

GALIGNANT'S NEW PARIS GUIDE,

For 1864.

REVISED AND VERIFIED BY PERSONAL INSPECTION,

AND

ARRANGED ON AN ENTIRELY NEW PLAN.

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PARTS;

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PREFACE.

PARIS has undergone so many and such important alterations, as to astonish even the resident, in his comparison of what the capital was at a very recent period with what it is at the present moment. In order to keep pace with such rapid improvements, it has been the practice of the Publishers of this PARIS GUIDE annually to effect a careful verification of the whole, and thus present to the public a correct description of all the institutions, public monuments, and improvements both of the metropolis and of its vicinity.

Since 1860, when the communes lying within the fortifications were annexed to the capital, this revision has become more necessary than it was before. The large thoroughfares, pierced through the most crowded quarters of the old city, have become a new and prominent feature and must henceforth be chosen as the starting-points of our different walks, or at least be introduced so as to lead to some monument worthy of attention: on the other hand, the walks themselves must be so arranged as not to become a source of fatigue instead of enjoyment. To meet these different requirements, the map of Paris has been carefully studied, the city itself walked through in every direction, many a circuitous route, formerly dictated by the administrative division of Paris, exchanged for a shorter and more direct one, the newly annexed communes described in two additional walks, and a quantity of obsolete matter expunged, in order to make room for the description of the new improvements without increasing the book to an inconvenient size. In so doing, however, the editors have not lost sight of the interests of the antiquarian; whatever remains of old Paris worthy of note has been sedulously preserved, and every spot of historical interest pointed out, and often illustrated with curious anecdotes.

This rapid sketch of the labour which has been expended

upon the present work will suffice to show that it aims at a higher distinction than its humble title, in the common acceptance of the term, denotes, and that it is in reality a condensed repertory of the history, statistics, and art of the capital of France, far superior, therefore, to all the other French and English Guides in existence, which are quite unworthy of the matter they treat of. In the present book there will be found collected an immense quantity of valuable and interesting information, books of the first authority having been consulted on the history and antiquities of Paris; while personal observation has supplied with great accuracy the account of all that now meets the eye in the metropolis. In the collection of this information, and in the annual correction of the work, neither time nor expense has been spared, and, by availing themselves of the valuable services of Mr. Outhwaite the engraver, the publishers have been enabled to embellish the work with accurate and well-designed plates.

The plan adopted in this volume is calculated to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the First Part, entitled *General Information*; while every other object of interest is described in twenty walks, which, while equal in number to the *arrondissements* or municipal sections of Paris, are nevertheless arranged irrespectively of those divisions, which would be inconvenient for the purpose of visiting the capital. The stranger, after studying his map of Paris with care, is supposed to go through these walks, inspecting their contents in the order in which they are arranged in this work, or omitting some, according to his taste and inclination. By so doing he will see every thing in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. By a reference to the *Index*, where everything is carefully classified, the reader may see, at one glance, the whole of any particular class of things of which he may be in search.

The Publishers trust that the conscientious care which has guided them in the publication of this volume will obtain the approbation of the visitor. Any correction which may suggest itself to the reader will be gladly received.

Paris is one of the great centres not only of French but of continental intellect; from its prolific press the most valuable publications are constantly issuing; it takes the lead in scientific research and discovery, and has every claim to be considered a magnificent and wonderful city. Its superb and

beautiful collections of ancient and modern art are, with an admirable spirit of generous liberality, thrown gratuitously open not only to natives, but particularly and at all seasons to foreigners. In every branch of knowledge lectures are delivered gratis by the most eminent professors, and the traveller who has paid the least attention to the fine arts becomes, on arriving in Paris, in some measure identified with them; even the public amusements of the capital tend to the improvement of the mind, and the advancement of civilization.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. How unlike the view from the top of St. Paul's in London, with its canopy of fogs and clouds, and its sickly sunbeams! There, every building is blackened with smoke, and the eye looks down upon darkening vapours and mists; but if Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the heights of Montmartre, or the cemetery of Père La Chaise, the panorama is complete; there is no indistinctness or confusion in the prospect; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful. It need hardly be added that this lively metropolis is the most attractive emporium of pleasure and literature in the world, and, at the same time, the cheapest for the advantages it presents—circumstances which render it the general rendezvous for all the nations of the globe.

In order fully to appreciate the treasures of art and industry for which this capital is so renowned, a residence of several months will hardly suffice. But, as many persons visit Paris for only a few days, and are therefore only able to take a bird's-eye view of the remarkable sights it contains, the following list of important places, arranged by days on which they can be visited, and with reference to the page of the Guide at which they are described, cannot fail to be acceptable.

DIARY OF PLACES THAT OUGHT TO BE SEEN BY A STRANGER.

SUNDAY.—The Louvre and its Museums, from 10 to 4 with passport or 12 to 4 without (p. 159).—Palace of the Tuileries, (p. 145; ticket).—Triumphal Arch of the Carrousel (p. 155).—Column of the Place Vendôme (p. 177; fee).—Obelisk of Luxor (p. 180).—Champs Elysées (p. 183).—Palace of Elysée-Napoléon, (p. 197).—Triumphal Arch de l'Étoile (p. 192; fee).—Chapel of St. Ferdinand, from 10 to 5 (p. 194; fee).—Chapelle Expiatoire (p. 203; fee).—Church of the Madeleine (p. 200).

MONDAY.—Hôtel des Invalides, (fee), and Tomb of Napoleon from 12 to 3 (p. 339).—Church of St. Sulpice (p. 370).—Church of St. Germain des Prés (p. 335).—Ecole des Beaux Arts (p. 363; fee).—Palais de Justice and Sainte Chapelle, from 10 to 4 (p. 298, 304; ticket).—Cathedral of Notre Dame (p. 309; fee).

TUESDAY.—Artesian Well of Grenelle (p. 334).—Palace of the Legislative Body (p. 325, fee).—Palais du Quai d'Orsay, from 10 to 4 (p. 322, fee).—The Mint, Museum, 12 to 3 (public), coining, 10 to 1 (p. 359, ticket).—Church of Notre Dame de Lorette (p. 216).

WEDNESDAY.—Palace of the Luxembourg, picture-gallery, from 10 to 4 (p. 374).—Hôtel de Cluny, from 12 to 4 (p. 385).—Pantheon (p. 400, fee).—Church of St. Etienne du Mont (p. 405).

THURSDAY.—Manufacture des Tabacs, from 10 to 12, (p. 331; card).—Musée d'Artillerie, from 12 to 4 (p. 352).—Hôtel de Ville, from 12 to 4 (p. 284; ticket).—Imprimerie Impériale, at 2, with ticket (p. 269).—Strasbourg Railway Terminus (p. 250).—Church of St. Vincent de Paule (p. 234).

FRIDAY.—Garden of Palais Royal (p. 209).—Bibliothèque Impériale, from 10 to 3 (p. 224).—Exchange (p. 219).—Conservatoire des Arts et Métiers, from 10 to 4 (p. 256, 1 fr.).—Abattoir de Popincourt (p. 276, fee).

SATURDAY.—Garden of Plants; Museums open from 11 to 2 (p. 427).—Gobelins Manufactory, from 2 to 4 (p. 411; ticket).—Place du Trône (p. 278).—Column of July (p. 282; fee).—Cemetery of Père Lachaise (p. 452).

EXCURSIONS.—Fontainebleau, one day (p. 508; fee).—Rambouillet, one day (p. 525; ticket).—Sèvres Manufactory (ticket), and St. Cloud, one day (pp. 548 and 529; fees).—Abbey of St. Denis, one day (p. 536; fee).—Versailles, daily, Mondays excepted; see preface, p. viii. (p. 552).—Vincennes, Saturdays (p. 581; ticket).—Bois de Boulogne and Park of Monceaux (afternoon; p. 486 and preface, p. ix).

The stranger will do well, immediately on his arrival, to write for permission to see the following places: viz., the Hôtel de Ville, to *M. le Préfet de la Seine*, Hôtel de Ville.—The Tuileries, to *M. le Général Commandant du Palais des Tuileries*; the Palaces of Compiègne, Fontainebleau, Rambouillet, Versailles, Petit Trianon, and St. Cloud (shown only during the absence of their Majesties), and the Sainte Chapelle, to *Son Excellence M. le Ministre de la Maison de l'Empereur et des Beaux Arts*.—The Musée de Sèvres, specially mentioning also the work-shops or *les ateliers*, (see p. 548), the exhibition-rooms being open daily without tickets, (Sundays and holidays excepted) to *M. l'Administrateur de la Manufacture de Sèvres*.—The Mint, to see the coining, (the Museum, &c., being public on certain days, see p. 359), to *M. le Président de la Commission des Monnaies et Médailles*, Hôtel des Monnaies.—The Observatory. (visible only once a month), to *M. le Directeur de l'Observatoire*.—Vin-

cennes, to *M. le Commandant de l'Artillerie du 1^{er} arrondissement (Est), à Vincennes.*—These letters must be sent franked by post. The visitor will then receive the tickets in two or three days. The following is the usual form of the letter to be written:—

Monsieur (*giving his title, &c.*),

J'ai l'honneur de vous prier (*if to a Minister: de prier votre Excellence*) de vouloir bien me faire adresser un billet pour (*name number of persons*), afin de visiter (*insert name of places*). N'ayant que peu de jours à rester à Paris, il me serait très-agréable de le posséder aussitôt que possible.

Veuillez recevoir, avec mes remerciements, l'assurance de la haute considération avec laquelle j'ai l'honneur d'être, Monsieur,

Votre très humble serviteur,

(*Sign name with address, very clearly written.*)

Should the stranger, as is sometimes the case in consequence of the negligence of some inferior functionary, not receive a speedy reply to his letter, he will do well to call for it in person at the proper office. To this it may be added, that while leave is rarely granted to visit the interior of the prisons, the hospitals and other charitable institutions are thrown open, not only for the inspection of professional men, but also for the relief of the necessitous stranger, with a liberality that cannot be too highly commended.

The visitor is strongly recommended, as a general reference, to consult the article headed *Stranger's Diary*, in the daily English newspaper, *Galignani's Messenger*, which is taken in at all the principal cafés, restaurants, &c., or may be subscribed for by the day, week, fortnight, or month, and where whatever is to be seen on the day of publication is always mentioned, with all necessary information concerning it.

The stranger in Paris is also advised to attend high mass at the cathedral of Notre Dame, or at the churches of St. Roch, St. Eustache, or Notre Dame de Lorette, at 10 any Sunday morning, if he would witness an imposing spectacle, and be gratified with excellent music.

In consequence of the frequent errors which occur in the delivery of journals casually sent from Paris to England, it should be known that Newspapers must be surrounded by a band of paper on which the address is written, and prepaid at the principal post offices, at the rate of 8 centimes for each 40 grammes weight. If thrown in without being franked, they would be charged like letters according to weight.

The stranger, on arriving in Paris, is often at a loss to choose among the good things presented to his taste by the *cartes* of the restaurants, some of which contain three to four

hundred dishes. The following list of some of the best will no doubt be well received by the gastronomic traveller :—

SOUPS (POTAGE).

A la bisque.—A la julienne.—Au macaroni.—Au riz.—A la purée.—Purée aux croûtons.

MEATS (VIANDE).

Beefsteak au beurre d'anchois.—Filet de bœuf, au vin de Madère.—Fricandeau, sauce tomate.—Ris de veau piqué à la financière.—Ris de veau à la poulette.—Tête de veau en matelotte.—Tête de veau en tortue.—Cotelette de mouton à la Soubise.—Cotelette de mouton sautée aux truffes.—Filet mignon.—Rognons, au vin de Champagne.

POULTRY (VOLAILLE).

Poulet à la Marengo.—Poulet en fricassée.—Poulet à la tartare.—Poulet en Mayonnaise.—Poulet sauté aux champignons.—Suprême de volaille.—Coquille à la financière.—Croquettes de volaille.—Salade de volaille à la Mayonnaise.—Ragoût à la financière.—Foie gras en caisse.

GAME (GIBIER).

Perdreau en salmis aux truffes.—Perdreau rôti.—Caille à la financière.—Caille rôtie.

PASTRY (PATISSERIE).

Vol-au-vent à la financière.—Vol-au-vent de ris de veau aux truffes.—Vol-au-vent de turbot à la béchamelle.—Vol-au-vent de filet de volaille aux truffes.—Pâté de foie gras.

FISH (POISSON).

Turbot, sauce aux huîtres.—Turbot, sauce aux câpres.—Saumon, sauce aux câpres.—Saumon à la Genevoise.—Truite en Mayonnaise.—Éperlan au gratin.—Éperlan frit.—Sole au gratin.—Sole à la Normande.—Filet de Sole à la maître d'hôtel.—Matelotte de carpe et d'anguille.—Anguille à la tartare.—Béchamelle de poisson.—Écrevisses à la Bordelaise.

SIDE-DISHES (ENTREMÊTS).

Coquille aux champignons.—Macaroni au gratin.—Choux-fleurs au Parmesan.—Omelette aux fines herbes.—Artichauts à la barigoule.—Artichauts frits.

SWEET DITTO (ENTREMÊTS AU SUCRE).

Beignets de pomme.—Beignets d'abricots.—Omelette soufflée.—Omelette aux confitures.—Charlotte de pomme.—Charlotte aux confitures.—Charlotte russe.—Charlotte aux fraises.—Croquettes de riz.—Abricots à la Condé.—Croûtes au Madère.—Meringue aux confitures.—Meringue glacée.

WINES (VINS).

RED. *Burgundy*.—Beaune.—Pomard.—Nuits.—Volnay.—Chambertin.—Romanée.—Hermitage.—Côte-Rôtie.—*Claret*.—Château-Margaux.—Mouton.—Lafitte.—Médoc.—Pichon.—WHITE. Chablis.—Meursault.—Saint-Peray.—Hermitage.—Sauterne.—Champagne.—SWEET WINES. Lunel.—Frontignan.

LIQUEURS.

Eau-de-vie. — Kirsch. — Anisette. — Curaçao. — Marasquin. — Absinthe. — Crème de Moka. — Noyau. — Crème de Café. — Huile de Vanille. — Huile de Rose. — Liqueurs des Iles.

As the portions served at the restaurants are very copious, parties of two or more persons will do well to take portions only for half their number, viz., one portion for two persons, two for four, &c.

The visitor in Paris who is inclined to go to a boarding-house should be very careful to choose one of respectability; and we caution the stranger against a kind of establishment that is apt to deceive foreigners, and which has become very prevalent in this capital since the abolition by law of public gaming-houses. Many persons have opened *tables-d'hôte* and boarding-houses, under cover of which card-playing to a considerable extent is carried on in the evening, and the unwary visitor may be easily inveigled to play, and to lose sums to a large amount. They are frequented by persons of both sexes, of fashionable exterior, but of very indifferent character.

The facilities of introduction and of social intercourse which Paris affords to distinguished strangers far exceed those of any other capital. A presentation at Court must of course be sought through the usual medium, that of the ambassador of the country to which the applicant may belong, and a court-dress is requisite to be admitted to balls or receptions at the Tuileries. Generally, however, the stranger in Paris will find that the greater part of the resident families in fashionable, official, or professional life, and not a few of the foreign, domiciled for a longer or shorter time, receive, from the commencement to the close of the winter season, once a-week, in the evening, between the hours of nine and twelve. Most of the eminent *savants* and men of letters, chief librarians, and directors of the great literary and scientific institutions of the capital, have likewise their *soirées*. In addition to these there are numberless private balls and occasional parties, to which personal respectability and suitable acquaintance ensure easy access. What we may call more public and advantageous, are the evening receptions of the Ministers of State, the presidents of the Senate and Legislative Body, the ecclesiastical dignitaries, the chiefs of the national guard, the prefect of the Seine, the higher municipal functionaries, and even the directors and principal *artistes* of the first theatres. In the course of a month the prominent persons of every department of political, literary, and fashionable life may be seen at the various *soirées*, so as to content the curiosity of a well-bred stranger of liberal tastes and active

social habits. The host does not spontaneously serve as introducer; considering the multitude of foreigners circulating, the task would indeed be impossible; but a request suffices for the formation of a cursory acquaintance, which is often improved into an agreeable intimacy. At these assemblages long visits and long "talks" are not *bon ton*; as it is the custom to attend several the same evening. The name of the guest is usually announced at the door of the *salon*; after a salutation of the hosts, movement within and exit are entirely free. Whoever wishes to be presented at the *soirée* of a Minister does best to seek the auspices of the diplomatic representative of his country, who ushers the *élite* only, and with a discrimination universally expected. The foreign legations and agents, and the superior officers, in full uniform, along with strangers of rank, and natives and envoys from all regions in costume, who frequent them, produce an exceedingly dazzling and diversified effect. A refined and amiable courtesy marks the deportment of all the entertainers. The number of ladies that figure at the Ministerial *soirées* is comparatively small; yet most of the female members of the Ministers' families appear also. Little conversation, however, takes place; a passing bow, or a few sentences from a familiar acquaintance, is the most that politeness or gallantry can bestow on these occasions. The public balls of a benevolent nature afford opportunity, at the cost of ten or twenty francs a ticket, of seeing the *haut ton* of French and foreign society.

The professional reader will find in the chapter on *Medical Institutions* the most ample information, now so frequently required by foreigners, more especially by the English and Americans.

Ample information will likewise be found respecting births, deaths, marriages, wills, trade-marks, and patents.

The following few remarks on the best mode of visiting the Environs of Paris may be useful to the stranger.

Persons visiting Versailles should leave Paris not later than 9 a.m. and proceed by the Versailles and Meudon railroad (left bank), Boulevard Montparnasse, the station of which at Versailles is the nearest to the palace. This will allow of a cursory glance being taken of the exterior of the palace, and at 11 o'clock, the time of opening the doors, visitors can enter at once and inspect the interior without being annoyed by the crowd. Those provided with special tickets, obtained as described at p. v., may claim the services of a separate attendant to view the reserved apartments; and will thus be spared the annoyance of being shown through them hurriedly in batches

of from thirty to forty persons. The same may be said of the Trianons, which should not be visited on the same day as Versailles, if they would be enjoyed. The stranger may return to Paris by the Versailles and St. Cloud railroad (right bank), by which means two magnificent views of Paris and the neighbouring country will be obtained, one from the south by the former railroad, the other from the west and northwest by the latter. The museum of Versailles is closed on Mondays.

Since the opening of the Lyons railroad, a visit to Fontainebleau may be performed with ease. The stranger, leaving Paris by the first train, or the second, direct train, will be there by 9 to 11 o'clock (1.) The magnificent palace, more historic in its decorations than Versailles, and with its park and gardens forming altogether the finest sight of the kind in France, may then be fully inspected. If the visitor be not afraid of a little fatigue, he will have time enough to hire a carriage for a drive of a few hours to the more picturesque points of the famous forest, full of romantic beauties and rocky scenery, which would well employ another day, if it could be spared.

Many other delightful excursions may be made in the environs of Paris, a great number of which are now easily accomplished by the existing railroads. Thus the Chartres line passes through Rambouillet, famed for its château and park; through Gaillardon, with its old historical *Donjon*; Maintenon, remarkable for the splendid château and park of the Duc de Noailles, with the adjoining aqueduct; and Chartres, celebrated for its beautiful cathedral and valuable library, containing upwards of 1000 manuscripts, both of which may be seen in one day.—The Versailles railroad (right bank) passes through the villages of Suresne, Puteaux, St. Cloud, and Sevres. The Auteuil branch offers a convenient mode of conveyance to the Bois de Boulogne; the station of the Avenue de l'Impératrice is the best for that purpose. (See p. 486.)—The Versailles railroad (left bank), by Meudon, Bellevue.—The St. Germain line touches at Nanterre, Rueil, and Châtou, where the adjoining Park of Vésinet offers charming walks. At this station vehicles may be found for Bougival, Marly, and the wood of La Celle.—The Rouen line touches at Poissy, Meulan, and Mantes.—The Northern passes through St. Denis, a town not to be on any account omitted, and Enghien-les-Bains, from which place omnibuses go to Montmorency, the forest of which is highly picturesque;

(1) The *Indicateur des Chemins de Fer*, which gives the hours of departure of the railway trains of all the lines may be had for a few sous at all the omnibus offices.

having his visiting-card stamped by a functionary appointed for the purpose at the port or frontier. This formality, however, is almost unnecessary. (1.)

ROUTES TO PARIS.—The following is a list of the various routes from the coast to Paris, all by railway.

I. CALAIS TO PARIS in 8 to 10 hours, by Arras and Amiens.

II. BOULOGNE TO PARIS in 6 to 8 hours. (Fine church at Abbeville, and Cathedral at Amiens.)

III. HAVRE TO PARIS, in 5 to 7 hours, passing through Rouen. (Cathedral of St. Ouen, statue of Joan of Arc, Museum, Bridge, Quays, &c., are well worth stopping one day at Rouen.)

IV. DIEPPE TO PARIS, through Rouen, in 5 to 7 hours.

V. OSTEND TO PARIS, by Brussels, Lille, &c., in 12 to 13 hours.

CONVEYANCES.—Correct information respecting these may be obtained at the railroad and packet offices in London. The Dover, Folkestone, Southampton, and Brighton trains leave several times a-day to meet the packets. The best routes to Paris for rapidity are by the morning or evening mail-post trains, by Dover and Calais in 11 hours; for day travelling, Folkestone and Boulogne; and for scenery, but with a longer sea passage, Southampton to Havre, or Newhaven to Dieppe.

STEAM PACKETS.—Packets leave London-bridge for Calais and Boulogne, almost daily, especially in summer. Packets start daily from Dover and Folkestone; from Newhaven to Dieppe, and Southampton to Havre several times a-week. From Southampton boats go to the Channel islands, St. Malo, &c.

PUBLIC COACHES.—*Diligences* carry about 15 passengers, and contain several kinds of places. All luggage above 40lb. to 50lb. per head is charged. The day, hour, and seat, are marked on the receipt. For information apply to the *Messageries Impériales*, 28, rue Notre-Dame des Victoires; and 130, rue St. Honoré, and to the coach-offices (see p. 592*.)

POSTING.—To travel by post, a *livre de poste*, price 4 fr., containing all requisite information, should be procured. Fee to the postilion, 2 fr. per myriamètre (about 6¼ miles), if he has behaved well; legally, 1 fr. Carriages may be hired for journeys from the postmasters at about 12 fr. per diem.

RAILROADS.—Eleven of these, having stations in Paris, are in operation; viz.: I. The *St. Germain* railroad, 124, rue St. Lazare, the first railway opened (1837).—II. The *Rouen* railroad, 9, rue d'Amsterdam, continued to Havre, with a branch

(1) Last year the number of arrivals and departures of British subjects were as follows.—Boulogne, 106,392; Calais, 77,205; other ports, 58,212; total, 239,609.

to Dieppe.—III. The *Versailles* railroad on the northern bank of the Seine, 124, rue St. Lazare, communicating with St. Cloud and intermediate places. —IV. The *Western* railroad, boulevard Montparnasse, leading to Cherbourg by Versailles and Rennes.—V. The *Orleans* railroad, rue Neuve de la Gare (near the Jardin des Plantes), through Nantes, Bordeaux and Bayonne, with branches to Limoges and Toulouse.—VI. The *Sceaux* and *Orsay* railroad, boulevard St. Jacques, on the Arnoux system (see p. 547.)—VII. The *Northern* railroad, 24, rue de Dunkerque, connecting Paris with the Belgian frontier by Amiens and Valenciennes. It has branches to Soissons, St. Quentin, Boulogne, and Calais.—VIII. The *Strasbourg* railroad, place de Strasbourg (boulevard of that name).—IX. The *Lyons* railroad, boulevard Mazas, touching at Fontainebleau.—X. The *Corbeil* railroad, a branch of the preceding.—XI. The *Vincennes* railroad, a short suburban line, opened in 1859. Besides these, there is the *Chemin de fer de Ceinture*, or railway round Paris. (1) Notices of the fares and hours of departure, may be obtained gratis at the respective stations (2). Connecting omnibuses for these railways may be found at different points of Paris (3).

STEAM-BOATS start from the Quai near the Pont Royal in summer, for Sèvres and St. Cloud, several times a day, and from the Quai de la Grève, for Melun and Montereau.

MUNICIPAL DIVISION OF PARIS.—The stranger, on his arrival in Paris, should not neglect acquiring, by the study

(1) This railway has stations for passengers as well as goods at Auteuil, and at all the above-railway lines, which it crosses. It passes over the Pont Napoléon, beyond Bercy, and is now being continued on the left bank. Its length on the right bank is 30,000 metres (19 miles). It has cost 22,000,000 fr.

(2) In France the reserved compartments in all passenger trains are severally marked "Post-office," "For ladies only," "For smokers," or simply "Reserved." No persons except those entitled so to do are allowed to enter such compartments.

(3) The length of all the railroads of France working in 1863 was 10,016 kilometres; their receipts were 648,263,000 fr. They annually pay 45 millions of francs taxes. Capital invested 4,350 millions of francs, 750 of which are paid by Government. The number of persons attached to the working of railways in France is 70,000; the rolling stock comprises 3,151 engines and tenders, 7,000 carriages, and 60,000 trucks, etc. The annual number of passengers is about 1,400 millions. The loss of life by accidents is 4 in 1,955,555 passengers; wounds, 4 to 496,531. By diligence the ratios were respectively 4 in 253,463, and 4 in 29,874.

of his map, a general idea of the 20 arrondissements and 80 quarters into which the capital is divided, and of which the following is a list:—

- | | |
|----------------------------------|----------------------------------|
| 1ST. LOUVRE. | 11TH. POPINCOURT. |
| 1. St. Germain l'Auxerrois.— | 41. Folie-Méricourt.—42. St. |
| 2. Halles.—3. Palais Royal.—4. | Ambroise.—43. Roquette.—44. |
| Place Vendôme. | Ste. Marguerite. |
| 2D. BOURSE. | 12TH. REUILLY. |
| 5. Gaillon.—6. Vivienne.—7. | 45. Bel Air.—46. Picpus.—47. |
| Mail.—8. Bonne Nouvelle. | Bercy.—48. Quinze-Vingts. |
| 3D. TEMPLE. | 13TH. GOBELINS. |
| 9. Arts et Métiers.—10. En- | 49. Salpêtrière.—50. Gare.— |
| fants Rouges.—11. Archives.— | 51. Maison Blanche.—52. Crou- |
| 12. Ste. Avoie. | lebarbe. |
| 4TH. HOTEL-DE-VILLE. | 14TH. OBSERVATOIRE. |
| 13. St. Merri.—14. St. Gervais. | 53. Montparnasse.—54. Santé. |
| —15. Arsenal.—16. Notre Dame. | —55. Petit-Montrouge. — 56. |
| 5TH. PANTHÉON. | Plaisance. |
| 17. St. Victor.—18. Jardin des | 15TH. VAUGIRARD. |
| Plantes.—19. Val de Grâce. — 20. | 57. St. Lambert.—58. Necker. |
| Sorbonne. | —59. Grenelle.—60. Javel. |
| 6TH. LUXEMBOURG. | 16TH. PASSY. |
| 21. Monnaie.—22. Odéon.— | 61. Autenil.—62. La Muette. |
| 23. Notre-Dame des Champs.— | —63. Porte Dauphine.—64. Des |
| 24. St. Germain des Prés. | Bassins. |
| 7TH. PALAIS BOURBON. | 17. BATIGNOLLES MONCEAUX. |
| 25. St. Thomas d'Aquin.—26. | 65. Ternes.—66. Plaine Mon- |
| Invalides.—27. École militaire. | ceaux. — 67. Batignolles. — 68. |
| —28. Gros-Caillou. | Épinettes. |
| 8TH. ELYSÉE. | 18TH. BUTTE MONTMARTRE. |
| 29. Champs Elysées. — 30. | 69. Grandes Carrières. — 70. |
| Faubourg du Roule.—31. Made- | Clignancourt.—71. Goutte d'Or. |
| leine.—32. Europe. | —72. La Chapelle. |
| 9TH. OPÉRA. | 19TH. BUTTES CHAUMONT |
| 33. St. Georges.—34. Chaus- | 73. La Villette.—74. Pont de |
| sée d'Antin.—35. Faub. Mont- | Flandre. — 75. Amérique.—76. |
| martre.—36. Rochechouart. | Combat. |
| 10TH. ENCLOS ST. LAURENT. | 20TH. MÉNILMONTANT. |
| 37. St. Vincent de Paul.—38. | 77. Belleville.—78. St. Far- |
| Porte St. Denis.—39. Porte St. | geau.—79. Père-Lachaise.—80. |
| Martin.—40. Hôpital St. Louis. | Charonne. |

CARRIAGES, HACKNEY-COACHES—*Voitures de grande remise* (glass coaches) may be hired by the day or month, at from 25 to 30 fr. a-day, or from 500 to 600 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless agreed upon; and with a small additional charge a lad is given to go behind the carriage.

There are also *voitures sous remise*, or *de régie*, which

go much quicker, and may be hired by the drive, not exceeding 15 minutes at 1 fr. 50 c. ; exceeding 15 minutes, 2 fr. ; and per hour, 2 fr. 25 c. Some are better than the hackney-coaches called *voitures de place*, which are to be found at the coach-stands in the streets. The fares for the latter are as follows, the time being reckoned from the station :—

WITHIN PARIS.		THE DRIVE.		PER HOUR.
From 7 a.m. in winter	} to 12½ at night.	Not exceeding 15 min.	Exceeding 15 minutes.	
" 6 a.m. in summer		1fr. 10c.	1fr. 50c.	2fr. 00c.
Carriages holding four persons.		1fr. 00c.	1fr. 40c.	1fr. 90c.
" " two "				
From 12½ at night to	{ 7 a.m. in winter. 6 a.m. in summer.	THE DRIVE.		
Carriages holding four persons.		2fr. 25c.		2fr. 50c.
" " two "		2fr. 00c.		

LOGGAGE : One package, 25c. ; two, 50c. ; three or more, 75c.

BEYOND THE FORTIFICATIONS :

From Oct. 1st to March 31st, from 6 a.m. to 10 p.m. } 2fr. 50c. per hour.
 " April to Sept. 30th " to midnight }
 Return empty, 1fr. extra.

It is customary to give the driver a small gratuity, of from 3 to 10 sous, according to time. (1)

When it is intended to take the carriage by the hour, the driver must be told so beforehand, else he can demand the price of a " course " for each stoppage. The traveller should show the driver the time by his watch, or by the clocks set up, for the public convenience, in the inspectors' boxes, at the different stands throughout the capital. After the first hour, the time above the full hour is paid in proportion.—The driver is bound to give a printed card with his number, which it is well to preserve, in case of forgetting anything in the coach. (2) All vehicles are numbered both within and without; and, in case of accident or insolence, redress can always be had by writing one's complaint in a register kept at all the cab-stands for the purpose.

(1) There are no police-regulations concerning fares for drives beyond the fortifications after 7 p.m. in winter and 9 p.m. in summer; and in the latter case, the return of the empty carriage must be paid as far as the gates, in proportion to the time in going.

The *cabriolets* or *voitures de remise* are numbered with small red figures, the *voitures* and *cabriolets de place* on the contrary with larger yellow ones. Since 1853, nearly all these vehicles have become the property of one company. Every morning the overseer of the stand inspects them, to ascertain if they are in a fit state for service. The fare is stuck up inside for the information of the public. Impositions of the driver are severely punished.

(2) Rewards are given yearly to such drivers as have shown

There are also vehicles for the environs. Those which go to St. Cloud, Versailles, and St. Germain, start from the Rue de Rivoli. For starting-places, see page 592.* (1.)

OMNIBUSES.—There are 31 lines of omnibuses (2) in Paris, which ply from 8 a.m. to 11 p.m. They convey about 80 millions of passengers per annum, for 6 sous inside, and 3 on the *impériale*, or top. They stop at different offices or *bureaux* on their way, to take up passengers, and set down those who have claimed a check, called *correspondance*, delivered gratis by the “cad,” for the purpose of deviating from the direct line. In the following list the capital letter denotes the line, the rest its extremities and the offices where the omnibus may be waited for :

A.—Palais Royal, Auteuil—Along the quays and the Cours la Reine.

AB.—Place de la Bourse, Passy.—Place de la Madeleine ; 417, Rue du Faubourg St. Honoré.

AC.—Cours la Reine, Petite Vilette.—15, Rue Royale St. Hon., 2, Rue Bleue.

the greatest honesty in restoring to the owners articles of value left in their carriages. Fifty-two drivers were rewarded in 1864, the value of articles restored amounted to 495,174 fr. including bank notes and gold and silver coin. There is an office at the Prefecture where they are received from the Commissaries of Police with whom they have been deposited by the finders ; and upon due identification they are restored to the owners.

(1) The number of public carriages authorised by the police is 7548, thus classed :—Hackney-coaches and cabriolets, 3000 ; voitures de remise, 2398 ; omnibuses, 550 ; glass-coaches, hired by the month, 1,400.—The *Compagnie des Voitures* pays the City 365 fr. per carriage, and for its licence or *patente* 59,458 fr., making an annual total of about 2,000,000 fr. A *voiture de place* produces on an average 45 fr. 85 c. per day. The expense of maintaining 85 offices for the superintendence of the various stands is 112,200 fr. The number of vehicles circulating in the streets is stated at 60,259, including 27,938 public and private carriages, all taxed at the rate of 60 fr. for four-wheeled, and 40 fr. for two-wheeled vehicles ; and of persons circulating daily in the former, 200,000. The number of horses in Paris is stated at 114,000. The first carriage which appeared in France was that of Isabella of Bavaria, in 1405, at the time of her entry into Paris.

(2) The new charter of the omnibus company, by which it has the monopoly of those vehicles, expires in 1910. It pays the City 1,000,000 fr. for the right of driving 500 omnibuses. Whenever the dividends of the Company exceed 70 fr. per share of 500 fr., the City shares the surplus with the Company. It is bound to keep special omnibuses for the conveyance of workmen at the option of the municipality ; and, when required, to furnish 50 carts for the removal of ice or snow, or conveyance of sand to put down on the public way.

POST-OFFICE.

7

AD.—Chateau d'eau, Pont de l'Alma.—Place du Châtelet; Place Dauphine; 78, Rue St. Dominique.

AE.—Place des Arts et Métiers, Vincennes.—78, Boulevard du Temple, Place du Trône. Correspondence with E.

AF.—Parc de Monceaux, Panthéon—Place de la Madeleine; 45, Rue Royale St. Honoré; Cours la Reine. Correspondence with AB, E, and A.

AG.—Strasburg Railway, Montrouge.—Place du Châtelet, Pont St. Michel Correspondence with G.

B.—Chaillot, Strasburg Railway.—96, Avenue des Champs Elysées (45, Rue Royale; Place de la Madeleine; Versailles terminus; 78, Rue St. Lazare; Notre Dame de Lorette; 2, Rue Bleue.

C.—Louvre, Courbevoie.—Rue du Louvre; place du Palais Royal; Avenue des Champs Elysées, corner of Rue de Berry.

D.—Ternes, Filles du Calvaire.—447, Faubourg St. Honoré; 45, Rue Royale; Place de la Madeleine; 458, Rue St. Honoré.

E.—Madeleine, Bastille.—Along the Boulevards. Correspondence with D.

F.—Monceaux, Bastille.—Versailles terminus; Place de la Madeleine; Rue Catinat; 36, Rue Rambuteau.

G.—Batignolles-Monceaux, Jardin des Plantes.—Place du Palais Royal; 78, Rue St. Lazare; Place du Châtelet.

H.—Clichy, Odéon.—9, Rue Bourdaloue; 8, Boulevard des Italiens; Place du Palais Royal; 40, Place St. Sulpice.

I.—Montmartre, Halle aux Vins.—Place Cadet, Place de la Bourse, Rue Croix des Petits-Champs, Place Dauphine. Correspondence with AB.

J.—Place Pigalle, la Glacière.—Place du Châtelet; 2, Pont St. Michel; 44, Rue Soufflot.

K.—Collège de France, La Chapelle.—Porte St. Denis, Place du Châtelet; Pont St. Michel. Correspondence with E.

L.—Place St. Sulpice, Villette.—Pont St. Michel; Porte St. Martin. Correspondence with E.

M.—Les Ternes, Belleville, Boulevards Extérieurs.—Correspondence with H and J.

N.—Belleville, Place des Victoires.—78, Boulevard du Temple; Porte St. Martin; Porte St. Denis; Rue Catinat. Correspondence with E.

O.—Ménilmontant, Chaussée du Maine.—Rue de Rivoli (Hôtel de Ville); Place du Châtelet; Place St. Sulpice. Correspondence with E.

P.—Charonne (for Père La Chaise), Place d'Italie.—Place de la Bastille. Correspondence with E, F, AE, Q, R, S and Z.

Q.—Palais Royal, Trône.—Rue du Louvre; Place du Châtelet; Place de la Bastille. Correspondence with E.

R.—St. Philippe du Roule, Boulevard Charenton.—45, Rue Royale; Rue du Louvre; Place de la Bastille.

S.—Louvre, Bercy.—Rue du Louvre; Place de la Bastille.

T.—Place Cadet, Gare d'Ivry.—Porte St. Denis; 36, Rue Rambuteau; Pont Louis Philippe; Quai de la Tournelle.

U.—Pointe St. Eustache, Bicêtre.—Place du Châtelet, Halle aux Vins. Correspondence with G.

V.—Maine, Chemin de Fer du Nord.—55, Rue de Sèvres; Croix Rouge; Place Dauphine; Rue du Louvre.

X.—Place du Havre, Vaugirard.—Place du Palais Royal; 60, Rue de Grenelle St. Germain; 55, Rue de Sèvres.

Y.—Grenelle, Porte St. Martin.—Corner of Rue de l'Eglise; Place du Palais Royal.

Z.—Grenelle, Bastille.—69, Rue de Grenelle; 40, Place St. Sulpice; Halle aux Vins.

POST OFFICE.—*The General Post-office is in the rue Jean Jacques Rousseau; the branch offices are divided into bureaux principaux, as those at 24, rue de Sèze; 4, Place de la Bourse; at the Corps Legislatif, and at the Luxembourg, etc.; and into*

bureaux supplémentaires, as those at 3, rue de l'Echelle; 75, Faubourg St. Honoré; at 3, rue de Chaillot; at 30, rue de Londres; at the Lyons, Orleans, and Northern railway stations, etc. There are also receiving boxes, *boîtes aux lettres*, at tobacconists' shops, etc., in every part of the town.

Unregistered letters are in time for the evening mail at the *boîtes*, till 5 o'clock, at the *bureaux principaux* till a quarter to 6 o'clock; at the Bourse, and at the head office till 6 o'clock. For Lyons, Marseilles, and Algeria, till 7, at the Lyons railway station. For Orleans, Tours, Bordeaux, and the Pyrenees, till 8, at the Orleans railway station. For Rouen, Havre, Dieppe, till 9 at the *boîtes*; till 10, at the bureau at 24, rue de Seze, and till half-past 10 at 30, rue de Londres.

There is also a morning mail for the Departments and for Belgium, Holland, Prussia, and Baden, for which letters posted at the *boîtes* by half-past 11 o'clock, at the *bureaux principaux* by noon, and at the head office by half-past 12 o'clock, are in time. (1) For England and the Northern railway they are in time if posted as follows:—

At the Letter-boxes,	before	Morning mail.	Evening Mail.
" Bureaux	"	9 p.m.	5 p.m.
" Hotel des Postes	"	9½ p.m.	5½ p.m.
" 4, Place de la Bourse	"	4½ a.m.	6 p.m.
" Northern Railway	"	6½ a.m.	7 p.m.

Letters leaving London at 7 a.m. are delivered in Paris at about 7 p.m.; and by the evening mail at 9 a.m. There is no arrival on Monday morning from England. (2)

Letters may be posted after 6 p.m. at the Central Office, or at 4, Place de la Bourse, on paying an extra tax of 20 c. within the first quarter of an hour, of 40 c. within the second, or of 60 c. after that time until the closing of the mail-bags. At 28, Place de la Madeleine, and 11, rue St. Lazare, the time is calculated from a quarter before six.

The English government boats which leave Marseilles on the 5th, 12th, 20th, and 28th of every month, take the mails for Malta, Alexandria, Aden, the East Indies, the Indian Archipelago, and China. That of the 28th also takes the mails for Australia. French boats also start from Marseilles every Thursday to Malta, every other Sunday to Malta and Alexandria, and every Saturday for Constantinople. Letters for

(1) By contracts with the different railway companies, there are now two (and to some places more) general posts a-day, for many places distant 450 kilomètres (280 miles) and more from Paris. The carriages destined for the service of the post accommodate clerks and sorters, who do their work while travelling.

(2) Letters for London put into the Post-office in Paris on Saturday are delivered on Monday, with those put in on Sunday.

these departures should be posted in Paris two days previously ; but for the English steamers letters posted at the head office are in time until 9 $\frac{1}{2}$ a.m., of the 4th, 11th, 19th, and 27th of each month. When for Aden and other parts beyond, they should be marked "*voie de Suez* (1). Letters going through England must be marked "*voie d'Angleterre*," and "*by private ship*," if that is the intention, and be posted in Paris 2 days before the departure from England.

Letters are franked, either by putting on stamps of sufficient value, or else by having them weighed at the post-office, to avoid mistake. (2) A letter posted with insufficient stamps for a foreign country goes as unpaid if the prepayment for that country is optional, and if not, is thrown into the dead letter office. Letters for England only pay the difference between the value of the stamps and the postage.

Letters are registered (*chargées*) for any part of France, and for those foreign countries to which the franking is optional. Inland letters pay four sous extra ; for foreign countries they pay double postage. These letters must be prepaid and must have five seals thus placed, so as to make it impossible to open any part, and be presented at a post-office. A receipt is given for them, and in case of loss 50 francs are allowed.



Paris letters for Paris (3) pay, if prepaid, 2 sous for under 15 grammes, 4 sous for under 30 grammes, etc., and 5 cent. more if not prepaid. There are 7 deliveries per day, letters arriving from 3 to 4 hours after being posted (4).

Newspapers, periodicals, and other works in print must be secured with strips of paper called *bandes*, so as not to cover more than one-third of the surface, and to allow of their being easily removed to examine the contents. If they contain anything in writing except the direction, they are charged as letters by weight. They must be prepaid, delivered at the office, and, for the evening mail, before 2 o'clock.

The following table shows the rates of postage for various countries, for letters and newspapers. To the countries

(1) The French Post-office refuses letters to hot climates closed with sealing wax, since it makes the letters stick together, and renders the addresses illegible.

(2) Patterns of goods, photographs, and business papers, unsealed, are charged for England at 30c. per 120 grammes, or under.

(3) This service, begun in 1760, is called *La Petite Poste*.

(4) The total number of French post-offices was 4,500 in 1863. The total number of post-office functionaries throughout all France is upwards of 30,000, including 25,000 letter carriers. The number of the latter in Paris is 1200.

marked with an asterisk all letters *must* be prepaid; to the others franking is optional for common letters, but *lettres chargées*, or money letters, as also newspapers, must in all cases be prepaid. The latter are charged according to weight, the lowest being 40 grammes. For Turkey, the Papal States, the Ionian Islands, Austria, and Saxony, the weight allowed for the price marked is 45 grammes. For larger size or weight the prices here given must be proportionally increased.

COUNTRIES.	SINGLE LETTERS.		NEWSPAPERS	
	Franked.	Unfranked.	Unfranked.	always prepaid.
	f. c.	f. c.	f. c.	c.
France, Algeria, and Corsica (1)	0 20	0 30		4
Great Britain, Malta	0 40	0 80		8
British N. America, West Indies	0 80	1 0		12
India, Aden, West Australia	0 70	0 90		12
China*, United States, South Australia*	0 80	0 80		12
Denmark (1)	0 90	0 90		10
Belgium (1), Spain, Bavaria (1), } Italy (1) }	0 40	0 60		10, 8, 10, 6
Switzerland	0 40	0 40		8
Alexandria (1), Constantinople (1), <i>via</i> } Marseilles }	0 50	1 0		8
Turkey (1)* to Austrian frontier	0 60	0 60		10
Sweden, Papal States, Ionian Islands (1)	1 0	1 0		10, 20, 15
Portugal*, <i>via</i> Bordeaux	0 60	0 60		8
Austria (1), Venice (1)	0 60	0 80		10
Greece	1 20	1 20		8
Russia (1), Poland (1)	1 10	1 10		10
Baden	0 30	0 40		10
Saxony, Prussia (1), French Colonies (1)	0 50	0 60		10, 10, 12

For most countries the unit of weight is $7\frac{1}{2}$ grammes; equal to 5 pennyweights English, or to a franc and a half in silver; for other countries (see note 1) the unit is 10 grammes.

Postage stamps in France are of 5 colours; green, for 1 sou, used for newspapers and visiting cards. Bistre, for 2 sous, for letters within Paris. Blue, for 4 sous, for inland letters. Orange, for 8 sous, and red, for 16 sous. They can be used indiscriminately to make up the value required. They are sold at all the post-offices, receiving-boxes, and tobacconists. (2)

In registering and franking at a post-office, the letter must

(1) Here the unit of weight is 10 grammes. In France the double letter, weighing 20 grammes, costs 40c., but from 20 to 100 grammes the charge is only 80c.

(2) The last published receipts of the Post-office for fifteen years give the following results:—

1840	42,034,850 fr.	1854	53,707,833 fr.	1859	58,308,000 fr.
1850	43,559,994 "	1855	54,040,756 "	1860	61,040,000 "
1851	44,307,434 "	1856	55,843,228 "	1861	56,600,000 "
1852	46,606,523 "	1857	56,030,835 "	1862	65,765,000 "
1853	49,360,043 "	1858	54,661,000 "	1863	67,633,300 "

In 1821, the receipts were only 24,000,000 fr. Uniform postage

be presented from 1 to 2 hours earlier. Such letters for England cost double. Money orders are given by one post-office on any other in France. The charge is 1 per cent., with 50 c. for stamp duty. Orders for less than 200 fr. are cashed at sight.

A foreigner may have his letters directed to him *poste restante*. The Paris *poste restante* is open from 8 a. m. to 7 p. m. except on Sundays and festivals, when it closes at 5 p. m. On the party's showing his passport or card, the letter will be delivered; but the best way is to have them addressed to the care of a friend, or some established house. Letters mis-addressed or unclaimed (*tombées en rebut*) remain at the *Bureau des Réclamations*; after 4 months they are opened, and either destroyed or returned to the address of the writer.

TELEGRAPHS.—There are now 29 offices in Paris. Those at the Home-office and 12, Place de la Bourse are open all night. Of the others, the principal are:—the Central Post-office, rue Jean Jacques Rousseau; the Northern and Orleans railway-stations; the Custom-house; the Hotel de Louvre, rue de Rivoli; the Grand Hôtel, Boulevard des Capucines; No. 47, Boulevard de Sebastopol, Rive Gauche; No. 67, Avenue des Champs Elysées; No. 18, Rue St. Pierre, Passy. The charge for a dispatch from one quarter of Paris to another is 1 fr. for 20 words, address included, and 10 cent. for every additional five words. A dispatch of 20 words from an office in the department of the Seine to one in the Seine-et-Oise costs 1 fr. 50 cent., and 15 cent. extra for every additional five words. (1).

APARTMENTS, HOTELS, ETC.—Furnished apartments in private houses are fewer than in London, being supplied in Paris by private hotels, or *maisons meublées*, which contain every kind of lodging, from complete apartments for families, including separate kitchens, to a single bed-room. Here the traveller enjoys the most perfect freedom from prying notice.

began in 1849. Since then, about 90 per cent of the letters are prepaid, instead of ten as before. The total sum paid for the transmission of periodicals is about 6,500,000 fr. The number of letters conveyed by the post throughout France was, in

1849	158,268,000	1854	212,385,000	1859	259,450,000
1850	159,500,000	1855	233,517,600	1860	273,200,000
1851	165,400,000	1856	252,014,873	1861	274,000,000
1852	181,000,000	1857	252,921,942	1862	283,000,000
1853	185,542,000	1858	253,231,000	1863	290,000,000

(1) The receipts for private dispatches amounted in 1863 to 5,315,000 francs. The mean time of Paris is now telegraphed from the Observatory to the Hotel de Ville, and thence to the principal public clocks. There are at present in France 100,000 kilometres (62,500 miles) of telegraphic lines, and 1,300 stations.

It is not usual, nor is it advantageous, to go to a *maison meublée* for a stay of a few days. Of hotels there is a great abundance in Paris, from the most luxurious down to those of the very humblest description. Lodgings may be hired by the night, week, or month; the price ought always to be agreed on beforehand, even for a single night; the price of a bed-room for one night varies from 2 to 5 fr. (1) There are numerous boarding-houses at different charges, both French and English (see p. 89). Unfurnished apartments may be taken per quarter, and furniture purchased cheap at second-hand shops, or hired from upholsterers. Good hotels are generally provided with a *table d'hôte*, which the traveller will find a better plan than sending for a dinner to a restaurant or *traiteur*. Apartments may be had by the day, week, or month; breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the *table-d'hôte* or in their own rooms. A list contains the charge for every article, servants, etc. Such hotels forward letters, and procure information of every kind with great regularity. Couriers, interpreters, and return-carriages may also be had there. Among the best hotels in Paris we may mention *Meurice's*, 228, Rue de Rivoli; the *Hotel du Louvre*, Place du Palais Royal (see p. 210); the *Grand Hôtel*, Boulevard des Capucines (see p. 214); and as family hotels, the *Hôtel Bristol*, Place Vendôme, *Lawson's Bedford Hotel*, rue de l'Arcade, and *Hôtel des Deux Mondes*, rue d'Antin.—See also DIRECTORY.

SERVANTS.—In almost every furnished hotel there are servants who may be hired by the month, fortnight, week, or day. The charge is 5 or 6 francs a-day, as they board themselves. They are called *valets-de-place*; they will be found invaluable to the stranger who desires to visit all the curiosities of the capital, and to examine those numerous localities of Paris, celebrated for the historical events extending from the middle ages down to the last revolution. A well-informed guide can still point out highly interesting traces of the olden time, and save the visitor much time and trouble.

INTERPRETERS.—There are in Paris interpreters of every language, also offices kept by sworn translators.

COMMISSIONNAIRES.—Porters, under this name, and wearing a numbered brass plate, are found at the corners of all principal streets. Letters or parcels may be safely entrusted to them; their charges vary from 10 to 40 sous.

RESTAURATEURS AND TRAITEURS.—These rank among

(1) The average number of hotels and furnished houses in Paris, is 5,000, affording accommodation to 70,000 persons.

the most striking establishments of the capital. (1) Nothing is more common than for a great part of the Parisian community, including ladies and persons of the first distinction, to dine occasionally at a restaurateur's. In fact, Paris nowhere presents a scene more elegant than one of the splendid saloons of a first-rate restaurateur, fitted up in a style of the highest taste and luxury, and crowded with a brilliant company of both sexes. If in summer, the traveller ought to select the Boulevards, and bespeak a table at one of the windows, thus adding to the pleasures of the palate the sight of one of the most animated panoramas Europe can afford; for the evening scene of the Boulevards in this fashionable part of Paris, with its well-dressed crowds, seated in groups or promenading, its verdant trees, and its thousand lights, forms a most enchanting picture. Restaurants have rooms called *cabinets de société*, in which a party may dine in private. Besides the principal restaurateurs, where the dinner is *à la carte*, there are other houses where dinners are served for a fixed sum, from 2 francs, including wine. In most parts of Paris, a dinner may be had for 40, 35, and even 30 sous. The last of these prices will procure soup, 2 dishes at choice, a dessert, bread, and a modicum of wine. *Traiteurs*, or petty restaurateurs, send out dishes, or dinners ready dressed, to order. A family in lodgings, had better bargain with the *traiteur* for a number of dishes at a certain hour. After dinner Parisians go to a *café*, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over their wine. For a list of the best dishes, see *Preface*. The principal restaurants are Trois Frères Provençaux, (Palais Royal,) Maison Dorée, and Café Anglais, boulevard des Italiens. See DIRECTORY.

CAFES.—The first café in Paris was established by an Armenian in 1697, and was greatly frequented. These establishments multiplied rapidly under Louis XV., and became celebrated as the favourite resort of distinguished individuals. At present they are to be found in every quarter, and justly rank among the most remarkable features of this capital, being usually decorated with unrivalled costliness and splendour. It is difficult to fancy anything more tastefully brilliant than the coffee-rooms on the western boulevards, and other fashion-

(1) Formerly privileged persons alone could keep eating-houses in Paris; but in 1765 a cook prepared a room for refreshments, placing over the door the following parody of a passage in Scripture: "Venite ad me omnes qui *stomacho laboratis*, et ego RESTAURABO VOS." This attempt was successful, and since 1789, these establishments have increased every year, and are now to be found in all parts of Paris.

able parts of the town. When lighted up at night, the effect, whether seen from within or without, is perfectly dazzling. Chairs and small tables are placed outside, where both sexes enjoy the cool of the evening, and witness the animated scene around them; while within you see yourself reflected by mirrors, remarkable for their size and number; you find yourself bewildered with the blaze of light, amidst the confused glitter of gilding, painting, and glass. Nearly all these places furnish coffee, chocolate, tea, ices, liqueurs, &c., and *déjeuners à la fourchette*, either hot or cold; but dinners and suppers are generally to be had only at the restaurateurs'. *Estaminets*, or smoking rooms, are not of course eligible places for ladies. The cafés most in repute are the Café Riche and Café Cardinal, boulevard des Italiens, and Café de la Banque, place des Victoires. For size and splendour of decoration the Grand Café Parisien, on the Boulevard St. Martin, the Café du Globe, and the Café du XIXe Siècle, on the Boulevard de Strasbourg, are worth seeing, but the public frequenting them is not select. For a list of other cafés, see DIRECTORY.

READING-ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris; but the most eligible and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. Galignani and Co., No. 224, rue de Rivoli, which is conducted on a most extensive scale. The tables are covered with all the European, Indian, and American periodicals worthy of notice. Ladies also frequent these rooms. The admission is by the day, week, or month. The *Circulating Library* is conspicuous for its excellent selection and great number of volumes. The subscription is by the week, fortnight or month.

CERCLES.—These are clubs like those of London; but few foreigners belong to them, owing to their short stay in Paris. The best are: the French Jockey Club, Boulevard des Capucines; the *Ancien Cercle*, 16, boulevard Montmartre; *Cercle des Arts*, 22, rue de Choiseul; *Cercle de l'Union*, 11, Boulevard de la Madeleine; *Cercle du Commerce*, 4, rue Lepelletier; *Cercle Agricole*, 29, quai Voltaire; the *Cercle Impérial*, under the presidency of Prince Murat, 5, rue Champs Elysées; the *Cercle des Chemins de Fer*, 22, rue Michodière; and *des Deux Mondes*, 30, rue Grammont. Chess-players frequent the Café de la Régence, 161, Rue St. Honoré.

MONETARY SYSTEM.—Accounts are kept in France in francs, each of 10 decimes or 100 centimes. The modern gold coins are pieces of 100 fr., 50 fr., 20 fr., 10 fr., and 5 fr., commonly called "*pièces de cent francs*," "*de cinquante*

francs," "de vingt francs," (napoleons,) "de dix francs," "de cinq francs." The silver coins are 5 fr. (pièce de cent sous), 2 fr. (pièce de quarante sous), 1 fr. (pièce de vingt sous), $\frac{1}{2}$ fr. (pièce de dix sous), and pieces of 20 centimes. The copper coins are 2 sous, 1 sou, and 2 and 1 centime. (1) In the monetary system of France, (2) the coins, if accurately minted, may serve also as weights. Thus, 10fr. in copper (new coinage), 200 in standard silver, or 3100 in standard gold, weigh 1 kilogramme; the piece of 1 fr. weighs 5 grammes, and any other piece in the same proportion. The notes issued by the Bank of France are of 50, 100, 200, 500, 1000, and 5000 fr., convertible into silver at the Bank, at par, except 2 sous for the bag; or, at a small charge into silver or gold, at the money-changers' shops. (3) In reckoning for 25 sous they say 1 fr. 25 c.; for 30 sous, 1 fr. 50 c., and so on. The gold and silver coins of France contain 1-10th alloy. The value of the pound sterling, which is 25 fr. at par, is given in the following table:—

(1) All the copper money of France, amounting to 51,541,096f., and weighing 4,860,461 kilos., has been recoined since 1852. The new coin contain 95 parts of copper, 4 of tin, and 1 of zinc.

(2) Before 1795 accounts were kept in livres, of 20 sous, or 240 deniers; the terms livres and francs for many years were used indiscriminately, although 80 of the old livres were worth about 81 fr. of the present coin. The double louis was rated at 48 livres; the simple louis at 24 livres; the large crown-piece, or écu, at 6: and the small one, or petit écu, at three livres. There were also pieces of 30 and of 15 sous, of base metal. There are mints at Bordeaux, Lille, Lyons, Marseilles, Rouen, and Strasbourg, all under the authority of the "Commission des Monnaies."

(3) The gold coin in France is now at par. The specie in circulation in France in the time of Colbert, in 1661, was 600,000,000 fr.; in 1708 it was 800,000,000 fr., and in 1754, 1,600,000,000 fr.

The following is an official statement of the gold and silver coin struck in France from 1795 to 1863:

	Gold.	Silver.
1st Republic		fr. 106,237,255 fr.
1st Empire	523,024,440	887,830,055
Louis XVIII. to Louis Philippe	653,164,780	3,004,279,764
2d Republic (1848-1851)	412,873,340	449,809,786
2d Empire (1852-1863)	4,146,236,478	498,727,975
Totals :	5,745,299,038	4,946,884,835

The cost of coinage is fixed at 6 fr. 70 c. per kilo. for gold, at 1 fr. 50 c. for silver, and at 4 fr. 89 c. for copper.

BRITISH CURRENCY REDUCED INTO FRANCS.

£	24fr. 95c.	25fr.	25fr. 5c.	25fr. 10c.	25fr. 15c.	25fr. 20c.	25fr. 25c.	25fr. 30c.	25fr. 35c.	25fr. 40c.
1000	24,950 »	25,000 »	25,050 »	25,100 »	25,150 »	25,200 »	25,250 »	25,300 »	25,350 »	25,400 »
500	12,475 »	12,500 »	12,525 »	12,550 »	12,575 »	12,600 »	12,625 »	12,650 »	12,675 »	12,700 »
200	4,990 »	5,000 »	5,010 »	5,020 »	5,030 »	5,040 »	5,050 »	5,060 »	5,070 »	5,080 »
100	2,495 »	2,500 »	2,505 »	2,510 »	2,515 »	2,520 »	2,525 »	2,530 »	2,535 »	2,540 »
50	1,247 50	1,250 »	1,252 50	1,255 »	1,257 50	1,260 »	1,262 50	1,265 »	1,267 50	1,270 »
40	998 »	1,000 »	1,002 »	1,004 »	1,006 »	1,008 »	1,010 »	1,012 »	1,014 »	1,016 »
30	748 50	750 »	751 50	753 »	754 50	756 »	757 50	759 »	760 50	762 »
20	499 »	500 »	501 »	502 »	503 »	504 »	505 »	506 »	507 »	508 »
10	249 50	250 »	250 50	251 »	251 50	252 »	252 50	253 »	253 50	254 »
9	224 55	225 »	225 45	225 90	226 35	226 80	227 25	227 70	228 15	228 60
8	199 60	200 »	200 40	200 80	201 20	201 60	202 »	202 40	202 80	203 20
7	174 65	175 »	175 35	175 70	176 5	176 40	176 75	177 10	177 45	177 80
5	124 75	125 »	125 25	125 50	125 75	126 »	126 25	126 50	126 75	127 »
4	99 80	100 »	100 20	100 40	100 60	100 80	101 »	101 20	101 40	101 60
2	49 90	50 »	50 10	50 20	50 30	50 40	50 50	50 60	50 70	50 80
1	24 95	25 »	25 5	25 10	25 15	25 20	25 25	25 30	25 35	25 40
shil. 10	12 47	12 50	12 52	12 55	12 57	12 60	12 62	12 65	12 67	12 70
9	11 23	11 25	11 27	11 29	11 31	11 34	11 36	11 38	11 40	11 43
8	9 98	10 »	10 2	10 4	10 6	10 8	10 10	10 12	10 14	10 16
7	8 73	8 75	8 76	8 78	8 80	8 82	8 83	8 85	8 87	8 89
6	7 48	7 50	7 51	7 53	7 54	7 56	7 57	7 59	7 60	7 62
5	6 23	6 25	6 26	6 27	6 28	6 30	6 31	6 32	6 33	6 35
4	4 99	5 »	5 1	5 2	5 3	5 4	5 5	5 6	5 7	5 8
3	3 74	3 75	3 75	3 76	3 77	3 78	3 78	3 79	3 80	3 8
2	2 49	2 50	2 50	2 51	2 51	2 52	2 52	2 53	2 53	2 54
1	1 25	1 25	1 25	1 25	1 25	1 26	1 26	1 26	1 26	1 27

WEIGHTS, MEASURES, &c.—Before the first Revolution the *poids de marc* was the standard weight in France. The *boisseau* was the corn-measure, the *pinte* the measure for liquids, the *pied*, or foot, the unit of length, from which were derived the *lieue*, or league, and the *toise*, or fathom. Since 1795 the *metrical* or *decimal* system has been introduced, and confirmed by a special law, which came into operation on the 1st of January, 1840; but although parties using the old weights and measures are now liable to prosecution, they are still pertinaciously adhered to in several parts of the country.—The ten-millionth part of the spherical distance of the Pole from the Equator is called a *mètre*, and adopted as the unit of length (1); its square and cube are taken as standards of surface, capacity, and solidity, and the weight of a cube of distilled water, at the temperature of 4° centigrade (39.2° Fahr.), having its side equal to the hundredth part of a *mètre*, is the unit of weight. (2)

The following tables will be found useful in converting the old or new French weights and measures into English ones, and *vice versa*.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Measures of length.</i>		
Myriamètre. . .	10,000 mètres.	6.2138 miles.
Kilomètre. . . .	1,000 mètres.	1093.633 yards. 5-8ths of a mile.
Décamètre. . . .	10 mètres.	10.93633 yards.
Mètre.	Fundamental unit of weights and measures.	1.093633 yard, or 39.371 inches.
Décimètre. . . .	1-10th of a mètre.	3.937079 inches.
Centimètre . . .	1-100th of a mètre.	0.393708 —
Millimètre. . . .	1-1000th of a mètre.	0.03937 —

(1) The length of the quadrant of the terrestrial meridian was ascertained by Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona.

(2) There was also a mixed system between the new and old, called the *système usuel*, having the *mètre* as the standard, but with binary divisions. As this has also been abolished by law, we need only mention that the *toise usuelle* (of 2 mètres) equalled 6¼ feet English, and the *aune* 3 feet 1¼ inches English, with their several subdivisions into *inches* and *lines*. The *boisseau usuel* was ⅓ hectolitre, or 0.35474 bushel English. The *litron* was 2 1-19 English pints. Apothecaries used to compound by the *système usuel*, and diamonds were weighed by carats, each of 2.01 décigrammes, or 3 1-10 grains, English. The old pound weight of France, still spoken of, but now never used, was 1 lb. 1 oz. 10 dr. English and the *quintal métrique*, now in use, is 1 cwt. 3 qrs. 24 lb. 8 oz.

GENERAL INFORMATION.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Superficial Measures.</i>		
Hectare	10,000 square mètres. . .	2.471143 acres.
Are.	100 — . . .	0.098845 rood.
Centiare.	1 — . . .	1.196033 sq yd (1)

Measures of Capacity.

Kilolitre.	1 cubic mètre, or 1000 cubic décimètres.	220.09668 gal.
Hectolitre.	100 cubic décimètres. . . .	22.00967 gallons.
Décalitre	10 cubic décimètres.	2.20097 —
Litre.	1 cubic décimètre.	0.220097 gallon, or 1.760773 pint.
Décilitre.	1-10th cubic décimètre. . .	0.17608 pint.

Measures of Solidity.

Stère	1 cubic mètre	35.31658 c. feet.
Décistère.	1-10th cubic mètre	3.53166 c. feet.

Weights.

Millier.	1000 kil., or 1 French ton.	19.7 cwt.
Quintal	100 kilogrammes	1.97 cwt.
Kilogramme. . . .	1,000 grammes; weight of 1 cubic décimètre of water.	2.6793 lb. troy or 2.2046 lb. avoirdupois.
Hectogramme . . .	100 grammes	3.2 ounces troy.
Décegramme. . . .	10 grammes.	6.43 penny-weights troy.
Gramme.	Weight of 1 cubic centimètre of water.	15.433 gr. troy.
Décigramme. . . .	1-10th of gramme.	1.5433 gr. troy.
Centigramme. . . .	1-100th of gramme. . . .	0.15433 gr. troy.
Milligramme. . . .	1-1,000th of gramme. . . .	0.01544 gr. troy.

It may assist the memory to observe that the terms for multiplying are Greek; and those for dividing, Latin.

VALUE OF OLD FRENCH WEIGHTS AND MEASURES.

- 4 *lires* : 2 marcs; 16 oz.; 128 gros; 9216 grains; 0.4895 kil. g.; 7555 gr. English.
- 1 *muil* : 12 setiers; 144 boisseaux; 18.72 hectolitres; 53.124 English bushels.
- 4 *muil* : 144 quarts; 288 pintes; 268.128 litres; 70.8192 English gallons.
- 4 *foot* : 12 inches; 144 lines; 1728 points; 0.32484 mètres; 12.7893 inches English;
- 4 *cune de Paris* : 1.1888 mètre; 46.85 Eng. inches.
- 4 *tois* : 6 French feet; 1.949 mètre; 6.395 Eng. feet.
- 4 *lieues* : 2 miles Fr.; 2000 toises; 2 miles, 1 furlong, 28 pol. Eng-

(1) The square yard is 0.836097 of a square mètre.

ENGLISH TROY WEIGHT IN GRAMMES.

Grain (1-24th of pennyweight)	. . .	0.065	gramme.
Pennyweight (1-20th of ounce).	. . .	1.555	—
Ounce (1-12th of pound troy).	. . .	31.103	grammes.
Imperial pound troy.	. . .	0.373238	kilogramme.

FRENCH FEET INTO ENGLISH FEET AND INCHES. (1)

Fr. Inch.	Eng. Inch.	Fr. Feet.	English Feet.	Fr. Feet.	English Feet.	Fr. Inches.	Fr. Feet.	English Feet.	Fr. Inches.
1	1.07	1	1	0.79	10	10	7.89	100	106 6.91
2	2.13	2	2	1.58	20	21	3.78	200	213 1.84
3	3.20	3	3	2.37	30	31	11.68	300	319 8.76
4	4.26	4	4	3.16	40	42	7.57	400	426 3.68
5	5.33	5	5	3.95	50	53	3.46	500	532 10.59
6	6.40	6	6	4.74	60	63	11.35	700	746 0.42
7	7.46	7	7	5.52	70	74	7.24	900	959 2.27
9	9.59	8	8	6.31	80	85	3.14	1,000	1,065 9.19
11	11.72	9	9	7.10	90	95	11.03	2,000	2,131 6.36

FRENCH MÈTRES INTO ENGLISH FEET AND INCHES.

Met.	F.	Inch.	Met.	F.	Inch.	Met.	F.	Inch.	Met.	Feet.	Inch.
0.01	0	0.394	0.75	2	4.532	10	32	9.708	500	1640	5 395
0.05	0	1.970	1	3	3.371	20	65	7.416	1000 ¹	3280	10.790
0.10	0	3.937	2	6	6.741	30	98	5.124	1609.31	5280	1 mile.
0.20	0	7.874	3	9	10.112	40	131	2.832	4000 ²	13123	7.160
0.25	0	9.844	4	13	1.483	50	164	0.539	5000	16404	5.950
0.50	1	6.688	5	16	4.854	100	328	1.079	10000 ³	32808	11.900

(1) One kilomètre. (2) One league. (3) One myriamètre.

FRENCH KILOMÈTRES AND MYRIAMÈTRES INTO ENGLISH MILES, &c.

Kilom.	English Miles.	Furlongs.	Yds.	Kilom.	English Miles.	Furlongs.	Yds.
1	0	4	213	8	4	7	164
2	1	1	206	9	5	4	157
3	1	6	199	1myria.	6	1	156
4	2	3	192	2	—	12	3 92
5	3	0	185	3	—	18	5 10
6	3	5	178	4	—	24	6 160
7	4	3	171	5	—	31	0 90

FRENCH LIEUES DE POSTE INTO ENGLISH MILES AND YARDS.

L.	Mls.	Yds.	L.	Mls.	Yds.	L.	Mls.	Yds.	L.	Mls.	Yds.
1	2	743.061	6	14	938.366	20	48	781.221	70	169	974.275
2	4	1486.122	7	16	1681.427	30	72	1171.832	80	193	1364.886
3	7	469.183	8	19	664.488	40	96	1562.443	90	217	1755.496
4	9	1212.244	9	21	1407.549	50	121	193.053	100	242	386.107
5	12	195.305	10	24	390.610	60	145	583.664	200	484	772.214

(1) To reduce French toises into English feet and inches, reduce the toises into French feet at 6 feet per toise, and then apply the above table. An *aune de Paris* is 3.658 French feet, 3 feet 10.69 inches English, and 1.188 French mètres. A mètre is 3.93704 French feet.

In the following six tables the tens, hundreds, &c., are found by carrying the decimal point one place further to the right for the tens, two for the hundreds, &c. The intermediate numbers are found by addition. Thus 356 hectolitres will be found to amount to 979.4296 bushels.

FRENCH KILOGRAMMES INTO ENGLISH POUNDS (*Avoirdupois*).

Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.
1	2.2046	4	8.8184	7	15.4322	10	22.0464
2	4.4092	5	11.0230	8	17.6368	100	220.4642
3	6.6138	6	13.2276	9	19.8414	1,000	2204.6428

FRENCH POUNDS INTO ENGLISH POUNDS (*Avoirdupois*).

Pounds.		Pounds.		Pounds.		Pounds.	
Fr.	Eng.	Fr.	Eng.	Fr.	Eng.	Fr.	Eng.
1	1.0792	4	4.3167	7	7.5541	10	10.7716
2	2.1583	5	5.3958	8	8.6333	100	107.7164
3	3.2375	6	6.4750	9	9.7125	1,000	1077.1644

FRENCH LITRES INTO ENGLISH GALLONS.

Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.
1	0.2201	4	0.8804	7	1.5407	10	2.2010
2	0.4402	5	1.1005	8	1.7608	100	22.0097
3	0.6603	6	1.3206	9	1.9809	1,000	220.0967

FRENCH HECTOLITRES INTO ENGLISH BUSHELS.

Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bush.
1	2.7512	4	11.0048	7	19.2584	10	27.5120
2	5.5024	5	13.7560	8	22.0097	100	275.1208
3	8.2536	6	16.5072	9	24.7609	1,000	2751.2085

FRENCH ARPENS INTO ENGLISH ACRES.

Arp.	Acres.	Arp.	Acres.	Arp.	Acres.	Arp.	Acres.
1	1.0430	4	4.1721	7	7.3012	10	10.4303
2	2.0861	5	5.2151	8	8.3442	100	104.3026
3	3.1291	6	6.2581	9	9.3872	1,000	1043.0262

FRENCH HECTARES INTO ENGLISH ACRES.

Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.
1	2.4711	4	9.8846	7	17.2980	10	24.7114
2	4.9423	5	12.3557	8	19.7691	100	247.1143
3	7.4134	6	14.8268	9	22.2403	1,000	2471.1430

In the French and English barometrical scales,

704 millimètres equal 26 Fr. inches or 27.7 Eng. in. nearly.

731	—	27	—	28.8	—
756	—	28	—	29.8	—
779	—	29	—	30.7	—

In the thermometrical scales, the freezing point, marked 32° in Fahrenheit's scale, is marked 0° in the Centigrade, or French

scale, and in Réaumur's. The boiling point, which is 212° in Fahrenheit's, is 100° in the Centigrade, and 80° in Réaumur's scale. The range between Fahrenheit's freezing and boiling points being therefore 180° , it follows that 5° Centigrade $= 9^{\circ}$ Fahrenheit $= 4^{\circ}$ Réaumur.

A number of Centigrade or Réaumur's degrees having by this rule been changed into Fahrenheit's, 32° must be added to the result for all temperatures above freezing point; the result must be subtracted from 32° , for those below.

CENTIGRADE AND RÉAUMUR'S THERMOMETRIC SCALES TURNED INTO FAHRENHEIT'S.

C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.
100	80.0	212.0	69	55.2	156.2	38	30.4	100.4	7	5.6	44.6
99	79.2	210.2	68	54.4	154.4	37	29.6	98.6	6	4.8	42.8
98	78.4	208.4	67	53.6	152.6	36	28.8	96.8	5	4.0	41.0
97	77.6	206.6	66	52.8	150.8	35	28.0	95.0	4	3.2	39.2
96	76.8	204.8	65	52.0	149.0	34	27.2	93.2	3	2.4	37.4
95	76.0	203.0	64	51.2	147.2	33	26.4	91.4	2	1.6	35.6
94	75.2	201.2	63	50.4	145.4	32	25.6	89.6	1	0.8	33.8
93	74.4	199.4	62	49.6	143.6	31	24.8	87.8	0	0.0	32.0
92	73.6	197.6	61	48.8	141.8	30	24.0	86.0	— 1	— 0.8	30.2
91	72.8	195.8	60	48.0	140.0	29	23.2	84.2	— 2	— 1.6	28.4
90	72.0	194.0	59	47.2	138.2	28	22.4	82.4	— 3	— 2.4	26.6
89	71.2	192.2	58	46.4	136.4	27	21.6	80.6	— 4	— 3.2	24.8
88	70.4	190.4	57	45.6	134.6	26	20.8	78.8	— 5	— 4.0	23.0
87	69.6	188.6	56	44.8	132.8	25	20.0	77.0	— 6	— 4.8	21.2
86	68.8	186.8	55	44.0	131.0	24	19.2	75.2	— 7	— 5.6	19.4
85	68.0	185.0	54	43.2	129.2	23	18.4	73.4	— 8	— 6.4	17.6
84	67.2	183.2	53	42.4	127.4	22	17.6	71.6	— 9	— 7.2	15.8
83	66.4	181.4	52	41.6	125.6	21	16.8	69.8	— 10	— 8.0	14.0
82	65.6	179.6	51	40.8	123.8	20	16.0	68.0	— 11	— 8.8	12.2
81	64.8	177.8	50	40.0	122.0	19	15.2	66.2	— 12	— 9.6	10.4
80	64.0	176.0	49	39.2	120.2	18	14.4	64.4	— 13	— 10.4	8.6
79	63.2	174.2	48	38.4	118.4	17	13.6	62.6	— 14	— 11.2	6.8
78	62.4	172.4	47	37.6	116.6	16	12.8	60.8	— 15	— 12.0	5.0
77	61.6	170.6	46	36.8	114.8	15	12.0	59.0	— 16	— 12.8	3.2
76	60.8	168.8	45	36.0	113.0	14	11.2	57.2	— 17	— 13.6	1.4
75	60.0	167.0	44	35.2	111.2	13	10.4	55.4	— 18	— 14.4	0.4
74	59.2	165.2	43	34.4	109.4	12	9.6	53.6	— 19	— 15.2	— 2.2
73	58.4	163.4	42	33.6	107.6	11	8.8	51.8	— 20	— 16.0	— 4.0
72	57.6	161.6	41	32.8	105.8	10	8.0	50.0	— 21	— 16.8	— 5.8
71	56.8	159.8	40	32.0	104.0	9	7.2	48.2	— 22	— 17.6	— 7.6
70	56.0	158.0	39	31.2	102.2	8	6.4	46.4	— 23	— 18.4	— 9.4

DUTIES ON ARTICLES IMPORTED INTO ENGLAND.—

Regulations as to Passengers' Luggage :—As soon as all the luggage is landed, passengers are called in according to the list forwarded by the captain. Passengers must see that their names are properly inserted in the list. A passenger

having only a small carpet bag is allowed to take it on shore after examination by the officers who come on board. All merchandize brought with luggage is liable to seizure unless duly reported as such by the captain of the vessel.—*Caution* : If any person, on being questioned by an officer, whether he or she has any foreign goods upon his or her person, or in his or her possession, deny the same, and any be discovered, such shall be forfeited, and such person forfeit treble the value of such goods. False declarations subject parties to a fine of £100. Under the present system of free trade, scarcely anything that is likely to form part of a tourist's luggage is liable to duty. The only duties of the new tariff worth recording (and to which Five per cent. must be added) are the following:—

Books printed prior to 1801, free.

— French or German, printed in or since 1801, free.

—admitted under treaties of international copyright, or if of or from any British possession, free.

Any books wherein the copyright shall be subsisting, first printed in the United Kingdom, and reprinted in any other country, are prohibited to be imported into the British possessions, provided the proprietor of such copyright shall have given due notice to the Customs.

Foreign books and maps having once paid duty, or been purchased in England, are delivered free, on a declaration being made.

Cards. See *Spirits*.

Cards, playing, per dozen packs, 15s.

Cigars, see *Tobacco*.

Clocks and watches, free.

— or watches of any metal, impressed with any mark or stamp, appearing to be or to represent any legal British assay, mark, or stamp, or purporting, by any mark or appearance, to be the manufacture of the United Kingdom, prohibited.

Cologne-water, each flask, 30 not more than a gallon, 8d.

Confectionary of sugar, bonbons, &c., the lb., 2d.

Liqueurs. See *Spirits*.

Paper hangings, painted or stained paper or flock-paper, per cwt., 14s.

Letter paper, per cwt., 16s.

Plate of gold, the oz., troy, 17s.

— of silver, do., 1s. 6d.

— battered, free.

Plums, dried, 7s. per cwt.

Prints and drawings, plain or coloured, 16s. per cwt.

— admitted under treaties of international copyright, 15s. per cwt.

Drawings executed by travellers for private use, are free, on satisfactory proof. The above duties are independent of the quality.

Spirits, or strong waters, not being sweetened or mixed with any article, so that the degree of strength thereof cannot be ascertained by Sykes's Hydrometer, for every gallon of the strength of proof by such Hydrometer, and so in proportion for any greater or less strength of proof, and for any greater or less quantity than a gallon, viz.:—

Brandy, per gal. 0 10 5

Geneva, do., . 0 10 5

Rum, of and from any foreign country being that of its production . 0 10 2

— from any other country . 0 10 5

Tafia, of and from any colony in France . . 0 10 2

Other spirits, being sweetened or mixed so that the degree of strength cannot be ascertained as aforesaid, per gal., 14s.	Varnish, containing any quantity of wine or spirits, 12s. per gallon.
— perfumed, to be used as perfumery only, per gal., 14s.	Wine containing 45 per cent. and upwards of proof spirit, as verified by Sykes's Hydrometer, is deemed to be mixed spirits, and charged with duty as such.
Spirits remains of passengers' stores, unexpended on the voyage, are admitted when less than a pint; or half a pint of eau de Cologne, or other cordial water, or any medicated or perfumed spirits or liqueurs.	— of all countries, making less than 18 degrees of Sykes's Hydrometer, per gal. 0 1 0
Tobacco unmanufactured, per lb. 0 3 0	— do., making 26 deg. 0 1 6
— snuff, per lb. 0 6 0	— do., making 40 deg. 0 2 0
— cigars. 0 9 0	— do., making 45 deg. 0 2 10
— stalks and flour of, and snuff work, prohibited.	— if imported in bottles, and containing less than 40 deg. 0 2 5
Duties are received upon less than 3lb. of cigars, but any greater quantity requires a petition to the Board of Customs to be admitted.	

DUTIES ON ARTICLES IMPORTED FROM ENGLAND INTO FRANCE.—Extracted from the new official tariff:

Plate and jewellery for the use of travellers, free, if not exceeding the weight of 5 hectogrammes. Parties going to reside in France, and wishing to take their furniture, linen, plate, &c., must apply to the Director-General, at Paris, sending a statement of the articles, and, if admitted, generally pay 10 per cent. on the value. Numerous other articles, lately absolutely prohibited, even when a part of passengers' luggage, are now admitted, and are charged with a duty of 30 to 33 per cent. The same favour is extended to portions, or whole pieces which have not or have scarcely been made up. In those cases, the condition and supposed intentions of such passengers as may have brought them are taken into consideration. According to the Customs' regulations, every thing that is new, or not used, either made or not made up, must be declared before the examination of the luggage, under penalties of seizure and fine. But the officers generally tax those things not duly declared, or give them back for re-exportation.

The regulations as to passengers' luggage are much the same as on landing in England.

Beer, ale, or porter, 2 fr. the hectolitre (about 100 bottles), in addition to the internal tax.	Boots and shoes, 10 per cent. <i>ad valorem</i> .
Books, in dead or foreign languages printed in England, free.	Boxes, carved wood and ivory, 40 per cent. <i>ad valorem</i> .
Books in French, printed abroad, 150 fr. (£6) per 100 kilos.	Bronze, manufactured, 25 fr. per 100 kil.
	Calicoes, bleached, 30 per cent. <i>ad valorem</i> per 100 kil.

— do., unbleached, 15 do.	Liquors 150 fr. (£6) per hectolitre (100 bottles).
— do., dyed, 25 cent. above 45 per cent. do.	Musical instruments, 10 per cent. <i>ad val.</i>
Cards, prohibited.	Optical and mathematical instruments, 10 per cent. <i>ad val.</i>
Carpets, 15 per cent. <i>ad valorem</i> .	Paper, white or ruled for music, 150 fr. (£6) per 100 kil.
Carriages, 40 per cent. <i>ad val.</i>	Plate, new or used, 5 fr. (4s.) per kil.
Cheese, hard, 10 fr. (8s.) per 100 kil.	Plated ware, 1 fr. per kil.
— do., soft, 6 fr. (4s. 10d.) do.	Porcelain, 10 per cent. <i>ad val.</i>
Clocks, 5 per cent. <i>ad valorem</i> .	Silk goods, all silk, free.
Coal, 1 fr. 20 c. per ton.	— figured, or brocaded, 15 per cent. <i>ad val.</i>
Cotton manufactures. See <i>Calicoes</i> .	— ditto, with gold and silver, 12 fr. (9s. 8d.) per kil.
Earthenware, fine, 20 per cent. <i>ad val.</i>	— mixed with thread, 3 fr. per kil.
Embroidery, 10 per cent. <i>ad val.</i>	Skins, varnished or morocco, 250 fr. per 100 kil.
Engravings, lithographed prints, maps, charts, &c., 300 fr. per 100 kils.; or £6 per cwt.	— otherwise prepared, 30 fr. per 100 kil.
Frames, (picture,) 10 per cent.	Steam-engines, for machinery, 40 fr. per 100 kil.
Furniture of all sorts, 10 per cent.	— for locomotives, 45 fr. per 100 kil.
Glass, for domestic use, 10 per cent. <i>ad val.</i>	— for ships, 28 fr. (22s.) per do.
Gloves, 40 per cent. <i>ad val.</i>	Tea, from China, 1 fr. 50c. (1s. 3d.) per kil.
Horses, 25 fr. (£1).	— from the Baltic and Black Sea, 2 fr. 50 c. (2s. 1d.) per ditto.
— Colts, 15 fr. (12s.)	— from other places, 5 fr. (4s.)
Hardware, iron, for domestic use, 17 per cent. <i>ad val.</i>	— from England, 9 fr. (7s. 3d.) per kil.
— do., cutlery, 20 do.	Wine, by sea, port, 35 fr. (£1 8s.) per hectolitre, (100 bottles.).
— do., copper, brass, or bronze, 25 do.	— sherry, madeira, malaga, &c., 100 fr. (£4) per ditto.
Jewels, set in gold, 5 fr. (4s.) per kil.	Woollens, 15 per cent. <i>ad val.</i>
Lace, cotton or linen, 5 per cent.	
Lace, silk, free.	
Linen, for personal or household use, free, unless in large quantity; in such case a permit must be obtained from the Director of the Customs.	

CHAPTER I.

PHYSICAL STATISTICS.

GEOGRAPHICAL SITUATION.—The Observatory of Paris is situated in 48° 50' 49" north lat., and 2° 20' 15" east long. from Greenwich; height above the level of the sea, 199 feet.

The longest day is 16 hrs. 7 min., and the shortest 8 hrs. 10 min. Its distance from the following capitals is :—

From.	Hours.	Miles.	From.	Hours.	Miles.
Amsterdam.	16	298	Madrid.	72	775
Berlin.	32	593	Milan.	47	518
Brussels.	6	189	Munich.	36	460
Constantinople.	288	1574	Naples.	108	1148
Dresden.	34	630	Rome.	96	925
Frankfort.	18	339	Stockholm.	96	1141
Geneva.	28	315	St. Petersburg.	107	1425
Hamburg.	31	535	Turin.	32	438
Lisbon.	84	1104	Venice.	54	593
London.	11	254	Vienna.	60	678

The circumference of Paris which, since the 1st of January, 1860, extends to the fortifications, is 33,678 mètres, (of which 9,405 are on the left bank) or 21 miles; its area is 78,020,000 square mètres, or 19,280 acres. It measures 8,900 mètres, or 9,700 yards, from North to South, and 11,300 mètres, or 12,317 yards, from East to West. (1)

CLIMATE.—The maximum average heat is 34° Centigrade; in 1802 it rose to 37°. The average maximum of cold is 9° below zero; in 1795 it fell to 22°. The mean temperature is 13¼° above zero. The greatest height of the barometer is 28½ inches, the least 27 ¼ inches, and the mean 28 inches. The average quantity of rain per annum is 20¼ cubic inches per square inch. The prevailing winds are S.W. and N.E. The climate is variable, but not unfavourable to health; snow does not lie long, and fogs are not frequent.

GEOLOGICAL CONSTITUTION.—The city lies in a vast plain, 60 mètres above the level of the sea, and watered by the Seine. The *Paris basin*, which has the great chalk formation for its lowest stratum exposed by natural denudations, comprises the following geological beds in an ascending order :—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (fresh-water); gypseous strata alternating with marls, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata of the general series are famous in commerce—one for furnishing the stone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (2) This plain, though not barren, is not remarkable for an exuberant fertility; the manure, however, furnished by the capital supplies any natural

(1) The surface of the whole department of the Seine comprises 47,000 hectares.

(2) See Cuvier, and G. Cuvier and Brongniart.

deficiency of the soil, and the lighter species of grain, vegetables, fruit trees, and vines, flourish here in perfection. (1)

RIVERS.—The Seine, which traverses the capital from S.E. to N.W., rises in the forest of Chanceaux, 2 leagues from St. Seine, in the department of the Côte-d'Or. It receives, besides smaller streams, the waters of the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The direct distance from its source to its mouth is 70 leagues. In the interior of Paris its length is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres, at the Pont Neuf 263 mètres, and at the Pont d'Iéna 136 mètres. The mean velocity of the water is 20 inches per second. In summer the Seine is very low, and often fordable; during the winter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres above its bed, parts of the town and adjacent country are liable to be inundated.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St. Quentin. Modern improvements in ship-building now enable sea-going steamers to reach the ports of the Seine at Paris. The navigation is impeded when the waters are unusually low or high, or when the thermometer falls to 10° below zero, at which temperature the river freezes. In its course through Paris the Seine now forms two islands. The *Ile St. Louis*, about 1,800 feet long, has been built on since the time of Louis XIII. The other, the original seat of Paris, is still called the *Ile de la Cité*; it formerly terminated at the rue de Harlay, but was enlarged under Henry IV., by annexing two small islands to it.

The little stream of the *Bièvre*, or the *Gobelins*, as it is sometimes called, rises between Bourriers and Guyencourt, near Versailles, and, after a course of about 8 leagues, falls into the Seine above the *Jardin des Plantes*; it is not navigable, nor is its water wholesome to drink. Several mills are worked by it, and it is excellent for dyeing and tanning; it also serves as a city drain, and has its bed lined with masonry.

(1) The last official returns of the area, cultivation, &c., of the department of the Seine are as follows:—area, 24 square leagues. Arable land, 72,558 acres; meadow land, 3,811 acres; vineyards, 4,876 acres; woods, 3,344 acres; waste lands, 615 acres; forest land, 5,663 acres; roads and public ways, 6,543 acres (their length is 150 miles); houses, 47,804; mills, 77; manufactories, 450; proprietors, 67,918. The annual cost of keeping the roads of the department in repair is about 350,00 fr. The value of land in all France is 88,744,000,000 fr.

CANALS.—The canals on the north of Paris are all branches of the same undertaking for bringing the waters of the river Ourcq to the capital. Projected in 1799, the works were not completed until 1830. They convey water to a spacious basin for the supply of the inhabitants, as also for a navigable canal from the Seine at St. Denis to the basin, and from the basin to the Seine at the Arsenal. The branches of these works go by the names of the *Canal de l'Ourcq*, *Bassin de la Villette*, *Canal St. Martin*, *Gare de l'Arsenal*, and *Canal St. Denis*. (1)

The *Canal de l'Ourcq* joins the Ourcq beyond Mareuil, 10 leagues from Paris, and, after collecting divers streams, falls into the *Bassin de la Villette*. It furnishes 13,500 inches, or 260,820 cubic metres every 24 hours, for the locks on the two canals St. Denis and St. Martin, and for the supply to the public fountains, markets, and houses. The declivity is 8 feet per 1000, the fall 1 foot per minute; length 24 leagues; breadth between Mareuil and Lizy 31 feet; thence to the *Bassin de la Villette* 11 feet. It cost 25,000,000 fr.

The *Bassin de la Villette*, beyond the Boulevard of that name, begun in 1806, and finished in 1809, forms a parallelogram of 740 yards by 77, and receives the waters of the *Canal de l'Ourcq* at the northern extremity. It supplies water to the *Aqueduc de Ceinture* and the *Canal St. Martin*.

The *Canal St. Martin* is 3,467 yards by 7, and connects the basin with the *Gare de l'Arsenal*, *Place de la Bastille* and is now partly arched over. It cost 14,200,000 fr.

The *Gare de l'Arsenal*, in part formed of the moat of the Bastille, is 651 yards by 64. It can receive upwards of 80 barges, leaving the middle clear for a passage.

The *Canal St. Denis* begins near St. Denis, where the small river Rouillon empties itself into the Seine, and terminates at the *Canal de l'Ourcq*, 900 yards beyond the *Bassin de la Villette*. Its length is 7,333 yards. It cost 8,000,000 frs.

AQUEDUCTS.—*Aqueduc d'Arcueil*. The Romans erected an aqueduct over a valley, south of Paris, for the conveyance of water to the *Palais des Thermes*, from Rongis, at 4 leagues distance. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct at Arcueil, which was built after the designs of Desbrosses, and finished in 1624. This magnificent aqueduct extends across the valley of Arcueil upon 25 arches, 72 feet in height. Its total length, from Arcueil to the reservoir near the Observatory, is 18,200 yards. The river generally flows

(1) Since 1819 the works for bringing water to Paris and distributing it, have cost 80 millions of francs.

through two of the central arches. It supplies 36,000 hogsheads daily, distributed to 16 fountains, besides those of the Luxembourg, Garden of Plants, and several hospitals. To see the interior apply to the keeper at Arcueil.

The *Aqueduc de Ceinture* extends from the western angle of the Bassin de la Villette as far as Monceaux, bounding Paris on the north. Its length is 10,300 yards. The first of its 5 branches supplies the Boulevard St. Martin, the Place Royale, and the Marché des Innocents; the 2d, the faubourgs Montmartre and Poissonnière, with the Palais Royal; the 3d, the Chaussée d'Antin; the 4th, the Champs Elysées, Tuileries, Place de la Concorde, Invalides, and Ecole Militaire.

Aqueduc de Belleville.—This aqueduct was built under Philip Augustus. The first reservoir is situated upon the most elevated point of Belleville. At the Barrière de Menilmontant is another reservoir, whence the water is distributed to the adjoining parts of Paris. It supplies 432 hogsheads.

Aqueduc de St. Gervais or de Romainville.—It conducts water into a reservoir in the village of Pré St. Gervais, whence it is conveyed to Paris by pipes. It existed in the time of St. Louis. Supply, 648 hogsheads daily.

ARTESIAN WELLS.—Of these there are two, viz., that of Grenelle (see p. 334) and that of Passy (see p. 191). Others are now being bored at Montmartre, La Chapelle, and at the top of the Butte aux Cailles, near the Gobelins.

FOUNTAINS.—The necessity of constructing numerous fountains in Paris, is owing to the rocky soil on which it is built, which renders springs extremely rare. (1) The purchase of water is an ordinary article of domestic expense, and the city has new fountains or pipes opened almost every day. There are at present 35 monumental and 88 plain fountains, besides 2,053 *bornes-fontaines*, or water-plugs, which are turned on daily, for 3 hours, to purify the streets. Moreover, the City distributes water to 393 state or municipal establishments, and to 7388 private individuals. The total length of water-pipes laid down is 312,700 mètres, or 195 miles.

RESERVOIRS.—There are nine great reservoirs in Paris, viz. at: 9, rue Racine; 111, rue Vaugirard; 16, rue de la

(1) In the 15th century there were only 12 public fountains, and under Francis I. not more than 16, supplying only 1 inch of water, though the population amounted to 300,000 inhabitants. Under Henry IV. and Louis XIII. 14 new fountains were made. Under Louis XV., when the population was 600,000, the pumps at the Pont Neuf and the Pont Notre Dame (now demolished) were the principal sources of supply, and furnished from 60 to 100 inches daily. The *Pompe à feu* at Châtelet and

Vieille Estrapade ; in rue Cassini, near the Observatory ; adjoining the Strasbourg railway-station, and in the newly-annexed communes of Monceaux, Montmartre, Belleville, and Passy (1).

BRIDGES.—The bridges at Paris have little ascent, owing to the elevation of the quays above the river. There are 25 bridges over the Seine, of which 2 are suspension bridges, 4 of iron and stone, 1 of wood, and the rest of stone. Their names, with the date of their construction are marked on black slabs at each end. For descriptions of them see the Walks.

QUAYS.—The banks of the Seine are skirted with spacious quays, forming two lines of road. The most ancient, the Quai des Augustins, dates from 1312, and the Quai de la Mégisserie, from 1369. Under Louis XIII. and XIV. some progress was made in the construction of quays in the Ile de la Cité, and Ile St. Louis. Napoleon I. extended and improved them considerably. The banks of the Seine now display about 11 miles of quays unequalled by any city in Europe. The longest are the Quai d'Orsay, 3,123 metres, and the Quai de Valmy, 3,171 metres. They form large terraces, with macadamised carriage-ways and foot-pavements, skirted with trees, lighted with gas and furnished at intervals with benches, thus forming most agreeable promenades. *Abreuvoirs*, or watering-places for horses, are visible in many parts.

PORTS OR WHARFS.—The principal are the *Port de la Rapée*, for wine and fire-wood ; *aux Tuiles*, for tiles, bricks, slates, &c. ; *St. Nicolas*, for merchandise from Rouen ; *d'Orsay*, for wine, stone, &c. ; *des Invalides* and *Austerlitz*, for fire-wood.—The wood is brought down the river either in floats or barges ; the latter bring the best. Charcoal is sold that at Gros Caillou afterwards supplied 320 additional inches. The water that will pass through an inch conduit (*un ponce de fontainier*) in 24 hours, is 19 cubic mètres, or 19,000 litres. At present Paris daily receives 404,000 cubic metres of water from the Canal de l'Oureq ; 40,800 from the Seine ; 4,600 from Arcueil ; 900 from the Artesian well of Grenelle, 6,200 from that of Passy, and 500 from the *Sources du Nord*, which are springs on the northern side of the Paris basin. The length of the main pipes distributing this quantity is 70,000 metres ; the secondary pipes form together a length of 242,000 metres. A new and immense aqueduct will shortly bring water to Paris from the Somme Soude and Dhuis in Champagne, yielding 40,000 cubic metres in 24 hours. The cost is estimated at 38 millions of francs.

(1) The City receives 5 fr. annually for the daily supply of one hectolitre of water from the Canal de l'Oureq, and 10 fr. for that supplied from the Seine, Arcueil, and the Artesian well of Grenelle. The total sums received for this item amounted in 1862 to 2,094,520 fr. The quantity of water used daily is 15,400,000 gallons. Seine water is the best.

on board boats that lie off the Pont des Arts, Ile de la Cité, Ile St. Louis, and along the Canal de l'Ouroq. (1)

STREETS AND HOUSES, &c.—Since the annexation of the suburban communes there are now in Paris 76 avenues; 92 boulevards; 49 chemins de ronde, forming the military road parallel to the line of fortifications; 176 blind alleys; 244 squares; 47 quays; 1,898 streets; 230 passages, galleries, or courts; 140 cités; and 127 small roads, making together a total of 2,922 public or private lines of communication. The number of houses is 90,000, and of shops 300,000. The total length of foot pavement, or *trottoirs*, is at present 1,300 kilometres, or 812 miles. (2) The proprietors of houses are bound to scrape, paint, or white-wash the fronts of their houses once at least every ten years. No rubbish is allowed to be thrown into the streets except at night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it.

The stone used for paving the streets and squares is a compact sandstone, found on the outskirts of the *Paris Basin*. The footways are partly made with the lavas and basalts of Vol-

(1) From the departments above Paris, about 12,000 boats arrive annually with fruit, hay, corn, flour, tiles, bricks, wine, flax, paving-stones, &c.; besides about 5,000 floats of timber, fire-wood, and charcoal. Havre and Rouen send yearly about 600 boats with glass, cider, wine, brandy, salt, foreign corn, &c.

(2) Streets were first paved under Philip Augustus. The following table shows the increase of pavements since 1280.

Years.	Length.	Surface.	Cost.
1280	35,000 met.	178,000 sq. met.	1 fr. per sq.m.
1638	160,000	848,000	4
1700	270,000	1,672,000	5
1800	350,000	2,500,000	7
1820	380,000	2,755,000	8
1862	710,000	5,937,000	10

The following is the length of a few of the principal streets:—rue de l'Université, 2,417 metres; Vaugirard, 2,143; St. Dominique, 2,439; Boulevard de Sébastopol 3,000; Grenelle St. Germain, 2,251; Rivoli, 3,146; Boulevard du Prince Eugène, 2,800 metres. From the Arc de l'Etoile to the Place du Trône, 8,000 metres along the Boulevards. The sweeping the streets of Paris costs the City 1,500,000 fr. a-year; the contractors clear 500,000 fr. by the sale of the rubbish, which, after having rotted in pits, is sold at the rate of 3 and 5 fr. per cubic mètre, and produces about 3,500,000 fr. ! The number of scavengers in Paris is 2500, divided into four legions, of three battalions each, or 36 companies of four sections each. The cost to the City for paving and sweeping the streets is about 9,820,000 fr. per annum; foot-pavements, 500,000 fr.; numbering houses and

vic, in Auvergne, and partly with a mixture of asphaltum and gravel, which, being poured in a hot fluid state on a level plastered surface, hardens immediately, and will endure great wear and tear. The cost of lava flagging is about 13 fr. per square metre; that of bitumen flagging is 8 fr. Wood pavement has been tried in Paris, but without success. (1)

It was not till 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and the names then given to them remained unchanged till 1789. At present the quarter and number of the arrondissement are marked on the same lava-slab which bears the name of the street in white letters on a blue ground. Great regularity is observed in the numbering of houses. In the streets parallel to the Seine the numbers follow the course of the river; in those perpendicular to it or nearly so, the lowest number begins at the extremity nearest the Seine. In either case the even numbers are to the right, and the odd ones to the left of the visitor following the course of the river, or turning away from it.

Before Louis XVI., Paris was lighted during only nine months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Before gas was introduced the city was lighted by lamps suspended from ropes hung across the streets. (2)

PRIVATE EDIFICES.—The vast improvements which have been in progress for the last ten years have con-

names of streets, 80,000 fr. From 1830 to the present time, 404 new streets have been opened in Paris. The number of houses demolished since 1852 is 3,734; the new ones built since the same period amount to 10,769.

(1) The cost of paving-stones is 470 fr. per thousand, and that of laying them down from 10 to 12 fr. per square metre. The boulevards, quays, and some of the principal streets, which are macadamised, cost 300,000 fr. annually in repairs. The watering of streets costs 114,000 fr. per annum.

(2) The lighting of Paris, in its present extent, is effected by 25,515 gas-burners. Oil-lamps are now confined to the extreme outskirts of the capital. During 6 months, all the lamps are lighted, and during the other 6 months, a certain number for part of the night. The gas is furnished by a company chartered for 50 years, commencing from 1856, which furnishes 30,000,000 cubic metres of gas per ann. at the rate of 15 c. per cubic metre to the City and Government, and of 30 c. to private persons. The number of gas-burners in private establishments is 358,000. No gas-works are allowed in the interior of Paris. The Company pays 200,000 fr. a-year to the City for the space occupied by the pipes. At the expiration of the charter, all the pipes and accessories revert to the City on payment of a sum of 2,000,000 fr.

siderably reduced the number of old historical buildings for which Paris was so remarkable. The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the royal and noble mansions of the middle ages are the *Hôtels de Sens*, and *de Cluny*. The *Hôtels de Lamoignon*, *de Sully*, and *de Carnavalet*, may be quoted as fine specimens of the Italian taste which prevailed under Henry IV. Under Louis XIV., the magnificence of the court, and the increased extravagance of the nobility, led to the erection of many of the finest amongst the old hotels of the faubourg St. Germain. The other residences of that quarter date from Louis XV., or the early years of his unfortunate successor. A check was given to all progress in architecture by the revolution of 1789, till the accession of Napoleon I., who contributed by his example to the revival of the taste for elegant mansions. But the principal improvements in building have been effected since 1830; and in most of the edifices of this period the connoisseur will meet with some tasteful application of the Italian or Gothic styles. The new streets abound with instances of the kind.

PALACES. (1)—The kings of France changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country; and about the end of the 10th century the *Palais de Justice* became the seat of royalty. Of the former a Hall of Baths alone exists; but the *Sainte Chapelle* may give an idea of the splendour that prevailed in the construction of the second. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the first, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The present Louvre, and the colossal additions it has received to unite it with the Tuileries, now form one of the most attractive features of the metropolis. The central part of the *Tuileries* comes next in order of antiquity; and then the eastern part of the Long Gallery that connects it with the Louvre. In historical associations the Palace of the Tuileries rivals, while in scenes of slaughter and mournful recollection, it surpasses, the great monument of the age of Louis XIV., Versailles. The *Luxembourg* is the best specimen extant of the reign of Louis XIII. Next to this comes the *Palais Royal*,

(1) For descriptions of all these edifices, see *Index*.

which has replaced an edifice of nearly the same date as the Luxembourg; and the late *Palais Bourbon*, now appropriated to the use of the Legislative Body. Both edifices have a strong claim upon the attention of the stranger, having been long the respective residences of the families of Orleans and Condé. The *Palais de l'Elysée Napoléon* must not be omitted, since the interest it derives from history is now enhanced by its having been the official residence of the present Emperor, when President of the Republic. If to this list be added the châteaux near Paris, belonging to the State, such as *Versailles*, *Les Trianons*, *St. Germain*, *Compiègne*, *Fontainebleau*, *Meudon*, and *St. Cloud*, the magnificence of the ancient court of France will in some degree be understood.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style *Notre Dame* is the great type; and, both from its size and numerous historical recollections, the cathedral church takes the lead of all others. There are hardly any specimens of the early *Flamboyant* style remaining. *St. Séverin* and *St. Germain l'Auxerrois* belong to its middle period (1400—1500); *St. Gervais* and *St. Merri*, with the still remaining tower of *St. Jacques de la Boucherie*, to its latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect illustration in *St. Eustache*, and a curious one in *St. Etienne du Mont*. Of the churches built in the *Italian* or *Palladian* style, the earliest is *St. Paul et St. Louis*, which is one of the most beautiful edifices of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the churches and domes of the *Val de Grâce* and the *Invalides*, the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only large specimen of the style of sacred architecture under Louis XV. The *Panthéon*, or Church of *St. Geneviève*, exemplifies the skill of French architects under Louis XVI. This edifice by its associations points rather to the times of the first republic. The era of the first empire produced the designs for the *Madeleine*; the honour of finishing that classic pile belongs to Louis Philippe. As to the accessory decorations of churches, the splendid paintings of the dome of the *Invalides*, the pictures and altars of *Notre Dame* and *St. Etienne du Mont*, with the pictures of *Ste. Marguerite* and *St. Nicolas des Champs*, are particularly worthy of notice. The interiors of the *Madeleine* and *St. Vincent de Paule* are the best specimens of the decorative taste of the present day.

The churches of *St. Roch*, *St. Eustache*, and *Notre Dame de Lorette* are celebrated for their music, and on high festivals

are much crowded. *Notre Dame, St. Sulpice, and St. Etienne du Mont*, are also much frequented. All the Catholic places of worship in Paris are open from an early hour in the morning till 5 or 6 in the evening; on Sundays and festivals, persons using chairs pay 2 sous for each.

PUBLIC BUILDINGS.—The *Hotels of the Ministers* are in general splendid residences, and contain all the offices, &c., connected with the functions of each ministerial department. The Hotel of the Minister of Finance is the largest, and is situated the nearest to the Tuileries; the others are in the Faubourg St. Germain, or in the Place Vendôme, and that of Foreign Affairs on the Quay d'Orsay. Soldiers mount guard at each.

Of the *residences of the Foreign Ministers*, the largest and most sumptuous is that of the British Ambassador.

The finest of the municipal buildings of Paris is the *Hôtel de Ville*, where the Prefect of the department resides, and the several offices dependent upon him are located, and councils held. It is the centre of the municipal jurisdiction of the department, while the *Prefecture of Police* is the centre for all matters relating to public order, health, and security.

The *Palais de Justice* unites within its precincts the supreme civil jurisdiction of the State, the *Cour de Cassation*, the *Cour d'Appel*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*. The new and richly decorated buildings of the *Tribunal of Commerce* stands opposite. Law societies, such as the Temple, &c., in London, do not exist in Paris; and, although many lawyers reside near the Palais de Justice, there is no particular place of abode for them as a professional body.

The Mint, or *Hôtel des Monnaies*, is a building of elegant design; the Record-office, or *Hôtel des Archives*, and the *Imperial Printing-office*, were once princely residences.

Most of the principal bankers are established in the vicinity of the Exchange, or *Bourse*, the most remarkable of the commercial buildings.

The edifices connected with literature and science are mostly on the southern side of the river, situated within, or grouped around, the ancient University. Such are the *Observatory*; and, in the immediate vicinity of the Pantheon, the buildings of the old University: the *Sorbonne*, and others now occupied by the *Ecole Polytechnique*, and two of the Imperial Lyceums. The corps d'élite of science and literature, united in the *Institut*, holds its meetings on the spot where the ancient *Collège des Quatre Nations* stood. Of the scholastic establishments one of the most prominent on many accounts is the *Sorbonne*. The great establishment of the *Jardin des Plantes* lies to the

east of the Pantheon, in a less frequented quarter of the town, and boasts some of the completest museums of Natural History in Europe. The chief literary establishment on the northern side is the *Bibliothèque Impériale*, the richest collection of books and manuscripts, perhaps, on the Continent. These edifices, and the relics of the once powerful University of Paris, with its 30 colleges, some of which are still traceable, are all of high interest to the antiquary.

The *Arc de Triomphe de l'Étoile*, and the columns of the *Place Vendôme*, the *Bastille*, and the *Trône*, are the most prominent and interesting of those monuments which are purely ornamental.

The military tendencies of the French nation are peculiarly conspicuous in the capital. The visitor cannot fail to be struck with the vastness and solidity of the **FORTIFICATIONS** which encircle Paris. The idea of fortifying the city originated with Napoleon, but it was not carried out until 1841, when 140,000,000 fr. were granted for the purpose. The enceinte, consisting of 94 fronts of 355 metres, with a ditch of the average depth of 6 metres, and a breadth of from 18 to 50 metres; has 65 entrances, viz., 51 gates, 10 passages for railways, and 4 posterns. The walls average 12 metres to the crest of the parapet. Seventeen casemated detached forts, presenting 93 fronts, defend the approaches (1), and are connected by a series of strategical roads.

Within Paris, the most remarkable military edifices are the *casernes*, or barracks, most of which were erected in 1780 by Marshal Biron. The principal one, the *Ecole Militaire*, is one of the most admired buildings of the reign of Louis XV. Of those recently built, the most remarkable are the *Caserne Napoleon*, behind the Hotel-de-Ville, the *Caserne du Prince Eugène*, Boulevard St. Martin, and that of the Rue de la Banque. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides*, is a splendid and colossal pile of building.

The charitable buildings of Paris are, on account of their monastic origin, remarkable for their solidity and size. The

(1) They are:—*Forts de Charenton, Nogent, Rosny, Noisy, Romainville, d'Aubervilliers, de l'Est, Couronne du Nord, Forts de la Briche, du Mont Valérien* (the most imposing of all), *de Vanvres, d'Issy, Mont-rouge, Bicêtre, d'Ivry; Lunette de Stains; Fort de Rouvray*. Paris and its forts are armed with 2,238 mortars, cannons, and howitzers; 575 rampart guns, 200,000 muskets, 1,500 rocket-tubes, 2,700 gun carriages, calculated for a million of projectiles, in all 9,129,000 kilos. ; 800,000 kilos. of lead, and 2,000,000 kilos. of gunpowder.

Hôtel Dieu possesses no architectural beauty; the hospital of the *Salpêtrière* is the most remarkable for its construction as well as for its extent; the *Hôpital St. Louis* is a picturesque edifice of the time of Henry IV. *Bicêtre*, though not within the walls of the town, is yet essentially an institution of Paris. These edifices are maintained, by public as well as private funds, in a manner worthy of the nation to which they belong.

PLACES.—Every open space at the junction of streets, &c., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Place de la Concorde, du Carrousel, du Palais Royal, Vendôme, des Victoires, Royale, &c.*

SQUARES.—Paris now possesses eight squares laid out as gardens, in the London style, but open to the public. They cover in the aggregate an area of 8 acres. Chairs may be hired there for 3 or 4 sous. The most remarkable are those of *St. Jacques des la Boucherie, the Temple, Ste. Clotilde, Place Louvois, Place Montholon, and des Arts and Métiers.*

THE BOULEVARDS.—About 1670, Paris ceased to be a fortified city; the walls and towers were pulled down, and a road made which took the name of *Boulevard* (bulwark), and was planted with trees from the rue St. Antoine to the rue St. Martin. A triumphal arch was erected on the site of the Porte St. Denis, and the boulevard soon extended from the rue St. Martin to the rue St. Honoré. The northern boulevards were finished in 1704, those on the south in 1761.

The old boulevards, which, since the formation of those skirting the new additions to Paris, are called *Boulevards intérieurs*, form two grand divisions, the *Boulevard du Nord* and the *Boulevard du Midi*. The former is 5,067 metres in length, and is subdivided into 12 parts, each distinguished by a particular name. (See Map.) The *Boulevard du Midi* is 16,100 metres in length, and is divided into 7 parts. They are planted with four rows of trees, forming a carriage-road with a double walk on each side. (1) The *Boulevard extérieur*, finished in 1814, is also planted with trees, and divided into several parts named after the Marshals of the Empire. The northern boulevards are now the pride of Paris. Once its *bulwark*, they have become its ornament. Their great extent, the dazzling beauty, the luxury of the shops, the restaurants, the cafés, on or near them; the crowds of well-dressed persons who frequent

(1) The item of planting costs the City of Paris 40,000 fr. a-year. The number of trees in the public gardens, walks, streets, &c., is 148,800. An openwork cast-iron plate encircles the foot of each tree on the bitumen walks, to prevent the ground from being trodden down.

them; the glancing of lights among the trees; the sounds of music; the incessant roll of carriages, all this forms a medley of sights and sounds anything but unpleasing to the visitor who walks the boulevards for the first time on a fine evening. The Boulevard des Italiens is the most fashionable part, and, in fine weather, is densely crowded with ladies and gentlemen seated on chairs hired for 2 or 3 sous each. To the northern boulevards must now be added the magnificent *Boulevard de Sébastopol*, and others still under construction. The people prefer the Boulevard du Temple, where puppet-shows, pantomimes, rope-dancing, &c., are always ready to amuse them; and on Sunday evenings this spot resembles a fair. The boulevards to the south being almost deserted, offer a striking contrast to this lively picture.

PASSAGES.—These are a grand resort of all the loungers of the town. The most remarkable are: the *Passages des Panoramas, Jouffroy, Verdeau, Vivienne, Colbert, Choiseul, Delorme, du Saumon, Véro-Dodat, des Princes*, &c.

BAZAARS.—There are six of these of some note existing in Paris. The best are the *Bazars Montmartre and Jouffroy*.

MARKETS, &c.—The first market-house in Paris was situated in the Cité, near the street still called *rue du Marché Palu*. A market, called *Marché de l'Apport*, was afterwards held near the extremity of the *rue St. Denis*, till Louis VI. transferred it to a piece of ground near the cemetery des Innocents named *Champeaux*, or *Petit Champs*. Philip Augustus established two other markets near the same spot, and they took the name of *halles*. Each class of dealers and every neighbouring town had its particular *halle*. Francis I. caused all the *halles* to be rebuilt, with pillars of stone opening into dark galleries. (1.) At present there are markets in every part of the city; the most elegant being the *Halles Centrales* (see p. 243).—For the principal markets, see *Index*, under *Marché and Halle*. (1) The dealers in the market-places amount to nearly 9,000. (2)

BATHS, &c.—These were very common in the time of the Romans, as well as in the middle ages, when they were called *étuves*; their proprietors, the *barbiers-étuvistes*, forming a corporate body. Under Louis XIII. and Louis XIV. they be-

(1) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where commodities are purchased retail. There are at present 22 of the former, and 24 of the latter.

(2) The kitchen gardens in the environs of Paris produce 50,000,000 fr. annually, and employ upwards of 50,000 persons. There are also about 200 flower-gardens in and about Paris; and the sale of flowers, especially on great ball days, or similar occasions, amounts to between 30,000 fr. and 50,000 fr. daily.

came places of debauchery. There are now 200 bathing-establishments in Paris, which afford every kind of accommodation at a low charge, and furnish on an average 2,500,000 baths per annum to the public, including mineral and vapour baths. They are formed of ranges of small rooms. The *bains ambulants*, or portable baths, are a great accommodation to the public. There are also cheap hygienic baths for workmen, under the direction of a society, which last year gave them and their children upwards of 40,000 baths. Paris also contains 174 *Lavoirs*, or public wash-houses, encouraged by the City by a reduction of the water-rates in their favour. *Ecoles de Natation*, or swimming-schools for both sexes, and baths of every kind, are to be found during summer in floating establishments on the Seine, covered in, and fitted up with galleries, bathing-rooms, plunging-bridges, &c. Net or wood-work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness to prevent accidents. The price generally is 12 sous, but there are some for the lower order of people, at 4 sous.

CEMETERIES.—Before the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. Interments were subsequently allowed in churches and the contiguous ground, and; the city increasing, the cemeteries became gradually inclosed within the walls. At length, in 1790, the National Assembly prohibited interments within churches and towns. During the reign of Terror, men were buried without any ceremony or memorial to mark the spot where they lay. Since 1811, the cemeteries have been constituted nearly as they are at present.

Eight cemeteries now lie within Paris, in consequence of its enlargement. Those which are most worthy of a visit on account of the picturesque style in which they are laid out, and the elegant monuments they contain, are those of *Père Lachaise*, *Montmartre*, and *Mont Parnasse*. On Sundays and on All Souls' Day, whole families of the Parisians visit the graves of their relatives, and the cemeteries are crowded. Any person or company may be entrusted with the erection and repair of the tombs, &c. The interments take place with or without religious ceremonies, as the friends of the deceased please. All requisite information may be had at each of the cemeteries. (1) Chaplains are attached to the cemeteries for gratuitous service at the burials of the poor.

(1) There were formerly three kinds of graves in the cemeteries, namely: common graves (*fosses communes*), graves conceded for a certain period, and perpetual graves. The latter are now

ABATTOIRS (SLAUGHTER-HOUSES).—To remove the nuisances arising from the driving of cattle through the streets, Napoleon in 1809 decreed the construction of five public abattoirs at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments there only remain four at present, to be pulled down as soon as the great new abattoir at La Villette is completed (see p. 450). The still remaining ones are those of Montmartre, Popincourt, Villejuif, and Grenelle. The abattoirs being finished in 1818, at an expense of 16,518,000 fr., they were opened by order of the police, and private slaughter-houses prohibited. Houses for melting the tallow and drying the skins are attached to each of these establishments, and are placed at the disposal of persons called *fondeurs* (melters), who must not be tallow-chandlers. Strangers should visit one of these establishments (see p. 276) (1). It is also in contemplation to establish a cattle-market at La Villette, on the bank of the canal opposite the new abattoir, and to suppress those of Sceaux and Poissy.

only granted on condition of parties giving up certain rights as to space, allowed them by the law as it stands. The ground is usually hired for 5 years or more, subject to renewal. Up to seven years of age 1 mètre is sufficient for a grave; above that 2 mètres must be purchased. Two bodies cannot be buried in the same ground except the extent be 2 mètres, and that there be a vault constructed in it. In the *fosses communes*, 4½ feet deep, the poor are gratuitously buried, in coffins placed close to but not upon each other. They are re-opened at the end of 5 years. The monopoly of burials is granted to a company under the title of *Entreprise des Pompes Funèbres*, subject to a certain tariff. Funerals are distinguished into 9 classes; the lowest costing 18 fr. 75 c., including the religious ceremonies, and the 1st class 7181 francs. This last is but a rough estimate, for no exact maximum can be set down, as there are no legal limits to funeral pomp. The chief office of the *Entreprise des Pompes Funèbres* is at 40, Rue Alibert. There are besides branches at all the Mairies, where inquiries respecting forms, expenses, &c., will be answered. In cases of English persons dying in Paris, application should be made to the clerk of any of the places of English worship, who will generally undertake the management of the funeral. Government receives from the *Pompes Funèbres* 83½ per cent. on the produce of funeral ornaments, and 15 per cent. on articles furnished.

(1) The duty upon the animals slaughtered is included in the octroi-duty paid on entering the abattoirs, and amounts to twelve 1-3 centimes per kilogr. of meat. Since April 1858 the butchers' trade has been thrown open. The country butchers bring meat to the markets of Paris on payment of a duty of eleven 1-5 c. per kil. The cattle bought at Poissy or Sceaux is

COMMON SEWERS, &c.—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, &c. The ditches round the city-walls served as sewers. Vaulted sewers were first begun in 1671. (1)

The gutters, formerly in the middle of the streets, are now mostly placed by the side of the foot-pavements. Closely connected with the drainage of the town, is the system adopted for removing the night-soil from the houses (see p. 451.)

CHAPTER II.

SOCIAL STATISTICS.

POPULATION.—The following table shows the progressive increase of the population of Paris within its new limits:—

Years.	Population.	Years.	Population:
1292	215,861	1802 (war)	672,000
1553	260,000	1817 (peace)	713,000
1718	509,000	1856	1,174,346
1784	660,000	1861 (extension)	1,696,000

In 1862 the whole department of the Seine contained 1,953,660 souls, exclusive of strangers. The number of obliged to follow a fixed route to Paris. At these cattle-markets 18 factors are appointed for receiving consignments of cattle, and selling them either by private contract or by auction, according to order. They deposit 50,000 fr. caution money, and receive one per cent. on their sales. A special factor is appointed for the sale of pork. The fees to the drivers are 10 c. per sheep, 70 c. per ox, and 1 fr. per calf. The driver is responsible for the death of the animals under his care. The slaughter-men at the abattoirs receive from 1 fr. to 1 fr. 50 c. for each animal, besides the entrails, brains, and blood.

(1) The present system of sewers is far superior to any as yet contrived. It consists of six main galleries, called *collectors*, 45 secondary ones opening into the former, and themselves fed by a vast number of smaller ones. The right bank has three of these collectors, which converge to a *general collector* under the Rue Royale. The three collectors of the left bank also communicate with the latter by means of a syphon sunk under the bed of the Seine above the Pont de la Concorde. The general collector, which is 5 metres in height by 8.60 in breadth, and five kilometres and a half in length, carries all the sewage it receives to a point below Asnières. It is cleansed by four well-sized boats provided with drop-planks in front, whereby such a head of water is obtained as to drive all the sediment, stones included, to a distance of 100 metres. It takes 16 days to cleanse the whole extent. The aggregate length of all the sewers already built or under construction, is 460,000 metres.

births in the capital for 1862 (last return) was 52,312; still-born children, 4,041; deaths, 42,185; marriages, 15,916. Of the births, 26,505 were males, and 25,807 females; 6,522 took place in hospitals, and 14,591 were illegitimate, of which 3,506 were recognised by their parents. Of the deaths, 21,231 were males, and 20,954 females; 29,950 died at their homes, 11,142 in civil hospitals, 578 in military hospitals, 134 in prisons, 307 were deposited at the Morgue, and 2 executed. In the department of the Seine the number of births in the year 1860 was 58,042; deaths, 47,022; marriages, 17,459. (1)

Of the population of Paris nearly one-half are working people. There are about 80,000 servants, and 100,000 paupers. Nearly 21,000 patients are always in the hospitals, and 4 times that number pass through them in the course of the year. Foundlings and old and infirm persons, are about 20,000 in all since the annexation. The population of the prisons is about 5,000. (2)

The curious fact has been remarked that families constantly residing in Paris soon become extinct. The effects of this mortality have been observed to be more active upon males than females.

REVENUE, TAXES, &c.—Paris, which before 1860, only

(1) The total population of France in 1801 was 27,349,000; in 1820 it was 30,451,187; in 1831, 32,560,934; in 1841, 34,230,178; in 1845, 35,401,761; in 1851, 35,783,059; in 1856, 36,039,364; and in 1862, 37,382,225. The last account (1861) is as follows:

Births	Legitimate. . .	Boys. . .	454,462	887,578
		Girls. . .	433,116	
	Illegitimate . .	Boys. . .	35,184	69,297
		Girls. . .	34,113	
	Total	Boys. . .	489,646	956,875
		Girls. . .	467,229	
Marriages				288,936
Deaths	Males		393,381	781,635
	Females		388,254	
Increase	Males		96,265	175,240
	Females		78,975	

The annual average of suicides in France is 4,500, being 1 in 8,311 of the adult population. Suicides of males are to those of females as 4 to 1. The mean duration of life in France is at present 37.7 years; before 1719 it was but 28.75, showing an increase of nearly 9 years in the average life of man in this country. See the "Annuaire du Bureau des Longitudes."

(2) The last census (1861) showed that there were in France 10,210,756 bachelors, and 9,487,541 spinsters; 928,724 widowers, and 1,795,065 widows; and about 7,000,000 married couples.

comprised the old city together with its *faubourgs* or suburbs, has now absorbed the greater part of the 37 communes which constituted its *banlieue*, or precincts and environs, which lie within the fortifications. The receipts of Paris amounted in 1863 to 198,468,697 fr., and the expenditure to 192,342,178 fr. (1). The City contributes about 18,500,000 fr. towards the expenses of the State, and nearly 5 millions of francs towards those of the department of the Seine. The *contribution foncière, mobilière, and des portes et fenêtres* (house, furniture and window-taxes), produce about 20 millions of francs annually; the *contribution des patentes* (trade licenses), nearly 12½ millions of francs.

Since 1851, the *contribution personnelle* has been regulated as follows: persons renting lodgings of less than 250 fr. a-year pay none, unless *patentés*, or licensed to trade, in which case they pay 3 per cent on the rent; from that sum to 499 fr., 3 per cent. on the amount of the rent; 500 to 999 fr., 5 per cent.; 1000 to 1499 fr., 7 per cent.; and 1500 and upwards, 9 per cent. on the rent. The debt of the city of Paris in 1862 amounted to 147,375,112 fr.

TARIFE OF THE OCTROI OR ENTRANCE DUTIES.—*Per hectolitre*: Wine in wood, 18 fr.; do. in bottles, 25 fr.; brandy and spirits, liqueurs, fruit in brandy, and scented spirits, 114 fr. 50c.; perry and cider, 7 fr. 80c.; vinegar, verjuice, &c., 10 fr.; beer brought to Paris, 3 fr. 80 c.; do. brewed in Paris, 2 fr. 85 c.; (1) olive oil, 38 fr.; other oils, 21 fr.; charcoal, 50c.—*Per 100 kilogrammes*: butcher's meat brought into Paris, 10 fr. 55 c. (2); ditto from the abattoirs, 8 fr. 85 c. (3); sausages, hams, &c., 20 fr. 70 c.; coals, 60 c.;

(4) Among the items of receipts, in this year's budget, we find:—Octroi Duties, 78,000,000 fr.; Market dues, 6,859,609 fr.; Public Weights and Measures, 699,805 fr.; Supply of Water, 2,094,520 fr.; Slaughter-houses, 2,447,335 fr.; Rents of Standings on Public Ways, 2,294,980 fr.; Dues on Burials, 278,565 fr.; Grants of Land in Cemeteries, 1,422,585 fr.; Contributions of the State and others for paving, lighting, etc., 7,555,767 fr.; Entrance to the Bourse 326,616 fr.; Dog-tax, 393,000 fr. Night-soil, 482,110 fr.

Among the items of expenditure were:—Interest of Debt and Sinking Fund of the City, 8,077,462 fr.; Expenses of Collection, Salaries, &c., 5,994,584 fr.; Primary Instruction, 2,219,132 fr.; Public Worship, 139,940 fr.; National Guard and Military Service, 2,887,979 fr.; Repairs of Public Buildings, 1,223,077 fr.; Hospices and Charitable Establishments, 8,719,735 fr.; Promenades and Works of Art, 1,953,012 fr.; Establishments of Public Instruction, 133,440 fr.; Public Festivals, 820,690 fr.; Expenses of the Prefecture of Police, 12,181,985 fr.; New Public Works, 26,100,561 fr.; Lighting of streets, 3,089,600 fr.

oats, 1 fr. 25 c.—*Per stère*: firewood, 2 fr. 50 c.—*Per hundred trusses of 5 kilog. each*: dry hay, 5 fr.; straw, 2 fr.

Every driver of articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. Any article introduced without being declared, or upon a false declaration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, &c., declared to contain goods that may suffer damage. No individual is exempt at the gate in his carriage, from inspection or the duties. There are also octroi offices at the abattoirs for cattle, at the railway-stations, and on the ports. The navigation of the Seine, annually produces a net income of 1,500,000 fr. (4)

TRADE.—From an official enquiry set on foot by the Chamber of Commerce of Paris, it appears that the number of trades in this city is 325, carried on by 65,000 masters, 205,000 workmen, and 112,800 women, besides 16,600 boys and 7,700 girls. Men's salaries vary from 3 to 6 fr. generally per day, only 8 per cent receiving more, and 14 per cent earning under 3 fr. Women's salaries average from 60 centimes to 3 fr. per day. Apprentices generally have board and lodging, sometimes their washing, and in a few cases a trifling salary. The chief trades are: those relating to dress, which produce annually about 241 millions of francs; those of food and nourishment, 227 millions; architectural trades,

(1) Beer was drunk for the first time in Paris in 1428.

(2) In 1793, the octroi duty on oxen was 15 fr. a-head; cows, 7 fr. 50 c.; calves, 3 fr.; sheep, 50 c. In 1815 these duties had risen to 23 fr. 10 c., 13 fr. 20 c., 5 fr. 56 c., and 1 fr. 32 c.

(3) The difference is owing to the *droits d'abattage*, or tax for killing in the slaughter-houses of Paris, which is not quite 2 cent. per kilog.

(4) The produce of the Indirect taxes for all France was:

In 1849	731,713,000 fr.	1844	847,230,000 fr.	1859	1,091,644,000 fr.
1850	738,242,000 ..	1855	950,879,000 ..	1860	1,373,712,000 ..
1851	737,843,000 ..	1856	1,026,207,000 ..	1861	1,099,566,000 ..
1852	804,334,000 ..	1857	1,052,713,000 ..	1862	1,190,687,000 ..
1853	846,894,000 ..	1858	1,091,728,000 ..	1863	1,244,377,000 ..

