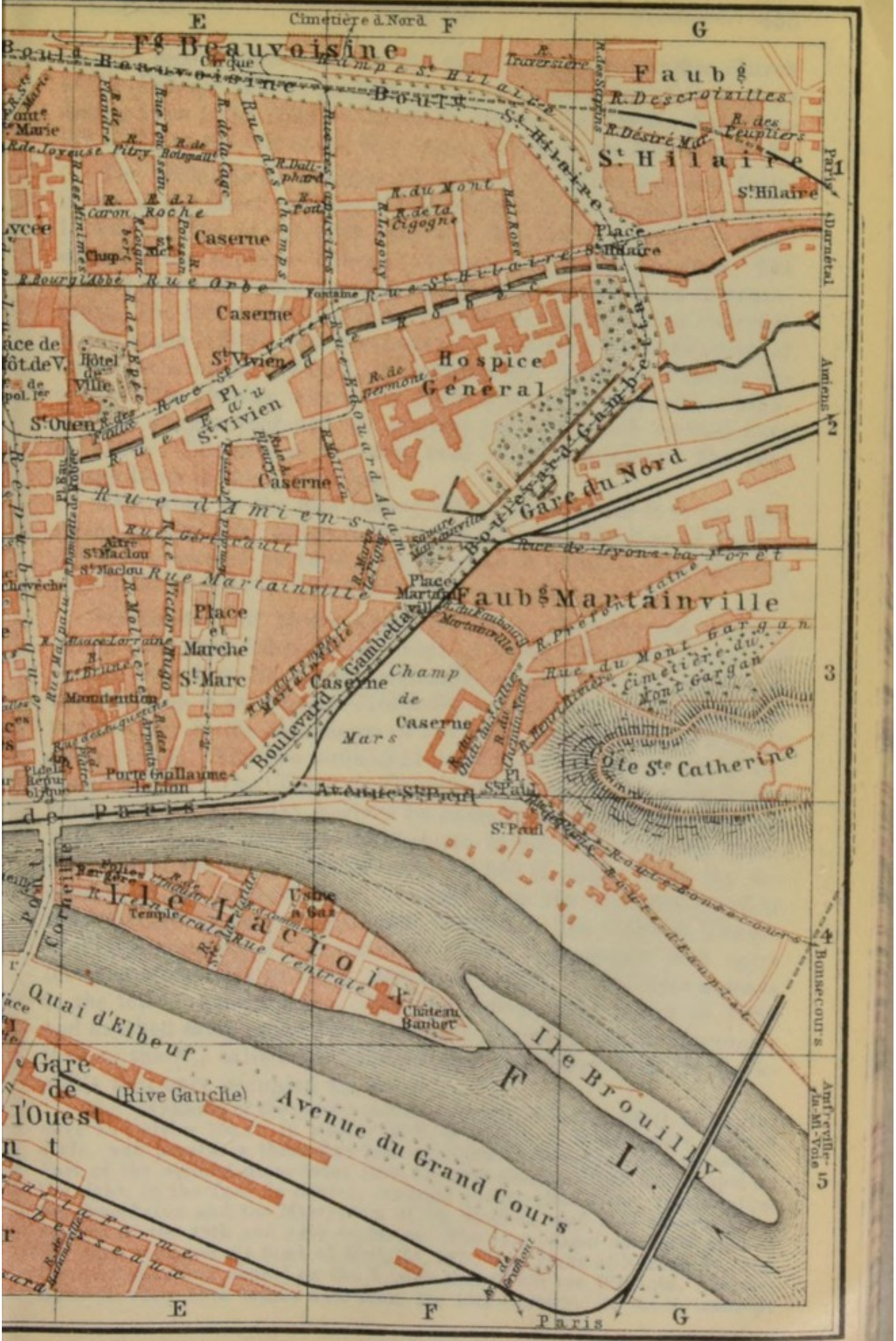
Golf Course at Mont-St-Aignan, 2 M. to the N. of the town.

Rouen, the Celtic *Rotomagus*, formerly the capital of Normandy, now that of the department of Seine-Inférieure, with 124,987 inhab., is a very important cotton-spinning place. In spite of the number of new streets that have been laid out in the last fifty years, it is still the richest of French cities in Gothic buildings, both civil and religious. There are also several old timbered houses. The old walls of the town, which bade defiance to Henry V. of England in 1415 and to Henri IV. of France in 1592, have been converted into boulevards planted with trees.

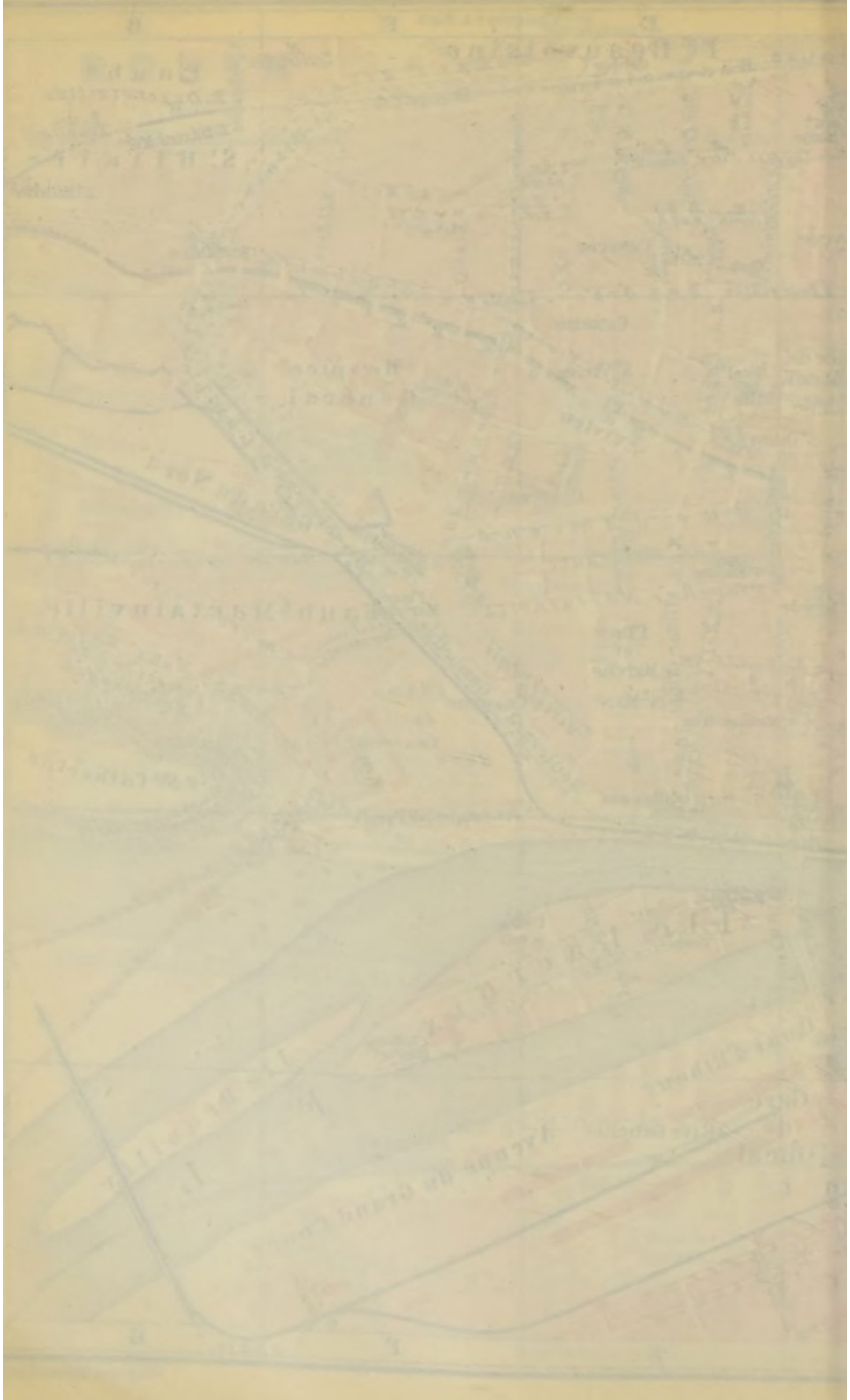
The chief thoroughfare of Rouen is the handsome *Rue Jeanne-d'Arc* (Pl. C, 1-4), which runs from the Rue Verte (Gare de la Rive Droite) to the Seine. To the left is the *Tour de Jeanne-d'Arc* (Pl. C, 1; entrance in Rue Bouvreuil), the donjon of a castle built by Philip Augustus in 1207. It contains a small museum with documents relating to Joan of Arc. No. 102 in this street (tablet) is the site of the tower in which Joan of Arc was imprisoned in 1431.




ROUEN
1 : 15,000
0 100 200 300 400 500
Mètres
A
B
C
1
2
3
4
5
Champ des Oiseaux
Gare de l'Ouest (Rive droite)
St Romain
Tour Jeanne d'Arc
St Gervais
St Patrice
St Godard
Banque de France
Musée
Hôtel-Dieu
Ste Madeleine
Faubourg Cauchoise
Quartier Général
Vieux Marché
Palais de Justice
Poste
Sociétés Savantes
Préfecture
Hôt. du Bourgth.
St Eloi (Temple)
Tour St André
St Vincent
Tribunal de Commerce
Bourse
Théâtre des Arts
Douane
Quai Gaston Boulet
Quai du Havre
Quai de la Bourse
SEINE
Bateaux omnibus
Pont Transbordeur
Quai Jean de Béthencourt
Quai Cavelier de la Salle
Docks
Gare d'Orléans
Gare des Marchandises
Boulevard d'Orléans
Usine à Gaz
Place Carnot
Rue Jean Ronceaux
Rue Forfait
Rue Renoise
Rue Cécile
Rue Bouquet
Rue de la Grosse Horloge
Rue aux Juifs
Rue aux Ours
Rue des Bons-Enfants
Rue Ganterie
Rue St Lô
Rue Stanislas
Rue de la Croix de Fer
Rue de la Vicomté
Rue Nationale
Rue du Gd Pont
Rue des Carmes
Rue des Fossés
Rue de la Chaîne
Rue de la Pie
Rue de la Ronde
Rue de la Fontaine
Rue de la Rose
Rue de la Prison
Rue de la Cigogne
Rue de la Mare
Rue de la Vieille Tour
Rue de la Vieille Poterne
Rue de la Vieille Boucherie
Rue de la Vieille Tannerie
Rue de la Vieille Prison
Rue de la Vieille Palais
Rue de la Vieille Cour
Rue de la Vieille Halle
Rue de la Vieille Poste
Rue de la Vieille Mairie
Rue de la Vieille Église
Rue de la Vieille Fontaine
Rue de la Vieille Rose
Rue de la Vieille Cigogne
Rue de la Vieille



Wagner & Debes Leipzig



The second side-street on the right leads to the Gothic church of *St-Patrice* (Pl. C, 2; 16th cent.), containing fine stained glass dating from 1538-1625. — On the E. side of the *Jardin Solférino* (Pl. C, 2), to the left of the Rue Jeanne-d'Arc, is the Musée (p. 455).

The ****Palais de Justice** (Pl. C, D, 2, 3), in the Rue aux Juifs, is one of the finest existing civil buildings in the flamboyant style. It was erected in the 15th-16th cent. for the *Echiquier de Normandie*, the supreme tribunal (Parlement) of the province. The central part of the edifice and the projecting wings form an entrance-court. The left wing is ancient, with the exception of the staircase at the angle (1903), and was used as a model for the rebuilding of the right wing in 1844-52; it contains the *Salle des Procureurs* or *des Pas-Perdus*, erected in 1499, a spacious hall with a high-pitched waggon-roof and the ancient judicial bench erected here in 1508. The assizes are now held in this building. The concierge lives in the right wing.

Returning to the Rue Jeanne-d'Arc, we descend it to the first street on the left, which leads to the **Grosse-Horloge* or *Belfry* (Pl. C, 3), erected in 1389, and restored in 1892. — Opposite the end of the Rue de la Grosse-Horloge rises the —

***Cathedral of Notre-Dame** (Pl. D, 3), the principal parts of which date from 1202-20 (transept of 1280), the most important Gothic church in Normandy, although remarkably unsymmetrical in plan. The *West Façade* (1509-30) is profusely decorated in the florid style; in the tympanum of the main portal is a fine Tree of Jesse (1524). The two unfinished towers of the façade are of unequal height. The *Tour de Beurre*, the loftier and more beautiful, 252 ft. in height, derives its name from having been erected with the money paid for indulgences to eat butter during Lent. The other, the *Tour St-Romain*, is 245 ft. high; with the exception of the highest story, it dates from the 12th cent., and is thus the oldest part of the whole building. The *Central Tower*, over the crossing, is surmounted by an incongruous iron spire (erected after a fire in 1822), 486 ft. in height. A staircase ascends to the top (1-4 pers. 2 fr.). The two side-portals, begun in 1280 and finished early in the 14th cent., are of great interest, especially that on the N., called the **Portail des Libraires* from the book-stalls that once occupied the court.

The *Interior of the church (446 ft. in length; transept 169 ft. in length; nave and aisles 106 ft. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The first chapel on the right, in the Tour de Beurre, contains a large altar-piece, representing the Crucifixion and the Martyrdom of St. Stephen, and also several monuments of the 13th and 14th centuries. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue-Epée* (d. 943); both tombs date from the 13th century. In the S. transept

is a statue of Joan of Arc, by Navone. — From the N. transept a beautiful Gothic staircase (1477-79), with open tracery, ascends to the chapter-library. — In the S. ambulatory is an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Cœur-de-Lion* (d. 1199), discovered in 1838; his heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. In the N. ambulatory is a corresponding (modern) figure of Richard's elder brother, *Henry Curtmantle* (d. 1183), who also is buried in the choir.

In the beautiful **Lady Chapel* (1302-20) is the magnificent ***Monument of Cardinal Georges d'Amboise* and his nephew, who also was a cardinal, by *Roulland Le Roux*, erected in 1520-25. To the left is the handsome **Monument of Louis de Brézé* (d. 1531), grand-seneschal of Normandy, erected by his widow, the celebrated Diane de Poitiers (d. 1566), mistress of Henri II., and attributed to *Jean Cousin* and *Jean Goujon*. — The altar-piece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

***St-Maclou** (Pl. E, 3), to the E. of the cathedral, beyond the Rue de la République, begun after 1437 by Pierre Robin and consecrated in 1521, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1868. The exquisitely carved reliefs on the wooden **Doors* are ascribed to Jean Goujon.

The Rue de la République descends to the Seine, which is here upwards of 300 yds. in breadth and separates Rouen from the suburb of *St-Sever* (Pl. C, D, E, 4, 5). The **Quays** extend along the banks for $1^1/_2$ M. The *Pont Corneille* (Pl. D, 4), the oldest bridge in Rouen, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille* (see below), by David d'Angers. Farther down the river is the *Pont Boieldieu* (Pl. D, 4), nearly opposite which is a statue of the composer *Boieldieu* (d. 1834). Adjacent are the *Théâtre des Arts* (Pl. D, 3, 4) and the *Bourse*, which comprises also the *Tribunal de Commerce*. Still farther down is the *Pont Transbordeur* (Pl. B, 4), a transporter bridge; toll 10 or 5 c., ascent of the uprights 50 c.

The Rue Jeanne-d'Arc (p. 452) leads from the quay into the town, passing the church of *St-Vincent* (Pl. C, 3), a pretty Gothic building of the 16th cent., with a 17th cent. tower and fine stained-glass windows (16th cent.). Farther on is the handsome *Tour St-André* (Pl. C, 3; 1542-46), a relic of a church demolished in the 19th century.

The Rue aux Ours leads to the W. from this point to the *Place de la Pucelle* (Pl. C, 3), the traditional scene of the burning of Joan of Arc in 1431. It is believed, however, that the exact spot of the execution was a little higher up, in the *Place du Vieux-Marché* (Pl. C, 3), where the *Théâtre Français* now stands. The house in which *Corneille* (1606-84) was born is No. 4, Rue de Corneille, beyond the Place (Pl. B, 3).

The ***Hôtel du Bourgtheroulde** (Pl. C, 3), on the W. side of the Place de la Pucelle, erected at the close of the 15th cent. in the style of the Palais de Justice, is adorned with a number of

reliefs, some of which represent the interview on the 'Field of the Cloth of Gold' (1520). The graceful hexagonal tower is decorated with sculptures. The building is now occupied by a bank, but the court is open to the public on week-days (on Sun. apply to the concierge).

From the Vieux Marché (p. 454) the Rue Guillaume-le-Conquérant leads back to the Rue Jeanne-d'Arc, which we follow to the N. to the Jardin Solférino. Here rises the —

Musée-Bibliothèque (Pl. C, 2), containing a collection of Italian, Dutch, and modern French pictures, besides sculptures and a ceramic collection. The Musée is open daily (except Wed.) from 10 to 4 or 5; gratis on Thurs., Sun., and holidays, other days 1 fr. — The *Municipal Library*, in the W. part of the Musée, is open daily 2-4, except Mon. and during August.

Adjacent, in the former church of *St-Laurent* (Pl. D, 2; 1444-68), with a fine tower, a *Norman Museum* was opened in 1911 (adm. daily, except Wed., 10-12 and 1 to 4 or 5; gratis on Thurs., Sun., and holidays, other days ½ fr.). The church of *St-Godard* (Pl. D, 2), behind St-Laurent, of the end of the 15th cent., contains admirable modern stained glass and mural paintings.

From the Musée the Rue Thiers leads to the E. to the *Place de l'Hôtel-de-Ville*, in which is situated —

***St-Ouen** (Pl. D, E, 2), built in 1318-39, one of the most beautiful Gothic churches in existence, surpassing the cathedral both in extent and in excellence of style. Its beauty is, however, sadly impaired by the incongruous *West Portal* and the two flanking towers, 282 ft. high, erected in 1848-51. The **Tower* over the transept, 269 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery. The N. façade has no lateral portal, but the S. **Portail des Marmousets* (15th cent.), so called from the heads with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin. Above this portal is a magnificent rose-window, still higher is an arcade with six statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), Archbishop of Rouen.

The proportions of the **Interior (449 ft. in length, 85 ft. in width; transept 138 ft. in length; 108 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. The modern rose-window in the nave is far inferior to those in the transepts.

The verger (fee) shows the choir-chapels, and points out several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door. The visitor should ascend to the triforium and to the outer gallery (1 fr. each person).

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church.

The **Hôtel de Ville** (Pl. D, E, 2), on the N. side of the church, a building in the Italian style, was formerly the dormitory of the Abbey of St-Ouen. In front of the edifice rises an *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

We now ascend the Rue de la République to the N., at the top of which is the large *Fontaine Ste-Marie* (Pl. D, 1), by Falguière and Deperthes. To the left is an old convent, now containing the **Museum of Antiquities* (open daily, 10 to 4 or 5, except Mon.) and the *Museum of Natural History*.

St-Gervais (Pl. A, 1), about $^3/_4$ M. to the W., is a Romanesque church rebuilt in 1868-76, with a curious old crypt of the 4th century. William the Conqueror died in the priory here in 1087.

An interesting excursion may be made from **Rouen** by electric tramway (to *Mesnil-Esnard;* 40 or 30 c.), or by tramway (to *Amfreville;* 15 or 10 c.) and funicular railway (25 c.), to the pilgrimage-church of *Notre-Dame-de-Bon-Secours*, or simply **Bonsecours** as it is usually called, situated on the lofty bank of the river, about 2 M. above Rouen. The interior is lavishly adorned with painting, gilding, marble, and stained glass. Adjoining the church is the Monument to Joan of Arc (adm. 25 c.), which consists mainly of three elegant little Renaissance buildings by Lisch, connected by a platform. The *View from the platform embraces the city, the course of the river for many miles above and below Rouen, and in the distance the verdant hills of Normandy.

A pleasant steamboat-excursion may be taken to *La Bouille*, a small but busy town, $12^1/_2$ M. below Rouen. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming view of the wooded hills, the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

The steamboat-trip between Rouen and Le Havre (every other day in summer, in 6-7 hrs.; fares 6 & 4 fr.) is quite interesting, at least as far as *Caudebec*.

From Rouen to Paris. The train passes through two long tunnels and crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of Bonsecours (see above). $41^1/_2$ M. *Sotteville*. From ($46^1/_2$ M.) *Oissel* a branch-line runs to *Elbeuf* (Grand-Hôtel, L. $2^1/_2$ fr., good; pop. 18,290), $5^1/_2$ M. distant, a cloth-manufacturing town. Beyond Oissel the train crosses the Seine.—51 M. *Pont-de-l'Arche* (Hôt. de Normandie, good), where the Seine is again crossed, above the influx of the *Eure*, the junction of a line to *Gisors*, has a fine church of the 15th-16th centuries.—From ($58^1/_2$ M.) *St-Pierre-du-Vauvray* a branch-line diverges to *Louviers* (Hôtel du Mouton-d'Argent; pop. 10,209), with large cloth-factories.

Another branch-line runs hence to (10 M.) **Les Andelys** (Grand-Hôtel, good; Hôt. de la Chaîne-d'Or), near which, on the right bank of the Seine, are the ruins of the **Château Gaillard*, erected by Richard Cœur-de-Lion to command the navigation of the Seine and protect Normandy against the French monarchs. It was destroyed by Henri IV. in 1603.

The train now penetrates the chalk-hills by means of two tunnels. The station of ($66^1/_2$ M.) *Gaillon* (Hôt. du Soleil-d'Or) lies

opposite the village of *Courcelles*. The Château of Gaillon, erected in 1500, and now replaced by a prison, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the Ecole des Beaux-Arts at Paris (see p. 300).

77 M. *Vernon* (Hôt. d'Evreux; de Paris), with 8733 inhab., once strongly fortified, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The church of *Notre-Dame* is an interesting building of the 12th-15th centuries. Branch-lines to *Gisors* and to *Pacy-sur-Eure* diverge here.

The long tunnel between (82 M.) *Bonnières-sur-Seine* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of (85½ M.) *Rosny-sur-Seine*, Sully, the celebrated minister of Henri IV., was born in 1559. The Duchesse de Berry resided in it from 1818 to 1830.

92½ M. **Mantes** (Buffet; Hôt. du Grand-Cerf; du Rocher-de-Cancale; Moderne), a picturesque town with 8821 inhab., is surnamed '*La Jolie*'. The Gothic church of **Notre-Dame*, with its conspicuous towers, dates from the end of the 12th century. The portal is richly sculptured. The tower (14th cent.) of *St-Maclou* also is interesting. It was at Mantes that William the Conqueror fell from his horse and received the injury of which he afterwards died at Rouen (1087).—Line to Paris viâ *Argenteuil*, see pp. 400, 399.

The line continues to skirt the Seine and frequently commands fine views. Several unimportant stations.

108 M. **Poissy** (Hôt. de Rouen; de l'Esturgeon, with first-class restaurant), a town with 8709 inhab., was the birthplace of St. Louis (1215-70), who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was held by order of the States General, with a view to adjusting the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne. The church of *Notre-Dame* is a fine building in the Transition style (ca. 1140). Poissy is also a station on the Ligne de Grande-Ceinture (p. 389).

111 M. *Achères*, in the forest of St-Germain (p. 401), the junction of the direct line from Dieppe viâ Gisors (p. 402). At (114½ M.) *Maisons-Laffitte* (p. 401) the Seine is crossed. Near (117 M.) *Houilles-Carrières* the line recrosses the Seine. St-Germain with its palace is conspicuous on the hill to the right.

The Seine is crossed for the last time at *Asnières* (p. 347), where the lines to Argenteuil and Versailles diverge. We pass *Clichy*, intersect the fortifications of Paris, and beyond a short tunnel under the Place de l'Europe reach the Gare St-Lazare at—

125 M. *Paris*. Conveyances, see p. 1.

38. By Southampton, Le Havre, and Rouen.

342 M. By Railway from Waterloo Station to Southampton in $1^3/_4$-$2^1/_4$ hrs. (boat-train at 9.50 p.m.); by Steamboat to Le Havre every night (except Sun.) in 7-8 hrs.; by Express from Le Havre to Paris (St-Lazare) in $3^1/_2$ hrs. (fast trains, $4^1/_2$ hrs.; ordinary trains, 6-$6^1/_2$ hrs.). Electric tramway from the quay to the station at Le Havre included in the fare. Single tickets, available for seven days, 33*s.* 10*d.* and 24*s.* 10*d.*; return-tickets, available for one month, 56*s.* 8*d.* and 40*s.* 8*d.* Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

Le Havre. — Hotels. *Hôt. Frascati* (Pl. a; B, 4), 1 Rue du Perrey, with a terrace commanding the sea, 200 R. from 10, B. 3 fr.; *Hôt. Continental* (Pl. b; C, 4), 13 Chaussée des Etats-Unis, opposite the Jetée; *Gr.-Hôt. de Normandie* (Pl. e; C, 3), 106 Rue de Paris; *Gr.-Hôt. Moderne* (Pl. m; D, 2), 81 Boul. de Strasbourg, 120 R. from 4, B. 1, L. or D. 3 fr.; *Hôt. Tortoni* (Pl. g; C, 3), *Hôt. de Bordeaux* (Pl. d; C, 3), 1 and 17 Place Gambetta; *Hôt. d'Angleterre*, 124 Rue de Paris; *Terminus*, 23 Cours de la République; etc.

Restaurants. At the hotels (*Frascati* and *Tortoni* the best); also, *Hôt.-Rest. du Plat-d'Argent*, Place Richelieu.

Cabs. In the town, per drive $1^1/_2$ fr., per hr. 2 fr. (from 10 or 11 p. m. to 7 a.m. 2 and $2^1/_2$ fr.); on the heights as far as the octroi-limits, per drive 2, per hr. $2^1/_2$ fr. (at night 3 and 3 fr.); to Ste-Adresse (Le Carreau), per drive 2, per hr. $2^1/_2$ fr.; to the lighthouses, $3^1/_2$ the 1st hr., then $2^1/_2$ fr. per hr. Trunks, 20, 30, or 50 c. — There are also a number of Motor Cabs.

Electric Tramways in the principal streets and to the environs. — Cable Railway from 55bis Rue Gustave-Flaubert (Pl. D, 1) to 44bis Rue Félix-Faure (fare 10 c.).

Post & Telegraph Office (Pl. C, D, 2), 108 Boul. de Strasbourg.

Steamboats to Honfleur, Rouen, Trouville, Caen, St-Malo, Cherbourg, Morlaix, Southampton, London, New York, etc.

British Consul-General, *H. L. Churchill*, 8 Place Jules-Ferry; vice-consul, *J. O'B. T. Walsh.* — American Consul, *J. E. Dunning*, 23 Place Gambetta; vice-consul, *J. P. Beecher.* — Lloyd's Agent, *J. S. Rowell*, 23 Place Gambetta. — Banks. *Crédit Lyonnais*, 24 Place de l'Hôtel-de-Ville; *Société Générale*, 2-4 Place Carnot; *Comptoir d'Escompte*, 2 Rue de la Bourse.

English Church *(Holy Trinity)*, Rue de Mexico. — *Wesleyan Methodist Chapel*, Place Gambetta.

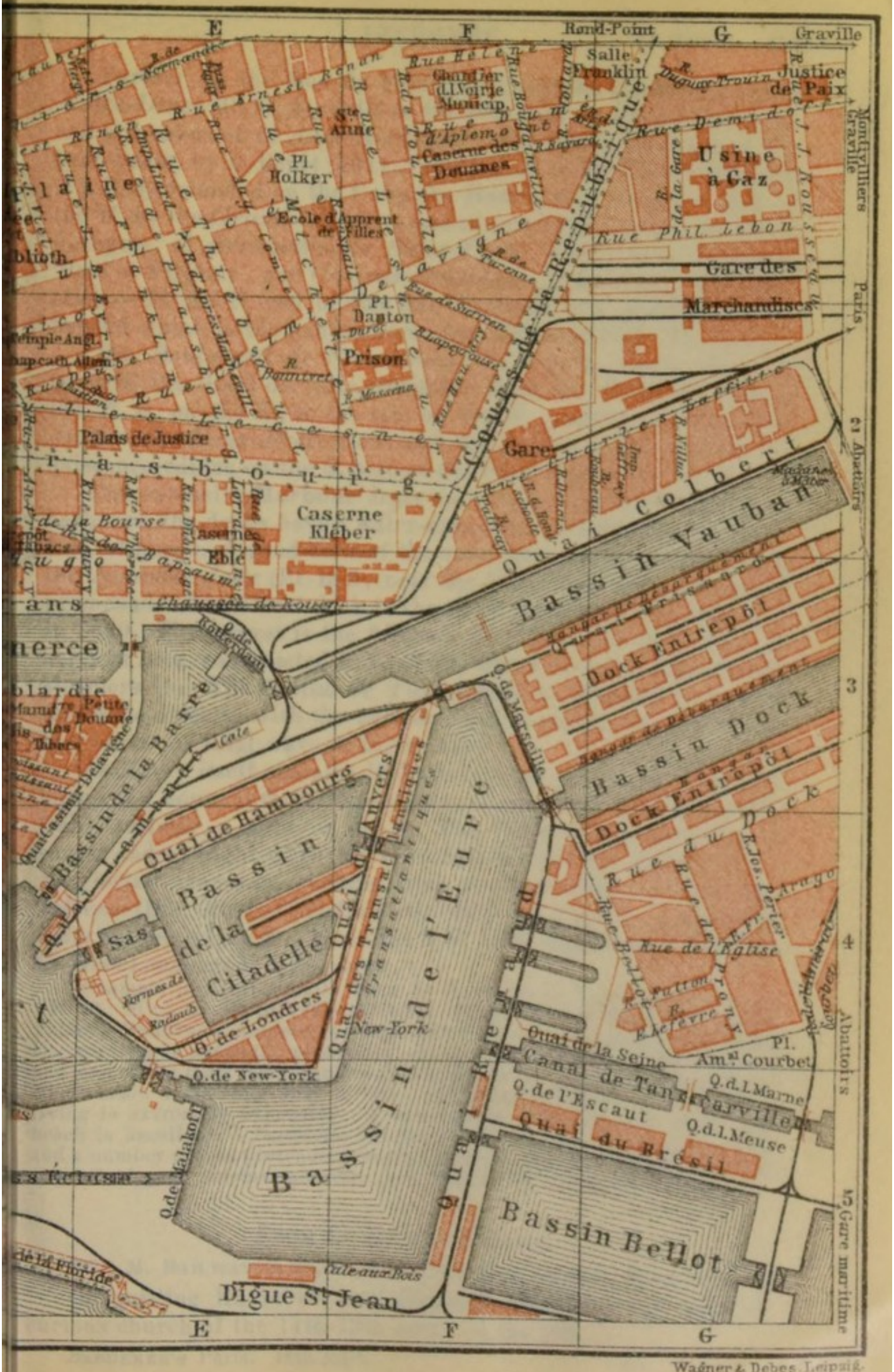
Le Havre (pop. 136,159), formerly called *Havre-de-Grâce*, from a chapel of Notre-Dame-de-Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France. The commercial prosperity of the town is mainly derived from its ship-building yards and sugar-refineries, and most of its buildings are of very recent origin.

The *Rue de Paris* (Pl. C, 2-4), beginning at the W. end of the *Grand-Quai*, where passengers from England disembark, and intersecting the town from S. to N., is the centre of traffic.

At the S. end of the Rue de Paris rises the *Musée* (Pl. C, 4), built in 1845 (open free on Sun. and Thurs., 10 to 12.30 and 2 to 4 or 5.30; adm. 50 c. on Mon. and Tues., 1 fr. on other days), and containing a collection of paintings, sculptures, casts, coins, etc.




LE HAVRE
1: 13.500
0 50 100 200 300 400 500
Mètres
A
B
C
Sanvic, Cimet. Ste Marie
Côte d'Ingouville
Chap. St Michel
Quier St Michel
Rue de la Chapelle
Rue de Montivilliers
Place Thiers
Ste Adresse
Rue des Gobelins
Rue des Pénitents
Rue des Voiles
Rue des Fabriques
St Vinc. de Paul
Rue Louis Philippe
Rue de l'Orangerie
Rue Naude
Rue Joinville
La Martinique
Square St Roch
Lycée de Filles
Hôtel de Ville
Place de Jardin Public
Poste Télégr.
Terre plein
Boulevard
Rue de St Quentin
Rue Victor Hugo
Rue de Bordeaux
l'Hôtel de Ville
Rue de la Bourse
Rue de la Comédie
Rue de Paris
Rue de la Fontenelle
Rue du Chillou
Quai
Bassin d
Place Gambetta
Théâtre
Folies-Bergère
Place des Halles
Ecole Supér.
Caserne
Ecole
Pl. de l'Arsenal
Bassin du Roi
Musée
Gendarmerie
J.ce de Paix
Marché aux Poissons
N. Dame
Rue des Drapiers
Batterie Royale
Rue du Perrey
Rue Jeanne d'Arc
Rue Fontenelle
Rue Bernardin de St Pierre
Rue Frédéric Sauvage
Rue Bellanger
Rue du Docteur Coustures
Rue Thiers
Rue Casimir Périer
Rue Lafayette
Rue Fontenelle
Rue Ricaudy
Rue Racine
Rue Corneille
Rue Molière
Rue Lesueur
Rue Boileau
Rue Bernardin de St Pierre
Rue Emile Zola
Rue Casimir Périer


E
F
Rond-Point
G
Graville
Salle Franklin
Justice de Paix
Chantier d'Hivernage Municip.
Ste Anne
Pl. Holker
Caserne des Douanes
Usine à Gaz
Ecole d'Apprent. de Filles
Rue Phil. Lebon
Gare des Marchandises
Pl. Danton
Prison
Palais de Justice
Gare
Caserne Kléber
Caserne Eblé
Bassin Vauban
Dock Entrepôt
Bassin Dock
Bassin de la Barre
Quai de Hambourg
Bassin de la Citadelle
Sas
Quai de l'Eure
Quai de Londres
Q. de New-York
Quai de la Seine
Canal de Tancarville
Q. de l'Escaut
Q. d. l. Marne
Q. d. l. Meuse
Quai du Brésil
Bassin Bellot
Digue St. Jean
Pl. Am.ne Courbet
Rue de l'Eglise
Rue du Dock
Rue de la Gare
Rue Demidoff
Rue Bougainville
Rue Bellot
Rue Lefèvre
Rue Jos. Périer
Rue Arago
Rue Phil. Lebon
Rue Ernest Renan
Rue Thiers
Rue Casimir Delavigne
Rue Bouvreul
Rue de Sartrouville
Rue de Fécamp
Rue de la Bourse
Rue Lorraine
Rue Bapaume
Rue Lafayette
Rue Jacques Cœur
Rue Malakoff
Rue Bérigny
Rue Jules Lecesne
Rue Jules Baptiste
Rue Auguste Comte
Rue Alfred Mame
Rue Jules Lecesne
Rue Jules Ferry
Rue Jules Lecesne
Rue Jules Lecesne
Rue Jules Lecesne



Farther up the Rue de Paris, on the right, are the church of *Notre-Dame* (Pl. C, 4), built in the 16th cent. in a transition style, and a monument to *Aug. Normand* (1839-1906), designer of torpedo-boats, by E. Bénet (1911). Farther on is the *Place Gambetta* (Pl. C, 3), bounded on the E. by the *Bassin du Commerce* and on the W. by the *Grand-Théâtre*, and adorned with statues, by David d'Angers, of *Bernardin de Saint-Pierre* (1737-1814), author of 'Paul et Virginie', and *Casimir Delavigne* (1793-1843), the dramatist. — At the N. end of the Rue de Paris is a *Jardin Public*, beyond which is the handsome modern *Hôtel de Ville* (Pl. C, 2).

The *Boulevard de Strasbourg* (Pl. F-A, 2), which passes in front of the Hôtel de Ville, stretches from the *Railway Station* (Pl. F, 2), on the E., to the sea, on the W., passing the *Palais de Justice*, the *Sous-Préfecture*, and the *Bourse*, a fine modern Renaissance edifice on the S. side of the Place Carnot (Pl. D, 2).

The extensive **Harbour** deserves a visit. Apart from the outer harbours, the docks have a water-area of about 190 acres and about 8 M. of quays. A good view of the outer harbours is obtained from the *Nouvelle Jetée* (Pl. B, 5; near the Hôtel Frascati), a favourite promenade. The oldest dock is the small Bassin du Roi, excavated in 1669. The largest is the **Bassin de l'Eure* (Pl. E, F, 3-5), 70 acres in area, constructed in 1846-56, where the huge transatlantic steamers lie. The *Canal de Tancarville* is intended to connect the Seine directly with the harbour, and to enable ships to escape the 'barre' or tidal wave in the estuary.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal may ascend the *Côte d'Ingouville* (cable-railway, p. 458), on the N. The *View is especially fine at sunset and at night when the town and harbour are lighted up. — An electric tramway, starting from the Rond-Point, runs to *Ste-Adresse* (Hôt. Marie-Christine; Gr.-Hôt. des Phares), a favourite little bathing-place $2^1/_2$ M. to the N.W. The lighthouse *(Phare de la Hève)* commands a fine view.

Steamers ply thrice daily from Le Havre in ca. $^3/_4$ hr. (fares 3 fr. 25, 1 fr. 70, 90 c.) to **Trouville** (Hôtels: Paris; Roches-Noires; Trouville Palace; Bellevue; Angleterre; Bras-d'Or; Helder; etc.; pop. 6190; Engl. Ch. services in summer), pleasantly situated at the mouth of the *Touques*, and one of the most fashionable watering-places on the coast of Normandy. The season lasts from July to Oct., and is at its height in Aug., when living is extremely expensive. A new *Casino* was opened in 1912. The beach is excellent. — *Deauville* (Normandy Hotel; Terrasse; new casino) and a number of less pretending watering-places sprinkled along the coast also afford good summer-quarters (see *Baedeker's Northern France*).

From Le Havre to Paris.

$142^1/_2$ M. Railway in $3^1/_2$-$7^1/_4$ hrs. (fares 25 fr. 55, 17 fr. 25, 11 fr. 25 c.).

On quitting Havre we pass *Graville-Ste-Honorine*, with its curious church of the 11th-13th cent., on the left.

3½ M. **Harfleur** (Hôt. des Armes) was once an important seaport, but has long since yielded up its traffic to Havre. Its old harbour has been filled up by the deposits of the *Lézarde;* the new harbour, ½ M. away, is connected with the Canal de Tancarville (p. 459). In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed. From Harfleur a branch-line runs to (2¼ M.) *Montivilliers*, an industrial town with an old abbey-church.

Beyond (15½ M.) *Bréauté-Beuzeville*, from which a branch-line runs to (8½ M.) *Lillebonne* (Hôt. du Commerce; de France), we cross a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for *Bolbec*, a thriving manufacturing town with 11,080 inhab., 2 M. to the S.

31 M. **Yvetot** (Hôt. des Victoires; du Chemin-de-Fer, good; pop. 7126) is another manufacturing place, the ancient counts or soi-disant kings of which are playfully described by Béranger.

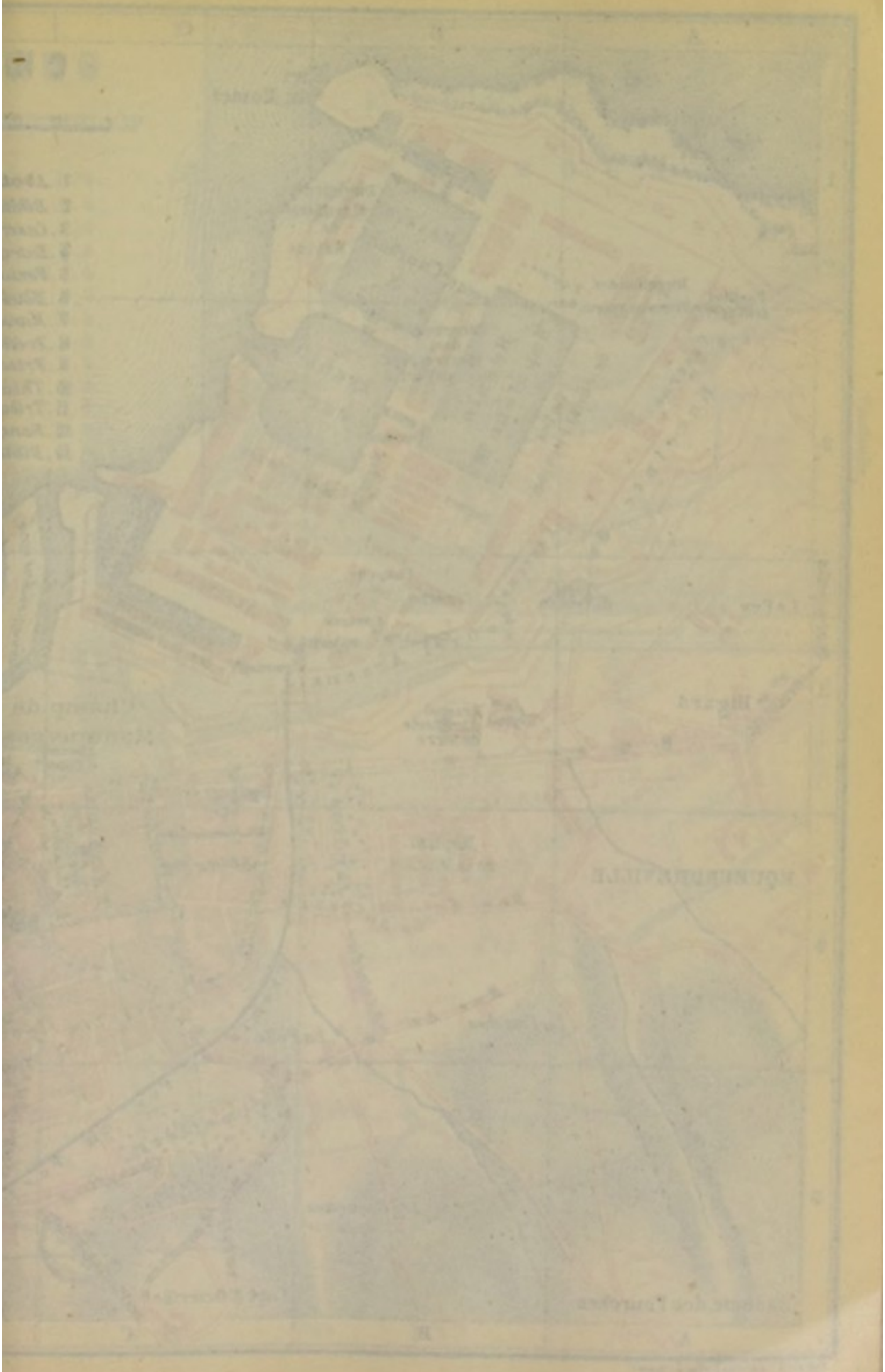
36 M. *Motteville* is connected with the Dieppe railway by a branch-line to *Clères* (12½ M.). Another branch runs to (19½ M.) *St-Valery-en-Caux*, a frequented bathing-place. — 43 M. *Pavilly.* — From (44 M.) *Barentin* (Hôt. du Grand-St-Pierre) a branch-line runs to (18 M.) *Caudebec.* The train quits the fertile tableland of the *Pays de Caux*, and follows the viaduct of *Barentin*, 545 yds. in length, and 110 ft. above the valley. Beyond a tunnel, nearly 1½ M. long, it reaches (49 M.) *Malaunay*, where the Dieppe line diverges (p. 451). From this point to (54½ M.) *Rouen* and to *Paris* (142½ M. from Havre), see pp. 452-457.

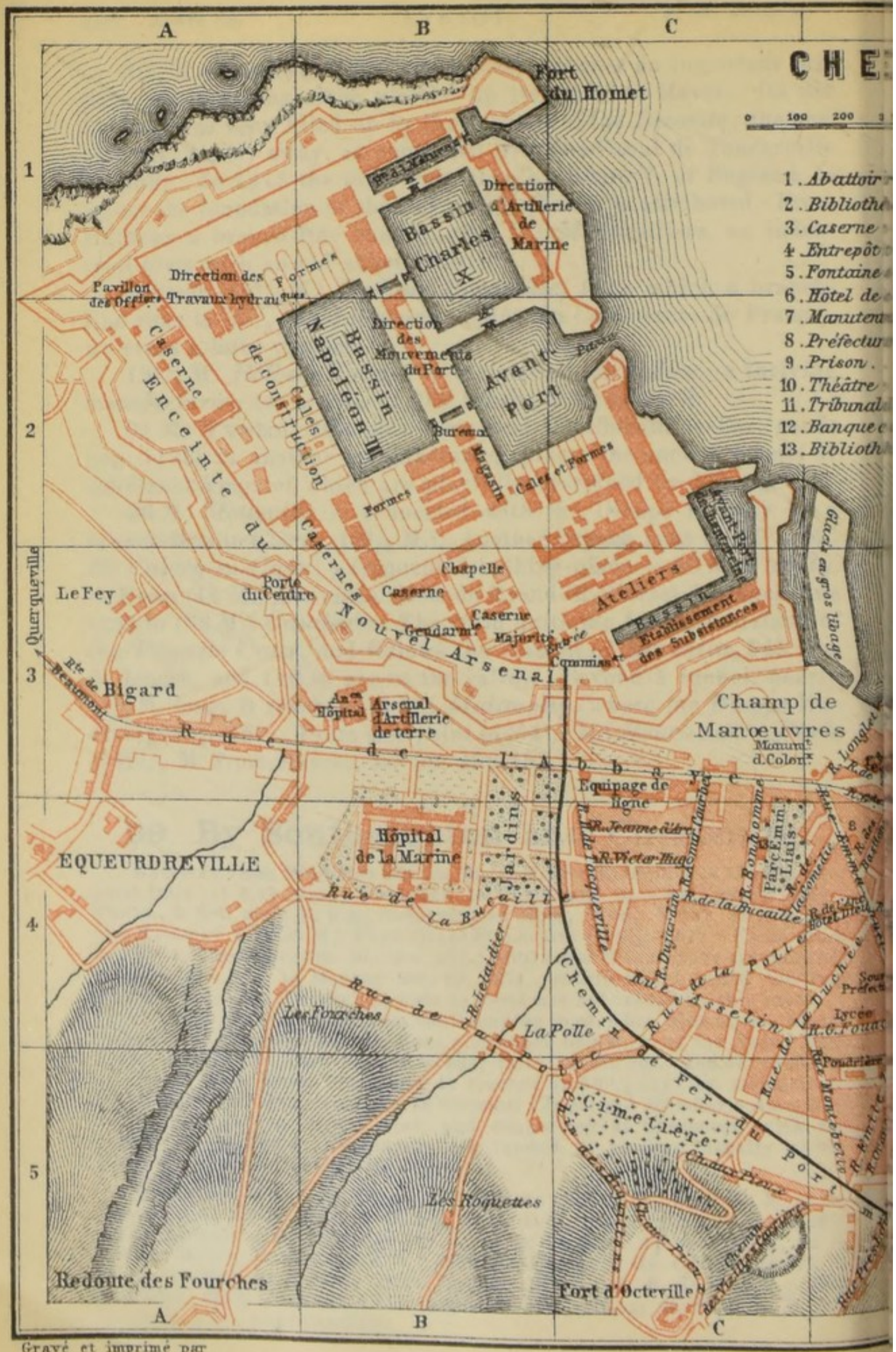
39. By Southampton and Cherbourg.

Railway from Waterloo Station to (79 M.) Southampton in 1¾-2¼ hrs. (boat-train at 8.15 p.m.); Steamer to Cherbourg in 7 hrs. every Tues., Thurs., & Sat. at 11.15 p.m. (returning on Mon., Wed., & Fri. at 11 p.m.); and Railway to (230 M.) Paris (Gare St-Lazare) in 6½-9 hrs. Fares from London to Cherbourg 30*s.* 4*d.*, 20*s.* 10*d.*, return-ticket (valid for six months) 46*s.* 8*d.*, 31*s.* 8*d.*; to Bayeux 39*s.* 6*d.*, 27*s.*, return-ticket (valid for two months) 65*s.*, 44*s.* Through-tickets to Paris are not issued by this route. — Cherbourg may be reached from Southampton in ca. 6 hrs. also by the ocean-steamers of the transatlantic lines mentioned below, or of the *Royal Mail Steam Packet Co.* (each once a week); fares 1st cl. 30*s.*, 2nd cl. 15-20*s.*

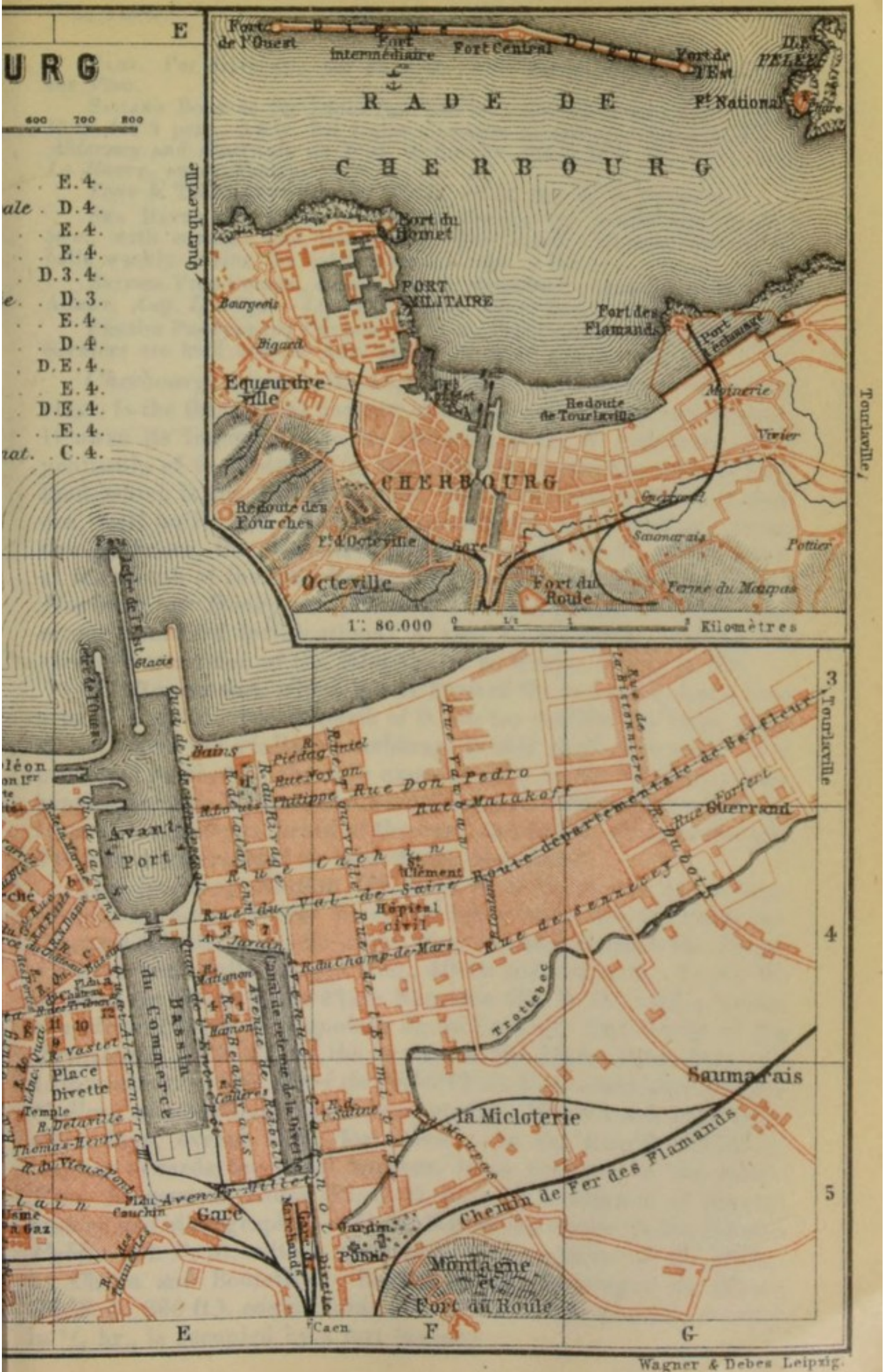
From New York Cherbourg is reached in 6-6½ days by steamers of the *White Star*, *American*, *North German Lloyd*, and *Hamburg-American Lines*, each sailing once a week and connecting at Cherbourg with the boat-trains to Paris. Passengers are landed in tenders, usually at the Quai de l'Ancien-Arsenal (Pl. E, 3, 4).

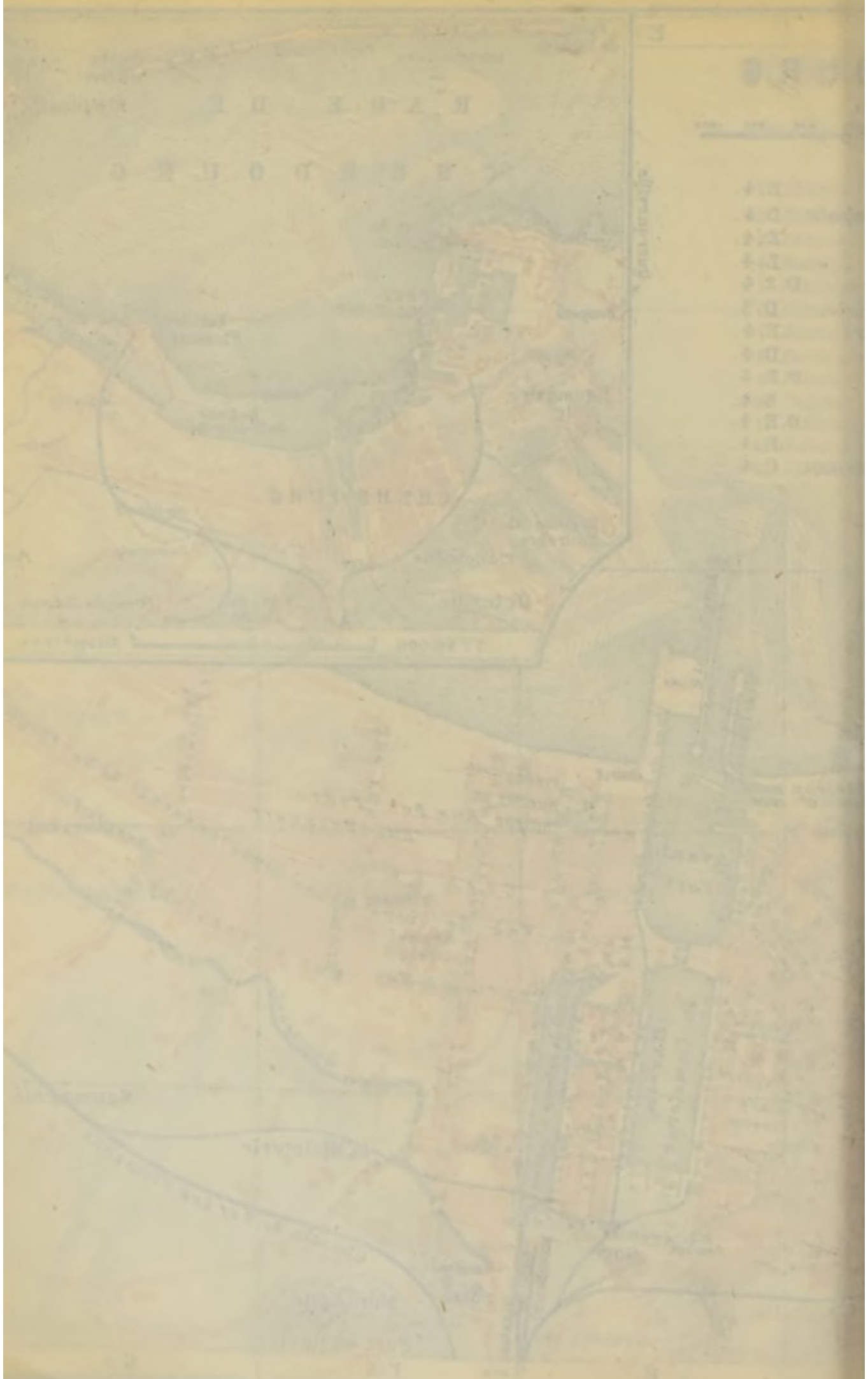
Cherbourg. — Hotels. *Gr.-Hôt. du Casino* (Pl. d; E, 3), E. of the Avant-Port, 100 R. from 4, B. 1½, L. 4, D. 5, pens. from 13½ fr. — *Hôt. de l'Amirauté & de l'Europe* (Pl. a; E, 4), 16 Quai Alexandre III, 36 R. from 4, B. 1½, L. 3½, D. 4 fr.; *Hôt. de France & du Commerce* (Pl. c; E, 4), 41 Rue du Bassin, 75 R. from 3, B. 1¼, L. 3, D. 3½ fr.; *Hôt. Moderne*, Quai Alexandre III, opposite the station, R. from 3, B. 1¼, L. or D. 3 fr., unpretending.





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D.4.
E.4.
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D.3.
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D.E.4.
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C.4.
Querqueville
Fort de l'Ouest
Fort intermédiaire
Fort Central
Fort de l'Est
Ile Pelée
Pt National
RADE DE
CHERBOURG
Fort du Homet
FORT MILITAIRE
Bourgeois
Bigard
Fort des Flamands
Port échouage
Equeurdreville
Redoute de Tourlaville
Mejnerie
Vivier
CHERBOURG
Redoute des Fourches
Pt d'Octeville
Gare
Octeville
Fort du Roule
Ferme du Manoir
Pottier
1: 80.000
Kilomètres
Tourlaville
Phare de l'Est
Cale de Galot
Quai de l'Entrepôt
Bains
Avant-Port
Rue Rayée
Rue Don Pedro
Rue de Malakoff
Rue Guerrand
Rue de Bretteville
Rue de Berthelot
Rue du Val de Saire
Route départementale
Hôpital civil
Rue du Champ de Mars
Rue de Tourlaville
Rue de Sennecey
Rue du Port
Trottebec
Bassin du Commerce
Place Divette
Temple
Thomas-Henry
Vieux Fort
Gare
Saumarais
la Micloterie
Chemin de Fer des Flamands
Montagne et Fort du Roule
Caen
E
F
G
3
4
5
Wagner & Debes Leipzig.



Cabs. Per drive 1½, per hr. 2 fr. Also Motor Cabs.—Tramways, see Plan.

Sailing Boat to the *Digue* (see below; 2 hrs. there and back), about 10 fr. for 5 pers., 5-6 fr. for 2 pers.; bargain necessary.—Steamboats to *Alderney* and *Guernsey* on Wed. in 5-6 hrs. (fares 12 fr. 50, 8 fr. 75 c.); *Le Havre*, every Friday.