Among the items of 1862 we find: Registration and Mortgage dues, 331,438,000 fr.; Stamps, 73,072,000 fr.; Customs, Navigation, &c., 77,158,000 fr.; Salt-duty, 22,548,000 fr.; Foreign sugars, 48,312,000 fr.; French Colonial do., 45,761,000 fr.; Home-grown ditto, 57,933,000 fr.; Potable liquors, 211,399,000 fr.; Letters, and Duty on sending money, 68,162,000 fr.; Tobacco Monopoly, 226,478,000 francs. The collection of taxes for all France costs 151 millions of francs.

145 millions ; furniture of every kind, 137 millions ; jewellery, 90 millions ; bronze trades, 20 millions ; minor trades, 20 millions ; hats, 16 millions, and gloves, 14 millions (1).

Of the manufactures existing in Paris, or its vicinity, three belong to the government, viz., one, the *Gobelins*, for tapestry and carpets ; one for snuff and tobacco ; and the third for porcelain. The first of these does not sell its produce ; but the second furnishes nearly a fifth of the snuff and tobacco consumed in the country, the sale of which amounts to 140,000,000 fr. The third, at Sèvres, is rather a laboratory for useful experiments in the manufacture of porcelain ; its sales, though very great, barely cover the expenses.

There are about 1,000 manufactories of haberdashery, and 141 of paper-hangings ; the shawl trade counts 752 looms ; the number of *maisons de modes* is 879 ; of ready-made clothes shops, 225 ; stay-makers, 653 ; hatters, 644 ; cabinet-makers, 1,915 ; carvers, 222 ; upholsterers, 519 ; house painters, 1,800 ; looking-glasses, 120 ; bronze and gilt work, 450.

The trade of Paris is distributed among the different arrondissements as follows :—The 1st, 8th, 16th, and 17th produce together 102 millions of francs ; the 2d, 9th, 18th, and 19th, 177 millions ; the 3d, 10th, 11th, 12th, and 20th employ 201,000 workmen and produce 663 millions. These arrondissements are the great quarters for furniture, paper-hangings and breweries. The 4th arrondissement employs 62,000 workmen and produces 225 millions. The 5th and 13th employ 85,000 workmen and produce 155 millions. These are the great rendezvous for tanners, brewers, and chiffonniers. The 6th and 14th employ 19,000 workmen and produce 63 millions ; and the 7th and 15th, 10,000 workmen, 68 millions. We have here grouped the 20 arrondissements as radiating from the Tuileries as a centre. The rag-collectors, or *chiffonniers*, realize from 1 fr. 50 c. to 2 fr. a day. Young women in shops receive their food, washing, and lodging, and are paid from 300 to 700 fr. per annum. The ordinary expense of a journeyman is from 30 to 40 sous daily for

(1) The average yearly amount, calculated on the last sixteen years, of the exports from Paris, is 430,000,000 fr. The number of tradesmen's licences annually issued in Paris is upwards of 65,000, producing 44 millions a-year. The capital invested in all France in trades and manufactures now amounts to 400,000 millions of francs, instead of 30,000 millions in 1830. France has 450,000 large trade establishments, employing 1,500,000 operatives, in addition to 5,000,000 employed in minor trades, and 500,000 steam horse-power, representing the labour of 40,000,000 of men.

food, and from 7 to 10 fr. per month for lodging. (1) A great part of the Paris workmen do no work on Monday or on Sunday afternoon. Their condition has been observed to improve nearly in proportion as Savings' Banks have increased. (See these institutions at p. 130.)

CONSUMPTION.—The following is an average statement of the consumption of Paris :—

Wine, 2,470,000 hectolitres (2); spirits, 106,000 h.; cider, 80,000 h.; fine oil, 9,000 h.; vinegar, 36,000 h.; beer, 370,000 h.; milk, 1,200,000 h.; syrups, 7,000 h.; orange-flower water, 4,000 h.; butchers' meat, 106,000,000 kilogrammes; pork, 16,000,000 k.; hams, sausages, 1,800,000 k.; pies, prepared meats, 102,000 k.; cheese, 3,000,000 k.; bread, 300,000,000 k.; sea-fish, 11,000,000fr.; oysters, 2,500,000fr.; fresh-water fish, 1,500,000fr.; poultry and game, 21,000,000 fr.; butter, 25,000,000 fr.; eggs, 12,000,000 fr.; grapes, 4,200,000 k.; pastry, 5,000,000 k.; sugar, 7,500,000 k.; jams, 920,000 k.; ices, custards, 550,000 k.; honey, 240,000 k.; coffee, 3,000,000 k.; chocolate, 4,000,000 k.; common fruit, 240,000,000 k.; melons, 1,000,000 fr.; oranges, lemons, 2,000,000 k.; dried fruit, 4,000,000 k.; pine apples, 40,300 k.; greens, 450,000,000 k.; pulse, 8,600,000 k.; truffles, 26,000 k.; salt, 11,000,000 k.; mustard, 270,000 k.; spices, 450,000 k.; mushrooms, 2,525,000 small baskets; chesnuts, 3,000 hect.; walnuts, 4,500 sacs; hay, 18,000,000 bundles; straw, 26,000,000 bundles; oats, 150,000,000 k.; ice, 8,500,000 k. (3)

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 2,000 sacks, each weighing 159 kilogrammes, daily. The price of bread, no longer officially regulated by the authorities, varies with the price of flour, but may be averaged at 3 sous a-pound for best quality. (4) In

(1) A sum of 3,000,000 fr., resulting from the confiscation of the Orleans property, had been since 1853 placed at the disposal of the Minister of the Interior, in order to enter into arrangements with capitalists for building houses for the working classes. But this plan not succeeding, the Emperor, in 1856, bought 18,000 square metres of ground on the Boulevard Mazas, where such houses for persons of limited income have now been built. Since 1862 Count de Madre has built 86 houses behind the Hôpital St. Louis, in the rue St. Maur and the adjoining ground. Each apartment, let at 210 fr. a-year, consists of two rooms and a kitchen. There is no distraining for rent, nor is any claimed beforehand, the insolvent lodger being only exposed to ejection.

(2) The vineyards of France are estimated at 800,000 acres, producing 40 millions of hectolitres of wine (value 500 millions of fr.), which pay an octroi-duty of 80 millions of fr., besides 120 millions of francs to the State.

(3) The cost of the consumption of Paris is estimated at 500,000,000 fr.

(4) Since 1863, the baking trade has been thrown open, but this is only a provisional measure adopted by way of experiment.

the winter of 1846-1847 it was as dear as 6½ sous. (1) The greatest number of oxen for the Paris markets are brought from the departments of Calvados, Maine-et-Loire, Eure, Manche, Orne, Vendée, and Haute-Vienne; their price varies from 300 to 600 fr. a-head. Cows come from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 to 450 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 to 120 fr. Sheep are sent in the greatest numbers from the Seine-et-Oise, Indre, Marne, Orne, and Germany; they sell from 25 to 30 fr. each. The capital employed in the purchase of cattle for Paris last year was upwards of 47,000,000 fr. (2)

The annual sale of tobacco in Paris is estimated at 1,000,000 kilogrammes; hard wood (*bois dur*), about 500,000 stères; white wood (*bois blanc*), 200,000 stères; charcoal, 3,500,000 hectolitres; and coal, 430,000,000 hectolitres.

CHAPTER III.

HISTORICAL NOTICE OF PARIS.

THE origin of Paris and of its founders is involved in great obscurity. A wandering tribe obtained permission of the Senones, at a remote period, to settle upon the banks of the Seine. They built huts upon the island now called *la Cité*, which served as a natural fortress to protect their property from the neighbouring tribes. To their stronghold they gave the name of *Lutetia* (3), and to themselves that of *Parisii*. (4)

Upon the conquest of Gaul by Julius Cæsar, he found the

(1) According to an official statistical return, the prices of bread and meat during the last 150 years (from 1709 to 1859) have been as follows:—*Bread*: 1700 to 1763 the average price of the pound loaf was 1 sou 6 den.; 1763 to 1812, 2 s. 8 d.; 1812 to 1846, 3 sous; and from 1846 to 1855, 4 sous.—*Meat*: 1700 to 1775 the average price of one pound was 5 sous; 1763, to 1812, 9 sous; from 1812 to 1846, 11 sous; from 1846 to 1858, 18 sous. The average yearly production of corn in all France is 8,046,000,000 kil.; consumption: 7,900,000,000 kilos.

(2) By order of the Minister of the Interior, a book, called *Stud-book Français*, for the registration of the short-horned or Durham race of cattle, is published regularly.

(3) *Lutetia*, from *lutou-hesi*, dwelling of the waters. *Sequana*, Seine, from *seach*, devious, and *an*, water, river; from *avainn*.

(4) *Parisii*—probably from the Celtic *bar* or *par*, a frontier.

Parisii one of the 64 tribes of the Gallic confederation, whose chief town was Lutetia. Two bridges established communications with the opposite banks of the Seine, which were covered with extensive marshes or gloomy forests, and the inhabitants, who were remarkably fierce, supported themselves chiefly by hunting and fishing. Under the dominion of the Romans, this tribe remained in the same state of insignificance as before; their progress in civilisation was slow, and even the worship of the Roman gods with difficulty superseded the human sacrifices of the Druids. Some antiquarian remains dug up from beneath the choir of the Cathedral of Notre Dame, and which are now deposited in the remaining vault of the Palais des Thermes, lead to the conclusion that temples were erected there to Jupiter and Mercury. In the year 54 B. C., Cæsar convoked at Lutetia an assembly of the nations of Gaul. In the general rebellion of the Gallic nations, in the following year, Lutetia was burnt by the Gauls to prevent its falling into the hands of the Romans; but it subsequently came into their power with the rest of Gaul. The Roman laws and a municipal government were gradually introduced, and the city was called *Lutetia Parisiorum*.

During the next three centuries the place is hardly noticed. The emperor Julian, between A.D. 358 and A.D. 360, remodelled the government of Gaul, gave stability to the Roman laws, and equalized the privileges of the various towns. Lutetia changed its name to *Parisii*, obtained political franchises, and the dignity of a city. The trade of Paris was in the hands of a trading company, called *Nautæ Parisiaci*, which existed long after the fall of the Romans. For 500 years of Roman domination, Paris was the residence of a prefect. A palace was erected in the Cité for municipal purposes, and another on the south bank of the Seine, remains of which may still be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near where the Lycée St. Louis now stands; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place de la Concorde and the Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis the Areopagite, who suffered martyrdom at Montmartre. As early as the reign of Valentinian I. a chapel dedicated to

St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In 406, Gaul suffered greatly from the incursions of hordes of barbarians from the north. In 445, the Sicambri, of the league of the Franks, crossing the Rhine, made themselves masters of the cities situated on its banks, and, marching thence to Paris, stormed it. The Roman government, however, still lingered on in Gaul, in the last stage of existence, when Childeric, king of Tournay, having died in 481, his son *Clodovech*, or Clovis, in 486 marched against the Roman general Siagrius, whom he routed; and, extending his conquests by degrees, he made himself master of Paris, in 494 or 496. Here he married Clotilde, embraced Christianity, and built a church to St. Peter and St. Paul, but which shortly after was dedicated to Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain des Prés and church of St. Germain l'Auxerrois. The walls built by Clovis existed until Louis VI., in order to defend himself from his feudal lords, protected the faubourgs on the north and south by a wall.

Under the kings of the Merovingian dynasty, which lasted 256 years, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay. Few of the princes of the second or Carolingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors, but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845 the Normans, attracted by the wealth of the churches and convents, made a descent upon Paris; they sacked and burned it in 857, and again besieged it in 885. After appealing in vain to Charles le Chauve for succour, the Parisians, by their own efforts, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign he began the palace which now bears the name of Palais de Justice. The inhabitants commenced building in all directions; and so great was the increase of the city that it was divided into four quarters, whence the term *quartier*, to express a division of Paris. At that period, however, the city was not very large, as ten men sufficed to collect the taxes. The duties of the northern gate, situated at the intersection of the rue St. Martin with the new rue de Rivoli, produced, under Louis le Gros, only 12 fr a-year (600 fr. present money). This monarch re-

built the Louvre, which existed as early as the time of Dagobert. Bishop Maurice de Sully began the foundations of Notre Dame, the first stone of which was laid in 1163, by Pope Alexander III.; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third dynasty, many privileges were conferred upon the Parisians. A royal prévôt administered justice in the king's name, and a prévôt des marchands watched over the municipal interest. The schools of Paris became celebrated, and in the 14th century colleges were founded.

Philip Augustus built several churches and the tower of the Louvre of that time; he caused streets to be paved, and fortified the city with a wall and turrets, which, beginning on the right bank above the Pont des Arts, and proceeding northward as far as the rue Grenier St. Lazare, ended on the Quai des Ormes; on the left bank it commenced near the present site of the Palais de l'Institut, and, after running southward to the rue des Fossés St. Jacques, took an easterly direction, and ended at the Quai de la Tournelle. The river was barred by a heavy chain fastened to piles, and supported by boats. Paris then formed three divisions, la Cité, in the centre; la Ville, on the North; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quarter still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A body of municipal troops was formed, and a night patrol organized. An hospital for the blind, a school of surgery, and a body of notaries were instituted. Philippe le Hardi improved the streets and highways; and Philippe le Bel established several courts of justice. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however slain by his own partisans, and the Dauphin quelled the revolt.

Under Charles V., the faubourgs being much extended and in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built, and the Louvre repaired and enlarged. Paris was then divided into 16 quarters, and contained 1084 acres of ground. Charles V. was succeeded in 1380 by Charles VI., who became insane in 1392, and died in 1422. During this disastrous reign, the revenues of the state were squandered in the struggle between the dukes of Orleans and Bourgoigne;

the factions of the *Bourguignons* and *Armagnacs* distracted the country, and the English occupied Paris in 1421. The Pont St. Michel was built in 1384, and the Pont Notre Dame in 1414. Under Charles VII. the English were driven from Paris, in 1436; and the Greek language was taught for the first time in the University, which contained 25,000 students. Under him and the succeeding monarch, Paris was desolated by famine, the plague, and by wolves, to such a degree, that in 1466 the malefactors of all countries were invited thither as a sanctuary, with a view of repeopling the capital. Notwithstanding the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1100 acres. In 1470 printing was introduced, and the post-office established. Francis I. gave a new aspect to Paris. The old castle of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace commenced on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, better communications opened between the different parts of the city, the fortifications enlarged and repaired, and the rebuilding of the Faubourg St. Germain, ruined during the preceding wars, commenced. In 1533, the Hôtel de Ville was begun, the Quai de la Tournelle was formed in 1552, the Place Maubert in 1558, and the palace and garden of the Tuileries in 1563. About the same time the Arsenal was constructed. Under Henry II. the college of Ste. Barbe was endowed, a protestant church established in defiance of his persecutions, and the coins of the realm bore for the first time the effigy of the king. The wars of religion, and their disastrous consequences, among which the Massacre of St. Bartholomew was the most conspicuous, arrested for a while the progress of letters and the fine arts, until Henry IV., having restored peace to the kingdom, turned his attention to plans for promoting his subjects' happiness and embellishing the capital. During his reign the Pont Neuf was finished, the hospital of St. Louis founded; the Place Royale, the rue Dauphine and the neighbouring quays, were laid out; great additions were made to the palace of the Tuileries, and the gallery which joins it to the Louvre was partly constructed.

Under Louis XIII., the Palais Cardinal, now Palais Royal, was begun by Richelieu, and the Luxembourg by Marie de Medicis; the Cours la Reine was planted; the quays and bridges of the Ile St. Louis constructed; magnificent hotels arose in the Faubourg St. Germain; the college, afterwards called Louis le Grand, the Académie Royale, and the Garden of Plants, were founded; the Faubourg St. Honoré became united

with the villages of Roule and Ville-l'Evêque, and the Faubourg Saint Antoine, with Popincourt and Reuilly.

Louis XIV. completed the projects of Henry IV. and Louis XIII. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and Place des Victoires were formed. Thirty-three churches were erected, many of the quays were faced with stone, and a new one formed; and, for the greater convenience of the courts of justice, the Grand Châtelet was erected. The Hôtel des Invalides, a foundling hospital, the Observatory, the colonnade of the Louvre, and the Pont Royal were completed, and the Champs Elysées planted. The Tuileries were enlarged, and the present garden laid out. The College Mazarin, now the Palais de l'Institut, was founded, as also the manufactory of the Gobelins. The old city gates were superseded by triumphal arches, of which those of St. Denis and St. Martin remain; and the boulevards became promenades.

Paris under Louis XV. occupied a space of 3342 acres. Among the improvements of this reign are some of the sumptuous hotels of the Faubourgs St. Germain and St. Honoré, the Palais Bourbon, now the palace of the Legislative Body, the church of Ste. Geneviève, (the Pantheon,) the Place de la Concorde, the manufactory of porcelain at Sèvres, the southern boulevards, and several fountains, among which that of the rue de Grenelle, by Bouchardon. Another foundling hospital was established, the École Militaire, the Hôtel des Monnaies, Collège de France, façades of St. Sulpice and St. Eustache were built, and the Garden of Plants was enlarged.

Louis XVI. continued the church of Ste. Geneviève, commenced that of the Madeleine, built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or enlarged several charitable institutions. The *Théâtre Français*, the French, Italian, and Comic opera-houses, and other theatres, arose in quick succession. The old markets were enlarged, and new ones formed. Steam-engines were established on the banks of the Seine, to accelerate the distribution of water to different quarters of the city; the Pont de la Concorde formed a communication between the Faubourg St. Honoré and that of St. Germain, and the octroi-wall and barriers were built (see p. 278). The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within Paris, thus adding 8,560 acres to its area, and the galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of the East.

The local history of Paris during the first revolution is in fact the history of the revolution itself. We need therefore

hardly advert to the taking of the Bastille on July 14, 1789, or the erection of the guillotine on the Place Louis XV., now Place de la Concorde. Many monuments of the middle ages were demolished in that eventful time, and the fine arts threatened with destruction. But under the Directory the museum of the Louvre was opened, and under Napoleon I. Paris assumed more than its former splendour. The Place du Carrousel was cleared of the unsightly buildings which stood in front of the palace; the northern gallery connecting the Louvre with the Tuileries was begun; the garden of the Tuileries embellished; the magnificent rue de Rivoli commenced; the rue Castiglione, connecting the latter with the Place Vendôme, rue de la Paix, Boulevards and Chaussée d'Antin, was designed and executed; a new and spacious market formed on the site of the convent des Jacobins, near the rue St. Honoré; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés; three handsome bridges were built: and new quays formed on each bank of the river. The Canal de l'Ourcq was opened, and, in the basin made at the barrière de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast granary of reserve was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Bourse or Exchange begun. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme erected. Three great cemeteries were formed without the barriers; and five public slaughter-houses, called *abattoirs*, were constructed at the extremities of the faubourgs. The churches devastated during the revolution of 1789 were repaired and embellished. More than £4,000,000 were expended on these works and improvements in 12 years.

Paris was taken on the 30th March, 1814, by the allied forces under the command of Prince Schwarzenberg, after a gallant defence by the garrison, supported by the National Guard, and the students of the Polytechnic and Veterinary Schools. On the 31st the allied sovereigns made their entry, a capitulation having been signed with the authorities of the city.

Louis XVIII., on his restoration, extended the town, completed the canals; constructed the Chamber of Deputies, three bridges, and several barriers; erected statues of the kings of France in different places; built a chapel in the Temple, another in the rue d'Anjou, and a third on the site where the

Duc de Berri was assassinated (see p. 221). Several markets and hospitals were finished or enlarged, the works at the Entrepôt des Vins and Grenier de Réserve resumed, and the lighting and cleansing of the city much improved.

Under Charles X. the architectural alterations of Paris were chiefly of an ecclesiastical character. The church of St. Germain des Prés was restored; the Madeleine progressed; at Gros Caillou the church of St. Pierre was erected; and other new churches rose from their foundations. Three new bridges were built; many of the Passages that now embellish Paris were begun, and the suburbs continued to increase rapidly.

The people of France, dissatisfied with the return of the Bourbons through the aid of foreign bayonets, were not about this time very warmly attached to the reigning dynasty. The imprudent acts of the Villèle and Polignac ministries increased their dissatisfaction, till the famous ordinances of July gave the signal for a general outbreak at Paris. During the 27th, 28th, and 29th of July 1830, upwards of four thousand barricades were raised, and after an obstinate resistance on the part of the Swiss Guards and the Gendarmerie, commanded by Marshal Marmont, Charles X. was dethroned, and the younger branch called to the throne by the people in the person of Louis Philippe. Under the reign of that prince, the garden and Palace of the Tuileries were much altered, some of the quays widened, those on the north planted, and several new bridges built. A great number of handsome new streets were opened, the Hôtel de Ville was quadrupled in size, the Madeleine, the churches of Notre Dame de Lorette, St. Vincent de Paule, and St. Denis, were finished; the Place de la Concorde was completely remodelled, and the Obelisk of Luxor reared in its centre; the Triumphal Arch at the Barrière de l'Étoile was completed, as were the magnificent palaces of the Quai d'Orsay and of the Fine Arts. Vast works were undertaken for the drainage of the streets; gas was generally introduced throughout the town; and health and comfort were more consulted in the improved construction of private edifices. (1)

(1) The following shows the area of Paris at different periods :

		Hectares.
Under Julius Cæsar.. . . .	B.C. 56	15
» Philip Augustus.	A.D. 1211	253
» Charles VI.	1383	439
» Henry III.	1581	483
» Louis XIII.	1634	568
» Louis XIV.	1686	1,104
» Louis XV.	1717	1,337
» Louis Philippe	1848	3,524
» Napoleon III.	1860	7,802

Such was the state of apparent prosperity in the capital of France in the beginning of 1848, when political errors brought about the memorable revolution of February. The sudden change from royalty to a commonwealth generated a series of public misfortunes, which put a stop to all improvement; and the greatest efforts on the part of the authorities were hardly equal to the task of satisfying the cravings of a host of starving workmen, by employing them in the demolition of some hundred decayed houses near the church of St. Eustache.

In 1849, the ravages committed by the cholera at last roused the republican government to the conviction that the health of the metropolis required the execution of great works of public utility. It therefore agreed to share with the city of Paris the expense of prolonging the rue de Rivoli; the new *halles*, now one of the ornaments of Paris, were also commenced, and many a filthy street was effaced from the map.

The events of Dec. 2d, 1851, which caused the overthrow of the Constitution of 1848, and the proclamation of the Empire on the same day of the following year, mark the commencement of an era of improvements, such as neither Paris, nor any other capital of Europe ever witnessed before. The rue de Rivoli has been extended to the rue St. Antoine; the works of the Louvre and Place du Carrousel, commenced in 1852, are all completed; the Boulevards de Sebastopol, de Malesherbes, and du Prince Eugène have been opened; the railway round Paris constructed, and extensive embellishments executed in the Bois de Boulogne and in that of Vincennes; the rue des Écoles connects the principal establishments of public instruction, the central market has been opened to traffic, and Paris has been extended to the fortifications. Other works of bewildering magnitude are begun, and a few years hence Paris will have undergone such changes as were never effected in so short a time in any capital of Europe. (1)

(1) The following are the principal sums laid out during the Empire in improving and beautifying Paris: Junction of the Louvre and the Tuileries, up to 1858, 62,500,000 fr.; repairs of historical monuments, 2,170,000 fr.; Palace of the Élysée, 1,400,000 fr.; Boulevard de Strasbourg, 3,149,000 fr.; Boulevard de Sebastopol (right bank), 23,500,000 fr.; Monument to Marshal Ney, 50,000 fr.; Hippodrome of Longchamp, 1,500,000 fr.; Tomb of Napoleon I., 865,000 fr.; Hotel of the Ministry of Foreign Affairs, 4,500,000 fr.; constructions on the Ile des Cygnes, 428,000 fr.; Palais de l'Industrie, 14,880,000 fr. Boulevard de Sebastopol (left bank), 12,500,000 fr.; Ponts des Invalides, d'Iéna, and d'Arcole, 4,250,000 fr.; Cathedral of Paris, 3,500,000 fr. barracks, 7,850,000 fr.; grand works (law of 1858), 60,000,000 fr. New Opera, 22,000,000 fr.; total, 225,042,000 fr.

The following table of the Kings of France, with the dates of their accession, and commencing with the first monarch of the second or Carlovingian race, will be found useful.

	A.D.		A.D.
Pepin	752	Charles V. <i>Le Sage</i> . . .	1364
Charlemagne.	768	Charles VI.	1380
Louis I. <i>Le Débonnaire</i> . . .	814	Charles VII.	1422
Charles II. <i>Le Chauve</i> . . .	840	Louis XI.	1461
Louis II. <i>Le Bègue</i>	877	Charles VIII.	1483
Louis III. and Carloman. . .	879	Louis XII.	1498
Charles <i>Le Gros</i> (regent) . .	884	Francis I.	1515
Eudes.	888	Henry II.	1547
Charles III. <i>Le Simple</i> . . .	898	Francis II.	1559
Raoul.	923	Charles IX.	1560
Louis IV. <i>d'Outremer</i> . . .	936	Henry III.	1574
Lothaire.	954	Henry IV.	1589
Louis V.	986	Louis XIII. <i>Le Juste</i> . . .	1610
Hugh Capet.	987	Louis XIV. <i>Le Grand</i> . . .	1643
Robert.	996	Louis XV.	1715
Henry I.	1031	Louis XVI.	1774
Philippe I.	1060	States-General.	1789
Louis VI. <i>Le Gros</i>	1108	Constituent Assembly. . .	1789
Louis VII. <i>Le Jeune</i>	1137	Legislative Assembly. . .	1791
Philippe II. <i>Auguste</i>	1180	Republic and Convention. .	1792
Louis VIII.	1223	Reign of Terror.	1793
Louis IX. <i>St. Louis</i>	1226	Directory.	1795
Philippe III. <i>Le Hardi</i> . . .	1270	Consulate.	1799
Philippe IV. <i>Le Bel</i>	1285	Napoleon, <i>Emperor</i> . . .	1804
Louis X. <i>Le Hutin</i>	1314	Louis XVIII. <i>Restored</i> . . .	1814
Philippe V. <i>Le Long</i>	1316	Charles X.	1825
Charles IV. <i>Le Bel</i>	1322	Louis Philippe.	1830
Philippe VI. <i>De Valois</i> . . .	1328	Republic, — L. Napoleon. .	1848
Jean, <i>Le Bon</i>	1350	Napoleon III. <i>Emperor</i> . . .	1852

The following is a list of the most remarkable spots in Paris, all mentioned in their respective places. (See *Index*.)

Places of Historical Note.—House where the illustrious Corneille died.—Spot where the Duc de Berri was assassinated.—Rue St. Honoré, where Henry IV. was murdered.—House wherein Molière died.—Scene of Fieschi's Infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Tomb of Boileau.—Hôtel where Voltaire died.—House where Marat was assassinated by Charlotte Corday.—Burial-place of James II.—Spot where Marshal Ney was shot.—Old house where Gabrielle, the mistress of Henry IV., lived.

Scenes of Popular Disturbances. The Champ de Mars.—Elysée Napoleon.—Place de la Concorde.—Church of St. Roch.—Tuileries.—Place du Carrousel.—Corner of rues St. Honoré and Richelieu.—Palais Royal.—Place des Victoires.—Louvre.—Pont des Arts.—St. Germain l'Auxerrois.—Church of St.

Merri.—Rue Transnonain, now rue Beaubourg.—Marché des Innocents.—Hotel de Ville.—Pont d'Arcole.—Notre Dame.—Site of Archbishop's Palace.—Palais de Justice.—Temple.—Place de la Bastille.—Faubourg St. Antoine.—Porte St. Martin.—Porte St. Denis.—Faubourg St. Marceau.—Convent des Dames Carmélites.—Barracks of rue Babylone.

CHAPTER IV.

GOVERNMENT, CIVIL, MILITARY, AND JUDICIAL.

By the *Senatus-consultum* of Nov. 7th, and the subsequent decree of Dec. 2, 1852, the Imperial dignity has been revived in the person of Louis Napoleon Bonaparte, (1) now Napoleon III., who, on Jan. 29, 1853, married the present Empress Eugenia, Countess of Teba, (2) daughter to Count de Montijo, senator and grandee of Spain. The throne descends to the issue of the Emperor, (3) and, in default, to that of the late Prince Jerome, his uncle. (4) The members of the Imperial family having a right to succeed to the throne, are styled French princes; the first-born of the Emperor has the title of Imperial Prince.

The EMPEROR governs the country constitutionally, conjointly with a Senate, a Legislative Body, and a Council of State. As far as the executive is concerned, he enjoys all the prerogatives pertaining to royalty. He exercises paternal power over all the members of the Imperial family. He appoints the senators and presides at the sittings both of the Senate and Council of State whenever he thinks fit. His civil list comprises the dotation of the Crown, which is fixed by a *Senatus-consultum* at the commencement of every reign (it amounts at present to 25 millions of francs), and all the palaces, museums, libraries, and jewels belonging to the State, and which he cannot alienate without the sanction of a law. His private domain consists of whatever property he may acquire by purchase or inheritance, during his reign.—The princes and princesses of the Imperial family enjoy an annual dotation of 1,500,000 fr.

SENATE.—The Senate is the guardian and interpreter of the Constitution, and regulates all matters which the latter has

(1) Born on the 20th of April, 1808.

(2) Born on the 5th of May, 1826.

(3) Napoléon Eugène Louis Jean Joseph, *Prince Impérial* of France, born March 16th, 1856.

(4) Prince Napoleon Joseph Charles Paul, son to Prince Jerome, was born on the 9th of Sept. 1822; and on the 30th Jan. 1859, was married to Princess Clotilde of Sardinia, born on the 2d of March 1843. Their son, Napoleon Victor Jerome Frederic, was born on July 18th, 1862.

not specially provided for. It may refuse its sanction to laws contrary to the Constitution, or endangering the safety of the country. It may propose modifications of the Constitution, provided they be not at variance with its fundamental principles, in which case they must be submitted to the universal suffrage of the people. It takes cognizance of petitions. The number of Senators is about 170, including the French princes, who become members of it from the age of 18, the French Cardinals, and the Marshals and Admirals of France. The Senators are named for life, and receive a dotation of 30,000 fr. per annum. The Emperor appoints the President and vice-presidents of the Senate; their functions last one year. The sittings of this body are not public. The members of the Senate are divided by lot into five *bureaux*. Each bureau examines the measures laid before the Senate, and elects one of its members to sit in a commission for the further consideration of the measure in question, after which the commission names a reporter. The Senate may, however, decide on a measure without referring it to the bureaux. It only pronounces on the expediency of the promulgation of any bill, either proceeding directly from the Government, or previously voted by the Legislative Body, and cannot therefore amend it; but it may amend *Senatus-consultums*, either proposed by the Emperor, or originating from a Senator. The latter, to be taken into consideration, must have been authorised by three at least of the five bureaux. No amendment can be taken into consideration unless supported by 5 members. Any Senator may move the presentation of a report to the Emperor on some subject of great national interest. To pass a measure, there must be an absolute majority of the members of the Senate present, provided they exceed one-third of the whole body. To be discussed, a modification of the Constitution requires the signatures of ten Senators, if the motion originates with a Senator. In all debates, the Government is represented either by Ministers without portfolio, or by Councillors of State appointed by special decree. There is no secret ballot. Besides the President, there is also a *Grand Référendaire* for the administration of the funds and other matters relating to the internal organization of the Senate.

LEGISLATIVE BODY.—It consists of 283 members, elected by universal suffrage, in the proportion of one member for every 32,400 electors. The Legislative Body votes or rejects the bills presented to it, and the taxes. At its debates the Government is represented as in the Senate. Its annual sessions last three months. Its members are distributed by

lot into nine bureaux for the preliminary consideration of legislative measures. Each bureau elects its own president and secretaries for one month. The bureaux name commissaries for the further consideration of the bills before the House, and proceed in every respect like the bureaux of the Senate. No amendment can be adopted without the previous consent of the Council of State; but the Legislative Body may send three of its members to the Council of State to support its amendments. The debates at the sittings of the Legislative Body first turn on the bill as a whole, and then on the separate articles. The vote is public. The President and vice-presidents of the Legislative Body are named for a year by the Emperor. No minister can be a member of the Legislative Body. No petition can be addressed to it. The Emperor convokes, adjourns and dissolves it; in which latter case a new one must be convoked within 6 months. The sittings of the Legislative Body are public. Each deputy is named for 6 years, receiving 2,500 fr. per month during the session.

The Emperor opens the session with a speech from the Throne addressed both to the Senate and Legislative Body, each of which (since 1861) subsequently discusses and votes an address in reply. The debates in both Houses are reported by stenographers, and delivered to the daily newspapers, which have the choice either of reproducing the whole, or a part relating to the same subject *in extenso*, or else of publishing a short summary sent by the Presidents.

COUNCIL OF STATE.—This body, the members of which are named by the Emperor, and revocable by him, frames the bills to be presented to the Legislative Body, under the guidance of the Emperor; as also all regulations of public administration. It solves all difficulties which may arise in administrative matters. The Emperor or a president or vice-president appointed by him presides. It supports the discussion of the bills presented by the Government to the Senate and Legislative Body. The French princes and the ministers have the right of sitting and voting in the Council of State, but the former only after the age of 18, and with the Emperor's consent. The number of ordinary councillors is now forty-four; their salary is 25,000 fr. There are besides ordinary Councillors not attached to any particular section, the number of whom is at present seventeen; seven extraordinary councillors; forty Masters of Requests, divided into two classes of twenty each, and eighty auditors, divided into two classes of forty each. A Secretary-General, is attached to the Council of State. For the better dispatch of business, the Council of State is divided into six sections, namely, the

section of Legislation, Justice, and Foreign Affairs; the section of Disputed Affairs; that of the Interior, Public Instruction, and Worship; that of Public Works, Agriculture, and Commerce; that of War and the Marine, Algeria and the Colonies; and that of Finance. Each section is presided over by a Councillor of State, appointed by the Emperor.

COUNCIL OF MINISTERS.—This Council is composed of the Minister of State and the eight heads of the different state departments. It is presided either by the Emperor, or by the Minister of Justice and Keeper of the Seals. The Council takes cognizance of administrative legislation, of all that concerns the general internal and external policy, the safety of the Empire, and the maintenance of the Imperial authority. The ministers are only responsible to the Emperor in so far as their department is concerned. The salary of each minister is 100,000 fr. The

MINISTER OF STATE corresponds in the name of the Government with the Senate, the Legislative Body, and the Council of State; he countersigns the decrees for the nomination of ministers, presidents of the Senate and Legislative Body, Senators, &c.; and supports the bills proposed by Government in the debates of the Legislative Body. The Archives, theatres, and encouragements to men of letters and science, are under his authority. Residence and office, Place du Carrousel.

MINISTER OF THE IMPERIAL HOUSEHOLD AND THE FINE ARTS.—The Imperial Palaces, Public Monuments, Museums, and Schools of Fine Arts are under his control.

MINISTER OF FOREIGN AFFAIRS.—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, &c. (1) Residence and office, 130, rue de l'Université (see p. 330.) The offices for passports are open daily, holidays excepted, from 11 to 4.

MINISTER OF WAR.—The duties of this minister comprehend all that relates to the army, and all military establishments. Residence and office, 86, rue St. Dominique.

MINISTER OF THE MARINE AND COLONIES.—He superintends all that relates to the navy, military ports, and Colonies. Residence and office, 2, rue Royale. To this department is attached a valuable library of charts, maps, etc., kept at 13, rue de l'Université.

MINISTER OF FINANCE.—The taxes, national debt, sinking

(1) This department is divided into four Sections or *Directions*: the Political, the Commercial, the Financial, and that of the Archives. The commercial direction has 28 consuls-general, 87 consuls, and 773 inferior agents under its control.

fund, customs, post-office, mint, forests, national domains, and Government manufactories, are under his direction. The residence and offices are at 234, rue de Rivoli, where information about this department is to be had daily, from 10 to 2.

MINISTER OF THE INTERIOR.—The duty of this Minister is to correspond with the prefects, and all officers attached to the internal government of the State, to execute the laws of elections, to attend to the organization of the national and municipal guards, &c. The *Direction de Sûreté Générale*, annexed to this department, has the supreme control over the police of the Empire (see p. 71.) Residence and offices, Place Beauveau, Faubourg St. Honoré, and 103, Rue de Grenelle St. Germain, where the Central Telegraph and a few other offices still remain.

MINISTER OF JUSTICE AND PUBLIC WORSHIP.—To this Minister all judges, law officers, &c., are subordinate. Letters of pardon, naturalization, &c., are granted by him. The direction of the Imperial printing-office also falls within his jurisdiction, and he regulates all matters connected with Public Worship. Residence and offices, 13, Place Vendôme. The *Chancellerie de France*, belonging to his department, is at 36, rue Neuve du Luxembourg.

MINISTER OF PUBLIC INSTRUCTION.—This Minister superintends the University of France, schools, the Institut of France, and various other scientific and literary societies, public libraries and museums, &c. He is also President of the Committee for publishing whatever relates to the monuments, arts, or history of France. His residence is at 110, rue de Grenelle St. Germain.

MINISTER OF AGRICULTURE, COMMERCE, AND PUBLIC WORKS.—This department comprises the regulations affecting the customs and commerce, trading companies, patents, weights, and measures, agriculture, fairs, markets, veterinary establishments, &c., as also the supervision of bridges and roads, railways, mines, &c. Residence and offices, 62, Rue St. Dominique St. Germain.

All the ministerial offices are open to claimants and petitioners, having previously inscribed their names on a list kept for the purpose, on Thursdays from 2 to 4. An audience of a Minister must be applied for in writing. Official receptions are announced in the *Moniteur*. The persons employed are 2,380, receiving 6,500,000 francs annually. (1) Every ministry has a library, relating to its department.

(1) The number of functionaries in all France is officially stated as follows:—Justice, 11,053; Foreign Affairs, 740; Pub-

IMPERIAL HOUSEHOLD.—It is regulated by the Minister of that department aided by a Council of the chief officers of the palace, and consists of a grand almoner, 2 almoners, a vicar-general, 4 chaplains, an ecclesiastical master of ceremonies, a grand marshal and 4 prefects of the palace, a governor of the Tuileries, Louvre, and Élysée, one of St. Cloud, a grand chamberlain, 11 chamberlains, a private secretary, a grand equerry, 14 equeries, a *grand veneur* and 7 other officers of the chase, a grand master of ceremonies and 6 assistant-masters, 2 treasurers, 25 physicians and surgeons, a minister of the military household, an adjutant-general, 16 aides-de-camp, and other minor officers.—The Empress's household comprises a grand mistress of the palace, a lady of honour and 12 ladies of the palace; a lady reader, 3 chamberlains, 2 equeries, &c.—The Prince Imperial has a governess and 2 assistant-governesses.—Prince Napoleon's household consists of 2 chamberlains, 1 secretary, 4 aides-de-camp, &c.; Her Imperial Highness Princess Clotilda, the Prince's consort, and daughter to the King of Italy, has a lady of honour and 3 assistant ladies, and two chamberlains.—Princess Matilda has a private secretary, a chevalier d'honneur, a lady of honour and two assistant ladies.

ORDRE DE LA LÉGIION D'HONNEUR.—The Order of the Legion of Honour was instituted by a law of 29 Floréal, an 10 (1802), and remodelled in 1852, for the recompense of civil and military merit, or length of public service. The order is administered by a grand chancellor, who keeps the seal, and is assisted by a secretary-general and a council of ten members. The Emperor is the Grand Master of the Legion, which consists of chevaliers, officers, commanders, grand-officers, and grand-crosses—all nominated for life. The number of chevaliers is unlimited. Foreigners are admitted to the Order, but take no oath. The decoration of the Legion is a star, with five double rays, surmounted by a crown. The centre of the star contains the effigy of Napoleon, encircled with leaves of oak and laurel, with the legend, "*Napoléon, Empereur des Français*." On the reverse is the eagle, with the words, "*Honneur et Patrie*." In time of peace to be admitted in the order "twenty years distinguished services in civil or military functions" are required. In time of war acts of valour and serious wounds; and in time of peace, extraordinary and valuable services of any kind may be rewarded with admission or promotion. All officers, non-commissioned officers, and men of the army
 lic Instruction, 50,000; Interior, 344,000; Agriculture, Commerce, and Public Works, 10,000; War, 30,000; Marine, 13,000; Finance, 76,000; total, 534,800, exclusive of servants.

and navy in active service, nominated or promoted in the Legion since the decree of 22d of January, in the year 1852, receive annually—as Members 250 fr., Officers 500 fr., Commanders 1,000 fr., Grand Officers 2,000 fr., Grand Crosses 3,000 fr. Pensions of the same amount are granted to all military and naval officers, members of the Legion of Honour, placed in retirement after 22d January, 1852. Every sub-officer or soldier created before 1814, receives 250 fr. per annum, and the other members according to their rank. The quality of member may be forfeited on the same grounds as that of French citizen. (1)

Besides this Order, there is a medal since 1852 for private soldiers, with an annual pension of 100 fr. It is also given to Marshals and Generals, but without the pension. There is also the St. Helena medal, instituted in 1857 for the survivors of the *Grande Armée* of the first Empire.

Attached to the Order are the establishments for the education of the daughters, nieces, and sisters of the members. (see p. 103.) The Grand Chancellor resides in the hotel of the Order, in the rue de Lille, where the offices also are.

BUDGET.—The public expenditure for 1865 is estimated at 1,797,265,790 fr. (2), the Ways and Means at 1,799,801,062 francs, showing a surplus of 2,535,272 fr.

PUBLIC DEBT.—The funded debt now stands as follows, exclusive of pensions and temporary loans for public works:

4½ per cent.	39,273,109 fr. interest.
4 per cent.	472,386 —
3 per cent.	368,007,986 —
Sinking Fund	118,022,745 —
Total	523,776,226 —

NAVY.—According to the budget of 1865, the navy of France consists of 214 vessels afloat, manned by 50,096 sailors

(1) At the end of 1863, the Legion was composed of 70 grand-crosses, 260 grand officers, 1,254 commanders, 5,131 officers, and 50,300 chevaliers. Among the foreign members are 44 crowned heads and princes of royal blood, exclusive of the Emperor and Imperial princes. No French subject is allowed to wear foreign decorations, unless duly authorised by Government.

(2) This sum is equivalent to £71,890,632. The chief items are: Imperial Household and Fine Arts, 12,314,200 fr.; dotations, 45,746,915 fr.; Legion of Honour, 16,776,109 fr.; Ministry of State, 3,112,400 fr.; Justice, 33,156,810 fr.; Foreign Affairs, 12,617,200 fr.; Public Instruction, 19,281,121 fr.; Public Worship, 47,829,986 fr.; Interior, 51,925,845 fr.; Agriculture, Commerce, and Public Works, 71,820,753 fr.; War, 370,082,620 fr.; Marine, 153,242,332 fr.; Finances, 983,819,901 fr.

and marines (1). Of these, 81 are screw-steamers, including 12 screw line-of-battle ships, 69 screw-steamers of other denominations, 57 paddle-frigates and other vessels, and 50 sailing-ships. There are besides advice-boats, transports, &c.

MILITARY ESTABLISHMENT.—The force of the French army is calculated for 1865 at 243,611 infantry, 59,673 cavalry, 37,803 artillery, 7,309 engineers, 5,655 drivers, and 648 veterans, forming a total of 354,699 men, including 28,547 men of all arms, forming the *Garde Impériale*. The number of horses is 85,705, including 15,896 for Algeria. There are 10 Marshals of France, 90 Generals of Division, and 160 Generals of Brigade (2).

The garrison of Paris is now about 30,000 men.—*General Staff*, 7, Place Vendôme. *Court Martial*, 37, rue du Cherche-Midi. The Emperor's body-guard, called *Cent Gardes à Cheval*, consists of a lieutenant-colonel, and 221 men, officers included. The *Garde Impériale* consists of 8 regiments of infantry (3 of grenadiers, 4 of voltigeurs, 1 of zouaves,) and a battalion of chasseurs; 6 regiments of cavalry, one of gendarmes (foot), and a squadron of mounted gendarmes; 16 batteries of artillery, 2 companies of drivers, and 2 of engineers. In field service and ceremonies, these troops have precedence over all, except the *Cent Gardes* (3).

NATIONAL GUARD.—By a decree of January 11, 1852, all Frenchmen between 25 and 50 are liable to serve in the national guard. It is under the control of the mayors, sous-prefets, prefets, and the Minister of the Interior. All officers,

(1) There are 2 admirals, 17 vice-admirals, 30 rear-admirals, 130 captains of men of war, 270 captains of frigates, 750 lieutenants, and 600 mates in the French navy.

(2) The value of the stores of the War department amount to 612 millions of francs.

(3) To do away with the frauds committed by private companies engaging to find substitutes for conscripts, the *Dotation* has been founded by the present Emperor. On payment of 2,300 fr. to this fund, or 500 fr. for each year, or fraction of a year, the military authorities undertake to find a substitute. Young men not belonging to the army are permitted to make investments in this fund, so as to collect sufficient capital to buy themselves off when they are of age for the conscription. Officers and privates may also invest and receive 3½ per cent. interest. The receipts of this fund from 1855 to 1862 were: From young conscripts, 352,778,900; from soldiers serving, 49,618,356 fr.; interest on rente, 37,327,930 fr.; additional interest by the Caisse des Depots and Consignations, 4,474,487 fr.; donations and legacies, 16,795 fr.; sundries, 289,501 fr.; total, 444,505,969 fr. The general total of expenses amounts to 430,405,150 fr. The number of re-enlisted soldiers was 159,700 in Jan. 1864.

from the lieutenants upwards, are named by the Emperor; the lower grades are under the nomination of the majors or *chefs de bataillon*. The legions, or battalions may be dissolved and re-organised at will by the Government. At present the national guard of Paris, including the *banlieue*, is composed of 52 battalions of foot, and six squadrons of cavalry, amounting in all to about 40,000 men. The staff of the national guard of Paris is at No. 22, Place Vendôme. (1) The charges to the city for rent, guard-houses, staff, musicians, clerks, &c., are about 900,000 fr. The artillery of the national guard, which was disbanded in 1832, was reorganised in March 1848, but again disbanded after the disturbance of June 13, 1849.

GENDARMERIE.—This force, which is under the orders of the Prefect of Police, is composed of 2 legions, 1 for Paris, and 1 for the department of the Seine. It is composed of 4,441 officers, sub-officers, and privates, including 613 horse, and is entrusted with the maintenance of public tranquility. (2)

GARDE DE PARIS.—This is a section of the police force under the orders of the Minister of War, and comprising 2,892 men, 663 of whom are cavalry.

SERGEANTS DE VILLE.—These are the municipal police, and organised somewhat on the London system. (3)

SAPEURS POMPIERS.—The battalion of soldier firemen consists of 1,298 privates and officers under a *chef de bataillon*. A portion are on duty every evening at the theatres, &c. This corps is under the control of the Minister of War; but in case of fires, it obeys the orders of the Prefect of Police. (4)

(1) In March 1848, the national guard amounted to 241,884 men.

(2) The whole Gendarmerie of France is composed of twenty-seven legions.

(3) The force comprises: One commissary of police, head of the service, salary 12,000 fr.; one deputy, with 8,000 fr. and a sub-chief, with 3,500 fr., but which may be increased to 5,000 fr.; 20 clerks, from 4,000 fr. to 2,700 fr.; 4 inspectors-general, 6,000 fr.; 32 *officiers de paix*, from 3,000 fr. to 6,000; 16 principal inspectors, 2,500 fr.; 78 brigadiers, 1,800 fr.; 427 sub-brigadiers, 1,600 fr.; 3,676 *sergens de ville*, from 4,200 fr. to 4,500 fr.; 321 auxiliaries, 3 fr. a-day; one head physician, 3,500 fr.; and 12 other medical men, 4,600 fr. In all, 4,590 police agents, being an increase of 1,017 since the annexation of the *banlieue*. There are also 26 agents attached to the service of control at the Prefecture of Police. These wear a metal badge under their coats, to prove their quality.

(4) The *sapeurs pompiers* are efficient soldiers no less than active firemen, and are carefully drilled and trained in gymnastics. Medals are annually awarded to such as have distinguished themselves by their exertions and good conduct. The annual cost to the State of the *Sapeurs-Pompiers* is 575,390 fr.

COURTS, TRIBUNALS, &c.—The Minister of Justice is the supreme head of all the judicial courts in the State and their officers (see p. 60).

HIGH COURT OF JUSTICE.—This Court, established in virtue of art. 54 of the Constitution of January 1852, judges, without appeal or remedy by cassation, the persons accused of crimes or conspiracies against the Emperor and the security of the State. It cannot take cognizance of any case without a special decree of the Emperor. It is composed of a *Chambre des mises en accusation*, a *Chambre de Jugement*, and a high jury composed of 36 members of the Councils-general of the departments. Each chamber is composed of 5 judges and 2 deputy-judges, annually appointed by the Emperor.

COURT OF CASSATION, Palais de Justice.—There is but one Court of Cassation for the whole empire. It is the supreme Court of Appeal on all points of law only, and its power is confined to annulling the decisions of the courts appealed from. When, therefore, a cause comes by appeal before the Court of Cassation, it is not at once determined there, but sent down for decision to another court of the same degree with that from which it has come. The time allowed for appeal, in civil matters, is three months; in criminal matters, and breach of police regulations, only three days.

The Court of Cassation is composed of a president, 3 vice-presidents, and 45 counsellors. It is divided into 3 chambers, of *requests*, of *civil*, and *criminal* appeal. In civil cases the appeal first comes before the *Chambre des Requêtes*, where the appellant only is heard; and if admitted by that chamber, it passes to the *Chambre Civile*. Attached to it are a procureur-impérial, 6 avocats-généraux, a chief registrar, besides 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court. The 2 civil sections have a vacation, from September 1 to November 1, but the criminal section always continues sitting.

COUR DES COMPTES, Palais du Quai d'Orsay.—This court is the next in rank to that of Cassation. It consists of a chief president, 3 presidents, and 18 masters of accounts, who form the chambers; there are besides 84 *conseillers référendaires*, who examine the accounts and report thereon, 20 auditors, a procureur-général, and a registrar. It is divided into 3 sections or chambers, whose jurisdiction extends over the whole receipts and expenditure of the country.

COUR IMPÉRIALE DE PARIS, Palais de Justice.—This is one of the twenty-seven courts of appeal in France. It hears appeals from the Tribunals of First Instance and of Commerce of Paris and of six of the surrounding departments. The court is

composed of a first president, six presidents, and 59 councillors, and attached to it are a procureur-impérial, six advocates-general, 11 deputy advocates-general, and a registrar. It is divided into six chambers, four of which are for the trial of appeals in civil cases, one for the appeals from the Tribunal de Police Correctionnelle, and one which sits in private and deliberates on the criminal charges referred to it by the Chambre du Conseil of the Tribunal of First Instance, dismissing the charge or directing the *mise en accusation* before the *Court d'Assise*. The latter is composed of a president and four assessors, appointed by the Keeper of the Seals from among the councillors of the Cour Impériale, and is for the trial of the more serious offences, entailing the punishment of death, hard labour, etc. The Court of Assize cannot try without the intervention of a jury, except in cases of default. It is the only court in which trial by jury prevails (1). It sits daily from 9 till 12, holidays excepted.

TRIBUNAL DE PREMIÈRE INSTANCE DE LA SEINE, Palais de Justice.—A Court of original jurisdiction, to which all causes are first taken, except those only assigned to the juges de paix, and the Tribunal de Commerce. It decides without appeal in actions relating to the person or to personal property, to the amount of 1,500 fr., and in real actions, where the rent is not more than 60 fr. It hears also appeals from juges de paix. It comprises in its jurisdiction the whole of the department of the Seine, and consists of 1 president, 8 vice-presidents, 55 judges, among whom are 18 examining judges, 12 supplementary judges, a procureur-impérial, 23 deputy procureurs, 1 chief registrar, and 42 sworn registrars. It is divided into 16 chambers, 5 of which take cognisance of civil matters, 3 of cases of correctional police, one of civil and criminal cases judged in the *Chambre du Conseil*, and one of cases of expropriation. The court sits every day except Sundays and Mondays. Vacation from Sept. 1 to Nov. 1. (2)

TRIBUNAL DE COMMERCE, at the Exchange.—The judges of this court are heads of mercantile houses, elected for two years

(1) In 1862 the Courts of Assize throughout all France heard 3906 cases, including: offences against the person, 1762; and crimes against property, 2144. Of these, burglary comprised 1514. The number of accused was in all 4,990, of whom 2088 were charged with offences against the person.

(2) The number of civil law-suits registered in 1862 for all France was 151,280; the number of cases heard, 63,875; of the others, 29,351 were judged by default, and 31,395 amicably settled. Besides these, 46,365 sentences were pronounced on cases of seizures of landed property, expropriations of ground for public utility, etc.

in an assembly of *commerçants notables*, or influential merchants. The list of these merchants is drawn up by the prefect, and approved by the Minister of the Interior. It cannot contain less than 25 members in a provincial town of 15,000 inhabitants; but in Paris, and other large towns it must contain at least one member more for every additional thousand. No one can be elected a judge under the age of 30, nor unless he be a merchant of at least 5 years' standing. The tribunal is composed of a president, 14 judges, and 16 deputy judges. It has a registrar, 6 under-registrars, and 4 huissiers; also 10 *gardes du commerce*, who arrest persons for debt. (1)

TRIBUNAL OF SIMPLE POLICE, Palais de Justice.—The justices of the peace sit here in rotation, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution. Parties may appeal to the Tribunal de Première Instance.

JUGES DE PAIX.—There is one for each of the twenty Arrondissements of Paris. Their jurisdiction is three-fold. They form what is called a Bureau de Conciliation, to understand which it is necessary to bear in mind that no action can be brought until the complaining party has summoned the defendant before the juge de paix, whose duty it is to try to effect a reconciliation. They have jurisdiction without appeal when the ground of action does not exceed 100 fr. in value, and jurisdiction subject to appeal in all personal actions to the value of 200 fr., and in actions between landlords of hotels and lodging-house keepers and travellers and tenants, for hotel expenses and loss or damage of effects, etc. They decide without appeal to 100 fr., and with appeal to 1,500 fr. They sit at the mairie of each arrondissement (see p. 71).

ADVOCATES.—The order of advocates comprises 900 members. They have a bureau for gratuitous advice to the poor, open on Saturdays, from 1 till 4, at the Palais de Justice.

AVOUÉS.—The avoués, 210 in number, are licentiates in civil law, and act as solicitors and attorneys; in certain cases they have the right of pleading; and are subject to a chamber of discipline. They take the oath of an advocate.

NOTARIES.—The number of Paris Notaries, who exercise their profession within the jurisdiction of the court of appeal, is

(1) In the year ending June 30, 1862, the number of cases brought before the Tribunal of Commerce was 75,130; of which 43,570 were judged by default, and 21,302 were pleaded; 5,604 were settled by conciliation, 3,882 were withdrawn, and the remainder still pending. During the same year there were formed 1,284 commercial or joint-stock companies, representing capital to the amount of 74,756,000 fr. Number of bankruptcies: 1,773.

122; they draw up wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places can be sold. Their chamber of discipline meets at 1, Place du Châtelet, every Friday.

HUISSIERS.—These officers, 150 in number, fulfil the duties of sheriff's officers, attached to the different tribunals, and their services are required in protesting bills, &c.

COMMISSAIRES PRISEURS (appraisers and auctioneers).—Their number in Paris is fixed at 80. They have the exclusive privilege of appraising and selling by auction, and are under the jurisdiction of the Procureur Impérial.

CONSEILS DES PRUD'HOMMES, or Councils of Arbitrators. (1) —These councils are instituted for the purpose of amicably settling disputes about wages, &c., between masters and their dependants, in order principally to obviate strikes and other irregularities. By the law of 1853, the councils of prud'hommes are composed of masters and foremen of a certain trade, elected by their peers. Masters, being French subjects, aged 25 or upwards, of 5 years' standing, and 3 years' domicile within the jurisdiction of the Council, are electors for the master-prud'hommes; foremen and workmen, under the same circumstances, are electors for the foremen prud'hommes. All electors aged 30 and upwards, and skilled in reading and writing, are eligible. The masters and foremen are equally balanced in the council, which must consist of 6 members at least. One half of the council is renewed every second year. Their presidents and vice-presidents are named by the Emperor, and may be selected from among persons that are not eligible as members. They remain 3 years in office, but may be confirmed anew. The different trades of Paris have been divided into four classes, namely, the metal trades, weaving, chemical preparations, and articles of Paris manufacture. These councils decide the most intricate questions with speed by the custom of the trade, generally to the satisfaction of both parties. These questions relate to counterfeits, indemnities, apprenticeships, the condition of children working in factories, hours of labour, and wages. The judgments of the Conseils de Prud'hommes are without appeal for sums not exceeding 200 fr.; if above that sum, an appeal lies to the Tribunal of Commerce. The Emperor may dissolve

(1) Arbitration in matters of trade dates in France from very early times. Prud'hommes were named by the king, for a specified time, or permanently, to exercise vigilance over certain manufactures, to fix prices, &c. In certain maritime districts the fishermen used annually to elect Prud'hommes to examine their accounts and settle their differences.

the councils at any time. They meet at No. 18, rue de la Douane. (1)

CIVIL ADMINISTRATION OF PARIS.—Offices at the Hôtel de Ville, open from 10 to 5. The Prefect of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the empire, he exercises nearly all the functions of an English mayor. He superintends all public works, establishments, churches, streets and public ways, barracks, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the State within the department. He also presents to the municipal council the estimates for the coming year. Under him is a *Council of Prefecture*, composed of 5 members, and a secretary-general, with a *municipal and departmental Commission* composed of 68 members, provisionally named by the government. The members of this commission are also members of the *Council-general* of the department, which comprises 8 members more for the arrondissements of Sceaux and St. Denis. The members of each arrondissement form its municipal council, and as such are subject to the control of the council-general.

COMMUNAL AND DEPARTMENTAL ADMINISTRATION.—Under this head are comprised four principal divisions. The *First Division* has a bureau for legalizations, patents, translations of foreign documents, sales, purchases and salaries; one for elementary schools, boarding-schools for young ladies, the *salles d'asile* for infancy, *ouvroirs*, (see p. 103) learned societies, the City library, and religious affairs; (2) a third for commerce and statistics, the Bourse, joint-stock companies, *Prud'hommes*, and the Chamber of Commerce (see p. 107); a fourth bureau for the organization of the National Guard, houses of correction, barracks for the Gendarmerie, Sapeurs-Pompiers, &c., also guard-houses, recruiting, &c.; and a fifth for public festivals, &c.—The *Second Division* comprises a

(1) The number of cases annually brought before these councils averages 4,000, about two thirds of which relate to wages. They are generally settled by conciliation; the judgments rarely amount to more than a hundred, and appeals seldom occur.

(2) The *Comité Central d'Instruction Primaire* is composed of a president, vice-president, 2 secretaries, all the members of the municipal commission who reside in Paris, and 9 members besides, among whom are the senior mayor and the senior curate of Paris, the Grand Rabbi, and 2 pastors of the Lutheran and Reformed Churches. This committee has the inspection of all primary schools, and nominates or revokes communal masters. Besides this, there is a committee of primary instruction in each of the 20 arrondissements, under the presidency of the mayor.

bureau for inscription and delivery of deeds, the archives of the civil department, the installation of municipal councils, the nomination of *maires* in the communes of more than 6000 inhabitants, presentation of candidates for various functions and the Legion of Honour, statistics, administration of rural communes, expenses of the mairies, sale and purchase of land, burials and verifications of deaths; a second bureau has the direction of the octroi, public weights and measures, the letting of stands in the streets and public walks, coach-stands, slaughter-houses, and the butchers' trade. The third bureau superintends the hospitals and asylums of the Seine; the Mont de Piété, foundlings, lunatics, wet-nurses, vaccination, ton-tines, and encouragement to charitable institutions. The fourth bureau is devoted to mortgage inscriptions, national property, fisheries, national pension list, sale of unclaimed articles found in the streets, expenses of prosecution under the game-laws, &c. The fifth has the compilation of the electoral and jury lists, the division of electoral colleges, the verification and publication of the results of elections of Deputies to the Legislative Body, of members of councils-general, mayors, &c. —The *Third Division* has a bureau for the maintenance of canals and rivers, roads, bridges, railways, mills, manufactories, and cleanliness of streets; a second bureau for the canals of the Oureq, St. Denis, and St. Martin; for hydraulic machines, distribution of water and gas, fountains, sewers, street-pavements, foot-paths, and plantations; a third for the direction of the plan of Paris, the widening of streets, expropriations, the naming of streets, numbering of houses, and expenses relating to these various subjects; and a fourth bureau comprising the execution of public works; the granting permissions for building, regulations relating thereto, building and repairing the Hôtel de Ville, churches, prisons, and colleges, slaughter-houses, markets, the Palais de Justice, and the cemeteries of Paris. —The *Fourth Division* has a bureau for the collection and imposition of the taxes, &c.; another for the verification of the lists of tax-payers, the reduction of taxes, &c.; a third for the compilation of the budget of the department, pensions, accounts of the treasurers of benevolent institutions and the octroi; and a fourth for the liquidation of expenses ordered by the Prefect, orders for payment, and accounts of the department.

The offices of the Treasurer of the City of Paris are at the Hôtel de Ville. —The financial service of the Department of the Seine is conducted by the following administrations: —*Direction de l'Enregistrement et des Domaines*, rue Neuve de la Banque. —*Direction des Contributions Directes*, 9, rue Poulletier, Ile St. Louis. The *Administration of the Customs*, 2, rue de

Luxembourg.—*Direction of Indirect Taxes*, 12, rue Duphot.
 —*Direction des Droits d'Octroi*, at the Hôtel de Ville.—
Recette Centrale du Département, 24, rue Mont-Thabor.—
Direction de la Poste aux Chevaux, 2, rue Pigale.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a *Conseil d'Arrondissement*.

MAIRIES.—Each of the 20 arrondissements of Paris (see their list at p. 4) is headed by a mayor and one or two deputy mayors, whose principal functions relate to births, marriages, and deaths. The prefect of the department is the head mayor. The offices of the *mairies* are open daily from 9 till 4, except on Sundays and holidays. The mayors or deputy mayors sit every day from 12 till 2.

TIMBRE IMPÉRIAL.—Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office, 9, rue Neuve de la Banque.

ELECTORS.—The electoral law of February 2, 1852, gives the right of suffrage to every Frenchman born, or foreigner naturalized, of the age of 21 and upwards, on condition of a 6 months' residence in the commune in which he is to vote. Persons who have suffered condemnation for crimes and certain offences specified by law are excluded. Soldiers only vote when present in the commune to which they belong. Electors of the age of 25 and upwards are eligible to the Legislative Body. The department of the Seine is divided into 9 electoral circumscriptions, each of which returns a member. The number of electors inscribed is about 340,000.

JURORS.—By the law of 1853, a juror must be 30 years of age at least, and in the full enjoyment of his civil and political rights. The high functionaries of the state and those belonging to the police or customs' department, ecclesiastics, schoolmasters, domestics, illiterate persons, and such as have undergone certain condemnations, are excluded from the jury-list. Septuagenarians and workmen are exempted. The annual jury-list of the department of the Seine contains 2000 jurors. Persons refusing or neglecting to serve on the jury are liable to a fine of from 200 to 500 fr.

ADMINISTRATION OF THE POLICE.—*PRÉFECTURE DE POLICE*, rue du Harlay, Quai des Orfèvres. — Offices open every day from 9 till 4. The *Bureau de Sûreté* is open night and day. The authority of the prefect extends over the whole of the department of the Seine, the district of St. Cloud, Sèvres, and Meudon, in the department of the Seine-et-Oise, and market of Poissy. He is under the authority of the minister of the Interior. He is president of a *Conseil de Salubrité*, composed of 20 members, all physicians, surgeons, or chemists,

specially entrusted with the superintendence of the sanitary regulations of the capital, the cleanliness of streets, markets, sewers, &c. It holds its sittings every other Friday at the Prefecture (1). The *Secrétariat-Général* has a bureau for translations of documents, legalization of the signatures of the principal functionaries of the Police-department, statutes of joint-stock companies, statistics, and nomination and discharge of police-officials. A second bureau has the management of the *Garde de Paris* and *Sapeurs-Pompiers*, the surveillance of theatres, and public balls, societies, hawkers, bill-stickers, public festivals, apprehension of deserters, smugglers, and control over societies of mutual assistance. Lastly, a third bureau is entrusted with the reprinting of ordonnances, the restoration of articles lost or seized, and the treasury of the Prefecture. Besides the *Secrétariat-Général*, there are 2 divisions, the *first* of which has a bureau for the detective service, repression of vagrancy, and classification of the sentences of the criminal courts; a second bureau for passports, *permis de séjour*, licences for fire-arms, furnished hotels, *livrets* of servants and workmen, &c.; a third for prisons; a fourth bureau for prosecution of persons arrested on an order from departmental authorities, liberated convicts, or persons to be sent to an hospital; a fifth bureau for licences to prostitutes, the surveillance over *maisons de tolérance*, the search after persons who have disappeared from their homes, the *Mont de Piété*, public sales, strikes among workmen, suicides, accidental deaths, lotteries, and gaming-houses, lastly, a sixth for the insane, children abandoned by their parents, orphans, nurses, and *maisons de santé*.—The *second Division* has a bureau for the inspection of markets, &c., the deposits of grain by bakers, the bread-assize, the destruction of unwholesome victuals exposed for sale, the Bourse, brokers and workmen of the halles, the verification of weights and measures, the surveillance of ports, canals, floating manufactories on the river, steamers, wine and coal-merchants. A second bureau is for the demolition of houses, and for other works to be executed in the streets, the emptying of sewers, the numbering of houses, public thoroughfares, pedlars and itinerant venders. The third has the surveillance of the cleaning, watering, and lighting of streets, sewers, aqueducts, and fountains, public carriages and wagons. The fourth and last is for dangerous or noisome establishments, breweries, locomotives, fireworks, public health in general, exhumation of bodies, cemeteries, and the hours of labour in manufactories.—The *Garde de Paris* and *Sapeurs Pompiers*, in cases of fire, are un-

(1) There is a *Comité de Salubrité Publique* in each arrondissement, connected with the *Conseil*.

der the Prefect of Police. During the night the sergents de ville patrol the streets every half hour. They are also stationed at the theatres, concert and ball-rooms. (1)

Connected with the Police are the following :

Commissaires de Police.—In each of the eighty *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers certificates to obtain passports upon the attestation of two householders. The commissaries are in continual communication with the people, and attend to the complaints they may have to make. Their residence is known at night by a square lantern of red glass hung at the door.

Bureau de Vérification des Poids et Mesures, rue de la Coutellerie.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those in use by tradesmen.

Secours aux Noyés et Asphyxiés.—Witnesses of accidents on the Seine and elsewhere are bound to afford the first aid, and to call the nearest physician or surgeon, or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one who gets to shore a drowning person, if restored to life; and 15 fr. in case of death. About eighty sets of apparatus for restoring suspended animation are deposited on the banks of the Seine (2).

La Morgue, behind Notre Dame.—This is a place in which the bodies of unknown persons who have met with accidental death are deposited for three days. They are laid upon inclined slabs of black marble, twelve in number, open to the inspection of the public, in order that they may be recognized by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. The bodies are separated from the public by glass screens.

PRISONS.—It was not until 1670 that improvements were introduced into the prisons of Paris. Under Louis XVI,

(1) The expenses of the Prefecture of Police amount to about 42,000,000 fr. The central administration comprises 280 employés. Of the 80 commissaries of Police, 24 receive 6000 francs a-year, the rest 5,400 francs a-year.

(2) The number of medals given in 1863 for acts of humanity in saving persons from drowning or otherwise was 1,212, viz., 39 gold and 1,173 silver. The number of persons saved was 940. In 1862 (last return) the number of bodies exposed was 307, viz., 256 men, and 51 women. The Morgue (from *morguer*, to scrutinise), was formerly a police-prison in the Petit Châtelet. (see p. 307 n.) The annual average of suicides in France is 2,600.

M. de Malesherbes separated lunatics and political offenders from criminals; other improvements contemplated by M. Necker were interrupted by the Revolution. On Sept. 29, 1791, a law was passed which established houses d'*arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things; and public opinion loudly demanded a change in the system. In 1795, by a decree of the Convention, separate prisons were appointed for the different classes of offenders, and the penal code enacted. The improvement of the prisons has since occupied the attention of the municipality of Paris and of the government; and the new buildings now produce satisfactory results. All the prisons of Paris are annually visited by a Commission selected from among the members of the Council-General. The conveyance of prisoners from one dépôt to another is performed by means of cellular vehicles, and the disgusting *châtné*, traversing the country slowly with felons to the hulks (*galères*), is now abolished.

The prisons of Paris under the jurisdiction of the Prefect of Police are 8 in number, viz. for persons under accusation or under trial; debt; political offences and offences liable to only 1 year's imprisonment; for those condemned to death or to the hulks; juvenile criminals; and females. Besides these there is 1 military prison, under the jurisdiction of the Minister of War. In most of the penal prisons the criminals are allowed books and writing-materials; (1) they are bound to observe the religious duties of their respective creeds; meals are in common; work is obligatory, but permission may be obtained to exercise a particular trade. They may receive visits from their families. Men receive 750 gr. (1½ lb.) of bread a-day; women 700 gr. (2) For permission to visit any of the prisons, application must be made by letter to M. le Préfet de Police, à la Préfecture. It is, however, but rarely granted (3).

(1) Most of the prisons have libraries for the prisoners.

(2) The daily supply of bread to all the prisons amounts to 700 kilogs. of white, and 3,400 kilogs. of brown bread.

(3) There are in France 385 prisons (*maisons d'arrêt*), and 23 *maisons centrales*; they are occupied by about 71,000 individuals; about 22,000 falling to the share of the *maisons centrales*. There is at present but one *bagne*, where *forçats* or convicts are kept; viz., at Toulon; all the others have been gradually cleared, and the convicts sent to the penal settlement at Cayenne. The work done by the prisoners in the *maisons centrales* amounts to about 4,000,000 fr., of which

A prison, important both for its size and its historical associations, LA FORCE, (see p. 273,) has been replaced by the

PRISON MODÈLE, or NOUVELLE FORCE, boulevard Mazas, opposite the Lyons railroad. This prison is constructed on the well-known cellular system. A semicircular building forms a centre, to which converge six large wings, each consisting of a ground floor and two stories of 70 cells each; so that every wing contains 210 cells, and the whole structure 1260. A round hall of observation occupies the central body, and communicates with the long internal corridors which in each wing separate the two rows of cells from one another. In this rotunda is the altar, of white marble, placed on a circular platform supported by 8 Doric columns. Around the frieze is the following inscription: *Gaudium erit in cælo super uno peccatore pœnitentiam agente, quam super nonaginta novem justis qui non indigent pœnitentia.* From this altar, which is approached by a bridge communicating with the lower gallery which runs around the circular hall, the keeper may survey at a glance the 6 galleries which extend from it as from a centre. Each gallery has 2 wooden balconies establishing a communication with the cells of each story, and connected with one another by bridges. The warders in the galleries may communicate with the rotunda by speaking-tubes fixed in the walls. Every cell has a bed, gas-burner and water-closet, and communicates with an apparatus intended both for ventilation and the distribution of warm air. When a prisoner is in want of something, he pulls at an iron knob, which causes an iron blade to project outside, on seeing which, the warder stationed in the gallery immediately attends to him. The door of each cell has a small opening closed by a shutter, from which food is passed into the cell at meal-times. The warder may, besides, by turning a knob, open unobserved a small hole in the door, through which he may see what the prisoner is about. Besides these ordinary cells, there are cells of punishment in each gallery, where unruly prisoners are shut up with nothing but a straw-mattress, in total darkness. Each cell is about 12 feet long by 6 in breadth. There is a *parloir* for each gallery on the ground floor, where persons who have obtained permission from the prefecture may converse with about one-fourth by women. The women are employed in needle-work, glove, fringe, and lace-making, &c.; the men in tailoring, shoe-making, cabinet-making, etc. The produce of prison labour in the department of the Seine amounts to about 500,000 fr., the gain per day being from 4 fr. 5 c. to 2 fr. 14 c. The general average is 4 1/2 c. The produce is divided equally between the prisoners and the administration; the latter concedes its part to contractors for a certain sum daily.

the prisoner they call for. These parlours contain 7 stalls each, with iron grates, where the prisoners are introduced without the possibility of seeing or communicating with one another; opposite these are 7 cells for the visitors, also grated; a keeper walks between these two rows during the conversation, so that no paper or other suspicious article can change hands. There are also a guard-room, a cantine where prisoners, by means of the keeper, may buy what food they like besides the prison-fare, a dispensary for medicines, and rooms for overseers in the upper stories, all contiguous with the central rotunda. In the cellars is the large apparatus for calefaction and ventilation, consisting of 6 large stoves in which a constant fire is kept up, thus distributing warmth through pipes in winter, and producing a draught in summer through the central chimney, which carries off the impure air from all the cells. Railways run all along these cellars under the galleries, communicating with the kitchens, which are in a court apart from the prison. The rations are contained in tin saucepans, 18 of which fill an iron salver fitting in a wooden frame upon wheels. Each frame, holding 12 of these salvers, is, when full, wheeled on the railway to the bottom of a gallery, whence it is drawn up by pulleys to the upper stories, and the contents distributed to the prisoners by the warders. In the yards between the wings are the *préaux*, circular enclosures divided by walls into 20 small courts communicating with a central building, so contrived that the prisoners may each enter their court for the sake of exercise without being seen by the others. Each court is closed in front by an iron railing, and has a shed for bad weather. A warder stationed in the central building may survey them all. Every prisoner has an hour's airing here daily. A *chemin de ronde* runs all around the prison; sentinels are placed there at intervals. The gas-apparatus consists of three gasometers of 150 cubic metres each. There are 1460 gas-burners in the establishment. In another part of the *chemin de ronde* is the dead-house, and further on a yard containing the guard-house for 100 men, and another in which is the sick-ward. Here the prisoners live in common. The walls facing the rue Mazas and the first court are pierced with loop-holes intended for the defence of the prison in case of a popular outbreak. This prison is reserved solely for persons awaiting trial. Its annual cost is about 95,000 fr.

MAISON D'ARRÊT DES MADELONNETTES, 12, rue des Fontaines, soon to be transferred to the rue de la Santé (see p. 415).— This building formerly belonged to the *Filles de la Madeleine*, nuns who devoted themselves to the reclaiming of abandoned women. Since 1789 it has been used, first, as a prison

for females, and, on their removal to St. Lazare, as a temporary prison for men and boys. Its present population is about 600, and consists both of condemned criminals and persons awaiting trial. The adult prisoners sleep together in wards of from 20 to 60 beds; they pass the day in the *préau*, or prison-yard, where they also take their meals. In the centre of this yard is a covered reservoir of water, where they are allowed to wash themselves. There are several trades carried on here, such as shoe-making, tailoring, stitching, weaving, &c., (see p. 255.) The yard and wards for boys are in a separate part of the building. The juvenile prisoners, who are sent here for vagrancy, theft, &c., are organized on a military plan; the best behaved become corporals and serjeants. They stay here till they are 21, unless their friends claim them. They are taught to read and write, and obliged to work at a trade; they earn 20 centimes a-day, which they receive on leaving the prison. Political prisoners are sometimes sent here, and put with the boys as a favour. The *parloir* is similar to that of the Prison Mazas. The chapel is plain. During religious service the men are separated from the boys. Its annual cost is about 30,000 fr.

DÉPÔT DE LA PRÉFECTURE DE POLICE.—This prison, owing to the demolition of the Prefecture of Police, is situated in one of the provisional buildings of the rue du Harlay. It is a place of temporary confinement, where persons arrested are detained 24 hours and then either set at liberty or sent to one of the other prisons. The ward on the ground-floor is reserved for prostitutes, who generally are released after a few hours' confinement, their only fault being disorderly behaviour. There are cells for the insane, who are not kept there more than 12 hours at the utmost, as a medical man attends twice a-day to decide whether or not they be in a state to require being sent to an asylum. Some of the cells are called *prisons de pistole*, for such as are willing to pay for them. There is also a room set apart for the children of prisoners, or such as have been found lost or abandoned. The distribution for meals is effected as follows: a keeper stands before the door, from which one prisoner at a time emerges with a bowl in his hand, where he receives his portion, and immediately passes into an adjoining room to eat. In the mean time the common prison left empty is cleaned; and at the next meal the prisoners by the same process return to their old quarters. The floating population of this place amounts on an average to 230 individuals; the mean entrances and exits per day being 120.

The CONCIERGERIE, in the Palais de Justice, is used as a depot for prisoners during their trial, and sometimes for no-

torious offenders before their committal. For the historical associations connected with this prison, and its description, (see p. 562.) It costs 25,000 fr. annually.

MILITARY PRISON, 38, rue du Cherche Midi.—This prison replaces the old *Prison de l'Abbaye*, which stood at the corner of the rue Ste. Marguerite, and was formerly a house of correction within the jurisdiction of the Abbaye of St. Germain des Prés. (1) The new building serves as a house of arrest for military offences (see p. 381). To visit this prison apply to the Minister of War, but permission is seldom granted.

PRISON FOR DEBTORS, 70, rue de Clichy.—This prison is of plain construction, airy, and well situated; it holds from 300 to 400 persons, and costs 30,000 fr. yearly. (2)

STE. PÉLAGIE, rue du Puits l'Hermite.—This prison, formerly a convent of nuns, suppressed at the revolution of 1789, was afterwards converted into a prison for debtors. It has for some years been appropriated to persons condemned to imprisonment for not more than a year, or awaiting trial, and to political offenders, sentenced to short terms of confinement. The internal arrangement of the prison has therefore been much improved. Political offenders are kept apart from the rest, and are at liberty to occupy themselves as they please. Prisoners receive soup and boiled meat twice a-week. They are not obliged to work, but may if they choose. There are three courts, one of which is set apart for political offenders. About 550 persons are generally confined here. The buildings are large and airy. Its cost to the city is 40,000 fr.

ST. LAZARE, 107, rue du Faubourg St. Denis.—This was the ancient convent of the Lazarists; but it is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding one year. The *Maison Centrale*, to which they are sent for longer periods, is at Clermont. This prison is divided into three sections, altogether distinct from each other; the first contains, 1, criminals committed for trial; 2, those who are undergoing a sentence of imprisonment; 3, children under 16 years of age. The second section is devoted to prostitutes condemned to short imprisonment for offences against sanitary or other regulations of the police. There is an infirmary for each section. The children

(1) The horrors which took place there during the Revolution of 1789 gave the Abbaye a fearful interest. It was one of the first prisons entered by the bands of assassins in September 1792. A mock tribunal here sat upon each victim, whence they were dismissed to the hands of the furious mob who were waiting without, by whom they were all mercifully massacred.

(2) The annual number of debtors sent here ranges between 450 and 500. The population averages 410.

are locked up at night in separate cells, where they are strictly watched by means of galleries extending all along them, which have windows opening upon them, but protected by bars and lattices. The number of these cells is 200; there are besides other cells in an unwholesome part of the building, which are only had recourse to in cases of extreme necessity. The other sections have dormitories of various sizes. There are also *pistole* cells here, containing from 2 to 3 beds, where prisoners able to pay 25 or 32 sous for every ten days may enjoy a little more comfort. The infirmary of the prostitutes contains 340 beds, distributed into 17 wards. The prisoners of each section pass the day in different halls, not unlike school-rooms. A sister of St. Joseph, 40 of whom attend this prison, presides at an elevated desk, and strict silence is enforced during the hours of labour (see p. 74.) The prisoners receive one quarter of their earnings daily, and another quarter on leaving the prison. The children are taught to read and write; in case of ill-behaviour, they are punished by being excluded from the class for a short period, and this punishment is found extremely effectual. The refectory is on the ground-floor, and consists of a hall, the ceiling of which is supported by nine columns. Here the prisoners awaiting trial, the condemned prisoners, and the prostitutes that are not confined in the infirmary take their meals at different hours. The *cantine*, where prisoners may buy any humble dainties they may fancy, furnishes part of the prison revenue. The diet consists of half a litre of broth, with two-fifths of pulse or vegetables; on Sundays and Thursdays each prisoner has 125 grammes of meat. A *chemin de ronde* surrounds the building. The prison has its own bakehouse; the loaves weigh 700 grammes each, that being the daily ration. The chapel consists of a nave and galleries capable of containing 900 persons. The number of prisoners is from 900 to 1,100, the annual movement of the population of this prison is about 10,000, and the cost 70,000 fr. (see p. 236.)

DÉPÔT DES CONDAMNÉS, or *Nouveau Bicêtre*, rue de la Roquette.—This prison is intended as a temporary place of confinement, rarely exceeding six months, for criminals condemned to hard labour or transportation. It consists of a pile of buildings surrounding a large quadrangular court 180 ft. by 150 ft., three stories high; the lower of which is occupied by workshops, &c., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director and other officers, the general linen store, &c. In this side, too, is the entrance, the porter's lodge, corps-de-garde, &c. A small court, added to the eastern side, is sur-

rounded by a commodious chapel and an infirmary containing 36 beds. A court, in which *surveillants* and sentinels constantly keep guard, surrounds the whole; each prisoner has a separate room, in which he is locked at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. There is a fountain in the middle of the great court. The average number of prisoners is 400. Prisoners condemned for crimes of comparatively minor importance may, by applying to the Minister of the Interior, obtain permission to pass the time of their sentence in this prison, on condition of paying 60 centimes a-day, or 219 francs a-year, to the State. During their stay in the prison, the convicts are generally obliged to work at a trade (see p. 74). The convicts are paid by the piece; Government takes one-half of their earnings for prison expenses; of the rest, they receive one half every Saturday, and the remainder on their discharge. But, owing to the limited number of trades pursued in the establishment, few of the convicts here are set to the trade they have been brought up to; so that they are generally obliged to learn a new one. Nor is there always work sufficient for all the inmates, as that depends upon the demand in the markets; owing to this circumstance, there are often upwards of 250 men without work, who lounge in the yard, or crowd in winter to the *chauffoir*, a large heated room on the ground-floor. Every prisoner who has employment works ten hours a-day, but is allowed two hours' exercise in the open air. The prison diet consists of $1\frac{1}{2}$ lb. of coarse but wholesome bread per day; a broth soup in the morning, and another soup of some kind of pulse for dinner, except twice a-week, when a piece of boiled meat is given instead. The distribution is effected with great regularity; the provisions are brought into each ward, and each man, on hearing his name called, steps forward and receives his share. The relations or friends of the prisoners are admitted to see them in the *parloir* on Sundays and Thursdays from 11 to 3 (see p. 76). The prison is guarded by a detachment of 34 soldiers, and 18 keepers or *surveillants* are attached to it. This building may be looked upon as a model, both as regards solidity and sanitary conditions. It was designed by M. Gau, built in the short space of 18 months, and cost 1,245,000 fr. Its annual cost is 35,000 fr.

MAISON CENTRALE D'ÉDUCATION CORRECTIONNELLE, or Prison des Jeunes Détenus.—This prison, immediately opposite the last-named one, is constructed upon the cellular principle, and has the appearance of a feudal castle. It was planned by M. Lebas, and consists of a hexagonal pile, with circular tur-

rets at the angles, from each of which wings converge to a circular one in the centre. Six courts are thus inclosed, all of which are built on precisely the same model. The interior arrangement does not differ materially from that of the Prison Mazas (see p. 75). Each story contains 95 separate chambers, $7\frac{1}{2}$ ft. square by $8\frac{1}{2}$ ft. high, with a window looking into the court, and a door opening into a passage. This prison is intended for such male offenders under the age of 16 as have been declared by the tribunal incapable of judgment; they are then subjected to correctional education for a certain time, not exceeding their 20th year. Even before sentence young offenders are brought here and subjected to the severe regulations of the prison. If the parents or relations of the culprit declare themselves answerable for his future good behaviour, he is released and delivered into their hands notwithstanding the sentence (1). The prisoner is perpetually confined to his cell, except when he is taken to the chapel to hear mass, or to the *parloir*, to converse with his friends. His cell is both his workshop and bed-room. He rises at 6, makes his bed, washes himself, says his prayers, and breakfasts. He works from 7 to 9, and from 10 to 3; his dinner is then brought to him, and at 4 he resumes his work till 6 p.m. From 6 to 8, he reads and writes. A monitor stands in the passage, and dictates in a loud voice, so as to be heard in all the cells under his control, the small grated window in the door of each cell being left open for the purpose. Such is the monotonous life the young convict leads from day to day, till his time expires. When the weather allows of it, he has an hour's walk alone in one of the six principal courts, or in one of the small ones which have been added for this purpose. Thus 40 prisoners may take exercise at a time, without seeing each other. The name of the prisoner is unknown even to the overseer, who can only distinguish each individual by the number which is fixed above the door of the cell. Twelve trades are taught here by 24 teachers, who instruct the prisoners in carving, tailoring, shoe-making, button-making, joinery, turning, and working metals. The prisoner earns

(1) A late report, published by the Minister of the Interior, shows that in 1837 there were in France 1,334 young prisoners; in 1842, 2,172; in 1847, 4,276; in 1852, 6,443; and in 1857, 9,364. This remarkable increase is out of all proportion, and it may be questioned whether children ought to be subjected to prison discipline. Whilst some departments have only furnished a contingent of five or six to this melancholy list, the Seine has supplied 1,219 young offenders; and whilst the ordinary expense of a prisoner amounts to 60 centimes per day, that of a young prisoner, owing to the greater expense of the establishment, exceeds 80c.

a certain sum per day, but is kept in utter ignorance of the amount. His account is kept at the office with minute regularity, and on leaving the prison he receives the sum due to him. On the eastern side of the prison are the director's house and apartments for other functionaries; on the western is the infirmary. The average number of prisoners is 500, and their annual cost 32,000 fr.

Connected with this prison and that of St. Lazare are the two following benevolent institutions :—

SOCIÉTÉ DE PATRONAGE DES JEUNES LIBÉRÉS DE LA SEINE.—This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement at the *Maison Centrale*, and for observing their conduct after the expiration of their punishment. Each member has one or more young prisoners under his own especial care, and whose patron he is. The liberated prisoner is bound apprentice to a trade, and the society assist the family in maintaining him if their means are insufficient. Every individual costs the society on an average 80 fr. a-year. The most gratifying effects have already resulted from the efforts of this society, which is also assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommittal diminished from 75 to 7 per cent. The government allows the society 70 centimes per day for each prisoner liberated before the expiration of his time, but only during the remaining period of his sentence, being the same allowance as that given to a colony at Mettray, near Tours, (1) for young offenders sent thither from prison, and employed in mechanical and agricultural work. An annual meeting for the distribution of prizes for good conduct, &c., is held at the *Hôtel de Ville*, and a report is published every year. The secretary's office is at 9, rue Mezières.

The other association is called *Société de Patronage pour les Jeunes Filles libérées et délaissées*, 89, Rue de Vaugirard. The City pays 4000 fr. a-year to each of these two societies, and 4,500 fr. to the colony at Mettray.

LAWS OF FRANCE AFFECTING BRITISH RESIDENTS.

BIRTH.—The French law requires, in case of Foreign as of French parents, that within three days every birth be declared to the mayor of the *arrondissement*, and the child taken to the mayor's office and produced to the officer who registers the birth. The father, or in his absence the midwife or medical man who attended the birth must make the declaration. Two witnesses, men or women, are besides necessary to sign the re-

(1) This admirable colony receives young offenders not older than 17, from the different prisons of France, on condition that the time still remaining of their sentence be not less than 3 years. Being sent to Mettray is considered a boon. The colony consists of 12 farm-houses enclosing a square space of ground; each house contains a family of from 20 to 30 individuals, under the care of a *chef*; their pursuits are agricultural.

gister. Parties not complying with these regulations are liable to fine and imprisonment. The entry in the register is legal evidence in England of the birth. A child born in France of foreign parents is entitled to all the rights of a Frenchman, on his claiming them within a year after his majority. (†)

MARRIAGES.—A marriage in a foreign country between British subjects is valid in England either when it has been solemnized in the house or chapel of the British ambassador by a minister of the Church of England, or as a general rule when the parties have married in the form established in the country in which the marriage is celebrated, and it is valid by the laws of that country; or, lastly, since the recent statute of 12 and 13 Victoria, chap. 68, when the marriage has been celebrated before a British Consul, who has been duly authorized for that purpose. For a marriage in the Ambassador's house or chapel no notice or previous residence is necessary. The parties intending to marry at the Embassy in this city are required to make oath or declaration before the consul to the effect that they are of age, or that the proper consent has been obtained, and that there is no lawful impediment to the marriage. To marry according to French law, publication of the marriage is twice made by the mayor of the commune of each of the parties, with an interval of eight days between each publication. A civil ceremony is celebrated by the mayor of the commune in which one of the parties has lived for six months. The parties must produce the certificates of their birth or baptism, or, if not to be had, a declaration of seven persons made before the *juge de paix* of the date and place of birth of the party, and the consent of their parents properly authenticated; and, if they are dead, certificates of their burial and the consent of the grandfather and grandmother, if living. When the man is upwards of 25, and the woman upwards of 21, it is sufficient to show that the parents have been applied to for their consent in the manner required by the French law.—To marry at a British Consulate in France both the parties must have dwelt within its district not less than one calendar month, next preceding when notice is given by one of them to the Consul of the intended marriage. A copy of the notice is suspended at the Consulate. The Consul may grant a license for a marriage. When the marriage is by license, both parties have to make oath or declare that there is no impediment to their marriage, that both have had for one calendar month previously their usual places of abode within the district of the Consul, and that the proper consent has been obtained in case of either of them being a minor. At the end of 7 days, when a license has been obtained, or otherwise at the end of 21 days from the notice so given, the marriage may be solemnized, in presence of the Consul, according to the form of the Church of England, or according to any other religious form, or, as a civil ceremony, and by the Consul himself, as the parties desire. The fees are : for entering and suspending notice,

(†) Births and deaths are also registered at the Consulate, when requested, on payment of 4s. 6d., but this does not relieve the parties from the duty of registering them in the office of the mayor.

10s. ; for every marriage solemnized by licence, 20s. ; without licence, 10s. For the attendance of the Consul at the marriage when by licence 20s.

DEATHS.—In case of death, a declaration thereof should immediately be made at the *mairie* by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after the decease, except in cases otherwise provided for by the regulations of the police. The burial takes place two days after the death. If the heirs or residuary legatees, or any of them are minors or absent, the *juge de paix* can place his seals on the papers and effects of the deceased. The seals may also be required by any person interested as creditors or legatees. If a will is found the *juge de paix* delivers it to the president of the tribunal, by whom it is deposited with a notary public.

WILLS.—Wills disposing of real property in England must, whether made there or abroad, be in the English form, namely, signed by the testator, or by another person in his presence by his direction, and attested in his presence by two witnesses. For personal property in England, the English resident abroad must likewise follow the English form unless he has established his domicile or permanent abode (as distinguished from mere temporary residence) in a foreign country, and then to be valid in the English courts his will must be valid by the law of the country of his domicile. In French law every will made in France in the French form, is valid, and according to the opinion of some, the French form is necessary to the validity in the French courts of every will made in France. Great caution is thus requisite in making a will. With regard to the valid disposal of property by will and to the devolution of property in case of intestacy, for house or landed property in France, the French law, and when in England, the English law is always followed. For personal property the law of the country in which the deceased had his domicile is followed. It appears to be still a question in the French courts whether a foreigner by settling permanently in France places his personal property under the French law in these respects, when he is neither naturalized nor authorized by the government to establish his domicile in France. The French law restrains the power of disposing of property by deed or will. A testator having one legitimate child may dispose of not more than half of his property; if two children, a third part; if more than two children, a fourth part only will be at his disposal. The right of each child is exercised on his death by his posterity. The testator's power of disposing of his property is also restricted when he leaves relations in the ascending line, neither can he give to a natural child more than the law allots to him upon an intestacy. Natural children, when the issue of adultery from the father or mother being married to another person, or of incest, are incapable of taking under a will. In default of a will, all the children inherit alike, without distinction of sex or age; the natural children when

recognised, also inheriting, but only, in case there are legitimate children, for one-third of the share they would have taken if legitimate, and for one-half of such share if the deceased left a parent or brothers, or sisters. Differently from the English law again, representation is admitted for collaterals in favour of the issue of brothers or sisters only. In the case of the failure of legitimate heirs, the property passes entirely to the recognised natural children, and failing such, to the surviving husband or wife of the deceased.

SUCCESSION OR LEGACY-DUTY.—This duty is payable to the French government in respect of all property left in France by foreigners, whether they were residing in France or not at the time of their decease, and though the same property may be charged with a similar duty in the country to which he belongs. The duty is as follows:—For the husband or wife of the deceased, 3 per cent.; for persons in the ascending or descending line, 4 per cent. For brothers or sisters, uncles or aunts, nephews and nieces $6\frac{1}{2}$ per cent. For grand-uncles, grand-aunts, grand-nephews, and grand-nieces, and cousins-german, 7 per cent. For relations beyond the 4th and up to the 12th degree, 9 per cent., and for strangers in blood, 9 per cent. In case of a life interest the life tenant pays one-half of the duty, and the reversioner the whole duty. To the above rates must be added two-tenths of the amount of the duty, first established as a war duty. The duty must be paid within 6 months from the decease. In default of which, a further sum equal to one-half of the duty becomes payable.

RESIDENCE, DOMICILE, NATURALIZATION.—Foreigners residing in France are bound to observe all laws and regulations for the maintenance of public order or safety; but the civil courts exercise no jurisdiction over matters in dispute between foreigners when they are not domiciled in France. This rule is, however, liable to a great many exceptions, as in case of commercial transactions, or when the subject of litigation is landed property in France, and is departed from in favour of French subjects, who can cite before the French courts (serving the process at the bar of the *Procureur Impérial*) even foreigners not living in France, and though the cause of action arose in another country. To obtain a complete domicile and the enjoyment of all the rights of a Frenchman, apart from political rights, the authority of the government to fix his domicile is necessary for a foreigner. He is then free from arrest in the same cases as a Frenchman; he need not give security for costs, and can cite another foreigner before the French courts, etc. The Emperor decides on applications for naturalization; it can only be granted after enquiry into the character of the foreigner and on the favourable report of the Council of State. The applicant must have obtained permission to fix his domicile in France, and have resided ten years in the country subsequently to this permission. But such residence for one year will be sufficient for foreigners who have rendered the country great service, or who have brought to it either a useful discovery or distinguished talents, or who have opened great establishments in it. Until naturalization, a

foreigner may be ordered by the Minister of the Interior to leave the country, without assigning a reason.

ARREST FOR DEBT.—Foreigners who have not been authorised by the Government to establish their domicile in France, are liable to arrest on a judgment recovered against them at the suit of a French creditor, whether the Frenchman is the original creditor, or has become so by indorsement of a bill of exchange or promissory note, for not less than 150 fr.; they may also be arrested before judgment and without notice by order of the President of the tribunal, given on application of such French creditor, unless they can show that they possess in France a commercial establishment, or real property of sufficient value. The length of imprisonment, when the debt has been contracted in the course of trade, or arises on a bill of exchange, is limited to 3 months, for a sum under 500 fr., to 6 months for under 1000 fr., to 9 months for under 1500 fr., and to a year when the sum does not amount to 2000 fr. The imprisonment is not to exceed 3 years for a sum of 6000 fr. or upwards. When the debt is not of the nature above described the length of the imprisonment is to be fixed by the judgment, and must be from six months to five years. Arrest must not take place before sunrise nor after sunset; nor on holidays; nor in any house whatever, even in the domicile of the debtor, if entrance is refused, unless authorised by the Juge de Paix, who must in such case accompany the officer. The prisoner may demand to be taken to the President of the Tribunal de Première Instance, who will decide as an arbitrator.—The keeper of the prison, on receiving the prisoner, must enter in the register the judgment which authorises the arrest. This must also certify the deposit of at least one month's prison allowance by the creditor, who must always make this deposit beforehand. A debtor may obtain his liberation by the payment of a third of the amount and costs, and giving for the remainder a surety accepted by the creditor, or approved by the Court; by the default of the creditor to deposit one month's prison allowance, fixed at 30 fr.; or by the prisoner having entered his 70th year. In case of non-payment of prison-allowance, the debtor is entitled to an order of the court for his release, provided he apply before the money is paid; and he cannot again be arrested by the creditor, except on payment of all costs incurred by the former in obtaining his liberation, with a deposit of 6 months' allowance in advance, in the hands of the prison-keeper.

BILLS OF EXCHANGE.—By the law of France all endorsements upon bills of exchange, &c., are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. The holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, are deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last proceedings upon it; but different and frequently contradictory

opinions have been held by judges respecting the interpretation of the law of 1832, and of certain clauses of the code regarding bills of exchange, and all questions concerning "debt."

AMBASSADORS, CONSULS, &c.—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The ambassador is privileged from all civil and criminal proceedings, and so are his servants, secretaries, &c.; but the same privilege does not apply to a consul. The duties of a consul are very extensive: he has to watch over the commercial interests of his nation; to protect his countrymen who may be in distress, and in some cases to exercise judicial authority over them. In Paris it is added to the embassy, and the office is in the same hotel.

COPYRIGHT.—By the French law the authors of works of literature, and composers, painters, engravers, &c., enjoy the sole property and disposal of their works, during their own lives; to their widows for life, if entitled to it under the marriage-contract; to the children of the author for 20 years from his decease, or from the decease of the survivor of him and his widow, if the latter takes a life-interest; to the author's other heirs or assignees (if he leaves no children) for 10 years from his decease. The copyright is possessed by dramatic authors during life, and by their families or heirs for 5 years after. The importation into France of works originating there, and pirated in a foreign country, is a misdemeanor. Authors may dispose of their property to another person, who then becomes entitled to the same rights. English authors have since 1852 equal rights with French authors, on depositing within 3 months after publication 2 copies of their works at the Ministry of the Interior, and registering a proper declaration.

PATENTS.—To take out a patent in France all that is required is the payment in advance of 100 fr. per annum during the term of the patent, and the patentee can at any time discontinue the payment, if he finds his patent unproductive, which in that case becomes public property. The non-payment of the annual sum of 100 fr. within the exact period allowed immediately annuls the patent right. Patents of importation are no longer granted, but a patentee in a foreign country, and he only, can take out a patent for the same object in France, either in person or by an agent in Paris duly authorized by him. As there is no obligation to continue the payments if the invention should prove unprofitable, patents are generally taken out for the full term of 15 years. When, however, a patent for the same invention exists in a foreign country, it will be good in France no longer than for the term that remains on the original. A patent is lost if not worked in France within two years from its date, or during any two consecutive years within the term granted, unless sufficient cause be shown to justify this neglect. Full information on the subject of patents may be had by applying to Mr. Rowland, patent agent, 224, Rue de Rivoli.

TRADE MARKS.—The recent treaty of commerce places British subjects on an equal footing with the French with respect to redress in France for the usurpation or fraudulent imitation of their trade marks.

GAME.—Permission to carry a gun (*port d'armes*) may be obtained at any prefecture; it costs 25 fr., and is valid for only 1 year. The sportsman should always carry it about him, since any authorised guard may always demand to see it; and, if not produced, a summons before a tribunal may be made, which will be attended with expense. Sporting must not be on another's property without leave, and on no uninclosed property out of the season, which is generally from 1st Sept. to 1st March.

FISHING.—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, &c., where a fishing-boat can pass. Every person fishing in private waters, without permission of the owner, is liable to a fine of from 20 fr. to 100 fr., besides damages.

NATIONAL GUARD.—Foreigners who have not been authorised by the Government to establish their domicile in France, are not liable to serve in the national guard.

PASSPORT, PERMIT OF RESIDENCE.—Persons travelling without a passport are liable to be arrested and put into prison unless they can find a person domiciled in the canton to answer for them. The authorities are at liberty to detain them for a month, or to set them free and provide them with a passport to continue their journey. Forging or altering, or using a forged or altered passport, is punishable with imprisonment from 1 to 5 years. Taking a passport in an assumed name, or assisting in procuring such a passport for another, is punishable with imprisonment from 3 months to 1 year. A police regulation for 1851 requires that every foreigner arriving in the department of the Seine with the intention of residing, or carrying on business, within it, shall apply at the Prefecture of Police for a *permis de séjour*. This does not apply to British, Belgian, or Dutch subjects travelling for pleasure or business (see p. 4.).

INNKEEPERS and masters of hotels, in France, are responsible for the property brought into their house by a traveller and for all robberies committed by servants or strangers, except in the case of an armed or superior force, or where the property, being of a very considerable value, was not shown to them, or the existence of it mentioned when the traveller came to the hotel, especially if any negligence as to locking-up, &c., can be shown against the owner. Their responsibility holds good even if the traveller leaves the key in the lock of his door during the night, because he has a right to count upon the same security as if he were in his own house; but not so if he leaves the key in during the day, because that is held to be an act of imprudence. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use; they cannot appropriate the effects of a deceased or departed guest, but must obtain the authority of the Tribunal de Première Instance to sell sufficient to satisfy their claim.

SERVANTS, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning or wages on being dismissed, but must, if required, serve the eight days. When the servant gives warning, or demands to be dismissed, the eight days are not payable unless the master requires the service of the party during that period. The master is in all cases believed on affirmation as to the amount and payment of wages (see p. 12.)

APARTMENTS.—An apartment taken furnished at so much per week or month is presumed in the absence of written proof to the contrary, to be taken by the week or month, and notice to quit can only be given for the end of a current week or month and before the latter half of it begins, failing which the tenancy continues to the end of the following week or month. When, however, the apartment is taken for a specific period, and there is written proof of it, no notice is necessary. If the tenant remains and is allowed to remain in possession beyond the time, the tenancy continues at the same rent. The rent is paid in advance. When there is no written agreement to the contrary an apartment in Paris taken unfurnished is taken by the quarter or *terme*. The rent is paid at the end of each quarter. Notice to quit must be given 6 weeks before the end of a quarter for a rent under 400 fr. a year, and when above that sum the notice must be given before the commencement of that quarter. Strictly, and for giving notice, the quarter begins on the 1st of January, of April, of July, and of October, but for the payment of rent and for coming in and going out, and when the rent is above 400 fr. it begins on the 15th of these months. During the last quarter the tenant is bound to show the apartment at proper hours to persons applying to see it. The notice to quit should be accepted in writing by the landlord or given through a *huissier*. The death of the tenant does not put an end to the tenancy. In the absence of any writing and until possession has been taken, the party denying the tenancy is believed on his oath. For the amount of the rent and its payment the evidence of the landlord is preferred to that of the tenant, but the latter can call for a valuation. The tenant is bound to deliver up the apartment in the same condition in which the inventory or *état des lieux* described it to be, and if no such inventory was made he is presumed to have received it in a good state of tenantable repair, and he is bound to restore it accordingly without any allowance for natural wear and tear; he is not responsible for the effects of time or for any other damage which happened from causes beyond his control, or which he can prove to have existed before he entered. He is liable for damage by fire, unless he can prove that the fire broke out in another apartment, or that it could not have broken out in his own, or that it arose from bad construction or from *force majeure*.

FORM OF A LEASE.

Je —, propriétaire (or) principal locataire de — maison, la loue à M. —, (or) loue à M. —, — appartement, au — étage, dans ladite maison (*describing them accurately*), pour — années, qui commenceront à courir de — (*the day*) pour — prix (*amount*) payable à (*time of payment*), et sous toutes les obligations imposées aux locataires et réglées par le Code civil.

Et moi (*the lessee*) je prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à —, le —, mil-huit cent soixante —. (*Signatures.*)

CHAPTER V.

PUBLIC INSTITUTIONS.

INSTITUT DE FRANCE.—The National Convention, by a decree of 1793, abolished all the literary and scientific societies, denominated *académies*, established under Louis XIII. and Louis XIV., and the arts and sciences seemed condemned to oblivion. After the fall of Robespierre, however, the Convention appointed a committee for the preservation of the monuments of France, created the Polytechnic school, opened the colleges, founded the Conservatoire de Musique, Conservatoire des Arts et Métiers, &c., and by a decree of Oct. 26, 1795 (3d Brumaire, an III.), established the *Institut*, to replace the academies, and the Directory appointed a number of members, whom they authorised to elect others. The Institute was divided into three classes; 1. physical and mathematical sciences; 2. moral and political sciences; 3. literature and the fine arts. Bonaparte, who was elected a member of the first class (Dec. 25th 1797), having become Consul, divided the Institute into four classes (1803): 1. physical and mathematical sciences; 2. French language and literature; 3. ancient history and literature; 4. the fine arts. In 1816, Louis XVIII. changed the four classes into four academies, viz. 1. the *Académie Française*; 2. the *Académie Royale des Inscriptions et Belles-Lettres*; 3. the *Académie Royale des Sciences*; 4. the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies taken under the special protection of the king. In 1832, a fifth *Académie*, under the name of *Académie des Sciences Morales et Politiques*, was added. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject however to the approval of the

Emperor. The members of one academy are eligible to all the others. Each receives a salary of 1500 fr. Every time a member attends, he receives a silver counter to denote that he was present; non-attendance during the year exposes to a fine, and permanent absence, without sufficient cause, to expulsion. Each academy has its special rules and funds. The library, &c., are common to all. Their annual meetings are held as follows.—*Académie Française*, the first Thursday in May;—*Académie des Inscriptions et Belles-Lettres*, the first Friday in July;—*Académie des Sciences*, last Monday in January;—*Académie des Beaux Arts*, first Saturday in October;—*Académie des Sciences Morales et Politiques*, the first Saturday in January. A general annual sitting of all the academies is held in August. The Institute comprises 223 members, besides 7 secretaries, 35 free academicians, who receive no salary, 31 associates, and 225 correspondents.

The *Académie Française* consists of 40 members; this section is specially charged with the composition of the Dictionary, and the extension and purification of the language. It adjudges an annual prize of 2000 fr. for poetry or eloquence, besides two annual prizes founded by M. Monthyon, one for the work most useful to public morals, and another for some distinguished act of virtue displayed by a poor native of France; it likewise awards a prize each year, given by M. Gobert, of 10,000 fr., for the most eloquent work on French history, and accords a gratuity of 1,500 fr. every alternate year, the gift of Count Maillé de la Tour Landry, to some deserving but indigent young man of letters. Private meetings on Thursdays at 3 p.m.

The *Académie des Inscriptions et Belles-Lettres* is composed of 40 members, and 10 free academicians, besides foreign associates and correspondents. The learned languages, antiquities, and monuments, the translation of Greek, Latin, and Oriental works into the French language, and the formation of archæological collections, are within their sphere. (1) This academy awards an annual prize of 2,000 fr. for the most learned work on French History, and another for numismatics, founded by M. d'Auteroche. It further awards 3 medals of 500 fr. each for the best works on French antiquities, and a prize founded by M. Gobert. It meets on Fridays at 3 p.m.

(1) This Academy publishes—1. *Ses Mémoires*, 4to; 2. *Les Mémoires qui lui sont présentés par divers savants*, 4to; 3. *Les Notices des Manuscrits*, 4to; 4. *Les Mémoires sur les Antiquités de la France*, 4to; 5. *L'histoire littéraire de la France*, 4to; 6. *Collection des Histoires de France*, folio; 7. *Les Chartes et Documents relatifs à l'Histoire de France, et les Lettres des rois de France*, folio; 8. *Le Catalogue des Chartes*, folio.

The *Académie des Sciences* contains 65 members (including the two secretaries), 10 free academicians, and 8 foreign associates, besides correspondents. It is divided into 11 sections, as follows:—geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 3; general natural philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. This academy awards a considerable number of prizes, of from 500 fr. to 3,000 fr., for essays on given subjects. Among the founders of these prizes M. de Monthyon stands first. A prize of 20,000 fr., towards which the Emperor contributes one-half, is open to competition for the application of the regeneration of bone to surgery; and a sum of 100,000 fr. has been left by the late M. Bréant for the discoverer of a specific remedy for the Asiatic cholera. Until this prize be awarded, the interest of the capital may be applied annually as a reward to those who have approached nearest to the solution of the problem (1). Public meetings every Monday, at 3 p.m.

The *Académie des Beaux-Arts* is composed of 41 members, including the perpetual secretary, and 10 free academicians, besides associates. It is divided into five sections, viz. painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. Meetings every Saturday at 3 p.m.

The *Académie des Sciences Morales et Politiques*, restored by an ordonnance of Louis Philippe (Oct. 26, 1832), is, since April, 1855, composed of 40 academicians, divided into 6 sections:—philosophy; moral philosophy; legislation, public law and jurisprudence; political economy and statistics; history and the philosophy of history; and lastly, a new section of 10 members, under the title of "Political, Administrative, and Financial Section." At least one annual prize is given. This academy has 5 free academicians and also 5 foreign associates, among whom are Lord Brougham and Mr. McCulloch. It meets on Saturdays, at noon.

A perpetual secretary is attached to each academy, except to that of sciences, which has two.

BUREAU DES LONGITUDES.—This society, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. By a decree of January, 1854, it is composed of 9 titular members, viz.: 2 members of the

(1) This Academy publishes—1. *Compte-Rendu de ses Séances*; 2. *Recueil de ses Mémoires*; 3. *Recueil de Mémoires des savants étrangers à l'Académie*.

Academy of Sciences, 3 astronomers, 2 members belonging to the department of the Navy, 1 belonging to the War department, and 1 geographer. There are besides 4 assistant-members, viz.: 1 member of the Academy of Sciences, 2 astronomers, and 1 member belonging to the Navy-office. To these are added 3 artists. The Bureau compiles the *Annuaire des Longitudes* and the yearly astronomical tables, called *Connaissance des Temps*, the latter being published at least 3 years beforehand. It also devotes its attention to improvements in astronomical instruments, the calculation of tides, and magnetic variations, &c. The

OBSERVATORY is a distinct establishment, under the management of a director, 4 astronomers, a professor of natural philosophy, and several assistant-astronomers and pupils. The instruments, &c., are under the control of the director, who publishes the observations made during the year, and corresponds with the Minister of Public Instruction and with foreign observatories. The observations of chronometers, &c., are communicated to the mercantile navy. Director, M. Leverrier (1).

CONSEIL IMPÉRIAL DE L'INSTRUCTION PUBLIQUE.—It is believed that Charlemagne was the founder of the University of Paris, so celebrated in the history of France. In 1789, the 10 or 12 universities in France, and all its religious colleges, were suppressed, and no definite plan of public instruction adopted, until Napoleon I. established one imperial University, consisting of twenty-five academies, for all France, under the direction of a council and a grand master. Louis XVIII. abolished the latter, but kept up the academies. The council was afterwards re-established under the title of *Conseil Royal de l'Instruction Publique*, and, in 1822, the office of grand master was restored, and the minister of Public Instruction invested with it. Since then, a decree of March 9th 1852, has established a Supreme Council of Public Instruction presided by the Minister of Public Instruction, and composed of five bishops or archbishops, three Senators, three Councillors of State, three members of the Court of Cassation, three ministers belonging to the Lutheran, Reformed and Jewish creeds, five members of the institute, eight inspectors-general, and two heads of private establishments of instruction. All the members are named

(1) This establishment now publishes the *Bulletin de l'Observatoire*, containing the daily barometrical readings telegraphed from the most important points of the coasts of France, with remarks relating to the fore-casting of storms at sea. The Observatory communicates daily with Admiral Fitzroy's department in England for this purpose.

by the Emperor for one year. The Supreme Council assembles at least twice a-year. It gives its opinion on bills concerning public instruction, on regulations respecting examinations, &c., and has the control over all the Councils of Academies in France, which are now 10, viz. Aix, Besançon, Bordeaux, Caen, Clermont, Dijon, Douai, Grenoble, Lyon, Montpellier, Nancy, Paris, Poitiers, Rennes, Strassbourg, and Toulouse. Every department has a departmental Council of Public Instruction under the presidency of the prefect. All the academies have lyceums (grammar-schools), colleges, and schools of primary instruction under their jurisdiction, and all have faculties either of law, medicine, literature, or sciences. (1)

Public Instruction in France is distinguished into *Instruction Supérieure*, comprising the faculties; *Instruction Secondaire*, comprising lyceums and communal colleges; and *Instruction Primaire*, comprising elementary schools. There are 8 inspectors-general for the faculties, 6 for the establishments of secondary, and two for those of primary instruction.

THE ACADEMY OF PARIS possesses a library at the Sorbonne, and consists of 5 faculties—*Sciences, Letters, Theology, Law, and Medicine*. The first three are established at the Sorbonne, where the annual programmes of the lectures may be obtained.

Sciences.—To obtain the following degrees the candidate must be *bachelier ès lettres*, or else undergo a previous trial, consisting of a translation, both oral and in writing, from the Latin into French: *Bachelier ès Sciences*: logic, history, and geography; pure and mixed mathematics (arithmetic, geometry, trigonometry, conic sections, surveying, levelling, projections, cosmography, mechanics, and hydraulics); natural philosophy, chemistry, zoology, animal physiology, botany, and geology,—all within the limits of the programmes of the imperial lyceums. *Licencié ès sciences mathématiques*: differential and integral calculus, mechanics, and physical astronomy. *Licencié ès sciences physiques*: chemistry, physics, and mineralogy. *Licencié ès sciences naturelles*: botany, geology, zoology, and anatomy. To become a licentiate, the degree of bachelor must have been taken, and two

(1) In France there are 6 faculties of catholic theology, established at Paris, Rennes, Bordeaux, Lyons, Aix, and Toulouse; and 2 of protestant theology, at Strassburg and Montpellier. There are 9 faculties of law, at Paris, Caen, Dijon, Grenoble, Toulouse, Aix, Poitiers, Rennes, and Strassburg. Three faculties of medicine, at Paris, Montpellier, and Strassburg. Six faculties of sciences and letters, at Paris, Caen, Dijon, Grenoble, Montpellier, and Bordeaux.

courses of the faculty must have been followed in the same year. *Docteur ès sciences*: candidates are required to sustain two theses on the subjects of one of the 3 licentiates' examinations.

Letters.—To obtain the degree of *Bachelier ès lettres*, the candidate must be 16 at least, and undergo two examinations, one in writing, and the other oral, on Greek, Latin, and French authors, as also on questions of logic, history and geography, arithmetic, geometry, and natural philosophy. (1) *Licencié ès lettres*: the candidate must be a bachelor of one year's standing, and have taken four inscriptions in the faculty. The examinations, as above, consist of compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions. *Docteur ès lettres*, he must be a licentiate, and sustain two theses; one in Latin, the other in French, on two distinct subjects within the compass of the instruction given in the faculty, and at the choice of the candidate.

Theology.—Dogmatic theology, moral theology, sacred scriptures, ecclesiastical law, sacred eloquence, and Hebrew. The degrees of *bachelor*, *licentiate*, and *doctor*, are also conferred in this faculty. (2)

The Faculty of Law is established at the École de Droit, Place du Panthéon. There are 18 professors who lecture on the general introduction to the study of law, the civil code, civil and criminal procedure and criminal legislation, commercial code, administrative law, code Napoléon, comparative criminal law and penal legislation; law of nations, Roman law, Pandects, history of Roman and French law. To be admitted to follow these courses, in order to become an *avoué*, he must inscribe his name as a student; but to graduate in this faculty he must besides be *bachelier ès lettres*. *Bachelier en droit*: two examinations are necessary for this degree, which is taken at the end of the second year; the first in the civil code and the institutes of Justinian; the second in the civil code, and the codes of procedure, penal laws, and criminal process. *Licencié en droit*: a third year's study is requisite for this degree, and two examinations, one in Roman law, the other in civil and commercial codes, and

(1) See "Manuel du Baccalauréat ès Lettres."

(2) By an ordonnance of Dec. 25, 1850, no one can be a professor of theology without having taken the degree of *doctor* in that faculty; nor curate of a chief town of a department, or any higher functionary in the church, without being a *licentiate*; nor curate of a chief town of a canton without being *bachelier*, unless the functions of curate or officiating minister have been performed by him for 10 years.

in administrative law, besides a thesis. *Docteur en droit* : a fourth year is necessary for this degree ; two examinations and a thesis consisting of two dissertations, one of which must be on Roman law.

The *Faculty of Medicine*, and everything relating to that science, is specially treated of in Chapter VII. (see p. 131).

The title of *agrégé*, which is independent of the usual degrees, is obtained after a most difficult examination by competition, by such as aspire to a chair in the University. The salaries of the professors vary from 2,000 fr. to 8,000 fr. All their lectures are public and gratuitous.

The number of students attending the faculties of the University of Paris amounts to about 2,000, for law, 3,000 for medicine, and 1,500 for the sciences. Foreigners wishing to follow the lectures of the faculties of law, letters, medicine, or the sciences, are admitted to take out their first inscription on producing certificates required in their own countries for admission into faculties of the same order, if found to be equivalent to the French diploma of *bachelier ès lettres*.

SCHOOLS AND LYCEUMS.—**COLLÈGE IMPÉRIAL DE FRANCE** 1, Place Cambray, instituted in 1530 by François I.—At this college 34 professors give public and gratuitous lectures on the following subjects :—astronomy ; mathematics ; general and experimental philosophy ; medicine ; chemistry ; natural history ; comparative embryogeny ; natural, comparative, and national law ; history, political economy, archæology ; Hebrew, Chaldee, Syriac, Arabic, Persian, Turkish, Chinese, Mantchou-Tartar, and Sanscrit ; Greek literature ; Greek and Latin philosophy ; Latin eloquence ; Latin poetry ; French literature of the middle ages, as also modern ; literature of modern Europe ; Slavonic literature, epigraphy and Roman antiquities.

MUSÉE IMPÉRIAL D'HISTOIRE NATURELLE, Jardin des Plantes.—A college or body of 17 professors gives lectures on natural history ; palæontology ; comparative physiology, anatomy and natural history of man ; comparative anatomy ; general and practical chemistry ; mineralogy ; geology ; botany ; vegetable physiology ; rural botany ; cultivation of plants ; physics applied to natural history. There are 15 assistant preparers, 1 librarian, and other officers, besides 2 masters for instruction in drawing and painting flowers, and an establishment of painters of subjects of natural history (see p. 427.)

CONSERVATOIRE DES ARTS ET MÉTIERS, 292, rue St. Martin.—This establishment, especially intended for the technical education of manufacturers, mechanics, and other workmen, contains, according to the last regulations, 14 professorships of practical and descriptive geometry ; natural philosophy and

explanation of machines; agriculture; mechanics, economy, and legislation, relating to manufactures; statistics, civil architecture, drawing; practical chemistry, the ceramic arts, practical agriculture, spinning and weaving, dying and printing textile fabrics. There are also Sunday lectures on various subjects (see p. 256.) All are gratuitous, and the expenses supported by the State.

ÉCOLE NORMALE, 45, rue d'Ulm.—This institution, established in 1808, is intended for the education of young men who wish to become candidates for professorships. To be admitted, they must be between the ages of 17 and 23, must have taken the degrees of *bachelier ès lettres* and *bachelier ès sciences*, and must have terminated their studies, philosophy included, in a lyceum or in a *collège communal de plein exercice*. The course of education in this school lasts three years; but two additional years must be passed in a superior division of the school to obtain the doctor's degree, or become an *agrégé* in a faculty. The establishment is administered by 3 directors, under the control of the Minister of Public Instruction. There are 18 professors and 80 pupils. (1)

LYCEUMS.—Since 1852, the lyceums or grammar-schools comprise three divisions; viz. an elementary one, one of grammar, which all the pupils belong to until the age of 15, when they must make their choice either to follow literature or the sciences; and another, called the superior division, where both those branches are taught, and the pupils of the one have nothing in common with those of the other, except certain classes of secondary importance. The division of grammar comprises the seven classes below the second; the other, the second class, and those of rhetoric and philosophy. The literary section of the upper division prepares pupils for the faculties of letters and jurisprudence; the scientific section prepares them for the faculties of sciences and medicine, the Polytechnic and other special schools, and commercial pursuits. Pupils must pass four years in the division of grammar, and three in the upper one. The lyceums are visited once a year at least by inspectors. Each lyceum has a *proviseur*, or head of the establishment, a *censeur des études*, who has the discipline, a treasurer, and a chaplain. (2) In Paris, the terms for boarders are: 1st division, 950 fr.; 2d, 1050 fr.; 3d, 1150 fr.; for outdoor pupils, 120 fr., 150 fr., and 200 fr. respectively, and 60fr., 75fr., and 100 fr. for extraordinary classes. For the

(1) All towns possessing faculties have also normal schools for providing the lyceums with masters and elementary teachers. They are called *Écoles Normales Supérieures*.

(2) The salaries for Paris are as follows: — *Proviseurs*, 6,000

higher mathematics the charges are: boarders, 1500fr.; out-door pupils, 250fr., extraordinary classes, 120fr. Music, dancing, &c., are extra charges. The course of education comprises Greek, Latin, English, German, Spanish, and Italian; philosophy, physics, chemistry, mathematics, history and geography. The study of living languages is enforced in the sixth, fifth, and fourth classes; it is optional in the higher ones. Classes for industrial pursuits are shortly to be added to the Lyceums. There are in Paris five lyceums, between the pupils of which, and the lyceum of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the Sorbonne, in the presence of the whole *corps universitaire*.—The following is a list of the imperial lyceums: *Lycée Louis le Grand*, 123, rue St. Jacques; 42 professors, comprising four lecturers on the Arabic, Turkish, and Persian languages; 370 boarders, and 500 day-scholars.—*Lycée Napoléon* (formerly *Henry IV.*), rue Clovis; 18 professors, 350 boarders.—*Lycée St. Louis*, 94, Boulevard de Sebastopol (left bank); 50 professors, 400 boarders, and 400 day-scholars.—*Lycée Charlemagne*, 120, rue St. Antoine; 40 professors, 800 day-pupils.—*Lycée Bonaparte*, 65, rue Caumartin; 33 professors and 1,100 day-pupils (1).

Of the private establishments of a similar nature, the following are the most considerable: *Collège Stanislas*, 22, rue Notre Dame des Champs; 30 professors, and 200 boarders. *Collège Ste. Barbe*, place du Panthéon, which, including an establishment dependent from it at Fontenay aux Roses, has 100 professors and 1,000 boarders and day-scholars. The *Collège des Irlandais*, 5, rue des Irlandais, is an endowed Catholic institution for young Irish priests. (see p. 424.)

SPECIAL SCHOOLS.—Besides the colleges before mentioned, there are various schools for special purposes founded in Paris, mostly by government, and therefore known under the

fr.; censeurs, 5,000 fr. (both having lodging and firing besides); professors, 1st class, 4,500 fr.; 2nd, 4,000 fr.; 3rd, 3,500 fr. Deputy-professors, 1st class, 1,800 fr.; 2d, 1,200 fr. To these fixed salaries must be added the *éventuel*, consisting of a portion of the clear profits of the lyceums of Paris and Versailles taken collectively and divided among the functionaries. The *minimum* of the *éventuel* guaranteed by the state is 800 fr., but in Paris it has now been fixed at 3,000 fr.

(1) Besides the government schools, there are also many private establishments of the kind. Last year, there were in France 825 private schools of secondary instruction under laymen, and

name of *Écoles du Gouvernement* ; of these we subjoin a list.

ÉCOLE POLYTECHNIQUE, rue Descartes, Montagne Ste. Geneviève.—A decree of the National Convention, dated March 11, 1794, created an *École Centrale*, which, by a decree of Sept. 1, 1795, took the name of *École Polytechnique*. It was completely re-organised in 1852. The object of this justly-celebrated institution is to form pupils for the artillery, the staff, engineering, the marine service, bridges and highways, mining, telegraphs, and other departments. Pupils are admitted from the age of 16 to 20. Soldiers having served two years are admitted until the age of 25. They must be French by birth, or naturalized, and free from physical defects. Every year candidates for admission undergo a strict examination in Paris and the departments. The terms are 1,000 fr. a-year, exclusive of books and equipments. The affairs of the school are under the superintendence of a council and an administrator. The period allowed for study is two years. The number of pupils is 260, with 20 professors. Strangers not admitted without permission from the Minister of War (1). It possesses a library of 26,000 volumes (see p. 410).

ÉCOLE IMPÉRIALE DES PONTS ET CHAUSSÉES, 28, rue des Saints Pères.—This school, placed under the authority of the Minister of Public Works, consists of about 100 pupils, taken from the *École Polytechnique*, who receive instruction in whatever concerns the different branches of civil engineering. Foreigners are allowed to follow the lectures, on receiving an authorisation from the Minister of Public Works, which must be applied for by the respective ambassador. It has 15 professors.

ÉCOLE D'ÉTAT-MAJOR, 138, rue de Grenelle.—Pupils for the staff service are received here, selected by competition from among the sub-lieutenants of the army and the pupils of the *Polytechnic School*, and the *Military School of St. Cyr*. After 2 years' study they may be appointed to lieutenancies of the staff, after which they are drafted into the regiments of the line. There are 75 pupils and 15 professors.

ÉCOLE DES MINES, 30, rue d'Enfer.—This establishment, erected in 1783, is under the control of the Minister of Public

288 conducted by members of the clergy, besides 125 ecclesiastical seminaries. There are nine monastic bodies possessing 53 establishments of secondary instruction ; of these the Jesuits have 11 and the *Maristes* 15. The number of pupils in these 53 establishments is 5285 ; the other ecclesiastical schools comprise 15,950 pupils ; the lay schools, 42,465 ; the 74 lyceums, 31,000, and the 288 communal colleges now in existence, 29,000. Total, exclusive of seminaries, 123,600 pupils.

(1) The fullest information on this remarkable institution will be found in the publication called "*Programme des Études*."

Works, and intended for the study of mineralogy, geology, mining, &c., for which purpose it possesses a considerable collection of minerals, and a scientific library. At its head is a *Conseil des Mines*, composed of 8 inspectors, which directs all affairs relating to mining operations. Gratuitous lectures are given in geology and mineralogy during six months, commencing Nov. 15. There are : 1. the *élèves ingénieurs*, taken from the Polytechnic School ; 2. foreign pupils, admitted by competition as day-scholars. The library is public from 10 to 3, holidays excepted.

ÉCOLE DES CHARTES, at the Palais des Archives, rue du Chaume.—This institution was founded by Louis XVIII., for encouraging the study of the ancient manuscripts contained in the different libraries, and the dépôts of the archives of the kingdom. Three professors and four assistant-professors give lectures daily on palæography, and the art of decyphering documents. The number of pupils is unlimited ; to be admitted the candidate must have the degree of bachelor, and undergo an examination ; his age must not be under 18, nor exceed 25. The establishment is open daily from 10 to 4 ; it possesses an elegant lecture-room for 100 pupils, and a small library with desks, where students are at liberty to study between lectures. The students who distinguish themselves receive 600 francs annually, from the Minister of Public Instruction, until they obtain places as professors of the school, assistants of the Académie des Inscriptions, or librarians.

ÉCOLE DES LANGUES ORIENTALES VIVANTES, at the Bibliothèque Impériale, No. 8, rue Nèuve des Petits Champs.—Here 9 professors lecture publicly and gratuitously on the following languages :—Pure and Vulgar Arabic, Persian, Turkish, Armenian, Modern Greek and Greek palæography, Hindoostanee and its dialects, Vulgar Chinese, Malay, and Javanese.

ÉCOLE DES BEAUX ARTS, 14, rue Bonaparte.—This school, which is under the control of the Minister of the Interior, is divided into 3 sections, painting, sculpture, and architecture. Lectures are given gratuitously by 8 professors. Annual prizes are distributed ; the first prizes entitle the successful candidate to study at Rome at the expense of the State (see p. 365).

ÉCOLE IMPÉRIALE GRATUITE DE DESSIN, DE MATHÉMATIQUE, ET DE SCULPTURE D'ORNEMENT, 5, rue de l'École de Médecine. For the instruction of artisans in drawing and architecture, geometry, arithmetic, mensuration, timber-cutting, &c.

ÉCOLE IMPÉRIALE, SPÉCIALE, ET GRATUITE DE DESSIN, 7, rue de Dupuytren.—Young women here learn figure, landscape, flowers, &c., for manual professions.

ÉCOLE CENTRALE DES ARTS ET MANUFACTURES, 1, rue des Coutures St. Gervais, founded in 1828, and established on the plan of the old École Polytechnique, for young men intending to become civil engineers, directors of manufactories, builders, &c. It does not admit pupils under 16; candidates must pass an examination in arithmetic, algebra, geometry, and mathematical drawing. The terms are 800 fr. per annum.

ÉCOLE SUPÉRIEURE DU COMMERCE, 24, rue St. Pierre Popincourt.—Founded in 1820 by the late Casimir Périer, and by Messrs. Chaptal, Ternaux, and Laffitte. The pupils here receive a practical commercial education, at an expense for board and tuition varying between 1,200 and 1,400 fr. a-year.

ÉCOLE DE LA CHAMBRE DU COMMERCE.—A somewhat similar establishment to the proceeding one, opened in 1863 in the Avenue Trudaine under the superintendence of the Chamber of Commerce. The number of pupils is 400, chiefly children of the working classes, who here receive a business education at a low charge. The studies comprise modern languages, mathematics, natural philosophy, drawing, natural history, and geography. In the evening there are lectures for adults. The building comprises four class-rooms, three amphitheatres for lectures, a gallery of natural history, and a library.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 15, faubourg Poissonnière.—Founded for the gratuitous instruction of young persons of both sexes in singing, music, and declamation. There are 10 *bourses* of 1,000 fr. founded by the City and the Government for as many boarders. Out-door pupils are admitted after passing an examination, and must have attained the age of 10 for the piano or other instruments, of 15 for declamation, and of 16 for singing. Their number is 600; a musical library, of 8,000 volumes, public from 10 to 3, is attached to this establishment (see p. 231.)

COLLÈGES MUNICIPAUX.—There are three of these establishments, belonging to the City of Paris; the *Collège Rollin*, 42, rue des Postes; which affords the instruction necessary for the University; the *Collège Chaptal*, 29, rue Blanche, intended for commercial education, and in which French and foreign languages, history, geography, mathematics and the natural sciences, chemistry, mechanics, the study of unwrought materials, technology, surveying, perspective, and singing, form the subjects of instruction; and lastly, the *Collège Turgot*, opposite the Synagogue, rue Neuve St. Laurent, affording a somewhat inferior degree of instruction. The Collège Chaptal alone admits boarders at 1,000 fr. a-year, everything included. Out-door pupils pay 200 fr., or 150 fr., if only the higher branches be required.

INSTITUTIONS, PENSIONS.—These establishments are equivalent to academies and boarding-schools in England, but are under the control of Government. In Paris there are 50 *institutions* or preparatory schools for the lycées, and 249 *pensions*. The number of *institutions* for young ladies is about 200, and of *pensions* 150. There are many more such establishments in the rest of the department of the Seine, besides smaller schools, which in Paris and its vicinity amount to more than 500. (See DIRECTORY.)

ÉCOLES PRIMAIRES SUPÉRIEURES DE LA VILLE DE PARIS.—The name of these schools indicates their object. They form the fourth class under the direction of the Imperial Council of Public Instruction. There are two for boys, and one for girls.

ADULT SCHOOLS.—There are in Paris 80 schools or classes for adults, containing 14,000 pupils. The pupils receive gratuitous instruction in reading, writing, arithmetic, grammar, drawing, geometry; vocal music, &c., every evening from 8 till 10, so as not to interfere with their avocations.

OUVROIRS.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls; there are 1 or more in each *arrondissement*; their total number is 30, and the children frequenting them are 1,600. Their cost, including the adult schools, is 632,125 fr. per annum.

Of the *Écoles Primaires* for children, there are, for boys, 62 lay communal schools, and 57 conducted by the *Frères des Écoles Chrétiennes*, (see p. 114); for girls, 50 of the former, and 53 under the guidance of the *Sœurs de St. Vincent de Paule*. The total number of pupils is about 200,000. The expense of all the *Écoles Primaires* to the municipality is about 2,300,000 fr. (1) annually. Children are admitted from the age of 6 to that of 15. Elementary singing is taught in all these schools. The salaries of the masters are 1,800 fr.; the mistresses 1,500 fr. per annum; besides a house, or 300 fr. for rent. Their salaries are increased every 5 years by 200 fr., till the total increase amounts to 600 fr. If they hold an evening class for adults, they are paid in addition 10 fr. annually per pupil (2).

ÉCOLES SPÉCIALES DE DESSIN.—Of these schools there are 7 for males, and 2 for females, maintained by the City of Paris.

(1) Under the Restoration it was only 70,000 fr.

(2) The City has provided a school for children of the Jewish persuasion in the *Marché des Blancs Manteaux*. The total number of children frequenting the primary schools of Paris last year was 45,361. The *Écoles Primaires* for all France, according to the last returns, were 82,126, comprising 37,393 schools for boys under the direction of laymen, with 2,145,420 pupils; 3351 do.

SALLES D'ASILE, or Infant Schools.—There are 47 such establishments; they receive during the day about 8,000 children of both sexes. Their annual expense is about 200,000 francs. Infants are received till their sixth year (1). The Salles d'Asile are under the protection of the Empress, who awards medals to the directresses that distinguish themselves by their exertions in the execution of their duties. Her Majesty also presides over a central Committee of Patronage, of 27 members, mostly ladies of rank, appointed for the propagation of those institutions. The same illustrious lady is also, in virtue of a decree of Nov. 1855, protectress of

The **MAISON IMPÉRIALE DE ST. DENIS** and its branch establishments, now collectively known as the *Maisons Impériales Napoléon*, devoted to the instruction of the daughters, sisters, and nieces of members of the Legion of Honour. This institution was originally established by Napoleon I. in the Château of Écouen, under the superintendence of Madame Campan, and has been rendered illustrious by the peculiar favour of the Emperor, who often visited it; by the Letters and the enlightened cares of its excellent governess; and by the numbers of accomplished women who have received their education within its walls. Since 1815 it has been fixed in the vast buildings of the confiscated Abbey of St. Denis, and according to the latest regulations, is thus constituted. The Grand Chancellor of the Legion presents the Lady Superintendent of the establishment to the Emperor for appointment, and names the other ladies by his own authority. All pupils are nominated by the Grand Chancellor. The establishment consists of a lady superintendent, an inspectress, 3 directresses, a treasurer, 6 ladies dignitaries; 12 ladies of the 1st class, 33 ladies of the 2nd class, 20 novices, besides candidates for the noviciate, and 500 pupils, of whom 400 are taught gratuitously, the remainder at the expense of their families. The superintendent, dignitaries, and governing members of the institution wear a decoration consisting of a four-branched enamelled cross, and retiring pensions are allowed them. A highly finished education is given to the pupils; and the young ladies who are brought up here receive all the

kept by the clergy, with 428,008 pupils; 43,494 for girls, directed by lay women, with 604,257 pupils; and 13,191 do. kept by nuns, with 4,059,966 pupils. The expense of communal schools was 9,017,427 fr., and the votes of councils-general for maintaining them amounted to 4,231,608 fr.

(1) The most authentic accounts of the institutions for public instruction in France are to be found in the "*Almanach de l'Université*," and in the "*Reports*" of the prefect of the department.

advantages that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. 3 almoners and a large medical staff are attached to the service of the establishment. The rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, with aprons and collars; all dine together, and are subjected to almost military discipline. Frequent examinations take place, and prizes are awarded according to merit. Permission to visit the establishment is granted by the Grand Chancellor on a written application.

Two succursal houses, belonging to this institution, are established, one at Ecouen, with 200 pupils, the second with 300 pupils, at the Maison des Loges, at St. Germain. They are superintended by the *Congrégation de la Mère de Dieu*, an order of nuns. The number of gratuitous admissions in these three establishments is 800, but boarders may be admitted at 900 fr. a year. None but daughters of officers not below the rank of captain are admitted at St. Denis; at the branch establishments even the daughters of privates are admitted. Protestants are excluded. All the dignitaries and teachers have been brought up in the establishment.

ÉCOLES D'ÉQUITATION.—The best are at 12, rue Duphot, and 42, faubourg Montmartre.

GYMNASE, 55, Avenue Montaigne, Champs Élysées.—At this institution, conducted by M. Triat, instruction is given to pupils of both sexes in gymnastic exercises. It is very well attended, and the public are admitted at 4 and 8 p. m.

PUBLIC MUSEUMS.—For these see Index under *Musée*, *Galerie*, and *Cabinet* (1).

PRIVATE MUSEUMS.—The following private collections are visible by application in writing:—*Ancient and Modern Art*: Count d'Espagnac, 27, rue de Clichy; M. Lacaze, 118, rue du Cherché Midi. (Sundays, from 10 to 2.)—*Antiquities*: Count Pourtales, 7, rue Tronchet (apply by letter between Dec. 1 and May 1).—*Paintings by Living Masters*: Mme. Paturle, 21, rue du Paradis-Poissonnière. (In winter only, apply by letter)—*Antiquities and Curiosities*: M. D'Yvon, 20, rue de la Chaise. — *Numismatics*: — M. Rollin, 12, rue Vivienne (from 12 to 5).—*Herbaries*: — M. Adrien de Jussieu, at the Garden of Plants.

The following are only accessible upon proper introduction: *Paintings*: — Baron James Rothschild, 19, rue Laffitte; M. De

(1) Within the last thirteen years upwards of 20,000 different articles have been added to the various collections of Assyrian, Egyptian, Greek, and Roman antiquities.

Rothschild, 40, rue Taitbout; Marquis of Hertford, 2, rue Lafitte; Marquis Maison, 24, rue Neuve des Capucines; M. Dagnan, 35, rue St. George's (Swiss scenery.)

PUBLIC LIBRARIES.—This city possesses many valuable libraries, for which, see *Index*, under the head *Bibliothèques*.

PRIVATE LIBRARIES.—There are several attached to the different public offices and institutions; but cannot be visited without a permission granted for some special object. Thus every ministry has one relating to its peculiar department; the Cour de Cassation has one of 30,000 volumes; the Depot de la Marine comprises 25,000; the Home Office has one of 22,000; and the *Ecole Polytechnique*, the *Ecole des Ponts et Chaussées*, the *Séminaire St. Sulpice*, and the *Observatoire*, have each their particular one of about 20,000 volumes.

PERIODICAL EXHIBITIONS.—Of these the most important are—the periodical Exhibitions of National Industry, which, are held in the *Palais de l'Industrie* (see p. 184), the annual Exhibition of the works of Living Artists (see p. 184,) (1) and the annual Horticultural Exhibitions. (see p. 106).

LITERARY AND SCIENTIFIC SOCIETIES.—The names of most of these denote their object. In the following list those marked with an asterisk publish periodicals, or apply funds towards the advancement of human knowledge.

SOCIÉTÉ FRANÇAISE D'ARCHÉOLOGIE, 44, Rue Bonaparte.—Founded in 1805; devotes itself to the history and antiquities of the Gauls and French down to the 16th century; 60 resident members, and numerous correspondents. Meets on 9th, 19th, and 29th of each month.

SOCIÉTÉ DE L'HISTOIRE DE FRANCE.—Meets on 1st Monday of every month, at the Archives Impériales. It publishes original documents on the History of France, previous to 1789.

SOCIÉTÉ LITTÉRAIRE POLONAISE, 6, quai d'Orléans.—Founded in 1833, under the auspices of the late Prince Adam Czartoryski. It meets once a week, and possesses a library of 50,000 volumes, which is public (see p. 319.)

INSTITUT HISTORIQUE, 42, rue St. Guillaume.—Holds an annual conference, wherein matters of history are discussed and prizes are awarded. Public and gratuitous lectures.

INSTITUT D'AFRIQUE, 22, Place Vendôme.—Founded in 1838, to promote the civilisation and colonisation of Africa.

SOCIÉTÉ DE GÉOGRAPHIE, 3, rue Christine.—Founded in 1821. Annual subscription, 36 fr. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

(1) The first exhibition of the kind occurred in 1699; that of 1855 was the 78th. There were 2 under Louis XIV., 24 under Louis XV., 9 under Louis XVI., 8 under the first Republic, 4 under the Empire, 6 under the Restoration, and 29 since 1830.

SOCIÉTÉ DES GENS DE LETTRES, 44, Cité Trévise.—To secure rights of literary and scientific authorship; meets every Monday.

SOCIÉTÉ DES BIBLIOPHILES, Hôtel de Lauzun, 17, quai d'Anjou. Prints very scarce or inedited works.

ATHÉNÉE DES ARTS, SCIENCES, BELLES LETTRES, ET INDUSTRIE, Hôtel de Ville.—Founded in 1792. At the annual public meetings in May, prizes are adjudged for useful inventions and improvements. The ordinary sittings on Mondays; literary and musical soirées every three months.

SOCIÉTÉ DES ENFANTS D'APOLLON, 8, rue Neuve Bréda —Holds an annual meeting, devoted to music and poetry.

SOCIÉTÉ DU CAVEAU.—This society was founded in 1737 by Piron, Crébillon junior, and Collé, and met at that period in a tavern called *Caveau*, in the Carrefour de Bussy. Duclos, Bernard, Moncrif, Helvétius, and Rameau, were successively members of it. The members meet twice a-month to cultivate lyrical poetry, and on the first Friday of every month at 248, rue St. Honoré, for the pleasures of the table.

COMITÉ CENTRAL DES ARTISTES, for the promotion of the fine arts and affording assistance to poor artists, meets at the Hôtel de Ville on the 1st and 3d Friday of every month.

SOCIÉTÉ DES AMIS DES ARTS.—Its object is to encourage the fine arts by purchasing original paintings, statues, drawings, engravings, &c., by living artists of the French school. The objects of art purchased during the year are exhibited at the Louvre, and distributed among the shareholders by means of a lottery. Such shareholders as do not gain prizes are entitled to a proof engraving. Eighty proofs before letters are drawn of every engraving and distributed by lottery among the shareholders.

SOCIÉTÉ LIBRE DES BEAUX-ARTS.—Meets at the Hôtel de Ville on 1st and 3d Tuesday of the month. Public sitting in May.

SOCIÉTÉ DES AMIS DES SCIENCES, 44, rue de Bonaparte. Founded in 1856, by the late Baron Thénard, for the relief of the widows and orphans of men of science. It already possesses a capital of 130,000 fr.

SOCIÉTÉ PHILOTECHNIQUE, 21, Rue de Valois, Palais Royal.—Holds public half-yearly meetings, at which papers are read, music performed, and pictures, designs, or sculpture exhibited.

SOCIÉTÉ ENTOMOLOGIQUE, at the Hôtel de Ville.—Meets on 2d and 4th Wednesday of every month.

SOCIÉTÉ PHILOMATIQUE, 8, rue d'Anjou Dauphine.—Next to the Institute, the most scientific body in Paris; 60 members.

SOCIÉTÉ GÉOLOGIQUE DE FRANCE, 39, rue de Fleurus. It meets on the 1st and 3d Monday of every month. It has a good library. In the same house is the

SOCIÉTÉ MÉTÉOROLOGIQUE DE FRANCE.

SOCIÉTÉ IMPÉRIALE ET CENTRALE D'AGRICULTURE, SOCIÉTÉ BOTANIQUE, and SOCIÉTÉ IMPÉRIALE ET CENTRALE D'HORTICULTURE, 84, rue de Grenelle St. Germain.—These three societies, which are under the protection of the Emperor, occupy the same premises. They possess a valuable library of 8,000 volumes, and annually organise flower and agricultural shows in the Champs Elysées.

SOCIÉTÉ IMPÉRIALE ZOOLOGIQUE D'ACCLIMATATION, 19, rue de Lille.—For the introduction of useful breeds of animals into France.—Founded in 1854. It was founded by the late Isidore Geoffroy St. Hilaire, and counts upwards of 1,000 members. Public sitting in May, at the Hôtel de Ville (See p. 493.)

SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE, 44, rue Bonaparte.—This society has erected at its own cost the building it now occupies. Since 1804, it has expended 500,000 fr. in prizes. It has a collection of models to which visitors are admitted on applying to the director between 10 and 4. The President is M. Dumas.

ACADÉMIE NATIONALE AGRICOLE, MANUFACTURIÈRE ET COMMERCIALE, 21, rue Louis le Grand.—Meets at the Hôtel de Ville on the 3d Wednesday of every month; awards prizes and medals. In the same house is the

SOCIÉTÉ DE STATISTIQUE UNIVERSELLE.

SOCIÉTÉ DU MAGNÉTISME, Rue St. Honoré, 123, Place d'Aligre.—Holds a gratuitous public sitting on 1st Thursday of each month, at which experiments in animal magnetism are performed.

Besides these there are numerous other societies in the capital, full information respecting the objects and constitution of which may be obtained at the addresses annexed to them. The following are the principal :—*Société des Instituteurs et Institutrices*, at the Hôtel de Ville.—*Société Asiatique*, 3, Quai Malaquais. It publishes the *Journal Asiatique*.—*Société pour l'Instruction Élémentaire*, 3, Quai Malaquais.—*Société des Architectes*, 3, Quai Malaquais.—*Académie des Arts et Métiers*, at the Hôtel de Ville.—*Société Académique Industrielle et Artistique*, 8, rue de Valois.

FREEMASONS.—This is the only secret society in France not forbidden by law. It is administered by the Grand Orient of France, which has its offices and holds its sittings at No. 16, rue Cadet. It has upwards of five hundred *ateliers* under its authority in France, the French Colonies, and foreign parts. General or sectional meetings take place once a-month. Visiting brethren having the degree of Master are admitted to them. The private meetings of the *Rit Écossais* are held on Tuesdays, Wednesdays and Fridays at 7 p.m., at 35, rue de Grenelle St. Honoré. Freemasons are admitted on presenting their diplomas. Grand Master, Marshal Magnan.

COMMERCIAL ESTABLISHMENTS.—THE CHAMBER OF COMMERCE consists of the prefect of the department and 21 bankers or merchants, 5 of whom are elected annually by the patented merchants of Paris, who have carried on business in it for one year at least. They communicate with the government upon commercial affairs, superintend buildings connected with trade, attend to the execution of the laws against smuggling, &c. They meet at No. 2, Place de la Bourse, every Wednesday.

The **EXCHANGE** is open daily from 12 till 3 for sale of public securities, and till 5 for other transactions. Sixty *agents de change*, sixty *courtiers de commerce*, and eight *courtiers d'assurance*, named by the government, are alone authorised to transact public business here. The sale of Stock, railroad shares, bills of exchange, &c., belongs exclusively to the agents de change, but bills are allowed by tolerance to be negotiated by brokers. The *courtiers de commerce* certify the price of gold and silver, fix the price of merchandize, rates of freight, &c. The *courtiers d'assurance* fix the rates of insurances, &c. The legal price of public effects and goods is fixed daily at the close of Change by the agents de change and courtiers, and registered by the *Commissaire* (see p. 219).

BANK OF FRANCE, rue de la Vrillière.—This institution was formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, until 1867. Its charter was renewed in 1857, extending its duration to Dec. 31st, 1897. Since 1848, the independent banks of the departments have become mere branch-banks of the Bank of France. It also has a branch-bank at Algiers. It is directed by a governor, 2 deputy governors, 15 regents, 3 censors, and a council, composed of twelve members, which superintends the discounts. The governor presides over the council of regency, and every year a general council, composed of 200 of the largest shareholders, audits the accounts. The operations of the Bank consist in discounting bills of exchange or to order, at dates not exceeding three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, of fixed dates; on bullion or foreign gold, silver coin, and public securities; in keeping an account for voluntary deposits of every kind, government securities national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills, and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping, according to the value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under; in undertaking to recover the payment of bills for individuals and public establishments having accounts current with the Bank, and in making payments for them to the amount of the sums entrusted. Open from 9 to 4 daily, except Sundays and festivals, for the exchange of bills against specie and for discounting. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, accompanied by the certificate of three well-known persons. The usufruct of bank

shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor. The capital of the Bank, which at first consisted of 45 millions of francs, is now represented by 182,000 shares of 1,000 fr. each, exclusive of the reserve fund. The interest on the original price of these shares, which varies commonly from 12 to 15 per cent., can never be under 6 per cent. The lowest rate of discount since 1852 has been 3 per cent., and the highest 9. The notes of the Bank are of 5,000 fr., 1,000 fr., 500 fr., 100 fr., and 50 fr. The notes in circulation represent 800 millions of fr.; the specie and bullion in reserve amount to about 400 millions of fr. The accounts are made up, verified, and submitted to the governor every evening, and a balance-sheet is published once a month (1). This establishment comprises a printing-office for its private use (see p: 230).

CAISSE D'AMORTISSEMENT, ET CAISSE DES DÉPÔTS ET CONSIGNATIONS, 56, rue de Lille.—These two establishments, both under the control of the Government, are administered by a committee, composed of the governor of the Bank of France, the president of the Chamber of Commerce, a director of the Ministry of Finance, and four members appointed by the Emperor from among the members of the Senate, the Council of State, the Legislative Body, and the Cour des Comptes. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations, which is open from 10 a.m. to 2 p.m., receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at the rate of $4\frac{1}{2}$ per cent. per annum after the money has been deposited 10 days. No interest is paid for less than 30 days, and 10 days' notice must be given in order to withdraw the capital. Private individuals may also deposit money here on the same terms. During the legislative session the president

(1) The following tabular statement shows the amount of business transacted by the Bank of France for the last five years:—

Year	Central Bank	Departmental Banks	Bills Discounted by Central Bank
1859	2,599,555,610 fr.	3,566,993,437 fr.	1,661,658,110 fr.
1860	2,408,710,840 „	3,934,856,314 „	1,759,677,855 „
1861	2,744,784,523 „	3,811,911,500 „	2,136,305,921 „
1862	3,618,327,257 „	4,165,472,540 „	2,278,792,782 „
1863	3,347,462,896 „	4,194,813,200 „	2,455,160,200 „

of the commission makes a report, which is published. (1) Connected with the foregoing establishment, are the *Dotation de l'Armée* (see p. 63n), and the

CAISSE DES RETRAITES POUR LA VIEILLESSE, instituted by a law of June 18, 1850. Its capital consists of voluntary contributions of 5 fr. at least by persons of any age from three years upwards. Foreigners enjoying civil rights are admitted to contribute. Every contribution bears 4½ per cent. compound interest. The capital contributed is reimbursed *in toto* at the contributor's death to his heirs, provided he has notified his intention to that effect at the time of his first payment. At the age of 50 and upwards, the contributor may, two years after the first payment, claim an annuity, not exceeding 1,500 fr. Every contributor receives a *livret*; where his accounts with the establishment are registered. The *Caisse des Retraites* is conducted by a permanent committee, of which the Minister of Agriculture and Commerce is president. All the sums it receives are employed in buying *rentes*. (2)

COMPTOIR NATIONAL D'ESCOMPTE, rue Bergère, 14.—This establishment, created by the Provisional Government in 1848, to meet the commercial crisis of that period, has been found so useful, that its charter has been prolonged to 1887. It is under the management of a director, an assistant director, a Board of 15 administrators, and three censors. There is also a *Conseil d'Escompte*, composed of tradesmen named by the Board. Capital, 40,000,000 francs. The operations of the *Comptoir d'Escompte*, which, since 1854, is under the authority of the Minister of Finance, consist: 1. in discounting bills with two signatures and falling due within 100 days, provided they be upon Paris or towns possessing a branch of the Bank of France; 2. in discounting bills upon other towns of the departments or foreign parts, bearing two signatures and falling due within 65 days; 3. in opening accounts to private persons depositing their capital, which bears 2 per cent. interest. It also discounts receipts of goods deposited in the general warehouses of the State, in accordance with the decree of March 21, 1848. (3) The present rate of discount is 4 per

(1) The following is the account of the *Caisse* for 1863: Receipts, 1,656,172,098 fr.; payments, 1,238,247,067 fr.; in hand, Dec. 31st, 422,925,030 fr.

(2) The receipts of the *Caisse des Retraites* amounted in 1865 to 8,308,022 fr.; the disbursements to 1,977,200 fr., leaving a balance in hand. Dec. 31st, of 6,330,822 fr. The *retraites* of all the functionaries of the State are now become a separate source of revenue, to provide for a Civil Service Superannuation Fund.

(3) The scarcity of money was so great at that time, that the Provisional Government had recourse to the expedient of open-

cent. There are also in Paris five *Sous-Comptoirs de Garantie*, for as many particular trades, connected with this establishment. They have been opened by joint-stock companies, for the purpose of endorsing commercial bills for discount at the *Comptoir d'Escompte*. The capital of each *sous-Comptoir* is 100,000 fr. at the least, and is deposited at the *Comptoir d'Escompte* in guarantee of payment. (1)

CRÉDIT FONCIER DE FRANCE, 19, rue Neuve des Capucines.—A joint-stock company, authorised in 1852, for the purpose of investing money upon mortgage throughout France on the following principles, viz.:—The property to be unshackled by previous mortgages; the loan not to exceed one-half of the real value; maximum interest 5 per cent.; the mortgage extinguishable by an annual payment of from 1 to 2 per cent. Another annual charge to cover the ordinary expenses of the company, which may issue bonds of 100 fr. and upwards, payable to bearer or otherwise, up to the amount of the loans effected, bearing interest, and to be withdrawn from circulation in the same proportion as the loans are reimbursed. If a mortgager fail to pay his annuity, his property is liable to sequestration and sale by public auction. The company is under the authority of the Minister of Finance, and cannot turn its capital to other purposes. It is bound to extend its loans to the amount of 200 millions of francs, the State contributing 10 millions thereto. Its Board of Directors consists of a governor and two sub-governors named by the Emperor, and 15 members, including three receivers-general of the taxes. It has 26 branch establishments in the departments. (2)

SOCIÉTÉ GÉNÉRALE DU CRÉDIT MOBILIER, 15, Place Vendôme, authorised in 1852. This company buys up public bonds, shares, or scrip in railway undertakings, canals, mines, &c.; issues its own bonds to the amount employed in such purchases; sells, raises money upon, or exchanges the bonds, shares, &c., in its possession; makes tenders for public loans; lends on public bonds, shares, &c.; opens running accounts on such deposits; calls in moneys for other companies, pays their dividends, &c. It never engages in time bargains or in

ing the warehouses of the State to tradesmen, that they might there deposit their goods, which they had no prospect of selling at the time. Receipts were given, upon which they raised money by loan at the *Comptoir d'Escompte*. This system still continues.

(1) During the year ending June 30, 1863, the *Comptoir d'Escompte* discounted 892,469 bills, to the amount of 605,030,270 fr. The central *Comptoir* delivered 680 receipts for deposited goods, to the amount of 75,832,057 fr. Dividend: 8 fr. 40 c. per cent.

(2) The number of loans contracted with this Company up to Jan. 1st, 1864, was 5,549, and amounted to 362,187,414 fr.

Missionaries are instructed here in the Asiatic languages, and in whatever may fit them for the missions in the East.

Séminaire du St. Esprit, 30, rue des Postes.—The pupils are destined for missions to the French colonies.

Institut des Frères des Écoles Chrétiennes, 27, rue Gudinot.—It has a noviciate for the teachers of the Écoles Chrétiennes. There are in Paris 10 establishments and 80 classes.

Caisse Diocésaine.—This fund is destined to afford pensions to aged or infirm priests, and to grant allowances to young men destitute of fortune who devote themselves to the ecclesiastical state, to enable them to prosecute their studies.

PROTESTANT CHURCHES.—The Reformed and Lutheran Churches owe their legal establishment and support from the state to the law promulgated by the First Consul in 1802, which, with some changes introduced by a decree of the President of the Republic in 1852, continues in force to the present time. Like the Catholic Church, they are both under the control of the state. The appointment and removal of pastors must be confirmed by the government. To the Council of State belongs the decision of all questions arising out of acts done in the exercise of their functions, whilst with regard to the assembly representing the whole community, the members are either chosen by the government or their deliberations confined to matters authorized by the law, and permission is necessary to the publication of their resolutions.

Reformed or Calvinist.—The government of this church is entrusted to boards of presbyters, local consistories, and to a central council. A board of presbyters elected by the whole congregation of each church, and presided over by the pastor, administers its affairs under the authority of the consistory. There is a consistory for every 6,000 persons, who form a consistorial district, but the board of presbyters of the church at the chief town of the district is (with the addition of the pastor and a lay member from the other churches), itself the consistory, and hence this is called the consistorial church. A consistory often embraces several churches within its jurisdiction. It generally represents a large church together with the smaller ones in its vicinity. The duties of consistories are of a purely local character; they manage the funds of the churches under their care and vote subscriptions for increasing the stipends of pastors, for repairs, &c. They appoint the pastors on the presentation of the board of presbyters of the church in question. Above the consistories stood the synods, composed of delegates from five consistories, and assembling in presence of the prefect of the department, for inquiring into all matters connected with the faith and government of the

church, but on account of some practical difficulties they have fallen into disuse. The general synod is omitted altogether in the law of 1802. To supply the want of a body representing the whole of the reformed church, a central council of 15 persons, chosen from the principal members of the community has been created. The council acts for the reformed churches in all its dealings with the government; and takes cognizance of all questions of general interest with which it may be entrusted, either by the government or by churches. The reformed church has a faculty at Montauban, and is composed of 105 consistories, 1045 places of worship, and 1139 schools. Its churches in Paris are: *l'Oratoire*, 157, rue St. Honoré; *la Visitation de Ste. Marie*, 216, rue St. Antoine; *le Pentémont*, 106, rue de Grenelle St. Germain; a chapel at 32, Boulevard extérieur, Batignolles Monceaux, and a new chapel in the rue de Madame. The pastors are seven. The eloquent M. Athanase Coquerel is of the number.

Lutheran.—The Lutheran Church has the same boards of presbyters and local consistories as the Reformed Church. Over these a Directory of 5 persons, 3 of whom are chosen by the government and 2 by the superior consistory, administer the affairs of the church generally; they have the appointment of the pastors. This body appoints also the professors of the seminary and college belonging to the Lutheran community, and overlooks the teaching and discipline at these establishments. On their presentation the government appoints ecclesiastical inspectors, whose duty it is to visit the churches and see to their good order. The Superior Consistory is formed, 1st, of two delegates from each inspection. (There is an inspection for every five consistorial churches, the members of the inspection being the pastor and an elder of each church.) 2d, of the ecclesiastical inspectors; 3d, of a professor of the seminary; 4th, of the president of the directory, and a lay member chosen by the government. The consistory is called together once a year, to hear the report of the directory on the affairs of the church. The consistory has also within its province the maintenance of the constitution and discipline of the church, the issue of regulations for the internal government of the church, the approval of books and formularies for use in worship or teaching. The superior consistory sits at Strasburg, but is represented in its communications with the government by the consistory of Paris. The Lutheran Church has a seminary and college at Strasburg, 44 consistories, 403 places of worship, and 609 schools.—In Paris its churches are: *La Rédemption*, 5, rue Chauchat; *les Carmes Déchaînés*, 24, rue des Filles du Calvaire (services in French and German

and a chapel, 147, rue du Temple. These churches have together 5 pastors. Schools with chapels annexed are at 74, rue St. Maur, faubourg du Temple, and at 19, rue Neuve Ste. Geneviève.—The following are not paid by the state :

Church of England.—The clergy of this church is composed of the chaplain to the embassy, and 3 ministers. The episcopal chapels are : 5, rue d'Aguesseau, Faubourg St. Honoré, the Marbœuf Chapel, 10 bis, Avenue Marbœuf, Champs Elysées, and 17, rue de la Madeleine.—Presbyterian service (Church of Scotland), at the Chapel of the Oratoire, 160, rue de Rivoli.—Congregational Chapel, 23, rue Royale St. Honoré.—*Wesleyan Church*, 4, rue Roquepine ; Boulevard Malesherbes.—*Swiss Church*, 357, rue St. Honoré.—The *Protestant American Chapel*, 21, rue de Berry, is open to Evangelical Christians of all nations and denominations.—*American Episcopal Church*, 7, Rue de la Paix. For hours of divine service, see *Stranger's Diary*, in every Saturday's *Galvani's Messenger*.

The *Free Church*, or *Union des Eglises Evangéliques*, holds the same doctrines as those of the Reformed Church. To preserve its independence it refuses the support of the state. The church is active in spreading Protestantism and in providing new places of worship ; in doing which it has met with the opposition of the civil authorities, under the provisions of Art. 291 of the Penal Code. The pastors are appointed by the consistories. Synods are held at intervals, in which the members, lay and clerical, discuss the affairs of the church and decide on admitting new churches into the union. The *Chapelles Evangéliques Réformées*, at 54, rue de Provence, 180, rue du Faubourg St. Honoré, and 29, rue Chabrol, belong to this community.

Protestant Schools.—There are several communal and other schools of various Protestant persuasions in Paris. The principal are at 38, rue Madame ; au Pentémont, rue de Grenelle St. Germain ; 39, rue des Écuries d'Artois ; 95, rue de Reuilly ; and 6, passage Colbert. As regards the wealthier classes, youths receive a Protestant education, when desired, at all the lycées and colleges ; and for young ladies, the Protestant community have provided a series of educational lectures by eminent professors, under the title of *Cours Gradués pour les jeunes demoiselles Protestantes*, at 19 bis, rue de la Chaussée d'Antin.

English Free Schools, for boys and girls, 119, rue du Faubourg St. Honoré.—Under the patronage of the British Ambassador, and the management of a committee of English clergymen and residents. The children of the English working classes here receive a moral and religious training, and the ele-

ments of useful knowledge. About 150 children are under the care of three teachers, at an annual expense of 10,000 fr., obtained from the voluntary contributions of English and American visitors. Connected with these schools is an Asylum for destitute English and American orphans. Open daily, Thursdays excepted, from 9 till 4. Contributions received by Messrs. de Rothschild, Callaghan, and Galignani.

The following are other Protestant religious institutions:—

Société Biblique Protestante de Paris, 5, rue des Beaux Arts.—The object is to spread the Holy Scriptures, without note or commentary, in the versions received and used in Protestant churches. It holds an annual public meeting.

Société pour l'Instruction primaire parmi les Protestants de France, 3, rue de l'Oratoire St. Honoré, instituted in 1830.

Société des Missions Évangéliques chez les peuples non chrétiens, formed in 1832, at Passy, 21, rue Franklin.

Société des Traités religieux, 47, rue de Clichy.

Société Évangélique de France, 47, rue de Clichy.

Société Biblique française et étrangère, 54, rue de Clichy.

This last society and the *Société Évangélique de France*, are connected with the Free Church. The *Société Évangélique* maintains catechists, ministers, and schoolmasters, in different parts of France. It assists the free churches which are not yet able to maintain themselves, and communicates, through delegates, with the government.

GREEK CHURCH.—Rue de la Croix, faubourg St. Honoré. (See p. 205.)

ARMENIAN PERSUASION.—Séminaire des Moines Arméniens Mékétairistes de St. Lazare de Venise, 12, rue Monsieur.

JEWISH PERSUASION.—The ministers of this creed are paid by the State. A central Consistory, headed by the Grand Rabbi of Paris, exercises jurisdiction over the other Consistories throughout France in matters relating to religion. There are two synagogues in Paris, one at 15, rue Notre Dame de Nazareth (German rite), and another at 23, rue Lamartine (Portuguese rite). A central Rabbinical school is established at Metz, for aspirants to the priesthood. (1)

(1) The total number of Catholic clergy in France is about 49,000, comprising 17 archbishops, 70 bishops, 193 vicars-general, 717 canons, 3,522 *curés*, and 31,493 priests of *églises succursales*, 20 chaplains for the ten cemeteries of Paris, 8,949 vicars in the small communes, and 8,500 theological students. The archbishop of Paris has 50,000 fr., the others, 20,000 fr. each, and bishops 15,000 fr. The 6 bishops or archbishops who are cardinals, receive 10,000 fr. besides. Moreover, 23 bishops, residing in large and expensive centres of population, receive an addition of 72,000 fr. amongst them. The indemnities allowed for diocesan

CHARITABLE INSTITUTIONS.—HOSPITALS.—Numerous establishments existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the revolution of 1789, nothing could exceed the maladministration, wretchedness, and consequent mortality, which prevailed in these abodes of human suffering. In 1788, owing to the deplorable state of the Hôtel Dieu, the construction of four new hospitals was ordained; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the revolution, caused several millions of the hospital fund to be dissipated. By a decree of the Convention, July, 16, 1793, part of the patients of the hospitals of Paris were transferred into convents or other structures which had become national property. By subsequent decrees the superintendence of the hospitals was vested in sixteen members of the National Convention, two new hospitals were established, and the number of beds in those already existing considerably augmented. By a decree of Jan. 10, 1849, every-

visit, &c., amount to 173,300 fr. a-year. The total expense of the 87 sees is estimated at 4,652,500 fr. per annum. The salaries of vicars-general and canons vary from 2,500 to 4,500 fr.; those of curés from 1,200 to 2,400 fr. Since 1802, a sum of 55,000 fr. is allowed for pensions to retired curés. The number of convents for nuns of different orders is about 3,000, and the number of nuns about 24,000; there are also in France convents of Trappists, Carthusians, Capuchins, and Benedictines, besides the priests of St. Sulpice and 2,000 Jesuits. The total cost of the catholic clergy in France is estimated at 47,000,000 fr.—Of the ministers of other persuasions there are 579 Calvinists, of whom 90 are presidents of Consistories; 263 Lutherans, of whom 8 are inspectors, and 31 presidents of Consistories. The salaries of protestant ministers vary from 1,600 to 3,000 fr., according to the number of parishioners. The protestant seminaries are besides endowed with 30 purses of 400 fr. each, and 60 half purses of 200 fr. The Church of England has at least 40 ministers in France. Last year twenty-one new Protestant churches were inaugurated throughout all France. The expense of the Protestant worship amounts to 1,542,036 fr. The Jewish creed counts 65 Rabbins and 62 officiating ministers: the expenses amount to 208,500 fr. There are 86 ministers of other denominations. The number of Roman Catholics in France is 35,831,032; Calvinists, 480,507; Lutherans, 267,825; Jews, 73,975; and other creeds, 30,000. In 1789 the total number of ecclesiastics was 114,000, including 19,000 regular clergy, and 32,000 nuns. Their revenues amounted to 72 millions of francs, and the tithes to 70 millions, giving a total of 142 millions. The sum expended for Roman Catholic missions is 3,880,000 fr. a-year, and the receipts, from subscriptions and other sources, 3,570,000 fr.

thing relating to public charity has been placed under the *Administration Générale de l'Assistance Publique à Paris*. It is under the control of the Minister of the Interior, and is managed by a director and a *Conseil de Surveillance* of 20 members, presided by the prefects of the Seine and of Police. The medical treatment administered in the hospitals of Paris, and other particulars, will be found amply described under the head of MEDICAL INSTITUTIONS (see p. 131.) (1)

HOSPICES.—Under this name are understood in France certain establishments not unlike English alms-houses. The following description will fully explain their peculiar nature.

Hospice des Ménages, at Issy (see p. 519)—Is appropriated to aged persons of both sexes, married or widowed, who have resided in Paris, or the department of the Seine, for two years, and contains 428 rooms for married couples, 454 for widowers and widows, and 430 for unmarried people. The best chambers are reserved for couples of from 60 to 70, who can give 3,200 fr. for admission; the remainder are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The chambers for widows and widowers are granted to those who are 60 years old at least, have been married 20 years, and can pay 1,600 fr. on admission. Each inmate is required to bring a bedstead, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a half of bread per day, and half a pound of raw meat per day; the sum of 3 fr. every ten days; and 2 *stères* of wood and two *voies* of charcoal a-year. The new buildings, which are well worth a visit, have cost 4,446,665 fr.; they comprise a laundry, wash-house, baths, a vast court laid out as a garden and intersected by three avenues of lime trees, and six other courts; refectories, a reading-room, and a library. The present librarian, M. Estienne, descends in a direct line from the celebrated printers of that name. Physician, Dr. Potain.

Villa de la Réunion, formerly *Institution de Sainte Périne*, 4, Place Ste. Généviève, Auteuil.—Removed hither from the Abbaye de Ste. Périne at Chaillot, suppressed in 1790, and now demolished. This asylum was founded in 1806 by M. Duchaila, for persons of both sexes over 60 years of age, of small income. The Empress Joséphine was a great benefactress to it. The number is limited to 193, and the vacancies by removal or death average

(1) Last year, the hospitals of Paris received legacies and donations to the amount of 190,064 fr. in cash, *rentes*, goods, and landed property.

50 annually. Admission is either on a specific payment, or the annual sum of 700 fr. (1) There are several pavilions and a chapel, situated in a beautiful park. Each member has a room and dressing-room to himself. The *Sœurs de la Sagesse* have the care of the inmates.

Maison de Retraite, or *Hospice de La Rochefoucauld*, route d'Orléans, No. 15.—This house, now chiefly devoted to the reception of old servants of the hospitals, was originally established for 12 soldiers, and 12 ecclesiastics. The present buildings were erected in 1802 by Antoine. Persons who are 60 and upwards pay 200 fr. a-year, and those that are infirm, 250 fr. Infirm persons of small fortune, upwards of 20 years of age, may treat for admission by paying down, according to their age, &c., a sum which gradually rises from 700 to 3,600 fr. The number of beds is 246. Dr. Triboulet and the *Sœurs de Charité* attend this institution.

Hospice Devillas, at Issy (see p. 519), founded in 1835 by a Protestant of that name, for persons of either sex of the age of 70 or upwards. The number of inmates is 35; four-fifths, according to the founder's will, must be catholics.

Hospice Leprince, 187, rue St. Dominique, au Gros Caillou.—This hospice was founded in 1819, in execution of the will of M. Leprince. It contains 10 beds for old men, and 10 for women. The *Sœurs de Charité* attend patients.

Hospice des Enfants Assistés, 74, rue d'Enfer, founded in 1640 by St. Vincent of Paule, for the reception of foundlings. For a child to be received at this hospice a certificate of its abandonment must be produced, signed by a commissary of police. (2) The commissary is bound to admonish the mother or party abandoning the child, and to procure for them assistance from the hospital fund, in case of their consenting to retain and support the child themselves. Every encouragement is given to those who relinquish the idea of

(1) Inquiries instituted by the Academy of Sciences establish the singular fact, that the mortality of the inmates is greatest during the first four years of abode; being the 1st year in the proportion of 24 to 100, and in the 4th of 9 to 100; owing probably to the fatigue and disease in which they arrive, so that they do not profit soon enough by the quiet life they lead.

(2) At Paris, and in several parts of France, boxes called *tours* are established, which revolve on a pivot, and, on a bell being rung, are turned round by the persons inside to receive any child that may have been deposited in it, without attempting to ascertain the parents. The abolition of this humane custom in many departments has caused infanticide to become very frequent in those parts, the average annual number of such cases having risen from 104 to 196. As for indirect infanticide before

abandoning their offspring, and consent to support them at home. Of the children received in the hospital, those that are healthy are put out to nurse in the country, those that are sickly are retained at the hospital as long as requisite. Nurses from the country, of good character, arrive daily at the hospital in search of employment of this nature, and receive from 4 fr. to 8 fr. a-month for each child, according to its age. They are kept here a few days, and leave after their charges are assigned to them; care being taken to assign the children to nurses living as far as possible from their birth-places. After two years of age, the nurse may give the child up, when, if no other nurse can be found for it, it is transferred to the orphan department. The number of deaths is about 18 per cent. The number of beds in this hospital is 597. The number of children placed out at nurse in the country last year was 3,245. The total expense of this institution for the same year amounted to 2,126,380 fr. The physician is Dr. Labric; surgeon, Dr. Depaul. The internal arrangements of this hospital are admirable. The children are first placed in a general reception-room, called *La Crèche*, where they are visited in the morning by the physicians, and assigned to the different infirmaries. These are four in number: for medical cases; for surgical cases; for measles; and for ophthalmic cases. In each of these rooms, as well as in the *Crèche*, cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. An inclined bed is placed in front of the fire, on which the children who require it are laid, and chairs are ranged in a warm corner, in

birth, the number has doubled in most departments; in the Charente, Basses Alpes, &c., it has trebled, and risen to four and five times its amount in the Hérault, Morbihan, Orne, and Maine et Loire. The number of foundling-hospitals was 296 in 1832: at present only 152 remain in all France. Agricultural colonies for foundlings and orphans have since been established in several departments; they are at present 17 in number. The yearly average number of foundlings maintained at the Paris hospital, calculated upon the last 18 years, is 4400. It was 6154 in 1854. The Administration of Public Assistance has lately done much towards the education of foundlings. At the age of 12, the boys are bound apprentices to some trade, at the expense of the Administration, which has, also, by contracts with certain private schools, provided a kind of penal establishments for refractory individuals at Montagny (Saône et Loire), Varaignes (Dordogne), and other places. The director of a working asylum at Vaugirard likewise receives about 20 young girls whose conduct is open to reproach. A portion of 148 fr. is awarded by the administration to female foundlings when they marry, provided their conduct has been unexceptionable throughout.

which children of sufficient age and strength sit part of the day. Every thing is conducted with great care, vigilance, and attention to the comforts of the inmates.

The *Hospice des Orphelins*, founded in 1669 for girls, but, in 1809, opened to boys also, forms but a section of the preceding one. Children whose parents are dead, or whose parents certify that they have not the means of supporting them, are received from the ages of 2 to 12, by order of the Prefect of Police. Poor persons falling ill, and being obliged to go to an hospital, may send their children until they are themselves cured and able to return to their occupations. Persons condemned to imprisonment have the same facility. They are all educated in reading, writing, and arithmetic, and are placed out in trades, when the period of their residence is expired, which is at the age of 21. The institution has been successful in producing useful members of society. Children under 15 falling ill in this hospice are transferred to the *Hôpital des Enfants Malades*, if older they are sent to other hospitals.

Both this and the preceding establishment are under the superintendence of the *Sœurs de St. Vincent de Paule*, or *Sœurs de Charité*. Friends or strangers admitted on Mondays and Tuesdays from 12 to 4 (see p. 417.)

Hospice des Incurables (Hommes), 66, rue Popincourt, was founded in 1653 by St. Vincent of Paule. The number of beds is 497. About 30 of the old men work for their own benefit. It formerly contained children, but these are now sent to Arras, where, if their health admits of it, they learn trades. Physician, Dr. Gallard; *Sœurs de Charité* attend. The inmates are under no unnecessary restraint, and may receive visitors daily from 4 to 3.

Hospice des Incurables (Femmes), 42, rue de Sèvres.—In this institution there are 636 beds for women, 70 for children, and 15 apartments or rooms for the persons employed. Visitors are admitted on Tuesdays at 4 p.m. The physician is Dr. Empis, the *Sœurs de Charité* attend (see p. 346).

Hospice des Quinze-Vingts, 28, rue de Charenton, for the reception of adult blind persons. The number of families living here is 300; the blind are received with their families, and encouraged to marry, if single. In a few instances both husband and wife are blind. None are admitted but those both blind and indigent, and such are received here from any part of France. Each blind person, if unmarried, receives 474 fr. 50 c. a-year, including $1\frac{1}{2}$ lb. of bread daily; if married 584 fr., and for every child of his, 54 fr. more; they are lodged gratuitously. The children are sent to a primary school; and an asylum is instituted for them in the hospital,

where boys and girls remain till 14. Their apprentice-fees are paid by the establishment. Those children that are blind are sent to the *Institution Impériale des Jeunes Aveugles* (see p. 335). There are besides 600 out-door pensioners attached to it, divided into three classes, who receive respectively 100 fr., 150 fr., and 200 fr. per ann. Physician, Dr. Delaffore. Admission daily from 12 to 3 (see p. 283.)

Infirmierie de Marie Thérèse, 116, rue d'Enfer.—This hospice, founded by the Viscountess de Chateaubriand, in 1819, derives its name from the Duchess d'Angoulême, who became its patroness. The persons received here are sick ecclesiastics, natives or foreigners. The house contains 50 beds, but the inmates having moved in respectable society, the furniture, linen, food, &c., are greatly superior to what are generally found in establishments of the kind. Physician, M. Charpentier. The inmates are attended by the *Sœurs de St. Vincent de Paule*. The infirmary is supported by voluntary contributions, and is under the control of the Archbishop of Paris.

Maison Eugène Napoléon, near the Place du Trône, founded in 1856 by the Empress Eugénie, for the education of young workwomen. It contains at present about 100 pupils, all maintained free of expense. Visitors are not admitted. Physician, Dr. Seyer.

Orphelinat du Prince Impérial.—At the time the Prince Imperial was born, a committee was spontaneously formed for the purpose of collecting subscriptions for a magnificent present to the Empress. Her Majesty, however, in accepting the gift, declared her intention of applying it to a charitable foundation. The Emperor increased the fund by an annual contribution of 30,000 fr., and thus the *Orphelinat* was created. Its object is to relieve poor orphans, and give them a suitable education by placing them as boarders in some honest families, binding them apprentices to some trade, &c. As the original subscribers chiefly belonged to the department of the Seine, the orphans belonging to the latter are preferred. The average sum paid for the board and lodging of an orphan is 220 fr. The number of orphans inscribed in 1864 was 372. The institution, which has already a fixed annual income of 46,800 fr., receives every year numerous donations from private persons; it is under the management of a permanent committee, of which the Minister of the Interior is president.

Société du Prince Impérial pour les Prêts de l'Enfance au Travail. This society, founded by the Empress in 1862, collects donations of ten centimes per week from children, with a view to employ the capital thus raised in loans to artizans and labourers of established honesty who may be in

want of funds to purchase tools, materials, seeds, anything in short requisite to carry on their trade or business. The first funds proceeded from liberal donations made by all the dignitaries and functionaries of the State as well as by private individuals. Any person contributing at once a sum of 100 francs, and 10 francs annually besides, becomes a founder; those who contribute an annual sum only, are members. Six hundred lady patronesses superintend the society, with the co-operation of a supreme committee. The funds at the disposal of the society amounted in April, 1864 to 1,698,489 fr.

Maison Hospitalière d'Enghien, 12, rue Picpus, is a small hospice called after the unfortunate duke whose name it bears. It was founded by his mother, the Duchess de Bourbon, in 1819, and after her death was supported by Madame Adélaïde. The situation is airy, and the utmost cleanliness and order prevail in the establishment. It contains 50 beds, of which 18 are for women, 12 for old men, permanently residing there, and 20 for convalescents. The *Sœurs de St. Vincent de Paule* attend. Physician, M. Renault (see p. 279.)

Asile Ste. Anne, 44, Avenue du Roule, for 120 aged females, 22 of whom are maintained gratuitously on application by their curés. The others pay a small annual sum.

Besides these, there are the *Asile Lambrechts*, at Courbevoie; the *Hospice St. Michel*, at St. Mandé, for 12 septuagenarians, a *Blind Asylum* for girls at Vaugirard, conducted by the *Sœurs Aveugles de St. Paul*, and the *Hospice de la Reconnaissance*, at Petit-Létang, in the commune of Garches, containing 316 beds for workmen belonging to certain specified trades, and being upwards of 60 years of age (see p. 536.)

See also the *Salpêtrière*, or *Hôpital de la Vieillesse* (p. 440), the *Institution des Jeunes Aveugles* (p. 335), and the *Institution des Sourds Muets* (p. 420).

Asile de la Providence, Chaussée des Martyrs, No. 13.—This institution was founded in 1804 by M. and Madame Micault de la Vieuville. It offers a retreat to old persons of 60 and upwards, at the cost of 700 fr. each per annum. The Société de la Providence (see below) contributes to the maintenance of this establishment; the Ministry of the Interior also pays 10,000 fr. per annum, and has the right of nomination to 16 gratuitous places. A few of the pensioners pay only 600 fr. At present the number of inmates is 72. The director is appointed by the Minister of the Interior. For the Imperial *Asile de Vincennes*, and that of *Vesinet*, see pp. 546, 587.

CHARITABLE SOCIETIES.—*Société de la Providence*.—It gives out-door relief to poor families and blind persons, procures poor children a Christian education, besides teaching

them a trade, and contributes to the maintenance of the *Asile de la Providence* by an annual payment of 6,000 fr.

Société de la Morale Chrétienne, 12, rue St. Guillaume.—This society, founded in 1821, principally by the Duke de Laroche-foucauld Liancourt, has for its object the protection of orphans during their apprenticeship, the aid of poor working people, the gratuitous defence of prisoners, and the protection of liberated convicts, by procuring them work. The society exercises a strict superintendence over those it protects.

Société de St. François de Régis.—Founded in 1826 and under the direction of the Archbishop of Paris. It promotes marriage among poor people living in unlawful intercourse, and contributes to the legitimizing of their offspring.

Société Centrale d'Éducation et d'Assistance pour les Sourds-Muets en France.—Founded in 1850 by the Deaf and Dumb Institution of Paris. It procures the Deaf and Dumb the advantages of instruction; binds them apprentice, affords them assistance, and aids them in their old age. President, M. Dufaure. Honorary presidents, the Prefect of the Seine and the Archbishop of Paris. There is also an *Asile des Sourdes-Muettes*, 33, rue Neuve Ste. Geneviève, maintained by twelve charitable ladies, under the direction of Mlle. Vivier.

Société Tutélaire et Paternelle des Orphelins.—Founded in 1850, under the patronage of the Archbishop of Paris. It affords protection to orphans, and sends them to the *Colonies Agricoles* of France to learn agriculture.

Société de Charité Maternelle, 176, rue Montmartre.—Forty-eight ladies compose the council of administration, and distribute assistance in the different arrondissements, to aid poor women in childbed, and encourage them to nurse their children. (1)

Société Philanthropique, 12, rue du Grand Chantier.—Founded in 1780, under the patronage of Louis XVI. The funds are for distributing food to the indigent, advice and medicine to the sick, and for assisting charitable establishments. They have 10 public kitchens, called *fourneaux*, open 6 months of the year, to distribute cheap provisions to the poor, to whom *bons* of the value of 2 sous are gratuitously given, enabling them to get dishes of 3 sous value upon payment of 1 sou. Charitable persons may buy these *bons* at 10 fr. a hundred, for distribution to the needy. (2)

Société Protestante de Prévoyance et de Secours Mutuels,

(1) The Empress having, on her marriage, sent 100,000 francs to this society, her Majesty is now perpetual president of all such societies. The number of women relieved in 1863 was 2,467.

(2) Cheap kitchens, much on the same plan, have now been established in various parts of Paris under the patronage of their

from 8 a. m. to 8 in the evening. (1) The Government and the City contribute about 7000 francs annually towards the support of the *Crèches*. Each mother pays 20 centimes per day to the nurses. Medical and every other necessary attendance is provided. The Crèche St. Philippe, 182, faubourg St. Honoré, receives 60 children daily. Visitors are admitted.

Direction Générale des Nourrices, 18, rue St. Apolline, This establishment, attached to the Central Administration of Hospitals, procures respectable wet-nurses for families. The City pays 31,000 fr. annually towards its support.

Bureaux de Bienfaisance et Secours à Domicile.—In each of the 20 arrondissements there is, under the superintendence of the Prefect of the Seine and the General Commission of Public Assistance, a bureau to afford relief, gratuitous advice, and medicine to the aged, infirm, and indigent, at their own homes. An infirmary is attached to each bureau. The relief consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is given to those who are affected with palsy in two limbs; 5 fr. to those who are blind, and those who are upwards of 75 years old; and 8 fr. to those who are turned 80. Each bureau consists of the mayor (who is president *ex-officio*), the deputy-mayors, the rector of the parish, curates, and protestant ministers; 12 managers, chosen by the Minister of the Interior; and the commissaries for the poor, and Dames de Charité, whose number is fixed by the bureau. (2) Out-door medical relief is afforded to the indigent of every arrondissement, by 159 medical men appointed for the purpose.

SOCIÉTÉS DE SECOURS MUTUELS ENTRE OUVRIERS.—There are 73 of these benefit societies, comprising about 14,000 members, under the patronage of the municipality, and 281 others, comprising 35,373 members. The most ancient, *St. Anne*, dates from 1694. (3) Members of the liberal professions have also similar societies called *Associations de Prévoyance*.

(1) The *Crèches* of the Seine last year received 2,300 children.

(2) The following is the official statement of the poor relieved in Paris during 1862, being the last return published, the total expense amounting to 4,421,129 fr.:—Number of families, 44,529; men, 22,114; women, 34,677; boys, 21,159; girls, 22,538; total, 100,488. The largest numbers were those of the 10th, 11th, 12th, and 13th arrondissements. The poor in all France are about 8 per cent. of the population.

(3) On Jan. 1st, 1863, there were 4,582 benefit societies throughout all France, comprising 639,044 members. Their aggregate reserve-fund amounted to 30,766,244 fr. At present 4,677 societies have accounts open at the *Caisse des Retraites* (see p. 110), to the amount of 5,313,845 fr., to which must be added a subvention of the state amounting to 781,494 fr.

ADMINISTRATION DU MONT DE PIÉTÉ, 18, rue des Blancs Manteaux, and 7, rue du Paradis, au Marais.—This establishment which, by a decree of March 1852, is under the authority of the Prefect of the Seine, and the Minister of the Interior, is managed by a Director named by the latter, and a Council presided over by the Prefect, and composed besides of the Prefect of Police, 3 members of the Municipal Council, 3 of the *Conseil de l'Assistance Publique*, and 3 citizens of Paris, all named by the Minister of the Interior. The Mont de Piété was created in 1777 for the benefit of the hospitals. It enjoys the exclusive privilege of lending upon moveables, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects. provided no loan exceed 10,000 fr. at the central, or 500 fr. at the branch establishments. The interest for money which it borrows varies according to the times; it is generally 4 per cent.; the lowest rate at which it has ever borrowed was $2\frac{1}{2}$ per cent. The interest to the public upon pledges used to be 12 per cent; it is now reduced to 9, or $\frac{1}{2}$ per cent. for 15 days, being the shortest term on which it can be lent after the lapse of the first month, the interest of which must be paid entire, even though the loan last but a few days. The pledges of the day before are brought every morning from the offices of the different *commissionnaires* to the warehouses of the central establishment, or to its two succursales. A *caisse d'à-comptes* enables borrowers to refund by instalments the sums advanced; even 1 fr. is received. Parties must be known and be house-holders, or produce a passport or papers *en règle*, otherwise they cannot pledge any article. About 3000 are pledged daily. Loans are effected from 9 to 4, and articles are redeemed from 9 to 2. After a year, or rather 14 months, the effects, if the duplicate be not renewed by paying the interest due upon it, are liable to be sold by auction, and the surplus paid to the borrower, on application within three years from the date of the duplicate, after which time the surplus is given to the *Administration de l'Assistance Publique*. The Mont de Piété has two principal branches in Paris: one in the rue Bonaparte, and the other in the rue de la Roquette; also 20 auxiliary offices, where articles may be pledged at the same rate as at the former. There are besides 19 *commissionnaires* in different quarters of the town to receive articles in pledge for the Mont de Piété: they take an extra 2 per cent. for the first loan, 2 per cent. more for every renewal, 1 per cent. on redeeming, or 1 per cent. more for cashing the surplus in case the pledge has been sold. (1) All the appraisers are conjointly responsible for

(1) The yearly average of the operations of the Mont de Piété

the value set upon the articles. The Mont de Piété is insured for 6,000,000 fr.; the *succursales* for 2,000,000 fr. (1)

SAVINGS BANK (*Caisse d'Epargne et de Prévoyance*), founded in 1818; has its central office at 9, rue Coq Héron (2), and 19 branch offices at the Mairies, those of the 1st and 2d arrondissements excepted, open on Sundays and Mondays, besides 5 more in the neighbouring communes. The administration is gratuitously conducted by a board of twenty-five directors; the salaries of clerks and other expenses of the establishment are covered by 20,000fr. of *rentes* on the State, possessed by the Savings Bank; and by a deduction of from $\frac{1}{2}$ to 1 per cent. from the interest payable to the holders. Deposits of from 1 fr. to 300 fr. are received at a time, and inscribed in a *livret* given to the depositor, who is not allowed to have more than one in his own name. The rate of interest for the ensuing year is fixed by the council of directors in the month of December; it is

for the last 15 years, according to official documents, is as follows: Articles pledged, 1,985,500; amount of loans, 38,282,900 fr.; average sum lent upon each article, 19 fr. 28 c.; articles on which the duplicate has been renewed, 397,370; the amount of loan they represent, 9,805,000 fr.; average sum per article, 24 fr. 70 c.; articles definitively redeemed, 1,435,900; sums received, 26,999,360 fr.; average sum per article, 18 fr. 80 c.; articles sold, 129,890; amount cleared by sale, 2,906,220 fr.; expenses of administration, 1,107,879 fr.; total of receipts, 1,577,023 fr.; total of expenditure, 1,343,955 fr. Balance in favour of the Mont de Piété, 233,068 fr. The average number of articles delivered to the Police on suspicion of theft is 391, representing loans to the amount of 8,555 fr. The Mont de Piété employs 300 persons, whose salaries amount to 501,200 francs.

(1) There are 45 Monts de Piété in France, of which five lend gratuitously. Before 1789, there were only 22 in operation. Last year the number of pledges was 3,400,087, representing a value of 48,922,251 fr. 20 c.; Paris alone doing more business in advancing money than all the rest put together. One half of the loans vary from 1 fr. to 5 fr., and scarcely two-thirds reach 10 fr.; only about 700 are above 1,000 fr., and 30 above 5,000 fr.

(2) This establishment suffered to such an extent from the revolution of 1848, that it was scarcely expected to survive the shock. The danger, however, was averted through the timely interference and support of the National Assembly. The following table shows its progress during five years:—

Years	Receipts	No. of Depos.	Payments	To Holders
1858	34,914,403 fr.	252,768	19,526,169 fr.	90,525
1859	26,496,948 „	252,156	26,612,062 „	83,123
1860	25,132,630 „	261,447	21,184,834 „	87,851
1861	24,476,633 „	257,447	22,176,223 „	95,801
1862	22,004,433 „	256,185	21,326,974 „	91,281

at present 4½ per cent. Not more than 1000 fr. can be held by the same person ; beyond that sum, the bank at once invests as much of it as will ensure 10 fr. interest, in the *rentes* or stocks. It will do the same upon demand with any inferior sum, provided it be sufficient to ensure 10 fr. interest. The delay between the demand and the reimbursement of any deposit must not exceed 12 days. There are in France 444 of these establishments. All the money received, which here, as in the departments, mostly belongs to workmen and servants, is paid over to the *Caisse des Dépôts et Consignations*.

CHAPTER VI.

MEDICAL INSTITUTIONS.

THE high reputation of the French Schools of Medicine, and the advantages which they offer to the student, attract so many foreigners to France that we shall here put together, for the convenience of our professional readers, all that relates to them and to the hospitals and medical societies of Paris.

I. PUBLIC SCHOOLS.—Paris has one of the three French faculties or superior schools of medicine, the others being at Montpellier and Strasbourg. Each of them confers degrees which enable the recipient to practise in every part of France. There are also preparatory or secondary schools of medicine at Lyons, Bordeaux, Dijon, Toulouse, Caen, Rouen, and other towns where most of the studies required for the profession may be followed. The faculty of Paris is composed of the *doyen*, or senior professor, 28 professors appointed by the government, and 29 *professeurs agrégés*, appointed by competition, and who lecture and examine in the absence of the professors. Foreigners are admitted as students and to take degrees in the French schools. To enter for this purpose the student must have attained his 18th year, and produce the certificate of his birth duly legalised, and, if a minor, the consent of his father or guardian for the step he is taking. He must likewise be furnished with a certificate of his personal respectability (*bonne vie et mœurs*), and if he is a minor and his father or guardian does not live in the town, he must find a surety. A course of study of four years is prescribed before the student can be admitted to examination for the degree of Doctor of Medicine, or of Medicine and Surgery. The student must enter in November, when the scholastic year begins. On lodging the above papers with the secretary of the faculty, together with a diploma of *bachelier-ès-lettres*,

he enters his name, etc., in a register kept for that purpose, and is given a *carte d'inscription*. He renews his inscription every quarter, until he has taken out sixteen inscriptions. When this last inscription expires, viz., at the end of the fourth year, he can go in for the final examinations (*examens de réception*). By the end of the third year, if he has not done so before, the foreign as well as the French student, must produce the diploma of *bachelier-ès-sciences* in the French University, for which he is examined in physics, chemistry, and natural history. The cost of this diploma is 50 fr. He has likewise to pass an examination in July of the first, second, and third scholastic years, on the subjects of study of those years; failing in any of which and in another trial in November, he cannot present himself again for examination, nor take out another inscription till after the lapse of a year. In the third year the student must attend the practice of a hospital. In the degree there are five examinations, and after them the thesis. The subjects of examination are detailed in the printed regulations. The last is practical. Two cases in the hospitals are selected, on which the diagnosis, prognosis, and treatment are expected to be given. The candidates are examined in French, *viva voce*, and one after the other in the alphabetical order of their names for three-quarters of an hour at each examination. The thesis is a printed dissertation on a subject selected by the student, and a discussion, *viva voce*, in support of it and on fourteen questions drawn by lot corresponding to the fourteen branches of medical science taught in the schools. In the degree of Doctor in Surgery, a farther examination is undergone. In case of rejection another trial is generally allowed at the end of three months.

The fees paid in the French faculties are fixed by law, viz.:—sixteen inscriptions at 30 fr., 480 fr.; three annual examinations (30 fr.), 90 fr.; five final, ditto (50 fr.), 250 fr.; five *certificats d'aptitude* (40 fr.) 200 fr.; thesis, 100 fr.; another *certificat d'aptitude*, 40 fr.; diploma, 100 fr.; total, 1260 fr. (1) The expense of a medical education in Paris is thus trifling compared with that of the British schools. All the lectures at the *École de Médecine*, and most of those at the *École Pratique*, (of which below) are public and gratuitous; nor is any payment made for hospital attendance. The library of the *École de Médecine*, containing upwards of 30,000 volumes, and its excellent Museum of comparative anatomy, are daily open to students, except from Sept. 1 to Nov. 1. Gratuitous lectures

(1) The number of inscriptions taken at the commencement of the scholastic year 1861-1862, was 1,131.

are also given at the Jardin des Plantes, the Collège de France, and the Sorbonne, on general science and subjects relating to medicine. (1)

The *Ecole Pratique d'Anatomie* is a kind of supplementary school, composed of 150 students. Fifty new students are yearly admitted by competition, and an equal number leave the school at the same time, after 3 years' study. It is here and at the establishment of Clamart that the dissections are performed. For these, including a proper supply of subjects during the whole season, a payment of 30 fr. is expected from such students as do not belong to the *Ecole Pratique*. Many of the courses at the *École Pratique* are gratuitous; for others a small fee, from 10 fr. to 30 fr., is required. Annual prizes are given at this school to the amount of 1680 fr. The subjects treated of at this school vary frequently, as they depend on the choice of the professors, who, although authorised, are mostly agrégés who have not yet obtained a regular chair; their lectures are therefore private undertakings. They may at present be stated as follows:—Anatomy and surgical pathology, by Batailhé; general pathology and therapeutics, by Axenfeld; midwifery, by Joulin and Tarnier; syphilography, by Clerc; operative medicine, by Lefort; surgical anatomy, by Guyon and Panas; diseases of the chest, by Mandl; physiology, by Liégeois; mental diseases, by Bailarger; descriptive and physiological anatomy, and also herniary surgery, by Dupré; nervous disorders, by Sandras. Courses on various subjects are also given by other gentlemen at their own houses or private dispensaries; on diseases of the eye, by Sichel and Desmarres; female diseases, by Elleaume; internal pathology, by Racle; external pathology, by Pean, etc. But these lectures, as well as those at the *Ecole pratique*, vary every year, and even every two or three months; and the student will therefore do well to seek for information on

(1) The following is a list of the professorships, with the names of the gentlemen holding them:—*Anatomy*, Jarjavay; *Pathological Anatomy*, Cruveilhier; *Physiology*, Longel; *Medical Physics*, Gavarret; *Hygienics*, Bouchardat; *Medical Chemistry*, Wurtz; *Medical Pathology*, Guillot and Monneret; *Surgical Pathology*, Denonvilliers, Gosselin; *Operations and Bandages*, Malgaigne; *Medical Jurisprudence*, Tardieu; *General Pathology and Therapeutics*, Andral; *Therapeutics and Materia Medica*, Grisolle; *Medical Natural History*, Baillon; *Pharmacology*, Regnault; *Clinical Surgery*, Jobert de Lamballe and Laugier at the Hôtel-Dieu, Nélaton at the Hôpital de Clinique, and Velpeau at the Charité; *Clinical Medicine*, Piorry and Bouillaud at La Charité, Rostan and Trousseau at the Hôtel-Dieu; *Clinical Obstetrics*, P. Dubois at the Hôpital de Clinique; *Obstetrics and Diseases of Females and Children*, Pajot; *Comparative Medicine*, Rayet; *Histology*, Robin.

the subject in the entrance-court of the Ecole Pratique, where these and all other extraordinary courses of lectures are announced by regular bills. Clinical lectures are given at nearly all the hospitals; thus Dr. Sée and Dr. Bouchut lecture on the diseases of children at the Hôpital des Enfants Malades, and at the Hôpital Ste. Eugénie; on other diseases, Dr. Chassaignac at the Hôpital Lariboisière, Dr. Cullerier at the Hôpital du Midi, etc. (See *Hospitals*). And at other hospitals private lessons are given by the *internes* (1) on percussion, auscultation, and the diagnosis of diseases.

The medical session commences early in November, and finishes in July. Many of the private courses continue until September; dissections are not allowed in the summer, but operative surgery is permitted. Many of the hospitals are open to the students; where tickets are required, as at the Hôtel Dieu, they may be obtained on application at the bureau of the hospital. For admission to the Hôpital des Cliniques, a ticket must be obtained from the bureau of the Faculty, at the École de Médecine. To visit the Lourcine, an hospital devoted to the diseases peculiar to females, a special order is necessary, and the number of students is limited. The principal hospital for lying-in women in the rue du Port Royal is closed to every one. In the hospitals the visits of the medical officers take place at an early hour, usually at 7 or 8 a.m.

A peculiar feature of the medical school of Paris is the "concours." Most of the appointments under the professorships, are determined by this test. A series of subjects is selected, on which the competitors are obliged to treat both in writing and orally; these are determined by lot; each lesson is delivered in public and before the Faculty, and it must occupy an hour. Each candidate must moreover write a thesis on a subject selected by the judges, and defend it publicly against his opponents. The *concours* is a severe trial, and this system is infinitely superior to that pursued in England, where "preference too often goes by favour."

Great advantages are offered in the study of special pathology, hospitals being set apart for patients afflicted with diseases of the skin, those peculiar to infancy and old age, scrofula, calculus, syphilis, and mental derangement; and perhaps in no other country will the student have equal opportunities of observing these affections. A season may indeed be well

(1) A certain number of students of medicine, surgery, and pharmacy, varying from 30 to 40, are annually selected, after a *concours*, to attend the sick in the hospitals of Paris for the purpose of practical instruction. They are called *internes*; they remain in office for 3 years, and receive a yearly salary of 500 fr.

spent in Paris at the Hospital St. Louis, one of the largest in Europe, chiefly dedicated to cutaneous and scrofulous diseases.

Certificates of medical studies in a foreign faculty are taken in France in deduction of those required for a degree and with regard to the degree of *Bachelier-ès-Sciences*, if the foreign student has obtained a similar degree in his own country, he can apply to the Minister of Public Instruction for a dispensation. The holder of a foreign diploma wishing to obtain a French diploma, has to submit to the examinations established for that degree; but the minister can relieve him from the previous studies. (1)

Officiers de Santé.—These are an inferior class of medical practitioners. Before passing the examination of *officier de santé* it is necessary to have taken out 12 inscriptions in a faculty, which supposes three years of study, or fourteen inscriptions in a preparatory school of medicine. The examination is either at a faculty or at a preparatory school in the presence of a professor of a faculty. The examinations take place in Sept. and Oct. They are three in number: 1. Anatomy; 2. surgery and pharmacy; 3. the elements of medicine. Besides this the candidate has to write a dissertation on a question of a practical nature. The expense of the examination amounts in all to 580 fr. *Officiers de santé* can only practise in the department where they have undergone their examination. In order to practise in another, a new examination is requisite.

Closely connected with the medical schools, is the

MUSÉE DUPUYTREN, 15, rue de l'École de Médecine.—This museum contains many curious and rare specimens, some probably unique. It is especially rich in diseased osseous structures, and one or two of the luxations are exceedingly curious. The collection contains a heart in which the pericardium is wanting, and the extraordinary case published by Breschet, of the fetus within the substance of the walls of the uterus. In the centre of the hall are numerous specimens of diseases of the skin from various causes, modelled in papier-mâché. This museum is open to students daily, and to strangers on application. Closed from Sept. 1 to Nov. 1. (see p. 390.)

AMPHITHEATRE OF ANATOMY for the hospitals of Paris, 17, rue du Fer à Moulin, on the site of the ancient burial-ground of Clamart: It consists of well-ventilated galleries, one story

(1) It has been calculated that France had, in 1863, no less than 21,000 medical practitioners, and 6,765 apothecaries. Paris has 1,584 doctors in medicine, and 241 *officiers-de-santé*. On an average, 1 medical man for 750 inhabitants in Paris, and one for every 1000 in the departments.

high, lighted from the roof, a museum, a theatre for lectures, and several small private rooms for dissections. Bodies are removed hither from the hospitals; the number here and at the École Pratique exceeds 4,000 annually (see p. 426.) Director, M. Serres, who lives at the Jardin des Plantes, and to whom application must be made for admission to the lectures.

MEDICAL BOTANICAL GARDEN.—For this see p. 382.

ÉCOLE ET MAISON D'ACCOUCHEMENT, 5, rue du Port Royal.

—This school and hospital which occupies the buildings of the Abbey of Port Royal, rendered famous by the Jesuits and Pascal, was devoted to public uses in 1796. It contains in all 416 beds, of which 322 are for patients, and 94 for pupils, besides 80 cradles for infants. Women are received here in their last month of pregnancy, but, in case of urgency or distress, they may be admitted in their eighth month, on promising to take charge of their offspring. They are attended in their confinement by women, or, if need be, by the surgeons of the institution; and, if their health admits of it, are removed from the hospital on the tenth day after their confinement. If, notwithstanding the promise above-mentioned, a woman refuses to take charge of her child, a commissary of police is called in, who draws up the necessary declaration, and the child is sent to the Hôpital des Enfants Trouvés. If, on the contrary, a woman takes her child home, she receives a small sum of money, and a supply of clothing. Work of different kinds is provided for the women received here. The mean term of a patient's abode here is 18 days. Medical students are excluded from this hospital, which is devoted to the instruction of young women educating as midwives. (*Ecole pour les Élèves Sages-Femmes.*) The average number of pupils is 80, some of whom are maintained at their own expense, others by different departments of France: 600 fr. a-year is the charge for board and instruction. After a course of two years, the pupils are examined by a jury, composed of the chief professor and the physicians of the hospital, a commissary of the Faculty of Medicine, and a commissary of the Council-general of Hospitals, and are allowed to practise on receiving a diploma. The number of licensed midwives in Paris is 450. Strangers are not allowed to inspect the hospital. The average number of patients received here is 4,000: the mortality is nearly 1 in 18. The average cost of a patient is 2 fr. 25 c. per day. Physician, Hervieux; surgeons, Danyau and Béraud; chief midwife, Mme. Alliot.

ÉCOLE DE PHARMACIE, 21, rue de l'Arbalète.—There are 11 professors attached to this school, who lecture on pharmacy, chemistry, natural history, and botany. Apothecaries are

examined here before they can practise as such (see p. 414.) This establishment has a botanical garden of its own. (1)

ÉCOLES IMPÉRIALES VÉTÉRINAIRES, ET BERGERIES IMPÉRIALES.—The former are three in number, at Alfort near Paris, at Lyons, and at Toulouse. The latter, for the breeding and treatment of cattle, are at Rambouillet, Perpignan, La Haye, Vaux (Vosges), and Mont Carmel (Pas-de-Calais).

II. HOSPITALS.—The civil hospitals of Paris are under the direction of the Administration of Public Assistance (see p. 119.) The military hospitals are under the authority of the staff of the garrison of Paris. The *Conseil de Surveillance* decides all administrative measures, and superintends the property, accounts, etc. of the hospitals and hospices. The bureaux of the administration are facing the Hôtel de Ville and the Seine (2).

In all cases of emergency the medical man upon duty at any of the hospitals may receive a patient into his establishment. The head physicians also, at their morning consultations, may receive into their hospitals such patients as they may think proper. Others may be admitted upon application at the *Bureau Central d'Admission*, opposite the cathedral of Notre Dame. This is a board of 12 physicians and 6 surgeons, who relieve each other by rotation. From this body the hospital surgeons and physicians are selected as vacancies occur. They indicate the particular hospital for the patient, according to the nature of the complaint. Medical advice is also given by the board to indigent persons, and children are vaccinated here on Thursdays and Sundays at 11. This latter

(1) A superior school of pharmacy is attached to each of the three faculties of medicine of Paris, Montpellier, and Strasburg, and a preparatory school to each of the preparatory schools of medicine. The superior schools confer the title of *Pharmacien* and *Herboriste de Première Classe*, who can exercise their profession everywhere in France. A course of study is required of candidates of three years in a superior school, and three and a half years in a preparatory school of pharmacy, and three years passed at a chemist's. The expenses of this course, including the examination and diploma, are 1,390 fr. The degree of *Bachelier-ès-Sciences* in the university is also required. The preparatory as well as the higher schools, admit to the degree of *pharmacien* and *herboriste* of the second class; the former after passing six years in a pharmacy, and one year's study in a superior, and a year and a half in a preparatory school. The expenses for the *pharmacien* of this class are 460 fr., and for the *herboriste* only 50 fr. They cannot practise beyond the limits of the department in which they were examined without a fresh examination.

(2) It appears from the last general returns that the hospitals and hospices of Paris support every year (in round numbers)

operation also takes place every Tuesday at the *mairies*; to encourage this useful practice, three francs are paid to the parents for every child; and children not having undergone the process are excluded from the free schools of Paris.

All the civil hospitals of Paris are divided into three classes.—1. General Hospitals, open to those complaints for which a special hospital is not provided; of these the *Hôtel Dieu* is the principal; 2. Special Hospitals, devoted to the sole treatment of particular classes of disorders, as, for example, cutaneous, mental, &c.; and, 3. Hospices or Alms-houses. Those under the direction of the Council General of Public Assistance are twenty-six. Upwards of 40 millions of francs have been expended since 1830 on the hospitals of Paris. (1)

In 1803 the population of Paris was 700,000, and the number of beds in the hospitals 5,620; in 1851, only 7,337, with a population of 1,100,000. (2) The total number of beds in the hospitals and hospices is at present 19,602, all of iron. All the hospitals have different wards for various diseases.

The reader will find all the necessary information concerning the *hospices*, at p. 119. We here subjoin a list of the hospitals of Paris, divided into *general* and *special* (3.)

12,000 aged and infirm men and women, and yearly receive nearly 90,000 patients, 5,200 of whom are always under cure or care; 5,000 children are yearly received, and 14,000 are always out at nurse in the country; 500 are apprenticed yearly. Besides this the directors grant relief yearly to 50,000 indigent families.

(1) There are in France 1,333 hospitals or hospices, the property of which amounts to 408,254,771 fr. 1 national hospital for the blind 332,492 fr.; 7,599 bureaux de bienfaisance, 13,557,836 fr.; 46 monts de pitié, the annual loans of which are 48,000,000 fr.; 39 asylums for the deaf and dumb; 1 school for the blind, 156,699 francs; 144 foundling hospitals; 37 lunatic asylums receiving 4,826,168 fr.; and 1 Maison Impériale at Charenton, 459,875 fr., making a total of 9,206 establishments, and an annual expenditure of 115,441,232 francs.

(2) The following was the statistical condition of the above institutions for the year ending Dec. 31, 1862 (last return).—*General and Special Hospitals*.—Admissions, 60,700 medical, and 24,123 surgical cases. Cures, 52,824 medical, and 22,692 surgical cases. Deaths, 7,959 medical, and 1,348 surgical cases. Average number of days passed in the hospitals by men 27·05; women, 41·89; boys, 48·40; girls, 56·55. Mortality, men, 1 in 19·03; women, 1 in 16·18; boys, 1 in 11·21; girls, 1 in 11·61. The maximum of beds occupied occurred in March and December; the minimum in July and August.—*Hospices and Maisons de Retraite*.—Admissions, 6,683; exits, 5,326; deaths, 1,812.

(3) For children labouring under scrofula the administration has provided two branch hospitals; one at Forges (Seine-et-Oise), the other at Berck-sur-Mer (Pas de Calais).

GENERAL HOSPITALS.—*Hôtel Dieu*.—Consists of large buildings, separated by the southern branch of the river, divided into wards for men and for women; there are also gardens for convalescents. The laboratory, pharmacy, laundry, &c., are all on a large scale. The Hospital is composed of three detached parts, connected by means of a covered bridge and a tunnel passing under the quay to the new buildings erected in the *Enclos Saint Julien*. The modern portion of the *Hôtel Dieu* in the *Enclos Saint Julien* contains 104 beds. The total number of beds here at present is 828. Thirty-three Augustinian nuns attend. In this house are received the wounded and sick, with the exception of children, incurable and insane persons, and those with cutaneous or syphilitic diseases. Lying-in women are admitted only in cases of extreme necessity, there being a special hospital for that class of patients. (See p. 136.) The yearly average number of patients is 12,000, and the mortality 1 in 18. *Physicians*: Drs. Barth, Guéneau de Mussy, Heurteloup, Vigla, Grisolle, and Trousseau. *Surgeons*: MM. Laugier, Maisonneuve, and Jobert de Lamballe. Professional men ought not to neglect visiting the

The financial condition of the Hospitals and Charitable Institutions dependent on the General Administration was as follows for 1861: net receipts, 16,904,499 fr.; expenditure, 17,310,728 fr.; deficiency, 406,239 fr. The receipts included, among other items, rents of land, houses, &c., 3,106,487 fr.; interest of capital lent to the City of Paris, 752,915 fr.; contributions of theatres and places of amusement, 1,614,340 fr.; municipal subvention for the *Enfants Trouvés*, 1,907,323; concessions of burial-ground, 159,199 fr.

The expenses included: General Hospitals, 2,922,614 fr.; Special Hospitals, 2,024,927 fr.; *Maison Impériale de Santé*, 292,235 fr.; *Maisons de Retraite*, 585,897 fr.; Hospices, 3,909,868 fr.; Charitable foundations, 560,598 fr.; Buildings and repairs, 696,317 fr.; Administration, including physicians, 2,055,548 fr.; Expenses of collection, &c., 291,373 fr. The average cost of each patient per diem was:—General Hospitals, 2 fr. 22 c.; Special Hospitals, 2 fr. 6 c.; Hospices, 1 fr. 34 c.; *Maisons de Retraite*, 1 fr. 34 c.

The chief items of consumption in the hospitals and hospices in 1861 were: Flour, 5,617,052 kil.; bread, 3,196,208 kil.; wine, 1,716,936 litres; meat, 1,307,315 kil.; butter, 105,383 kil.; milk, 1,890,500 litres. The total value of furniture and linen of every description belonging to the hospitals and hospices of Paris is about 10,500,000 fr., including 563 bathing-tubs.

All public places of amusement pay a tax of 8 per cent. on their receipts towards the support of the hospitals; and a heavy tax for their support is levied on every piece of ground purchased for the purpose of burial in the cemeteries. Private munificence also contributes largely to their maintenance.

Hôtel Dieu, since it may be taken as a large model of the others. (See p. 308.)

Hôpital Lariboisière, rue St. Vincent de Paule, a hospital opened in 1854. The same classes of patients as are admitted to the Hôtel Dieu are received here. The number of beds is 634; twenty-four *Dames de St. Augustin* attend on the patients. Physicians: MM. Oulmont, Moissenet, Pidoux, Duplay, Tardieu, and Hérard. Surgeons: MM. Voillemier and Chassaignac. (See p. 234.)

The *Hôpital de la Pitié*, 1, rue Lacépède, is a hospital annexed to the Hôtel Dieu. The buildings are spacious, and contain 620 beds. The yearly average number of patients is 10,750; and the mortality 1 in 11.50. Physicians: Drs. Marrotte, Béchier, Matice, Sée, and Bernutz. Surgeons: MM. Michon and Gosselin. Clinical lectures on Tuesdays, Thursdays and Saturdays, at 9 a.m. Twenty-five sisters of Ste. Marthe attend (see p. 426.)

Hôpital de la Charité, 45, rue Jacob. Clinical and medical schools have been established here. It contains 474 beds. The same diseases are treated as at the Hôtel Dieu. The *Dames de St. Augustin* attend upon the sick. The yearly average of patients is 8,000, and the mortality 1 in 20.—Physicians: Drs. Pelletan, Beau, Nonat, and Guillot. Surgeons: MM. Velpeau, Malgaigne. Clinical lectures by MM. Velpeau, Piorry, and Bouillaud. (See p. 355.)

Hôpital Beaujon, 208, rue du Faubourg St. Honoré. This fine hospital, spacious and airily situated, contains 416 beds. The annual average of patients is 5100; the mortality is 1 in 14. A new system of ventilation has been applied at this hospital, which answers admirably. It is well worthy the attention of all who are interested in the subject of hygiene.—Physicians: Drs. Gubler, Fremy, Lailier, and Moutard-Martin. Surgeons: MM. Morel-Lavallée and Huguier. Drs. Mahon brothers for the treatment of the scurf. The patients are attended by the *Sœurs de Ste. Marthe* (see p. 197.)

Hôpital St. Antoine, 184, rue du Faubourg St. Antoine.—The patients here are of the same class as those of the Hôtel Dieu, and are attended by 30 *Sœurs de Ste. Marthe*. The number of beds is 480. The average yearly number of patients is 4,800, mortality 1 in 22. Physicians: Drs. Bernard, Boucher de Laville-Jossy, Richard, Mesnet, and Woillez. Surgeon: M. Jarjavay (see p. 278.)

Hôpital Necker, 151, rue de Sévres.—Besides the cases of general disease treated at this hospital, there are 7 beds for mothers with infants at the breast, and two more, containing 12 beds, for calculary disease, under the care of Dr. Civiale, who gives clinical lectures there on Saturdays from 9 to 11,

The number of beds is 386. The yearly average number of patients is 4800, and the mortality 1 in 17.—Physicians : Drs. Delpech, Lasègue, Bouley, and Vernois. Surgeon : M. Desormeaux. Twenty *Sœurs de Charité* attend (see p. 337.)

Hôpital Cochin, 47, rue du Faubourg St. Jacques. The same cases are treated here as at the Hôtel Dieu. The number of beds is 119; and three *Sœurs de Ste. Marie d'Espérance* attend upon the patients. The annual average number of patients is 2,100, and the mortality 1 in 10.—Physician : Dr. Chapotin de St. Laurent. Surgeon : M. Guérin (see p. 415.)

SPECIAL HOSPITALS.—*Hôpital St. Louis*.—40, rue Bichat. Though chiefly designed for the treatment of cutaneous diseases and scrofula, it receives also cases of acute disorders and surgical cases. It had many patients during the cholera. Male patients able to pay are received in a separate pavilion, at the rate of 2 fr. a-day. In-door patients, who are able, are encouraged to work in the garden at 1 sou per hour. It contains 810 beds, the number of in-door patients having considerably diminished since the discovery of a new method for curing the itch, which is now performed in two hours. It has a large bathing-establishment for in and out-door patients, and is justly celebrated for its medicated and mineral baths, particularly those of a sulphureous nature. There is also a large vapour bath, admitting by distinct entries eight patients at the same time. Another, of a different construction, is fitted up with douches, &c. Upwards of 25,000 persons annually avail themselves of the baths, and in a single year 180,000 have been served. The average number of patients yearly is 9000, and the mortality 1 in 19. Gratuitous advice is given by the medical men to the poor.—Physicians : Drs. Cazenave, Gibert, Bazin, Devergie, Hillairet and Hardy, who during certain months deliver clinical lectures on diseases of the skin. Surgeons : MM. Denonvilliers and Richet. There are also 10 *internes* for medicine, and 7 for pharmacy. The *Dames de St. Augustin* attend. It has two clinical lecture-rooms (see p. 251.)

Hôpital du Midi, 15, rue des Capucins St. Jacques.—This hospital is exclusively reserved for male syphilitic patients. It contains 336 beds, besides 21 for persons able to pay. All the attendants are males. The annual average number of patients is 3,300.—Physician : Dr. Puche. Surgeons : MM. Cosco, and Cullerier. The clinical lectures of Dr. Ricord are very celebrated. Gratuitous advice given to out-door patients from 9 to 10. Mortality 1 in 257 (see p. 415.)

Hôpital Lourcine, 111, rue de Lourcine, reserved for female syphilitic patients.—Contains 276 beds, of which 226 are for

adults, and 50 for children ; it is exceedingly well regulated. The average number of patients in the year is 2000, and the mortality 1 in 27. The nature of the diseases here treated being such as to make medical men rather unwilling to undertake the management of the patients, the Board of Health has imposed upon every physician desirous of a place in an hospital the obligation of passing some time in this, so that there are continual changes among the medical men attached to it. The actual physician is Dr. Goupil ; surgeons, MM. Verneuil and Richard. Professional men easily obtain tickets.

Hôpital des Cliniques de la Faculté de Médecine, Place de l'École de Médecine.—This hospital, containing 189 beds, is appropriated to surgical diseases and midwifery. A course of midwifery is given here to female aspirants to that profession, who during their stay assist in the hospital. The average number of accouchements is 1000 a-year ; that of surgical cases 600. This is the only hospital of the kind to which students are admitted. Clinical lectures are given by the surgeon and physician, Nélaton and Paul Dubois, the latter for obstetrics. Strangers are not admitted to these lectures without a card, to be obtained at the bureau of the Faculty of the School of Medecine (see p. 393.)

Hôpital des Enfants Malades, 149, rue de Sèvres.—Exclusively devoted to the diseases of children. The salubrity of the air, and the neighbouring walks, contribute greatly to the speedy convalescence of the young patients. Gymnastics have been introduced here with great advantage. It contains 698 beds. The children are admitted from 2 to 15 years of age. Gratuitous advice is also given to sick children in the neighbourhood. The average number of patients yearly is 3525, and the mortality 1 in 38. Physicians : Drs. Bouvier, Roger, Blache, and Racle. Surgeon : M. Giraldès. The *Dames de St. Thomas de Villeneuve* attend on the patients (see p. 337.)

The *Hôpital Ste. Eugénie*, 89, rue de Charenton, established in 1854, under the patronage of the Empress, for the reception of sick children, contains 405 beds. Physicians : MM. Barthéz, Bergeron, Bouchut. Surgeon : M. Marjolin. Ten *Dames de St. Augustin* attend the patients (see p. 283).

The *Salpêtrière*, 47, Boulevard de l'Hôpital, which may be ranked among the hospices, is an hospital for incurable, epileptic, or lunatic female patients, and patients advanced in age. It contains 5,204 beds, of which 2,917 only are occupied by real patients. The physicians of this establishment are MM. Trélat, Charcot, Richard, Vulpian, Mitivié, Lélut, Falret, and Baillarger Moreau. Surgeon : M. Follin (see p. 440.)

The *Hôpital Militaire du Val-de-Grâce* contains 1500 beds.

—Physicians: MM. Godelier, Lustreman, Champouillon, and Mounier. Surgeon: M. Laveran (see p. 418.)

Connected with the hospitals are the following:

Boulangerie Générale, 13, Place Scipion.—This is the general bakehouse for all the hospitals (see p. 426.)

Cave Générale, 2, rue Notre Dame.—Here all the wines, spirits, &c., used in the hospitals are delivered.

Pharmacie Centrale des Hôpitaux et Hospices, 47, Quai de la Tournelle.—A general dispensary, where medicines are prepared by steam.

Hôpital St. Merri, Cloître St. Merri, for poor patients of the 4th arrond. It contains 7 beds for men, and 7 for women.

The *Jewish hospital* recently erected by M. de Rothschild, at 76, rue de Picpus, contains 100 beds in all, viz., 60 for patients, and 40 for the old and disabled. Physician: Dr. Brossard. Surgeon: Dr. Chonnow (see p. 279.)

There are also charitable societies for medical purposes, such as the: *Société nationale de Vaccine*; *Société médicale d'Accouchement*; *Société médico-philanthropique*; *Maison des sœurs garde-malades*; *Société médicale du Temple*, &c.

Besides hospitals, there are certain establishments called

MAISONS DE SANTÉ, which receive patients, who pay various prices according to the accommodation they receive. They are conducted generally by a medical man of reputation, who boards, lodges, and attends the patients; they have gardens, and some are agreeable places for sick people. Rooms containing a single or several beds may be had according to the means of the patients; and persons condemned for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a *Maison de Santé*. Persons confined for debt in any of the prisons of Paris may be transferred to a *Maison de Santé*; but the proprietor of the establishment is held responsible for the full amount of the debt due should the prisoner escape. The *Maison Impériale de Santé*, 200, rue du Faubourg St. Denis, the best establishment of the kind, receives patients at from 4 fr. to 7 fr. per diem, operations and attendance included. It contains 300 beds. The number of patients admitted annually is about 1600, and the average mortality 1 in 7.—Physicians: Drs. Cazalis and Bourdon. Surgeon: M. Demarquay.

III. MEDICAL SOCIETIES.—The most important is the

Académie Impériale de Médecine, 39, rue des Saints Pères.

—Previous to the revolution of 1789, there was an Academy of Medicine and another of Surgery. The former was created

in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordonnance of Dec. 20, 1820, the Academy was restored, and definitively organized by decrees in 1829 and 1835. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. The number of its resident members, now amounting to 114, is to be reduced to 100 by extinction; so that at present the Academy only nominates one member after three extinctions. It has besides 14 free members and 52 foreign associates, correspondents not included. The Academy holds public sittings every Tuesday, at 3 o'clock.

Société de Médecine de Paris.—This society devotes its attention to epidemic diseases and the human constitution, and keeps up a correspondence with physicians and scientific men in France and foreign countries. It publishes the *Revue Médicale*. Meets at the Hôtel de Ville, 1st and 3d Friday of every month, at 3 P.M.

Société de Médecine Pratique.—For the study and cure of epidemic diseases. It meets at the Hôtel de Ville, first Thursday of every month. Gratuitous vaccination.

Société de Chirurgie, rue de l'Abbaye, No. 3.—Meets at the Hôtel de Ville, on Wednesdays, at 7 P.M.

Société d'Observation, for the reading and discussion of medical cases.—The meetings are at the Hôtel Dieu, on Saturdays, but are not public.

Société Anatomique, one of the most interesting scientific societies of Paris.—The most curious specimens of morbid anatomy are brought to the society from the different hospitals. Meetings on Thursdays, at the École Pratique.

The *Parisian Medical Society*, established in 1837, consists of English practitioners and students, as well as European medical men.

German Medical Society, 24, rue de l'Ecole de Médecine. This society meets every Monday.

Société des Sciences Médicales. At the Hôtel de Ville on the 4th Friday of every month.

Besides these, there are also the *Sociétés Médico-Pratique* and *Médecine Vétérinaire*, at the Hôtel de Ville; the *Société Médicale d'Emulation*, at the École de Médecine; the *Société de Pharmacie*, 21, rue de l'Arbalète; *La Société Biologique*, at the École Pratique; and the *Société d'Hydrologie Médicale*, for the study of mineral waters, 3, Quai Malaquais. Moreover, every arrondissement of Paris now possesses its medical society.

PART II.

DESCRIPTION OF PARIS IN WALKS.

FIRST WALK.

This comprises part of the 1st arrondissement, containing

THE PALACE OF THE TUILERIES.—This palace occupies the site of a rubbish-shoot and some tile-fields that existed in the time of Charles VI. (1476), and had furnished Paris for four centuries. (1) In 1518, Francis I. purchased a house erected there by Des Essarts and De Villeroi, for his mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, maitre d'hôtel to the Dauphin; it subsequently became the property of Catherine de Medicis, who had the present edifice begun as a residence for herself in 1564. P. Delorme and J. Bullant erected the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, for being alarmed by an astrological prediction bidding her beware of St. Germain, and the Tuileries being in the parish of St. Germain l'Auxerrois, she fixed her abode at the Hôtel de Soisson. Under Henry IV. the palace was enlarged by Ducerceau and Dupérac, who raised two other ranges of building faced with composite pilasters, and erected lofty pavilions at each end. This king also began the long gallery along the quay. Louis XIV. caused Leveau and d'Orbay to complete it, and to add an attic to the central buildings; but he soon after neglected the works, and transferred his court to Versailles. The Regent Duke of Orleans resided at the Tuileries during the minority of Louis XV.; but from that period till the forced return of Louis XVI., the families of persons officially attached to the Court occupied it. This palace is inscribed on almost every page of the history of the first revolution. The mob entered it on June 20, 1792, and on Aug. 10 of the same year it was attacked and the Swiss guards massacred. It was the official residence of the First Consul, and subsequently the imperial palace. In 1808 Napoleon began the northern gallery, to commu-

(1) The foundations of the old tile-kilns were discovered in some excavations made in 1836.

nicate with the Louvre. After the Restoration the Tuileries continued to be the chief residence of the King and Royal Family. After the revolution of 1830, when the people attacked and took the palace (July 29th), Louis Philippe fixed his residence in it, and continued to inhabit it till the 24th of February, 1848, when it was again invaded by the people, and the King made his escape. By a decree of the Provisional Government, dated Feb. 26th, 1848, which was never put into execution, this palace was to be thenceforth transformed into an asylum for invalid workmen. During and after the insurrection of June, it was used as an hospital for the wounded. In 1849 the yearly exhibition of paintings was opened in it. At present it is the official residence of the Emperor.

Exterior.—The extreme length of the façade is 330 yards, its breadth 36. Owing to the ruinous state of the southern portion, its complete reconstruction has been commenced, nor is it certain that the new edifices will be of the same design as the old ones. The demolitions comprise the pavilion towards the Seine, called *Pavillon de Flore* (1.) The other pavilion in the rue de Rivoli, called *Pavillon Marsan*, is soon to share the same fate. As to the other buildings, the columns on the lower story of the central façade are Ionic; on the second Corinthian; on the third Composite. The buildings on each side of the *Pavillon de l'Horloge* consisted originally of a long gallery to the south and the grand staircase to the north, erected in place of a similar gallery in the time of Louis XIV. Towards the garden, vaulted arcades extended in front of these from the central pavilion, forming terraces on the top.

Interior.—It would be difficult, in the present state of the palace, to give a correct idea of the interior. The entrance to Louis Philippe's apartments was by the *Pavillon de Flore*. The room in which the ex-King consented to his abdication (2), and which was called the *Grand Cabinet du Roi*, still exists; but no portion of this side of the palace is now visible. These apartments were formerly occupied by Marie Antoinette, Madame Adelaide, the Prince and Princess de Joinville, and

(1) During the demolitions, several Caps of Liberty of 1793 were found behind the hangings.

(2) Some brief particulars concerning that memorable event cannot fail to interest the reader. In the course of the night of February 23d, barricades had been erected in all the streets of the metropolis. At 8 o'clock in the morning, M. Emile de Girardin, the chief editor of the *Presse*, arrived at the Tuileries, where he found MM. Thiers, Odilon Barrot, de Rémusat, Duvergier de Hauranne, and Lamoricière, apparently unconscious of what was going on. After a brief consultation, these gentlemen hastily drew up a short proclamation announcing the formation of a

their respective suites, lodged in the same pavilion. The Pavillon Marsan at the northern end, with part of the lateral gallery called the New Gallery of the Louvre, was occupied by the Duchess of Orleans, the Comte de Paris,

Thiers-Barrot ministry, and the dissolution of the Chamber of Deputies. M. de Girardin immediately took it to the printing-office of the *Presse* to get it printed. But the insurgents, when they learned its contents, ridiculed it and would not allow it to be stuck on the walls. M. de Girardin then returned to the Tuileries, and, having previously informed Marshal Bugeaud of what had taken place, was admitted into the royal cabinet. The King was in an arm-chair near the window; MM. Thiers and Rémusat were leaning against the chimney-piece. "What is the matter, M. de Girardin?" asked the King.—"Sire," was the answer, "your Majesty is losing most precious moments; if a bold measure is not at once adopted, in an hour royalty will be no more!" These words created great astonishment. After a moment of desponding silence, the King said: "What is to be done?"—"Your Majesty must abdicate," answered M. de Girardin.—"Abdicate?"—"Yes, Sire, and confer the regency on the Duchess of Orleans, for the Duke of Nemours would not be accepted."—"The King then rose and said: "Gentlemen, do you wish me to mount on horseback?" This was not approved of; M. de Montpensier stepped forward and urged the King to abdicate. The King replied: "I abdicate..."—"And is the regency of the Duchess of Orleans accepted?" asked M. de Girardin. At this moment the report of musketry began to be more distinctly heard; it became evident that the Tuileries might soon be attacked. "Go, go, M. de Girardin," exclaimed the King. M. de Girardin obeyed, and attempted to reach the office of the *Presse*, in order to have a proclamation printed with the greatest possible expedition. But finding his progress impeded by countless barricades and dense crowds of armed people, he returned to the Tuileries. The entrance was thronged with persons who had repaired thither to learn the real state of affairs. He was recognized by a few, to whom he hurriedly communicated the important news of which he was the bearer; whereupon they advised him to draw up the proclamation on the spot, which he did, and wrote several copies of it, which were immediately passed from hand to hand, and despatched to be posted up. All this time the Château d'Eau, on the Place du Palais Royal, was being defended against a large number of insurgents by a handful of determined municipal guards and a small detachment of troops. Although about 8,000 men, consisting of infantry, cavalry, and artillery, were stationed but a few steps off in the court of the Tuileries, no reinforcement was despatched to their assistance. Meanwhile the King had sent for Marshal Bugeaud, who had been ready to take the command of the city a few hours previous; but the marshal told him frankly that the hour for repressing the insurrection had gone by. In the dismay following such an announcement, the Royal Family were alarmed by the increasing sound

the Duke and Duchess of Montpensier, the Duke and Duchess de Nemours, and the Duke and Duchess d'Aumale. The upper stories and entresols contain apartments for attendants, etc. At present the state apartments are the only portion of the palace to which strangers are sometimes admitted with a ticket (see p. iv.), but only when the Emperor is absent.

The stranger is conducted up a staircase situated between the *Pavillon de Marsan* and the *Pavillon de l'Horloge*, called the *Escalier de la Chapelle*, and which gives access to the *Antichambre de la Chapelle*. Here the ceiling, brought from Vincennes, where it adorned the sleeping apartment of La Reine Blanche, is worthy of notice, both for its antiquity and elaborate workmanship. To the left on entering, a door opens into the *Foyer du Théâtre*, which leads to the *Theatre*, an elegant saloon with a vaulted ceiling, supported by Ionic columns all around, two tiers of boxes, and the pit. A range of much smaller boxes runs immediately below the ceiling. This theatre, which is capable of accommodating 800 spectators, is used of musketry. The defenders of the Château d'Eau had just been overcome, and the victorious multitude were approaching the Tuileries. The palace might easily have been defended; but the King, informed of the partial defection of the National Guards and of the troops, who had quietly surrendered their arms to the people, resolved not to resist, in the hope that timely resignation might remove any opposition on the part of the people to the accession of the Count of Paris to the throne. He therefore gave orders not to oppose any resistance to the people. A few minutes afterwards the excited multitude penetrated into the Court. The King resolved upon flight, and the Monarchy of 1830 was no more. A few random shots were fired from the ranks of the insurgents, and shortly afterwards, the abode of royalty was unresistingly invaded by the people, who were far from expecting so easy a victory. While the splendid saloons and chambers of the palace were thus receiving (not for the first time) their revolutionary masters, a far different scene was proceeding in the Garden of the Tuileries. Persons stationed on the balconies of the rue de Rivoli, a few minutes before one o'clock, could see a mournful procession, wending its way along the southern terrace of the garden. The King, accompanied by some National Guards on horseback and about 30 officers in uniform, emerged from the western gate, lending his right arm to the Queen. Both were dressed in black. His suite addressed the few persons on the Place de la Concorde with the words: "Une grande infortune!" Louis Philippe and his consort, after stopping a moment on the very spot where 56 years before Louis XVI. had been beheaded, retraced their steps to where two small black one-horse carriages were stationed. Two very young children were in the first. The royal couple entered the vehicles, and immediately set off at full gallop along the quays in the direction of Saint Cloud, never to return.

as a supper-room when balls are given at court. Returning to the *Antichambre de la Chapelle*, a door opposite to the former leads to the *Salle des travées*, or *Salon de la Chapelle*, from which doors communicate with the state pew of the Chapel. This and the following saloons are all decorated with gilt panelings, arabesques, &c., upon a white ground. The Chapel, which occupies the ground and first-floor, is plain, with a gallery and ceiling resting upon Doric columns of stone and stucco. The balustrade of the state-pew is decked with red velvet, embroidered in gold. In this chapel there formerly stood a celebrated organ, which was destroyed during the revolution of 1789. Adjoining the *Salle des travées* is the *Antichambre de l'Escalier d'Honneur*, with a ceiling similar to that already noticed in the other antechamber, and also brought from Vincennes. The *Escalier d'Honneur*, leading straight down to the ground floor of the *Pavillon de l'Horloge*, is crowned with a balustrade of bronze and polished steel. Its ceiling rests upon Corinthian columns, which give it an appearance of grandeur suitable to the palace. The antechamber gives access to the *Salle de la Paix*, formerly *Salle Louis Philippe*. To those who saw it in June, 1848, when filled with National Guards taking a hurried nap on trusses of straw, with a mutilated equestrian statue of Louis Philippe over the mantel-piece, the contrast at present is magical. (1) This splendid hall, which is used as a ball room, is 140 feet long by 35 broad, and receives light from ten windows looking into the court of the Tuileries. Its ceiling is supported by couples of engaged columns fluted, with ivy leaves for cablings, now gorgeously gilt. Over the mantel-piece is an equestrian portrait of the present Emperor, by Muller; the panels, corresponding to the windows opposite, are filled with immense mirrors. Two colossal chandeliers, of crystal and gilt bronze, presented to Louis Philippe in 1842 by the King of Holland, flank the entrance from the antechamber, while at the opposite end is placed a silver statue of Peace, chiselled by Chaudet, which was voted to Napoleon I by the City of Paris after the peace of Amiens; it is flanked by two marble columns supporting antique busts. The visitor now enters the *Salle des Maréchaux*, the splendour of which can hardly be surpassed. It occupies the two upper

(1) After the 24th of February, 1848, a numerous party of *émeutiers* installed themselves in the palace with some loose girls, made free with the ex-King's wine-cellar and provisions, and celebrated their orgies night and day in the most sumptuous apartments. The King and Queen's bed-room was turned into a dining-room, and, everything belonging to them was made subservient to the will of those lords of the hour. They were turned out by main force after the lapse of ten days.

stories of the *Pavillon de l'Horloge*, and is crowned with a lofty quadrangular ceiling, richly sculptured and painted, round the base of which runs a gallery, supported by a bold projecting cornice all around, except facing the windows, where four colossal caryatides, copied from those by Jean Goujon in the Louvre, and gilt from head to foot, perform the office of supporters. The names of the great battles fought under the first Empire are inscribed on the walls over this gallery. Below, the busts of distinguished generals and naval commanders stand all around against the walls, while the following portraits of Marshals of France adorn the panels: Berthier, Prince de Neufchâtel; Joachim Murat; Moncey, Duc de Conegliano; Jourdan; Soult; Brune; Lannes, Duc de Montebello; Mortier, Duc de Trévise; Ney, Prince de la Moscowa; Davoust, Prince d'Eckmühl; Kellerman, Duc de Valmy; and Bessière, Duc d'Ystrie. The furniture and curtains are green velvet and gold. It is used as a ball room on state occasions. A door communicates with a small but elegant apartment, opening into the gallery which runs round the top of the *Escalier d'Honneur*. From the *Salle des Maréchaux* the visitor enters the *Salon Blanc*, formerly *Salle d'Attente*, now used as a card room. The decoration of the walls is, as usual, gold on a white ground; the furniture, green silk, damask, and gold. The carpets of this and the next three rooms are of Gobelins manufacture, and have cost 1,000,000 fr. Next follows the *Salon d'Apollon*, containing a fine painting, by Mignard, of Apollo and the Muses. The ceiling represents Apollo ushering in the day. From this we enter the *Salle du Trône*, a splendid apartment. The hangings are of dark red velvet of Lyons manufacture, with palm leaves and wreaths wrought in gold. The throne, facing the windows, is surmounted by a canopy of the same, with the letter N in small medallions; the drapery depending from it is studded with bees enbroièd in gold. The chair stands on a plinth, accessible by three semi-circular steps, and on the velvet drapery behind it is an escutcheon with the imperial eagle encompassed by a wreath, surmounted by a helmet with the imperial crown. The sceptre and hand of justice form a cross intercepted by the escutcheon. Next comes the *Salon Louis XIV.*, the furniture of which is red damask and gold. Over the mantelpiece is a portrait of Anne of Austria, with Louis XIV. and the Duke of Orleans as children, by Mignard; between the windows a full length portrait of Louis XIV. in his 70th year; and opposite, Louis XIV. presenting his grandson, Philip V., to the Grandees of Spain. The last of this suite of state rooms is the *Galerie de Diane*, being the dining-room, 176 feet long by 32

in breadth, a fine apartment of the time of Louis XIII. It has six windows, the intervening spaces and the wall opposite being filled with eight paintings by Mignard, representing mythological subjects. To the right of the entrance is a small bronze equestrian statue of Louis XIV. standing on a pedestal, and at the opposite end is a fine table of Florence mosaic. The curtains are of green damask. This dining-room is only used on state occasions, when the guests assemble in the *Salle des Maréchaux*. Behind these rooms is a suite looking into the garden, which is inhabited by the Emperor, and is not shown to visitors. Another suite of rooms, consisting of an ante-chamber and three square saloons, has been lately added by the architect, M. Lefuel, by building over an open terrace looking out upon the garden, to which access is obtained by a new staircase, with elegant bannisters cast in bronze, then gilt and platinised by voltaic agency. Of the three saloons, the first is sea-green, the second rose-coloured, and the third blue. On these delicate colours suitable subjects have been executed in grisaille, and other pictorial ornaments introduced by MM. Chaplin and Dubuffe. The chimney-piece of the green saloon is of black marble, with delicate wreaths of gilt leaves on its architrave. That of the rose-coloured saloon, the most richly decorated of the three, is of lapis lazuli; its jambs end in reversed acanthus leaves, beautifully chiselled. A fee, though strictly forbidden, is usually given to the domestic that conducts the visitor.

GARDEN OF THE TUILERIES.—A street, called the rue des Tuileries, formerly ran between the palace and the garden; but was suppressed in 1665, when Le Notre was entrusted by Louis XIV. with the care of laying out the latter. Two parallel terraces form its northern and southern boundaries running from the extreme pavilions of the palace. Its length is 2256 feet, and its width 990 feet. The southern terrace is the more elevated and wider of the two, and affords by far the best view of the Seine and the palace, with which it is connected by a subterranean passage. That on the north is known as the *Terrasse des Feuillants*, so called from a convent that stood there before the revolution of 1789. Near it was the Manège, or riding-school, where the National Assembly held its sittings. A handsome iron railing, with gilt spearheads, separates it from the rue de Rivoli. The garden is bisected throughout its whole length by a wide avenue, extending from the palace to a gate giving access to the Place de la Concorde (see p. 179), and called *Porte du Pont-tournant*, from a swing-bridge which existed there in 1789. This avenue is met at right angles by a spacious gravelled walk, at a point

occupied by a large circular basin. The portion of the garden lying westward of this walk is open to the public at all seasons ; that on the opposite side separated from the rest by a sunken fence is the

Private Garden, which is only accessible to the public when the court is out of town. In 1832 Louis Philippe enclosed a narrow slip of ground along the whole front of the palace for a private garden, and this remained so until 1858, when the Emperor caused it to be enlarged to its present extent. It is crossed by a broad walk running parallel to the palace, and skirting the old private garden ; the rest is laid out in walks bordered with shrubs and flowers. Two smaller basins and various statues, some being copies from the antique, others executed by good masters, complete its decoration. Skirting the sunken fence we find, commencing from the side of the rue de Rivoli, the celebrated antique group of Laocoon, cast in bronze ; Spartacus, by Foyatier ; Theseus killing the Minotaur, by Ramey, jun. ; Themistocles, by Lemaire ; the Rape of Orythia, by Marsy and Flamen ; Time carrying away Truth ; Pericles, by Debay ; the Dying Spartan, by Cortot ; Phidias, by Pradier, all in marble ; and the Listening Slave, cast in bronze, by the Kellers (1668), a copy of the celebrated antique in the Gallery of Florence. Within the garden, and in a line parallel to the palace, are Apollo Belvidere and Diana with the Hart, in bronze ; Lucretia and Collatinus between, in white marble ; Venus Pudica, and Antinous, in bronze ; and, between them, Æneas bearing Anchises and leading Ascanius, in marble. There are besides, around the basins, four statues representing Vonus and Sylvan Nymphs ; in front of the palace, two Shepherds, besides four Lions, and the Infant Hercules stifling two serpents, all in white marble. The entrance to the private garden from the quays is adorned with two sphynxes of white marble, brought from Sebastopol. Several elegant marble vases are interspersed throughout the garden. The

Public Garden, commencing from the large basin mentioned above, comprises two large flower gardens, followed by two groves of fine chesnut trees, elms, planes, and limes, skirting the principal avenue and bordering on a large octagonal basin facing the Porte du Pont-Tournant. This part also is laid out in flower gardens ; the side favoured with a southern exposure, known by the name of *La Petite Provence*, is in winter the favourite resort of children and elderly people of both sexes, who come here either for exercise or repose and warmth. Fights of steps and rising paths lead up to the terraces overlooking the Place de la Concorde ; the southern

one, connected with the private garden, is not always open to the public; it contains a spacious orangery, and has bridges over the two public passages opening upon the quays. The northern terrace, occupied with embowered seats, and a newly-built *Tennis-court*, and commanding an excellent view of the *Place de la Concorde* and *Champs Elysées* (see p. 183), forms part of the *Terrasse des Feuillants*, bordering on the *Allée des Orangers*, so called from the orange trees which are placed here in summer. It extends to, and partly skirts the Private Garden, and is adorned on that side with a statue of *Hercules* holding a Pigmy, by Bosio, cast in bronze by Carbonneau; at the opposite extremity stands a marble statue of *Meleager*. This alley with the adjoining terrace is the most fashionable and delightful promenade of Paris, both in summer and in winter; during the sunny hours of the latter, and in the cool evenings of the former season, all the gayest of the capital are to be found here, sitting on chairs, which are let out at two and three sous a-piece, walking or conversing, or listening to the bands of music that play here in summer. On Sunday afternoons, the crowd, if not so select, is much more numerous, and the alley of orange trees frequently forms a compact mass, presenting every variety and colour of dress which happen to be the fashion of the hour.

In each of the two groves is a hemicycle of white marble, with a small enclosure in front, laid out as a garden, having statues of *Atalanta* and *Hippomenes* at the corners, and others representing *Spring* and *Autumn* in the centre. These hemicycles, called *Carrés d'Atalante*, were constructed in 1793 by the Convention after the designs of Robespierre. They were intended as seats for the areopagus of old men who were to preside over the floral games dedicated to youth. There is a great deal of good sculpture in this part of the garden. The piers of the western entrance are graced with two spirited groups, brought hither from Marly: one of *Mercury*, the other of *Fame*, on winged steeds, by Coysevox. At the corners of the western terraces there are two colossal marble lions, copies from the antique. On the same terraces on either side of the entrance are the nine *Muses*, and *Apollo*; and below, four masterly groups in marble, viz., from north to south, 1, the *Tiber*, by Bourdot; 2, the *Loire* and the *Loiret*, by Vauclève; 3, the *Seine* and *Marne*, by Coustou; 4, the *Nile*, by Bourdot. On either side of the central grove, on the opposite side of the basin, we remark two statues of *Bacchus*, a *Vestal* by Legros, termini representing the 4 *Seasons*, *Hannibal*, by Sloedtz, *Scipio Africanus*, by Coustou, and *Cornelia*. In the southern grove is a copy in marble of the well-known boar, of which the Grecian original is

preserved in the Gallery of Florence, where another copy in bronze by Tacca adorns the Mercato Nuovo. At the eastern extremity of the groves are statues of the *Diane à la Biche*, the Capitoline Flora, Julius Cæsar, and the Farnesian Hercules.

The walk which separates the private from the public garden, forms a public passage from the rue de Rivoli to the quay, through a gateway passing under the southern terrace, and bridged over. Another passage extends from the entrance opposite the Rue de Castiglione to the new

PONT DE SOLFERINO, an iron bridge of three arches, the piers of which bear the names of the victories won in the last Italian campaign; it is 492 feet long by 65 $\frac{1}{2}$ in width, and has cost 1,170,000 francs. (1)

The garden is open from 7 in the morning till dusk in winter, and till 9 in summer. It is then cleared by beat of drum.

On leaving the garden by the quay, the visitor will find to his left one of the entrances to the PLACE DU CARROUSEL. Before entering it, he should observe the immense length of the

SOUTHERN GALLERY OF THE LOUVRE, which was commenced under Charles IX. by Ducerceau, built as far as the central pavilion, called *Pavillon Lesdiguères*, by Henry IV., and continued to the Tuileries by Louis XIV. The earlier or eastern portion, terminating at the above-mentioned pavilion, partakes of the style of the Renaissance, with rusticated Tuscan pilasters supporting a range of mezzanini, above which are the windows of the celebrated gallery of paintings. The whole of this portion is elaborately and most beautifully sculptured. The western portion is now in course of reconstruction. We may now enter the

PLACE DU CARROUSEL, which derives its name from a great tournament held by Louis XIV. in 1662. The spacious COURT OF THE TUILERIES, separated from the square by an elegant iron railing with three entrances, two of which are adorned with statues of Victory, Peace, History, and France, communicates by arched gateways with the Rue de Rivoli on the north (2),

(1) A new street is to be opened in a line with the bridge, insulating the Palace of the Legion of Honour (see p. 324).

(2) This court was principally formed by Napoleon I. Where the iron rails stand there were rows of houses and sheds before the revolution of 1789; and this circumstance materially facilitated the attack on the palace by the mob on August 10, 1792. Napoleon used to review his troops in this vast court. During and for some time after the insurrection of June, 1848, as also after the events of December, 1851, troops were stationed here, and the court bore the appearance of a camp. The troops who mount guard at the Tuileries are inspected here daily in fine weather, at about 12 o'clock, with music.

and the Quai du Louvre on the south (1). Before the central gate of the railing stands the

TRIUMPHAL ARCH, erected by order of Napoleon in 1806, under the direction of Percier and Fontaine, at a cost of 1,400,000 fr. It is 60 feet by 20 at the base, and 45 feet high, and consists of a central and two smaller lateral arches, intersected by transversal arches of equal height. Eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, adorned with eagles, support the entablature. The attic is surmounted by a figure of Victory in a triumphal car and four bronze horses, modelled by Bosio from the original, brought from the Piazza of St. Mark at Venice, but restored by the Allies in 1815. Over each column, stands a marble figure of a soldier of Napoleon's army, in the uniform of the several corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. (2) The following inscriptions sufficiently explain the subjects: Fronting the Louvre,

"L'armée française, embarquée à Boulogne, menaçait l'Angleterre. Une troisième coalition éclate sur le continent. Les Français volent de l'Océan au Danube. La Bavière est délivrée; l'armée autrichienne prisonnière à Ulm, Napoléon entre dans Vienne. Il triomphe à Austerlitz."

On the northern side,

"Maître des Etats de son ennemi, Napoléon les lui rend. Il signe la paix le 25 décembre 1805, dans la capitale de la Hongrie, occupée par son armée victorieuse."

Fronting the Tuileries,

"A la voix du vainqueur d'Austerlitz, l'empire d'Allemagne tombe; la Confédération du Rhin commence; les royaumes de Bavière et de Wurtemberg sont créés; Venise est réunie à la couronne de fer; l'Italie entière se range sous les lois de son libérateur."

On the southern side,

"Honneur à la Grande Armée, victorieuse à Austerlitz, en Moravie, le 2 décembre 1805, jour anniversaire du couronnement de Napoléon."

The southern gallery of the Louvre, outside the Court of the Tuileries, viewed from this side, presents a series of segmental and triangular pediments, resting on Corinthian pilasters, and charged with various devices; but the new portion lying within the Court differs from it, and projects considerably. The same system is to be adopted on the northern side, built by Napoleon I. as far as the *Pavillon de Rohan*, which is opposite to, and the counterpart of, the *Pavillon Lesdiguières*. The Place du Carrousel has four principal issues, leading respectively to the Rue de Richelieu and the Rue de l'Echelle on

(1) It was at the inner corner of this entrance that Alibaud posted himself on June 25, 1836, to fire at Louis Philippe.

(2) During the Restoration these bas-reliefs were exchanged for subjects taken from the campaign of the Duke d'Angoulême in Spain, 1823. The former were, however, restored in 1830.

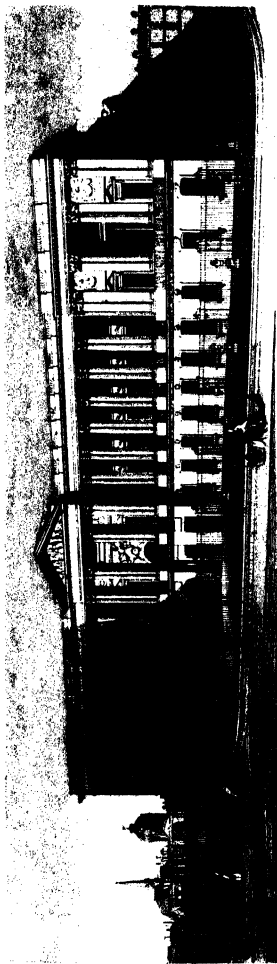
the northern side, and to the quays on the other. At the two pavilions above mentioned commence the buildings of the

NEW LOUVRE.—It had often been in contemplation to purge the space between the Tuileries and the Old Louvre of the mean-looking houses and unseemly sheds, many of which were still visible as late as 1850. The elder Napoleon was the first to grapple with the abomination, by making room for the northern gallery; and the architect Fontaine prepared designs for the union of the two palaces. Political events prevented the execution of this splendid project under the First Empire and the reign of Louis Philippe. In 1848, the last document signed by the Provisional Government was a decree for the completion of the Louvre, and new plans were presented to the Legislative Assembly in 1849, by MM. Visconti and Trélat, but without success. Up to that time, upwards of fifty different plans had been presented by various eminent architects, whose chief aim was to conceal the defect of parallelism existing between the two palaces. At length, in 1852, the present Emperor, then President of the Republic, decreed a sum of 25,000,000fr. for the purpose. The first stone of the new edifices was laid on the 25th of July of that year, and the works commenced by M. Visconti, who, on his death, in 1853, was succeeded by M. Lefuel. The rapid completion of this and other vast public works, is one of the most remarkable facts of modern times.

The general plan of the New Louvre comprises two vast lateral piles of buildings, projecting at right angles from the southern and northern galleries respectively, so as to form the eastern boundary of the Place du Carrousel; then turning into the *Place Napoléon III.*, where they present on each side a frontage of 180 mètres, interrupted by three sumptuous pavilions. (1) The space between the two corner pavilions is 125 metres. The defect of parallelism above alluded to is effectually masked by two octagonal gardens (2) enclosed with elegant iron railings, occupying the central space, much in the style of the London squares. These gardens are to be adorned with equestrian statues of Louis XIV. and Napoleon I. The old galleries and the pavilions are connected by spacious arched porticos, elaborately sculptured, fronted with Corinthian columns, closed with balustrades, and surmounted by terraces on a level with the first story, which are decorated with statues of the most illustrious men of France by 53

(1) They are named as follows: Northern side, Pavillons Turgol, Richelieu, Colbert; southern, Mollien, Denon, Daru.

(2) Here stood the *Hôtel de Rambouillet*; and other houses of the nobility which flourished under Louis XIV.; and on the



PALACE OF THE LEGISLATIVE : VIEW FROM THE SQUARE



PALACE OF THE LEGISLATIVE : VIEW FROM THE RIVER

of the best French artists (1). The pavilions are fronted with coupled Corinthian columns supporting Composite ones, surmounted by groups of genii. The front of the Old Louvre has been made to harmonize with the new wings; its central pavilion called the *Pavillon de l'Horloge*, now bears the name of Sully. Its gateway is flanked with two Corinthian columns of red marble. The northern side bears the following inscriptions:—

" 1541. François I. commence le Louvre.

1564. Catherine de Médicis commence les Tuileries."

On the southern we see:

" 1852—1857. Napoléon III. réunit les Tuileries au Louvre."

All the pediments of these pavilions are enriched with the most complicated allegorical sculpture, and supported by caryatides. The triangular pediments of the central pavilions contain the following subjects in alto-rilievo: Pavillon Denon, Napoleon III., surrounded by Agriculture, Industry, Commerce, and the Fine Arts; Pavillon Richelieu: France distributing crowns to the most worthy of her children; Pavillon Sully: Napoleon I. crowned by Glory and the Arts. The second stories of the intermediate buildings are plain; the roofs between the pavilions are fronted with balustrades adorned with groups of genii, emblematical of Agriculture, Science, War, the Seasons

site of the southern building was the church of St. Thomas du Louvre, built in 1187 by Robert, Count of Breux. On the 15th of October, 1739, the roof suddenly gave way during divine service, causing great loss of life. It was subsequently ceded to the Protestants, who afterwards exchanged it for the Orlatoire.