Post & Telegraph Office (Pl. D, 4), 54 Rue de la Fontaine.

Sea Baths (Pl. E, 3), to the E., beyond the commercial harbour, 50 c., with costume and towel 75 c. Poor beach.—Casino, adm. 50 c.; balls weekly during the bathing-season (adm. 1 fr.).

British Vice-Consul, *Captain C. D. Beresford.*—American Consular Agent, *Aug. Lanièce.*—Lloyd's Agent, *Henri Buhot*, 55 Rue Gambetta.

French Protestant Church (Pl. D, 5), Place Divette. *English Church Services* are held here in Aug. and Sept. at 10 a.m. and 6 p.m.

Cherbourg, a town with 43,731 inhab. and a fortress of the first class, is the third naval harbour of France (after Brest and Toulon). It owes its importance to its situation at the N. extremity of the peninsula of the *Cotentin* (p. 462), directly facing the coast of England, which is about 70 M. distant. The town, most of which is modern, well-built, and clean, is comparatively uninteresting. It has two harbours, the *Commercial Harbour*, to the E. of the town, at the mouth of the *Divette*, and the much more important *Naval Harbour*, or *Dockyard* (Pl. A-C, 1-3), completed in 1858, with strong landward fortifications. A visit to the latter requires the special permission of the Ministre de la Marine (comp. p. 60).

The **Roadstead**, which lies in front of the two ports, has a total area of 4 sq. M., but as parts of it are too shallow for large ships at low water the available anchorage is only about 500 acres. It is protected on the W., the only exposed side, by the **Digue*, a huge breakwater 2½ M. from the town (begun in 1832), 3942 yds. long, from 164 to 220 yds. broad at the base, and 65 yds. broad at the top. Visitors are permitted to land (boats, see above).

The *Railway Station* (Pl. E, 5) is at the S. end of the commercial harbour. To the W. of the inner basin lies the handsome *Theatre* (Pl. 10; E, 4), the right wing of which contains the *Musée Le Véel* (adm. daily, except Mon., 10-12 and 2-4 or 6). To the W. of the Avant-Port is the Place Napoléon (Pl. D, 3), with a bronze equestrian *Statue of Napoleon I.*, by Le Véel. The church of *La Trinité* (Pl. D, 3, 4), on the S. side of the Place, dates from the 15th century.—The *Hôtel de Ville* (Pl. 6; D, 3) contains a *Picture Gallery* of some importance (open on Sun., 10-12 & 2-4 or 5, free; other days, except Mon., for a fee).—In the Rue de l'Abbaye, leading towards the naval harbour, is an entrance to the public *Parc Emmanuel-Liais* (Pl. C, D, 4), with a museum of natural history and ethnography.—To the S.E. of the station is the *Jardin Public* (Pl. F, 5), with a monument to the painter *J. F. Millet*, by Chapu and Bouteiller. Beyond is the *Montagne du Roule* (Pl. F, 5; 360 ft.), commanding a fine *View. The summit, reached in ¼ hr., is occupied by a fort (no adm.).

From Cherbourg to Paris.

230 M. Chemin de Fer de l'Etat in 6½-9 hrs. (fares 41 fr. 65, 28 fr. 15, 18 fr. 40 c.). To *Caen*, 132 M. in 2¼-3½ hrs. (fares 14 fr. 90, 10 fr. 10, 6 fr. 60 c.). Restaurant-car by the afternoon express (D. 3½-5 fr.).

The railway on quitting Cherbourg runs to the S. through the *Cotentin* ('Ager Constantinus'), a flat and marshy region, famous for its cattle. Many of the followers of William the Conqueror came from this part of Normandy; and some of the most illustrious names among the English aristocracy are derived from humble villages in the Cotentin. The hedges here give quite an English aspect to the country.

To the left is the Montagne du Roule (p. 461). — 11 M. *Sottevast* is the junction for (56 M.) Coutances. — 17½ M. *Valognes* (Hôt. du Louvre) has a church dating from the 14th century.

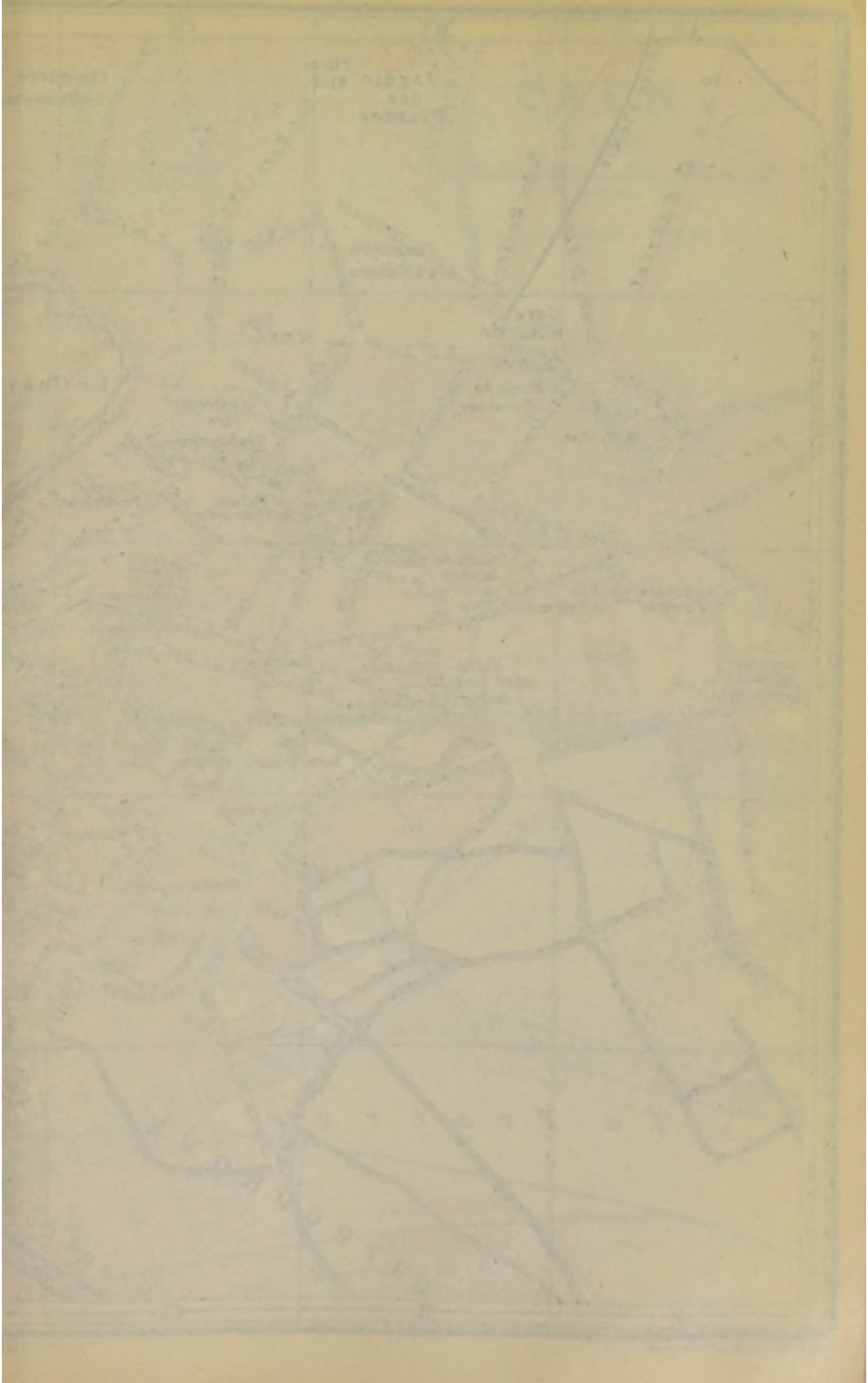
A branch-line runs hence to (15½ M.) *St-Vaast-La-Hougue*, near which was fought the naval battle of La Hogue in 1692, and (22½ M.) *Barfleur*, a small seaport, whence in 1120 Prince William, only son of Henry I., set sail in the ill-fated 'White Ship', which struck on a rock outside the harbour and foundered with all hands save one.

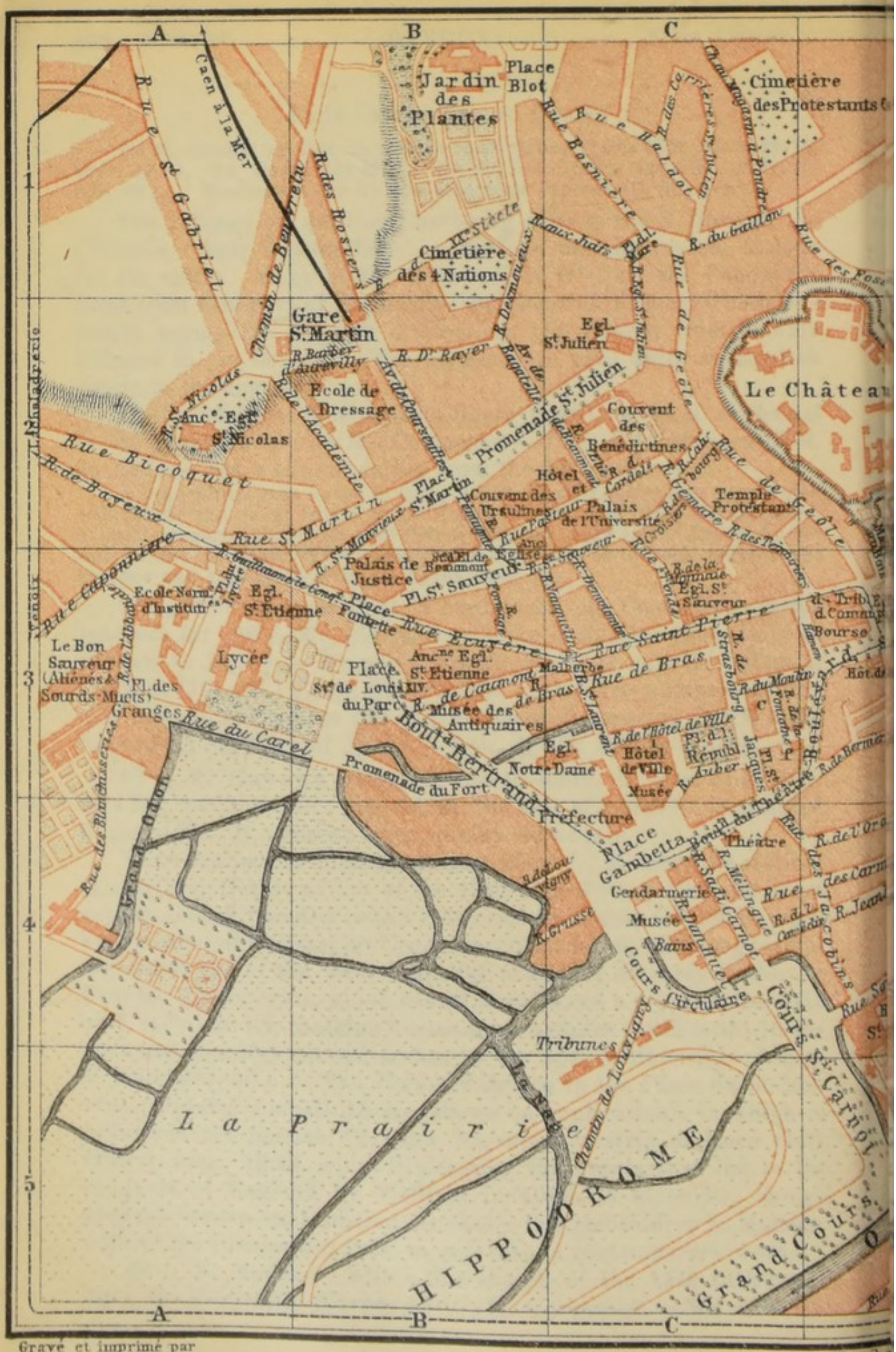
35½ M. *Carentan* (Hôt. d'Angleterre; du Commerce) is the junction for (26½ M.) *Carteret*, whence a steamer plies daily in summer to Jersey. — We now cross the *Vire* and quit the Cotentin. — From (46½ M.) *Lison* (Buffet; Hôt. de la Gare) another branch-line runs to *Coutances* (30 M.; *Cathedral), passing (12 M.) the interesting old town of *St-Lô*. — 54½ M *Le Molay-Littry*.

63½ M. **Bayeux** (Hôtel du Luxembourg, R. from 3, L. 3½, D. 4 fr.; du Lion-d'Or; pop. 7638), the seat of a bishop, is situated to the right. It contains many quaint old houses.

The *Cathedral of Notre-Dame, about ½ M. from the station, is a striking Gothic edifice of the 12th-15th cent., on the site of an earlier church founded in the 11th cent. by Bishop Odo of Bayeux, half-brother of William the Conqueror. The chevet, with its graceful turrets, is one of the most beautiful examples of early-Gothic in France. The interior, which has 22 chapels and a crypt of the 11th cent. (adm. 50 c.), contains Romanesque arcades (12th cent.) in the nave and graceful pointed arches in the apse (13th cent.). Ascent of the tower, 50 c. — The *Public Library* in the Place du St-Sauveur, contains a small *Musée* (shown on application), in which is preserved the famous *Bayeux Tapestry, a strip of linen cloth (230 ft. long; 18 in. wide) illustrating the events that led to the conquest of England by William in 1066. A favourite, though perhaps erroneous, tradition attributes this embroidery to Matilda, wife of the Conqueror; it is, in any case, a contemporary work.

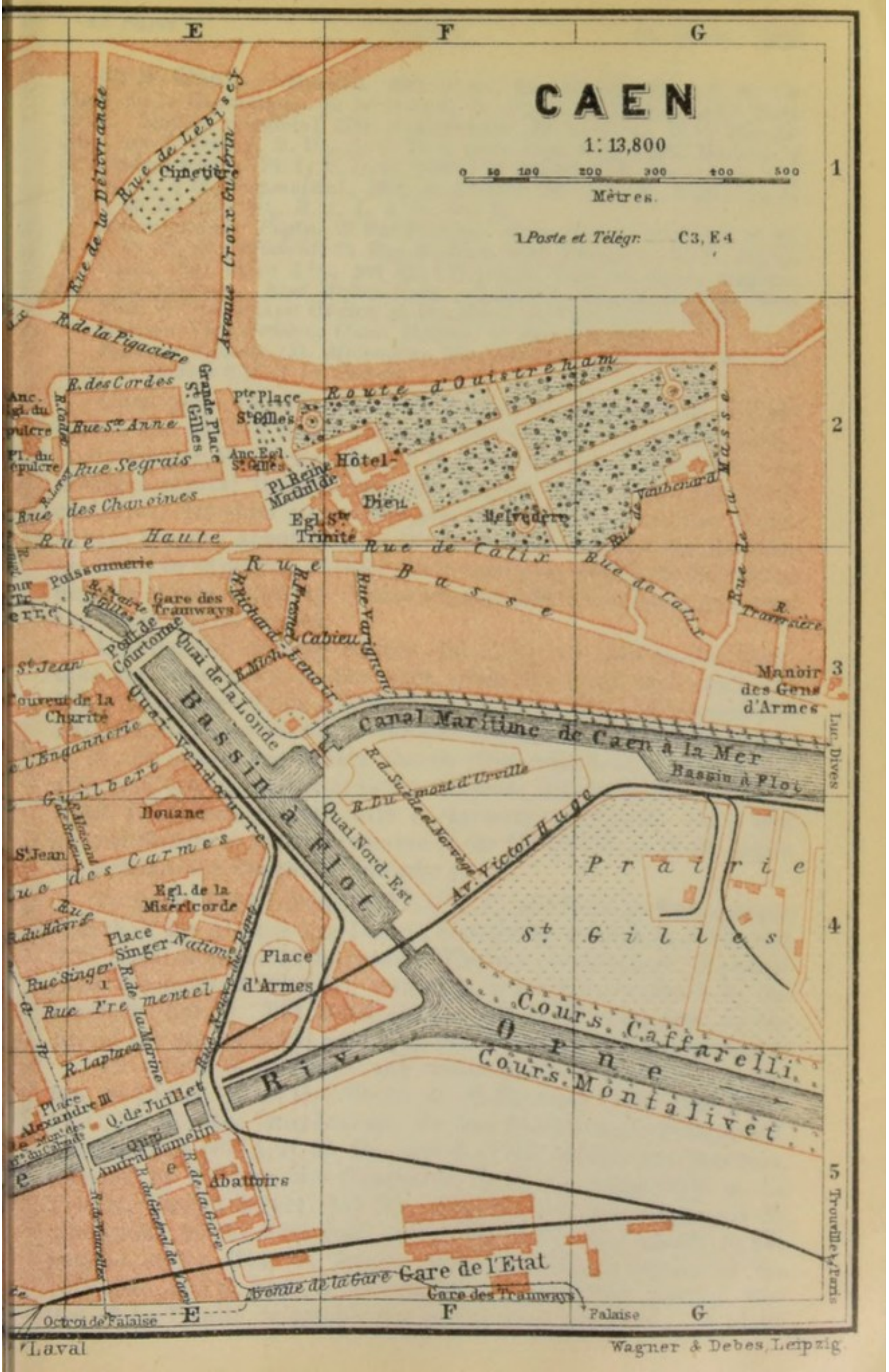
69½ M. *Audrieu*, with a fine church of the 13th-14th cent.; 73½ M. *Bretteville-Norrey*; 76½ M. *Carpiquet*. — We cross the *Orne*.



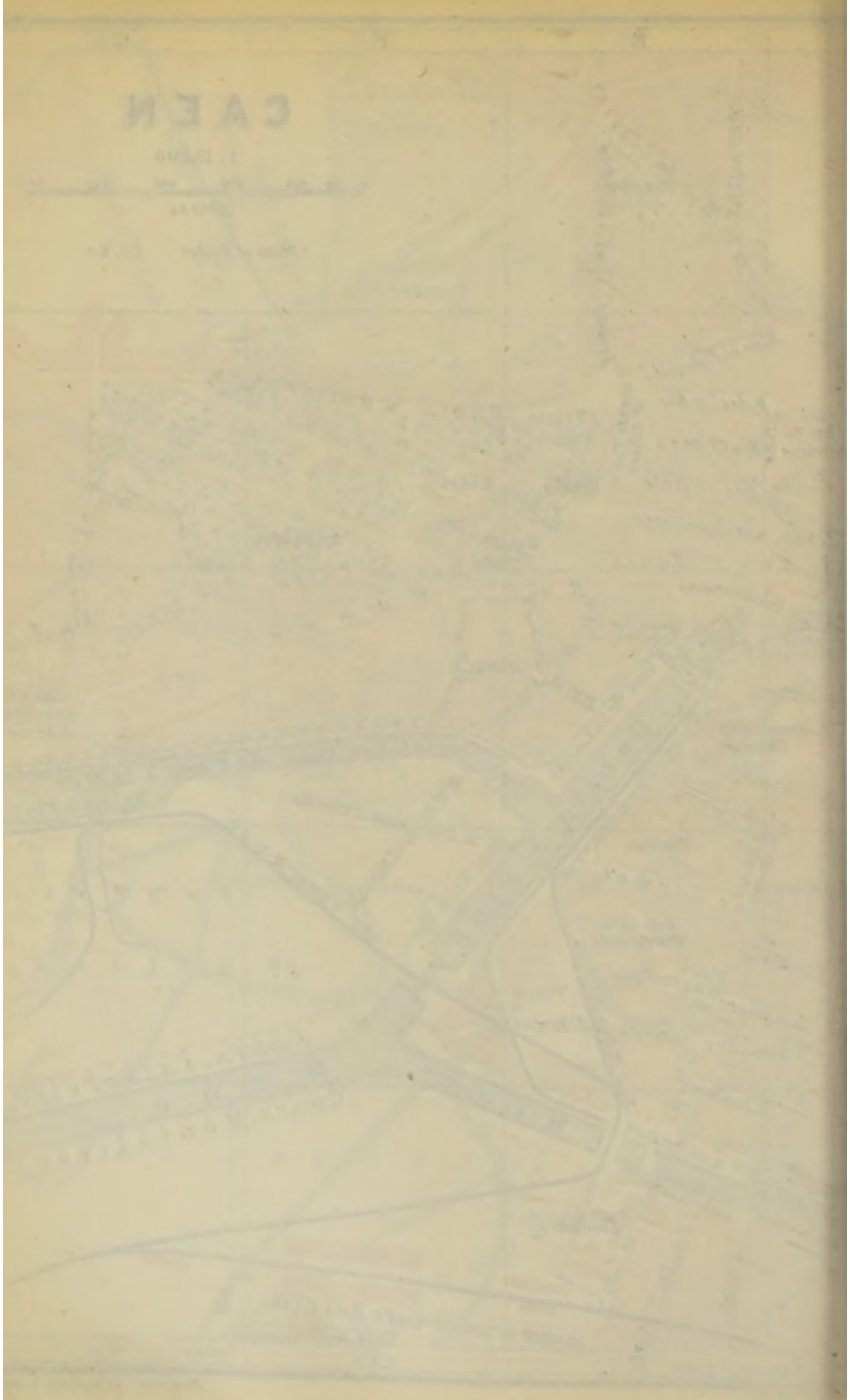


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Cherbo



Wagner & Debes, Leipzig



82 M. Caen. — Hotels. *Hôt. de la Place-Royale* (Pl. c; C, 3), 1-3 Place de la République, 70 R. from 3, B. 1½, L. 3, D. 3½, pens. from 10 fr., English clientèle; *Hôt. d'Angleterre* (Pl. a; D, 3), 77-81 Rue St-Jean, 100 R. from 4, B. 1½, L. 3, D. 4, pens. from 10 fr.; *Hôt. Moderne & de Londres réunis* (Pl. f; C, D, 3), 1 Boul. St-Pierre, 80 R. from 3, B. 1¼, L. 3½, D. 4 fr., commercial; *Hôt. de France* (Pl. e; E, 5), 6 Rue de la Gare, 50 R. from 2½, B. 1, L. 3, D. 3½ fr.

Restaurants. *Pépin*, 22 Rue St-Jean, at the Hôt. de Than (Pl. D, 3), L. 3, D. 3½ fr.; *Madrid*, 71 Rue St-Jean, with garden, L. 3, D. 3½ fr.

Cabs. Per drive 1 fr., per hr. 2 fr.; ½ fr. more at night; luggage, 25 c. per package. Also Motor Cabs. — Electric Tramways, see Plan.

Post & Telegraph Office at the Hôtel de Ville (Pl. 1; C, 3).

British Vice-Consul, *Chas. Hettier*, 27 Rue Guilbert.

English Church *(St. Michael's)*, Rue Richard-Lenoir (Pl. E, 3); services at 10.30 & 3.30 (3 in winter).

Caen (pop. 46,934), the chief town of the department of *Calvados*, and next to Rouen the most interesting town in Normandy, is situated on the *Orne*, about 9 M. from the coast. The town was besieged several times during the English wars of the 14th-15th centuries. Its chief attractions are the beautiful churches of the abbeys founded about 1062 by William the Conqueror and Matilda, his wife, in expiation of their sin in marrying within the forbidden degrees of consanguinity. There are also other interesting churches and many quaint houses.

Leaving the railway station (Pl. F, 5), we turn to the right, take the first street to the right, cross the Orne, and reach the Place Alexandre-Trois (Pl. D, E, 5), with the *War Monument for 1870-71*. Thence we follow the Rue St-Jean N. to **St-Pierre* (Pl. D, 3), an interesting Gothic church (13th-16th cent.), with a fine apse and tower. Opposite is the **Bourse* (Pl. D, 3), formerly the Hôtel Le Valois (1538), with a charming courtyard. On a hill beyond St-Pierre are the remains of the *Castle* (Pl. C, D, 2), begun by William the Conqueror (no adm.).

To the E. is ***La Trinité*** (Pl. E, F, 2), the Norman-Romanesque church of the Abbaye-aux-Dames, founded by Matilda in 1062, and well restored in the 19th century. The nave is open free; the choir (with the tomb of Matilda), transepts, and crypt are shown by the concierge (50 c.). The *Hôtel-Dieu*, built in the 18th cent. on the site of the old nunnery, adjoining the church, is now a poor-house.

We return to St-Pierre and thence proceed to the W. by the Rue St-Pierre, with the church of *St-Sauveur* (14th-16th cent.; Pl. C, 3), the Rue Ecuyère, and the Rue Guillaume-le-Conquérant. ***St-Etienne*** (Pl. A, B, 3), the church of the Abbaye-aux-Hommes, founded by William the Conqueror, is in the same style as La Trinité, though larger, but its unity of style was destroyed by alterations in the 13th cent., when the choir was rebuilt in the pointed style. The W. façade, with two elegant towers of the 13th cent., 295 ft. high, is remarkably plain; and the interior, like that of La Trinité, is notable for its dignified simplicity. A black

marble slab in front of the high-altar marks the tomb (now empty) of William the Conqueror (d. 1087). The sacristy, itself an interesting specimen of architecture, contains an old portrait of the Conqueror. Other noteworthy features are the choir-stalls, the carved clock-case in the N. transept, the pulpit, and the organ-case, supported by columns.—The Abbaye-aux-Hommes, rebuilt in the 18th cent., and now occupied by the *Lycée Malherbe* (Pl. A, 3), faces the Place du Parc. The Rue de Caumont, with the *Antiquarian Museum* (Pl. B, 3), runs thence to the E., and from it the Rue St-Laurent leads S. to the *Préfecture*, opposite which is the *Hôtel de Ville* (Pl. C, 3). The S. wing of the latter contains the ***Musée** (adm. free on Sun. & Thurs., 10-12 and 1-4; other days 50 c.; ring), a fine collection of paintings, the gem of which is Perugino's Marriage of the Virgin.—To the S. of the town are the fine promenades known as the *Cours Sadi-Carnot* (Pl. C, D, 4, 5), and the *Grand-Cours*. To the right is the *Hippodrome* or racecourse.

On leaving Caen we have a view of the town on the left.—$96^1/_2$ M. *Mézidon* (Buffet), junction for *Argentan*. $100^1/_2$ M. *Le Mesnil-Mauger*.

112 M. **Lisieux** (Buffet; Hôt. de Normandie; Moderne), formerly the seat of a bishop, is a prosperous town with 15,948 inhabitants. The *Cathedral of St-Pierre* was built about 1170; the S. tower was rebuilt in 1579. Many quaint old houses (especially the *Maison de François-Premier*, 19 Rue aux Fèvres).

$131^1/_2$ M. *Bernay* has a church (Ste-Croix) of the 14th-16th cent., with some curious sculptures.—From (138 M.) *Serquigny* (Buffet) a branch-line runs to *Rouen* (38 M.).—The church of Ste-Foy at (152 M.) *Conches* has fine stained glass of the 16th century.

$163^1/_2$ M. **Evreux** (Buffet; Hôt. du Grand-Cerf, R. from 4, L. 3, D. $3^1/_2$ fr.; Moderne), on the Iton, is an ancient episcopal see. The *Cathedral of Notre-Dame*, not far from the station, is a building of great interest, though it confuses all styles of architecture in vogue from the 11th to the 18th century. The most interesting feature of the exterior is the flamboyant N. portal, built in 1511-31, while in the interior the stained glass of the 15th and 16th cent. should be noted.—In the former abbey-church of *St-Taurin* is a fine reliquary of the 13th cent. ('Châsse de St Taurin').

Beyond Evreux we have a view of the town on the left. Three tunnels. $173^1/_2$ M. *Boisset*, beyond which the *Eure* is crossed.

180 M. *Bueil* is also a station on the line from Rouen to Orléans.—$186^1/_2$ M. *Bréval*.—$194^1/_2$ M. *Mantes* (Rail. Rest.), and thence to *Paris*, see p. 457.

LIST

of the most important Artists mentioned in the Handbook, with a note of the Schools to which they belong.

Abbreviations: A. = architect; P. = painter; S. = sculptor; ca. = circa, about; Belg. = Belgian; Bol. = Bolognese; Engl. = English; Ferr. = Ferrarese; Flem. = Flemish; Flor. = Florentine; Fr. = French; Ger. = German; Ital. = Italian; Lomb. = Lombard; Mil. = Milanese; Neap. = Neapolitan; Parm. = Parmesan; Rom. = Roman; Span. = Spanish; Umbr. = Umbrian; Ven. = Venetian, etc.

The numbers within brackets refer to the pages on which special mention is made of the artists.

Abadie, *Paul*, A., Paris; 1812-84. —(lii).

Abbate, Niccolò dell', Lomb. P.; 1512-71. —(xxxix).

Abel de Pujol, Alex. Denis, P., Valenciennes, pupil of David; 1785-1861.

Adam, Lambert Sigisbert, S., Nancy; 1700-59.

—, *Victor Vincent*, P., Paris, pupil of Meynier and Regnault; 1801-66.

Aizelin, Eug., S., Paris, pupil of Ramey and Dumont; 1821-1902.

Alaux, Jean, P., Bordeaux, pupil of Vincent; 1786-1864.

Albani, Franc., Bol. P.; 1578-1660.

Allegrain, Christ. Gabriel, S., Paris; 1710-95. —(xlvi).

Allegri, Ant., see Correggio.

Aman-Jean, Edmond, P., Chevry-Cossigny (Seine-et-Marne); b. 1860.

Amerighi, see Caravaggio.

Androuet, see Ducerceau.

Angelico da Fiesole, Fra Giov., Flor. P.; 1387-1455. —(118).

Anguier, François, S., Eu; 1604-69. —(xlii).

—, *Michel*, S., brother of the last; 1612-86. —(xlii).

Audran, Gérard, etcher and engraver, Lyons; 1640-1703.

—, *Claude*, P., Lyons, brother of the last; 1639-84.

Baffier, *Jean Eug.*, S., Neuvy-le-Barrois (Cher); b. 1851. —(lii).

Ballu, Théodore, A., Paris; 1817-85.

Baltard, Victor, A., Paris; 1805-74. —(lii).

Balze, Paul, Fr. P., Rome, pupil of Ingres; 1815-84.

—, *Raymond*, Fr. P., Rome, brother of the last; 1818-1909.

Barbarelli, see Giorgione.

Barbieri, see Guercino.

Barocci or *Baroccio, Federigo*, Rom. P.; 1526-1612.

Barrias, Ernest, S., Paris, pupil of Cavelier and Jouffroy; 1841-1905. —(li).

—, *Félix Jos.*, P., Paris, pupil of L. Cogniet; 1822-1907.

Bartholdi, Fréd. Aug., Fr. S., Colmar; 1834-1904.

Bartholomé, Albert, S., Thiverval (Seine-et-Oise); b. 1848. —(lii).

Bartolomeo della Porta, Fra, Flor. P.; 1472-1517. —(120).

Barye, A. L., S., Paris, pupil of Bosio and Gros; 1796-1875. —(li).

Baschet, Marcel, P., Gagny (Seine-et-Oise); b. 1863.

Bashkirtseff, Marie, Russ. P.; 1860-84.

Bassano, Jacopo (da Ponte), Ven. P.; 1510-92.

Bastien-Lepage, J., P., Damvillers (Meuse); 1848-84. —(xlix).

Baudouin, Pierre Ant., P., Paris, pupil of Boucher; 1723-69. —(xlv).

Baudry, Paul, P., La Roche-sur-Yon, pupil of Drolling; 1828-86. —(xlix).

Beauneveu, A., S. & P., Valenciennes; flourished 1360-1403. —(108).

Bellangé, Eug., P., Rouen, son of the following; b. 1837.
—, *Hippolyte*, P., Paris, pupil of Gros; 1800-66.
Bellini, Gentile, Ven. P.; ca. 1429-1507.—(119).
—, *Giovanni*, Ven. P., brother of the last; ca. 1430-1516.—(119).
Beltraffio, see Boltraffio.
Benemann, W., Ger. cabinet-maker, worked at Paris from 1785.—(xlv).
Benouville, Léon, P., Paris, pupil of Picot; 1821-59.
Bérain, Jean, A. and draughtsman, St-Mihiel (Meuse); 1639-1711.
Berchem or *Berghem, Claes* or *Nicolaes*, Dutch P., Haarlem; 1620-83.
Berettini, see Cortona.
Besnard, Albert, P., Paris; b. 1849.—(l).
Biard, Pierre, A. & S., Paris; 1559-1609.—(xlii).
Bida, Alex., P., Toulouse, pupil of Delacroix; 1813-95.
Billotte, René, P., Tarbes; b. 1846.—(l).
Blondel, Franç., A., Ribemont (Somme); 1617-86.
—, *Merry Jos.*, P., Paris, pupil of Regnault; 1781-1853.
Boccador (Il), see Cortona.
Boilly, Louis Léop., P., La Bassée (Nord); 1761-1845.
Bol, Ferd., Dutch P., Dordrecht, pupil of Rembrandt; 1616-80.
Bologna, Giov. da, also called *Jean Bologne* and *Jean de Douai*, S., Douai; ca. 1524-1608.—(xlii).
Boltraffio or *Beltraffio, Giov. Ant.*, Mil. P., pupil of L. da Vinci; 1467-1516.—(119).
Bonheur, Rosa, P., Bordeaux; 1822-99.—(xlix).
Bonifazio dei Pitati, Ven. P.; 1487-1553.
Bonington, Richard Parkes, Engl. P., Paris; 1801-28.—(122).
Bonnassieux, Jean, S., Panissières (Loire); 1810-92.
Bonnat, Léon, P., Bayonne, pupil of Cogniet; b. 1833.—(l).
Bontemps, Pierre, S., Paris; flourished 1536-61.—(xli).
Bordone, Paris, Ven. P.; 1500-71.
Borgognone, Ambrogio da Fossano, Mil. P.; d. 1523.
Bosio, Fr. Jos., Baron, S., Monaco, pupil of Pajou; 1769-1845.—(l).
Botticelli, Aless. or *Sandro (Filipepi)*, Flor. P.; 1444-1510.—(118).
Bouchardon, Edme, S., Chaumont (Haute-Marne), pupil of the younger Coustou; 1698-1762.—(xlvi).
Boucher, Franç., P., pupil of Franç. Le Moyne; 1703-70.—(xlv).
Bouguereau, Ad. Wm., P., La Rochelle, pupil of Picot; 1825-1905.
Boule or *Boulle, André Charles*, cabinet-maker, Paris; 1642-1732.—(xliii).
Boullogne, Bon, or *de Boullongne*, P., Paris; 1649-1717.
—, *Louis*, P., brother of the last; 1654-1733.
Boulongne, Jean de, see Valentin.
Bourdais, Jules Désiré, A., Brest; b. 1835.—(lii).
Bourdichon, Jean, P., Tours; ca. 1457-1521.—(xxxix).
Bourdon, Sébastien, P., Montpellier; 1616-71.
Bourgeois, Charles Arthur, Baron, S., Dijon, pupil of Duret and Guillaume; 1838-86.
Bourguignon (Le), see Courtois.
Brascassat, Jacques Raymond, P., Bordeaux; 1804-67.
Breton, Jules, P., Courrières (Pas-de-Calais), pupil of Drolling; 1827-1906.—(l).
Breughel, see Brueghel.
Brion, G., Fr. P., Vosges; 1824-77.
Briot, Franç., engraver, Damblain (Lorraine), ca. 1550 to after 1616.—(xlii).
Brongniart, Alex. Théod., A., Paris; 1739-1813.
Bronzino, Angelo, Flor. P., 1503-72.
Brouwer, Adr., Flem. P., Oudenaarde; ca. 1605-38.
Bruant, Libéral, Fr. A.; d. 1697.
Brueghel or *Bruegel, Pieter, the Elder ('Peasant Brueghel')*, Flem. P., Breda; ca. 1525-69.
—, *Jan ('Velvet Brueghel')*, Flem. P., Brussels, son of the last; 1568-1625.
Buhl, see Boule.
Bullant, Jean, Fr. A.; ca. 1515-78.—(xl).
Buonarroti, see Michael Angelo.

Cabanel, Alex., P., Montpellier, pupil of Picot; 1823-89.—(xlix).
Cabat, Louis, P., Paris; 1812-93.
Caffieri, J. J., engraver, Paris; 1725-92.—(xlvi).
Cain, Aug., S., Paris, pupil of Rude; 1822-94.—(li).

Caliari, see Veronese.
Callet, A. F., P., Paris; 1741-1823.
Callot, Jacques, etcher, Nancy; 1592-1635.
Canova, Ant., Ital. S.; 1757-1822.
Caracci, Agostino, Bol. P., brother of the following; 1557-1602.
—, *Annibale*, Bol. P.; 1560-1609.
—, *Ant.*, Bol. P., son of Agostino; 1583-1618.
—, *Lodovico*, Bol. P., cousin of Annibale; 1555-1619.
Caravaggio, Michelangelo Amerighi da, Lomb., Rom., & Neap. P.; 1565-1609.
Carolus-Duran (Charles Duran), P., Lille; b. 1838.—(l).
Carpeaux, Jean Bapt., S. and P., Valenciennes, pupil of Rude and Duret; 1827-75.—(li, 116).
Carracci, see Caracci.
Carrier-Belleuse, A. E., S., Paris, pupil of David d'Angers; 1824-87.
Carrière, Eugène, P., Gournay (Seine-et-Marne), pupil of Cabanel; 1849-1906.
Carriès, Jean, S. and potter, Lyons; 1855-94.
Cartellier, Pierre, S., Paris; 1757-1831.
Cavelier, Pierre Jules, S., Paris, pupil of David d'Angers; 1814-94.
Cazin, J. Ch., P. and potter, Samer (Pas-de-Calais); 1841-1901.—(l).
Cellini, Benvenuto, Flor. S. and goldsmith; 1500-71.—(xl).
Cézanne, Paul, P., Aix (Provence); 1839-1906.
Chalgrin, François, A., Paris, pupil of Servandoni; 1739-1811.
Chambiges, Pierre, two Fr. A. of the 16th cent.; the elder d. 1544.—(xl).
Champaigne or *Champagne, Ph. de*, P., Brussels, studied at Paris; 1602-74.—(xliii).
Chaplain, Jules, medallist, Mortagne (Orne); 1839-1909.—(lii).
Chaplin, Charles, P., Les Andelys; 1825-91.
Chapu, Henri, S., Le Mée (Seine-et-Marne), pupil of Pradier and Duret; 1833-91.—(li).
Chardin, J. B. S., P., Paris; 1699-1779.—(xlvi).
Charlet, N., P., Paris; 1792-1845.
Chartran, Théobald, P., Besançon; 1849-1907.
Chassériau, Théodore, French P., from San Domingo, a pupil of Ingres; 1819-56.
Chatrousse, Emile, S., Paris, pupil of Rude; 1829-96.
Chaudet, Ant. Denis, S., Paris; 1763-1810.—(l).
Chenavard, Paul, P., Lyons; 1807-95.—(xlviii).
Chinard, Joseph, S., Lyons; 1756-1813.
Chintreuil, Ant., P., Pont-de-Vaux (Ain); 1814-73.
Cima, Giov. Batt., surn. *C. da Conegliano*, Ven. P., ca. 1459-1518.—(119).
Clésinger, J. B., known as *Auguste*, S. and P., Besançon; 1814-83.
Clodion (Claude Michel, known as), P., Nancy; 1738-1814.—(xlvi).
Clouet, Jean, surn. *Janet;* from 1516 at Tours, d. 1541.
—, *Franç.*, surn. *Janet*, P., Tours, son of the last; before 1522-72.—(xxxix).
Cochin, Charles Nicolas, the Younger, designer and engraver on copper, Paris; 1715-90.—(xlvi).
Cogniet, Léon, P., Paris, pupil of Guérin; 1794-1880.
Coignet, Jules, P., Paris; 1798-1860.
Colombe, Michel, Breton S.; ca. 1430-after 1512.—(xxxix, 109).
Conegliano, see Cima.
Constable, John, Engl. P.; 1776-1837.—(122).
Constant, Benjamin, P., Paris, pupil of Cabanel; 1845-1902.—(l).
Cormon, F., P., Paris; b. 1845.—(l).
Cornu, Sébastien Melchior, P., Lyons; 1804-70.
Corot, Camille, P., Paris; 1796-1875.—(xlix).
Correggio, Ant. Allegri da, Parm. P.; ca. 1494-1534.—(120).
Cortona, Domenico da (surn. *Il Boccador*), Ital. A.; d. 1549, in Paris.—(xl).
—, *Pietro Berrettini da*, Flor. P. and A.; 1596-1669.
Cortot, Jean Pierre, S., Paris; 1787-1843.—(l).
Costa, Lor., Ferr. P.; ca. 1460-1535.
Cotte, Rob. de, A., Paris; 1656-1735.
Cottet, Ch., P., Le Puy (Haute-Loire); b. 1863.—(l).
Couder, Auguste, P., Paris, pupil of David & Regnault; 1790-1873.
Courbet, Gustave, P., Ornans (Doubs); 1819-77.—(xlix).
Court, Jos. Dés., P., Rouen, pupil of Gros; 1797-1865.

Courtois, Jacq., surn. *le Bourguignon*, P., St-Hippolyte (Franche-Comté); 1621-75.
—, *Gustave*, P., Pusey (Haute-Saône); b. 1852.
Cousin, Jean, P., S., A., & engraver, Soucy, near Sens; ca. 1500-89. — (xxxix).
Coustou, Nic., S., Lyons, pupil of Coyzevox; 1656-1733. — (xliv).
—, *Guill.*, S., Lyons, brother of the last, and pupil of Coyzevox; 1677-1746. — (xliv).
—, *Guill.*, S., Paris, son of the last; 1716-77. — (114).
Couture, Thomas, P., Senlis, pupil of Gros & P. Delaroche; 1815-79. — (xlviii).
Coypel, Noël, P., Paris; 1628-1707. — (xliv).
—, *Ant.*, P., eldest son of the last; 1661-1722.
—, *Ch. Ant.*, P., brother of the last; 1694-1752.
Coyzevox or *Coysevox, Ant.*, S., Lyons; 1640-1720. — (xliv).
Crauk, Gust., S., Valenciennes, pupil of Pradier; 1827-1906. — (lii).
Credi, Lor. di, Flor. P.; 1459-1537.

Dagnan-Bouveret, Pascal Ad. J., P., Paris; b. 1852. — (l).
Dalou, Jules, S., Paris; 1838-1902. — (lii).
Dampt, Jean Aug., S., Venarey (Côte-d'Or); b. 1858.
Daubigny, Ch., P., Paris, pupil of P. Delaroche; 1817-78. — (xlix).
Daumier, Honoré, P., Marseilles; 1810-79.
David, Gerard, Flem. P., Oudewater; ca. 1460-1523.
—, *Jacques Louis*, P., Paris, pupil of Vien; 1748-1825. — (xlvi).
— *d'Angers (Pierre Jean David)*, S., Angers; 1789-1856. — (li).
Davioud, Gabr. Jean Ant., A., Paris; 1824-81. — (lii).
Debay, J. B., Fr. S., Malines, pupil of Chaudey; 1779-1863.
Debrosse or *de Brosse, Salomon*, A., Verneuil (Oise); d. 1627. — (xlii).
Debucourt, L. Ph., P., Paris; 1755-1832.
Decamps, Alex. Gabr., P., Paris; 1803-60. — (xlviii).
Degas, Edgard, P., Paris; b. 1834. — (l).
Delacroix, Eug., P., Charenton, pupil of P. Guérin; 1798-1863. — (xlviii).
Delaplanche, Eug., S., Paris, pupil of Duret; 1836-91.
Delaroche, Paul, P., Paris, pupil of Gros; 1797-1856. — (xlviii).
Delaunay, E., P., Nantes, pupil of H. Flandrin; 1828-91. — (xlix).
Delorme or *de l'Orme, Philibert*, A., Lyons; 1515-70. — (xl).
Desbois, Jules, S., Parçay; b. 1851.
Deseine, L. P., S., Paris; 1759-1822.
Desjardins, Martin (van den Bogaert), Fr. S.; 1640-94. — (xliv).
Desportes, François, P., Champigneul (Marne); 1661-1743.
—, *Claude Franç.*, P., son and pupil of the last; 1695-1774.
Detaille, Edouard, P., Paris, pupil of Meissonier; 1848-1912. — (l).
Devéria, Eug., P., Paris, pupil of Girodet; 1805-65. — (xlviii).
Diaz de la Peña, Narcisse, P., Bordeaux; 1807-76. — (xlix).
Diébolt, Georges, S., Dijon, pupil of Ramey and Dumont; 1816-61.
Domenichino (Domenico Zampieri), Bol. P.; 1582-1641.
Donatello, Flor. S.; 1386-1466.
Doré, Gustave, Fr. P. & designer, Strassburg; 1832-83.
Dou, Gerard, Dutch P., Leyden; 1613-75. — (122).
Douai, Jean de, see Bologna.
Drevet, Pierre, two engravers, father and son, Lyons; 1664-1738, 1697-1739.
Drolling, Martin, Fr. P., Alsace; 1752-1817.
—, *Michel Martin*, P., Paris, son of the last, and pupil of David; 1786-1851.
Drouais, Fr. Hub., P., Paris; 1727-75.
Duban, Fél. Louis Jacq., A., Paris; 1797-1870. — (lii).
Dubois, Paul, S., Nogent-sur-Seine; 1829-1905. — (li).
Dubufe, Edouard, P., Paris, pupil of P. Delaroche; 1820-83.
—, *Guill.*, P., son of the last; 1853-1909.
Duc, Jos. Louis, A., Paris; 1802-79.
Ducerceau or *Du Cerceau (Jacques A.)*, Fr. A.; 1540-1580? — (xl).
Duez, Ernest, P., Paris; 1843-96.
Dughet, Gasp., see Poussin.
Dujardin or *Du Jardin, Karel*, Dutch P., Amsterdam; 1622-78.
Dumont, Jacques Edme, S., Paris, pupil of Pajou; 1801-84.

Dupaty, Louis, S., Bordeaux; 1771-1825.—(l).
Dupré, Jules, P., Nantes; 1812-89.—(xlix).
Dupuis, Daniel, S. and medallist, Blois; 1849-99.—(lii).
Duquesnoy, François, Flem. S., Brussels; 1594-1646.—(xlii).
Duran, see Carolus-Duran.
Duret, Francisque, S., Paris, pupil of Bosio; 1804-65.
Duval-le-Camus, Jules Alex., P., Paris, pupil of P. Delaroche and Drolling; 1817-77.
Dyck, Ant. van, Flem. P., Antwerp, pupil of Rubens; 1599-1641.—(121).

E*tex, Ant.*, S., P., & A., Paris, pupil of Dupaty, Pradier, and Ingres; 1810-88.
Eyck, Jan van, Flem. P.; about 1380-1440, or later.—(121).

F*abriano, Gentile da*, Umbr. P.; ca. 1370-1428.
Falconet, Etienne Maurice, Swiss S., Vevey; 1716-91.—(xlvi).
Falguière, Alex., S. & P., Toulouse, pupil of Jouffroy; 1831-1900.—(li).
Fantin-Latour, Henri, P., Grenoble; 1836-1904.
Féron, Firmin Eloi, P., Paris, pupil of Gros; 1802-76.
Ferrari, Gaudenzio, Lomb. P.; 1471?-1546.
Feyen-Perrin, Aug., P., Bey-sur-Seille (Meurthe-et-Mos.), pupil of L. Cogniet and Yvon; 1826-88.
Fictoor, see Victors.
Ficsole, Fra Giov. da, see Angelico.
—, *Mino da*, Flor. S.; 1431-84.
Filipepi, see Botticelli.
Flameng, Franç., P., Paris, pupil of Cabanel, etc.; b. 1859.
—, *Marie Aug.*, P., Jouy-aux-Arches (near Metz), pupil of Dubufe, etc.; 1843-93.
Flandrin, Hippolyte, P., Lyons, pupil of Ingres; 1809-64.—(xlviii).
—, *Paul*, P., Lyons, brother of the last; 1811-1902.
Flinck, Govert, Dutch P., Cleve, pupil of Rembrandt; 1615-60.
Fontaine, Pierre Franç. Léon., A., Pontoise; 1762-1853.
Fouquet or *Foucquet, Jean*, P., Tours; ca. 1415-80.—(xxxix).
Foyatier, Denis, S., Bussière (Loire); 1793-1863.
Fragonard, Jean Honoré, surn. *Frago*, P., Grasse, pupil of Boucher; 1732-1806.—(xlv).
—, *Alex. Evariste*, P., son of the last; 1780-1850.
Français, Franç. Louis, P., Plombières, pupil of Corot and Gigoux; 1814-97.
Franceschi, J., S., Bar-sur-Aube, pupil of Rude; 1825-93.
Francheville or *Franqueville, Pierre*, S., Cambrai, pupil of Giov. da Bologna; 1548-1618?—(xlii).
Francia, Francesco (Raibolini), Bol. P. & S.; 1450-1517.
Franciabigio (Francesco di Cristofano), Flor. P.; 1482-1525.
Francken, Frans, the Elder, Flem. P.; 1542-1616.
—, *Frans, the Younger*, Flem. P., son and pupil of the last; 1581-1642.
Frémiet, Emm., S., Paris, pupil of Rude; 1824-1910.—(li).
Fréminet, M., P., Paris; 1567-1619.
Froment, Nic., P., Uzès (Gard), flourished 1461-82, d. Avignon.
Fromentin, Eug., P., La Rochelle, pupil of Cabat; 1820-76.—(xlviii).
Fyt, Jan, Flem. P., Antwerp; 1611-61.

G*abriel, Jacques Ange*, A., Paris; 1699 to ca. 1782.—(xlvi).
Gaillard, Ferd., engraver, Paris; 1834-87.
Gallait, Louis, Belg. P., Tournai; 1810-87.
Gallé, Emile, artist in glass and cabinet-making, Nancy; 1846-1904.—(lii).
Gardet, Georges, S., Paris; b. 1863.—(li).
Garnier, Ch., A., Paris; 1825-98.—(lii).
Garofalo, Benv. Tisi da, Ferr. P.; 1481-1559.
Gatteaux, J. E., S., Paris; 1788-1881.
Gellée (Cl.), see Lorrain.
Gérard, Franç., Baron, Fr. P., Rome, pupil of David; 1770-1837.—(xlvii).
Géricault, Th., P., Rouen, pupil of Guérin; 1791-1824.—(xlvii).
Gérôme, Léon, P. & S., Vesoul; 1824-1904.—(xlix).
Gervex, Henri, P., Paris; b. 1852.

Ghirlandaio, Dom. (Dom. Bigordi), Flor. P.; 1449-94. —(118).
—, *Ben.*, Flor. P., brother and pupil of the last; 1458-97.
—, *Ridolfo*, Flor. P., son of Dom. G.; 1483-1561.
Gigoux, J., P., Besançon; 1809-94.
Giocondo, Fra, Ital. A., Verona; 1435-1515. —(xl).
Giordano, Luca, surn. *Fapresto*, Neap. P.; ca. 1632-1705.
Giorgione (Giorgio Barbarelli), Ven. P.; ca. 1477-1510. —(120).
Girardon, Franç., S., Troyes; 1630-1715. —(xliv).
Giraud, Eug., P., Paris; 1806-81.
—, *Séb. Ch.*, P., Paris; 1819-92.
—, *Victor*, P., Paris, pupil of Picot and of Eug. G. (his father); 1840-71.
Girodet-Trioson (Anne Louis Girodet de Roucy-Trioson), P., Montargis, pupil of David; 1767-1824. —(xlvii).
Glaize, Aug. Barth., P., Montpellier, pupil of Devéria; 1812-93.
—, *P. P. Léon*, P., Paris, son of the preceding, pupil of his father and Gérôme; b. 1842.
Gleyre, Charles, Swiss P., Chevilly; 1807-74.
Gossaert, Jan, surn. *Jan van Mabuse*, Flem. P., Maubeuge (Mabuse); ca. 1470-1541.
Goujon, Jean, S. & A., Paris; ca. 1515-ca. 1565. —(xli, 109).
Goyen, Jan van, Dutch P., Leyden; 1596-1656.
Gozzoli, Benozzo, Flor. P.; 1420-ca. 1497. —(118).
Greuze, J. B., P., Tournus; 1725-1805. —(xlv).
Gros, A. J., Baron, P., Paris, pupil of David; 1771-1835. —(xlvii).
Gudin, Théod., P., Paris, pupil of Girodet; 1802-80.
Guercino, il (Giov. Franc. Barbieri), Bol. & Rom. P.; 1591-1666.
Guérin, Gilles, S., Paris; 1606-78. —(xlii).
—, *Pierre Narcisse*, Baron, P., Paris, pupil of J. B. Regnault; 1774-1833. —(xlvii).
Guido Reni, Bol. P.; 1574-1642.
Guillain, Simon, S. & engraver, Paris; 1581-1658. —(xlii).
Guillaume, Eug., S., Montbard, pupil of Pradier; 1822-1905.
Guillaumet, G., P., Paris, pupil of Picot and F. Barrias; 1840-87.
Gumery, Ch. A., S., Paris; 1827-71.

Hals, *Frans*, Dutch P.; ca. 1580-1666. —(122).
Hamon, J. L., P., Plouha (Côtes-du-Nord), pupil of Delaroche & Gleyre; 1821-74. —(xlix).
Harpignies, Henri, P., Valenciennes, pupil of Achard; b. 1819.
Hébert, Ernest, P., Grenoble, pupil of David d'Angers and Delaroche; 1817-1908.
Heem, Jan Davidsz de, Dutch P., Utrecht; 1606-1683 (84).
Heim, Franç. Jos., P., Belfort; 1787-1865.
Helst, Barth. van der, Dutch P., Haarlem; 1613-70. —(122).
Henner, J. J., Fr. P., Alsace, pupil of Drolling and Picot; 1829-1905. —(xlix).
Herrera, Franc. de, the Elder, Span. P.; ca. 1576-1656.
Hesse, Alex. J. B., P., Paris, pupil of Gros; 1806-79.
—, *Nic. Aug.*, P., Paris, pupil of Gros; 1795-1869.
Hiolle, Ern. Eug., S., Valenciennes, pupil of Jouffroy; 1834-86.
Hittorff, Jacq. Ign., A., Cologne, pupil of Fr. Jos. Bellanger in Paris; 1793-1867.
Hobbema, Meindert, Dutch P., Amsterdam; 1638-1709. —(122).
Holbein, Hans, the Younger, Ger. P., Augsburg; 1497-1543. —(122).
Hondecoeter, Melchior d', Dutch P., Utrecht; 1636-95.
Honthorst, Gerard van, Dutch P., Utrecht; 1590-1656.
Hooch or *Hoogh, Pieter de*, Dutch P., Utrecht; 1630 to ca. 1677. —(122).
Houdon, Jean Ant., S., Versailles; 1741-1828. —(xlvi, 115).
Huet, Jean Bapt., P., Paris, pupil of Le Prince; 1745-1811.
—, *Paul*, P., Paris, pupil of Guérin and Gros; 1804-69.

Ingres, *J. A. Dom.*, P., Montauban, pupil of David; 1780-1867. —(xlviii).
Isabey, Eug., P., Paris, pupil of his father, J. B. Isabey, the designer; 1804-86.

Jacque, *Charles*, P., Paris; 1813-94.
Jacquemart, Mlle. Nélie, P., Paris, pupil of Cogniet; b. 1845.
Janet, see Clouet.
Jobbé-Duval, Armand Marie Fél.,

P., Carhaix (Finistère), pupil of Delaroche; 1821-89.
Jongkind, Johann Barthold, P., Latrop (Holland); 1819-91.
Jordaens, Jacob, Flem. P., Antwerp; 1593-1678.—(121).
Jouffroy, Franç., S., Dijon, pupil of the younger Ramey; 1806-82.
Jouvenet, Jean, P., Rouen; 1644-1717.—(xliv).
Jundt, Gustave, Fr. P., Strassburg; 1830-84.
Juste de Tours (Jean Betti), one of a family of Flor. S. settled in France in the 15th-16th cent.—(xl).

K*auffmann, Angelica*, Swiss P., Coire; 1741-1807.
Keller, two brothers of Zurich, bronze-founders at the court of Louis XIV.

L*abrouste, Henri*, A., Paris; 1801-75.—(lii).
Lafosse or *La Fosse, Ch. de*, P., Paris; 1636-1716.—(xliv).
La Hire or *Hyre, Laurent de*, P., Paris; 1606-56.
Lancret, Nicolas, P., Paris; 1690-1743.—(xlv).
Largillière, Nicolas de, P., Paris; 1656-1746.—(xliv).
Larivière, Ph. Ch. de, P., Paris, pupil of Guérin, Girodet, and Gros; 1798-1876.
Lassus, J. B. Ant., A., Paris; 1807-57.—(lii).
La Tour, Quentin de, Fr. pastellist, St-Quentin; 1704-88.—(xlv).
Laurens, Jean Paul, P., Fourquevaux (Hte.-Gar.); b. 1838.—(l).
Le Brun or *Lebrun, Ch.*, P., Paris, pupil of Vouet; 1619-90.—(xliii).
—, *Mme. Elisabeth Vigée-*, P., Paris; 1755-1842.
Lefebvre, Claude, P., Fontainebleau; 1632-75.
—, *Jules*, P., Tournan (Seine-et-Marne); 1836-1912.—(xlix).
Lefuel, Hector Martin, A., Versailles; 1810-81.
Legros, l'Ancien, Pierre, S., Chartres; 1629-1714.—(xliv).
Lehmann, Henri, P., Kiel (Ger.), pupil of Ingres; 1814-82.
Le Hongre, Et., S., Paris; 1628-90.
Leleux, Adolphe, P., Paris; 1812-91.
—, *Armand*, P., Paris, brother of the last, and pupil of Ingres; 1818-85.
Lemaire, Ph. Henri, S., Valenciennes, pupil of Cartellier; 1798-1880.
Lemercier, Jacques, A., Pontoise; 1585-1654.—(xlii).
Lemot, Franç. Fréd., S., Lyons; 1773-1827.—(l).
Le Moyne or *Le Moine, Franç.*, P., Paris; 1688-1737.
Lemoyne, J. B., S., Paris; 1704-78.
Le Nain, Antoine, Louis, and *Mathieu*, P., Laon, flourished in 1st half and middle of the 17th cent.
Lenepveu, Jules Eug., P., Angers, pupil of Picot; 1819-98.
Le Nôtre or *Lenôtre, André*, A. and landscape-gardener, Paris; 1613-1700.—(xliv).
Leonardo, see Vinci.
Lepautre, Jean, designer; 1617-82.
—, *Pierre*, S., Paris; 1660-1744.
Lepère, J. B., A., Paris; 1761-1844.
Lépicié, Nicolas Bernard, P., Paris; 1735-84.
Leroux, Eug., P., Paris, pupil of Picot; b. 1833.
—, *Jacques*, A., Rouen; d. 1510.
—, *Rolland* or *Roullant*, A., Rouen, nephew of the last; d. 1527.
Lescot, Pierre, A., Paris; 1510-78.
Le Sueur or *Lesueur, Eustache*, P., Paris, pupil of Vouet; 1617-55.—(xliii).
Lethière, Guill. Guillon, P., Ste-Anne (Guadeloupe), pupil of Doyen; 1760-1832.
Le Vau, Louis, Fr. A.; 1612-70.
Lévy, Em., P., Paris, pupil of Abel de Pujol and Picot; 1826-90.
Lhermitte, Léon, P., Mont-St-Père (Aisne); b. 1844.—(l).
Lievens or *Livens, Jan*, Dutch P., Leyden; 1607-74.
Limousin or *Limosin, Léonard*, enameller, Limoges; ca. 1505-76.—(xli).
Lippi, Fra Filippo, Flor. P.; ca. 1406-69.—(118).
Loo, van, see Vanloo.
Lorrain, Claude Gellée, P., Chamagne (near Toul), studied in Italy; 1600-82.—(xliii).
Luini, Bern., Lomb. P.; ca. 1470-1530.—(119).
Luminais, E. V., P., Nantes; 1821-96.—(xlix).

M*abuse*, see Gossaert.
Maes, Nic., Dutch P., Dordrecht; 1632-93.
Maiano, Ben. da, Flor. A. & S.; 1442-97.

Maillet, Jacques Léon., S., Paris, pupil of Pradier; 1823-94.
Maindron, Hipp., S., Champtoceaux (Maine-et-Loire), pupil of David d'Angers; 1801-84.
Manet, Edouard, P., Paris; 1832-83.—(xlix).
Mansart or *Mansard, Franç.*, A., Paris; 1598-1666.—(xlii).
—, *Jules Hardouin-*, A., Paris, nephew of the last; 1645-1708.—(xliv).
— *de Jouy, Jean Hardouin-*, Fr. A.; b. ca. 1706.—(xlvi).
Mantegna, Andrea, P. of Padua and Mantua; 1430-1506.—(119).
Marcellin, Jean Esprit, S., Gap, pupil of Rude; 1821-84.
Marilhat, Prosper, P., Auvergne; 1811-47.—(xlviii).
Marochetti, Ch., S., Turin, pupil of Bosio; 1805-67.
Marqueste, Laurent, S., Toulouse; b. 1850.
Marsy, Balth. and *Gasp.*, two S., Cambrai; 1624-74 & 1628-81.—(xliv).
Martin, Henri, P., Toulouse; b. 1860.
Matout, Louis, P., Charleville; 1813-88.
Matsys, Massys, or *Metsys, Quinten*, Flem. P., Louvain; 1466-1530.
Mauzaisse, J. B., P., Corbeil; 1784-1844.
Meissonier, Ernest, P., Lyons; 1815-91.—(xlix).
—, *Juste Aurèle*, A., S., P., and designer; b. 1695 at Turin, d. 1750 at Paris.—(xlv).
Ménard, René, P., Paris; b. 1863.—(l).
Mercié, Antonin, S., Toulouse, pupil of Jouffroy & Falguière; b. 1845.—(li).
Mercier, Philippe, Fr. P., Berlin; 1689-1760.
Merson, L. O., P., Paris; b. 1846.
Metsu, Gabriel, Dutch P., Leyden; ca. 1630-67.—(122).
Meulen, Adam Frans van der, Flem. P., Brussels; 1634-90.
Meunier, Constantin, Belg. S. & P., Brussels; 1831-1905.
Meynier, Ch., P., Paris; 1768-1832.
Michael Angelo Buonarroti, Flor. & Rom. A., S., & P.; 1475-1564.—(110).
Mieris, Frans van, the Elder, Dutch P., Leyden; 1635-81.
—, *Willem van*, Dutch P., Leyden, son of the last; 1662-1747.
Mignard, Pierre, P., Troyes; 1612-95.—(xliv).
Millet, Jean Franç., P., Gruchy (near Gréville), pupil of Delaroche; 1814-75.—(xlix).
—, *Aimé*, S., Paris, pupil of David d'Angers; 1819-91.
Monet, Claude, P., Paris, b. 1840.—(l).
Monnoyer, J. B., P., Lille; 1634-99.
Montereau, Pierre de, Fr. A.; d. 1266.
Mor or *Moro, Antonie (Sir A. More)*, Dutch P., Utrecht; ca. 1512-ca. 1576.
Moreau, Gustave, P., Paris, pupil of Picot; 1826-98.—(xlix).
—, *Louis Gabr.*, P., Paris; 1740-1806.
—, *Mathurin*, S., Dijon, pupil of Ramey and Dumont; 1822-1912.
Moreau-Vauthier, Aug., S., Paris; 1831-93.
Morel, Jacques, A., Montpellier; d. 1459.—(xxxvii).
Mottez, Victor Louis, P., Lille, pupil of Picot; 1809-92.
Müller, Ch., P., Paris, pupil of Cogniet and Gros; 1815-92.
Murillo, Bartolomé Esteban, Span. P.; 1617-82.—(121).

N*anteuil (Ch. Franç. Lebœuf)*, S., Paris, pupil of Cartellier; 1792-1865.
—, *Robert*, engraver, Rheims; 1623-78.
Natoire, Ch. Jos., P., Nimes pupil of Le Moyne; 1700-77.
Nattier, Jean Marc, P., Paris; 1685-1766.—(xlv).
Neer, Aert van der, Dutch P., Amsterdam; 1603-77.
Neuville, A. de, P., St-Omer, pupil of Picot; 1835-85.—(xlix).

O*eben*, cabinet-maker; d. 1765.
Oppenord, Gilles Marie, Fr. A. and designer, Paris; 1672-1742.—(xlv).
Opstal, Gerard van, S., Antwerp (or Brussels?); 1595 (or 1604?)-1668.—(xlii).
Ostade, Adriaen van, Dutch P., Haarlem; 1610-85.—(122).
—, *Izack van*, Dutch P., Haarlem, brother and pupil of the last; 1621-49.
Ottin, Aug., S., Paris, pupil of David d'Angers; 1811-90.
Oudry, J. B., P., Paris; 1686-1755.

Pagnest, A. L. Claude, P., Paris; 1790-1819.
Pajou, Augustin, S., Paris, pupil of Lemoyne; 1730-1809.—(xlvi).
Palissy, Bern., potter; ca. 1510-1589 (90).—(xli).
Palma Vecchio (Jac. Negretti), Ven. P.; ca. 1480-1528.—(120).
Papety, Dom. Louis Féréol, P., Marseilles; 1815-49.
Pater, J. B., P., Valenciennes; 1695-1736.—(xlv).
Pénicaud, Léonard, surnamed *Nardon*, enameller, Limoges; ca. 1470-after 1539.—(xli).
Percier, Ch., A., Paris; 1764-1838.
Perraud, Jean Jos., S., pupil of Ramey & Dumont; 1819-76.
Perrault, Claude, A., Paris; 1613-88.—(xliv).
Perréal, Jean, surn. *Jehan de Paris*, A. & P.; ca. 1455-1528.—(xxxix).
Perugino (Pietro Vanucci), Umbr. & Flor. P.; 1446-1524.—(118).
Philippoteaux, Henri Emm. Félix, P., Paris; 1815-84.
Picot, Franç. Ed., P., Paris; 1786-1868.
Pigalle, J. B., S., Paris; 1714-85.—(xlvi).
Pilon, Germain, S., Paris; ca. 1535-90.—(xli).
Pils, Isid., P., Paris, pupil of Picot; 1815-75.
Pinaigrier, R., P., Touraine; b. before 1500, d. before 1550.—(xlii).
Pinturicchio (Bernardino Betti), Umbr. P.; 1454-1513.
Piombo, Sebastiano del (Seb. Luciani), Ven. & Rom. P.; 1485-1547.
Pippi, see Romano.
Pissarro, Camille, Danish P., St. Thomas (Danish West Indies); 1830-1903.—(l).
Poilpot, Théoph., P., Paris; b. 1848.
Pointelin, Auguste Emmanuel, P., Arbois; b. 1839.—(l).
Pontormo, Jacopo Carrucci da, Flor. P.; 1494-1557.
Potter, Paul, Dutch P., Enkhuizen; 1625-54.
Poussin, Gaspard, properly *G. Dughet*, Fr. P., Rome, nephew and pupil of the following; 1613-75.
—, *Nicolas*, P., Les Andelys, Normandy; 1594-1665.—(xliii).
Pradier, James, Fr. S., Geneva, pupil of Lemot; 1792-1852.—(l).
Préault, Ant. Augustin, S., Paris; 1809-79.
Prieur, B., Fr. S.; d. 1611.—(xlii).
Primaticcio, F., Bol. P. settled in France; 1490-1570.—(xxxix).
Protais, P. A., P., Paris; 1826-90.
Prud'hon, Pierre, P., Cluny; 1758-1823.—(xlvii).
Puget, Pierre, S., Marseilles; 1622-1694.—(xliv, 114).
Pujol, see Abel de Pujol.
Puvis de Chavannes, Pierre, P., Lyons, pupil of H. Scheffer and Couture; 1824-98.—(xlix).

Raffaëlli, Jean Franç., P., Paris; b. 1845.—(l).
Raffet, Denis, P., Paris, pupil of Charlet and Gros; 1804-60.
Raibolini, see Francia.
Ramey, Claude, S., Dijon; 1754-1838.
Raoux, Jean, P., Montpellier; 1677-1734.
Raphael (Raffaello Santi da Urbino; Raff. Sanzio), Umbr., Flor., & Rom. P. & A.; 1483-1520.—(119).
Regnault, Henri, P., Paris, pupil of Cabanel; 1843-71.—(xlix).
—, *J. B.*, Baron, P., Paris; 1754-1829.
Rembrandt Harmensz van Ryn, Dutch P., Leyden; 1606-69.—(121, 132).
Reni, see Guido.
Renoir, Auguste, P., Limoges; b. 1841.—(l).
Restout, Jean, P., Rouen; 1692-1768.
Ribera, Jusepe, surn. *Lo Spagnoletto*, Span.-Neap. P.; 1588-1656.—(121).
Ribot, Théodule, P., Breteuil, pupil of Glaize; 1823-91.
Ricard, Gustave, P., Marseilles, pupil of L. Cogniet; 1824-73.
Richier, Ligier, S., St-Mihiel, pupil of Michael Angelo; 16th cent.
Riesener, Jean Henri, cabinet-maker, Gladbach (Germ.); 1734-1806.—(xlv).
Rigaud y Ros, Hyacinthe, P., Perpignan; 1659-1743.—(xliv).
Robbia, Luca, Andr., & Giov. della, three Flor. S. of the 15th-16th cent.—(111).
—, *Girolamo della*, Flor. S. & A.; d. 1566.—(xl).
Robert, Hubert, P., Paris; 1733-1808.—(xlvi).
—, *Léop.*, P., La Chaux-de-Fonds, (Switzerland), pupil of Gérard and David; 1794-1835.—(xlviii).

Robert-Fleury, Jos. Nic., P., Paris, pupil of Girodet, Gros, and H. Vernet; 1797-1890.
—, *Tony*, P., Paris, son of the last and pupil of P. Delaroche; 1837-1911.
Robusti, see Tintoretto.
Rochegrosse, G., P., Versailles; b. 1859.—(l).
Rodin, A., S., Paris; b. 1840.—(lii).
Roll, Alfred Philippe, P., Paris; b. 1847.—(l).
Romano, Giulio (Pippi), Rom. & Mantuan P. & A., pupil of Raphael; 1492-1546.
Rosa, Salvator, Neap. & Rom. P.; 1615-73.
Roslin, Alexandre, P., Malmö, Sweden; 1718-93.
Rosso (il), Giovanbattista Rosso de'Rossi, Flor. P. settled in France; 1496-1541.—(xxxix).
Roty, Oscar, medallist, Paris; 1846-1911.—(lii).
Rousseau, Théodore, P., Paris; 1812-1867.—(xlix).
Rubens, Peter Paul, Flem. P., Siegen (Westphalia); 1577-1640.—(121, 134).
Rude, Franç., S., Dijon, pupil of Cartellier; 1784-1855.—(l, 116).
Ruysdael, Izack van, Dutch P.; d. 1677.
—, *Salomon van*, Dutch P., Haarlem, brother of the last; ca. 1600-70.
—, *Jacob van*, Dutch P., Haarlem, son of Izack; 1628 (29)-82.

Saint-Jean, Simon, P., Lyons; 1808-60.
Saint-Marceaux, R. de, S., Rheims; b. 1845.
Salvi, see Sassoferrato.
Santerre, J. B., P., Magny (Seine-et-Oise), pupil of Bon Boullogne; 1658-1717.
Santi, Sanzio, see Raphael.
Sarazin, Jacques, P. & S., Noyon; 1588 (90)-1660.—(xlii).
Sarto, Andrea del, Flor. P.; 1486-1531.—(xxxix, 120).
Sassoferrato (Giov. Batt. Salvi), Rom. P.; 1605-85.
Scheffer, Ary, P., Dordrecht, pupil of Guérin at Paris; 1795-1858.—(xlviii).
—, *Henri*, P., The Hague, brother of the last; 1798-1862.
Schnetz, Jean Victor, P., Versailles, pupil of David, Regnault, Gérard, and Gros; 1787-1870.
Serlio, Seb., Bol. P. & A., in France after 1540; 1475-1554.
Servandoni, Jean Nic., A., Lyons; 1695-1766.—(xlvi).
Seurre, Ch. Em. Marie, S., Paris, pupil of Cartellier; 1798-1858.
—, *Gabriel*, S., Paris, brother of the last and pupil of Cartellier; 1795-1867.
Sigalon, Xavier, P., Uzès, pupil of P. Guérin; 1788-1837.
Signol, Em., P., Paris, pupil of Blondel and Gros; 1804-92.
Signorelli, Luca, Tuscan & Umbr. P.; ca. 1450-1523.—(118).
Simart, Pierre Ch., S., Troyes, pupil of Dupaty and Pradier; 1806-1857.
Simon, Lucien, P., Paris; b. 1861.—(l).
Sisley, Alfred, P., Paris; 1839-99.
Sluter, Nicolaes (Claux), Dutch S., in Dijon after ca. 1385; d. 1406.—(xxxvii).
Snyders, Frans, Flem. P., Antwerp; 1579-1657.
Sohier, Hector, A., Caen, 16th cent.—(xl).
Solario, Andrea, Lomb. P.; flourished ca. 1495-1515.—(xxxix).
Soufflot, Jacq. Germain, A., Irancy (Yonne); 1709-80.—(xlvi).
Spagnoletto, see Ribera.
Steen, Jan, Dutch P., Leyden, ca. 1626-79.—(122).
Steuben, Ch., Baron de, P., Bauerbach, near Mannheim (Germ.); 1788-1856.
Stevens, Alfred, Belg. P. at Paris; 1828-1906.—(xlix).
—, *Joseph*, Belg. P., brother of the last; 1819-92.
Subleyras, Pierre, P., Uzès; 1699-1749.

Tassaert, O., P., Paris; 1800-74.
Teniers, David, the Younger, Flem. P., Antwerp, pupil of his father, D.T. the Elder; 1610-90.—(121).
Terburg or *Ter Borch, G.*, Dutch P., Zwolle; 1617-81.—(122).
Theotocopuli, Domenico, surn. *El Greco*, Span. P., A., and S.; ca. 1548-1625.—(121).
Timbal, Louis Ch., P., Paris, pupil of Drolling and Signol; 1821-80.
Tintoretto (Iacopo Robusti), Ven. P.; 1518-94.

Titian (Tiziano Vecelli), Ven. P.; ca. 1487-1576. —(120).
Tocqué, Louis, P., Paris; 1696-1772.
Triqueti, Henri, Baron, S., Conflans (Loiret); 1802-74.
Troy, J. F. de, P., Paris; 1679-1752.
Troyon, Constant, P., Sèvres; 1810-1865. —(xlix).
Tuby or *Tubi, J. B.*, Rom. & Fr. S.; 1630-1700.

V*alentin, le (Jean de Boulongne)*, P., Coulommiers; 1591-1634.
Vanloo or *Van Loo, Jacob*, Dutch P.; 1614-70.
—, *Jean Baptiste*, P., Aix (B.-du-Rhône); 1684-1745.
—, *Ch. André (Carle)*, P., Nice, brother and pupil of the last; 1705-65.
—, *Louis Michel*, P., Toulon, son and pupil of Jean Baptiste; 1707-1771.
Vanucci, see Perugino.
Vasari, Giorgio, Flor. P., A., and art-historian; 1512-74.
Vecelli, see Titian.
Vela, Vinc., Swiss S.; 1822-91.
Velazquez, Diego R. de Silva, Span. P.; 1599-1660. —(121).
Velde, Adr. van de, Dutch P., Amsterdam; ca. 1636-72.
—, *Willem van de, the Younger*, Dutch P., Leyden, brother of the last; 1633-1707.
Vernet, Claude Jos., P., Avignon; 1714-89.
—, *Ant. Ch. Hor. (Carle)*, P., Bordeaux, son of the last; 1758-1836.
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Weenix, J. B., Dutch P., Amsterdam; 1621-60.
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Ziem, Félix, P., Beaune; 1821-1911.
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APPENDIX

TO

BAEDEKER'S HANDBOOK

FOR

PARIS

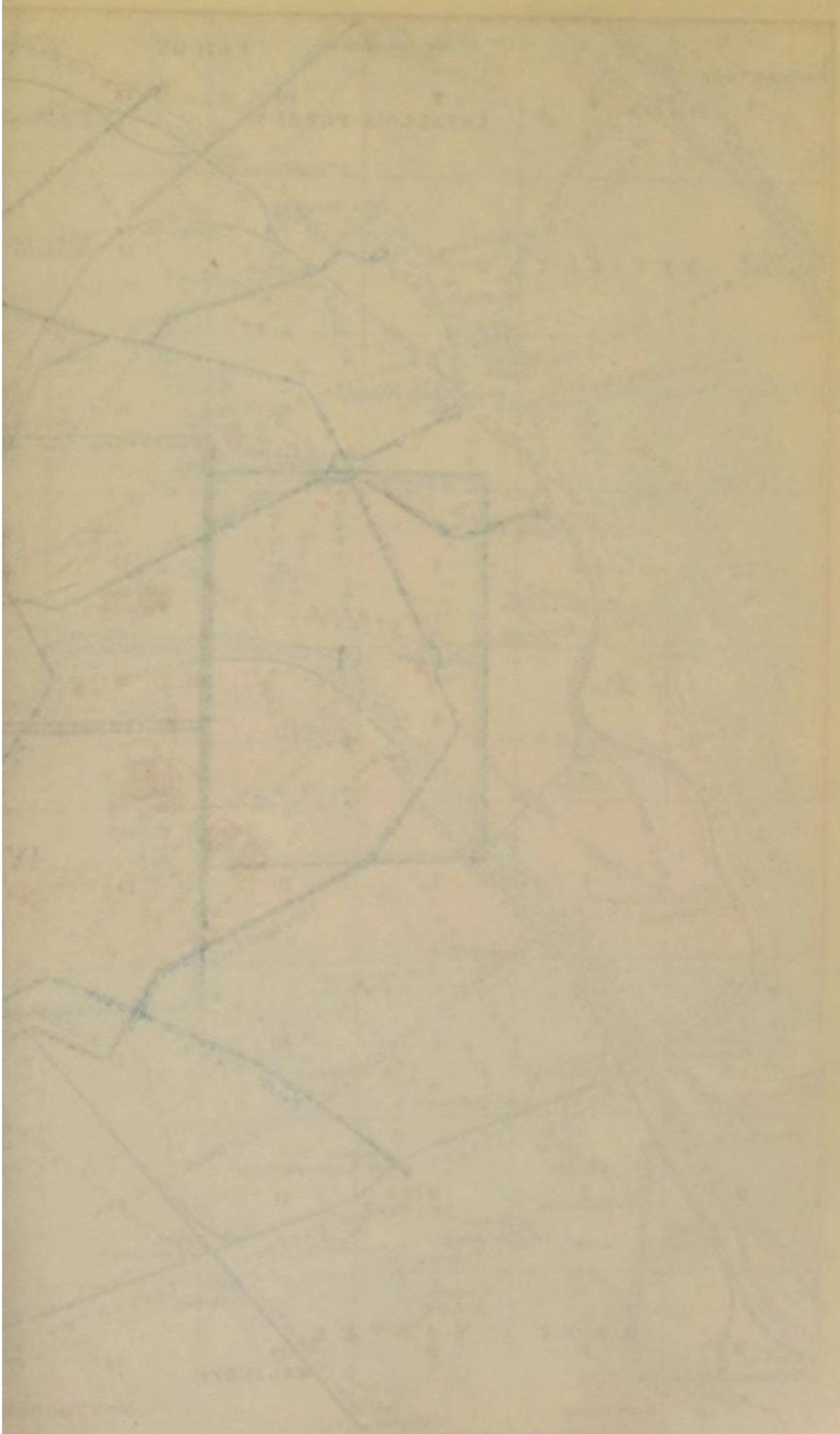
Page

1. Key-Plan of Paris (1 : 66,600), showing the divisions of the large plan and the limits of the special plans.
2. Plan of Paris (1:20,000), in three sections.
3. Five Special Plans of the most important quarters (1:12,500).

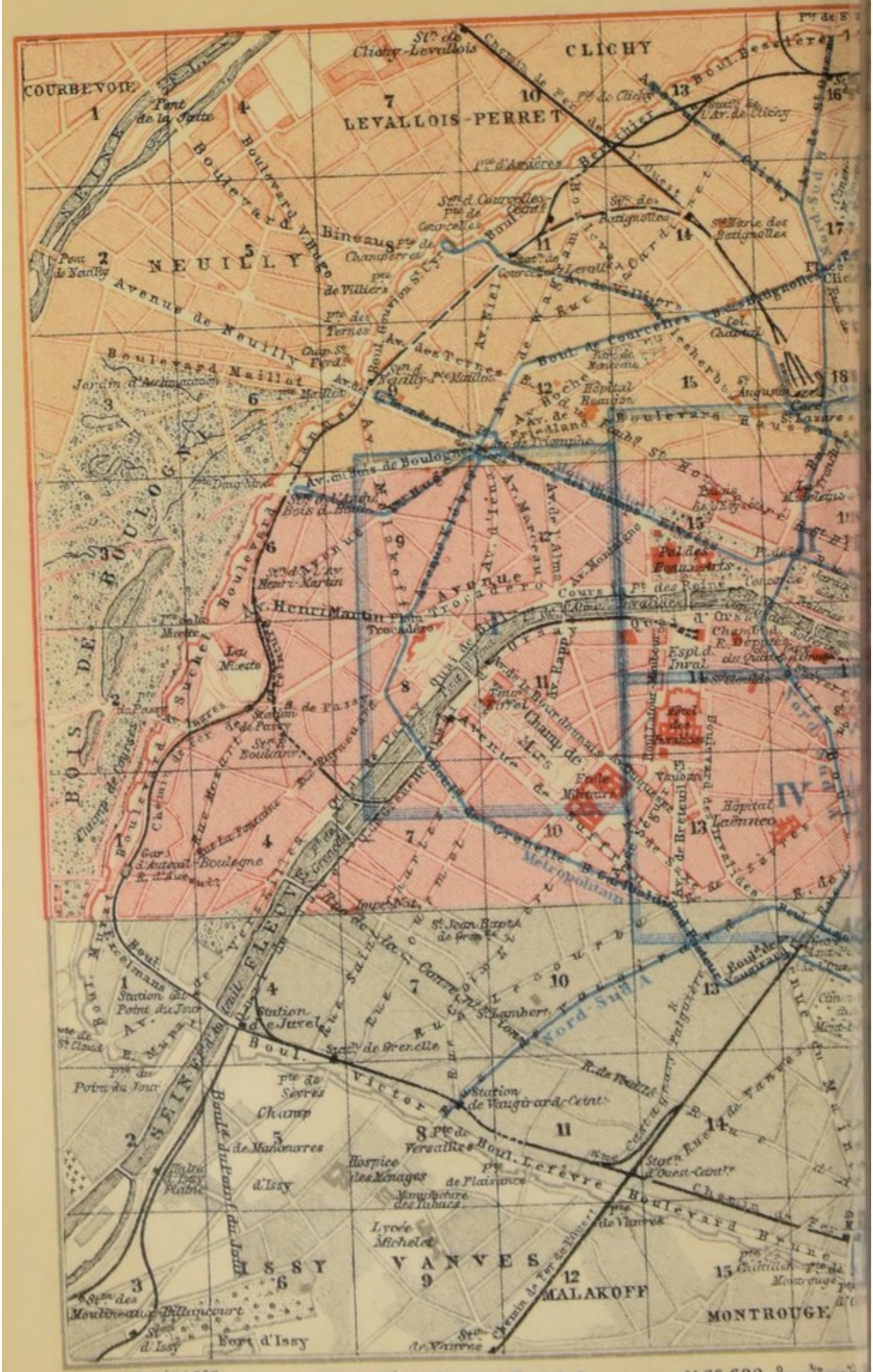
   I. Champ-de-Mars. Trocadéro. Champs-Elysées.
   II. Champs-Elysées. Louvre. Grands Boulevards (West).
   III. Grands Boulevards (East). The Halles.
   IV. Invalides. Luxembourg.
   V. Cité. Jardin des Plantes. Bastille.

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6. Railway and Tramway Plan of Paris (1:32,000).

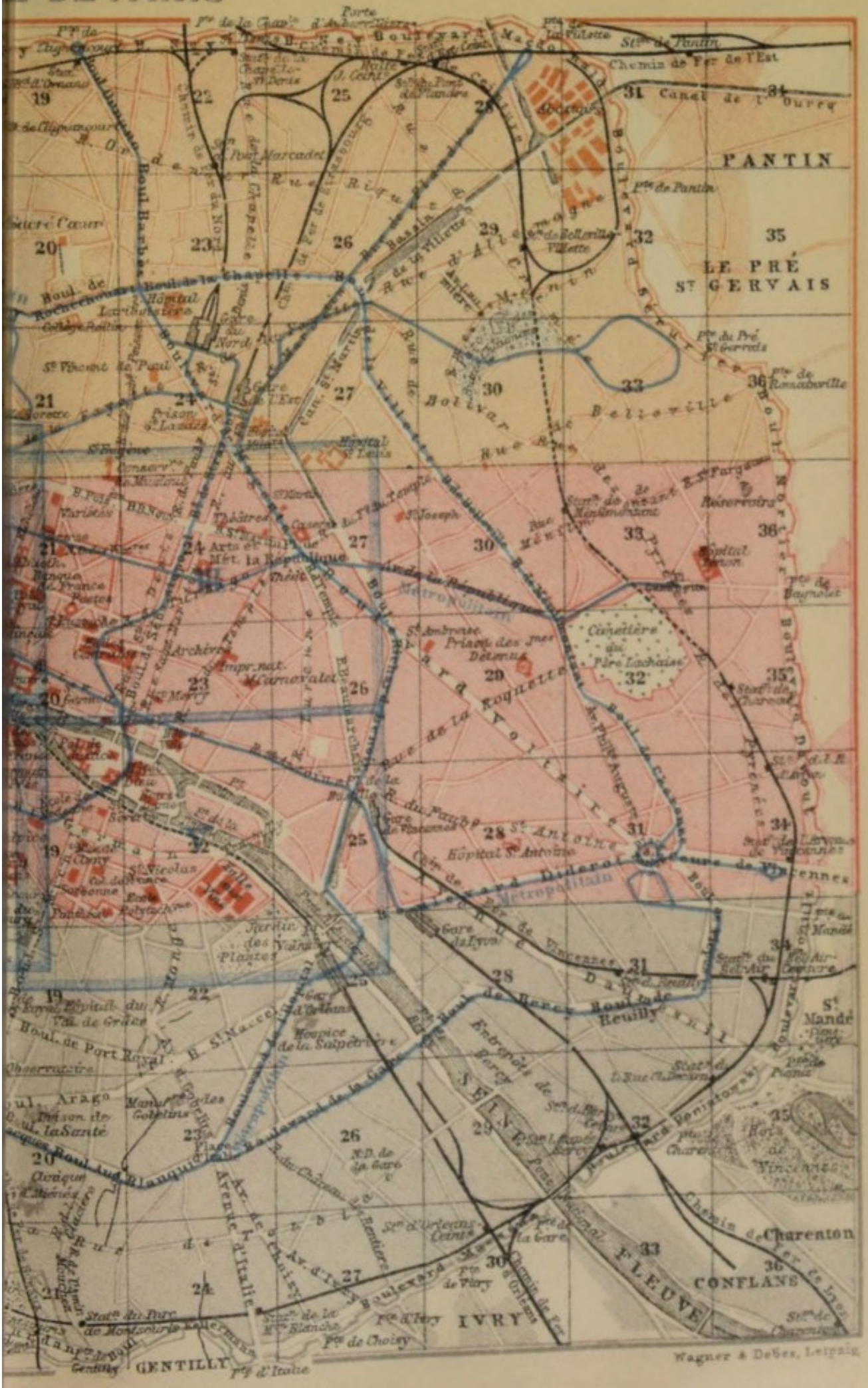
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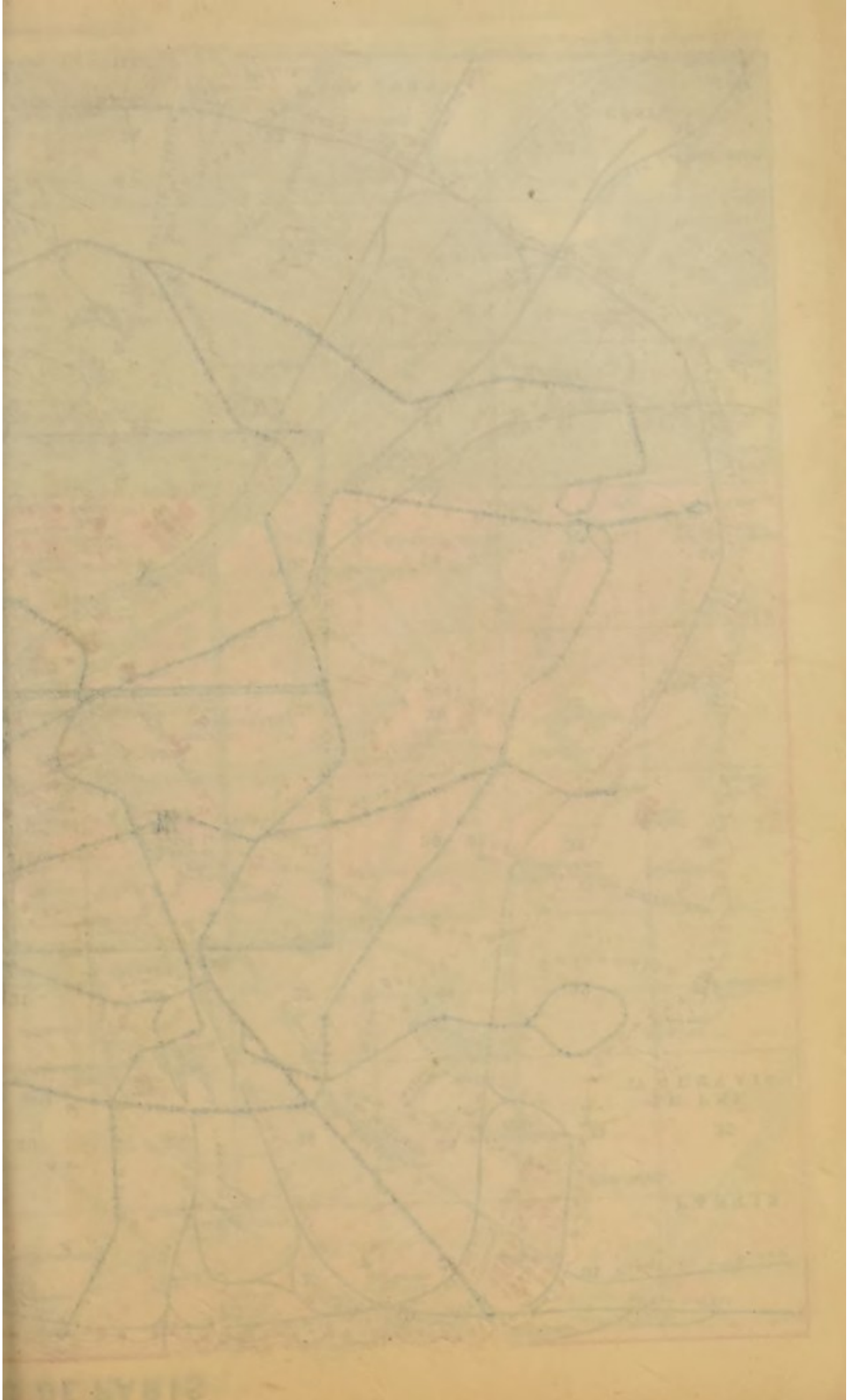


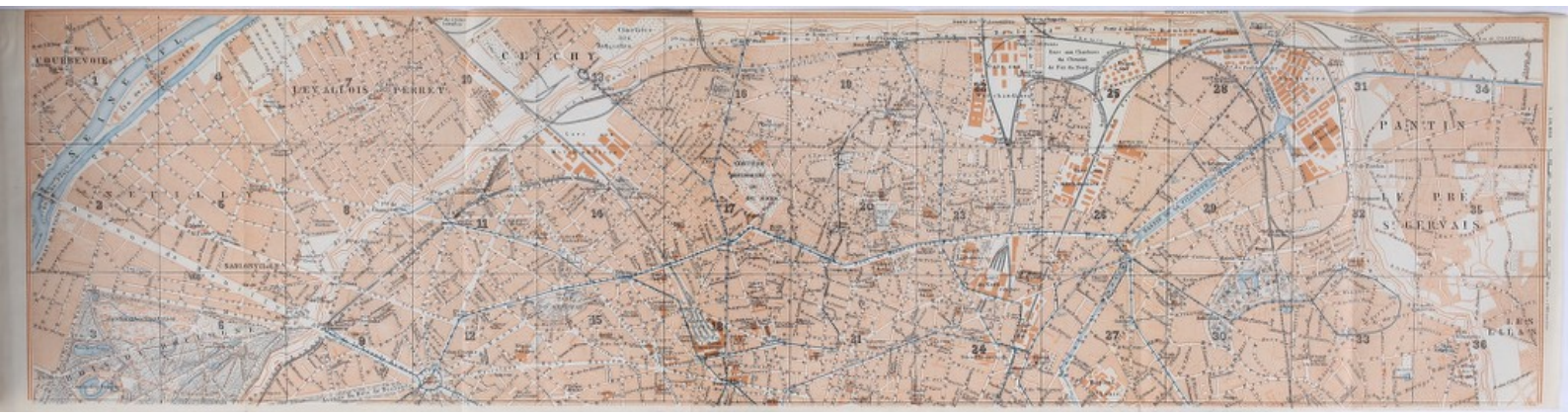
PLAN D'ENSEM


CLICHY
COURBEVOIE
LEVALLOIS-PERRET
NEUILLY
BOULOGNE
BOIS DE
ISSY
VANVES
MALAKOFF
MONTROUGE
SEINE
Pont de la Jatte
Pont de Neuilly
Boulevard Victor Hugo
Avenue de Neuilly
Boulevard Maillot
Jardin d'Acclimatation
Bineau
Avenue Henri-Martin
Avenue Mozart
Avenue de Versailles
Boulevard Suchet
Boulevard Exelmans
Boulevard Murat
Boulevard Lefèvre
Boulevard Brune
Chemin de Fer de Ceinture
Chemin de Fer de l'Ouest
Chemin de Fer de Versailles
Chemin de Fer de Sceaux
Chemin de Fer de Grenelle
Chemin de Fer de Auteuil
Chemin de Fer de Courcelles
Chemin de Fer de Passy
Chemin de Fer de Plaisance
Chemin de Fer de Vanves
Chemin de Fer de Clichy
Chemin de Fer de Batignolles
Chemin de Fer de Bretigny
Chemin de Fer de Boulogne
Chemin de Fer de Meudon
Chemin de Fer de Ceinture
Chemin de Fer de Versailles
Chemin de Fer de Sceaux
Chemin de Fer de Grenelle
Chemin de Fer de Auteuil
Chemin de Fer de Courcelles
Chemin de Fer de Passy
Chemin de Fer de Plaisance
Chemin de Fer de Vanves
Chemin de Fer de Clichy
Chemin de Fer de Batignolles
Chemin de Fer de Bretigny
Chemin de Fer de Boulogne
Chemin de Fer de Meudon
Métropolitain
Nord-Sud
Station de Javel
Station de Vaugirard-Ceinture
Station d'Ouest-Ceinture
Pont du Jour
Point du Jour
Champ de Mars
Champ de Manœuvres
Hospice des Ménages
Lycée Michelet
Fort d'Issy
Moulineaux
Billancourt
Hôpital Laennec
Hôpital Beaujon
Hôpital Ambroise Paré
Hôpital Boucicaut
Hôpital Broussais
Hôpital Cochin
Hôpital Necker
Hôpital Saint-Joseph
Hôpital Saint-Louis
Hôpital Saint-Antoine
Hôpital Saint-Jacques
Hôpital Saint-Vincent de Paul
Hôpital Saint-Augustin
Hôpital Saint-Lazare
Hôpital Saint-Marie des Batignolles
Hôpital Saint-Jean de Dieu

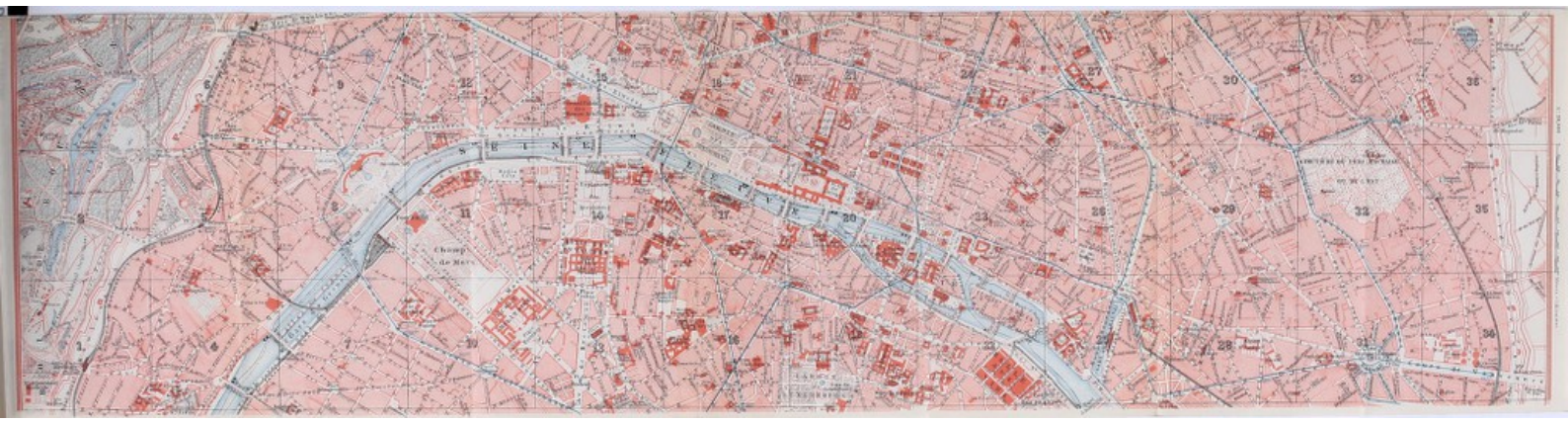
E DE PARIS

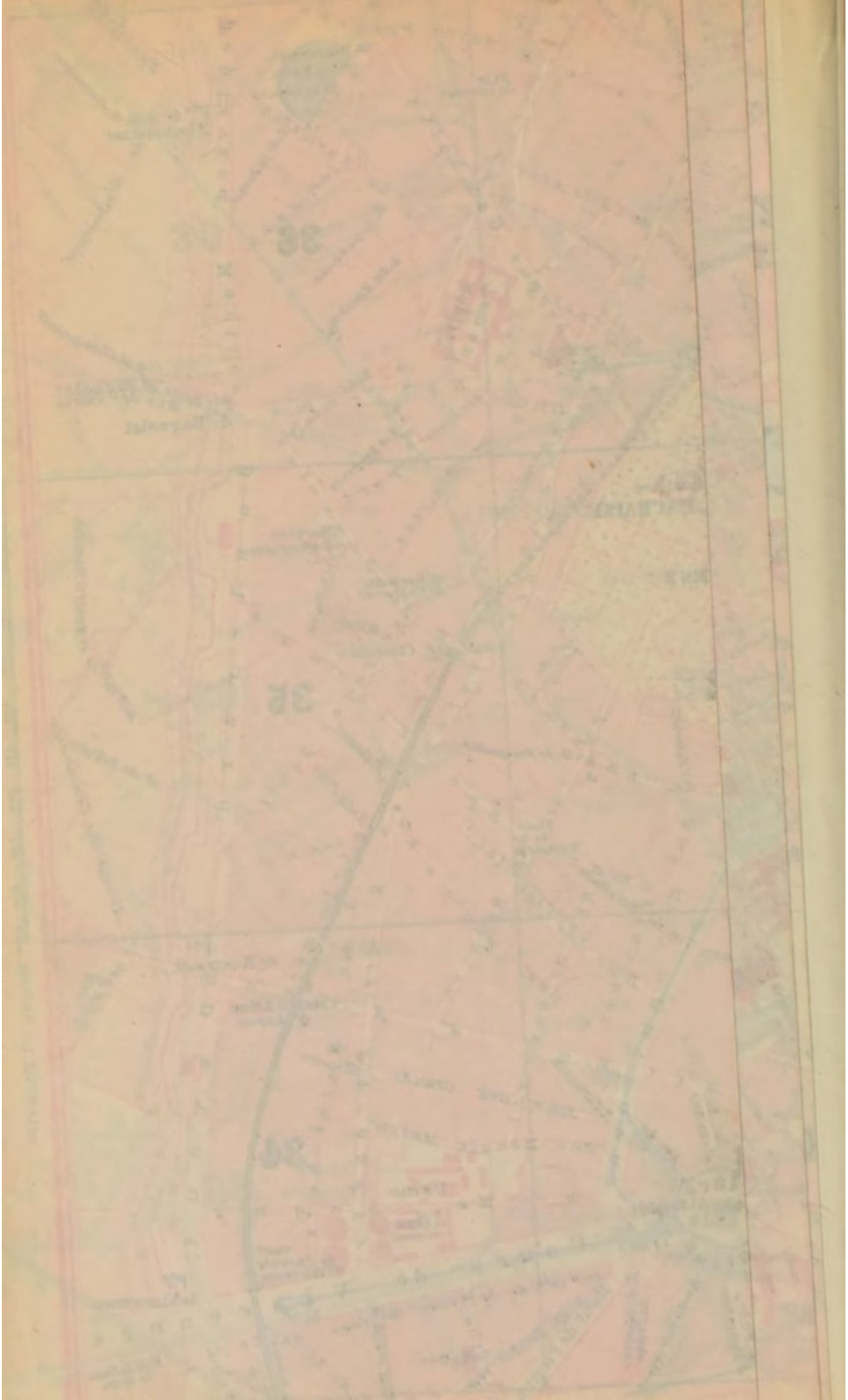

PANTIN
LE PRÉ ST GERVAIS
Chemin de Fer de l'Est
Canal de l'Ourcq
Belleville
Cimetière du Père Lachaise
Hôpital St Antoine
Gare de Lyon
Gare d'Austerlitz
Jardin des Plantes
Hospice de la Salpêtrière
Hôpital du Val de Grâce
Observatoire
Panthéon
Hôtel de Ville
Archives
Bibliothèque Nationale
Banque de France
Postes
Théâtre Français
Théâtre Lyrique
Opéra
Gare du Nord
Gare de l'Est
Hôpital Lariboisière
Hôpital St Louis
Prison de la Santé
Prison de la Roquette
Prison des Jeunes Détenus
Prison de Mazas
Ste Chapelle
Notre Dame
St Sulpice
St Vincent de Paul
St Nicolas
St Joseph
St Ambroise
Sacré Cœur
Manufacture des Gobelins
Manufacture de Sèvres
Halle aux Vins
Entrepôts de Bercy
Gare de Bercy
Gare de Vincennes
Gare de Charenton
Gare de Vitry
Gare de la Maison Blanche
Gare d'Orléans
Gare du Point du Jour
Gare de Montparnasse
Gare de Choisy
Gare d'Ivry
Gare de Gentilly
Cimetière de Bercy
Cimetière de Vaugirard
Cimetière de Montparnasse
Cimetière de Montrouge
Cimetière de Vanves
Cimetière de Bagneux
Cimetière de Gentilly
Cimetière de Charenton
Cimetière de Picpus
Cimetière de Ménilmontant
Cimetière de Belleville
Cimetière de Pantin
Cimetière de Bellevue
Cimetière de Clamart



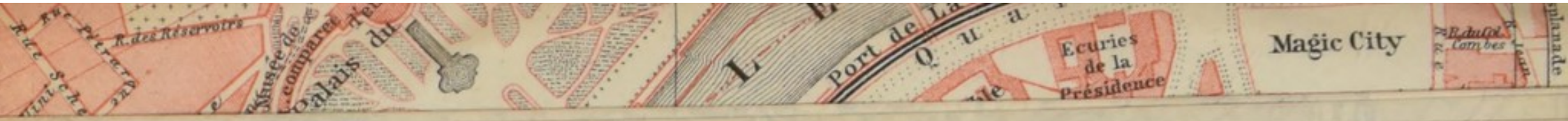

COURBEVOIE
SEINE
CLICHY
LEVALLOIS PERRET
SEINE
PANTIN
LE PRÉ
S.T GERVAIS
LES LILAS



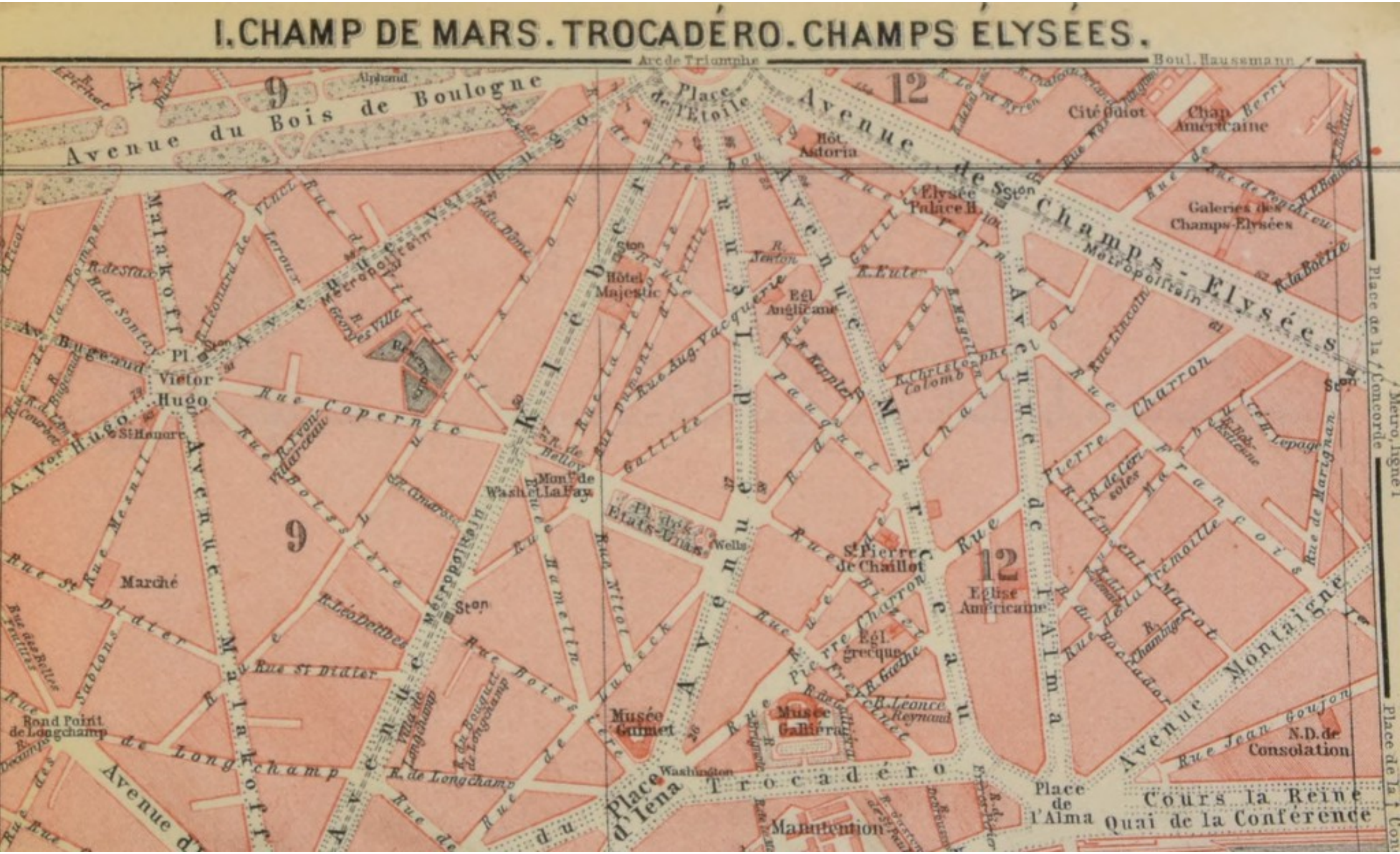

Champ de Mars



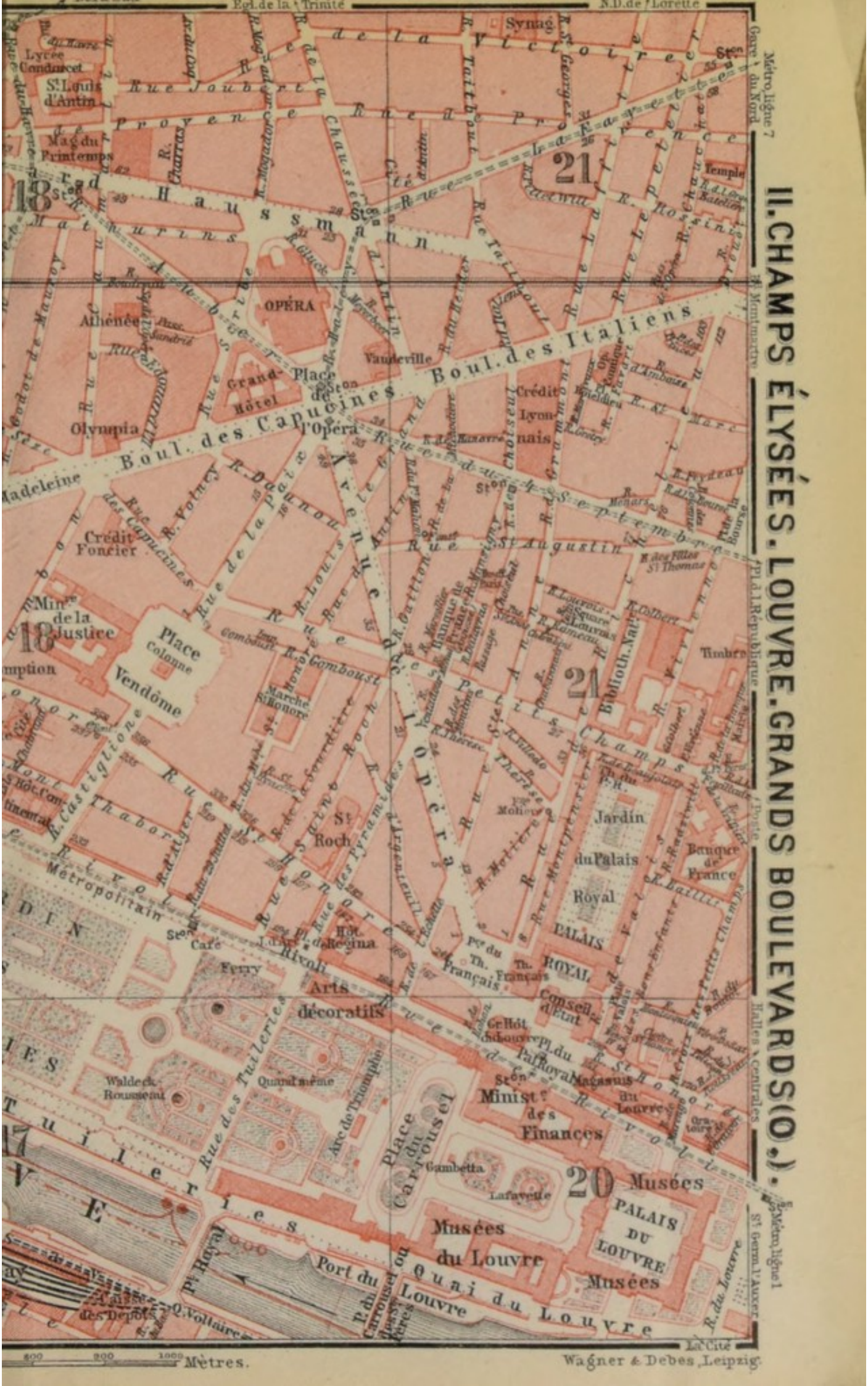

SEINE
CHAMP
DE MANŒUVRES
5
BISSY
VAUX VRES
MALAKOFF
MONTROUGE
GENTILLY
GENTILLY
ARMANDE
BOIS DE VINCENNES
CHARENTON
JOINVILLE
ST MAURICE
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R. des Réservoirs
Palais du
Port de
Ecuries de la Présidence
Magic City

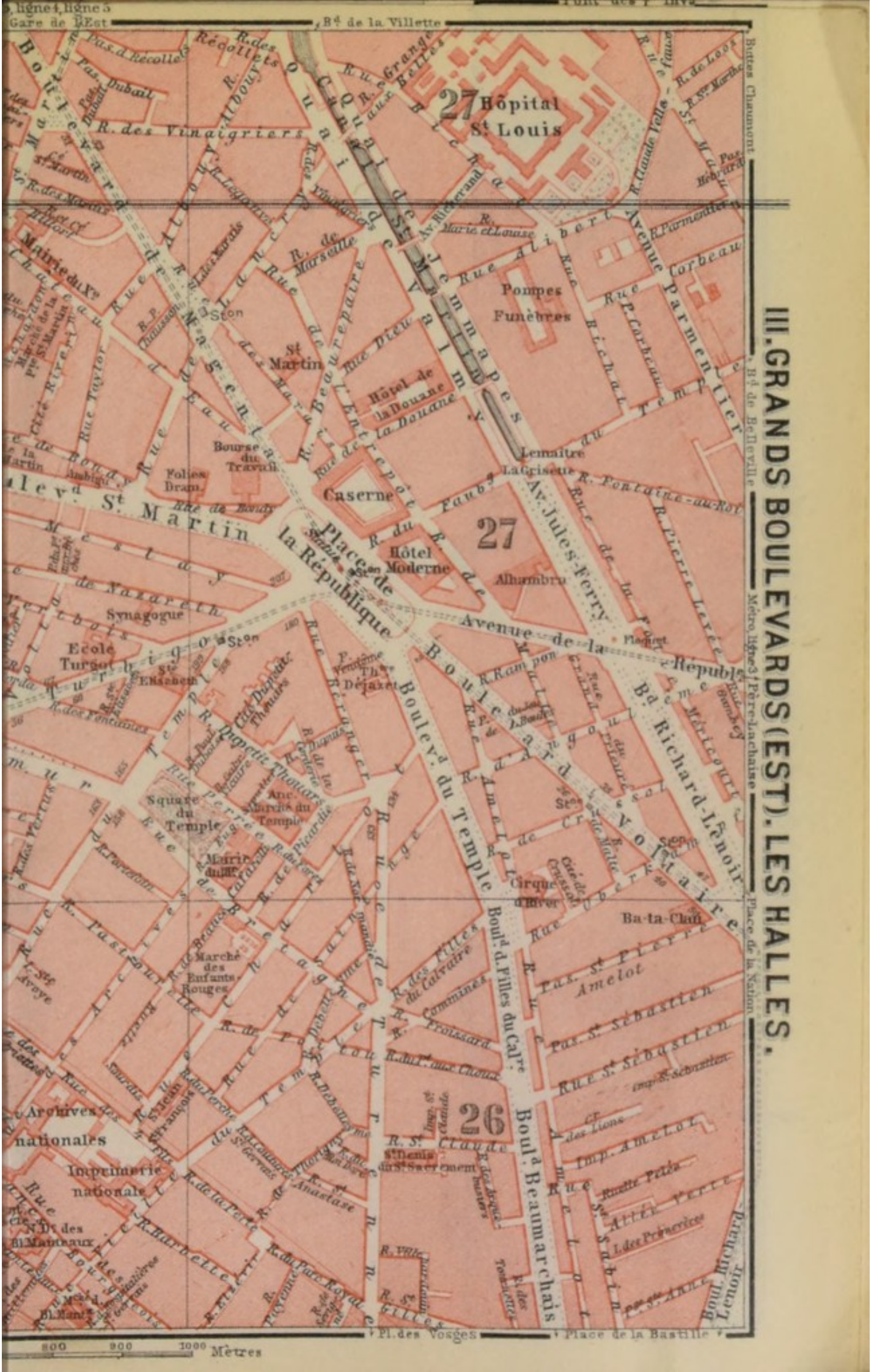
I. CHAMP DE MARS. TROCADÉRO. CHAMPS ÉLYSÉES.