(1) The following is a list of them in the order in which they stand, commencing from the Pavillon de Rohan: Lafontaine, B. Pascal, Mézeray, Molière, Boileau, Fénelon, Larochehoucault, and P. Corneille. On the north side of the Place Napoléon III., 1st section: Grégoire de Tours, Rabelais, Malherbes, Abailard, Colbert, Mazarin, Buffon, Froissart, J. J. Rousseau, and Montesquieu. - 2d sect.: Mathieu Molé, Turgot, St. Bernard, Labruyère, Suger, De Thou, Bourdaloue, Racine, Voltaire, and Bossuet. From the Pavillon Colbert to the Pavillon Sully: Condorcet, Denis Papin, Sully, Vauban, Lavoisier, Lalande, Louvois, St. Simon, Joinville, Fléchier, Ph. de Commines, Amyot, Mignard, Massillon, Ducerceau. From the Pavillon Sully to the Pavillon Daru: Gl. Lorrain, Grétry, Regnard, Jacques Cœur, Marigny, A. Chenier, Keller, Coysevox, J. Cousin, Lenôtre, Clodion, G. Pilon, Gabriel, J. Lepautre. South wing from the Louvre, 1st sect.: L'Hôpital, Lemer cier, Descartes, A. Paré, Richelieu, Montaigne, Houdon, Dupérac, J. de Brosse, Cassini; 2d sect.: Daguesseau, Mansart, Poussin, Audran, J. Sarrazin, Coustou, Lesueur, C. Perrault, Ph. de Champagne, and Puget. On the Carrousel, from the Pavilion Mollien: Pierre Lescot, Bullant, Lebrun, Chambiche, Bruant, Delorme, B. de Palissy, and Rigault.

etc., (1). The interior construction is remarkable for its solidity and safety from fire, all the roofing and flooring resting upon iron framework. Each of the two wings we have described contains two courts. Those of the southern wing are entered from the quay, those of the other from the Rue de Rivoli. The first story of the building which intervenes between the two courts of the latter contains the *Library of the Louvre*. (see p. 176.) The ground floor of the southern wing contains the

IMPERIAL STABLES.—The buildings, which are in the Italian style, comprise the *Cour Caulaincourt* and the *Cour Visconti*, both accessible from the quay through handsomely carved oaken gates. On the left of the former is the first stable, divided into 14 stalls for saddle horses. Adjoining, is a second which contains ten boxes, and a place for washing. Gas-lamps are suspended from the ceiling, and cocks supply the water required for use. The stalls are of carved oak, the racks of bronze, and the chains of steel. One of the horses is *Buckingham*, which the Emperor rode at Magenta; another *Ajax*, which was his charger at Solferino. There are also *Perceval*, *Hamilton*, and *Ploughboy*, the Emperor's favourite hunters. *Cunningham* also has its stall there, a horse which the Emperor gave to the King of Italy, and which, at the end of the war was returned to his Majesty, the King of Sardinia saying that he could not find any more valuable present to make. The gallery after the washing place is 300 feet long by 14 wide. It has a row of stalls on either side, and accommodates 82 horses. Among the horses is the fine carriage one *Orphée*, which has survived the fourteen wounds it received before the Opera-house in January, 1858, when its companion was killed. The ground-floor of the two other sides of the parallelogram is fitted up as coach-houses, harness-rooms, etc. In the former are 12 ordinary state carriages, and on the west side 50 of different kinds (2). On the first floor is a riding-school, to which the horses ascend by a gentle slope. For tickets to visit the stables, apply to *M. le Général Fleury*, *Premier Écuyer de S. M. l'Empereur*, at the Tuileries.

On the first story of the transversal building separating the two courts is the *Salle des Etats*, for the reception of the great bodies of the State; it communicates with the picture gallery

(1) The sculptures have required the combined efforts of 53 artists. The number of subjects executed is 264; the expense, 4,643,400 fr. The total cost amounts to 36,000,000 fr. The space covered and enclosed by the new buildings is 60,000 metres, and, with the Tuileries and old Louvre, nearly 60 acres English.

(2) The most elegant is the state carriage. The body is almost entirely of plate glass; it is lined with white satin covered with gold bees, and the straps and cords are of gold lace. The

(see p. 166). It was here that the ceremony of inaugurating the New Louvre took place, on the 14th Aug., 1857, five years after the commencement of the work. The rest contains rooms for the domestics, barracks for the *Cent Gardes*, etc. All the chimney-flues are of iron, and imbedded in concrete.

At a distance of about 300 feet measured diagonally from the Pavillon de Rohan, Cadoudal's infernal machine, intended to destroy Napoleon I., on his way to the opera, then situated in the Place Richelieu, exploded Dec. 24, 1800. (1)

On leaving the Place du Carrousel through one of the northern issues, the visitor will obtain a view of the whole extent of the old and new edifices, and remark the tasteful and well-studied transition which each section presents from the most simple to the most elaborate style of architecture. The *Pavillon de Rohan*, with its 8 elegant niches and statues (2), and the front of the New Louvre will especially claim his attention.

A few steps eastward brings the visitor to

THE OLD LOUVRE.—A castle which existed on the site of this palace is said to have been used as a hunting-seat by Dagobert, the woods then extending over the actual site of northern Paris down to the water's edge. Philip Augustus, in 1200, formed it into a stronghold, and used it as a state prison. It was not enclosed within the walls of Paris until 1367 and 1383. Charles V. made many additions to the castle; the Royal Library was kept there; also the various officers of state and foreign princes visiting Paris were lodged in it. Francis I. began the present building in 1528, and erected the southern half of the western side of the court, as it now exists, after the designs of Pierre Lescot. His son Henry II. continued and extended this plan, completing the whole of the western front, now called the *Vieux Louvre* and the wing containing the *Galerie d'Apollon*. The sculptures were entrusted to the disborder round the roof of the carriage is bronze finely chased and gilt, and forms ciphers and crowns mixed with laurel and oak leaves; a gilt eagle is at each corner. This carriage cost 90,000 fr. The Imperial stud altogether is composed of from 300 to 320 horses—saddle, carriage, and post horses; and they are now distributed at the Louvre, at the Imperial stables on the Quai d'Orsay (see p. 332), in the rue de Monceaux, and at St. Cloud. The carriages, 180 in number, are kept at the Louvre and Quai d'Orsay. Other state carriages are at Trianon, (see pp. 197 and 577.) The number of coachmen and grooms exceeds 300.

(1) The event occurred in the rue St. Nicaise, a street which no longer exists, but which extended into the present Place du Carrousel. The house called the Hôtel de Nantes, close to which the infernal machine had been placed, was pulled down in 1851.

(2) Those of Soult, Desaix, Ney, and Marceau, to the right; and of Hoche, Masséna, Lannes, and Kléber, to the left.

rection of Jean Goujon, and other great artists of the day. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the erections of Lescot by Lemercier, who also built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was opened to furnish designs for the new building. A physician, Claude Perrault, was the successful competitor, but, some distrust of his abilities arising at court, Bernini, who constructed the porticos in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted. Louis XIV. laid the first stone of the eastern front; but for some reason Bernini was soon sent back to Italy, loaded with presents and a pension, while Perrault, to the honour of France and of Colbert, was allowed in 1666 to carry his original design into execution. He built the eastern front, and that towards the river; but the caprice of the King put a stop to the works, and diverted the treasure of the country to the building of Versailles. Until 1802 the greater part of the Louvre remained without a roof, and the whole seemed to be destined to fall into ruin. Napoleon, however, resumed the works, and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements were principally effected by Charles X. and Louis Philippe. Charles IX. inhabited the old Louvre, and, as is well known, fired from its windows looking towards the quay and river on the victims of the St. Barthélemy. (1) Henry III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate English queen, Henrietta, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the reception of the various museums of the fine arts, and has occasionally been used for great ceremonies of state. (2) The eastern front of the Louvre is one of the finest pieces of architecture of any age. The grand colonnade is composed of 28 coupled Corinthian columns, fronting a wide gallery. The basement story affords an admirable contrast by its simplicity; and the projecting masses in the centre, and at either end of the

(1) A window, with a balcony on the first floor, is often shown as that from which he fired; but this must be a mistake, as that part of the building was not constructed till long after the year 1572, the date of that most perfidious massacre.

(2) It was attacked by the people, July 28 and 29, 1850, and obstinately defended by the Swiss guards. The dead were buried in front of the eastern façade, but afterwards removed to the Column of July.

façade, fronted with pilasters, and pierced with large windows, complete the grand features of this side. The central mass of the building, forming the gateway, is crowned by a pediment, the raking cornices of which are each of a single piece, 52 feet in length and 3 in thickness. This pediment contains a bas-relief, executed by Lemot in 1811; and over the grand doorway is another by Cartellier, of the same date. The gates themselves, made by order of Napoleon, are of magnificently-worked bronze. (1) The southern front, also the work of Claude Perrault, though not so bold, is very fine. It is decorated with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front consists of a central and two lateral pavilions projecting from the main body with few but tasteful ornaments. In the court, the general features of the ground floor are a range of circular arcades, separated by Corinthian pilasters, and under each arch is a lofty window. Most of the intermediate niches are now adorned with marble statues by modern masters, representing Sappho, Circe, Sculpture, the Renaissance, Abundance, Glory, etc. The design of the first story consists of windows richly dressed, separated by Composite pilasters. The upper story of the western front has the windows richly enchased with sculptured groups, trophies, etc. The *Pavillon de Sully*, is surmounted by a quadrangular dome, resting upon colossal caryatides by Sarrazin. The sculptures of the wings are by Paolo Poncio and Jean Goujon; those of the northern pediments are modern. The central gateways were sculptured by Lesueur, Ramey, and Coustou. Perrault formed the designs of these three sides, each of which is 408 feet, the whole forming a perfect square.

The court of the Louvre is one of the finest in Europe with respect to decoration and proportion. It is now laid out in bitumen, bordered with beds of ivy and shrubs, surrounded with a low railing, and lighted by 24 bronze gas lamps. (2)

A small garden on the south-western side is called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. The wall of the

(1) The dimensions of this front are :—length, 525 feet; height, 85 feet; width of central compartment, 88 feet; width of extreme compartments, 75 feet; height of basement story, 35 feet; height of columns, 10 diameters and a half, or 38 feet nearly. The entablature takes up nearly 10 feet of the entire height.

(2) An equestrian statue of the Duke of Orleans stood here before the revolution of 1848. It was then removed to Versailles, and on the empty pedestal were written the following words:—

“Aux Citoyens de Paris morts pour la liberté, la République reconnaissante.
23, 24 Février 1848.”

Galerie d'Apollon which overlooks it, has been sculptured by M. Cavelier. Similar gardens run all round the palace, ending at the new wing facing the rue de Rivoli, and are public.

Interior.—Almost all the interior of this palace is devoted to the museums collectively known under the name of *Musées Impériaux*, for which it is so celebrated. The description of the various galleries will be found in the order in which they occur to a visitor making the circuit of the palace. Owing, however, to the improvements now in progress, some slight variation in the order may occasionally take place.

The museums are entered at a door under the gateway of the *Pavillon de l'Horloge*. On the ground-floor is the

Musée des Antiques. This museum commences with the *Salle des Caryatides*, a splendid hall, occupying the whole ground floor of the southern half of the Vieux Louvre. It derives its name from four colossal caryatides, by Jean Goujon, supporting a gallery, at its northern end; they are reckoned among the *chefs-d'œuvre* of that master, and copies of them are to be seen in the *Salle des Maréchaux* at the Tuileries (see p. 149.) Above the gallery is the copy of a bas-relief by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau, and representing Diana (see p. 175.) At the further end of the hall stands the *Cupid and the Centaur*, a well-known antique. Next follows a suite of apartments consisting of two distinct parallel series, being part of the old pile of the Louvre as it existed in the time of Charles V., from 1364 to 1380, and when inhabited by his consort, Jeanne de Bourbon. The walls are incrustured with rich marbles. At the farthest end, before a colossal statue of Melpomene, is a fine mosaic pavement in compartments, the central one antique, representing Victory, the others modern, representing the Nile, the Po, the Danube, and the Dnieper. On the left, is the *Venus Victrix* of Milo. To the right of this suite is the *Salle de Diane*, with the beautiful antique group of Diana with the Hart in the centre; the pedestal adorned with valuable antique bas-reliefs. The ceiling and tympan of the arches are painted with subjects relating to Diana. Next follows the Rotunda, the ceiling of which represents Prometheus giving life to man by the aid of the heavenly fire. Here we see the bust of Caracalla, recently found at Drama, near Philippi, and presented to the Louvre by M. de St. Sauveur. The adjoining rooms were once occupied by Anne of Austria. Their ceilings are adorned with sculptured compartments, and fresco paintings, by Meynier, Mauzaisse, and Barthélemy; they successively represent: 1st, Justinian delivering his code of laws to Rome; 2dly, various mythological subjects relating to Apollo and

Diana; 3dly, Minerva displaying the olive-branch as the fruit of Victory; 4thly, various passages of the early history of Rome; 5thly, allegorical paintings of Prudence and other virtues. A great profusion of marble columns and incrustations on the walls is visible throughout. Among the other precious antiques in this portion of the museum we may mention the *Venus Victrix*, the *Lycian Apollo*, and *Bacchus*. This great collection of antiques dates from 1797, and in 1803 was opened to the public under the title of the *Musée Napoléon*; it then contained, like the gallery of paintings, all the richest spoils of Italy, but which were restored in 1815 by the allies to their original owners. The present collection consists of 240 statues; 230 busts; 215 bas-reliefs; and 235 vases, altars, &c.; in all 920 objects. (1)

On retracing our steps, and mounting the stairs, we find in the passage a glass case containing the implements used in laying the first stone of the new Louvre (see p. 156.) Here also we see various busts and statues, and the entrance to the

Salle des Bronzes, once the Chapel of Henry IV., and now adorned with a magnificent pair of gates of wrought iron, brought from the Château de Maisons. This spacious hall now contains a portion of the *Collection Campana*, purchased from the Papal Government, and now arranged in various parts of the Louvre, under the name of *Musée Napoléon III.* It comprises 11,835 articles, of which the metal portion only, of Greek and Roman origin, is displayed here, together with various Roman antiquities found at Notre-Dame d'Alençon, near Brissac (Maine et Loire). Two lateral presses contain metal vessels, chandeliers, statuettes, knives and two-pronged forks, and swords, helmets and other pieces of armour, spear-heads, &c. The presses along the walls contain other articles of the same nature, besides an oval bell, a Roman steelyard, lamps, &c. Colossal busts and statues, mostly of bronze, are arranged round the room. But the most interesting is the central stand, containing the jewels, diadems, and necklaces, chiefly of Etruscan manufacture (though some are Greek or Roman), which excited so much admiration when first exhibited. The perfection to which the goldsmith's art had been brought by the Etruscans is most surprising; their solderings especially have attracted the attention of the best goldsmiths of Paris.

To our right a door gives access to the

(1) Complete catalogues of all the museums of the Louvre may be had on the spot. The produce of their sale amounts to upwards of 200,000 fr.; and more than 100,000 fr. are taken at the door for depositing canes and umbrellas.

Salle des Séances, a vast saloon of Corinthian architecture, with a gallery running all round, and roofed with dulled glass. It is sumptuously gilt, and now contains a portion of the Musée Napoleon III., consisting of Etruscan bas-reliefs, vases, and sarcophagi. Adjoining it, is the

Salle Henry II., the ceiling of which, richly embossed, is painted by Blondel in three compartments. The central one represents Jupiter pronouncing judgment on the relative advantages of the creations of Neptune and Minerva; the other two compartments are allegorical of Commerce and War. The Musée Napoleon III. is continued here. Next to this is the

Salle des Sept Cheminées (1). The ceiling is beautifully decorated with gilt arabesques on a white ground, and colossal genii in stucco; ten medallions contain the busts of Gros, David, Girodet, Gérard, Guérin, Percier, Prudhon, Chaudet, Géricault, and Granet, whose masterpieces are in this room.

A door to the right on entering opens into the

Salle des Bijoux, in which we find another and richer section of the most valuable portion of the Campana collection, viz., the Etruscan, Roman, and Greek jewelry, a considerable proportion of which has been already noticed in speaking of the *Salle des Bronzes*. Some specimens are of admirable execution. The ceiling of this room, painted by Mauzaisse, represents Time pointing to the ruins caused by his progress. Next to this is the

Salle Ronde, containing a fine mosaic pavement and exquisitely sculptured white marble vase. The ceiling, painted by Couder and Stouf, represents, in the central compartment, the fall of Icarus; in the four lateral compartments respectively: Hercules suffocating Antaeus; Æolus mastering the Winds; Vulcan shewing Thetis the arms made for Achilles; and, lastly Achilles invoking the aid of the Gods against the river-gods, Scamander and Simois. A pair of beautiful gates of wrought steel, which have been transported hither from the palace of Maisons, open into the

Galerie d'Apollon.—This was commenced under Charles IX., and completed under Henry IV. by Chambiche, Fournier and Plain. It was almost completely destroyed by fire on the 6th of February 1661; but was rebuilt that very year, the ornamental part being entrusted to the hands of Errard, and the paintings of the ceiling to Lebrun. The latter was afterwards, however, appointed to direct the whole. Louis XIV.

(1) It was here Henry IV. died, after being stabbed by Ravallac. At that time it was composed of several rooms, one of which is marked in the old plans of the palace with the words: *Chambre où mourut Henry IV.*

having, in the interval, turned both his attention and his treasures to the palace of Versailles, the *Galerie d'Apollon* was forgotten, and during the following century divided into apartments, where the Royal Academies, and especially that of Sculpture and Painting, held their sittings. In 1747 and 1748 the paintings of several living artists were exhibited there; in 1756 the gallery had become the studio of Vanloo; and in 1787 it became a picture-gallery. In 1826 it was found necessary to reconstruct the ceiling; but it was not until the 5th of June 1851, that this saloon was solemnly re-opened to the public, under the auspices of the Emperor, then President of the Republic. The Gallery is 184 feet in length and 28 feet in breadth; it has 12 windows looking upon the Jardin de l'Infante, and a balcony commanding a beautiful view of the Seine. Opposite each window is a door for the sake of symmetry; only the last towards the Seine is intended for use, and gives access to the *Salon Carré*. The panels of these doors are charged with the attributes of the Arts and Sciences, Navigation, etc.; on the walls opposite the windows are seen in Gobelins tapestry, the portraits of Sarrazin, G. Pilon, M. Anguier, Dupérac, Lebrun, J. Goujon, Lemercier, Romanelli, Lenôtre, and J. Bullant; between the windows, those of P. Lescot, Ducerceau, Poussin, Coysevox, Coustou, Ph. Delorme, Mignard, &c., artists who at various periods contributed to the construction and decoration of the Louvre. Between the central windows we see medallions with portraits of Philippe Auguste and Francis I. The windows are crowned with other allegorical figures, arabesques and escutcheons. The walls are profusely gilt, and the vaulted ceiling rests upon a frieze adorned with *L's* and *fleurs de lys*. It represents, at its northern extremity, the Triumph of the Earth, by Guichard, after the designs left by Lebrun; and at the other, nearest the Seine, the Triumph of the Waters or of Amphitrite, by Lebrun himself. The other paintings of the vault arc, beginning from the latter, as follows: Aurora on her car, in an octagonal compartment, painted by Lebrun, and re-painted by Muller; Castor, or the Morning-Star, in an oval compartment, painted in 1781 by Renou; adjoining it, are two lateral compartments representing Autumn, by Taraval (1769) and Summer, by Durameau (1774). The great central compartment contains the Triumph of Apollo, by Eugène Delacroix. Next comes Evening, situated between Spring, by Callet, and Winter, by Lagrenée junior. The last octagonal compartment represents Night. These compartments are interspersed with appropriate emblems and arabesques; the lower part of the ceiling is adorned with medallions re-

presenting the months, and with stuccos of the Muses, the signs of the Zodiac, flowers, etc., executed under the direction of Lebrun, by Girardon, Regnaudin, and the brothers Marsy. This splendid gallery now contains a rare and costly collection of enamels of Bernard de Palissy, vases of agate, jasper, and other precious stones, curious articles of Japanese manufacture, jewels, etc., arranged in three magnificent glass stands along the middle, and in other stands and presses in the embrasures of the windows and opposite. Not the least remarkable objects are the tables themselves supporting these stands, on account of their beautiful carving of the time of Louis XIV., as the escutcheons they bear, with three *fleurs de lys*, and the motto, *Nec pluribus impar*, denote. One of them at the furthest end is a fine specimen of Florentine mosaic.

A door to the right opens into the

Salon Carré, which immediately precedes the Long Gallery. The ceiling is white and gold, with colossal caryatides in the corners, and genii representing the Arts; the names of the most celebrated artists are inscribed on the frieze. The choicest specimens of the treasures for which the Louvre is so celebrated, are placed here, among which are the Feast of Cana and Mary anointing the feet of Jesus, both by Paolo Veronese, Charles I of England by Vandyck, and the *Conception* by Murillo, bought in 1852, at the sale of Marshal Soult's gallery, for the sum of 615,300 fr. In the centre of the room there is a horizontal painting in compartments by Hans Sebald Beham, a Nuremberg artist of the 16th century.

The *Musée des Tableaux des Ecoles Italiennes, Flamandes et Françaises* occupies the Long Gallery, the exterior of which has already been described at page 155. It was 1322 feet in length, and 42 in width; but owing to the demolitions in progress, it has provisionally lost one-third of its length. The walls are encrusted with red marble to the height of about three feet, the rest of their surface is entirely covered with pictures, divided into three schools, viz.: the French school, 660; the Flemish and German, 618; the Italian and Spanish, 558. The third compartment is almost wholly occupied by the *Galerie de Rubens*, a precious collection of some of the most admired works of that great artist. These master-pieces, which were in danger of perishing by the scaling off of the paint, have now undergone a thorough restoration, and been re-canvassed. None but the works of deceased masters are admitted into this gallery, which was chiefly formed by Napoleon, and enriched with the master-pieces of Europe; the greater part were returned in 1815, but even now this gallery is one of the finest in the world. To the right on entering, a

suite of three new galleries, connected by provisional passages, contains the works of the French painters of the 18th and 19th centuries. These galleries are lit by vast skylights of dulled glass, and the coves of the ceilings are decorated with scrolls containing the names of the most celebrated artists. These galleries are also accessible by the

Salle des Etats, a hall 42 mètres long, 21 wide, and 16 high. It is lighted by three rows of windows, the upper range being circular. A gallery, supported on gilt columns, runs round the greater part of it. On State occasions (see p. 158.) the Throne is placed at the entrance to the gallery, which is then closed. There is a tribune destined for the Empress, the Imperial Princesses, and their suites. The ceiling, by Muller, is divided into five compartments. In the centre, Civilisation, raising a cross surrounded by a brilliant aureola, enlightens the world. At her sides are Justice and Force, the Genius of Law, and Philosophy. France, surmounted by the Imperial eagle, is seated on a throne, and near her are Abundance and Generosity. Behind stands Prudence, holding the national flag, protected by Vigilance and Patriotism. Below are genii presenting vanquished Algeria to France, and History writing the national annals. Further on are genii presenting to the world Literature, Science, and the Arts. On the right side is Religion consecrating the authority of kings, inspiring warriors with devotedness, consoling the afflicted, and opening heaven to the dying. Near her is Joan of Arc, personifying female heroism; Devotion, Charity, Misery seeking refuge in God, Sorrow finding consolation in prayer, tradition receiving the Holy Scriptures from an angel, and Sacred Music. The left side is devoted to Labour, Agriculture, Arts, Science, Poetry, Meditation, Manufactures, Commerce. Below is War, in the midst of a battle-field, and at the other end are various symbols of Peace. Over the entrance opposite the gallery is an equestrian statue of Charlemagne, before which passes a triumphal procession, and over the other is one of Napoleon I., surrounded by groups of veterans, young men, and the Arts, depositing wreaths and branches of palm at his feet. The figures in grisaille represent Justice, Faith, the Army, the Navy, etc.

Retracing our steps to the *Salle des Sept Cheminées*, a door to the right, opposite, leads to another part of the

Musée Napoléon III., containing another part of the Campana collection, and antiquities brought over from Syria by M. Ernest Renan, from Macedonia and Thessaly by M. Henzey, and from the North of Asia Minor by M. Perrault. The description of these rooms is briefly as follows:—1st room:

antique pottery from Judea, Cyprus, and Rhodes ; ceiling : the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux ; 2d : Etruscan and Roman pottery ; ceiling : the battle of Ivry, by Steuben ; 3d : painted vases of the primitive period ; ceiling : Puget presenting his group of *Milo of Croton*, now in the *Musée de la Sculpture Moderne*, to Louis XIV. at Versailles, by Devéria ; 4th : tombs, sepulchral lamps, urns, &c., in the centre the " Lydian tomb " in terracotta ; ceiling : Francis I., accompanied by his court, receiving the paintings brought by Primaticcio from Italy, by Fragonard ; 5th : Corinthian vases found at Caeri in Etruria ; ceiling : an allegorical representation of the revival of the arts in France, and eight historical subjects from the time of Charles VIII. to the death of Henry II., by Heim ; 6th : Vases found in Magna Græcia ; ceiling : Francis I. knighted by Bayard, by Fragonard ; 7th : the same series continued ; ceiling : Charlemagne receiving the Bible from Alcuin, by Schnetz ; 8th : red vases with painted subjects, Greek and Etruscan ; ceiling : Louis XII. proclaimed father of the people at the states-general of Tours in 1506, by Drolling ; 9th : glass, mosaics, frescoes from Pompeii sent by the late Francis I. of Naples ; ceiling : the expedition to Egypt under the orders of Napoleon, by L. Coignet (1).

A suite parallel to this contains the old collection of Egyptian, Greek, and Roman antiquities. It commences with the *Musée Egyptien*, most of the antiquities in which are the fruits of the French researches in Egypt. For articles of domestic life, and for all minuter details, this is perhaps the most complete collection in existence. Valuable Egyptian vases, human mummies and those of animals, some MSS. in fine preservation, and palettes on which the colours still remain, will be remarked. Seeds of various kinds, and even fragments of bread, found in the tombs of Egypt, are collected here. Glass cases occupy the embrasures of the windows, containing minute articles. Cloth of various kinds, brooms, musical instruments, walking-sticks, a crutch shod with iron, shoes, toilet-cases, mirrors, needles, and elegant spoons, all of the earlier periods of Egypt, find a place in this most interesting museum. Here are also the weights and measures of the Phileterian system, mentioned in the Scriptures, and some curious Egyptian loadstones, nicely balanced, so as to answer the purpose of a magnetic needle. The ceiling of the first room represents the Genius of France encouraging the arts, and taking Greece under her protection, by Gros. In that of the 2d, is Pope Julius II. giving orders for the building of St. Peter's

(1) On the ground-floor of this side of the court are studios not shown to visitors without an order from the Director.

to Bramante, Michael Angelo, and Raphael, by Horace Vernet. The ceiling of the 3d represents Egypt saved by Joseph, by Abel de Pujol. That of the 4th represents Study and Genius aiding Greece in exploring Egypt, by Picot. Compartments in other styles accompany these ceilings.

La Salle du Trône is next entered; its magnificent ceiling is divided into nine compartments, painted by Gros. Six of these represent the busts of Pericles, Augustus, Leo X., Francis I., Louis XIV., and Charles X., with scrolls, bearing the names of the celebrated writers of their age. The centre compartment represents Glory supported by Virtue, with scrolls bearing the names of celebrated French statesmen, warriors, and writers. In the eighth is Truth, assisted by Time, receiving the protection of Wisdom; in the ninth, Victory holding the reins of two fiery steeds ready to draw the chariot of Mars; Peace offers him a bridle, the emblem of moderation. The ceiling rests on white marble Corinthian columns, with gilt capitals and bases; in the centre of the floor is a fine mosaic encircling a pedestal which supports an Egyptian idol in black marble. Several vases of elegant form may be seen in other parts of the room. We now enter the

Musée Grec et Romain.—Here we have the series of antiquities found in ancient Etruria and the south of Italy, but chiefly in Greece. The collection occupies four rooms, and is exceedingly choice. The visitor's attention will be attracted by the unusual size of a great number of the vases, particularly those on the marble tables, and to the high state of preservation of most of them. The wealth and refinement of Herculaneum and Pompeii are represented here, and even most of the utensils of domestic life may be seen in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The ceilings represents : 1st room, Cybele, the *Magna Mater*, protecting Stabiae, Herculaneum, Pompeii and Retina, from the fires of Vesuvius, by Picot; 2d, the nymphs of Parthenope, carrying their household gods to the banks of the Seine, under the guidance of Minerva, by Meynier; 3d, presents Vesuvius receiving fire from Jupiter to consume Herculaneum, Pompeii and Stabiae, by Heim; 4th, the apotheosis of Homer, by Ingres. On the mantel-piece of this room stands the bust of the late lamented architect Visconti, who furnished the designs for the completion of the Louvre. The last-mentioned room opens into the *Salle des Sept Cheminées*.

The visitor must now retrace his steps to the *Musée Egyptien*, which leads to a Corinthian staircase at the south-eastern angle of the Gallery. Here he will find an entrance opening into the

celebrated colonnade of Claude Perrault, and obtain an advantageous view of St.-Germain-l'Auxerrois (see p. 238).

Another door on the same side gives access to the

Musée des Souverains, composed of five rooms, the three first of which severally bear the names of *Chambre d'Anne d'Autriche*, *Chambre à coucher de Henri IV.*, and *Salon de Henri IV.* These rooms are especially remarkable for the elaborate carving and gilding which adorn the ceilings and wainscoting. The first room contains a portrait of Louis XIII., by Philippe de Champagne, and a modern one of Anne d'Autriche opposite. The second room contains full-length portraits of Henry IV. and Marie de Medicis, and, in an alcove exquisitely carved, where Henry IV. used to sleep, there is a statue of that prince in his childhood, by Bosio. In the third room are the altar and desks of a chapel of reception of the Order of the Holy Ghost, with the mantles worn by the knights, and other brilliant articles relating to the same. The fourth room is called the *Salle des Bourbons*. A rectangular compartment of the ceiling contains the arms of the Bourbons, flanked with the initials of Louis XVIII. and Charles X. On the coves are medallions with the portraits of those princes, and the legends, *Trocadero* and *Alger*, under each respectively; the walls display fleurs de lys on a blue ground. In the centre of this room we perceive, under glass cases, the rich saddles and saddle-cloths used at the coronations of Louis XVI. and Charles X., and in the presses around, marked with the names of the kings whose reigns are represented here by some object of interest, we find the arm-chair of King Dagobert, full suits of armour worn by Charles IX., Henry II., (1) Henry III., Henry IV., Francis II., Louis XIII., and Louis XIV.; a splendid casket, presented to Anne d'Autriche by Richelieu; and the baptismal font used at the baptism of St. Louis, Philip Augustus, and the Comte de Paris. It is a silver basin, covered with handsome chasings. There are also many other objects of great interest here, such as the sceptre of Charlemagne, a chandelier and mirror presented to Marie de Medicis by the Republic of Venice, both studded with cameos and precious stones; a copy of the crown worn by Louis XVI. at his coronation; his sword (without a hilt); a shoe worn by Marie Antoinette; the prayer-book of Charlemagne, dated 780; his sword and spurs; the marriage sword

(1) That to the left is the one in which he was killed in 1559. The visor of the helmet being raised for air, (as the day was hot and the exercise of the tournament fatiguing,) the tilting spear of the Count de Montgomeri accidentally hit the king's eye and entered his brain.

of Henry IV., and other arms of historical interest. A beautiful cabinet, which belonged to Marie Antoinette, stands in the left corner; and a large casket, adorned with pastoral miniatures on white velvet, and bearing the cyphers of Louis XVI. and Marie Antoinette, is to be seen in the adjoining press. In a corner opposite is the sedan-chair of Louis XV.; near the windows are the desks of Louis XVIII. and Louis Philippe, the latter bearing marks of the fury of the invaders of the Tuileries in 1848. Several articles here displayed formed part of Prince Soltikoff's collection. —The fifth room, called the *Salle de l'Empereur*, and the loftiest of the suite, displays on its ceiling, painted in fresco, the name of Napoleon, and numerous emblems expressive of glory, the progress of the arts and sciences under his reign, &c. The walls are studded with bees on a red ground. This room exclusively contains articles relating to Napoleon I., including the full-dress clothes worn by him on state occasions; his saddle, sword, gloves, etc.; his uniform which he wore at Marengo; his sword of First Consul, his horse's bridle-bit, the hat he wore in the campaign of 1814, and the small round hat which he wore at St. Helena, as well as the pocket-handkerchief which he used when on his death-bed; the Austrian uniform of the Duke de Reichstadt; a locket containing the hair of Napoleon and of his son, and the flag kissed by Napoleon when he bid adieu at Fontainebleau, and which had since then remained in the possession of General Petit. A small chalk sketch of Napoleon I. at the age of 16, signed "Courtoni," (1785) will be seen near the entrance.

From this suite we enter three rooms called the

Musée de la Colonnade, where the paintings which formed part of the Campana collection have now been arranged, constituting the third section of the *Musée Napoléon III.* They are 303 in number, and comprise several works of the earlier painters, as well as some masterpieces of the modern Italian schools.

Arriving at the north-east staircase, we find to the left a series of seven rooms, formerly occupied by the *Collection Standish*, bequeathed in 1838 to Louis Philippe by F. H. Standish, Esq., of Duxbury Hall, Lancashire, but sold by auction in 1850, together with one called the *Galerie Espagnole*, in order to cover the liabilities of the dethroned King. Subsequently these rooms were devoted to engravings, those especially the plates of which are the property of the Louvre, from which, by the sale of copies, it derives a considerable income. These rooms are now chiefly filled with the curious and interesting

Collection Sauvageot, thus called after a gentleman of that name, a distinguished antiquarian, who left it by will to the Louvre in 1856. The whole collection is valued at a million of francs, exclusively of many articles which have been added to it. The antechamber contains various statues and groups executed in terra-cotta after the manner of Luca della Robbia; in the first room of the suite we find Italian crockery of the same period and school, viz., plates, dishes, &c., adorned with painted figures. This series is continued in the second room. In the third we find specimens of Bernard Palissy's earthenware. In this the various subjects and devices are in relief. The fourth contains valuable bronzes, such as statuettes, embossed dishes, cups, &c., and a mosaic by Fasolo, representing the Lion of Venice, besides two bronze bas-reliefs in compartments, representing the Italian campaigns of 1515 and 1544. In the fifth we see specimens of Venetian glass, flasks, cups, beakers, &c. The sixth room is devoted to carved wood, such as delicate trinkets, medallions, &c., of exquisite workmanship; and the seventh chiefly contains carved ivory, including statuettes, dyptics, furniture, &c., together with an altar-screen, all of ivory, minutely carved in 69 compartments, representing subjects taken from the New Testament.

With the eighth room, which contains chalk drawings by various celebrated masters, commences the

Musée des Dessins, one of the most valuable and extensive collections of works of this kind in existence, consisting of 14 rooms, and comprising 36,000 specimens of the great masters of all schools, of inestimable value to the professional student, as well as to the connoisseur. Many precious specimens of the pencils of the first masters of the Italian, Flemish, French and Spanish schools are here exhibited. The visitor will find choice subjects due to the talent of Poussin, Lesueur, Claude Lorraine, Teniers, Rubens, Van Dyck, Albert Durer, Rembrandt, Cuyp, Holbein, &c.; beautiful miniature portraits of historical interest, and other portraits, groups, and views executed in pencil, Indian ink, &c. In the last five rooms the drawings are mostly arranged under glazed frames on inclined desks. These rooms were formerly those reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The first of the suite was formerly an antechamber, and has no decorations; the second was the *Salle des Conférences*; the ceiling, painted by Mauzaisse, represents Divine Wisdom giving laws to kings and legislators. The ceiling of the third, the *Salle du Comité du Contentieux*, represents Law

descending upon earth, by Drolling. The fourth is the *Grande Salle du Conseil*, the ceiling of which, by Blondel, represents France receiving the charter from Louis XVIII. It is surrounded by eight allegorical and as many historical compartments. The fifth room, of the time of Henry II., has a richly decorated ceiling: History recording the events of the battle of Bouvines; it is surrounded with allegorical figures, by Blondel.

The *Musée de la Marine* occupies the second floor on the northern side, and is approached by a small staircase leading from the ante-room of the *Collection Sauvageot*; it occupies a suite of 11 rooms, and contains models of vessels of all classes, many equipped and armed. In the 1st room is the model of the country around Luxor, where the obelisk of the Place de la Concorde formerly stood. This model gives an accurate idea of the operation of shipping the obelisk and of the machinery used for the purpose (see p. 180). Another model shows the operation of raising the obelisk on its pedestal in Paris. Above this, on the wall, is an inscription, placed there by the English residents in France, commemorating the heroic endurance of Lieut. Bellot, of the French navy, who perished in the Arctic expedition of 1853 sent in search of Sir J. Franklin. Models of Brest, Lorient, Toulon, and Rochefort are in the 2d, 3d, 8th, and 11th rooms, executed on a large scale and with great nicety. In the 2d is the model of the three-decker *Valmy*, executed in ivory and ebony. In the 4th is the model of the 3-decker *l'Océan*, six metres in length. In the 5th room is the bell of Fort St. Jean d'Ulloa, pierced through with cannon-shot. In the 6th is an obelisk decorated with the relics of the ship of M. de La Pérouse, discovered and brought to France by an Englishman, Capt. Dillon; also the trunk of a tree, found at Botany Bay, bearing the epitaph of one of La Pérouse's chaplains; and in the 7th, in a glass press, is exhibited a letter addressed by La Pérouse to one of his friends just before his departure from Brest in 1785. On an adjoining stand is the model of the *Belle-Poule* frigate, which brought over the remains of Napoleon I. from St. Helena in 1840. In the 9th is a piece of ordnance, on the revolving principle, with 12 chambers, and invented at Joigny in 1837. Here likewise is a large model of a steam-engine, with others of fire-arms of every calibre. In the 10th are geographical globes, sextants, and other scientific instruments used in navigation. The 11th room contains a beautiful model of the state galley of Louis XIV.; the walls are decorated with the admirable gilt bas-reliefs which ornamented the original. Here is also a model of the gorgeous man-of-war, the *Louis XV*. From this room we enter the *Musée Ethnographique*, consisting of six rooms, the first of

which contains, besides a beautiful model of the three-decker *Tage*, a collection of weapons used by the nations of Central Africa. In the second there are a few models of junks, canoes, &c. The third contains an interesting collection of arms and ornaments used by various nations inhabiting the islands of the South Pacific Ocean, and the still comparatively unexplored regions of North America. In the centre of the room is a model of the celebrated temple of Jagganatha, or Juggernaut, in India. The fourth, fifth, and sixth rooms, to the left on entering, are specially devoted to Chinese art and manufactures. Here we see a large chapel of carved wood, containing a Goddess called Kang, besides other idols, altars, various objects of worship, and household utensils. The specimens of Chinese porcelain are numerous and elegant; there are besides a model of a Chinese burial, besides boxes, furniture, paintings, amulets, coins, carved chessmen, dresses, utensils, trinkets, &c. Most of these articles were partly brought over by M. de Lagrenée, and partly sent from Canton in 1858 by Admiral Rigault de Genouilly. In a passage to the right of the 3d room is the

Musée Américain, containing objects of Peruvian and Mexican origin, sent by M. Audrand, French Consul in Bolivia. It consists of pieces of sculpture, seals, woven stuffs, etc., showing the comparatively high civilisation of those nations at the time of the Conquest.

Passing to the galleries on the ground floor, the first we find to our left on re-entering the court, is the *Musée de la Sculpture Moderne*. It is arranged in five halls, and is remarkable for many master-pieces of the French school, to which are added a few by foreign artists. The room to the left, called the *Salle Coyssevox*, contains Marie Adelaide of Savoy, as Diana, and a splendid tomb of Cardinal Mazarin. In the *Salle du Puget*, is the celebrated Milo of Croton by that artist; also a marble group representing Perseus delivering Andromeda, and a small bronze model of the equestrian statue by Girardon, which formerly stood in the Place Vendôme; there is also a foot of the statue itself (see p. 177.) The *Salle des Coustou* has statues of Louis XV., Maria Lescinska, Queen of France, and four bas-reliefs in bronze, by Desjardins. In the *Salle de Houdon* we see Psyche, by Pajou; Diana in bronze, by Houdon; the bust of Buffon, by Pajou; and that of Madame Dubarry, by the same. The last, the *Salle de Chaudet*, contains Love and Psyche, by Canova; and the colossal bust of Napoleon I. by Bartolini.

Further on, in the north-eastern portion, is the *Galerie Assyrienne*, consisting of six rooms, and a ves-

tibule on the northern ground floor, and containing valuable relics of Assyrian sculpture brought to light in the vicinity of Nineveh, through the exertions of M. Botta, French consul in Syria. Colossal winged bulls flank the doors of the second room. The bas-reliefs, which occupy the lateral walls, are interesting as showing the costumes, weapons, and vessels of the remotest ages, their clumsy rudders, and the manner in which they were laden. The cuneiform inscriptions, taken from the palaces of Sardanapalus, Nimrod, Taimanassac, and Jehu, the small seals engraved on agate and jasper, are worthy of attention. The third room contains Greek haut-reliefs, and a vase discovered at Pergama. The vestibule which follows is filled with plaster-casts from the *Musée des Plâtres*. The sixth contains other antiquities from Niniveh, and the seventh valuable specimens of Greek sculpture from the Parthenon, Delos, &c. In the south-eastern portion is the *Galerie Egyptienne*, a lofty hall filled with colossal Egyptian statues, sphynxes, bas-reliefs, paintings, and other curiosities. The freshness of the colours of the paintings, which the lapse of upwards of thirty centuries has been unable to efface, is really surprising. The visitor will particularly remark the bas-reliefs which adorned the pedestal of the obelisk of Luxor. The adjoining vestibule is filled with specimens of Egyptian pottery, a figure of the sacred bull, &c., and the walls of the contiguous staircase, which leads to the *Musée des Souverains*, are adorned with five large copies of Egyptian paintings.

In the southern wing is the

Musée de la Sculpture de la Renaissance, composed of 6 rooms. In the first, besides the casts of the tombs of Charles and Mary de Bourgogne, the visitor will remark the cast of a stupendous chimney-piece of the *Salle du Sénat* at Bruges, of the most elaborate workmanship. The 2d room, called the *Salle Jean Goujon*, contains specimens of sculpture by that artist; among which is his masterpiece, Diana de Poitiers (the favourite of Henry II., who, at the age of 47, captivated the youthful king) represented as Diana Venatrix. We also see a fine group of four angels carved in wood by Germain Pilon. Next comes, to the left, the *Salle des Anguier*, where the most conspicuous object is the pyramidal monument to Henri de Longueville. Here are also bronze statues of Louis XIII., Anne d'Autriche, and Louis XIV. in his boyhood, by Guillain, a bronze statue of Fame, by Berthelot, and Francheville's masterpiece, the four bronze figures, representing as many conquered nations, that formerly adorned the equestrian statue of Henri IV., on the Pont Neuf. There are also some fragments of the statue itself, which was of colossal dimensions (see p. 297.)

Returning to the 2d room, we enter the *Salle de Jean de Douai*, better known as Giovanni di Bologna, containing his group of Mercury and Psyche in bronze, and the bronze bas-relief of Diana with the stag by Benvenuto Cellini, which adorned the Château d'Anet (see p. 366.) Here is also a prisoner, executed in marble by Michelangelo. On the walls are subjects by Andrea and Luca della Robbia. The *Salle de Michel Colombe* contains a beautiful alto-rilievo of white marble, by that artist, representing St. George killing the dragon. There is also a statue of Louis XII. by Demugiano.

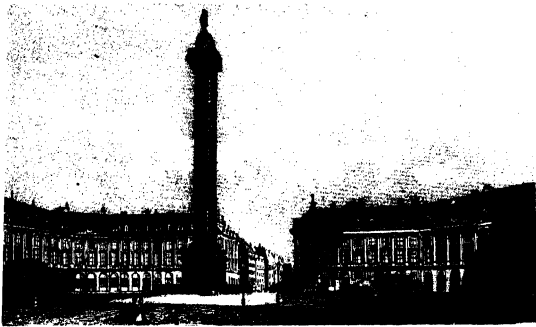
All these museums are open to the public on all days, Mondays excepted, from 12 to 4; to artists daily, Sundays and Mondays excepted, from 8 a.m. to 1 p.m. For permission to study in the museums, apply by letter, post-paid, to "*Monsieur le Directeur des Musées*, au palais du Louvre."

The visitor, on leaving, should enter the

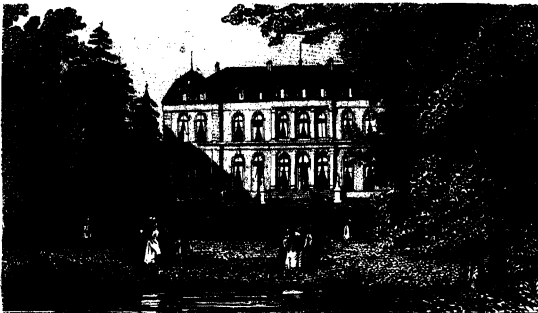
RUE DE RIVOLI, that vast artery connecting the utmost limits of the Tuileries with the rue St. Antoine, a distance of 3146 metres, (2 miles.) It runs through part of the ground once occupied by the orchard of the convent of the Feuillants, and by the celebrated *Manège*, or riding-school, where a temporary building, erected in 1790, was successively occupied by the Constituent and Legislative Assemblies, the Convention, and the Council of Five Hundred. This street was begun in 1802, and continued with a uniform system of arcades to the northern pavilion of the Tuileries, thus opening the noble garden of the palace to public view on the northern side. But the idea of continuing this splendid street would, though often mooted, perhaps have never been carried out, had it not been for the revolution of 1848, which, by the menacing prospect of serious danger to the State, roused the Government of the day to provide work for the labouring classes at any cost. The new rue de Rivoli was decided on; the dark streets and filthy lanes which lay in its way fell under the stroke of the pickaxe, and elegant houses sprang up as if by enchantment. During the reign of the present Emperor, the rue de Rivoli has been prolonged beyond the Hôtel de Ville. The arcades extend as far as the rue du Louvre, turning also into the Place du Palais Royal. This street has cost a sum of 150 millions of francs, and caused the demolition of upwards of 1,000 houses. As was the case with the old rue de Rivoli, the houses built with arcades in the new one, have been exempted from taxes for thirty years.

The principal pavilion of the New Louvre, facing the Palais Royal, contains the

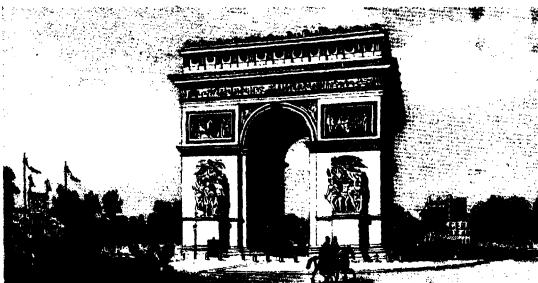
BIBLIOTHEQUE DU LOUVRE—the Emperor's private library,



PLACE VENDÔME.



PALAIS DE L'ÉLYSÉE.



TRIUMPHAL ARCH OF L'ÉTOILE.

to visit which, apply by letter to *Son Excellence le Grand Maréchal du Palais, aux Tuileries*. The stranger, on ascending a beautifully sculptured double-branched staircase, will enter a suite consisting of two saloons connected by a spacious gallery, with six recesses on each side, fitted up with bookcases. The ceiling of the first saloon, painted by Brune, represents the Muses; that of the second, by Abel de Pujol, the Arts and Sciences. Here is a collection of books bequeathed to the Emperor by Mr. Mottley, an American. Students may obtain permanent entrance here.

Continuing westwards along the Rue de Rivoli, we find opposite the Rue Richelieu (1), the offices of the *Ministère de la Maison de l'Empereur*, and at No. 192, near the *Passage Delorme*, a house occupied in 1848 by Sobrier and his adherents until the 15th of May, when they were forcibly disbanded. At No. 224, are the library and news-rooms of Messrs. Galignani and Co., where the daily English newspaper, *Galignani's Messenger*, so well known throughout the Continent, is published (see DIRECTORY). Most of the houses in this street are public hotels, among which is *Meurice's*, No. 228, an establishment almost as well known as the rue de Rivoli itself.

The rue de Castiglione leads to the octagonal

PLACE VENDÔME—of which the *Rue de la Paix* (2) forms the only other outlet on the opposite side. The Place Vendôme, originally called *Place des Conquêtes*, and then *Place Louis le Grand*, was begun by Mansard, in 1699, Louis XIV. having, at the suggestion of Louvois, purchased the hotel of the Duc de Vendôme, an illegitimate son of Henry IV. and Gabrielle d'Estrées, which stood on this site. The buildings, originally intended for the Royal Library, the Mint, &c., were subsequently continued by the City of Paris, and finished by the financier Law. They are uniformly Corinthian: the larger sides of the octagon measure 450 feet, the smaller 420. In the middle formerly stood a colossal equestrian statue of Louis XIV., in bronze, by Girardin and Keller, erected in 1669, but demolished on August 10, 1792; the bronze figures that ornamented its base are to be seen in the *Musée de la Renaissance*. The mutilated pedestal was replaced in 1806 by the

COLONNE VENDÔME, erected by Napoleon, to comme-

(1) At the corner of the rue de Richelieu and the rue St. Honoré some soldiers of the Garde Royale made a desperate resistance in the revolution of 1830, and fell to a man.

(2) On the site of the rue de la Paix, originally rue Napoléon, stood the large Convent of the Capucines, the greater portion of which was destroyed in 1789. In 1806 the street was formed through the body of the convent.

morate the success of his arms in the German campaign of 1805. This column, 135 feet high, by 12 in diameter, is an imitation of the pillar of Trajan at Rome, on a scale larger by one twelfth. The pedestal, 21 feet in height, and 20 in breadth, and the shaft are of stone, covered with bronze bas-reliefs, cast out of 1,200 pieces of Russian and Austrian cannon, weighing 360,000lbs., and representing the victories of the French army. The bas-reliefs of the pedestal represent the uniforms and weapons of the conquered troops. Four eagles, weighing 500lbs. each, stand at the corners of the pedestal, supporting wreaths of oak. The door, of massive bronze, is decorated with crowns of oak, surmounted by an eagle; above is a bas-relief, representing two figures of Fame, supporting a tablet, with the following inscription:

Neapolio Imp. Aug. Monumentum belli Germanici, Anno
MDCCLV. Trimestri spatio, ductu suo, profligati, ex ære capto,
Gloriæ exercitus maximi dicavit.

The spiral bas-reliefs of the shaft display, in order, the principal actions, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures, 2,000 in number, are three feet high; the length of the scroll 840 feet; a spiral thread divides the lines, and bears the names of the actions represented. The designs, by Bergeret, were executed by 31 sculptors, one of whom was Mme. Charpentier. Above the capital is a gallery, approached by a winding staircase of 176 steps. Upon the capital is this inscription:

Monument élevé à la gloire de la grande armée, par Napoléon
le Grand, commencé le xxv août 1806, terminé le xv août 1810,
sous la direction de D. V. Denon, MM. J. B. Lepère et L. Gondoin, architectes.

The capital is surmounted by an acroterium, on which we see a bronze statue, by Dumont, of Napoleon I. in a Roman costume and wearing the Imperial mantle. It is an exact copy of the first statue by Chaudet which stood here, and which was melted down in 1814 to form part of the horse of Henry IV., now on the Pont Neuf. The figure of Victory in the Emperor's right hand is the same which was held by the original statue (1). The column stands upon a plinth of polished granite, surrounded by an iron railing. The total cost was 1,500,000 francs. The view of Paris and the environs from the gallery

(1) During the Restoration a fleur-de-lys and a flag-staff occupied the place of the statue; but on the 28th of July, 1833, a statue by Seurre, representing Napoleon I. in his well-known military costume, was solemnly inaugurated in the presence of Louis Philippe. This statue, 11 feet high, now stands on a pedestal in the centre of the Rond-Point of Courbevoie. (See p. 507.)

is most interesting. To ascend it, apply to the guardian at the door, who expects a small gratuity, and furnishes the visitor with a lantern. The hours are from 10 to 6 in summer, and 1 to 4 in winter.

THE FONTAINE DES CAPUCINS, at the corner of the rue Castiglione and rue St. Honoré, was erected in 1671, and rebuilt in 1718. It bears the following inscription by Santeuil :

Tot loca sacra inter, pura est quæ labitur unda;
Hanc non impuro, quisquis es, ore bibas.

Six convents formerly stood here. Further west is the

ÉGLISE DE L'ASSOMPTION, 369, rue St. Honoré.—This church, formerly belonging to a convent of *Dames de l'Assomption*, now converted into barracks, was built by Errard in 1676. It is circular, and surmounted by a dome 62 feet in diameter. The style is Corinthian; the cupola is painted in fresco by Lafosse. It contains the Birth of the Virgin, by Suvée (1779), and an Assumption, by Blondel. The church is a chapel of ease to the church of the Madeleine.

The rue de Luxembourg leads to the HÔTEL DES FINANCES, a vast building comprised between the rues de Rivoli, de Castiglione, du Mont Thabor, and de Luxembourg.

Further on, at the corner of the rue St. Florentin, is a large and handsome mansion, formerly the residence of Prince Talleyrand, and purchased, after his death, by Baron Rothschild. Before the revolution of 1789 it was the hotel of the Duchess de l'Infantado. Alexander I., Emperor of Russia, occupied it in 1814.

SECOND WALK.

This walk comprises the 16th arrondissement, with a fraction of the 8th. The visitor will commence it by the

PLACE DE LA CONCORDE, or DE LOUIS XV., which was, till the reign of that King, a waste, irregular space. After the peace of Aix-la-Chapelle, the Municipality obtained leave of Louis XV. to form a square here, adorned with a statue in his honour. The works, conducted after the designs of Gabriel, were not finished until 1772. The square was octagonal, bounded by balustraded fossés. The two fine marble groups, by Coustou, jun., representing restive horses checked by grooms, which stand at the entrance of the Champs Elysées, were brought hither from Marly in 1790, like their counterparts opposite, by Coysevox, at the western entrance of the garden of the Tuileries. In the middle stood a bronze equestrian statue of Louis XV., in a Roman costume, by Bouchardon. At the four angles of the pedestal were marble statues of Peace,

Prudence, Justice, and Strength (1). The statue was destroyed by order of the Legislative Assembly on the 11th of August 1792, and melted down into cannon and republican two-sous pieces, while a large plaster figure of Liberty was placed on the pedestal, in front of which was erected the guillotine, and the place was called *Place de la Révolution*. By a decree of 1800 it assumed the name of *Place de la Concorde*; both figure and pedestal were removed, and a model of a column was erected in wood covered with painted canvas. Figures representing the Departments surrounded the base. The completion of this was prevented by the wars of the Empire. In 1814 the name of "Place Louis XV." was restored. Louis XVIII. issued an ordonnance for re-erecting a statue of Louis XV. Charles X. fixed the *Rond Point* of the Champs Elysées as the proper place for this statue, intending to erect that of Louis XVI. on the Place Louis XV., to be called *Place Louis XVII.* The events of 1830 caused it to remain in a neglected state till 1836, when the works for its completion were begun. In 1852, the fossés were filled up, and the carriage-ways widened. All the spaces for foot-passengers are flagged with bitumen. The square is enclosed with balustrades, terminating in the basements of eight colossal statues of the chief provincial cities, viz. Lille and Strasburg, by Pradier; Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. Twenty rostral columns, bearing lamps, are placed along the balustrades, and 40 ornamental lamp-posts border the carriage-ways. In the centre of the square stands the

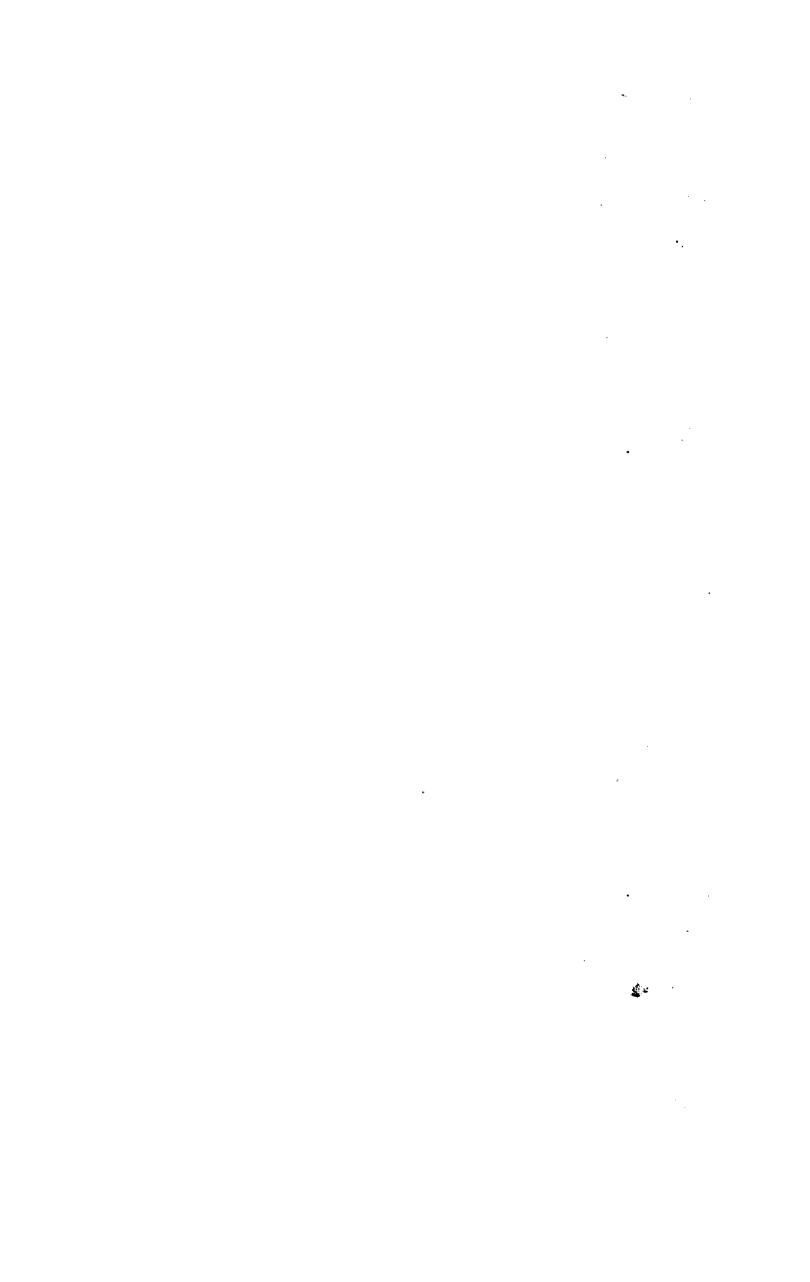
OBELISK OF LUXOR.—This magnificent relic of ancient Egypt is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesostris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to the French government, in consideration of the advantages conferred by France on Egypt in aiding to form the arsenal and naval establishment of Alexandria, but only one was removed (2). This obelisk is formed of the finest red syenite, and covered

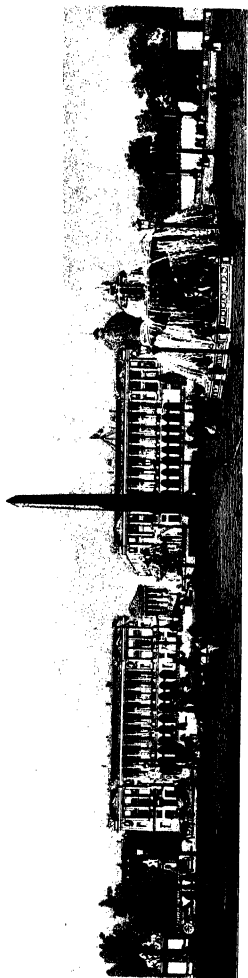
(1) The luxury and dissolute habits of the court at that time gave rise to the following pasquinade :

O la belle statue! ô le beau piédestal!
Les vertus sont à pied, le vice est à cheval.

By a singular coincidence of dates, the idea of erecting this royal statue on the future Place de la Concorde, was conceived on the 24th of February 1748, and the statue itself reached the square, after 4 days' hard labour, on the 24th of February 1763. It was inaugurated on the 20th of June following.

(2) The operation of transporting this monolith to France, which





PLACE DE LA CONCORDE.



PALACE OF INDUSTRY.

on each face with three lines of hieroglyphic inscriptions commemorative of Sesostris; the middle lines being the most deeply cut and most carefully finished. The number of characters is 1,600. A flaw which it had when first cut from the quarry extends to one-third of its height, but is not perceptible from the ground. The Egyptians remedied this by inserting two wooden mortises under the inner surfaces. The apex has been left in the rough state in which it was when found in Egypt. The height of this monolith is 72 ft. 3 inches; its greatest width at the base 7 ft. 6 inches; at the top, 5 ft. 4 inches; Its weight 500,000 pounds. (1) The pedestal on which it stands is a single block of grey granite, from the quarries of Laber, in Brittany, weighing 240,000 pounds, and 15 feet by 9 at the bottom and 8 at the top (2). On the northern face of the pedestal are engraven gilt sections of the machinery used at Luxor in removing the monolith; on the southern are those used in Paris. On the eastern side is this inscription:

Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Aegyptiacæ opus, idemque recentis gloriæ ad Nilum armis partæ insigne monumentum Franciæ ab ipsa Aegypto donatam posteritate prorogaret, obeliscum Die xxv Aug. A. MDCCCXXXII. Thebis Hecatompylis avectum naviq. ad id constructa intra menses xlii. in Gallia perductum erigendum curavit. D. xxv. Octob. A. MDCCCXXXVI. Anno reg. septimo.

The inscription on the western side is as follows:

En présence du Roi Louis-Philippe I^{er}, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par M. Lebas, ingénieur, aux applaudissements d'un peuple immense, le xxv octobre MDCCCXXXVI.

The entire cost of removal and erection was about two millions of francs. On either side of this venerable monument are

The two *Fountains of the Place de la Concorde*, dedicated, one to Maritime, the other to Fluvial, Navigation. They consist each of a circular basin, 50 feet in diameter, out of which rise two other smaller basins, the upper and smaller one being in-

it took three years (from 1831 to 1833) to complete, will be best understood by inspecting the excellent model of the country around Luxor in the *Musée de la Marine* at the Louvre, which gives an exact idea of the road made to the Nile, the vessel constructed at Toulon for the purpose, &c. (see p. 173). The erection of the obelisk on the Place de la Concorde and the machinery used (Oct. 25th, 1836) is fully represented by another model close by. A box of cedar, containing medals struck in commemoration of the occasion, was placed under the obelisk.

(1) The obelisk of the Vatican at Rome weighs 900,000 lb.

(2) For a full description of this monument, see *Notice Historique, Descriptive, et Archéologique sur l'Obélisque de Luxor*.

verted; their diameters are 12 and 20 feet respectively. The middle basin is supported by a cylindrical shaft, ornamented with foliage, standing on a hexagonal base. Six figures nine feet in height are seated around it, with their feet on the prows of vessels, and separated from each other by spouting dolphins. Six larger dolphins, held by as many Tritons and Nereids, sporting in the large and highly ornamented basin below, spout water into the second one. The shaft of the inverted basin is surrounded by three upright figures of winged children, standing on inverted shells, with swans by their sides spouting water. In the Maritime fountain, the figures supporting the second basin represent the Ocean and Mediterranean, by Debay; the Genii of the Common and the Pearl Fisheries, by Desbœufs; with those of the Coral and Shell Fisheries, by Valois. The figures of the upper basin, representing the Genii of Astronomy, Commerce, and Maritime Navigation, are by Brian. In the Fluvial fountain, the lower figures are the Rhine and the Rhone, by Jechter; the Genii of Flowers and Fruits, by Lanno; of the Vintage and the Harvest, by Husson. The upper figures, by Feuchères, are the Genii of Agriculture, Manufactures, and Fluvial Navigation. The Tritons and Nereids are by Moine, Elschouet, and Parfait. The lower basins are of polished stone, and the remainder of each fountain is of iron, bronzed by galvanism. The water of these fountains comes from the Plaine de Monceaux (see p. 204.)

The Place de la Concorde forms a beautiful link between the Tuileries and the Champs Elysées. On the north are two palaces, between which the rue Royale opens a view of the Madeleine; to the south are the Pont de la Concorde, and the Legislative Palace, behind which is seen towering the dome of the Invalides. The two edifices on the north side are each 288 feet in length; and the rue Royale, which separates them, is 90 feet wide. In each, the upper story, flanked with projecting pavilions, is adorned with 12 Corinthian columns resting on a rusticated arcaded basement. These structures were erected by Potain, after the designs of Gabriel. The building nearest to the garden of the Tuileries was formerly occupied as the *Garde-Meuble de la Couronne*. Under Napoleon, it was appropriated to the residence and offices of the **MINISTER OF MARINE** (see p. 59); who still inhabits it. The building on the other side of the rue Royale is inhabited by private families. The events that have rendered the Place de la Concorde famous are so identified with it, that we shall mention the principal ones in chronological order:—

MAY 30, 1770.—During the rejoicings in honour of the marriage of Louis XVI., a fatal accident was caused, after a discharge of fireworks, by the peo-

ple taking a panic, in consequence of carriages driving among the crowd, and rushing towards the rue Royale, where the ground had been broken up for building; 1200 persons were trampled to death, and about 2000 others seriously injured—an ominous commencement of nuptial bonds, to be cruelly severed by the guillotine!

JULY 12, 1789.—A collision between Prince de Lambesc's regiment and the people became the signal for the destruction of the Bastille.

JAN. 21, 1793.—Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine: July 17, Charlotte Corday; Oct. 2, Brissot and 29 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph Egalité, Duke of Orleans; March 24, 1794, the Hebertists, Maratists, and Orleanists; April 8, the Dantonists, including Danton, Camille Desmoulins, etc.; April 16, the Atheists, composed of Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hébert, etc.; May 12, Elisabeth Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others; July 29, seventy members of the Commune de Paris; July 30, twelve other members. From Jan. 21, 1793, to May 3, 1795, more than 2800 persons were executed here.

APRIL 10, 1814.—The Russians, Prussians, and Austrians were reviewed, and Te Deum was sung at an altar on this Place.

FEB. 23, 1848.—The first disturbances that ushered in the memorable revolution of that year took place here.

FEB. 24, 1848.—Flight of Louis Philippe and his family by the western entrance of the Tuileries Garden.

NOV. 4, 1848.—The Constitution of the Republic was solemnly proclaimed here, in the presence of the Constituent Assembly.

THE CHAMPS ÉLYSÉES were formerly covered with small detached houses and gardens, meadows, and arable land. In 1616, the queen mother, Marie de Médicis, caused three alleys of trees to be planted, closed at the extremities by iron gates. This promenade, intended exclusively for that princess and her court, assumed the name of *Cours la Reine*, which it still retains. It extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, interspersed with grass plots. The new promenade was first called *le Grand Cours*, and soon after *Avenue des Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called the Palais de l'Élysée Napoléon, caused Colbert's plantation to be cut down; but after her death, in 1764, the ground was replanted, several alleys formed, and restaurants and cafes erected. From 1777 to 1780, the Champs Élysées were the fashionable promenade. A sequestered avenue in the neighbourhood was called *Allée des Veuves*, from its being filled in the afternoon with carriages of rich widows in mourning, who, being by custom excluded from the public walks, used to congregate here to relieve their sorrow. In 1814, a Cossack bivouac was established in the Champs Élysées; and, in 1815, the English

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the place and the horses of Marly; that for Marie Antoinette, between the centre and the gate of the Tuileries.

encamped there. In 1818, the walks of the Champs Élysées were improved, and young trees planted to replace those destroyed during the occupation. At this time an open space called the *Carré Marigny* was cleared, affording a fine view of the Hôtel des Invalides. This spot is now occupied by the

PALAIS DE L'INDUSTRIE.—This palace was built in 1852-55 by a company for the purpose of imitating the noble example set by England in 1851, when the first Universal Exhibition of all nations was held; and also to provide a permanent building for the quinquennial Exhibitions of the National Manufactures of France (1). It has since been purchased by government, and is used for exhibitions and agricultural shows. The Imperial Commission for the great London Exhibition of 1862 had its offices here. The architect was M. Viel (2).

Exterior of the Palace.—The plan of the building is a vast rectangle, with two projecting central and four corner pavi-

(1) The first Exhibition of the kind occurred in Paris on the Champ de Mars in 1798. It lasted only a week, and only 110 exhibitors availed themselves of the opportunity. Another was held in 1801, and boasted 220 exhibitors; in 1802 there were 540. The fourth exhibition did not take place until 1806, when there were 1122 exhibitors. They were then suspended until 1819, and others were held in 1823 and 1827. From 1834 they became quinquennial, their duration being fixed at two months.

(2) It was inaugurated on the 15th of May 1855, by the opening of the Great Exhibition of the manufactures of all nations, where England was represented by 2,600 exhibitors. A vast supplementary building had to be erected along the Quay, with other additions, in order to obtain the necessary space of 1,168,463 square metres. The total number of exhibitors was 25,000, and of rewards 6,841, exclusive of 224 Crosses of the Legion of Honour, and 4,222 honourable mentions.

During the 198 days the Exhibition lasted, the number of visitors was 4,533,464. The total receipts amounted to 2,941,668 fr. The Rotunda of the Panorama was reserved for the most precious articles, and for the crown jewels. Of these, the finest is the *Régent*, purchased, in 1718, by Philippe II., Duke of Orleans; it weighs 136 carats, and is valued at about 5,000,000 fr. The precious stones of the State are 64,842 in number, weighing 18,751 carats, and worth 20,900,260 fr. The crown has 5206 brilliants, 446 rose-diamonds, and 59 sapphires, value 44,702,708 fr. Next comes a sword with 4506 roses, valued at 264,465 fr.; a clasp with 217 brilliants, value 273,449 fr.; a sword with 4576 brilliants, value 244,874 fr.; a clasp for a cloak, mounted with an opal valued at 37,500 fr.; and 197 brilliants worth 30,605 fr.; and a button for the hat, with 24 brilliants, worth 240,700 fr. Among the articles for ladies are four head-dresses, value 4,165,463 fr., 293,758 fr., 283,846 fr., and 130,820 fr.; a brilliant necklace worth 133,900 fr., and some wheat-ears valued at 494,475 fr.

lions. The central pavilion facing the Avenue des Champs Elysées contains the principal entrance, a lofty arch of forty-five feet span, and measuring sixty feet from the ground to the key-stone. It is flanked with coupled Corinthian columns, above which rises an attic surmounted by a magnificent group, by Robert, representing France in the act of awarding laurels to Art and Manufacture. On either side of this group are genii supporting escutcheons charged with the imperial arms and initials. The frieze below, sculptured in relief by Desbœufs, represents the Arts and Manufactures bringing their productions to the exhibition; under the cornice of the entablature are the words: *A l'Industrie et aux Arts*. Two figures of Fame, by M. Dieboldt, adorn the spandrils of the arch. A propylæum under the arch contains three doors, giving access to the interior, and surmounted by an arched window, decorated with a group, in alto rilievo, by Vilain, representing Commerce, Agriculture, Manufacture, and Art, over which the imperial eagle spreads out its wings. This principal entrance is flanked on either side by two tiers of large arched windows, which are continued all round the building, numbering 598 in all. The spandrils of the upper tier are adorned with escutcheons bearing the names of various towns on bars traversant; those of the lower with medallions displaying the initials of the Emperor and Empress, or portraits of eminent men. On the frieze which intervenes between the tiers we read the names of Phidias, Vitruvius, De Caus, Watt, Franklin, Monge, and other celebrated men, in gilt letters. Fronting the principal façade are two elegant fountains encircled with flower-beds, and the ground towards the Seine, as indeed the whole of the Champs Elysées, has also been laid out in pleasant walks and grass-plots.

Interior.—Except the outer walls, the main building, simple in design, is entirely constructed of iron and roofed with glass. A central rectangular nave, 35 metres in height, with a surface of 192 metres in length and 48 in breadth, is surrounded by three aisles of an aggregate breadth of 30 metres, and formed by four rows of iron columns, 288 in number, supporting a spacious gallery 30 metres wide, transmitting light to the ground-floor through rectangular skylights. This gallery, to which a splendid three-branched double-staircase in the main central pavilion, and five other elegant staircases in the corner and southern pavilions, give access, has 216 columns, supporting the arched roofs both of the nave and aisles. The central roof terminates in two vertical segments, containing two stained glass paintings of indifferent execution, representing *France convening all Nations to the Exhibition*, and *Equity presiding over the Increase of Exchange*.

Facing the western extremity of this palace a building has been erected by the city for the exhibition of panoramic views. It covers a space of 1,750 square metres; the canvas now exhibited, on which episodes of the Crimean war are executed, is 1,680 metres in length.

The *Avenue des Champs Élysées*, with its foot-pavements in bitumen, 12 feet wide, intersects the *Champs Élysées*; its length is a mile and a quarter. Bisecting the Avenue, is the *Rond Point*, a circular space, surrounded by six basins embellished with shrubs and flowers, from which the *rues Montaigne* and *Matignon* branch out to the north, and the *Allées d'Antin* and *des Veuves* (now called *Avenue Montaigne*) to the south, intersecting the *Cours la Reine*. The *Avenue de Marigny*, nearly opposite to the *Palais de l'Industrie*, leads to the *Élysée Napoléon* (see p. 197.)

By far the most animated part of the *Champs Élysées* is the *Avenue des Champs Élysées*, which is the favourite walk of the gay Parisians. On Sundays and holidays in particular the shopkeeper and workman may be seen here jostling the lion of the boulevards, while aristocratic velvets and cashmere shawls meet in close contact with humble merinos and coarse tartans. Under the groves are toy and gingerbread stalls, *jeux de bagues*, and other attractions for the rising generation; jugglers and itinerant tumblers attract a willing and ever-changing crowd of spectators, while Punch squeaks his secular jokes to his delighted juvenile audience. On sunny winter-days, or cool summer-evenings, numerous parties of all classes are seen, enjoying the lively spectacle before them, seated on iron chairs hired for 3 or 4 sous, or on the wooden benches placed at intervals on the sides of the avenue, while elegant carriages roll in procession along the road. Handsome coffee-houses, scattered among the trees on either side, attract the loiterer by their cheerful lights, varied refreshments, and vocal and instrumental music. In the northern grove is the *Cirque de l'Impératrice*, devoted to feats of horsemanship; and facing it, the *Folies Marigny*, a small theatre for vaudevilles, pantomimes, etc. The former only open in summer. There are several elegant fountains, some surrounded with flower-beds, under each of the groves. The effect of the double line of lamps, along the carriage-road, after dark is splendid. The *Jardin Mabille*, in the *Avenue Montaigne*, and the *Château des Fleurs*, (1) near the *Arc de l'Étoile*, are somewhat like the *Cremorne Gardens*. Beyond the *Rond Point* there is the

(1) It was right opposite to this place, in the Avenue, that an odious attempt on the life of the present Emperor took place (April 28th, 1855.) His Majesty was passing on horseback,

splendid mansion of Count Lehon. The public fêtes are held in the Champs Élysées; (1) and here also takes place the celebrated annual *Promenade de Longchamp*, on the Wednesday, Thursday, and Friday of Passion Week, extending into the Bois de Boulogne. The carriages, which on these days are much more numerous, proceed in line up one side of the Grande Allée, and down the other. (2)

The Avenue d'Antin leads to the Pont des Invalides. In the Cours la Reine to the right, we see a house displaying decorations by Jean Goujon from a seat which Francis I. built at Moret, near Fontainebleau, in 1527, for his sister Margaret. It bears the following inscription:

Qui scit frenare linguam, sensumque domare,
Fortior est illo qui frangit viribus urbes.

Inst. 1528, et rest. 1826.

The frieze over the ground floor is adorned with bacchanalian bas-reliefs, and with 7 medallions bearing the portraits of Louis XII., Anne de Bretagne, Francis II., Marguerite de Navarre, Henri II., Diane de Poitiers, and Francis I. Numerous

when the assassin Pianori, *alias* Liverani, approached, as if to present a petition, and, taking off his hat, drew a double-barrelled pistol from his bosom and discharged it at the Emperor. Eye-witnesses state that His Majesty, without displaying the slightest emotion, immediately turned his horse towards the assassin, who was in the act of making his escape, and rode after him, when Pianori was seized, while drawing another pistol from his pocket, by a Corsican police-officer, named Alessandri, and after a struggle, during which the captor had to inflict a wound upon him with a poniard, was at length secured by the aid of other people who had hastened to the spot.

(1) The City clears 50,000 fr. a-year from the rents paid for the places of amusement and refreshment. The owners of the chairs let to the public pay 10,000 fr. a-year.

(2) In the Bois de Boulogne, an abbey, called *Abbaye de Longchamp*, was founded in 1261, by Isabella of France, sister of St. Louis, of which little notice was taken till the middle of the eighteenth century, when a melodious choir of nuns attracted the attention of amateurs. The church of the abbey was frequented, and in Passion Week it became the fashion for the *haut ton* to attend it in state. As the sums collected were very considerable, and might be still further augmented, the principal singers of the Opera were invited to assist in chanting the lamentations and *Tenebræ*. This attraction however gradually passed away, the church of Longchamp was deserted, but the Parisian nobility still flocked to the Bois de Boulogne. The early scenes of the revolution of 1789 suspended for a while this annual pageant, until after the 18th Brumaire, when the promenade of Longchamp was resumed.

escutcheons adorn the other parts. Close to this is an elegant hotel, belonging to Mme. Alboni, the celebrated singer. (1)

The next object of interest we meet is the

PONT DE L'ALMA, finished in 1856 at a cost of 1,200,000 francs. It has three stone arches, and elegant balustrades. Its piers are adorned with four statues, representing a zouave, a soldier of the line, an artilleryman, and a chasseur; the two former by Dieboldt, and the latter by Arnaud.

Proceeding a few steps into the Avenue de Montaigne opposite, we see, at No. 20, Prince Soltikoff's mansion, in the taste of the middle ages, and at No. 18

PRINCE NAPOLEON'S PALACE, built in the style of the house of Diomedes, at Pompeii, after the designs of M. Normand. It is fronted by an iron railing and flower-beds; the principal entrance is under a composite portico, with its frieze displaying the initials of the Prince, encircled with palms and roses. The narrow windows above the portico denote the place of what in ancient times would have been the *gynæceum*. Right and left stand the bronze statues of Achilles and Minerva. On the floor of the portico is the figure of a dog, with the motto *Cave Canem!* On entering the vestibule we see the Goddess Panthæa, painted on a panel to the right of the entrance of the atrium, and the Goddess Hygieia to the left, under the form of a serpent. The lateral walls are painted in fresco, in three compartments each, representing the seasons; the intermediate spaces and the frieze are adorned with wreaths tastefully interspersed with birds, animals, etc., all borrowed from the antique paintings of Pompeii. To the right of the vestibule is the staircase. The atrium, or inner court, is rectangular; its sides running parallel to those of a central basin of white marble, the *impluvium* of the ancients. At the four corners of this basin four composite columns support a rich entablature running all round, and bordering a terrace above, thus forming the *compluvium*, which, however, contrary to the custom of the Ancients, is here glazed over. Benches of white marble stand between the columns; the floor here and in the other rooms is paved with marble lozenges of three colours, white, yellow, and black. Opposite the entrance, and bordering on the basin, stands the full-length statue of Napoleon I., by Guillaume; the busts of his brothers and other relations are arranged along the walls. They are, beginning from the right, 1, Jerome; 2, Catherine; 3, Marie

(1) A railway for omnibuses drawn by horses, and carrying 50 passengers, at a small charge, according to distance, extends along the *Cours la Reine*, from the Place de la Concorde to the Bois de Boulogne, St. Cloud and Versailles.

Louise ; 4, Charles Bonaparte ; 5, Letitia ; 6, Joséphine ; 7, Joseph ; 8, Élise ; 9, Lucien ; 10, Louis ; 11, Pauline ; 12, Caroline. Many of these busts are by Canova. They here supply the place of the *Majorum Species*, or effigies of the ancestors, among the ancients. The walls are covered with frescoes, the subjects of which are borrowed from Hesiod's *Theogonia*, and are distributed in six compartments besides the friezes. They represent the Revolt of the Titans, Nemesis, and the Fates ; Phœbus ascending into the heavens on a car drawn by four horses ; the Triumph of Neptune and Amphritrite ; Æneas carrying his father Anchises ; the triumphs of Bacchus and Ceres ; Venus rising from the sea ; Minerva issuing from the head of Jupiter ; Prometheus creating man ; Venus and Cupid uniting Paris and Helen. All these paintings, as well as those of the vestibule, are by M. Cornu. A door to the right leads to the dining-room, ornamented in the Pompeian style ; the door opposite, to the library ; and that in front, to the drawing-room, elegantly painted in imitation of rosso antico. From this a glass-door opens into the *Jardin d'hiver*, an elegant glazed room, communicating with the garden, and containing, among other sculpture, a group representing the three children of Prince Jerome, by Sola, and a statue of Queen Catherine, Prince Napoleon's mother, by Bosio. A door to the right opens into a boudoir, containing the Prince's portrait, by Hébert. Adjoining is Princess Clotilda's bedroom, with sky-blue and yellow furniture. Next follows a Turkish bath-room, preceded by a toilet-room, with Arabic inscriptions. On the opposite side of the *Jardin d'hiver* are the Prince's study, with glass presses, containing several antique curiosities ; the *Salle de gymnastique*, with fancy arms, and a bath-room adjoining, with a large basin for swimming in winter, and a marble statue of a nymph, by Aiselin ; the Prince's bed-room, and lastly, his picture gallery, a fine room, containing many valuable and interesting pieces. A fee, though not exacted, is expected. For tickets, apply to the secretary of the Prince, at the Palais Royal.

Continuing along the Quai de Billy, we see at No. 4 the

POMPE A FEU DE CHAILLOT, for supplying the lakes of the Bois de Boulogne and various fountains with Seine water. Erected in 1778, by Messrs. Périer, it now possesses a gigantic reservoir having a surface of 6,000 square metres, and a capacity of 25,000 cubic metres ; above which rise two other basins resting on pillars, of a capacity of 1,200 cubic metres.

At Nos. 32-36, are the *Substances Militaires*, a general bakehouse and storehouse of provisions for the garrison. The daily ration of bread to each soldier is 1½lb. Further on is the

PONT DE JÉNA.—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It stands opposite the *Ecole Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars (see p. 333). It consists of five elliptical arches, and is 460 feet between the abutments. It has a cornice, imitated from the temple of Mars at Rome, and wreaths of laurel and oak, encircling the imperial eagle, adorn the piers. At the extremities of the parapets are 4 colossal groups, representing a Greek, a Roman, a Gaul, and an Arab, each checking a spirited horse, executed respectively by MM. Devaulx, Daumas, Prévault, and the late M. Feuchères. (1)

The elevated plateau, on the hill side, opposite the Pont de Jéna, called the *Trocadero*, once the garden of a convent, was the intended site of a marble palace for the King of Rome. A fine square, named after him, is to be formed here.

The visitor may here ascend the hill and turn to the right into the rue des Batailles. But if he be a determined pedestrian, he may enjoy a delightful walk by visiting

PASSY, a charming village now annexed to Paris, and remarkable for its salubrious air, extensive views and delightful villas. A few steps along the Quay will bring him to No. 32, where a ferruginous spring, of some note, rises in a garden. A large quantity of this water is bottled for sale. The lane close by leads into the rue Basse, where Franklin resided in 1788; a continuation of this street has received his name. At Passy the famous Abbé Raynal died in 1796; Piccini, the rival of Gluck, in 1803; and Bellini, the composer, in 1834. Lamartine, Rossini, and Mme. Grisi have built houses here. Continuing westward, the stranger will find *Boulainvilliers*, a village merged into Passy, and further on,

AUTEUIL, another pretty village annexed to Paris, studded with villas like Passy. It was founded in the 7th century by the inhabitants of a village called *Nimio*, given to the Bishop of Le Mans by Clotaire II. It was the favourite retreat of Racine, La Fontaine, Chapelle, Franklin, Helvétius, Cabanis, Condorcet, Count Rumford, and other eminent men. An obelisk on the square before the church commemorates the residence and death of the Chancellor d'Aguesseau. The church itself is an old semi-Gothic pile; it contains some old stained glass and a good sepulchral bas-relief in white marble. Behind

(1) This bridge, which derives its name from the famous battle, was threatened with destruction in 1814. At the intercession of the Duke of Wellington it was spared, and its name was changed to *Pont des Invalides*. Since 1830 it has again resumed its original one.

the church, in the Place St. Génévieve, No. 4, is the *Villa de la Réunion* (see p. 119). Molière composed some of his works in the street hard by, which has received his name ; and continuing along the Grande Rue, we shall find the rue Boileau, where No. 18 was inhabited by the great satirist. The railroad round Paris here skirts the fortifications (1), ending at the Auteuil terminus, surrounded by restaurants.

Taking a ticket for Passy, the visitor, on alighting, will see the beautiful garden of the *Château de la Muette*, once Crown property, but now belonging to the widow of M. Erard, the piano-forte manufacturer. To the right of the Railway-station, at No. 15, is the office of the Director of the Public Walks, where tickets may be obtained to visit the great horticultural establishment of the City, at 137, Avenue d'Eylau. This establishment, covering a space of 44,000 square metres, contains 24 conservatories and 3,000 hotbeds, representing a glazed surface of 10,000 sq. metres. Here all kinds of ornamental plants and trees for the public walks and gardens of Paris are reared under the care of 50 workmen. It is well worthy of a visit. The new *Avenue de l'Empereur* here crosses the *Avenue d'Eylau*, where we find the

ARTESIAN WELL OF PASSY, commenced in 1855, under the direction of M. Kind. Water was found on the 26th of May, 1861 ; but the work was persevered in until Sept. 24th, when the supply at once rose to 5,000,000 gallons in 24 hours ; it now yields 3,080,000 gallons, and feeds the lakes of the Bois de Boulogne conjointly with the Pompe de Chaillot. Its waters are impregnated with iron and sulphur (see p. 334.)

The Avenue d'Eylau is skirted by various cheerful villas. At a circular space with a fountain in the centre we find the *Hippodrome* for equestrian performances (see p. 472), and a small church built in the Lombard style. A number of streets branch out from this *Rond-point* ; by one of these, the rue des Bassins for instance, the stranger may descend into the rue de Chaillot (2), where at No. 50 he will see the church of

ST. PIERRE DE CHAILLOT, the oldest part of which is the choir, of the 15th century. It has five sides, and its ribs unite in a sculptured pendant. It is painted in the Byzantine style ; the windows are adorned with sacred subjects in modern stained glass. The paintings in the aisles are the Flight to Egypt, by

(1) The large unfinished building bordering on this railway is intended for a permanent Universal Exhibition Palace.

(2) The village of Chaillot was anciently called *Chail*, (which ancient deeds translate by *destructio arborum*,) and was declared a suburb of Paris in 1659, under the name of *Faubourg de la Conférence*. The village formed part of the royal domains.

Vignaud; Peter restoring Tabitha to life, by Smith; the Adoration of the Magi, by Gosse; and St. Peter delivered from prison, by Dubusc. At the entrance of the choir are two angels in fresco by Hesse; over its arch, the Adoration of God, by Debay.

THE CHAPEL MARBŒUF (Church of England), 10 bis, Avenue Marbœuf, opened in 1824, is a chaste specimen of the pointed style. The interior consists of a nave, with an oaken gallery on iron pillars. The chapel is well attended (see p. 116.)

The rue du Chemin de Versailles was called in 1848 the *rue du Banquet*, from the ever-memorable *banquet* prepared in General Thiers's grounds, on Feb. 22, and the prevention of which ushered in the revolution of that year.

THIRD WALK.

This comprises the eighth arrondissement, with a fraction of the 17th. We may commence it with the *Place de l'Étoile*, a vast circular space which bids fair to become in course of time the most fashionable quarter of Paris. It is partly surrounded by a series of elegant houses, of a uniform design, and fronted with gardens, to be continued all round. Behind these houses runs a circular street, concentric with the *Place*, with houses of more modest pretensions. From the *Place* twelve magnificent avenues branch out in different directions; of these the principal are the *Avenue des Champs Élysées*, already described, the *Avenue de la Grande Armée* which continues it, the *Avenue d'Eylau* mentioned in the Second Walk, and the *Avenue de l'Impératrice*, leading to the Bois de Boulogne (see p. 486). The others are still in embryo, but will severally bear the names of *Avenues du Roi de Rome*, *de Jéna*, *de l'Alma*, *Josephine*, etc. In the centre of this magnificent spot rises the

ARC DE TRIOMPHE DE L'ÉTOILE.—The idea of this proud monument originated with Napoleon, who decreed its erection in 1806, and the first stone was laid on the 15th of August of that year. M. Chalgrin furnished the designs. (1) After the death of Chalgrin in 1811, M. Goust continued his plans, but in 1814 the works were entirely suspended, until, in 1823, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and Messrs. Huyot and Goust were charged with its completion.

(1) On the marriage of Napoleon I. with Maria Louisa, and her triumphal entry into the capital, there was an immense model in wood and canvas of this arch temporarily erected and brilliantly illuminated.

In 1828, the entablature was finished, but the whole was not completed until July, 1836. The total cost was 10,432,800 francs, or £417,812. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, over which rises a bold entablature and an attic. There is also a transversal arch, 57ft. high and 25ft. wide; the total height of the structure is 152ft., its breadth and depth are 137ft. and 68ft. respectively. The fronts of the building are towards the Champs Élysées and Neuilly. Each pier of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures, in alto-rilievo. The spandrels and frieze are enriched with reliefs, and the attic is divided into compartments with circular shields, each inscribed with the name of some great victory. The internal sides of all the piers are inscribed with the names of 96 victories; under the transversal arches with the names of generals. The northern pier of the eastern front bears a group, by Rude, representing the departure of the army in 1792: the Genius of War summons the nation to arms. The dimensions of this and the other groups are in total height 36ft., and each figure 18ft. The next group, by Cortot, represents the triumph of 1810: Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. The groups of the western front, both by Etex, represent: 1. the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior is falling slain from his horse; and the Genius of the Future encourages them to action. 2. the peace of 1815; a warrior is seen sheathing his sword; another is taming a bull for purposes of agriculture, while a mother and children are seated at their feet, and Minerva shedding over them her protecting influence. (1) The most admired ornaments of this arch are the alti-rilievi of the compartments above the impost-cornice; they are chiefly valuable as faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre, sen. The principal figures of these compartments are about 9ft. high. The northern compartment of the same side is filled with a group of the death of General Marceau, by M. Lemaire. Above the arch and impost-cornice of the northern side of the monument is the battle of Austerlitz, by Jechter. On the western front, the northern alto-rilievo is the taking of Alexandria, by Chaponnière. The other group is the passage of the bridge of Arcola, by Feuchères. On the southern side

(1) M. Etex was paid 140,000 fr. for the two groups!

of the building is a representation of the battle of Jemmapes, by Marocchetti. Behind General Dumouriez is a portrait of Louis Philippe, then Duc de Chartres. The figures of Fame in the spandrels of the main arch on each side are by M. Pradier. They are 18 ft. in height. The frieze is occupied on the eastern, and on half of the northern and southern sides, by the departure of the armies: the deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch 1790-2, included in this composition. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to regenerated France. This long composition is the work of several artists—Messrs. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of shields, thirty in number, inscribed each with a victory, on the attic above the entablature, begins with *Valmy*, and ends with *Ligny*. The spandrels of the transversal arches represent the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively; and on their interior spandrels are the artillery and the marine, by Messrs. De Bay and Seurre. The groups on the other arches represent the conquests of the armies of the North, East, West, and South; the names of the Generals are placed beneath, numbering altogether 384. Winding staircases in the two eastern piers lead to several halls; the last contains in one of the cross vaults the following inscription:—

Ce monument, commencé en 1806, en l'honneur de la Grande Armée, longtemps interrompu, continué en 1823 avec une dédicace nouvelle, a été achevé en 1836.
qui l'a consacré à la gloire des Armées Françaises.

Before 1852, the blank contained these words: "Par le roi Louis Philippe I^{er}."

From the platform at the top of the arch one of the finest views of Paris and its environs may be enjoyed. The total number of steps is 272. The monument is open till dusk. A small fee is given by parties ascending to the top.

From the Arc de l'Étoile, the Avenue de la Grande Armée leads to the Neuilly gate. Immediately outside the fortifications, on the left hand, is the *Porte Maillot*, one of the principal entrances to the Bois de Boulogne (see p. 486), and at No. 10, in the Route de la Révolte, opposite, is the

CHAPEL OF ST. FERDINAND, the scene of the melancholy death of the Duke of Orleans, on 13th July, 1842. (1)—The

(1) A brief notice of this sad event will not be deemed irrelevant in this place. The Duke left Paris in the forenoon, in a light open carriage, with a postilion, intending to take leave of

house in which the Duke expired, with some adjoining property, being purchased by the crown, Messrs. Lefranc and Fontaine, architects, erected on its site the present chapel, dedicated to St. Ferdinand, which was begun on August 21, 1842, and consecrated on July 11 following, in the presence of the royal family, by the Archbishop of Paris, the same who fell in the insurrection of June 1848. The building, 50 feet long by 20 in height, is of stone, surmounted by a cross, and is in the Lombard Gothic style, resembling an ancient mausoleum. On the high altar is a Descent from the Cross, in marble, by Triquetti. On the left is another altar, dedicated to St. Ferdinand, and corresponding to it on the right is a marble group representing the Prince on his death-bed, and kneeling at his head is an angel in fervent supplication, as if imploring the divine commiseration on the sufferer. The monogram MO reveals that this beautiful "spirit" was the work of his deceased sister, the Princess Marie, who little thought for whose tomb she was executing it! The remainder of the group is by Triquetti, after a drawing of M. Ary Scheffer. Underneath is a bas-relief representing France leaning over a funereal urn, deploring her great loss; the French flag is at her feet. This monument stands on the spot where the Prince breathed his last. Three circular windows corresponding to the sides of the cross represent respectively Faith, Hope, and Charity, in stained glass. The remaining 14 pointed windows represent, in stained glass also, the patron saints of the different members of the Royal family, viz. : in front St. Amelia and St. Ferdinand; St. Louis and St. Philip the Apostle; in the transept to the right St. Helen and St. Henry; in that to the left St. Rupert and St. Charles Borromeo; in the nave to the right St. Francis of Assise, St. Adelaïde, and St. Raphael; to the left St. Anthony of Padua, St. Rosalie, and St. Clement of Alexandria. Descending a few the royal family at Neuilly, and then to proceed to the camp at St. Omer. As he approached the Porte Maillot, the horses took fright. The postilion seeming to lose his command over them, the Duke called out, "Are you master of your horses?" "Sir, I guide them," was the reply. After a few minutes the Duke again said, "I am afraid you cannot hold them." The answer was, "I cannot, Sir." The Duke then endeavoured to get out of the carriage, but, his feet becoming entangled in his cloak, he was precipitated to the ground, and his head was dreadfully fractured. He was conveyed to the house of M. Lecordier, a grocer, where at 10 minutes past 4 o'clock of the same afternoon he breathed his last, unconscious of the grief that surrounded him, and apparently without pain. The royal family, with the exception of the Queen of the Belgians, the Prince de Joinville, then at Naples, and the Duchess of Orleans, who was at Plombières, were witnesses of this heart-rending scene.

steps behind the altar of the Virgin, the visitor will find himself in the sacristy of the chapel. Low oaken presses and a confessional of the simplest construction, a chair and prayer-desk covered with black, and an ivory crucifix, form its only furniture. Opposite the door is a picture of the size of life, by M. C. Jacquand, representing the death scene. In the centre is the Duke stretched on a bed, his head supported by the physicians; his father is kneeling opposite, eyeing him with the stupor of grief. The Queen and Princess Clementine are kneeling beside the bed, while the Dukes of Aumale and Montpensier, Marshals Soult and Gerard, and the Curé of Neuilly form an affecting group on the left. The other persons present are Generals Atthalin, Gourgaud, de Rumigny, the Duc Pasquier, M. Martin (du Nord), and M. Guizot. Dr. Paquet is supporting the head of the patient. Next to him is Dr. Destouches, remarkable for his resemblance to M. Thiers. In front of the Chapel, and separated from it by an open court, are four rooms, where the late royal family used to meet. Of these, only one is visible now, the others being inhabited by the priest entrusted with the service of the Chapel. Here are seen a richly embroidered cushion expressly made for the consecration of the Chapel, and never used since; a clock in a black marble case surmounted by an urn, marking 10 minutes past four, the time of the Duke's death; and a second clock surmounted by a bronze figure representing France leaning over a broken column in the attitude of mourning; it marks 10 minutes to 12, the hour at which the Prince fell. On the column are the initials F. P. O., and the date, July 13, 1842. Here is also a pirogue brought over from Brazil by the Duc de Joinville, as a present to the Duc d'Orléans; it was bought in by order of his widow at the sale of the Orleans property. A hemicycle of cypresses, facing the court, is graced with a cedar-tree, brought from Mount Lebanon by the Duke of Orleans, then Duke of Chartres, and transplanted here by his son, the Count of Paris. Admission daily from 10 to 4; a fee is expected.

In the adjoining *Avenue des Ternes*, at the corner of the rue d'Armaille, we find the ÉGLISE ST. FERDINAND. The façade is in the Lombard style, with a square belfry ending in a spire. The interior is Doric, and consists of a nave and two aisles. Architect M. Lequeux.

Further down, a new circular fountain occupies the centre of a square formed on the site of the old *Barrière*. At No. 157, rue du Faubourg St. Honoré, is the

CHAPELLE DE BEAUJON,—erected in 1780, by Nicholas Beaujon, receiver of the finances, who in 1784 founded the

HÔPITAL BEAUJON, No. 208, nearly opposite, for 24 orphans of the parish du Roule, 12 boys and 12 girls, endowing it with 20,000 livres annually. The Convention converted it into an hospital, under the name of Hôpital du Roule. The council-general of hospitals restored its former name, but not its primitive destination. The original building, constructed after the designs of Girardin, is 96 feet in length towards the street, by 144 in depth, and has a ground floor, with three stories. Strangers may visit it daily from 2 to 4 (see p. 140).

At No. 21, rue de Berri, is the AMERICAN CHAPEL, a tasteful Gothic building; and, returning to the rue du Faubourg St. Honoré, a few steps will bring him to the church of

ST. PHILIPPE, built by Chalgrin in 1784. The front consists of 4 Doric columns crowned by a pediment, adorned with a figure of Religion in alto-rilievo. In the interior, 164 feet long by 78 in breadth, 16 Ionic columns separate the nave from the aisles, and 6 more enclose the choir, behind which is the chapel of the Virgin, painted by Jacquand, in compartments (1). The semi-cupola of the choir is adorned with a fresco by M. Chasseriau, representing the Descent from the Cross. The altar is of white marble, with bas-reliefs, by the Abbé Roger, in three compartments, representing the Sacrifice of Abraham, Jesus accepting the instruments of the Passion, and the Entombment. On the sides are Moses, Aaron, St. Philip, and St. James. The Martyrdom of St. James, by Degeorge, and Matthew the Evangelist, by Leloir, are in the aisles.

At No. 24, rue de Courcelles, is the mansion of Princess Matilda, lately the property of Queen Christina of Spain.

Further on, in the semicircular PLACE BEAUVEAU, is the hotel of that name, occupied by the Home-office, and nearly opposite, in the rue du Faubourg St. Honoré, 55, is the

PALAIS DE L'ÉLYSÉE NAPOLEON.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. At her death Louis XV. bought it of the Marquis de Marigny. In 1773, M. Beaujon, the banker, enlarged and embellished it, after whose death the Duchess of

(1) The subjects are, beginning from the left:—1. The Adoration of the Virgin; 2. Christ disputing in the Temple; 3. the Holy Family; 4. the Visit to Elizabeth; 5. the Education of Christ; 6. the Death of the Virgin; 7. Mater Dolorosa; 8. "Wist ye not that I must be about my Father's business?" (Luke ii., 49); 9. the Flight into Egypt; 10. the Virgin the Refuge of Sinners. Each of these subjects is surmounted by an angel with some attribute, and the semi-cupola represents Christ crowning the Virgin.

Bourbon purchased and occupied it till 1790. In 1792, it was declared national property, and in the following year was used as the government printing-office. In 1800 it was sold, and converted into a place of public entertainment. Murat bought it in 1804, and resided there until his departure for Naples, when it again became the property of the government, and was a favourite residence of Napoleon I. In 1814 and 1815 it was inhabited by the Emperor of Russia, and by the Duke of Wellington. When Napoleon returned from Elba, he occupied it until after the defeat of Waterloo. In 1816, Louis XVIII. gave it to the Duke de Berri, on whose assassination it descended to the Duke de Bordeaux, and now again belongs to the State. It was the official residence of the present Emperor, while President of the French Republic. This palace has lately received important additions, and been completely insulated by the opening of a new street on its eastern side, on the site once occupied by Marshal Sébastiani's palace. The *Porte d'Honneur*, or entrance-gate facing the street, is flanked by two side-doors, and adorned with eight Ionic columns supporting an arch with the Imperial arms. There are five courts, of which the principal one, called the *Cour d'Honneur*, leads to the entrance of the palace, adorned with a portico of four Doric columns, supporting a Corinthian one on the upper story. A broad flight of steps overspread by a verandah, gives access to a vestibule containing a statue of Apollo, and opening into the suite of apartments on the ground floor, commencing with a dining-room 50 feet by 20, ornamented with Corinthian columns and pilasters richly gilt. The walls of this apartment are painted by Dunouy with landscapes, some of the figures of which are by Vernet, and were executed for Murat. The views represented are : the Pyramids of Egypt, the passing of the Tiber, the Château de Benrad, on the Rhine, near Dusseldorf, once occupied by Murat (the carriage in the foreground contains Murat's children), and a view of the château de Neuilly, at that time also Murat's property; a female figure in the foreground is said to be a good portrait of Mme. Murat, the sister of Napoleon. This room gives access to a *Ball-room* of recent erection, in the new wing of the palace, towards the Avenue de Marigny. It is of Corinthian architecture, with a coved ceiling, the corners of which are adorned with eagles supporting escutcheons charged with the monogram N.E. It has six lofty arched windows looking into the garden, and corresponding to them, on the opposite wall, are as many mirrors of equal size and form, while another colossal one occupies the wall opposite to the entrance. Returning to the Dining-room, a door to the left leads to the State-apartments.

The *Salle de Réception* was used by Napoleon I. as a council-chamber. Adjoining is the *Chambre de Napoléon I.* This was his favourite bed-room, where he last slept in Paris after the battle of Waterloo. Next comes the *Salle des Souverains*, formerly the *Salon de Travail*, where Napoleon I. signed his last abdication. Here Her Majesty Queen Victoria partook of a splendid collation on the 20th Aug. 1855. In a room adjoining is a record of the international festival given by the Court of Aldermen in 1851. (1) From the grand vestibule the principal staircase leads to the apartments of the upper story, which, under the able direction of M. Eugène Lacroix, the architect of the palace, has become a gem of elegance and splendour. In the first room the eminent landscape painter, M. Gallier, has added some of his finest pieces of Italian scenery to the landscapes of Houel, a distinguished painter of the last century. The following saloons, progressively increasing in richness and decoration, are now awaiting the artistic tapestry executing at the Gobelins, which is to fill their gorgeous frames. From the central saloon of this story, three arcades afford a view of the charming scenery of the garden, which is reflected like a well conceived picture in the large mirrors covering the wall opposite. All the panels are richly decorated with arabesques and garlands on a gold ground, encompassing figures of women and children, symbolising the four seasons. These subjects, remarkable for their graceful attitudes, purity of outline, and suavity of colour and finish, are due to the gifted pencil of M. Gariot, who has surpassed himself in the conscientious execution of this work. In the next saloon the same system of arabesques has been continued, but softened down, so that they may harmonize with the tapestry which is to occupy the panels. This suite of saloons is terminated by a toilet-room, the walls of which are covered by a continuity of mirrors, on which M. Chaplin has executed various figures of goddesses disguised as shepherdesses, as aerial as the ground on which they are painted, and the light scroll work which encircles them. The decorative paintings are by M. Godon, and M. Savreux's ornamental sculpture profusely decorates both the exterior and interior of the edifice. The *Salon des Quatre Saisons* was arranged by Mme. Murat, for the reception of her husband after one of his campaigns. This was the bed-room of the Empress Maria

(1) This was the *Dépôt des Cartes Géographiques* of Napoleon I. The other rooms were the *Petits Appartements*, once occupied by the Duc de Berri. The Emperor Alexander I. slept here during the occupation of the Allies, and Ibrahim Pasha inhabited these apartments in 1846.

Louisa, and here also was born the sister of the Duke of Bordeaux. Adjoining is a suite of rooms for the accommodation of a dame d'honneur, &c. These were the apartments inhabited in 1846 by the Prince de Salerno. The southern front of the palace is composed of a central pavilion with four Ionic columns on the basement story, and as many Corinthian ones on the upper. The garden opens into the Avenue de Marigny. This palace is not visible for the present. At No. 5 in the rue d'Aguesseau, is

The EPISCOPAL CHURCH, for the use of the British embassy and residents.—Its style is Gothic; it consists of a nave, 50 feet high, and is lighted by stained windows at each end, and by skylights. The altar is ornamented with a fine painting by Annibal Carracci. This church was built in 1833, at the expense of Bishop Luscombe, then chaplain of the embassy, after a plan of his own. It will hold a congregation of upwards of 800 persons (see p. 116).

At No. 41, in the rue du Faubourg St. Honoré, is the splendid hotel of the Baroness Pontalba. Next to this is

The BRITISH EMBASSY, No. 39, formerly the Hôtel Borghèse, the residence of the Princess Pauline, sister of Bonaparte. It was purchased by the British government soon after the peace in 1814, and with its fine garden forms one of the most noble residences of Paris. The British consular office is here.

No. 11 rue d'Anjou is the mairie of the 8th arrondissement.

At No. 37, we see the hotel lately built by the well known capitalists, Messrs. Pereire. It is one of the most sumptuous among the private edifices of the capital.

At No. 1, rue des Champs-Élysées, is the HÔTEL DE LA REYNIÈRE, once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It was long occupied by the Russian and Ottoman embassies; the Duke of Wellington also resided here. The *Cercle Impérial* is now in it (see p. 14.)

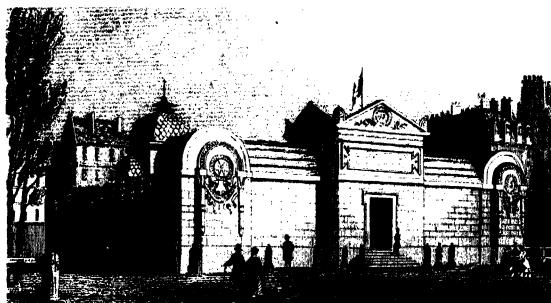
At the western end of the Boulevards stands the church of

LA MADELEINE.—This is, since the beginning of the 13th century, the fourth church erected on this site, called in former times, from its vicinity to a suburban villa of the Bishops of Paris, “la Ville l'Évêque.” The present magnificent structure was commenced in 1764, by Constant d'Ivry, and continued by Couture. The revolution of 1789 suspended the works until Napoleon I. directed Vignon to complete it for a Temple of Glory. In 1815, Louis XVIII. restored it to its original destination, and decreed that it should contain monuments to Louis XVI., Marie Antoinette, Louis XVII., and Mademoiselle Elisabeth. It was finished under Louis Philippe, by M. Huvé. This edifice, the total cost of which amounted to 13,079,000fr.





TEMPLE DE MARS AU FORUM.



TEMPLE DE VENUS ET DE ROME.



TEMPLE D'ANTONIN ET DE FAUSTINE.



BASILIQUE DE CONSTANTIN.

stands on an elevated basement 328 feet by 138, and is approached at each end by a flight of 28 steps, extending the whole length of the façade. Its form and proportions are Grecian. A colonnade of 52 Corinthian columns, each 49 feet high by $16\frac{1}{2}$ in circumference, surrounds it, 15 on each side, 14 in the southern portico and 8 in the northern. In the walls, there are niches containing statues of saints. (1) The whole entablature and the ceiling of the colonnade are profusely enriched with elaborate sculpture. The pediment of the southern front contains an immense alto-rilievo by Lemaire, 126 feet in length by 24 in height to the angle (2). The northern portico is plain. The bronze doors, designed by Triquetti, and cast by Messrs. Richard, Eck, and Durand, are larger than those of the Baptistery of Florence, or the Pantheon at Rome; they measure 33 feet by $16\frac{1}{2}$, and display bas-relief illustrations of the ten commandments (3).

Interior.—On entering the vestibule, Faith, Hope, and Charity are visible on the soffit of the arch. On the right is the chapel for marriages, with the marriage of the Virgin, by Pradier. On the left is the baptismal font, with a group by Rude, of Christ and St. John at the waters of the Jordan. The

(1) St. Philippe on the right, and St. Louis on the left of the entrance, both by Nanteuil. In the colonnade on the right; 4. the Angel Gabriel, by Duret; 2. St. Bernard, by Husson; 3. Ste. Thérèse, by Feuchère; 4. St. Hilaire, by Huguenin; 5. Ste. Cécile, by Dumont; 6. St. Irénée, by Gourdel; 7. Ste. Adélaïde, by Bosio, nephew; 8. St. François de Sales, by Molchenet; 9. Ste. Hélène, by Mercier; 10. St. Martin de Tours, by Grevenich; 11. Ste. Agathe, by Dantan, jun.; 12. St. Grégoire, by Thérasse; 13. Ste. Agnès, by Dusseigneur; 14. St. Raphaël, by Dantan, sen. Facing the rue Tronchet. 15. St. Luc, by Ramey; 16. St. Jean, by the same; 17. St. Mathieu, by Desprez; 18. St. Marc, by Lemaire. In the colonnade on the left: 19. Guardian Angel, by Bra; 20. Ste. Marguerite, by Caunois; 21. St. Jean Chrysostôme, by Jecquier; 22. Ste. Geneviève, by Debay, sen.; 23. St. Grégoire le Grand, by Maindron; 24. Ste. Jeanne de Valois, by Caillot; 25. St. Jérôme, by Lanno; 26. Ste. Christine, by Valcher; 27. St. Ferdinand, by Jalay; 28. Ste. Elisabeth, by Calhounette; 29. St. Charles Borromée, by Jouffroy; 30. Ste. Anne, by Desbœufs; 31. St. Denis, by Debay, jun.; 32. St. Michel, by Raggi.

(2) In the centre is the figure of Christ, with Magdalen at his feet; to his right are the Angel of Mercy, Innocence, Faith, Hope, and Charity. In the corner an angel greets the resurrection of a blessed spirit. On the left of the Sovereign Judge the Angel of Vengeance repels Hatred, Unchastity, Hypocrisy, and Avarice; a demon, precipitating into the abyss a damned spirit, terminates the group on this side.

(3) Above, in the centre, is Moses commanding obedience to the Tables; on each side are the Lapidation of the Blasphemer,

pulpit and the 12 confessionals along the chapels, richly carved in oak and gilt, are decorated in the same taste as the organ. The church itself consists of a vast nave, laterally interrupted by four piers on each side, fronted with lofty fluted Corinthian columns supporting colossal arches, on which rest three cupolas with skylights, and compartments gorgeously gilt; the corners supported by figures of the Apostles in alto-rilievo. The walls of the church are incrustated with rich marbles. An Ionic colonnade, supporting a gallery with a balustrade, runs between the piers, and is continued around the choir; it is interrupted under each arch by the pediment of a chapel with Corinthian columns. Each chapel contains the marble statue of its patron. (1) A marble balustrade encompassing the interior of the church separates it from these altars. The tympana of the lateral arches contain paintings illustrative of the life of Magdalen (2). The pavement is marble of different colours. On the ceiling of the choir, which is semicircular, there is a splendid composition by Ziegler, representing the establishment and propagation of Christianity since the death of our Saviour (3). The walls of the choir are ornamented with paintings and arabesques by Raverat, on a ground of gold. In the midst, approached by marble steps, stands the high altar, richly sculptured, by Marocchetti. The principal group represents Magdalen in an attitude of divine rapture, borne to paradise on the wings of angels. On a pedestal at each of the corners in front there kneels an archangel in prayer. For these figures, 150,000 fr. were paid. Two beautiful children support semicircular lateral stands on each side, and below the table of the altar is a bas-relief representing the feast of Cana, by Moine. Behind the northern portico, and concealed from view, is a peal of fixed bells. The roof is constructed of iron and copper. In the undercroft is a chapel to St. Francis Xavier, belonging to the fraternity of that name. High mass is celebrated at 11 on Sundays and holidays

and the Prohibition of Idolatry. Next follow, 3d. the Repose of God on the Sabbath; 4th. Joshua punishing the theft of Achan; 5th. the Curse of Noah; 6th. Susanna; 7th. the Death of Abel; 8th. God reproaching Abimelech; 9th. Nathan announcing to David his Chastisement; 10th. Elijah reproaching Jezebel.

(1) Ste. Amélie, by Bra; Jesus Christ, by Daret; Ste. Clotilde, by Barye, on the right: on the left, St. Vincent de Paule, by Raggi; the Virgin, by Seurre; St. Augustin, by Etex.

(2) The first to the right on entering represents the Preaching of Christ and Conversion of Magdalen, by Schnetz; 2d. the Crucifixion, by Bouchot; 3d. Magdalen in the Desert, by Abel de Pujol. On the left, 1st. the Supper of Bethany, with Magdalen at the feet of Christ, by Couder; 2d. the Angel announcing the Resurrection, by Coignet; 3d. the Death of Magdalen, by Signol.

(3) Magdalen is wafted before the throne of Christ, surrounded

West of the Madeleine is the short but elegant *Galerie de la Madeleine*; behind the church is a well-supplied market, and on the esplanade east of the edifice a flower-market is held on Tuesdays and Fridays. The rue Chauveau-la-Garde leads to the splendid new thoroughfare, called the

BOULEVARD MALESHERBES,—inaugurated by the Emperor on the 13th of August, 1861. It extends from the Place de la Madeleine to the exterior Boulevard de Monceaux, thus opening a direct communication with the 17th arrondissement. It reaches in a direct line to the Place Laborde, where two branches meet, one of which is as yet but imperfectly marked out. Before reaching this point, the visitor will see, in the rue Roquépine, at No. 4, the new Wesleyan Chapel (see p. 116), a Gothic structure in the style of the 15th century. The rue Lavoisier, on the opposite side of the boulevard, leads to the

CHAPELLE EXPIATOIRE, the front of which faces the rue de l'Arcade. This spot was formerly a burial-ground belonging to the Madeleine, where Louis XVI. and his Queen were obscurely interred in 1793. The ground was bought by M. Descloseaux, and converted into an orchard, in order to protect those precious remains from desecration; and he is said to

by the Evangelists and Apostles, the Emperor Constantine, and several saints. Next come the Crusades, with Urban II., Eugenius III., St. Bernard, Peter the Hermit pressing on the expedition; then the dukes, counts, and barons of Christendom, and an old man beneath, who devotes his three sons to the "holy cause." St. Louis kneels near Magdalen; then Godfrey de Bouillon; Richard Cœur de Lion, Robert of Normandy, a Constable de Montmorency; Dandolo, the "blind old Doge;" and next is Villehardouin, the historian of the Crusades. The struggles of the Greeks to throw off the Mussulman yoke are depicted by a Grecian warrior prostrate, and a group of his countrymen pressing around the standard of the cross. On the Saviour's left are some of the early martyrs. Indistinctly seen is the shadowy form of Ahasuerus, the wandering Jew. Below are the warriors of Clovis, from whose aspect a Druidess flies in dismay. St. Remi baptises Clovis, near whom is Ste. Clotilde, Queen of France. Opposite St. Louis is Charlemagne, on whom a cardinal confers the insignia of the empire; an envoy of the caliph Haroun-al-Raschid, attended by a guardian of the holy sepulchre, presents him with "the keys," and the robe of the Virgin. Lower down is Pope Alexander III., who laid the foundation of Notre Dame, giving his benediction to Frederick Barbarossa at Venice. Otho, Joan of Arc, Raphael, Michael Angelo, and Dante, complete this side. In the centre is the convert Henry IV.; Louis XIII. presenting his crown to the Virgin; and near him Richelieu. Lastly, Napoleon I. receives the imperial crown from the hands of Pius VII.; the Bishop of Genoa and Cardinals Caprara and Braschi unroll the concordat.

have annually sent the Duchess of Angoulême a bouquet gathered from the graves of her parents. At the Restoration, the Royal ashes were transported with great pomp to St. Denis; the earth that had covered the coffins was preserved; the remains of the other victims of the Revolution, including the Swiss Guards, were placed in two large graves, and the present chapel erected by Louis XVIII. It bears the following inscription:

Le Roi Louis XVIII. a élevé ce monument pour conserver les lieux où les dépouilles mortelles du Roi Louis XVI. et de la Reine Marie-Antoinette, transférées le 21 Janvier MDCCCXV. dans la sépulture royale de St. Denis, ont reposé pendant XXI. ans. Il a été achevé la deuxième année du règne du Roi Charles X., l'an de grâce MDCCCXXVI.

The adjoining space is bordered with ivy, and has gates in the rues d'Anjou, de la Madeleine, and de l'Arcade. The outer vestibule leads by a flight of steps to a raised platform, surrounded by a covered gallery on each side, and by a chapel at each end, containing the remains of the old cemetery. Opposite stands the larger chapel, of the Doric order, in the form of a cross, surmounted by a dome. Within are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab; on that of the latter are extracts of the queen's last letter to Mme Elisabeth. Around the chapel are niches with magnificent candelabra, and over its vestibule is a bas-relief representing the funeral procession to St. Denis. The corners are adorned with allegorical bas-reliefs. Beneath is a subterranean chapel, where an altar of grey marble is erected over the exact spot where Louis XVI. was buried; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. The vestry attached is for the use of two clergymen, who perform mass here every day at 8 a.m., and on Sundays at 8 and 9. The architects were Percier and Fontaine. A small fee is given by visitors to those who show it.

At No. 122, rue St. Lazare, is the Versailles, St. Germain, Rouen, Havre, and Western railroad terminus. This is a large handsome building, extending to the rue de Stockholm. A spacious Doric vestibule, 144 feet long by 21 in breadth, occupies the whole breadth of the building.

Behind the terminus is the *Plaine de Monceaux*, where building is in active progress. Following the rue de la Pépinière westwards, we find vast barracks at the corner of the Boulevard Malesherbes, and to the right, at the point of bifurcation, where several new streets now meet, the church of

ST. AUGUSTIN, still in course of construction. The front, which is Gothic, has three entrances surmounted by a large

circular window crowned with raking cornices forming a gable; four octagonal towers rise above the transept. The interior consists of a nave and two aisles, still unfinished; but a large underground chapel with a low arched ceiling has already been opened to worship here, and is accessible by a provisional passage.

Continuing along the boulevard, where the stranger will be struck with the enormous cuttings which it has occasioned, he will find to his left the rue de Valois, where a splendid mansion is in course of construction for the Italian Embassy. It covers a space of 2,000 sq. metres, and will cost 2,040,000fr. At the extremity of the Boulevard Malesherbes, we find the eastern entrance of the

PARK DE MONCEAUX.—In this park a palace was erected by Carmontel in 1778, for the Duke of Orleans. The Convention intended it for various establishments of public utility; Napoleon I. presented it to Cambacères, who gave it up again to the Crown a few years later. In 1814 Louis XVIII. restored it to the Duke of Orleans, but in 1852 it returned to the State, and is now the property of the city, which, under the able direction of M. Alphand, has entirely remodelled it, and opened it to the public since Aug. 15th, 1861. Though still called a park, it partakes more of the nature of a garden than the Bois de Boulogne. Upwards of 100,000 rare shrubs and flowers have been transplanted here, gracefully adorning the spacious grass-plats and gravel-walks which characterize this beautiful spot. It is intersected by two carriage-roads; on the outskirts of the exterior boulevard we see an elegant rotunda flanked by two entrances. Not far from this, there stands a mock ruin, consisting of a Corinthian colonnade skirting the banks of a miniature lake, called the *Naumachie*. From this the water meanders across the park, forming two pretty islets, and further on losing itself in a wild grotto. At one point it is spanned by a stone bridge, rather too formal for the place. Here and there we see small ruins, broken columns, pyramids, etc. The carriage ways are lighted at night by gas-lamps on elegant bronze lamp-posts.

Leaving this charming spot by the western entrance, fronting the Boulevard de Beaujon, one of those which starts from the Arc de l'Étoile, and contains a large boarding school kept by the *Dames du Sacré Cœur*, we may turn to the right into the rue de Chartres, and thence into the rue de la Croix, where we shall find the new

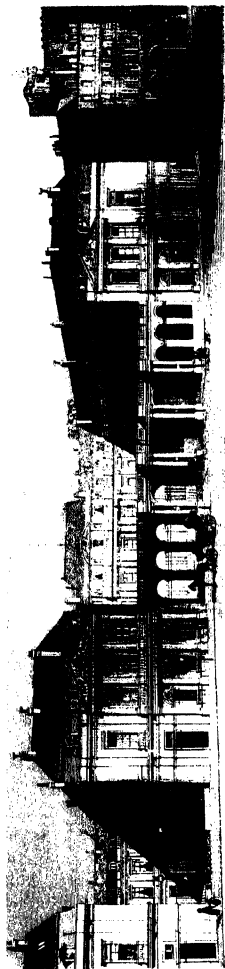
GREEK CHURCH, inaugurated on the 11th of September, 1861.—This brilliant edifice, constructed at a cost of 1,200,000 fr., the amount of voluntary contributions, col-

lected by M. Vassilieff, almoner to the Russian Embassy at Paris, among the richest families of St. Petersburg, is now one of the ornaments of the capital of France. The first stone was laid March 3, 1860, by the Russian Ambassador, Count Kisseleff. The plan of the edifice is square; it is flanked with octagonal turrets at the angles, each topped with a conical roof, similar to the larger one, which covers the main body. Each of these cones ends in a piroid spire surmounted by the Greek double cross with pendant chains. The whole is elegantly sculptured and gilt. The porch is approached by seven steps, and consists of a small cupola resting on pillars. The interior is circular, with semi-circular recesses; the decorations are gorgeous. The paintings on the walls represent the Adoration of the Shepherds; the Sermon on the Mount; the Last Supper; and the entry into Jerusalem. In the central cupola, Christ imparting his blessing; in the pendentives, the Four Evangelists. The circular nave is separated from the choir by the *iconostas*, a screen on which the painter and decorator appear to have exhausted their talent; it presents, in compartments, the figures of Christ, the Virgin, and other holy personages. Behind this is the picture of the Saviour radiant with glory. This church is dedicated to the Trinity and St. Alexander Newsky. M. Kouzmine, Imperial architect at St. Petersburg, has furnished the designs; M. Strohm has directed the execution. This church is visible to the public on Thursdays, from 2 to 4, and on Sundays from 2 to 6.

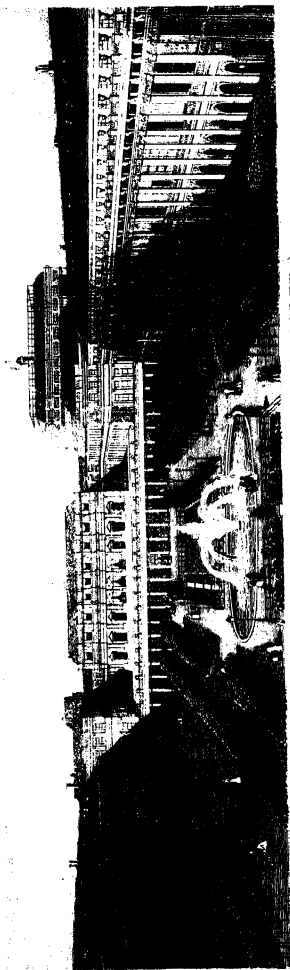
FOURTH WALK.

This comprises parts of the 1st, 2d, and 9th arrondissements. The stranger may commence it by the

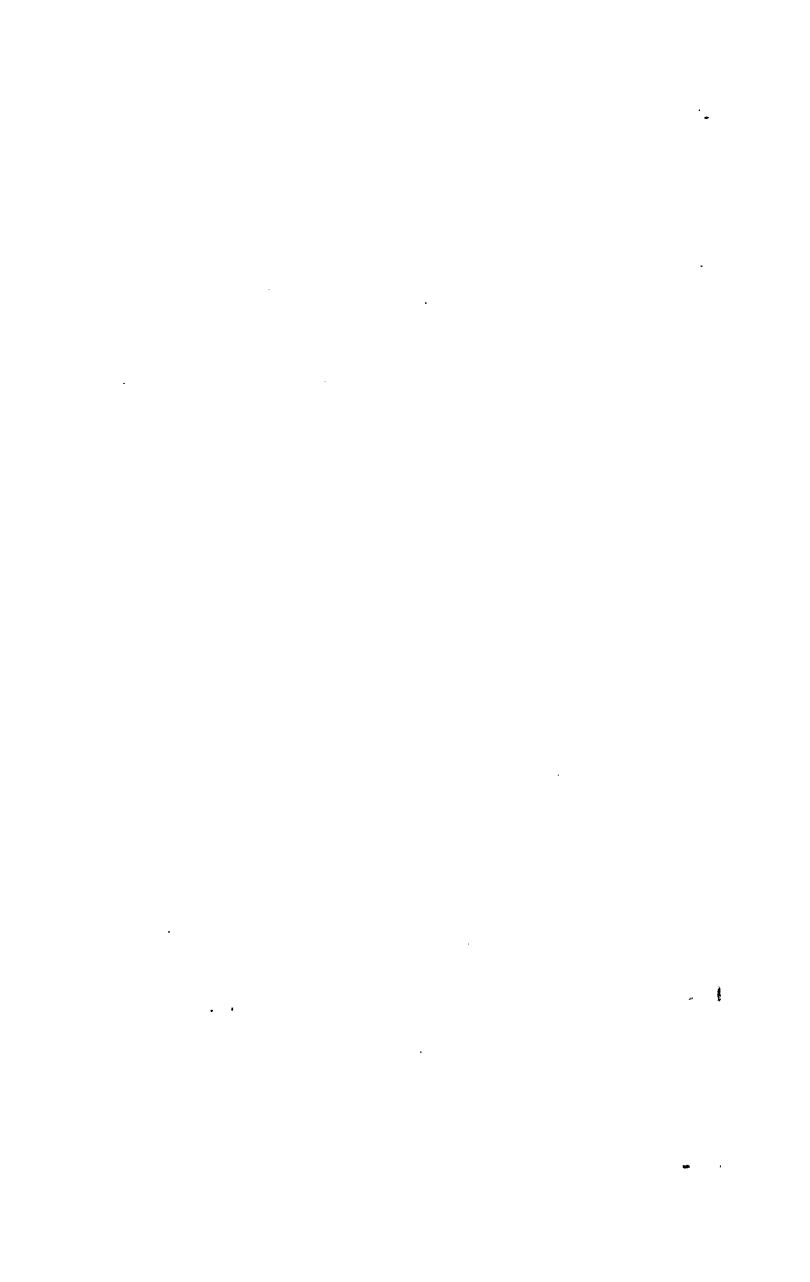
PALAIS ROYAL.—On the site of this palace formerly stood, in the time of Charles VI., a hotel situated without the city walls; this was purchased and demolished by Cardinal de Richelieu, who, in 1620-36, built the *Palais Cardinal* in its place, after the designs of Lemercier. It had several courts, and contained a theatre for 3000 spectators, magnificent galleries painted by Philippe de Champagne, Vouet, &c., a second theatre for 500 persons, and a splendid chapel. Large gardens in the rear covered the rues de Valois, de Montpensier, and de Beaujolais. The cardinal contemplated other buildings round the garden, but the splendour of his design excited the jealousy of the king. Shortly before his decease in 1642, the cardinal presented it to Louis XIII. On the death of Richelieu, the king removed to it, and from that period it assumed the name of *Palais Royal*.



PALACE ROYAL (VIEW FROM THE SQUARE).



PALACE ROYAL (VIEW FROM THE GARDEN).