Arc de Triomphe
Boul. Haussmann
Avenue du Bois de Boulogne
Place de l'Etoile
Avenue des Champs-Elysées
Métropolitain
Cité Odiot
Chap. Américaine
Hôt. Astoria
Galeries des Champs-Elysées
Rue de la Boétie
Hôtel Majestic
Egl. Anglicaine
Rue Christophe Colomb
Rue Charron
Rue Pierre Charron
Rue de Marignan
Rue Bassano
Rue Copernic
Rue Boissière
Rue Lauriston
Rue Pergolèse
Rue Mesnil
Rue St Didier
Rue Lubeck
Rue Hamelin
Rue Léo Delibes
Rue Paul Valéry
Rue Galilée
Rue Quentin Bauchart
Rue Magellan
Rue Aug. Vacquerie
Rue Vernet
Rue de Presbourg
Rue de Longchamp
Rue de Bassano
Rue Fabert
Rue Jean Goujon
Rue de la Tremoille
Rue Marbeau
Rue Boccador
Rue Chambiges
Rue Frédéric Bastiat
Rue Clément Marot
Rue de Lübeck
Rue de Tilsitt
Rue de Chaillot
Rue de la Pompe
Rue de Sontay
Rue Bugeaud
Rue Léonard de Vinci
Rue Dumont d'Urville
Rue Scheffer
Rue Benjamin Franklin
Rue Raynouard
Rue Duret
Rue Decamps
Rue Weber
Rue Mirabeau
Rue Nicolo
Rue Octave Feuillet
Rue Bois le Vau
Rue Fabert
Rue Jean Goujon
Rue de Marignan
Rue Boissière
Rue Lauriston
Rue Pergolèse
Rue Mesnil
Rue St Didier
Rue Lubeck
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Rue Léo Delibes
Rue Paul Valéry
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Rue Magellan
Rue Aug. Vacquerie
Rue Vernet
Rue de Presbourg
Rue de Longchamp
Rue de Bassano

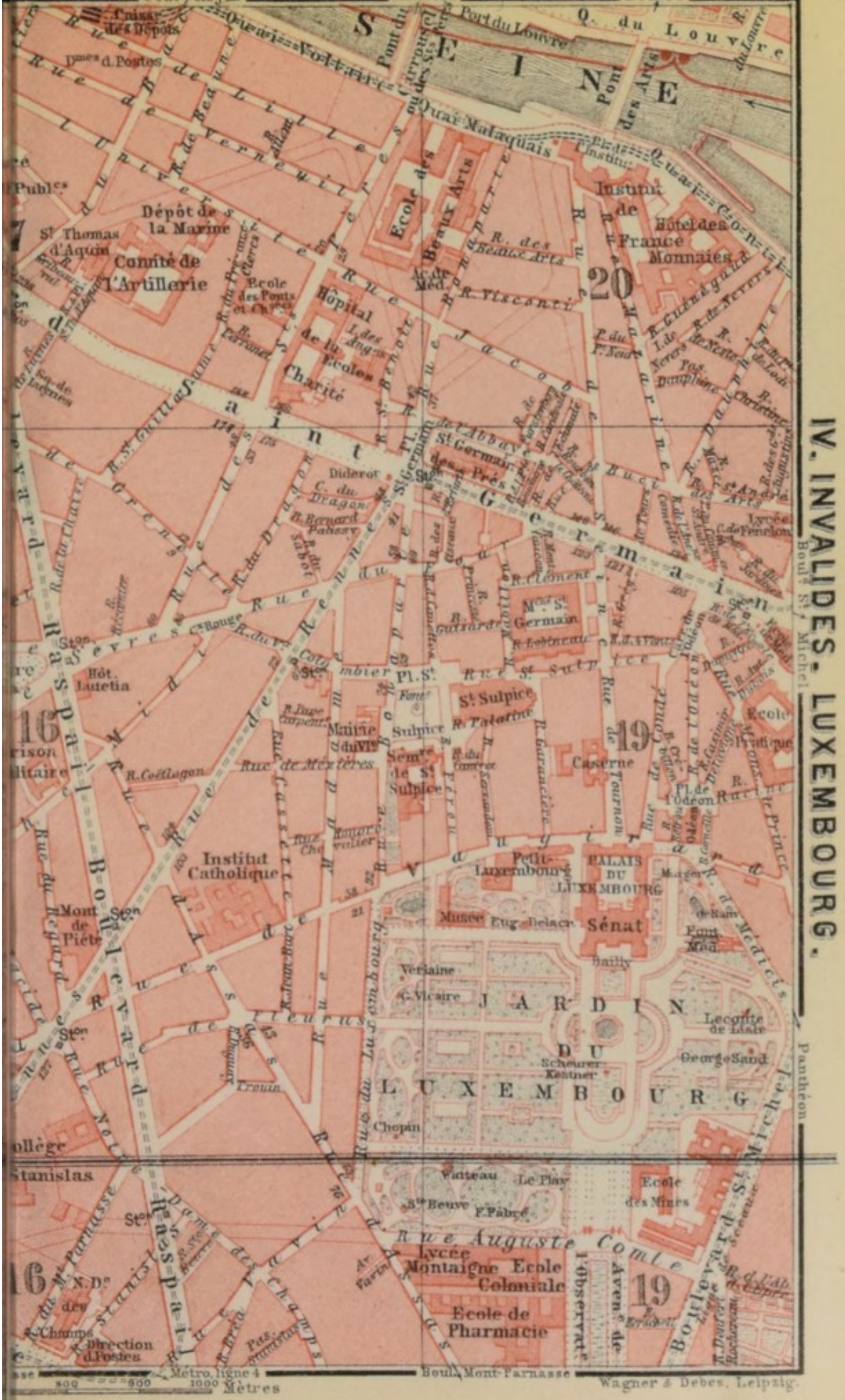

Parc de Monceau
Bd de Courcelles
Bd des Batignolles
Gare St L.
Rond Point de l'Etoile
Arc de Triomphe de l'Etoile
Pont de l'Alma
Trocadéro
Champ de Mars
B
R
Boulevard Haussmann
Rue de la Baume
Rue de Courcelles
Rue du Rocher
Rue de la Boétie
Rue de Penthièvre
Rue de Miromesnil
Rue de la Pépinière
Boulevard Malesherbes
Rue de la Ville l'Evêque
Rue de Surène
Rue de la Madeleine
Rue de Berri
Rue du Colisée
Rue Montaigne
Rue Matignon
Rue de Ponthieu
Rue du Faubourg St Honoré
Rue de Marigny
Rue de Lisbonne
Rue de Cirque
Rue de l'Elysée
Rue Royale
Rue Boissy d'Anglas
Rue de Constantine
Rue St Dominique
Rue Fabert
Rue de Bellechasse
Rue de Varenne
Rue de Grenelle
Rue de l'Université
Rue Jean Nicot
Rue Surcouf
Rue Rabelais
Rue Jean Goujon
Rue Bayard
Rue Pierre Charron
Rue Clément Marot
Rue Galilée
Rue Quentin Bauchart
Rue Lord Byron
Rue Arsène Houssaye
Rue de Messine
Rue de Lisbonne
Rue de Laborde
Rue de Rigny
Rue Lavoisier
Rue Chapu
Rue Roquépine
Rue d'Astorg
Rue Caumartin
Rue Chauveau Lagarde
Rue de la Madeleine
Rue de Duras
Rue d'Aguesseau
Rue de la Paix
Rue Tronchet
Rue du Cirque
Rue Montalivet
Rue Pasquier
Rue Godot de Mauroy
Rue Cambacérès
Rue Saussaies
Rue Boissy d'Anglas
Rue Royale
Rue Roquépine
Rue Tronchet

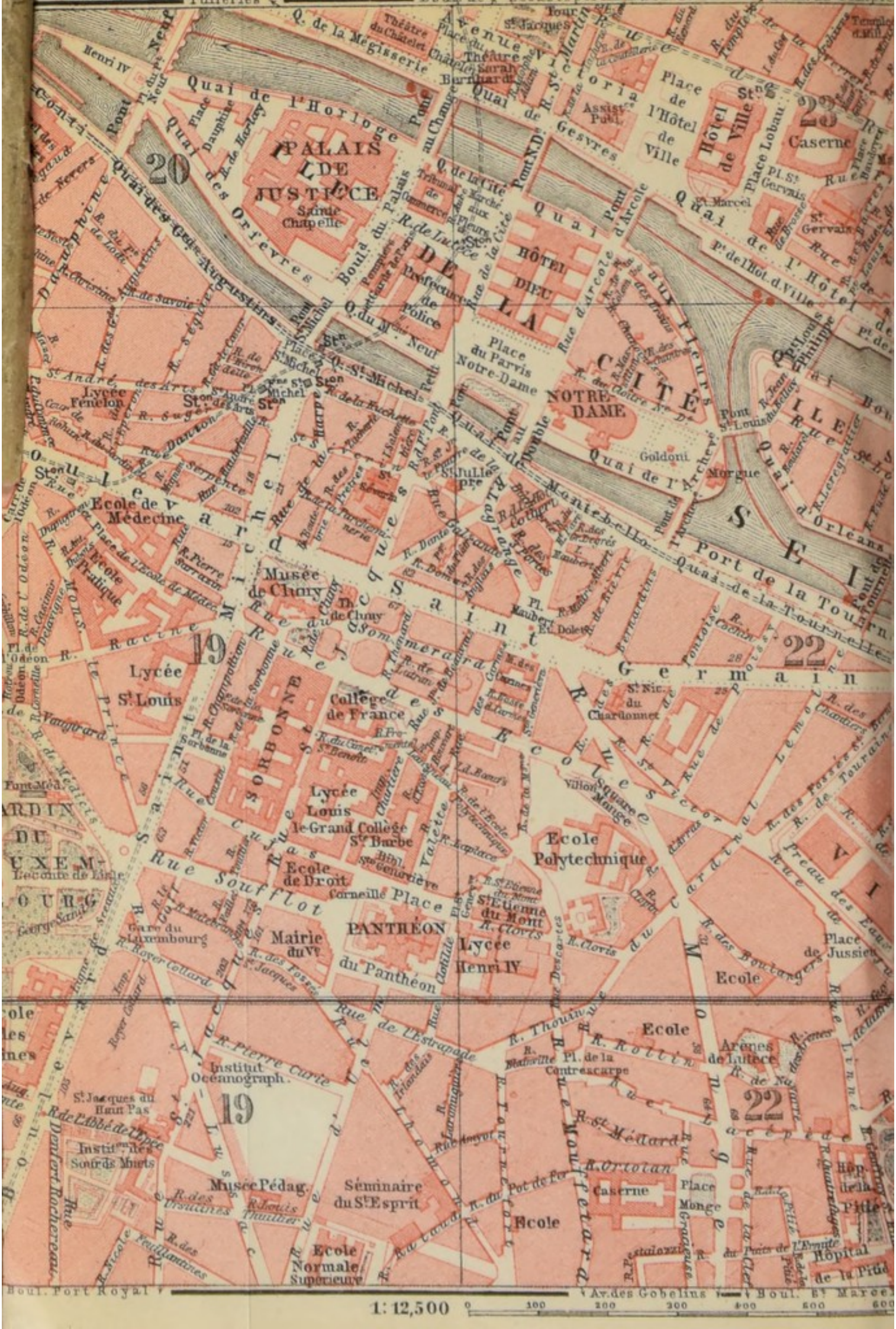

II. CHAMPS ÉLYSÉES. LOUVRE. GRANDS BOULEVARDS (O.)
Egl. de la Trinité
N.D. de Lorette
Synag.
Gare St Lazare
Métro, ligne 7
Gare du Nord
Lycée Condorcet
St Louis d'Antin
Mag. du Printemps
Haussmann
OPÉRA
Athénée
Vaudeville
Grand Hôtel
Place de l'Opéra
Crédit Lyonnais
Olympia
Boul. des Capucines
Boul. des Italiens
Madeleine
Crédit Foncier
Min. de la Justice
Place Vendôme
Colonne
Marché St Honoré
Rue de la Paix
Rue de la Victoire
Rue de la Chaussée d'Antin
Rue Taitbout
Rue Caumartin
Rue Joubert
Rue de la Pépinière
Rue de la Bienfaisance
Rue de la Rochefoucauld
Rue St Lazare
Rue de Rivoli
Rue de Castiglione
Rue Thabor
Rue St Roch
Rue des Pyramides
Rue Richelieu
Rue Neuve des Petits Champs
Rue Méhul
Rue Molière
Rue Montpensier
Rue de Beaujolais
Rue de Valois
Rue de Montpensier
Rue de Rohan
Rue de Marengo
Rue de Castiglione
Rue de Mondovi
Rue de Marivaux
Rue Colbert
Rue Vivienne
Rue Croix des Petits Champs
Rue Neuve des Bons Enfants
Rue du Mail
Rue Ste Anne
Rue Montmartre
Rue Réaumur
Rue Rossini
Rue Taitbout
Rue Caumartin
Rue Joubert
Rue de la Chaussée d'Antin
Rue Mogador
Rue Charras
Rue Auber
Rue Scribe
Rue Halévy
Rue Meyerbeer
Rue Boissy d'Anglas
Rue Cambon
Rue Daunou
Rue Neuve des Capucines
Rue Caumartin
Rue Godot de Mauroy
Rue Duphot
Rue Vignon
Rue Tronchet
Rue Basse du Rempart
Rue Neuve des Mathurins
Rue Pasquier
Rue Boudreau
Rue Caumartin
Rue Lamartine
Rue Pigalle
Rue Blanche
Rue de Clichy
Rue de Provence
Rue de la Tour des Dames
Rue de Londres
Rue de Stockholm
Rue de Vienne
Rue de Constantinople
Rue de Florence
Rue de Naples
Rue de Turin
Rue de Parme
Rue de Berlin
Rue de Madrid
Rue de Lisbonne
Rue de Rome
Rue de Moscou
Rue de Liège
Rue de Bruxelles
Rue de Copenhague

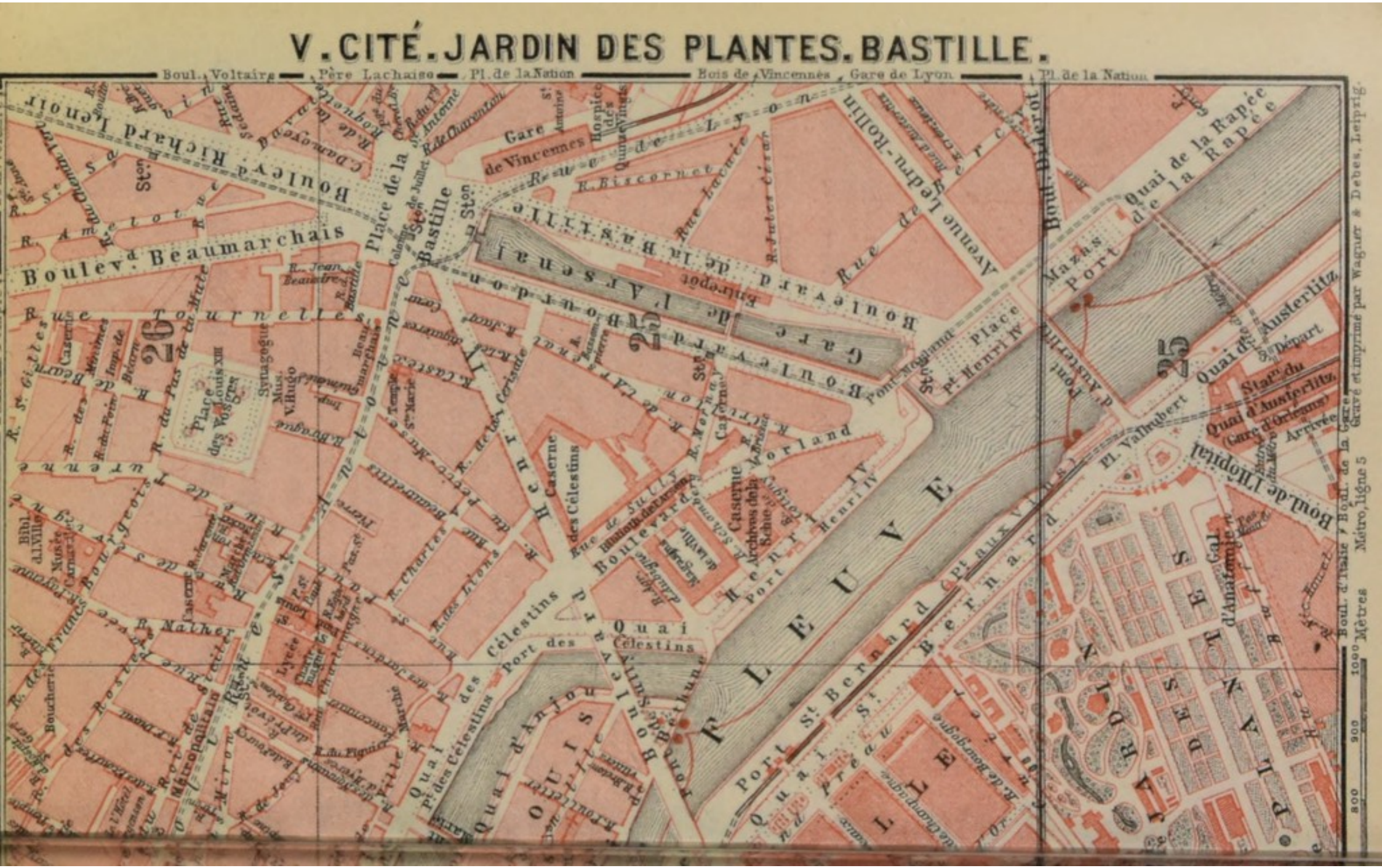

N.D. de Lorette
St Vincent de Paul
Bd de
Rue de Provence
Rue Richer
Rue des Petites Ecuries
Rue du Faubg Montmartre
Rue Bergère
Rue du Faubg Poissonnière
Rue de Lenghien
Rue de l'Echiquier
Rue d'Uzès
Rue Vivienne
Rue Feydeau
Rue des Jeuneurs
Rue Montmartre
Rue Vivienne
Rue Traversière
Rue du Croissant
Rue St Joseph
Rue du Caire
Rue Réaumur
Rue Turbigo
Rue St Denis
Rue St Sauveur
Rue Tiquetonne
Rue Mandar
Rue Montorgueil
Rue des Petits Champs
Rue du Mail
Rue Coquillière
Rue du Louvre
Rue de Rivoli
Rue du Pont Neuf
Rue de la Monnaie
Rue de la Ferronnerie
Rue St Honoré
Rue de la Cossonnerie
Rue de la Verrerie
Rue du Temple
Rue de la Grange Batelière
Rue Rougemont
Rue Caumartin
Rue Lafayette
Rue Le Peletier
Rue de la Chaussée d'Antin
Rue Taitbout
Rue Pasquier
Rue de Clichy
Rue de Châteaudun
Rue Fontaine
Rue Blanche
Rue de Navarin
Rue de Trévise
Rue Cadet
Rue Geoffroy Marie
Rue Bergère
Rue du Conservatoire
Rue Ste Cécile
Rue Poissonnière
Rue Bleue
Rue Paradis
Rue de Paradis
Rue de Hauteville
Rue de Chabrol
Rue de Lancry
Rue de Bondy
Rue du Faubg du Temple
Rue de Malte
Rue Oberkampf
Rue Amelot
Rue de la Roquette
Rue de la Fontaine au Roi
Rue Basfroi
Rue de Charonne
Rue de Montreuil
Rue de Reuilly
Rue de Picpus
Rue de Bercy
Rue de Lyon
Rue de Rambuteau
Rue du Grenier St Lazare
Rue Quincampoix
Rue Aubry le Boucher
Rue des Lombards
Rue de la Verrerie
Rue de la Tacherie
Rue de la Vieille Lanterne
Rue de la Cité
Rue de la Barillerie
Rue de la Calandre
Rue de la Vieille Draperie
Rue de la Vieille Monnaie
Rue de la Vieille Bouclerie
Rue de la Vieille Lingerie
Rue de la Vieille Pelleterie
Rue de la Vieille Ferronnerie
Rue de la Vieille Tannerie
Rue de la Vieille Boucherie
Rue de la Vieille Poterie
Rue de la Vieille Verrerie
Rue de la Vieille Cordonnerie
Rue de la Vieille Tonnellerie
Rue de la Vieille Charronnerie
Rue de la Vieille Maçonnerie
Rue de la Vieille Charpenterie
Rue de la Vieille Couverture
Rue de la Vieille Plomberie
Rue de la Vieille Vitrerie
Rue de la Vieille Peinture
Rue de la Vieille Dorure
Rue de la Vieille Sculpture
Rue de la Vieille Gravure
Rue de la Vieille Lithographie
Rue de la Vieille Photographie
Rue de la Vieille Cinématographie
Rue de la Vieille Télévision
Rue de la Vieille Radio
Rue de la Vieille Téléphonie
Rue de la Vieille Informatique
Rue de la Vieille Robotique
Rue de la Vieille Intelligence Artificielle
Rue de la Vieille Réalité Virtuelle
Rue de la Vieille Réalité Augmentée
Rue de la Vieille Réalité Mixte
Rue de la Vieille Réalité Étendue
Rue de la Vieille Réalité Immersive
Rue de la Vieille Réalité Interactive
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Rue de la Vieille Réalité Sociale
Rue de la Vieille Réalité Économique
Rue de la Vieille Réalité Politique
Rue de la Vieille Réalité Culturelle
Rue de la Vieille Réalité Artistique
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Rue de la Vieille Réalité Virtuelle
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Bd Montmartre
Boul.d Poissonnière
Boul. Bonne Nouvelle
Bd St Denis
Bd de Sébastopol
Bd de Strasbourg
Bd de Magenta
Bd de la Chapelle
Bd de la Villette
Bd de Ménilmontant
Bd de Belleville
Bd de la Bastille
Bd Richard Lenoir
Bd Voltaire
Bd Beaumarchais
Bd Henri IV
Bd de la Madeleine
Bd des Capucines
Bd des Italiens
Bd Haussmann
Bd Malesherbes
Bd de Courcelles
Bd de Clichy
Bd de Rochechouart
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Bd Richard Lenoir
Bd Voltaire
Bd Beaumarchais
Bd Henri IV
Bd de la Madeleine
Bd des Capucines
Bd des Italiens
Bd Haussmann
Bd Malesherbes
Bd de Courcelles
Bd de Clichy
Bd de Rochechouart
Théâtre du Gymnase
Théâtre de la Gaîté
Théâtre de la Ménagère
Théâtre de la Scala
Théâtre de la Comédie Française
Théâtre de l'Odéon
Théâtre de la Porte St Martin
Théâtre de la Renaissance
Théâtre de la Gaîté Lyrique
Théâtre de la Gaîté Montparnasse
Théâtre de la Gaîté Rochechouart
Théâtre de la Gaîté Lyrique
Théâtre de la Gaîté Montparnasse
Théâtre de la Gaîté Rochechouart
Comptoir National d'Escompte
Conservatoire de Musique
Bibliothèque Nationale
Banque de France
Caisse d'Epargne
Hôtel des Postes
Colis postaux
Télégraphe
Bourse du Commerce
Mairie du IXe
Mairie du Ier A.
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III. GRANDS BOULEVARDS (EST). LES HALLES.
Gare de l'Est
Bd de la Villette
Buttes Chaumont
Bd de Belleville
Métro ligne 3 Père-Lachaise
Place de la Nation
Pl. des Vosges
Place de la Bastille
Mètres
Hôpital St Louis
Pompes Funèbres
Hôtel de la Douane
Caserne
Hôtel Moderne
Alhambra
Bourse du Travail
Folies Dram.
Synagogue
Ecole Turgot
Square du Temple
Mairie du IIIe
Cirque d'Hiver
Ba-ta-Clan
Archives nationales
Imprimerie nationale
Marché des Enfants Rouges
Boulevard du Temple
Boulevard Beaumarchais
Avenue de la République
Avenue Parmentier
Avenue Jules-Ferry
Boulevard Richard-Lenoir
Place de la République
Rue de Turbigo
Rue de Bretagne
Rue Amelot
Rue St Sébastien
Rue Oberkampf
Rue du Temple
Rue des Archives
Rue des Filles du Calvaire
Rue de Normandie
Rue de Beauce
Rue Vieille du Temple
Rue de Rivoli
Rue St Martin
Rue de Turenne
Rue Réaumur
Rue Rambuteau
Rue Beaubourg
Rue Grenier St Lazare
Rue Quincampoix
Rue Aubry le Boucher
Rue des Vinaigriers
Rue de Lancry
Rue de la Fontaine au Roi
Rue Basfroi
Rue Ternaux
Rue Jean Pierre Timbaud
Rue Oberkampf
Rue de la Roquette
Rue de la Folie Méricourt
Rue Richard Lenoir
Rue Fontaine du Roi
Rue Pierre Levée
Rue Parmentier
Rue Corbeau
Rue Albert
Rue Claude Vellefaux
Rue de Lancry
Rue de Marseille
Rue de Bondy
Rue Beaurepaire
Rue Dieu
Rue de l'Entrepôt
Rue Taylor
Rue Rivoli
Rue Perrée
Rue Turbigo


Esplanade des Invalides
Ministère de la Guerre
Service Géographique de l'Armée
Ministère du Travail
HÔTEL DES INVALIDES
Eglise St. Louis
Dôme des Invalides
Ancien Couvent du Sacré Cœur
Cirque
Temple St. Jean
Mairie du VIIe
Mus. de l'Inst. Publique
Direction du Génie
Caserne
Ministères de l'Agriculture, du Commerce et de l'Industrie
Ambassade de Russie
Ambassade d'Autriche-Hongrie
Missions Etrangères
Sœurs de St. Vincent de Paul
Hôpital Laënnec
Les Lazaristes
Ministère des Colonies
Bénédictines
Frères St. Jean de Dieu
Ecole
Pl. de Fontenoy
Place St. François Xavier
Place Vauban
Pl. de Breteuil
Ecole militaire
Hôpital des Enfants Malades
Square du Croisic
Lycée Buffon
Ecoles
Gare Montparnasse (Ouest)
Cimetière
Métro, ligne 5
Champ de Mars
Ecole milit.
R
G
Gravé et imprimé par Nord-Sud Métro, ligne 5
1: 12,500
0 100 200 300 400 500 600


IV. INVALIDES. LUXEMBOURG.
SEINE
Pont du Carrousel
Port du Louvre
Q. du Louvre
Pont des Arts
Quai Malaquais
Quai Voltaire
Caisse des Dépôts
Dmes d. Postes
Dépôt de la Marine
St Thomas d'Aquin
Comité de l'Artillerie
Ecole des Ponts et Ch.
Ecole des Beaux Arts
Institut de France
Hôtel des Monnaies
Hôpital de la Charité
St Germain des Prés
Diderot
Lycée Fénelon
Bot Lutetia
St Sulpice
Mairie du VIe
Sém. de St Sulpice
Caserne
Ecole Pratique
Institut Catholique
Petit-Luxembourg
PALAIS DU LUXEMBOURG
Musée Eug. Delacr.
Sénat
JARDIN DU LUXEMBOURG
Verlaine
Lecomte de Lisle
George Sand
Chopin
Scheurer-Kestner
Bailly
Mont de Piété
Stanislas
Lycée Montaigne
Ecole Coloniale
Ecole de Pharmacie
Ecole des Mines
Le Play
Ste Beuve
F. Fabré
Direction d. Postes
Rue Auguste Comte
Boulevard St Michel
Panthéon
Métro. ligne 4
Boul. Mont-Parnasse
Mètres
Wagner & Debes, Leipzig.


Quai de l'Horloge
Quai des Orfèvres
Quai de la Mégisserie
Quai de Gesvres
Quai de la Tournelle
Quai de l'Archevêché
Quai de l'Hôtel de Ville
Quai d'Orléans
Pont Neuf
Pont au Change
Pont N.D.
Pont d'Arcole
Pont au Double
Pont de la Tournelle
Pont St. Louis
Pont Marie
Pont St. Michel
Pont Louis Philippe
Pont de l'Archevêché
Pont de l'Hôtel de Ville
Boul. du Palais
Boul. St. Michel
Boul. St. Germain
Boul. Port Royal
Av. des Gobelins
Boul. St. Marcel
Rue de Rivoli
Rue de la Cité
Rue de la Huchette
Rue de la Harpe
Rue St. Jacques
Rue St. Martin
Rue St. Victor
Rue St. André des Arts
Rue Dauphine
Rue Danton
Rue Racine
Rue Soufflot
Rue Cujas
Rue Valette
Rue Thouin
Rue Monge
Rue Mouffetard
Rue Lacépède
Rue Descartes
Rue Clovis
Rue Clotilde
Rue Tournefort
Rue Lhomond
Rue Pierre Curie
Rue de l'Estrapade
Rue de la Bûcherie
Rue de la Huchette
Rue de la Harpe
Rue de la Parcheminerie
Rue de la Tuilerie
Rue de la Vieille Lanterne
Rue de la Petite Boucherie
Rue de la Petite Pierre
Rue de la Petite Truanderie
Rue de la Petite Bretagne
Rue de la Petite Seine
Rue de la Petite Halle
Rue de la Petite Ecurie
Rue de la Petite Arche
Rue de la Petite Chapelle
Rue de la Petite Cité
Rue de la Petite Boucherie
Rue de la Petite Truanderie
Rue de la Petite Bretagne
Rue de la Petite Seine
Rue de la Petite Halle
Rue de la Petite Ecurie
Rue de la Petite Arche
Rue de la Petite Chapelle
Rue de la Petite Cité
Rue de la Petite Boucherie
Rue de la Petite Truanderie
Rue de la Petite Bretagne
Rue de la Petite Seine
Rue de la Petite Halle
Rue de la Petite Ecurie
Rue de la Petite Arche
Rue de la Petite Chapelle
Rue de la Petite Cité
PALAIS DE JUSTICE
Ste Chapelle
HÔTEL DIEU
NOTRE-DAME
Place du Parvis Notre-Dame
Place de l'Hôtel de Ville
Hôtel de Ville
Caserne
Préfecture de Police
Tribunal de Commerce
Marché aux Fleurs
Morgue
Goldoni
Théâtre du Châtelet
Théâtre Sarah Bernhardt
Assist. Publ.
Tour St. Jacques
Fontaine
Lycée Fénelon
Ecole de Médecine
Ecole Pratique
Musée de Cluny
Th. de Cluny
Lycée St. Louis
SORBONNE
Collège de France
Lycée Louis le Grand
Collège St. Barbe
Ecole de Droit
Ecole Polytechnique
Square Vilon
Square Monge
PANTHÉON
Mairie du Ve
Lycée Henri IV
Ecole
Institut Océanograph.
Institut des Sourds Muets
Musée Pédag.
Séminaire du St. Esprit
Ecole Normale Supérieure
Arènes de Lutèce
Hôpital de la Pitié
Gare du Luxembourg
Jardin du Luxembourg
St. Jacques du Haut Pas
St. Nic. du Chardonnet
St. Etienne du Mont
Bibl. Ste Geneviève
Pl. de la Contrescarpe
Pl. Maubert
Pl. St. Gervais
Pl. St. Michel
Pl. de l'Odéon
Pl. de l'Ecole de Médecine
Pl. Jussieu
Pl. Monge
Pl. Oriolan
Pl. Lobau
Pl. St. Louis en l'Ile
Pl. Dauphine
Pl. du Parvis Notre-Dame
Pl. de la Bastille
Pl. de la Nation
Pl. de la République
Pl. de la Concorde
Pl. de la Madeleine
Pl. de la Bourse
Pl. de la Comédie Française
Pl. de la Sorbonne
Pl. de la Cathédrale
Pl. de la Mairie
Pl. de la Gare
Pl. de la Fontaine
Pl. de la Croix
Pl. de la Pompe


V. CITÉ. JARDIN DES PLANTES. BASTILLE.
Boul. Voltaire
Père Lachaise
Pl. de la Nation
Bois de Vincennes
Gare de Lyon
Pl. de la Nation
Boulev.d Richard Lenoir
Boulev.d Beaumarchais
Place de la Bastille
Gare de Vincennes
Rue de Lyon
Rue Biscornet
Avenue Ledru-Rollin
Boulevard de la Bastille
Entrepôt
Gare de Bastille
Boulevard de Bourdon
Rue Tournelles
Place des Vosges
Synagogue
Mus. V. Hugo
Caserne
Rue de Turenne
Rue de Rivoli
Rue de Sully
Rue de Jarente
Rue de Birague
Rue de Béarn
Rue de Pont Morland
Caserne des Célestins
Caserne Archives de la Seine
Rue de Sully
Rue de Suez
Boulevard Henri IV
Port Henri IV
Rue de Turbigo
Rue Malher
Rue des Lions
Rue des Nonnains d'Hyères
Rue de Jouy
Rue de Fourcy
Rue du Figuier
Rue de Rosny
Rue des Barres
Rue de Jarente
Rue de Birague
Rue de Béarn
Rue de Pont Morland
Rue de Sully
Rue de Suez
Rue de Turbigo
Rue Malher
Rue des Lions
Rue des Nonnains d'Hyères
Rue de Jouy
Rue de Fourcy
Rue du Figuier
Rue de Rosny
Rue des Barres
Quai des Célestins
Port des Célestins
Pl. des Célestins
Quai d'Anjou
Pont de Sully
Pont de Bercy
Quai de la Rapée
Port de la Rapée
Mazas
Pont d'Austerlitz
Quai d'Austerlitz
Port d'Austerlitz
Pl. Valhubert
Boul. de l'Hôpital
Quai d'Orléans
Quai d'Austerlitz
Stat.n du Quai d'Orléans (Gare d'Orléans)
Départ
Arrivée
Pont Morland
Pont Henri IV
Port St. Bernard
Quai St. Bernard
Cpt. Marceau
Pont d'Austerlitz
Pont de Bercy
Quai de la Rapée
Port de la Rapée
Rue de Bercy
Rue de Charenton
Rue de Reuilly
Rue de Wagram
Rue de Bourgogne
Rue de Varenne
Rue de Grenelle
Rue de Bellechasse
Rue de Lille
Rue de Poitiers
Rue de Verneuil

ist of the Principal Streets, Squares, Public Buildings, etc.

with Reference to the accompanying Plans.

The large Plan of Paris, on the scale of 1:20,000, is divided into three sec-ns, of which the uppermost is coloured *brown*, the central *red*, and the lowest *ey*. Each section contains 36 numbered squares. In the accompanying index e capital letters **B, R, G,** following the name of a street or building, refer to e different sections, while the numbers correspond with those on the squares each section. When the name required is found also on one of the special ans, this is indicated by an italicized Roman numeral. Thus, Rue de l'Abbaye ll be found on the red section, square 19; and also on the fourth special map.

The word *Rue* is always omitted in the following index for the sake of evity; the other contractions will present no difficulty.—Names to which *An-nne*, *Petit*, *Saint*, etc., are prefixed, are to be sought for under these prefixes. nen *le*, *la*, *du* form part of the proper name from which the name of the street derived, the latter is to be found under *L* or *D;* thus, *Rue Du Cange* should sought for under *D*.

The numbering of the squares is so arranged that squares in different sec-ns bearing the same number adjoin each other. Thus, square 18 on the brown tion finds its continuation towards the S. in square 18 on the red section.

The squares will be useful also for calculating distances, each side of a are being exactly one kilomètre (1094 yds.), while the diagonals if drawn uld be $1^2/_5$ kilomètre (1530 yds.).

The streets parallel with the Seine are numbered from E. to W., while the nbers of the cross-streets begin at the end next the river; the even numbers on the right. In the special maps some of the house-numbers are inserted the corners of the longer streets.

The public buildings, parks, etc. are mostly grouped together under special dings; thus, railway stations are to be found under 'Gare', embassies under nbassade', Ceinture stations under 'Station', etc. There is no separate heading churches.

	B	R	G
attoirs de la Rive Gauche	.	.	11
de la Villette	31		
baye (de l') . . . *IV*	.	19	
bé-de-l'Epée (de l') *IV, V*	.	.	19
Grégoire (de l') . . *IV*	.	16	
Groult (de l')	.	.	10
besses (des)	20		
beville (d')	24		
el-Hovelacque	.	.	23
Leblanc (Passage) . . .	.	28	
oukir (d') . . . . *III*	.	24	
reuvoir (de l'; Courbevoie)	1		
acias (des)	9		
couchement (Clinique d') .	.	.	19
èle-Guilbert (Malakoff) .	.	.	15
olphe-Adam . . . . *V*	.	23	
Mille	32		
rienne-Lecouvreur . . . *I*	.	11	
re	23		

	B	R	G
Agriculture (Société Centrale d') . . . . . *IV*	.	17	
Agrippa-d'Aubigné . . . *V*	.	25	
Aguesseau (d') . . . . *II*	.	15	
Alain-Chartier	.	.	10
Albert	.	.	27
Alboni (Rue & Square de l') *I*	.	8	
Albouy . . . . . *III*	27		
Alcazar d'Eté . . . . . *II*	.	15	
Alembert (d')	.	.	17
— (d'; Issy)	.	.	6
Alençon (d') . . . . *IV*	.	.	16
Alésia (d')	.	.	14
Alexandre-Cabanel	.	10	
— Dumas	.	31	
— Parodi	27		
— Trois (Avenue) . . . *II*	.	15	
— — (Pont) . . . . . *II*	.	14	
Alexandrie (d') . . . *III*	.	24	

	B	R	G
Alfred-de-Vigny	12		
Alger (d') *II*	.	18	
Alhambra *III*	.	27	
Alibert *III*	.	27	
Aliénés (Clinique des)	.	.	20
Aligre (Rue & Place d')	.	28	
Allemagne (d')	29		
Allemand (Temple)	18		
Allent *IV*	.	17	
Alleray (Rue & Place d')	.	.	10
Alliance (Av. de l'; Pantin)	34		
Alma (de l'; Courbevoie)	1		
— (Avenue, Place, & Pont de l') *I*	.	12	
— (Cité de l') *I*	.	11	
Alombert (Passage) *III*	.	24	
Alouettes (des)	30		
Alpes (Place des)	.	.	23
Alphand	.	.	23
— (Avenue)	9		
Alphonse-Daudet	.	.	18
— de-Neuville	11		
Alsace (d')	24		
— (d'; Levallois-Perret)	10		
Amandiers (des)	.	33	
Ambassade d'Allemagne *II*	.	17	
— d'Angleterre *II*	.	15	
— d'Autriche *IV*	.	17	
— de Russie *IV*	.	17	
Ambassadeurs (Café-Concert des) *II*	.	15	
Amboise (d') *II, III*	.	21	
Ambroise-Paré	23		
Amélie *IV*	.	14	
Amelot (Rue & Impasse) *III, V*	.	26	
American Church (Episcopal) *I*	.	12	
— — (Presbyterian) *I*	12		
Amiral-Courbet (de l') *I*	.	9	
— Mouchez	.	.	21
— Roussin	.	10	10
Ampère	11		
Amsterdam (d')	18		
Amyot *V*	.	.	22
Anatole-de-la-Forge	9		
Anatomie (Amphithéâtre d')	.	.	22
Ancelle	6		
Ancienne-Comédie (de l') *IV, V*	.	19	
Ancre (Passage de l') *III*	.	24	
André-Chénier (Issy)	.	.	6
— del-Sarte	20		
Anges (Impasse des) *IV*	.	17	
Anglais (des) *V*	.	22	
Angoulême (Rue & Passage d') *III*	.	27	
Anjou (d') *II*	18	18	
— (Quai d') *V*	.	22	
Annam (d')	.	33	
Annelets (des)	33		
Annonciation (de l')	.	5	
Antin (d') *II*	.	21	
— (Avenue & Impasse d') *II*	.	15	
— (Cité d') *II*	21		
Antoine-Chantin	.	.	
— Dubois *IV, V*	.	19	
Antoinette	20		
Anvers (Place d')	20		
Apennins (des)	16		
Aquarium *I*	.	8	
Aqueduc (de l')	26		
— de la Vanne	.	.	
Arago (Boulevard)	.	.	
Arbalète (de l')	.	.	
Arbre-Sec (de l') *III*	.	20	
Arc-de-Triomphe (de l')	12		
— — du Carrousel *II*	.	17	
— — de l'Etoile *I*	12		
Arcade (de l') *II*	18	18	
— (de l'; Conflans)	.	.	
Archevêché (de l'; Conflans)	.	.	
— (Quai & Pont de l') *V*	.	22	
Archives (des) *III, V*	.	23	
— Nationales *III*	.	23	
— de la Seine *V*	.	25	
Arcole (Rue & Pont d') *V*	.	23	
Arcueil (Rue & Porte d')	.	.	
Ardennes (des)	29		
Arènes (des) *V*	.	.	
— de Lutèce *V*	.	.	
Argenson (d') *II*	15		
— (Boulevard d'; Neuilly)	5		
Argenteuil (d') *II*	.	21	
Argonne (de l')	28		
Armaillé (d')	9		
Armand-Carrel	29		
Arménienne (Chapelle) *II*	.	15	
Armorique (de l')	.	.	
Arquebusiers (des) *III*	.	26	
Arras (d') *V*	.	22	
Arrivée (de l') *IV*	.	.	
Arsenal (Rue & Gare de l') *V*	.	25	
Arsène-Houssaye	12		
Artillerie (Comité de l') *IV*	.	17	
Artistes (des)	.	.	
Artois (d') *II*	15		
Arts (des; Levallois-Perret)	8		
— (Pont des) *IV*	.	20	
— et-Métiers (Square des) *III*	.	24	
Asile-Popincourt (de l')	.	26	
Asnières (Porte d')	11		
Assas (d') *IV*	.	16	
Asseline	.	.	
Assistance Publique *V*	.	23	
Assomption (de l')	.	5	
— (Eglise de l') *II*	.	18	
Astorg (d') *II*	15		
Astrolabe (Impasse de l') *IV*	.	.	
Athènes (d')	18		

	B	R	G
Atlas (de l')	30		
Aubé *V*	.	23	
Auber *II*	18	18	
Aubervilliers (d')	26		
— (d'; Pantin)	31		
— (Porte d')	25		
Aubriot *III*	.	23	
Aubry-le-Boucher *III*	.	23	
Aude (de l')	.	.	18
Auger (Pantin)	31		
Augereau *I*	.	11	
Auguste-Blanqui (Boul.)	.	.	23
— Comte *IV, V*	.	.	19
— Lançon	.	.	21
— Laurent	.	29	
— Vacquerie *I*	.	12	
Aumale (d')	21		
Austerlitz (d') *V*	.	25	
— (Pont & Quai d') *V*	.	.	25
Auteuil (Rue & Porte d')	.	1	
— (Place, Pont, & Quai d')	.	4	4
Avre (de l')	.	10	
Avron (d')	.	34	
Ba-ta-clan *III*	.	26	
Babylone (de) *IV*	.	16	
Bac (du) *II, IV*	.	17	
Bachaumont *III*	.	21	
Bagneux (de) *IV*	.	16	
— (de; Montrouge)	.	.	18
Bagnolet (de)	.	32	
— (Porte & Route de)	.	36	
Baillet *III*	.	20	
Bailleul *III*	.	20	
Baillif *II, III*	.	21	
Baillou	.	.	17
Bailly *III*	.	24	
Balagny	16		
Balard	.	.	4
Balkans (des)	.	35	
Ballu	17		
Baltard *III*	.	20	
Balzac (de) *I*	12		
Banque (de la) *II, III*	.	21	
— de France *II, III*	.	21	
— — (Annexe de la) *II*	.	21	
Banquier (du)	.	.	23
Bara (Issy)	.	.	5
Barbanègre	28		
Barbès (Issy)	.	.	6
— (Levallois-Perret)	8		
— (Vanves)	.	.	9
— (Boulevard)	23		
Barbet-de-Jouy *IV*	.	13	
Barbette *III*	.	23	
Bargue	.	.	13
Baron	16		
Barrault	.	.	21
— (Passage)	.	.	23
Barres (des) *V*	.	23	
Barrois (Passage) *III*	.	24	
Barthélemy *IV*	.	13	
Bas-Meudon (Porte du)	.	.	4
Basfour (Passage) *III*	.	24	
Basfroi	.	29	
Bassano (de) *I*	.	12	
Basse-des-Carmes *V*	.	22	
Bassompierre *V*	.	25	
Bastille (Rue, Boulevard, & Place de la) *V*	.	25	
Batignolles (Rue & Boul. des)	17		
— (Square des)	14		
Bauches (des)	.	5	
Baudelique	22		
Baudin	24		
— (Issy)	.	.	6
— (Levallois-Perret)	7		
Baudoyer (Place) *V*	.	23	
Baudricourt	.	.	27
Bausset	.	.	10
Bayard *II*	.	15	
Bayen	12		
Béarn (Rue & Impasse de) *V*	.	26	
Beaubourg (Rue & Imp.) *III*	.	23	
Beauce (de) *III*	.	23	
Beaugrenelle (Place)	.	7	
Beauharnais (Cité)	.	31	
Beaujolais (de) *II, III*	.	21	
Beaujon	12		
Beaulieu (Passage)	.	.	31
Beaumarchais (Boul.) *III, V*	.	26	
Beaune (de) *IV*	.	17	
Beaunier	.	.	18
Beauregard *III*	.	24	
Beaurepaire *III*	.	27	
— (Pantin)	35		
Beauséjour (Boulevard)	.	5	
Beautreillis *V*	.	25	
Beauvau (Place) *II*	.	15	
Beaux-Arts (des) *IV*	.	20	
Beccaria	.	28	
Bécon (de; Courbevoie)	4		
Becquerel	20		
Beethoven *I*	.	8	
Bel-Air (du; Bagnolet)	.	35	
— (Avenue du)	.	31	
Belfort (de)	.	29	
Belgrade (de) *I*	.	11	
Belgrand	.	36	
— (Levallois-Perret)	7		
Bellart *IV*	.	13	
Bellechasse (de) *II, IV*	.	17	
— (Place de) *II, IV*	.	14	
Bellefond	21		
Belles-Feuilles (des) *I*	.	9	
Belleville (de)	30		
— (de; Le Pré-St-Gervais)	32		
— (Boulevard de)	.	30	
Bellevue (de)	33		

		B	R	G
Belliard		19		
Bellièvre		.	.	25
Bellini	*I*	.	8	
Belloni		.	.	13
Bellot		26		
Belloy (de)	*I*	.	9	
Belzunce (de)		24		
Bénard		.	.	17
Bénédictines (Couv. des)	*IV*	.	13	
Benoît-Malon		.	34	
Benouville		.	6	
Béranger	*III*	.	27	
— (Le Pré-St-Gervais)		32		
— (Malakoff)		.	.	12
Bercy (de)	*V*	.	25	28
— (Boul. & Pont de)		.	.	28
— (Entrepôts & Quai de)		.	.	29
— (Porte de)		.	.	32
Berger	*III*	.	20	
Bergère (Rue, Cité, & Gal.)	*III*	21	21	
Bergers (des)		.	.	7
Bérite	*IV*	.	16	
Berlin (de)		18		
Berlioz		9		
Bernard-Palissy	*IV*	.	16	
Bernardins (des)	*V*	.	22	
Berne (de)		18		
Berri (de)	*I, II*	15	12	
Berryer		12		
Berthaud (Impasse)	*III*	.	23	
Berthe		20		
Berthier (Boulevard)		13		
Berthollet		.	.	19
Bertin-Poirée	*III*	.	20	
Berton	*I*	.	8	
Bertrand	*IV*	.	13	
— (Cité)		.	30	
Berzélius		13		
Beslay (Passage)		.	30	
Bessières (Boulevard)		16		
Béthune (Quai de)	*V*	.	22	
Beudant		14		
Bezout		.	.	17
Bibliothèque de l'Arsenal	*V*	.	25	
— Nationale	*II, III*	.	21	
— Ste-Geneviève	*V*	.	19	
— de la Ville	*V*	.	26	
Bicêtre (Porte de)		.	.	24
Bichat	*III*	27	27	
Bidassoa (de la)		.	33	
Bienfaisance (de la)		15		
Bièvre (de)	*V*	.	22	
Billancourt (Rue & Porte de)		.	.	1
Billettes (Temple des)	*III, V*	.	23	
Bineau (Boul.; Neuilly)		5		
Biot		17		
Birague (de)	*V*	.	26	
Biscornet	*V*	.	25	
Bisson		.	30	
Bitche, Place de		29		
Blainville	*V*	.	.	22
Blaise-Desgoffe	*IV*	.	16	
Blanche (Rue & Place)		17		
— (Cité)		.	.	14
Blancs-Manteaux (des)	*III*	.	23	
Bleue		21		
Bleus (Cour des)	*III*	.	24	
Blomet	*IV*	.	.	10
Blondel	*III*	.	24	
Blottière		.	.	14
Bobillot		.	.	24
Boccador (du)	*I*	.	12	
Bochart-de-Saron		20		
Bœuf (Impasse du)	*III*	.	23	
Bœufs (Impasse des)	*V*	.	22	
Boieldieu (Place)	*II, III*	.	21	
Boileau (Rue & Impasse)		.	1	1
— (Hameau)		.	.	1
Boinod		22		
Bois (des)		33		
— (du; Levallois-Perret)		8		
— (du; Vanves)		.	.	9
— de Boulogne		6	3	
— — (du; Neuilly)		3		
— — (Avenue du)	*I*	9	9	
— — (Passage du)	*III*	.	24	
— le-Vent		.	5	
— de Vincennes		.	.	35
Boissière	*I*	.	9	
Boissonnade		.	.	16
Boissy-d'Anglas	*II*	.	18	
Boiton (Passage)		.	.	23
Bolivar		30		
Bonaparte	*IV*	.	20	
Bondy (de)	*III*	.	24	
Bonne (de la)		20		
— Nouvelle (Boul. & Imp.)	*III*	.	24	
Bonnet (Clichy)		13		
Bons-Enfants (des)	*II, III*	.	21	
Borda	*III*	.	24	
Bordeaux (des; Les Carrières)		.	.	36
Bordelaise (Conflans)		.	.	33
Borghèse (Neuilly)		5		
Borrégo (du)		36		
Borromée		.	.	10
Bosquet (du; Malakoff)		.	.	15
— (Avenue & Passage)	*I*	.	11	
Bossettes (Sentier des; Ivry)		.	.	30
Bossuet		24		
Botzaris		30		
Bouchardon	*III*	.	24	
Boucher	*III*	.	20	
Bouchut	*IV*	.	13	
Boucry		25		
Boudon (Avenue)		.	4	
Boudreau	*II*	18	18	
Boufflers (Avenue)		.	1	
Bougainville	*IV*	.	14	
Boulainvilliers (de)		.	5	
Boulangers (des)	*V*	.	22	

	B	R	G
Boulard	.	.	17
Boulay	13		
Boule-Rouge (de la) *III*	21		
Boulets (des)	.	31	
Boulle *V*	.	26	
Boulogne (de; Issy)	.	.	3
Bouloi (du) *II, III*	.	21	
Bouquet-de-Longchamp (du) *I*	.	9	
Bourbon (Quai de) *V*	.	22	
— le-Château *IV*	.	19	
Bourdon (Boulevard) *V*	.	25	
— (Quai; Neuilly)	4		
Bourdonnais (Rue & Impasse des) *III*	.	20	
Bouret	26		
Bourg-l'Abbé (Rue & Passage) *III*	.	24	
— Tibourg (du) *V*	.	23	
Bourgain (Avenue; Issy)	.	.	6
Bourgogne (de) *II, IV*	.	14	
Bourgoin (Passage)	.	.	27
Bourgon	.	.	24
Boursault	14		
Bourse *III*	.	21	
— (Rue & Place de la) *II, III*	.	21	
— du Commerce *III*	.	20	
— du Travail *III*	.	27	
Boussingault	.	.	21
Boutarel *V*	.	22	
Boutebrie *V*	.	19	
Bouvart (Impasse) *V*	.	19	
Bouvines (Avenue de)	.	31	
Boyer	.	33	
Brady (Passage) *III*	.	24	
Brancion (Rue & Porte)	.	.	11
Brantôme *III*	.	23	
Braque (de) *III*	.	23	
Bréa *IV*	.	.	16
— (Chapelle)	.	.	24
Brèche-aux-Loups (de la)	.	.	31
Bréguet *V*	.	26	
Brémontier	11		
Bretagne (de) *III*	.	26	
Breteuil (Av. & Place de) *IV*	.	13	
Bretonvilliers *V*	.	22	
Brey	12		
Brézin	.	.	17
Bridaine	14		
Brignole *I*	.	12	
Brillat-Savarin	.	.	21
Brisemiche *III*	.	23	
Brissac *V*	.	25	
Broca	.	.	20
Brochant	14		
Brongniart *III*	.	21	
Brosse (de) *V*	.	23	
Broussais	.	.	20
Brown-Séquard	.	.	13
Bruant	.	.	26
Brune (Boulevard)	.	.	15
Brunel	9		
Bruxelles (de)	17		
Bruyères (des; Les Lilas)	36		
Bûcherie (de la) *V*	.	22	
Buci (de) *IV, V*	.	19	
Budé *V*	.	22	
Buffalo (Vélodrome)	8		
Buffon *V*	.	.	25
Bugeaud (Rue & Avenue) *I*	.	9	
Buisson-St-Louis (du)	27	27	
Buot	.	.	24
Bureau (Passage du)	.	31	
Burnouf	27		
Burq	20		
Butte (de la; Malakoff)	.	.	12
— aux-Cailles (de la)	.	.	23
Buttes-Chaumont	30		
Buzenval (de)	.	31	
Cabanis	.	.	20
Cacheux	.	.	21
Cadet *III*	21		
Caffarelli *III*	.	27	
Cail	23		
Caillaux	.	.	24
Caillié	26		
Cailloux (des; Clichy)	10		
Caire (Rue, Place, & Passage du) *III*	.	24	
Caisse des Dépôts et Consignations *II, IV*	.	17	
— d'Epargne *III*	.	21	
Calais (de)	17		
Cambacérès *II*	15		
Cambon *II*	.	18	
Cambrai (de)	28		
Cambronne (Rue & Place)	.	10	10
Camille-Desmoulins (Ivry)	.	.	2
— Douls	36		
— Mouquet (Charenton)	.	.	36
Camoëns (Avenue de) *I*	.	8	
Camou *I*	.	11	
Campagne-Première	.	.	16
Campo-Formio (de)	.	.	23
Canal (du; Pantin)	34		
— de l'Ourcq	28		
— St-Denis	28		
— St-Martin *III*	27	27	
Candale (Pantin)	35		
Canettes (des) *IV*	.	19	
Canivet (du) *IV*	.	19	
Cantagrel	.	.	30
Caplat	23		
Capron	17		
Capucines (Rue & Boulevard des) *II*	.	18	
Cardinal-Lemoine (du) *V*	.	22	
Cardinale *IV*	.	19	
Cardinet (Rue & Passage)	14		

	B	R	G
Carle-Hébert (Courbevoie)	1		
Carmes (Rue & Maison des) *V*	.	22	
Carnot (Levallois-Perret)	7		
— (Avenue)	12		
— (Boul.; St-Mandé)	.	.	34
Caroline	17		
Caron *V*	.	26	
Carpeaux (Rue & Square)	16		
Carrières (Rue & Quai des; Les Carrières)	.	.	36
Carrousel (Place du) *II*	.	20	
— (Pont du) *II, IV*	.	17	
Cartier-Bresson (Pantin)	34		
Cascades (des)	33	33	
Casimir-Delavigne *IV, V*	.	19	
— Périer *IV*	.	14	
Cassette *IV*	.	16	
Castagnary	.	.	14
Castellane (de) *II*	18	18	
Castex *V*	.	25	
Castiglione (de) *II*	.	18	
Catacombes (Entrée des)	.	.	17
Catinat *III*	.	21	
Cauchy	.	.	4
Caulaincourt	20		
Caumartin *II*	18	18	
Cavalerie (Quartier de) *I*	.	10	
Cavé	23		
— (Levallois-Perret)	7		
Cavendish	29		
Célestins (Caserne des) *V*	.	25	
— (Quai des) *V*	.	22	
Cels	.	.	16
Cendriers (des)	.	30	
Censier	.	.	22
Centenaire (Av. du; Bagnolet)	.	35	
— (Av. du; Le Pré-St-Gervais)	32		
Centre (du; Le Pré-St-Gervais)	35		
— (du; Neuilly)	3		
Cerisaie (de la) *V*	.	25	
Cérisoles (de) *I*	.	12	
César-Franck *IV*	.	13	
Cévennes (des)	.	.	7
Chabanais *II*	.	21	
Chabrand (Cité) *II*	.	18	
Chabrol (de)	24		
Chaillot (de) *I*	.	12	
Chaise (de la) *IV*	.	16	
Chalet (du)	27		
— (du; Boulogne)	.	.	1
— (du; Montrouge)	.	.	15
Chalgrin	9		
Chaligny	.	28	
Chalon (de)	.	.	28
Chambertin (de)	.	.	28
Chambéry (de)	.	.	11
Chambiges *I*	.	12	
Chambre de Commerce *III*	.	21	
— des Députés *II*	.	14	
— des Notaires *III*	.	23	
Champ-de-l'Alouette (du)	.	.	20
— de Courses d'Auteuil	.	1	
— de Manœuvres d'Issy	.	.	4
— de-Mars *I*	.	11	
— — (du) *I*	.	11	
Champagny (de) *IV*	.	14	
Champeaux (des; Bagnolet)	.	36	
Champerret (Porte de)	8		
Championnet	19		
Champollion *V*	.	19	
Champs (des; Levallois-Perret)	7		
— Elysées (Avenue des) *I, II*	12	15	
— — (Galerie des) *I*	.	12	
— — (Rond-Point des) *II*	.	15	
Chanaleilles (de) *IV*	.	13	
Chanez	.	1	
Change (Pont au) *V*	.	20	
Chanoinesse *V*	.	22	
Chantiers (des) *V*	.	22	
Chantilly (de)	21		
Chantres (des) *V*	.	22	
Chanvin (Passage)	.	.	2
Chanzy	.	28	
Chapelle (Rue, Boulevard, Cité, & Place de la)	23		
— (Porte & Rond-Point de la)	22		
Chapon *III*	.	24	
Chappe	20		
Chaptal	18		
— (Levallois-Perret)	4		
Charbonnière (de la)	23		
Charcot	.	.	2
Chardin *I*	.	8	
Chardon-Lagache	.	.	
— — (Maison de Retraite)	.	4	
Charente (Quai de la)	28		
Charenton	.	.	3
— (de) *V*	.	28	2
— (Porte de)	.	.	3
Chariots (des; Vanves)	.	.	
Charlemagne *V*	.	25	
— (Passage) *V*	.	23	
Charles-Baudelaire	.	28	
— Bertheau (Passage)	.	.	2
— Dallery (Passage)	.	28	
— Divry	.	.	1
— Floquet (Avenue) *I*	.	11	
— Fourier	.	.	2
— Laffitte (Neuilly)	6		
— Nodier	20		
— — (Le Pré-St-Gervais)	32		
— Quint *V*	.	25	
Charlot *III*	.	26	
Charolais (du)	.	.	2
Charonne (de)	.	32	
— (Boulevard de)	.	31	
Charras *II*	18		
Chartière (Impasse) *V*	.	19	
Chartres (de)	23		