After the death of Louis XIII. in 1643, Anne of Austria, with the young king, Louis XIV., made it her abode during the turbulent times of the *Fronde*. In 1692, it was ceded by Louis XIV. to Philippe of Orleans, his nephew, as part of his apanage on his marriage with Mlle. de Blois. The Regent Duke of Orleans, on coming into possession of it, placed in the grand gallery the valuable collection of pictures he had purchased in various parts, and which, celebrated as the Orleans Gallery, was sold during the troubles of the first Revolution, when the greater part passed into England. Here, too, had been placed, by Louis XIV., the well known collection of medals, and engraved gems, subsequently purchased by the Empress of Russia. • The orgies of which this palace was the scene have been sufficiently commemorated in the memoirs of the regency; during the lifetime of the succeeding duke they were discontinued, but were again to a certain extent resumed under his successor, better known as "Égalité." In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt, as it now stands, after the designs of Moreau. The debts of the duke having become so enormous that he once meditated a declaration of insolvency, it was determined, by the advice of the brother of Mme. de Genlis, to erect buildings with shops and places of amusement, in the garden of the palace, as a means of augmenting his revenue. These were begun in 1781, after the designs of the architect Louis; the houses and arcades, as they now stand, were finished in 1786. The plan succeeded. During the early part of the first Revolution the garden, then replanted, became the place of resort of the most violent politicians of the day; here the tri-coloured cockade was first adopted, and many of the bolder measures of the popular party were decided on. After the execution of the duke in 1793, his palace, then called *Palais Egalité*, was confiscated, and soon converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and one of its halls was afterwards fitted up for the Tribunate, with apartments for the president and the two questors. It was then called *Palais du Tribunat*, but re-assumed its original title under Napoleon, who never lived there, but assigned a portion of it to his brother Lucian, Prince of Canino, who occupied it some time. In 1814, Louis Philippe, then Duke of Orleans, returned to it, and, with the exception of the interval of the Hundred Days, resided in it till 1831, making additions and improvements, and fitting up the whole anew. Most of the houses surrounding the garden had passed through several hands during the revolution, so that but a small part reverted to him. The

Palace was taken and devastated by the mob on 24th February, 1848, and in that and the following year, it became, under the name of *Palais National*, the place of meeting of some of the republican members of the Constituent Assembly (1). In 1850, 1851, and 1852, it was used for exhibitions.

Exterior.—The late Prince Jerome, on having this palace assigned to him as a residence, fitted it up in the most splendid style. It is now inhabited by Prince Napoleon, and not visible to strangers. It consists of a court, entered from the rue St. Honoré, by a Doric arcade and gateway. The principal staircase, designed by Desorgues, rises under a lofty dome, and, branching off into two flights, is adorned with a beautiful balustrade and railing of chiselled iron, by Corbin. It leads to the principal vestibule, from which the visitor emerges under the archway of the central building. On the northern side is the principal building, and, on the eastern and western, two wings projecting towards the street with pediments sculptured by Pajou, and representing Prudence, Liberty, Justice and Power. The central compartment of the northern side consists of a ground floor, first floor, and attic, surmounted by a segmental pediment; the other sides of the court have only two stories. A regular gradation of the Doric, Ionic, and Corinthian orders is observed throughout. To the left of the outer front is a secondary entrance, leading into a by-court enclosed by the *Galerie de Nemours*. From the first court a triple archway leads through the central building to the second court. Here the façade, forming the southern side, presents two projecting masses, with fluted Ionic columns, supporting an entablature with allegorical sculptures, and surmounted by an attic. On the first floor are the state apartments, and the eastern and western sides of the court have galleries underneath. The eastern gallery, called the *Galerie des Proues*, still retains the naval ornaments denoting I'cheliou as Grand Admiral. This gallery, the northern *Galerie de la Cour*, and the *Galerie de Chartres* to the west, are formed by a Doric colonnade enclosing the court. Parallel and

(1) It was a sad spectacle to behold the wreck of this palace after the 24th of Feb., 1848. Whilst the work of devastation was in progress some well-meaning persons had written the words "Respectez les Tableaux" with charcoal on the walls; but unfortunately the salutary advice was completely disregarded. Of the numerous fine pictures which adorned the walls of the palace scarcely a dozen were saved. The spirit of destruction was carried so far on that memorable day, that on Feb. 14, 1850, there were *twenty-five thousand kilogrammes* of broken glass and china, collected from the remnants of the furniture of the Palais Royal, sold by order of the liquidators of the late Civil List.

contiguous to the Galerie de la Cour is the *Galerie d'Orléans*, 300 feet long by 40 broad, on the site of the *Galerie de Bois*, demolished in 1830. It is a lofty hall, paved with marble and and roofed with glass, extending between a double range of shops, over which a double terrace, bordered with shrubs and vases, serves as a promenade to the inmates of the palace. The *Galerie de Chartres* communicates with the *Péristyle de Chartres*, leading to the *Théâtre Français*, formerly the private property of the Dukes of Orleans. (See *Theatres*.)

In the western wing of the principal court was the private library of Louis Philippe. It contained a valuable collection of upwards of 600,000 engravings, classed by Louis Philippe's own hand, and filled 122 colossal folios, which perished in the flames with the greater part of the library on February 24.

At 3, rue de Valois, was the Queen's private library, which was also completely destroyed on that eventful day.

The *Garden*, forming a rectangle of 700 feet by 300, and surrounded by the *Galleries Beaujolais*, *Montpensier*, *Valois*, and *du Jardin*, is planted with rows of lime trees from end to end, and two flower-gardens, separated by a circular basin of water, with a fine *jet d'eau*. The garden was thus arranged in 1799; it contains bronze copies of the *Diane à la Biche* of the Louvre, and the *Apollo Belvedere*; two modern statues in white marble, one of a young man about to bathe, by d'Espercieux; the other of a boy struggling with a goat, by Lemoine; Ulysses on the seashore, by Bra; and Eurydice stung by the snake, by Nanteuil, a fine copy in bronze, but more fitted for a gallery than the place it now occupies. Near this statue is a *solar cannon*, which is fired by the sun when it reaches the meridian, and regulates the clocks of the Palais Royal. Within the garden are 4 kiosks generally occupied by persons who let out journals to read at a sou each; and round them are to be found at all hours of the day politicians of every caste and rank. Under the lime trees are rows of chairs, occupied, during the summer months, by crowds of loungers; and so great is the profit arising from them, and from the privilege of supplying frequenters of the garden with refreshments, that Government derives an annual rent of 38,000 fr., or £1520 from these two items alone. The buildings that surround the garden are all of uniform architecture, and consist of two stories and an attic, resting upon arcades, divided by fluted Composite pilasters, which rise to the cornice above the second story. The shops under the arcades are among the most elegant in Paris, arranged with the greatest taste, and, being chiefly devoted to articles of luxury, produce a most brilliant effect. On the first floors are a great number of restaurants, and here were for;

merly the gambling-houses which rendered this place so celebrated. The stories above are occupied by individuals of various professions. Under the arcades, at the corner of the Théâtre Français, is Chevet's *magasin de comestibles*, well known to epicures. In the Galerie Montpensier is the Café de Foy, and in the Galerie Beaujolais are the two restaurants of les Trois Frères Provençaux, Véfour, and the Café de la Rotonde, all unique in their kind. Under the *Péristyle Beaujolais*, to the north-east, is the *Café des Aveugles*, a place of amusement worthy of a visit by the curious traveller, as being a favourite resort of the lower classes. It takes its name from a band of blind musicians, who accompany singers in little vaudevilles. A "sauvage," too, a celebrated drummer, performs here. In the *Péristyle Joinville*, at the north-west corner, is the entrance to the *Théâtre du Palais Royal*, formerly *Montansier* (see *Theatres*), not to be confounded with the *Théâtre Français*, which also communicates, as has been observed, with the Palais Royal. The best time for seeing this splendid bazaar is in the evening, when the garden and arcades are brilliantly illuminated and full of people; the shops of the watch-makers and jewellers will then particularly strike the visitor's eye. The Palais Royal has been called, not without reason, the Capital of Paris, and it certainly is more frequently entered than any other space of equal dimensions in the city. To the stranger it is particularly interesting from its historical associations. As early as Anne of Austria, the troubles of the Fronde may be said to have commenced in it; there Camille Desmoulins from one of the straw chairs harangued the populace on the night of the famous charge of the Prince de Lambesc; the club of the Jacobins was formed in it, as also that of the Thermidorians; the Dantonists met at the Café de Foy, the Girondists at the Café de Chartres. And still it is the same favourite resort of politicians, idlers, and the little *rentiers* of the capital.

The immense building bordering the eastern side of the *Place du Palais Royal* (1) is the

HÔTEL DU LOUVRE, built by a company on the plan of the colossal hotels for which the United States are so celebrated. It occupies a space of nearly two English acres, between the rues St. Honoré, de Rivoli, de Marengo, and the Place du Palais Royal. It has three courts, one of which, the *Cour d'Hon-*

(1) Before 1848 this square was not one half of its present size, and was bordered in front of the Palais Royal by a very handsome fountain called the *Château d'Eau*, erected in 1719 by de Cotte. It was here the Garde Municipale made the last desperate resistance to the people on the 24th February 1848; it was demolished by order of the Provisional Government.

neur, is roofed with glass. From the court an elegant double-branched staircase gives access to an arcaded Corinthian gallery, 98 feet by 26, the ceiling of which is painted with figures representing the twelve months, by Gosse and Perryas, and the Genii of Arts and Sciences, by Nolau and Rubé. This gallery communicates with the dining-room, a vast hall 131 feet by 42, with an altitude of 34 feet. The ceiling is adorned with frescos representing the Four Seasons, and the other decorations, as well as the hangings, curtains, and furniture, are of the most gorgeous description. The exhibitors of the Great Universal Exhibition gave a splendid banquet here to Prince Napoleon on the 15th of October 1855. The comforts contrived for the inmates of this establishment are of a novel description. A large clock in the *Cour d'Honneur* communicates the true time to all the bracket-clocks throughout the house by means of electricity; travellers' baggage is conveyed from story to story by machinery; dishes are slid down hot from the kitchen into trucks which, running along a subterranean railway, transport them to a point where, by another contrivance, they are safely hoisted up to the dining-room; the waiters are summoned by electric bells; speaking-tubes communicate with the offices, the laundry, etc., and a constant supply of water, both hot and cold, is conveyed by pipes to all the apartments at the command of the visitor. Linen is washed and dried by steam; baths and smoking-rooms have also been provided. There is a telegraph office here.

Proceeding westwards, along the rue St. Honoré, the visitor will perceive the new facade of the *Theatre Francais*, adjoining the Palais Royal (1).

Following the rue St. Honoré in a western direction, the rue des Frondeurs will lead to the rue d'Argenteuil, where, at No. 18, is the house in which Corneille died. It has a bust of the poet in the court-yard, with a black slab bearing this motto, borrowed from the *Cid*:

Je ne dois qu'à moi seul toute ma renommée.

Turning to the left into the rue St. Roch, we find, at the corner of the rue St. Honoré, the church of

ST. ROCH,—the first stone of which was laid by Louis XIV. and Anne of Austria, in 1653; the architects were Le-

(1) During the career of Joan of Arc, the walls of Paris extended to the ground opposite to this theatre, but lately traversed by a narrow street called the *rue du Rempart*. Here the Maid of Orleans was severely wounded from a cross-bow while trying the depth of the ditch with her lance during an assault. She however would not retire, but continued till night to direct the placing of the faggots by which it was to be crossed.

mercier and De Coste. It is approached by a flight of steps, extending the whole breadth of the church, and famous as the theatre of many events during the several French revolutions. The mob crowded them to see Marie Antoinette led to execution; Bonaparte cleared them of that same mob with cannon during the Directory; in 1830 a stand was made there against the gendarmerie of Charles X.; and in 1848, the descendants of the votaries of the Goddess of Reason devoutly ascended those steps to deposit in the church a crucifix found in the palace of the Tuileries. The front is Doric and Corinthian, 84 feet in breadth, and 91 in height. The church is cruciform; its total length is 405 feet, that of the choir 69, and its breadth 42; aisles with chapels run along each side. The interior is Doric; the piers of the arches are incrustated with marble at the base. Beside the entrance there is an inscription on marble, placed there by Louis Philippe, in 1821, to the memory of Pierre Corneille, who is buried here; another tablet records the names of benefactors to the church, and of distinguished persons buried there, whose tombs were destroyed in 1793 (1). In the 5th chapel is a marble monument to the Abbé de l'Epée, by Préault, erected at the expense of deaf and dumb persons educated at his institution. A plain sarcophagus supports his bust; the figures of two children are represented in the act of raising their eyes towards him with an expression of gratitude. The inscription is:—*Viro admodum mirabili, sacerdoti de l'Epée, qui fecit exemplo Salvatoris mutos loqui, cives Galliæ hoc monumentum dedicarunt an. 1840. Natus*

(1) The best works of art in the chapels of this church, beginning from the left on entering, are—2d. chapel: A marble group of the Baptism of Christ, by Lemoine; on the walls, Christ calling on John to baptize him, and the Saviour appearing to his Disciples. 3d. St. Nicholas saving a ship at sea. 4th. A Descent from the Cross in plaster, by Bogino.—Transept: St. Denis preaching, by Vien.—Chapel of St. Vincent de Paul: paintings representing him assisting the poor, and his apotheosis; in the window, a small specimen of old stained glass, representing the Saviour reading to the Virgin and Joseph. Here begins the series of the stations of the *Via Crucis*, consisting of bas-reliefs in plaster, continued along the church.—Chapel of St. Joseph: the birth of Christ, by Tissier, and the death of St. Joseph, in fresco, by Brune; in the next, St. Francis de Sales, preaching, by Loyer; and the same helping a wayfarer through the snow, by Scheffer; in the following is St. Charles Borromeo.—Lady Chapel, of an elliptical form, ornamented with Corinthian pilasters, and surmounted by a dome painted in fresco by Pierre. On the altar is a group in white marble, by Anguier, which formerly decorated the altar of the Val de Grâce: the infant Jesus in the manger, with the Virgin

an. 1712, mortuus an. 1789.—Near is a black marble tablet, with the inscription:—*A l'Abbé de l'Epée, les sourds-muets suédois reconnaissants.* 1845.—Opposite is the pulpit, with statues of the Evangelists carved in oak; an angel supports the canopy. Following the aisle we enter the chapel of the Holy Sacrament, magnificently decorated in representation of the Holy of Holies of the Mosaic tabernacle; all the ornaments of the Jewish ritual are placed here. In the windows are Denis the Arcopagite, and Denis Affre, Archbishop of Paris, killed on the barricades in June, 1848. The cupola of St. Roch has lately been painted by Roger, and an elegant tribune has been fitted up here for the use of the Empress. It is the richest church in Paris, and is celebrated for its music and singing.

Continuing westwards along the rue St. Honoré, we find to our right the rue du Marché St. Honoré, leading to the

MARCHÉ ST. HONORÉ, opened in 1809, on the site of the *Convent des Jacobins*, celebrated during the revolution of 1789. The entrance to the Club des Jacobins was the large arched gate still visible in the rue St. Hyacinthe. The market is now being rebuilt.

The rue Neuve des Petits Champs will lead, by the rue Méhul, to the *Théâtre Italien*. (See *Theatres*.)

and Joseph kneeling; it is a fine piece of sculpture. At the entrance to this chapel are two paintings: Jesus purging the Temple, by Thomas, and his recalling the daughter of Jairus to life, by Delorme.—Chapel of the Calvary: a Crucifix, by Anguier, that formerly stood over the altar of the Sorbonne; close to it, under a vaulted recess, is a Descent from the Cross, and in a similar recess, on the other side, the Virgin and St. John, a group in plaster.—In the 1st chapel after that of the Virgin, in the opposite aisle, are Christ preaching, and Mary Magdalen, by Brisset; 2d. the martyrdom of St. Catherine on the wheel, and her apotheosis, by Brune; 3d. St. Agnes in prayer, and her inspiration by the Holy Ghost, by Bohn; 4th. Ste. Clotilde praying, and her Apotheosis, by Landelle.—Transept: an altar-piece by Doyen, the Cure of the Mal des Ardents, in 1230, through the intercession of Ste. Geneviève.—5th chapel: St. Peter preaching; Christ delivering the keys to St. Peter. 6th. Sorrow for the Departed, and Joy at the announcement of their resurrection in Heaven; 7th. Stephen disputing, and his Lapidation, by Roux; also a marble monument to the Duke de Créquy; 8th. the Resurrection of Christ, and the angel announcing that event to the three holy women; and monuments to the infamous Cardinal Dubois, Mignard the painter, Lenôtre, the designer of the gardens of Versailles, and the Count de Harcourt. The last chapel, which contains monuments to Maupertuis, the Duke de Lesdiguières, and the Maréchal d'Asfeld, is also adorned with two frescos, by Quantin, representing the departure and return of the Prodigal Son.

Next to this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor to the

FONTAINE LOUIS LE GRAND, at the corner of rue de la Michodière and rue du Port Mahon.—This pretty fountain, erected in 1712, and rebuilt in 1828, is adorned with a figure striking a dolphin with a trident. Two monolith basins, in the shape of ancient tazze, receive the water. The capitals, &c., are ornamented with sculptures of fish, shells, aquatic plants, etc. The following was the inscription:—

Regnante Carolo X.

Pristinum fontem angustiore area jam amplificata, Communi utilitati urbisque ornameto, in majus resituerunt præfectus et ædiles Anno M.DCCC.XX.VIII.

but the first line of it was effaced in 1830.

By the rue du Port Mahon we reach the Boulevard des Capucines, opposite to the rue de la Chaussée d'Antin (1) In this street lived Grimm in 1778, when he took young Mozart into his house.

Continuing westwards along the boulevard, the visitor will see, on the northern side, the new *Grand Hôtel*, vying in size and grandeur with the *Hôtel du Louvre* already mentioned. The ground it occupies cost 8 millions of francs, and the building and furniture 14 millions more. Adjoining are the works in progress for a new

FRENCH OPERA-HOUSE, for which immense edifice see p. 464 n.

(1) The nomenclature of this street has undergone many changes. It was at first called *Chemin des Porcherons*, being at that time only a rugged road crossing the Prés des Porcherons, an open space, the favourite resort of duellists and debauchees. It was next named *Chaussée Gaillon*, on account of its proximity to the Porte Gaillon; afterwards *rue de l'Hôtel Dieu*, from its leading to a farm belonging to that hospital; subsequently, on the building of the Hôtel d'Antin it became the *Chaussée d'Antin*. In 1791 it received the name of *rue Mirabeau*, in memory of the celebrated revolutionary orator, who resided in it at the time of his death, at No. 42. In 1793 it was called *rue Montblanc*, but at the Restoration it resumed its name of *Chaussée d'Antin*. No. 62 stands on the site of a small hotel inhabited by Josephine before her marriage with Napoleon; General Foy died there. The last house on the right was the hotel of Cardinal Fesch. Necker also lived in this street. To give an idea of the immense value of ground here we may state that the Hotel Pillet-Will was lately bought by the City for 2,100,000 fr., or at the rate of 630 fr. per square metre. In 1675, the price of ground on that spot was three sous per square toise, or four square metres, and in 1722, when the Chaussée-d'Antin was transformed from a dirty lane into a street, the square toise cost three livres. In 1760, the price varied from eight to ten livres.

Continuing westwards, we find, at the corner of the rue des Capucines, the spot where, on the night of the 23d February, 1848, the eventful shot was fired, which led to the overthrow of the monarchy. This site was occupied at the time, and until September, 1853, by the Foreign Office, a building erected by the minister Bertin in the 18th century (1). It was taken on the 13th Vendémiaire by General Bonaparte, who, after inhabiting it for some years, gave the property to Marshal Berthier, who sold it to the government in 1821.

At No. 65 in the rue Caumartin opposite, is the

LYCÉE BONAPARTE, formerly Collège Royal de Bourbon.—The buildings in which this lyceum is established were erected in 1781, after the designs of Brongniart, for a convent of Capucins. The front is 162 feet long by 42 in height. It consists of a central door-way, with Doric columns resting on plinths and sustaining an entablature, and of two pavilions at the extremities; one of which is now

THE CHURCH OF ST. LOUIS D'ANTIN, a plain Doric building, with a nave and aisle, and a semicircular choir. The ceiling of the choir is painted by Signol. The walls of the nave display the 12 Apostles, painted in wax by Cornu and Bezart. There are also the Agony of Christ, by Goyet; and Christ at Emmaus, by Dumas. In an urn in the baptismal chapel, is the heart of Count de Choiseul, the Grecian traveller.

Further on, is the handsome *Passage du Havre*.

The rue Joubert to our right leads to the rue de la Victoire. Here at No. 60 is the site of a house once inhabited by Napoleon and Joséphine (2). Returning to the Chaussée d'Antin and turning to the right, we arrive at the rue de Clichy, at the corner of which the new

ÉGLISE DE LA TRINITÉ is nearly completed. It is 90 metres in length by 30 in breadth. It is in the style of the Renaissance, with three entrances in front, surmounted by a rose-window flanked with trilobate ones.

(1) The shop-front of Mr. Giroux's immense premises occupies the precise position of the gate of the old Foreign Office, around which the soldiers stood on the night alluded to. The rue St. Arnaud has been run across part of the ground.

(2) We here subjoin a brief notice of the different places at which Napoleon I. resided in Paris from his first arrival up to the 18th Brumaire, and the establishment of the Consular government.—*École Militaire*: Bonaparte coming from the military school of Brienne, was admitted here on the 19th October, 1784, and occupied a small room on the upper story of the establishment.—*Quai de Conti*, No. 5. Here Bonaparte occupied a small garret.—*Hôtel de Metz, rue du Mail*, from May to September 1792. Bonaparte, then a captain of artillery, was

At No. 30 is the *College Municipal Chaptal* (see p. 101), and higher up, at No. 70, the Prison for Debtors (see p. 78.)

The rue Vintimille leads to the *Place* of that name, in the centre of which is a pretty square, covering a space of 778 metres. In the rue de Calais, is the *Chapelle de la Trinité*, a plain building. The rue Percier leads into the rue Fontaine St. Georges, where we find, at No. 30, a profusely sculptured house in the style of the time of Francis I. The quarter crossed by this street, and the rue Notre Dame de Lorette, has received the name of *La Nouvelle Athènes*. The Place St. Georges, with its fountain, richly sculptured edifices, and gardens, will attract notice. No. 27 is the residence of M. Thiers. This quarter is the favourite abode of artists, actresses, and *femmes galantes*. Further down is the church of

NOTRE DAME DE LORETTE.—This beautiful church was commenced in 1823, after the designs of M. Le Bas. Its ex-

ordered to Paris to answer for some strong political opinions he had expressed while he was in garrison at Valence.—*Hôtel des Droits de l'Homme*, rue du Mail, October, 1794. Bonaparte was then general of artillery; his brother Louis and Junot accompanied him as aides-de-camp. They lodged together on the 4th story, at a rent of 27 livres in specie per month. His friendship for Talma, which continued unabated to his death, commenced in this house, to which the great actor resorted to give lessons in declamation to "La citoyenne Petit," afterwards Mme. Talma.—*Rue de la Michodière*, No. 19. Being without employment in very narrow circumstances, and unwilling to go to La Vendée as a general of infantry, Bonaparte occupied a small lodging in the upper story of this house.—*Hôtel Mirabeau*, rue du Dauphin, 1795. Bonaparte disgraced occupied himself in visiting the different members of the National Convention, to solicit employment. In this hotel he slept on the eve of the 13th Vendémiaire, of that memorable day on which, having obtained the command of the troops through the favour of Barras, he defeated "the sections," and opened his way to the appointment of "General in Chief of the Army of Italy."—*Hôtel de la Colonnade*, rue Neuve des Capucines. Here Bonaparte installed himself on the 13th Vendémiaire, and remained during the disarming of "the sections," and here, on the 9th March, 1796, was celebrated his marriage with Josephine, widow of General Beauharnais, who had perished on the scaffold.—*Rue Chantereine*, No. 60, whither Bonaparte removed on his marriage with Josephine. This hotel he left 21st March, 1796, to assume the command of the army of Italy, and on Dec. 5th, 1797, returned to it, preceded by 170 standards, 550 pieces of cannon, and 60,000,000fr. remitted to the State; in honour of which the municipality voted that the street should bear the name of the "rue de la Victoire." Here Bonaparte received his appointment to the command of the expedition to Egypt; and from this hotel emanated those intrigues which led to the 18th Brumaire and his dictatorship.

ternal dimensions are 204 feet by 96. A square campanile crowns the roof of the choir. The portico is composed of four Corinthian columns, supporting a pediment, in which are sculptured in alto-rilievo the Virgin and infant Saviour adored by angels. On the frieze is the inscription :—*BEATÆ MARIE VIRGINI LAURETANÆ*. Over the pediment are the figures of Faith, Hope, and Charity. The principal entrance under the portico is flanked by smaller ones at the extremities of the façade. In the interior two rows of eight Ionic columns, to the right and left, separate the nave from the aisles; the choir terminates in a hemicycle. Two more rows of columns separate the lateral chapels from the aisles; the ceilings are divided into compartments, richly sculptured and ornamented with rosettes, all highly coloured or profusely gilt. At the entrance of each aisle is a semicircular chapel surmounted by a cupola; that on the right being the baptistery, where several frescos, by Blondel, represent the fall and the regeneration of man; in the cupola are painted Intelligence, Innocence, Wisdom, and the Guardian Angel, with the attributes of Baptism. At the other extremity of this aisle is the chapel of the Holy Communion, painted by Périn. It represents, over the door, Christ instituting the Eucharist, and the same subject is variously illustrated in the four compartments of the cupola. The walls are painted in compartments, expressive of Faith, Hope, Charity, Truth, Hospitality, &c. The pendentives represent the birth of Christ, his preaching, sufferings, and death. In the other aisle, the first chapel is dedicated to the dead, with paintings, by Blondel, of the Resurrection, the Sepulchre, and various scenes of death at different stages. At the opposite extremity is the chapel of the Virgin, by Périn, in a style similar to that of the Communion, representing her as the Queen of the Martyrs, the refuge of sinners, etc. The remaining chapels, three in each aisle, are separated by partitions, with doors to communicate. Their walls are covered with paintings, representing passages from the lives of the saints to whom they are dedicated (1). Over the columns and entablature of the nave are 8 beautiful frescos illustrative of the life of the Virgin, by Dubois, Langlois, Vinchon, Monvoisin, Dejuinnes, Grange, Hesse, and Coutan. The choir is fitted up with stalls; a gilt balustrade separates it from the rest of the nave, and its walls are incrustated with rich marbles. The high altar is supported by columns of the Corinthian order, with

(1) They are due to the pencils of Hesse, Coutan, Alfred Johannot, Langlois, Caminade, Decaisnes, Dejuinnes, Deveria, Schnelz, Etex, Champmartin, Couder, Goyet, Mesdames Varcolier, and Deherain.

gilt bronze bases and capitals. Over the stalls are painted the Presentation in the Temple, by Heim, and Jesus in the Temple, by Drolling. The dome of the choir is adorned with figures of the four Evangelists, by Delorme; on the concave ceiling behind the high altar is the Crowning of the Virgin, by Picot, on a ground of gold. The cost of the church was about 1,800,000 fr. Service is performed here with much pomp, and the singing is remarkably good.

Descending the rue Laffitte (1) we find at Nos. 21 and 23 the splendid hotels of Messrs. Rothschild. Nearly opposite is the rue Rossini, crossing the rue Le Peletier, where the stranger will remark the French Opera House (see p. 214 and *Theatres*.) It was here the atrocious attempt upon the lives of the Emperor and Empress took place (2), Jan. 14th, 1858. Further on, in the rue Chauchat, is the

(1) This street was first called *rue d'Artois*, in honour of the Comte d'Artois. It was subsequently called *rue Cerutti*, in memory of the Abbé of that name, the editor of a revolutionary paper called the "*Feuille Villageoise*," and friend of Mirabeau and Talleyrand. His house was the first in the street, where the *Maison Dorée* now stands. The *rue Cerutti* extended no further than the rue de Provence, and was terminated by a splendid hotel and grounds successively occupied by M. Thelusson, the rich banker, and Murat. This was purchased by a tailor named Berchut and demolished; on its site was built the continuation of the street and the church *Notre Dame de Lorette*. In 1815 it became once more the *rue d'Artois*, but received its present name in 1830; the hotel of M. Laffitte, at the corner of the rue de Provence, having been the centre of operations at that period.

(2) As the Imperial carriage, escorted by a detachment of Lancers, was approaching the Opera-house from the Boulevard, three explosive shells were thrown on the pavement just before the body of the carriage, and bursting into fragments spread destruction around. One of the horses of the Imperial carriage was killed on the spot, the other, being wounded, became ungovernable, and broke the pole against the door-post of the vestibule. The coachman and lackeys were all wounded; their Majesties, as is well known, most providentially escaped unhurt. One hundred and forty-one persons among the by-standers, including several Lancers, were more or less severely wounded; eight were either killed on the spot or died of their wounds. The Imperial carriage was pierced with 43 holes made by the fragments of the first shell only, and the windows of the houses opposite were broken up to the fourth story. Their Majesties in so trying a moment evinced the greatest presence of mind, and in company with the Duke of Saxe-Coburg, entered the theatre to allay by their presence the universal alarm which prevailed. Four persons, named Orsini, Pleri, Rudio, and Gomez, were subsequently tried for the crime, and the two former executed.



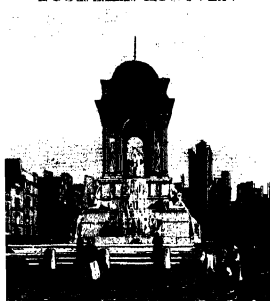
THEATRE FRANCAISE.



FONTAINE DE LA VIERGE.



FONTAINE DE LA VIERGE.



FONTAINE DE LA VIERGE.



FONTAINE DE LA VIERGE.



ÉGLISE ÉVANGÉLIQUE DE LA RÉDEMPTION, a Lutheran church; it has a Doric portal, under a massive arch of masonry. The interior consists of a nave without aisles, terminating in a hemicycle, and fitted up with pews and galleries.

At the corner of the rues Rossini and Drouot is a spacious building, containing auction-rooms, and at No. 6, rue Drouot, is the Mairie of the 9th arrondissement, established in the Hotel Aguado. Continuing along the rue Grange Batelière, we find to the left the *Passage Verdeau*, and opposite, the *Passage Jouffroy*, leading to the Boulevard Montmartre. This, and the *Passage des Panoramas*, on the opposite side of the Boulevard, are the most brilliant *Passages* of Paris. Close to the latter stands the pretty *Théâtre des Variétés*. (see *Theatres*.)

The adjoining Boulevard des Italiens, formerly known by the name of Boulevard de Gand (1), is remarkable for its elegant shops and cafés. At the corner of the rue Laffitte we see the *Maison Dorée*, occupied by a well-known restaurant. There are other restaurants and coffee-houses of note on this Boulevard: such as Tortoni's and the *Café Riche*. The two *Passages de l'Opéra*, on the same Boulevard, deserve a visit. In the rue Marivaux is the *Opéra Comique* (see *Theatres*.)

The stranger will pass before some fine houses at the top of rue Richelieu, built on part of the site of the Hôtel Frascati, a celebrated gaming-house, and then pass, by the rue St. Marc, into the rue Neuve Vivienne. The shops of this quarter display great elegance and taste.

Descending the rue Vivienne, we arrive at the *Place de la Bourse*, on the west side of which is the *Théâtre du Vaudeville* (see *Theatres*). Opposite stands

THE EXCHANGE, OR LA BOURSE.—Meetings of merchants for the transactions of business were held regularly for the first time in 1724, at the Hôtel Mazarin, rue Neuve des Petits Champs, the residence of Law, the financier. During the revolution of 1789 they were removed to the Church des Petits Pères, then to the Palais Royal, and next to a temporary building in the rue Feydeau. The present building was erected in 1808-1826, by Brongniart, on the site of the convent des Filles St. Thomas. The Bourse is a parallelogram of 212 feet by 126, and surrounded by 66 Corinthian columns, supporting an entablature and attic, and forming a peristyle, which is approached by a flight of steps extending the whole length of the western front. Over the entrance is inscribed:—**BOURSE ET TRIBUNAL DE COMMERCE**. The roof of this edifice is entirely iron and copper. At the corners of the edifice are four statues,

(1) Thus named, because frequented by the legitimists, during Louis XVIII.'s stay at Gand, at the time of the Hundred Days.

placed there in 1852, those facing the Vaudeville representing Commerce, by Dumont, and Consular Justice, by Duret; and * those facing the rue Notre Dame des Victoires, Industry, by Pradier, and Agriculture, by Seurre. The *Salle de la Bourse* in the centre of the building, on the ground floor, where stock-brokers and merchants meet, is 116 feet in length, by 76 in breadth. It is Doric, and surrounded by two tiers of arcades, the basement of which, as well as the sides of the hall, are of marble. Below the upper cornice are inscribed in separate medallions the names of the principal mercantile cities of the world. Over the central arch is a clock, and opposite a dial-plate marking the motions of a weather-vane outside. The hall is lit from the roof, and a deeply-coved ceiling is covered with admirable monochrome drawings, in 16 compartments, by Abel de Pujol and Meynier; the figures are 10 feet high. (1) The pavement of this hall, which will contain 2000 persons, is entirely of marble. At its eastern end is a circular space, called the *parquet*, railed round exclusively for the stock-brokers; another railed space to the left is for their *assesseurs*, or assistants. Behind this is a room where the stock-brokers assemble before business. To the right are the chambers of the committee and syndicate of the agents de change, and of the courtiers de commerce. On the left a wide staircase leads first to the offices for transfers, then to a spacious gallery, supported by Doric columns, and to the Hall of the Tribunal of Commerce. At the opposite end is the Court of Bankruptcy; its ceiling is vaulted and painted in *grisaille* by Abel de Pujol, in allegorical compartments, representing Trades, Commerce, &c. From the gallery a corridor extends all round, and communicates with other public offices; this gallery commands the best view of the interior, and of the decorations of the ceiling. Admittance to the Bourse is free (2), except for the fair sex, who are not al-

(1) The subjects are:—On the left, Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the personification of the town of Nantes—that of Rouen. In front, the city of Paris delivering the keys to the Genius of Commerce, and inviting Commercial Justice to enter the walls prepared for her—the personification of the town of Lille—that of Bordeaux. On the right, the Union of Commerce and the Arts giving birth to the prosperity of the State—the personifications of Africa—America—Lyons—Bayonne. Above the entrance the City of Paris receiving from the nymph of the Seine and the Genius of the Ourcq the productions of Abundance—personifications of Strasbourg—Marseilles.

(2) Before November 22, 1861, an entrance-fee of one franc was exacted, a regulation which was put in force in 1857. The annual subscription for daily admittance between 12 and 3 was

lowed to enter without a permission from *M. le Commissaire de la Bourse*, it having been found that the habit of visiting this Temple of Plutus engendered a passion for gambling among them. By way of compensation, many ladies indulge their propensity for money speculations by loitering outside the railing, or under the fine chestnut trees of upwards of 50 years' growth, lately planted at a great cost on the lateral spaces which skirt the monument. The business hours are—for money transactions, from 12 to 3; for mercantile purposes, from 3 to 5. The stranger should not omit paying a visit to the Bourse between 12 and 3, the bustle and animation among the speculators being a most curious sight, while the din caused by the outrageous bawling of the stockbrokers is absolutely bewildering. This splendid edifice cost 8,149,000 fr.

At No. 2, Place de la Bourse, there is the CHAMBER OF COMMERCE, and in the same building the small but well selected *Bibliothèque du Commerce*, open daily to the public, holidays excepted, from 10 to 4. In the rue de Richelieu is the

PLACE LOUVOIS.—Here the French Opera-house formerly stood; but after the assassination of the Duke de Berri at the entrance of that theatre, in 1820, it was removed, and a subscription raised, to which the municipality contributed, for erecting an expiatory monument on the site. To this Louis XVIII. withholding his sanction, it was commenced under Charles X., but the revolution of 1830 interfered with its completion, and in 1835 the space was decorated with a fountain, at a cost of about 100,000 fr. It is now an elegant square covering 1776 sq. metres; the fountain, designed by Visconti, consists of an ample octagonal basin of stone, out of which rises a stone pedestal, with 4 genii of cast-iron, coated with copper by galvanism, riding on spouting dolphins, supporting a patera edged with human heads pierced for the water, and the signs of the zodiac. In the centre of this stand four bronze caryatides, representing the Seine, the Loire, the Saone, and the Garonne, supporting another patera with leopards' heads around the edge, surmounted by an amphora adorned with four human heads, out of which the water flows, and falls over the figures into the basins beneath.

The long edifice opposite, in course of reconstruction, is the BIBLIOTHÈQUE IMPÉRIALE.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to

150 fr., and for beyond that hour 75 fr. The City derived an annual profit of 600,000 fr. from these taxes, but public opinion was so much against them that they were at length relinquished.

copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all these manuscripts, and had them arranged in a room attached to the Sainte Chapelle. This collection the king bequeathed to several monasteries. From St. Louis to king John, we have no historical notice of any royal library; and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals and other religious works, legends of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. To afford literary persons an opportunity at all times of consulting this library, a silver lamp was kept constantly burning. This collection was partly dispersed under Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England. Louis XI. collected the books scattered through the various royal palaces, to which he added several other collections; and, printing having been recently invented, he purchased copies of all the books that were published. In 1496, Louis XII. caused the library of the Louvre to be transported to Blois, and also added to the collection the libraries of the Sforza and Visconti from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1544, Francis I. had the whole removed to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS., brought from Naples and deposited at Blois by Lascaris. This monarch added greatly to the royal library, and first began the formation of its celebrated cabinet of medals. Henry II. decreed that a bound copy on vellum of every book printed should be deposited in the royal library. In 1527, by the confiscation of the effects of the Connétable de Bourbon, the library was increased; but it suffered considerably from the Ligueurs, who carried off some of the most valuable manuscripts. Catherine de Médicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Lycée Louis le Grand), which was left unoccupied by the Jesuits, recently expelled from France. It was next transferred to the convent of the Cordeliers, and under Louis XIII., when it consisted of

16,746 volumes, to a spacious house in the rue de la Harpe. Louis XIV. increased the treasures of the royal library considerably, and opened it to the public. In 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily swelled by presents, purchases, &c., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Under the regency of the Duke of Orleans, it was removed to the present hotel, formerly occupied by Cardinal Mazarin (1). Upon the suppression of the monasteries in 1789, all the books belonging to them were deposited in the library, then called *Bibliothèque Nationale*. During the Consulate and first Empire it was enriched by treasures from the Vatican and other famous libraries of Europe. The occupation of Paris by the allied armies, in 1815, caused the greater part of these to be restored, and the *Bibliothèque Impériale* resumed its title of *Bibliothèque du Roi*, which it again changed in 1848 for *Bibliothèque Nationale*, and in 1852 to *Bibliothèque Impériale*. An annual grant is made by government for the purchase of books, manuscripts, engravings, maps, and antiquities. By a decree of 1858, the Bibliothèque Impériale is divided into four departments: 1. The library of printed works, maps, and geographical collections; 2. The manuscripts, genealogies, autographs, &c.; 3. Medals, antique gems, &c.; 4. Engravings. All these departments are under the control of a responsible director, and each department is superintended by a conservator and assistant conservator.

The length of the building is 540 feet, its breadth 130; its total surface, including the courts, is 14,200 square metres. The principal court is partly laid out as a garden. That portion of the edifice which skirts the rue Vivienne and rue Neuve des Petits Champs has been rebuilt during the present reign, and the rest of the building is now undergoing the same process by sections, so that visitors are for the present excluded from most parts of the establishment herein mentioned. (2)

(1) Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de la Meilleraie, constituted him his sole heir on condition that he would bear his arms and name. On the death of the cardinal the palace was divided; that part towards the rue Richelieu came into the possession of his nephew, the Marquis de Mancini, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve des Petits Champs, fell to the share of the Duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when the Regent bought and gave it to the India Company. The Exchange was afterwards established there, and then the Treasury.

(2) The new galleries are entirely built of stone and iron.

Library of Printed Works.—The number of volumes contained in this section is estimated at 1,800,000, exclusive of 300,000 pamphlets. The total length of the shelves is 28 kilometres; but in consequence of the alterations the rooms are now encumbered with temporary book-cases, placed transversally; the works are nevertheless arranged so as to be conveniently found when called for. In the rooms of this department we find the model in bronzed plaster of the admirable statue of Voltaire, by Houdon, the original of which is in the vestibule of the Théâtre Français. There is also a model of the Egyptian Pyramids, with the surrounding country. Here likewise are specimens of ancient ornamental bookbinding. Among other curiosities, there are two models in porcelain, brought from Canton, and presented to Louis XIV., of the celebrated Porcelain Towers of China; also a piece of sculpture in bronze, executed in 1721, by Titon du Tillet, called the “French Parnassus,” its summits and slopes covered with figures in classic attire, representing the most celebrated writers, each occupying an elevation proportionate to his merit. There are also busts of Jean Paul and Jerome Bignon, and of Van Praet, and an Egyptian bust of porphyry. The

Collection of Maps and Globes is very curious and complete, containing about 300,000 maps, charts, views, &c.; the topography of Paris alone occupies 56 large folio volumes. More than 500 folios are filled with the plans, general views, and details of every place of note, and there is a complete set of civil, military, and marine maps and plans. In the rooms are tables and seats for students and amateurs. The

Collection of Manuscripts consists of about 125,000 volumes, in Greek, Latin, Oriental, French, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. Many of the old bindings are very costly, and most of them enriched with carvings of ivory, and precious stones. The most remarkable room of all is a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, in compartments. In this gallery are preserved very valuable and curious manuscripts. Among them are: a Latin manuscript of the VIth century, on papyrus; the manuscripts of Galileo; letters from Henry IV. to Gabrielle d’Estrées; the prayer-books of St. Louis and Anne of Brittany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures, all beautifully written on vellum, and richly illuminated; the

manuscript of Telemachus, in Fenelon's own hand ; autograph memoirs of Louis XIV., &c. The most ancient manuscripts now in this collection are some missals of the fifth century. Among the foreign manuscripts are some Coptic, Persian, Indian, Arabic, Ethiopian, Chinese, Japanese, Armenian, Siamese, &c., remarkable for their beauty. A collection of autograph letters, of Henry IV., Louis XVI., Turenne, Mme. de Maintenon, Voltaire, Mme. de Sévigné, Racine, Molière, Corneille, Boileau, Delille, Bossuet, Mlle. de la Vallière, Franklin, Rousseau, Lord Byron, Montesquieu, and the Golden Bull of the Emperor Frederick II., with its seal (1220) are arranged under glass frames. At the extremity of the gallery is a fac-simile of a record of the year 781, in Chinese and Syriac, found at Canton in 1628, giving an account of the arrival of Syrian missionaries in China, in the 7th and 8th centuries. The reading-room of the manuscript department is open to students daily (1). The

Cabinet of Medals and Antiques forms a distinguished part of this noble establishment, and besides a valuable addition of 6,000 coins, transferred hither from the Musée Monétaire (see p. 359) including 2,000 French coins, has lately received a princely donation from the Duc de Luynes, consisting of 200,000 medals and coins, bronzes, engraved precious stones, cameos, and other articles, both antique and of the Middle Ages, valued *in toto* at 1,400,000 fr. Many of them are very rare, and some unique ; the series of Roman coins is remarkable (2). At the revolution of 1789, all the antiques in the treasuries of Sainte Chapelle and the Abbey of St. Denis were added to this cabinet ; it also includes the superb collection of the Comte de Caylus. Among the most remarkable relics here preserved there are two large carved silver discs ; the lesser one, found in the Rhone near Avignon, is improperly called the shield of Scipio ; the larger, found in the Dauphiné, is called the shield of Hannibal ; also some curious diptychs carved in ivory, Indian chess-men, and a Babylonian relic, being a large oval black marble carved with cuneiform characters, besides a vast number of cameos, seals, intaglios, curious abraxas, talismans, and oriental inscriptions, each with its plaster impression beside it. Some of the glass stands contain modern cameos of beautiful execution, various curious objects found in the tomb of Childeric, and a large cameo representing the apotheosis of Augustus ; two Etruscan vases, found at Agylla, and presented by Prince

(1) To procure a manuscript the number of the volume must be given to the librarian.

(2) Visible on Tuesdays and Fridays, with tickets to be obtained at the Secretary's office.

Torlonia to Louis Philippe (1). There are likewise full-length portraits of Louis XIV. and XVIII., some ancient busts, Chinese furniture, a bust of Barthélemy, and a few books on archæology. We trust that the reconstruction of the edifice will not involve the loss of the valuable frescoes of Vanloo, Natoire, and Boucher, which adorn the walls of the principal room containing this precious collection. The former represent Apollo and the Muses; the features of Louis XV. being easily recognized in those of the god. A catalogue has been published.

The library also possesses the porphyry-bath of Clovis, in which tradition represents him to have been baptised. There is likewise a Bulletin published at Canton during the first war with China, for the edification of the Chinese, containing a most *faithful* account of the total destruction of the English fleet by the Celestial junks, and of the capture and public execution of Commodore Bremer; it is ornamented with a rude coloured engraving of an English frigate and steamer. The

Collection of Engravings, which is open to students, is situated on the ground floor of the wing opposite the entrance. About 1576, under the reign of Henry III., Claude Mangis, Abbot of St. Ambrose and almoner to the Queen, first conceived the idea of forming a cabinet of engravings. His connection with Marie de Médicis putting him frequently in communication with the Florentines, he enriched his collection with the works of the best Italian engravers. Jean Delorme, physician to the Queen, having inherited the collection of the abbot, added it to another collection formed by the Abbé de Merolles, both of which, being purchased by Colbert in 1667, were placed in the rue Richelieu. The abbé's collection comprised 440 volumes, containing about 125,000 prints, and to this were afterwards added other acquisitions—that of Gaignières, in 1711; of Beringh a, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. This collection now occupies a splendid gallery, built by Mansard, the exact counterpart (the frescos excepted) of the Gallery of Manuscripts (see p. 224), under which it is situated. It has eight windows; the engraving

(1) It is worthy of observation that, during the pillage of the revolutions, this Library, notwithstanding its valuable collection of gems, medals, coins, &c., was always respected; but the thieves of Paris were less scrupulous, and on Nov. 5, 1831, the numismatic department was entered by night by two convicts named Fossard and Drouillet, and plundered of a vast quantity of valuable coins and medals. A portion of them were brought to light again in 1837, through the accidental arrest of a notorious gang of thieves.

ings are arranged in commodious book-cases, and there are six tables with double desks for the convenience of students, who are admitted on Mondays, Wednesdays, Thursdays, and Saturdays; on Tuesdays and Fridays it is, like the rest, open to the public. It is preceded by a vestibule, hung with engravings in frames. The collection is composed of 1,320,000 engravings, contained in upwards of 9,600 volumes or portfolios. The 15th century is represented by the works of 16 engravers; among which may be remarked an anonymous piece, of the date 1400, as well as the productions of Maso Finiguerra, Martin Schœngauer, and Israel Van Mechen. The engravers of the 16th century whose works are exhibited here are 14 in number, comprising Albert Durer, Marc-Antony Raimondi of Bologna, &c.; besides a piece curious as being the production of Jean Duvet, the first French engraver, born in 1485. Fifty-one engravers, among whom are some of the celebrated painters of Germany and Italy, as well as some French engravers of merit, form the historical series for the 17th century, and their works include some magnificent plates of the age of Louis XIV. The collection of the Chevalier Hennin, relating to the history of France, was added in 1863. This series comprises about 20,000 pieces, several of the time of Henry IV. The series for the 18th and 19th centuries are too numerous and too well known to need description. Persons desirous of examining the volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Carracci, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Rembrandt, Rubens, and Van Dyck;—in those of France, Poussin, Le Brun, Le Sueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloemart, and Romain de Hogue; among the French, those of Callot, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, Moreau, and Duplessis Bertaux. In natural history there are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of paradise of Levaillant, the flowers of Prevost, the liliacæ and roses of Redouté. The portraits, to the number of 90,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The history of France fills 85 portfolios up to 1789, and 50 more have been added since that time; when completely classified, it will form a collection of 150 volumes. The *Reading-Room*, for printed works, which is different from

that of the manuscripts, is situated on the first floor of the same wing (1). It is a long gallery, generally crowded by the studios of all classes, among whom will be seen several ladies. Tables occupy the centre. The visitors are obliged to provide themselves with pens and paper. No conversation is permitted. To procure books the title must be given in writing to one of the librarians, together with the name and address of the applicant. Literary persons well recommended are allowed to have books out of the library; foreigners can also obtain this favour, but only by an official application from their ambassador. The gallery is heated in winter by means of stoves in insulated cellars, and is open from 10 to 4 daily, holidays excepted. In an adjoining room, called *Salle des Globes*, are two immense copper globes nearly 12 feet in diameter, and executed at Venice, by Pietro Coronelli, by order of the Cardinal d'Estrées, who in 1683 presented them to Louis XIV., to whom they were dedicated. The works are arranged according to the system of Debure, a celebrated bibliophilist. On the ground floor are modern folio editions, on vellum, &c., or copies remarkable for the richness of their binding. (2) Students are admitted from 10 to 4, daily, except on holidays.

Continuing along the rue de Richelieu, the stranger will perceive the elegant

FONTAINE MOLIERE—at the corner of the street of that name. This fine monument was erected by public subscription to the memory of the immortal Molière, the greatest comic writer that France ever produced. It consists of a niche with two detached Corinthian columns on each side, surmounted by a semicircular pediment, ornamented with sculpture and dramatic attributes. A statue of Molière, in bronze, is placed in the niche on a semicircular pedestal, in a sitting posture, and in the attitude of meditation. On each side of the statue, and in front of the columns, are allegorical figures with extended wings, representing, one the humorous, and the other the serious, character of his plays, and in the act of raising up their eyes towards him. They each bear a scroll, on which are inscribed in chronological order all the pieces written by Molière. The basement is richly

(1) The new reading-room, which is nearly completed, occupies the southern side of the Court, and forms a large square 36 metres each way. Its roofing is of iron, supported by 46 cast-iron pillars connected by arches, which divide the room into three parts. The walls are lined with book-cases, and three tiers of galleries run all round.

(2) The catalogue of the Bibliothèque Impériale is making rapid progress. The first volume, relating to the History of France, has been finished under the direction of M. Taschereau.

sculptured, and at its foot is a semi-octagonal basin to receive the water, which issues from three lions' heads. The inscriptions are: *A Molière. Né à Paris, le 15 Janvier 1622, et mort à Paris le 17 Février 1673*, with the year 1844 over the niche. The monument is 50 feet high, by 20 wide, and is in the style of the time of Louis XIV. It cost 452,000 fr. (1)

Nearly opposite, No. 34, stands the house in which Molière died, bearing the inscription: *Molière est mort dans cette maison, le 17 février 1673, à l'âge de 51 ans.*

FIFTH WALK.

Commencing this walk, which extends over part of the 2d, 9th and 10th arrondissements, by the rue Vivienne, we find the fine Passages *Vivienne* and *Colbert*, which formed part of the hotel and gardens of "the great Colbert," and lead through the rue Neuve des Petits Champs to the

PLACE DES VICTOIRES,—a circular space, 240 feet in diameter, formed in 1685, by order of the Duke de La Feuillade, and designed by Mansard. The architecture consists of Ionic pilasters, upon an arcaded basement. In the centre was a gilt pedestrian statue of Louis XIV., in his coronation robes, crowned by Victory, and treading a Cerberus beneath his feet; at the corners of the pedestal, four bronze figures of enslaved nations represented the power of the monarch. In 1790, these figures were removed, and are now in the Louvre, with the bronze bas-reliefs of the pedestal. The statue was destroyed on Aug. 10, 1792, and the place called *Place des Victoires Nationales*. A colossal bronze statue of Gen. Desaix was erected here in 1806, but was taken down in 1814, and melted to form the statue of Henry IV., now on the Pont Neuf. The present splendid equestrian statue of Louis XIV., by Bosio, weighing 16,000 lb., was inaugurated Aug. 25, 1822. The monarch is habited as a Roman Emperor, though with the peruke of his own time, and crowned with laurel. Two bas-reliefs on the pedestal represent the passage of the Rhine by Louis XIV. in 1672, and the monarch distributing military decorations.

(1) Its inauguration took place on the 15th of January, 1844. The Prefect of the Seine deposited a box containing a medal struck for the occasion, an account of the erection of the monument, the works of Molière, and a history of his life. Four orations were delivered: by the Prefect of the City; by the Director of the Académie Française; by one of the company of the Comédie Française; and by the President of the Subscription Committee. Deputations from literary societies were also present.

Fronting the rue de Catinat is the

BANQUE DE FRANCE, erected by Mansard, for the Duke de la Vrillière, in 1620, and purchased by the Count de Toulouse, a natural son of Louis XIV., in 1713. At the time of the revolution it was occupied by the Duc de Penthièvre and the Princess de Lamballe, son and grand-daughter of the Count de Toulouse. The national printing-office was afterwards established in it, until it was appropriated to its present use in 1812. Its spacious apartments were formerly gorgeously decorated, and the ceiling of the Galerie Dorée still displays some beautiful paintings, by François Perrier. The most remarkable part of the buildings are the cellars where all the bullion is kept. They are only accessible by a single winding staircase, admitting but one person at a time; and in case of alarm they can be inundated, or filled with mephitic vapours, so as to suffocate anyone attempting to enter them. This palace is now being considerably enlarged, on the side of the late rue Baillif, now suppressed (see p. 108).

In the Place des Petits Pères, we find the

ÉGLISE DES PETITS PÈRES, or DE NOTRE DAME DES VICTOIRES. —This church, erected in 1656, after the designs of P. Lemuet, stands on the site of one dedicated by Louis XIII. to Notre Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and served as the chapel to a community of bare-footed Augustin monks. (1) The form of the edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The portal, built in 1739 by Cartaud, is Ionic and Corinthian; the interior is Ionic. The chief works of art in this church are seven large pictures by Vanloo in the choir, the central one representing Louis XIII. and Richelieu thanking the Virgin for the fall of La Rochelle, and the six remaining ones illustrating the principal passages in the life of St. Augustin, viz., to the spectator's right, his baptism, ordination, and death; and on the opposite side his preaching, his disputation with the Donatists, and the removal of his relics. The other remarkable paintings are a Presentation of the Virgin in the Temple; the Immaculate Conception, by Lafontaine, an Assumption, by Lavergne, and a Mater Dolorosa, by Lafon. In the third chapel after the transept is the monument of the celebrated composer Lully; under the soffit of the door leading to it are Latin distiches in his honour. In

(1) This community was called "Petits Pères," because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antechamber of Henry IV., the king said, "Qui sont ces petits âres-lâ?" from which time they retained the name.

the first chapel to the right there is a colossal statue of St. Peter executed in bronze. All the piers of the nave are covered with votive tablets of white marble, of uniform size. During the revolution of 1789 this church was used as the *Exchange*.

The RUE NEUVE DE LA BANQUE, a street opened in 1847, forming a communication between the Exchange and the Bank of France, contains, at No. 8, the new Mairie of the 2d arrondissement, erected on the site of the Convent des Petits Pères. Adjoining are the new barracks of the Garde de Paris, remarkable for their castellated design. Over the entrances there are four statues, representing Force, Prudence, Vigilance, and Public Order. The ground-floor is loop-holed. Opposite is the

HÔTEL DU TIMBRE or Stamp-Office, erected at a cost of 1,298,000 fr.—In the tympan of the pediment of the arched entrance there is an escutcheon surmounted by the Gallic cock, flanked by the fasces of the Republic, and by two lions couchant, by Jacquemard. Below are two medallions by Oudiné, representing Law and Security, and between them the inscription: *Timbre Impérial*. The southern building contains the offices of the *Direction des Domaines*; the northern those of the *Direction de l'Enregistrement*.

In the rue Notre Dame des Victoires, No. 28, is the immense establishment of the *Messageries Impériales*, communicating with rue Montmartre, where, at No. 144, we see the

MARCHÉ ST. JOSEPH, built in 1813 and 1814. At No. 176 is the

HÔTEL D'UZÈS, built by Ledoux, the property of M. Delessert. The entrance is Doric, and adorned with trophies.

A sharp conflict occurred on Feb. 24th, 1848, at the entrance of rue du Faubourg Montmartre, between the people and Garde Municipale. At No. 27, boulevard Poissonnière, is the *Bazar de l'Industrie*, with an arched ceiling, painted in compartments by Fossey, Papin and Guersant, with portraits of Jefferson, Fulton, Lavoisier, Poussin, Vaucanson, &c. The central compartment represents France protecting the Arts and Manufactures. Near this, at No. 23, is

HÔTEL DE MONTHOLON, a building of the Ionic order, now occupied by an upholsterer. At No. 14 is the *Maison du Pont de Fer*, with an iron bridge connecting the back buildings with the front and boulevard. It is composed of shops, warehouses, merchants' counting-houses, and the *Café Pierront*.

At No. 15, rue du Faubourg Poissonnière, we find the

CONSERVATOIRE IMPÉRIAL DE MUSIQUE (see p. 101).—The entrance is Ionic, and surmounted by statues of the Muses of Tragedy and Music, and those of Sappho and Orpheus. In the court is a small Theatre, which is denominated the *Salle des Concerts*, sometimes used for theatrical representations. This

establishment possesses a valuable *Collection of musical instruments*, bought in 1861 by the Minister of State from M. Clapisson, an eminent composer, who has been appointed keeper of it. Some of these instruments are highly interesting. There is a harpsichord, with two key-boards, bearing the date of 1612, but being the work of several artists and different periods. On the front is a painting by Teniers, and the inside is from the pencil of Paul Baille. There are also several very valuable spinnets, particularly an Italian one of the time of Louis XIV., with ornaments in engraved amber, and garlands of flowers and Cupids by Poussin. There is another of the time of Francis I., in ebony, richly inlaid with ivory, and bearing the inscription—*Francisci di Portalopis Veronen. Opus*, 1523; likewise, one of the 16th century, in marquetry, having the corners of the key-board ornamented with caryatides in box, carved with exquisite fineness. There are also several harps, one of which, of the time of Louis XVI., in Martin's varnish, belonged to the Princess de Lamballe, and bears her name in the inside; also, a lyre, painted by Prudhon, which belonged to Garat, and bears his initials; several theorbos, in ebony and ivory; a number of guitars, in tortoise-shell, ivory, and marquetry; mandolines and mandores of all nations, &c.; the collection of which has been made with great patience and research, and which it would be perhaps impossible to find elsewhere. This collection is visible on application to the porter.

In the adjoining rue Ste Cécile is the church of

SAINT EUGÈNE, designed by M. Boileau. The front is Gothic, occupying a breadth of 88 feet; the height is 82 feet, and the length 131 feet. The interior consists of a nave separated from the aisles by rows of six slender columns, supporting the groins of the roof, while spacious galleries, accessible by winding staircases at each end, run along the aisles. All the columns, groinings, and arches, are of iron, painted and gilt in the Byzantine style. The apsis, where the high altar stands; is pierced with three large tri-composed windows, with subjects executed in stained glass, representing: 1. The Holy Supper; 2. The Ascension; 3. Christ in the Garden of Gethsemane. Flanking the apsis are lateral chapels, facing the aisles: the windows represent, each in six compartments, in that to the right: Passages from the life of St. Eugène; in that to the left: Passages from the life of the Virgin, by Ledoux. The subjects of the 14 lateral windows, best viewed from the galleries, comprise the chief incidents of our Saviour's life (1) in stained

(1) Left gallery on entering: 1. The Holy Family; 2. Simeon

glass. Those on the ground-floor, by Séguin, form the series of the Via Crucis.

The rue du Faubourg Poissonniere meets, close to the infantry barracks at No. 82, the new

RUE LAFAYETTE, one of the longest thoroughfares of Paris, and now continued to the rue Laffitte. Following it to our left, we arrive at the

SQUARE MONTHOLON, a new public garden, covering a space of 4,307 square metres, and tastefully arranged with a grotto, a cascade, and gravel-walks between beds of flowers and ornamental shrubs.

A few steps further on we find the Place Cadet, where a coffee-house commemorates by its name "*Aux Porcherons*," a favourite place of resort of the lower orders in the last century.

At No. 23, rue Lamartine, there is a synagogue of the Portuguese rite. The interior is plain.

In rue Rochechouart, (1) corner of rue Pétrelle, there is a spacious building, called *Cité Napoléon*, originally built for workmen; but the regulations of this establishment not being to their taste, it was subsequently let out to different occupants of all ranks (2).

In the Avenue Trudaine, now one of the finest in Paris, stands the *Abattoir de Montmartre* (see p. 276) and nearly opposite the new *Ecole Commerciale*, of simple but elegant design, fronted by a spacious court (see p. 101).

The rue de Dunkerque, opposite, leads to the Place du Nord, intersected by the new

BOULEVARD DE MAGENTA, which reaches northward to the exterior Boulevard des Poissonniers, and is to meet the interior Boulevards at the Château d'Eau.

blessing the infant Jesus; 3. The Adoration of the Magi; 4. An Angel ministering to Jesus; 5. Jesus aiding Joseph in his craft; 6. Jesus disputing in the Temple; 7. St. John the Baptist preaching. In the opposite gallery: 8. Christ delivering the Keys to Peter; 9. Christ calling Children around him; 10. The Adulteress; 11. Christ healing the Blind; 12. Christ conversing with the Woman of Samaria; 13. Christ preaching on the Mount; and 14. Christ at the Feast of Cana.

(1) Where the barrière of this name stood, a murderous combat took place on June 25, 1848. The insurgents had erected three formidable barricades, outside the octroi wall, which they had pierced with loop-holes. The National Guards of Rouen, who had come to the succour of Paris, took this stronghold after an obstinate struggle.

(2) Houses for workmen are building at La Chapelle, the Batignolles, Faubourg St. Antoine, Grenelle, and near the Avenues Lowendal and Ségur. See also pp. 44n, 280, 546, 557.

Turning into the rue St. Vincent de Paule to the left, we perceive the

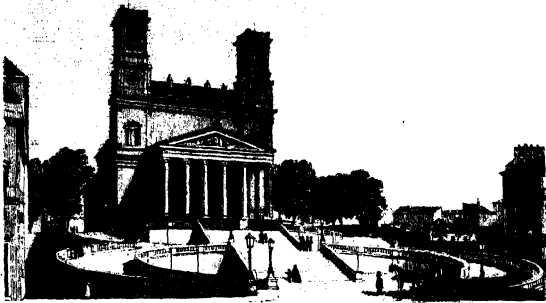
HÔPITAL LARIBOISIÈRE, begun under Louis Philippe, and named after Mme. Elisa Roy, Comtesse de Lariboisière, who at her death left 2,900,000 fr. for the erection of this hospital, which, however, has cost 10,445,000 fr. The plan of this vast and fine edifice, which covers a space of 51,873 metres, is rectangular. A tasteful colonnade fronts a spacious court, enclosed by eight uniform pavilions separated from one another by smaller courts and gardens. Each pavilion has two stories besides the ground floor, and fifteen windows in front. The offices and lodgings of the officials occupy the two first pavilions; the others contain the sick-wards, dispensary, bathing establishment, and laundry. The chapel, which is Doric and Ionic, is at the end of the court, facing the entrance. It contains a splendid monument to the Countess, by Marocchetti. A sarcophagus of black marble is surmounted by a group, composed of an angel supporting a dying man and a distressed orphan. The monument is flanked by figures representing Maternal Solicitude, and the Repose of Old Age. An arched portico runs all round the court. It was opened in 1853, and contains 612 beds. Admission on Thursdays and Sundays from 1 to 3. Architect, M. Gauthier (see p. 140.)

At the opposite end of the same street stands the church of ST. VINCENT DE PAULE, which has its front and principal entrance facing the place Lafayette. This structure, the first stone of which was laid in 1824, was inaugurated on Oct. 27, 1844.

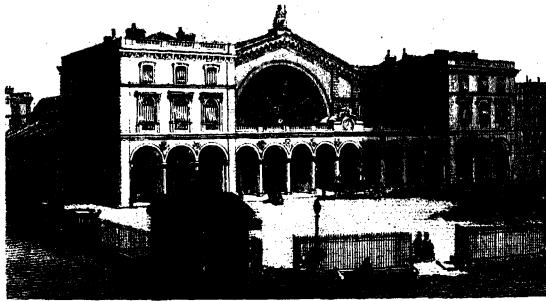
Exterior. — A broad flight of steps, flanked by graceful elliptical carriage-ways, gives access to the building, which forms a parallelogram externally 243 feet by 108, and internally 198 feet by 102. Two lofty square towers, with Corinthian pilasters at the angles, rise from each side of a beautiful Ionic portico, crowned with a triangular pediment, with double ranges of fluted columns. In the field of the pediment is sculptured the figure of the patron saint, with Charity and Religion by his side, and sisters of Charity kneeling before him, while compassionate females afford nourishment to foundlings. The attic above has statues of the four Evangelists, by MM. Valois, Foyatier, and Bruau. Statues of St. Paul and St. John the Baptist are seen in the niches of the towers, each of which has a dial-plate, one for the hours, and one for the day of the month. The bronze gates of the principal entrance represent in different compartments Christ and the apostles.

Interior. Over the principal entrance, the cornice and jambs of which are profusely sculptured and gilt, the visitor will observe the splendid organ, by M. Cavallier, placed





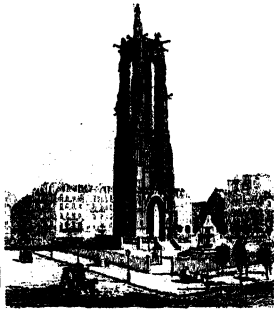
CH. VINCENT DE PARIS.



STRASBURG RAILWAY.



COLUMN OF LIBERTY.



STRASBURG CATHEDRAL.

there in 1852, and a circular window, representing in stained glass St. Vincent de Paule surrounded by the Sisters of Charity. The body of the church is divided, by four eustyle rows of eleven Ionic columns each, into a nave and four aisles; the side aisles are each separated by richly-gilt bronze railings into four lateral chapels; similar railings line the intervals of the columns throughout the church, and divide the nave from the semi-circular choir, which is surmounted by a semi-cupola pierced with a skylight, and supported by fourteen Ionic columns. An arch 60 feet in height, richly sculptured on either surface, gives access to it from the nave. The stalls of the choir are richly carved in oak with figures of saints, and the same taste is observable in the decorations of the pulpit and other wooden furniture of the church. Sixteen gilt candelabra of exquisite workmanship are placed along the stalls, and four colossal ones with foliated stems stand before the high altar, which consists of an arch and pediment resting upon six clustered and richly foliated columns. The altar-piece is a Crucifix of bronze, and the table of the altar is adorned with a bas-relief of the Last Supper. Behind the choir is the Lady Chapel, with a beautiful image of the Virgin and Saviour on stained glass in the window. The lateral chapels also have stained windows, severally representing, in the aisle to the right, St. Francis de Sales, St. Elizabeth, St. Martin, and the Baptism of Christ; in that to the left, the Saviour, St. Denis, St. Clotilde, and St. Charles Borromeo. The chapels are covered with bays of roofing, painted and gilt; and in keeping with these is the roof of the nave, supported by eleven plain triangular trusses, and resting over the gallery of the nave, fronted by Corinthian columns. The frieze is adorned with portraits of canonized pontiffs; and groups of apostles, prophets, martyrs, fathers of the Church, and holy women, painted by Flandrin. The semi-cupola of the choir, painted by Picot, represents the Saviour, surrounded by Angels, with St. Vincent de Paule at his feet. These works of art have cost the City 256,300fr. Architects, MM. Lepère and Hittorf.

THE PLACE LAFAYETTE, in front of this was the scene of a bloody conflict in June 1848. Following the rue Lafayette eastwards, we see, facing the Boulevard Denain, the new and magnificent front of the

NORTHERN RAILWAY TERMINUS, leading to England and Belgium. The façade, 180 metres in length, is composed of two lofty corner-pavilions of Ionic design, connected by two-storied Doric galleries with the main central pavilion, 38 metres in height, and consisting of a lofty central arch and two small lateral ones, crowned with two raking cornices forming

a gable. Doric colonnades connect the piers of the arches. Twenty-three statues adorn this front; the principal are: Paris, by Cavellier, occupying the topmost point; then Brussels and St. Petersburg, by Jouffroy; Amsterdam, by Guméry; Francfort, by Thomas; London and Vienna, by Jaley; Berlin, by Péraud, and Cologne, by Moreau. The other statues, by various eminent artists, represent Amiens, Lille, Beauvais, Cambrai, St. Quentin, Boulogne, Compiègne, Rouen, Arras, Laon, Calais, Valenciennes, Dunkirk and Douai. Laterally, the departure-gallery to the left, and the arrival-gallery to the right, present a series of Tuscan pilasters, ending in pavilions similar to the corner ones of the front. The surface covered by this splendid terminus measures 40,000 square metres; the arrival and departure sheds in the centre are 70 metres in breadth, and 230 in length.

Turning northward into the rue du Faubourg St. Denis, we see at No. 200 the

MAISON IMPÉRIALE DE SANTÉ, (see p. 143). The present edifice was built in 1858, to replace one further down. it occupies 12,000 square metres of ground, and contains 300 beds, besides baths, gardens, &c.

At the junction of the rue du Faubourg St. Denis and the Boulevard de Magenta, we find, at No. 107, the

PRISON ST. LAZARE, formerly a convent of the Lazarists, or Priests of the Mission, now a prison for female offenders (see p. 78, &c.) It was once a place of much celebrity, and in remote times the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. To see the interior apply by letter to the Prefect of Police. Returning to the boulevard by the rue du Faubourg St. Denis, we find the

PORTE ST. DENIS.—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the City of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV., It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piers are two arches, 5 feet in breadth by 10 in height. Over the lateral arches are pyramids in relief rising to the entablature, and surmounted by globes bearing *fleurs-de-lis* and crowns. Their surfaces are sculptured with military trophies, and on those towards the city are colossal allegorical figures of Holland and the Rhine. Those towards the faubourg have lions couchant and trophies. Above the arch is a bas-relief: Louis XIV. on horseback, crossing the Rhine, at Tollhuis; on the frieze, in bronze letters: LUDOVICO MAGNO. The bas-relief of the oppo-

site side represents the taking of Maestricht. In the spandrels are figures of Fame. On the north side is the inscription :

Quod trajectum ad Mosam XIII. diebus cepit.

Præfectus et Ædiles poni cc. anno Domini MDCLXXIII.

To the south :

Quod diebus vix sexaginta Rhenum, Wahalim, Mosam, Isalam superavit; subegit provincias tres, cepit urbes munitas quadraginta. Præfectus et Ædiles poni cc. anno Domini MDCLXXII.

The sculptures are by Michel Anguier. This monument, which cost the City of Paris 500,000 fr., and is one of the finest works of the age of Louis XIV., is famous for the sanguinary contests which took place around it in July 1830, and the first conflict which ushered in the insurrection of June 1848.

Turning westwards into the boulevard, we find the *Bazaar Bonne Nouvelle*, a building for exhibitions and various performances, and further on, the *Gymnase Dramatique* (see *Theatres*). Crossing the boulevard, we find at the corner of the rue de la Lune, the church of

NOTRE DAME DE BONNE NOUVELLE.—On this spot stood the church of St. Barbara, erected in 1551, but destroyed during the siege of Paris in the wars of the League, in 1593; it was rebuilt in 1624. The tower of this second church is still standing. The present church, rebuilt in 1825, has a Doric pedimented front, and consists of a nave and two aisles separated from it by arches resting upon Doric columns. The choir is semicircular; the works of art in this church are : 1. Chapel facing the left aisle; the Assumption, and Christ blessing little children, by Bourdon. 2d. St. Elizabeth of Hungary praying; 3d. The Virgin crushing the serpent; her presentation in the Temple. 4th. Lady Chapel: ten frescos by Hesse, representing the Annunciation, the Visit to St. Elizabeth, king David, St. John, St. Joachim, St. Anne, St. Elizabeth, St. Zachary, St. John the Baptist, and St. Joseph. 5th. St. Vincent de Paule preaching. 6th. The Apotheosis of St. Peter of Alcantara. Over the door of the sacristy is a picture of Queen Henrietta and Anne of Austria receiving the cross from an angel; and as a counterpart to this, over a similar door in the western aisle, is Queen Henrietta, and St. Francis de Sales, holding Louis XIII., still in his boyhood, by the hand, and pointing to the church of St. Barbara. The other two children by their side represent Elizabeth and Christine, sisters to Louis XIII. These paintings are interesting as contemporary compositions. In the chapels of the western aisle are Ste. Geneviève, St. Peter *in vinculis*, St. Nicholas, and St. Louis assisting the wounded. Over the principal entrance is an Entombment, and, in a recess facing the western aisle, Ste. Ge-

neviève relieving the besieged Parisians, by Schnetz. Around the choir are five paintings : the Holy Family, the Adoration of the Shepherds, the Annunciation, the Adoration of the Magi, and the Flight to Egypt. The frieze, by Pujol, represents the Lord adored by the tribes of Israel.

SIXTH WALK.

This walk, comprising the rest of the 1st and 2d arrondissements, may commence with

ST. GERMAIN L'AUXERROIS, parish church of the Palace of the Tuileries.—A church, founded on this spot by Childebert in honour of St. Vincent, was sacked and destroyed by the Normans in 886. In 998, King Robert rebuilt it, dedicated it to St. Germain l'Auxerrois, and added a monastery to it, which was subsequently endowed with a chapter and a school. The community possessed the privilege of independent jurisdiction until 1744, when the chapter was united to that of Notre Dame. This parish, as it included the Louvre and the Tuileries, was long considered the royal parish, and the church was frequently the object of the munificence of the crown. As early as 1356, Etienne Marcel, *Prevôt des Marchands*, stirred up his formidable insurrection within its precincts. It was from its belfry that the fatal signal was given and responded to from the Palais (now *de Justice*) for the commencement of the massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572; the bells of this church tolled during the whole of that dreadful night. From a house that stood near its cloisters, a shot was fired at the Admiral de Coligny, a short time previous to that memorable tragedy. During the revolution of 1789, the edifice escaped with little damage. On the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berri, a tumult arose, and everything within the church was destroyed. (See p. 318) The church was then shut up, and remained so till 1837, when it was repaired, and again restored to public worship.

Exterior. The church is cruciform, with an octagonal termination; it has a tower built in 1649. The principal front, to the west, consists of a well-sculptured porch, with five rich Gothic arches in front, the three central ones being higher than the lateral ones, and crowned with a foliated parapet; the gabled roof of the nave, flanked by two irregular turrets, rises behind. This porch was erected in 1431-7, by Jean Gausel, at a cost

of 960 livres ; the church itself dates from the regency of the Duke of Bedford. The interior of the porch, painted in fresco by Mottez, represents the chief teachers of the Christian religion. In the central ogive, Christ on the Cross, surrounded with saints. In that to the left, Christ preaching ; to the right, Christ on the Mount of Olives. Below are Magdalen and the Virgin. The other ogives contain the four Evangelists, the inspiration of the Apostles, and Jesus disputing in the Temple. The key-stones of the ceiling display the Last Supper, and the Adoration of the Shepherds in bas-relief. On the inner surfaces of the pilasters of the porch are figures in fresco of Adam before and after the Fall, Eve, Abel, Judas, Herodias, Balthazar, and Absalom. All these figures, and the surrounding decorations, are in the Byzantine style, being imitations, rather too successful, of the decline of art.

Interior. The interior consists of a nave and choir with double aisles. The aisle to the left is said to have been built in 1564 ; the gallery of the communion in 1607, and the high altar in 1612. Beginning from the right-hand aisle, the works of art contained in this church are as follows : 1st. Chapel : Altarpiece, by Amaury Duval—Christ crowning the Virgin surrounded by angels. Next to it, the Assumption. Between the groins of the vault, eight angels. Windows : containing fifteen saints on stained glass, and busts in the intervals of the tracery. 2d. Right-hand transept : the Descent from the Cross, a fresco by Guichard. Windows : the Assumption, Christ disputing in the Temple, &c. In the centre of the transept there is a holy-water basin in marble, surmounted by an exquisitely-sculptured group of three children supporting a cross, executed by M. Jouffroy from the design of the donor, Mme. de Lamartine. 3d. Choir : Altar-piece, by Truelle : St. Ambrose, St. Justin, and St. Jerome. Opposite : St. Germain blessing St. Geneviève, by Pajou. Window : Christ between Popes Leo and Gregory. 4th. Christ naming St. Peter his successor, by Mottez. Window : St. Peter. 5th. Window : Christ and his disciples. 6th. Door of the Sacristy, frescos by Mottez ; below, St. Martin sharing his mantle with a poor man ; above, Christ, seated beside the Virgin, returns him his mantle ; the Virgin is in the act of rewarding the widow who had given her mite to the poor. Over the door : St. Germain and Ste. Geneviève seated on a throne, receiving from the Curate of the parish and a sister of Charity the church of St. Germain l'Auxerrois restored to worship. Beneath is the motto, *Divino cultui restitutum A. D. 1837.* 7th. painted by Guichard, with passages of St. Landry's life, encloses the remains of that saint, the founder of the Hôtel Dieu, and has two monu-

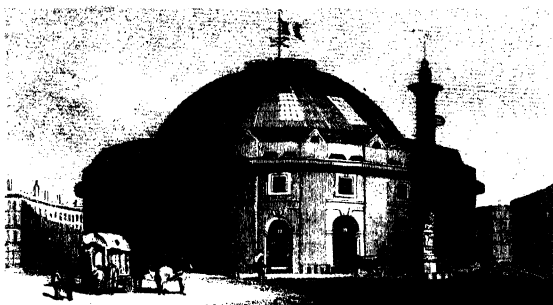
ments in marble of the Chancellor Aligre and his brother. 8th. painted by Guichard, contains an Entombment in bas-relief, and a fine marble statue representing an angel in prayer. 9th. painted by Couder: the Birth and Death of the Saviour, his Assumption, and the Glory of God. Window: chief passages of his Life. 10th. Window: St. Vincent and St. Germain. 11th. Scenes from the Life of Ste. Geneviève, by Gigoux. 13th. St. Charles Borromeo visits the plague-stricken at Milan; a Last Supper. Window: St. Charles. 14th. St. Vincent de Paule affording relief to foundlings, by Truelle. 15th. Chapel of St. Louis: an ancient monument of Tristan and Charles de Rostaing with their statues in marble, in the act of prayer; the Assumption of the Virgin, by Degeorges. 16th. Ste. Clotilde in the window. 17th. a remarkable ancient alto-relievo in oak, representing the Passion in various compartments. Window: a Mater Dolorosa in stained glass. Those of the following chapels represent severally St. Mary Magdalen, St. John the Baptist, and St. Michael, between figures of angels. The window facing the left aisle represents Pope Gregory VII., Charlemagne, and Pepin. Both the transepts have specimens of old stained glass in excellent preservation.

The ground in front of this church has been planted with chesnut trees, while a richly sculptured Gothic belfry, consisting of an octagonal tower with pinnacles, standing on a square basement, is situated between the church and the

MAIRIE DU 1^{er} ARRONDISSEMENT.—This Mairie replaces one located in the rue du Chevalier du Guet, now demolished. (1) The edifice, designed by M. Hittorff, is built in a mixed style, so as to form as much as possible a counterpart to the church. Thus, it has a porch closely resembling that of the latter, except that the arches are round instead of pointed. It has also a gable flanked with two turrets, and, like that of the church, adorned with a large rose window. On its site there formerly stood an hotel called the *Maison du Doyenné*, where Gabrielle d'Estrées, Duchess of Beaufort, and Henry IV.'s mistress, died, April 9th, 1599.

The **FONTAINE DE LA CROIX DU TRAHOR**, at the corner of the rue de l'Arbre Sec, was erected under Francis I., and rebuilt by Soufflot in 1775. Between the windows is a nymph, by Jean Goujon. Turning to the left we find

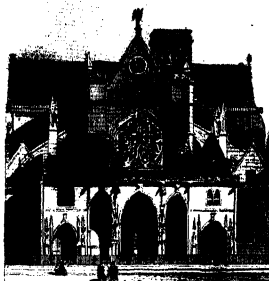
(1) This street was so called because it contained the hotel of the *Chevalier du Guet*, or chief of the night patrol, instituted as early as 595, under Clotaire II., and at that time composed of citizens, who undertook the duty by rotation, once in three weeks. The *Chevalier du Guet* was generally a distinguished nobleman. Before the house was a large common, adjoining the old fortress of the Grand Châtelet. The rue des Fossés St.



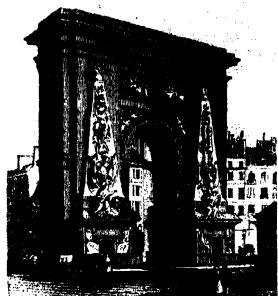
CORN MARKET.



ST GERMAIN L'AUXERROIS.



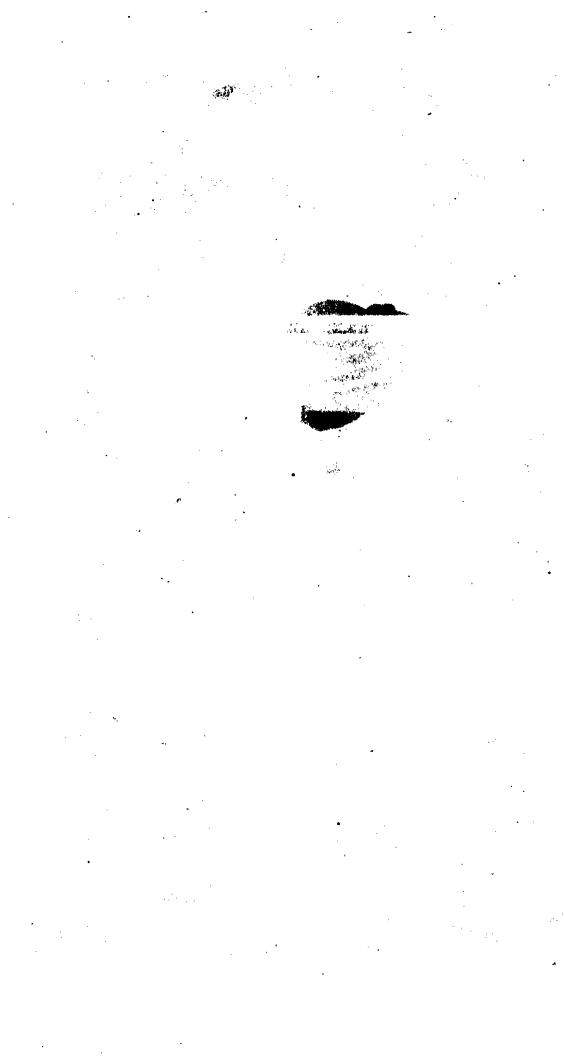
ST GERMAIN L'AUXERROIS.



PORTE ST DENIS.



PORTE ST MARTIN.



THE ORATOIRE.—This spacious church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemer cier; but that community having been suppressed at the revolution of 1789, it was used for public meetings of the quarter, until 1802, when it was ceded to the Protestants of the Confession of Geneva. The front is Doric and Corinthian; the interior Corinthian, with an arched ceiling. Service is performed here every Sunday in French. The eloquent M. Coquerel is one of the ministers; the Rev. Mr. Spurgeon preached here in Feb. 1860 to a large audience.

Nearly opposite, at 130, rue St. Honoré, there is a branch-office of the *Messageries Impériales*, communicating with the rue de Grenelle near the *Passage Véro-Dodat*, one of the neatest in Paris.

The rue Mercier leads to the

HALLE AU BLÉ, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. In the beginning of the 13th century the *Hôtel de Nesle* was erected here by King Jean, who in 1232 made a present of it to Louis IX., who in his turn ceded it to his mother, Queen Blanche. In 1327 it became the property of Jean de Luxembourg, king of Bohemia, and was called *Hôtel de Bohême*. In 1388 it belonged to Louis of Orleans, who, on becoming king as Louis XII., converted it into a convent for the *Filles Penitentes*. These were dispossessed of it by a Bull from the Pope, to make way for a palace for Catherine de Médicis, named the *Hôtel de la Reine*. At her death it was sold to Charles de Bourbon, son of the Prince de Condé, and

Germain l'Auxerrois was built upon the site entrenched by the Normans when they besieged Paris in 885. It was here Admiral Coligny was murdered on St. Bartholomew's Day, 1572. The *Hôtel Montbazou*, which stood at the northern corner of the rue du Roule and rue de Rivoli, then rue de Béthizy, was in after-times inhabited by the beautiful Duchess de Montbazou, who was loved so tenderly by the Abbé de Rancé, whom she admitted at all times to her apartment by a secret staircase. The abbé having been absent on a journey of some weeks, returning to Paris, hastened at once to the residence of the Duchess. He mounted the staircase, opened with a private key the doors that lead to her apartment, and, rushing into her salon, found—her head placed in a dish on the table, and several surgeons busily engaged in embalming her body. The shocking spectacle had such an effect upon him that he shut himself up for the rest of his days in the convent of La Trappe. The same house was inhabited, in 1792, by the Marquis de Hurugues, the club-bist and companion of Théroigne de Méricourt. The *Hôtel de Ponthieu* (now demolished) in the rue des Fossés St. Germain, was the birth-place (in 1740) of Sophie Arnould, the witty actress; and in 1747 the painter Vanloo inhabited the same rooms.

called the *Hôtel de Soissons*, destroyed in 1748. The present *Halle* was built by Le Camus de Mesnières in 1767. It is 126 feet in diameter, and its remarkable hemispherical roof, constructed by Brunet, and resting on concentric circles of iron, covered with copper, has a round skylight 31 feet in diameter. An arcade of twenty-five arches passes round the inner area; behind this arcade, under the double-vaulted roofs supporting spacious galleries overhead, are piled the sacks of flour; the centre contains sacks of grain. There are here forty offices of flour and meal factors. The whole can hold 30,000 sacks, but the average quantity is much less. Two curious double staircases lead to the granaries above, which are worth visiting to obtain a just idea of the vastness of the place. The visitor, by placing himself immediately under the centre of the skylight over the middle area, and speaking loudly, will find a remarkable echo in the building. At the southern part of the exterior is a Doric column erected in 1572, by the famous Jean Bullant, for Catherine de Médicis, which is the only relic of the *Hôtel de Soissons*. It is 95 feet in height, and was built for astrological purposes; it contains a winding staircase, the lower part of which leads to a small reservoir, belonging to the *Fontaine de la Croix du Trahoir*; (see p. 240.) the upper part is accessible by the *Halle au Blé*, but is uninteresting. An ingenious sun-dial, by Pingré, a canon of Ste. Geneviève, is placed on its shaft, and from the pedestal a fountain pours forth its waters.

The *rue des Deux Ecus* leads to an open space, lately occupied by the *Marché des Prouvaires*. Here two of the pavilions of the new *Halles* (see next page) have been erected, and two more are to be built on the site of the *rue de la Tonnellerie*, which is still tenanted by dealers in rags, old furniture, &c. This will lead the stranger to the *rue St. Honoré*, where No. 3 is the house in front of which Henry IV. was assassinated by Ravaillac. The street was exceedingly narrow at that time, and the assassin, mounting on a spur-stone against the wall, was able to reach the royal person. The bust of the monarch is on a bracket in front of the house with the following inscription:

Henrici Magni recreat præsentia cives
Quos illi æterno fœdere junxit amor.

Turning into the *rue de la Tonnellerie*, No. 3, is a house erroneously said to have been erected on the site of that in which Molière was born⁽¹⁾. In the front of the house is his bust with an inscription to that effect.

(1) The real birth-place of Molière, according to the registers of St. Germain l'Auxerrois, was at the corner of the *rue des Vieilles Étuves* and *rue St. Honoré*.

This street leads to an immense area, the late site of the *Marché des Innocents*, once the cemetery of the church of that name. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious an evil that, in 1786, they were all transferred to the Catacombs, and, the soil being entirely renewed, a market was erected. This has now been transformed into an elegant square, comprising a surface of 2,058 square metres, laid out as a garden, in the centre of which stands the

FONTAINE DES INNOCENTS.—This beautiful fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who was shot during the massacre of St. Bartholomew, while working at one of the figures, was removed to its present situation in 1786. It originally consisted of only three sides; the fourth, or northern side, was added by Pajou at the time of its removal. Four arches, the piers of which are faced with Corinthian pilasters resting on pedestals, and crowned with a sculptured frieze and attic, surmounted on each side by a pediment, support a small dome; in the midst stands a vase, out of which the water falls successively into six elliptical basins arranged like stairs, and attached to each of the four sides of the basement, which stands like an islet in the centre of a large circular basin on a level with the ground. The height is 42 feet. The spaces between the pilasters are adorned with figures of nymphs surmounted by the inscription—*FONTIUM NYMPHIS*. It is a valuable monument of the *Renaissance des Arts*.

At the western end of this place stands part of a long building known by the name of *Halle aux Draps*, the roof of which was destroyed by fire in 1855. It is now used for the sale of fruit by auction, but will soon be completely pulled down. Close to this are the

NEW CENTRAL HALLES, which have caused the dingy sheds of the *Marché des Innocents* to disappear, and let the splendid work of Pierre Lescot be seen in all its glory. The eight pavilions erected here (1), have up to the present time cost 25,073,167 fr.; the loss on the operation with regard to the previous demolitions is calculated at 68 per cent. of the cost. Each pavilion is 120 feet by 100. Garden produce, fish,

(1) There is a ninth pavilion adjoining, but of a different and much heavier design. It was originally intended to follow that style throughout, but the dealers having complained to the Emperor that the pavilion was too dark, the present construction was adopted, and this pavilion will be pulled down as soon as those in course of erection are finished. At present butcher's meat is sold in it by auction.

butter, cheese, fowls, game, and butcher's meat, are now sold here. The last pavilions to the west will border on the streets encircling the Halle au Blé, the axis of which exactly coincides with that of the central street which bisects the Halles. The eight existing pavilions are remarkable for lightness of design and good ventilation; their roofs rest upon 300 cast iron columns, ten metres in height, and connected by dwarf-brick walls. The rest of the space up to the arches is closed with blinds of ground-glass plates encased at their extremities in India rubber, to allow for dilatation. The flooring is partly stone flagging and partly asphalt; the roofing is of zinc, with large skylights over the carriage ways. The pavilions for greens, butter, &c., are fitted up with neat stalls; that for fish with marble slabs on cast-iron supports, with abundance of water at command. There are eight electric clocks over the principal arches, the apparatus being located in the overseer's lodge of the south-eastern pavilion. The cellars underground are worth seeing, and may be visited for a small fee by applying at the overseer's lodge of the pavilion nearest the church of St. Eustache. The vaulting is of brick resting on iron groins supported by 430 cast-iron pillars, forming a curious perspective. Light is admitted through bulls' eyes; there are wired cages for live poultry; a stone tank divided into compartments by wired partitions, and provided with a fountain, for the convenience of the fishmongers, and other necessary contrivances for stowing away provisions and keeping them fresh. Three parallel lines of tramways are to extend from these cellars to a tunnel under the Boulevard de Sebastopol, which communicates with the Chemin de Fer de Ceinture. By this means provisions will be conveyed to the market in carts drawn by horses, and by the same conveyance the rubbish and sweepings of the markets are carted away, being thrown in through grated trapdoors. Architects, MM. Baltard & Callet. (1)

The pavilions are surrounded by a broad foot-pavement planted with trees. Fish is sold here wholesale from 3 to 9 in summer, and from 4 to 9 in winter; other articles from 6 to

(1) The total cost of these extensive works is calculated at 12 millions of francs, over and above the cost of 249 houses pulled down to make room for them, which amounted to 27,000,000fr. In the eight pavilions already built there have been employed 26,660 cubic metres of concrete, 2,704 tons of iron and cast iron, 3,200,000 bricks, and 32,000 square metres of zinc on the roof. When the other pavilions shall be terminated, the total surface of the halles, comprising also the covered streets, will be 28,000 square metres; the pavilions alone occupy 40,509. The dealers pay 1 fr. per day to the city for fixed stalls, and 30 c. for temporary places.

11 summer and from 7 to 11 in winter. The *Marché des Herboristes*, for the sale of fresh medicinal herbs, is held on Wednesdays and Saturdays. There is also the *Marché au Pain*, daily supplied by bakers from the environs, who are allowed to sell their bread here, on condition of its being cheaper than the bread made and sold by the bakers of Paris. (1) This they are enabled to do by the difference of the rent and general expenses in the outskirts as compared with that within the walls. (2)

At the north-west corner of these markets is

St. EUSTACHE.—This church, begun in 1532, stands on the site of a temple of Cybele. The facade, commenced by Mansard de Jouy in 1754, being in the Italian style, harmonises very badly with the interior, which is Gothic. Of the two square towers designed for it, only one has been built in the Corinthian style. A new front, by MM. Baltard and Callet, is now in contemplation for this church, which is also to be entirely insulated.

Interior. The church is cruciform, and has a nave and choir, with double aisles. The length is 318 feet; breadth at the transepts 132 feet; height 90 feet. A triforium gallery with paired arches runs below the large clerestory windows of the nave, many of which are decorated with stained glass. The keystones are all beautifully sculptured. Rose windows of elaborate tracery adorn the transepts; and all the fronts of the chapels have now been decorated in the Byzantine style. In the 1st chapel, to the right on entering, is an inscription on marble stating that the church was consecrated in 1637 (3). The fine organ over the principal entrance, by Ducroquet, has

(1) Bread is sold in Paris by weight, and the price is fixed on the 1st and 16th of the month by the Prefect of Police.

(2) The peasants and gardeners in the neighbourhood of Paris arrive at the markets from midnight to 2 a.m., with their fruits and vegetables, and from 4 till 8 wholesale dealing is carried on. After that hour the retail dealers commence their traffic.

(3) The following paintings in fresco adorn the chapels; 4th chapel: The Dream of Joseph, by Gourlier; 5th. in the ogives, the Father commiserating the Sorrows of the Son, and the Spotless Lamb; on the wall below, the Son commiserating the Sorrows of Mankind, all by Magimel; right transept: St. John the Evangelist, St. Mark, the Entombment and Resurrection, Temperance and Justice in medallions, all by Signol; 6th. chapel, the Adoration of the Heart of Jesus, and a *Mater Dolorosa*, by Larivière; 7th, the Inspiration of St. Agnes, and her Martyrdom, by Vauchelet; 8th. St. Anne devoting her daughter to the service of God, and her death, by Lazergès; 9th. some old frescoes, lately revived, representing the Fall of the Angels, and St. Geneviève interceding for the City of Paris; 10th. the Life and Apotheosis of St. Andrew, by Pils; 11th. (an issue to the Halles) illustra-

cost 70,000 fr. The high altar is of white marble, beautifully sculptured. An elaborately open-worked parapet of marble surrounds it, and connects some of the piers of the choir. Many distinguished persons were buried here; among them Voiture, Vaugelas, Lafosse, Homberg, Maréchal de la Feuillade, Admiral de Tourville, Colbert, and Charles David, the architect of the church, who died in 1650 aged 98. On high festivals St. Eustache is thronged by amateurs of church music.

The Rues Coquillière and Jean Jacques Rousseau lead to the *HÔTEL DES POSTES* (*General Post Office*), rue Jean Jacques Rousseau, (1)—built by the Duke d'Épernon, and

tions of the virtue of Charity, by Lehmann; 12th. (with a staircase leading to the chapel of the catechists) Christ disputing in the Temple, and blessing little children; flanking the doors, St. Catherine and St. Ursula; in the ogives, Religion and Charity; a medallion with the Virgin, angels, &c. all by Signol; 13th. the Lady Chapel, inaugurated Aug. 15, 1858; it is one of the most splendid in Paris; the walls, columns, and arches being all decorated in the Byzantine style. The three windows are adorned with the figures of David, St. John the Evangelist, St. Paul, St. Anne, St. Elizabeth, St. Zachary, St. John the Baptist, St. Joseph, etc., in stained glass. The three magnificent frescoes below, viz., the Virgin and Christ adored by angels; Prayer in Adversity, and Happiness after Death, are by Couture; 14th. passages in the life of St. Louis Gonzaga, by Bézard. The centre of this chapel is occupied by a beautiful monument to Colbert. This celebrated statesman is represented kneeling on a sarcophagus of black marble resting upon two plinths of the same material, and flanked by two marble statues representing Fidelity and Abundance; 15th. Miracles and Death of St. Peter the Exorcist, by Delorme; 16th. old frescoes revived, representing: the Feast of Cana, Christ preaching, the Penitent Magdalen, the Angel announcing the Resurrection; 17th. old frescoes revived: the Virgin crushing the Serpent; her Presentation at the Temple, and St. John writing the Apocalypse; behind him stands the Dragon with seven heads (Rev. xii.); 18th. passages in the life of St. Geneviève, by Pichon; 19th. passages in the life of St. Louis of France, his death, and apotheosis; left transept: Sts. Matthew and Luke; Christ bearing the Cross, and a Crucifixion; Divine Power and Prudence in medallions, all by Signol. After the transept, 21st: passages from the life of St. Eustace, by Le Hénaff; 22d. Christ at Emmaus; the Apotheosis of St. Monica; and an oil painting, by Descamps; St. Monica presenting St. Augustin to be ordained a priest; 23d: the Presentation of the Virgin, the Flight into Egypt, the Carrying of the Cross, and the Crucifixion, by Riesener; 24th, Christ delivering the keys to Peter; Moses receiving the Tables; Christ healing the Sick, and his Baptism, by Marquis; 25th, Adam and Eve driven from Paradise; their labour; the Birth and Crucifixion of Jesus.

(1) This street was originally called rue Plâtrière, but in 1791

considerably increased by Barthélemi d'Hervat, comptroller-general of the finances, subsequently bore the name of d'Armenonville, till purchased by the government, in 1757, for the General Post Office. The buildings have a handsome front in the rue Coq Héron. (For postage, &c., see p. 7).

Turning to the left into the rue Montmartre, we find the *Passage du Saumon*, famous for an insurrectionary fray in 1832. It leads to the rue Montorgueil, where we find the *Halle aux Huitres*, and close by, in the rue Mauconseil, the *Halle aux Cuirs*, built in 1784 on the site of the Hôtel de Bourgogne, where the *Confrères de la Passion* (see p. 458) used to give dramatic representations. This market is soon to be transferred to the rue Mouffetard.

In the courtyard of No. 23, rue du Petit Lion, there is a square tower partly masked by buildings. It formed part of the Hôtel de Bourgogne, the most sumptuous mansion of Paris under Charles VI., and was built by Jean Sans Peur, after the murder of his cousin the Duke of Orleans. Entering the rue St. Denis (1), we see to our right, at No. 182, the church of

ST. LEU ET ST. GILLES.—On this spot a chapel was erected in 1236, which, in 1617, became parochial. It was repaired in 1320, and in 1611, the choir was rebuilt. Georges Cadoudal, the conspirator under the Consulate, when pursued, concealed himself in it for several days. This church is very rich in relics; it was the only one in which the priests ventured to perform mass for the repose of the soul of the Princesse de Lamballe, on the day of her horrible murder. A few days after it was put up to auction as national property, and bought for a trifling sum by two Jews, who converted it into a warehouse for saltpetre. In 1802, when the churches were reopened for the Catholic religion, they let it for 3000 fr. a-year, but subsequently increased the rent to 10,000 fr., which continued till 1813, when the City repurchased it for 209,312 fr.

the Municipal Body gave it the name of J. J. Rousseau, who occupied a small apartment on the fourth story at No. 10. Its primitive name was restored to it in 1816, but it has been changed again to that of J. J. Rousseau since 1830.

(1) This street is one of the most ancient of Paris. According to an old legend, St. Denis marked it out with his footsteps while walking with his head under his arm to the place where he wished to be buried. In 1197, it reached as far as the Rue Mauconseil, and in 1594 it ended at the ramparts built by Francis I., now the boulevards. The Kings of France used to enter Paris on state-occasions by the Rue St. Denis, which was long the chief street of Paris. The *bourgeoisie* of this street has always taken a great part in the political troubles of the capital, from the accession of Henry IV. down to the insurrection of June.

The front is gabled, and flanked by two square spired towers. The interior consists of a nave and choir with aisles; the ribs of the nave spring from the capitals of clustered columns. In the choir, the ribs unite in a highly-sculptured pendant boss. Beneath the high altar there is a chapel constructed by the Knights of the Holy Sepulchre; it consists of 8 sepulchral Doric columns supporting a cupola pierced with a skylight. In the aisle to the left on entering is the Chapel of the Virgin; its walls are covered with numerous slabs of white marble placed there as *ex-voto's* by grateful devotees. The paintings on the walls are: Christ healing the Blind, by Colson; an Annunciation, by Quantin; a Visitation, by Lecomte; the Adulteress, by Delaval, and a fine Madonna and Infant of the Italian school. At the door of the sacristy is a portrait of St. Francis de Sales, taken on his death-bed, by Philippe de Champagne; and above, Christ on the Mount of Olives. Next this is St. Charles Borromeo praying, by Delaval; and below, a very ancient bas-relief, in wood, representing, in 3 compartments, the Kiss of Judas, the Flagellation, and the Lord's Supper. In the right aisle we find: St. Leu healing an Infant, by Goyet; a Ste. Geneviève, and an Adoration of the Shepherds. St. Leu being considered a healer of the sick, the kings of France, on their accession, used to visit this church during nine days, to solicit health. A spacious baptismal and two other chapels have been added in the right aisle.

Proceeding northward, we find at No. 277, the *Bains St. Sauveur*, and further on, the

ENTREPÔT GÉNÉRAL DES GLACES, 313, rue St. Denis.—This is a large plate-glass warehouse, which has replaced a royal manufactory, suppressed in 1830. It belongs to two companies, that of Montermé, and of Quirin and Cirey. (1) The glass is cast at St. Gobain and at Cirey, near La Fère, and polished at Chauny. It is then brought to Paris to be silvered and sold. A glass 20 inches by 12 may be obtained for about 8 fr., while the largest may cost 10,000 fr. Visitors may see the operation of silvering, &c., every day from 9 to 12, on applying to the porter, to whom a small fee should be given.

(1) The art of manufacturing mirrors was established in France in 1634, and, in 1666, Colbert created a royal manufactory in the rue de Reuilly. Previous to that period, the finest mirrors came from Venice. The glass employed in forming mirrors was *blown* until 1688, when a Frenchman, named Thevart, discovered the art of *casting* it, which process was carried to a high degree of perfection in 1688, by M. Lucas de Nchon; the art of polishing was invented by Rivière Dufresné. Under Louis XVI. the largest glass made was 48 inches square. What a contrast with those of our days!

The rue du Caire higher up leads westward to the *Place and Passage du Caire*; and the rue des Forges, to the left, to the spot once known as the *Cour des Miracles*, the description of which will not be readily forgotten by the readers of Victor Hugo. Even up to the reign of Louis XIV. it was the squalid receptacle of the most abandoned and depraved of Paris. The inmates had a slang of their own called *argot*, still used by thieves, and were organized in bands. In 1667 this nuisance was partially suppressed. The site is now a quiet commercial court, to which a glazed passage gives access. Some tradition is generally attached to the singular names the older streets of this quarter bear (1).

SEVENTH WALK.

THIS comprises the rest of the 10th, and part of the 4th arrondissement. We may commence it with the

PORTE ST. MARTIN.—This triumphal arch was built in 1674, by Bullet, a pupil of Blondel's. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are 8 in breadth by 16 in height. The fronts display vermiculated rustics, and the spandrels are adorned with bas-reliefs. Those towards the city represent the taking of Besançon, and the defeat of the Triple Alliance, those towards the faubourg the taking of Limbourg, and the defeat of the Germans by Louis XIV. This prince is oddly represented in the character of Hercules, with a large wig on, and leaning on a club. Between the consoles of the entablature are military designs; in the centre is the sun, which Louis XIV. took for his emblem. On the southern attic is the inscription:

Ludovico Magno Vesontione Sequanisque his captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus Præf. et Ædiles P. C. C. R. S. H. MDCLXXIV.

The northern one has the following:

Ludovico Magno, quod Limburgo capto impotentes hostium minas ubique repressit. Præf. et Ædiles P. C. C. ann. R. S. H. MDCLXXV.

Many a bloody encounter took place here in June, 1848.

A few steps to the east of this, is the Theatre de la Porte St. Martin (see *Theatres*.)

Proceeding westwards, we find to our right the

(1) See HISTORY OF PARIS, 3 vols. Published by Galignani.

BOULEVARD DE STRASBOURG, opened in 1853. Several vast and brilliant though not select coffee-houses, have sprung up here, the most conspicuous of which is the *Eldorado*. (see p. 474.) Higher up, to our right, is the church of

ST. LAURENT,—built in 1429, and nearly rebuilt in 1595. Its front, a mixture of the Doric and Ionic, being out of keeping with the rest of the building, which is Gothic, is now in course of reconstruction, whereby the church, while it acquires additional length, also contributes to the symmetry of the open space before it. In consequence of the works in progress some of the pictures herein mentioned have been provisionally removed. A tower with a small pointed turret will be noticed on the northern side. The interior is cruciform, with double aisles and a circular choir, behind which is an elliptical Lady Chapel. The key-stones of the ribs of the nave and transepts are well-sculptured pendant masses of stone. The high altar, by Lepautre, is profusely sculptured and decorated with Corinthian columns of marble. The works of art in this church are, beginning from the left on entering: 1st Chapel, St. Vincent de Paule; 2d. Byzantine altar-piece: the Adoration of the Heart of Jesus; above, Jesus, Mary, and Joseph; opposite, Christ commanding the Apostles to spread his word—all by Bremond. The ceiling represents the four Evangelists, and busts of angels in medallions. On one of the gilt key-stones is the figure of St. Lawrence. Transept: St. Lawrence led to martyrdom, by Trézel. 3d. St. Vincent de Paule blessing the congregation from the altar. 4th. The Lady Chapel is adorned with coupled Ionic pilasters; its cupola, painted in fresco, represents the Martyrdom and Apotheosis of St. Lawrence. Windows of the choir, eight sacred subjects representing the Martyrdom of Stc. Apolline, that of St. Lawrence, &c. The first ogive to the left represents the four evangelists and their emblems, in fresco, by Galimard. Right-hand aisle: 5th. The Apotheosis of Ste. Geneviève, by Lancrenon. Transept: St. Lawrence seized by the Guards, by Verdier. 6th. The Presentation in the Temple. 7th. St. Charles Borromeo relieving the sick, by Laure, and Christ teaching. 8th. The Baptismal Chapel: Christ demanding Baptism, on canvass, by Bremond. Mme. Le Gras, who, with St. Vincent de Paule, founded the order of the Sisters of Charity, was buried here.

Facing the Boulevard de Strasbourg, stands the

STRASBOURG RAILWAY TERMINUS.—This splendid edifice consists of four elegant pavilions, of two stories besides the ground-floor, connected by arcades, thus forming, independently of the spacious court in front, an immense rectangle, with a façade of 165 feet, and a length of 309. A supplement-

tary body, projecting at the back, makes the total length of the building 410 feet. The portico connecting the front pavilions is surmounted by a balustrade, behind which rises a magnificent gabled arch, surmounted by a statue of Strasbourg, and concealing the vaulted iron roof, which covers the arrival and departure sheds, measuring 251 feet in breadth by 390 in length. A spacious propylæum, 60 feet by 18, gives access to the sheds. The total height of the building to the summit of the gable is 48 feet, and the total surface occupied by the buildings is 558,000 square feet; of which the covered sheds alone take 98,190. The portico in front has 9 arches, on the spandrels of which are sculptured the arms of the principal towns which the line touches. The general appearance of the building is strikingly beautiful (see p. 3).

By the rue de Strasbourg we enter the rue du Faubourg St. Martin, whose wide and commodious foot pavements are skirted with cast-iron fountains, representing tritons and dolphins. At No. 8, rue des Récollets, there is the new military *Hôpital St. Martin*, and crossing the canal, we find the

HÔPITAL ST. LOUIS, rue Bichat, No. 40.—An alms-house or hospital existed here from very remote times, which was enlarged by St. Louis. The present building, founded by Henry IV. in 1602, was erected after the plans of the architect Villedaux. It is a fine specimen of the architecture of that time, occupying a quadrangle of 360 yards by 240, with 8 lofty pavilions in the centre and angles. A spacious yard and gardens, with all the requisite offices, enclosed by a wall and fosse, surround the central edifice. Opposite the entrance in the first court is a statue of Monthyon. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, and from 20 to 25 on the upper. Adjoining is a small Gothic chapel, the first stone of which was laid by Henry IV.; the front is gabled, with niches displaying the statues of St. Louis and St. Roch. Opposite is a gas apparatus for lighting the establishment, remarkable for being the first established in Paris. Next is a vast wash-house, and a house for the *Dames de St. Augustin*, 25 in number, who attend upon the sick. The hospital, which is now receiving considerable improvements, is said to have derived its name from having been originally devoted to persons infected with the plague, of which St. Louis died at Tunis, in 1270. Strangers are admitted on Thursdays and Sundays from 12 to 2 (see p. 141).

In the opposite street we find the

ENTREPÔT DES CHARGEMENTS, where goods introduced into Paris without paying the octroi duty are deposited by the owners, till the duty is paid. In the rue Alibert are the

ENTREPRISE DES POMPES FUNÈBRES (see p. 39n.), and the **ENTREPÔT DES SELS**.—About 9,000,000 lb. of salt issue hence for the annual consumption of Paris. Opposite, on the southern bank of the canal, are the *Docks Napoléon* and the

ENTREPÔT DE LA COMPAGNIE DES DOUANES, Place des Marais.—This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering the Canal St. Martin, in which, besides sheds, there are two warehouses 250 feet in length, with a covered court between, for stowage. They are four stories high, and built of stone, with brick arches. Sugar, coffee, foreign wines, drugs, wool, cotton, &c., are the principal goods stored here; they pay a moderate charge for warehouse-room, and if not removed within three years are sold to defray the expenses, the surplus being remitted to the owners. Adjoining are the clerks' offices, &c. For admission, apply at the bureau, holidays excepted, from 9 to 4. The

DOUANE DE PARIS is in the rue de la Douane, close by. A double doorway leads into an arcaded court, with a glazed roof, and medallions on which are inscribed the names of the principal commercial cities throughout the world. Visitors are admitted daily from 12 to 4.

At No. 18, rue de la Douane, is the *Conseil des Prud'hommes* (see p. 68). Adjoining it, is the *Wauxhall*, a public ball-room (see p. 478), and the *Entrepôt des Glaces de Montluçon*.

At No. 36, in the rue des Marais, is

ST. MARTIN, chapel-of-ease to St. Laurent, built in the Byzantine style. The interior consists of a nave and two aisles, without chapels. In the left-hand aisle are Ste. Geneviève encouraging the besieged, by Grenier; St. Ireneus, bishop of Lyons, receiving the slaves ransomed by his exertions, by Reverchon; St. Lawrence, by Cuny. In the opposite aisle: St. Geneviève averting a storm by prayer, by Grenier; St. Peter, by Maurin; the Baptism of Christ, by Cuny.

At No. 20, rue du Château d'Eau, is the *Salle Barthélemy* (see *Balls*), and at No. 43, a large market. The rue de Lancry leads to the Boulevard St. Martin, where a flower-market is held on Mondays and Thursdays. To the right stands the *Théâtre de l'Ambigu*, (see p. 468), and a few steps to the left, the

CHATEAU D'EAU, an elegant fountain, designed by Girard, and executed in 1811. It consists of four concentric basins, receiving water from two elevated pateræ which occupy the centre, and from 8 lions of cast iron. This fountain cost 100,000 fr. Behind it stands the new edifice called the

CASERNE DU PRINCE EUGÈNE, occupying a space of 9,630

square metres, with a front of 114 metres. It has a central and two lateral pavilions, and extends into the Faubourg du Temple and rue de la Douane. It is built for 3,500 men.

East of this, lies the *Boulevard du Temple*, the northern side of which was but lately occupied by several theatres, on the spot where it meets the *Boulevard du Prince Eugène*. On the opposite side there are various coffee-house, a *café chantant* (see p. 474), a bazar, and the *Théâtre Dejazel*. Several severe conflicts took place in June, 1848, in the Faubourg beyond the Boulevards, which is otherwise uninteresting. At No. 42 stands a large house, which has replaced a mean and small one, from an upper window of which Fieschi discharged his *Infernal Machine*, on the 28th of July, 1835, with a design of taking the life of Louis Philippe, while passing along the boulevards at the head of his staff, and by which Marshal Mortier, Colonel Rieussec, and several other persons, were killed, as well as a number wounded.

By the rue Charlot we reach the rue Vendome, where, at No. 11, we find the Mairie of the 3rd arrondissement.

Entering the rue du Temple, we see the

MARCHÉ DU VIEUX LINGE, a market for old clothes and stuffs, shoes, and tools; and covering an area of 10,920 square metres, valued at 3,500,000 fr. It has now been reconstructed with iron pavilions, on the plan of the new Halles, containing 2,400 places, of 4 square metres each, for the dealers. It is 215 metres long by 60 in breadth. The contractor is to receive the rents on paying 200,000 fr. a year to the city for 50 years, after which the market is to become the property of the latter. One of the pavilions is called *Carré de la Rotonde*, from a round building which stood on its site. The new stalls set up for the dealers are so elegant, and the articles offered for sale so cleverly "renovated," that the visitor will scarcely believe himself to be in an old clothes market. It is well worth seeing. Adjoining the market there is an elegant square, laid out as a garden, and 7,525 square metres in surface. Here stood the last remnant of

The **TEMPLE**(1) which formerly contained a large square tower flanked with four turrets, built in 1222. In that tower Louis XVI. and his family were imprisoned in 1792, and thence he

(1) The order of Templars, founded at Jerusalem in the 11th century, during the Crusades, consisted at first only of six monks, and a grand master. They came to Europe from Palestine in 1128 to make proselytes, and in a short time became possessors of a vast extent of ground in the Faubourg du Temple, where they established the seat of their rule, and exercised for more than two centuries a power, the prerogatives and abuses of which

was led to the scaffold. Sir Sidney Smith, Toussaint Louverture, Moreau, and Pichegru, were also confined there. In 1811 the tower was demolished. Before the revolution of 1789 the Temple consisted of two distinct parts, viz., the Temple properly so called, and the palace of the Grand Prior of the Order of Malta. The former was private property, and consisted of hotels, gardens, and dwellings for tradesmen, artists, and also for debtors who took refuge at the Temple to avoid arrest. The palace, which was pulled down in 1853, stood on the site of the ancient Temple, but was built about 1566, by the grand prior, Jacques de Souvré; and the Chevalier d'Orléans, afterwards invested with that dignity, repaired it in 1721. The Duke of Angoulême was the last grand prior of Malta. In 1812, the building was repaired and embellished, with the design of becoming a residence for the Minister of Worship. At the beginning of the Restoration Louis XVIII. disposed of it in favour of the Princess de Condé, abbess of Remiremont, who placed there a convent and school of Benedictine nuns of the Perpetual Adoration. The events of February, 1848, expelled them from it to make room for the staff of the artillery of the National Guard. Since then the ground has been transformed into the above mentioned garden behind which the new

MAIRIE DU 3^e ARRONDISSEMENT, which is to replace that of the rue Vendôme, is in course of construction.

Nearly opposite, in the rue du Temple, is

STE. ÉLISABETH,—once the chapel of a convent for nuns called the *Dames de Ste. Elisabeth*, and now dedicated to St. Elizabeth of Hungary. It was erected in 1628. The front consists of a basement story with fluted Doric pilasters, and an upper Ionic one supporting a sculptured segmental pediment. The interior consists of a nave with Doric pilasters, and two aisles. Beginning from the aisle to the left, the works of art here are, 1st chapel: an Adoration of the Shepherds; Christ preaching to the people, and blessing little children, by Hesse; Christ

monarchs were in a measure forced to respect. The Temple was such a stronghold that Louis IX., before setting out for the Crusades, had his treasure conveyed there, as did Philippe le Hardi and Philippe le Bel. Their wealth, irregularities, and turbulent conduct at length induced Philippe le Bel, in 1312, to suppress the order, putting many of them to the torture on a charge of sorcery, and seizing their lands. In 1314 Jacques de Molay, and Guy, brother of Robert dauphin of Auvergne, two of the chiefs of the order, were burned alive on the spot now occupied by the equestrian statue of Henry IV. on the Pont Neuf. Part of their wealth was assigned to the brethren of the order of St. John of Jerusalem, afterwards called Knights of Malta.

disputing in the Temple, by Lafon; 2d. The Virgin praying, and the Merit of tending the Sick, by Serrur; a magnificent altar-piece by Blondel, representing St. Elizabeth depositing her crown at the Saviour's shrine. In the adjoining recess: the kiss of Judas, by Fourau; 3d. The Publican and the Pharisee, a fresco, by Gosse. In the aisle behind the choir, four frescoes: 1. The seven sacraments of the Catholic Church, by Jourdy; 2. The virtue of Charity exemplified, by Bézard; 3. That of Hope, by Bohn; 4. That of Faith, by Roger. Behind the high altar is the Lady Chapel, with six stained windows, representing sacred subjects, by Mr. Jones, an Englishman. Here are the Adoration of the Shepherds, and the Sacrifice of Abraham. The wainscoting around the choir displays, in numerous compartments, the life of Our Saviour carved in oak. First recess of the right-hand aisle, flanking the window, King David, and the woman anointing Jesus, by Roger; the intrados of the pointed arch is painted with medallions containing cherubs and other devices. The following recesses display: 1. Ste. Genevieve, by Bézard; 2. A *Mater Dolorosa*, by Bézard; 3. St. John baptizing Christ, by Pérignon. The semi-cupola of the choir has a fine fresco by Alaux, representing the apotheosis of Ste. Elisabeth.

In the rue du Vertbois is the *Ecole Municipale Turgot*, a school where children are brought up to trade and manufactures, and opposite, at No. 18, is a door leading to

THE SYNAGOGUE (German rite), having its principal entrance at 15, rue Notre Dame de Nazareth.—This temple was repaired in 1852. The interior is decorated in the Moorish style; the galleries for the ladies rest upon cast-iron columns supporting six arcades on each side, forming together the number of the tribes of Israel; the Tabernacle is to the south; its façade, of white marble, is approached by six steps of the same material; its interior is semi-circular. Before it is the *theba*, or altar, having on one side two seats for the officiating rabbins, and on the other the organ. The seats occupied by the ladies of Baron Rothschild's family are in the first gallery to the right, close to the tabernacle. The Great Rabbin is M. Umann. Service on Friday evening and Saturday morning, the hour varies according to the time of sunset.

The rue Volta touches the rue des Fontaines, where the *Prison des Madelonnettes* will be seen at No. 12. Turning to the right into the rue Borda, we find

THE MARCHÉ ST. MARTIN, a parallelogram of 300 feet by 180, erected in 1811 in the enclosure of the abbey of St. Martin des Champs. The stalls, nearly 400, are arranged in two large buildings. In the centre of the market is a fountain, consisting

of a basin supported by three allegorical figures in bronze, representing the genii of hunting, fishing, and agriculture; and opposite to this, a new fountain has been constructed. Near the *Marché St. Martin* is a public promenade planted with trees. A bird-market is held here on Sundays.

The *rues Vaucanson* and *du Vert Bois* lead hence into the *rue St. Martin*, on the eastern side of which is the

FONTAINE ST. MARTIN.—This fountain is only remarkable for being built against the only remaining round and spired tower that formed part of the walls of the ancient abbey of *St. Martin des Champs*, now transformed into the

CONSERVATOIRE DES ARTS ET MÉTIERS, *rue St. Martin*, No. 292. —*M. Gregoire*, bishop of *Blois*, was the first who suggested the idea of forming a national repository of machines, models, drawings, &c., for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it acquired little importance till 1798, when the three repositories of machines existing at the *Louvre*, (1) the *Hôtel de Mortagne*, *rue de Charonne* (2), and in the *rue de l'Université* (3), were established in the buildings of the ancient abbey of *St. Martin des Champs*, and all patentees were directed to deposit their inventions at the *Conservatoire des Arts et Métiers*, which was authorised to have them published. In 1810, a gratuitous school of arts was formed, which, in 1817, was re-organised, and, in 1819 and 1836, received considerable additions. In 1838, a royal ordonnance established it on its present footing (see p. 96). Connected with it are two national schools of arts and trades at *Châlons* and *Angers*.

Exterior.—The building comprises part of the abbey and church of *St. Martin des Champs*, built in the 13th century by *Pierre de Montreuil*, the architect of the *Sainte Chapelle*, and now nearly all rebuilt. The church has a chaste Gothic front towards the *rue St. Martin*, with a rose-window, buttresses, and a slender octagonal tower. Two large modern wings, fronting the *rue St. Martin*, are connected by an elegant archway, with a triangular pediment, profusely sculptured. The entablature towards the street is supported by two caryatides, representing *Art* and *Science*. The frieze bears the words: *Agriculture, Commerce, Industrie*. Towards the court, the inscriptions, commemorate the inauguration of

(1) These had been presented to the Academy of Sciences by *M. P. d'Ozambay*.

(2) 500 machines bequeathed to the State by *Vaucanson*.

(3) Agricultural implements of all countries.

the Abbey by Henry I. of France, in 1060; the institution of the Conservatoire on the 19th Vendémiaire in the year III (1794); its installation in 1798, and the erection of the new buildings from 1845 to 1852. The principal court has a central Doric pavilion in front, its entrance communicating with the principal staircase, and is bounded to the left by a wing containing the offices of the Administration; to the right, by the refectory, now the library, also built by Pierre de Montreuil. It is buttressed, and measures 42 mètres by 7; its windows are worthy of attention.

Interior.—Ground-floor.—On descending the staircase before us, we find right and left a series of experimental ploughs, and two passages filled with specimens of seeds from every quarter of the globe, and fruits and roots beautifully executed in marble, alabaster, and wax. Returning to the staircase, we enter the vestibule, remarkable for its being so constructed upon acoustic principles, as to convey a whisper diagonally from one corner to the opposite one. The hall to our left on entering contains weighing machines, together with a collection of the weights and measures of the principal countries of the world. Further on, ascending a few steps, we enter five rooms, belonging to the new wing, and containing specimens of cast and sheet-iron, native plumbago, ores of copper, &c.; furnaces and models of iron-works, besides beautiful locksmith's work. Returning to the vestibule, we find opposite another spacious hall, containing a large collection of joiners' implements, beautiful turning lathes, and curious specimens of turners' work. The adjoining hall, called *Salle des Filatures* (1) contains looms and spinning-machines of every description.

We now come to a vestibule, which, to the left, opens into a spacious gallery filled with ploughs, harrows, models of mills, &c., anatomical pieces of the horse and other domestic animals, executed in wax, and a collection of seeds and other

(1) This gallery has an historical interest, from the fact of the 27 representatives of the Mountain assembling here on the 13th of June, 1849, when the demonstration against the expedition to Rome was dispersed by General Changarnier in the rue de la Paix. When the representatives of the Mountain who were assembled at the time in the Palais Royal, were informed of this, they placed themselves under the protection of the artillerymen of the National Guard, and, escorted by them, quitted the Palais Royal and proceeded to the Conservatoire des Arts et Métiers, with the intention of overthrowing the existing government, and establishing a provisional one. They first assembled in the Petit Amphithéâtre opposé to the Salle des Filatures, but afterwards adjourned to the latter.

articles relating to husbandry. The heads of oxen of different breeds are fixed to the walls. Some of the heavier machines are visible under a shed in the adjoining garden, which is not accessible to the public. Returning hence, the same vestibule ushers us into the interior of

The Church.—It has no aisles; the roofing consists of tie-beams, king-posts, and braces, which, with the rafters, are neatly painted in the Byzantine style like the rest of the interior. There are 8 ogive windows on each side, fitted up with stained glass. Above the ogive opposite the principal entrance we see two medallions with figures of Agriculture and Manufacture, painted in fresco. This vast hall is now called the *Dépôt des Modèles*, and contains various hydraulic machines, such as the hydraulic press, water-mills, Archimedes's screw, &c., besides planing and moulding-machines, models of iron-works, carts, trucks, etc. To the right, on entering, there is a steam-engine, which, during the day, communicates motion by means of straps to most of the above-mentioned contrivances, while, on the opposite side, a large water-tank, 6 feet in breadth, in solid masonry, occupies nearly the whole length of the nave, furnishing the water necessary for the mills, etc. Above this, resting on pilasters 6 feet in height, is a narrow iron reservoir likewise extending the whole length of the nave for the display of the smaller machines, and the contrivances here exhibited for raising water.

A lateral staircase leads hence to the

Upper Story.—This consists of a long gallery, with a parallel suite of rooms behind, and other rooms at both ends. The main gallery is filled with models of steam and fire-engines, machinery for iron-foundries, models of roofing, patterns for shawls, a model of the *Danube* steam-packet, severed amidships to bring the engine-room into view, another of the 90-gun ship *Le Roi de Rome*, a specimen of the sheet-iron used in the construction of the *Great Eastern*, etc. A little way down the gallery, we find a room to our left, containing telescopes and other astronomical instruments. Two large photographs of the moon will be remarked here. At the further

Their consultations, however, were soon interrupted by the arrival of a detachment of soldiers, leaving them no other alternative but flight. Some made their escape through the back-doors leading to the *Marché*, and many, among whom Ledra-Rollin, Boichot, and Rattier, through the sixth of the eight windows of this gallery (counting from the side of the vestibule) which look into the garden. The troops and National Guards arrested a few stragglers, who, together with other persons taken up on the following days, were tried before the High Court of Justice, convened for the purpose at Versailles.

end of the long gallery we find a series of six rooms, the first containing specimens of ornamental tiles, etc. The next four contain specimens of large glass bells and cylinders, models of lithographic presses, one of the hydraulic machine of Marly (see p. 520), pumps, Archimedes's screw, etc. ; a large glass-stand filled with Chinese tools and manufactures, and a similar one with Tunisian manufactures, and lastly, pottery and glass ware. In the 5th there is a large table on which our earth, accompanied by the moon are seen to travel by clock-work round the sun. This and the following room are devoted to optics and acoustics. On our return by the door to our left we perceive in the last room of this suite a beautiful porcelain vase adorned with bas-reliefs from the antique.

The visitor must now enter the rooms which run parallel to the main gallery, filled with illustrations of the intersections of lines and surfaces, bridges, carpentry, compasses, locomotives, pulleys, specimens of stereotype, furnaces, crystallizations, the model of an Indian pagoda, &c. Two rooms of the adjoining wing are filled with instruments of natural philosophy, such as air-pumps, barometers, a powerful electric machine with an immense battery, &c. The third room of this suite is devoted to watchmaking; it contains all the instruments used in that profession, besides clocks, chronometers, &c. In the centre of the main gallery a door opens upon the magnificent double staircase, the principal one, which descends to the vestibule. It is highly gratifying to an Englishman to find the names of Maudslay, Watt, Stephenson, Taylor, Edwards, &c., abounding in this museum. A catalogue may be had on the spot. Crossing the court, we find to our left, in a narrow passage near the principal entrance, the door of the

Library.—Fitted up in the most tasteful style. It is bisected by a line of seven lofty and slender columns, from each of which spring eight ribs, expanding along the groins of the vault. To the left is an elegant Gothic recess, with a groined head; a projecting balustrade shows that it was formerly used by the monks as a pulpit for reading during meals; at present it is merely ornamental; a secret staircase within the wall gives access to it. The whole interior of the building is painted in the Byzantine style; the capitals and bases of the columns are gilt. The floor is boarded in the centre, but bordered with a sort of mosaic of glazed bricks of various colours. The book-cases and furniture are of oak, and of Gothic design. The ogives of the eastern wall, now filled up, contain figures of Chemistry, Natural Philosophy, Painting and the Plastic Art, in fresco; in the roses above are busts of Art and Science.

The *Grand and Petit Amphithéâtre*, or lecture-rooms, are

in a Doric court adjoining the church. The former is remarkable for its elegance, size, and comfort; the benches rise gradually from the floor to an elevated gallery; which is approached by a staircase in the passage; there is another entrance to the amphitheatre below. This room will contain about 300 persons. (1) The Petit Amphithéâtre has little to recommend it.

The *Conservatoire des Arts et Métiers* is open gratuitously to the public on Sundays and Thursdays, from 10 to 4, and on all other days of the week, from 10 to 4, at the charge of one franc. The Library contains 20,000 volumes, on scientific subjects, and is open to students every day, Mondays excepted, from 10 to 3. On Mondays it is open to visitors, with the museums, at the charge of one franc. The lectures are all public and gratuitous (see p. 97). A programme of the days, &c., may be had at the Conservatoire.