		B	R	G
Chartres (de; Neuilly)		6		
Château (du)		.	.	17
— (du; Issy)		.	.	6
— (du; Neuilly)		2		
— (du; Vanves)		.	.	9
— (Boul. du; Neuilly)		4		
— d'Eau (du)	*III*	24	24	
— Landon (de)		26		
— des-Rentiers (du)		.	.	26
Chateaubriand	*I*	12		
Châteaudun (de)		21		
— (Place de)		10		
Châtelain		.	.	14
Châtelet (Place du)	*V*	.	20	
Châtillon (Avenue de)		.	.	18
— (Porte & Route de)		.	.	15
Chauchat	*II, III*	21		
Chaudron		26		
Chaufourniers (des)		27		
Chaumont (Porte)		32		
Chaussée-d'Antin (de la)	*II*	18	21	
Chauveau (Neuilly)		4		
— Lagarde	*II*	.	18	
Chauvelot (Rue & Boul.)		.	.	11
— (Malakoff)		.	.	12
Chazelles		12		
Chemin-de-Fer (du; Auber-villiers)		31		
— — (du; Malakoff)		.	.	12
— Vert (du)	*V*	.	29	
Chénier	*III*	.	24	
Cherbourg (Galerie de)	*II*	18		
Cherche-Midi (du)	*IV*	.	16	13
Chéroy (de)		14		
Chérubini	*II*	.	21	
Cheval-Blanc (Passage du)	*V*	.	25	
— — (Chemin du; Pantin)		34		
Chevaleret (du)		.	.	29
— (du; Ivry)		.	.	30
Chevalier-de-La-Barre (du)		20		
— — (du; Issy)		.	.	9
Chevaliers (Impasse des)		.	33	
Chevallier (Levallois-Perret)		7		
Chevert	*IV*	.	14	
Chevreuse (de; Issy)		.	.	6
Chézy (de; Neuilly)		5		
Chine (de la)		.	33	
Choiseul (Rue & Pass. de)	*II*	.	21	
Choisy (Av. & Porte de)		.	.	27
Chomel	*IV*	.	16	
Choron		21		
Christian-Dewet		.	31	
Christiani		23		
Christine	*IV, V*	.	20	
Christophe-Colomb	*I*	.	12	
Cigale (Café-Concert de la)		20		
Cimarosa	*I*	.	9	
Cimetière (du; St-Mandé)		.	.	34
— (Avenue du; Clichy)		13		
— des Batignolles		13		
Cimetière Montmartre		17		
— du Montparnasse		.	.	16
— de Montrouge		.	.	15
— de Passy	*I*	.	11	
— du Père-Lachaise		.	32	
— de Picpus		.	.	31
— St-Benoît (du)	*V*	.	19	
— Valmy		.	.	32
Cinq-Diamants (des)		.	.	23
Cirque (du)	*II*	.	15	
— (Nouveau)	*II*	.	18	
— d'Hiver	*III*	.	27	
— Medrano		20		
— de Paris	*IV*	.	14	
Ciseaux (des)	*IV*	.	19	
Cité (Rue & Quai de la)	*V*	.	23	
— (Ile de la)	*V*	.	20	
Cîteaux (de)		.	28	
— (des; Issy)		.	.	3
Civiale		30		
Civry (de)		.	.	1
Clairaut		17		
Clairvaux (Impasse de)	*III*	.	23	
Clamart (de; Vanves)		.	.	9
Clapeyron		17		
Claude-Bernard		.	.	19
— Decaen		.	.	31
— Lorrain		.	.	1
— Pouillet		14		
— Tillier		.	31	
— Vellefaux	*III*	27		
Clauzel		21		
Clavel		30		
Clef (de la)	*V*	.	.	22
Clément	*IV*	.	19	
— Marot	*I*	.	12	
Cler	*I*	.	11	
Cléry (de)	*III*	.	24	
Clichy		13		
— (de)		18		
— (Avenue, Place, & Pass. de)		17		
— (Boulevard de)		20		
— (Porte de)		13		
Clignancourt (de)		23		
— (Porte de)		19		
Clisson		.	.	26
Cloche-Perce	*V*	.	23	
Cloître-Notre-Dame (du)	*V*	.	22	
— St-Merry (du)	*III*	.	23	
Clopin	*V*	.	22	
Clos (du)		.	35	
— Feuquières (du)		.	.	7
Clotilde	*V*	.	19	
Clovis	*V*	.	22	
— Hugues		26		
Cloys (des)		19		
Cluny (de)	*V*	.	19	
Cochin	*V*	.	22	
Coëtlogon	*IV*	.	16	
Colas		.	.	13

	B	R	G
Colbert (Rue & Gal.) *II, III*	.	21	
Coligny (de) . . . . . *V*	.	25	
Colisée (du) . . . . . *II*	.	15	
Collange (Levallois-Perret) .	7		
Collège Chaptal	15		
— de France . . . . . *V*	.	19	
— de l'Immaculée-Conception	.	.	8
— Rollin	20		
— Ste-Barbe . . . . . *V*	.	19	
— Stanislas . . . . *IV*	.	16	16
Collette	16		
Colombe (de la) . . . . *V*	.	23	
Colombes (de; Courbevoie) .	1		
Colonel-Combert (du) . . *I*	.	11	
— Oudot (du)	.	.	34
Colonie (de la)	.	.	24
Colonnes (des). . . *II, III*	.	21	
— du-Trône (des)	.	31	
Combat (Place du)	27		
Comète (de la) . . . *II, IV*	.	14	
Commandant-Rivière (du) *II*	15		
Commandeur (du)	.	.	17
Commerce (du)	.	10	10
— (Place du)	.	7	7
— St-André (Passage du) *IV*	.	19	
Commines . . . . . *III*	.	26	
Compans	33		
Comptoir d'Escompte . *III*	21		
Concorde (de la)	32		
— (Place & Pont de la) . *II*	.	18	
Condé (de) . . . . *IV, V*	.	19	
Condorcet	21		
Conférence (Quai de la) *I, II*	.	15	
Conflans	.	.	36
— (de; Charenton)	.	.	36
— (Pont de)	.	.	33
Conseil d'Etat . . . . . *II*	.	20	
Conservatoire (du) . . *III*	21		
— des Arts et Métiers *III*	.	24	
— de Musique	15		
— — . . . . . *III*	24		
Constance	17		
Constant-Coquelin . . *IV*	.	13	
Constantine (de) . . *II, IV*	.	14	
Constantinople (de)	15		
Conti (Quai) . . . *IV, V*	.	20	
Contrescarpe (Place de la) . . . . . *V*	.	.	22
Copernic	.	4	7
Copreaux . . . . . *I*	.	9	
Coq (Avenue du)	.	.	13
— (Impasse du) . . . . *II*	18		
Coquillière . . . . . *V*	.	23	
Corbeau (Rue & Pass.) *III*	.	21	
Corbineau	.	27	
Corbon	.	.	28
Cordelières (des)	.	.	11
Corderie (de la) . . . *III*	.	.	23
Coriolis	.	27	
	.	.	31
Cormeilles (Rue & Place de; Levallois-Perret) . .	7		
Corneille . . . . . *IV, V*	.	19	
Cortambert	.	8	
Cortot	20		
Corvisart	.	.	20
Cossonnerie (de la) . . *III*	.	23	
Cotentin (du)	.	.	11
Cotte (de)	.	28	
Cottin (Passage)	20		
Couche	.	.	11
Cour des Comptes . . . *II*	.	18	
— des-Noues (de la) . . .	.	36	
Courat	.	35	
Courbevoie	1		
— (Pont de)	1		
Courcelles (de) . . . . *II*	15		
— (de; Levallois-Perret) . .	7		
— (Boulevard de)	15		
— (Porte de)	11		
Couronnes (des)	.	30	
Cours-la-Reine . . . . *I, II*	.	15	
Courty (de) . . . . . *II*	.	17	
Cousin (Clichy)	13		
Coustou	20		
Coutant (Ivry)	.	.	33
Coutellerie (de la) . . . *V*	.	23	
Coutures (des; Issy) . . .	.	.	1
— St-Gervais (des) . . *III*	.	26	
Coysevox	16		
Crébillon . . . . *IV, V*	.	19	
Crèche (de la; Montrouge) .	.	.	13
Crédit Foncier . . . . . *II*	.	18	
— Lyonnais . . . . . *II*	.	21	
Crémieux . . . . . *V*	.	25	
Crevaux	.	9	
Crillon . . . . . *V*	.	25	
Crimée (de)	29		
— (Passage de)	28		
Crocé-Spinelli	.	.	14
Croisic (Square du) . . *IV*	.	13	
Croissant (du) . . . . *III*	.	21	
Croix-des-Petits-Champs . . . . *II, III*	.	21	
— Nivert (de la)	.	10	
— Rouge (Carrefour de la) *IV*	.	16	
Cronstadt (de)	.	.	11
Crouin (Passage)	.	.	20
Croulebarbe	.	.	22
Crozatier	.	28	
Crussol (Rue & Cité de) *III*	.	27	
Cugnot	25		
Cujas . . . . . *V*	.	19	
Cunin-Gridaine . . . *III*	.	24	
Curé (Impasse du)	22		
Curial	25		
Custine	20		
Cuvier . . . . . *V*	.	22	22
Cygne (du) . . . . . *III*	.	23	
Cygnes (Allée des) . . . *I*	.	7	

	B	R	G
Daguerre	.	.	17
Dalayrac *II*	.	21	
Dalou	.	.	13
Dames (des)	17		
— Augustines (des; Neuilly)	8		
— de l'Assomption (Couv. des)	.	4	
— des Postes (Maison des) *IV*	.	17	
— de St-Joseph (Couv. des)	.	.	20
Damesme	.	.	24
Damiette (de) *III*	.	24	
Damoye (Cour) *V*	.	25	
Damrémont	19		
Dancourt (Place)	20		
Danicourt (Malakoff)	.	.	12
Daniel-Stern *I*	.	10	
Dante *V*	.	19	
Danton *V*	.	19	
— (Issy)	.	.	6
— (Le Pré-St-Gervais)	35		
— (Levallois-Perret)	7		
— (Malakoff)	.	.	12
Dantzig (de)	.	.	11
Danube (Place du)	32		
Darboy	.	27	
Darcet	17		
Darcy	.	36	
Dardan (Montrouge)	.	.	18
Dareau	.	.	17
Daru	12		
Daubenton	.	.	22
Daubigny (Rue & Avenue)	14		
Daudin (Passage) *IV*	.	13	13
Daumesnil (Avenue)	.	28	31
— (Lac)	.	.	35
— (Place)	.	.	31
Daunou *II*	.	18	
Dauphine (Rue, Passage, & Place) *IV, V*	.	20	
— (Porte)	.	6	
Dautancourt	17		
Daval *V*	.	26	
David-d'Angers	32		
Daviel	.	.	20
Davioud	.	5	
Davout (Boulevard)	.	34	
Davy (Rue & Passage)	16		
Débarcadère (du)	9		
— (du; Pantin)	31		
Debelleyme *III*	.	26	
Debilly (Quai) *I*	.	12	
Debrousses *I*	.	12	
Decamps *I*	.	9	
Déchambre (Passage)	.	.	13
Déchargeurs (des) *III*	.	20	
Decrès	.	.	14
Deguerry	.	27	
Deguingand (Levallois-Perret)	10		
Dehaynin (Passage)	.	.	10
Delaizement (Neuilly)	8		
Delambre	.	.	16
Delbet	.	.	14
Deleau (Neuilly)	8		
Delerue (Montrouge)	.	.	18
Delessert (Boulevard) *I*	.	8	
Delouvain	33		
Delta (du)	23		
Demarquay	24		
Demours	11		
Denain (Boulevard de)	24		
Denfert-Rochereau *IV, V*	.	.	19
— — (Place)	.	.	17
Dénoyez	.	30	
Deparcieux	.	.	17
Départ (du) *IV*	.	.	16
Département (du)	26		
Dépinoy (Rue & Place; Malakoff)	.	.	15
Desaix *I*	.	10	
Desbordes-Valmore	.	5	
Descartes *V*	.	22	
Descombes	8		
Desgenettes *II*	.	14	
Désir (Passage du) *III*	24		
Desnouettes	.	.	8
Desprez	.	.	14
Desrenaudes	12		
Dessous-des-Berges (du)	.	.	30
Deux-Boules (des) *III*	.	20	
— Gares (des)	24		
— Ponts (des) *V*	.	22	
Dhier (Passage)	13		
Dhuis (Rue & Réservoirs de la)	.	36	
Diderot (Issy)	.	.	6
— (Boulevard) *V*	.	25	25
Didot	.	.	14
— (Porte)	.	.	15
Dieu *III*	.	27	
Dijon (de)	.	.	29
Docteur-Blanche (du)	.	1	
Domat *V*	.	22	
Dombasle	.	.	11
Dôme (du) *I*	.	9	
— des Invalides *IV*	.	14	
Domrémy (de)	.	.	26
Doria (Conflans)	.	.	33
Dosne	.	9	
Douai (de)	20		
Douane (Rue & Hôt. de la) *III*	.	27	
Doubles (Pont aux) *V*	.	22	
Doudeauville	23		
Dragon (Rue & Cour du) *IV*	.	16	
Drevet	20		
Drouot *II, III*	21		
Dubail (Passage) *III*	24		
Duban	.	5	
Dubois (Passage)	29		
Du Cange	.	.	14
Ducouédic	.	.	17
Duée (de la)	.	33	
Dufrénoy	.	6	

	B	R	G
Dugommier	.	.	31
Duguay-Trouin *IV*	.	16	
Duguesclin (Rue & Pass.) *I*	.	10	
Duhesme	19		
Dulac (Passage) *IV*	.	.	13
Dulong	14		
Dumas (Passage)	.	31	
Duméril	.	.	22
Dumont-d'Urville *I*	.	12	
Dunkerque (de)	24		
Dunois	.	.	26
Duperré	20		
Dupetit-Thouars (Rue & Cité) *III*	.	27	
Duphot *II*	.	18	
Dupin *IV*	.	16	
Dupleix (Rue & Place) *I*	.	10	
Dupont (Cité)	.	29	
— des-Loges *I*	.	11	
Dupuis *III*	.	27	
Dupuytren *IV, V*	.	19	
Duquesne (Avenue) *I, IV*	.	13	
Durance (de la)	.	.	31
Duranti	.	29	
Durantin	20		
Duranton	.	.	7
Duras (de) *II*	.	15	
Duret *I*	9		
Duris	.	33	
Duroc *IV*	.	13	
Du Sommerard *V*	.	19	
Dussoubs *III*	.	24	
Dutot	.	.	13
Dutuit (Avenue) *II*	.	15	
Duvergier	29		
Duvivier. *I, IV*	.	14	
Eaux (des) *I*	.	8	
Eblé *IV*	.	13	
Echaudé (de l') *IV*	.	19	
Echelle (de l') *II*	.	21	
Echiquier (de l') *III*	.	24	
Ecluses-St-Martin (des)	27		
Ecole Arago	.	31	
— des Arts et Métiers	.	.	23
— des Beaux-Arts *IV*	.	17	
— Centrale *III*	.	24	
— Colbert	26		
— Coloniale *IV*	.	.	19
— Commerciale	21		
— Diderot	30		
— de Droit *V*	.	19	
— Fénelon	15		
— des Hautes Etudes Comm.	14		
— de Médecine *IV, V*	.	19	
— — (de l') *IV, V*	.	19	
— — (Place de l') *V*	.	19	
— Militaire *I, IV*	.	10	
— des Mines *IV, V*	.	.	19
Ecole Monge	14		
— Normale d'Auteuil	.	1	
— — d'Institutrices	17		
— — J.-B.-Say	.	1	
— — Supérieure *V*	.	.	19
— de Pharmacie *IV*	.	.	19
— Polytechnique *V*	.	22	
— — (de l') *V*	.	22	
— des Ponts-et-Chaussées *IV*	.	17	
— Pratique *IV, V*	.	19	
— — d'Arboriculture	.	.	35
— Supérieure de Commerce	.	30	
— Turgot *III*	.	24	
Ecoles (des) *V*	.	22	
— (Av. des; Malakoff)	.	.	12
— (Place des; Charenton)	.	.	36
Ecoliers (Passage des)	.	.	7
Ecossais (Temple) *II*	.	15	
Ecosse (d') *V*	.	19	
Ecouffes (des) *V*	.	23	
Ecuries de la Présidence *I*	.	11	
Edgar-Quinet (Montrouge)	.	.	18
— — (Boulevard)	.	.	16
Edimbourg (d')	15		
Edmond-Valentin *I*	.	11	
Edouard-Manet	.	.	23
— Pailleron	30		
— Sept *II*	.	18	
Egalité (de l')	33		
— (de l'; Issy)	.	.	6
Eginhard *V*	.	25	
Eglise (de l')	.	7	7
— (de l'; Neuilly)	2		
— (Place de l'; Levallois-Perret)	7		
— (Place de l'; Pantin)	34		
Eldorado *III*	.	24	
Elisée-Reclus (Avenue) *I*	.	11	
Elysée (de l') *II*	.	15	
— des-Beaux-Arts (Passage de l')	20		
Elzévir *III, V*	.	26	
Emeriau *I*	.	7	
Emile-Allez	8		
— Augier (Le Pré-St-Gervais)	32		
— — (Boulevard)	.	5	
— Muller (Ivry)	.	.	33
— Richard	.	.	16
— Zola (Malakoff)	.	.	12
— — (Avenue)	.	7	
Enfant-Jésus (Imp. de l') *IV*	.	.	13
Enfants Incurables (Asile des)	.	.	10
Enfer (Passage d')	.	.	16
Enghien (d') *III*	24	24	
English Church (Christ Ch.)	5		
— — (Embassy) *II*	.	15	
— — (St. George's) *I*	.	12	
— — (Wesleyan Meth.) *II*	15		
Entrepôt (de l') *III*	.	27	
— (de l'; Conflans)	.	.	33

		B	R	G
Entrepreneurs (des)		.	7	7
Envierges (des)		33	30	
Epée-de-Bois (de l')		.	.	22
Eperon (de l')	*V*	.	19	
Epinette (de l'; St-Mandé)		.	.	35
Epinettes (Rue & Square des)		16		
Erard		.	28	
Erfurth (d')	*IV*	.	19	
Erlanger		.	1	1
Ermitage (de l')		.	33	
Ernest-Cognacq (Levallois-Perret)		4		
— Renan	*IV*	.	.	13
— — (Issy)		.	.	6
Ernestine		23		
Espagnole (Chapelle)		12		
Espérance (de l')		.	.	24
Esquirol		.	.	23
Est (de l')		.	33	
— (de l'; Neuilly)		9		
Estrapade (de l')	*V*	.	.	19
Estrées (d')	*IV*	.	13	
Etats-Unis (Place des)	*I*	.	12	
Etex		17		
Etienne-Dolet		.	30	
— Marcel	*III*	.	21	
Etoile (Rue & Place de l')	*I*	12		
Etuves-St-Martin (des)	*III*	.	23	
Eugène-Carrière		16		
— Delacroix		.	5	
— Flachat		11		
— Gibez		.	.	11
— Labiche		.	5	
— Manuel		.	8	
— Spuller	*III*	.	27	
— Sue		22		
Euler	*I*	.	12	
Eupatoria (d')		.	30	
Europe (Place de l')		18		
Evangélique (Chapelle)	*I*	18		
Evangile (de l')		25		
Exelmans (Boulevard)		.	.	1
Expiatoire (Chapelle)	*II*	18		
Exposition (de l')	*I*	.	11	
Eylau (Avenue d')	*I*	.	9	
Fabert	*II, IV*	.	14	
Fabre-d'Eglantine		.	31	
Fagon		.	.	23
Faidherbe		.	28	
— (Av.; Le Pré-St-Gervais)		35		
Faisanderie (de la)		.	6	
Falguière	*IV*	.	.	13
— (Place)		.	.	13
Fallempin		.	7	
Faraday		8		
Faubourg-du-Temple (du)	*III*	.	27	
— Montmartre (du)	*III*	21	21	
— Poissonnière (du)	*III*	24	24	
Faubourg-St-Antoine (du)	*V*	.	28	
— St-Denis (du)	*III*	24	24	
— St-Honoré (du)	*II*	15	15	
— St-Jacques (du)		.	.	19
— St-Martin (du)	*III*	27	24	
Faucheux (Allée des)		30		
Fauconnier (du)	*V*	.	22	
Fauvet		17		
Favart	*II, III*	.	21	
Favorites (Passage des)		.	.	10
Fazillau (Levallois-Perret)		7		
Fécamp (de)		.	.	32
Fédération (de la)	*I*	.	10	
Félicien-David		.	4	
Félicité (de la)		14		
Félix-Faure (Av. & Place)		.	.	7
— Pécaut		16		
Fénelon		24		
Fer-à-Moulin (du)		.	.	22
Ferdinand-Berthoud	*III*	.	24	
— Duval	*V*	.	23	
— Fabre		.	.	10
Fermat		.	.	17
Ferme (de la; Neuilly)		3		
Fermiers (des)		14		
Férou	*IV*	.	19	
Ferronnerie (de la)	*III*	.	23	
Ferrus		.	.	20
Fessart		30		
Fêtes (Rue & Place des)		33		
Feuillantines (des)	*V*	.	.	19
Feutrier		20		
Feydeau	*II, III*	.	21	
Ficalier (Courbevoie)		1		
Fidélité (de la)	*III*	24		
Fief (du; Boulogne)		.	.	2
Figuier (du)	*V*	.	22	
Filles-du-Calvaire (Rue & Boulevard des)	*III*	.	26	
— St-Thomas (des)	*II, III*	.	21	
Fillettes (des)		25		
Fizeau		.	.	11
Flamande (Eglise)		.	32	
Flandre (Rue & Pass. de)		26		
— (Pont & Route de)		28		
Flandrin (Boulevard)		.	6	
Fleurs (Cité des)		16		
— (Quai aux)	*V*	.	22	
Fleurus (de)	*IV*	.	16	
Florence (de)		17		
Foin (du)	*V*	.	26	
Folie-Méricourt (de la)	*III*	.	27	
— Regnault (Rue & Passage de la)		.	29	
Folies-Bergère	*III*	21		
— Dramatiques	*III*	.	27	
Fondary		.	10	
Fontaine		20		
— (de la; Issy)		.	.	6
— à-Mulard (de la)		.	.	24

	B	R	G
Fontaine-au-Roi (de la) *III*	.	27	
— du-But (de la)	20		
Fontaines (des) *III*	.	24	
Fontarabie (de)	.	32	
Fontenay (Chemin de; Montrouge)	.	.	15
Fontenoy (Place de) *I, IV*	.	13	
Forest	17		
Forez (du) *III*	.	27	
Forge-Royale (Pass. de la)	.	28	
Forges (des) *III*	.	24	
Fortin (Avenue)	.	.	23
Fortuny	11		
Fossés-St-Bernard (des) *V*	.	22	
— St-Jacques (des) *V*	.	19	19
Foucault *I*	.	12	
Foucher-Lepelletier (Issy)	.	.	8
Fouquet	11		
Four (du) *IV*	.	19	
Fourcroy	12		
Fourcy (de) *V*	.	23	
Fourmi (Café-Concert de la)	23		
Fours-à-Chaux (Pass. des)	27		
Foyatier	20		
Française *III*	.	24	
Francœur	19		
François-Bonvin	.	10	10
— Gérard	.	4	
— Henry (Le Pré-St-Gervais)	35		
— Miron *V*	.	23	
— Premier *I, II*	.	12	
— — (Maison & Place) *II*	.	15	
— Villon	.	.	10
Francs-Bourgeois (des) *III, V*	.	23	
Franklin *I*	.	8	
Franqueville (de)	.	5	
Frédéric-Bastiat *I, II*	15		
Frémicourt	.	10	
Frères (Pensionnat des)	.	5	
— Hébert (des; Levallois-Perret)	7		
— Périer (des) *I*	.	12	
Fresnel *I*	.	12	
Freycinet *I*	.	12	
Friant	.	.	18
Friedland (Avenue de)	12		
Frochot	20		
Froidevaux	.	.	17
Froissart *III*	.	26	
Froment	.	26	
— (Levallois-Perret)	7		
Fromentel *V*	.	19	
Fromentin	20		
Fulton	.	.	25
Furstenberg (de) *IV*	.	20	
Furtado-Heine	.	.	14
Gabon (du)	.	34	
Gabriel (Avenue) *II*	.	15	
— (Villa) *IV*	.	.	13
Gabriel-Lamé	.	.	32
— Vicaire *III*	.	27	
Gabrielle	20		
Gaillard	18		
Gaillon *II*	.	21	
Gaîté (de la)	.	.	16
— Rochechouart (Café-Concert de la)	23		
Galande *V*	.	22	
Galignani (Maison de Retraite)	5		
Galilée *I*	.	12	
Galliéra (de) *I*	.	12	
Galvani	8		
Gambetta (Malakoff)	.	.	15
— (Avenue)	36	33	
— (Boulevard; Issy)	.	.	5
— (Place)	.	33	
Gambey *III*	.	27	
Gandon	.	.	27
Ganneron	17		
Garancière *IV*	.	19	
Garde-Meuble *I*	.	11	
Gardes (des)	23		
Gare (de la)	.	.	25
— (de la; Levallois-Perret)	10		
— (de la; Pantin)	34		
— (de la; Vanves)	.	.	9
— (Av. de la; Gentilly)	.	.	24
— (Boulevard de la)	.	.	26
— (Porte de la)	.	.	30
— (Quai de la)	.	.	29
— de l'Est	24		
— des Invalides *II*	.	14	
— du Luxembourg *V*	.	19	
— de Lyon	.	25	28
— Montparnasse *IV*	.	.	16
— du Nord	24		
— du Quai-d'Austerlitz or Gare d'Orléans *V*	.	.	25
— du Quai-d'Orsay *II*	.	17	
— de-Reuilly (de la)	.	.	31
— St-Lazare	18		
— de Vincennes *V*	.	25	
Garibaldi (Boulevard) *IV*	.	13	
Garnier (Neuilly)	2		
— (Impasse) *IV*	.	.	13
Gassendi	.	.	17
Gaston-de-St-Paul *I*	.	12	
Gatbois (Passage)	.	.	28
Gatines (des)	.	33	
Gauron (Impasse; Malakoff)	.	.	15
Gauthey	16		
Gavarni *I*	.	8	
Gaveau (Salle) *II*	15		
Gay-Lussac *V*	.	19	19
Gaz (du)	.	.	26
— (Administration du)	24		
Gazan	.	.	21
Général-Appert (du)	.	6	
— Beuret (du)	.	.	10

	B	R	G
Général-Blaise (du)	.	29	
— Brunet (du)	32		
— Detrie (Avenue du) . . *I*	.	10	
— Foy (du)	15		
— Lasalle (du)	30		
Génie (Direction du) . *IV*	.	17	
Gentilly	.	.	24
— (Porte de)	.	.	21
Genty (Passage) . . . *IV*	.	.	25
Geoffroy-Didelot	14		
— l'Angevin . . . . *III*	.	23	
— l'Asnier . . . . . *V*	.	23	
— Marie . . . . . *III*	21		
— St-Hilaire . . . . . *V*	.	.	22
George-Sand	.	4	
Georges-Bizet . . . . . *I*	.	12	
— Ville . . . . . *I*	.	9	
Gérando	20		
Gérard	.	.	23
Gerbier	.	29	
Gerbillon . . . . . *IV*	.	16	
Gergovie (de)	.	.	14
Germain-Pilon	20		
Gesvres (Quai de) . . . *V*	.	23	
Gide (Levallois-Perret) . .	7		
Ginoux	.	7	
Girardon	20		
Gironde (Quai de la) . . .	28		
Gît-le-Cœur . . . . . *V*	.	19	
Glacière (de la)	.	.	20
—(Grande Rue de la; Gentilly)	.	.	21
Glaises (des; Vanves) . . .	.	.	8
Gluck . . . . . *II*	18		
Gobelins (Rue & Avenue des)	.	.	23
Godefroy-Cavaignac	.	29	
Godot-de-Mauroy . . . . *II*	18	18	
Gœthe . . . . . *I*	.	12	
Gomboust (Rue & Imp.) . *II*	.	18	
Goncourt (de)	.	27	
Gosselin (Malakoff)	.	.	15
Gossin (Montrouge)	.	.	18
Gounod	11		
Gourgaud (Avenue)	11		
Goutte-d'Or (de la)	23		
Gouvieux (des; Bagnolet) .	.	36	
Gouvion-St-Cyr (Boulevard) .	8		
Gracieuse . . . . . *V*	.	.	22
Grammont (de) . . . . *II*	.	21	
Grand-Cerf (Passage du) *III*	.	24	
— Prieuré (du) . . . *III*	.	27	
Grande-Armée (Av. de la) .	9		
— Chaumière (de la) . . .	.	.	16
— Jatte (Ile de la)	4		
— Roue . . . . . *I*	.	10	
— Rue (Le Pré-St-Gervais) .	35		
— — (Montrouge)	.	.	15
— Truanderie (de la) . *III*	.	23	
Grands-Augustins (Rue & Quai des) . . . *IV*, *V*	.	20	
— Champs (des)	.	34	
Grands-Degrés . . . . . *V*	.	22	
Grange-aux-Belles (de la) *III*	27		
— Batelière (de la) . *II*, *III*	21		
Gravel (Levallois-Perret) . .	7		
Gravelle (Av. de; Charenton)	.	.	36
Graviers (des; Neuilly) . .	2		
Gravilliers (des) . . . *III*	.	24	
Grecque (Eglise) . . . . *I*	.	12	
Greffulhe . . . . . *II*	18		
— (de; Levallois-Perret) . .	4		
Grégoire-de-Tours . . *IV*	.	19	
Grenelle (de) . . . *I*, *IV*	.	14	
— (Boulevard de) . . . *I*	.	10	
— (Gare, Port, & Quai de) *I*	.	7	
— (Pont de)	.	4	
Grenéta . . . . . *III*	.	24	
Grenier-St-Lazare (du) . *III*	.	23	
— sur l'Eau . . . . . *V*	.	23	
Grétry . . . . . *II*	.	21	
Greuze . . . . . *I*	.	9	
Gribeauval . . . . . *IV*	.	17	
Grille (de la; Vanves) . .	.	.	9
Grilles (des; Pantin) . . .	34		
Grisons (Passage des) . . .	.	.	14
Gros	.	4	
— Caillou (Passage & Port du) . . . . . *I*	.	11	
Grotte (de la)	.	.	8
Guadeloupe (de la)	25		
Gudin	.	.	1
Guéménée (Impasse) . . *V*	.	25	
Guénégaud . . . . *IV*, *V*	.	20	
Guénot (Cité)	.	31	
Guépine (Impasse) . . . *V*	.	23	
Guérin-Boisseau . . . *III*	.	24	
Guersant	9		
Guilhem	.	29	
Guillaume-Tell	11		
Guillaumot-Lainet (Passage) .	.	28	
Guillemites (des) . . *III*, *V*	.	23	
Guillou	.	4	
Guisarde . . . . . *IV*	.	19	
Gustave-Courbet	.	9	
Gutenberg	.	.	7
— (Boulogne)	.	.	1
— (Le Pré-St-Gervais) . . .	35		
Guy-de-la-Brosse . . . . *V*	.	.	22
— Patin	23		
Guyot	12		
Haies (des)	.	35	
Hainaut (du)	32		
Halévy . . . . . *II*	.	18	
Hallé	.	.	17
Halle aux Cuirs	.	.	22
— aux Vins . . . . . *V*	.	22	
Halles (des) . . . . . *III*	.	20	
— Centrales . . . . *III*	.	20	
Hambourg (de)	18		
Hameau (du)	.	.	

	B	R	G
Hamelin . . . . . *I*	.	9	
Hanovre (de) . . . . . *II*	.	21	
Harlay (de) . . . . . *V*	.	20	
Harpe (de la) . . . . . *V*	.	19	
Harvey	.	.	26
Haudriettes (des) . . . *III*	.	23	
Haussmann (Boulevard) . *II*	18		
Haut-Pavé (du) . . . . *V*	.	22	
Hautefeuille . . . . . *V*	.	19	
Hauteville (d') . . . *III*	24	24	
Hautpoul (d')	29		
Havre (Rue & Impasse du) *II*	18		
Haxo	36	36	
— (Impasse)	.	36	
Hébert (Place)	25		
Hébrard (Passage) . . *IV*	27		
Helder (du) . . . . . *II*	.	21	
Hélène	17		
Henner	18		
Henri-Chevreau	.	33	
— Lepage (Cité) . . . . *I*	.	12	
— Martin	.	5	
— — (Vanves)	.	.	9
— — (Avenue) . . . . *I*	.	9	
— Monnier	21		
— Murger	30		
— Pape	.	.	24
— Quatre (Boul., Port, & Quai) . . . . . *V*	.	25	
— — (Passage) . . *II, III*	.	20	
— Regnault	.	.	18
Hérault (de l'; Conflans) . .	.	.	33
Herbillon (Av.; St-Mandé) .	.	.	35
Héricart	.	7	
Hermel	19		
Hérold . . . . . *III*	.	21	
Herschell . . . . . *IV*	.	.	19
Hippodrome	17		
Hippolyte-Maindron	.	.	17
Hirondelle (de l') . . . *V*	.	19	
Hittorf (Rue & Cité) . *III*	.	24	
Hoche (Issy)	.	.	6
— (Pantin)	34		
— (Avenue)	12		
Honoré-Chevalier . . . *IV*	.	16	
Hôpital (Boul. de l') . . *V*	.	.	25
— (Place de l')	.	.	25
— Andral	31		
— Beaujon	12		
— Bichat	16		
— Boucicaut	.	.	7
— Broca or de Lourcine . .	.	.	20
— Broussais	.	.	14
— de la Charité . . . *IV*	.	17	
— Cochin	.	.	20
— — Annexe	.	.	19
— de la Croix-Rouge . . .	.	.	24
— des Enfants Malades *IV*	.	13	13
— Hérold	32		
— Laënnec . . . . . *IV*	.	16	
Hôpital Lariboisière . . .	23		
— Militaire	24		
— Necker . . . . . *IV*	.	13	
— de la Nouvelle Pitié . .	.	.	25
— de la Pitié . . . . *V*	.	.	22
— St-Antoine	.	28	
— St-Joseph	.	.	14
— St-Louis . . . . . *III*	27	27	
— — (de l')	27		
— Temporaire	28		
— Tenon	.	36	
— Trousseau	.	.	34
— du Val-de-Grâce	.	.	19
— Wallace	5		
Horloge (Quai de l') . . *V*	.	20	
Hortense (Montrouge) . . .	.	.	18
Horticole (Etablissement) . .	.	1	
Hospice Desbrousse	.	35	
— Devillas	.	.	8
— des Enfants Assistés . .	.	.	19
— Greffulhe	4		
— de La Rochefoucauld . .	.	.	17
— Leprince . . . . . *I*	.	11	
— Marie-Thérèse	.	.	16
— de la Maternité	.	.	19
— des Ménages	.	.	5
— des Quinze-Vingts . . *V*	.	25	
— St-Michel	.	.	34
— de la Salpêtrière . . .	.	.	26
Hospices (des)	.	.	27
Hospitalières-St-Gervais (des) . . . . . *III, V*	.	23	
Hôtel-d'Argenson (Imp.) . *V*	.	23	
— Colbert (de l') . . . *V*	.	22	
— Dieu . . . . . *V*	.	23	
— des Invalides . . . *IV*	.	14	
— des Monnaies . . *IV, V*	.	20	
— Populaire pour Hommes .	.	28	
— des Postes . . . . *III*	.	21	
— du Timbre . . . *II, III*	.	21	
— des Ventes . . . . *III*	21		
— de Ville . . . . . *V*	.	23	
— — (de l') . . . . . *V*	.	22	
— — (de l'; Courbevoie) . .	1		
— — (de l'; Neuilly) . . .	5		
— — (Place, Port, & Quai de l') . . . . . *V*	.	23	
Houdart	.	30	
Houdon	20		
Huchette (de la) . . . . *V*	.	19	
Huissiers (des; Neuilly) . .	2		
Humblot . . . . . *I*	.	10	
Humboldt	.	.	20
Huyghens	.	.	16
Iéna (Avenue & Place d') *I*	.	12	
— (Pont d') . . . . . *I*	.	8	
— (Pass. d'; Levallois-Perret)	8		
Immeubles-Industriels (des) .	.	31	

	B	R	G
Imprimerie Nationale . *III*	.	23	
— —	.	7	7
Industrie (de l'; Courbevoie)	1		
— (Passage de l') . . *III*	.	24	
Ingres (Avenue)	.	5	
Inkermann (Boul. & Rond-Point d'; Neuilly) .	5		
Innocents (des) . . . *III*	.	23	
Institut (Place de l') . *IV*	.	20	
— Agronomique	.	.	22
— Catholique . . . . *IV*	.	16	
— de France . . . . *IV*	.	20	
— Océanographique . . . *V*	.	.	19
— Pasteur	.	.	13
— Rothschild	30		
Institution des Jeunes Aveugles . . . . . *IV*	.	13	
— Ste-Croix	8		
— Ste-Périne	.	4	4
— des Sourds-Muets . . *V*	.	.	19
Invalides (Boul. des) . *IV*	.	13	
— (Esplanade des) . *II, IV*	.	14	
— (Pont & Port des) . . *II*	.	14	
Irlandais (des) . . . . *V*	.	.	19
Islettes (des)	23		
Isly (de l') . . . . . *II*	18		
— (Pass. d'; Levallois-Perret)	8		
Issy	.	.	6
— (d'; Vanves)	.	.	9
— (Fort d')	.	.	6
— (Pont d')	.	.	2
— (Porte d')	.	.	8
— les-Moulineaux (Quai d') .	.	.	2
Italie (Avenue & Porte d') .	.	.	24
— (Place d')	.	.	23
Italiens (des) . . . . . *II*	.	21	
— (Boul. des) . . . *II, III*	.	21	
Ivry	.	.	30
— (Avenue, Porte, & Pass. d')	.	.	27
— (Quai d'; Ivry)	.	.	33
Jabach (Passage) . . *III*	.	23	
Jacob . . . . . *IV*	.	20	
Jacquemont	17		
Jacques-Cœur . . . . . *V*	.	25	
— Dulud (Neuilly)	6		
Jardin (du)	.	.	12
— d'Acclimatation	3		
— du Luxembourg . *IV, V*	.	19	19
— du Palais-Royal . *II, III*	.	21	
— de Paris (Café-Concert du) *II*	.	15	
— des Plantes . . . . *V*	.	22	22
— des Tuileries . . . . *II*	.	18	
Jardinet (du) . . . *IV, V*	.	19	
Jardiniers (des)	.	.	32
Jardins-St-Paul (des) . . *V*	.	22	
Jarente (de) . . . . . *V*	.	26	
Jarry (Cité) . . . . . *III*	24		
Jasmin	.	4	
Jatte (Pont de la)	1		
Javel (de)	.	7	7
— (Port & Quai de) . . .	.	4	4
Jean-Baptiste-Dumas . . .	8		
— — Potin (Vanves) . . .	.	.	9
— Bart . . . . . *IV*	.	16	
— Beausire . . . . . *V*		26	
— de-Beauvais . . . . *V*	.	19	
— du-Bellay . . . . . *V*	.	22	
— Bologne	.	5	
— Cottin	25		
— François-Lépine	23		
— Goujon . . . . *I, II*	.	15	
— Jacques-Rousseau *II, III*	.	21	
— — — (Issy)	.	.	6
— — — (Ivry)	.	.	33
— Lantier . . . . . *III*	.	20	
— Leclaire	16		
— Macé	.	28	
— Nicot . . . . . *I, II*	.	14	
— Robert	23		
— Tison . . . . . *III*	.	20	
Jeanne-d'Arc (Rue & Place) .	.	.	26
— — (Issy)	.	.	8
Jemmapes (Quai de) . *III*	27	27	
— (Pass.; Levallois-Perret) .	10		
Jenner	.	.	26
Jessaint (de)	23		
Jeu-de-Boules (Pass. du) *III*	.	27	
— de-Paume . . . . . *II*	.	18	
Jeunes Détenus (Prison des)	.	29	
— Ouvrières (Orphelinat des)	.	31	
Jeûneurs (des) . . . . *III*	.	21	
Joinville (de)	29		
Joissans (Malakoff)	.	.	12
Jonas	.	.	23
Jonquoy	.	.	14
Joseph-Bara	.	.	16
— Dijon	19		
Joubert . . . . . *II*	18		
Jouffroy	11		
— (Passage) . . . . *III*	21		
Jour (du) . . . . . *III*	.	21	
Jourdan (Boulevard) . . .	.	.	21
Jouvenet	.	.	1
Jouy (de) . . . . . *V*	.	23	
Juge	.	7	
Jules-César . . . . . *V*	.	25	
— Ferry (Avenue) . . *III*	.	27	
— Joffrin (Place)	19		
— Sandeau (Boulevard) . .	.	5	
— Verne . . . . . *IV*	.	13	
Julie	.	.	14
Julien-Lacroix	.	30	
Juliette-Lamber	11		
Jullien (Vanves)	.	.	9
Junot	20		
Jura (du)	.	.	22
Jussienne (de la) . . . *III*	.	21	
Jussieu (Rue & Place de) *V*	.	22	
Justice (de la)	.	36	

	B	R	G
Keller	.	29	
Kellermann (Boulevard)	.	.	24
Keppler *I*	.	12	
Kléber (Issy)	.	.	6
— (Le Pré-St-Gervais)	35		
— (Levallois-Perret)	7		
— (Avenue) *I*	12	9	
Kuss	.	.	24
La Barouillère (de) *IV*	.	13	
Labat	23		
La Baume (de) *II*	15		
Labie	9		
La Boëtie *I, II*	15	15	
Labois-Rouillon	25		
Laborde (Rue & Square de) *II*	15		
Labordère (Neuilly)	3		
La Bourdonnais (Avenue & Port de) *I*	.	11	
Labrouste	.	.	14
La Bruyère	21		
Lacaze	.	.	18
Lacépède *V*	.	.	22
La Chaise (de) *IV*	.	16	
Lachambeaudie (Place)	.	.	29
Lacharrière	.	29	
La Condamine	17		
Lacordaire	.	.	7
Lacroix	16		
Lacuée *V*	.	25	
La Fayette *II*	21		
— (Place)	24		
Laferrière	21		
La Feuillade (de) *III*	.	21	
Laffitte *II, III*	21	21	
La Fontaine	.	4	
Laghouat (de)	23		
Lagille	16		
Lagny (de)	.	34	
Lagrange *V*	.	22	
Lahire	.	.	26
La Jonquière (de)	16		
Lakanal	.	.	10
— (Montrouge)	.	.	18
Lalande	.	.	17
Lallier	20		
Lamandé	14		
Lamarck	16		
Lamartine	21		
— (Square)	.	6	
Lamblardie	.	.	31
Lambrechts (Courbevoie)	1		
La Michodière (de) *II*	.	21	
La Motte-Picquet (Av. de) *I, IV*	.	10	
— — (Square de) *IV*	.	14	
Lancette (de la)	.	.	31
Lancry (de) *III*	27	27	
Landrieu (Passage) *I*	.	11	
Lanneau (de) *V*	.	19	
Lannes (Boulevard)	9	6	
Lannois (Levallois-Perret)	7		
Lantier	16		
La Pérouse *I*	.	12	
Laplace *V*	.	22	
La Planche (de) *IV*	.	16	
Lappe (de)	.	25	
La Quintinie (de)	.	.	100
Lard (au) *III*	.	20	
La Reynie (de) *III*	.	23	
Larnac (Courbevoie)	1		
La Rochefoucauld (de)	21		
Laromiguière *V*	.	.	19
Las Cases (de) *IV*	.	17	
La Sourdière (de) *II*	.	18	
Lasson	.	.	34
La Tour-d'Auvergne (de)	21		
— Maubourg (Boul.) *II, IV*	.	14	
— — (Square) *IV*	.	14	
Latran (de) *V*	.	19	
La Trémoille (de) *I*	.	12	
Laugier	11		
Laumière (Avenue de)	29		
Laurent-Pichat *I*	9		
Lauriston *I*	.	9	
Lauzun (Rue & Passage)	30		
La Vacquerie	.	29	
Lavandières-Ste-Opportune (des) *III*	.	20	
Lavoisier *II*	18		
La Vrillière (de) *II, III*	.	21	
Lazaristes (Maison des) *IV*	.	16	
Leblanc	.	.	4
Lebouis	.	.	16
Lebouteux	14		
Le Brun	.	.	22
Lécluse	17		
Leconte-de-Lisle	.	4	
Lecourbe *IV*	.	.	10
Lecuirot	.	.	17
Ledion	.	.	14
Ledru-Rollin (Malakoff)	.	.	12
— — (Montrouge)	.	.	18
— — (Avenue) *V*	.	25	
Lefèvre (Boulevard)	.	.	11
Legendre	14		
Le Goff *V*	.	19	
Legouvé *III*	27	27	
Legrand (Malakoff)	.	.	12
Leibnitz	19		
Lemaignan	.	.	22
Lemercier	17		
Lemière (Cité)	83		
Lemoine (Passage) *III*	.	24	
Le Nôtre *I*	.	8	
Léo-Delibes *I*	.	9	
Léon	23		
— Cladel *III*	.	21	
Léonard-de-Vinci *I*	.	9	
Léonce-Reynaud *I*	.	12	
Léonidas (Passage)	.	.	11

	B	R	G
Léopold-Robert	.	.	16
Lepage (Cité)	27		
Le Peletier *II, III*	21	21	
Lepic	20		
Le Pré-St-Gervais	35		
Le Regrattier *V*	.	22	
Leriche	.	.	11
Leroux *I*	.	9	
Lesage	30		
Les Carrières	.	.	36
Lesdiguières *V*	.	25	
Les Lilas	36		
Lesseps (de)	.	.	32
— (de; Neuilly)	5		
Le Sueur	9		
Le Tasse *I*	.	8	
Letellier	.	10	
Letort	19		
Levallois-Perret	7		
Levée (Passage)	.	.	26
Levert	33		
Lévis (Rue & Place de)	14		
Lhomme (Passage)	.	28	
Lhomond *V*	.	.	19
Lhuillier	.	.	11
Liancourt	.	.	17
Liberté (de la)	33		
— (Av. de la; Charenton)	.	.	36
Liégat (du)	.	.	30
Lilas (des)	33		
— (Avenue des; Le Pré-St-Gervais)	36		
Lille (de) *II, IV*	.	17	
Lincoln *I*	.	12	
Lingerie (de la) *III*	.	20	
Linné *V*	.	.	22
Linois	.	7	
Lions (des) *V*	.	25	
— (Cour des) *III*	.	26	
Lisbonne (de)	15		
Littré *IV*	.	16	16
Lobau (Place) *V*	.	23	
Lobineau *IV*	.	19	
Logelbach (de)	14		
Loing (du)	.	.	18
Loire (Quai de la)	29		
Lombards (des) *III*	.	23	
Londres (de)	18		
Longchamp (Rue, Rond-Point, & Villa de) *I*	.	9	
— (de; Neuilly)	2		
Loos (de) *III*	27		
Lord-Byron *I*	12		
Lorraine (de)	29		
— (de; Levallois-Perret)	10		
Louis-Blanc	27		
— — (Levallois-Perret)	11		
— — (Malakoff)	.	.	12
— Braille	.	.	34
— David	.	8	
Louis-le-Grand *II*	.	18	
— Morard	.	.	14
— Philippe *V*	.	23	
— — (Pont) *V*	.	22	
— Thuillier *V*	.	.	19
Lourmel (Rue & Passage)	.	7	7
Louvois (Rue & Square) *II, III*	.	21	
Louvre (Rue & Quai du) *II, III*	.	20	
— (Palais du) *II, III*	.	20	
— (Port du) *II, IV*	.	20	
Lowendal (Avenue de) *I, IV*	.	13	
Lubeck (de) *I*	.	12	
Lulli *II*	.	21	
Lunain (du)	.	24	
Lune (de la) *III*	.	.	18
Lunéville (de)	29		
Lutèce (de) *V*	.	20	
Luxembourg (du) *IV*	.	16	
— (Palais du) *IV*	.	19	
Luynes (Rue & Square de) *IV*	.	17	
Lyannes (des)	.	36	
Lycée (Boul. du; Vanves)	.	.	9
— Buffon *IV*	.	.	13
— Carnot	14		
— Charlemagne *V*	.	23	
— Condorcet *II*	18		
— Fénelon *IV, V*	.	19	
— Janson-de-Sailly	.	9	
— Louis-le-Grand *V*	.	19	
— Michelet	.	.	9
— Molière	.	5	
— Montaigne *IV*	.	.	19
— Racine	18		
— St-Louis *V*	.	19	
— Voltaire	.	30	
Lyon (de) *V*	.	25	
Mabillon *IV*	.	19	
Macdonald (Boulevard)	31		
Mac-Mahon	12		
Madame *IV*	.	16	
Madeleine (Boul., Eglise, Gal., Pass., & Place de la) *II*	.	18	
Mademoiselle	.	.	10
Madone (de la)	25		
Madrid (de)	15		
— (Avenue de; Neuilly)	2		
— (Porte de; Neuilly)	3		
Magasins du Bon-Marché *IV*	.	16	
— Dufayel	23		
— des Fourrages Militaires	.	.	28
— Généraux	.	.	33
— du Louvre *II, III*	.	20	
— de la Ménagère *III*	.	24	
— du Printemps *II*	18		
— de la Samaritaine *III*	.	20	
— de la Ville *V*	.	25	
Magdebourg (de) *I*	.	8	
Magellan *I*	.	12	
Magenta (Boul. de) *III*	24	27	

		B	R	G
Magic City	*I*	.	11	
Mail (du)	*III*	.	21	
Maillot (Boul.; Neuilly)		6		
— (Porte)		9		
Main-d'Or (Passage de la)		.	28	
Maine (Rue, Avenue, & Place du)	*IV*	.	.	16
— (Impasse du)	*IV*	.	.	13
Maire (au)	*III*	.	24	
Mairie (de la; Vanves)		.	.	9
— du Ier Arrondiss.	*III*	.	20	
— du IIe —	*II, III*	.	21	
— du IIIe —	*III*	.	27	
— du IVe —	*V*	.	23	
— du Ve —	*V*	.	19	
— du VIe —	*IV*	.	16	
— du VIIe —	*IV*	.	14	
— du VIIIe —	*II*	.	18	
— du IXe —	*III*	21	21	
— du Xe —	*III*	.	24	
— du XIe —		.	29	
— du XIIe —		.	.	31
— du XIIIe —		.	.	23
— du XIVe —		.	.	17
— du XVe —		.	.	10
— du XVIe —		.	6	
— du XVIIe —		17		
— du XVIIIe —		19		
— du XIXe —		29		
— du XXe —		.	33	
Maison-Dieu (de la)		.	.	17
Maistre (de)		17		
Maître-Albert	*V*	.	22	
Malakoff		.	.	12
— (de)		.	.	15
— (Avenue de)	*I*	9	9	
— (Impasse de)		9		
Malaquais (Quai)	*IV*	.	20	
Malar	*I*	.	11	
Malebranche	*V*	.	19	
Malesherbes (Boulevard)	*II*	15	18	
Malher	*V*	.	26	
Malmaisons (des)		.	.	27
Malte (de)	*III*	.	27	
— Brun		.	33	
Mandar	*III*	.	21	
Manin		29		
Mansart		17		
Manuel		21		
Manufacture des Gobelins		.	.	23
— des Tabacs		.	.	8
— —		.	.	32
Manutention (de la)		.	12	
— Militaire	*I*	.	12	
Maraîchers (des)		.	34	
Marais (Rue & Impasse des)	*III*	.	27	
Marbeau		9		
Marbeuf	*I*	.	12	
Marc-Séguin		25		
Marcadet		19		
Marceau (Ivry)		.	.	3
— (Avenue)	*I*	12	12	
— (Avenue; Issy)		.	.	
Marché (du; Levallois-Perret)		7		
— (du; Neuilly)		5		
— (Passage du)	*III*	.	24	
— aux Bestiaux		31		
— des-Blancs-Manteaux	*III*	.	23	
— aux Fleurs	*V*	.	23	
— de la Madeleine	*II*	.	18	
— de-Montrouge (Place du)		.	.	1
— Neuf (Quai du)	*V*	.	19	
— de la Porte-St-Martin	*III*	.	24	
— des Rouges	*III*	.	26	
— St-Germain	*IV*	.	19	
— St-Honoré	*II*	.	18	
— — (du)	*II*	.	18	
— du Temple	*III*	.	27	
Mare (de la)		33	33	
Marengo (de)	*II, III*	.	20	
Marguerin		.	.	1
Margueritte		12		
Marguettes (des)		.	.	3
Marie (Pont)	*V*	.	22	
— et-Louise	*III*	.	27	
— Stuart	*III*	.	24	
Marignan (de)	*I*	.	12	
Marigny (Avenue)	*II*	.	15	
Marine (Dépôt de la)	*IV*	.	17	
Marivaux (de)	*II*	.	21	
Marjolin (Levallois-Perret)		7		
Marne (Quai de la)		29		
Maroc (Rue & Place du)		26		
Maronites (des)		.	30	
Marronniers (des)		.	5	
Marseille (de)	*III*	.	27	
Marsollier	*II*	.	21	
Martel	*III*	24		
Martignac (Rue & Cité de)	*IV*	.	14	
Martin-Bernard		.	.	2
— Nadaud (Place)		.	33	
Martinval (Levallois-Perret)		7		
Martre (Clichy)		13		
Martyrs (des)		21		
Masséna (Boulevard)		.	.	3
Massenet (Vanves)		.	.	1
Masseran	*IV*	.	13	
Massillon	*V*	.	22	
Mathis		28		
Mathurin-Régnier		.	.	1
Mathurins (des)	*II*	18		
Matignon (Rue & Avenue)	*II*	.	15	
Maubert (Imp. & Place)	*V*	.	22	
Maubeuge (de)		24		
Maublanc		.	.	1
Mauconseil	*III*	.	21	
Maure (du)	*III*	.	23	
Maurel (Passage)	*V*	.	.	2
Maurice (Passage)		.	29	

	B	R	G
Mauvais-Garçons (des) . . *V*	.	23	
Mayet . . . . . *IV*	.	13	
Mayran	21		
Mazagran (de) . . . . *III*	.	24	
Mazarine . . . . . *IV, V*	.	20	
Mazas (Place) . . . . . *V*	.	25	25
Mazet . . . . . *IV, V*	.	19	
Meaux (de)	29		
Méchain	.	.	20
Médéah (de)	.	.	16
Médecine (Académie de) *IV*	.	20	
Médicis (de) . . . *IV, V*	.	19	
Mégisserie (Quai de la) *III, V*	.	20	
Méhul . . . . . *II*	.	21	
— (Le Pré-St-Gervais) . . .	35		
Meissonier	11		
Ménars . . . . . *II, III*	.	21	
Ménilmontant (de; Bagnolet)	.	33	
— (Boul. & Pass. de) . . .	.	30	
— (Porte de)	.	36	
Mercœur	.	29	
Merlin	.	29	
Meslay . . . . . *III*	.	24	
Mesnil . . . . . *I*	.	9	
Messageries (des)	24		
Messine (Av. & Square de) *II*	15		
Metz (de; Levallois-Perret) .	10		
— (Quai de)	28		
Meuniers (des)	.	.	32
Meyerbeer . . . . . *II*	.	18	
Meynadier	29		
Mézières (de) . . . . *IV*	.	16	
Michal	.	.	24
Michel-Ange	.	1	1
— Bizot	.	34	34
— le-Comte . . . . . *III*	.	23	
Michelet	.	.	19
— (Issy)	.	.	8
— (Avenue; Malakoff) . . .	.	.	15
— (Quai; Levallois-Perret) .	4		
Midi (du; Neuilly)	6		
Mignon . . . . . *V*	.	19	
Mignottes (des)	33		
Miguel-Hidalgo	32		
Milan (de)	18		
Militaire (Prison) . . *IV*	.	16	
Milly (Clichy)	10		
Milton (Rue & Cité) . . .	21		
Minard (de; Issy)	.	.	6
Minimes (des) . . . . . *V*	.	26	
Ministère des Affaires Etrangères . . . . . *II*	.	14	
— de l'Agriculture . . *IV*	.	14	
— des Colonies . . . *IV*	.	13	
— du Commerce et de l'Industrie . . . . *IV*	.	14	
— des Finances . . . . *II*	.	20	
— de la Guerre . . *II, IV*	.	17	
— de l'Instruction Publ. *IV*	.	17	
— de l'Intérieur . . . . *II*	.	15	
Ministère de la Justice . *II*	.	18	
— de la Marine . . . . *II*	.	18	
— du Travail . . . . *IV*	.	14	
— des Travaux Publics *IV*	.	17	
Miollis	.	10	
Mirabeau (Rue & Pont) . .	.	4	
— (Ivry)	.	.	30
Miracles (Cour des) . . *III*	.	24	
Mirbel (de)	.	.	22
Miromesnil (de) . . . . *II*	15	15	
Missions-Etrangères . . *IV*	.	16	
Mogador . . . . . *II*	18		
Moines (des)	16		
Molière . . . . . *II*	.	21	
— (Ivry)	.	.	33
— (Passage) . . . . *III*	.	23	
Molitor (Rue & Villa) . . .	.	1	1
— (Porte)	.	1	
Monceau (de)	15		
Moncey (Rue & Square) . .	18		
Mondétour . . . . . *III*	.	23	
Mondovi (de) . . . . . *II*	.	18	
Monge . . . . . *V*	.	22	22
— (Place) . . . . . *V*	.	.	22
— (Square) . . . . . *V*	.	22	
Mongenot (St-Mandé) . . .	.	.	34
Monjol	27		
Monnaie (de la) . . . *III*	.	20	
Monsieur . . . . . *IV*	.	13	
— le-Prince . . . *IV, V*	.	19	
Monsigny . . . . . *II*	.	21	
Mont-Cenis (du)	19		
— — . . . . . *IV*	.	16	
— Doré (du)	17		
— Louis	.	32	
— de-Piété . . . . . *III*	.	23	
— Thabor (du) . . . . *II*	.	18	
— Tonnerre (Imp. du) . *IV*	.	.	13
Montagne-Ste-Geneviève . *V*	.	22	
Montaigne . . . . . *II*	.	15	
— (Avenue) . . . . *I, II*	.	12	
Montalivet . . . . . *II*	.	15	
Montbrun (Rue & Passage) .	.	.	17
Montcalm	19		
Montchanin	14		
Montebello (Quai de) . . *V*	.	22	
Montempoivre (Rue & Porte de)	.	.	34
Montenotte (de)	12		
Montéra	.	34	
Montesquieu . . . *II, III*	.	20	
Montfaucon . . . . . *IV*	.	19	
Montgallet	.	.	31
— (Passage)	.	28	28
Montgolfier . . . . . *III*	.	24	
— (Pantin)	34		
Montholon (Rue & Square) .	21		
Montibœufs (des)	.	36	
Montmartre (Rue, Boul., & Cité) . . . . . *III*	.	21	
— (Poterne de)	19		

		B	R	G
Montmorency (de)	III	.	23	
— (Boulevard de)		.	1	
Montorgueil	III	.	21	
Montparnasse (du)	IV	.	.	16
— (Boulevard du)	IV	.	13	16
Montpensier	II	.	21	
Montquartiers (Boulevard des; Issy)		.	.	3
Montreuil (de)		.	31	
— (de; Pantin)		34		
— (Porte de)		.	34	
Montrosier (Neuilly)		6		
Montrouge		.	.	15
— (Place de)		.	.	17
— (Porte de)		.	.	18
Monttessuy (de)	I	.	11	
Montyon (de)	III	21		
Morand		.	30	
Moreau		.	25	
Morère		.	.	18
Moret		.	30	
Morgue (la)	V	.	22	
Morillons (des)		.	.	11
Morland (Boul. & Pont)	V	.	25	
Mornay	V	.	25	
Mortier (Boulevard)		36	36	
Moscou (de)		18		
Moselle (de la)		29		
Mouffetard	V	.	.	22
Moulin-de-Beurre (du)		.	.	13
— de la Galette		20		
— de-la-Pointe (du)		.	.	24
— des-Prés (du)		.	.	23
— Rouge		17		
— Vert (du)		.	.	17
Moulineaux (Av. des; Boulogne)		.	.	2
— (Route des; Issy)		.	.	3
Moulinet (du)		.	.	24
Moulins (des)	II	.	21	
Mousquetaires (Pass. des)		.	.	28
Mousset-Robert		.	.	34
Moussy (de)	III, V	.	23	
Mouton-Duvernet		.	.	17
Mouzaïa (de)		33		
Mozart (Avenue)		.	4	
Muette (Château, Chaussée, & Porte de la)		.	5	
Mulhouse (de)	III	.	21	
Muller		20		
Murat (Boulevard)		.	1	1
Murillo		15		
— (Vanves)		.	.	9
Musée des Arts Décoratifs	II	.	17	
— Carnavalet	V	.	26	
— Cernuschi		15		
— de Cluny	V	.	19	
— D'Ennery		.	9	
— d'Ethnographie	I	.	8	
— Forestier		.	.	35
Musée Galliéra	I	.	12	
— Guimet	I	.	12	
— Gustave-Moreau		21		
— du Luxembourg	IV	.	19	
— Pédagogique	V	.	.	11
— de Sculpture Comparée	I	.	8	
— Victor-Hugo	V	.	26	
Musées du Louvre	II, III	.	20	
Mussard (Levallois-Perret)		10		
Myrha		23		
Nanettes (des)		.	30	
Nansouty		.	.	2
Nantes (de)		28		
Naples (de)		15		
Nation (de la)		23		
— (Place de la)		.	31	
National (Boul.; Clichy)		13		
— (Pont)		.	.	2
Nationale		.	.	2
— (Conflans)		.	.	3
Nativité (Eglise de la)		.	.	2
Navarin (de)		21		
Navarre (de)	V	.	.	2
Navier		16		
Necker	V	.	26	
Négrier (Cité)	IV	.	14	
Nemours (de)		.	27	
Nesle (de)	IV, V	.	20	
Neuilly		5		
— (Avenue de; Neuilly)		6		
— (Pont de)		2		
— (Porte de)		9		
— (Porte de; Neuilly)		3		
Neuve-des-Boulets		.	31	
— Popincourt		.	30	
Néva (de la)		12		
Nevers (Rue & Imp. de)	IV, V	.	20	
Newton	I	.	12	
Ney (Boulevard)		22		
Nice (de)		.	32	
Nicolaï		.	.	3
Nicolas-Chuquet		11		
— Flamel	III	.	23	
— Houel	V	.	.	3
Nicolet		20		
Nicolo		.	5	
Niel (Avenue)		11		
Nil (du)	III	.	24	
Nitot	I	.	12	
Noisy-le-Sec (de; Bagnolet)		.	36	
Nollet		17		
Nonnains-d'Hyères (des)	V	.	22	
Nord (du)		22		
— (du; Neuilly)		9		
Normande (Vanves)		.	.	
Normandie (de)	III	.	26	
Norvins		20		
Notre-Dame (Eglise)	V	.	22	
— (Pont)	V	.	23	

	B	R	G
Notre-Dame-d'Auteuil (Egl.)	.	4	
— des-Blancs-Manteaux (Eglise) *III*	.	23	
— de Bon-Secours (Asile)	.	.	15
— de-Bonne-Nouvelle (Rue & Eglise) *III*	.	24	
— des-Champs *IV*	.	16	16
— — (Eglise) *IV*	.	.	16
— de-Clignancourt (Eglise)	19		
— de-Consolation (Eglise) *I*	.	12	
— de-la-Croix (Eglise)	.	30	
— de-la-Gare (Eglise)	.	.	26
— de-Grâce (Eglise)	.	8	
— de-Lorette (Rue & Eglise)	21		
— de-Nazareth *III*	.	24	
— de-Recouvrance *III*	.	24	
— du-Travail (Eglise)	.	.	14
— des-Victoires (Rue & Eglise) *III*	.	21	
Nouveau-Bercy (du; Conflans)	.	.	33
Nouvelle-Gare (de la; Conflans)	.	.	32
Oberkampf *III*	.	30	
Obligado (d')	9		
Oblin *III*	.	20	
Observatoire	.	.	19
— (Av. & Carrefour de l') *IV*	.	.	19
Octave-Feuillet	.	5	
— Gréard (Avenue) *I*	.	11	
Odéon (Rue, Carrefour, & Place de l') *IV, V*	.	19	
Odessa (d') *IV*	.	.	16
Odiot (Cité) *I*	12		
Offémont (d')	14		
Oise (Quai de l')	28		
Olier	.	.	8
Olive (l')	25		
Olivet (d') *IV*	.	13	
Olivier-de-Serres (Rue & Passage)	.	.	11
Olympia *II*	.	18	
Omer-Talon	.	29	
Opéra (Avenue de l') *II*	.	21	
— (Passage de l') *II, III*	21	21	
— (Place & Square de l') *II*	.	18	
Oran (d')	23		
Oratoire (Rue & Eglise de l') *II, III*	.	20	
Ordener	19		
Orfèvres (des) *III*	.	20	
— (Quai des) *V*	.	20	
Orfila	.	33	
Orillon (de l')	.	30	
Orléans (d'; Neuilly)	5		
— (Avenue d')	.	.	17
— (Porte d')	.	.	18
— (Quai d') *V*	.	22	
— (Route d'; Montrouge)	.	.	18
Ormeaux (des)	.	31	
Ormesson (d') *V*	.	26	
Ornano (Boulevard)	22		
Orne (de l')	.	.	1
Orsay (Quai d') *I, II*	.	11	
Orsel (d')	20		
Orteaux (des)	.	35	
Ortolan *V*	.		22
Oudinot (Rue & Impasse) *IV*	.	13	
Oudry	.	.	22
Ouest (de l')	.	.	14
— (de l'; Neuilly)	6		
Ourcq (de l')	28		
Ours (aux) *III*	.	23	
Paillet *V*	.	19	
Paix (de la) *II*	.	18	
Pajol	26		
Palais (Boulevard du) *V*	.	20	
— (Grand & Petit) *II*	.	15	
— Archiépiscopal *IV*	.	14	
— Bourbon (Place du) *II*	.	14	
— de l'Elysée *II*	.	15	
— de Glace *II*	.	15	
— de Justice *V*	.	20	
— de la Légion-d'Honneur *II*	.	17	
— du Louvre *II, III*	.	20	
— du Luxembourg *IV*	.	19	
— Royal *II, III*	.	21	
— — (Place du) *II*	.	20	
— du Trocadéro *I*	.	8	
Palatine *IV*	.	19	
Palestine (de)	33		
Palestro (de) *III*	.	24	
Pali-Kao (de)	.	30	
Palmyre	.	.	20
Panama (de)	23		
Panoramas (Rue & Passage des) *III*	.	21	
Panoyaux (des)	.	30	
Panthéon *V*	.	19	
— (Place du) *V*	.	19	
Pantin	31		
— (de; Le Pré-St-Gervais)	35		
— (Porte de)	32		
Pape-Carpentier *IV*	.	16	
Papillon	21		
Paradis (de) *III*	24		
Parc (du; Boulogne)	.	.	1
— (du; Issy)	.	.	6
— des Buttes-Chaumont	30		
— Monceau	15		
— — (Avenue du)	12		
— de Montsouris	.	.	21
— — (Avenue du)	.	.	20
— des-Princes (Vélodrome du)	.	.	1
— Royal (du) *III*	.	26	
Parcheminerie (de la) *V*	.	19	
Paris (de; Bagnolet)	.	36	
— (de; Charenton)	.	.	36
— (de; Clichy)	13		
— (de; Courbevoie)	1		

	B	R	G
Paris (de; Les Lilas)	36		
— (de; Pantin)	34		
— (de; Vanves)	.	.	9
— (Av. de; Gentilly)	.	.	21
Parme (de)	18		
Parmentier (Courbevoie)	1		
— (Malakoff)	.	.	12
— (Neuilly)	8		
— (Rue & Avenue) *III*	.	27	
— (Square)	.	29	
Partants (des)	.	33	
Parvis-Notre-Dame (Pl. du) *V*	.	22	
Pas-de-la-Mule (du) *V*	.	26	
Pascal	.	.	23
Pasquier *II*	18	18	
Passy (Rue, Pont & Quai de)	.	8	
— (Place de) *I*	.	5	
— (Porte de)	.	2	
Pasteur (Boulevard) *IV*	.	.	13
— (Avenue; Issy)	.	.	3
— (Avenue; Les Lilas)	36		
— (Avenue; Vanves)	.	.	8
Pastourelle *III*	.	23	
Patay	.	.	27
Paul-Albert	20		
— Baudry *II*	15		
— Bert	.	28	
— Dubois *III*	.	27	
— Lelong *III*	.	21	
— Louis-Courier *IV*	.	17	
— Verlaine (Place)	.	.	23
Pauquet *I*	.	12	
Pavée *V*	.	23	
Pavillon (du; Pantin)	34		
Pavillons (Rue & Villa des)	33		
— (des; Charenton)	.	.	32
Payen	.	4	
— (Impasse; Ivry)	.	.	30
Payenne *III, V*	.	26	
Péclet	.	.	10
Pecquay *III*	.	23	
Pelée (Ruelle) *III*	.	26	
Pélican (du) *II, III*	.	20	
Pelleport	33	33	
Penthièvre (de) *II*	15		
Pépinière (de la) *II*	18		
Perceval	.	.	16
Perchamps (des)	.	4	
Perche (du) *III*	.	26	
Percier (Avenue) *II*	15		
Perdonnet	23		
Père-Lachaise	.	32	
Pereire (Boulevard & Place)	11		
Pergolèse	9		
Périchaux (Chemin des)	.	.	11
Périer (Neuilly)	8		
Pérignon *IV*	.	13	
Perle (de la) *III*	.	26	
Pernelle *III*	.	23	
Pernety	.	.	14
Perrault *III*	.	20	
Perrée *III*	.	27	
Perret (Passage)	.	.	2
Perrichont (Avenue)	.	4	
Perronet *IV*	.	17	
— (Neuilly)	5		
Perrot (Malakoff)	.	.	1
Pestalozzi *V*	.	22	
Pétel	.	.	1
Pétion	.	29	
Petit	29		
— Château (du; Charenton)	.	.	3
— Luxembourg *IV*	.	19	
— Musc (du) *V*	.	25	
— Pont *V*	.	19	
— — (du) *V*	.	19	
Petite-Arche (de la; Boulogne)	.	.	
— Boucherie (Pass. de la) *IV*	.	19	
— Pierre (de la)	.	32	
Petites-Ecuries (Rue, Cour, & Passage des) *III*	24		
Petits-Carreaux (des) *III*	.	21	
— Champs (des) *II, III*	.	21	
— Hôtels (des)	24		
— Pères (Rue & Pl. des) *II, III*	.	21	
— Ponts (Route des; Pantin)	34		
Pétrarque *I*	.	8	
Pétrelle	24		
Peupliers (des; Boulogne)	.	.	
— (Rue & Poterne des)	.	.	
— (Avenue des)	.	1	
Phalsbourg (de)	14		
Philibert-Delorme	11		
Philippe-Auguste (Avenue)	.	31	
— de-Girard	26		
Piat	30	30	
Picardie (de) *III*	.	27	
Piccini	9		
Picot *I*	.	9	
Picpus (de)	.	31	
— (Boulevard de)	.	31	
— (Porte de)	.	.	
Pierre-au-Lard *III*	.	23	
— Charron *I*	.	12	
— Chausson *III*	.	24	
— Curie *V*	.	.	
— Guérin	.	1	
— Larousse	.	.	
— — (Avenue; Malakoff)	.	.	
— le-Grand	12		
— Leroux *IV*	.	13	
— Lescot *III*	.	23	
— Levée *III*	.	27	
— Nicole *V*	.	.	
— Nys	.	30	
— Picard	20		
— Sarrazin *V*	.	19	
Pigalle (Rue & Place)	20		
Pillet-Will *II*	21		
Pinel	.	.	

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Pinel (Place)	.	.	26
Piste Vélocipédique (Bois de Vincennes)	.	.	36
Pitié (de la) *V*	.	.	22
Pixérécourt	33	33	
Plaine (Poterne de la)	.	.	8
Plaisance (Porte de)	.	.	11
Planchat	.	31	
Planchette (Imp. de la) *III*	.	24	
Plantes (des)	.	.	17
Plat-d'Etain (du) *III*	.	20	
Plateau (du)	30		
— (du; Les Lilas)	36		
— (du; Vanves)	.	.	12
Plâtre (du) *III*	.	23	
— (Passage du) *V*	.	22	
Plumet	.	.	13
Poccard (Levallois-Perret)	7		
Point-du-Jour (Rue & Quai du; Boulogne)	.	.	2
— (Boulevard du; Issy)	.	.	5
— (Porte du)	.	.	1
Pointe-d'Ivry (de la)	.	.	27
Poissonnière *III*	.	24	
— (Boulevard) *III*	.	21	
Poissonniers (des)	23		
— (des; Neuilly)	2		
— (Porte des)	22		
Poissy (de) *V*	.	22	
Poitiers (de) *II, III*	.	17	
Poitou (de) *III*	.	26	
Poliveau (de)	.	.	22
Polonceau	23		
Pomard (de)	.	.	29
Pommiers (des; Le Pré-St-Gervais)	35		
Pompe (de la) *I*	.	9	
Pompes funèbres (Service des)	25		
— — *III*	.	27	
Ponceau (Rue & Pass. du) *III*	.	24	
Poncelet	12		
Pondichéry (de)	.	10	
Poniatowski (Boulevard)	.	.	32
Pont (du; Neuilly)	2		
— (Ile du)	2		
— aux-Biches (Pass. du) *III*	.	24	
— aux-Choux (du) *III*	.	26	
— de-Flandre (Av. du)	28		
— de-Lodi (du) *IV, V*	.	20	
— Neuf *III, V*	.	20	
— — (du) *III*	.	20	
— — (Passage du) *IV*	.	20	
— — (Place du) *V*	.	20	
— Royal *II*	.	17	
Ponthieu (de) *I, II*	.	15	
Pontoise (de) *V*	.	22	
Popincourt	.	29	
Port-aux-Lions (du; Conflans)	.	.	33
— Mahon (du) *II*	.	21	
— Royal (Boulevard de)	.	.	19
Portalis	15		
— (Avenue) *II*	15		
Porte-Maillot (Rond-Point de la; Neuilly)	9		
Portefoin *III*	.	24	
Possoz (Place)	.	5	
Pot-de-Fer (du) *V*	.	.	22
Potain (Square) *IV*	.	16	
Poteau (du)	19		
Poterie (de la) *III*	.	20	
Pouchet (Rue & Porte)	16		
Poulet	23		
Poulletier *V*	.	22	
Poussin	.	1	
Pradier	30		
Prague (de)	.	28	
Prairies (des)	.	35	
Pré-aux-Clercs (du) *IV*	.	17	
— St-Gervais (du)	33		
— — (du; Pantin)	35		
— — (Porte du)	36		
Prêcheurs (des) *III*	.	23	
Préfecture de Police *V*	.	20	
Presbourg (de) *I*	12		
Présentation (de la)	.	30	
Presles (Rue & Imp. de) *I*	.	10	
Pressoir (du)	.	30	
Prêtres-St-Germain-l'Auxerrois (des) *III*	.	20	
— St-Séverin (des) *V*	.	19	
Prévôt (du) *V*	.	23	
Prévoyance (de la)	32		
Priestley	27		
Primevères (Imp. des) *III*	.	26	
Princes (Passage des) *II, III*	.	21	
Princesse *IV*	.	19	
Procession (de la)	.	.	13
Prony (de)	11		
Prosper-Goubaux (Place)	15		
Proudhon	.	.	31
Prouvaires (des) *III*	.	20	
Provence (de) *II, III*	21		
Providence (de la)	.	.	24
Prud'hon (Avenue)	.	5	
Puits-de-l'Ermite (du) *V*	.	.	22
Puteaux	17		
Putigneux (Impasse) *V*	.	23	
Puvis-de-Chavannes	11		
Py (de la)	.	36	
Pyramides (des) *II*	.	18	
Pyrénées (des)	33	33	
Quatrefages *V*	.	.	22
Quatre-Fils (des) *III*	.	23	
— Septembre (du) *II, III*	.	21	
— — (du; Malakoff)	.	.	12
— Vents (des) *IV*	.	.	19
Quinault	.	.	10
Quincampoix *III*	.	23	

	B	R	G
Rabelais . . . . . *II*	.	15	
Rachel (Avenue)	17		
Racine . . . . . *IV, V*	.	19	
Radziwill . . . . *II, III*	.	21	
Raffet	.	1	
Raguinot (Passage)	.	.	28
Rambouillet (de)	.	.	28
Rambuteau (de) . . . *III*	.	23	
Rameau . . . . . *II*	.	21	
Ramey	20		
Rampon . . . . . *III*	.	27	
Ramponeau	.	30	
Ranelagh (Rue & Av. du) . .	.	5	
Raoul (Passage)	.	29	
Rapée (Port & Quai de la) *V*	.	.	25
Raphaël (Vanves)	.	.	9
— (Avenue)	.	5	
Rapp (Avenue) . . . . *I*	.	11	
Raspail (Levallois-Perret) . .	7		
— (Vanves)	.	.	9
— (Boulevard) . . . . *IV*	.	16	16
Rataud . . . . . *V*	.	.	19
Ravignan	20		
Raymond (Montrouge) . . .	.	.	18
Raynaud (Cité)	.	.	14
Raynouard . . . . . *I*	.	8	
Réale (de la) . . . . *III*	.	20	
Réaumur . . . . . *III*	.	24	
Rébeval	30		
Récamier . . . . . *IV*	.	16	
Récollets (des) . . . . *III*	27		
— (Passage des) . . . *III*	24		
Reculettes (Ruelle des) . .	.	.	23
Regard (du) . . . . . *IV*	.	16	
Régis . . . . . *IV*	.	16	
Regnault	.	.	30
Reille (Avenue & Impasse) .	.	.	21
Reims (de)	.	.	26
Reine (Av. de la; Boulogne)	.	.	1
— Blanche (de la)	.	.	22
— de-Hongrie (Passage de la) . . . . . *III*	.	21	
Rembrandt	15		
Rémusat (de)	.	4	
Renaissance (de la) . . . *I*	.	12	
Renard (du) . . . . *III, V*	.	23	
Rendez-vous (du)	.	34	
Rennequin	11		
Rennes (de) . . . . . *IV*	.	16	16
— (Place de) . . . . *IV*	.	.	16
République (de la; Vanves) .	.	.	9
— (Avenue de la) . . *III*	.	27	
— (Avenue de la; Issy) . .	.	.	6
— (Avenue de la; Malakoff)	.	.	12
— (Avenue de la; Montrouge)	.	.	18
— (Place de la) . . . *III*	.	27	
— (Pl. de la; Levallois-Perret)	7		
Réservoirs (des) . . . . *I*	.	8	
Retiro (Cité du) . . . . *II*	.	18	
Retrait (du)	.	33	

	B	R	G
Reuilly (de)	.	28	3
— (Boulevard de)	.	.	3
— (Porte de)	.	.	3
Réunion (de la)	.	34	
— (Passage de la) . . *III*	.	23	
— (Place de la)	.	32	
Reuss (Passage de la) . . .		30	
Révolte (Av. de la; Neuilly)	9		
— (Route de la; Levallois-Perret)	8		
Rhin (du)	29		
Ribera	.	4	
Ribérolle (Villa)	.	32	
Riblette	.	35	
Ricaut (Passage)	.	.	2
Richard-Lenoir	.	29	
— — (Boulevard) . . *III, V*	.	26	
— Wagner	.	5	
— Wallace (Boul.; Neuilly) .	3		
Richelieu (de) . . . *II, III*	.	21	
Richepanse . . . . . *II*	.	18	
Richer . . . . . *III*	21		
Richerand (Avenue) . . *III*	27	27	
Richomme	23		
Rigny (de) . . . . . *II*	15		
Rigoles (des)	33	33	
Rimbaut (Passage)	.	.	1
Riquet	26		
Rivay (Levallois-Perret) . .	7		
Riverin (Cité) . . . . *III*	.	24	
Rivoli (de) . . . . *II, III*	.	20	
— (Place de) . . . . . *II*	.	18	
Robert-Estienne . . . . *I*	.	12	
Rochebrune	.	29	
Rochechouart (de)	21		
— (Boulevard de)	20		
Rocher (du)	18		
Rocroy (de)	24		
Rodier	21		
Roger	.	.	1
— Bacon	8		
Rohan (de) . . . . . *II*	.	20	
— (Cour de) . . . *IV, V*	.	19	
Roi-Doré (du) . . . . *III*	.	26	
— de-Sicile (du) . . . . *V*	.	23	
Rollin . . . . . *V*	.	.	2
Romainville (Rue & Porte de)	36		
Rome (de) . . . . . *II*	18		
— (Cour de) . . . . *IV*	.	.	1
Ronce (Passage)	.	30	
Rondeaux (des)	.	33	
Rondelet	.	28	
Ronsard	20		
Ronsin (Impasse) . . . *IV*	.	.	1
Roquépine . . . . . *II*	15		
Roquette (de la)	.	29	
Rosa-Bonheur . . . . *IV*	.	13	
Rosenwald	.	.	1
Roses (des)	25		
Rosiers (des) . . . . . *V*	.	23	

	B	R	G
Rossini . . . . . *II, III*	21		
Rotrou . . . . . *IV, V*	.	19	
Rottembourg	.	.	34
Rouelle . . . . . *I*	.	7	
Rougemont (Rue & Cité) *III*	.	21	
Rouget-de-l'Isle . . . . *II*	.	18	
— — (Issy)	.	.	2
Roule (du) . . . . . *III*	.	20	
— (Avenue du; Neuilly) . .	5		
Roussel	12		
Rousselet . . . . . *IV*	.	13	
Rouvet	28		
Rouvray (de; Neuilly) . . .	8		
Roy . . . . . *II*	15		
Royale . . . . . *II*	.	18	
Royer-Collard (Rue & Imp.) *V*	.	19	
Rubens	.	.	23
Rudel (Passage)	.	.	23
Ruisseau (du)	19		
Rungis (Place de)	.	.	21
Russe (Eglise)	12		
Ruty	.	34	
Ruysdaël (Avenue)	15		
Sables (des; Issy)	.	.	8
Sablière (de la)	.	.	17
Sablonnière (de la)	.	.	10
Sablons (des) . . . . . *I*	.	9	
— (Boul. & Porte des; Neuilly)	6		
Sablonville	5		
— (de; Neuilly)	6		
Sabot (du) . . . . . *IV*	.	16	
Sabra (Passage; Malakoff) .	.	.	15
Sacré-Cœur (Eglise du) . . .	20		
— — (Anc. Couvent du) *IV*	.	14	
Sacrot (St-Mandé)	.	.	34
Sadi-Carnot (Vanves) . . .	.	.	9
Saïd (Villa)	6		
St-Albin (Montrouge) . . .	.	.	18
St-Amand	.	.	14
St-Ambroise (Rue, Egl., & Imp.)	.	29	
St-Anastase . . . . . *III*	.	26	
St-André-des-Arts . *IV, V*	.	19	
— — (Place) . . . . . *V*	.	19	
St-Ange (Passage)	16		
St-Antoine (Rue & Eglise) *V*	.	25	
St-Augustin . . . . *II, III*	.	21	
— (Eglise)	15		
St-Benoît . . . . . *IV*	.	17	
St-Bernard (Rue & Passage)	.	28	
— (Port & Quai) . . . . *V*	.	25	
— de-la-Chapelle (Eglise) . .	23		
St-Blaise	.	35	
St-Bon . . . . . *III, V*	.	23	
St-Bruno	23		
St-Charles . . . . . *I*	.	7	7
— (Cour)	.	31	
— (Place)	.	7	
— (Rond-Point)	.	.	7
St-Christophe (Eglise) . . .	29		
St-Claude (Rue & Imp.) *III*	.	26	
St-Cloud (Porte de)	.	.	1
St-Denis . . . . . *III*	.	23	
— (Courbevoie)	1		
— (Boul., Imp., & Porte) *III*	.	24	
— de-la-Chapelle (Egl.) . .	22		
— du-St-Sacrement (Egl.) *III*	.	26	
St-Didier . . . . . *I*	.	9	
St-Dominique . . *I, II, IV*	.	14	
St-Eloi (Cour & Eglise) . .	.	31	
St-Esprit (Séminaire du) . *V*	.	.	19
St-Etienne-du-Mont (Rue & Eglise) . . . . . *V*	.	22	
St-Eugène (Eglise) . . *III*	21		
St-Eustache (Egl. & Imp.) *III*	.	21	
— (Pointe) . . . . . *III*	.	20	
St-Fargeau	36	36	
— (Lac)	36		
St-Ferdinand (Rue, Place, & Chapelle)	9		
— des-Ternes (Eglise) . . .	9		
St-Fiacre . . . . . *III*	.	21	
— (Impasse) . . . . *III*	.	23	
St-Florentin . . . . . *II*	.	18	
St-François-de-Sales (Eglise) .	11		
— Xavier (Eglise & Place) *IV*	.	13	
St-Georges . . . . . *II*	21		
— (Eglise)	30		
— (Place)	21		
St-Germain (Boul.) *II, IV, V*	.	17	
— (Ile)	.	.	3
— l'Auxerrois (Rue & Egl.) *III*	.	20	
— de-Charonne (Eglise) . .	.	35	
— des-Prés (Egl. & Place) *IV*	.	19	
St-Gervais (Eglise & Place) *V*	.	23	
St-Gilles . . . . . *III, V*	.	26	
St-Gothard (du)	.	.	20
St-Guillaume . . . . *IV*	.	17	
St-Hippolyte	.	.	20
— (Eglise)	.	.	27
St-Honoré . . . . *II, III*	.	18	
— (Cloître) . . . . *II, III*	.	20	
— (Eglise) . . . . . *I*	.	9	
St-Hyacinthe . . . . . *II*	.	18	
St-Jacques . . . . . *V*	.	19	19
— (Boulevard & Place) . .	.	.	20
— (Tour) . . . . *III, V*	.	23	
— du-Haut-Pas (Eglise) . *V*	.	.	19
St-James (Rue & Porte; Neuilly)	3		
St-Jean (Temple) . . . *IV*	.	14	
— Baptiste-de-Belleville (Egl.)	33		
— — de-Grenelle (Eglise)	.	.	7
— — de la Salle (Eglise) .	.	.	13
— de-Dieu (Frères) . . *IV*	.	13	
— St-François (Eglise) *III*	.	23	
St-Joseph . . . . . *III*	.	21	
— (Chapelle)	27		
— (Chapelle anglicane) . .	12		
— (Eglise)	.	27	

	B	R	G
St-Joseph-des-Epinettes (Egl.)	13		
St-Julien-le-Pauvre (Rue & Eglise) . . . . . *V*	.	19	
St-Lambert-de-Vaugirard (Egl.)	.	.	10
St-Laurent (Eglise)	24		
St-Lazare . . . . . *II*	18		
— (Prison)	24		
St-Leu (Eglise) . . . *III*	.	23	
St-Louis (Ile & Pont) . . *V*	.	22	
— d'Antin (Eglise) . . . *II*	18		
— en-l'Ile (Rue & Eglise) *V*	.	22	
— des-Invalides (Eglise) *IV*	.	14	
St-Mandé	.	.	34
— (de; Montreuil)	.	34	
— (Avenue & Porte de) . .	.	.	34
St-Marc . . . . . *II, III*	.	21	
St-Marcel (Boul. & Eglise) .	.	.	22
St-Martin . . . . . *III*	.	23	
— (Boul. & Porte) . . *III*	.	24	
— (Eglise) . . . . . *III*	.	27	
— (Cité) . . . . . *III*	24		
St-Mathieu	23		
St-Maur . . . . . *III*	27	30	
St-Maurice (Boul.; Charenton)	.	.	36
St-Médard . . . . . *V*	.	.	22
— (Eglise)	.	.	22
St-Merry (Rue & Eglise) *III*	.	23	
St-Michel (Boul.) . . *IV, V*	.	19	19
— (Place, Pont, & Quai) . *V*	.	19	
— (Villa)	17		
— des-Batignolles (Eglise) .	17		
St-Nicolas (Pensionnat) . *IV*	.	16	
— des-Champs (Eglise) *III*	.	24	
— du-Chardonnet (Eglise) *V*	.	22	
St-Ouen (Avenue & Porte de)	16		
St-Paul . . . . . *V*	.	25	
— (Passage) . . . . . *V*	.	26	
— St-Louis (Eglise) . . . *V*	.	26	
St-Pétersbourg (de)	17		
St-Philibert (Avenue) . . .	.	5	
St-Philippe . . . . . *III*	.	24	
— du-Roule (Rue & Eglise) *II*	15		
St-Pierre (Rue & Egl.; Neuilly)	5		
— (Passage) . . . . . *V*	.	25	
— (Place & Square)	20		
— Amelot (Passage) . *III*	.	26	
— de-Chaillot (Eglise) . . *I*	.	12	
— du-Gros-Caillou (Eglise) *I*	.	11	
— de-Montmartre (Eglise) .	20		
— de Montrouge (Eglise) . .	.	.	17
St-Placide . . . . . *IV*	.	16	
St-Quentin (de)	24		
St-Roch (Rue & Eglise) . *II*	.	18	
St-Romain . . . . . *IV*	.	16	
St-Sabin . . . . . *III, V*	.	26	
St-Sauveur . . . . . *III*	.	24	
— (Impasse) . . . . *III*	.	21	
St-Sébastien (Rue, Impasse, & Passage) . . . . *III*	.	26	
St-Séverin (Rue & Eglise) *V*	.	19	
St-Simon . . . . . *IV*	.	17	
St-Sulpice (Rue, Egl., & Pl.) *IV*	.	19	
— (Séminaire de) . . *IV*	.	16	
— (Séminaire de; Issy) . .	.	.	6
St-Thomas-d'Aquin (Rue, Eglise, & Place) . . *IV*	.	.	17
St-Victor . . . . . *V*	.	22	
St-Vincent	20		
— de-Paul (Rue & Eglise) .	24		
— — (Maison des Orphelins de)	.	.	11
— — (Sœurs de) . . . *IV*	.	16	
St-Yves	.	.	18
Ste-Anne (Rue & Passage) *II*	.	21	
— (Eglise)	.	.	24
— Popincourt (Passage) *III, V*	.	26	
Ste-Apolline . . . . *III*	.	24	
Ste-Avoye (Imp. & Pass.) *III*	.	23	
Ste-Beuve . . . . . *IV*	.	.	16
Ste-Cécile . . . . . *III*	24		
Ste-Chapelle (Eglise) . . *V*	.	20	
Ste-Clotilde (Eglise) . *IV*	.	14	
Ste-Croix-de-la-Bretonnerie (Rue & Passage) . *III, V*	.	23	
Ste-Elisabeth (Rue & Eglise) . . . . . *III*	.	24	
Ste-Euphrasie	19		
Ste-Félicité (Impasse) . . .	.	.	10
Ste-Foy (Rue & Passage) *III*	.	24	
— (Avenue; Neuilly) . . .	5		
Ste-Geneviève (Place) . . *V*	.	22	
— (Eglise)	19		
Ste-Isaure	19		
Ste-Marguerite (Eglise) . .	.	28	
Ste-Marie (Courbevoie) . . .	1		
— (Avenue; St-Mandé) . .	.	.	35
— (Temple) . . . . . *V*	.	25	
— des-Batignolles (Eglise) .	14		
Ste-Marthe . . . . . *III*	27		
Ste-Opportune . . . . *III*	.	20	
Saintonge (de) . . . . *III*	.	26	
Sts-Pères (des) . . . *IV*	.	17	
— (Pont des) . . . *II, IV*	.	20	
Salembière (Impasse) . . *V*	.	19	
Salneuve	14		
Salomon-de-Caus . . . *III*	.	24	
Salpêtrière (de la)	.	.	26
Sambre-et-Meuse (de) . . .	27		
Samson	.	.	23
Sandrié (Passage) . . . *II*	.	18	
Santé (Rue & Prison de la) .	.	.	20
— (Impasse de la)	.	.	19
— (Maison municipale de) .	23		
Santerre	.	.	31
Santeuil	.	.	22
Sarrette	.	.	18
Sauffroy	16		
Saules (des)	20		
Saulnier (Passage) . . *III*	21		
Saussaies (des) . . . . *II*	.	15	
Saussaye (Boul. de la; Neuilly)	4		

	B	R	G
Saussier-Leroy	12		
Saussure	14		
Sauvage	.	.	25
Sauval *III*	.	20	
Savoie (de) *V*	.	20	
Saxe (Avenue & Villa de) *IV*	.	13	
Scala (Café-Concert de la) *III*	.	24	
Scheffer *I*	.	8	
Schœlcher	.	.	17
Schomberg *V*	.	25	
Schomer	.	.	16
Scipion (Place)	.	.	22
Scribe *II*	18	18	
Sébastien-Mercier	.	.	4
Sébastopol (Boul. de) *III*	.	24	
Secrétan	26		
Sedaine *V*	.	26	
Sédillot *I*	.	11	
Séguier *V*	.	19	
Ségur (Av. & Villa de). *IV*	.	13	
Seine (de) *IV*	.	20	
— (Boul. de la; Neuilly)	2		
— (Quai de la)	29		
— (Quai de la; Courbevoie)	1		
Sénégal (du)	.	30	
Sentier (du) *III*	.	21	
Sept-Arpents (des; Pantin)	32		
Sergent-Bauchat (du)	.	31	31
Serpente *V*	.	19	
Sérurier (Boulevard)	32		
Servan	.	29	
Servandoni *IV*	.	19	
Service Géographique de l'Armée *IV*	.	14	
Seveste	20		
Sévigné (de) *III, V*	.	26	
Sèvres (de) *IV*	.	16	
— (Porte de)	.	.	5
Sèze (de) *II*	.	18	
Sfax (de) *I*	.	9	
Siam (de)	.	5	
Sibuet	.	.	34
Simart	22		
Simon-le-Franc *III*	.	23	
Simonet (Passage)	.	.	23
Simplon (du)	22		
Singer	.	5	
Smala (de la)	.	7	
Sœur-Rosalie (Avenue)	.	.	23
Soleil (du)	33		
Solférino (Rue, Pont, & Port de) *II*	.	17	
— (Vanves)	.	.	9
Solidarité (de la)	32		
Solitaires (des)	33		
Sontay (de) *I*	.	9	
Sorbier	.	33	
Sorbonne *V*	.	19	
— (Rue, Passage, & Place de la) *V*	.	19	
Soufflot *V*	.	19	
Soult (Boulevard)	.	34	34
Source (de la)	.	4	
Sourdis (Ruelle) *III*	.	23	
Soyer (Neuilly)	2		
Spontini	.	6	
Square (Avenue du)	.	1	
Staël (de) *IV*	.	.	13
Stanislas (Rue & Passage) *IV*	.	.	16
Station d'Auteuil-Boulogne	.	1	
— de l'Avenue-du-Bois-de Boulogne	.	6	
— de l'Av.-de-Clichy	13		
— de l'Av.-Henri-Martin	.	6	
— de l'Av.-St-Ouen	16		
— de l'Av.-de-Vincennes	.	34	
— des Batignolles	14		
— du Bel-Air	.	.	34
— — Ceinture	.	.	34
— de Belleville-Villette	29		
— de Bercy-Ceinture	.	.	32
— du Boulevard-Ornano	19		
— du Champ-de-Mars *I*	.	8	
— de la Chapelle-St-Denis	22		
— de Charenton	.	.	36
— de Charonne	35		
— de Clichy-Levallois	10		
— de Courcelles-Ceinture	11		
— — Levallois	11		
— d'Est-Ceinture	28		
— de Grenelle	.	4	
— d'Issy	.	.	3
— — Plaine	.	.	2
— de Javel	.	.	4
— de la Maison-Blanche	.	.	24
— de Montrouge	.	.	18
— des Moulineaux-Billancourt	.	.	3
— de Neuilly-Porte-Maillot	9		
— d'Orléans-Ceinture	.	.	30
— d'Ouest-Ceinture	.	.	14
— de Pantin	34		
— du Parc-de-Montsouris	.	.	21
— de Paris-Denfert	.	.	20
— de Passy	.	5	
— du Point-du-Jour	.	.	1
— du Pont-Marcadet	22		
— de la Rapée-Bercy	.	.	32
— de Reuilly	.	.	31
— de la Rue-d'Avron	.	34	
— de la Rue-Boulainvilliers	.	5	
— de la Rue-Decaen	.	.	32
— de Sceaux-Ceinture	.	.	21
— de Vanves-Malakoff	.	.	9
— de Vaugirard-Ceinture	.	.	8
Steinkerque (de)	20		
Stemler (Cité)	30		
Stendhal	.	32	
Stéphenson	23		
Stinville (Passage)	.	28	31

	B	R	G
Strasbourg (de)	24		
— (Boulevard de) *III*	24	24	
Suchet (Boulevard)	.	2	
Sud (Passage du)	29		
Suffren (Avenue de) *I, IV*	.	10	
Suger *V*	.	19	
Suisses (des)	.	.	14
Sully (de) *V*	.	25	
— (Pont de) *V*	.	22	
Surcouf *II*	.	14	
Surène (de) *II*	.	18	
Surmelin (du)	.	36	
Suzanne (Levallois-Perret)	4		
Sycomores (Avenue des)	.	1	
Sylvestre-de-Sacy (Avenue) *I*	.	11	
Synagogue *II*	11		
— *III*	.	24	
— *V*	.	26	
—	21		
Tacherie (de la) *V*	.	23	
Tage (du)	.	.	24
Taillandiers (des)	.	29	
Taillebourg (Avenue de)	.	31	
Taillepain *III*	.	23	
Taine	.	.	31
Taitbout *II*	21	21	
Talleyrand (de) *IV*	.	14	
Talma	.	5	
Tandou	29		
Tanger (de)	26		
Tanneries (des)	.	.	20
Tarbé	14		
Tardieu	20		
Taylor *III*	.	24	
Téhéran (de) *II*	15		
Télégraphe (Bureau central du) *IV*	.	14	
— (du)	33	33	
Telles-de-la-Poterie (Issy)	.	.	6
Temple (du) *III, V*	.	23	
— (Boulevard du) *III*	.	27	
— (Square du) *III*	.	24	
Téniers	.	.	4
Ternaux	.	27	
Ternes (Avenue & Place des)	12		
— (Porte des)	9		
Terrage (du)	27		
Terrasse (de la)	14		
— (de la; Charenton)	.	.	32
Terre-Neuve (de)	.	32	
Terres-au-Curé (des)	.	.	27
Tesson	.	27	
Texel (du)	.	.	16
Thann (de)	14		
Théâtre (du)	.	7	
— de l'Ambigu *III*	.	24	
— Antoine *III*	.	24	
— de l'Athénée *II*	.	18	
— des Bouffes-Parisiens *II*	.	21	
Théâtre du Châtelet *III, V*	.	20	
— de Cluny *V*	.	19	
— Déjazet *III*	.	27	
— des Folies-Dramatiques *III*	.	27	
— Français *II*	.	21	
— — (Place du) *II*	.	21	
— de la Gaîté *III*	.	24	
— du Gymnase *III*	.	24	
— Marigny *II*	.	15	
— Moncey	17		
— de l'Odéon *IV, V*	.	19	
— de l'Opéra *II*	18	18	
— — Comique *II, III*	.	21	
— du Palais-Royal *II*	.	21	
— de la Porte-St-Martin *III*	.	24	
— Réjane	18		
— de la Renaissance *III*	.	24	
— Sarah-Bernhardt *V*	.	23	
— Trianon	20		
— des Variétés *III*	.	21	
— du Vaudeville *II*	.	18	
Thénard *V*	.	19	
Théodule-Ribot	12		
Théophile-Gautier	.	4	
— Roussel	.	28	
Thérèse *II*	.	21	
Thermopyles (Passage des)	.	.	17
Théry	.	6	
Thibaud	.	.	17
Thiboumery	.	.	11
Thieré (Passage)	.	25	
Thionville (de)	29		
Tholozé	20		
Thomy-Thierry *I*	.	11	
Thorel *III*	.	24	
Thorigny (de) *III*	.	26	
Thouin *V*	.	.	22
Tiers	.	.	23
Tilleuls (Avenue des)	.	1	
Tilsitt (de)	12		
Tiphaine	.	10	
Tiquetonne *III*	.	24	
Tiron *V*	.	23	
Titien	.	.	23
Titon	.	28	
Tivoli (Passage de)	18		
Tlemcen	.	30	
Tocqueville (de)	14		
Tolbiac (de)	.	.	24
— (Pont de)	.	.	29
Tombe-Issoire (de la)	.	.	17
Torcy (Rue & Place)	25		
Torricelli	9		
Toul (de)	.	.	34
Toullier *V*	.	19	
Tour (de la) *I*	.	8	
— (de la; Malakoff)	.	.	12
— des-Dames (de la)	18		
— Eiffel *I*	.	11	
— Jean-sans-Peur *III*	.	24	

	B	R	G
Tourelles (Rue & Caserne des)	36		
— (des; Montrouge)	.	.	15
Tourlaque	17		
Tournefort *V*	.	.	22
Tournelle (Pont, Port, & Quai de la) *V*	.	22	
Tournelles (des) *III, V*	.	26	
Tournon (de) *IV*	.	19	
Tourtille (de)	.	30	
Tourville (Avenue de) *I, IV*	.	13	
Toussaint-Féron	.	.	24
Touzelin (Pass.; Levallois-Perret)	10		
Tracy (de) *III*	.	24	
Traktir (de) *I*	9		
Transvaal (du)	.	30	
Traversière *V*	.	25	
Trébert (Pass.; Levallois-Perret)	10		
Treilhard	15		
Trétaigne (de)	19		
Trévise (Rue & Cité de) *III*	21		
Trézel	17		
— (Levallois-Perret)	10		
Tribunal de Commerce *V*	.	20	
Trinité (Rue, Eglise, & Place de la)	18		
— (Passage de la) *III*	.	24	
Trocadéro (Avenue du) *I*	.	12	
— (Palais & Place du) *I*	.	8	
Trois-Bornes (des)	.	27	
— Dumas (Place des)	14		
— Frères (des)	20		
— Portes (des) *V*	.	22	
Tronchet *II*	18	18	
Trône (Avenue du)	.	31	
Tronson-du-Coudray *II*	18		
Trousseau (Rue & Square)	.	28	
Troyon	12		
Trudaine (Avenue)	20		
Truffaut	14		
Tuileries (Rue & Quai des) *II*	.	17	
Turbigo (de) *III*	.	24	
Turenne *III, V*	.	26	
Turgie (Malakoff)	.	.	12
Turgot (Rue & Place)	21		
Turin (de)	18		
Ulm (d') *V*	.	.	19
Union (Passage de l') *I*	.	11	
Université (de l') *I, II, IV*	.	17	
Ursins (des) *V*	.	22	
Ursulines (des) *V*	.	.	19
Usines (des) *I*	.	7	
Uzès (d') *III*	.	21	
Val (Place du; Vanves)	.	.	9
— de-Grâce (du)	.	.	19
Valadon *I*	.	11	
Valence (de)	.	.	22
Valenciennes (de)	24		
Valentin	11		
Valentin-Haüy *IV*	.	13	
Valette *V*	.	19	
Valhubert (Place) *V*	.	.	25
Vallée (de la; Malakoff)	.	.	12
Vallier (Levallois-Perret)	8		
Valmy (de; Charenton)	.	.	35
— (Passage de; Levallois-Perret)	10		
— (Quai de) *III*	27	27	
Valois (Rue & Place de) *II, III*	.	21	
Vandal	.	.	14
Vandamme	.	.	13
Vandrezanne	.	.	23
Van-Dyck (Avenue)	12		
Vaneau (Rue & Cité) *IV*	.	13	
Vanves	.	.	9
— (Rue & Passage de)	.	.	14
— (de; Issy)	.	.	9
— (Porte de)	.	.	11
— à-Montrouge (Route de)	.	.	12
Varenne (Rue & Cité de) *IV*	.	16	
Varize (de)	.	.	1
Vasco-de-Gama	.	.	7
Vauban (Place) *IV*	.	13	
Vaucanson *III*	.	24	
Vaucouleurs (Passage de)	.	30	
Vaugelas	.	.	8
Vaugirard (de) *IV, V*	.	19	13
— (Boulevard de)	.	.	13
— (Place de)	.	.	10
— Nouveau (Avenue de)	.	.	7
Vauquelin	.	.	19
Vauvenargues	16		
Vauvilliers *III*	.	20	
Vavin (Rue & Avenue) *IV*	.	.	16
Véga (de la)	.	.	34
Vélasquez (Avenue)	15		
Velpeau *IV*	.	16	
Vendôme (Passage) *III*	.	27	
— (Place) *II*	.	18	
Venise (de) *III*	.	23	
Ventadour *II*	.	21	
Vercingétorix	.	.	14
Verdeau (Passage) *III*	21		
Vergniaud	.	.	21
— (Levallois-Perret)	8		
Vernet *I*	.	12	
Verneuil (de) *IV*	.	17	
Vernier	8		
Véro-Dodat (Passage) *II, III*	.	20	
Véron	20		
Verrerie (de la) *III, V*	.	23	
Versailles (Avenue de)	.	4	4
— (Porte de)	.	.	8
Versigny	19		
Vert (Chemin; St-Mandé)	.	.	34
Vertbois (du) *III*	.	24	
Verte (Allée) *III*	.	26	

		B	R	G
Vertus (des)	*III*	.	24	
Verzy (Avenue de)		8		
Vézelay		15		
Viala		.	7	
Viarmes (de)	*III*	.	20	
Vicq-d'Azir		27		
Victoire (de la)	*II*	21		
Victoires (Place des)	*III*	.	21	
Victor (Boulevard)		.	.	8
— Cousin	*V*	.	19	
— Duruy		.	.	10
— Hugo (Rue & Place; Courbevoie)		1		
— — (Issy)		.	.	6
— — (Ivry)		.	.	33
— — (Les Carrières)		.	.	36
— — (Levallois-Perret)		10		
— — (Malakoff)		.	.	12
— — (Pantin)		34		
— — (Avenue)	*I*	9	9	
— — (Avenue; Vanves)		.	.	9
— — (Boul.; Clichy)		13		
— — (Boul.; Neuilly)		8		
— — (Place)	*I*	.	9	
— Massé		21		
Victoria (Avenue)	*III, V*	.	23	
Vieille-du-Temple	*III, V*	.	23	
Vieilles-Tuileries (Cour des)	*IV*	.	16	
Vienne (de)		18		
Vierge (Passage de la)	*I*	.	11	
Viète		11		
Vieux-Chemin-d'Ivry (du; Ivry)		.	.	27
— Colombier (du)	*IV*	.	16	
— Pont-de-Sèvres (Route du; Boulogne)		.	.	2
Vignes (des)		.	5	
Vignoles (des)		.	32	
Vignon	*II*	.	18	
— (Passage)		.	.	4
Vilin		.	30	
Villars (Avenue de)	*IV*	.	13	
Ville-l'Evêque (de la)	*II*	.	15	
— Neuve (de la)	*III*	.	24	
Villedo	*II*	.	21	
Villegranges (des; Les Lilas)		36		
Villehardouin	*III*	.	26	
Villejuif (de)		.	.	23
Villejust (de)	*I*	.	9	
Villersexel (de)	*IV*	.	17	
Villette (de la)		33		
— (de la; Le Pré-St-Gervais)		32		
— (Bassin de la)		29		
— (Boulevard de la)		27		
— (Porte de la)		28		
— (Rond-Point de la)		26		
Villiers (de; Neuilly)		8		
— (Avenue de)		14		
— (Porte de)		8		
Villiot		.	.	28
Vinaigriers (des)	*III*	27		
— (Cour des)	*III*	24		
Vincennes (Cours & Porte de)		.	34	
Vincent		30		
Vindé (Cité)	*II*	.	18	
Vineuse	*I*	.	8	
Vingt-Neuf-Juillet (du)	*II*	.	18	
Vins (Port aux)	*V*	.	22	
Vintimille (Rue & Place de)		17		
Violet		.	7	
— (Passage)	*III*	24		
— (Place)		.	.	7
Visconti	*IV*	.	20	
Visitation (Couvent de la)		.	.	19
Vistule (de la)		.	.	24
Vital		.	5	
Vitruve		.	35	
Vitry (Porte de)		.	.	30
Vivienne (Rue & Passage)	*II, III*	.	21	
Voie-Verte (de la)		.	.	18
Volney	*II*	.	18	
Volontaires (des)		.	.	13
Volta	*III*	.	24	
Voltaire (Levallois-Perret)		7		
— (Montrouge)		.	.	15
— (Boul. & Place)	*III*	.	29	
— (Quai)	*II, IV*	.	17	
Vosges (Place des)	*V*	.	26	
Vouillé (de)		.	.	11
Voûte (de la)		.	34	
— du-Cours(de la; Vincennes)		.	34	
Vulpian		.	.	20
Wagram (Av. & Place de)		11		
Washington	*I*	12		
Watt		.	.	29
Watteau		.	.	23
Wattieaux (Passage)		28		
Wattignies (de)		.	.	32
Weber		9		
Wilhelm		.	4	
Wurtz		.	.	21
Xaintrailles		.	.	26
Ybry (Neuilly)		2		
Yvette (de l')		.	4	
Yvon-Villarceau	*I*	.	9	
Zacharie	*V*	.	19	
Zône (de la; Montrouge)		.	.	15

Métropolitain, Nord-Sud, Motor Omnibuses, Tramways, Cabs, River Steamboats, Ceinture.

Métropolitain.

Fares for the Métro or the Nord-Sud: 1st class 25 c., 2nd class 15 c.; this includes the right of changing on to any line of either company as often as desired. — See also p. 29 of the Handbook and the annexed Plans.

The names of the stations are mostly called out in an abbreviated form (*e.g.* Nation, Reuilly, Lyon). We give here the full forms for the sake of clearness.

In the following list the heavy-type numbers after the plan and page references denote the Métro lines which cross at that point and to which it is possible to change; the Nord-Sud lines are denoted by N.-S. A and N.-S. B. Next comes a list of the points of interest near the station, followed, beyond a dash, by an indication of the direction in which the train proceeds.

1. From the Porte de Vincennes to the Porte Maillot.

Porte de Vincennes (Pl. R, 34; p. 262). — Cours de Vincennes.
Place de la Nation (Pl. R, 31; p. 261. — **2, 6**). — Boulevard Diderot.
Rue de Reuilly (Pl. R, 28).
Gare de Lyon (Pl. R, 25, 28; p. 190). — Rue de Lyon.
Place de la Bastille (Pl. R, 25, *V;* p. 188. — **5**), above ground, as the line passes over the canal: Gare de Vincennes (p. 263). — Rue St-Antoine.
St-Paul (Pl. R, 23, *V;* p. 187): St-Paul-St-Louis (p. 187), Musée Carnavalet (p. 194), Place des Vosges (p. 200), Ile St-Louis (p. 277). — Rue de Rivoli.
Hôtel de Ville (Pl. R, 23, *V;* p. 186): St-Gervais (p. 186), Archives Nationales (p. 191).
Châtelet (Pl. R, 20, *III;* p. 181. — **4**): Théâtre du Châtelet and Th. Sarah-Bernhardt (p. 182), Tour St-Jacques (p. 181), St-Merry (p. 181), Fontaine des Innocents (p. 203).
Louvre (Pl. R, 20, *III;* p. 88): St-Germain-l'Auxerrois (p. 88).
Palais-Royal (Pl. R, 20, *II;* p. 87): Grands-Magasins du Louvre (p. 87), Théâtre-Français (p. 85), Place du Carrousel (p. 66), Louvre (p. 89).
Tuileries (Pl. R, 18, *II;* p. 63): Jardin des Tuileries (p. 64), St-Roch (p. 84), Place Vendôme (p. 83).
Place de la Concorde (Pl. R, 18, *II;* p. 63. — **N.-S. A**): Jardin des Tuileries (p. 64), Place Vendôme (p. 83). — Avenue des Champs-Elysées.
Champs-Elysées (Pl. R, 15, *II;* p. 72): Grand Palais (p. 72), Petit Palais (p. 68), Palais de Glace (p. 72), Palais de l'Elysée (p. 68), Théâtre Marigny (p. 72).
Rue Marbeuf (Pl. R, 12, *I;* p. 73): St-Philippe-du-Roule (p. 73).
Avenue de l'Alma (Pl. R, 12, *I;* p. 73).
Place de l'Etoile (Pl. B, 12, *I;* p. 74. — **2, 5**): Arc de Triomphe (p. 73). — Avenue de la Grande-Armée.
Rue d'Obligado (Pl. B, 9).
Porte Maillot (Pl. B, 9; p. 244), at the beginning of Neuilly (p. 232): Bois de Boulogne (p. 244), Jardin d'Acclimatation (p. 246).

2. From the Place de la Nation to the Porte Dauphine.

Place de la Nation (Pl. R, 31; p. 261. — **1, 6**). — Boul. de Charonne.
Rue d'Avron (Pl. R, 31).
Rue de Bagnolet (Pl. R, 32).
Avenue Philippe-Auguste (Pl. R, 32; p. 251): Père-Lachaise (main entrance; p. 251). — Boulevard de Ménilmontant.
Père-Lachaise (Pl. R, 29; p. 250. — **3**): N.W. entrance (p. 255).
Rue de Ménilmontant (Pl. R, 30): Notre-Dame-de-la-Croix (p. 259). — Boulevard de Belleville.
Rue des Couronnes (Pl. R, 30).
Rue de Belleville (Pl. R, B, 30). — Boulevard de la Villette.
Rue du Combat (Pl. B, 27; p. 248).
Rue d'Allemagne (Pl. B, 26; p. 248. — **7**), above ground: Rond-Point de la Villette (p. 248). — The line is carried on a viaduct above the Outer Boulevards as far as the station of Barbès-Rochechouart (see below). On the left is the Canal St-Martin (p. 189); on the right, the Bassin de la Villette (p. 249) and Montmartre, with the Sacré-Cœur (p. 222). A picturesque view is obtained at night, with the lights of the town and of the railways.
Rue d'Aubervilliers (Pl. B, 26). — Boulevard de la Chapelle. We pass above the Chemin de Fer de l'Est.
Place de la Chapelle (Pl. B, 23). — We cross the Chemin de Fer du Nord.
Boulevards Barbès-Rochechouart (Pl. B, 23. — **4**), above ground. — Boulevard de Rochechouart. On the left is the broad Boulevard de Magenta (p. 82). Near the Rue de Clignancourt the line passes underground again.
Place d'Anvers (Pl. B, 20; p. 222): Cable-tramway from the Place St-Pierre to the Sacré-Cœur (p. 222). — Boulevard de Clichy.
Place Pigalle (Pl. B, 20; p. 224. — **N.-S. A**).
Place Blanche (Pl. B, 17; p. 224): Moulin-Rouge (p. 224), Montmartre Cemetery (p. 224).
Place de Clichy (Pl. B, 17; p. 228. — **N.-S. B**): Montmartre Cemetery (p. 224). — Boulevard des Batignolles.
Rue de Rome (Pl. B, 17; pp. 228, 229).
Avenue de Villiers (Pl. B, 15; p. 229. — **3**). — Boulevard de Courcelles.
Parc Monceau (Pl. B, 15; p. 231): Musée Cernuschi (p. 230).
Rue de Courcelles (Pl. B, 12): Russian Church (p. 231).
Place des Ternes (Pl. B, 12; p. 232). — Avenue de Wagram.
Place de l'Etoile (Pl. B, 12, *I;* p. 74. — **1, 5**): see Appx., p. 31. — Avenue Victor-Hugo.
Place Victor-Hugo (Pl. R, 9, *I;* p. 74): Musée D'Ennery (p. 244). — Avenue Bugeaud.
Porte Dauphine (Pl. R, 6; p. 244): Bois de Boulogne (p. 244).

3. From the Place Gambetta to the Porte de Champerret.

Place Gambetta (Pl. R, 33; p. 259). — Avenue Gambetta.
Place Martin-Nadaud (Pl. R, 33; p. 259): Père-Lachaise (N. entrance; p. 254).
Père-Lachaise (Pl. R, 29; p. 250. — **2**): see above. — Av. de la République.
Rue St-Maur (Pl. R, 30).
Avenue Parmentier (Pl. R, 30, 27).
Place de la République (Pl. R, 27, *III;* p. 82. — **5**). — Rue de Turbigo.
Rue du Temple (Pl. R, 27, *III;* p. 208): Square du Temple (p. 208).
Arts-et-Métiers (Pl. R, 24, *III;* p. 208): Conservatoire des Arts et Métiers (p. 205), St-Nicolas-des-Champs (p. 204). — Rue Réaumur.
Réaumur-Sébastopol (Pl. R, 24, *III;* p. 205. — **4**): Théâtre de la Gaîté (p. 205).
Rue du Sentier (Pl. R, 21; *III*): Place des Victoires (p. 215), General Post Office (p. 201).