In front of the Conservatoire the visitor will remark the elegant square planted with full-grown trees, and covering a surface of 4,145 sq. metres. It is surrounded with a balustrade of stone from St. Yllie, in the Jura, which takes a fine polish; there are two basins adorned with bronze recumbent statues of Trade, Manufactures, the Fine Arts, and Agriculture. To the left is the new *Théâtre de la Gaîté* (see *Theatres*). Further down in the rue St. Martin is the church of

ST. NICOLAS DES CHAMPS,—built in the year 1119; it became parochial in 1176. It was enlarged in 1420, and in 1576 the choir and the chapels behind it were constructed. The western front is of 1420, and is in the purest pointed style. The western porch is adorned with eight statues of saints and angels; the southern one likewise deserves attention. The tower is square and buttressed. The interior consists of a gothic nave and choir; there are besides double aisles, lateral chapels, and a demi-transept towards the south. Talma was christened, and many distinguished persons buried, here; among them, Budæus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrien de Valois, historians; and Mlle. Scuderi. The high altar is Corinthian; its altar-piece, by Vouet, represents in the lower compartment, the Death of the Virgin; and in the upper, her Assumption. Behind the high altar is a chapel of the Holy Sacrament, enclosed by the altar itself and the apsis. The altar-piece represents the Last Supper. Beginning from the right aisle, the works of art in the chapels are, 1st chapel: Christ bearing the Cross, by Cou-

(1) Lectures on recent inventions, specially intended for the instruction of workmen, are given here every Sunday; and on Thursdays to the pupils of the colleges and lycæums.

tant. 2d. A Deliverance of the Souls from Purgatory, and Christ on the Mount of Olives, by Rouget. 4th. Ste. Geneviève, and St. Germain giving his blessing to Ste. Geneviève, by Jouy. 5th. The Raising of Lazarus, by Souchon, and a painting of St. Nicholas. 6th. A Circumcision. 7th. A Holy Family, the Virgin being in the act of teaching the Saviour to read. On the ceiling are some old frescos, in a very dilapidated state. 9th. The Apotheosis of St. Benedict, by Lesueur. 10th. St. Martin curing a leper. 11th (the Lady Chapel, the vault of which is tastefully groined). The Adoration of the Shepherds, and the Repose after the Flight to Egypt, by Caminade. Over the altar is a marble statue of the Virgin and Child, by Delaistre. On the walls flanking the altar there are the Visitation and the Annunciation, by Jonvaux. Opposite to this chapel stands an altar with an altar-piece representing St. Charles Borromeo administering the Sacrament to the plague-stricken. 12th. St. Cecilia, by Landelle. 13th. A Descent from the Cross. 14th. The Archangel crushing the Demon, and Jacob summoned to Egypt by Joseph. 15th. The head of St. John the Baptist brought to Herodias. 16th. Three excellent old paintings on wood, representing the Passion. 17th. A Last Supper, and St. Elizabeth distributing alms. 18th. The Last Supper, by Quantin. 19th. St. Stephen attending a sick man. 20th. St. Louis giving alms. 22d. Christ descending upon earth.

EIGHTH WALK.

This comprises the 4th arrondissement and a fraction of the 3d. We will usher it in with the

BOULEVARD DE SÉBASTOPOL, a continuation of the Boulevard de Strasbourg, opened throughout in April, 1858, and now affords a direct communication between the Strasbourg railway terminus and the Seine. Its continuation on the left bank is also far advanced. The cost of this boulevard to the city is stated at 81,000,000 fr. The section comprised between the rue Grenetat and Guérin Boisseau, occupies the site of the *Enclos de la Trinité*, thus named after a hospital built there in 1202 for the reception of pilgrims. The monks of this establishment subsequently let out the largest hall of the building to the *Confrères de la Passion* (see p. 458). In 1536 the Parliament ordered a portion of the buildings to be reserved for patients labouring under contagious diseases, but this decree was never enforced, and the establishment was at length devoted to the education of poor children. Towards the end of the 18th century the hospital was pulled down, and houses for the poorer classes were erected on the site.

Lower down is the rue de Turbigo, which is to connect the Château d'Eau (see p. 252) with the Pointe St. Eustache; and further on, is the backentrance to St. Leu and St. Gilles, with the adjoining presbytery, built in the Gothic style (see p. 247).

Proceeding down the Boulevard towards the Seine, we see the TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in 1508-22. —This is the only part remaining of the church of that name, which was demolished in 1789. It was bought by the municipality, in 1836, for 250,000 fr., and has since cost upwards of a million francs for repairs. This magnificent tower was formerly surmounted by a spire thirty feet high, and is at present one of the purest relics of Gothic architecture extant. It is square, with an engaged turret at the north-western angle, graceful pointed windows, elaborate tracery, niches with statues of saints, and a perforated balustrade at the summit adorned with the statue of St. John the Baptist and the four animals attributed to the Evangelists. To bring the foot of this tower to a level with the rue de Rivoli, the soil had to be lowered three metres, which brought to light several curious relics, besides bones, the ground having formerly been a churchyard. This interesting structure now occupies the centre of an elegant square of 5,786 sq. metres, laid out as a garden, once intersected by the filthiest streets of the metropolis, haunted by vendors of rags and old clothes. The basement, which has been added to strengthen the tower, is ascended by 14 steps on both sides; under the arch of the ground-floor stands the statue of Pascal, who here performed his first experiments to ascertain the weight of the atmosphere. A winding staircase in the engaged turret of the north-western angle leads to the top, and the trouble of mounting 294 steps is amply repaid by the magnificent view of Paris the tower affords. To the north we see the splendid rue de Rivoli extending below our feet in a mathematical line; we overlook the Seine with its islands and bridges, the towers of Notre Dame, the Louvre, on one side, and the Hôtel de Ville on the other, while Vincennes, the Pont Napoléon beyond Bercy, the Mont Valérien, and Montmartre, lie far within the horizon. A tolerable telescope is at the visitor's disposal for a small gratuity. The total height is 187 feet; the interior is hollow, and may be seen from a circular aperture above. A small fee is paid at the entrance. Adjoining this, is the

PLACE DU CHATELET.—Here was the site of the Grand Châtelet, the court of justice and prison of Paris during the middle ages. The tribunal was suppressed at the revolution of 1789, and the building destroyed in 1802. The present square presents three sides of 220 feet, and, in the middle,

contains a fountain erected in 1808 after the designs of M. Bralle, the first monument erected in commemoration of the victories of the Republic and the Empire. This fountain was situated about 30 yards to the east of the spot it now occupies; in order to bring it into the centre of the new square, it was, in March, 1858, removed to its present site, horizontally as it stood, and then raised up perpendicularly, for the purpose of building a new basement under it. (1) It now consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation, in the form of a palm-tree. Upon the pedestal are four statues: Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is intersected with bands of gilt bronze, inscribed with the names of the principal victories of Napoleon. The water issues from four cornucopiæ terminating in fishes' heads and from the mouths of four sphinxes; on two sides are eagles encircled by wreaths of laurel. Above the capital are heads representing the Winds, supporting a globe, on which stands a gilt statue of Victory.

On either side of this *Place*, opposite to each other, stand two new theatres, replacing those of the Boulevard du Temple (see *Theatres*), viz., the larger one to the west, the *Théâtre du Châtelet*; the other, the *Théâtre Lyrique*.

The *Place du Châtelet* is crossed by the *Avenue Victoria*, to be continued to the Louvre. Fronting the Seine we see the

CHAMBER OF NOTARIES, an elegant new building, looking both into the Boulevard and the rue St. Denis, and having its principal entrance on the *Place du Châtelet*. It is three stories high, and of Doric and Ionic design. Over the entrance are the following inscriptions: "805, the Statutes of Charlemagne"—"1270, Edict of Louis IX."—"1539, Ordinance of Francis I."—"An II. Law of 25 Ventose, Napoleon Bonaparte,"—all interesting dates for the notarial body. Large chesnut trees of 50 years' growth were planted, in 1858, in front of this building and around the Fontaine du Palmier, mentioned above. The Chamber of Notaries is designed for the sale of landed property. It possesses a library, which is not public.

Near the corner of the Rue de Rivoli and Rue St. Martin, beyond the Tour St. Jacques, is

ST. MERRI, originally a small chapel dedicated to St. Pierre-des-Bois, near which St. Mederic or St. Merri died in 700.

(1) The operation was effected by means of a strong scaffolding composed of iron and wood, to the upper part of which strong pulleys were attached. By means of these the whole mass, weighing 24,000 kilogrammes, was kept suspended while the foundations were cleared away, and a platform, provided with iron rails, was arranged below. The column, with the scaffolding which surrounded it, was then set in motion by four capstans turned by 60 men. The operation lasted 18 minutes. Another scaffolding was afterwards constructed for the purpose of raising it to its new level.

In 1200, a church, built on its site, took for its patron St. Merri, whose relics it contained. The present edifice was begun in 1520, and finished in 1612. The western front is a beautiful specimen of the florid Gothic. The principal entrance is pointed, and flanked by two buttresses, adorned with tracery, expanding in rich canopies below, forming heads of niches in which are placed the twelve Apostles. To the north there is a beautiful octagonal turret, and to the south a modern square one. The interior is cruciform, with double aisles. The transepts have fine rose windows, and in most of the others there are excellent specimens of old stained glass, interspersed with modern. The first chapel of the aisle to the right on entering, erected in 1754, contains: St. Charles Borromeo during the plague at Milan, by Colson; St. Chrysostom's Vision of the Angels, by Péron; altar-piece, the Saviour at Emmaus. On the piers of the arches are a Holy Family, the portrait of St. Vincent de Paule, and St. Bernard at the bed-side of a patient, by Roberts; 2d chapel, a Mater Dolorosa, by Mignard. Transept: St. Peter praying, by Vien (1784); Christ at the well with the woman of Samaria, by Restout, sen. 3d chapel: St. Martin sharing his cloak with a poor man, by Burr, and St. Leonard, by Travier; 4th. the Assumption, by Coxie; 5th. St. Germain blessing Ste. Geneviève, by Picot; 6th. St. Francis Xavier preaching to the Indians, by Robert (1730), and a Descent from the Cross; 8th. the Virgin consoling the Afflicted; 9th. an Annunciation, and a Descent from the Cross, by Colin de Vermont; also St. Peter preaching, a good painting on wood; 11th. the life of St. John the Baptist, the Institution of Confession, the Adoration of Saints, and the Holy Spirit descending upon the Apostles, frescoes by Lehmann; 12th. the Life of St. Philomène, by Amaury Duval; 13th. St. Mary of Egypt, by Chasseriau; 14th. the portrait of St. Vincent de Paule, and the same saint a slave i. e. Africa, by Lépaulle; 15th. various passages of the life of Marie de l'Incarnation, by Cornu, viz., her reception by St. Francis de Sales, her care of the wounded, and her death at Pontoise in 1618. Flanking the altar, figures in fresco of the Prophet Elijah and St. Theresa. Transept: a large painting of a miraculous discovery of stolen church treasure by a curate of St. Merri, by Belle (1759); the miraculous Release of captives at Melun by St. Merri, by Voiet; 16th chapel: a valuable painting on wood, of the 14th century; on the panel of the altar-table, Ste. Geneviève as a shepherdess; a wolf fawns upon her; 17th. a Descent from the Cross, in marble, by Slodtz. On the front piers of the choir are St. Charles Borromeo praying, and the Virgin and Child, by Vanloo (1753).

This church is remarkable for the obstinate resistance made in it and the adjoining streets, in 1832, to Louis Philippe's troops.

Proceeding up the rue St. Martin, we find ourselves in a quarter which still gives a good idea of what old Paris was. To the left is the rue Quincampoix, celebrated in the days of the Financier Law as the place where his votaries resorted to gamble in his Mississippi shares. Such was the crowd in this street, that it had to be closed with gates at both ends, in order to admit none but the elect at certain hours. To the right is the rue Beaubourg, ~~once~~ rue Transnonain, where a bloody conflict occurred between the people and the troops in April, 1834.

This quarter contains some of the most remarkable old hotels in Paris : among them we may mention the

HÔTEL DE ST. AIGNAN, 71, rue du Temple, near the corner of the rue Rambuteau, a Corinthian edifice, now mutilated, built by Le Muct. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here ; and it was then called the Hôtel de Montmorency. At the corner of the rue du Chaume and Vieilles Haudriettes is the

FONTAINE DE LA NAIÂDE, rebuilt in 1775, and adorned with a fine bas-relief of a naiad lying among rushes, by Mignot.

In rue du Chaume, at No. 12, is the Gothic entrance to the ÉCOLE IMPÉRIALE DES CHARTES (see p. 100.) This entrance is situated under the spired turrets forming part of what formerly was the palace of the Prince de Soubise, and is now the

PALAIS DES ARCHIVES DE L'EMPIRE, the entrance of which is in the rue de Paradis.—The Hôtel de Soubise was built upon the site of a mansion belonging to the Connétable de Clisson ; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The old building extends to a great depth, and with its *grands et petits appartements*, as well as the gardens, constituted the proud residence of a family whose motto was, “ Roi ne puis ; Prince ne daigne ; Rohan je suis.” In the *petits appartements* is a window looking into the rue du Chaume, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the Duke. After the revolution of 1789, some families of noble birth, who had suffered by the times, were lodged here by order of Napoleon ; and in 1809 the whole edifice was consecrated to the preservation of the archives of the nation. (1) This precious col-

(1) Charlemagne, in 813, ordered the first collection of documents relating to the History of France to be made, directing that it should be preserved in the sovereign's palace. But it afterwards

lection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and procès-verbaux of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration, demanded and obtained their title-deeds, which had been sequestrated during the revolution. In the 15th century some of the archives of the French monarchy were carried to England, but during that period of confusion the most important were preserved in the monasteries.

Exterior.—The building has four courts; the first, the *Cour de Soubise*, forms a semi-oval, laid out in small flower-gardens, with a beautiful peristyle of coupled Corinthian columns running all round, and abutting upon the principal front, which consists of a central pavilion of two stories, and wings of one story only, ornamented with coupled composite columns, continued along the lower story of the pavilion, the upper story of which displays coupled Corinthian columns crowned with a pediment bearing recumbent statues, while other statues adorn the wings. The *Cour de Clisson* adjoins the western buildings, and gives access to the *École des Chartes* (see above). Next is the *Cour de Guise*, bounded on its western side by the old buildings erected by that family in continuation of those built by the Clissons, and which have been saved from demolition by the present administration of the establishment; the buildings to the east are modern, and are to be continued along the northern side of this court. The *Cour de l'Administration* lies to the east of the latter, and contains, as its name denotes, the lodging of the Director-

became the custom for the head of the State to carry the archives with him when he went to war, and in 1194 Richard Cœur de Lion, having defeated Philip Augustus at Bellefleur, took possession of them, together with the royal seal. In 1220 the Chancellor Garin was charged to make not only a collection, but copies of all charters then existing; and subsequently monasteries, churches, communes, and corporations made collections of their archives. Up to the time of St. Louis the royal archives of France were deposited in the Temple, but he caused them to be removed to the Ste. Chapelle, where they remained for some centuries. In 1782 there were in France 1,225 collections of archives, and a selection of 50,000 documents was made from them, and deposited in the Royal Library at Paris.

General and the offices of the establishment. Besides this, a garden is attached to the apartments of the Director-General.

Interior.—The establishment, which is under the jurisdiction of the Minister of State, is divided into four departments or sections, viz. : 1st, the *secrétariat* ; 2dly, the *historical section*, comprising old records and charters commencing from the 7th century, bulls, monastic and ecclesiastical records, others relating to military religious orders, ancient schools and universities, genealogical matters, &c.—3dly, the *administrative section*, comprising the proceedings of the ancient Council of State and the Council of Lorraine, also royal ordonnances, letters patent, &c. ; documents relating to the constitutional Regime of 1791, the Convention, Executive Directory, Consulate, Empire, and Restoration, besides the contributions from the departments of the Interior, Agriculture, Commerce, and Public Works, Public Instruction and Worship ; also the records of the ancient Chamber of Accounts at Paris, and documents relating to princely apanages, domains, national property, sequestrations, confiscations, topographical maps, and the division of France into departments.—4thly, the *legislative and judicial section*, comprising laws, ordonnances, edicts, letters patent, imperial decrees, both manuscript and printed ; authentic copies and minutes of the Assembly of Notables and National Assemblies, papers relating to representatives sent on missions, and committees of the Convention and other national assemblies, the Senate, Chamber of Peers, Grand Chancellor's office, Secretaries of the King, various councils, the Parlement de Paris, the Châtelet, various courts and jurisdictions, extraordinary tribunals, Court of Peers, &c., and the contributions from the department of the Minister of Justice. This immense mass of historical, administrative, and judicial matter, which was found in 1861 to fill 500,000 volumes, boxes (*cartons*), portfolios, and bundles, occupies 130 rooms, and has been arranged with the greatest precision by the present administration, so that any document may, by referring to a plan of the building, executed by order of the late Director-General, be produced at a moment's notice. If all the cartons and wrappers were placed in a line, they would measure 29,600 metres, upwards of 18 English miles. Extensive improvements are still in progress. The western pavilion of the *Cour de Guise* containing a saloon decorated with paintings by Boucher and Natoire, has been thoroughly repaired. We need not enter into a minute description of the other rooms, except one on the eastern first floor, where the visitor may see a curious original painting imagined by the Jesuits, of which engravings exist, representing a vessel, il-

lustrative of the dangers humanity, according to those fathers, is exposed to from the machinations of the Evil One. This is here, from its having been used as evidence in the prosecution of the Jesuits, which led to their suppression in 1773. We may now ascend the splendid staircase, giving access to the *Salle du Trésor des Chartes*, where, in a large vertical frame, is a specimen of a collection of 15,000 casts possessed by the establishment, of all the State seals from Childeric I., A.D. 457, down to the time of Louis Philippe, together with those of the towns and communes of France. The oldest record preserved here, and rarely shown to strangers, is a deed of Clotaire II., A.D. 625, on papyrus, containing a donation of lands to the Abbey of St. Denis. This deed was for the first time decyphered, and a fac-simile made of it, in 1852; and fac-similes have been made of other ancient deeds also preserved here. Among the other interesting objects, we may mention a model of the Bastille, cut out of a stone of that fortress, various articles of apparel worn by Marie Antoinette, the *armoire de fer* made by order of the National Assembly in 1790, the golden seals of various Kings of France, and the bulls of papal decrees, the keys of the Bastille, the silver keys of Namur presented to Louis XIV., the famous *livre rouge* found at Versailles, the wills of Louis XVI. and Marie Antoinette, her last letter, the journal of Louis XVI., the minute of the Droits de l'homme, the plate of the Assignats, medals of the Empire, the standards of the *mètre*, *gramme*, and *décagramme* in platinum, autograph letters of Napoleon I., and among them one written by him to Louis XVIII., &c. In the adjoining room there are some excellent paintings by Watteau. A valuable library of 15,000 volumes is attached to the establishment. For admission apply by letter (post-paid) to *M. le Directeur Général des Archives de l'Empire, Palais des Archives*.

Behind the Hôtel de Soubise, in the rue Charlot, is

ST. FRANÇOIS D'ASSISE, second district church of the seventh arrondissement.—The exterior and interior are both plain. It was the chapel of a convent of Capuchins, founded in 1623. It consists of a nave, choir, and one aisle; the galleries opening into the aisle, from whence the fraternity formerly heard service, still remain. It is remarkable for some good paintings it contains, namely: Noah's Sacrifice, by Trézel, St. John the Baptist, by Franque, St. John writing the Apocalypse, by Trézel, a Crucifixion, St. Louis visiting his soldiers sick of the plague, by Scheffer, St. François d'Assise before Pope Innocent III., by Gaillot, the same saint before the sultan of Egypt, by Lordon, and Christ at the Column, by Degeorges.

Over the doors of the sacristy is the apotheosis of St. Francis. At the entrance of the choir is, on the left hand, a very remarkable kneeling figure of the patron saint, in his monastic dress, of grey marble; the hands and head are of white marble. Opposite to it is one of St. Denis. Behind the altar in the choir are several large paintings; the best of which are Christ appearing to St. Catherine, St. Francis receiving the stigmata of the Crucifixion, St. Charles Borromeo at Milan, the Baptism of Christ, by Guérin, and the Communion of St. Theresa. In the windows of the Lady Chapel are the twelve Apostles in stained glass.

At No. 87 in the rue Vieille du Temple is the

IMPRIMERIE IMPÉRIALE, formerly the PALAIS CARDINAL.—This hotel, erected in 1712, was the property of the Cardinal de Rohan, so famous in the time of Louis XVI., and whose intrigues brought so much unmerited odium on the unfortunate Marie Antoinette. In this hotel the scenes described by Mme. Campan took place. The Imprimerie Royale was first established by Louis XIII. in the Tuileries, and transferred to the Gallery of the Louvre by Louis XIV.; in 1792 a portion of it was transferred to the Elysée Bourbon, under the name *Imprimerie du Bulletin des lois*; but in the year 1795 the whole was established in the Hôtel de Toulouse, or de Penthièvre, now the Bank of France; it was finally transferred to the present locality in 1809 (1). By a recent decree, this establishment is now to be transferred to the new Louvre. Official documents of every description are printed here, for the government offices both of the capital and the departments, besides the *Bulletin des Lois*, and a great number of Oriental works, for which there are permanent correctors. About 950 persons, including upwards of 300 women and 40 boys, are constantly employed in this establishment for 10 hours daily. Compositors and pressmen earn about 6 fr. a-day. After 30 years' service they are entitled to a pension of 400 fr., and a certain small portion of their wages is deducted for a sick fund. The bookbinders earn about 3 fr. 50 c., and the women about 2 francs per diem. The establishment is under the management of a director, and six *chefs de service*, who have numerous clerks under them. In the centre of the first court is a fine bronze statue of Guttenberg, cast on the same model as that executed by David d'Angers for Strasburg. Its pedestal

(1) During the revolution of 1830, the mob broke into this office, and among them printers from other establishments, who destroyed the steam-presses, thinking thereby to enforce a return to hand-labour; but in 1848 the establishment was spared.

is adorned with bas-reliefs illustrating the progress of civilization through the art of printing. The visitor is conducted through all the different branches connected with typography. First is the type-foundry for alphabets of different languages, including the Chinese, Sanscrit, Tartar, and the Assyrian cuneiform characters. (1) Stereotyping is not practised in the establishment. The compositors' rooms come next; about 150 men are employed here. The hand-press room, consisting of two parallel galleries meeting a transverse one at right angles, contains eighty-eight presses, each requiring two men. Upwards of 350,000 sheets are struck off daily by these presses. The printing of the ace of clubs, of the kings, queens, and knaves of cards, is also done here, this being a government monopoly; the number printed daily is about 12,000 packs. Card-manufacturers are allowed to print all the other cards themselves. A glazed partition separates this room from the printing machines, of which there are 19, all worked by steam; the same engine at the same time communicating motion to a hydraulic press for pressing paper, the power it exercises amounting to 800 tons. The hot steam is not lost, but passes into a drying machine, and helps to warm the establishment in winter. Adjoining the hand-press galleries is another with 4 large lithographic presses; above is a gallery for draughtsmen, and another with 16 lithographic presses more. The various operations of sewing, binding, and wetting the paper, as well as the ingenious contrivances for speedy conveyance of bundles or packs, for cutting paper, ruling it, etc., are very interesting. On the ground-floor of an adjoining wing is the form-room, an immense gallery filled with whole works in type, ready to be printed off as may be required. The forms or types of government papers (about 20,000 at present) are kept here for a long time after they are used. There is also a smithy on the premises for repairs. The Imprimerie Impériale, besides an immense number of modern matrices, possesses also several typographical curiosities; the most interesting is the *Grec du Roi*, being a complete set of matrices of Greek characters engraved by order of Francis I., and so perfect in form, that the University of Cambridge applied for a fount of them in 1692. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which can scarcely be executed elsewhere, are also deserving of remark. When Pope Pius VII. visited the Print-

(*) There are the types here of 56 oriental languages, and 16 European ones not using the Latin characters. The latter exist here in 46 different forms and sizes; 556 reams of paper, equivalent to 556 octavo volumes, can be struck off in a single day.

ing-Office, the Lord's Prayer was printed and presented to him in 150 languages; and, before he returned to his carriage, he received a copy of the collection ready bound. There is a cabinet containing specimens of typography executed here, which, even to a mere observer, is one of the most gratifying sights in Paris. The authors of works of real utility, the printing of which could not remunerate private enterprise, may obtain their being printed here at the expense of government. The receipts of this establishment are about 4,500,000 fr.; the expenses 4,587,000 fr. Visible, on Thursdays at 2 p.m. precisely, with a ticket, for which apply by writing to *M. le Directeur de l'Imprimerie Impériale*.

At the corner of the rue des Francs-Bourgeois, there is an elegant old turret, near which the murder of the Duke of Orleans, only brother of Charles VI., on Nov. 20, 1407, was perpetrated (1), an event which gave rise to the bloody feud so disastrous to France, and which led to its occupation by the English.

At 7, rue de Paradis, or 16, rue des Blancs Manteaux, is a large and well-designed edifice, the central establishment of the *Mont de Piété* (see p. 129). At No. 12 is the church of

NOTRE DAME DES BLANCS MANTEAUX,—once the chapel of a convent of mendicant friars, called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, who established themselves in 1258. In 1297, another mendicant order, the *Guillemites*, replaced them by order of the Pope; and, in 1618, these were united to a Benedictine order, and the monastery and chapel were rebuilt. The Tuscan and Ionian façade of the church of the Barnabites (see p. 307) has now been adapted to this, which was the chapel of the old convent. Within, its style is Corinthian. It consists of a nave, with aisles, and a circular choir; it has an arched ceiling with lateral windows. The frieze is adorned with emblems of

(1) The Duke had been supping with the Queen at the Hôtel Barquette, and was going to the Hôtel St. Paul, on a pretended summons from the King, brought by a person in the conspiracy of the Duke of Burgundy. He was mounted on a mule, followed by two equerries on one horse, a page, and three footmen carrying flambeaux. On arriving opposite a house, called *L'Image Notre Dame*, he was attacked by 18 armed men, headed by Raoul d'Octonville, a Norman gentleman. The equerries' horse ran away with them, and the Duke was set upon by the band crying: "A mort!" "I am the Duke of Orleans!" he exclaimed. "It is you whom we want," replied the murderers, and at the same moment a battle-axe cut off his bridle-hand. Several blows of swords and clubs succeeding each other, he fell to the ground, but defended himself on his knees, parrying for some

the Jewish ritual, and with monograms of various saints. Facing the aisle to the left, is Jesus washing the feet of the Apostles, by Latil. On the wall of the aisle are three paintings by Lafon; viz. the Baptism of Christ, the Marriage of the Virgin, and St. Benedict with St. Scholastica, his sister. There are besides: the Miracle of the loaves and fishes by Andran (1683); and the Feast of Cana. In the right aisle is the Archangel crushing the Demon; and Christ curing a possessed man, by Frossé; an Assumption, by Dejeanne (1740); and an Annunciation. Facing the aisle is a beautiful Adoration of the Shepherds, by Bralle; and over the entrance is a large and splendid picture of the death of St. Petronilla, of the school of Guercino. This painting, one of the finest in any of the Parisian churches, was given to the church on its restoration to worship; it came from Versailles. The pulpit, of modern construction, deserves attention on account of its gorgeous decoration in the style of Louis XV., and its inlaid work, representing, in various compartments, different Biblical subjects. The canopy is adorned with figures of the Archangel Michael and the four Evangelists.

At No. 16, in the rue des Billettes, we find

The LUTHERAN CHURCH (*Les Carmes Billettes*)—Built in 1745, after the designs of Claude, a Dominican, and belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 it was bought by the City of Paris, and given to the Lutherans. In the vestry are several good pictures, presented by General Rapp, and other Protestants. Service is performed on Sundays, at 12 in French, and at 2 in German. Adjoining the church is a small court, surrounded by a Gothic portico, belonging to the old monastery.

The rue Croix de la Bretonnerie leads to the

MARCHÉ DES BLANCS MANTEAUX, opened, in 1819, on the site of the convent des Filles Hospitalières de St. Gervais. It is flanked by a municipal primary school for Jews.

At No. 47, rue Vieille du Temple, is

time the attacks with his arm. "Qu'est ceci? D'où vient ceci?" he exclaimed from time to time. At length, a blow from a club dashed out his brains. A man, whose face was covered with a scarlet hood, came out of the house, and with a club struck the dead body, saying, "Éteignez tout; allons-nous-en; il est mort." They then set fire to the house in which they had been concealed, and took to flight. The Duke of Burgundy a few days afterwards fled from Paris, having confessed to the Duke de Berri that the deed had been done by his order, because the Duke of Orleans had placed the Duchess of Burgundy's picture among those of his mistresses. The Duke of Burgundy was afterwards assassinated at the bridge of Montereau by the son of the Duke of Orleans.

The HÔTEL DE HOLLANDE (so called from being the Dutch Ambassador's in the reign of Louis XIV.), built by Cottard, and once inhabited by Beaumarchais. On the walls round the court may be seen four dials and some astronomical diagrams faintly traced, with Latin inscriptions. In the first court, over the gateway, is a bas-relief, the Finding of Romulus and Remus; on the urn of the Tiber is the date 1660.

No. 12 in the rue des Francs Bourgeois was the residence of the Dukes de Roquelaure, and No. 15 is an hotel of the time of Henry IV. At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. Its front is adorned with fine Corinthian pilasters, and in the pediments over the wings are shields with stags' heads, the horns held by angels; heads of hounds, &c. A beautiful balcony in the northern wing, and a curious square turret at the corner of the street, should be remarked.

In the rue Pavée were the *Hôtel de la Houze*, and *Hôtels de Gaucher, de Châtillon*, and *d'Herbouville, or de Savoisi*. Here stood also the prison of *La Force*, formerly the hôtel of the Duc de La Force, but converted into a prison in 1780, (see p. 75); it was demolished in 1851, and new streets opened on its site. A new quarter has sprung up between the space once occupied by the *Marché St. Jean* (1) and the rue Culture Ste. Cathérine. Hereabout stood the house of Pierre de Craon, razed to the ground in consequence of his attack on the Connétable de Clisson in 1392. In the Rue du Roi de Sicile, No. 32 was for some time inhabited by Gabrielle d'Estrées.

At No. 23, in the rue Culture Ste Catherine, is the HÔTEL DE CARNAVALET, one of the most beautiful mansions of the 16th century; now a boarding-school, and once the residence of Madame de Sévigné, and the Countess de Grignan, her daughter. It is adorned with some excellent sculpture by Jean Goujon; it was built in 1544 by Jean Bullant, architect. The front is decorated with coupled Ionic pilasters. The sculptured gateway is by Jean Goujon, as well as the winged figure on the key-stone, the two lions trampling on armour, several medallion trophies, &c. In the court, the centre group is by the same hand, and consists of Fame attended by two winged messengers. The other sculptures are by artists of less note, but are all above mediocrity. This hotel was once distinguished above all others in Paris, as the favourite resort of wit, learning, and refinement. The drawing-rooms of Madame de Sévigné and her daughter, now transformed into dormitories, are

(1) It was formerly a cemetery, and used as a place of execution. In 1535, a merchant, named Etienne de la Force, was burnt alive here for heresy.

still shown, with the cabinet immortalised by the Letters there composed; and, in the garden, two sycamore trees planted in her time. The present possessor of the house, M. Verdot, takes a pleasure in showing it to visitors; he possesses an original portrait of Mme. de Sévigné, by Mignard, and has also written a short history of the hotel. (1)

The rue Neuve Ste Catherine leads eastwards to the

PLACE ROYALE, once *Place des Vosges* (2), standing on the site of the famous *Palais des Tournelles*, so called from its many turrets. It occupied a great extent of ground; and many of the neighbouring streets bear names which mark the site of some of its principal parts. It was in this palace that the masquerade took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting with the Count de Montgomeri, received a wound in the eye, of which he died. (see p. 170 n.) In consequence of this event, Catherine de Médicis caused the palace to be demolished in 1565, and the present "place" was begun in 1604, under Henry IV. Its surface is 15,350 square yards; the houses are all of red brick, with stone quoins and high roofs; a wide but low arcade runs round the square, which is adorned with fountains, planted with trees, and surrounded with railings. An equestrian statue of Louis XIII., erected here by Richelieu in 1639, was destroyed in 1792, but its place was supplied, in 1829, by the present one, in white marble, by Dupaty and Cortot. This was formerly the court end of the town; it is now chiefly inhabited by persons of limited income, who like large and quiet apartments, at moderate rents.

Passing through the central archway on the northern side,

(1) In pulling down a house near this hotel in 1849, an old worm-eaten box was found, containing some manuscripts of the age of Louis XIII., and attributed to Marion Delorme, the famous courtesan, under the title of *Ma Confession*. At the corner of this street Pierre de Craon, Chamberlain to the Duke of Orleans, afterwards assassinated by the Duke of Burgundy (see p. 273 n.), waylaid the Connétable de Clisson in 1592.

(2) In the year VIII of the Republic, the Consulate issued a decree, by which the department which should be the first to relieve the penury of the Treasury by paying its taxes should be honoured by having its name affixed to one of the public squares of the capital. The department of the Vosges having been foremost in obeying the summons, the Place Royale was in consequence called *Place des Vosges*. At the restoration in 1814 it resumed its former name. Since that time, the Conseil-Général des Vosges petitioned the government every year to have its own name restored; this was done immediately in February 1848; but the old name has been restored since August, 1853.

we perceive, in the rue de la Chaussée des Minimes, the spacious barracks of the Gendarmerie, recently erected; and, turning to the left into the rue St. Gilles, we find ourselves in the rue St. Louis. Here, at No. 40, is a convent of Franciscan nuns, and, at the corner of the rue Ste. Claude,

ST. DENIS DU ST. SACREMENT.—Here there formerly stood the chapel of a convent of nuns, demolished in 1828. The present edifice has a projecting portico, of four Ionic columns, supporting a pediment, with an alto-rilievo by Feuchères, representing Faith, Hope, and Charity. The interior consists of a nave and aisles with chapels at each extremity; the semi-circular ceiling of the nave, sculptured in elegant compartments, is supported by a range of eight Ionic columns on either side. The choir, which is semicircular and crowned by a semi-cupola, is painted in fresco, by Abel de Pujol; the subject in the cupola is the Trinity; that of the frieze, St. Denis preaching christianity to the pagan inhabitants of Gaul. In the adjoining Lady Chapel, at the extremity of the right-hand aisle, is a large fresco by Court, representing the Virgin consoling the afflicted. In the chapel opposite is the Descent from the Cross, in fresco, by Delacroix. The chapels of the left aisle have each a fresco; that next to the choir, Christ at Emmaus, by Picot; the one opposite, Christ calling children around him, by Decaisne.

The rue des Filles du Calvaire, higher up, ends at the Boulevard of that name. The circular building opposite is the *Cirque Napoléon*, a kind of Astley's (see *Theatres*.)

NINTH WALK.

This walk, comprising the 11th and 12th arrondissements, may be commenced from the splendid thoroughfare

BOULEVARD DU PRINCE EUGÈNE, inaugurated in Dec., 1862, and extending in a direct line from the Boulevard du Temple to the Place du Trône (see p. 278). Elegant houses are springing up here in every direction. At the point where it meets the rue St. Sébastien, it crosses the beautiful

BOULEVARD RICHARD LENOIR, formed over the arched roof of the Canal St. Martin. Air shafts, protected by railings encircling ornamental shrubs and flowers, are pierced at intervals through the vault, which measures 1,600 metres (one mile) in length; all lined with trees. At the western end we perceive from here the new stone bridge thrown across the Canal where the arched roof ceases.

Continuing along the Boulevard du Prince Eugène, we find in the rue St. Ambroise,

ST. AMBROISE, chapel of ease to Ste. Marguerite, dating from 1639, when it belonged to a convent of nuns called the *Annonciades*. As a part of this church has been cut away, and what remains of it is to be pulled down as soon as a new one shall have been built further on, we need not describe it, but merely state that it contains some good pictures. The altar-piece represents St. Ambroise protecting an Arian from persecution, by Vafflard. By a decree of the Civil Power of the 20th Prairial in the year II, this church was devoted to the worship of the Goddess of Reason, and the cellars were turned into a wine and beer-shop. A revolutionary committee sat in the porter's lodge, now demolished.

Turning into the Avenue Parmentier, we find the

ABATTOIR DE POPINCOURT, or DE MÉNILMONTANT. It consists of 23 piles of building, on a sloping ground, and within a walled enclosure 645 feet by 570. To the right and left of the central court, 438 feet in length by 291 in breadth, are four immense slaughter-houses. They are each 141 feet long by 96 broad, and include respectively a flagged court, on each side of which are eight slaughter-houses for the use of the butchers. Above are spacious attics for drying the skins and preparing the tallow; and to preserve coolness a considerable projection has been given to the roofs. Behind these slaughter-houses are two ranges of sheds, containing sheep-pens, and at the extremities are eight stables for about 400 oxen; each of these buildings contains a loft for forage. At the end there is a watering-place, and pens for cattle, besides two detached buildings, each traversed by a broad corridor, which communicates with four melting-houses, below which are cellars, containing coolers. Beyond these, parallel with the outer wall, are two buildings raised on cellars, in which the skins are kept, and near them, in front of the entrance, is a double reservoir for water, 228 feet in length, built in solid masonry, and resting on arches which form stands for carts. There is also a *triperie*, or building for washing and boiling tripe and calves' feet. Cattle and sheep, on entering Paris, are immediately driven to one of the abattoirs, and there kept at the cost of the butcher; the meat is taken to the shops during the night before 4 o'clock a.m., and the men are not allowed to appear in the streets of Paris in the clothes they wear at the abattoirs. The slaughtering varies in amount here, but may be estimated at the weekly average of 800 oxen, 300 cows, 600 calves, and 3,000 sheep. The establishment is superintended by a resident inspector of police, and a

market-inspector; it gives employment and lodging, independently of the butchers and their servants, to 18 officials with their families. The visitor will remark the cleanliness which prevails. Strangers are readily admitted on application at the porter's lodge. A small fee is expected.

At the junction of the Avenue Parmentier with the Boulevard du Prince Eugène, stands the Mairie of the 11th arrondissement, now in course of construction, with a small ornamental grass plot before it, in front of which stands the

STATUE OF PRINCE EUGÈNE. of colossal size, by Dumont. He is represented standing, with his head bare, and in a general's uniform. The front of the pedestal bears the inscription: "Au Prince Eugène Napoléon," with the arms of the City of Paris, and the motto: "Fluctuat nee mergitur." On the back of the pedestal the words are engraved which the Prince wrote in 1814 to the Emperor Alexander, declining the overtures of the Allies. The remaining two sides are adorned with eagles bearing laurels, and with the names of the battles at which the Prince was present.

The Passage Richard Lenoir, and rue de Charonne lead to the rue St. Bernard, where we see

STE. MARGUERITE,—originally a chapel, erected in 1625. The interior is cruciform, with aisles. This church is rich in pictures. In the right aisle there is St. Louis Visiting the Sick; in the Chapel of the Virgin, the Infancy of Jesus, and a Descent from the Cross, by Lesueur; a Salutation of Mary and Elizabeth, by Suvée (1781); and two large paintings of St. Vincent de Paule conversing with Anne of Austria, and preaching, by Galloche and Restaut, forming part of a series of pictures relating to that saint. Over the sacristy door is Moses in prayer before Israel; and, next to it, the Virgin Mary and Apostles invoking the Holy Ghost. Behind the high altar is a fine alto-relievo of the Descent from the Cross, by Girardon, in white marble. Next, in the left aisle, is the spacious chapel *des Ames du Purgatoire*, built in 1765, with a large painting on canvas representing the Delivery of Souls from Purgatory. In the left transept are: St. Vincent de Paule conversing with St. Francis de Sales, by Restaut; the same preaching, by Baptiste, and his Apotheosis; Ste. Magdalen's Vision of the Cross, by Vafflard. At the entrance of the nave are two plaster groups, one of Ste. Elizabeth giving alms, the other of the death of Ste. Magdalen, by Maïndron. Above these are St. Louis in Egypt relieving the plague-stricken crusaders. The pulpit has good bas-reliefs in oak. The rector of this church was the first Catholic priest who broke the vow of celibacy at the revolution of 1789. It is said that the unfortunate Dauphin, son of

LOUIS XVI., who was entrusted to the care of a cobbler, named Simon, whose ill treatment he did not long survive, was buried in the cemetery of this church.

At No. 184, in the rue du Faubourg St. Antoine, is the HÔPITAL ST. ANTOINE, established in 1795 in the buildings of the abbey of St. Antoine des Champs. Strangers are admitted on Thursdays and Sundays from 1 to 3 (see p. 140).

Higher up, at the corner of the rue de Picpus, stands the MAISON EUGÈNE NAPOLEON (see p. 123).—We may now enter the adjoining

PLACE DU TRÔNE, a circular space, planted with trees around. The Jacobins used it as a supplementary place of execution; in August, 1794, they immolated 59 of their victims here in one day. It is now used for public festivals for this quarter of Paris; and fire-works, shows, games, &c., when given by Government take place here as well as in the Champs Élysées. A gingerbread fair is annually held here after Easter. (1) Beyond it, we perceive the two lofty Doric

COLUMNS OF THE PLACE DU TRÔNE, erected in 1788, and finished in 1847. Above the bases are colossal figures in bas-relief: those facing the outer boulevard, by Desbœufs, represent Peace and Victory; those on the other side, by Simart, Industry and Justice. Winding staircases lead to galleries crowning the capitals, on each of which is an acroterium supporting a colossal bronze statue; one represents St. Louis, by Etex, the other Philip Augustus, by Dumont. A throne was erected here, on which Louis XIV. received the homage of the City, on his triumphal entry, Aug. 26th, 1660, whence its name. The two edifices right and left of the columns were the octroi-buildings of the *Barrières* of the old enclosure of Paris, built by the Minister Calonne in 1786, and pulled down in 1860 (2). They are good specimens of what the others were. The road hence to Vincennes is wide, with a fine avenue.

Eight avenues, including the Boulevard du Prince Eugène,

(1) A triumphal arch is to be erected here to commemorate the Russian and Italian wars.

(2) The farmers-general, in order to increase the octroi duties, prevailed on the minister Calonne to execute these works, notwithstanding the opposition of the inhabitants of Paris, which gave rise to the following pun:

Le mur murant Paris rend Paris murmurant.

The old enclosure measured $29\frac{1}{4}$ miles in circumference, with 56 barriers. In May 1794, the entrance duties were abolished, in consequence of which the barriers became useless. Under the Directory, about the year V, a small duty was levied, and the barriers were repaired. The produce of these duties, being given to hospitals, it took the name of *octroi de bienfaisance*. Napoleon I.

radiate from the centre of the Place du Trone, and two more are in contemplation for symmetry's sake. Of those ~~now~~ existing, not the least important is the

BOULEVARD MAZAS, opened in 1853, and extending down to the quays. King Dagobert had a palace in this neighbourhood, which was also inhabited in the 17th century by the notorious Marquise de Brinvilliers.

Entering the rue de Picpus from this Boulevard, we find, at No. 12, the hospital called *Maison d'Enghien*, (see p. 124.) and, lower down, at No. 35, an Augustine convent, now occupied by the *Dames du Sacré Cœur*. Within the walls of this establishment is the small private *Cimetière de Picpus*, containing the remains of several noble families, such as de Noailles, de Grammont, de Montaigu, Rosambo, Lamoignon, &c.; and Lafayette. In an adjoining spot repose several victims of the reign of terror. Visitors are admitted.

At No. 78 is a Jewish hospital, built by Baron James Rothschild, and inaugurated on the 26th of May, 1852. Besides the common sick-wards provided for each sex, there are in this hospital several rooms for peculiar complaints, or for patients who can afford to pay. There are baths on the ground-floor, besides a laundry and dispensary. The establishment also has a spacious garden. The ventilation of the wards is excellent. Strangers are admitted on Wednesdays, Thursdays, and Sundays from 1 to 4. The cost of this building was 400,000 fr. Close to it is a *Maison de retraite* for aged Israelites. Architect, M. Thierry.

A few steps along the outer Boulevards, skirting what formerly was the village of *La Grande Pinte*, will bring us to the rue de Reuilly, where at No. 36, we find the church of

ST. ÉLOI, presenting a gabled front in the Lombard style. It consists of a nave and two aisles with arched ceilings, all elaborately painted in the Byzantine style. The choir is painted in three compartments by Midy and Doerr, representing: 1. St. Eloi or Eligius as a smith; 2. The same as Bishop of Noyon, preaching; 3. The same as Minister of King Dagobert. At the extremity of the right aisle is the chapel of the Virgin, and in the other aisle that of the Abbess St. Aurea receiving the veil from St. Eloi.

Crossing the Boulevard Mazas, we see extensive barracks, occupying the site of the Royal looking-glass manufactory erected by Colbert.

Descending the Boulevard Mazas, the visitor will perceive finished the octroi-wall, and considerably increased the duties. On the river, at the eastern and western extremities of the city, duties are levied by octroi-boats called *pataches*.

a row of houses of simple design, 16 in number, built by the Emperor for the accommodation of workmen at low rents. They comprise 311 lodgings, and 36 shops and back-shops, and will hold about 1,200 persons. Judging, however, from the window-curtains of the first and second stories, the inmates would seem to belong to classes somewhat removed from the level of those for whom the houses were intended. Most of the apartments are composed of an ante-room, kitchen, dining-room, and one or two bed-rooms (1.) The stranger will remark the activity with which building is carried on in this quarter.

The rue Beauveau leads to the uninteresting *Marché Beauveau*, a kind of rag-fair. The Boulevard is crossed by the viaduct of the Vincennes railway, parallel and close to which the new *Avenue de Vincennes* extends to the new race-course of that place, and to which it is the shortest road. Further down, we find on our right the *Prison Mazas* (see p. 75), and nearly opposite, the terminus of the

LYONS RAILWAY—fronting the whole length of the rue de Bercy, from the Boulevard Mazas to rue Rambouillet. In the centre of this extent a double flight of stairs gives access to an immense terrace, 12 metres from the level of the street. The whole terrace leading to it from the rue de Lyon, is 570 feet in length by 250 in breadth, and the total surface occupied by the terminus is 550,000 square feet. Behind the edifice there is another terrace, and carriage ways lead up to both. A bold arch fronts the new rue de Lyon, which opens into the Place de la Bastille.

The rue de Bercy leads to the exterior Boulevard of that name, which reaches to the Seine, skirting the village of BERCY, now annexed to Paris as part of the 12th arrondissement. This place is still the great wine-mart of Paris, but the trade is likely to be shifted elsewhere, when the full effect of the annexation shall begin to be felt. The warehouses for wine extend half a mile along the river. Wine can be left here in bond; and the quay is at times quite covered with casks. At Bercy is the

PONT DE BERCY, OR DE LA GARE, a chain bridge. It cost 750,000 fr. It is to be rebuilt of stone.

Further up the river is the PONT NAPOLEON, a new viaduct

(1.) The Municipality intend giving the system of *cités ouvrières* another fair trial, notwithstanding its previous bad success, (see p. 233.) A surface of 20,000 square metres, having a front of 80 metres, is to be enclosed in this faubourg, with houses four stories high, offering accommodation to 16 families each. A number of rooms for single men, at 10 fr. a month, a bed, a table and two chairs included, are also to be provided.

over the Seine for the railway round Paris. There is here a floating octroi-office moored on the river. Immediately within the line of the outer Boulevard stands the great

DÉPÔT DES FOURRAGES, for the garrison of Paris, a handsome building, 300 feet long, and 4 stories high, with sheds 500 feet long, and 25 feet high, for straw, hay, &c.

The Quai de la Rapée crosses the Place and Boulevard Mazas.

Further on is the Boulevard de la Contrescarpe, skirting the fine port or *Gare du Canal St. Martin*, and ending at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the people on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the Pont de la Concorde. Its site now forms the Place de la Bastille, part of the moat having been converted into the port mentioned above. Here it was, at the entrance of the Faubourg St. Antoine, that the insurgents of June 1848 had erected their strongest barricade, which it required all the efforts of artillery to overthrow. It was on this barricade that Monseigneur Denis Affre, archbishop of Paris, met with his death, in attempting to persuade the insurgents to desist from their fratricidal struggle. (1) In the centre of the place, the construction of a fountain was begun, by order of Napoleon, but was afterwards abandoned. (2) On the site of this fountain now stands the

(1) On June 25, 1848, the archbishop, justly grieved on account of the bloody conflict which had been for the last three days spreading desolation throughout the metropolis, proceeded, with General Cavaignac's consent, to the Place de la Bastille, and, after obtaining from Gen. Pérot an hour's cessation of hostilities, advanced towards the barricade preceded by a young man carrying a green branch before him in token of peace. At his approach, the insurgents stopped their fire, and appeared to listen attentively to the words of the apostle of peace, when, by some unfortunate misunderstanding, the fire recommenced, and the archbishop was struck by a ball. The insurgents instantly carried him to the hospice of the Quinze-Vingts, loudly declaring that they were innocent of the act. The extraction of the ball was impossible, and the high-minded prelate died on the following day. His last words were: "May my blood be the last spilt in civil war!" The Constituent Assembly decreed that a monument should be erected to his memory in the cathedral of Notre Dame.

(2) According to the design presented by Denon, an arch over the Canal St. Martin was to bear a bronze elephant more than 72 feet high, including the tower on its back; the water was to issue from the trunk, and a staircase leading to the tower was to be constructed in one of its legs. A small model of this elephant is preserved at the Palais des Beaux Arts (see p. 365.)

COLUMN OF JULY, its pedestal standing immediately on a basement of white marble, supported by blocks of granite. The foundations were laid by Louis Philippe, July 28, 1831. On the western side of the pedestal is figured, in bold relief, a lion passant, and underneath the following inscription :

A la gloire des Citoyens Français, qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, 29 Juillet 1830.

On the opposite side is the date of the laws decreeing the monument, and the other two sides bear the dates of the 27th, 28th, and 29th July. At the corners of the pedestal is the Gallic cock bearing an oaken wreath in its claws. The shaft of the pillar is partly fluted, and partly encircled with bands bearing lions' heads, whose open mouths admit light and air to the staircase within. The spaces into which these bands divide the column are filled with the names of 504 patriots killed during the Three Days of 1830. The Corinthian capital, over which is a railed gallery, is 16½ feet wide, and ornamented with lions' heads, genii bearing garlands, &c. Surmounting the capital is a gilt globe, and on it stands a colossal figure, gilt also, representing the "Genius of Liberty;" in its right hand is a torch, in its left a broken chain; it stands on one foot, with wings expanded, as if in the act of taking flight. The height of the column, which is of the Composite order, is about 154 feet, the diameter 12 feet; weight of metal employed 163,283 lb.; it cost about 1,224,098 fr. Unlike the column in the Place Vendôme, the metallic cylinders of which it is composed are not supported by masonry within; the staircase, therefore, vibrates perceptibly to every blast of wind. This monument was designed by Alavoine and executed by M. Duc. It was inaugurated with great ceremony on July 28, 1840, when the remains of the victims of 1830 were deposited in the vaults underneath. In the marble basement is a circular corridor, paved with white marble, relieved with stars and crosses of black marble, and lighted by windows of stained glass. Descending a few steps, are the sepulchral vaults, secured by four cast-iron doors, ornamented with rich tracery. Each vault contains a vast sarcophagus 14 yards in length, 1 in width, and 1 deep. Most of the combatants who fell in February 1848 were also transferred here. Around the base of the pedestal is an enclosure flagged with marble, and protected by a massive iron railing. The throne of Louis Philippe was burnt here by the mob on the 24th of February 1848. The view from the top of the column is very fine. A small gratuity to the keepers is expected.

The Place de la Bastille presents several points of interest.

At the entrance of the rue St. Antoine there formerly stood a triumphal arch, demolished in 1789. The corner-house, No. 1, of the rue du Faubourg St. Antoine, was inhabited by Pepin, who was executed as one of Fieschi's accomplices in his attempt against the life of Louis Philippe in 1835. The fine boulevard formed over the Canal St. Martin (see p. 275) may here be taken in at one view; the new terminus of the Vincennes railway, an elegant building, stands opposite, and on another side the Boulevard Beaumarchais commences the series of the interior boulevards. Here, too, is the small *Theatre Beaumarchais* (see p. 471), opposite the site of the house where the celebrated dramatist lived.

Entering the rue de Charenton, we find at No. 28 the **HOSPICE DES QUINZE-VINGTS**.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise, and was removed to the *Hôtel des Mousquetaires Noirs*, in 1779, by Cardinal de Rohan. In 1789 part of its property was confiscated, but was restored in 1814 (see p. 122).

In the second court of the house adjoining, No. 26, is

ST. ANTOINE, the chapel of the Hospice. It was built in 1701, and annexed to the parish of Ste. Marguerite in 1802. It contains St. Louis receiving the Sacrament, by Gassies, the Entombment of Christ, by Jollivet, a Descent from the Cross, a Resurrection, in grisaille, and a good altar-piece of St. Anthony performing the ceremony of marriage. Higher up is the

HÔPITAL STE. EUGÉNIE, a building formerly connected with the establishment of the Enfants Assistés (see p. 120). It was founded in 1660 by the bounty of M. Aligre and his lady, and was afterwards used as a supplementary hospital annexed to the *Hôtel Dieu*, but is now devoted to the reception of sick children, under the patronage of the Empress (see p. 142). Strangers are admitted on Sundays and Thursdays from 12 to 3. It has another entrance in the rue du Faubourg St. Antoine, at No. 124, opening into a court, at the further end of which is the private chapel of the hospital, a cruciform building, of Doric design, to which, however, the public are not admitted.

The RUE DE CHARENTON possesses a melancholy celebrity from the massacre of several hundred protestants of all ages and both sexes, Sept. 28, 1621. They were attacked and murdered by a party of foot-men, pages, and porters, while coming from a new protestant church they had had built at Charenton. The perpetrators of this crime went unpunished. The street at that time bore the name of *rue de la Planchette*

TENTH WALK.

This lies within the 4th arrondissement, the most conspicuous object of which is the

HÔTEL DE VILLE, Place de l'Hôtel de Ville.—In the earliest reigns of the third race, the meetings of the *corps de ville* or municipality were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère, west of the Grand Châtelet. They subsequently met near the Place St. Michel, in a house called the *Parlour aux Bourgeois*. In 1357 the municipality purchased, for 2880 livres de Paris, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently the abode of royalty. Upon the site of this the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, until 1549, when Dominic Boccadoro, of Cortona, resumed them after a plan of his own (1). During the war of the Fronde, and still more during the revolution of 1789, the edifice was much damaged; it was, however, preserved from further dilapidation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. In 1837 it received immense additions, so as to render it nearly four times larger than it was before. The works were finished in 1841.

Exterior.—The Hôtel de Ville consisted in 1628 of a beautiful large building, in the style of the Renaissance, two stories high, enclosing a single court, and having its western front towards the Place de Grève, with two elevated pavilions at the northern and southern extremities, each flanked by an elegant square overhanging tower. The old buildings occupy the centre of the present edifice, which has cost 15,000,000 fr. Each pavilion has a wide archway; a range of windows with pediments, between small Corinthian columns, lights the ground floor; above is a long range of plainer windows, and niches filled with statues (2), the whole surmounted by a rich balustrade. In the centre of the roof rises a turreted belfry, with a clock, by Lepaute, marking the time of the Observatory, communicated to it by electric wires. Over the

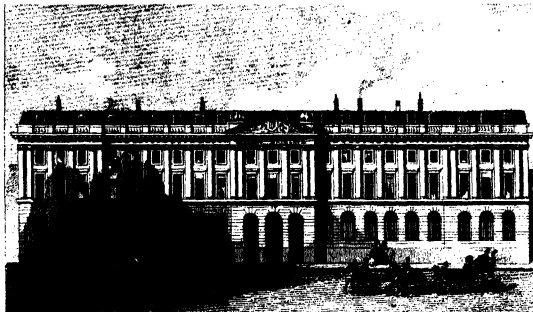
(1) The key-stone of a vault in the left portico of the central court bears an inscription stating that Marinus de la Vallée undertook the continuation of it in 1606, and finished it in 1628. Another inscription over the central gate (inside) shows that the central pavilion and belfry were finished in 1608.

(2) Those facing the Place de l'Hôtel de Ville are—*Southern pa-*





LE HOTEL DE VILLE .



LE BARRACON NATIONALE .



LE PONT NEUF .

central door-way there is a bronze equestrian bas-relief of Henry IV., replacing one destroyed in 1789. The northern and southern façades are flanked by the extreme pavilions of the principal and eastern fronts. The eastern façade has 4 pavilions, with a central body adorned with 14 detached Corinthian columns; the intermediate pavilions have noble entrances, with Doric vestibules leading into the

Courts.—This vast edifice comprises three courts, two lateral ones, of Corinthian and Composite architecture, and the central and most ancient one, which is approached from the western front by a flight of steps; (1) an Ionic arcade runs all around it; under it, to the left on entering, is a fine full-length bronze statue of Louis XIV., by Coysevox, with bas-reliefs representing Charity and Divine Vengeance, and adjoining is a flight of steps descending into the northern court. To the right is a statue of Charlemagne. (2) The lucarnes of this court are very beautiful and light. The western corners of the court are flanked by two engaged circular towers ending in lucarnes similar to the rest. The whole is roofed over with glass, and is sumptuously decorated with stucco and gilding, besides medallions in terra cotta, in the style of Luca della Robbia, representing Art, Glory, Peace, etc. The most remarkable object here is an elliptical double-branched staircase rising to the first story. Originally a mere provisional construction executed for the ball given to Queen Victoria on the 23d of August, 1855, it has now been rebuilt of stone and decorated with the most elaborate sculpture in the style of the Renaissance. Under the arches supporting the stairs, a fountain

Salon: Condorcet, Lafayette, Colbert, Catinat, Molière, Boileau, Lavoisier, De La Reynie, and J. A. De Thou. *Central part:* Frochot, S. Bailly, L. Turgot, Abbé de l'Epée, Rollin, Mathieu Molé, J. Aubry, Robert Etienne, F. Miron, Budé, Lallier, De Viole, Juvenal des Ursins, Sully, Landry, Aubriot, Boyleaux, Jean Goujon, P. Lescot, Goslin, Philippe Delorme, De La Vacquerie, St. Vincent de Paule, Lesueur, Lebrun, Mansard, Voyer d'Argenson, and Perrone. *Northern pavilion:* A. J. Gros, Buffon, A. de Harlay, Monge, Monthyon, Voltaire, D'Alembert, A. Paré, and Papin. The statues on the attics of the other sides represent Justice, Commerce, the Muses, &c.

(1) On the flight of stairs under this door-way, M. de Lamar-tine exposed his life with admirable courage on February 26, 1848, by declaring to an infuriated mob, that, as long as he lived, the red flag should *not* be the flag of France.

(2) Around the frieze of this court were marble tablets, inscribed with the principal events of the life of Louis XIV. from 1659 to 1689, and circular compartments in the spandrels of the arches were charged with the bas-relief portraits of several Prévôts.

composed of four genii supporting a tazza delivers its water into a spacious basin underneath, enlivened with genii in the act of swimming, &c., executed in white marble. On State occasions, this basin is bordered with rare exotics, and the splendid illumination and profuse decoration of this court render it a delightful appendage of the ball-room (see p. 288).

The Salle du Trône.—The staircase to the right of the entrance-passage leads to the landing-place on the first story, remarkable for a curiously ribbed vault, a monument of the age of Henry II. From this the *Salle des Huissiers* opens into the *Salle du Trône*, occupying the whole length of the old portion of the building, a most magnificent apartment. It is 94 feet by 36, with an altitude of 25 feet. The walls are adorned with velvet hangings, trimmed with gold. Two vast chimney-pieces, ornamented with recumbent statues of white marble, sculptured under Henry IV. by Biard and Bôdin, occupy the extremities. Over one of them are, richly executed, the arms of the City, being gules, a ship argent. The square compartments of the ceiling are charged with armorial bearings, and over the doors are allegorical paintings of Justice, Prudence, Labour, and Concord. Opposite the windows are four paintings by Séchan, representing the personification of Paris in the 5th, 12th, 17th, and 19th centuries. This *Salle* is used for official banquets, and will conveniently hold 200 guests. (1) Adjoining this are the *Salle du Zodiaque*, with carvings on the wainscoting, by Jean Goujon, and the *Salon du Vote*, with a ceiling painted by Schopin, representing the cities of France accepting the present Empire by 7,500,000 votes. These rooms are not public. A corridor to the right of the staircase leads to the *Salle du Conseil*, now called *Salon Victoria*, an elegant chamber, 66 feet by 37, with blue and gold hangings, adorned with busts of Queen Victoria and the Prince Consort, presented to the City by those august personages. The 68 councillors meet here. We now come to the

State Apartments.—From the same staircase, a Corinthian gallery, elegantly fitted up, leads to the landing-place of the principal staircase of the River front, having three flights of steps, supported by Ionic columns, and ornamented with bas-reliefs by MM. Debau and Briou. Here is an equestrian statue

(1) The most interesting recollections are connected with this fine monument of the 16th century. From the central window Louis XVI. harangued the populace with the cap of liberty on his head, and General Lafayette presented Louis Philippe to the people in 1830. This is also the room where Robespierre held his council, and where he attempted to destroy himself on the memorable 27th of July, 1794.

of Henry IV., in bronze, a copy of that on the Pont Neuf, by Lemot (1818). An antechamber with Flemish gilt leather hangings commences the suite; it is only remarkable for a bronze statue by Bosio of Henry IV. in his youth. Next is the *Salle d'Introduction*; its frieze is painted in arabesques by Court. The *Salle de Jeu*, adorned with blue silk hangings, and a rich ceiling and frieze painted by Lachaise, leads to the *Salon des Arcades*, a magnificent saloon, 70 feet by 40, and 22 feet in height, trisected by two rows of three lofty arches each, and furnished in a style of the most luxurious splendour. (1) It is of the Corinthian order, with gilt capitals and cornice; the central ceiling ornamented with a large allegorical painting by Picot, representing Paris rewarding the Muses and the attributes of art; in the background is an assembly of the most eminent men of France. This painting is surrounded by ten hexagonal compartments charged with allegorical figures representing Theology, Medicine, Mechanics, Agriculture, Law, Commerce, Natural Philosophy, Chemistry, Justice, and Geometry. In the first section of this splendid chamber the compartments of the ceiling are charged with the signs of the Zodiac, and allegories of Night and Day, by Schopin. The grounds of the arches of the doors are painted with medallions, severally representing Francis I. and Henry IV. The ceiling of the extreme section, by Vauchelet, is painted with genii holding scrolls with the names of the most famous artists known; the two central compartments represent Truth and Genius; the medallions over the doors here contain Louis XIV. and Louis Philippe; the latter however is considerably damaged. The walls are painted in elaborate arabesques. In the centre is a circular divan, in which is a gilt pedestal of bronze, supporting the figures of Agriculture, Commerce, and the Fine Arts. Gilt vases and chandeliers of exquisite workmanship adorn the mantel-pieces. It was here the Provisional Government first installed itself in 1848. Beyond this room is that for refreshments, called the *Salon de Café*, painted by Vauchelet. To it succeeds a spacious dining-room, with an ornamental frieze, containing subjects appertaining to the chase, the fisheries, &c., by Jadin. It will hold 150 guests. The visitor is now ushered into the suite specially destined for grand occasions, where he will remark a degree of splendour and taste unequalled by any palace in Paris, the Tuileries not excepted. The centre of this suite is occupied by the *Grande Galerie des Fêtes*, with three

(1) During the winter season the Prefect of the Seine gives some splendid balls, invitations to which may be obtained through the channel of the Ambassador, or of persons already presented.

spacious rooms at each end, a faint description of which we will now attempt in their regular order:—1. *Salon Napoléon Ier.* The ceiling and walls of this, as of all the following rooms, are gorgeously gilt on a white ground; the order is Ionic, the furniture green damask interspersed with bees. Over the mantelpiece is a full-length picture of Napoleon I. in his coronation robes, by Girard. The central space of the ceiling of this room is painted by M. Ingres, the subject being the Apotheosis of Napoleon; the compartments represent the cities conquered by him.—2. First *Salon des Arts.* Rich Corinthian, with niches, containing mythological statues. In the tympan over the entrances are Painting, Poetry, and Music, frescos, by Landelle.—3. First *Salle des Prévôts*, to the left; so called from the busts of the *Prévôts des Marchands* which occupy the spaces between the modillions of the cornice; the series, which begins with Evreux, under St. Louis, in the year 1203, is continued in another room of the same name, and ends with Trudaine, 1772. The ceiling is by Riesener, and represents Repose after Anarchy.—4. *Grande Galerie des Fêtes.* This immense saloon, separated from the first and second *Salon des Arts* by two transverse arcades, the gilt cupolas of which support the orchestras, has a magical effect. The spectator is bewildered by a profuseness of decoration of every kind that baffles description. The Corinthian columns, with their gilt bases and capitals, the delicate sculpture and gilding of the compartments of the ceiling, the coves, painted by Lehmann, representing, in their pendentives, man exercising his activity and talent over Nature, Science, and Art, illustrated by 180 full-sized figures in 56 groups, independently of the minor subjects over the windows, the rich chandeliers and costly furniture, form a unique *ensemble* of taste and art. Each of its 26 lustres will hold 105 wax lights. Communicating with this *salle* by open arches in the coves of the ceiling, there is a gallery, decorated with equal minuteness, where, on festive nights, the guests may witness the brilliant scene without mixing among the dancers below. In the centre of the left-hand wall, three doors open into—5. The *Salle des Caryatides*, a splendid Corinthian refreshment room, with a gallery above, forming part of the one above mentioned. Fourteen graceful caryatides support the ceiling, painted in perspective, by Cosse; the tympan over the doors below, painted by Benouville, represent Agriculture, Abundance, Astronomy, and the four Seasons. Two Ionic passages, with elegant seats, and running parallel to the *Galerie des Fêtes*, communicate with the staircase, thus procuring a free circulation of air. Here a door in the centre opens upon the

double-branched staircase leading to the court (see p. 285). Let the visitor picture to himself this beautiful hall (for such it must be called,) illumined with floods of light streaming from hundreds of tapers arranged in graceful symmetry around, clustered in cornucopias held by Cupids; or crowning the lustres depending from the ceiling; elegant fountains playing under the arch which supports the stairs, and forming miniature cascades which, rushing through the artificial channels left between the costly flowers thickly planted around, find their way into the grotto beneath, where lovely genii are seen sporting in the cool waters, or peeping from behind the evergreens; let him imagine this scene ingeniously diversified in the other gorgeous apartments already described, the whole enlivened by all the wealth, beauty, and fashion the capital can muster, and he will come to the conviction that the fairy dreams of the Arabian Nights may fall far short of reality. (1) At the furthest end of the *Galerie des Fêtes* is—6. The second *Salon des Arts*, being a counterpart of the one already described at the other extremity. This gives access to—7. *Salon de la Paix* similar to the *Salon Napoléon*, painted by M. Eugène Delacroix. The second *Salon des Arts* also communicates with—8. The second *Salle des Prévôts*, the ceiling of which, painted by Muller, represents the communes of France expressing their gratitude to Louis le Gros for breaking their chains.—From this room, or from its counterpart on the opposite side, the visitor descends by the superb double-branched staircase, crowned with the galleries already mentioned, supporting its richly sculptured ceiling pierced with skylights (the subjects of which, in stained glass, are allegorical of convivial pleasures), into the Doric vestibule communicating with the central court. The architect of these more than regal apartments of the Civic Prince of Paris is M. Lesueur.

On the ground-floor, below the *Galerie des Fêtes*, is a large saloon of the Doric order, called the *Salle St. Jean*. It is used for civic purposes, public meetings of literary societies, etc. The offices occupy the rest of the building. Underneath are the kitchens, sufficient to provide a banquet for a thousand guests. The Hôtel de Ville when completed, will contain upwards of 500 statues, busts, and medallions. (2) Architects:

(1) Upwards of 7000 visitors have sometimes been admitted to the City balls; the rooms, forming a circuit of upwards of half a mile, require 9714 tapers, and 2389 gas-burners, for their full complement of illumination. The present King of Italy was entertained here in 1855; the Grand Duke Constantine and the King of Bavaria, in 1857.

(2) The offices occupy 474 rooms. The clerks number 418.

MM. Godde and Lesueur. The apartments are visible on Thursdays from 1 to 4, with a ticket to be had on application by letter to *M. le Préfet de la Seine*.

On the fourth story of the north-east side of the Hôtel de Ville, is the *Bibliothèque de la Ville*, established since June 18, 1847. It occupies three rooms, including the reading-room, and three galleries, the largest of which is 120 feet long. It is rich in scientific and commercial works, in foreign publications, and works on the municipal history of the cities of France. It also possesses, in a separate room, 6000 volumes of official American publications, and 300 manuscript volumes of the registers of the *Parlement* of Paris. The total number of volumes is above 65,000. At the top of the staircase leading to the upper gallery a head of Cybele, found in 1657 near the church of St. Eustache, and evidently Roman, is worthy of notice. Open daily, from 10 to 3, except on holidays.

THE PLACE DE L'HÔTEL DE VILLE, formerly PLACE DE GRÈVE, has been the scene of most of the public "deeds of blood" that have occurred in the capital. Once the place of execution for criminals, it has also been stained with the blood of the victims of revolution. (1) Facing the Hotel de Ville on this square there are two new buildings, designed by M. Baltard: the northern one containing offices belonging to the Municipality; the southern one the offices of the *Administration de l'Assistance Publique*. These two edifices are exact counterparts of each other; they have three stories resting on arcaded basements; all the roofing is of iron.

Behind the Hôtel de Ville are two vast barracks; the larger, called *Caserne Napoléon*, is built for 2,500 men, and is of an irregular pentagonal form; its architecture is Ionic, and its pediments are charged with eagles and trophies. It occupies 8,000 sq. metres, and is connected with the Hôtel de Ville by a subterranean passage. The other, *Caserne de Lobau*, is its counterpart, except in size, and contains 500 cavalry of the Garde de Paris. Behind the former barracks the Mairie of the 4th arrondissement is being erected; opposite which we see the church of

ST. GERVAIS,—inaugurated in 1420, and enlarged in 1581. Over the northern aisle of the choir rises a tower about 130 feet high, the lower part of which is of ancient, the upper of modern, construction. The western front of St. Gervais was begun in 1616 by Desbrosses, Louis XIII. laying the first stone. It

(*) Among the persons of note executed here may be mentioned the Connétable de St. Pol, the Count de Montgomeri (see p. 470 n.), Marshal Marillac, Ravallac, the Maréchal d'Ancre, the Marquis de Brinvilliers, Carouche, and Damiens. On March 17th,

consists of three ranges of coupled columns, successively of the Doric, Ionic, and Corinthian orders, with niches, containing the statues of St. Protasius and St. Gervais, and crowned with a segmental pediment flanked with the statues of Moses and St. John. The rest of the church is Gothic, and cruciform, with single aisles. The works of art in this church, beginning from the right on entering, are : facing the aisle, a copy of Rubens's Descent from the Cross, which adorns the Cathedral of Antwerp, by Morain ; 1st chapel : Ste. Philomène, by Smith ; three medallions on each side, with passages from her life. Above is a good Crucifixion. 2d. A curious picture, of the 17th century, of the Deliverance of Souls from Purgatory at the intercession of St. Gervais. 3d. The statue of St. Catherine, by Cortot, in marble ; a painting, by Vibert, of the Virgin blessing France, and a St. Nicholas, also repeated in the window, in good old stained glass. 4th. South transept : the Tongues of Fire ; also St. Ambrose refusing entrance to Theodosius, by Couder ; statues of the Virgin, Religion and Faith, by Rude. 5th. A fine Ecce Homo, by Rouget, and Christ giving St. Peter the Keys, by Jonquières. The stained glass in the window, representing the apostle Paul before Festus, is by Pinaigrier. 6th. A fine Decapitation of St. John the Baptist, in the style of Guercino. The glass in the window, by Pinaigrier, represents the Judgment of Solomon. 7th. Ste. Geneviève consoling an afflicted woman, and Jesus with Martha and Mary, by Philippe de Champagne. 8th. A monument to Chancellor Letellier (1685), a sarcophagus of black marble, supported by colossal white marble heads ; at the ends are beautiful full-sized figures of Religion and Fortitude ; the chancellor reclines on the sarcophagus, with a genius weeping at his feet. There is also a spirited plaster Descent from the Cross, an Ecce Homo, sculptured by Cortot, and the Good Samaritan, painted by Forestier. 9th. The Lady Chapel behind the apsis of the choir is one of the most beautiful in Paris ; the vaulting ribs of its roof unite in two different points, from the first of which they descend in a clustered pendant, and

1848, a monster manifestation took place here in support of the Provisional Government, and on April 16th following an attempt to overthrow that Government was foiled by the steady attitude of the National Guard. The new houses facing the Seine occupy the site of many a historical building, among which we may mention the Hôtel de Sicile or d'Anjou, inhabited in the 14th century by Louis II., duke of Anjou, and king of Naples, Sicily, and Aragon ; two hotels, the property of Jacques de Bourbon, constable of France, and inhabited, in 1391, by Blanche de Navarre ; and a turreted house inhabited by Scarron and Mme. de Maintenon, on the site of the present *Café de la Tourelle*.

from the other in an elaborate open-worked crown, a chef-d'œuvre both in design and workmanship. Around it is an inscription, partly ancient, thus : *parfaite en l'an 1447, peinte en 1842*. The three front windows to the east are filled with some rich specimens of stained glass by Pinaigrier, representing the histories of Ste. Anne and the Virgin. A splendid Gothic altar of modern execution, adorned with a statue of the Virgin, and four smaller statues of the Evangelists, face the entrance. The decoration of the chapel is the conjoint work of Messrs. Baltard, architect, and Delorme, painter ; 14 oil paintings on the walls are by the latter ; those in the nave of the chapel represent the epochs of happiness of the Virgin's life ; the Annunciation, Visitation, Maternity, and Assumption. In the sanctuary of the chapel are the eight Christian virtues, Resignation, Fortitude, Repentance, Justice, Charity, Hope, Truth, and Humility. In the following vestibule, Jesus walking on the Waves, by Dubusc. 10th chapel : St. Margaret of Scotland washing the feet of the poor, by Gassies ; Moses smiting the rock, by Guichard. Adjoining it is the captivity of St. Peter, by Heim. 11th. North transept : the Martyrdom of Ste. Juliette and her son St. Cyr, by Heim ; also a picture by Albert Durer, of the nine sufferings of Christ, dated 1500 ; it is concealed by curtains, but is readily shown to visitors for a small fee. 12th. Christ at the Feast of Cana, by Jouvenet. Here, upon application, the visitor is introduced into a private oratory, the wainscoting of which is painted in the richest style by the elder Francks, a Dutch master of the 16th century ; the subjects comprise the whole history of our Saviour's Life, Death, and Resurrection. 14th. A model in wood of the western front of the church, serving as an altar-piece ; 15th. the Baptism of Christ, and the Fall of Man, by M. Caminade. In the window are St. John the Baptist and St. Nicholas in stained glass, bearing date 1620. Facing the aisle is an exhumation of St. Petronilla, by Guercino. The modern stained glass in the choir has been executed after the designs of Eugene Delacroix. Above the screen opposite the pulpit, is the Eternal Father surrounded by angels, by Perugino. Paul Scarron, the husband of Mme. de Maintenon, Philippe de Champagne, and many other distinguished persons, were buried in this church.

Striking into the rue de Jouy, east of this, the visitor will bid adieu to the modern rue de Rivoli to plunge into one of the oldest quarters of Paris. (1) At No. 7, he will find the

(1) Most of the houses of this locality suffered greatly from the effects of artillery in the days of June 1848, the insurgents having transformed this quarter into an all but impregnable stronghold by the scientific arrangement of their barricades.

Hôtel d'Aumont, built by Mansard; and further on the rue Charlemagne, where, at No. 14, the *Passage Charlemagne* crosses the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, once the site of a palace. An octagonal engaged tower of the time of Francis I. is still to be seen in a corner of the court, which has coupled Ionic pilasters running round, and some ornaments indicating its former state.

This passage leads to the rue St. Antoine; at No. 120, is the LYCÉE CHARLEMAGNE, the building of which belonged to the college of Jesuits founded in 1582. Adjoining this we see the elegant church of

ST. PAUL ET ST. LOUIS,—begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits, founded by Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. This magnificent front is approached by a flight of steps; it is 144 feet high, and 72 broad at the base, and has three ranges of Corinthian and Composite columns. *Interior*.—This structure is cruciform, with chapels on each side of the nave, communicating with each other. Over the transepts of the church rises a lofty dome, in the pendentives of which are sculptured figures of the evangelists; and, above, four figures in grisaille of Charlemagne, Clovis, Robert, and St. Louis. A rich cornice and gallery surmount the Corinthian pilasters which stand in front of each pier. This church was pillaged of all its riches at the revolution of 1789; but a profusion of marble is still to be seen on the high altar, and round the door-ways; the rails, too, which separate the high altar from the nave, are of black and red marble. The works of art, beginning from the left on entering, are, 1st chapel: a Holy Family. 2d. St. Louis praying, by Besson. 3d. St. Mary Magdalen, by Lefebvre. 4th. Christ offering his Heart. 5th. Eastern transept: a black marble slab to the memory of Bourdaloue, buried on the spot. Above the arches are two paintings, viz., the Agony in the Garden, by Delacroix, and the Conversion of St. Paul, by Chautard. 6th. A good Mater Dolorosa in marble. There are four frescoes, by Decaisne, on the walls of the choir, representing the four evangelists. On the piers of the arches opening into the choir, on both sides are black marble slabs with inscriptions, showing that the hearts of Louis XIII. and XIV. were deposited here, and that Anne of Austria and the Duke Regent of Orleans severally caused these inscriptions to be placed. 7th chapel (right side): the statue of St. Vincent de Paul. 8th. Western transept: Paintings of Moses and the brazen serpent, and Louis XIII. offering St. Louis the dedication of this church.

9th. St. Isabelle, sister of St. Louis, offering a church to the Virgin, by Philippe de Champagne. 10th. St. Jerome, by Lefebvre. 11th. St. Peter administering Baptism, by Latil, and an excellent old Holy Family; and 12th. The Baptism of Christ. Beyond the church is the sacristy, containing some good paintings, portraits of the successive curés of the church; and further on is the chapel of the catechists, ending in a circular recess, painted on a ground rendered impenetrable to moisture, by Valbrun, representing Christ calling the children unto him. The architect of this magnificent church was Father Derrand, a Jesuit.

At No. 143, in the rue St. Antoine, is the

HÔTEL DE SULLY.—This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. It is in good preservation, and its court, which is large, is richly adorned with sculpture.

At No. 212, the boarding-school of M. Favard, is a good specimen of the age of Henry IV. At No. 216 bis is

La VISITATION, a small Calvinist church built by F. Mansard, in 1632, for the Dames de la Visitation.—The dome rests on four arches, between which are Corinthian pilasters crowned with a cornice. The porch is accessible by steps. The interior is adorned with scroll work, wreaths of flowers, &c., but contains no pictures. Fouquet was buried here in 1680. Service is performed here in French by the pastors of the Oratoire, on Sundays and festivals, at 12½. The convent, destroyed in the revolution of 1789, was very extensive.

The rue Castex and rue de la Cérisaie lead to the

Government *Dépôt des Poudres et Salpêtres*. Percussion caps are manufactured here for the use of the army.

The rue Delorme leads hence to the

GRENIER DE RÉSERVE, situated on the Boulevard Bourdon.—This immense storehouse was begun by order of Napoleon, in 1807, as a depot for the grain and flour required for four months' consumption of the city, and completed in 1816. It is 2,160 feet in length by 64 in breadth, and is 32 feet high. Beneath is a range of cellars, under which four water-cuts were constructed for the purpose of turning mills. Every baker in Paris is obliged to keep 20 full-sized sacks of flour constantly deposited here, and may warehouse as much in addition as he pleases, on payment of a moderate charge. The building will contain 80,000 sacks; the cellars are used as a supplementary entrepôt for wine. For admission, apply at the bureau, in the Place de l'Arsenal.

On the adjoining Boulevard Bourdon a ham market or fair is held every year just before Easter; it lasts three days.

In the rue de Sully is

The ARSENAL.—About 1396, a depot for artillery was built upon this spot, but was destroyed by an explosion in 1562. Charles IX. reconstructed it on a larger scale. Henry IV. increased it, and created the office of grand-master of the artillery, in favour of Sully. The valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson, was deposited here; to this collection were added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called *Bibliothèque de Monsieur*, having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830 it has resumed its appellation *de l'Arsenal*. The entrance is decorated with a fine haut-relief, representing Victory, by Dantan, senior. This library is rich in history, foreign literature, and poetry, particularly in Italian works; and contains about 300,000 printed volumes, and 6,300 manuscripts, among which are some beautiful missals. The ground floor is fitted up with book-cases in two long galleries. The reading-room and first floor, were inhabited by Sully, and are shown to strangers on application from 10 to 3. Most of the ceilings are carved, and Sully's private apartments are richly gilt and painted. In one of the compartments is the portrait of Catherine de Médicis; in another, the entrance of Henry IV. into Paris. There are also marble busts of Henry IV. and Sully. The library is public from 10 to 3, except on Sundays and holidays.

Facing the Arsenal is a large building, containing barracks for the Line; it occupies the site of the ancient and once magnificent convent of the Célestins, whose church, built by Charles V., contained a greater number of tombs of illustrious personages than any in Paris. It was celebrated for the chapelle d'Orléans, containing splendid mausoleums appropriated to the remains of the brother of Charles VI. and the descendants of the house of Orléans-Longueville. Most of the tombs of the chapel were transported by the patriotic architect, M. Lenoir, to the *Musée des Monuments Français*, rue des Petits Augustins, and two remarkable ones are at the Louvre in the *Musée de la Sculpture Moderne*. The mortal remains of the Duchess of Bedford, daughter of Jean Sans Peur, buried here in 1432, are now at St. Bénigne's, at Dijon. (1)

The adjacent Quai Morland formerly gave access by a wooden bridge to a small island called *Ile Louviers* containing

(1) During the demolition of part of the ancient church in May 1847, several tombs were discovered, one of which was that of a daughter of King John of England, surnamed Lackland.

wood yards. Here vast store-houses for the city are in course of construction. The Ile Louviers communicates with the Ile St. Louis by the wooden *Pont de l'Estacade*.

At No. 6, Quai des Celestins, Count Lavalette has partly restored and partly rebuilt a splendid old hotel, the sculptures of which, though chiefly modern, are conceived in the taste of the time of Francis I., and are worthy of inspection.

At the corner of the rue St. Paul, No. 4, are a few remains of the *Hôtel de St. Paul*, long a royal residence; the greater part is of comparatively late date, and is now occupied by a company for distributing through Paris the filtered water of the Seine. In a long spacious room are placed four rows of charcoal filters, receiving the water from the river, which is drawn up by a steam-engine. The clarified water thus obtained is perfectly sweet and wholesome. Strangers are admitted.

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret of the age of Henry IV. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by buildings which Charles V., in 1360-5, purchased and formed into a palace, the above mentioned *Hôtel de St. Paul*, so called from its proximity to the church. Within the enclosure were several edifices, the names of which may still be traced in some of the streets built on their site, such as the *Hôtels de Puteymuce, de Beautreillis, de Lyons, &c.* This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the 16th century, the buildings were sold.

By striking into the rue des Barrès, the visitor will see before him, at No. 1, rue du Figuier, the

HÔTEL DE SENS, one of the most interesting remains of the middle ages extant in France.—It was erected in the 15th century, and formed part of the *Hôtel St. Paul*; Tristan de Salazar, Archbishop of Sens, repaired it in 1581, and Cardinal Duprat, Chancellor of France, enlarged it considerably. Various distinguished personages inhabited it at different times; among others, Louis de Bourbon, Cardinal de Guise, Bertrandi, Keeper of the Seals, and Cardinal Duperon. The gateway, is flanked by two overhanging peaked turrets. High up, to the left, the visitor will see an eight-pounder ball lodged in the old grey wall; underneath is "28 Juillet, 1830." The windows are curious; and there is a remarkable turret in the south-western corner of the court. In the rue de l'Hôtel de Ville, to the left, is another projecting turret, with quaintly-ornamented windows. This hotel, a model of a noble mansion of its epoch, is still in good preservation.

ELEVENTH WALK.

This walk comprises the islands, which lie partly in the 4th; and partly in the 6th arrondissement.

The *Ile de la Cité* was, until 1607, divided into three islands, the two smaller ones being the *Isle aux Treilles*, which commenced at the rue du Harlay, a street occupying the exact site of the arm of the Seine which formed the separation; and the *Isle à la Gourdain*, beginning from the present carriage-way. It was on the latter that the Templars were burnt, in 1314. (see p. 253 n.) The present island is connected with the quays on both sides by the

PONT NEUF.—This bridge was begun by Ducerceau, under Henry III., who laid the first stone on May 31, 1578, and was finished in 1604, at Henry IV.'th's expense, under the direction of Maréchal. It was reconstructed and lowered in 1852. It consists of two parts; the northern one contains seven circular arches, the southern one only five. Its total length is 1020 feet, and its breadth 78; it has semicircular recesses with stone seats, and forty-two ornamental lamp-posts.

On the square area, at the junction of the two parts of the bridge, a bronze statue of Henry IV. was erected by his widow, Marie de Médicis. Her father, Cosmo de Médicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1793; and on its site Napoleon intended to erect a magnificent granite obelisk of the height of 200 feet, when the events of 1814 put an end to the project. In 1818, the present statue, cast by order of Louis XVIII., and paid for by public subscription, was inaugurated with much ceremony. The model was by Lemot, and the statue itself, formed out of several others, including those of Napoleon and Desaix, was cast by Piggiani. Underneath the pedestal was placed a magnificent copy of the *Henriade* of Voltaire. The height of this beautiful statue is 14 feet, its weight 30,000 lb.; and it cost 337,860 fr. The pedestal, of white marble, is approached by seven steps of the same, running all round, and enclosed by a railing. On the faces are the following inscription:

Henrici Magni, paterno in populum animo, natissimi principis, sacram effigiem, civiles inter tumultus, Gallia indignante, dejectam, post optatum Ludovici XVIII. reditum ex omnibus ordinibus cives ære collato restituerunt. Necnon et elogium cum effigie simul abolitum lapidi rursus inscribi curaverunt. D.D. die xxv. mens.: Aug. M.D.CCC.XVIII.

Errico IV., Galliarum Imperatori Navar. R. Ludovicus XIII. Filius ejus opus inchoatum et intermissum, pro dignitate pietatis et imperii plenius et amplius absolvit. Emin. D. C. Richelius commune votum populi promovit. Super illustr. viri De Bullion, Boutillier P. ærarii F. faciendum curaverunt M.D.C.XXXV.

The latter existed on the pedestal of the old statue. The lateral faces have two bronze bas-reliefs; in one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; in the other, the king, entering as a conqueror, stops in the Parvis de Notre Dame, and orders the prévôt of Paris to bear his message of peace to the inhabitants. Behind the statue, a double-branched flight of stairs leads to a floating bathing establishment, and a swimming-school (1).

From the middle of this bridge the stranger passes into the PLACE DAUPHINE, formed in 1608, and named after the Dauphin, afterwards Louis XIII. It is triangular; in the centre is a fountain, after the designs of Percier and Fontaine, erected in 1803, to the memory of General Desaix, who fell at the battle of Marengo. The bust of the hero, crowned with laurel by the allegorical figure of France, is placed on a circular basement. The following inscriptions will be remarked:

Allez dire au Premier Consul que je meurs avec le regret de n'avoir pas assez fait pour la postérité.

Landau, Kehl, Weissenbourg, Malte, Chebreis, Embabé, les Pyramides, Sediman, Samanhout, Kane, Thèbes, Marengo, furent les témoins de ses talents et de son courage. Les ennemis l'appelaient le juste; ses soldats, comme ceux de Bayard, sans peur et sans reproche; il vécut, il mourut pour sa patrie.

L. Ch. Ant. Desaix, né à Ayat, département du Puy-de-Dôme, le XVII août MDCCLVIII; mort à Marengo le XXV prairial an VII de la République MDCCC. Ce monument lui fut élevé par des amis de sa gloire et de sa vertu sous le Consulat de Bonaparte, l'an X de la République MDCCCII.

This "place," formerly the residence of the officers of the *Parlement*, was the scene of some festivities under Louis XIV.

The Quai de l'Horloge, where new buildings for the Prefecture of Police are now in progress (2), leads to the Boulevard de Sébastopol, where we see the imposing front of the

PALAIS DE JUSTICE.—This vast edifice is nearly as old as the Palais des Thermes, (see p. 388,) and was used for public

(1) On the Pont Neuf there formerly stood the *Pompe de la Samaritaine*, so called from a bronze bas-relief on it, of Jesus and the woman of Samaria. It was built in 1604 to supply water to the Tuileries and the Louvre, and demolished in 1815.

(2) The old hotel was adorned with fresco-portraits of the provosts of the old corporations. These have been removed, and will be replaced in the new constructions.

purposes long before the invasion of the Franks, since in 1764 a bas-relief, representing Mercury, apparently of the 4th century, was found during some excavations in a part of the building facing the rue de la Barillerie, now the Boulevard. On the same stone was the figure of a ship, being the well-known symbol of Paris. The kings of France of the first race resided in this palace, and those of the third, until about the end of the 14th century; Robert, son of Hugh Capet, made considerable additions to it about the year 1000; it was entirely rebuilt by Philippe le Bel in 1313; Louis XI., Charles VIII., and Louis XII., extended it, and Francis I. made it his residence in 1531. One of its principal halls, called *Grande Salle du Palais*, now replaced by the *Salle des Pas Perdus*, erected in 1622 by Desbrosses, was destroyed by fire in 1618. There was an immense marble table there, which was used for the royal banquets, and at certain periods of the year, it performed the office of a stage, on which the clerks of the palace, called *Clercs de la Basoche*, diverted the public with satirical performances and farces. In 1776 a fire broke out in the buildings adjoining the *Sainte Chapelle*, (see p. 304) and completely destroyed them (1).

Exterior.—The front, facing the Boulevard de Sébastopol (2), consists of a central body and two wings enclosing an ample court, separated from the street by an iron railing, richly wrought and gilt. The central body is decorated with four Doric columns, supporting four colossal figures above the entablature, which is crowned with an attic surmounted by a lofty quadrangular dome. It receives access from a stately flight of steps, occupying upwards of half the breadth of the court. Fronting the Boulevard, the lateral wings have façades consisting of four Doric columns, resting upon bossaged basements, and extend north and south, also forming the rue de la Sainte Chapelle, thus enclosing a second court, which gives access to the splendid edifice of that name, and to the *Hôtel de la Préfecture de Police*, (see p. 304.) To the north the style of the building gradually changes from the Italian to the mixed Gothic of the 14th century, beginning with a body crowned with two segmental pediments, flanked by small

(1) Nearly the whole of this palace facing the Boulevard and the Quai de l'Horloge has been entirely rebuilt or underpinned. The whole sum expended on the Palais de Justice in the course of 12 years is 22,000,000 fr. When completed, the buildings, including the Prefecture of Police, will be more than a kilometre in circuit. The present architects are MM. Viollet-Leduc and Daumet.

(2) Opposite the Palace formerly stood the Convent of St. Barthélemy.

turrets, and ending with a buttressed wing executed according to the original designs, which connects the palace with a large square tower, called *La Tour de l'Horloge*. (1) The design of this wing is continued along the *Quai de l'Horloge*; and terminates at a round tower, called the *Tour de César*, between which and the adjoining *Tour Bombée* is the entrance to the *Conciergerie* (see p. 302.) It was here the guillotine carts used to receive the victims of the Reign of Terror. Further on is a third round tower, crowned with battlements, called the *Tour d'Argent*, connected with the former. This portion also belongs to the *Conciergerie*. The splendid clock which now adorns the side of the palace facing the *Quai aux Fleurs*, was replaced there in 1852. (2) The figures of Piety and Justice which flank the dial-plate, the caryatides supporting the circular arch, and the angels supporting the coat-of-arms which crowns the pediment, are by Germain Pilon. It is profusely painted and gilt. In front of the principal court of the Palace criminals used to undergo the punishment of the *carcan*, or pillory, which was abolished in 1848.

Interior.—On entering the vestibule, which is Doric, from the principal court, the visitor will, at the further end to his left, perceive a door which gives access to the upper portico of the *Sainte Chapelle* (see p. 304.) An elegant passage starts here at right angles from the vestibule, unfortunately masking the beautiful proportions of that monument. The passage gives access to the new buildings facing the Boulevard and rue de la Sainte Chapelle, which contains the offices of the Procureur Impérial and other functionaries, and to a staircase descending to the ground-floor under an arch communicating with both the principal and the second court. Opposite the principal entrance in the vestibule a staircase leads to the *Cour Impériale d'Appel*, and at the lower end; is the *Salle des Bas Perdus*. This Salle, situated above what were the kitchens in St. Louis's time, gives access to the *Aile des Tours*, opposite the Seine, which contains several offices of the Civil Tribunal, and to the Court of Cassation, the libraries, &c. It is Doric, and is bisected by a line of lofty arcades, with a double-arched ceiling. It is 216 feet by 84, and contains a fine monument by Dumont, erected in 1822, under one of the arches,

(1) The bell, called *Tocsin du Palais*, now replaced in this tower, repeated the signal from St. Germain l'Auxerrois for the massacre of St. Bartholomew.

(2) Charles V. had it constructed in 1307, it being the first large clock seen in Paris. He also appointed a clever artisan, Henri de Vic, a German by birth, to regulate it. The decorations were finished in 1655, and repaired in 1685, under Louis XIV.

to the memory of Malesherbes. It consists of a basement and two Ionic columns, surmounted by a pediment, with his statue by Bosio, and the inscription :

Strenue semper fidelis regi suo, in solio veritatem, præsidium in carcere attulit.

Two statues, France and Fidelity, by Bosio, occupy the lateral plinths. The panel of the basement contains a bas-relief by Cortot : Louis XVI. in conference with the Counsel for his defence. This, removed in 1830, was replaced in 1846.

Opposite this monument a passage, under a double-branched staircase, leads to a glazed court, giving access to the chambers of the *Tribunal de Première Instance*, the series of which is completed in the upper gallery, accessible by the staircase itself. All this part is new, and elegantly conceived ; in the gallery are the busts of Le Camus, Argouges de Fleury, and Augran d'Alleray, civil lieutenants under the old régime ; and those of Presidents Berthereaux, Try, and Moreau.

Returning to the Salle des Pas Perdus, a passage parallel to it gives access to the Court of Assize by a double-branched staircase ; the ceiling of this Court is painted by Jean and Bon Boullongne, but disfigured by iron bars required for its support. The *Procureur Impérial* sits to the right of the judges ; the jury are on the same side along the wall ; the prisoners' bench is opposite, each prisoner having a gendarme by his side ; the counsel for the defence sit in front of this bench (1.)

A passage between the branches of the staircase leads to the *Cour d'Appel Correctionnelle* ; and opposite the staircase is a long narrow passage, in the style of the times of Francis I. At the end of this gallery is a statue of St. Louis, standing against the wall of one of the towers, in which the will of Louis XIV., immediately on its being received by the Parliament, was enclosed in a recess, and bricked up, in order that its execution might become impossible. A smaller gallery to the left, at right angles with the former, having over its entrance medallions of Charles V., Justinian, Louis XIII., and Charlemagne, has its panels filled with portraits of the most eminent French lawyers, and leads to the *Chambre des Requêtes*, a large hall, with statues of Tronchet and Portalis, and a painting representing the Roman Ambassadors before the Areopagus of Athens.

The Court of Cassation holds its sittings in a spacious room, built by St. Louis, and afterwards used as a throne-room. At a later period the *Grande Chambre* of the Parlement used

(1) Persons desirous of witnessing a trial should go early to find seats, else they will have to wait their turn at the bottom of the staircase.

to hold its sittings there. This court is adorned with statues of the Chancellors d'Aguesseau and l'Hôpital, by Desceine. The other courts are very ordinary apartments.

The chief entrance-court gives access on the right to the CONCIERGERIE, the most interesting part of the old palace, on account of its many melancholy associations relating to the first French revolution. It was the prison of the royal palace, and its name is derived from the *concierger* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. It has at present a floating population of about 120 persons (see p. 77). From the entrance the visitor descends into a vestibule divided into two aisles by a row of columns supporting pointed arches. This was formerly the *Salle des Gardes* of Louis IX. it has now been restored to its original state. The last window to the right, situated between the first two towers, fronts a dark passage where new *parloirs* have been constructed on the plan of those of the Prison Mazas (see p. 76). The rest of the prison has been rebuilt on the cellular system, and contains 100 cells; the court being also divided into compartments like those described at p. 76. The prison of Marie Antoinette, now the sacristy of the chapel, has been preserved. It is a low flat-vaulted chamber with plain groins. It contains three paintings, by Simon, Pajou, and Drolling, representing scenes connected with the latter days of that Queen's life. In one, the Queen is in the Temple (see p. 253) bidding adieu to Madame Élisabeth and the Duchesse d'Angoulême; behind them is Simon, the notorious cobbler, who by his ill-treatment caused the death of Louis XVII. Another painting represents the Queen alone in prison, and in the third she is taking the sacrament (1) previous to her execution. Her crucifix is still shown here. A black marble slab in the wall, flanked by inverted torches, bears a suitable inscription (2). In this same prison Princess Elizabeth, and also Robespierre, were confined. The window looks into the yard of the female prisoners; it is adorned with plain stained

(1) M. de Lamartine, in his *Histoire des Girondins*, says that she refused the sacrament from a priest sworn to the Republic, no other being allowed her; but it was the Abbé Mangin who administered the sacrament to her, having introduced himself into her prison under the disguise of a gendarme.

(2) The following is the inscription above alluded to, said to have been written by Louis XVIII. :—

“D.O.M. Hoc in loco Maria Antonia Josepha Joanna Austriaca, Ludovici XVI. vidua, conjuge trucidato, liberis ereptis, in carcerem conjecta, per dies LXXVI. ærumnis luctu et squalore adfecta,

glass, part of which is arranged in a circle of about twelve inches diameter, showing the dimensions of the window at the time Marie Antoinette occupied the cell. The Chapel is simple, and elliptically arched; above, opposite the altar, is a heavily grated gallery for the women, the men sitting below. It was in this chamber the Girondins held their last banquet before their execution. Prisoners are taken to a room apart to confer with their counsel. The room in which the present Emperor of the French was confined, after the affair of Boulogne, cannot be visited, as it is occupied by the family of one of the chief functionaries of the prison (1). A dark passage leads to a room on the ground floor of the *Tour d'Argent*, where St. Louis is said to have kept his treasure. It is a lofty chamber with a ribbed vault. From one of the windows is seen an arched staircase leading to the Seine, and closed by a heavy grated door. The vaulted passage communicating with it is said to have been formerly used to convey to the Seine the dead bodies of the victims of the celebrated *oubliettes* of the palace (2).

The new buildings of the Prefecture of Police adjoining the Conciergerie are sufficiently advanced to give an idea of the general plan. The principal entrance, facing the west, consists of a portico of ten columns, still masked by the present temporary offices, and flanked by wings looking on both the Quays. The colonnade is connected by a central body with the Palais de Justice. That portion of the new buildings which is already finished, contains the prison of the *Dépôt Judiciaire*, formerly called *Souricières*, and now constructed on the cellular system like the prison of Mazas (see p. 75). The edifice forms a quadrangle enclosing a vast court glazed over, and divided into separate compartments, each of which is occupied by a single prisoner for one hour. Greco, Imperatori, Trabucco, and Scaglioni were confined here in 1864

sed propria virtute innixa ut in solio, ita et in vinculis majorem fortuna se præbuit. A scelestissimis denique hominibus capite damnata, morte jam imminente, æternum pietatis, fortitudinis, omniæque virtutum monumentum hic scripsit, die XVI. Octobris, MDCCXIII. Restituto tandem regno, carcer in sacrarium conversus dicatus est. A.D. MDCCXVI., Ludovici XVIII. regnantis anno XXII. Comite de Cazes a securitate publica Regis ministro, præfecto ædilibusque curantibus. Quisquis hic ades, adora, admirare, precare."

(1) In one of the old rooms there was a ring in the ceiling, from which an iron cage is said to have hung, containing the remains of Ravallac. Louvel, who stabbed the Duc de Berri, was confined in one of the old cells.

(2) This prison has several times been the theatre of dreadful

previous to their trial for conspiracy against the Emperor's life. The prison communicates with the Palais de Justice by a subterranean passage, through which the prisoners are conducted for trial or examination. In the second court of the Palais de Justice we find the

SAINTE CHAPELLE, erected in 1245—8, by the architect Pierre de Montreuil, for the reception of the relics (including the crown of thorns and a piece of the true cross), bought of Baldwin, Emperor of Constantinople, by St. Louis.

Exterior.—The front of this splendid building consists of an under-croft porch of three Gothic arches, intersected by buttresses, two of which end laterally in two engaged spired towers, connected on the outside by a gallery and parapet crowning the upper portico. Between the towers is a crocketed gable, surmounting a splendid rose-window constructed by Charles VIII. The spires are octagonal, and encircled with a crown of thorns at half their height. The upper windows are surmounted by crocketed canopies, connected by an open-worked parapet crowning the whole, on which we see eight statues of angels, cast in lead, by Geoffroy Dechaune. The height of the edifice is 139 feet; its length 118 feet, and breadth 55 feet. The roof is steep and surmounted by a lofty spire, 108 feet in height, richly crocketed and gilt, and adorned at its base with the statues of the 12 apostles, cast in zinc. It was erected in 1853, to replace another 100 feet high, burned down in 1630.

Interior.—The visitor for the present enters the upper chapel by the winding staircase of one of the towers. It consists of a nave and semi-circular choir, comprising a space of 108 feet by 34; the former has four windows on each side, the latter seven all around and lancet-arched. They are separated by clusters of three detached columns, with bases and

massacres; the most recent was on the 2d and 3d of September, 1792, when 239 persons were inhumanly murdered. Those who can obtain access to the *Bibliothèque de la Conciergerie* by an introduction to the librarian, will there see the book of the *écrou*, or register of the prisoners confined in the Conciergerie from the time of its foundation. It contains the names of Ravallac, Charlotte Corday, Robespierre, the present Emperor, etc. Here also is the vellum-bound folio which lay open on Maillard's desk, where the names of the intended victims were inscribed. Its pages are stained with blood, imprinted by the fingers of the ruffians who, after having despatched one victim, would turn over its leaves to see who was to be murdered next. In a drawer are contained the receipts for 24 francs, the fee paid for every murder. Another drawer contains *lettres de cachet*. The mask of Cartouche, and a list of his 500 associates, are also preserved here.

capitals; the whole is gorgeously painted and gilt in lozenges, diamonds, &c., with fleurs de lys interspersed. The basement is adorned with elliptical arches from pier to pier; the quatrefoils of the tracing are filled with old frescoes in wax, revived, representing the deaths of various martyrs; under the third window of the nave two of the arches on each side recede into an ambry adorned in continuity with the rest. Close to that on the right is a small door giving access to a chamber, called *Oratoire de Louis IX.*, where that monarch used to retire in order to hear mass from a small window looking into the nave. At the extremity of the choir is a low vaulted square chapel, the roof of which is supported by seven arches resting on slender columns; in the front spandrels are two angels. Above it is a Gothic canopy for a statue. A screen of three trifoliate arches, resting on low columns, with perforated spandrels, and richly gilt, connects this chapel on either side with the main basement. Two beautiful winding staircases of wood, richly gilt, give access to the roof of the small chapel; that to the right is an exact copy of the left-hand one, which is of the 13th century, and was preserved from destruction by the care of M. Lenoir. The statues of the Apostles, modelled with great precision after some of the original ones which were discovered on the Mont Valérien, during the construction of the fort, stand on brackets in front of the piers. All the windows are filled with beautiful stained glass of 1248, which escaped destruction during the revolutions. (1) Some portions, which were missing, have been successfully supplied, according to the cartoons designed by Steinheil. That of the great rose-window is splendid; under it a gallery, fronted with a Gothic balustrade, rests upon pointed arches, the tympana of which are charged with quaint

(1) The subjects therein represented in various compartments are, beginning from the left on entering, 1st window: the Creation of the World, the Fall, the History of the Patriarchs; 2d. and 3d. the History of Moses; 4th. Scenes from the Books of Joshua, Judges, and Ruth; 5th, the Histories of Gideon, Jephtha, and Samson; 6th. the Prophecies of Isaiah—the Tree of Jesse, comprising the Genealogy of the Kings of Judah; 7th. the Histories of John the Evangelist, the Virgin. and the Infancy of Jesus; 8th. the Divine Mission of Jesus, his Passion, Resurrection, and Ascension; 9th. the Legend of St. John the Baptist, the Prophecies of Daniel; 10th. the Visions and Prophecies of Ezekiel; 11th. the Legends, Prophecies, and Lamentations of Jeremiah, the History of Tobiah; 12th. the History of Judith; 13th. Various other subjects taken from the Old Testament; 14th. the History of Saul and David; 15th. the History of St. Louis, and the Translation of the Crown of Thorns.

devices of a religious character. The visitor, on descending one of the winding staircases, enters the undercroft chapel, once a parochial church, and still in a very dilapidated state, yet presenting uncommon architectural details. Detached columns support the ribs of the vault, leaving space behind them to form two very narrow aisles. In some of the spandrels bas-reliefs of the time are still visible. During the demolitions a passage was discovered here, leading from the chapel to the charter-room, and coeval with the rest. Some coloured sculpture of later date is still visible in it, and this passage will be restored, to harmonise with the rest of the building. The floor of the undercroft is rich in tombstones. A well-endowed chapter and prelate was founded here by St. Louis, and became remarkable afterwards for its litigious disposition, so admirably satirized by Boileau in his immortal *Lutrin*. That poet was himself buried in the lower chapel, where his tombstone is still to be seen (see p. 358.) The Sainte Chapelle with its relics cost St. Louis a sum equal to 2,800,000 fr., and its restoration has cost 1,164,718 fr. In 1789 it was converted into the depot of the archives of the Courts of Justice, not, however, until the internal decorations of both chapels had been destroyed. During the repairs old plans of the building as originally designed were found (1). Architect, M. Boeswilwald. Admittance daily from 10 to 4 with ticket from *M. le Ministre de la Maison de l'Empereur et des Beaux Arts*.

Opposite to the Sainte Chapelle, is the *Hôtel du Trésorier*, afterwards called the *Cour des Comptes*, a handsome building of the time of Louis XV., which has been much enlarged, and is now the residence of the Prefect of Police. (2)

On leaving this court, we find to our left the

PONT AU CHANGE.—Upon this spot stood the *Grand Pont*, a wooden bridge, originally the only communication between the *Ile de la Cité* and the northern bank of the Seine. In 1141, Louis VII. fixed the residence of money-changers here, and hence its name. Several times destroyed and rebuilt, it was burnt down in 1621, and reconstructed in 1647 of stone, with houses on each side, demolished in 1788. It has now been rebuilt of three elliptical arches, to bring it in a line with the Boulevard de Sébastopol, and black marble slabs record its reconstruction under Napoleon III. (1859-1860.)

The new building opposite the Palais de Justice is nearly ready to receive the Tribunal of Commerce (see p. 66) and the

(1) In 1842, while prosecuting the restoration of this church, a human heart enclosed in a coffer was found under the altar, which some antiquarians assert to be the heart of St. Louis.

(2) The bureaux of the *Cour des Comptes* are now Quai d'Orsay.

Conseils des Prud'hommes (see p. 68). It is of Corinthian architecture, profusely sculptured, and surmounted by a dome. The ground it occupies is not without historical interest; for the *Quai aux Fleurs* upon which it has encroached, and where flowers and shrubs are sold on Wednesdays and Saturdays, was, according to Gregory of Tours, the site of the *Carcer Glaucini* under the Roman Empire. Here afterwards stood the church of St. Barthélémi, the façade of which has now been adapted to the front of Notre Dame des Blancs-Manteaux (see p. 271). All the houses between the *Quai du Marché Neuf* and the *rue de Constantine* have been pulled down to make room for a monumental *caserne*. This ground, with the *rue de la Barillerie* (now the Boulevard), the *rue de la Vieille Draperie*, and the *rue aux Fèves*, was granted by Dagobert to his goldsmith and minister St. Eloi, and was hence called *La Ceinture de St. Eloi*. St. Marcel was buried in one of the streets which intersected this ground, and was called the *rue de la Calandre*. This was considered one of the finest streets of old Paris; but an idea may be formed of this now extinct thoroughfare, by visiting the still remaining *rues de la Licorne*, *Cocatrix*, *des Trois Canettes*, or *de Galigny*. The visitor will then own that Paris has lost nothing by the demolition of the *rue de la Calandre*. The legends connected with this quarter of Paris are innumerable.

The Boulevard is continued to the Left Bank across the

PONT ST. MICHEL, so called as early as 1424, from a neighbouring church. Having fallen down in 1616, it was rebuilt in stone, with houses on the sides. These were taken down in 1804, and it has now been rebuilt of 3 arches, in order to bring it in a line with the Boulevard. (See p. 389.) Its present dimensions are 55 metres by 30. The cost of re-construction amounted to 1,800,000 fr. It was here the insurgents of June 1848 formed their most scientific barricade, composed of a parapet of planks curiously interwoven, so as to offer the advantage of loopholes and a cross-fire. It was demolished by cannon on the 24th.

East of this, is the PETIT PONT, now reconstructed of one single arch. (1) A bridge, the only communication between the *Ile de la Cité* and the southern bank of the Seine, existed at this spot before the Roman conquest. It was carried away, by inundations or ice, thirteen times between the 13th and 17th centuries, and rebuilt of wood, with houses on it, in 1659. In 1718 it was burned down, but soon after rebuilt of stone.

(1) This bridge was defended by a fort called the *Petit Châtelet* which was destroyed by the inundation of 1296. It was rebuilt in 1369, by Hugues Aubriot, prévôt of Paris, who also built the Bastille. It afterwards became a prison for debtors. This fort

From the rue Neuve Notre Dame, the visitor will enter the

PARVIS DE NOTRE DAME, a spacious area, which was built on till 1196, when Maurice de Sully, 68th bishop of Paris, pulled down the houses, and formed a suitable approach to the Cathedral. No. 2, place du Parvis, once a foundling hospital, is now the *Bureau central d'admission dans les Hôpitaux* (see p. 137). Opposite to this is the

HÔTEL DIEU.—This is the most ancient hospital in Paris, its foundation being attributed to St. Landry, bishop of Paris, in 660, under Childeric II. It was at first an asylum for the poor, and it was not until the 13th century that patients were admitted. Philip Augustus is the first king known to have been a benefactor to it, and by him it was styled *Maison de Dieu*. St. Louis enlarged the hospital, exempted it from taxes and duties, and assigned an annual revenue to it. In 1602 Henry IV. caused two wards to be added. Louis XIII., Louis XIV., Louis XV., and Louis XVI., were considerable benefactors to this establishment, and several private individuals have contributed to its enlargement and improvement by donations and legacies. In 1789 it was called *Hospice d'Humanité*. The present Doric entrance to the building was erected in 1804, after the designs of Clavereau. In the first hall on entering from the vestibule, and to the right, is a marble statue by Bosio, of the celebrated philanthropist Monsieur de Monthyon, who died in 1820, and was a great benefactor to the hospitals of Paris. Opposite this statue is one of St. Vincent de Paule. On the walls are portraits of Bichat, Derault, Moreau, Dupuytren, Boudon, Méry, Desault, and Thibault. There is besides an elegant marble monument to Desault and Bichat. Crossing the Seine by an inner passage, we reach a hall containing six inscriptions on marble commemorating the benefactors of the establishment, and statues of Henry IV., St. Landry, and St. Louis. In the adjoining court is a venerable and interesting chapel, of the 6th century, since it is mentioned by Gregory of Tours, who lodged for some time in the buildings annexed to it, and once known as the church of *St. Julien le Pauvre*; it has an entrance by the street of that name. It consists of a nave and aisles, with a choir

was considered as the real gate of Paris under St. Louis, just as the Grand Châtelet (see p. 262) was the entrance of Paris on the northern side. In a tariff for the toll to be paid at the Petit Pont, fixed by St. Louis, it is ordained that a monkey for sale shall pay 4 deniers toll; but if it belong to a *joculateur*, or juggler, the latter may save the amount by making the monkey dance before the toll-taker. Hence the origin of the proverb: *payer en monnaie de singe*. A ballad-singer was also allowed to sing a song instead of toll.

elegantly groined and ribbed. The aisles are terminated by chapels. It was pillaged by the Normans in the ninth century, and at a later period became the property of the Abbey of Longpont, which derived a good revenue from its well, supposed to be miraculous. The best paintings here are . Christ exhorting the Jews to give to Cæsar what is Cæsar's ; the Raising of Lazarus, by Lelay ; the Resurrection of Christ ; the Judgment of Solomon, and the Flagellation. Admission to the hospital on Thursdays and Sundays, from 1 to 3 ; strangers with passports, daily, on application, at the bureau (see p. 140.)

At the eastern extremity of the *Hôtel Dieu*, is the

PONT AU DOUBLE, built in 1634.—A *double* (two liards) was paid as toll on it till 1789, whence its name. It has now been rebuilt of one arch. North of this, is the stupendous fabric of

The CATHEDRAL CHURCH OF NOTRE DAME.—The precise dates of this splendid edifice have never been accurately fixed. It appears certain that a temple existed on this spot in the time of the Romans, the foundations being discovered in 1711, when nine large stones were found : one a votive altar raised by the *Nautæ Parisiaci*, to Jove, and another bearing the effigy of the Gallic deity Hesus. They have often been described, and are now at the *Palais des Thermes* (see p. 388.) On the site of this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I. This was rebuilt by Childebert, about 522, and is spoken of by Fortunatus; bishop of Poitiers, who says that it contained thirty columns, "*ter decem ornata columnis.*" (1) Robert, son of Hugh Capet, undertook the reconstruction of this church, which was called *Notre Dame*, from one of its chapels which Childebert had dedicated to the Virgin. The first stone was laid by Pope Alexander III., who had taken refuge in France, while Maurice de Saliac was bishop of the diocese. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription renewed on the wall of that part of the edifice :—

Anno Domini MCCLVII. Mense Februario idus secundo

Hoc fuit inceptum Christi genitricis honore.

Kallensi Lathomo vivente Iohanne magistro.

The architect's name was *Maistre Jehan de Chelles*. The north

(1) See Duchesne, tome 1, p. 464. The church was consecrated May 31, 1864, after undergoing many improvements.

ern transept and portal, as also the canopies surmounting the lateral windows, were erected in 1312, by Philippe le Bel, with part of the proceeds of the confiscated estates of the Templars. The *Porte Rouge*, on the northern side, was erected in 1407 by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, as an expiation for his crime. The internal works of the choir were begun by order of Louis XIV., in 1699, and finished in 1714. The pavement of Notre Dame was so much below the level of the *Parvis*, in 1748, that a flight of 13 steps led to it. In that year the ground was lowered as at present.

Exterior.—This edifice is a regular cruciform church, having an octagonal eastern end. At the western end are two lofty square towers, which were intended to support spires. Behind them there is now a new spire surmounted by a gilt cross and just erected in place of one of the 13th century, taken down in 1797. Its height is 135 feet from the roof, and 280 from the floor of the church. The lead with which it is coated weighs 300 tons. It is adorned with several statues. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft. The length of the nave is 225 ft., width 39 ft.; the roof is 356 feet in length, formed of chesnut timber, and rising 30 feet above the vaulting. The diameters of the circular windows are 36 feet. The foundations are laid 18 feet below the soil, on a hard stratum of gravel. The general style is of the pure pointed architecture, with vast flying buttresses fronted by crocketed pinnacles; those parts built in the 14th century being closely copied from what previously existed. The western front is at once the finest and most remarkable feature. Three ample portals lead into the nave and aisles. They each form a series of retiring arches, with angels, saints, &c. in the intermediate mouldings. The portals are bisected by square pillars (1); the tympana of their ogives are richly-sculptured. The same style exists also in the portals of the transepts. The subjects of the sculptures which adorn these portals are no where treated in a form so attractive as in Victor Hugo's *Notre Dame de Pa-*

(1) That of the central one was removed on Jan. 1st, 1852, on the occasion of the thanksgivings for the renewal of the President's powers, but has since been replaced. In a cavity within the pillar was found a bronze plate, containing an inscription to the effect, that the first stone of the new entrance was laid in 1771; and also a medal in copper, with the effigy of Louis XV., and the inscription "Ludovicus XV., Rex Christianissimus."

ris. The ogive of the *Portail du Milieu* represents the Last Judgment, in three parts, viz:—1. the angels sounding the last trump, the tombs opening, and the dead rising; 2. the separation of the righteous from the wicked; 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculptures of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, &c. The sides of this entrance have 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs: the offering of Abraham; the departure of Abraham for Canaan; Job beholding the destruction of his flocks and herds by a torrent; and Job reproved by his wife. The statues of the 12 apostles, which filled the niches of this portal and the southern one, and were destroyed at the revolution in 1793, have been replaced by new ones, copied from the original drawings; the patriarchs and kings of the Old Testament, that adorned the other portal, will also be replaced. The pillar of the *Portail Ste. Anne*, on the right, is ornamented with a statue of St. Marcel treading beneath his feet a dragon, which had disinterred a woman to devour her. In the tympan above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the Revelation of the birth of John the Baptist; the Annunciation; the Visitation; the Nativity; the Angel appearing to the Shepherds; Herod holding his Council; the Wise Men on their way to Bethlehem; the Offering of the Wise Men; and the Presentation in the Temple. Above these are figures of the Virgin and Child accompanied by angels, Solomon praying, and St. Marcel. On the pillar between the two doors of the *Portail de la Vierge*, on the left, is a statue of the Virgin and Child. The tympan is in three parts, namely,—figures of six prophets, the Death of the Virgin, and the Crowning of the Virgin. The arch above is adorned with figures of angels and saints. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The sixth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different seasons

of the year, in six bas-reliefs. The two lateral doors are ornamented with much admired iron-work, executed by Biscornette about 1580. The buttresses on each side of the doors have each a niche, in which were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small pillars supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues of the kings of France, from Childebert I. to Philip II. All these, executed in the 13th century, were destroyed in 1793, but 20 of them have now been replaced. Above will be seen the *Galerie de la Vierge*, now, as it formerly was, decorated with a colossal statue of the Virgin between two angels holding chandeliers; right and left are figures of Adam and Eve. Above this gallery is the large rose-window between the towers, and in each of the latter are pointed arches, over which runs a lofty gallery of slender shafts, called the *Galerie des Colonnes*, and continued round the sides; above rises the last division of the towers, each side occupied with coupled windows, and rich buttresses at the angles crowned by an open-worked battlement of quatrefoils; they are ascended by a staircase of 389 steps from the rue du Cloître. (1) The southern side of the church is plainer than the northern, having been partly blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel*, is pinnacled and ornamented with bas-reliefs. Those in the tympan of the arch represent St. Stephen: 1, instructing the Jews; 2, answering the Jews' arguments; 3, insulted by the Jews; 4, his lapidation; and 5, his burial. Above is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration; the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, &c. Above the porch is the great rose-window, and over it a smaller one; the gable, flanked by two

(1) The towers of Notre Dame afford one of the finest views of Paris that can be imagined. A spire, above the transept, was pulled down in 1792, for the lead, and six bells were melted. The cathedral formerly possessed a fine peal of bells, of which only one remains in the southern tower; it was baptized *Emmanuel Louise-Thérèse*, in 1632, in the presence of Louis XIV., and his queen Thérèse. It is called the *bourdon*, weighs 32,000 lb., and the clapper 976 lb. The other bell, named *Marie*, weighing 25,000 lb., was broken and melted down in 1792, as were eight bells of the northern tower. In the southern tower there are now four new bells for the clock, weighing respectively 2,000 kil., 4,335 kil., 925 kil., and 737 kil. There is also another bell here, brought from Sebastopol. The mechanism of the clock is curious.

turrets, supports a statue of St. Stephen. On the sides of the entrance are eight bas-reliefs, taken from the saint's life. The fronts of the lateral canopies contain bas-reliefs representing St. Martin sharing his mantle with a mendicant; and Christ, with two angels, carrying the soul of St. Stephen to heaven. In niches are two large statues of Moses and Aaron. Adjoining this is the new *Sacristy* of the church, communicating by a short passage with one of the chapels of the choir. It is of recent construction, and its Gothic design is in keeping with that of the church. On the central pillar of the grand northern porch, *Portail Septentrional*, is a statue of the Virgin crushing the dragon. In the tympan above are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniacs. Above sits a monarch presenting a sealed volume to suppliants kneeling. The arches are ornamented like the others. The statues which filled the niches were destroyed in 1793. The *Porte Rouge* is surmounted by a triangular canopy. In the tympan of the arch, are Jesus Christ and the Virgin crowned by an angel; on the right and left, Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, kneeling. In the arches are groups of the miracles of St. Marcel. Between the *Porte Rouge* and the eastern extremity of the church are seven bas-reliefs, representing: the death of the Virgin; the funeral of the Virgin; the Assumption; Christ surrounded by angels; Christ and the Virgin on a throne; the Virgin at the feet of Christ in agony; and a woman about to sell herself to the Devil, delivered by the Virgin.

Interior.—It consists of a nave and choir with double aisles and lateral chapels. The pillars of the nave are four feet in diameter, and support pointed arches resting upon enriched capitals. The pillars of the aisles are alternately simply circular and clustered with 12 slender columns each. The triforium presents tri-composed windows crowned with ogives, the tympan of which are (on the southern side only) perforated by a single circular aperture. The clerestory, which is the same throughout nave and choir, consists of a series of pointed double windows. The vaulting is hexapartite throughout; its stone work is only three or four inches thick. Underneath the rose-windows of the transepts are light galleries of very slender shafts supporting pointed trifoliate arches, with open spandrels. The chapels are plain throughout. The rose-windows are elaborate and exceedingly beautiful; they still preserve their stained glass of the 13th century, being all that remains of it in the cathedral.

The walls of the transepts are adorned with ogive tracery. (1) The organ is remarkably fine; it is 45 feet in height, 36 in breadth, and contains 3484 pipes. The high altar was pulled down, at the revolution of 1789, but under the empire it was re-erected, and such of the works of art as could be collected were restored. The lateral chapels of Notre Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, and containing sumptuous tombs belonging to noble families. These were stripped of their riches in 1793; many of them, however, have been repaired. The church having but recently been entirely reopened after the extensive repairs it has undergone, none of the altars and paintings which adorned the chapels have as yet been restored to their places, and the only ornaments visible at present are the key-stones of the arches, which are painted in the Byzantine style. (2)

Choir.—The visitor will, in the right aisle, find a person who will admit him to the *Sacristy* on taking a ticket, price 50 c. It consists of a spacious and lofty hall, with three windows in the pointed style, decorated with the portraits of 24 archbishops of Paris, from St. Landry, who lived in the time of Charlemagne, to Archbishop Affre, who fell in the insurrection of June 1848 and is represented as on his death-bed (see p. 281.) The ribs of the ceiling spring from the canopies of niches containing statues of saints and angels. Well-designed ambries are sunk into the wall, and the furniture of the room consists of oaken presses containing the precious church utensils and vestments for which this cathedral is celebrated. Here will be seen croziers, mitres, and crosses, sparkling with precious

(1) Immense vaults, extending the entire length of the nave, were formed in 1666 and 1711, for the interment of the archbishops, canons, etc., of the cathedral. They were profaned during the Reign of Terror; the bodies, including the entrails of Louis XIII. and Louis XIV., were taken out and cast into the sewers, and the leaden coffins melted down into bullets. During the present repairs other vaults have been discovered, containing various tombs and coffins, with several curious relics, besides the body of Isabella of Hainault, mother of Louis VIII. (1189.)

(2) Under each tower may be seen a large circular aperture in the vaulting, through which the ropes passed from the belfries above. On the wall of the northern tower, in the aisle, we see a bas-relief of 1464, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicholas. The sculpture represents the soul ascending from the grave to the celestial regions, while the body, which is seen beneath, is being consumed by worms. At the second pillar of the nave there was a colossal statue of St. Christopher, erected by Antoine des Essars, in 1413; it was removed in 1785.

stones ; the robes worn by Pius VII. at the coronation of Napoleon I. (1) ; several series of most gorgeous robes, profusely embroidered in gold and silver ; the mask of Archbishop Affre, taken 24 hours after his death, the ball with which he was struck and the two vertebæ that received it. Among the church-utensils, a splendid ostensory will be remarked, which was used at the baptism of the Duke of Bordeaux. It is studded with precious stones producing a most dazzling effect. There is also a pyx presented to the church by St. Louis, a remarkable specimen of the taste and workmanship of the 13th century. There are also one of the 10th, and another of the 11th centuries. A statue of the Virgin and Child, executed in silver, and of the size of life, stands on one of the presses ; it was given to the church by Charles X. Opposite this stands the bust of Archbishop Affre, and full-length portraits of Mgr. de Quelen, the predecessor of Archbishop Affre, by Perdreau, and of Archbishop Sibour, his successor, who was murdered at the porch of St. Etienne du Mont (see p. 408), by Court, complete the series of curiosities preserved here. On leaving this room a short passage to the right opens into the *Salle du Conseil*, a room not so lofty as the former, lit by four ogive windows. The only furniture it contains is a series of oaken seats, occupied on council-days by the archbishop and his canons, and two paintings, one a full-length portrait of Archbishop Affre, and the other representing the death of that prelate on the barricade of the Faubourg St. Antoine, both by Lafon. This sacristy has cost one million of francs, and was inaugurated in April, 1854.

On leaving the Sacristy, the visitor will find to his left, in the third chapel of the choir, a splendid monument erected to the memory of Mgr. Affre. The figure of the prelate, executed in white marble by Debay, is reclining on the barricade where he received his death-wound ; his hand still holds aloft the olive-branch, the emblem of peace, and his last words : "*Puisse mon sang être le dernier versé !*" are written above. The countenance bears the expression of exquisite pain mingled

(1) At the sacking of St. Germain l'Auxerrois and the archbishop's palace, in 1831, the populace broke into the sacristy of Notre Dame, and, headed by officers of the National Guards, destroyed every thing that came within their reach. The damage thus occasioned was immense ; the coronation robes of Napoleon, and the splendid dresses he presented to the bishops and the chapter on the occasion of that ceremony, were torn up for the sake of their gold embroidery. They have, however, since been repaired. A celebrated artist who was making a most elaborate picture of the interior of Notre Dame, having left it on the easel in the vestry, it was cut into a thousand pieces.

with resignation, admirably conceived by the artist. The basement of the monument is enriched with a haut-relief, representing the Archbishop going towards the barricade, and preceded by a young man bearing an olive-branch. National guards and soldiers are in the act of expressing their gratitude for his noble endeavour to stop the effusion of blood.

The fifth chapel, next to the sacristy, is that of St. Géraud, Baron d'Aurillac, remarkable for having been the place where the young Dauphin, son of Louis XVI., was buried in 1795. (1) It now contains a marble slab recording the death of Cardinal Garibaldi, who died here in 1853. The sixth chapel, that of the Count d'Harcourt contains a splendid monument after the designs of Pigalle, to the memory of that nobleman, who died in 1769. His figure is seen in a reclining posture, half concealed by the coffin in which he is to be enclosed. The lid of the coffin is held by a weeping genius, while at the other end Death shows that his hours are numbered. Opposite this monument there stands a fine colossal statue of white marble, of the Virgin in a sitting posture, holding the Saviour on her knees. The windows of the 7th chapel represent, in stained glass, a variety of Scripture and legendary subjects in numerous compartments. In the 8th, an old fresco, representing the Adoration of the Virgin and Child, has been restored. In the ninth chapel we see a splendid monument, by Deseine, to the memory of Cardinal de Belloy, Archbishop of Paris, who died in 1806 in his 99th year. It represents the Pre-late seated in a chair on the basement, bestowing alms on a poor mother and her daughter; his left hand rests on the Bible. The Cardinal's head is remarkable for its expression and resemblance. The 10th chapel contains a sarcophagus of black marble with slabs commemorating Cardinal de Noailles, Archbishop of Paris, who died in 1729. In the eleventh chapel there is another monument, representing Leclerc de Juigné, Archbishop of Paris, who died in 1811. He is in a kneeling posture, in the attitude of prayer. The figure, remarkable for its execution, is executed in white marble in haut-relief, by Cartelier. The other chapels are still bare.