Bourse (Pl. R, 21, *III;* p. 216): Bibliothèque Nationale (p. 209), Notre-Dame-des-Victoires (p. 215), Théâtre des Variétés (p. 80).—**Rue du Quatre-Septembre.**
Rue du Quatre-Septembre (Pl. R, 21; *II*): Crédit Lyonnais (p. 79), Opéra-Comique (p. 79), Bibliothèque Nationale (p. 209).
Opéra (Pl. R, 18, *II;* p. 76.—**7**): Boul. des Capucines (p. 76), Boul. des Italiens (p. 79), Vaudeville (p. 79), Olympia (p. 76), Place Vendôme (p. 83).—Rue Auber.
Rue Caumartin (Pl. B, 18, *II;* p. 221): Magasins du Printemps (p. 221), Chapelle Expiatoire (p. 229).—Rue de Rome.
Gare St-Lazare (Pl. B, 18, *II;* p. 221.—**N.-S. A, B**).
Place de l'Europe (Pl. B, 18; p. 221): St-Augustin (p. 230).—Rue de Constantinople.
Avenue de Villiers (Pl. B, 15; p. 229.—**2**).—Boulevard Malesherbes.
Place Malesherbes (Pl. B, 14; p. 232).—Avenue de Villiers.
Avenue de Wagram (Pl. B, 11; p. 232).
Place Pereire (Pl. B, 11; p. 232).
Porte de Champerret (Pl. B, 8; p. 232).

4. From the Porte de Clignancourt to the Porte d'Orléans.

Porte de Clignancourt (Pl. B, 19).—Boulevard Ornano.
Rue du Simplon (Pl. B, 22).
Rue Marcadet (Pl. B, 22).—Boulevard Barbès.
Place du Château-Rouge (Pl. B, 23): Magasins Dufayel (p. 222), Sacré-Cœur (p. 222).
Boulevards Barbès-Rochechouart (Pl. B, 23.—**2**), underground.—Boulevard de Magenta.
Gare du Nord (Pl. B, 24; p. 217.—**5**): St-Vincent-de-Paul (p. 218).
Gare de l'Est (Pl. B, 24; p. 217.—**5, 7**): St-Laurent (p. 217).—Boulevard de Strasbourg.
Rue du Château-d'Eau (Pl. R, B, 24; *III*).
Boulevard St-Denis (Pl. R, 24, *III;* p. 81): Porte St-Martin and Porte St-Denis (p. 81), Théâtre de la Renaissance (p. 81), Théâtre de la Porte-St-Martin (p. 81), Eldorado and Scala (p. 39), Théâtre Antoine (p. 36).—Boulevard de Sébastopol.
Réaumur-Sébastopol (Pl. R, 24, *III;* p. 205.—**3**): see Appx., p. 32.—Rue de Turbigo.
Rue Etienne-Marcel (Pl. R, 24, *III;* p. 204): Tour de Jean-sans-Peur (p. 204).
Halles (Pl. R, 20, *III;* p. 204): Halles Centrales (p. 202), St-Eustache (p. 203), Bourse du Commerce (p. 202), General Post Office (p. 201).—Rue des Halles.
Châtelet (Pl. R, 20, *III;* p. 181.—**1**): see Appx., p. 31.—The line passes under the Seine a little above the Pont au Change.
Cité (Pl. R, 23, *V;* p. 273): Préfecture de Police (p. 273), Palais de Justice (p. 269), Notre-Dame (p. 274).—Under the Seine again above the Pont St-Michel.
Place St-Michel (Pl. R, 19, *V;* p. 278): St-Séverin and St-Julien-le-Pauvre (p. 278).—Rue Danton.
Carrefour de l'Odéon (Pl. R, 19, *IV, V;* p. 279): Ecole de Médecine (p. 279), Odéon (p. 332), Luxembourg (p. 322).—Boul. St-Germain.
St-Germain-des-Prés (Pl. R, 19, *IV;* p. 302): Ecole des Beaux-Arts (p. 299), Institut de France (p. 297), Monnaie (p. 299).—Rue de Rennes.
St-Sulpice (Pl. R, 16, *IV;* p. 303).
Rue de Vaugirard (Pl. R, 16, *IV;* p. 308): Luxembourg Garden (p. 331).
Gare Montparnasse (Pl. G, 16, *IV;* p. 342.—**N.-S. A**).—Boulevard du Montparnasse.
Rue Vavin (Pl. G, 16; p. 342).—Boulevard Raspail.
Boulevard Raspail (Pl. G, 16; p. 343.—**5**): Montparnasse Cemetery (p. 343).

Place Denfert-Rochereau (Pl. G, 17; p. 345.—**5**): Catacombs (p. 345), Station de Paris-Denfert (p. 345).—Avenue d'Orléans.
Rue Mouton-Duvernet (Pl. G, 17; p. 346).
Rue d'Alésia (Pl. G, 17): St-Pierre-de-Montrouge (p. 346).
Porte d'Orléans (Pl. G, 18): Parc de Montsouris (p. 346).

5. From the Gare du Nord to the Place de l'Etoile, by the Place d'Italie.

Gare du Nord (Pl. B, 24; p. 217.—**4**): see Appx., p. 33.
Gare de l'Est (Pl. B, 24; p. 217.—**4, 7**): see Appx., p. 33.—Boul. de Magenta.
Rue de Lancry (Pl. R, 27; *III*).
Place de la République (Pl. R, 27, *III;* p. 82.—**3**).—Boul. Voltaire.
Rue Oberkampf (Pl. R, 27; *III*).—Boulevard Richard-Lenoir.
Boulevard Richard-Lenoir (Pl. R, 26; p. 189).
Rues Bréguet-Sabin (Pl. R, 26; *V*): Place des Vosges (p. 200).
Place de la Bastille (Pl. R, 25, *V;* p. 188.—**1**), underground: see Appx., p. 31.—Boulevard Bourdon.
Arsenal (Pl. R, 25; *V*).—We cross the Gare d'Eau de l'Arsenal.
Pont d'Austerlitz (Pl. R, 25, *V;* p. 190).—The line passes over the Seine (see p. 334; view to the right).
Gare d'Orléans (*Gare du Quai-d'Austerlitz;* Pl. G, 25, *V;* p. 334), station on a viaduct in the middle of the Gare (entrance in the Boul. de l'Hôpital, exit on the Quai d'Austerlitz): Jardin des Plantes (p. 335).—The line follows the Boul. de l'Hôpital, at first above ground.
Boulevard St-Marcel (Pl. G, 25): Hospice de la Salpêtrière (p. 337).
Rue de Campo-Formio (Pl. G, 23).
Place d'Italie (Pl. G, 23; p. 341.—**6**): Manufacture des Gobelins (p. 339).—Boulevard Auguste-Blanqui. The line emerges.
Rue Corvisart (Pl. G, 23).—On the right are the Panthéon (p. 291) and the dome of the Val-de-Grâce (p. 339).
Rue de la Glacière (Pl. G, 20).—Boulevard St-Jacques.
Place St-Jacques (Pl. G, 20): Station de Paris-Denfert (p. 345), Observatoire (p. 342).—The line passes underground.
Place Denfert-Rochereau (Pl. G, 17; p. 345.—**4**): see above.—Boul. Raspail.
Boulevard Raspail (Pl. G, 16; p. 343.—**4**): see Appx., p. 33.—Boulevard Edgar-Quinet.
Boulevard Edgar-Quinet (Pl. G, 16; p. 343): Montparnasse Cemetery (p. 343).
Place du Maine (Pl. G, 16; p. 342), behind the Gare Montparnasse (p. 342).—Boulevard de Vaugirard, Boulevard Pasteur.
Boulevard Pasteur (Pl. G, 13; *IV.*—**N.-S. A**): Institut Pasteur (p. 343).—We emerge and follow the Boulevard Garibaldi (see p. 320).
Rue de Sèvres (Pl. R, 13, *IV;* p. 319).
Place Cambronne (Pl. R, 10; p. 320): Ecole Militaire (p. 320) and the Invalides (p. 310), the dome of which is visible on the right.—Then above ground along the Boulevard de Grenelle (see p. 320).
Avenue de La Motte-Picquet (Pl. R, 10; p. 320): Ecole Militaire (p. 320), Champ-de-Mars (p. 320).
Rue Dupleix (Pl. R, 7, 10; p. 320): Champ-de-Mars (p. 320).
Quai de Grenelle (Pl. R, 8, *I;* p. 321): Champ-de-Mars (p. 320), Eiffel Tower (p. 321).—Over the Seine by the Pont de Passy (p. 243; view); then along the Rue de l'Alboni, where the line passes underground.
Quai de Passy (Pl. R, 8, *I;* p. 242).—Rue Franklin.
Trocadéro (Pl. R, 8, 9, *I;* p. 239).—Avenue Kléber.
Rue Boissière (Pl. R, 9, *I;* p. 239): Musées Guimet and Galliéra (pp. 236, 235).
Avenue Kléber (Pl. R, 12, *I;* p. 74).
Place de l'Etoile (Pl. B, 9, *I;* p. 74.—**1, 2**): see Appx., p. 31.

6. From the Place de la Nation to the Place d'Italie.

Place de la Nation (Pl. R, 31; p. 261. — **1, 2**). — Avenue de St-Mandé.
Avenue de St-Mandé (Pl. G, 31, 34; p. 262): Cimetière de Picpus (p. 261). — Boulevard de Picpus. The line proceeds above ground.
Bel-Air (Pl. G, 31; p. 263), near the station of that name on the Chemin de Fer de Vincennes, which we cross at this point. — The line passes underground. Boulevard de Reuilly.
Place Daumesnil (Pl. G, 31; p. 262): 'Reuilly' station on the Chemin de Fer de Vincennes (p. 263).
Rue de Charenton (Pl. G, 31; p. 262). — Boulevard de Bercy.
Rue de Bercy (Pl. G, 28). — We emerge and cross the Seine by the Pont de Bercy (p. 262).
Quai de la Gare (Pl. G, 25). — Boulevard de la Gare.
Rue du Chevaleret (Pl. G, 26).
Rue Nationale (Pl. G, 26). — We proceed underground.
Place d'Italie (Pl. G, 23; p. 341. — **5**): see Appx., p. 34.

7, 7bis. From the Opéra to the Place du Danube and to the Porte de la Villette.

The line forks at the 'Louis-Blanc' station (see below). The trains run alternately from the Opéra to the Place du Danube (Line 7; blue lamps with the words 'St-Gervais') and to the Porte de la Villette (Line 7bis).

Opéra (Pl. R, 18, *II;* p. 76. — **3**): see Appx., p. 33. — Rue Halévy.
Chaussée d'Antin (Pl. B, 18, *II;* p. 219): Trinité (p. 220). — Rue La Fayette.
Rue Le Peletier (Pl. B, 21; p. 219): Notre-Dame-de-Lorette (p. 219).
Rue Cadet (Pl. B, 21; p. 219): Folies-Bergère (p. 39).
Faubourg-Poissonnière (Pl. B, 24; p. 218): St-Vincent-de-Paul (p. 218). — Rue de Chabrol.
Gare de l'Est (Pl. B, 24; p. 217. — **4, 5**): see Appx., p. 33. — Rue du Faubourg-St-Martin.
Rue de Château-Landon (Pl. B, 27).
Rue Louis-Blanc (Pl. B, 26; p. 248), where the line forks (see above).

Line 7. — Rue La Fayette.
Rue d'Allemagne (Pl. B, 26; p. 248. — **2**), underground: see Appx., p. 32. — Rue Secrétan.
Rue Bolivar (Pl. B, 27, 30).
Buttes-Chaumont (Pl. B, 30; p. 248). — Rue Botzaris.
Rue Botzaris (Pl. B, 33; p. 248). — The line, far underground, describes a circle viâ the following stations and returns to this point.
Place des Fêtes (Pl. B, 33).
Porte du Pré-St-Gervais (Pl. B, 33).
Place du Danube (Pl. B, 32).

Line 7bis proceeds under the Rue du Faubourg-St-Martin.
Boulevard de la Villette (Pl. B, 26): Rond-Point de la Villette (p. 248). — Rue de Flandre.
Rue Riquet (Pl. B, 29).
Rue de Crimée (Pl. B, 28).
Pont de Flandre (Pl. B, 28).
Porte de la Villette (Pl. B, 28; p. 250): Abattoirs (p. 250).

8. From the Opéra to Auteuil, in course of construction.

The line will pass under the Seine below the Pont de la Concorde and the Pont Mirabeau. Chief stations: *Madeleine (N.-S. A), Concorde (1, N.-S. A), Invalides, Boul. de La Tour-Maubourg, Ecole Militaire, Av. de La Motte-Picquet (5), Rue Mirabeau, Auteuil.*

Nord-Sud.

Fares and general remarks, see Appx., p. 31.

A. From the Porte de Versailles to the Place Jules-Joffrin.

Porte de Versailles (Pl. G, 8). — Rue de Vaugirard.
Rue de la Convention (Pl. G, 10).
Place de Vaugirard (Pl. G, 10).
Rue des Volontaires (Pl. G, 13).
Boulevard Pasteur (Pl. G, 13; *IV.* — **5**): see Appx., p. 34.
Rue Falguière (Pl. G, 13; *IV*). — Boulevard du Montparnasse.
Gare Montparnasse (Pl. G, 16, *IV;* p. 342. — **4**). — Boulevard Raspail.
Notre-Dame-des-Champs (Pl. G, 16, *IV;* p. 309): Luxembourg Garden (p. 331).
Rue de Rennes (Pl. R, 16, *IV;* p. 308): Institut Catholique (p. 333).
Rue de Sèvres-Croix-Rouge (Pl. R, 16, *IV;* p. 308): Bon-Marché (p. 308).
Rue du Bac (Pl. R, 17, *IV;* p. 307): St-Thomas-d'Aquin (p. 307). — Boulevard St-Germain.
Rue de Solférino (Pl. R, 17, *IV;* p. 307): Ste-Clotilde (p. 309), Gare du Quai-d'Orsay (p. 305).
Chambre des Députés (Pl. R, 14, 17, *II;* p. 307): Pont de la Concorde (p. 63), Esplanade des Invalides (p. 310). — Tunnel under the Seine above the Pont de la Concorde.
Place de la Concorde (Pl. R, 18, *II;* p. 63. — **1**): see Appx., p. 31. — Rue St-Florentin, Rue Richepanse.
Madeleine (Pl. R, 18, *II;* p. 75): Madeleine (p. 75), Boulevard de la Madeleine (p. 76), Olympia (p. 76). — Rue Tronchet, Rue du Havre.
Gare St-Lazare (Pl. B, 18, *II;* p. 221. — **3, N.-S. B**). — Rue St-Lazare.
Trinité (Pl. B, 18; p. 220): Théâtre Réjane (p. 35), Musée Gustave-Moreau (p. 219). — Rue de Châteaudun.
Notre-Dame-de-Lorette (Pl. B, 21; p. 219). — Rue Notre-Dame-de-Lorette.
Place St-Georges (Pl. B, 21; p. 219).
Place Pigalle (Pl. B, 20; p. 224. — **2**). — The line proceeds far below the Butte Montmartre.
Place des Abbesses (Pl. B, 20; p. 224; not yet opened in Jan., 1913).
Lamarck-Caulaincourt (Pl. B, 20).
Place Jules-Joffrin (Pl. B, 19; p. 224).

B. From the Gare St-Lazare to the Porte de St-Ouen and to the Porte de Clichy.

The trains run alternately from the Gare St-Lazare to the Porte de St-Ouen and to the Porte de Clichy.

Gare St-Lazare (Pl. B, 18, *II;* p. 221. — **3, N.-S. A**). — Rue d'Amsterdam.
Rue de Berlin (Pl. B, 18).
Place de Clichy (Pl. B, 17; p. 228. — **2**): Montmartre Cemetery (p. 224). — Avenue de Clichy.
La Fourche (Pl. B, 17), where the line forks: to the right under the Avenue de St-Ouen viâ the station of **Rue Marcadet** (Pl. B, 16) to the **Porte de St-Ouen** (Pl. B, 16); to the left under the Avenue de Clichy viâ the station of **Rue Brochant** (Pl. B, 13, 14) to the **Porte de Clichy** (Pl. B, 13).

Motor Omnibuses.

Fares for each section or part of a section: 1st class 15 c., 2nd class 10 c.; two or more sections 25 and 15 c. — See pp. 28, 29 of the Handbook.

The points of interest and important centres of traffic are printed in *Italics;* the parentheses denote that the point in question lies at some distance from the route.

A. *Gobelins* (Boulevard Arago) - *Notre-Dame-de-Lorette* (Pl. G, 22 to B, 21).

Sections: 1. Gobelins - St-Germain-des-Prés; 2. Odéon - Palais-Royal; 3. Pont du Carrousel (Quai Voltaire) - N.-D.-de-Lorette. — Route: R. Claude-Bernard; R. Gay-Lussac; *(Panthéon); Odéon, Luxembourg; St-Sulpice;* R. de Rennes; *St-Germain-des-Prés;* R. Bonaparte; *(Monnaie);* Pont du Carrousel; *Louvre; Théâtre-Français; (Palais-Royal);* R. de Richelieu; *Bibliothèque Nationale; (Bourse);* Boul. des Italiens; *Opéra-Comique;* R. Le Peletier.

On the return: Boul. des Italiens, R. de Grammont, R. Ste-Anne, Théâtre-Français, etc., Pont du Carrousel, R. des Saints-Pères, Boul. St-Germain, St-Germain-des-Prés, etc.

B. *Trocadéro - Gare de l'Est* (Pl. R, 8 to B, 24).

Sections: 1. Trocadéro - R. de Rome; 2. R. de Rome - Gare de l'Est. — Route: *Musée Guimet; Musée Galliéra;* R. Pierre-Charron; R. La Boëtie; *Gare St-Lazare; Trinité; N.-D.-de-Lorette;* R. La Fayette, R. de Chabrol.

C. *Porte de Neuilly - Hôtel de Ville* (Pl. B, 9 to R, 23).

Sections: 1. Porte de Neuilly - Rond-Point des Champs-Elysées; 2. Rond-Point - Hôtel de Ville. — Route: *(Bois de Boulogne);* Av. de la Grande-Armée; *Etoile;* Champs-Elysées; *Grand Palais; Petit Palais; Concorde;* R. de Rivoli; *(Théâtre-Français); Palais-Royal; Louvre; Châtelet;* Av. Victoria.

D. *Porte des Ternes - Filles-du-Calvaire* (Pl. B, 9 to R, 26).

Sections: 1. Ternes - St-Philippe-du-Roule; 2. St-Philippe-du-Roule - Palais-Royal; 3. Palais-Royal - Filles-du-Calvaire. — Route: Av. des Ternes; R. du Faubourg-St-Honoré; *(Madeleine);* R. St-Honoré; *Théâtre-Français; Palais-Royal; Louvre;* R. du Louvre; *St-Eustache;* R. de Turbigo; *(Conservatoire des Arts et Métiers);* R. Réaumur; R. de Bretagne.

E. *Madeleine - Bastille* (Pl. R, 18 to R, 25).

Sections: 1. Madeleine - Porte St-Martin; 2. Porte St-Denis - Bastille. — Route: the whole length of the *Grands Boulevards* (see pp. 75-83).

F. *Porte d'Asnières - Les Halles* (St-Eustache; Pl. B, 11 to R, 20).

Sections: 1. Porte d'Asnières - Gare St-Lazare; 2. Gare St-Lazare - Les Halles. — Route: Boul. Malesherbes; R. Jouffroy; R. de Tocqueville; Boul. des Batignolles; R. de Rome; *Gare St-Lazare;* R. Auber; *Opéra;* R. du Quatre-Septembre; *(Bibliothèque Nationale); Bourse;* R. Notre-Dame-des-Victoires; R. Etienne-Marcel; R. du Louvre; R. Coquillière.

On the return: R. Coquillière, R. Croix-des-Petits-Champs, R. de la Banque, Bourse, etc.

G. *Square des Batignolles-Jardin des Plantes* (Rue Linné; Pl. B, 14 to G, 22).

Sections: 1. Batignolles-Opéra; 2. Opéra-Châtelet; 3. Châtelet-Rue Linné. — Route: R. and Boul. des Batignolles; *Place de Clichy;* R. de Clichy; *Trinité;* R. Mogador; *Opéra;* Av. de l'Opéra; *Théâtre-Français; Palais-Royal; Louvre;* R. de Rivoli; *Châtelet;* Quai de Gesvres; *Hôtel de Ville;* Pont d'Arcole; *Notre-Dame;* Pont de l'Archevêché; Quai de la Tournelle; R. du Cardinal-Lemoine; R. de Jussieu; R. Linné.

On the return: Opéra, R. de la Chaussée-d'Antin, Trinité, etc.

H. *Avenue de Clichy* (Rue Cardinet)-*Odéon* (Pl. B, 13 to R, 19).

Sections: 1. Avenue de Clichy-N.-D.-de-Lorette; 2. N.-D.-de-Lorette-Pont du Carrousel (Quai Voltaire); 3. Palais-Royal-Odéon. — Route: Av. and *Place de Clichy;* R. de Douai; R. N.-D.-de-Lorette; *Notre-Dame-de-Lorette;* R. Le Peletier; Boul. des Italiens; *Opéra-Comique;* R. de Grammont; R. Ste-Anne; *(Bibliothèque Nationale); Théâtre-Français; (Palais-Royal); Louvre;* Pont du Carrousel; *(Monnaie);* R. des Saints-Pères; Boul. St-Germain; *St-Germain-des-Prés;* R. de Rennes; *St-Sulpice; Luxembourg.*

On the return: St-Germain-des-Prés, R. Bonaparte, Pont du Carrousel, etc., Théâtre-Français, R. de Richelieu, Boul. des Italiens.

I. *Place Pigalle-Halle aux Vins* (Pl. B, 20 to R, 22).

Sections: 1. Place Pigalle-Place des Victoires; 2. Place des Victoires-Halle aux Vins. — Route: R. Frochot; R. Victor-Massé; R. des Martyrs; *N.-D.-de-Lorette;* R. du Faub.-Montmartre; R. Drouot; *(Opéra-Comique);* Boul. Montmartre; R. Vivienne; *Bourse; (Bibliothèque Nationale);* R. des Petits-Champs; R. de La Vrillière; R. Croix-des-Petits-Champs; *Louvre;* Pont-Neuf; *(Monnaie);* Quai des Orfèvres; *Palais de Justice;* Pont and *Place St-Michel;* Quai St-Michel; *(Notre-Dame);* R. St-Jacques; Boul. St-Germain.

On the return: R. Croix-des-Petits-Champs, R. de la Banque, Bourse, R. du Quatre-Septembre, R. Richelieu, R. Drouot, etc.

J. *Montmartre* (Rue du Poteau)-*Place St-Michel* (Pl. B, 19 to R, 19).

Sections: 1. Montmartre-Square Montholon; 2. Square Montholon-Place St-Michel. — Route: R. du Poteau; R. Ramey; *(Sacré-Cœur);* R. de Clignancourt; R. de Rochechouart; R. de Trévise; R. du Faub.-Montmartre; *Crossing of Boul. and Rue Montmartre;* R. Montmartre; *(Bourse); St-Eustache;* R. des Halles; *Châtelet;* Pont au Change; *Palais de Justice;* Pont St-Michel.

K. *Place de Rungis-Place de la République* (Pl. G, 21 to R, 27).

Sections: 1. Place de Rungis-Boul. St-Germain; 2. Boul. St-Germain-Place de la République. Route: R. Bobillot; *Place d'Italie;* Av. des Gobelins; *Manufacture des Gobelins;* R. Monge; *(Jardin des Plantes);* R. du Cardinal-Lemoine; Pont de la Tournelle; Pont Marie; R. des Nonnains-d'Hyères; R. St-Antoine; R. de Turenne; *(Musée Victor-Hugo); (Musée Carnavalet);* R. Béranger.

L. *Porte de St-Ouen-Square du Temple* (Pl. B, 16 to R, 24, 27).

Sections: 1. Porte de St-Ouen-Place de Clichy; 2. Sq. des Batignolles-Boul. des Capucines; 3. Boul. des Capucines-Sq. du Temple.—Route: Boul. Bessières; R. des Epinettes; R. de la Jonquière; R. Berzélius; Av. de Clichy; R. Cardinet; R. and Boul. des Batignolles; *Place de Clichy; (Cimetière Montmartre);* R. de Clichy; *Trinité; (Gare St-Lazare);* R. Mogador; *Opéra;* R. Gluck; R. Meyerbeer; Boul. des Italiens; *Opéra-Comique;* Boul. Montmartre; R. Vivienne; *Bourse; (Bibl. Nationale);* R. Réaumur; *Arts et Métiers.*
On the return: Bourse, R. Richelieu, Boul. des Italiens, Chaussée d'Antin, Trinité, etc.

M. *Buttes-Chaumont* (Rue d'Hautpoul)-*Palais-Royal* (Pl. B, 29, 32 to R, 20).

Sections: 1. Buttes-Chaumont-Gare de l'Est; 2. Gare de l'Est-Pal.-Royal.—Route: R. Manin; Av. de Laumière; R. de Meaux; R. Secrétan; *Rond-Point de la Villette;* R. La Fayette; R. du Faub.-St-Martin; *Gare de l'Est;* R. du Faub.-St-Denis; *(Crossing of Boul. de Sébastopol and Boul. St-Denis);* Boul. Bonne-Nouvelle; Boul. Poissonnière; *Crossing of Boul. and Rue Montmartre;* R. Montmartre; *Bourse;* R. du Quatre-Septembre; R. Ste-Anne; *(Bibl. Nationale); Théâtre-Français.*

N. *Boul. de Belleville* (Boul. de la Villette)-*Gare du Quai-d'Orsay* (Pl. B, R, 30 to R, 17).

Sections: 1. Boul. de Belleville-Porte St-Denis; 2. Porte St-Martin-Gare du Quai-d'Orsay.—Route: *(Buttes-Chaumont);* R. Pierre-Nys; R. de l'Orillon; R. Deguerry; R. de la Fontaine-au-Roi; *Place de la République;* Boul. St-Martin; Boul. St-Denis; *Crossing of Boul. St-Denis and Boul. de Sébastopol;* R. d'Aboukir; *(Bibliothèque Nationale);* R. Croix-des-Petits-Champs; R. de Rivoli; *Palais-Royal; (Théâtre-Français); Louvre;* Quai des Tuileries; Pont-Royal; Quai d'Orsay.
On the return: Quai Voltaire, *(Monnaie),* Pont du Carrousel, Louvre, etc.

N^{bis}. *Lac St-Fargeau-Louvre* (Pl. B, 36 to R, 20).

Sections: 1. Lac St-Fargeau-Place de la République; 2. République-Rue du Louvre.—Route: R. de Belleville; R. Rébeval; *(Buttes-Chaumont);* Boul. de la Villette; R. Pierre-Nys, and thence as *N* to R. de Rivoli; then *Louvre;* R. du Louvre.

O. *Ménilmontant* (Place Gambetta)-*Gare Montparnasse* (Pl. R, 33 to G, 16).

Sections: 1. Place Gambetta-Boul. des Filles-du-Calvaire; 2. Filles-du-Calvaire-Pont-Neuf (Quai de la Mégisserie); 3. Châtelet-Gare Montparnasse.—Route: *Père-Lachaise;* R. Sorbier; R. de Ménilmontant; R. Oberkampf; R. Commines; R. Vieille-du-Temple; R. des Quatre-Fils; *Archives Nationales;* R. des Haudriettes; R. du Temple; *Hôtel de Ville;* R. de Rivoli; *Châtelet;* Quai de la Mégisserie; *(Louvre);* Pont-Neuf; *(Pal. de Justice); (Monnaie);* R. Dauphine; Boul. St-Germain; *St-Germain-des-Prés;* R. de Rennes; *(St-Sulpice).*
On the return: Hôtel de Ville, R. des Archives, R. des Quatre-Fils, etc.

O^{bis}. *Boul. de Vaugirard-Châtelet* (Pl. G, 18 to R, 20).

Route: R. de l'Arrivée; *Gare Montparnasse;* R. de Rennes; *(St-Sulpice); St-Germain-des-Prés;* Boul. St-Germain; R. Dauphine; *(Mon-*

P. *Père-Lachaise* (Boul. de Ménilmontant)-*Gare St-Lazare* (Pl. R, 32 to B, 18).

naie); (Palais de Justice); Pont-Neuf; *(Louvre);* Quai de la Mégisserie.

Sections: 1. Père-Lachaise-Bastille; 2. Bastille-Les Halles; 3. Les Halles-Gare St-Lazare. — Route: R. de la Roquette; *Bastille;* Boul. Beaumarchais; R. du Pas-de-la-Mule; *(Musée Victor-Hugo);* R. des Francs-Bourgeois; *Musée Carnavalet; Archives Nationales;* R. de Rambuteau; *St-Eustache;* R. Coquillière; R. Croix-des-Petits-Champs; R. de la Banque; *(Bibliothèque Nationale); Bourse;* R. du Quatre-Septembre; *Opéra;* R. Auber; R. du Havre.

On the return: R. de Rome, R. Auber, etc., Bourse, R. N.-D.-des-Victoires, R. Etienne-Marcel, R. du Louvre, R. Coquillière, etc.

Q. *Plaisance* (Porte de Vanves)-*Hôtel de Ville* (Pl. G, 14 to R, 23).

Sections: 1. Porte de Vanves-Rue d'Assas; 2. Gare Montparnasse-Hôtel de Ville. — Route: R. de Vanves; Av. du Maine; R. de la Gaîté; *(Montparnasse Cemetery);* Boul. Edgar-Quinet; *Gare Montparnasse;* Boul. du Montparnasse; R. Vavin; *Luxembourg; St-Sulpice;* R. St-Sulpice; *(Odéon);* Boul. St-Germain; *(Musée de Cluny);* R. Danton; *Place St-Michel;* Pont St-Michel; *Palais de Justice;* Pont au Change; *Châtelet;* Av. Victoria.

R. *Porte de Clichy-Hôtel de Ville* (Pl. B, 13 to R, 23).

Sections: 1. Porte de Clichy-Rue de Châteaudun; 2. Rue de Châteaudun-Hôtel de Ville. — Route: Av. de Clichy; *Place de Clichy;* Boul. de Clichy; *(Montmartre Cemetery);* R. de Douai; R. Fontaine; R. N.-D.-de-Lorette; *Notre-Dame-de-Lorette;* R. du Faub.-Montmartre; *Crossing of Boul. and Rue Montmartre;* R. Montmartre; *(Bourse); St-Eustache;* R. des Halles; *(Châtelet);* R. de Rivoli.

On the return: Av. Victoria, Châtelet, R. St-Denis, R. des Halles, etc.

S. *St-Augustin-Place de la Contrescarpe* (Pl. B, 15 to G, 22).

Sections: 1. St-Augustin-Rue du Bac; 2. Rue de Bellechasse-Place de la Contrescarpe. — Route: Boul. Malesherbes; *Madeleine;* Rue Royale; *Place de la Concorde;* Pont de la Concorde; Boul. St-Germain; *(Gare du Quai-d'Orsay);* Boul. Raspail; R. de Sèvres; R. du Vieux-Colombier; *St-Sulpice;* R. Bonaparte; R. de Vaugirard; *Luxembourg; Odéon;* R. de Médicis; Rue Soufflot; *(Sorbonne); Panthéon;* R. d'Ulm; R. de l'Estrapade.

T. *Square Montholon-Place Jeanne-d'Arc* (Pl. B, 21 to G, 26).

Sections: 1. Sq. Montholon-Hôtel de Ville; 2. Rue Réaumur-Boul. St-Germain; 3. Boul. St-Germain-Place Jeanne-d'Arc. — Route: R. Papillon; R. du Faub.-Poissonnière; Boul. Bonne-Nouvelle; Boul. St-Denis; *Crossing of Boul. de Sébastopol and Boul. St-Denis;* R. St-Martin; *Conserv. des Arts et Métiers; (Châtelet);* R. de Rivoli; *Hôtel de Ville;* R. du Pont-Louis-Philippe; Quai de l'Hôtel-de-Ville; Pont Marie; Pont de la Tournelle; R. du Card.-Lemoine; R. de Jussieu; R. Linné; *Jardin des Plantes;* R. Geoffroy-St-Hilaire; *(Manuf. des Gobelins);* R. Jeanne-d'Arc prolongée; R. Esquirol; R. Nationale; R. Lahire.

U. *Parc de Montsouris* (Porte de Gentilly) - *St-Philippe-du-Roule* (Pl. G, 21 to B, 15).

Sections: 1. Porte de Gentilly - Rue Vavin; 2. Carrefour de l'Observatoire - Rue de Bellechasse; 3. Rue du Bac - St-Philippe-du-Roule. — Route: R. de l'Amiral-Mouchez; R. de la Glacière; *(Manufacture des Gobelins)*; Boul. de Port-Royal; R. d'Assas; *Luxembourg*; Boul. Raspail; Boul. St-Germain; *(Gare du Quai-d'Orsay)*; *(Concorde)*; Quai d'Orsay; *Invalides*; Pont and Av. Alexandre III; *Grand* and *Petit Palais*; Champs-Elysées; Av. d'Antin.

V. *Boul. Pasteur* (Rue de Sèvres) - *Gare du Nord* (Pl. R, B, 13 to B, 24).

Sections: 1. Boul. Pasteur - Palais-Royal; 2. St-Germain-des-Prés - Bourse; 3. Bourse - Gare du Nord. — Route: R. de Sèvres; R. du Four; *(St-Sulpice)*; *St-Germain-des-Prés*; R. Bonaparte; *(Monnaie)*; Pont du Carrousel; *Louvre*; *(Théâtre-Français)*; *Palais-Royal*; R. St-Honoré; R. Croix-des-Petits-Champs; R. de la Banque; *(Bibliothèque Nationale)*; *Bourse*; R. Vivienne; *Crossing of Boul. and Rue Montmartre*; Boul. Poissonnière; R. du Faub.-Poissonnière; R. La Fayette; Boul. de Denain.

On the return: Bourse, R. Vivienne, R. des Petits-Champs, R. Croix-des-Petits-Champs, etc., Pont du Carrousel, R. des Sts-Pères, Boul. St-Germain, St-Germain-des-Prés, etc.

X. *Vaugirard* (Rue de l'Abbé-Groult) - *Gare St-Lazare* (Pl. G, 10 to B, 18).

Sections: 1. Vaugirard - Boul. St-Germain; 2. Boul. St-Germain - Gare St-Lazare. — Route: R. Blomet; R. Lecourbe; R. de Sèvres; Boul. Raspail; R. du Bac; *(Gare du Quai-d'Orsay)*; Pont-Royal; *Louvre*; Pl. de Rivoli; R. St-Honoré; R. du Marché-St-Honoré; R. Louis-le-Grand; R. Daunou; Boul. des Capucines; Boul. de la Madeleine; *(Madeleine)*; R. Vignon; R. du Havre.

On the return: R. de Rome, R. Tronchet, Boul. de la Madeleine, R. des Capucines, R. des Petits-Champs, R. du Marché-St-Honoré, etc.

Y. *Grenelle* (Rue de la Convention) - *Porte St-Martin* (Pl. R, 7 to R, 24).

Sections: 1. Grenelle - Boul. de La Tour-Maubourg; 2. Ecole Militaire - Palais-Royal; 3. Palais-Royal - Porte St-Martin. — Route: Av. Félix-Faure; R. du Commerce; Av. de La Motte-Picquet; *Champ-de-Mars*; Boul. de La Tour-Maubourg; *Invalides*; R. de Grenelle; R. de Bellechasse; *(Gare du Quai-d'Orsay)*; R. de l'Université; R. du Bac; Pont-Royal; Quai des Tuileries; *Louvre*; *Palais-Royal*; *(Théâtre-Français)*; R. St-Honoré; R. J.-J.-Rousseau; *(St-Eustache)*; R. Montmartre; R. d'Aboukir; R. du Caire; Boul. de Sébastopol; *Conservatoire des Arts et Métiers*; *Crossing of Boul. de Sébastopol and Boul. St-Denis.*

Z. *Grenelle* (Place Beaugrenelle) - *Place de la Bastille* (Pl. R, 7 to R, 25).

Sections: 1. Grenelle - Gare Montparnasse; 2. Gare Montparnasse - Boul. St-Michel; 3. Boul. St-Michel - Bastille. — Route: R. des Entrepreneurs; R. Mademoiselle; R. Lecourbe; Boul. Pasteur; R. de Vaugirard; Boul. du Montparnasse; *Gare Montparnasse*; R. de Rennes; R. de Vaugirard; *(St-Sulpice)*; *Luxembourg*; *Odéon*; R. Racine; R. des Ecoles; *Sorbonne*, *Musée de Cluny*; R. du Cardinal-Lemoine; Pont de Sully; Boul. Henri IV.

AB. *Passy* (Place de Passy) - *Place de la Bourse* (Pl. R, 5 to R, 21).

SECTIONS: 1. Passy - Etoile; 2. Etoile - Madeleine; 3. St-Philippe-du-Roule - Bourse. — ROUTE: Pl. Possoz; R. de la Pompe; Av. Henri-Martin; *(Bois de Boulogne);* Av. Victor-Hugo; *Etoile;* Av. de Friedland; R. du Faub.-St-Honoré; R. Royale; *Madeleine;* Boul. de la Madeleine; Boul. des Capucines; *Opéra;* R. du Quatre-Septembre; *(Bibl. Nationale).*

AC. *Gare du Nord - Champ-de-Mars* (Avenue Rapp; Pl. B, 24 to R, 11).

SECTIONS: 1. Gare du Nord - Opéra; 2. Opéra - Champ-de-Mars. — ROUTE: Boul. de Denain; R. La Fayette; R. Drouot; Boul. des Italiens; *Opéra-Comique;* Boul. des Capucines; *Opéra;* Boul. de la Madeleine; *Madeleine;* R. Royale; *Concorde;* Champs-Elysées; *Petit* and *Grand Palais;* Av. Montaigne; Pl. de l'Alma; *(Musée Galliéra);* Pont de l'Alma; Av. Rapp.

AD. *Champ - de - Mars* (Avenue Rapp) - *Place de la République* (Pl. R, 11 to R, 27).

SECTIONS: 1. Champ-de-Mars - St-Germain-des-Prés; 2. Boul. Raspail - Châtelet; 3. Châtelet - Place de la République. — ROUTE: Av. de La Bourdonnais; Av. Duquesne; R. d'Estrées; *(Invalides);* R. de Babylone; R. de Sèvres; *(St-Sulpice);* R. de Rennes; *St-Germain-des-Prés;* R. de Buci; R. Dauphine; *(Monnaie);* Pont-Neuf; *(Pal. de Justice); (Louvre);* Quai de la Mégisserie; *Châtelet;* R. de Rivoli; *Hôtel de Ville;* R. des Archives; *Archives Nationales;* R. de Bretagne; R. du Temple.
On the return: R. du Temple, Hôtel de Ville, etc.

AE. *Parc de Montsouris* (Avenue Reille) - *Opéra* (Pl. G, 21 to R, 18).

SECTIONS: 1. Parc de Montsouris - Rue de Sèvres; 2. Rue de Sèvres - Opéra. — ROUTE: Av. du Parc-de-Montsouris; Boul. Raspail; *Montparnasse Cemetery; (Gare Montparnasse); (Luxembourg);* R. du Bac; *(Gare du Quai-d'Orsay).* Pont-Royal; R. des Tuileries; *Louvre;* R. des Pyram.; *(Theatre-Français);* Av. de l'Opéra.

AF. *Place Pereire - Boul. St-Michel* (Carrefour Médicis; Pl. B, 11 to R, 19).

SECTIONS: 1. Place Pereire - St-Augustin; 2. St-Augustin - Rue du Bac; 3. Rue de Bellechasse - Boul. St-Michel. — ROUTE: R. de Courcelles; *(Parc Monceau);* R. de Lisbonne; Av. de Messine; R. de Laborde; Boul. Malesherbes, and thence as *S* to the end of R. de Médicis *(Sorbonne; Panthéon).*

AG. *Porte de Versailles - Bourse* (Pl. G, 8 to R, 21).

SECTIONS: 1. Porte de Versailles - Boul. du Montparnasse; 2. Boul. Pasteur - Palais-Royal; 3. St-Germain-des-Prés - Bourse. — ROUTE: R. de Vaugirard; Boul. Pasteur; R. de Sèvres; R. du Four; *(St-Sulpice); St-Germain-des-Prés;* R. Bonaparte; *(Monnaie);* Pont du Carrousel; *Louvre; Palais-Royal; (Théâtre-Français);* R. St-Honoré; R. Croix-des-Petits-Champs; R. de la Banque; *(Bibliothèque Nationale).*
On the return: R. Vivienne, R. des Petits-Champs, R. de La Vrillière, R. Croix-des-Petits-Champs, etc., Pont du Carrousel, R. des Saints-Pères, St-Germain-des-Prés, etc.

AH. *Grenelle* (Javel) - *Gare St-Lazare* (Pl. G, 4 to B, 18).

SECTIONS: 1. Javel (Grenelle-Ceinture) - Ecole Militaire; 2. Ecole Militaire - Concorde; 3. Rue de l'Université - Gare St-Lazare. — ROUTE: R. St-Charles; Av. Emile-Zola; R. Violet; R. Dupleix; *Champ-de-Mars;* Av. de La Motte-Picquet; R. Cler; R. St-Dominique; *Inva-*

AI. *Gare St-Lazare - Place St-Michel* (Pl. B, 18 to R, 19).

lides; R. de Constantine; R. de l'Université; *Chambre des Députés; Concorde;* R. Royale; *Madeleine;* R. Tronchet; R. du Havre.

Sections: 1. Gare St-Lazare - Rue du Louvre; 2. Opéra - Place St-Michel. — Route: R. de Rome; R. Auber; *Opéra;* Av. de l'Opéra; *Théâtre-Français; Palais-Royal; Louvre;* R. de Rivoli; *Châtelet;* Pont au Change; *Palais de Justice;* Pont St-Michel.

AJ. *La Villette* (Place de Bitche) - *Trinité* (Pl. B, 29 to B, 18).

Sections: 1. La Villette - Boul. Barbès; 2. Boul. Barbès - Trinité. — Route: R. de Crimée; R. Mathis; R. Curial; R. Ordener; R. Marcadet; R. Labat; *(Sacré-Cœur);* R. Custine; R. Caulaincourt; *Montmartre Cemetery; (Place de Clichy);* Boul. de Clichy; R. Blanche.

AK. *Gare St-Lazare - Gare de Lyon* (Pl. B, 18 to R, 25, 28).

Sections: 1. Gare St-Lazare - Porte St-Martin; 2. Porte St-Denis - Bastille; 3. Place de la République - Gare de Lyon. — Route: R. de Rome; R. Auber; *Opéra;* then along the *Boulevards* to the *Place de la République* (comp. pp. 75-83); Boul Voltaire; Boul. Richard-Lenoir; *Bastille;* R. de Lyon.

AL. *Porte d'Asnières - Gare Montparnasse* (Pl. B, 11 to G, 16).

Sections: 1. Porte d'Asnières-Gare St-Lazare; 2. St-Lazare - Rue du Bac; 3. Rue de Bellechasse - Gare Montparnasse. — Route: R. de Tocqueville; R. Jouffroy; R. de Rome; *Gare St-Lazare;* R. Tronchet; *Madeleine;* R. Royale; *Concorde;* Pont de la Concorde; *Chambre des Députés;* Boul. St-Germain; *(Gare du Quai-d'Orsay);* R. du Bac; R. St-Placide; R. de Rennes.

AM. *Montmartre* (Mairie du 18e Arrond.) - *St-Germain-des-Prés* (Pl. B, 19 to R, 16, 19).

Sections: 1. Montmartre-Gare St-Lazare; 2. Gare St-Lazare - St-Germain-des-Prés. — Route: R. Ordener; R. Damrémont; R. Caulaincourt; *Montmartre Cemetery; Place de Clichy;* R. d'Amsterdam; *Gare St-Lazare;* R. du Havre; R. Auber; *Opéra;* Av. de l'Opéra; *Théâtre-Français; (Palais-Royal); Louvre;* Pont du Carrousel; R. des Sts-Pères; Boul. St-Germain.

AN. *Abattoirs de Vaugirard* (Porte Brancion) - *Les Halles* (St-Eustache; Pl. G, 11 to R, 20).

Sections: 1. Porte Brancion-Rue du Bac; 2. Rue du Bac - St-Eustache. — Route: R. Brancion; R. Dutot; Boul. Pasteur; R. Falguière; R. du Cherche-Midi; R. de l'Abbé-Grégoire; R. de Sèvres; *(St-Sulpice); St-Germain-des-Prés;* R. Bonaparte; Quai Conti; *Monnaie;* Pont-Neuf; *(Palais de Justice); (Louvre);* R. du Pont-Neuf.

On the return: Quai Conti, R. des Saints-Pères, Boul. St-Germain, St-Germain-des-Prés, etc.

AO. *Boul. de la Villette* (Rond-Point de la Villette) - *Gare de Lyon* (Pl. B, 26 to R, G, 25).

Sections: 1. Boul. de la Villette-Rue Oberkampf; 2. Rue Oberkampf - Gare de Lyon. — Route: Boul. de la Villette; R. Claude-Vellefaux; Av. Parmentier; R. de la Roquette; *Bastille;* R. de Lyon.

AP. *Avenue d'Allemagne - Gare du Quai-d'Austerlitz* (Pl. B, 29 to G, 25).

Sections: 1. Av. d'Allemagne - Pl. de Ménilmontant; 2. Pl. de Ménilmontant - Pl. de la Bastille; 3. Boul. Voltaire - Gare du Quai-d'Austerlitz. — Route: R. du Rhin; *Buttes-Chaumont;* R. Manin; R. de Crimée; R. des Fêtes; R. de Belleville; R. de la Mare; R. Henri-Chevreau; R. des Amandiers; *Père-Lachaise;* R. du Chemin-Vert; Boul. Richard-Lenoir; *Bastille;* Boul. de la Bastille; Pont d'Austerlitz.

AQ. *Montmartre* (Sq. St-Pierre) - *Boul. de Grenelle* (Rue Lourmel; Pl. B, 20 to R, 7).

Sections: 1. Montmartre-Gare St-Lazare; 2. Gare St-Lazare - Rue de l'Université; 3. Champs-Elysées - Boul. de Grenelle. — Route: *(Sacré-Cœur);* R. Tardieu; R. des Abbesses; R. Caulaincourt; *Montmartre Cemetery; Place de Clichy;* R. de St-Pétersbourg; R. de Rome; *Gare St-Lazare;* R. de la Pépinière; R. La Boëtie; Av. d'Antin; *Grand Palais; (Petit Palais);* Pont des Invalides; Boul. de La Tour-Maubourg; *(Invalides);* R. St-Dominique; *Champ-de-Mars;* R. Desaix.

AR. *Square Montholon - Montrouge* (Rue Sarrette; Pl. B, 21 to G, 18).

Sections: 1. Sq. Montholon - Boul. St-Germain; 2. Boul. St-Germain - Rue Sarrette. — Route: R. de Trévise; R. du Faub.-Montmartre; *Crossing of Boul. and Rue Montmartre;* R. Montmartre; *(Bourse); St-Eustache;* R. du Pont-Neuf; Pont-Neuf; *(Palais de Justice); (Monnaie);* R. Dauphine; R. de l'Ancienne-Comédie; R. de l'Odéon; *Odéon, Luxembourg;* R. de Médicis; *(Panthéon);* R. Gay-Lussac; R. St-Jacques; R. de la Tombe-Issoire.

Tramways.

Fares, where not otherwise indicated: for each section or part of a section 1st class 15 c., 2nd class 10 c.; two or more sections 20 and 15 c. On the suburban lines only the sections of interest to travellers are named. — See also pp. 28, 29 of the Handbook.

The tramways mentioned in the following list are marked in red on the Railway and Tramway Plan (Appx., p. 58), the squares on which correspond with those of the large-scale plans. The red letters or figures correspond with those adopted as distinguishing signs below, except that the initial *T* is omitted on the plan; thus, *C* in R,20 denotes tramway-line *TC* (see below), *N1* in R,18 tramway-line *TN1* (Appx., p. 47).

For the names printed in *Italics*, see Appx., p. 37.

Tramways belonging to the Compagnie des Omnibus.

(Impending electrification, see p. 29 of the Handbook.)

TC. *Louvre - Vincennes* (Pl. R, 20 to beyond R, 34).

Sections: 1. Louvre - Bastille; 2. Bastille - Porte de St-Mandé; 3. Porte de St-Mandé - Vincennes, 10 and 5 c. All the way 30 and 20 c. — Route: *Châtelet; Hôtel de Ville;* R. de Rivoli; R. St-Antoine; *(Musée Victor-Hugo); Bastille;* R. du Faub.-St-Antoine; *Nation;* Boul. de Picpus, etc.; see p. 262.

TE. *La Villette* (Rond-Point de la Villette) - *Place de la Nation* (Pl. B, 26 to R, 31).

Sections: 1. La Villette - Avenue de la République; 2. Rue de Ménilmontant - Nation. — Route: Boul. de la Villette; Boul. de Belleville; Boul. de Ménilmontant; *Père Lachaise;* Boul. de Charonne.

TF. *Cours de Vincennes - Louvre* (Pl. R, 34 to R, 20).

Sections: 1. Cours de Vincennes - Place de la République; 2. République - Louvre. — Route: *Nation;* Boul. Voltaire; *Place de la République;* R. de Turbigo; *(Arts et Métiers); St-Eustache;* R. du Pont-Neuf.

TG. *Montrouge* (Porte d'Orléans) - *Gare de l'Est* (Pl. G, 18 to B, 24).

SECTIONS: 1. Montrouge - Châtelet; 2. Place St-Michel - Gare de l'Est. — ROUTE: Av. d'Orléans; Boul. St-Michel; *Luxembourg; (Panthéon); (Odéon); (Sorbonne); Musée de Cluny; Place St-Michel; Palais de Justice; Châtelet;* Boul. de Sébastopol; *(Conservatoire des Arts et Métiers); Crossing of Boul. St-Denis and Boul. de Sébastopol.*

TH (horse-tramway). *La Chapelle-Square Monge* (Pl. B, 22 to R, 22).

SECTIONS: 1. Porte de la Chapelle - Gare de l'Est; 2. Gare de l'Est - Place St-Michel; 3. Châtelet - Sq. Monge. — ROUTE: R. de la Chapelle; R. du Faub.-St-Denis; *(Gare du Nord); Gare de l'Est,* and thence as *TG* to the Boul. St-Michel; R. des Ecoles; *Sorbonne, Musée de Cluny.*

TI. *Bastille - Porte de Clignancourt - Cimetière de St-Ouen* (Pl. R, 25 to B, 19 and beyond).

SECTIONS: 1. Bastille - Gare de l'Est; 2. Gare de l'Est - Porte de Clignancourt; 3. Porte de Clignancourt - Cim. de St-Ouen. All the way 30 and 20 c. — ROUTE: Boul. Richard-Lenoir; *Pl. de la République;* Boul. de Magenta; *(Gares de l'Est* and *du Nord);* Boul. Barbès, etc.

TJ. *Passy* (Château de la Muette) - *Hôtel de Ville* (Pl. R, 5 to R, 23).

SECTIONS: 1. Passy - Pont de l'Alma; 2. Pont de l'Alma - Hôtel de Ville. — ROUTE: *Trocadéro; Musée Guimet; Musée Galliéra; Grand Palais; Petit Palais; Concorde;* Quai des Tuileries; *Louvre; Châtelet;* Av. Victoria.

TK. *Louvre - Charenton - Créteil* (Pl. R, 20 to G, 36 and beyond).

SECTIONS: 1. Louvre - Pont d'Austerlitz; 2. Bastille - Porte de Bercy; etc. Fares: to Charenton 30 and 20 c., to Créteil 50 and 35 c. — ROUTE: *Châtelet; Hôtel de Ville;* Quai de l'Hôtel-de-Ville; Boul. Henri IV; *Bastille;* Boul. de la Bastille; then the quays on the right bank, etc.; comp. p. 262.

TL. *Bastille - Porte Rapp* (Champ-de-Mars; Pl. R, 25 to R, 11).

SECTIONS: 1. Bastille - St-Germain-des-Prés; 2. St-Germain-des-Prés - Avenue Rapp. — ROUTE: Pont de Sully; Boul. St-Germain; *Musée de Cluny; (Sorbonne); St-Germain-des-Prés; (Gare du Quai-d'Orsay); Chambre des Députés; Invalides;* Av. Rapp.

TM. *Gare de Lyon - Place de l'Alma - Avenue Henri-Martin* (Ceinture; Pl. R, 25 to R, 12 and R, 6).

SECTIONS: 1. Gare de Lyon - St-Germain-des-Prés; 2. St-Germain-des-Prés - Place de l'Alma; 3. Alma - Avenue Henri-Martin. — ROUTE: *Place Valhubert;* Quai St-Bernard; Boul. St-Germain; *Musée de Cluny; (Sorbonne); St-Germain-des-Prés;* R. de Solférino; *(Gare du Quai-d'Orsay); Concorde; Petit Palais; Grand Palais; Musée Galliéra; Musée Guimet; Trocadéro; (Bois de Boulogne).*

TN. *La Muette - Rue Taitbout* (Pl. R, 5 to B, 21), by the Avenue Victor-Hugo.

SECTIONS: 1. Muette - Etoile; 2. Etoile - Rue Taitbout. — ROUTE: Av. Prud'hon; *Bois de Boulogne; Etoile;* Av. de Friedland; Boul. Haussmann; *(Gare St-Lazare); Opéra.*

TO. *Madeleine - Auteuil - Boulogne* (Pl. R, 18 to R, 1 and beyond).

SECTIONS: 1. Madeleine - Etoile; 2. Etoile - Station de Passy; 3. Trocadéro - Gare d'Auteuil; etc. All the way 35 and 25 c. — ROUTE: R. Tronchet; *(Gare St-Lazare);* Boul. Haussmann; *Etoile;* Av. Kléber; *Trocadéro;* R. de Passy; R. Mozart; *Bois de Boulogne;* etc.

TP. *Trocadéro - Etoile - La Villette* (Rond-Point de la Villette; Pl. R, 8 to B, 12 and B, 26).

SECTIONS: 1. Trocadéro - Place des Ternes; 2. Etoile - Place de Clichy; 3. Clichy - La Villette. — ROUTE: *Etoile;* Av. de Wagram; Boul. de Courcelles; *Parc Monceau; Place de Clichy;*

(Montmartre Cemetery); thence along the Outer Boulevards.

TQ. *Porte d'Ivry - Les Halles* (St-Eustache; Pl. G, 27 to R, 20, 21).

Sections: 1. Porte d'Ivry - Avenue des Gobelins (Rue Monge); 2. Avenue des Gobelins - Place St-Michel; 3. Place St-Michel - St-Eustache. — Route: *Place d'Italie; Manufacture des Gobelins;* R. Claude-Bernard; *Luxembourg; (Panthéon); (Odéon);* Boul. St-Michel; *(Sorbonne); Musée de Cluny; Place St-Michel; Palais de Justice; Châtelet;* R. des Halles. 10 c. — Route: Boul. de Strasbourg.

TR (horse-tramway). *Eglise de Boulogne - Les Moulineaux.*

TV (horse-tramway). *Opéra-Pantin* (Eglise; Pl. B, 18 to B, 34).

Sections: 1. Opéra - Boul. de Magenta; 2. Boul. de Magenta - Porte de Pantin; etc. All the way 30 and 20 c. — Route: R. La Fayette; *Gare du Nord; Rond-Point de la Villette;* R. d'Allemagne, etc.

TX (horse-tramway). *Châtelet* (Avenue Victoria) - *Montreuil* (Pl. R, 20, 23 to beyond R, 34).

Sections: 1. Châtelet - Crossing of Boul. Diderot and Av. Daumesnil; 2. Crossing of Boul. Diderot and Av. Daumesnil - Porte de Montreuil; etc. All the way 30 and 20 c. — Route: *Hôtel de Ville;* R. de Rivoli; R. St-Antoine; *(Musée Victor-Hugo); Bastille;* Av. Daumesnil; *(Gare de Lyon);* Boul. Diderot; *Place de la Nation;* R. d'Avron, etc.

TY (horse-tramway). *Place de la République - Charenton* (Ecoles; Pl. R, 27 to G, 36).

Sections: 1. Place de la République - Boul. Diderot; 2. Bastille - Porte de Charenton; etc. All the way 30 and 20 c. — Route: Boul. du Temple; *(Musée Victor-Hugo); Bastille;* R. du Faub.-St-Antoine; R. Crozatier; R. de Charenton; *Bois de Vincennes*, etc.; comp. p. 263.

TAB. *Louvre-St-Cloud*, or *Louvre-Sèvres-Versailles* (Pl. R, 20 to beyond G, 1).

Sections: 1. Louvre - Place de l'Alma; 2. Alma - Porte de St-Cloud; 3. Porte de St-Cloud - St-Cloud, or Porte de St-Cloud - Pont de Sèvres (Manufactory); 4. Pont de Sèvres - Sèvres; 5. Sèvres - Versailles; 45 and 30 c. Fares: to St-Cloud 35 and 25 c., to Sèvres Manufactory 35 and 25 c., to Versailles 95 and 65 c. — Route: *Concorde; Petit Palais; Grand Palais; (Trocadéro);* Av. de Versailles, etc.; see pp. 357, 358.

TAC (horse-tramway). *Auteuil - Place St-Sulpice* (Pl. R, 1 to R, 16, 19).

Sections: 1. Gare d'Auteuil - Place Cambronne; 2. Cambronne - St-Sulpice. — Route: *(Bois de Boulogne);* R. d'Auteuil; Pont de Grenelle; Boul. de Grenelle; *(Champ-de-Mars);* Boul. Garibaldi; R. de Sèvres.

TAD. *Cours de Vincennes - St-Augustin* (Pl. R, 34 to B, 15).

Sections: 1. Cours de Vincennes - Rue de Belleville; 2. Rue de Belleville - Boul. de Magenta 3. Boul. de Magenta - St-Augustin. — Route: R. des Pyrénées; *(Père-Lachaise);* R. Bolivar; *Buttes-Chaumont; Rond-Point de la Villette;* R. La Fayette; *(Gare du Nord); Notre-Dame-de-Lorette; Trinité; Gare St-Lazare.*

TAF. *Montrouge* (Porte d'Orléans) - *St-Augustin* (Pl. G, 18 to B, 15).