Chancel.—This is separated from the aisle by a richly-gilt iron railing of elegant design. The first object that strikes the eye on entering this part of the choir is the carved work of the stalls, in oak. They are sculptured and decorated with bas-reliefs of the principal events in the life of the Virgin, and other sacred subjects, executed by Duboulon, after the designs of René Carpentier, a pupil of Girardon. The stalls are ter-

(1) Other accounts assign the Church of St. Marguerite.

minated by two thrones of great beauty, surmounted by canopies, and adorned with angels holding emblems of religion. At the coronation of Napoleon I., the Pope occupied that to the right, Cardinal de Belloy that to the left. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble; over the altar is a marble group by Cous-tou, of fine design and execution, representing the Descent from the Cross. This beautiful work is called "The Vow of Louis XIII." Two statues, one of that monarch, the other of Louis XIV., have been now replaced here. It was supposed that they had been destroyed during the sacking of the Archbishop's palace in 1831, but they were fortunately saved and conveyed to Versailles. During the reign of Terror they had been concealed and were restored in 1816. At the marriage of the present Emperor (Jan. 1853), the Imperial couple knelt before the railing of the choir. Upon the exterior of the wall that encloses the chancel are 23 curious and valuable sculptured compartments in alto-rilievo, begun by *Maistre Jehan Roux*, and finished by *Maistre Jehan Le Boutelier* in 1352. They represent various passages in the life of Christ. (1) The figures were originally coloured to represent nature.

There are several excellent works upon Notre Dame, which will amply repay examination (2). North of the cathedral were the cloister and college of the canons, which were destroyed in 1793. Architect, Viollet-le-Duc.

On the southern side of Notre Dame stood the ARCHBISHOP'S PALACE, erected by Bishop Maurice de Sully, in 1161, but

(1) Beginning on the left: 1. The Visitation. 2. The Adoration of the Shepherds. 3. The Nativity. 4. The Adoration of "the wise men." 5. The Massacre of the Innocents. 6. The Flight into Egypt. 7. The Presentation in the Temple. 8. Christ in the midst of the Doctors. 9. The Baptism of Christ. 10. The Marriage of Cana in Galilee. 11. The Entry of Christ into Jerusalem. 12. The Last Supper. 13. Christ washing the feet of his Disciples. 14. Christ on the Mount of Olives. (The Crucifixion, the Entombment, the Resurrection, and the Ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar.) 15. Christ and Mary Magdalen. 16. The Holy Women. 17. Christ appearing to the Apostles. 18. Christ and the two Disciples on their way to Emmaus. 19. Christ at table with the Disciples, breaking the Bread. 20. Christ again appearing to the Disciples. 21. The Incredulity of St. Thomas. 22. The miraculous draught of fishes. 23. The Mission of the Apostles. 24. Christ giving the Apostles his benediction before his Ascension.

(2) The principal are Gilbert, "Histoire de Notre Dame," 4 vol. 4to.; Felibien et Lobineau, "Histoire de Paris," 2 vols. folio; "History of Paris," 3 vols., Galignani; also Victor Hugo's "Notre Dame," and Michelet's "Histoire de France," vol. 2.

rebuilt by Cardinal de Noailles in 1697.—The Constituent Assembly held their sittings there in 1789. It was afterwards inhabited by the chief surgeon of the Hôtel Dieu, and the chapel converted into an amphitheatre of anatomy. In 1802 it was restored to the clergy. The palace was a handsome residence, worthy of the see, and, with its gardens, occupied the southern extremity of the island. The apartments were splendid, and the furniture, partly antique, was valuable. The library was rich in MSS. of the middle ages, and contained many literary curiosities. But on Feb. 13, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, proceeded to the archbishop's palace; and on that night and the following day every thing it contained was either broken, burnt, or thrown into the river. The palace had to be pulled down, and its site is now occupied by a promenade, adorned in the centre with a small Gothic fountain called

FONTAINE NOTRE DAME, erected in 1845. Its height is 60 feet, and its style is Gothic. Two hexagonal basins, the largest of which is 33 feet in diameter, receive the water from the mouths of three tricephalous monsters (personating heresy in certainly no very flattering manner) crushed by archangels that occupy the blunt angles of the basement. Above these stands the Virgin Mary with the infant, under a crocketed canopy. The sculptors were MM. Merlieux and Pommateau.

The new low building of Doric design, standing at the extreme point of the island, and consisting of a central body and two wings, is the **MORGUE**, for which see page 73.

Close by, leading to the southern bank of the river, is the **PONT DE L'ARCHEVÊCHÉ**.—Built in 1827. It consists of three arches, from 18 to 20 yards in span. We now approach the

ILE SAINT LOUIS, originally called *Ile aux Vaches*.—Henry IV. conceived the project of erecting houses on this spot; but the execution of it was reserved for Louis XIII. It was recently connected with the Ile de la Cité by two suspension bridges close to each other. These have now been suppressed; one of them, the **PONT ST. LOUIS**, has been reconstructed of a single iron arch a few yards further off so as to afford a direct communication with a new street cut across the island, in a straight line with the rue Louis Philippe, with which it is connected by a stone bridge of three arches, just finished, which has received the name of the old-suspension-bridge, viz., **PONT LOUIS PHILIPPE**. Part of the old bridge was burnt down in February, 1848, and then rebuilt under the name of *Pont de la Réforme*. On entering the island, we find at No. 6, the



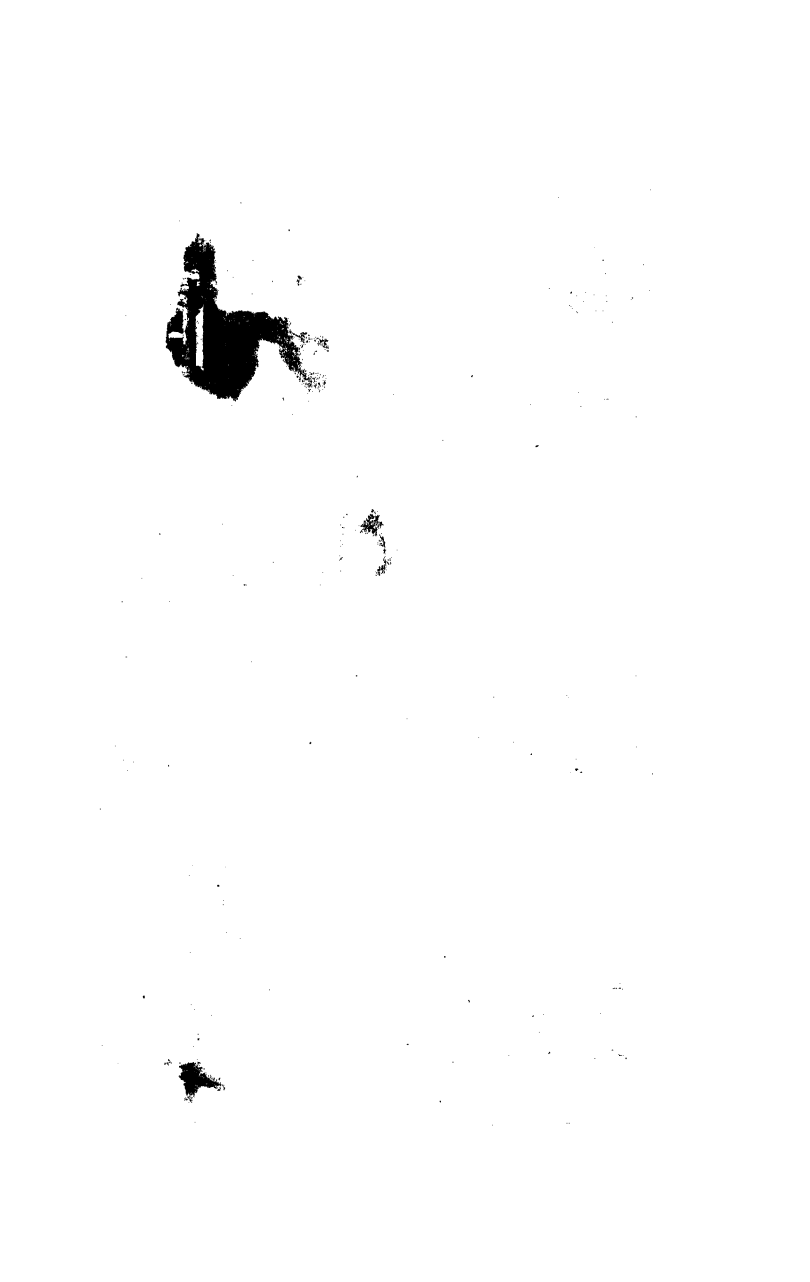
PALAIS DE JUSTICE.



CATHEDRAL OF NOTRE-DAME.



CATHEDRAL OF NOTRE-DAME (SIDE VIEW).



BIBLIOTHEQUE POLONAISE.—This library, founded by the Polish Literary Society, (see p. 105,) under the patronage of Prince Czartoryski, and other distinguished refugees, counts upwards of 50,000 volumes, comprising not only all the classics, and most of the standard works in all the languages of Europe, but a vast and precious collection of manuscript and other documents relating to the history of Poland and Russia. It occupies several rooms, and is receiving daily additions; it already possesses many rare works, some of which even are not to be found in the other libraries of Paris. Open daily from 11 to 3, holidays excepted.

Nearly opposite to this stands the

PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank of the river, reaching to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and rebuilt about 1656. It consists of six semicircular arches, and is 380 feet by 42, having been widened by cast-iron arches inserted between the piers; the parapet is also of cast iron.

East of this is the suspension-bridge called

PONT DE CONSTANTINE, connecting the Quai de Bethune with the southern bank. It was constructed in 1837.

At the foot of the Quai de Bethune are the *Ecole de Natation de l'Hôtel Lambert*, for ladies, and the *Ecole Petit*, a swimming-school for gentlemen.

At No. 2, in the rue St. Louis en l'Île, is the

HÔTEL LAMBERT, built by Levau, about 1640.—The court is small; a magnificent staircase, with a scroll-work balustrade, leads from a portico to the state apartments, which retain the gilding, painted panels, and ceilings, as originally executed, and produce a splendid effect. The ceilings in these rooms and in the long gallery are by Lesueur, Lebrun, and Levau, executed with a degree of elaborate finish rarely to be met with. The hotel is rich in two historical souvenirs: Voltaire lived in it when he formed the plan of the *Henriade*; and in the gallery above-mentioned, Napoleon in 1815 held a last conference with his minister, M. de Montalivet, when he found that all was lost. This splendid hotel, once the residence of a wealthy *président du Parlement* of the 17th century, and afterwards used as a storehouse for the garrison of Paris, belongs to the Princess Czartoryska, whose judicious taste has restored it to all its former splendour.

Further down, in the same street, is the church of

ST. LOUIS EN L'ÎLE,—erected in 1664 on the site of a small chapel, built in 1606 by Levau, Leduc and Doucet. It has a lofty polygonal spire (erected in 1765, according to an

inscription on the tower), in open stone-work. The interior is of Corinthian design, and slightly cruciform, with an aisle running round the nave and choir. The sculptures, which consist of scroll-work in the cupola and its pendentives, were executed by J. B. Champagne, nephew of the celebrated painter of the same name. In the first chapel, to the right on entering, is an altar-piece representing Christ at Emmaus, by Coypel; a Holy Family, by Perrin, and another of older date; an Assumption, by Peyron, and St. Louis receiving the Sacrament, by Johannot. 2d chapel: Jesus offering his heart. 3d. Southern transept: a Virgin in plaster, by Ladatte. 4th. Christ appearing to Mary Magdalene; St. John the Baptist. 5th. St. Vincent de Paule exhorting the sisters of charity, by Hallé. 6th. Jesus disputing in the Temple, and Christ calling little children unto him. Behind the choir are three chapels painted in fresco, and enriched with modern stained windows. The first, closed by an oaken screen with bas-relief carvings of six apostles, is painted by Norblin, with figures of Prudence and Fortitude on the lateral walls. The second, occupying the central arch, is the chapel of St. Louis, and contains four frescoes by Jollivet: 1, St. Louis receiving the cross from Pope Innocent IV.; 2, the same, in prison, encouraging his brothers; 3, Delivering his authority into the hands of the Abbot of St. Denis, to govern the kingdom in his absence; 4, his Death. The third chapel is closed with a screen like the first, with the remaining six apostles in bas-relief; on the lateral walls, Temperance and Justice, by Norblin. 10th. St. François de Sale, by Hallé. 11th. An Assumption, and the Virgin weeping over the instruments of the Passion, by Lehmann. 12th. St. Peter preaching, by Ducornet. 13th. Northern transept: Ste. Geneviève, in plaster by Ladatte. 14th. St. Louis Gonzaga, by Bodem, and St. Louis of France offering the crown of thorns. 15th. a Deliverance from Purgatory. The organ is above the entrance; behind it is a painting of St. Louis relieving the plague-stricken Crusaders. Below is a St. John the Baptist in plaster, by Guichard. On either side of the high altar are statues of St. Peter and St. Paul, by Bra, and two frescoes: Moses and Jeremiah. The University of Paris formerly used to visit this church in procession on festivals.

The northern quay of the Ile St. Louis leads to the

PONT MARIE.—It was built by Marie, superintendent of the bridges in France, in 1635. Two arches were carried away by a flood, in 1638, with 22 out of 50 houses on it. The remaining houses were removed a short time before the revolution of 1789. It has 5 arches, and is 78 feet broad and 300 long.

At No. 11, Quai Napoléon, is a house, on the site of one believed to have been that inhabited by Héloïse and Abelard. The door bears the monogram and portraits of those two unfortunate lovers. The corner-house, 1, rue Basse des Ursins, was inhabited by the Canon Fulbert. Further on, is the

PONT D'ARCOLE, formerly a small suspension bridge, and now rebuilt of a single iron arch of 262 feet span and 65 in breadth. It cost 1,150,000 fr. (1)

Continuing along the Quay, we arrive at the

PONT NOTRE DAME, the oldest in Paris, built in 1499 by Jean Joconde, on the site of one dating from 1414, was reconstructed in 1855 at an expense of 1,200,000 francs. It has five arches, and is 362 feet by 50. In 1660, it was ornamented with statues and medallions of the kings of France; houses also stood on it, which were pulled down in 1786.

TWELFTH WALK.

This comprises parts of the 7th and 15th arrondissements.

The PONT ROYAL, designed by G. and J. H. Mansard, and built in 1684 by an Italian Dominican friar named *Frère Romain*, leads from the Tuileries to the Quai d'Orsay. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), whence the rue du Bac derives its name. Upon the piers at each end are scales, commencing from the low water mark of 1719, (2) and divided into mètres and décimètres, to show the height of the river. This bridge commands a fine view of Paris, both up and down the Seine. Close to it is moored the *Frégate École*, a model frigate, now fitted up for sea-water baths. Turning to the right, we see the

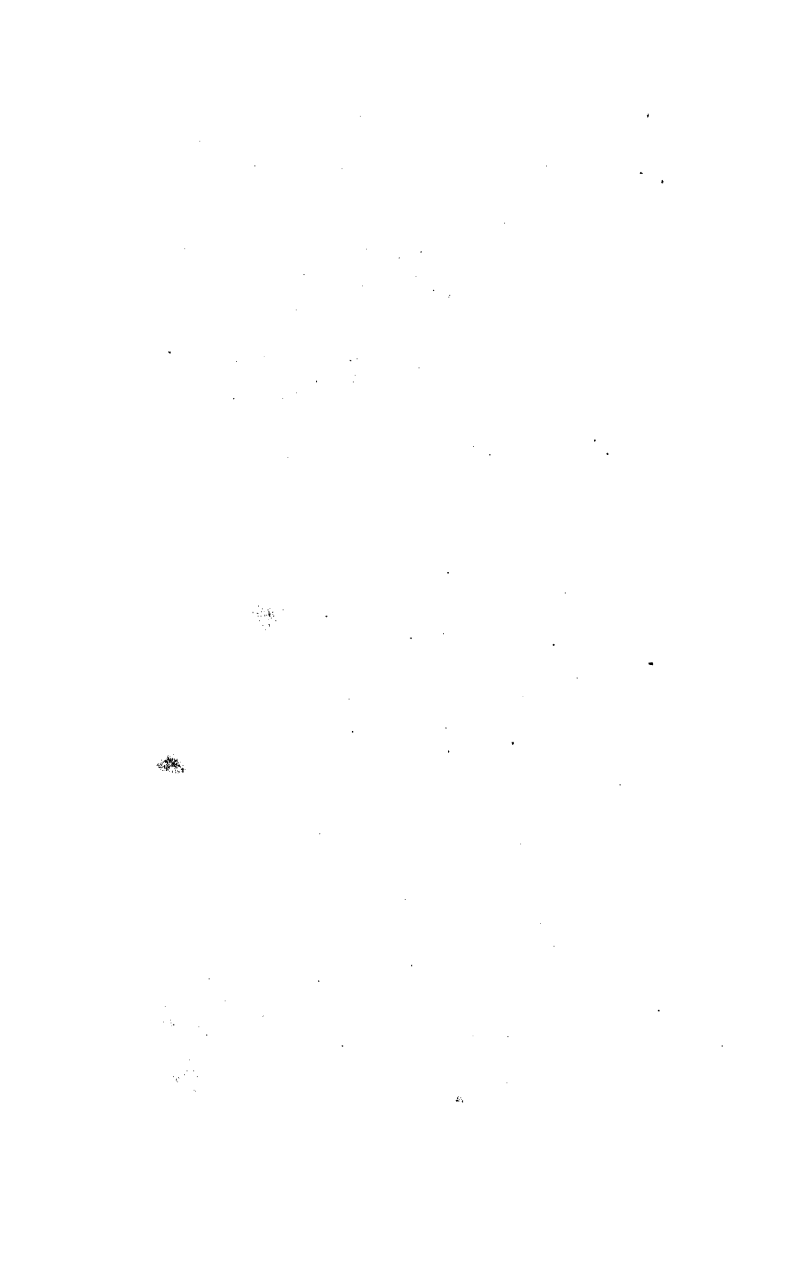
CAISSE DES DÉPÔTS ET CONSIGNATIONS, removed in 1858, to the present magnificent mansion, which formerly bore the name of *Hôtel de Lespine*, or *de Praslin*. It was built in 1721, by Bruaut, for the Marshal Duc de Belle-Isle, the grandson of the celebrated Fouquet. Its principal entrance is at 56, rue de Lille. Over the door-way are the dates 1721-1858.

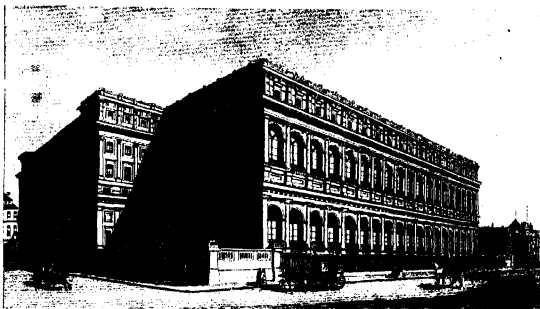
(1) In 1830 a young man, named Arcole, headed the people in their attack upon this bridge (defended by the Royal Guards) and was killed. This act of courage, similar to that displayed at Arcole by Napoleon, gave the bridge its present name.

(2) The highest waters known were in 1733 and 1740; in the latter year they attained 8 mètres 20 centimètres. They reached the second stories of the houses on the Quai St. Bernard. The Bibliothèque Impériale preserves a volume that floated into a window of a 2d story on that quay. It is entitled, *Antiquités, fondations, singularités des villes, châteaux, et royaumes, 1605*.

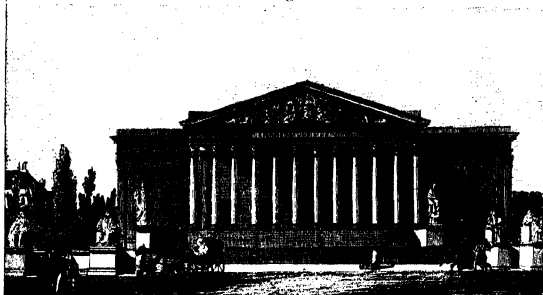
The offices of the *Caisse des Retraites*, and of the *Dotation de l'Armée*, are also here, (see p. 63 n.) Next to it are large barracks for cavalry, formerly the Hôtel des Gardes-du-Corps, built by Napoleon, and beyond these the

PALAIS DU QUAI D'ORSAY.—This magnificent edifice, begun under Napoleon I., continued in 1830, when Charles X. intended it for the exhibition of French manufactures, and completed by M. Lecorday, under Louis Philippe, comprises a vast central court, and two lateral ones. Towards the river the front presents a line of windows, formed by 19 arches separated by engaged Tuscan, Ionic, and Corinthian columns. The lower story is flanked at both ends with balustraded gardens. The front facing the rue de Lille contains the chief entrances to the *Conseil d'Etat* and the *Cour des Comptes*. Other entrances open into the rues Bellechasse and Poitiers. The central court is surrounded by a double series of arcades with Doric and Ionic pilasters; the lower frieze is inlaid with various-coloured marbles. Of the staircases in this building the most remarkable is that entered from a vestibule in the western wing. The ceiling of this staircase is richly decorated, but the walls indifferently painted by M. Chasseriau. Those of the first flight are *en grisaille*, representing Silence, Meditation, and Study. The first landing-place is only remarkable for two old inscriptions, relating to the first institution of the *Cour des Comptes*. The walls of the second flight represent severally Captives taken in war, and Order providing means of defence. The front wall of the second landing-place has allegorical figures of Force and Order; its lateral walls represent Justice and Order repressing abuses, and Commerce promoting the intercourse of nations. The walls of the third and last flight represent Peace protecting Agriculture and the Arts. This staircase opens into the galleries of the first story, communicating with the Hall of Audience for the Court of Accounts, which has a most elaborate ceiling of timber-work, and portraits of Barbé-Marbois, Pasquier, L'Hôpital, and Nicolai, four of the most eminent Presidents of the Court. On the wall opposite the windows are two paintings by Alaux, one representing St. Louis with Justice and Wisdom; the other, Napoleon I. with War and Art. In the ceiling are three compartments, painted by Bézard, with Wealth, Justice, and Labour. There is also a beautiful chimney-piece of white marble, with two caryatides supporting a clock. The ground-floor, facing the river, is appropriated to the sittings of the Council of State, and is visible to strangers. The visitor is first introduced into the *Salle des Pas Perdus*, an elegant square

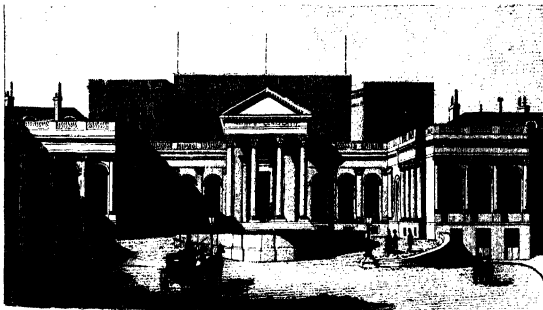




PALACE OF THE QUAI D'ORSAY.



MONARCHICAL PALACE (VIEW FROM THE QUAI.)



LEGISLATIVE PALACE (VIEW FROM THE COURT.)

apartment, in which four rich Doric columns, with spiral flutes and cablings, sustain a balustrade opening into a vestibule of the upper story, lit by a skylight. The coves of this vestibule are painted by Gendron in twelve compartments, the central ones representing Dawn, Morning, Noon, and Evening, and the others, Childhood, Youth, Manhood, and Old Age. A door to the left opens laterally into the *vestiaire*, where the Councillors of State put on their uniforms, richly embroidered with gold. The first saloon is the *Salle du Comité du Commerce*, which contains a fine view of the Port of Marseilles, by Isabey. Next comes the *Salle du Comité de Législation*, of the Corinthian order, remarkable for an elaborate ceiling, with tie and cross beams supported by gilt caryatides. Two large paintings, opposite the windows, represent, the first, Justinian, and the other Moses, by Marigny. On each side of the entrance are two more, the one, Solon dictating his laws, by Dom. Papety; the other Numa and Egeria, by Murat. An antechamber leads hence to the *Salle des Séances Administratives*, a saloon of extraordinary splendor, decorated with 20 Corinthian columns of white marble, formerly intended for the palace of the King of Rome on the Trocadero (see p. 190.) This hall has portraits of Richelieu, Colbert, d'Aguesseau, Suger, Turgot, Cambacères, Sully, l'Hôpital, Portalis, and Vauban, by the best living masters. The coved ceiling is richly gilt in compartments, and contains five paintings of Commerce, Agriculture, the Charter of 1830, Justice, and Truth, in large medallions. Opposite the central window is Napoleon I. as a legislator, painted by Flandrin. In the tympan of the arches intersecting the coves are 13 medallions, with portraits of Mathieu Dumas, Fourcroy, Boulay de la Meurthe, St. Jean d'Angely, Fermon, Bigot de Préameneu, Cuvier, Jaubert, Treilhard, Dessolles, Merlin, Louis, and Mounier. The *Salle du Comité de l'Intérieur*, remarkable for four Corinthian columns of granite, gives access to the *Salle du Comité des Grâces*, in which is a painting by Gassies, representing the arrest of President Brisson in the time of the League. Hence the visitor proceeds through another *Salle des Pas Perdus*, similar to the former, the coves of which, painted by Gendron, represent, in medallions, Law, Equity, Vigilance, and Strength. On the lateral walls of the gallery are two frescoes, representing Vintage and Harvest, which are best viewed from the upper story. Next follows the *Salle du Contentieux*, of Doric architecture, in which are portraits of Count Simeon, and Gen. Allain, by Lemaire, over the doors; also President Mathieu Molé pacifying the Parisian people, and

President Harlay attacked at Blois, both by Thomas. The third painting, by Delaroche, represents President Duranti of Toulouse assassinated in a convent where he had fled for safety. The coves of the ceiling at the extremities have been painted by M. Benedict Masson. The subjects are, at one end, Time between figures of Study and Eloquence, Human Progress promoted by Navigation, and Genius uncovering the Sphynx. At the other, Truth, Justice, the Laws, War, and Peace. This suite ends with a *Salle d'Attente*, adorned with a picture of Justice. This edifice cost 11,340,000 fr. For permission to view the interior apply at the porter's lodge between 9 and 12 daily. A fee is expected.

Immediately west of this palace, in the rue de Lille, is the **HÔTEL DE LA LÉGION D'HONNEUR**.—This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. (1) The entrance presents a triumphal arch flanked by double rows of Ionic columns on either side. The attics of the lateral pavilions are adorned with bas-reliefs. A peristyle, ornamented with Ionic columns and busts extends along the sides of the court to the principal front, which is decorated with six Corinthian columns. On the front is the inscription—*HONNEUR ET PATRIE*. Above are two colossal eagles. In the centre of the front towards the Quai d'Orsay is a circular projection with columns, which supports a balustrade crowned by six statues. The interior is rich, and the principal saloon, a rotunda 40 feet in diameter, looks on the river. It is inhabited by the Grand Chancellor of the Order (see page 61).

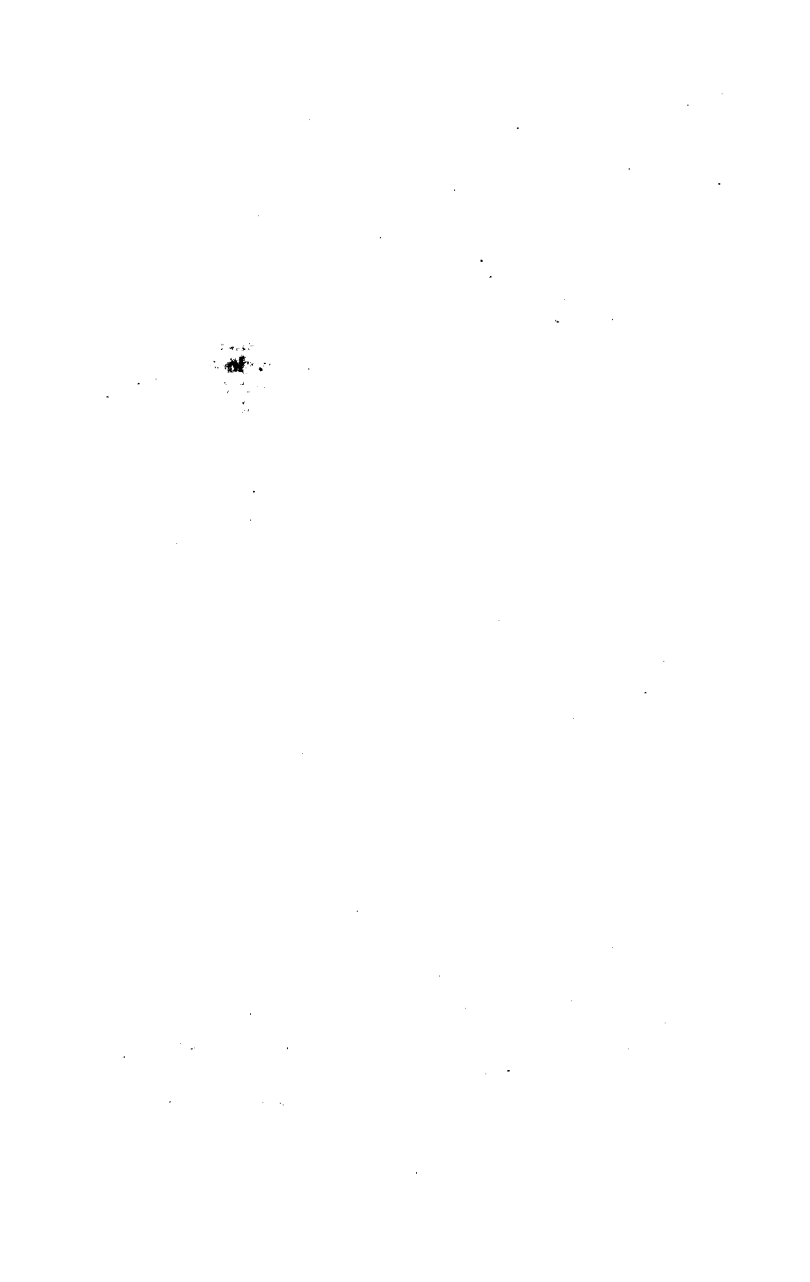
Westward along the Quai d'Orsay, which overlooks one of the finest wharfs of the city, stands the

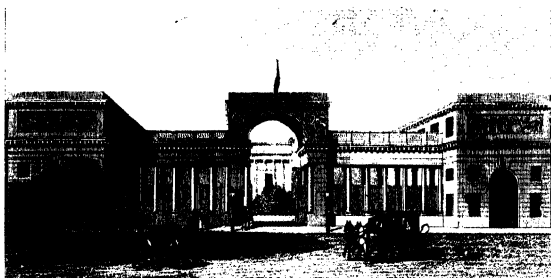
PONT DE LA CONCORDE.—This bridge was built in 1787-90, by Perronet, at a cost of 1,200,000 livres. Part of the stone employed was obtained from the demolition of the Bastille. It consists of five elliptical arches; the total length of the bridge is 461 feet, its breadth is 61 feet. The parapet is formed by a balustrade, divided by plinths, on which were marble statues, now removed to Versailles. One of the piers bears a vertical scale of 29½ feet. (2) Opposite is the

PALACE OF THE LEGISLATIVE BODY, formerly **PALAIS BOURBON**.—Begun in 1722, by Girardini, for Louise Françoise, Duchess-dowager of Bourbon, and continued by Mansard. The

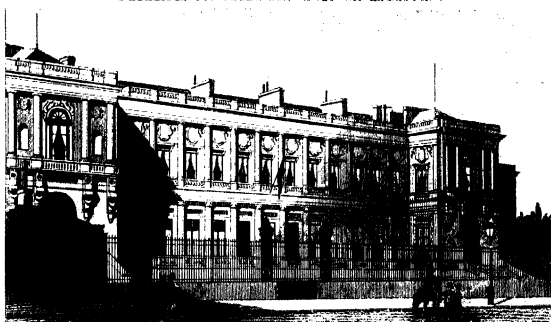
(1) The Prince de Salm having been beheaded in 1792, his hotel was disposed of by lottery, and a hair-dresser won it. In 1803 the hotel was devoted to its present purpose.

(2) This bridge was originally called Pont Louis XVI., from the "place" opposite; in 1792 it was named Pont de la Révolution,

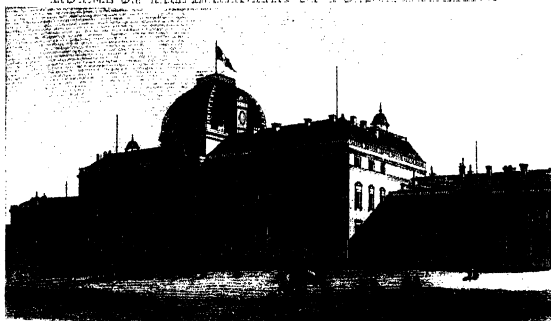




PALACE OF THE MINISTRY OF EDUCATION.



GENERAL OF THE MINISTRY OF EDUCATION.



THE COLLEGE OF PHYSICIANS.

Prince de Condé enlarged it, at a cost of 20 millions of francs, but it was not terminated when the revolution broke out in 1789. It was one of the first mansions plundered, and remained unoccupied till 1795, when the Council of Five Hundred held its sittings in the pavilion opposite the bridge, the rest being appropriated as a residence for the president. It was afterwards occupied by the *Corps Législatif*. In 1814 the palace was restored to the Prince de Condé, a part only being reserved for the Chamber of Deputies. In 1829 it was purchased for 5,500,000 francs. On the melancholy death of the Duke de Bourbon, in 1830 (1), this palace devolved by will to the Duke d'Aumale; and that part used by the Duke de Bourbon was leased to the Chamber of Deputies for their president; but eventually the whole was bought for the use of the Chamber, to which the National Assembly succeeded in 1848.

Exterior.—An iron railing with two gates gives access to the edifice from the bridge, the façade of which, built in 1804, by Poyet, consists of 12 Corinthian columns, resting on a broad flight of 29 steps, and supporting a triangular pediment measuring 95 feet at the base by 17 feet altitude. An allegorical bas-relief by M. Cortot adorns the tympan; it represents France standing on a tribune, holding the Constitution in her right hand. The figure of France is 14 feet high. At her sides are Force and Justice; to the left is a group of figures personifying Navigation, the Navy, the Army, Manufactures, Peace, and Eloquence; on the right, are Commerce, Agriculture, the Arts, and the rivers Seine and Marne. On the west of the portico is a bas-relief by Rude, on the east one by Pradier. At the foot of the steps there are colossal statues of Justice and Prudence, 18 feet high; and in front are figures of Sully, Colbert, l'Hôpital and d'Aguesseau. On the side of the Place Bourbon a lofty gateway, connected by Corinthian porticos with two lateral pavilions, leads into the principal court (?). The iron railings between the columns were fixed after the

then Pont de la Concorde in 1800. At the Restoration it resumed its original name, which was again changed in 1830.

(1) The duke was found, on Aug. 27, 1830, suspended by his cravat from the bolt of a window of his bed-room, at the Château de St. Leu, and from his age, 74, and his weak state of health, it was considered improbable that he could have accomplished his own destruction.

(2) Here an uncouth temporary building was erected by the Provisional Government of 1848 for the Constituent Assembly. It was built in 45 days; over the entrance were figures of Liberty, Equality, and Fraternity. Over the President's chair were the words: *République Française.—Liberté, Egalité, Fra-*

attempt of May 15, 1848, by way of precaution against similar *coups de main*. (1) The building has several courts: the principal one is adorned with two white marble statues, by Guayrard. The one to the right represents France holding the national flag, and depositing the ticket of universal suffrage in an urn; that to the left represents Strength spreading abundance around her, while her right hand rests on Justice. Both figures are seated. The buildings contain a post and telegraph-office, those of the *questure*, and habitations for the officials.

Interior.—The visitor is introduced by a side door on the west of the portico, into the *Salle des Quatre Colonnes*, of Corinthian architecture, with niches and statues, which leads to the *Salle de la Paix*, ornamented with a Laocoon, a Virginius, and a statue of Minerva in bronze. The ceiling is painted by M. Horace Vernet. The flat rectangular soffit in the centre contains in three compartments allegorical figures of Agriculture, Steam-navigation, and Terrestrial Steam-locomotion. The coives surrounding this central portion, painted in Louis Philippe's time, represent the balustrades that run along the roof of the Palais Bourbon; here are seen, crowding to witness the ceremony of opening the Chambers by the King, ambassadors, members of the Cour Royale, Peers, and the members of the University; the royal cortège is not visible, but its presence may be guessed from the attitudes of the spectators. The above is painted in four compartments, separated by allegorical figures of Science, Manufactures, the Fine Arts, and Agriculture.

From this hall a passage leads to the *Salle du Trône*, *ternité*. It was taken down in 1851. The Constituent Assembly of 1848 consisted of 900 members.

(1) Under the pretext of "petitioning" the Constituent Assembly (which had met for the first time on May 4, 1848) in favour of Poland, the socialist party got up a procession on the 15th of the same month, and marched, to the number of about 80,000, to the Palais Bourbon, headed by banners, and crying, "Vive la Pologne, Vive la République, Vive Louis Blanc!" The gates were closed, but the portico was soon scaled, and an immense multitude inundated the hall of the National Assembly. Notwithstanding their astonishment, the representatives remained seated, maintaining a dignified silence, while the president was driven from his chair, and a multitude of demagogues addressed the Assembly in the midst of an indescribable uproar, summoning it to vote the re-constitution of Poland either by negotiation or the force of arms. Blanqui, Barbès, and Raspail were the only orators listened to. At length, after the uproar had lasted full three hours, Huber mounted on the president's table, and declared in a stentorian voice that the Assembly was dissolved, and a provisional government established. The

painted by Delacroix, with figures of the Rhine, Rhône, Seine, Garonne, Saône (*Arar*), and Loire, the Ocean, and the Mediterranean.

Next comes the *Salle Casimir Périer*, or vestibule of the principal entrance. There are here statues of Périer, by Duret; Bailly on his way to execution, and Mirabeau, both by Jaley; and Foy, by Desprez. Over the entrance and the opposite door are fine bas-reliefs by Triqueti. Adjoining it is the *Salle des Distributions*, where the Deputies receive the reports of committees, motions of the Chamber, &c. The ceiling of this saloon, pierced with a skylight, is painted in *grisaille* by Abel de Pujol, and represents in different compartments the Salic Law, the Capitulaires of Charlemagne, the Edict of Nantes, and the Charter of 1830, in allegorical figures. We are next conducted to the Antechamber of the Library, containing statues of Cicero and Demosthenes, and paintings of Mazeppa, by Horace Vernet, Philip Augustus ordering the completion of the Old Louvre, by Mauzaisse; the Square of St. Mark, by Joyant; and Dagobert, by Gué. We now enter the *Salle des Conférences*, painted by Heim; on one side is represented Louis le Gros, attended by his Minister, the Abbé Suger, and the Seigneurs de Garlande, presiding at an assembly of bishops, counts, and barons, occupied in drawing up the ordinances for the enfranchisement of the Commons in 1136; on the other is Louis XII., presiding at one of the first sittings of the *Cour des Comptes*. In the latter the artist has availed himself of a miniature of that time, which enabled him to represent the scene with great fidelity. At the extremities of the *salle* are medallions, one representing Charlemagne, surrounded by the princes and nobles of France, causing to be read to the people his "Capitulaires," which served as the basis of French legislation. The other represents the people

representatives were then driven out of the hall, and insulted with the most opprobrious epithets, while the intruders, seizing pens and paper, began writing lists of the names of those whom they deemed worthy of forming a provisional government. But after a while piquets of National and Mobile Guards arrived and cleared the hall at the point of the bayonet. Another party of insurgents had meanwhile taken possession of the Hôtel de Ville, and decreed a provisional government, composed of Barbès, Ledru-Rollin, Louis Blanc, Albert, Thoré, Blanqui, Cabet, Raspail, Flocon, Leroux, Caussidière. But by this time upwards of 100,000 men of National Guards were under arms; the National Assembly was re-instated that very evening in its hall, and declared itself *en permanence*. The ringleaders were arrested the same day, and precautions taken against future attempts.

applauding St. Louis for the public regulations he instituted previous to his departure for Africa. Other medallions in grisaille contain portraits of Suger, l'Hôpital, Sully, Colbert, Montesquieu, &c.; the remaining figures are allegorical of Justice, Agriculture, etc. In escutcheons are "Code Napoléon" and "Charte de 1830." This Saloon also contains a fine statue of Henry IV., some flags taken from the Austrians during the Empire, and paintings of the Siege of Calais, by Scheffer; President Molé, by Vincent, and Philip IV. opening the States General, by Vinchon. There is a beautiful chimney-piece in white marble ornamented with figures of Fame and History, by Moine.

The Legislative Hall, formerly the Chamber of Deputies, (1) is entered by a side door in the above-mentioned passage. It is a semicircular hall, ornamented with 24 columns of single blocks of white marble of the Ionic order, having capitals of gilt bronze. The president's chair is situated in the centre of the axis of the semicircle, around which rise in gradation 500

(1) It was in this hall the Duchess of Orleans made her appearance with her two sons, the Count of Paris and the Duke of Chartres, on Feb. 24, 1848, having traversed on foot the space which separates the Chamber from the Tuileries, while Louis Philippe was hastening from Paris in the direction of St. Cloud. She entered the Chamber at half past 1 P.M., and took her seat on an arm-chair which had been provided for her, in the small circular space before the tribune, while her sons sat on chairs on each side of her. M. Dupin addressed the Chamber, announcing the abdication of Louis Philippe, and moving that the deputies should proclaim the Count of Paris King of the French, under the regency of the Duchess of Orleans. M. Marie, M. Lamartine, M. Arago, and other deputies here rose to oppose the motion; but M. Sauzet, the president, attempted to stop them by declaring the Count of Paris duly proclaimed. M. de Lamartine however moved that the discussion should be continued without the presence of any members of the royal family. Here a sudden tumult was heard outside; two persons hastily snatched up the young princes in their arms, and, followed by the Duchess, tried to reach first the door to the left, and next the central one; but the passage was crowded with people from without. The Duchess and her children resumed their seats, while some of the strangers penetrated into the hemicycle, notwithstanding the entreaties of the president to allow the members of the Royal family to leave the place. Again the Duchess attempted to depart by the central door, preceded by the Dukes of Nemours and Montpensier, and again she was stopped, and obliged to sit down with her sons on the uppermost bench of the right centre. The crowd of intruders increased. MM. Marie and Crémieux spoke successively, denying the power of the Chamber to change the law of the regency which entrusted that important charge to the Duke of Nemours,

sents, (1) to the height of the basement which supports the columns. The whole is fitted up in crimson velvet and gold. (2) The stylobate behind the president's chair is ornamented with a fine bas-relief, by Coutant, representing France distributing rewards to the Arts and Manufactures. In the intercolumniations are placed statues of Order and Liberty, by Pradier; and above the entablature are statues by Allier, Foyatier, Dumont, and Després, of Reason, Justice, Prudence, and Eloquence. The president's desk is adorned with a beautiful bas-relief, by Lemot, representing Fame and History, standing before a double plinth adorned with the head of Janus in a medallion. (3) A spacious Ionic gallery, capable of containing 600 persons, runs round the semicircular part of the Chamber; tribunes are reserved for the Imperial Family, the corps diplomatique, and officers of state. (4) The semi-cupola of the hall is ornamented with arabesques, by Fragonard. Each deputy has a desk to himself; the Minister of State, the President of the Council of State, and those councillors who are appointed in conjunction with the two former, to defend the policy of the Government, have their seats facing the Chamber and in front of the president's desk (5).

The *Library* of the Legislative Body consists of about 65,000 volumes. This collection, which, besides comprising

and concluded by proposing the nomination of a provisional government. This was strenuously opposed by M. Odilon Barrot, and the Duchess of Orleans herself attempted to speak, but was hushed by her friends. A crowd of armed men now rushed in; M. Ledru-Rollin ascended the tribune, declared that Louis Philippe having abdicated his authority had ceased to be King, and could not transmit the crown without an appeal to the people. Great confusion ensued, and lasted about three hours, during which the Duchess succeeded in making her escape. She retired to the Hôtel des Invalides, and quitted Paris the next morning.

(1) There were 459 Deputies under Louis Philippe; the present number is 283 since January 1863.

(2) Over the president's chair there was a large painting, by Court, representing Louis Philippe swearing to the Charter in the Chamber of Deputies on the 9th of August, 1830.

(3) Under Louis Philippe this bas-relief decorated the tribune, now removed.

(4) Twenty places are reserved for the public, and sixty more for persons with tickets from the Questure, a deputy, or an ambassador.

(5) Under Louis Philippe one half of the lower bench of the deputies was reserved for the Ministers. At the opening and close of the Session a throne occupied the place of the chair and tribune.

all the documents relative to the legislature of France, contains a series of historical works, some of great rarity, is celebrated for possessing the original MSS. of the *Nouvelle Héloïse*, and the *Confessions*, of Rousseau. It is enriched by the complete series of English Parliamentary Reports, Papers, &c., as a periodical interchange of papers takes place between the Parliaments of France and England. The Library is a handsome long gallery, with a richly-vaulted ceiling, painted by E. Delacroix, with subjects of ancient history. For admission, apply to the secretary. The palace may be visited daily between 9 a.m. and 5 p.m. A fee is expected.

South of the Palais Bourbon is the "Place" of the same name. In the centre is a marble statue by Feuchères, representing Law, seated on the chair of Justice, her right hand holding a sceptre with the Eagle, and her left resting on the Code. On the pedestal is the following inscription :—

Legis hanc effigiem, feliciter imperante Napoleone III., imperii domusq. Imperatoris Minister ponendam curavit, anno MDCCCLV.

The other sides of the pedestal are charged with devices in bas-relief, allegorical of Justice and Wisdom, and with the imperial eagle. From June 1848 to December 1851, this spot was occupied by a colossal statue of the Republic in plaster.

THE PALACE OF THE PRESIDENT OF THE LEGISLATIVE BODY. is at No. 128, rue de l'Université. An elegant gateway, surmounted by groups of children, gives access to an avenue leading to this palace, formerly called the Hôtel Lassay. It is in the style of the Renaissance. Adjoining this is the

HÔTEL OF THE MINISTER OF FOREIGN AFFAIRS, the first stone of which was laid in 1845, by M. Guizot, and which has cost 5 millions of francs. The principal front is on the Quai d'Orsay, and consists of two pavilions connected by an intermediate body of the Doric and Ionic orders. The whole façade is profusely sculptured. The western pavilion is connected with a plainer building, which reaches to the rue de l'Université, containing the offices of the ministry. An elegant iron railing with two gateways encloses a spacious court with flower-beds in front of the edifice.

Proceeding westward, the visitor will find the

PONT DES INVALIDES, a stone bridge with four arches of 100 feet span, replacing a suspension-bridge opened in 1829. It has cost 800,000 fr. The balustrades are of cast-iron, and the foot of the central pier is decorated with two statues; that towards the Pont de la Concorde representing Navigation, and that on the contrary side, Peace. Opposite is the new Avenue de la Tour Maubourg. The fine hotel at the corner belongs to M. de Montesquieu. Further on, at No. 63, is the

MANUFACTURE IMPÉRIALE DES TABACS.—The French government having the monopoly of tobacco and snuff for a term of years fixed by law, this, the central establishment for the preparation of those articles, is organized on an extensive scale, and has besides a branch at Charenton. A court, enclosed by the smithy and warehouses, leads to the rooms where the tobacco is undone by women, who are paid at the rate of 3 fr. 6 c. per 100 kilos., laid out in heaps, and moistened with salt water, after which it is left to ferment at a temperature of about 160 Fahr. Further on, the leaves so prepared during 24 hours are stripped of their stalks, and the blades separated from their spines. This hard stuff is partly used for soldiers' tobacco (*tabac de cantine*), and partly manufactured into paper for cigarettes. A steam-engine by Farcot, of 200 horse power, communicates motion to a variety of machinery above. A long gallery on the second story displays a row of ten chopping-machines, fed from behind by men who shovel the prepared tobacco-leaves into oscillating funnels, through which they descend to the chopper in a highly compressed state. The produce is tobacco ready for smoking. The next room contains 32 snuff-mills, fed from above through canvas gullets; a main horizontal shaft, a foot in diameter, turns as many eccentrics as there are mills, communicating by straps with levers that give the perpendicular mill-shafts an alternate circular motion. The produce falls upon a broad canvas strap moving horizontally upon rollers, and is thus carried to four sieves; the snuff is sifted, and falls into troughs below; the coarser snuff is rejected, and transported by the former process to a pit, from whence a bucket-engine carries it to the third story. Here it returns to the mills below by means of a long Archimedes' screw. In the next room on this story is a machine for cutting labels; and on descending, other rooms are seen, where cigars are manufactured by women, who are paid at the rate of 1 fr. 25 c. per 250 cigars, or a kilo. Next is the drying-room, where tobacco ready cut is exposed in large troughs to the action of a gentle heat. Two rooms for pig-tail come next, where it is spun like hemp, from the delicate quill-diameter patronized by the Parisian *habitué* of the *Closerie des Lilas*, to the thick rope that forms the solace of the Havre *marin*. None but the best quality is employed in this branch. The visitor will admire the celerity with which the men in the parcel-room weigh the tobacco, pack and label it. They earn 4 fr. 40 c. per 1600 parcels; 700 parcels weigh 150 kilos, and will fill a cask. The number of persons employed here is 1,900, viz., 1,500 females, and 400 men and

boys. A man will earn from 3 fr. to 4 fr. a-day; a woman, if clever, may earn 2 fr. 50 c. per day. There are 14 manufactories in France all depending from this, the central one. The net annual profit on the tobacco monopoly is about 175,000,000 fr. There are about 500 licensed tobacconists in Paris. Admission on Thursdays from 10 to 12, and 2 to 3.

Adjoining is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank with water. There are also baths on the premises.

Opposite the Pont de l'Alma (see p. 188) at the corner of the new Avenue du Champs de Mars, we see the

IMPERIAL STABLES, a new edifice, comprising four courts and a garden, with a riding-school fronting the principal court. The stables are situated right and left, flanking the riding-school, and may contain 300 horses, forming three categories, viz., post, carriage, and saddle-horses. The stalls are of oak, each being provided with an iron rack and stone manger. One of the secondary courts contains the coach-houses for common, State, and historical carriages, including among the latter those used at the coronations of Napoleon I. and Charles X. In the adjoining court there is the infirmary, and the rest of the buildings comprise 130 apartments, large and small, for the Imperial equerries, grooms, and coachmen. To visit this establishment, apply to *M. le Premier Écuyer de S. M. l'Empereur*, at the Tuileries.

At No. 73 is the Magazine of Military Accoutrements, and at No. 103 the GARDE MEUBLE DE LA COURONNE, where the furniture of the Imperial palaces is kept. It communicates through the court with the ATELIERS DE SCULPTURE, where artists commissioned by Government execute their works. Neither of these establishments is visible (1).

At No. 160, rue de l'Université, is the *Pharmacie Centrale des Hôpitaux Militaires*. At No. 188, rue St. Dominique, we find a military hospital, founded by the Maréchal de Biron in 1765, and containing 1,050 beds. Opposite stands the *Fontaine de Mars*, erected in 1813. It has a bas-relief, representing Hygeia offering drink to an exhausted soldier. Continuing to the left, we reach the church of

ST. PIERRE DU GROS CAILLOU,—in the Tuscan style,

(1) The ground on which this building stands was once an island called *Ile des Cygnes*; it formerly bore the name of *Ile Marquerelle*. In the massacre of St. Bartholomew's day the dead bodies of 4,200 persons, being considered unworthy of Christian burial, were cast into the Seine, but they collected at the *Ile Marquerelle*, and by putrefaction caused such an infection that they had to be interred on the island.

erected in 1822 after the designs of M. Godde. The interior is 160 feet in length by 70 in breadth; and contains a nave with two aisles, having chapels at each end, and a semicircular recess for the high altar. The frieze, painted in fresco by La Rivière, represents Christ delivering the keys of Heaven to St. Peter. Below this are a Holy Family, Christ at Emmaus, by Janet Lange, and an Angel rescuing St. Peter from prison, by Gaillot. There are also: Christ preaching, Daniel among the Lions, and the Baptism of Christ, by Desgoffe.

Opposite is the HOSPICE LEPRINCE (see p. 120).

The rue St. Dominique terminates at the

CHAMP DE MARS—an immense oblong space between the École Militaire and the Seine, of 3084 feet by 2290. It has four rows of trees on each side, and slopes gently towards the centre. It was formerly bordered east and west by ditches and embankments, which were formed, in the year 1790, by the population of Paris, of both sexes and all ranks, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the École Militaire, took his oath to the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Here Napoleon held the famous *Champ de Mai*, before the battle of Waterloo; and here too, in 1830, Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings for the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. On May 10th, 1852, Louis Napoleon distributed to the army the Eagles which were to replace the Gallic Cock. This ground is used for reviews and manœuvres.

At the southern extremity of the Champ de Mars is the

ÉCOLE MILITAIRE.—Louis XV., by an edict of 1751, founded this school for the gratuitous education of 500 sons of poor noblemen, preference being given to those who had lost their fathers in the field. A certain number of boarders were also admissible into the school, on paying 2000 livres. It was commenced in 1752, after the designs of Gabriel. The principal entrance is towards the place de Fontenoy, and opens into two courts, separated from each other by a railing. The first, 420 feet square, is bordered right and left by barracks; the second, a square of 270 feet, is flanked by two open Doric galleries ending in the lateral pavilions of the front, which are connected with the central pavilion by intermediate wings, two stories high, of Doric and Ionic architecture.

The central pavilion is Corinthian, with a pediment surmounted by a quadrangular dome. A statue of Louis XV., by Lemoine, which stood in the inner court, was broken to pieces in 1789. The front toward the Champ de Mars, is composed of a projecting Corinthian colonnade crowned with a sculptured pediment and attic. The main building is flanked by two pavilions of Ionic design, and Cavalry and Artillery barracks, surmounted by genii supporting the imperial escutcheon. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. On the first floor is the *Salle du Conseil*, adorned with military emblems and pictures. The chapel was formerly most magnificent, but the valuable paintings which it once possessed were destroyed in 1789. At present it has been restored to its former use. The Duke de Choiseul ordered Lalande to establish an observatory here in 1768. It was suppressed shortly afterwards, re-established in 1788, and soon after definitively suppressed. The military school was closed in 1788. During the revolution of 1789, the École Militaire was transformed into barracks for cavalry; Napoleon afterwards made it his headquarters. It now forms barracks for about 6,000 men, infantry, cavalry, and artillery, and occupies a space of 1408 feet by 797. For permission to view the interior, rarely granted, apply to *M. le Commandant en Chef de la Garde Impériale, à l'École Militaire*. Additional cavalry barracks have been erected opposite, on the Place de Fontenoy.

At No. 26, in the avenue de Saxe, there is a Convent of Carmelite nuns, with a handsome Gothic chapel; and further on, in the centre of the circular Place de Breteuil, is the

ARTESIAN WELL OF GRENELLE.—Commenced in 1834, by M. Mulot, engineer, in the court of the Abattoir, and completed on the 26th of February, 1841, when the water burst out with inconceivable force, the boring instrument having, after immense difficulties, penetrated to the depth of 1800 feet. The temperature of the water was 28° centigrade, or 82.4 Fahrenheit. The whole depth is lined with galvanized iron, and the water rises to an altitude of 112 feet, yielding 170,940 gallons in 24 hours (1), which may be conveyed to the uppermost story of any house in Paris. The pipe is 21 inches in diameter at the surface, and 7 at bottom. Since September, 1858 the water has been horizontally conveyed to the centre of the Place de Breteuil, where the present open-worked

(1) It used to yield 198,000 gallons; but since the Artesian well at Passy has been bored (see p. 191,) it has lost 27,060 gallons, showing that the supply of both wells is derived from the same subterranean sheet of water.

lower of bronzed cast-iron, 42 metres in height, and of elegant design, encloses the ascension and distribution pipes, which are all encased in a main cylinder. A winding staircase, visible from without, leads to the top, where a small basin receives the waters conveyed by the two ascension pipes, whence they descend into the distribution pipe. There is a fourth pipe also contained in the main cylinder, to discharge the water in case of repairs, there being space sufficient for a man to get in between the pipes. The structure rests on a circular basement of masonry, 14 metres in diameter, and $2\frac{1}{2}$ metres in altitude. A balustrade of cast iron runs all round the base, and three more round the shaft and capital, which is crowned with a small cupola. The whole produces a very pleasing effect. The weight of the cast-iron employed is 100,000 kilogrammes. Engineer, M. Delaperche. To view the interior, and mount to the top, apply in person to the Bureaux des Eaux, at the Hotel de Ville, for a ticket, and then call at No. 74, Avenue de Breteuil. The exact spot where the well was bored lies within the court of the

ABATTOIR DE GRENELLE, close by (see p. 276).

In the rue Duroc, a church is being built, under the name of St. François Xavier, and extending from the Avenue de Breteuil to the Boulevard des Invalides, where the chief entrance will be. It is to contain 23 chapels, and occupy a space of 100 metres by 35. Architect, M. Baltard. At the opposite corner of the Boulevard des Invalides, No. 56, is the

INSTITUTION IMPÉRIALE DES JEUNES AVEUGLES.—This establishment originated in the benevolent exertions of M. Valentin Haüy, who, being himself blind, in 1784 opened a school for blind children. In 1791 it was created a royal institution by Louis XVI. It occupied the buildings of the Séminaire St. Firmin, in the rue St. Victor, but was removed in 1843 to the present splendid building, erected by the architect Philippon, at a cost of 1,850,000 fr., and covering a space of 3,000 square metres. In the centre of the court stands a marble statue of the founder in the attitude of teaching a blind youth, executed by Badion de la Tronchère. In the bas-relief which adorns the pediment over the entrance, by Jouffroy, Religion is represented encouraging Haüy and a blind female in their efforts to instruct their pupils. The building has distinct apartments for the males and females. The visitor is first conducted to the right wing, occupied by the boys, and witnesses successively their ability in brush-making, joinery, turning, weaving, and basket-making, which is considered the best employment for them, except music, for which they have a peculiar aptitude, and which is here cultivated with the

utmost care. On ascending the first story, he is introduced to the school and music rooms, and next to the chapel, which occupies the centre; it is of the Ionic and Corinthian orders combined, and consists of a nave and two aisles, with a gallery above, and a semicircular choir, painted by Lehmann: the subject is Christ affording consolation to the blind. On the second floor are the dormitories, four for boys, and two for girls, besides a supplementary one in case of necessity. Dressing-rooms with tanks for water are contiguous to them. Here also are the rooms of the *Sœurs de Ste. Marie*, that attend in the infirmaries, which are two in number, one for each sex. A repetition of nearly the same rooms occurs on the side of the girls, arranged for occupations proper to their sex. The refectories are furnished with long marble tables, besides a long marble washing-basin with spouts, against the wall, and occupy the ground-floor, together with the kitchens, baths, &c. All the professors are blind, and the establishment requires hardly any aid of mechanics from without, nearly every thing being manufactured by the inmates. Water is supplied from the artesian well at Grenelle. The building is heated by means of hot-water pipes, and lit with alcohol mixed with a combustible liquid extracted from wood. A gymnastic apparatus is constructed in the garden, and the interior arrangements are admirably adapted for the health and comfort of the pupils. The children, if received gratuitously, must not be under 9 nor above 14 years of age, and are required to produce certificates of their birth, freedom from contagious disease and idiotcy, as well as of their parents' good conduct and indigence. For boarders no age is fixed. Among the elder pupils there are some excellent pianists and performers on the most difficult instruments. They have a printing-office for the publication of books in relief, so that the child, by merely moving its fingers along the lines, can read with tolerable ease. The printers and compositors are all blind. Every pupil besides has books written by himself under dictation, by a process of pricking the paper which produces conventional letters in relief on the paper. This system, also used in print, was invented by M. Louis Braille, a professor of the establishment, born blind, who died in 1852, and whose bust may be seen in the vestibule. Some pupils excel in mathematics, and by the methods described can put on paper very intricate calculations. In the *Salle des Ventes* visitors will find a variety of articles for purchase, made by the inmates, some of them beautifully executed. At present there are about 250 pupils, including 75 females. The Government has allotted 160 purses of 800 fr. each for the

education of as many indigent pupils of either sex, and several benevolent individuals have endowed the establishment in a similar way. On the last Saturday of every month there is an examination of the pupils, at which strangers are admitted with tickets, for which a written application must be made to the director; and four or five times a year there are public concerts held in the chapel. For admittance, apply to the Director and chief-instructor, M. Boué de Verdier. Wednesdays from $1\frac{1}{2}$ to 5 (1).

At No. 151, rue de Sèvres, we find the

HÔPITAL DE MADAME NECKER, a building which was a convent of Benedictine nuns until 1775. In 1779, at the suggestion of the wife of the celebrated M. Necker, Louis XVI. assigned funds to convert it into an hospital. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, purchased for 1,200 fr. from an individual who discovered them when digging the foundations of a house. This hospital is visible on Thursdays and Saturdays from 1 to 3 (see p. 140).

Next door to this hospital, at No. 149, is the

HÔPITAL DES ENFANS MALADES.—On this spot existed a charity-school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen, and in 1802 was formed into an hospital for sick children. Strangers are admitted on Thursdays and Sundays, from 1 to 3 (see p. 142.)

THIRTEENTH WALK.

This lies entirely within the 7th arrondissement. We may commence it with the

PLACE VAUBAN, a semicircular space, fronted by the

ÉGLISE DES INVALIDES.—This majestic structure was built by the architect Mansard, and finished in 1706. A square mass, 138 feet in length, forms the body of the church. It is divided into two stories, and in the centre of each front is a projecting mass, with a pediment resting on composite columns. The southern and principal front is composed of two rows of columns, the lower of the Doric order, the upper of the Corinthian. Niches on each side contain statues of St. Louis and Charlemagne, and allegorical figures are also

(1) The number of blind in all France is stated to be about 39,000, besides 75,000 blind of one eye.

placed in front of the pilasters of the upper story. Above this, resting on a circular stylobate, rises the drum, which is outwardly surrounded by 40 coupled composite columns; and at the points corresponding to the angles of the lower stories are eight projecting buttresses, finished with engaged columns. An attic crowned with a balustrade, and adorned with arched windows, surmounts the drum, from within which springs the dome; its surface is divided by 12 gilt ribs into as many compartments, each occupied by projecting devices of trophies, arms, &c., also gilt. From the summit of the dome rises a lantern, with a gilt spire, globe, and cross. The total height to the top of the cross is 323 feet.

On Mondays and Thursdays from 12 to 3, the public are admitted to visit the

Interior.—The interior is circular, with branches of a Greek cross extending in the direction of the four cardinal points, forming the nave and transepts, between which are four circular chapels, each having three lofty arched entrances, one of which faces the centre of the church, now occupied by a circular parapet surrounding the crypt which contains the tomb of Napoleon I. Above this rises the dome, resting on four main arches, in the pendentives of which are paintings of the four Evangelists, by Delafosse and Lebrun. The attic over the pendentives is adorned with 12 medallions, containing portraits, in bas-relief, by Bosio, Tannay, Ruxthiet, and Cartelier, of Clovis, Dagobert, Pepin-le-Bref, Charlemagne, Louis-le-Debonnaire, Charles-le-Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. (1) The attic is surmounted with a drum, pierced with 12 arched windows, from the entablature of which springs the first cupola, painted by Jouvenet, in 12 compartments, 28 feet in height by 11 in breadth at bottom, and 8 at top, representing the Apostles. The cupola ends in a circular cornice 54 feet in diameter, through which we see the second cupola, painted by Delafosse: St. Louis presenting his sword to Jesus surrounded by angels. This picture is 50 feet in diameter, and contains upwards of 30 colossal figures. The ceiling over the high altar is painted by Noël Coypel, and represents the Assumption of the Virgin, and the Trinity, surrounded by angels. Those playing on musical instruments, which adorn the intrados of the windows, are, to the right, by Bon Boullongne; to the left, by Louis Boullongne.—

(1) At the revolution of 1789 these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

Chapels and Transepts.—Over the entrances to the chapels are bas-reliefs, representing events in the life of St. Louis. The chapel of St. Augustin, to the right on entering, is painted by Louis Boullongne, with scenes from the life of that saint. The bas-reliefs are by Flamant and Laprerie. In the centre of the chapel stands the tomb of King Joseph of Spain, the eldest brother of Napoleon I., and whose mortal remains were transferred hither in March, 1864. It consists of a sarcophagus of black marble with white veins, resting on a tasteful but simple basement. In the adjoining transept is a monument to Vauban, consisting of a sarcophagus of black marble, on which the figure of Vauban reclines; behind it is an obelisk bearing his arms and surrounded by trophies. Two statues, representing Genius and Prudence, by Etex, stand beside the hero. Next follows the chapel of St. Ambrose, painted by Bon Boullongne, in six compartments, representing as many passages in the life of that saint. The cupola represents his apotheosis. The chapel opposite is enriched with bas-reliefs and sculptures by Le Cointe and Paltier; its cupola, painted in six compartments by Michel Corneille, represents passages of the life of St. Gregory. Next follows the western transept, with a monument to Turenne, brought here from St. Denis, composed by Lebrun and executed by Tuby. The marshal is represented expiring in the arms of Immortality. At the feet of the hero is the affrighted eagle of the German Empire; an obelisk rises behind. The last chapel, dedicated to St. Jerome, has paintings by Bon Boullongne, of various incidents in the life of that saint. The sculptures are by Nicolas Coustou. Here we find to the left the tomb of King Jérôme, a black marble sarcophagus resting on clawed feet of gilt bronze, and surmounted by a statue of the King, by Guillaume, partially enveloped in an ample cloak, his right hand resting on his marshal's baton. At the corners are two eagles supporting a laurel wreath, all of gilt bronze. Next comes an altar, behind which we see a small sarcophagus containing the heart of the Queen of Westphalia; and to the right a monument in the same style as that of the King, and covering the mortal remains of the young Prince Jérôme.—*The High Altar.*—It is ascended by ten steps of white marble; the altar-table is of black marble, surmounted by four spiral columns of the same material, black and white, supporting a canopy, all profusely gilt. Winding staircases on either side of the high altar descend to the iron railing communicating with the old church, opposite which is the entrance to the crypt containing the

Tomb of Napoleon I.—This entrance is flanked by two

sarcophagi resting upon plinths, and surmounted by two Corinthian columns crowned with segmental pediments; one is dedicated to Marshal Duroc, the other to Marshal Bertrand, the Emperor's friends during his adversity. A bronze door gives access to the crypt; over it, on a black marble slab, are the following words, quoted 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."

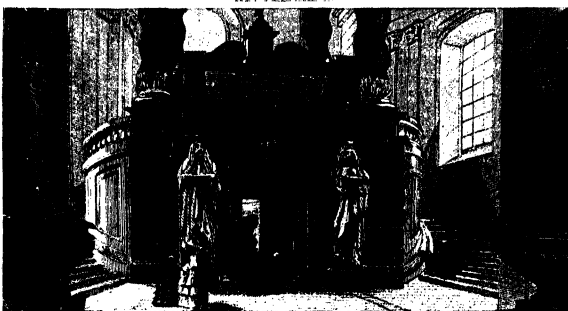
Two colossal bronze caryatides, by Duret, at the entrance, hold the globe, sceptre, and imperial crown. A gloomy gallery, running under the high altar, now leads to the crypt, dimly lighted by funereal lamps of bronze, and adorned with bas-reliefs, designed by Simart, and executed by Lanno, Petit, and Otin, representing: 1. The Termination of Civil War; 2. the Concordat; 3. the Reform of the Administration; 4. the Council of State; 5. the Code; 6. the University; 7. the Court of Accounts; 8. the Encouragement of Trade and Commerce; 9. Public Works; 10. the Legion of Honour; all due to the energy of the late Emperor. The pavement of the crypt is decorated with a crown of laurels in mosaic, within which, on a black circle, are inscribed the names of the following victories: Rivoli, Pyramids, Marengo, Austerlitz, Iena, Friedland, Wagram, and Moskowa. Twelve colossal statues, by Pradier, representing as many victories, stand against the pilasters, facing the tomb, which consists of an immense monolith of porphyry, weighing 135,000 lbs., and brought from Lake Onega in Finland at a cost of 140,000fr. Its exquisite polish has been effected by a powerful steam-engine. It covers the sarcophagus, also of a single block, 12 feet long and 6 in breadth, resting upon two plinths, which stand on a block of green granite, brought from the Vosges. The total height is 13 $\frac{1}{4}$ feet. In the gallery which encircles the crypt is a recess, called the *Chapelle ardente*, containing the sword the Emperor wore at Austerlitz, the insignia he used to wear on state occasions, the crown of gold voted by the town of Cherbourg, and the colours taken in different battles. At the furthest end of the recess is the statue of the Emperor in his imperial robes, due to the chisel of Simart. This *reliquaire* is closed with gilt doors. The crypt is only visible from the circular parapet above. The marble of this monument has cost 2,000,000fr., and the whole expense amounts to 9,000,000 fr. (1)

In a vault beneath the pavement of the dome are deposited

(1) The mortal remains of Napoleon I. were solemnly transferred to the sarcophagus on the 2d of April, 1861. A medal commemorative of the event, and offered by the living remnants of the *Grande Armée*, was enclosed with the coffin.



LES INVALIDES



TOUR DE NAPOLEON (ENTRANCE TO THE CRYPT)



TOUR DE NAPOLEON (INSIDE VIEW OF THE CRYPT)

the bodies of Marshal Mortier and the other 14 victims of Fieschi's attempt (see p. 253).

The small green esplanade in front of the southern porch was formerly bounded by a fossé, over which a drawbridge served as an entrance for the king whenever he visited the church.

The stranger should now follow the Boulevard, which leads northward to the

HÔTEL DES INVALIDES.—In 1596, under the reign of Henry IV., an asylum for invalids was formed in an old convent in the Faubourg St. Marcel. This institution was removed to Bicêtre, by Louis XIII. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly increased, laid the foundations of the present edifice; the main building, as well as the first church, were finished about 1706, by Bruant. The second church, described above, was destined for the celebration of festivals and military anniversaries. The whole edifice now covers 28 acres of ground, enclosing 15 courts. In 1789 it took the name of *Temple de l'Humanité*; and during the turbulence of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was frightfully increased. In 1815 it resumed its original title. This magnificent institution is under the direction of the Minister of War. The staff of the establishment comprises: a marshal of France, a general of division, governor; a general of brigade, commander; a colonel, major; eight captains, adjutants. There is an administrative council composed of 13 members, including three senators and the commander. There are also one *cure*, two chaplains, one chief physician, one chief apothecary and 10 assistants; 26 Sisters of Charity, and 260 servants of all kinds. The Hôtel is divided into 14 divisions, each of which has a chief of division, an adjutant and sub-adjutant. The governor has 40,000 fr. per annum; the general-commandant, 15,000 fr.; the intendant, 12,000 fr., and the colonel-major, 7000 fr. All soldiers who are actually disabled by their wounds, or who have served 30 years, and obtained a pension, are entitled to the privileges of this institution. The whole of the invalids, amounting at the present moment to 2000, officers included, are boarded, lodged, clothed, &c. The table-service of the officers is of plate, the gift of Maria Louisa. For meals, the inmates of the Hôtel are divided into three parties; the hours of the first are 9 a. m. and 4 p. m.; those of the second 10 and 5, and those of the third, consisting of the *employés*, half past 10 and half past 5. The soldiers have for breakfast, soup, beef, and a dish of vege-

tables; for dinner, meat or eggs, and vegetables; cheese, on Fridays. At each repast about a quarter of a pound of meat is served to each man, who also receives a litre of wine and $1\frac{1}{2}$ pound of white bread daily; the wine and bread are of the same quality for all ranks of officers and men, but the officers have an extra dish allowed. Each man has his bed, straw and wool mattresses, and bolster, with a press for his clothes. Strangers are strongly recommended to visit the Invalides at meal-time, to witness the great order, cleanliness, and comfort that prevail. In the distribution of meat, wine, and clothing, if any person does not consume his allowance, he may receive an equivalent in money; and persons deprived of legs are allowed money instead of shoes. The pay of the invalids for minor expenses is according to the following scale per month:—private soldier, 3 fr.; corporal, 4 fr. 20 c.; lieutenant, without special duties, and sergeant, 5 fr. 10 c.; sergeant-major, 6 fr.; captain, without special duties, 6 fr.; adjutant, 7 fr. 20 c.; sous-lieutenant, 10 fr. 50 c.; acting lieutenant, 12 fr.; captain, 15 fr.; chef-de-bataillon, 21 fr.; lieutenant-colonel, 24 fr.; colonel, 30 fr. The hotel will hold 5,000 invalids. They all wear the same uniform; their only duty, conformably with their own request, is to mount guard in the hotel. The number of officers is about 170.

Exterior.—The Hôtel has a wide terrace in front, laid out as a garden, and armed with a quantity of large guns taken in battle, some of which are worth inspection. (1)

The front of the hotel is 612 feet in length; it is divided into four stories, and presents three pavilions. The central one

(1) The following is an exact list of them:—*Cannon*: Austrian, one 48-pounder, and one 27; Prussian, eight 24; Dutch, two 24; Wirtemberg, one of 12; Venetian, one of 32. *Long howitzers*. two Russian of 0.20. *Mortars*: two Algerine of 0.33. There are also disposed on the right and left 20 guns, viz., 46 Algerian 24-pounders; 1 Chinese, 0.156; 4 Cochinchinese, 0.180; and 2 French, 12. The Austrian 48-pounder was cast at Vienna in 1681. On its chase is an eagle, with outstretched wings, pouncing on a dolphin, darting its beak into the head and its talons into the sides, and bearing the motto, "Conquer or die." The 27-pounder was cast in 1580; it has also a bird on the chase, with the following motto in German: "As soon as my song resounds in the air, walls will fall to the earth before me." The eight Prussian guns were cast at Berlin in 1708, by order of Frederick I., and were taken at Austerlitz. Each gun was dedicated to one of the Electors, whose likeness, in relief, is on the chase. The two Dutch 24-pounders were taken in the citadel of Antwerp in 1832. The Venetian 32-pounder bears the arms of the Republic, and the Lion of St. Mark holding the Golden Book. The two Russian howitzers came from Sebastopol.

is decorated with Ionic pilasters, supporting an arch, on the tympan of which is a bas-relief of Louis XIV. on horseback, sculptured by Coustou, jun., and restored in 1816 by Car-telier. On the pedestal is this inscription : —

Ludovicus Magnus, militibus regali munificentia in per-petuum providens, has ardes posuit An. M.DC.LXXXV.

Statues of Mars and Minerva in bronze, by Coustou, jun., adorn the entrance. The triangular pediments of the extreme pavilions are adorned with military trophies, resting upon attics. Their roofs are crowned by square terraces surrounded with balustrades. The four bronze figures at the corners of these pavilions, representing vanquished nations, by Desjar-dins, formerly adorned the statue of Louis XIV. in the Place des Victoires ; they are 12 feet high, and were placed here in 1800. The dormer-windows of this front are very remark-able, being in the shape of military trophies, each consisting of a cuirass, surmounted by a helmet. The principal front has two lateral gateways, and a central one leading into the *Cour d'Honneur*, which is 315 feet long, 192 feet broad, and is entered by a spacious and elegant vestibule. It is surrounded by four piles of building, with central projections, pavilions at the angles, and two ranges of arcades. The central pro-jection of the southern side, bearing in front a statue of Na-poleon I., is an Ionic and Corinthian colonnade, with statues of Time and Study in the pediment, and crowned by a cam-panile. The wings right and left are occupied by the go-vernor and his staff.

Library.—The library, founded by Napoleon, contains about 30,000 volumes on theology, jurisprudence, belles-lettres, and strategy, and possesses manuscripts of Sully and Colbert, a fine picture of Napoleon I. ascending Mont St. Bernard, copied from David, another of Napoleon III., by Laugier, and a model of the Hôtel itself. Next to the latter are two gilt candlesticks which belonged to Marshal Turenne, the cannon-ball (weighing 3 lb.) by which he was killed, and a small equestrian statue of that hero executed in gold and silver. In front of one of the windows is a fine model of the Colonne Vendôme. The library is open from 9 to 3, except on Sundays and festivals. Books cannot be consulted without a permission from the bureau.

Council-Chamber.—This is in the passage west of the li-brary on the same floor. The *Salle d'Attente* contains a nu-merous collection of miniature drawings of all the flags and banners taken in war from the time of Henry IV. to the present, besides the banners of many towns of France. Here also we see a chalk drawing, in medallions, of various subjects re-lating to the captivity of St. Helena, with leaves and other

guides for a small fee, and a trifle will be expected by those who show the Council-Chamber, Kitchen, and Refectories.

In front of this Hotel, and extending to the Seine, lies the *Espanade des Invalides*, consisting of six squares, planted with trees in 1750 and 1818; it measures 1440 feet by 780, and reaches to the Quai d'Orsay. In the circular space situated at one third of the central avenue, there stood a fountain, ornamented with the celebrated bronze lion brought from the *Piazza San Marco*, at Venice, but restored in 1815.

At No. 127, rue de Grenelle, is the *Hôtel du Châtelet*, a splendid specimen of the grandeur of the days of Louis XIV. It is inhabited by the Archbishop of Paris. Nearly opposite is the

École d'État Major (see p. 99.) On the site of the adjoining cavalry barracks stood the *Église Ste. Valère*. The ground afterwards belonged to the Davoust family, and then to Mr. Hope. At No. 77, rue de Varennes, is the *Hôtel de Biron*, now occupied by the *Dames du Sacré Cœur*.

At No. 69, rue de Babylone is the chapel of the Oriental Society for the union of all the Christians of the East. At No. 49 are infantry barracks famous for the attack they sustained in the revolution of 1830. Near this, at No. 12, rue Monsieur, is the Armenian College; and at No. 27, rue Oudinot, the establishment of the *Frères des Écoles Chrétiennes*.

Passing into the rue de Sèvres, we find, at No. 86, the Convent of *Socurs de la Congrégation de Notre Dame*, commonly called the *Couvent des Oiseaux*, and at No. 95 the

COUVENT DES LAZARISTES, where the visitor will perceive one of the most tastefully decorated chapels in Paris. It consists of a nave and two aisles, separated by Doric columns, with galleries above. The ceiling is elegantly painted and gilt, in compartments, in the Italian style; the windows display, in stained glass, passages from the life of St. Vincent de Paul. A winding staircase to the left, outside the chapel, gives access to the galleries, where, besides the confessionals, we see a series of well-executed paintings by Father Francis, one of the brethren. The subjects are—The Presentation, Annunciation, and Visitation; the Adoration of the Magi, Christ disputing in the Temple, and the Sermon on the Mount. Nearly opposite, is the

FONTAINE ÉGYPTIENNE.—Constructed in 1806. It consists of the statue of an Egyptian pouring water from two vases into a semicircular basin. Close by is the

HOSPICE DES INCURABLES (FEMMES), 42, rue de Sèvres.—This house, originally called *Hôpital des Incurables*, was founded in 1634, by Cardinal de la Rochefoucault. A spacious court

leads to the chapel, the front of which has a gable surmounted by an iron belfry, and is deserving of attention. Two niches with statues of Religion and Faith flank the entrance. The interior is cruciform, without aisles. In the nave we see some good pictures : an Annunciation, the Virgin and Child, the Visitation, a Holy Family, and an Adoration of the Shepherds, on wood, dated 1404. In the left transept an *Ecce Homo*, an old painting of the Adoration of the Magi, and a long list of the benefactors to the establishment. The most remarkable pictures in the right transept are two of the Flemish school, one representing the Saviour holding a skein of thread, which his mother is winding into a ball ; while in the other he holds a board steady, which Joseph is in the act of sawing. In the same transept is also a handsome marble monument to the founder, representing him kneeling on a sarcophagus, and an Angel holding his train. The infirmaries consist of long galleries partitioned into separate rooms, one for each patient, modestly but sufficiently furnished, and which gives them the appearance of streets. Visitors meet with polite attention, and are admitted from 12 to 4, (see p. 122.)

The rue de Sèvres and rue du Bac meet on the site formerly occupied by the Cemetery of St. Sulpice. In the rue du Bac, at No. 140, is the *Hôtel Chatillon*, built by a pupil of Mansard, and now occupied by the *Congrégation*, or convent, *des Sœurs de St. Vincent de Paule*. North of this stands

ST. FRANÇOIS XAVIER, or, ÉGLISE DES MISSIONS ÉTRANGÈRES, second chapel of ease to St. Thomas d'Aquin, 128, rue du Bac.—A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one on the ground-floor, and the other above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one is Ionic. Over the altar is the Adoration of the Magi, by Couder ; in the left transept, St. Louis washing the feet of the poor, by Bon Boullongue ; and opposite, the Apotheosis of St. Francis Xavier ; on the north side of the choir is a good painting, by Luca Giordano, of Christ driving the money-changers from the Temple. In the right transept, used as a chapel of the Virgin, is a Holy Family. The altar is of white marble, and has three fine bas-reliefs of Hope, Faith, and Charity. There is a Chinese bell here, weighing 700 kilogrammes, taken at Canton in 1858 by Admiral Rigault de Genouilly. It has no clapper, the sound being produced by a wooden hammer. In this seminary young men are instructed in the sciences and languages necessary for missionaries in the

East; among its members was the virtuous Abbé Edgeworth, who attended Louis XVI. in his last moments on the scaffold.

In the rue de Varennes, at No. 53, is the *Hôtel Monaco*, formerly belonging to Princess Adelaide, now sold to the Duke de Galliera. It was constructed by Brongniart, and stands in a fine garden, with a long avenue reaching quite to the rue de Babylone. Gen. Cavaignac resided in it while he held the office of Chief of the Executive Power in 1848, and M. Baroche, President of the Council of State, in 1853. No. 69, in the rue de Varennes, is the *Hôtel d'Orsay*, purchased and embellished by Count Duchâtel.

In the rue de Grenelle, at No. 103, there are still some offices of the Minister of the Interior.

At No. 110, is the Hotel of the Minister of Public Instruction, and at No. 116, the *Hôtel Forbin Janson*, remarkable for its elegant entrance, and now the Mairie of the 7th arrondissement. Near this, at No. 106, rue de Grenelle, is the ancient convent of *Pentémont*, now used as barracks for cavalry. Only a part of the old buildings still exists. The church, devoted to the Protestant service, fronts the street, and is surmounted by a well-proportioned dome. It is cruciform, and ornamented with Ionic pilasters. This street contains some hotels of the most ancient nobility of France.

The streets east and west of the rue Bellechasse occupy the ground formerly known under the name of the *Pré aux Clercs*, celebrated for the endless petty disputes it gave rise to between the University and the Abbey of St. Germain-des-Prés. The University claiming jurisdiction over this ground, the students used to repair thither for their diversion, and it consequently soon became a constant scene of debauchery, duelling, and confusion, to the great scandal of the reverend fathers and peaceful *bourgeois* of St. Germain, who had of an to defend the inviolability of their homes with arms in their hands. (1) On the Place Bellechasse, formerly a dependency of the Convent of the *Augustins du St. Sépulchre*, we see,

(1) In 1278, Gérard de Moret, abbot of St. Germain-des-Prés, caused some walls to be erected on the road to the Pré aux Clercs, as a protection against the students; but the latter pulled them down, alleging that they encroached upon the road. The abbot, however, caused the alarm-bell to be rung, and the domestics and subjects of the abbey fell upon the students, the abbot and monks cheering their adherents all the while with cries of *Tue! Tue!* Many students were taken prisoners, and others either mortally wounded or maimed. The University threatened to close her doors unless immediate satisfaction were granted for this outrage; whereupon the abbot, his monks, and their provost, were condemned to various penalties,

fronted by an elegant square planted with trees, and comprising 1,738 square metres, the church of

STE. CLOTILDE, chapel of ease to St. Thomas d'Aquin. This church, commenced in 1846, after the designs of M. Gau, is constructed in the pointed style, 96 mètres in length by 38 in breadth; the height of the nave is 26 mètres. The front consists of three entrances, separated by buttresses and surmounted by two galleries and a wheel-window, crowned by a gable between two spired steeples, 69 mètres in height. The gable is surmounted by a statue of St. Clotilda; four statues of saints occupy the niches fronting the buttresses, and twenty-eight more adorn the three entrances, the pointed receding arches of which are profusely sculptured with wreaths of tasteful design. They are approached by a flight of steps extending along the whole breadth, and give access to a spacious propylæum. Three bas-reliefs adorn the ogives of the inner doors, the central one representing the Crucifixion, by Tous-saint, that to the left, the Baptism of Clovis, and that to the right, the Martyrdom of St. Valeria, both by Oudiné. The buttresses are pinnaced; the roof is all iron.

Interior.—The church is cruciform, and consists of a nave and two aisles; there is a chapel on each side on entering, and there are five more around the apsis of the choir. The windows of the chapels are single; those of the nave and aisles, double; the transepts receive light from large wheel-windows, below which there is a double window, flanked by single ones. The chief feature of interest is the excellent stained glass in the windows, after the designs of Galimard, Amaury-Duval, and Jourdy. (1) The baptismal chapel to the left on entering, contains frescoes by Delaborde, representing the Baptism of Christ and that of St. Agnes; St. Remy, and lastly, St. Francis Xavier baptizing the Indians. The chapel opposite, in the right-hand aisle, has the following

(1) The subjects are, left aisle on entering: 1. St. John the Baptist. 2. St. Denis, St. Cecilia. 3. St. Helena, St. Hilarius. 4. St. Prosper, St. Camilla. 5. St. Germain, St. Geneviève. 6. St. Rodegunda, St. Gregory.—Opposite aisle from the transept: 7. St. Monegunda, St. Médard. 8. St. Pulcheria, St. Leo. 9. St. Ursula, St. Donatianus. 10. St. Paul, St. Christina. 11. St. Victor, St. Agatha. 12. The Saviour.—Transepts, lateral windows: the Evangelists and Twelve Prophets—Front windows, to the left: Christ and the Virgin; opposite, Christ and Moses.—Chapels of the choir: 1. Six medallions with Passages from the Life of St. Louis of France. 2. Nine medallions with Scenes from the Old and New Testament. 3. The Lady Chapel: the Life of the Virgin in fifteen medallions. 4. The Life of St. Joseph, in nine medallions. 5. six medallions with Passages from the Life of St. Remy.

subjects by the same artist: Christ declaring himself the Good Shepherd, Jesus and Mary Magdalen, the Holy Women on their way to anoint the body of Christ, the Entombment. Above: Hope and Piety. The piers of the choir are connected by dwarf walls, enriched towards the aisles with bas-reliefs, representing, in the left aisle: 1. The Marriage of Clovis; 2. Clodomir is cured; 3. The Baptism of Clovis; 4. Death of Ste. Clotilde. In the right aisle: 1. St. Valeria converted; 2. Condemned to Death; 3. Her execution; 4. She is seen carrying her head to St. Martial. Of the five chapels of the choir, the first in the right aisle, painted in fresco by Pils, represents passages from the life of St. Rémi, viz., his Consecration, the Baptism of Clovis, St. Rémi organizing missions, and his apotheosis. The next, by Bezard, displays passages in the life of St. Joseph, in six compartments; the third, in 12 compartments, by Lenepveu; to the left, passages in the life of the Virgin; to the right, passages from the Life of Jesus; the 4th. by Brissot, passages from the life of St. Helena; also Christ carrying his cross, the crucifixion, and figures of Constantine and St. Sylvester. The last chapel in the left aisle, painted by Laemlein, has, 1. St. Louis receiving the crown; 2. Discoursing under his favourite tree; 3. Carrying the crown of thorns, and 4. Tending the sick. The organ-loft is over the entrance. This church which has cost 8,000,000 fr., was inaugurated in 1857, and has received a set of bells forming a complete octave, so that the peals rung from the belfries of Ste. Clotilde are the most musical in Paris.

At Nos. 82 and 86 is the War-Office, formerly a convent of the *Filles de St. Joseph*. The buildings take up a considerable portion of the rue St. Dominique, and extend northward to the rue de l'Université, where, at No. 71, is the

DÉPÔT DE LA GUERRE.—This office is subdivided into four sections, viz.:—1. That of the map of France, with 83 draughtsmen and engravers; 2. that of topographical operations; 3. that of historical labours, comprising the classification of the Archives, the service of the Library, &c., and lastly that of military statistics and regimental affairs. The dépôt contains a valuable library, of upwards of 20,000 volumes, and celebrated for the following treasures: the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V., his grandson, King of Spain; the military memoirs relative to the wars of the Spanish succession; the correspondence of Napoleon I., filling 300 drawers; a book bound in green morocco, with the title “Napoleon Bonaparte,” and containing his certificates of baptism and nobility, all the

orders transmitted to him during his military service, &c.; autograph letters of Condé, Jourdan, Hoche, Masséna, Ney, &c., and the manuscripts of Vauban, Folard, Guibert, Bourcet, and other eminent military men. It also possesses a series of exact surveys of the battles of Napoleon, and many important documents, which are being published under the title of *Mémoires du Dépôt de la Guerre*. To visit this library apply to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

The rue St. Dominique, which in 1542 bore the name of *Chemin des Vaches*, and afterwards that of *Chemin de la Justice*, is celebrated for its noble residences; for example, the *Hotel of the Duchess Dowager of Orleans*, No. 62, formerly inhabited by the Arch-chancellor of the Empire, Cambacérès, and now occupied by the Ministry of Public Works; the *Hôtel de Grammont*, No. 113; and the *Hôtel de Périgord*, No. 115, now the property of Prince Demidoff.

FOURTEENTH WALK.

This comprises the rest of the 7th, and part of the 6th arrondissements. In the Place St. Thomas d'Aquin is the church of

ST. THOMAS D'AQUIN,—designed by Pierre Bullet, and built in 1683 for a convent of Jacobins, founded by Cardinal Richelieu. The front, rebuilt in 1787, by Brother Claude, one of the monks, is decorated with two ranges of Doric and Ionic columns, surmounted by a pediment, containing a bas-relief representing Religion. This church is 132 feet in length, and 72 feet in height. The interior is Corinthian and cruciform, with single aisles, and has the following frescoes by Blondel, viz.—In the cupola over the intersection of the nave and transept: four compartments, containing the four Evangelists, Christ holding the Gospel, and the Virgin adored by angels. In the pendentives: St. Thomas d'Aquin, St. François de Sales, St. Vincent de Paule, and St. Dominic. Left transept, over the altar: the Marriage of the Virgin. Right transept: Simeon blessing Jesus. Over the lateral arches of the transepts: Faith, Hope, Charity, and Divine Justice. On the ceilings of the transepts: medallions with Angels carrying the instruments of the Passion. On the walls of the choir: St. Peter and St. Paul; its semi-cupola is richly gilt. Flanking the altars of the transepts: medallions with figures of the Virgin and St. Vincent de Paule. Behind the high altar is a chapel to St. Louis, with a picture of that saint; the ceiling, by Lemoine, represents the Ascension; the frescoes on the walls

represent the Bearing of the Ark. Over the doors leading to this chapel are pictures of St. Catherine of the Wheel, and St. Louis praying. The other pictures in this church are, in the left aisle : the Prodigal Son, by Roehn ; the Conversion of St. Paul, by La Hire ; and St. Thomas d'Aquin stilling a storm at sea, by Scheffer. In the right hand aisle : Magdalen at the Calvary ; Paul before Festus, by Vouet, painted in 1639 ; a Descent from the Cross, by Guillemot, and a Holy Family of the Flemish School. The church is celebrated for its preachers, and fashionable congregations.

Adjoining to this church, 3, Place St. Thomas d'Aquin, is the **MUSÉE D'ARTILLERIE**.—This highly interesting and curious museum, a visit to which should not be omitted, established in the ancient convent of the Feuillans in 1794, was removed to this convent of the Jacobins in 1797, and was originally formed of arms from the Garde-Meuble de la Couronne, the Château de Chantilly, the Château de Sedan, the Bastille, and other armories. During the wars of the first Napoleon the museum was greatly increased by spoils from the enemy, but in 1814 was much diminished by the removal of arms claimed by the allies ; in 1815, the Prussians alone carrying off 580 chests. (1) In the passage leading to the rooms of the ground-floor there are guns of various calibres, from the roughest contrivances in the infancy of the invention to the most elegant forms of later days. Among them are several mortars of hammered iron left by the English before Meaux in 1422, Turkish pieces with Arabic inscriptions, four pieces taken from St. Juan d'Ulloa in 1838, Russian guns, taken at Sebastopol and Bomarsund, some Austrian guns taken at Solferino, and some guns of peculiar make manufactured by way of experiment. An immense chain is suspended along the walls, 590 feet in length, and weighing 7,896 pounds, called the *Chaîne du Danube*, from having been used by the Turks for a pontoon bridge over that river, at the siege of Vienna, in 1683. All round the adjoining court Russian cast-iron coast-and-siege ordnance are seen placed upright against the wall. On entering the vestibule on the ground floor, we find field-pieces, howitzers, culverins, and falconets. Two pieces of large calibre, with Arabic inscriptions, flank the inner door. Next is the *Salle des Modèles*, with models in the proportion of 1 to 6, of cannon, gun-carriages, ammunition-waggons, &c. Prussian, Dutch, Norwegian, and other fire-arms are arranged in racks against the walls. There are also here some Russian muskets taken at Bomarsund. Japanese and Mongolian armour, arms which belonged to the

(1) The visitor can have an excellent catalogue for 1 franc.

Emperor of China, his war-saddle taken at Pekin in 1860, his military dress, his rich poniard, and other Chinese weapons. On ascending the staircase, we see three plaster casts of antique reliefs, found in the vicinity of the Rhine, one of which represents a Roman soldier armed at all points. We now enter the *Salle des Armures*, of Doric design. The ceiling is painted in grisaille, with arms and attributes of war. It is lit by semi-circular windows; the walls are hung with trophies of helmets, coats of mail, shields, &c., and decorated with inscriptions commemorating the Grand Masters of artillery and other high officers of the French army from the remotest periods. Fronting the door there are seven glass stands, containing specimens of Greek, Roman, Celtic and Merovingian weapons, a Roman crown, helmets, iron-pots, etc. The remainder of the central portion of the floor is occupied by figures, chiefly on horse-back, in full armour. Complete coats of armour are also arranged on blocks along the lateral walls, most of them with escutcheons painted on the plinths; the walls of the extremities are decorated with trophies formed of arms of all kinds of rich and costly execution; the shields especially will attract attention. The helmet marked No. 281, once belonged to Bajazet II., son of the conqueror of Constantinople. There are also other historical relics: against the wall to the right on entering, we find No. 135, the armour worn by Henry, Duke of Guise, surnamed *Le Balafré*, killed at Blois in 1588 (the helmet alone weighs 10 lbs.); No. 134, belonged to the Duke of Mayenne, chief of the League (1611); and No. 119, was worn by Frederic V, Elector Palatine and King of Bohemia (1632). No. 165, belonged to the Constable Anne de Montmorency (1567), and No. 178 to Robert IV de la Marck, Marshal of France (1556). Among the equestrian figures, No. 162 was owned by the Bastard Antoine de Bourgogne, son of Philippe-le-Bon. Here also in a gilt frame, surmounted by an eagle, is the flag of the old *Garde Impériale*. In the other galleries, which are numbered 1, 2, 3, and 4, small arms, ancient and modern, are arranged in racks, the most curious and costly objects being in glass presses. Some of the arms taken from the Moors in 1859 by Gen. de Martimprey, as also those taken in the Chinese war of 1860, are placed here. Along the sides, next the windows, are rows of tables, presenting models of cannon, machines, &c. We may notice, in gallery No. 1, the inlaid carbines, cross-bows, and stirrups, such as Nos. 1416, 1606, 1552 and 2380; in gallery No. 2, the rich fire-arms of the 16th-18th centuries; No. 3, the Roman sword blades, contained in glass stands, and in gallery No. 4, the halberds, fal-

chions and partizans, and the weapons of African and other savages. Strangers are admitted on Thursdays from 12 to 4. A military library of 6,000 volumes is attached to this museum, but is not public.

Opposite the Place St. Thomas d'Aquin, at 31, rue St. Dominique, is the noble mansion of the Duc de Luynes. At No. 84, rue de Grenelle, are the new premises of the *Société Impériale d'Horticulture et d'Agriculture* (see p. 106). Flower and agricultural shows are held here twice a year. At No. 57 in the rue de Grenelle is the

FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon executed the designs, figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a concave semi-elliptical form, 90 feet in length by 36 in elevation. In the centre is a pavilion, resting on a basement, with plain rustics, supporting two couples of Ionic columns crowned with a pediment. In front is a group in white marble, representing the City of Paris sitting on a prow, between the Seine and the Marne. Between the columns is the following inscription, by Cardinal Fleury:—

Dum Ludovicus XV., populi amor et parens optimus, publicæ tranquillitatis assertor, Gallici imperii finibus innocue propagatis; pace Germanos Russosque inter et Ottomanos feliciter conciliata; gloriose simul et pacifice regnabat; fontem hunc civium utilitati, urbisque ornamēto, consecravit Præfectus et Ædiles, Anno Domini M.DCC.XXX.IX.

The wings have Doric pilasters, between which are four statues and as many bas-reliefs, representing the four seasons, besides two escutcheons containing the arms of the city.

Entering the rue de Sèvres by the rue de la Chaise, we find the **ABBAYE AUX BOIS**, first chapel of ease to St. Thomas d'Aquin, 16, rue de Sèvres. Contiguous was a convent, bought in 1719 by the *Religieuses de Notre Dame aux Bois*.

Facing this is the *Maison du Noviciat des Religieuses Hospitalières de St. Thomas de Villeneuve*, 27, rue de Sèvres, and farther on, in the courtyard of No. 35, we find the

ÉGLISE DE JÉSUS, belonging to the Jesuits. Though it contains no works of art worth mentioning, the grandeur of its Gothic interior, consisting of a nave and two aisles with clustered columns, is deserving of notice.

The *Croix-Rouge* is a spot where six streets meet, and at No. 39, in the rue des Saints Pères, is the

ACADÉMIE DE MÉDECINE, formerly at No. 12, rue de Poitiers, where the meetings of the royalist members of the Constituent Assembly of 1848 used to be held. Its entrance, erected in 1784, consists of a noble arch supported by two engaged

Doric columns on each side. Above is a statue of Esculapius, and within, there is a statue of Baron Larrey (see p. 143.) This building was formerly annexed to the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—Founded in 1613, by Marie de Médicis, for the *Frères de la Charité*, who were all surgeons or apothecaries, besides ministering to the spiritual wants of the sick. The building has a handsome front, with a spacious Doric entrance and vestibule (see p. 140). Strangers are admitted on Sundays and Thursdays from 1 to 4. A portion of this hospital has now been rebuilt in the rue des Saints Pères. The chapel, the first stone of which was laid in 1613 by Queen Marguerite, the wife of Henry IV., has been demolished, and is to be replaced by another. The name of the above-mentioned street is a corruption of *Cinq-Pères*, the monks of the Charité who first assumed the duties of the hospital being five.

The rue Bonaparte, on the right, leads to

SAINT GERMAIN DES PRÉS.—This church is a monument of the highest interest to the antiquarian, it having been the abbey-church of one of the largest and most ancient monastic establishments of Paris. Childebert I., son of Clovis, on the suggestion of St. Germain, Bishop of Paris, founded a monastery about 551, though the *Pragmaticum*, which is still preserved among the Archives of the State, dates from 561. He dedicated the church to the Holy Cross, St. Stephen, and St. Vincent; the relics of the latter saint were brought by him from Spain, and given to the monastery, together with the treasure which he had taken from Amalaric, at Toledo, and a piece of the true cross. This foundation was endowed with many estates, and among others with the fief of Issy, extending over the whole of the southern bank of the Seine, from the Petit Pont in Paris to the village of Sèvres. Throughout this domain the community possessed full jurisdiction, which they retained till 1674; and the prison of the Abbaye long remained as a monument of their importance. The church, dedicated in 557, was celebrated for its decorations, and was called “The Golden Basilica.” In 861, the Normans nearly destroyed the monastery, and burnt the church, of which only part of the lower walls of the western tower are supposed to remain. The tomb of Childebert was afterwards carefully restored by the monks. In 990, the Abbot Morardus, 26th in succession, commenced rebuilding the church, which was consecrated by Pope Alexander III., in 1163, under the abbot Hugues III. In 1653-6, the tomb of Childebert was placed in the middle of the church. The chapel of the Virgin was begun about the middle of the 13th century, by Pierre de Montreuil, and was one of the most exquisite pieces

of architecture of the middle ages. In 1369, the abbey was fortified against the English by Charles V.; and, in the time of Henry IV., it still resembled a fortress (1) encompassed by a moat. To the west, where part of the Faubourg St. Germain now stands, was the *Pré aux Clercs* (see p. 348). From 1503, the abbots were appointed by the crown; and among other distinguished men who attained this honour was Casimir, King of Poland, who died in 1672. In 1644, this celebrated community was incorporated with the celebrated Benedictines of St. Maur. Mabillon, Montfaucon, Achéry, Ruinart, &c., were all of this abbey. It was suppressed in 1789, and the buildings became a salt-petre-manufactory. An explosion taking place in 1794, the refectory and library were destroyed, and the church much damaged. Under Charles X., the restoration of it was commenced by M. Godde, and completed in 1836. The square buttressed tower with double-arched mullioned windows, which flanks the entrance, dates from 990, the time of the Abbot Morardus; it was formerly topped with a stone spire, which has been replaced by a wooden one of an octagonal form, with four smaller ones at the corners. There were two turrets besides, flanking the choir, but which were removed in 1820. The western porch is pointed; in the ogive is an old bas-relief representing the Last Supper, and over this the figure of Christ. The figures that once adorned the western front may be found in Montfaucon's *Antiquities*.

Interior.—The interior is cruciform, with a circular choir at the east end; the nave is flanked with plain aisles without chapels, except one in the right hand aisle, but the choir is surrounded by them. All this part is also of the time of the Abbot Morardus; the choir is the work of Abbot Hugues III. All the capitals of the pillars forming the piers will be particularly remarked for the devices of which they are composed; many of those in the nave are restorations of the old ones, copied with the most scrupulous fidelity, and now magnificently gilt and decorated; the ceiling is painted in cobalt, interspersed with stars, and the foliated capitals of the lofty engaged columns which front the piers are likewise gilt. The whole church has been decorated with fresco-paintings by M. Flandrin. Over the arches of the choir we see the twelve Apostles in fresco, and around the apsis are the Angel, Lion, Ox, and Eagle, emblems of the Evangelists; over the central arch is the Lamb. The wall at the entrance of the choir

(1) In May, 1854, one of the loopholed towers of the abbey was discovered at No. 17, rue St. Benoît, transformed into the well-hole of a staircase.

to the right is painted in three compartments; the tympan of the upper ogive representing the Abbot Morardus, three of his immediate successors, and King Robert. The lower ogive spaces are adorned with the figures of Fortitude, Justice, Chastity, and Truth; and the field below represents Christ bearing the Cross. A similar arrangement is in the opposite wall, where the upper ogive represents St. Droctovæus and St. Germain on one side, and King Childebert and his Queen, Hudrogote, on the other, offering the church to St. Germain. The lower ogives display the figures of the other cardinal virtues, Faith, Hope, Charity, and Humility. The field below represents Christ making his entrance into Jerusalem. Figures of archangels adorn the ceiling of the cross, while the frieze of the nave is charged with a series of biblical subjects worthy of the distinguished artist to whom they are due (1). The stalls of the choir are profusely carved. The right hand aisle contains the Martyrdom of St. Vincent, by Cazes (1784), and the afore-mentioned chapel, surmounted by a cupola and drum, the ceiling of which is boldly painted with the apotheosis of a saint. Over the confessional is a *Mater Dolorosa*, by Varcollier. The adjoining transept, which is the chapel of Ste. Marguerite, contains a handsome marble tomb of one of the Castellan family. In the first chapel of the choir there is a painting of the Archangel crushing the Dragon. In the same chapel is a tomb of James Duke of Douglas, who died in 1645. His figure in marble is reclining on a sarcophagus. In the 2d chapel, black marble slabs mark the remains of Mabillon, Descartes, and Montfaucon.

(1) The following are the subjects of these fine mural paintings, so arranged that above the spandrels of each arch there are two compartments, one relating to the Old Testament, the other to a parallel passage of the New. Beginning from the right on entering, the space over the first arch is provisionally closed. Over the second we see the Confusion of Tongues at Babel, and Jesus delivering the Keys to Peter. 3rd. Jonah delivered from the large fish, and The Resurrection. 4th. The Sacrifice of Isaac, and the Crucifixion. 5th. Joseph sold by his brothers, and the Kiss of Judas. Turning to the opposite side of the nave, and moving towards the entrance, we see over the first arch next to the transept Melchisedech offering the sacrifice of bread and wine, and blessing Abraham, and the Institution of the Lord's Supper. 2nd. The Egyptians drowned in the Red Sea, and the Baptism of Christ. 3rd. Balaam's burnt-offering, and the Adoration of the Magi. 4th. Adam and Eve terrified at the Voice of the Lord, and the Birth of Jesus. 5th. Moses before the burning bush, and the Annunciation. In the arched compartments above these paintings are various personages of the Old Testament, such as David and the Prophets, Moses, Judith, &c.

Here there is an excellent picture by an unknown master, representing the vision of St. Catherine of Siena, in which she saw the Holy Family, and shook the hand of the infant Saviour. The Lady Chapel is circular, and has two finely painted grisailles on canvas, the first attempts of the late Abel de Pujol: the Adoration of the Magi and the Presentation in the Temple. Next is a Mater Dolorosa, in plaster, with four angels on brackets, kneeling. In the chapel of St. Vincent de Paule is the statue of that saint; in that of St. Paul is a monument to Boileau, whose heart was transferred here in 1819 from his tomb, which exists in the undercroft of the Sainte Chapelle (see p. 306). In the adjoining one is Joseph leading Christ, by Delarue, and a marble monument to another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The following transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a fine bas-relief of one of his battles. Here is also a painting of Simeon kissing the Saviour, probably by a pupil of Rubens. The paintings in the left aisle of the nave are: the Death of Sapphira, by Leclerc (1718); St. Germain distributing the presents of Childbert to the poor, by Steuben; the Entrance of Christ into Jerusalem; the Baptism of the Eunuch, by Bertin (1718); and the Raising of Lazarus, by Verdier (1677). The pulpit, of white marble, is of elegant design; it is flanked by two statues in bronze, by Jacquot, one allegorical of the Mosaic law, the other of Christianity. The front is adorned with bas-reliefs in bronze, the central one representing the Sermon on the Mount. For a more complete history of the abbey, see the *History of Paris*. (1) The church is 200 feet in length, 65 feet in breadth, and 60 feet in height.

Turning to the left, on leaving this most interesting church, the rue Bonaparte will lead the visitor to the rue Ste. Marguerite, but lately the site of the *Abbaye* (see p. 78), which stood in front of the rue de l'Ecole de Médecine.

The rue de l'Échaudée leads to the rue de Seine; and the small *Passage du Pont Neuf*, one of the first established in Paris, to the rue Guénégaud, and the Quai Conti, now considerably widened. The stranger will be reminded by these names that he is on a spot immortalised by Sterne.

No. 5 on this quay bears an inscription stating that Napoleon I., then an officer of artillery, on leaving Brienne, lived in that house on the 5th story. On this quay is the

(1) HISTORY OF PARIS, 3 vols. 8vo. There is also a history of the abbey by Bouillard, one of the Benedictines of the society.

1. The first part of the document is a list of names and dates.

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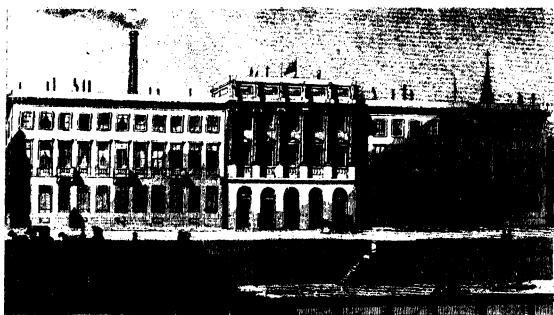
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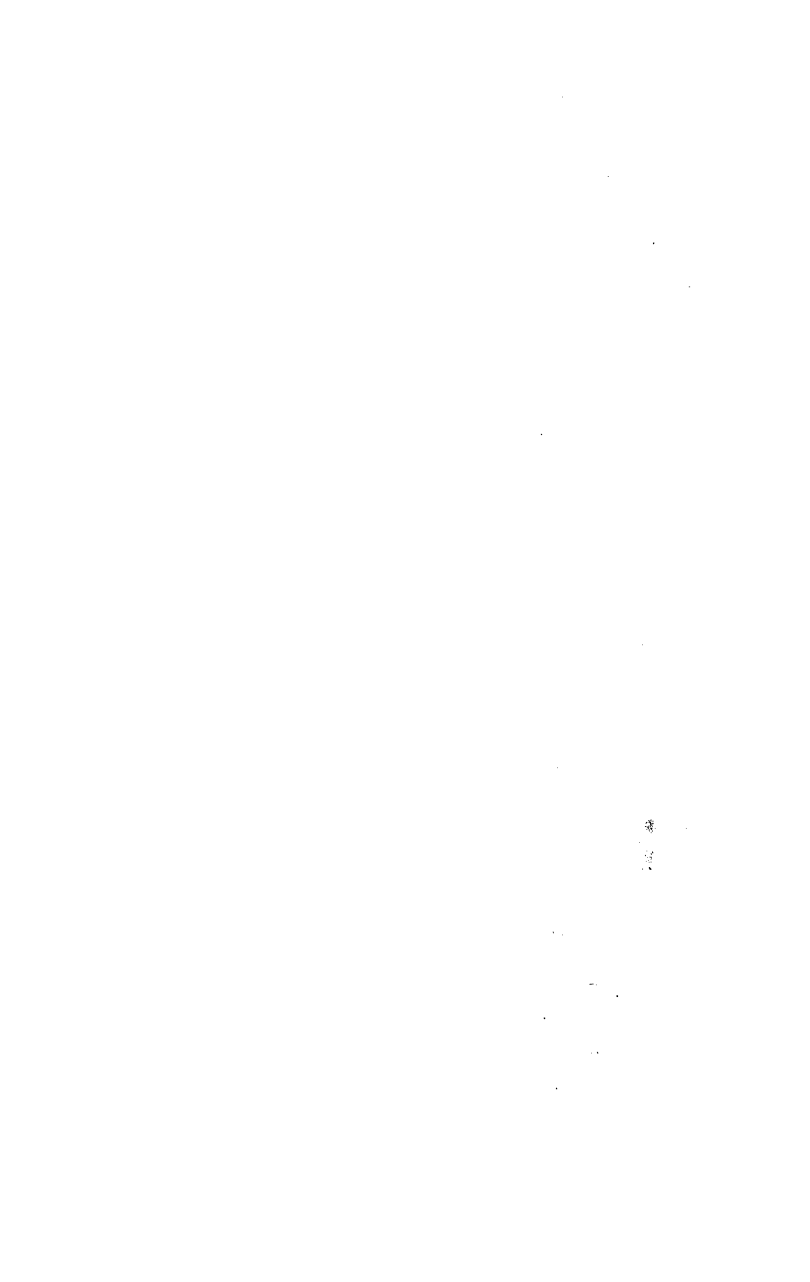
GREEN MOUNT.



PALACE OF THE UNIVERSITY.



PALACE OF THE BEAUX-ARTS.



HÔTEL DES MONNAIES.—A mint existed in Paris under the second race of kings, in the royal palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie, and removed in 1775 to the present building, erected on the site of the Hôtel de Conti, after the designs of Antoine. The principal front is 360 feet in length, and 78 high. It has three stories. In the centre a projecting mass with five arcades on the ground floor supports six Ionic columns, crowned with an entablature and an attic, ornamented with festoons and six statues, of Law, Prudence, Power, Trade, Abundance, and Peace. The front towards the rue Guénégaud is 348 feet in length. Two pavilions rise at its extremities, and a third in the centre surmounted by a square cupola. On the attic stand four statues, representing Fire, Air, Earth, and Water, with slabs bearing appropriate distiches. The intermediate buildings have only two stories. The ground plan includes eight courts, of which the central one is the most spacious. It has two pavilions facing each other, each bearing a pediment; the southern one has four Doric pillars, in front of which are busts of Henry II., Louis XIII., Louis XIV., and Louis XV. The central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is an Ionic staircase, with a bust of Antoine, the architect. We next enter a magnificent saloon, called the *Musée Monétaire*, adorned with 20 Corinthian columns in stucco, supporting a gallery. On the mantel-piece is a bust of the present Empress. This room contains an immense collection of the coins of France and other countries, chronologically classified, besides the medals struck on various public occasions, such as marriages, victories, etc. They are contained in 5 rows of stands on each side, besides others in the embrasures of the windows. The stands to the left on entering contain medals only; those to the right, coins. The series of the former commences at the stand in the embrasure of the first window to the left, proceeds regularly to the third, thence to the stand immediately opposite, and ends with that nearest to the entrance. The oldest authentic medal here is one of Charlemagne, an invaluable relic of excellent execution; the earliest medal of which the original die exists is one of Charles VII. (1461). Medals of Boccaccio, Louis XII., Henry VIII., Francis I., Loyola, Mary Queen of Scots, Sixtus V., Cardinal Richelieu (a superb medal by Varin, 1630; for which his life was spared), Cardinal Mazarin, &c., will successively meet the visitor's eye, until, gradually descending to the present period, he will find medals commemorating all the stirring events of the last few years: the pro-

clamation of the republic of 1848 ; the days of June, Cavaignac's administration ; the visit of the French National Guards to London in October 1848 ; the 2d of December 1851, the Proclamation of the Empire ; the visit of the Queen of England in August 1855 ; the taking of Bomarsund and of Sebastopol, the marriage of Prince Napoleon with Princess Clotilde, &c., besides an immense number of medals with portraits of the princes or leading personages of all countries, such as Queen Isabella of Spain, Victor Emmanuel of Italy, Narvaez, Kossuth, etc. The medals struck in commemoration of the Great Exhibition are all in the stands of the right-hand windows, together with a collection of French copper money before the re-coining ; smaller stands before the piers of the windows contain private medals or counters (1), and Japanese, East Indian, and Chinese coins ; the oldest of the latter is dated 1700 years before Christ. We now come to the five rows of stands to the right on entering, which contain the coins. Many of the places are now empty, owing to the transfer of upwards of 6000 coins to the Imperial Library ; nevertheless, many of them have been replaced by duplicates. The most interesting of the English coins is a silver penny of William the Conqueror (1066) ; of the Spanish, one of King Tuica (date 638.) There are, besides the African cowrie, Mexican, Bolivian, Greek, Turkish money, etc. The fifth row from the entrance contains the whole series of French coins, from the time of the Gauls down to the present time. Four large glass presses flanking the entrance and the chimney-piece opposite contain an interesting collection of standard weights and measures, implements for engraving, stamping, etc., and chemical substances used for the purposes of fining. In adjoining rooms are several models of the furnaces, instruments, &c., used in coining and assaying money, and other stands containing a numismatic gallery of the Kings of France, of modern workmanship. The last room of this series is called the *Salle Napoléon* ; here are arranged nearly all the dies of medals struck under the Consulate and the Empire ; here is also a splendid colossal marble bust of Napoleon I., executed for Fouché by Canova in 1806, a model in bronze of the mask taken from the Emperor's face at St. Helena 20 hours after his death, and a bust of the present Emperor, by Barre ; a model of the pillar of the Place Vendôme in bronze, peculiarly interesting, as displaying the statue of Napoleon which adorned the column before

(1) The coining of medals and counters is a privilege of the mint of Paris. The net profit under this head amounts to about 26,000 fr. Upwards of 100,000 medals and counters were coined last year, besides 212,000 medals of saints.

the Restoration, in his imperial robes. It was executed by Brenet, in the proportion of 1 to 24, and cost 6000 fr. A glass case contains a representation in wax of the bas-reliefs with which its shaft is encircled. On a table, under a glass case, is a closed casket, containing a collection of all the coins struck with the effigy of Napoleon I. in the kingdom of Italy, given to the Musée by the present Emperor when he was President. Returning to the first hall, a door opposite the entrance to the right leads to the staircase of the Gallery. Here, before ascending, we may remark the Chinese coins arranged in a glass stand. In the first room above, we find a series of seals of State, from King Dagobert down to the second Republic; also the seals of the five great vassals or fiefholders of the Crown. The gallery of the large saloon contains private dies, among which we find the heads of Madame de Genlis, Lord Byron, and many other distinguished personages; and in the following galleries and rooms are the dies of historical medals, with the busts of Diane de Poitiers, Henry IV., Marie Thérèse of Austria, Louis XIV., etc. In the last room, a glass stand contains prize medals, another opposite, Masonic counters, and the presses contain dies of the Restoration, the time of Louis Philippe, and the present reign. One of the presses is partly filled with specimens of mineralogy, and metals in their refined state. A very copious and learned catalogue is published of the whole, with detailed descriptions of the medals, price only 3 francs. Medals of which the dies are retained are sold to visitors for the benefit of the establishment at a trifling cost; but of the coins of which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved but not shown to the public. In this Hôtel are performed all the operations of coining, besides the assaying and stamping of the gold and silver for jewellers, &c., who are obliged by law to have every article stamped before it can be sold. It is also the seat of the general administration of the coinage of the State.

The *Laboratory* of the Mint is entered from the court to the left. In the first room are two steam-engines of 32 horsepower, by which all the machinery of the establishment is worked. A door to the left leads hence to the furnace-room, with six furnaces containing from 800 to 1200 kilogrammes of silver each. The bars cast here in iron moulds are afterwards taken to the *grand atelier*, a lofty hall, where 16 rollers are in constant motion, flattening the bars to the required thickness, according to the coin they are intended for. After this process, the bars, which have acquired greater length and compactness by successive rolling, are taken to another furnace.

room adjoining to the first, where they are exposed to a red heat, to render them more malleable. Thence they pass into the hands of the cutters, who are accommodated in a gallery running all round the top of the grand atelier. Here round pieces of the required size are cut out of the bars by machinery, and what remains of the bars is taken back to the melting-furnaces. The pieces are now weighed; if too light, they are sent down to be melted; if too heavy, they are reduced by a sort of plane. This machine is so constructed as to throw aside the piece as soon as it has undergone the process of planing, so that it only requires feeding. When the pieces prove of the standard weight, they are taken to a room communicating with the gallery, where, after being exposed to a red heat, they are cleansed in a mixture of water and sulphuric acid. They are now reduced to the exact diameter required, by the action of a machine which at the same time gives a slight elevation to the rim. The floors of the grand atelier and of the gallery are latticed, so that a piece falling down cannot roll away or stick to the shoes of a person treading upon it. Gold is worked in another room adjoining the engine-room; visitors are not allowed to enter, on account of the small particles of gold with which the floor is strewed, and which are carefully swept up; but the process is the same as that described above. The coining-machines are in a hall opposite the principal entrance in the first court. There are eleven of these machines, viz. one for gold, 6 for five-franc pieces, 2 for two-franc pieces, and 2 for small coin. When they are all worked at once, they produce 1,500,000 fr. per day. They are the invention of M. Thonnelier, and well deserve inspection. Each strikes off 70 pieces per minute (see p. 14).

The museum is open to the public on Tuesdays and Fridays from 12 to 3. To visit the laboratory and ateliers, visible on Fridays from 12 to 3, apply for a special ticket to *M. le Président de la Commission des Monnaies et Médailles, Hôtel des Monnaies*. To the west stands

The PALAIS DE L'INSTITUT.—This edifice, originally built under the provisions of Cardinal Mazarin's will, for the *Collège des Quatre Nations*, to which natives of Roussillon, Pignerol, Alsace, and Flanders, were alone admissible, was commenced in 1661, after the designs of Leveau, and now contains two distinct establishments, the *Bibliothèque Mazarine*, and the *Institut de France*. The front forms the concave segment of a circle, terminated at the extremities by projecting pavilions, with open arcades in the basements. In the centre is the front of the church (now the hall where the public meetings are held); composed of four Corinthian co-

lums surmounted by a pediment. Above the front rises an attic, surmounted by a dome. The first court is octagonal and has two Corinthian pavilions. The eastern one contains the

Bibliothèque Mazarine. — Cardinal Mazarin possessed a library, formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement de Paris*. To repair this loss, Naudé, aided by Lapoterie, bought up for the Cardinal a great number of the works which had fallen into the hands of booksellers and private individuals. This second library Mazarin bequeathed to his College, together with 2,000,000 livres for the building, and a yearly revenue of 45,000 livres. The library was subsequently enriched with those of Descordes, and of Naudé, the latter of whom died in 1655, and thus the present *Bibliothèque Mazarine* was formed. The manuscripts were removed to the royal library, but others have since been bought. The collection now amounts to about 120,000 printed volumes, and 50,000 manuscripts. The library consists of an octagonal ante-room, and a large gallery with two branches turning at right angles, 190 feet by 24. The book-cases are richly carved, and fronted with Corinthian columns supporting a gallery. The principal room, where students are accommodated, occupies the site of the celebrated Tour de Nesle. (1) It is adorned with many good marble and bronze busts, some of which are antique. The visitor will remark those of Mazarin and Racine, and the inkstand of the great Condé. It possesses also a very fine terrestrial globe of copper, executed for the Dauphin by the brothers Bergwin, under the direction of Louis XVI.; the latter is even said to have worked at it himself. It now bears the impression of a bullet with which it was struck from the Louvre, defended by the Swiss guards, during the revolution of 1830. There is also a curious collection of models of Pelasgic monuments of ancient Greece, comprising the Cyclopean walls of Mycene, &c. Specimens of old printing and binding are also exhibited in a glass stand, executed by the late M. Petit Radet. The library is open to the public daily, except Sundays and festivals, from 10 to 3.

The Institut. — The western pavilion in the first court leads to the Grand Hall, for the public sittings of this celebrated body. The hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, &c. It is adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. The second court

(1) In 1842 and 1850, parts of the foundations of the Tour de Nesle were discovered.

contains the private buildings pertaining to the Institut. A door to the left gives access to a double staircase leading to the secretaries' office on the first floor, and to the library and hall for the weekly sittings, on the second. The *Bibliothèque de l'Institut*, to which admission is only obtained through introduction by a member, contains about 60,000 volumes, including a large number of valuable oriental works, complete series of the transactions of nearly all the learned societies of the world, and numerous works on history and archæology. The library is adorned with the celebrated marble statue of Voltaire, by Pigalle. A vestibule, containing the busts of some of the most distinguished members of the Institute in former days, separates the library from the *Salle des Séances*, which is preceded by a waiting-room, of Ionic design. The president's chair occupies the centre of the *Salle*, which is lit by five windows, and adorned with marble statues of Racine, Corneille, Molière, La Fontaine, Puget, and Poussin, in niches, and busts of Gros, Cuvier, Visconti, and La Place, on brackets. On the walls are the portraits of David, Buffon, Montesquieu, Grétry, Coulomb, d'Alembert, J. Goujon, Lavoisier, Lagrange, Audran, Voltaire, Turgot, Fénélon, Boileau, Ph. Delorme, Barthélémy, Rousseau, and Fermat. The frieze below these portraits bears the names of poets and other celebrated men. Continuous tables, with chairs for the members, occupy the floor on both sides of the president's chair, opposite which there stands another table for strangers, who have previously inscribed their names at the secretaries' office, for the purpose of reading extracts from original and unpublished essays on various subjects. Along the walls there are benches for the public, those in the centre being reserved for reporters. For information respecting the Institute, its Academies and the days of their meetings, see p. 90. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk. To obtain tickets of admission to the annual meetings apply at the office of the Secretary of the Institute, at least one month beforehand. The tickets are for one person. Opposite is the

PONT DES ARTS.—This bridge, for foot-passengers only, takes its name from the Louvre, once called *Palais des Arts*. It is composed of 8 arches of wrought iron, with a wooden platform. Each of the first 7 arches is 56 feet, the 8th 84, the length of the bridge is 488, and the breadth 30. It was finished, in 1804, at a cost of 900,000 fr.

The stranger now enters the Quai Malaquais, called in 1631 after Queen Marguerite, the first consort of Henry IV., the palace of that princess being then at the corner of the rue de

Seine. Here the visitor will be struck with a large new building of monumental design, containing the exhibition rooms of the

PALAIS AND ÉCOLE DES BEAUX ARTS.—This school, reorganised by an Imperial decree of Nov. 13th, 1863, is now administered by a Director appointed for five years, and a Superior Council of Instruction composed of the Superintendent of Fine Arts, two painters, two sculptors, two architects, one engraver, and five other members. Eight professors respectively teach the history of art and esthetics, anatomy, perspective, mathematics, descriptive geometry, the natural sciences, practical architecture, and archæology. There are three class-rooms for painting, three for sculpture, three for architecture, one for plate-engraving, and one for engraving medals, all superintended by eleven professors. Pupils are admitted between the ages of 15 and 25. An annual competition takes place for the *Grand Prix de Rome*, the successful candidates, who need not be pupils of the school, but must be French subjects, and not older than 25, being sent to Rome and maintained there at the expense of the Government for four years (engravers only for three). They are bound to stay at Rome two years; the rest of the time they may employ in travelling for their instruction. Only one prize is awarded for each section; and an exhibition of the works of the students here, as well as of those sent by the students at Rome, takes place every year in September. (See page 100.) This establishment was first called *Musée des Monuments Français*, being chiefly composed of monuments of the middle ages, saved by M. Alexandre Lenoir from the fury of the first revolution. Most of these were restored to the churches by the Restoration, when the present building was commenced in 1820 by M. Duban, at a cost of 3,515,907fr. It now contains many valuable monuments of ancient and modern art, and has lately received a considerable collection of plaster casts of statues and bas-reliefs discovered in Greece by M. Charles Lenormant.

The new building above alluded to contains, as the inscription on its front denotes, the exhibition rooms of the *École*. Externally its design is elegant. Marble slabs in the wall bear the words *Peinture, Sculpture, Architecture*. The entrance hall is specially set apart for the works sent by the students at Rome. From this, a double-branched staircase, fronted by two marble Corinthian columns, leads to the exhibition room of the prize works executed by the pupils in Paris. It occupies the whole length of the building. Its extremities are curved, and the walls are adorned with the names of the great artists of ancient and modern times. The first landing-

place in front of the entrance ushers us into the great hall, a splendid saloon rising to the roof of the edifice, and lighted by a spacious skylight, supported by the two lateral inclined planes which form part of the ceiling, and are decorated with 12 large frescoes, by Sigalon and Boucotran, representing severally the Persian, Cumean, Erythræan, Libyan, and Delphic Sibyls, and the prophets Daniel, Isaiah, Zachariah, Jonah, Joel, Ezekiel, and Jeremiah. Fronting the semicircular recess at the further end of the room, a balcony opens into it from the landing-place of the first floor, whence a good view may be obtained of the whole.

In the rue Bonaparte we find the principal entrance to the Palais des Beaux Arts, which we will now describe.