Sections: 1. Montrouge - Ecole Militaire; 2. Ecole Militaire - St-Augustin. — Route: Av. du Maine; *Montparnasse Cemetery* and *Gare Montparnasse;* Pl. de Breteuil; *Champ-de-Mars; Invalides;* Pont des Invalides; *Grand Palais; (Petit Palais);* R. La Boëtie.

TAG. *La Muette-Rue Taitbout* (Pl. R, 5 to R, 21), by the Avenue Kléber.

SECTIONS: Same as *TN.* — ROUTE: Av. Prud'hon; *Bois de Boulogne;* Av. Henri-Martin; *Trocadéro; Etoile,* and thence as *TN.*

TG^{bis}. *Rue de Médicis-Arpajon* (Pl. R, 19 to G, 18).

Fares: within the walls 15 and 10 c.; outside, see p. 424. — ROUTE: as *TG* to the Porte d'Orléans; thence, see pp. 424-426.

Tramways Nord *(Tramways de Paris et du Département de la Seine).*

TN 1. *Madeleine-Neuilly-Courbevoie* (Pont de Neuilly; Pl. R, 18 to B, 2).

SECTIONS: 1. Madeleine-Place Malesherbes; 2. Boul. de Courcelles-Porte Maillot; etc. All the way 35 and 25 c. — ROUTE: Boul. Malesherbes; *(Parc Monceau);* Av. de Villiers; Place Pereire; Route de la Révolte; Porte de Neuilly; *Bois de Boulogne;* Av. de Neuilly.

TN 2. *Madeleine-La Jatte-Courbevoie* (Pont de la Jatte; Pl. R, 18 to B, 1).

SECTIONS: 1. Madeleine-Place Malesherbes; 2. Boul. de Courcelles-Porte de Champerret; etc. All the way 35 and 25 c. — ROUTE: in Paris as *TN 1;* then Boul. Bineau.

TN 4. *Madeleine-Levallois* (Quai Michelet; Pl. R, 18 to beyond B, 7).

SECTIONS: 1. Madeleine-Place Malesherbes; 2. Boul. de Courcelles-Route de la Révolte; 3. Place Pereire-Quai Michelet, 15 and 5 c. All the way 35 and 20 c. — ROUTE: as *TN 1* to the Pl. Pereire; then R. de Courcelles; R. Cavé.

TN 5. *Madeleine-Asnières* (Place Voltaire)-*Gennevilliers* (Pl. R, 18 to beyond B, 10, 13).

SECTIONS: 1. Madeleine-Crossing of Av. de Clichy and Av. de St-Ouen; 2. Place de Clichy-Porte de Clichy; etc. Fares: to Asnières 40 and 25 c., to Gennevilliers 55 and 35 c. — ROUTE: R. Tronchet; *Gare St-Lazare;* R. de Rome; *Place de Clichy;* Av. de Clichy; Clichy, Asnières.

TN 6. *Madeleine-Asnières* (Carrefour des Bourguignons)-*Colombes* (Pl. R, 18 to beyond B, 7, 10), by the Porte d'Asnières.

SECTIONS: 1. Madeleine-Place Malesherbes; 2. Boul. des Batignolles-Porte d'Asnières; etc. Fares: to Asnières 45 and 30 c., to Colombes 50 and 35 c. — ROUTE: R. Tronchet; *Gare St-Lazare;* R. de Rome; Av. de Villiers; Boul. Malesherbes; Levallois-Perret, Asnières.

TN 7. *Madeleine-Asnières* (Carrefour des Bourguignons)-*Colombes* (Pl. R, 18 to beyond B, 10, 13), by the Porte de Clichy.

SECTIONS: in Paris as *TN 5.* Fares: to Asnières 50 and 30 c., to Colombes 55 and 35 c. — ROUTE: as *TN 5* to Asnières.

TN 8. *Madeleine-St-Denis* (Rond-Point de Picardie; Pl. R, 18 to beyond B, 16).

SECTIONS: 1. Madeleine-Crossing of Av. de Clichy and Av. de St-Ouen; 2. Place de Clichy-Porte de St-Ouen; etc. All the way 50 and 30 c. — ROUTE: as *TN 5* to Av. de Clichy; then Av. de St-Ouen; St-Ouen.

TN 9. *Etoile-Courbevoie* (Pont de Neuilly; Pl. B, 12 to B, 2).

SECTIONS: 1. Etoile-Porte Maillot; 2. Porte Maillot-Pont de Neuilly. All the way 30 and 20 c. — ROUTE: Av. de la Grande-Armée; *Bois de Boulogne;* Av. de Neuilly.

TN 10. *Porte Maillot - St-Germain-en-Laye* (Pl. B, 9 to beyond B, 2).

TN 11. *Opéra - St-Denis* (Rond-Point de Picardie; Pl. B, 18 to beyond B, 22).

TN 12. *Opéra - Aubervilliers* (R. du Moutier; Pl. B, 18 to beyond B, 25).

TN 13. *Place de la République - Aubervilliers* (Eglise; Pl. R, 27 to beyond B, 28, 31).

TN 14. *Place de la République - Pantin* (Cimetière; Pl. R, 27 to beyond B, 34).

TN 15. *La Trinité - St-Denis - Enghien* (Gare; Pl. B, 18 to beyond B, 19).

TN 16. *St-Augustin - Neuilly* (Rue du Château; Pl. B, 18 to B, 2).

TN 17. *Neuilly* (Porte Maillot) - *St-Ouen* (Mairie; Pl. B, 9 to beyond B, 13).

TN 18. *Neuilly* (Porte Maillot) - *Bezons - Maisons-Laffitte* (Pl. B, 9 to beyond B, 1).

TN 19. *Neuilly* (Porte Maillot) - *Colombes - Argenteuil - Bezons* (Quai; Pl. B, 9 to beyond B, 1).

TN 20. *Porte de Clignancourt - St-Denis* (Eglise) - *Pierrefitte* (Pl. B, 19 to beyond B, 19).

TN 21. *Porte de Clignancourt - St-Denis* (Hôpital; Pl. B, 19 to beyond B, 19).

TN 22. *Porte de Champerret - Puteaux* (Pl. B, 8 to beyond B, 3).

Route: *Bois de Boulogne;* Av. de Neuilly, etc.; comp. pp. 383-385.

Sections: 1. Opéra - Gare du Nord; 2. Gare du Nord - Porte de la Chapelle; etc. All the way 50 and 30 c. — Route: R. La Fayette; *(N.-D.-de-Lorette);* R. de Maubeuge; *Gare du Nord;* R. de la Chapelle, etc.

Sections: 1. Opéra - Gare du Nord; 2. Gare du Nord - Porte d'Aubervilliers; etc. All the way 35 and 25 c. — Route: as *TN 11* to the *Gare du Nord;* then R. de Dunkerque; R. de l'Aqueduc; R. d'Aubervilliers, etc.

Sections: 1. Place de la République - Boul. de la Villette; 2. Gare de l'Est - Porte de la Villette; etc. All the way 35 and 25 c. — Route: Boul. de Magenta; *(Gares de l'Est* and *du Nord);* R. La Fayette; *Rond-Point de la Villette;* R. de Flandre, etc.

Sections: 1. Place de la République - Boul. de la Villette; 2. Gare de l'Est - Porte de Pantin; etc. All the way 40 and 25 c. — Route: as *TN 13* to the *Rond-Point de la Villette;* then R. d'Allemagne, etc.

Sections: 1. La Trinité - Porte de Montmartre; etc. Fares: to St-Denis (church) 45 and 30 c., to Enghien 85 and 55 c. — Route: Rue and *Place de Clichy; Montmartre Cemetery;* R. Damrémont; St-Ouen, St-Denis, Epinay.

On the return: Pl. de Clichy, R. d'Amsterdam, *(Gare St-Lazare),* R. de Londres.

Sections: 1. St-Augustin - Place des Ternes; 2. St-Philippe-du-Roule - Porte des Ternes; etc. All the way 35 and 25 c. — Route: R. La Boëtie; R. du Faub.-St-Honoré; Av. des Ternes; Av. du Roule.

All the way 45 and 30 c. — Route: *(Bois de Boulogne);* Av. de la Révolte; Levallois-Perret, Clichy.

Fares: to Bezons 50 and 30 c., to Maisons-Laffitte 80 and 55 c. — Route: Av. de la Révolte; Av. du Roule; R. du Château; Boul. de la Saussaye, etc.; see p. 401.

Fares: to Colombes (Mairie) 40 and 25 c., to Argenteuil 55 and 35 c., to Bezons 60 and 40 c. — Route: in Neuilly as *TN 18.*

Fares: to St-Denis 30 and 20 c., to Pierrefitte 60 and 40 c. — Route: St-Ouen, St-Denis.

All the way 40 and 25 c. — Route: as *TN 20* to the church of St-Denis; farther on the line passes the *Cathedral.*

All the way 30 and 20 c. — Route: Route de la Révolte; Av. du Roule; R. du Château; Av. de Madrid; *Bois de Boulogne;* etc.

Tramways-Sud *(Comp. Générale Parisienne de Tramways).*

TS 1. *Châtelet* (Av. Victoria) - *Villejuif* (Asile; Pl. R, 23 to beyond G, 24).

SECTIONS: 1. Châtelet - Pl. d'Italie; 2. Rue Claude-Bernard - Porte d'Italie; etc. All the way 50 and 30 c. — ROUTE: Pont Notre-Dame; *Notre-Dame;* R. Lagrange; R. Monge; *(Jardin des Plantes); Manufacture des Gobelins; Place d'Italie;* Av. d'Italie; Kremlin-Bicêtre.

TS 2. *Châtelet* (Av. Victoria) - *Ivry* - *Vitry* (Gare; Pl. R, 23 to beyond G, 30).

SECTIONS: 1. Châtelet - Place d'Italie; 2. Rue Claude-Bernard - Porte de Vitry; etc. Fares: to Ivry 35 and 25 c., to Vitry 45 and 30 c. — ROUTE: as *TS 1* to the *Place d'Italie;* then Boul. de la Gare; R. Jeanne-d'Arc; R. de Patay, etc.

TS 3. *Châtelet* (Av. Victoria) - *Choisy-le-Roi* (Pl. R, 23 to beyond G, 27).

SECTIONS: 1. Châtelet - Place d'Italie; 2. Rue Claude-Bernard - Porte de Choisy; etc. All the way 60 and 40 c. — ROUTE: as *TS 1* to the *Place d'Italie;* then Av. de Choisy, etc.; see pp. 426, 427.

TS 4. *St-Germain-des-Prés* - *Fontenay-aux-Roses* (Pl. R, 16 to beyond G, 15).

SECTIONS: 1. St-Germain-des-Prés - Place Denfert-Rochereau; 2. Gare Montparnasse - Porte de Châtillon; etc. All the way 50 and 30 c. — ROUTE: R. de Rennes; *Gare Montparnasse;* Boul. du Montparnasse; Boul. Raspail; *Montparnasse Cemetery;* Av. d'Orléans; Av. de Châtillon, etc.; see p. 419.

TS 5. *St-Germain-des-Prés-Clamart* (Pl. R, 16 to beyond G, 9).

SECTIONS: 1. St-Germain-des-Prés - Av. de Breteuil; 2. Boul. du Montparnasse - Porte de Versailles; etc. All the way 50 and 30 c. — ROUTE: R. du Four: R. de Sèvres; R. Lecourbe; R. de la Croix-Nivert, etc.; see p. 350.

TS 6. *Gare Montparnasse* - *Etoile* - *Place Pereire* (Pl. G, 16 to B, 12 and B, 11).

SECTIONS: 1. Gare Montparnasse - Ecole Militaire; 2. Ecole Militaire - Etoile; 3. Etoile - Place Pereire. — ROUTE: Boul. du Montparnasse; Boul. des Invalides; *Invalides; Champ-de-Mars;* Av. Bosquet; Pl. de l'Alma; *(Musée Galliéra; Musée Guimet);* Av. Marceau; *Etoile;* Av. Mac-Mahon; Av. Niel.

TS 7. *Gare Montparnasse-Bastille* (Pl. G, 16 to R, 25).

SECTIONS: 1. Gare Montparnasse - Av. des Gobelins; 2. Av. des Gobelins - Bastille. — ROUTE: Boul. du Montparnasse; *(Montparnasse Cemetery);* Boul. de Port-Royal; *(Manufacture des Gobelins);* Boul. St-Marcel; *Place Valhubert;* Boul. Diderot; *Gare de Lyon;* R. de Lyon.

TS 8. *Les Halles* (St-Eustache) - *Malakoff* - *Clos Montholon* (Pl. R, 20, 21 to beyond G, 12).

SECTIONS: 1. Les Halles - Gare Montparnasse; 2. Gare Montparnasse-Porte Didot; etc. Fares: to Malakoff 30 and 20 c., to Clos Montholon 40 and 30 c. — ROUTE: R. des Halles; *Châtelet; Palais de Justice; Place St-Michel; Musée de Cluny; (Sorbonne);* Boul. St-Germain; R. du Four; *(St-Germain-des-Prés);* R. de Rennes; *Gare Montparnasse;* R. de la Gaîté; *Montparnasse Cemetery;* R. Didot, etc.

TS 9. *Les Halles* (St-Eustache) - *Petit-Ivry* (Pl. R, 20, 21 to beyond G, 30).

Terminus temporarily in the Av. Victoria. — SECTIONS: 1. Châtelet - Place d'Italie; 2. Rue Claude-Bernard - Porte d'Ivry; etc. All the way 30 and 20 c. — ROUTE: as *TS 3* to the Av. de Choisy; then Av. d'Ivry, etc.

TS 10. *Bastille - Maisons-Alfort* (Pl. R, 25 to beyond G, 35).

Sections: 1. Bastille - Porte de Picpus; 2. Porte de Picpus - St-Mandé (Demi-Lune), 10 and 5 c.; etc. Fares: to Charenton 35 and 20 c., to Maisons-Alfort 45 and 30 c. — Route: Av. Daumesnil; *Bois de Vincennes;* etc.; see p. 263.

TS 11. *St-Philippe-du-Roule - Vanves* (Église; Pl. B, 15 to G, 9).

Sections: 1. St-Philippe-du-Roule - Boul. de Grenelle; 2. Boul. de Grenelle - Porte de Versailles; etc. All the way 30 and 20 c. — Route: Av. d'Antin; *Grand Palais; (Petit Palais);* Pont des Invalides; *Invalides; Champ-de-Mars;* R. Cambronne; R. Lecourbe; R. de la Croix-Nivert; Issy.

Tramways Est *(Comp. des Tramways de l'Est-Parisien).*

On week-days 1st class fares are reduced for sections outside the walls.

TE 1. *Opéra - Noisy-le-Sec - Pavillons-sous-Bois* (Gare de Gargan; Pl. R, 18, 21 to beyond B, 36).

Sections: 1. Opéra - Pl. Gambetta; 2. Square du Temple - Porte des Lilas; etc. Fares: to Noisy-le-Sec 50 and 30 c., to Pavillons-sous-Bois 80 and 45 c. — Route: R. du Quatre-Septembre; *(Bibliothèque Nationale); Bourse;* R. Réaumur; *Conservatoire des Arts et Métiers; Place de la République;* Av. de la République; *Père-Lachaise;* Av. Gambetta; Les Lilas, Romainville, Noisy-le-Sec, Bondy.

TE 2. *Opéra - Montreuil* (Boul. de l'Hôtel-de-Ville; Pl. R, 18, 21 to beyond R, 36).

Sections: 1. Opéra - Pl. Gambetta; 2. Square du Temple - Porte de Bagnolet; etc. All the way 40 and 25 c. — Route: as *TE 1* to *Père-Lachaise;* then R. Belgrand; Bagnolet.

TE 3. *Opéra - Pantin - Le Raincy* (Pl. R, 18, 21 to beyond B, 34).

Sections: 1. Opéra - Avenue Parmentier; 2. Square du Temple - Porte Chaumont; etc. Fares: to Noisy-le-Sec and Bobigny 50 and 30 c., to Le Raincy 70 and 40 c. — Route: as *TE 1* to the Av. de la République; then Av. Parmentier; R. Claude-Vellefaux; R. de Meaux; R. Secrétan; *Buttes-Chaumont;* R. Manin; Le Pré-St-Gervais, Pantin, Bondy, Pavillons-sous-Bois.

Branch-lines beyond Pantin to Noisy-le-Sec and Bobigny.

TE 4. *Opéra - Bagnolet* (Rue Floréal; Pl. R, 18, 21 to beyond B, 36).

Sections: 1. Opéra - Boul. de Ménilmontant; 2. Square du Temple - Porte de Ménilmontant; etc. All the way 30 and 20 c. — Route: as *TE 1* to the Av. de la République; then R. Oberkampf; R. de Ménilmontant; R. Sorbier; *Père-Lachaise;* Av. Gambetta; R. St-Fargeau, etc.

TE 5. *Pont de la Concorde - Romainville* (Pl. R, 14 to beyond R, 36).

Sections: 1. Concorde - Bastille; 2. Bastille - Porte de Bagnolet; etc. Fares: to Bagnolet 30 and 20 c., to Romainville 40 and 25 c. — Route: *Gare du Quai-d'Orsay; (Louvre); Monnaie; (Palais de Justice); Place St-Michel; (Notre-Dame);* Quai de la Tournelle; Pont de Sully; Boul. Morland; *Bastille;* R. du Faub.-St-Antoine; R. de Charonne; R. de Bagnolet; *(Père-Lachaise);* Bagnolet, Les Lilas.

TE 6. *Pont de la Concorde - Créteil* (Eglise) - *Bonneuil* (Mairie; Pl. R, 14 to beyond G, 33).

Sections: 1. Concorde - Place Valhubert; 2. Place Valhubert - Porte de la Gare; etc. Fares: to Créteil 60 and 35 c., to Bonneuil 80 and 45 c. — Route: as *TE 5* to the Quai de la

	Tournelle; then Quai St-Bernard; *Place Valhubert;* Quai d'Austerlitz; Quai de la Gare; Ivry, Alfortville, Maisons-Alfort, Créteil.
TE 7. *Pont de la Concorde - Vitry* (Eglise; Pl. R, 14 to beyond G, 33).	Sections: same as *TE 6.* All the way 50 and 30 c. — Route: as *TE 6* to Ivry.
TE 8. *Vincennes* (Métro) - *Champigny* (Pl. R, 34 to beyond R, 34).	All the way 40 and 30 c. — Route: *Château de Vincennes; Bois de Vincennes;* Route de Joinville; Joinville-le-Pont.
TE 9. *Vincennes* (Métro) - *La Varenne-St-Hilaire* (Pl. R, 34 to beyond R, 34).	All the way 55 and 40 c. — Route: as *TE 8* to the station of Joinville-le-Pont; thence to the S. viâ St-Maur-des-Fossés.
TE 10. *Vincennes* (Métro) - *Pantin* (Mairie; Pl. R, 34 to B, 31, 34),	All the way 45 and 30 c. — Route: Vincennes, Montreuil, Bagnolet, Les Lilas, Le Pré-St-Gervais.

Tramways Ouest *(Comp. des Tramways de l'Ouest-Parisien).*

TO 1. *Champ-de-Mars - Billancourt* (Pl. R, 10 to beyond G, 3).	Sections: 1. Champ-de-Mars-Porte de Versailles; etc. All the way 35 and 25 c. — Route: R. de la Croix-Nivert; R. de la Convention; R. de Vaugirard; Issy-les-Moulineaux.
TO 2. *Champ-de-Mars - Châtenay* (Pl. R, 10 to beyond G, 15).	Sections: 1. Champ-de-Mars - Porte de Montrouge; etc. Fares: to Fontenay-aux-Roses 70 and 40 c., to Sceaux (Gare) 80 and 50 c., to Châtenay 95 and 60 c. — Route: Av. de Ségur; Boul. Pasteur; R. Falguière; R. d'Alésia; R. Friant, etc.; see p. 419.

Tramways de la Rive Gauche *(Comp. Electrique des Tramways de la Rive Gauche de Paris).*

TG 1. *Porte de Vincennes - Porte de St-Cloud* (Pl. R, 34 to G, 1).	Sections: 1. Porte de Vincennes - Rue Vergniaud, 20 and 15 c.; 2. Pont de Tolbiac-Rue Labrouste, 20 and 15 c.; Rue Vergniaud - Porte de St-Cloud, 20 and 15 c. All the way 25 and 20 c. — Route: R. Michel-Bizot; R. de Wattignies; R. de Tolbiac; R. d'Alésia; R. de Vouillé; R. de la Convention; R. de Rémusat; R. Molitor; R. Michel-Ange.
TG 2. *Porte de Vincennes - Porte d'Orléans* (Pl. R, 34 to G, 18).	All the way 35 c. (Sun. and holidays 40 c.). — Route: St-Mandé; *Bois de Vincennes;* St-Maurice, Maisons-Alfort, Alfortville, Ivry, Kremlin-Bicêtre, Gentilly, Montrouge.
TG 3. *Porte d'Orléans - Porte de St-Cloud* (Pl. G, 18 to G, 1).	All the way 25 c. (Sun. and holidays 30 c.). — Route: Montrouge, Malakoff, Vanves, Issy, Billancourt, Boulogne.

Chemins de Fer Nogentais.

TNg 1. *Place de la République* (Rue de Malte) - *Fontenay-sous-Bois - Villemomble* (Gare du Raincy; Pl. R, 27 to beyond R, 34).	Sections: 1. Place de la République - Porte de Vincennes; etc. Fares: to Fontenay-sous-Bois 30 and 20 c., to Villemomble 60 and 40 c. — Route: Av. de la République; *Père-Lachaise;* Boul. de Ménilmontant; R. Philippe-Auguste; *Nation;* Cours de Vincennes; Vincennes, Fontenay-sous-Bois, Rosny-sous-Bois.

TNg 2. *Paris - Métro - Montreuil-Villemomble* (Gare de Gagny; Pl. R, 34 to beyond R, 34).

All the way 50 and 30 c. — Route: Vincennes, Montreuil, Rosny-sous-Bois.

TNg 3. *Paris - Métro - Neuilly - sur - Marne - Gournay* (Pl. R., 34 to beyond R, 34).

Fares: to Nogent-sur-Marne 30 and 20 c., to Neuilly-sur-Marne 70 and 45 c., to Gournay 1 fr. and 65 c. — Route: *Bois de Vincennes;* Route de Nogent; Nogent-sur-Marne, Le Perreux, Neuilly-Plaisance, Neuilly-sur-Marne.
Beyond Neuilly-sur-Marne branch-lines diverge for the infirmaries of Ville-Evrard and Maison-Blanche.

TNg 4. *Paris - Métro - Neuilly-Plaisance* (La Maltournée; Pl. R, 34 to beyond R, 34).

All the way 60 and 40 c. — Route: as *TNg 3* to Nogent-sur-Marne; thence to the E. past the station of Le Perreux.

TNg 5. *Paris - Métro - Bry-sur-Marne-Noisy-le-Grand* (Pl. R, 34 to beyond R, 34).

Fares: to Bry-sur-Marne 60 and 40 c., to Noisy-le-Grand 85 and 55 c. — Route: as *TNg 4* to the station of Le Perreux; then Bry-sur-Marne.

TNg 6. *Paris - Métro - Champigny* (Gare; Pl. R, 34 to beyond R, 34).

All the way 75 and 50 c. — Route: as *TNg4* to the station of Le Perreux, thence to the S.

TNg 7. *Paris - Métro - Fontenay - sous - Bois* (Gare; Pl. R, 34 to beyond R, 34).

All the way 15 and 10 c. — Route: Vincennes, Montreuil.

Réseau Urbain de Boulogne.

TB 1. *Gare d'Auteuil - Place Bernard-Palissy* (Pl. R, 1 to beyond G, 1).

1st cl. 15 c., 2nd cl. 10 c. — Route: R. du Parc-des-Princes; R. du Chalet; R. des Tilleuls; R. Gambetta, etc.

TB 2. *Gare d'Auteuil - Pont de Billancourt* (Pl. R, 1 to beyond G, 1).

Fares as *TB1*. — Route: R. du Parc-des-Princes; R. du Chalet; R. du Pavillon; Av. Victor-Hugo, etc.

TB 3. *Gare d'Auteuil - Pont de St-Cloud* (Pl. R, 1 to beyond G, 1).

Fares as *TB1*. — Route: as *TB2* to the Av. Victor-Hugo; then R. de la Plaine, etc.

Chemin de Fer du Bois-de-Boulogne.

Porte Maillot - Le Val-d'Or-St-Cloud-Montretout (Pl. B, 9 to beyond B, 3.)

Fares: to the N.W. entrance of the Jardin d'Acclimatation 15 and 10 c., to the Pont de Puteaux 20 and 15 c., to the Pont de Suresnes 35 and 25 c., to Le Val-d'Or 45 and 30 c., to St-Cloud-Montretout 60 and 40 c. — Route: see pp. 244, 349.

Cable-Tramways.

Funiculaire de Belleville: from the *Place de la République* (Pl. R, 27, *III;* station on Lines 3 and 5 of the Métro, see Appx., pp. 32, 34) to the church of *St-Jean-Baptiste* (Pl. B, 33); see p. 249. — 10 c.

Funiculaire de Montmartre: from the *Place St-Pierre* (Pl. B, 20; 'Anvers' station on Line 2 of the Métro, see Appx., p. 32) to the *Sacré-Cœur* (Pl. B, 20); see p. 222. — 10 c.; down 5 c.

List of Conveyances passing the most important points.

Omnibus-lines passing at some distance from the points of interest are also given; but only those tramways are mentioned that pass in the immediate neighbourhood, as the others may easily be found on the Railway and Tramway Plan (Appx., p. 58).

Arc de Triomphe: see 'Place de l'Etoile'.

Archives Nationales: *Omnibuses* O, P, AD. — See also 'Hôtel de Ville'.

Bibliothèque Nationale: *Omnibuses* A, F, H, I, L, M, N, N^{bis}, P, V, AB, AG. — See also 'Bourse', 'Pal.-Royal', 'Théâtre-Français'.

Bois de Boulogne. Porte Maillot: *Métro* 1; *Omnibus* C; *Tramways* TN 1, TN 9, TN 10, TN 17, TN 18, TN 19; *Ceinture.* — Porte Dauphine: *Métro* 2; *Ceinture.* — Porte de la Muette: *Omnibus* AB; *Tramways* TM, TN, TAG; *Ceinture.* Porte d'Auteuil: *Tramways* TO, TAC; *Ceinture.* — Jardin d'Acclimatation: *Tramway* TN 22, Chemin de Fer du Bois-de-Boulogne.

Bois de Vincennes: see pp. 262-263.

Bourse: *Métro* 3; *Omnibuses* A, F, I, J, L, M, P, R, V, AB, AR; *Tramways* TE 1, TE 2, TE 3, TE 4. — See also 'Opéra-Comique'.

Chambre des Députés: *Nord-Sud* A; *Omnibuses* S, AF, AH, AL; *Tramways* TL, TM, TE 5, TE 6, TE 7; *River Steamers.* — See also 'Place de la Concorde'.

Champ-de-Mars: *Omnibuses* Y, AC, AD, AH, AQ; *Tramways* TL, TAF, TS 6, TS 11, TO 1, TO 2; *River Steamers.*

Conservatoire des Arts et Métiers: *Métro* 3, 4; *Omnibuses* D, L, T, Y; *Tramways* TF, TG, TH, TE 1, TE 2, TE 3, TE 4. — See also 'Sébastopol-St-Denis'.

Eiffel Tower: see 'Champ-de-Mars'.

Gare de l'Est: *Métro* 4, 5, 7; *Omnibuses* B, M; *Tramways* TG, TH, TI, TN 13, TN 14. — See also 'Gare du Nord'.

Gare des Invalides: see 'Invalides (Esplanade)'.

Gare du Luxembourg: *Omnibuses* A, AF, AR; *Tramways* TG, TQ, TG^{bis}. — See also 'Odéon'.

Gare de Lyon: *Métro* 1; *Omnibuses* AK, AO; *Tramways* TM, TS 7.

Gare Montparnasse: *Métro* 4, 5; *Nord-Sud* A; *Omnibuses* O, O^{bis}, Q, Z, AE, AL; *Tramways* TAF, TS 4, TS 6, TS 7, TS 8.

Gare du Nord: *Métro* 4, 5; *Omnibuses* V, AC; *Tramways* TH, TI, TV, TAD, TN 11, TN 12, TN 13, TN 14. — See also 'Gare de l'Est'.

Gare du Quai-d'Austerlitz: see 'Place Valhubert'.

Gare du Quai-d'Orsay: *Omnibuses* N, S, U, X, Y, AE, AF, AL; *Tramways* TE 5, TE 6, TE 7; *River Steamers.* — See also 'Chambre des Députés'.

Gare St-Lazare: *Métro* 3; *Nord-Sud* A, B; *Omnibuses* B, F, L, P, X, AH, AI, AK, AL, AM, AQ; *Tramways* TAD, TN 5, TN 6, TN 7, TN 8.

Gare de Vincennes: see 'Place de la Bastille'.

Gobelins: *Omnibuses* A, K, T, U; *Tramways* TQ, TS 1, TS 2, TS 3, TS 9. — See also 'Place d' Italie'.

Grand Palais: *Métro* 1; *Omnibuses* C, U, AC, AQ; *Tramways* TJ, TM, TAB, TAF, TS 11; *River Steamers.* — See also 'Invalides (Esplanade)' and 'Place de la Concorde'.

Halles Centrales: see 'St-Eustache'.

Hôtel de Ville: *Métro* 1; *Omnibuses* C, G, O, Q, R, T, AD; *Tramways* TC, TK, TX; *River Steamers.* — See also 'Place du Châtelet'.

Invalides. Esplanade: *Omnibuses*

U, Y, AH, AQ; *Tramways* TL, TAF, TS11; *River Steamers.*—Place Vauban: *Omnibus* AD; *Tramway* TS6.

Jardin des Plantes: see 'Place Valhubert'.—Rue Linné: *Omnibuses* G, K, T.

Louvre. Rue de Rivoli: *Métro* 1; *Omnibuses* C, D, G, H, I, N, N^{bis}, V, X, Y, AE, AG, AI, AM; *Tramways* TC, TF.—Place du Carrousel: *Omnibuses* A, H, N, V, Y, AE, AG, AM.—Quai du Louvre: *Omnibuses* A, H, I, N, O, O^{bis}, V, X, Y, AD, AG, AM, AN; *Tramways* TJ, TK, TAB; *River Steamers.*

Luxembourg: *Omnibuses* A, H, Q, S, U, Z, AE, AF, AR; *Tramways* TG, TQ, TG^{bis}.—See also 'Odéon' and 'St-Sulpice'.

Madeleine: *Nord-Sud* A; *Omnibuses* D, E, S, X, AB, AC, AF, AH, AL; *Tramways* TO, TN1, TN2, TN4, TN5, TN6, TN7, TN8.

Monnaie: *Omnibuses* A, H, I, N, O, O^{bis}, V, AD, AG, AN, AR; *Tramways* TE5, TE6, TE7.—See also 'Palais de Justice'.

Montmartre (Crossing of Boul. and Rue): *Omnibuses* E, J, M, R, V, AK, AR.

Montmartre Cemetery: *Omnibuses* L, R, AJ, AM, AQ; *Tramway* TN15.—See also 'Place de Clichy'.

Montparnasse Cemetery: *Métro* 4, 5; *Omnibuses* Q, AE; *Tramways* TAF, TS4, TS8.—See also 'Gare Montparnasse'.

Musée Carnavalet: *Omnibuses* K, P.—See also 'Place de la Bastille'.

Musée Cernuschi: see 'Parc Monceau'.

Musée de Cluny: *Omnibuses* Q, Z; *Tramways* TG, TH, TL, TM, TQ, TS8.—See also 'Place St-Michel' and 'Odéon'.

Musée Galliéra: *Omnibuses* B, AC; *Tramways* TJ, TM.—See also 'Trocadéro'.

Musée Guimet: see 'Musée Galliéra'.

Musée Gustave-Moreau: see 'Trinité'.

Musée Victor-Hugo: *Omnibuses* E, K, P.—See also 'Place de la Bastille'.

Notre-Dame: *Métro* 4; *Omnibuses* G, I; *Tramways* TS1, TS2, TS3, TS9, TE5, TE6, TE7.—See also 'Hôtel de Ville' and 'Palais de Justice'.

Notre-Dame-de-Lorette: *Nord-Sud* A; *Omnibuses* A, B, H, I, R; *Tramway* TAD.

Odéon: *Métro* 4; *Omnibuses* A, H, Q, S, Z, AF, AR.—See also 'Luxembourg'.

Opéra: *Métro* 3; *Omnibuses* E, F, G, L, P, AB, AC, AI, AK, AM; *Tramways* TN, TV, TAG, TN11, TN12, TE1, TE2, TE3, TE4.

Opéra-Comique: *Omnibuses* A, E, H, I, L, AC, AK.—See also 'Bourse'.

Palais de Justice: *Métro* 4; *Omnibuses* I, J, O, O^{bis}, Q, AD, AI, AN, AR; *Tramways* TG, TH, TQ, TS8.—See also 'Place du Châtelet' and 'Place St-Michel'.

Palais-Royal: *Métro* 1; *Omnibuses* C, D, G, M, N, V, Y, AG, AI.—See also 'Théâtre-Français'.

Panthéon: *Omnibuses* A, S, AF, AR.—See also 'Luxembourg' and 'Sorbonne'.

Parc des Buttes-Chaumont: *Métro* 7; *Omnibuses* M, N, N^{bis}, AP; *Tramways* TAD, TE3; *Ceinture.*—See also 'Rond-Point de la Villette'.

Parc Monceau: *Métro* 2; *Omnibus* AF; *Tramways* TP, TN1, TN2, TN3, TN4.

Parc de Montsouris: see p. 341.

Père-Lachaise: *Métro* 2, 3; *Omnibuses* O, P, AP; *Tramways* TE, TAD, TE1, TE2, TE4, TNg1.

Petit Palais: see 'Grand Palais'.

Place de la Bastille: *Métro* 1, 5; *Omnibuses* E, P, Z, AK, AO, AP; *Tramways* TC, TI, TK, TL, TX, TY, TS7, TS10, TE5.

Place du Châtelet: *Métro* 1, 4; *Omnibuses* C, G, J, O, O^{bis}, Q, R, T, AD, AI; *Tramways* TC, TG, TH, TJ, TK, TQ, TS8; *River Steamers.*—Avenue Victoria: *Omnibus* R; *Tramways* TJ, TX, TS1, TS2, TS3, TS9.

Place de Clichy: *Métro* 2; *Nord-Sud* B; *Omnibuses* G, H, L, R, AJ, AM, AQ; *Tramways* TP, TN5, TN7, TN8, TN15.

Place de la Concorde: *Métro* 1; *Nord-Sud* A; *Omnibuses* C, S, U, AC, AF, AH, AL; *Tramways* TJ, TM, TAB; *River Steamers.*—See also 'Chambre des Députés'.

Place de l'Etoile: *Métro* 1, 2, 5; *Omnibuses* C, AB; *Tramways* TN, TO, TP, TAG, TN9, TS6.
Place d'Italie: *Métro* 5, 6; *Omnibus* K; *Tramways* TQ, TS1, TS2, TS3, TS9.
Place de la Nation: *Métro* 1, 2, 6; *Tramways* TC, TE, TF, TX, TNg1.
Place de la République: *Métro* 3, 5; *Omnibuses* E, K, N, N^{bis}, AD, AK; *Tramways* TF, TI, TY, TN13, TN14, TE1, TE2, TE3, TE4, TNg1.
Place St-Michel: *Métro* 4; *Omnibuses* I, J, Q, AI; *Tramways* TG, TH, TQ, TS8, TE5, TE6, TE7.
Place Valhubert: *Métro* 5; *Omnibus* AP; *Tramways* TM, TS7, TE6, TE7; *River Steamers.*
Rond-Point de la Villette: *Métro* 2, 7; *Omnibuses* M, AO; *Tramways* TE, TP, TV, TAD, TN13, TN14.
Sacré-Cœur: *Omnibuses* J, AJ, AQ.
St-Eustache: *Métro* 4; *Omnibuses* D, F, J, P, R, Y, AN, AR; *Tramways* TF, TQ, TS8.
St-Germain-des-Prés: *Métro* 4; *Omnibuses* A, H, O, O^{bis}, V, AD, AG, AM, AN; *Tramways* TL, TM, TS4, TS5.
St-Sulpice: *Métro* 4; *Omnibuses* A, H, O, O^{bis}, Q, S, V, Z, AD, AF, AG, AN; *Tramway* TAC. —See also 'St-Germain-des-Prés' and 'Luxembourg'.
Sébastopol-St-Denis (Crossing of Boul.): *Métro* 4; *Omnibuses* E, M, N, N^{bis}, T, Y, AK; *Tramways* TG, TH.
Sorbonne: *Omnibuses* S, Z, AF; *Tramways* TG, TH, TQ. —See also 'Musée de Cluny' and 'Odéon'.
Théâtre-Français: *Omnibuses* A, D, G, H, M, AE, AI, AM. —See also 'Palais-Royal'.
Trinité: *Nord-Sud* A; *Omnibuses* B, G, L, AJ; *Tramways* TAD, TN15.
Trocadéro: *Métro* 5; *Omnibus* B; *Tramways* TJ, TM, TO, TP, TAG; *River Steamers.*

Cab Tariff.

See also p. 28 of the Handbook.

The *Night Tariff* lasts within Paris from 12.30 to 6 a.m. in summer (1st April to 30th Sept.), and from 12.30 to 7 a.m. in winter. Outside the fortifications the night tariff lasts from 12 to 6 in summer and from 10 to 7 in winter.

The Bois de Boulogne and the Bois de Vincennes lie outside the walls; those intending to walk in the Bois should dismiss their cab at the gate.

Luggage: one trunk 25 c., two 50 c., three or more 75 c. The drivers may refuse to take luggage, but comp. p. 28 of the Handbook.

1. Motor Cabs *(Voitures de Place Automobiles,* usually known as *Taxi-autos).*

The motor-cabs carry a blue, red, or white flag, according to their tariffs.

Blue Flag. For 2 pers. within Paris 75 c. for the first 1200 mètres, then 10 c. for every additional 400 m.; outside Paris, or for more than 2 pers. within Paris, or at night, 75 c. for the first 750 m., then 10 c. for every additional 250 m. The charge for waiting or for a leisurely drive round is 3 fr. per hour. 'Indemnité de retour' for vehicles discharged outside the walls 50 c. per kil. (reckoned as the crow flies).

Red Flag. For 2 pers. within Paris 75 c. for the first 900 m., then 10 c. for every addit. 300 m.; outside Paris, or for more than 2 pers. within Paris, 75 c. for the first 750 m., then 10 c. for every addit. 250 m.; at night 75 c. for the first 600 m., then 10 c. for every addit. 200 m., together with an extra charge of 50 c. For waiting or for a leisurely drive round $2^1/_2$ fr. per hour. Also 50 c. extra for passing the walls and 50 c. per kil. 'indemnité de retour' (see Appx., p. 55).

White Flags are carried by vehicles with a higher tariff than the preceding, which, however, must not exceed the maximum tariff.

Maximum Tariff. For vehicles with 2 seats 1 fr. 25 c. for the first kil., then 50 c. for every addit. kil.; vehicles with 4 seats 1 fr. 50 and 60 c.; landaus with 4 and vehicles with 6 seats 2 fr. and 80 c. At night 1 fr. extra within Paris; and 1 fr. for every time the fortifications are passed.

2. Taximeter Horse-cabs *(Taximètres* or *Taxi).*

By day within or outside Paris 75 c. for the first 1200 m. (9 min.), then 10 c. for every addit. 400 m. (3 min.). At night (see Appx., p. 55) within Paris 50 c. extra per hour or drive; 'indemnité de retour' for vehicles discharged outside the walls 25 c. per kil. (reckoned as the crow flies).

Wellcome Library

River Steamboats *(Bateaux-omnibus).*

See also p. 30 of the Handbook. On our Plans of Paris the various stopping-places are indicated by ● for the steamboats of the Charenton-Auteuil line, and by ○ for those of the Tuileries-Suresnes line.

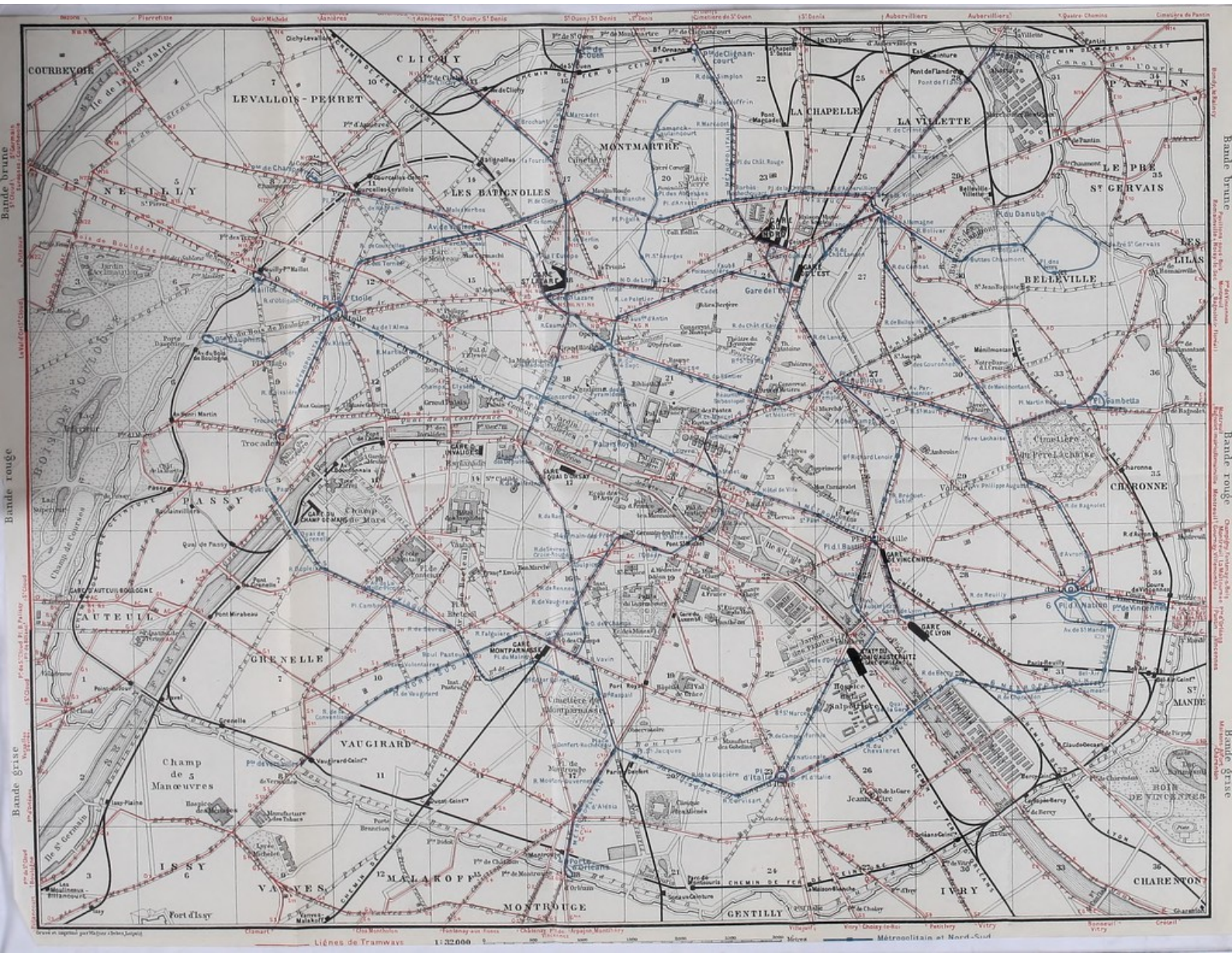
Charenton-Auteuil (week-days 10 c.; Sun. and holidays 20 or 15 c.).	Bank	Tuileries-Suresnes (week-days 20 or 15 c.; Sun. and holidays 40 or 25 c.).	Bank
Charenton-*St-Maurice* (Pl. beyond G, 36; p. 266).	r.	Marne	
Alfortville (p. 266).	l.	Marne	
Les Carrières (p. 266).	r.		
Ivry, near the Pont de Conflans (Pl. G, 33; p. 427).	l.		
Magasins Généraux (Pl. G, 33; p. 262).	r.		
Pont National (Pl. G, 29, 32; p. 262).	r.		
Pont de Tolbiac (Pl. G, 29; p. 262).	l.		
Pont de Bercy (Pl. G, 28; p. 262).	r.		
Pont d'Austerlitz-*Métro* (Pl. G, 25; *V*), above the bridge (p. 334).	r.		

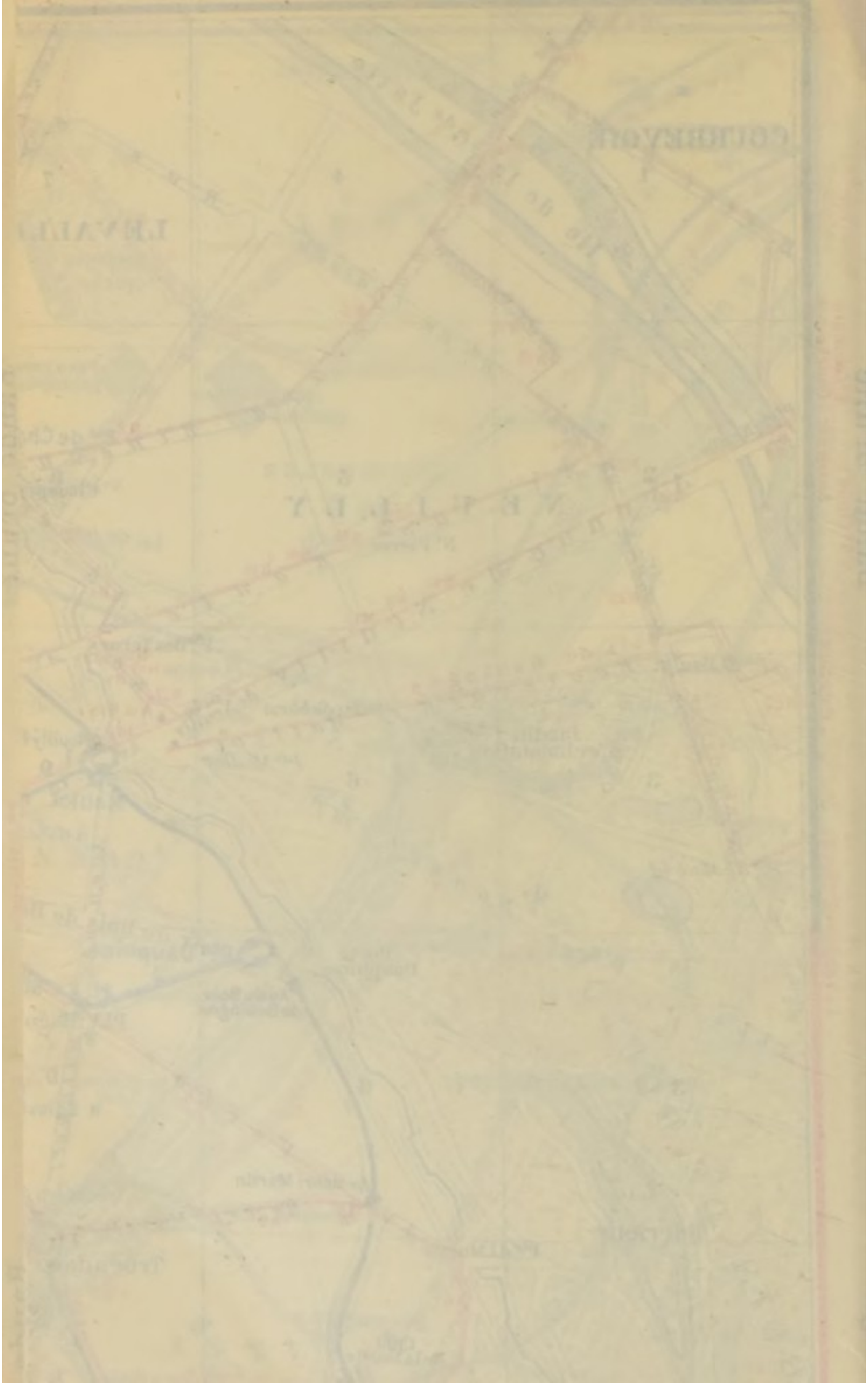
Charenton-Auteuil (week-days 10 c.; Sun. and holidays 20 or 15 c.).	Bank		Tuileries-Suresnes (week-days 20 or 15 c.; Sun. and holidays 40 or 25 c.).	Bank
Pont d'Austerlitz - *Jardin des Plantes* (Pl. G, 25, *V*; p. 334).	l.			
Pont de Sully (Pl. R, 22, *V*; p. 190).	island			
Tournelle (Pl. R, 22; *V*), near the bridge.	l.			
Hôtel de Ville (Pl. R, 23; *V*), above the Pont d'Arcole (p. 183).	r.			
Châtelet (Pl. R, 20; *V*), below the Pont au Change (p. 268).	r.			
Louvre (Pl. R, 20; *III*, *IV*), above the Pont des Arts (p. 297).	r.			
			Tuileries (Pl. R, 17; *II*), above the Pont-Royal (p. 305).	r.
Pont-Royal (Pl. R, 17; *II*), below the bridge (p. 305).	r.			
Pont de la Concorde (Pl. R, 15; *II*), between the bridge (p. 63) and the Pont Alexandre III (p. 234).	r.		**Pont de la Concorde** (Pl. R, 15; *II*), between the bridge (p. 63) and the Pont Alexandre III (p. 234).	r.
Invalides (Pl. R, 15; *II*), above the bridge (p. 234).	r.			
Alma (Pl. R, 12; *I*), below the bridge (p. 235).	r.		*Alma* (Pl. R, 12; *I*), above the bridge (p. 235).	r.
Trocadéro (Pl. R, 8; *I*), above the Pont d'Iéna (p. 241).	r.			
Quai de Passy (Pl. R, 8; *I*), above the Pont de Passy (p. 243).	r.		*Quai de Passy* (Pl. R, 8; *I*), above the Pont de Passy (p. 243).	r.
Grenelle (Pl. R, 4), below the Pont de Grenelle (p. 243).	r.			
La Galiote (Pl. R, 4; Auteuil), above the Pont Mirabeau (p. 243).	r.			
Auteuil (*Point-du-Jour*; Pl. G, 4), above the Pont d'Auteuil (p. 243).	r.	Comp. pp. 352-356.	**Auteuil** (*Point-du-Jour*; Pl. G, 4), above the Pont d'Auteuil (p. 243).	r.
			Les Peupliers (Pl. G, 2), above the Pont d'Issy.	r.
			Billancourt.	r.
			Bas-Meudon.	l.
			Bellevue-Funiculaire.	l.
			Sèvres.	l.
			Boulogne.	r.
			St-Cloud.	l.
			Les Coteaux.	l.
			Longchamp (on race and review days only; p. 246).	r.
			Suresnes.	l.

Chemin de Fer de Petite-Ceinture.

(See also the annexed Plan and p. 30 of the Handbook.)

Miles	Fares, see p. 30 of the Handbook.
	Gare St-Lazare (p. 221; Métro *3*, Nord-Sud *A* and *B*).—Tunnel. On the right diverge the lines to Versailles, St-Germain, and Normandy.
1	*Les Batignolles* (p. 229).
1 3/4	**Courcelles-Ceinture** (p. 232).
1 4/5	**Courcelles-Levallois**: change trains if coming from the W. (ascend the stairs opposite the exit).—Tunnel.
2 1/2	**Neuilly,** *Porte Maillot*, (p. 244; Métro *1*).—Two tunnels.
3 1/4	*Avenue du Bois-de-Boulogne*, at the entrance to the Bois (Porte Dauphine, p. 244; Métro *2*).
3 3/4	*Avenue Henri-Martin* (p. 242), also near the Bois. Change for the Station du Champ-de-Mars (p. 321).—Two small tunnels.
4	*Passy*, for La Muette (p. 242).—On the right is the Ranelagh (p. 242).
5	**Auteuil-Boulogne** (p. 243), by the Porte d'Auteuil, near the racecourse (p. 245).—Then the **Viaduct* (p. 243). On the right is a view of the Bois, St-Cloud, the wooded heights of Sèvres and Meudon, and Issy; on the left, Paris, with the Eiffel Tower, the Champ-de-Mars, and the Trocadéro.
5 3/4	**Point-du-Jour** (p. 243).—Still finer *View. Across the Pont d'Auteuil (p. 243) and the Invalides-Versailles line (p. 357).
6 1/2	*Grenelle*.—Embankment. Good view.
7	*Vaugirard-Ceinture* (Nord-Sud *A*).—Tunnel.
7 3/4	**Ouest-Ceinture.** Rive Gauche line to Versailles (see p. 350).
8 3/4	*Montrouge* (Métro *4*).—Tunnel through the Catacombs (p. 345).
9 3/4	**Parc-de-Montsouris** (p. 341): change for Sceaux (see p. 420).
10 1/4	*La Maison-Blanche*.—On the right is the Hospice de Bicêtre (p. 420). Tunnel.
11 1/4	*Orléans-Ceinture:* change for Orleans (see p. 427).—Across the Pont National. On the left, the Entrepôts de Bercy.
12	*La Rapée-Bercy*.—Viaduct over the Lyons line and the Avenue Daumesnil, near the Bois de Vincennes (p. 264).
12 1/2	*Rue Claude-Decaen*, best station for the Bois de Vincennes.
13	**Bel-Air-Ceinture**: change for Vincennes (see p. 263).—On the right is St-Mandé (p. 263).
13 1/2	*Avenue* or *Cours de Vincennes* (p. 262; Métro *1*).—On the left, the Place de la Nation (S. 261).
14	*Rue d'Avron*.
14 1/4	*Charonne*.—Long tunnel to the E. of Père-Lachaise (p. 251).
15 1/4	*Ménilmontant*.—Long tunnel under part of Belleville (p. 249). We cross the Buttes-Chaumont by a cutting (see p. 249).
16 1/2	*Belleville-Villette* (p. 249).—We cross the Canal de l'Ourcq (p. 249). On the right, Marché and Abattoirs de La Villette (pp. 249, 250).
17 1/4	*Pont-de-Flandre* (Métro 7bis).—Abattoirs. Wharves. Gas-works.
17 3/4	*Est-Ceinture:* Alight for the Chemin de Fer de l'Est. No exit.
18 1/4	*La Chapelle-St-Denis:* Alight for the (1 1/4 M.) **Gare du Nord** (see p. 389).—On the left, Montmartre (p. 222).
19	*Boulevard Ornano* (Métro *4*).—Tunnel.
19 1/2	*Avenue de St-Ouen* (Nord-Sud *B*).—To the N. is St-Ouen.
20 1/4	*Avenue de Clichy*.—Open view. The train passes under the Chemin de Fer de l'Ouest-Etat (see above, 'Gare St-Lazare').
21 1/4	*Courcelles-Ceinture* (see above). Passengers returning viâ *Les Batignolles* (see above) to the (23 M.) *Gare St-Lazare* change here to the adjacent *Courcelles-Levallois* station (see above).


COURBEVOIE
CLICHY
LEVALLOIS-PERRET
NEUILLY
LES BATIGNOLLES
MONTMARTRE
LA CHAPELLE
LA VILLETTE
PANTIN
LE PRÉ St GERVAIS
LES LILAS
BELLEVILLE
CHARONNE
PASSY
AUTEUIL
GRENELLE
VAUGIRARD
ISSY
VANVES
MALAKOFF
MONTROUGE
GENTILLY
IVRY
CHARENTON
Champ de Manœuvres
Champ de Mars
Trocadéro
Arc de Triomphe
Gare St Lazare
Gare du Nord
Gare de l'Est
Gare de Lyon
Gare Montparnasse
Gare d'Orléans
Gare des Invalides
Gare Quai d'Orsay
Gare St Vincennes
Gare d'Auteuil Boulogne
Gare du Champ de Mars
Cimetière du Père Lachaise
Cimetière de Montmartre
Cimetière du Montparnasse
Hôpital Lariboisière
Hôpital Val de Grâce
Hôpital Ste Anne
Hôpital Broussais
Hôpital Necker
Hôpital Laennec
Hôpital Ste Périne
Hôpital Boucicaut
Hôpital Tenon
Hôpital St Louis
Hôpital St Antoine
Hôpital Rothschild
Hôpital Salpêtrière
Hôpital Bicêtre
Fort d'Issy
Fort de Bicêtre
Fort de Vincennes
Fort de Charenton
Bois de Boulogne
Bois de Vincennes
Parc de Montsouris
Parc des Buttes Chaumont
Parc de Belleville
Jardin des Plantes
Jardin du Luxembourg
Jardin des Tuileries
Jardin d'Acclimatation
Palais Royal
Palais de l'Industrie
Palais de Chaillot
Champ de Courses
Lac Supérieur
Lac Inférieur
Ile St Germain
Ile de la Grande Jatte
Ile des Cygnes
Ile St Louis
Ile de la Cité
Ile Rapides
Pont de Neuilly
Pont Mirabeau
Pont de Grenelle
Pont de Bir-Hakeim
Pont de Passy
Pont de Solférino
Pont de la Concorde
Pont Neuf
Pont de la Tournelle
Pont de Sully
Pont de Bercy
Pont de Charenton
Pont de Tolbiac
Pont de Austerlitz
Pont de la Gare
Pont de l'Alma
Pont de Grenelle
Pont de Javel
Pont de Passy
Pont de Auteuil
Pont de Suresnes
Pont de Courbevoie
Pont de Levallois
Pont de Clichy
Pont de St Ouen
Pont de Clignancourt
Pont de la Chapelle
Pont de Flandre
Pont de Pantin
Pont de Crimée
Pont de Joinville
Pont de Charenton
Pont de Alfort
Pont de Ivry
Pont de Choisy
Pont de Villejuif
Pont de Montrouge
Pont de Vaugirard
Pont de Sèvres
Pont de Meudon
Pont de Bellevue
Pont de Sèvres
Pont de Billancourt
Pont de Issy
Pont de Vanves
Pont de Malakoff
Pont de Montrouge
Pont de Gentilly
Pont de Arcueil
Pont de Cachan
Pont de Bourg-la-Reine
Pont de Sceaux
Pont de Fontenay
Pont de Nogent



LEIPZIG: KARL BAEDEKER
1913

Georgin

Musée Cluny

Fontainebleau

La Malmaison

? Steamer Sèvres

42 Av. des Gobelins

Versailles

Les Halles

Carnavalet