Courts.—There are two courts in front of the palace, separated by a dwarf wall and open iron-work. The first is entered through a gateway adorned with busts of Poussin and Pujet. The court is flanked by two buildings of Ionic design; the northern one contains the offices of the Director and two amphitheatres for students; the southern one, which masks part of the ancient buildings of the convent *des Petits Augustins*, displays in its intercolumniations the sculptured ornaments of a door, and other interesting fragments of the *Hôtel de la Trémouille*, or *Maison de la Couronne d'Or*, a splendid specimen of the architecture of the 14th century, and purchased in 1363 by the Duke of Orleans, brother to King John. On the same wall there is a copy in mosaic of Raphael's picture of God blessing the World, executed by MM. Balze. Adjoining the porter's lodge is the

Sixtine Chapel.—The front is formed of the portal of the *Château d'Anet*, built in 1548 for Diana of Poitiers, by Henry II. It has three ranges of coupled columns of the Doric, Ionic, and Corinthian orders, and is adorned with bas-reliefs and statues, the finest of which is a Cupid in the act of stringing his bow. Over the top arch is this inscription :

Bressæo hæc statuit pergrata Diana marito
Ut diuturna sui sint monumenta viri.

The interior consists of a single nave, with an arched roof strengthened with elegant tie-beams and king-posts. The wainscoting which covers the walls at the entrance is the same that adorned the *château d'Anet*. A screen, consisting of an entablature supported by four columns of red marble, and pilasters of the Corinthian order, separates the entrance from the nave. At the end is a splendid copy of Michael Angelo's *Last Judgment*, by Sigalon, on canvas, occupying the whole wall. In a side chapel to the left, are casts of the Moses of Michael An-

gelo, and two tombs, by the same, one of which is the Tomb of the Medici; and also a fine cast of the bronze gates, by Ghiberti, of the Baptistry at Florence. The nave is now used as a repository for plaster casts. The 12 pendentives here are copies from Michael Angelo's frescos in the Sixtine Chapel at Rome.

Returning to the court, the visitor will observe in the centre a Corinthian column of red marble, on the top of which is the figure of an angel in bronze, one of several saved from a group, pillaged by the mob from the tomb of Cardinal Mazarin. Immediately behind it is the beautiful front of a château erected at Gaillon in 1500 by Cardinal d'Amboise, and transported thence by M. Lenoir. Its western surface is studded with brackets supporting antique statues, and medallions. The second court is semi-elliptical, and fronted by the palace, 240 feet in length by 60 in height, consisting of two lateral pavilions connected by a central Corinthian façade, pierced with 11 arched windows, and surmounted by an attic. The pavilions have plain Corinthian pilasters with square-headed niches. In front, on either side of the entrance, are pedestals with ten marble statues, the work of as many French artists studying at Rome. The court is flanked by two arched screens, the one to the left florid Saxon, with three arches; the opposite one with four; the two central ones supported by a colossal pendant keystone, the whole in the style of the time of Francis I. Beyond this, in a garden, is a fountain, surmounted by four figures sculptured by Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and two seated figures by Germain Pilon. On the walls of the court, forming the curves, are specimens of old architectural and sculptural fragments, of which the following merit attention: a bas-relief of 1440; marble medallions with the heads of Titus, Vespasian, Claudius, and Galba; two antique lions, and a shield of metal walled in, and embossed with mythological subjects. Opposite the entrance to the palace are two Discoboli, copied in marble from the antique. In the court is a curious monolith basin of the 13th century, brought from the Abbey of St. Denis, 12 feet in diameter, and ornamented with quaint heads of Ceres, Bacchus, Pan, Neptune, Avarice, and various animals.

Interior.—In the spacious Corinthian vestibule are staircases right and left leading to the upper stories. Next is a rectangular court, where the visitor will read in gilt letters:

Inceptum a Ludovico XVIII.

Ludovicus Philippus peregrit monumentum anno MDCCCXXXVIII.
Underneath are medallions with the portraits of Leo X. and

Francis I., the restorers of the arts; and facing them are corresponding likenesses of Pericles and Augustus. Round the walls are engraved the names of famous artists of all countries, such as Michael Angelo, Inigo Jones, &c. On the walls to the right and left are fragments of antique tombs, &c., also a curious bas-relief, representing a sacrifice. There are also statues of Cupid and Psyche, by Cavelier; the Venus Pudica, by Vilain; and, in the centre, Mars in repose, by Godde. On the opposite side is the entrance to what is properly the *École des Beaux-Arts*. The galleries on the ground floor contain casts and copies of architecture from the antique, separated into three divisions; one for Grecian, the second for Roman; and the third for the arts of Europe in general during the middle ages. The amphitheatre for the distribution of prizes, &c., on the western side of the inner court, is semi-circular, and, besides richly gilt compartments in the cupola, contains one of the finest productions of modern art, by Delaroche, representing groups of the most celebrated artists of every age and country, assembled and presided by Zeuxis, Phidias, and Apelles, for the purpose of awarding prizes to successful competitors. It contains 75 figures, of which 70 are those of artists. One of the female figures, arrayed in a green mantle, is the portrait of the gifted author's wife. (1) From the ample amphitheatre the visitor is conducted to the *Salle Louis XIV*, containing the first part of a series of portraits of the most eminent members of the Academy, amongst whom are Vanloo, Servandoni, Lemoine, &c. Here also we see part of a remarkable collection of models of roofing, and also of Egyptian, Grecian, and Roman art, executed in cork or plaster in the proportion of 1 to 100. The rest of the collection is not visible at present. The two angels on the chimney-piece are by Germain Pilon. A gallery, filled with busts, leads hence to the *Salle du Conseil*, where the series of portraits is continued; it contains besides 8 chandeliers of wood, carved and gilt, once the property of the old church (now demolished) of Ste. Geneviève; also two candelabra modelled upon originals found at Pompeii, and marble busts of academicians. Passing through a corridor, painted with copies of arabesques from the Vatican, we enter the *Gallery of Prizes*, divided into three parts by two partitions with Doric pilasters, and lit by seven arched windows. The walls are adorned with the pictures that have gained the grand prizes. Here may be

(1) He is said to have occupied three years and a half in executing this work, and to have received 80,000 fr. for it. It was considerably injured by a fire which broke out in the amphitheatre in 1855, but has since been successfully restored.

seen the prize-works of the most eminent artists, such as Fragonard, David, Ingres, Heim, Hesse, Pujol, &c. The collection begins with a painting by Natoire, of the year 1721. The *Library*, a room lit by 11 windows, is not shown to visitors. Admission on application at the porter's, from 10 to 4. A fee is expected.

In the rue des Marais, not far from this palace, No. 21, is the house where Racine died, in 1699, and Adrienne Lecouvreur, in 1730. At No. 24, rue des Saints Pères, is the

ÉCOLE DES PONTS ET CHAUSSEES, established in 1747, and enlarged in 1784. It possesses a rich collection of plans, maps, and models, relative to civil engineering, as also a good library. The present building, consisting of a Doric entrance between two lateral pavilions, dates from 1845. Strangers are not generally admitted, but a special order may, though with difficulty, be obtained for the purpose, on applying by letter, post-paid, to *M. le Secrétaire du Conseil Général de l'Ecole des Ponts et Chaussées*, at the School (see p. 99).

The stranger, entering the Quai Voltaire, will find the

PONT DU CARROUSEL, or DES SAINTS PÈRES, a most elegant bridge of three iron arches, of 47 metres span, resting on stone piers. It was built by M. Polonceau, in 1834. The arches, consisting of five ribs between each couple of piers, connected with the upper bars by decreasing circular hoops, are formed of hollow pieces containing wood and pitch. It cost 1,030,000 fr. Its extremities are adorned with four seated statues of stone on pedestals, by Petitot, representing, on the side towards the Tuileries, Industry and Abundance; on the other, the Seine and Paris.

At No. 1, rue de Beaune, on this quay, is the hôtel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed afterwards, as did also Mme. de Montmorency, the next proprietor of the house, so that it remained unopened for forty-seven years. On this quay are numerous shops of dealers in prints, articles of *vertu*, and second-hand books.

FIFTEENTH WALK.

This comprises the 6th and 14th arrondissements. The MARCHÉ ST. GERMAIN, built in the year 1811, by Blondel, on the spot where the *Foire St. Germain* used to be held, is a parallelogram, 276 feet in length, by 225 in breadth. It contains nearly four hundred stalls.

Not far from this is the church of

ST. SULPICE,—a splendid structure, designed by Levan, and begun in 1655, when the first stone was laid by Anne of Austria, but not finished until 1742, when funds were raised by the rector, Languet de Gergy, for the purpose, by means of a lottery. Servandoni finished the magnificent front in 1745; the two steeples were raised by Maclaren, in 1749; the northern one was altered and finished by Chalgrin, in 1777.

Exterior.—The portico is composed of a double range of Doric columns, 40 feet in height, and is approached by a flight of steps which are intersected by the plinths of each couple. It supports a gallery and colonnade of the Ionic order, fronting an arched gallery, with columns 38 feet in height; above was a pediment, destroyed by lightning in 1779, and now replaced by a balustrade. Under the portico are three entrances, with niches between, and seven *alti-rilievi* above, illustrative of the cardinal virtues. The principal entrance is flanked with statues of Sts. Peter and Paul, by Émile Thomas. The ceiling is in compartments, exquisitely sculptured. The summit of the northern tower is 210 feet high. The towers consist of four stories each, but are not perfectly symmetrical. The southern one, distinguished by two rows of columns of the Doric and Ionic orders, is ornamented with statues of St. John and St. Joseph; that of the north presents the Composite and Corinthian orders, with statues of St. Peter and St. Paul. It has three bells, of 12,500, 8,500, and 1,800 lbs. respectively. The back of the church is elliptical, with an overhanging semicircular turret; slender turrets, containing winding stairs, flank the body of the choir. The plan of the building is cruciform; its total length 432, its breadth 174, and its height 99 feet.

Interior.—Aisles surround both nave and choir, and chapels correspond to each arcade. The pilasters are Corinthian; the vaulted roof of the choir is elaborately ornamented with scroll-work. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle; they were given to Francis I. by the Republic of Venice. The pulpit is ornamented with figures of Faith, Hope, and Charity. The organ-gallery rests on twelve Composite columns. The organ, by Clicquot, is richly carved, presenting seventeen figures playing on musical instruments or supporting cornucopiæ, and is the finest in exterior of any in Paris. The principal figure is King David. On the pavement of the transept is a meridian line traced by Lemonnier in 1743, and continued along an obelisk of white marble, in the northern transept.

The rays of the sun, passing through an aperture in a metal plate in the window of the southern transept, form upon the pavement a luminous circle, about $10\frac{1}{2}$ inches in diameter, which moves across the line, and at noon is bisected by it. The ceiling of the cross contains four good paintings of saints in medallions; and underneath, at the entrance of the choir, stands the high altar, decorated with a profusion of splendidly-gilt ornaments, and separated from the nave by a balustrade of bronze and marble. It has a bas-relief in bronze: Christ preaching in the Temple, the work of M. Choiseulin. The candelabra are of exquisite workmanship. The following is a description of the chapels, beginning from the right on entering.—1st chapel, painted by Delacroix: In the cupola: the Archangel crushing the Evil One; on the walls, Balthazar driven from the temple by angels; Jacob wrestling with the Angel.—2d, painted in fresco by Heim, with the Consolation in Death, the Efficacy of prayers for the Dead, and the Father, Son, and Virgin Mary, in the ceiling.—3d. St. Roch praying for the cessation of the pestilence; his Death, his Apotheosis, on the ceiling. In the spandrels of the arches are the personifications of the cities of Rome, Piacenza, Cesena, and Acquapendente, all admirable frescoes, by Abel de Pujol.—4th, painted in fresco by Vinchon, with passages of the life of St. Maurice. In the ceiling are angels bearing the crowns of martyrdom, and in the pendentives, figures of Religion, Fortitude, Hope, and Charity. On the altar is a marble statue of St. Maurice.—5th. A marble monument to Languet de Gergy. The prelate is seen kneeling on a sarcophagus, whilst an angel chases death from his side. The stained glass in the window of this chapel represents the Eucharist. In the transept: St. Gregory and the miraculous rag. (1) Beyond the transept is, 6th. The sacristy, fitted up with richly-carved wainscoting.—7th. St. Denis preaching, and his martyrdom, by Jobbé-Duval.—8th and 9th. (provisionally closed.)—10th. The Virgin learning to read; St. Peter healing the lame man, by Pallière.—11th. The Lady Chapel, behind the choir, which is entirely encrusted with marble and adorned with the most gorgeous sculpture and gilding. The altar is Corinthian; the marble statue of the Virgin with the Infant, the work of Pigalle, stands in a recess lighted from above. The chapel has a double dome,

(1) Ambassadors having been sent to him with a request to send their master some relic, he gave them an old rag. The ambassadors looking rather blank at this odd present, he slit the rag with a knife, when lo, drops of blood issued from the rent. The ambassadors, of course, went away quite delighted.

the upper one painted in fresco by Lemoine, representing the Ascension of Christ. On the walls are four paintings, the Annunciation, Visitation, Birth of the Saviour, and Presentation in the Temple, by Vanloo.—12th. St. Louis praying, by Drolling; St. Fiacre refusing the crown of Scotland, by Dejuinne.—13th. (provisionally closed.)—14th. St. Charles Borromeo relieving the plague-stricken at Milan, by Granger; the Marriage of the Virgin, by A. Pereda (1640).—15th. St. John the Evangelist carried in triumph by his followers, and his martyrdom, by Glaize.—16th. The baptismal chapel. In the left transept we see Jesus with the woman of Samaria, the death of Sapphira, by Picot; Joseph conducting Christ, by Rémond; and Jesus raising Jairus's daughter. The 17th chapel has some rich carving, by Brun.—18th. St. Vincent de Paule haranguing the sisters of Charity in favour of foundlings; the same assisting Louis XIII. in his last moments; frescoes, by Guillemot. There is also a splendid marble group of St. Vincent de Paule with foundlings, by Cabuchot. In the ceiling is the Apotheosis of that saint.—19th. The Conversion of St. Paul, and his announcement of the Resurrection before the Areopagus; two frescoes painted by Drolling. The ceiling represents the apotheosis of the saint.—21st. St. Francis de Sales preaching, and the same instituting the Order of the Visitation; his apotheosis in the ceiling; all by Hesse.—22d. St. Xavier reviving a corpse in the presence of idolatrous savages; his burial and apotheosis, by Lafon. On the piers of the choir and transepts are statues of the twelve apostles, on brackets; and, on each side of the choir, the angels of Sacred Eloquence and Martyrdom, by Desbœufs and Drotz. Old and modern stained glass of great merit adorns the windows of this church. The upper gallery is worth visiting. (1) Fronting this church is the

FONTAINE DE ST. SULPICE.—The Place St. Sulpice, first projected by Servandoni, was formed in 1754; at the peace of Amiens, the fountain which is now in the Marché St. Germain was placed there by order of Napoleon. The present fountain, by Visconti, consists of three concentric octagonal basins intersected by sculptured plinths. From the centre of the uppermost rises a quadrangular body, flanked with fluted Corinthian pilasters, between which are circular niches filled with the statues of Fénelon, Bossuet, Fléchier, and Massillon. The water issues from four vases into the uppermost basin, and four recumbent lions grace the intermediate one.

A flower-market is held on this place Tuesdays and Saturdays.

(1) A calorifere exploded in this church Jan. 8th, 1858, killing three persons and severely wounding five more.

On the southern side stands the *Séminaire de St. Sulpice*, a large plain building, erected in 1820, which contains a theological library of 20,000 vols. (See p. 113.)

West of the fountain, is the Mairie of the 6th arrondissement. The ground floor is Doric; the upper story Corinthian, surmounted by a small campanile and clock.

In the rue Garancière, No. 8, is a fine hotel, formerly belonging to the Duchess of Savoy. The front is adorned with a range of Ionic pilasters, with boldly-projecting rams' heads, instead of volutes. In the same street is a fountain, erected in 1715, by Anne of Bavaria, widow of the Prince of Condé.

Opposite this street stands the

PETIT LUXEMBOURG.—This hotel, which is a dependency of the palace of the Luxembourg (see p. 374,) was commenced about 1629 by Richelieu, who resided in it while the Palais Royal was building. His niece, the Duchess d'Aiguillon, to whom he afterwards presented it, left it to Henry-Jules de Bourbon Condé, after whose death Anne of Bavaria, his widow, occupied and repaired it. Under the Directory, four of the directors inhabited it, the fifth living in the Luxembourg. Bonaparte resided here six months, before he removed to the Tuileries. It was afterwards the residence of the Chancellor of France, as President of the Chamber of Peers. In 1848 the *Tribunal des Conflits* used to hold its sittings in this palace, and it is now the residence of the president of the Senate. At the western end is a chapel, built by Mr. Gisors on the site of one belonging to the ancient cloister of the *Filles du Calvaire*, the ruins of which were brought to light in 1848 by the demolition of a small prison attached to this hotel, for prisoners under trial by the Court of Peers. (1) The present chapel (inaugurated Dec. 5th, 1855) is in the style of the 15th century, with a square tower facing the rue de Vaugirard, and a pedimented front and niches facing the garden of the Luxembourg. A cloister extends from it, enclosing a square.

Turning to the left into the rue de Vaugirard, we find, at the corner of the rue de Condé, the site of a house once inhabited by the poet Clément Marot. Further on is the *Théâtre de l'Odéon* (see *Theatres*). Returning a few steps, and turning into the rue de Tournon, we perceive the old hotel of Concino Concini, Marshal d'Ancre, now converted into barracks. When pillaged by the populace in 1617, upwards of 600,000fr. worth of jewels fell into their hands. Louis XIII.

(1) The ministers of Charles X., and afterwards Lecomte and Henry, who attempted the life of Louis Philippe, were confined in this prison.

lived in it for some time. But the chief point of interest here is the

PALACE OF THE LUXEMBOURG. (1)—Upon the site of this palace Robert de Harlay de Sancy erected a large house, surrounded by gardens, in the 16th century. This mansion was purchased and enlarged, in 1583, by the Duke d'Épinay-Luxembourg; Marie de Médicis bought it for 90,000 fr. in 1612, when the present palace was built, by Jacques Desbrosses, upon the model of the Pitti palace at Florence. It was then called by her name. On being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*. It was afterwards ceded, for 500,000 livres, to Anne Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 to Elisabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. Afterwards it was inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, on whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till he left France, in June 1791. During the first years of the first revolution it was converted into a prison. In 1795 the sittings of the Directory were held there, and it was then called *Palais du Directoire*. When Bonaparte came into power, it was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till its dissolution in 1814, when the Chamber of Peers was created. In March and April 1848 Louis Blanc held his socialist meetings of workmen there. In the subsequent month of May, the Executive Commission occupied it during its ephemeral existence. Private authorised societies were afterwards permitted occasionally to hold extraordinary public sittings in the late Chamber of Peers, and since 1852 it has resumed its old destination and name of *Palais du Sénat*. (2)

Exterior.—The edifice is remarkable for the beauty of its proportions, and its solidity. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces, in the centre of which rises a cupola, surrounded with statues. This front is connected with the prin-

(1) For a more detailed account, and interesting anecdotes connected with this palace, see HISTORY OF PARIS, 3 vols. 8vo., published by Messrs. Galignani and Co.

(2) At the close of the session of 1847 the number of peers was 305. The present number of Senators is 150, exclusive of the Princes of the Blood, Cardinals, and Archbishops.



PALACE OF THE LUXEMBOURG.



CH. ST. GERMAIN.



CH. ST. GERMAIN L'AUXERROIS.



PANTHEON CH.

cial pile of building, by two arcaded corridors. Four large square pavilions terminate the angles of the main building, which consists of a raised ground-floor, an upper story, and attic. A new building entirely screens the lower and partially the upper portion of the back of the original edifice. The clock pavilion is ornamented with allegorical figures, 8 feet high, of Eloquence, Justice, Wisdom, Prudence, War, and Peace, by Pradier. The clock (by Lepaute), is surmounted by two Genii, and a figure of Fame in bas-relief. The lower story is decorated with bossaged Tuscan pilasters, the second with Doric, and the third with Ionic pilasters. The grand staircase is Ionic.

Interior.—On entering the apartments now occupied by the Senate, the first room, called *Salle des Gardes*, is adorned with statues of Aristides, Cincinnatus, Cicero, Leonidas, Solon, by Roland, and Pericles, by Masson. Next follows the *Salle d'Attente*, where a pedestal, formerly adorned with the statue of the late Duke of Orleans, now bears the statue of Julius Cæsar, of bronze and marble, brought here from the Louvre. The ceiling, by Jadin, represents Aurora. There are, besides, statues of Hope and Perseus, Achilles and Briseis, by Pollet, and busts of Lally Tollendal, Siméon, and Cuvier. The walls of the adjoining *Salon de l'Empereur* are decorated with paintings representing: Charles IX. receiving the keys of Paris from l'Hôpital, who refuses his consent to the massacre of St. Bartholomew, by Caminade; St. Louis, by Flandrin; the Duke of Guise (Le Balafré) proposing the League to Harlay, by Vinchon; Louis XIII. and Richelieu, by Cabanel, and Charlemagne dictating the Capitularies, by Bouchot. Here is also a full-length statue of the Emperor, in white marble, by Jaley. The ceiling, by Decaisne, represents Union, Force, and Abundance; and, in a small medallion, a portrait of the Duc de Reichstadt. Next follows the tasteful and magnificent

Salle du Trône, an immense hall, formed out of the old *salle* of that name, the old *Salle du Sénat*, and the *Salle des Conférences*. This splendid saloon is gorgeously gilt and sculptured; the three ceilings belonging to the old *Salles* above mentioned, are now amalgamated into one, terminating in hemicycles, with a cupola in the centre, and charged with two octagonal compartments and eight medallions. The throne, occupying the central wall to the right, where the old *Salle du Sénat* was, is decorated with an unsparing hand; it consists of a canopy supported by six caryatides, standing on a platform ascended by four steps, the whole profusely carved and gilt. To follow the order in which the visitor is conducted, we shall first describe the paintings at the end nearest the en-

trance, viz. Napoleon I. elected Emperor, by Signol; the signing of the Concordat, by Hesse; the forty flags taken at Austerlitz displayed before Napoleon I., by Phélippeaux; Napoleon I. at the Invalides, by Couderc. The subject of the hemicycle at the end, represents the history of French civilization, from the defeat of Attila by Aetius, down to the second race of kings. Both this and the opposite hemicycle, which continues the same subject down to Louis XIV., are by Lehmann. The octagons and medallions, painted by Brune, represent Pacific and Warlike France; manufactures, electricity, &c. The central compartment represents the Corps Législatif. The ceiling of the central cupola, by Alaux, represents the triumph of universal suffrage: the number 7,500,000 on the urn expresses the votes given to the present Emperor. At the corners of this part of the saloon are four marble statues by Duret. A door to the right will lead the visitor into the elegant *Galerie des Bustes*, which runs parallel to the *Salle du Trône*, and is filled with busts of the great generals and statesmen of the first Empire, such as Jourdan, Macdonald, the Cardinal de Belloy, etc. The ceiling is by Vauchelet. We now enter the

Salle du Sénat, destroyed by fire October 28, 1859, but now restored to its former state (1). The hall is semicircular, ninety-two feet in diameter, and covered by an hemispherical vault, painted by Abel de Pujol, in compartments, containing allegories of Law, Justice, Wisdom, and Patriotism. The ceiling is supported by eighteen Composite columns. In a semicircular recess are the seats of the President and Secretaries, approached by steps. Eight composite columns support the cupola of this recess, and, between them, on plinths, are the statues of Turgot, d'Aguesseau, L'Hôpital, Colbert, Mathieu Molé, Malesherbes, and Portalis. In front of the galleries are busts of Marshals Masséna, Lannes, Gouvion St. Cyr, and Mortier. On each side of the recess are large pictures representing Louis XI. with the Dauphin receiving the Deputies of Paris, and Philippe de Valois congratulated by the Peers on the reforms he had introduced, both by Blondel. At the corners of the *Salle*, in elevated niches, are the statues of Charlemagne and St. Louis, in a sitting posture. The desks of the stenographers stand near the seats of the senators, who are at present 165 in number. Prince Napoleon's seat is the first of the bottom row near the entrance to the right; next follow those of the Cardinals and Marshals. Opposite, and in a row in front of the President's chair, there are seven

(1) The fire fortunately did not extend to the archives, the library, or the *Salle du Trône*, all of which were in danger.

seats for the Minister of State, the President of the Council of State, and the Councillors appointed to support the measures proposed by Government. The sittings of the Senate are not public.

We now re-enter the *Galerie des Bustes* at the other end, similar to that already seen, and thence pass to the other extremity of the *Salle du Trône*. The central compartment of the ceiling on this side, by Brune, represents the completion of the Louvre. The other paintings on this side are: the Return of the Pope to Rome in 1849, by Benouville; Napoleon III. visiting the works of the New Louvre, by Gosse; the Distribution of the Eagles in the Champ de Mars in 1852, by Pils; the Senate proclaiming the Empire, by Couderc.

Adjoining the *Salle du Trône* there is on this side, to the right, the *Cabinet de l'Empereur*, a room of simple design. The paintings here represent Napoleon III. returning from St. Cloud, by Couderc, and the Marriage of the present Empress, by Fleury; Napoleon I. signing the Peace of Campoformio, by Brisset; and the 18th Brumaire, by Vinchon. On the mantelpiece is a bust of the present Emperor in porcelain, by Gille. In the adjoining *Salle des Cent Gardes* there is a marble statue of Jeanne Hachette, by Bonassieux (1). On descending to the ground floor by the *Escalier privé de l'Empereur*, we find to our right the

Chambres de Marie de Médicis, originally three rooms, the first of which was used by that princess as a chapel, but has now been partitioned off to make a porter's lodge. The first room we enter now was the *Salle d'attente*, now containing nothing but the present Emperor's bust. Adjoining is the *Chambre à coucher de Marie de Médicis*, a splendid apartment, decorated in the sumptuous style of her time. The arm-chairs now in this chamber were used at the coronation of Napoleon. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling represents Marie de Médicis, by Rubens, and eight square compartments which it contains are by Philippe de Champagne. Those to the right are family-portraits of the house of Médicis; those to the left, of

(1) The visitor may here endeavour to obtain access to the *Library*, which is not open to the public. It is a splendid gallery extending the whole length of the garden front, and contains 40,000 volumes, including the journals and reports of the House of Lords. In the centre of the gallery is a hemicycle and cupola painted by Delacroix, representing the Elysium of great men as we find it described by Dante. The poet is conducted by Virgil, who presents him to Homer, Horace, etc. Around the

that of Henry IV. There are also four paintings by Rubens in this room. The scroll-work on the walls is exceedingly delicate and beautiful. The furniture of the period has been repaired, and placed here; it is gold and crimson velvet. At the revolution of 1789 the panelling and paintings were taken down and concealed, but were replaced in 1817. In the case of marriages of senators or their daughters, the parties meet in these rooms to sign the contract. Returning to the vestibule, we now enter the

Chapel of the Palace.—A parallelogram 69 feet by 20, of rich Doric design, and receiving light from the court through four windows. The vault is divided into compartments decorated and gilt in the richest style. The circular compartments representing the four Evangelists, and the eight medallions representing angels, each holding an instrument of the Passion, are by Vauchelet. Opposite the windows are four large paintings by Gigoux, representing the apostle Philip, St. Louis pardoning traitors, St. Louis in Palestine, and the Marriage of the Virgin; and behind the high altar is an immense fresco by Abel de Pujol, representing the Throne of God (Rev. iv.). Behind the altar, fronting the back entrance, we see an Adoration of the Shepherds, by Simon White, an American artist. In a niche in the wall opposite the altar is an admirable group of an Angel and two children, by Jaley; and the holy water basins are attached to richly sculptured marble pedestals, surmounted by angels. Private mass is performed here daily.

Gallery of Modern Art.—In the buildings on the eastern side of the courts is the gallery for paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards increased by several pictures

cupola are Alexander, Achilles, Pyrrhus, Hannibal, Cæsar, Marcus Aurelius, Socrates, Plato, Orpheus, Hesiod, and Sappho. The five compartments of the ceiling to the left of the cupola, by Riesner, represent the Gospel, Law, History, Philosophy, and Poetry; those to the right, by Roqueplan, represent Industry, Military Genius, Eloquence, Political Science, and Mathematics. At the extremities of the library are statues of Montesquieu, by Nanteuil, and Étienne Pasquier, by Foyatier. In circular niches are four allegorical statues by Simart and Desbœufs, representing Music, Philosophy, History, and Sciences; also busts of Barbé Marbois, Fontanes, Cuvier, the Dukes of Albufera, de la Rochefoucault, and Richelieu; Marshals Macdonald, Maison, and Jourdain; Marquis de la Place, Lally Tollendal, and the Chancellor d'Ambray. The adjoining reading-room was decorated by Messrs. Boulanger, Scheffer, and Picot. There are two allegorical statues by M. Jouffroy, and one of Gouvion St. Cyr, M. Seurre.

which belonged to the queen-dowager of Spain, and by others from the king's cabinet. The *gallery* was long neglected, and about the year 1780 the paintings were removed to form the museum of the Louvre. The pictures were brought back when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again removed there in 1815. The public are admitted to the gallery by a glass door within the railing of the garden at the north-eastern end. The first suite consists of a long gallery with a room at each extremity, and contains the choicest works of Eugène Delacroix, Rosa Bonheur, Couture, C. L. Muller, Cogniet, Court, &c. Changes are continually taking place in the arrangement of this gallery, in consequence of the rule which orders the works of each artist, on his decease, to be removed to the Louvre. The ceiling of the Long Gallery is painted by Jordaens in 12 compartments, representing the signs of the zodiac; the Rising of Aurora, in the centre, is by Callet. The room at the further end is enriched with Duret's well-known statues of Neapolitan villagers, in bronze. Returning to the Long Gallery, a side door opposite the entrance leads through a covered passage on the terrace to a rotunda, containing various groups and statues, both marble and bronze, by some of the best modern sculptors. Beyond this there are five rooms, one of which, to the right on entering, exclusively contains paintings by M. Ingres, and his cartoons of the subjects which decorate the windows of the chapels of Dreux and St. Ferdinand. In the entrance-room there is a fine marble bust of Father Ventura by Oliva, and in the first room to the left a painting of the Battle of the Alma by Lami. The other pictures are described in the Catalogue, sold on the spot. From the last of the suite a fine view is obtained of the grand staircase of the palace.

The Gallery of Paintings is open to the public on Sundays, and on all other days, except Mondays, from 12 to 4. The apartments and chapel are visible daily.

Garden.—The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1792, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, &c., and establishing a fair, but the ground thus cleared remained waste till 1801. Since then great improvements have been made in this garden. Its general plan consists of a central part, composed of an octagonal basin surrounded with grass-plots, skirted by flower-beds, and flanked right and left with elevated balustraded terraces shaded with fine chestnut groves. Spacious flights of stairs descend from the terraces into the central part, which is decorated with

numerous marble statues, chiefly copies from the antique, such as the Diana Venatrix and the Athlete. Facing the palace is Archidamus, by Lemaire, and around the semi-circular paths, right and left, we see Hippomenes, by Otin; Vulcan, by Bridan (1771); the Seasons, Minerva, etc. The chestnut groves above mentioned are skirted with the following statues, beginning from the east:—1. Bathilde, wife of Clovis II., by Thérasse; 2. Bertrada, wife of Pepin le Bref, by Oudiné; 3. Queen Hudrogote, by Elshoect; 4. Ste. Geneviève, by Mercier; 5. Marie Stuart, by Maindron; 6. Jeanne d'Albret, by Briau; 7. Clémence Isaure, by Préault; 8. Mlle. de Montpensier, by Demesmay; 9. Louise de Savoie, by Clésinger; 10. Jeanne d'Arc, by Rude. On the opposite terrace, beginning from the south, are the following: 11. Laure de Noves, by Otin; 12. Marie de Médicis, by Caillouette; 13. Marguerite de Valois, by Lescorné; 14. Valentine de Milan, by Huguenin; 15. Anne de Beaujeu, by Gatteaux; 16. Blanche de Castille, by Dumont; 17. Anne d'Autriche, by Ramus; 18. Anne de Bretagne, by Debay; 19. Marguerite de Provence, by Husson; 20. Queen Clotilde, by Klagmann. The eastern side of the garden has been encroached upon by the Boulevard de Sébastopol and the rue de Médicis. Its chief ornament now is a fountain built by Catherine de Medicis, after the designs of Desbrosses; its niche is adorned with a group representing Polyphemus discovering Acis and Galatea. On the side facing the street, there is a bas-relief, by Valois, representing Jupiter and Leda. In the adjoining grass-plot stands a beautiful marble group, by Garrand, of Cain and his family after the death of Abel. From the central part of the garden a wide avenue extends to the Boulevard de Mont Parnasse. On the opposite side is the *Pépinière du Luxembourg*, an immense nursery-ground, laid out in pretty walks, where the stranger will find a marble statue of Lesueur, by Husson. The western grove of chestnut trees, adjoining, is interspersed with cafés and kiosks, where the daily papers may be read, and further north is a large orangery, surrounded by walks, shrubberies, and flower-beds, bordering on the Petit Luxembourg (see p. 373.) In this orangery M. Rivier, the head gardener, gives gratuitous lectures on pruning and grafting. There is also a collection of about 500 different kinds of vine, brought from foreign countries; likewise a model apiary, lectures being given here annually by M. Hamet on the rearing of bees. Nine gates afford access to this beautiful garden, which has a handsome railing on the side of the rue de Vaugirard. The garden is 919 metres long by 570 in breadth. The area is 340,064 square metres. It is open from daybreak to dusk.

Close by the western gate of the Luxembourg, in the rue de Fleurus, is the small *Théâtre du Luxembourg* (see p. 471).

The rue de Madame leads to the rue de Vaugirard, where we see to our left, at No. 70, the

CONVENT DES CARMÉLITES, now a convent of Dominican friars. M. Lacordaire, the celebrated preacher, belonged to this brotherhood. Part of the ancient house, with the Chapel, is still appropriated to religious purposes; the rest is occupied by private tenants. The chapel, dedicated to St. Joseph, is cruciform and of the Tuscan order, without aisles. The foundation stone was laid in 1613, by Marie de Médicis. The dome, painted by Flamel, represents Elijah in his flaming car; the altar has Corinthian pillars of black marble. The altar-piece represents the Death of St. Joseph. Under the communion table is an ancient alto-relievo, in white marble, representing the Last Supper. A bas-relief, in gilt bronze, representing the Circumcision, is under the altar table of the left transept. The chapels are adorned with scroll-work and old paintings, and the first to the left is decorated with a ceiling in fresco, representing St. Camillus. In the following one there are some old paintings, illustrating several legends of saints, revived. It was in this convent the massacres began in Paris, in September, 1792. Hundreds of priests, imprisoned here, were murdered. The heart of Archbishop Affre is also preserved in this convent (see p. 281). The well-known *Eau de Mélisse* and the *Blanc des Carmes* are still sold here.

At No. 39, rue du Cherche-Midi, we see the *Hôtel de Toulouse*, where courts-martial are held. The building opposite is a military prison.

Returning to the rue de Vaugirard, the visitor will find, at No. 109, a new Communal School, both for children and adults. The façade is adorned with a fine bas-relief, by Millet, representing Paris affording instruction to childhood.

Next door to this, at No. 111, there is an immense reservoir, which receives water from the basin of la Villette and the Artesian well of Grenelle, and supplies the faubourg St. Germain. It contains 216,000 cubic feet of water.

On the Boulevard Montparnasse, to our left, so called from its having been in the olden time a favourite place of resort of the students of the University, who used there to indulge in reading verses, spouting Latin, and other academical pastimes, is the

WESTERN RAILWAY Terminus, a vast and elegant building, facing the rue de Rennes, which is to be continued to the Seine. The terminus occupies 216,000 square metres. The front consists of two pavilions connected by a portico of 7

arches, over which are seen the gables of the arrival and departure sheds.

Nearly opposite this, No. 25, was the house of Marshal Turenne.

In the rue de Rennes there stands a small Gothic chapel, built of wood rendered incombustible by a chemical process. It is soon to be rebuilt of stone.

Striking into the rue Notre Dame des Champs, the visitor will see, at No. 22, the *Collège Stanislas* (see p. 98,) and further on, at No. 51, a splendid Gothic building, still in progress, intended for a new hospice. Continuing along the same street, he will reach the Boulevard de Sébastopol, which skirts the garden of the Luxembourg, and will lead him to the *Jardin Botanique de l'Ecole de Médecine*, now in a piteous state, but which will soon be again stocked with medicinal plants. Open from May 1 to Aug. 31, from 6 to 10 A.M., and from 3 to 7 P.M., except on Sundays and Fêtes.

Lower down in the rue d'Enfer, at No. 30, is the

ÉCOLE IMPÉRIALE DES MINES, and *Mineralogical Museum*.—This magnificent hotel, formerly called *Hôtel de Vendôme*, was built in 1707, by a society of Carthusian monks, and afterwards purchased by the Duchess of Vendôme. The institution to which it is now appropriated was projected by Cardinal de Fleury, and commenced in 1783, but was not definitively organized until 1816. Part of this vast building has now been reconstructed, to make room for the Boulevard. Its front is plain, but tasteful; a spacious court, entered by a handsome railing, gives access to it. The professors and directors of the school reside in the house. The entrance room on the first floor contains a large skeleton of the *Ichthyosaurus*. To the right we find the staircase, the ceilings of which are adorned with paintings by the late Abel de Pujol. The first ceiling on the ground floor represents Wisdom holding out her torch, while the Sciences are listening to her words. The walls are covered with landscapes illustrating various geological formations, by Hugard. The ceiling above is divided into three compartments: the 1st represents France seeking improvement through Geology and Steam; the 2nd, Glory awarding crowns to the most distinguished men of science of France, from Descartes down to Cuvier; the 3rd, Mineralogy and Chemistry. We now enter 13 large rooms, containing a magnificent collection of minerals of all countries, including that of Haüy, removed hither from the *Hôtel des Monnaies*. Beginning from the furthest room to the right on entering, the minerals of France are arranged according to the departments in alphabetical order, in presses, while the stands con-

tain minerals of all countries scientifically classified. In a room adjoining to the first is a collection of the mineral productions of the French colonies. A series of ground and polished jaspers and agates are adjusted in the window panes of the 7th room, to show their transparency. A lateral room contains some geological specimens; but the principal geological collection, comprising that of the Paris Basin formed by MM. Cuvier and Brongniart, occupies six large rooms on the 2d floor, accessible by a staircase in the 4th room to the right, where a complete series of fossil bones, zoophytes, ammonites, &c. will be found. Models in relief of Mount Etna, by M. Élie de Beaumont, and of Mount Vesuvius, by M. Dufrénoy, will attract particular attention. There are also four rooms filled with models of the various machines used in mining, smelting furnaces, specimens of timber, optical instruments, a plan in relief of the valley of Chammouny, and a model of the galleries of the coal-pits of La Grande Croix, in the department of the Loire. The first floor also contains an assay office, which is not public, and on the ground floor are laboratories, lecture-rooms, the council-chamber, and the library, which contains 6,000 volumes. About 250,000 specimens are contained in the museum, which is open daily with passport, and to the public on Tuesdays, Thursdays, and Saturdays, from 11 to 3. The library is open daily to students and strangers, on application. Gratuitous public lectures are delivered here on geology and mineralogy during five months of the year (see p. 99).

In the rue Monsieur le Prince, at No. 22, is the house formerly belonging to Jean Goujon, with his bust flanked by two figures in alto-rilievo, representing Painting and Sculpture.

In the rue Racine, is a reservoir supplied with water from the basin de la Villette, for the quartier St. Jacques.

The adjoining portion of the Boulevard de Sébastopol, to the right, extends over the classical ground of the old colleges, such as those of Narbonne and Bayeux, now swept away. To the right is the

LYCÉE ST. LOUIS.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. The principal mass of the present building was begun in 1814, and the college opened in 1820; but the whole front facing the Boulevard is now being rebuilt with a monumental façade (see p. 98). Nearly opposite is the

COLLÈGE DE LA SORBONNE—built on the *Place* of the same name, where a celebrated school was founded by Robert Sorbon, in 1253, for a society of ecclesiastics, who might devote

themselves exclusively to study and gratuitous teaching. The fame of this institution, which became the head of the University of Paris, and conferred such renown on the Gallican church, is well known. The *Collège du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who had graduated there, laid the first stone of the present buildings, to which considerable additions, comprising a surface of 5,260 metres, are now being made, with a principal front in the rue des Ecoles, the first stone of which was laid on the 14th of August, 1855. The total surface occupied by the Sorbonne is now 12,000 metres. The old buildings enclose a wide quadrangular court. For a list of the lectures delivered here gratuitously, apply at the porter's lodge (see p. 94).—The library, now called *Bibliothèque de l'Université de France*, consists of 80,000 volumes, and is open daily from 10 to 3, and in the evening from 7 till 10, festivals excepted. Vacation from July 11 to Aug. 25.

The Church, begun in 1635, after the designs of Lemercier, was finished in 1659. Towards the street is a pedimented front of two stories with Corinthian columns below and Composite pilasters above. Between the latter is a clock flanked by two colossal figures in bas-relief. Behind the pediment rises a magnificent dome, on a drum with buttresses adorned with clustered Composite pilasters, bearing statues on their entablature; it is crowned with a balcony, lantern, and cross. Towards the court is a fine Corinthian portico of bold proportions, with six columns in front, and four within, resting on a flight of steps, and supporting a triangular pediment. The interior is cruciform, of the Corinthian order, with chapels. The dome is painted in medallions and compartments with angels, emblems of religion, &c., and the pendentives with Sts. Ambrose, Gregory, Jerome, and Augustin. The medallions are by Philippe de Champagne. An oil painting by M. Hesse, of Robert Sorbon presenting his theological pupils to St. Louis, deserves attention. Above the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu, and in the right transept is his celebrated tomb, the chef-d'œuvre of Girardon, executed in 1694, (1) and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion holding the book which he composed in her defence. Near her are two

(1) During the revolution of 1789, the tomb of Cardinal Richelieu, like others, was desecrated, and his head paraded through the streets on a pike. M. Armez, father of the deputy under Louis Philippe, got possession of it, and bequeathed it to his son, who, however, was afterwards compelled to give it up.

genii, who support the arms of the Cardinal. At the opposite extremity is a woman in tears, who represents Science deploring the loss of her protector. The two figures of Science and Religion are portraits of the Duchesses of Guyon and Fronsac, nieces to the Cardinal. In the chapel to the right of the altar is a monument, to the Duc de Richelieu, minister under Louis XVIII., partly executed by the late M. Ramey, but, unfortunately, the finishing of this monument fell to less skilful hands. The Duke is represented in his dying moments, supported by Religion. The best part of the monument is the plain marble basement. In the windows of the transept are St. Louis and St. Ursula in stained glass. Few buildings in Paris suffered more during the revolution of 1789, than the church of the Sorbonne. It was repaired by Napoleon I. After the Restoration it was used as a lecture-room of the School of Law; but, in 1825, it was restored to divine worship. It is open daily from 8 to 10 a.m.; at a later hour the interior is shown by the porter for a small fee.

Descending the rue de la Sorbonne, the visitor will enter the new *Rue des Ecoles*, the ground of which was once occupied by a temple of Bacchus, and, at a later period, by the church of St. Benoît, suppressed in 1791. (1) Opposite the rue de la Sorbonne is the

HÔTEL DE CLUNY, 14, rue des Mathurins, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was begun, on part of the ruins of the Palais des Thermes, by Jean de Bourbon, abbot of Cluny, about 1480; after his death, his successor, Jacques d'Amboise, continued it in 1490, and it was finished in 1505. This most interesting mansion was inhabited in 1515, by Mary, sister of Henry VIII. of England, and widow of Louis XII., after the death of her husband. Her bed-chamber is still called *Chambre de la Reine Blanche*, it being the custom of the Queens of France to wear white mourning. In 1536, James V. of Scotland celebrated his marriage here with Madeleine, daughter of Francis I. In 1565 it served as a refuge to the Cardinal de Lorraine, the Duke of Guise his nephew, and the Duke of Anjou; in 1625 the Abbess of Port-Royal and her nuns took possession of it; from 1579 to 1584 it belonged to a troop of comedians; and the Section of Marat held its sittings in it in 1793. At length, after having successively passed through the hands of a physician and a bookseller, it came into the possession of M. du Sommerard, a learned and enthusiastic an-

(1) The line of the Boulevard de Sébastopol on this side of the river, entirely coincides with the old Roman road which led to Orleans, then called Genabum.

tiquarian, who formed here a valuable collection of objects of art of the middle ages, which his heirs sold to Government in 1843 for 500,000 fr., the hotel included. Since then, it has been formed into a national museum of antiquities (1). The Gothic turrets and richly ornamented dormer windows are the most striking features of this remarkable building. The turret in the court, which contains a staircase, was used as an observatory by Delisle, Lalande, Bochart de Saron, and De Messier. The escutcheon of Jacques d'Amboise is visible above the gate, and the hotel has been completely insulated by the demolition of the adjoining houses (2).

Interior.—The entrance to the museums is by the tower on the right. The first room contains plaster-casts, relievos, mosaics, &c. In the second room, a colossal white marble chimney-piece, with a basso-relievo of Christ and the Samaritan, and the two canopied stalls, marked 532 and 537, deserve attention. This and the next two rooms contain remarkable specimens of stained glass, triptychs, carved furniture of the 16th and 17th centuries, church ornaments and garments, &c. In the 2d and 3rd room glass stands contain Roman and Gallic antiquities found at Beauvais, as also some of those flint hatchets and arrow-heads dug up at St. Acheul, Abbeville, and considered by many geologists as sufficient evidence of the existence of man many ages before the historical times. The stands in the 4th room display various embroidered stuffs of the 15th and 16th centuries. In the 5th room there is some fine Beauvais tapestry, and a stall from the church of Angerolles, elaborately carved, of the 15th century. A passage, in which the visitor will remark some curious carvings and embroidery, and fragments of mural paintings of the 9th century, leads to the *Ancienne Salle des Thermes*, a lofty hall, built on the foundations of an old one, which threatened ruin. Here are exposed to view ten specimens of beautiful Flemish tapestry, seven of which illustrate the history of David and Bathsheba. The various biblical personages represented in them are dressed in the costume of Louis XII. These valuable relics were once the property of the marquises of Spinola, of Genoa. In the centre of this room is a pedestal with a marble group of the three Fates; also a Neapolitan car of the 17th century, and a sedan-chair of the time of Louis XV., both elegantly decorated; in the

(1) See an essay by M. du Sommerard, on the Hôtel de Cluny. We shall frequently refer in our description to the catalogue, to be had on the spot.

(2) The new street thus formed lies on the site of one of old Lutetia.

corners there are glass presses filled with ecclesiastical attire of various periods, and behind the pedestal, a stand, with the remains of the crozier and vestments of a bishop of the 12th century. Returning to the passage, a wooden staircase, bearing the arms and initials of Henry IV., and transported hither from the Palais de Justice, leads to the second story of the Hotel; the entrance-room of which has a balcony opening into the hall described above, and contains, besides various weapons, suits of armour and several carved chests of curious workmanship. This room gives access to two different suites; that to the right consists of three rooms, containing valuable Flemish tapestry and old furniture, ancient crockery, terra-cotta, enamels, pieces of Luca della Robbia and Bernard de Palissy, and old glass. Returning to the entrance-room, the first room of the front suite contains, No. 541, an ancient bed, profusely carved, said to have belonged to Francis I., when Duke of Valois. In the stands we see some valuable MSS., musical instruments, caskets, and tapestry. In the 2d room, named after M. du Sommerard, we find some beautiful ivory triptychs, a chessboard of rock-crystal, etc.; also several splendid ebony presses among which is one, No. 594, sent from Spain by Admiral Nelson to a cabinet-maker, named Faivret, at Paris, to be repaired. In the 3d room, a series of minute statues of the kings of France, claim particular attention. The glass-stands contain valuable old jewelry and small articles of apparel. In the 4th room the stranger will see an altar-screen of pure gold, a gift of Henry II., Emperor of Germany, to the cathedral of Basle. In a corner stands a triptych, brought hither from the church of Bomarsund. The faces of the figures it contains are painted, and appear through apertures cut in thin gilt brass leaves, which cover the rest of the surface. In the centre is a glass-stand, containing curious ostensories, embossed dishes, a night-cap formerly worn by Charles V., and eight crowns of gold, richly ornamented with sapphires and pearls, which were found at La Fuente de Guarrazar, near Toledo, the capital of the Gothic kings of Spain. One bears the name of King Recesvinthus (A.D. 649—672). Another bears a striking resemblance to the crown of Queen Theodelinda, preserved at Monza. The six others, being smaller, appear to have belonged to the king's children. The 5th and last room, recently opened, contains about 400 specimens of old Rouen pottery of the last century, purchased of M. Lewel, a distinguished sculptor. The superior execution and fantastic but tasteful shapes of many of the specimens preserved here will attract attention. Returning to the first room of this suite, we find, on the right hand, the

Chambre de la Reine Blanche, alluded to above, containing valuable pictures and bas-reliefs, among which we may mention No. 759, by Primaticcio, representing Love and Diane de Poitiers as Venus, and No. 722, Mary Magdalen at Marseilles, painted by king René of Provence. Nos. 2824 and 2825 are two Italian spinets of the 16th century. This room leads to the chapel, an extraordinary monument. The ceiling is supported in the middle by an octagonal pillar, and is loaded with tracery. The chapel receives light from two single pointed windows flanking a recess, in which are three double windows with tracery. Here are sacred utensils, crosses, &c., a remarkable reading-desk, a baptismal fount of the 15th century, and an altar-piece, carved in three compartments, representing Abraham and Melchisedek, the mass of St. Gregory, and the Last Supper. From the chapel a winding staircase of singular workmanship descends into an open vestibule, communicating with the garden and court leading to the

PALAIS DES THERMES, once the residence of the Roman governor of Gaul, as well as of the kings of the first and second races. It was in this palace Julian had fixed his residence when he was proclaimed emperor by his troops in 360. (1) It is mentioned by Ammianus Marcellinus, and by Gregory of Tours. A deed of 1138 styles it by the name it still bears (2.) The only perfect part of this palace remaining is a vast hall, with a vaulted ceiling. It was formerly the *frigidarium*, or chamber for cold baths. Its dimensions are : length 65 feet, breadth 45, and altitude 54. In a large rectangular recess to the right on entering is the *piscina* or cistern, 32 feet long by 18 in breadth ; its bottom is about 4 feet lower than the present floor of the *frigidarium*.

(1) During the late demolitions in the rue des Mathurins, a Roman altar was discovered, from which it appears that this palace was built by Constantius, and not by Julian as had been erroneously supposed. The inscription on the altar was as follows : *Hoc quod erexit atrium virtus Constantii, D. Solis ornav. alt. R. virtus Juliani Caesaris.*

(2) It was bounded towards the east by a Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The garden of the palace extended on the west as far as the Abbey of St. Germain des Prés, which was built at the south-west corner of the enclosure, and a straight line, running from the abbey to the river, determined the western boundary of the garden, also terminated by a tower. Where the Pantheon now stands, there was an amphitheatre. An aqueduct from Rungis, two leagues beyond Arcueil (see p. 495), has been traced under the Palais des Thermes. It runs from north to south, and is 2 feet wide by $1\frac{1}{2}$ in depth.

In the wall opposite to the *piscina* are three niches with remains of water-pipes, formerly communicating with a subterranean conduit, partly discovered in 1857, for carrying off the waste water to the river. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places with a coat of stucco four or five inches thick. The thickness of the walls is surprising. From this hall a small room, giving access to the cellars (which cannot be visited without a guide, who receives a small fee), leads to the *tepidarium*, or chamber for warm baths, now entirely divested of its vaulted roof. Here the niches in which the bathing-tubs were placed, are still visible; at the furthest end, next to a flight of steps leading to the rue de la Harpe is the *hypocaustum*, a low vaulted chamber which contained the apparatus for warming water. This interesting monument of antiquity had long been used as a workshop, and, after passing through various hands, was purchased by the municipality of Paris, and an opening made to connect it with the Hôtel de Cluny. The still existing hall is now filled with the relics of Roman sculpture dug up in Paris. It is roofed over in the Roman style; the ruins have been repaired, and are now surrounded with an elegant railing, enclosing gardens 5000 square metres in surface, fronting the Boulevard de Sebastopol, and the Boulevard St. Germain (see p. 393.) The northern garden, much larger than the other, is decorated with various fragments of old sculpture; such as the Evangelical emblems, the bull, eagle, lion, and angel which formerly stood on the Tower of St. Jacques de la Boucherie (see p. 262); the portal of the old convent of St. Benoist, which gives access to the garden from the hotel, and other objects of great interest to the antiquary. Here is also the cross taken from the church of St. Vladimir, at Sebastopol, sent by Marshal Pélissier.

The *Musée des Thermes et de l'Hôtel de Cluny*, is open daily, Mondays excepted, from 11 to 4½ p.m.; on Sundays without, and on other days with tickets, for which apply to *Monsieur le Directeur du Musée des Thermes*.

M. Delalain's premises, opposite, occupy the site of a house formerly inhabited by Marshal de Catinat.

Proceeding northward along the Boulevard, we find, opposite the Pont St. Michel (see p. 307), the beautiful

FONTAINE ST. MICHEL.—This splendid monument, inaugurated Aug. 15th, 1860, was designed by M. Davioud, architect. Under a niche, in the centre of a rich Corinthian façade, we see a bronze group, by Duret, of the Archangel crushing the Demon. From the rock forming the basement, a sheet of water gushes into five basins of different forms, the lowermost

being semicircular, and nearly on a level with the ground. These basins are flanked by two dragons spouting water into the semicircular basin. The four columns which adorn the monument are of red Languedoc marble, their bases and capitals of white marble, and the basins and body of the edifice of St. Yllie stone (Dep. of the Jura). The entablature, richly sculptured with Chimæras and other devices, is crowned with four bronze statues of Prudence, Force, Justice, and Temperance, by MM. Barre, Guillaume, Elias Robert and Guméry. Under the segmental pediment, flanked by two eagles executed in lead, is the following inscription :

FONTAINE SAINT-MICHEL.

SOUS LE REGNE DE NAPOLEON III, EMPEREUR DES FRANÇAIS, CE MONUMENT A ÉTÉ ÉLEVÉ PAR LA VILLE DE PARIS, L'AN MDCCCLX.

The attic is adorned with the monogram of St. Michael encircled with the collar of the order of that name. The whole monument is 78 feet in height, and 45 in breadth; the group of the Archangel is 16½ feet, and the height of the columns 19. The four statues of the attic are 9 feet each. The supply of water is 23 litres (5 gallons) per second (1).

In the rue Hautefeuille, west of the Boulevard de Sébastopol, Nos. 5, 9, and 21 are remarkable for their old turrets. At No. 30 was a convent of Præmonstratensian monks.

In the rue de l'École de Médecine, No. 5, is the *École Impériale Gratuite de Dessin*, founded, in 1767, by M. Bachelier. The court is in the Ionic style, and over the arched gateway are caryatides in bas-relief (see p. 100). At No. 15, is the

MUSÉE DUPUYTREN.—This important pathological collection is due to the public-spirited and celebrated surgeon whose name it bears. Dupuytren left 200,000 fr. for the establishment of a professorship of pathological anatomy. At the suggestion of M. Orfila, dean of the faculty, the council of the university then granted a sum towards founding a museum of morbid anatomy. The refectory of the ancient convent of the Cordeliers was purchased and arranged for the purpose. The front is Gothic, with an engaged octagonal turret flanking the gable. In the vestibule is a bust of Dupuytren, and in the centre of the hall is a marble bust of Paré, by David. Admittance is

(1) At the corner of the rue de la Harpe, opposite the bridge, there was formerly a fountain surmounted by an ill-formed head, and built in commemoration of the treachery of Périnet le Clerc, the son of one of the échevins de Paris, who opened the gate of St. Germain, afterwards Porte de Buci (which stood at the western end of the rue St. André des Arts), to the forces of the Bourguignons in 1418, in consequence of which the Count of Armagnac was slain, and King Charles VI. unhappily fell into the hands of the aggressors.

obtained by a small fee to the porter. The unprofessional visitor must expect to see many disgusting objects. For further particulars see p. 135.

To the west in the same street is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine*, in the Academy of Paris.—Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bucherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law*. The first stone of the present building, designed by Gondouin, was laid by Louis XV., in 1769, on the site of the ancient Collège de Bourgogne; it was inaugurated in 1776, and is a specimen of elegant architecture. The front towards the street is 198 feet in length; the lateral wings are connected by a portico formed of a double range of coupled Ionic columns, interrupted by an arched entrance leading into a rectangular court, and surmounted by a bas-relief representing Louis XV., accompanied by Wisdom and Beneficence, granting privileges to the School of Surgery, and the Genius of the Arts presenting to the king a plan of the building. The court is 66 feet by 96, and is adorned with a bronze statue of Bichat, inaugurated in 1858. At the bottom is a portico of six Corinthian columns, surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The inner frieze of this portico bears medallions with the portraits in bas-relief of Pitard de la Peyronnie, Paré, Maréchal, and Petit. The semi-circular amphitheatre, to which this portico leads, will contain 1,400 students. It is lit by a skylight, and contains a painting, by Matout, representing Ambroise Paré practising for the first time the ligature of an artery after amputation. For a list of the lectures delivered here, all of which are gratuitous, see page 133 n. The external portico leads to the grand staircase on the left. Beside it, is a plaster statue of Breschet counting the pulsations of a youth, by David d'Angers. On ascending the staircase, a door to the left leads to the *Library*, a large room, with a circular skylight, containing 30,000 volumes, and open daily, Sundays and Thursdays excepted, to students from 11 to 4, and to strangers by permission to be obtained at the Bureau. A door opposite to the staircase leads to the *Museum of Comparative Anatomy*, highly interesting to the professional visitor. The first is a rectangular saloon with an arched ceiling, lit by skylights, and occupying the whole length of the attic over the portico. A gallery running

round it is ascended by a winding staircase in the centre. The middle of the room is occupied by two rectangular railings, containing skeletons of the larger animals, such as lions, lamas, &c. Beginning from the right below, is the anatomy of the nervous system, in a great measure due to the practised hand of M. Denonvilliers. A detailed exposition of the 5th pair of nerves in the human head is truly astonishing for its execution. Next comes the muscular system of mammifera, the osteology of reptiles and birds; a valuable series of phrenological specimens, mostly consisting of the heads of criminals, among which, that of Fieschi, in a case next to the clock, displaying the fracture he received from his own infernal machine. The osteology of the human skull is ingeniously exposed by a combination of springs holding asunder the sutures, which may be reconjoined at will. Dr. Dumoutier's valuable phrenological collection is now arranged here. Next is a series of angiological specimens, injected. The general classification is according to the system of Mandl. In the gallery above is a series of embryology, &c. The eye, the organs of taste and smell, follow in succession. Here we find, in two gilt frames, the dissection of the acoustic organ of the smaller mammalia, due to the patience of the donor, Mr. Hyrtl, of Vienna. Next come the digestive organs, exemplified in the abdomens of various animals. The specimens of the lymphatic system are injected with mercury. The circulation of the blood is exposed in specimens of various animals, and great attention has been paid to the study of the anatomy of the human body by regions. Among the skeletons of insects, that of the *Scarabæus Melolontha*, consisting of 77 pieces, is remarkable. A marble statue of Cuvier stands at the end of the room. The greatest praise is due to the late M. Orfila for his exertions in forming and enriching this museum, which is continued in the second room. In the third room, among various specimens of natural history, will be seen, under a glass bell, the model in wax of the dwarf *Bébé*, 20 inches high, born in the Vosges, and attached to the service of Stanislas, King of Poland; he died in 1764, aged nearly 25 years. Here are also the organs of hearing, as magnified through a microscope, and a collection of substances belonging to the *materia medica*, and mineralogy. In the fourth is a collection of anatomical and surgical instruments, filling 6 presses, among which, in one next to the window, is the case of instruments used for the autopsy of Napoleon, and a cabinet of instruments of natural philosophy. This museum is not open to the public, but students are admitted daily, Sundays and Thursdays excepted, between 11 and 4, on applying at the

Secretary's office. Casual visitors are only admitted after 4 p. m. A fee is expected. The rest of the building contains rooms for demonstration, a council-chamber, &c. (see p. 132.) The library and museum are closed from Aug. 15 to Nov. 15.

Opposite is the

HÔPITAL CLINIQUE DE LA FACULTÉ DE MÉDECINE, a handsome building, founded on the site of the cloister of the Cordeliers, and containing about 120 beds. The hospital forms a square, with a garden in the centre. The public is admitted on Thursdays and Fridays, from 11 to 12 (see p. 142).

At No. 20, rue de l'École de Médecine, in a back room, Charlotte Corday stabbed Marat, while in a bath, on the 13th July, 1793. Turrets will be observed at the corner of the rue Larrey, and 22, rue de l'École de Médecine. The latter street leads into the rue de l'Ancienne Comédie, so called from the Théâtre Français having been formerly located in it. The theatre was about midway, opposite to the *Café Procope*, which was the resort of Voltaire and all the literary and dramatic celebrities of that day.

At the corner of rue Mignon, the visitor will remark the sculptured front of the ancient *Collège Mignon*, founded in 1343 by Jean Mignon, Archdeacon of Blois. It became national property in 1790, and was occupied by the Archives of the Royal Treasury in 1820. It is now a printing office.

The rue de l'Eperon and rue des Grands Augustins lead to the MARCHÉ DES AUGUSTINS, or A LA VOLAILLE, Quai des Augustins.—This market for poultry, also called *La Vallée*, was erected in 1810, upon the site of the church of the convent of the Grands Augustins. The length is 190 feet, and the breadth 141. The market days are Mondays, Fridays, and Saturdays; but since the opening of the new Halles (see p. 243), none but wholesale dealings take place here.

SIXTEENTH WALK.

This lies entirely within the 5th arrondissement. We may commence it with the

BOULEVARD ST. GERMAIN,—another of the great thoroughfares cut through some of the worst quarters of Paris. It extends from the Quai de la Tournelle to the Boulevard de Sébastopol (left bank), and is to be continued to the Faubourg St. Germain.

The Quai de la Tournelle owes its name to a large square tower, which was situated near the bridge of that name, and defended the passage of the river by means of a chain drawn

across during the night, and fixed on the opposite bank of the Ile St. Louis to a similar tower. The Tournelle was reconstructed by Henry II. in 1554. In 1632, St. Vincent de Paule obtained permission from the King to have the galley-slaves transported thither from the unhealthy vaults of the Conciergerie. It was used as a prison until 1790, when it was demolished. The *Porte St. Bernard*, connected with the enclosure built by Philip Augustus, stood in close contact with the Tournelle. It was reconstructed in 1606, and demolished in 1787.

Entering the Boulevard, we arrive at the rue du Cardinal Lemoine, so called from a college of that name, founded in 1300, and the buildings of which are still visible at No. 76, rue St. Victor, which we find to our left. The half-demolished building which we see at the corner of the two above-mentioned streets is all that remains of the *Séminaire St. Firmin*, once inhabited by Calvin. It was suppressed in 1790, and served as a prison during the reign of terror. A dreadful massacre took place in it in the days of September, when ninety-one priests were murdered. (1)

The barracks of fire-men, which we see at No. 24, rue de Poissy, once formed part of the great convent of Bernardins, built in 1244 by Stephen Lexington, Abbot of Clairvaux, to enable his monks to study at the University of Paris. In 1320 the convent was ceded to the Cisterrians, in consequence of which Benedict XII., himself of that order, added a church to that convent (2), on the site of which now stands the

HALLE AUX VEAUX, on the opposite side of the Boulevard. Cows and calves are sold here on Tuesdays and Fridays; the stables are underground. On other days it is a great mart for rags and old iron.

In the rue de Pontoise, opposite this, we find, at No. 19, the *Fourrière*, or pound, of the Prefecture of Police, for vehicles, horses, and dogs (3.) Further on is a primary school,

(1) The following is the copy of a document referring to the above:—"The treasurer of the commune is to pay to Gilbert Petit 48 livres for the time employed by himself and three comrades in the despatch of the priests of St. Firmin during two days.—4th September, year IV. of Liberty, and 1st of Equality, pursuant to the requisition made to us by the section of Sans-Culottes who set them to work.—Signed, Nicout, Jérôme Lamark, commissioners." At the back is the receipt, signed "G. Petit, his Mark, X." Most of the individuals employed did not know how to write.

(2) It was declared national property in 1790.

(3) Dogs are kept here for a week, and then killed, unless claimed.

with a haut-relief, representing Paris taking childhood under its protection, and at No. 30 is the *Séminaire de St. Nicholas du Chardonnet*, an establishment connected with the church of

ST. NICOLAS DU CHARDONNET—a church built on the site of a chapel erected in 1230 by Guillaume d'Auvergne; its reconstruction was begun in 1656, and finished in 1709. During the first revolution it was sold as national property; but the purchaser not having paid the price, it returned to the government, and was afterwards restored to public worship. This church has no principal front, and has a mean-looking entrance, masked by houses, in the rue St. Victor; the western front consists of two stories, the lower Ionic, bearing a triangular pediment, the upper Composite. The interior is cruciform, with single aisles and a semicircular choir; its pilasters are Corinthian, remarkable for the anomalous absence of caulices. The vaulting is semicircular, and the windows have circular arches. There is an unusual number of good paintings to be found in this church; they are as follows: 1st chapel, to the right on entering, the Baptism of Christ, by Corot, and Christ healing the Blind. 2d, Dream of St. Joseph, and the Annunciation. 3d, St. Nicholas receiving extreme unction, and the Martyrdom of St. Thecla. 4th, a Descent from the Cross, and a Resurrection, both by Lebours. In the following transept is the Communion chapel; the altar piece is Christ with the two Disciples at Emmaus, by Saurin; and on either side, St. Paul preaching, and St. Justin refusing to sacrifice to the Gods, both by Noel Coypel. Here is also a good old Ecce Homo. 5th, Paul before Festus, and St. Charles Borromeo administering the Eucharist to the plague-stricken at Milan, by Lebrun. 6th, a fine portrait of St. Francis de Sales in a medallion surmounting a handsome marble tomb, by Anguier and Girardon, in memory of Jérôme Bignon; it bears the bust of the latter, and is flanked by statues of Justice and Truth. On the basement is St. Jerome striking his breast with a stone. 7th, the Marriage of the Virgin. 8th, the Apotheosis of St. Theresa. 9th, the Apotheosis of Ste. Geneviève, by Maison. 10th, (provisionally closed). 11th, St. Louis Gonzaga saying mass, by Rochat; the Martyrdom of St. Clair. 12th, St. Charles Borromeo praying. The ceiling is by Lebrun, and facing the aisle is the monument to that artist, and another to his mother. The former consists of a pyramid surmounted by his bust, by Coysevox; at the base are two statues, Religion and the Fine Arts deploring his death. The latter, executed by Tubi and Cottignon, after designs of Lebrun, represents the deceased issuing from her tomb at the sound of

the last trumpet; the angel is particularly admired. 13th, The adoration of the Virgin and Child, by Bouterweck. 14th, St. Bernard performing mass, by Lesueur. 15th, the palsied man healed, by Sacquespée (1675). 16th, Western transept: Christ raising the daughter of Jairus, by Vignaud. 17th, the Good Samaritan. 18th, the Deliverance from Purgatory, and a Mater Dolorosa. 19th, St. Catherine of the wheel, by Marquet; and the Baptism of Christ. Facing the right aisle is the Agony of Christ, by Destouches; and facing the left aisle, the Martyrdom of St. Sebastian, by Dupuy. The organ is handsome, adorned with statues and caryatides, and the choir is richly decorated with marble. The remains of the poet-Santeuil were removed to this church in 1818. (1)

Crossing the Boulevard by the rue des Bernardins, we shall find on the Quay, to our right, at No. 55, the

Hôtel de Nesmond, a building of the time of Henry IV., and close to it, at 47, the *Pharmacie Centrale*, formerly the *Couvent des Miramiones*, where the drugs and chemical preparations for the hospitals of Paris are kept and distributed. Here are also large ponds for experiments on the breeding of leeches. Returning to the Boulevard, we find to our left the

MARCHÉ DES CARMES, OR DE LA PLACE MAUBERT, built in 1818, upon the site of the convent des Carmes.

The Place Maubert, opposite this market, was one of the great strongholds of the insurgents of June.

The adjoining rue des Carmes contained several old colleges, viz., those of *St. Jean de Beauvais*, *de Presle* (2), *des Lombards*, and *de Lizieux*. The demolitions effected here have brought the Gothic chapel of the College de Dormans-Beauvais into view, the first stone of which was laid by Charles V.; it is to be restored to worship.

Entering the rue Galande, we find to our right the rue de l'Hôtel Colbert. No. 20 is erroneously believed to have belonged to that statesman. The court contains some bas-reliefs of the time and style of Jean Goujon.

At No. 13, in the adjoining rue de la Bucherie, is a small building with a dome, formerly the School of Medicine.

The rue du Fouarre was once the most important street of this quarter, known by the name of the "Quartier Latin." It contained several schools, where public disputations were held, and is supposed to have derived its name from straw

(1) He died at Dijon, in 1697, from having drunk a glass of wine into which the Duc de Bourbon, had, by way of a joke, emptied the contents of his snuff-box.

(2) Peter Ramus was assassinated there during the St. Barthélemy.

spread on the ground for the scholars to seat themselves on. The works of Dante, Petrarch, and Rabelais contain frequent allusions to this street. In 1368 the statutes of the Collège de Justice ordained that any bursar of 6 years' standing, who should have proved unable to sustain an argumentation in this street, should be excluded from the college. In the same year gates were placed at the extremities of this street.

The rue St. Séverin leads to the church of

ST. SEVERIN.—From an early period there existed here an oratory and cells, where St. Severin, Bishop of Agaune, who died in 530, conferred the monastic habit upon St. Cloud. In the ninth century the Normans destroyed the monastery. The present edifice dates from 1210. Its style is pointed, and its pinnacled front, adorned with various tracery, deserves attention. The tympanum of the porch bears a modern bas-relief by Ramus, representing the Virgin and Saviour between two angels in the act of adoration. Over the second entrance, facing the rue St. Severin there is a fine bas-relief by Maillet, representing St. Martin sharing his cloak with a mendicant. The interior consists of a nave and choir, with double aisles. A singular column with spiral cablings at the crown of the apsis is worthy of notice. The mouldings, of the date 1347, as well as the key-stones of the vaults, and the capitals are quaintly enriched. Some fine stained glass remains in the choir, and in the sacristy. The works of art in this church are as follows, beginning from the aisle to the right:—1st chapel, for baptisms, St. John the Baptist preaching, and the Saviour baptised, frescoes, by Flandrin, jun.; 2d, Scenes from the life of the Virgin, by Signol; 3d, the Marriage of the Virgin and the Flight into Egypt, by the same; 4th, in the ogives, the Calling of Andrew and Peter, and the Martyrdom of St. Andrew; below, Peter preaching, and the Imprisonment of the Apostles at Jerusalem. Fronting the arch, St. John the Baptist preaching, all frescoes, by Schnetz. 5th, Sts. Peter and Paul in the Mamertine prison; the Conversion of Paul; Peter denying Christ; Peter receiving the keys of paradise; all frescoes by Biennourry; 6th, in the ogives, Jesus and Mary Magdalene (St. John xx. 17), and the Penitent Magdalene. Below, Jesus at Cana, and Jesus rebuking Martha, frescoes by Murat. 7th, in the ogives, the Calling of James and John, St. John writing the Apocalypse under the inspiration of Heaven; below, his Martyrdom in a cauldron of boiling oil, according to a received legend; the Last Supper, all frescoes by Flandrin. 8th, Sts. Geneviève distributing food to the Parisians; the same saint taking the veil, and St. Germain visiting the wounded on the field of battle, by Hesse. 9th and 10th, a double-

chapel : St. Severin visiting Clodovech on his sick-bed ; St. Severin receiving St. Cloud in his retreat, and giving him the monastic habit ; both frescoes by Cornu. 11th, the Lady Chapel ; it contains a beautiful marble statue of the Virgin and Child, by Bridan, and a painting of the same, by Bellet. 12th, The Sermon on the Mount ; below, the Virgin and Child, by Von Holtorp. 14th, to the left, Belzunce, Bishop of Marseilles, making a vow for the cessation of the pestilence which raged in that city in 1720 ; and, to the right, St. Jerome taking the Sacrament, both frescoes by Gérôme. 15th, St. Louis carrying the Crown of Thorns in procession, and his Death, by Leloir. 16th, the Life and Death of St. Charles Borromeo, in four compartments, by Jobbé-Duval. 18th, Life of St. Francis of Assisi, 4 frescoes, by Stenheil. The other chapels are provisionally closed.

Proceeding up the rue St. Jacques, we arrive at the

COLLÈGE IMPÉRIAL DE FRANCE, founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budæus. Professorships have since been founded in it by most of the subsequent sovereigns, and, previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the close of that century drove away the scholars and professors ; but Henry IV. formed the project of erecting a new college, and had those of Treguier, Léon, and Cambrai, pulled down to make room for it. This intention, frustrated by his death, was partially carried into execution by Louis XIII. ; it was again suspended till 1774, when the college was entirely rebuilt by Chalgrin. The buildings, of simple but elegant design, enclose three courts, the principal of which, facing the rue des Écoles, is entered by a rusticated arch surmounted by a sculptured pediment and flanked with railings. (1) The left wing contains laboratories for chemistry, and lecture-rooms. The right wing gives access through a vestibule decorated with busts of Rémusat, Vauquelin, Ampère, Secy, Daunou, Portal, Andrieux, and Jouffroy, to the second court, separated from the third by a portico of coupled Doric columns. The latter court opens by a railing into the rue St. Jacques, over the entrance of which are two busts, representing Science and Literature, their different branches being inscribed in wreaths below. There are eight lecture-rooms ; that for physics has two oil-paintings, the first, by Lethiers, re-

(1) The insurgents of June, 1848, had erected formidable barricades on the Place Cambrai. M. Sixie, the representative, was here shot through the body while attempting to scale one of them at the head of a company of the line.

presents Francis I. signing the order for the establishment of the college; the other, by Thevenin, represents Henry IV. endowing the professorships. In the oriental lecture-room is a valuable painting, by Camus, of the Death of Jacques Delille. In the upper stories are cabinets of mineralogy and natural philosophy, and a library. A prospectus of the numerous lectures delivered here may be had at the college (see p. 96). The visitor should ask to see the aquariums established by M. Coste for his experiments in pisciculture. They are situated in a wooden building in the garden, and consist of large stone reservoirs divided into compartments, where the young fish are confined according to their ages. For hatching the spawn, there are a series of small troughs, not more than 12 inches long, by 4 in breadth, so arranged that the water of the first descends into the second, and so on, running continuously over the spawn, which is laid on grates made of glass tubes fitting into the troughs. The spawn, being fecundated in October or November, is hatched in February. The young fish remain about six weeks without taking solid food, after which they are fed with meat, liver, heart, etc. Trout and salmon are the only fish reared here. Hybrids of these two kinds have been successfully obtained. (1) A few faggots with oysters attached to them will give an idea of the method adopted by M. Coste along the coasts of France for establishing new oyster beds.

Nearly opposite the Collège de France, a little to the east, stood *La Tour Bichat*, or de *St. Jean de Latran*, which, with the adjoining ground, called *Cour de la Vacherie*, belonged to the Knights Hospitallers of St. John of Jerusalem, afterwards Knights of Malta, first established in Paris in 1171. This place enjoyed the privilege of sanctuary. (2)

At No. 115, rue St. Jacques, was the

COLLÈGE DUPLESSIS—founded by Geoffroy Duplessis, secretary of Philippe le Long, in 1322, under the pontificate of John XXII. Cardinal Richelieu took this college under his special protection, on account of the name it bore, and rebuilt it. In 1808, it was occupied by the École Normale

(1) The fecundated spawn of salmon and trout has been sent from this establishment as far as Warsaw and Naples to be hatched there. The fish in the lakes of the Bois de Boulogne and in the ponds of St. Cloud, Villeneuve l'Étang, etc. were all hatched in Paris at the Collège de France, which is in constant correspondence with the great piscicultural establishment at Hünningen.

(2) The demolitions brought a large number of parchments to light, most of them of the 13th and 14th centuries. These were carefully collected and deposited at the Hotel de Ville.

(see p. 423), and in 1848 by the *Ecole d'Administration*, which was soon after suppressed. The building has recently been demolished in order to make room for the erection of an elegant edifice which will gradually replace the dingy-looking

LYCÉE LOUIS LE GRAND.—The largest and most important Imperial lyceum of Paris. It was formerly the *Collège de Clermont*, founded in 1560, by Guillaume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jésuits bought it in 1563, but being expelled from France in 1594, were obliged to abandon it, and though recalled in 1604, were not allowed to reopen it till 1618, when they rebuilt it, after the designs of Augustin Guillaing, and named it after Louis XIV. The Jésuits being driven a second time from France in 1763, the members of the *Collège de Lisieux* removed into this building. In 1792 this college, organised under a new form, received the name of *Collège de l'Égalité*; in 1800, that of *Prytanée Français*; in 1804, that of *Lycée Impérial*; in 1814, it resumed its former name of *Collège Louis le Grand*. In 1848 it was called *Lycée Descartes*. It contains a large library (see p. 98).

The stranger may now turn into the rue Soufflot, when he will see before him the stately pile of

The PANTHÉON, which, by a decree of Dec. 6th, 1851, has resumed its former name of church of Ste. Geneviève. (1) Clovis, at the solicitation of his queen and Ste. Geneviève, built a church to the apostles Peter and Paul near his palace. To the church a religious community was afterwards attached, and the house became a celebrated abbey. Ste. Geneviève was buried, in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. The church having fallen into ruins, Louis XV. was induced by Mme. de Pompadour to erect one near it upon a magnificent scale, after the designs of Soufflot, and, on the 6th of Sept., 1764, laid the first stone. The cost of the building was defrayed by a lottery. At the corners, in front of the railing which surrounds the whole edifice, are two magnificent candelabra of cast iron. The portico, to which a flight of 11 steps, occupying the whole breadth of the front, gives access, presents a front of 6 fluted Corinthian columns, 48 feet in height by 6 in diameter, which, together with 16 internal ones, support a triangular pediment, 129 feet in breadth, by 22 in height. The pediment contains a large composition in relief, by David, representing France, surrounded by, and dispensing

(1) The chapter of this church consists of a dean and six chaplains.

honours to, some of the great men that have illustrated her: On her right hand are Fénelon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are figures representing soldiers of the republican or imperial armies, with Napoleon in front. At the feet of France are seated History and Liberty, inscribing the names of great men, and weaving crowns to reward them. In the extreme corners of the pediment are figures of youths studying to emulate the virtues of their predecessors. The figure of France is 15 feet in height. On the frieze beneath it is the inscription, in gold letters—

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE.

Under the peristyle there are bas-reliefs, representing Genius, Science, Art, Legislation, and Patriotism; also a marble group, by Maindron, representing Ste. Geneviève disarming the anger of Attila. The plan of the edifice approximates to a Greek cross, 302 feet in length by 255 transverse; each limb of the cross terminates in a pediment. The two lateral fronts have also secondary entrances with bronze gates approached by steps. A low Corinthian gallery, behind the church, harmonizes badly with the unquestionable grandeur of the general design. From the centre of the cross springs a lofty circular drum, surrounded by a peristyle of 32 Corinthian columns resting on a stylobate. Above rises a majestic dome, terminating in a lantern, surrounded by a gallery and balustrade. The height from the pavement to the top of the dome, is 268 feet, and the number of steps up to the gallery is 475. The number of columns in the interior is 130; in and about the entire edifice, 258. The breadth of each limb is 105 feet. The construction of three independent stone cupolas one within the other, is a curious feature of this edifice. A Corinthian colonnade, supporting a gallery, runs all along the walls of the interior. The vaulted ceilings are richly sculptured, and are 80 feet from the pavement. The dome, 66 feet in diameter at the gallery, rests upon solid piles of masonry. On these piers are bronze tablets, now concealed behind the new wainscoting, engraved with the names of those who fell in the revolution of 1830, in gold letters. The painting of the dome is by Gros, who received 100,000 francs for its execution, and was created a baron by Charles X. It is a fine composition, extending over a superficies of 3,721 square feet. (1)

During the revolution of 1789 the walls were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these

(1) Upon the lower part are four groups, connected by figures of angel and other emblems, each of which represents a monarch

were replaced by attributes of Catholic worship. Eight of the frescoes of Michael Angelo and Raphael in the Vatican at Rome, by M. Balze, adorn the nave and transepts. The pavement of the church is stone and marble; under the dome it is entirely of marble, with a fine circular mosaic, the exact span (33 feet) of the upper dome. There are three altars in the choir and transepts, all richly gilt and sculptured, with canopies supported by Corinthian columns; the left altar has a marble statue of the Virgin, by Demesmay; oaken stalls for the officiating clergy are placed on either side of the choir. In the niche behind the high altar are painted the Saviour, and Sts. Peter, Paul, Germain, and Geneviève. At each corner of the transept, are gilt wreaths with the initials N. Underneath the church there is an immense series of vaults; some of the stones of which are 50 feet in length, the whole undercroft being constructed without any cement whatever. In the vaults under the western nave, monuments and funeral urns are arranged like the Roman tombs at Pompeii. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound. Within these vaults are cenotaphs to the memory of Voltaire and Rousseau, (1) with a fine marble statue of the former by Houdon. Among the notabilities buried here are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch admiral, De

of France, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of the country. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the monarchs so designated; they render homage to Ste. Geneviève, who descends towards them on clouds. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth. A glory at the loftiest point indicates the presence of the Deity. The pendentives are covered with paintings by Gérard, representing Glory embracing Napoleon, France, Justice, and Death.

(1) On the tomb of Voltaire are the following inscriptions: "Aux mânes de Voltaire. L'Assemblée Nationale a décrété, le 30 juin, 1791, qu'il avait mérité les honneurs dus aux grands hommes." "Poète, historien, philosophe, il agrandit l'esprit humain; il lui apprit qu'il devait être libre."—"Il défendit Calas, Sirven, de la Barre, et Monthaill."—"Il combattit les athées et les fanatiques, inspira la tolérance, et réclama les droits de l'homme contre la servitude de la féodalité." On the tomb of Rousseau is the following: "Ici repose l'homme de la nature et de la vérité." On the opposite side a hand, holding a torch, is represented issuing from the tomb, meaning that Rousseau casts light around him even after death. The remains of these celebrated writers were secretly removed from the Pantheon during the Restoration; their tombs are shown at present, but the clergy have caused them to be separated from the others by partitions.

Winter; Soufflot, the architect of the church; Marshal Lannes, Duke de Montebello, &c. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place the same year. Marat was buried here; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Convention. (1) In one of the recesses is a model of the building in plaster, in the proportion of 1 to 24, with sections, which will give the visitor a clear idea of the general construction. This building has cost 30 millions of francs since its foundation. The visitor is strongly recommended not only to visit the vaults, but also to ascend the dome; which, being the most elevated building in the capital, affords a magnificent view. Strangers are readily admitted, but a small gratuity is expected. (2) Facing this noble monument is the

ÉCOLE DE DROIT, erected by Soufflot in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment, and the interior of the building possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. For a list of the lectures delivered here, see page 95; the hours, &c., may be learnt at the establishment. Here is also a public library of 8,000 volumes, open daily from 10 to 3.

The *Mairie* and *Justice de Paix* of the 5th arrondissement opposite, is constructed after the same design, and forms, with the École de Droit, a circular arc in front of the Pantheon. In one of its rooms is a bust of M. Simonin, clockmaker, who bequeathed 315,000 francs to found 33 beds at the Hôpital des Incurables, and in the great hall there is another of the late Madame Rendu, or Sœur Rosalie, distinguished for her charity.

The northern side of the Place is occupied by two new buildings. The first and western one is the handsome front of the *Collège Ste. Barbe*, (see p. 98,) which stretches to the rue de Reims behind, of which it occupies a whole side. This college, founded in 1730, by Jean Hubert, was on the point of being dissolved in 1798 for want of funds, when some of its former pupils joined in partnership to support it. Their efforts succeeded; and having annexed to it the buildings of the *Collège*

(1) The body of Marat, after being taken from the Pantheon, was thrown into a common sewer in the rue Montmartre, close to where the Passage du Saumon now stands.

(2) The Place Cambrai, the Place du Pantheon, the rue Soufflot, and the rue St. Jacques were the most formidable strongholds of the insurgents of June 1848 on this side of the river. The Pantheon was filled with insurgents, and was their head-quarters here.

des Chollets, founded in 1283, and part of the ecclesiastical *Collège de Montaigu*, founded in 1314, the new buildings were commenced in 1841. The edifice east of it is the

BIBLIOTHÈQUE STE. GENEVIÈVE, presenting a front of 19 arched windows, erected on the site of the remaining buildings of the *Collège de Montaigu*.—When Cardinal de la Rochefoucauld established in the Abbey of Ste. Geneviève, 1624, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after the Fathers Fronteau and Lallemand formed a collection of about 10,000 volumes, which was afterwards augmented by Father Dumoulinet, who purchased several collections, including that of the learned Pierese. In 1710, Letellier, archbishop of Reims, bequeathed his valuable collection to the abbey. The walls of the new edifice, opened in February, 1851, are externally covered with the names of celebrated writers of all nations and periods. The monogram *SG.* is engraved on discs along the walls, and inside the building. The entrance is by a vestibule; the ceiling of which rests upon iron arches supported by Doric pilasters, and adorned with busts of St. Bernard, Montaigne, Pascal, Molière, La Fontaine, Bossuet, Massillon, Voltaire, Buffon, Laplace, Cuvier, Mirabeau, J. J. Rousseau, Montesquieu, Fénelon, Racine, Corneille, Poussin, Descartes, and L'Hôpital. The ground-floor to the left of the vestibule is divided into 7 long galleries fitted up with bookcases; that on the opposite side contains, besides two ante-chambers, four large rooms, one of which, fitted up with transverse bookcases, contains, besides some printed works, upwards of 6,500 MSS. In the first ante-room we see the model of a vessel sent to India under Admiral Letellier in 1767; a bust of Cardinal de la Rochefoucauld, the founder of the library, and a map of the moon, two mètres in diameter, designed by Lahire in 1686, with his own hand. In the following room there is a series of portraits in pastel of the Kings of France, a bronze bust of the father of Philippe Égalité, and a large table in Florentine mosaic. After the reading-room of the manuscript department, we enter a parallel suite, in which we see a model of the city of Rome, beautifully executed, and of very large dimensions; a collection of Indian arms brought over by the vessel above mentioned; then the mask of Henry IV., taken in plaster in 1790, when the royal tombs at St. Denis were broken open by the mob. Only four of these casts were taken, as the body afterwards became undistinguishable; but the visitor will remark that death had produced but little change in the general features of that good monarch. Next follows, in a glass case, the skull of Cartouche. The other objects of interest in this room are a ge-

neological tree illustrating the descent of Jesus from David, and a planetary clock, which belonged to the Cardinal de Lorraine. The following anteroom contains a stuffed crocodile, and a few snakes and tortoises, brought over by Admiral Letellier's vessel. Returning to the grand vestibule, we ascend the double-branched staircase, furnished with stuffed seats for the convenience of students who may wish to exchange a few words with a friend. Opposite the landing-place we see a copy, by Balze, of the *School of Athens*, the original of which, painted by Raphael, exists in the Vatican at Rome. Flanking it are two medallions in fresco representing Poetry and Theology, and opposite these, two others, with Philosophy and Justice, all by Balze. The ceiling of the staircase is painted in ultra-marine and interspersed with stars. The public reading-hall for printed works is entered here by two side doors, between which, facing the chief librarian's desk, we perceive a beautiful specimen of Gobelins tapestry, representing "Study surprised by Night," executed after a painting by Balze, slightly re-touched by M. Ingres. It is an allusion to the evening sittings, an advantage almost exclusively belonging to this library. The visitor will be struck with admiration at the happy effect of the application of iron to architectural purposes in this vast saloon, which occupies the whole extent of the edifice. It is bisected lengthwise by a line of stone pedestals sustaining a series of graceful iron columns, on the slender forms of which rest light perforated arches of the same metal, supporting the double-arched roof of the edifice. Bookcases are fitted up between the pedestals, and others line the walls all round up to the window sills. Winding staircases in the corners communicate with the rooms below. The hall is 300 feet long by 60 in breadth; its height to the roof is 30 feet. Four long tables for students occupy nearly the whole length of the two aisles; and in the evening, when lighted up with gas, the appearance is strikingly beautiful. At that time there generally is such a number of students, that many are obliged to wait in the vestibule until a chair is left vacant, a numbered ticket being given them in the order of their arrival. Ladies are not admitted in the evening. This library possesses 210,000 printed volumes, and the catalogue fills 32 folios. The reading-rooms are open daily from 10 to 3, and from 6 to 10 in the evening, except on Sundays and holidays. The building has cost 1,775,000 fr.

Immediately behind the Pantheon is the church of

ST. ÉTIENNE DU MONT—originally a chapel for the vassals of the abbey of Ste. Geneviève. The abbot was so jealous of

the interference of the Bishop of Paris, that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The date of the building is said to be 1121. It was enlarged in 1222, and the curious square tower and circular turret are probably of that date; these have been repaired by M. Godde. The church was much enlarged in 1491, and the choir increased in length in 1517. In 1537, both choir and nave were nearly rebuilt, and, in 1605, some adjoining *charniers*, now used for the catechumens' rooms, were added. The first stone of the portal was laid in 1610 by Queen Marguerite de Valois, and a tablet over the church-door remained till the revolution of 1789, bearing an inscription to that effect. In 1624 the upper story of the tower was built; the church was finally dedicated, and a new high altar raised, in 1626. The oldest portions of the existing edifice are the lower stories of the tower and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all of the date 1537, except the western front, which is a most singular mixture of the Italian and Gothic. Four engaged composite columns, having their flutes intersected by carved bossages, support a rich triangular pediment adorned with modillions. The second story bears a circular interrupted pediment; and, lastly, the attic is gabled, and graced with a round window, and an elliptical one above it, with tracery. The steeple tower is square, and flanked at one of its angles by a lofty slender circular turret. The lateral and posterior parts of the church present a curious medley of flying buttresses, gurgoyles, turrets, and spires, some of them of no mean workmanship. The church is cruciform. The eastern end is octagonal, and an aisle, with chapels in each arcade, goes round the whole. The principal architectural peculiarity of the interior is the great height of the aisle, which is on a level with the imposts supporting the vaulting-ribs of the nave and choir. Lofty attached columns with Doric capitals front the piers of the nave and choir, and in the tympana of the lateral arches, over the circular ones springing from the central columns, there are small clerestory windows. Those of the aisles are lofty, some being filled with good stained glass, said to be by Pinaigrier. The tracery of the windows of the left aisle of the choir is peculiarly good. From the middle of each column, all round the church, excepting at the transepts, segmental arches are thrown from one to the other, supporting a very narrow gallery and balustrade, which encircles the columns on the side of the aisles. The arches of the choir are pointed. The choir is separated from the nave by a magnificent and elaborate

screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two spiral staircases, of exquisite beauty and lightness, wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles. The parapets of the staircases are particularly remarkable for their rich perforated tracery. The vaulting of the cross is ornamented with a pendant key-stone 12 feet deep, most elaborately sculptured. The works of art in this church are as follows:—1st chapel to the right on entering: Flanking the altar, a Holy Family, and a Flight into Egypt, both in bas-relief; a marble statue of St. John the Baptist, and two frescoes; the Baptism of Christ, and St. John the Baptist preaching. 2d, Christ disputing in the Temple; the Pestilence of Paris, after Boullanger. 3rd, the Martyrdom of St. John; here marble slabs display a list of the celebrated personages buried in the parish, such as Lemaistre de Sacy, Racine, &c. 4th, a curious composition in stained glass in the window (1), and Paul and Silas before the Magistrates of Philippi, by Delaval. 5th, an Adoration of the Shepherds, by De Santerre; St. Peter, by Jouvenet; a remarkable Entombment of Christ in stone, surrounded by the Virgin and six other statues of the size of life. 6th, an Adoration; Christ descending to hell. In this and some of the following chapels will be remarked the sacred subjects on glass in the windows, with quaint mottos in old French verse. 7th, St. Charles Borromeo, by Varin (1627), St. Louis praying. 8th, St. Bernard praying, and the Jews collecting manna, by Subeyras. In the wall, between this chapel and the 9th, there is St. Stephen preaching, by Abel de Pujol. 9th and 10th. Under a vaulted ceiling connecting these two chapels is a tomb, supposed, from an inscription near it, to be the original depository of the body of Ste. Geneviève, but which from its mouldings must be of the 13th century. The walls are hung with a vast number of votive images, &c. The second of these chapels has beautiful decorations, and a Gothic altar, gilt and painted in the most gorgeous Byzantine style, and adorned with the statues of Ste. Geneviève, St. Germain, and Ste. Clotilda, besides nine statues of saints in alto-relievo around the altar-table. Near this chapel, in the aisle, are two fine pictures, by Largillière and Detroy (1696); one represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine which then

(1) The subject of this quaint composition is: "Many are called, but few are chosen." To the right a few chosen approach the Lord's Supper; to the left, all follow worldly pursuits: one buys a house, another a bullock, and a third marries.

aged; the other represents the *Prévôt des Marchands* and the city officers in full costume, with a great number of spectators, among whom are *Largillière* himself and the poet *Santeuil*, praying to *Ste. Geneviève*. They are said to be both votive pictures, offered by the City of Paris. 11th, an Epitaph on *Racine*, written by *Boileau*, and another on *Pascal*; Statues of *Charity*, by *Laitié*, and of *Hope*, by *Brune*. 12th, (provisionally closed). 13th, a Crucifixion, with *Louis XIII.* and *St. Louis* introduced at the foot of the cross; a Holy Family by *Coypel*. 14th, a curious picture of the Virgin and Child, of the 17th century. 15th. *St. Augustine* crowned with thorns; 16th, a series of curious frescoes, in 12 compartments, lately discovered and restored. They are apparently of the 16th century, and illustrate a legend of the martyrdom of a Roman legion converted to Christianity; 17th, the Lapidation of *St. Stephen*; 18th, a crucifixion, by *Porbus*; a Nativity, by *Lenain*; 19th, the Death of *St. Louis*; 20th, "Give to *Cæsar* what is *Cæsar's*;" 21st, the Adoration of the Magi; *St. John the Evangelist*. The pulpit, by *Lestoccard*, after designs executed by *Lahire*, is supported by a figure of *Samson*, and ornamented with beautifully-carved statuettes. On the 3d of January, the festival of *Ste. Geneviève*, and 8 following days, pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it. (1) *Pascal*, *Tournefort* the botanist, *Lesueur* the painter, *P. Perrault*, *Lemaitre*, *Racine*, *Rollin*, and the *Abbé de Sacy*, were interred here. This church, from the rich effect produced by its singular architecture, its pictures, and its other ornaments, is one of the most interesting of the capital, and is now being enlarged and repaired at a cost of 2,000,000 francs. The interior is a favourite subject with French artists.

The *LYCÉE NAPOLÉON* is established in part of the church and other buildings of the abbey of *Ste. Geneviève*, founded in the year 508 by *Clovis* and his queen *Clotilde*. The former was buried here in 511. Up to the time of the revolution of 1789 the tomb of this king existed in the church of *St. Geneviève*, but was evidently of more recent construction. This tomb was transported in 1816 to the abbey of *St. Denis*. The first church of *Ste. Geneviève* was burnt by the Danes in 857. Under the reign of *Louis VII.* the abbey was re-or-

(1) It was on the occasion of this festival, on the 3d of January 1857, that *Mgr. Denis Sibour*, Archbishop of Paris, was assassinated, opposite to the principal entrance, by a priest named *Verger*, in the presence of an immense crowd. Although great efforts were made at the trial to prove the insanity of the culprit, *Verger* was condemned and executed on the 30th of the same month.

ganized; (1) in 1177, the abbey was repaired and enlarged and a school established in it. The church occupied the site of the rue Clovis. Little remains now of the old abbey except the western wing and a tower enclosed by the modern building of the lyceum. The former is of the 14th century, the upper part of the tower is of the 15th, and the side towards the rue Clovis (so called because the lower portion of the tower is said to have been built in his reign) was erected as late as 1825. The apartments still existing contain several objects of curiosity, such as a series of portraits of the sovereigns of France, from Philippe le Hardi to Louis XV., and also one of Mary Queen of Scots. This lyceum, which is receiving considerable additions, was called Collège de Henri IV. in 1814, but has now resumed the name it received in 1802. The sons of Louis Philippe were educated at this college (see p: 98). In the first court is a bust of Casimir Delavigne.

At the opposite end of the rue Clovis, No. 33, rue des Fossés St. Victor, now a boarding-school conducted by M. Chevalier, was formerly the

COLLÈGE DES ÉCOSSAIS.—This seminary, first situated in rue des Amandiers, was established in the present building in 1665. It was originally founded by David, bishop of Moray in Scotland, in 1325; and again by James Beaton, or de Béthune, Archbishop of Glasgow, in 1603. A marble slab, on the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665. This and the two other British colleges were suppressed at the revolution of 1789, and their property sequestrated. The government of Napoleon embodied all the British colleges of Paris in one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property. That of the Irish college was restored without difficulty, but that of the Scotch and English was left in the hands of an ad-

(1) The cause which led to this measure was a quarrel about a carpet which the canons had caused to be spread before the door of the abbey for the convenience of Pope Eugene III., who had come to Paris in 1145, having been driven away from Rome. The familiars of the Pope claimed the carpet as their own, on the ground that the Pope had sat upon it. The servants of the abbey would not allow the claim; high words ensued, followed by blows, and the carpet was torn to pieces in the fray. In consequence of this scandalous occurrence, a new abbot was named, and 12 new canons transferred to this abbey from that of St. Victor.

administrator appointed by government, and still remains under the control of the Minister of Public Instruction for the purpose of defraying the expenses of clerical education of young men chosen by the Catholic bishops of Scotland and England. The present administrator is M. l'abbé Caire. Its chapel, which was erected in 1672, and dedicated to St. Andrew, was repaired by M. Delavigne, the predecessor of M. Chevalier. It is on the first floor, and in the Ionic style; part of the nave has been separated from the rest of the chapel by a partition, thus forming a vestibule. Here the visitor will see the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James Duke of Perth, governor of his son, called James III., the Pretender. This monument, consisting of a black marble sarcophagus resting on a basement, and surmounted by a pyramid of white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the King, who died at St. Germain en Laye, Sept. 16, 1701. When the Irish college was made the *chef-lieu* of the British colleges, this monument was transported there, where it remained some years; but is now restored to its original place. Under the arch adjoining it is a slab, over the heart of the Queen, another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. In the second portion of the chapel is the altar of oak, of Corinthian architecture, and richly carved. The altar-piece represents the martyrdom of St. Andrew. The monogram SA is frequently repeated among the sculpture of the chapel. In the study of the director of the Institution is a full-length portrait of the Pretender, in armour. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteith, of Salmonet; Sir Marian O'Conoly; Dr. Andrew Hay; Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barclay. The valuable manuscripts of James II., which, as mentioned in the inscription on his monument, were preserved here, disappeared during the revolution of 1789, but the Library still exists.

Returning by the rue Clovis, a few steps to the right in the rue Descartes lead us to the

ÉCOLE POLYTECHNIQUE, rue Descartes, established in 1795 in the buildings of the Collège de Navarre, founded in 1304 by Philippe le Bel and Joan of Navarre. A fine hall and chapel

of the 14th century belonging to the old college still remain. The front entrance facing the rue Descartes is ornamented with bas-reliefs representing implements and machines of war and peace, with five medallions on the attic, of Legrand, Laplace, Monge, Bertholet, and Fourcroy, (see p. 99.) The building with its enlargements has cost 2,000,000 fr.

On the small square in front of this edifice is the new FONTAINE STE. GENEVIÈVE, replacing one erected in 1625.

In the rue de l'École Polytechnique, opposite, at No. 6, there stood the chapel of the *Collège des Grassins*, founded in 1569 by Pierre Grassin d'Ablon, for poor scholars in divinity. In the rue de la Montagne Ste. Geneviève, at No. 37, was the *Collège de la Marche*. Nearly opposite to it are the remains of the *Collège or Séminaire des Trente-Trois*, so called from the number of scholars it contained, 33 having been the age of our Saviour.

SEVENTEENTH WALK.

This comprises another portion of the 5th arrondissement. We may commence it with the

MANUFACTURE IMPÉRIALE DES Gobelins (TAPESTRY AND CARPET MANUFACTORY), rue Mouffetard.—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that stream being favourable to the process of dyeing. One of them, Jean Gobel, who lived in 1450, acquired considerable property in the neighbourhood. His descendants continued his trade with success, and, having become extremely rich, discontinued business, and eventually filled various offices in the state. To them succeeded Messrs. Canaye, who, not confining themselves to dyeing wool, worked tapestry for hangings, a manufacture until that period confined to Flanders. About 1655 they were succeeded by a Dutchman named Gluck, bringing with him a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to erect it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. (1) Here is also the celebrated carpet-manufactory, which was made a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops,

(1) Lebrun painted his famous battles of Alexander the Great as patterns for this manufactory.

originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was annexed to the Gobelins. The visitor will pass through five rooms filled with specimens of rich tapestry and carpets of the reigns of Francis I., Louis XIV., and Louis XV., besides several modern specimens, mostly executed at this establishment. Among these he will see copies of the Emperor and Empress's full-length portraits by Winterhalter, both executed in about 4 years; No. 93, the Transfiguration, by Raphael (6 years), Juno, Ceres, and Venus, by the same master (4 years), the portrait of Louis XVI., by Callet (1 year), &c. Next follow the work-rooms for tapestry and carpets, six in number, containing 25 looms. The work is called the *haute-lisse*, from the warp being placed vertical, in contradistinction to the *basse-lisse*, done at Beauvais, where the warp is horizontal. In the tapestry-work, which is called *tissu*, the workman stands at the back of the canvas on which he is employed, with the model behind him, to which he occasionally refers, in order to adjust the colour of his woollen or silken thread to that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, all cuttings and fastenings are performed at the back. Hence the necessity of his working on the wrong side. The carpet-work is called *velours*; here the workman stands on the right side, with the model over his head, at a proper distance from his eyes. As a woolly surface is required, the workman, in weaving, cuts on the right side of the piece. The carpets manufactured here are considered far superior to the Persian for the evenness of their surface, the fineness and the strength of their texture. The colours and designs are perfect. Some of the carpets take as long as 5 to 10 years to be made, and cost from 60,000 to 150,000 fr., and even at these high prices the workmen are very inadequately paid. None are sold. The largest carpet ever made is probably that manufactured at *La Savonnerie*, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1300 feet. In one of the rooms will be seen several presses, filled with specimens of colours for dyeing, and also of wool ready died. About 120 workmen are employed in the establishment; they earn from 1500 to 3,000 fr. a-year, and receive pensions of from 600 to 1000 fr. when disabled by age or infirmity. The productions of this manufactory, which belongs to government, are chiefly destined for the palaces of the State. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists,

where an infinite variety of shades, many unknown in the trade, are produced. There is also a school of design; and an annual course of lectures on chemistry, as applicable to dyeing, is given here from October to January. The closeness with which the painter's art can be here imitated will excite the visitor's astonishment. A catalogue may be had at the lodge for 1 franc. Admission, on Wednesdays and Saturdays, from 2 to 4 in summer, and from 1 to 3 in winter, with tickets to be obtained from the Director.

Continuing northwards along the rue Mouffetard, the rues Valence and Pascal would lead us to the *Hôpital* LOURCINE (see p. 141); but as strangers are not admitted there, and it is otherwise uninteresting (1), the visitor had better turn to the right, and visit the church of

ST. MÉDARD.—This was, as early as the 12th century, the parish church of the village of St. Médard, dependent on the abbey of Ste. Geneviève. The front consists of a gable with buttresses; the nave and aisles are of the end of the 15th century; the choir and its arcades are of 1561 and 1586. The square tower, supporting a spire, is probably as old as the nave. In 1685 and 1784 the deformities of its choir and chapels were added. Most of the key-stones bear bas-reliefs, and the groinings, with their ribs and pendant bosses, are exceedingly graceful. In many of the windows valuable specimens of old stained glass will be remarked. In the first chapel in the right hand aisle, on the panel of the altar, a valuable old painting on wood will attract attention: it represents the Descent from the Cross. The 2d is the Chapel of St. Fiacre, painted in fresco by Leuillier; to the left, St. Fiacre is represented preaching, and opposite, affording relief to the poor on a winter's day. The figures of Charity and Humility are on each side of the window. Next is a plaster Descent from the Cross, not without merit, and in the Chapel of the Crucifixion a Dead Christ, and several small paintings of some value, among which may be mentioned the Virgin and Saviour, St. Francis de Sales, and St. Vincent de Paule. A very good Annunciation is in the following one. The 7th chapel, behind the choir, is dedicated to the Virgin, and is remarkable for the Marriage of the Virgin, by Caminade, and the ceremony of the *Rosières*, instituted by St. Médard, by Dupré. There are also two plaster statues; the one is St. Joseph, by Jacquot, the other St. Phi-

(1) This hospital was inaugurated in 1836, as an addition to the *Hôpital du Midi*. The buildings which it occupies were formerly the convent of the Cordelières, founded by Marguerite de Provence, sister to St. Louis, about 1284. In 1590, the troops of Henry IV. pillaged the building and destroyed a large part of it.

lomène, by Dubois. The 8th chapel has a fine picture of Ste. Geneviève, by Watteau. In the 9th is a picture of the Flemish school, representing the Virgin learning to read under the tuition of St. Anne, her mother. In the 10th is some old stained glass representing Ste. Anne, the Virgin, and the Saviour. In the 11th, we see St. Vincent de Paule announcing the gospel to the poor, by Fuller. In the 12th, a new painting by Boulanger, St. Denis causing an idol to fall by miracle, and in the 13th, the Baptism of Christ. There are two organs: the larger is over the entrance; the other in the right aisle. Over the canopied seat in the nave are the four evangelists, painted on canvass.—Some curious historical events are connected with this church. In 1561, an attack was made on it by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation in the church were killed, and much damage done. In 1727, the Abbé Paris was buried in the cemetery, and in 1730 the Convulsionists commenced their exhibitions here (1). The advocate Patru, the French Quintilian, and Nicole, the moralist, were buried here. The rue Mouffetard here crosses the small stream of the Bièvre (see p. 26). Its muddy and unwholesome waters are of great value to the numerous tanners and dyers, established along its course from time immemorial.

At the corner of the rue de l'Arbalète, the visitor would find to his right the poor and dingy-looking MARCHÉ DES PATRIARCHES. Turning into the same street to the left, we see at No. 9 the Botanical Garden of the

ÉCOLE DE PHARMACIE.—The establishment itself is at No. 21, and occupies the site of an ancient convent, called Hôpital de Lourcine. The first botanical garden in France was formed in the grounds of this convent in 1780, on the model of that of Padua. There is a cabinet of specimens of all kinds of drugs, with a select mineralogical collection, well worthy of inspection; also a small but select library, open daily to the public from 10 to 3. Underneath is the hall

(1) The Convulsionists were a set of fanatics of the Jansenist party, who, after the death of the Abbé Paris, celebrated for his resistance to the Bull *Unigenitus*, and for his charity, used to frequent his tomb, where they feigned convulsions which were attributed to miraculous agency. This superstition spread with such rapidity, that the Government was at length, in 1732, obliged to interfere, and order the cemetery to be closed. This measure called forth the following epigram, which was found inscribed on the gate.

De par le roi, défense à Dieu
De faire miracle en ce lieu.

of meeting, containing some interesting portraits of French physicians. It is visible every day except Sunday (see p. 136).

Continuing in the same direction, we find at No. 15, rue des Capucins, the

HÔPITAL DU MIDI.—This building was erected by the Capuchin friars, and occupied as a monastery till 1784; it was then converted into an hospital for nurses and new-born infants affected with syphilitic complaints. In 1792 adults of both sexes were admitted, but subsequently the sexes were separated, and females were sent to another hospital, the Lourcine (see p. 141). To visit the hospital, apply to the Director. In the street opposite, the visitor will find the

MAISON D'ACCOUCHEMENT, 5, rue du Port Royal (see p. 136.)

In the rue du Faubourg St. Jacques, at No. 47, is the

HÔPITAL COCHIN, founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780. It was intended for his own parishioners; but patients, of the same classes as those of the Hôtel Dieu, are now received from all parts of the capital (see p. 141.) The building is Doric, and consists of a main body with three pavilions. At No. 57 in the rue du Faubourg St. Jacques is the convent of the *Dames de St. Joseph*, and at No. 71, a convent of Capuchins.

The rue Méchain leads to the rue de la Santé, where, at No. 29, we find a convent of the *Dames Augustines du Sacré Cœur*, erected at a cost of two millions of francs. Besides a boarding-school for young ladies, this convent also has accommodation for female invalids, who are attended here as in a *Maison de Santé*. Nearly opposite, a new prison is in course of construction to replace the *Madelonnettes* (see p. 76). This edifice covers a space of 25,000 square metres, and is partly arranged on the cellular system for prisoners under trial, and partly on the old system for persons condemned to imprisonment for a term not exceeding one year. It is calculated to contain 500 prisoners of each category, and its estimated cost is upwards of six millions of francs.

Returning to the rue du Faubourg St. Jacques, the rue Cassini, to our right, brings us to the

OBSERVATOIRE, adjoining the rue d'Enfer.—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was already far advanced, John Dominic Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted to its purpose, that, at his suggestion, several alterations were made, which, however, did not render it suitable

for taking accurate observations. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two lateral octagonal towers. In the north front is a projection of 24 feet, from which the building is entered. The platform on the top is 85 feet from the ground. The whole building is of stone, neither wood nor iron having been used. The principal part of this edifice being found useless, a low building has been erected on the east, in which nearly all the observations are made. This is so placed that two sides are parallel, and two perpendicular, to a meridian line traced on the floor of a room on the second story, from which French astronomers count their longitude; its direction is marked by an obelisk at Montmartre, distant nearly three English miles and a half from the Observatory. On this line, between Dunkirk and Barcelona, the observations were made for determining the length of the arc of the terrestrial meridian between the equator and pole, now fixed at 5,130,740 toises. (1) The line of the southern front is taken as the latitude of Paris. This observatory is the centre from whence have diverged the several trigonometrical calculations for forming the map of France, known as *la Carte de Cassini*, or *de l'Observatoire*, in 182 sheets. Underneath the building are some subterranean chambers, now no longer used, which were originally constructed for making astronomical observations, by means of openings through the roof of the edifice, for experiments on gravitation, &c. On the first floor is a telescope 22 feet in length, and 22 inches in diameter, not now used; there is also an achromatic telescope of large dimensions. Here also we see a marble statue of Cassini, who died in 1712, aged 87, and another very fine one of Laplace, the celebrated astronomer, by Garraud. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. On the second floor is a spacious room, containing globes, various magnetic instruments, the meridian line upon the floor, a mural quadrant, &c. On the floor of another room is a map of the world, engraved by Chazelles and Sedileau, and on the roof there is an anemometer, which indicates the direction of the wind, on a dial-plate in one of the rooms. There are also two rain-gauges, for ascertaining the quantity of rain which falls at Paris during the year. The eastern tower is covered with an immense rotatory cupola of copper, by means of which the observer may point the great equatorial it contains to any part of the heavens under shelter. Smaller

(1) The ten-millionth part of this length has been adopted for the *mètre*, or standard linear measure in France.

ones of similar construction cover two little turrets on the roof, and a telescope of the largest dimensions has now been set up in the western tower. The number of steps leading to the roof is 162. A well-selected library of 45,000 volumes, for the use of the professors and observers, is attached to the establishment. The building on the east is entered from the first floor of the principal structure, and contains various instruments. The roof of this small building, and of the cupola of the upper platform, opens in various parts, by means of simple mechanical arrangements. The *Bureau des Longitudes* holds its sittings here (see p. 92.) The Observatory is surrounded by a terrace, according to the original plan of Perrault, and the outer court enclosed by railings and pavilions. In one of the wings added to the main building is an amphitheatre for 800 persons, where the celebrated Arago used to give his popular lectures on astronomy every year. This establishment is visible once a month, upon application in writing to *M. le Directeur de l'Observatoire*. A wide avenue, planted with trees, leads straight from the Observatoire to the garden of the Luxembourg.

Next door to the Observatory, there is a reservoir for water, deserving of a visit from the antiquarian. The stranger on descending a few steps will see four vaulted chambers with reservoirs receiving water from Arcueil. Part of the vaulting is of Roman construction; the more modern parts and the chief conduit date from Marie de Médicis, who laid the first stone with great ceremony in 1624. The largest chamber of this reservoir has 78 arches; it is 31 metres by 30, and contains 1395 cubic metres of water (307,034 gallons). In the English court may be seen some fragments of water-pipes of Roman construction. A small fee is expected by the person who shows this place.

Turning to the left into the rue d'Enfer, we see, at No. 74, the

HOSPICE DES ENFANS ASSISTÉS, or Orphan and Foundling Asylum, founded by St. Vincent de Paule in 1638. In 1667, on a decree of the Parlement, the managers erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the Enfants Trouvés at the corner of the Parvis Notre Dame. At the revolution of 1789, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, now a lying-in hospital, was appropriated to the same purposes (see p. 120). The buildings are plain, but airy and comfortable. There is a statue of St. Vincent de Paule, by Stouf, in the court. A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 116, rue d'Enfer, for an account of which, see page 123.

Returning northwards, we perceive, facing the Boulevard Montparnasse, and close to the gardens of the *Closerie des Lilas* (see p. 481), the statue of the unfortunate Marshal Ney, erected on the spot where he was shot, and inaugurated with great solemnity on the 7th of December, 1853, the anniversary of his execution, in the presence of Prince Napoleon and the high functionaries of State. It stands on a pedestal of white marble, richly sculptured by Gisors. On the faces of the pedestals are engraven the names of the battles at which the hero distinguished himself. The artist, M. Rude, has represented the illustrious marshal in an attitude of command, animating his followers to advance; but the open mouth, which in this case completely distorts the features, is an unfortunate circumstance.

Striking into the rue du Val de Grace, further on, No. 65, rue d'Enfer, next to the corner to our left, is the *Couvent des Dames Carmélites*, where Mdlle. de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*, and was soon joined by Madame de Montespan. In the chapel is seen a fine marble monument of Cardinal Berulle, founder of the convent. He is represented kneeling on a pedestal adorned with bas-reliefs. In a recess to the left there is another valuable bas-relief in marble, by Barrois, representing a Descent from the Cross. The best paintings are: a Virgin and Child, St. Joseph and Jesus, Christ bearing the Lamb, by Guët, and an Annunciation, by Mueller. This chapel, said to have been founded by Robert, the son of Hugh Capet, has now been decorated in the Byzantine style.

At the opposite end of the rue du Val de Grace stands the HÔPITAL MILITAIRE DU VAL DE GRACE, 277, rue St. Jacques. This hospital, established by Napoleon I. in the buildings of a convent of Benedictine nuns, is one of the most important in Paris. Attached to it is a military school of medicine and surgery. A quadrangular court is entered by a railing facing the street; the sides are adorned with ten triangular pediments supported by columns of irregular Doric design. To the left is the bronze statue of Baron Larrey, the celebrated surgeon, on a pedestal of white marble, adorned with four bas-reliefs of the same metal, representing the battles of la Beresina, the Pyramids, Austerlitz, and Sommo Sierra, where Larrey distinguished himself. The statue, which is 9 feet high, represents Larrey resting against a howitzer, on which are placed some of his works. In his right hand he holds Napoleon's will opened at the words: "I leave 100,000 fr. to the Surgeon-in-chief Larrey, the most virtuous man I know." This monument is by David

d'Angers. In the second court there is a fine statue of the celebrated surgeon Broussais, who is interred here. The chief object of historical interest here is

The Church of Val de Grace, in front of the principal court, and founded by Anne of Austria, the consort of Louis XIII. Having been married 22 years without issue, she made a vow that she would build a church at Val de Grâce, if her desire to give an heir to the throne should be realised. At length, on Sept. 6, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII. the queen prepared to fulfil her vow. In 1624 she laid the first stone of the convent, contributing one-half of the expense, and caused the Benedictine nuns of Val Profond, near Bievre le Chatel; three leagues from Paris, to be transferred hither. On April 1, 1645, Louis XIV. laid the first stone of the church with great pomp. The architects were successively the elder Mansard, who furnished the designs, Lemercier, Le Muet and Leduc. Mademoiselle de la Vallière retired to this convent, previous to her taking the vows, this convent being then the fashionable retreat for members of the nobility of France. During the revolution of 1789 the church was converted into a depot for the *matériel* of military hospitals, and thus escaped the fury of the populace. In 1826, it was repaired, and restored to divine worship. It is an edifice of magnificent design, with a dome resting on a lofty drum, strengthened around by buttresses, adorned with Composite pilasters, and pierced with sixteen windows; four campaniles, or small bell-turrets, stand out from the gallery on which the dome rests. The front is ornamented with a portico of Corinthian columns supporting a pediment; above is a range of Composite engaged columns bearing a second pediment. The entrance is approached by a flight of large and wide steps. The plan of the church is that of a Latin cross; in the nave the public used to attend service, and in the other parts were chapels for the nuns of the convent and for the ladies of the Court. The intersection of the cross is circular, four lofty arches open into the transepts. The nave is flanked by chapels communicating with each other, now devoid of altars, except one in the apsis, where the altar-piece is an Ascension. The decorations of this, as well as the other parts of the church, are Corinthian; the sculptures are by Anguier. In the spandrels of the arches of the nave are large figures in alto-rilievo, representing the Christian Virtues, and the vaulting of the ceiling presents rich compartments, filled with figures of saints and scroll work. The pendentives of the lower dome contain circular compartments, in which are fine alto-rilievi of the four evan-

gelists. The vault of the dome is admirably painted on stone by Mignard, and has been reputed as one of the finest frescoes in France. Around the frieze below the gallery is the following inscription : *A. MDCL. Anna Austriæ D. G. Francorum Regina Regnique rectrix, cui subiecit Deus omnes hostes ut conderet Domum in nomine suo.* The high altar is surmounted by a magnificent canopy, supported by six fluted spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. Four angels placed on the entablature of the columns hold censers, and from palm-branches are suspended other angels, with scrolls bearing inscriptions. The whole is terminated by a globe and cross. In front of the altar, and in the intersection of the cross, the letters A. L. (Anne-Louis) are inlaid in the pavement, which here, as well as throughout the whole of the edifice, is formed of rich marbles. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, which is a beautiful piece of architecture, a crimson curtain screened the superiors of the convent from the view of the congregation. In one of these chapels, formerly the oratory of Anne d'Autriche, whose bust is seen on the ceiling held by an Angel, are frescoes representing views from Spain. In the northern chapel of the cross is the entrance to a vault where the remains of the abbesses were deposited, on marble shelves. Here also is shown a cabinet, where the hearts of the Bourbon family were preserved encased in silver, a custom originating from the foundress having bequeathed her heart to this church. The remains of Queen Henrietta, wife of Charles I. of England, were placed here. During the revolution all these silver hearts were carried off, except one, discovered afterwards, and now visible to strangers; the prince or princess to whom it belonged is unknown. The heart of Baron Larrey is also preserved here in a casket. Adjoining this chapel there is a small door, which conceals the confessional used by Mlle. de la Vallière; it consists of a grated window, through which she spoke to the priest, and is accessible from a passage behind, from which the building she occupied at that time may be seen. The nuns were buried underneath the nave, in a vault, the entrance of which is near the western door. The church is open every day, between 12 and 2, and the vaults, &c., are shown by a military attendant.

Further northward, at No. 254, is the

INSTITUTION IMPÉRIALE DES SOURDS MUETS.—For this institution France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense

more than 40 deaf and dumb pupils, whom he instructed to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. His sister, Queen Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who improved the system of instruction. During the revolution of 1789 this institution was transferred to the buildings of the Séminaire de St. Magloire, rue St. Jacques, where it still continues. In the first court there is a tree planted in 1606, under Henry IV. The number of gratuitous pupils is 80; besides 10 admitted to half-pensions, and 10 to three-quarter pensions. At present there are 120 male and 75 female pupils. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 7 years old, and not exceed 15, and must present a certificate from the authorities of his or her parish, of age, baptism, vaccination, being really deaf and dumb, and without the means of paying for education. The boys and girls are in separate schools, where they remain six years, and are taught reading, writing, arithmetic, drawing, engraving, or some trade. The terms for boarders are 1,000 fr. a-year, besides 300 fr. paid on entering. From 90,000 fr. to 100,000 fr. are annually devoted by government to the support of this institution. The *Salle des Exercices* is Doric, and adorned with the busts of the Abbés de l'Épée and Sicard, and that of the Emperor, with a fine picture of de l'Épée, by the donor, M. Camus. It represents the Abbé de l'Épée embracing the young Count de Toulouse, at the moment when the latter, who was deaf and dumb and had been educated out of charity by the Abbé, recognizes the house of his relative, who had wilfully abandoned him. The refectories, dormitories, &c., are large and airy, and arranged as in the institution des Jeunes Aveugles (see p. 335). A garden is annexed to the establishment. The chapel is Doric; behind the altar is a remarkable oil-painting by Vernet, of Christ healing a deaf shepherd, and to the left is a picture of good execution by Peyson, a deaf and dumb artist, representing the Abbé de l'Épée on his deathbed. The figure seated next to the death-bed is the Abbé Sicard, and the young man in front represents one Antoine Dubois, who died in 1850, aged 93, having lived continually here, in virtue of the will of the Abbé de l'Épée whose pupil he was. The trades taught here are shoemaking, tailoring, turn-

ing, joinery, and lithography. But the visitor will be more particularly interested by the method by which the pupils are taught not only to speak, but also to understand what is said. The professor takes one pupil at a time, while the others attend to what he does. He first pronounces each vowel, clearly expressing by the motion of his mouth the mechanism by which it is produced. The pupil endeavours to imitate him, and at length pronounces it. He is then shown the letter to which it corresponds. Occasionally the professor puts his fingers into the pupil's mouth, to shape it into the proper form for pronunciation. In a higher class, the professor speaks slowly, so that the pupil may catch the form of his mouth at each syllable. Thus a question, at the choice of the visitor, is asked, understood, and answered in words, which are generally much better articulated than might be expected. Admission on Saturdays, from 2 to 5, with tickets. (1).

Close to this establishment is the church of

ST. JACQUES DU HAUT-PAS, 252, rue St-Jacques.—On this site a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. The present structure was begun in 1630, the first stone being laid by Gaston of Orleans, brother of Louis XIII. When the choir was built, the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchesse de Longueville, and terminated in 1684. The architecture of this church is Doric; the plan slightly cruciform; the choir ends in a semicircle, and a single aisle surrounds both nave and choir. The right aisle alone is flanked by chapels; the opposite one of the nave has none. The 1st chapel in the former contains the font. In the 2d is a Holy Family, by Delanoë, and a good Virgin and Child on wood, of the 15th century. Close to it, in the aisle, there is an Annunciation. In the transept is a fine Entombment, by Degeorges; and against the piers of the entrance to the choir are two plaster statues, one of St. Philip, by Grienerwald, the other St. James, by Foyatier. In the choir, over the sacristy door, is the Presentation of the Virgin in the Temple. Next follow, 1st chapel, St. John the Baptist, by Vetter. 2d, the Saviour blessing the world. 3d, St. Philip preaching to the Phrygians, by Jacquard, and the same appearing to Theodosius, by Coutan. 4th, St. Philip presenting Nathaniel to Jesus, by Holfeld, and the Miracle of the loaves and fishes, by Champmartin. The 5th is the Lady Chapel, of elliptical form, with a fine statue of the Virgin and Child; a Visitation and an Annun-

(1) There are 21,576 deaf and dumb in all France, of whom 12,525 are males, and 9,251 females.

ciation, both by Bouterweck, and four small paintings by Barret; St. Joseph with Jesus in his arms, St. Louis, St. James, and St. Catherine. 6th, Jesus Christ appearing to St. James, by Goyet, and his Calling of St. James and Judas; by Lestang. 7th, the Lapidation of St. James, and St. James as Bishop of Jerusalem, by Jonquières. 8th, St. Magloire, by Goyet, and a shrine containing his relics. 9th, Jesus healing the step-mother of St. Peter, by Calvaert; Religion, Hope, Faith, and Charity, in four tableaux, by Lesueur, a St. Peter, by Restout (1728), and a *Sinite Parvulos*, by Gérard. 10th, Ste. Geneviève, by Carbillet. A good Crucifixion and the altar-piece, by Maillot; the Vision of St. Jacques on being precipitated from a tower, will be seen in the left transept. In the five windows of the apsis are the figures of saints in modern stained glass. Cassini, the astronomer, was buried here, and the learned La Ilire; Cochin, rector of the parish, and founder of the hospital, &c.

At No. 193, is the *Convent of the Dames de St. Michel*. The church has a Doric façade of some merit. On the same side of the street were the convents of the *Ursulines* and the *Feuillantines*; and between the latter and the *Convent of the Val de Grâce* was a house of *English Benedictines*, where part of the remains of James II. were buried, he having bequeathed his head, heart, and intestines to the British Colleges.

Retracing our steps, the rue des Ursulines will lead us to the rue d'Ulm. At No. 45 is the

ÉCOLE NORMALE. — This extensive building, finished in 1847, is entered by a spacious court fronted by a projecting pavilion, through which the visitor passes by a Doric vestibule into a large inner court. The architecture is in the style of the last century. Over the principal entrance are statues representing Science and Literature; and the brackets on the walls of the inner court support the busts of the eminent men formed by the École Normale since its institution in 1795. The number of pupils is about 80. Spacious corridors lead to the lecture-rooms, cabinets of botany, zoology, fossils and mineralogy, natural philosophy, and laboratory of chemistry. The library, on the first floor, is a spacious saloon, containing 20,000 volumes. The Salle de Réception is somewhat smaller, and contains the portraits, in medallions, of Lagrange, Laplace, Haüy, Daubenton, Monge, Berthollet, Bernardin de St. Pierre, Suard, Garat, and Laharpe, who were the first professors of this celebrated school at the time of its opening, July 17, 1795. The chapel is on the ground floor to the west; it contains a fine Saviour by Lavergne. The dormitories occupy the second story; the refectories, two in number, are

on the ground floor to the north; under-ground are the kitchens, cellars, &c. It has cost 2 millions of francs, (see p. 97). Strangers are not generally admitted.

In the rue de la Vieille Estrapade, at No. 16, the visitor will find the entrance to a reservoir receiving water from the artesian well of Grenelle for the use of the Faubourg St. Marceau. It has two receptacles, each 98 feet by 50, and 15 feet deep, in all 147,000 cubic feet of water. A third reservoir is constructed under it, to receive the water from Arcueil. That from Grenelle is at 61 degrees Fahrenheit when it arrives here.

Turning to the right we shall find, at No. 5, rue des Irlandais, the

COLLÈGE DES IRLANDAIS, a commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right wing is the chapel, built by Bellanger, in 1780. It has a marble statue of the Virgin on the altar, and right and left paintings of St. Patrick, and St. Bridget. In a vault beneath repose the ashes of several distinguished Irish; above the chapel there is the library. It is said that James II. bequeathed his intestines to this college, but no monument remains to indicate the spot where they were deposited. This institution is under the superintendence of the Minister of the Interior, and conducted by an administrator, four professors of morals and of dogmatic theology, of philosophy, of classics, and about 100 Irish students, of whom about 25 priests graduate annually. A great number of bursarships belong to this college, of which Dr. Miley is the director.

Turning to the left into the rue des Postes, we see at No. 30 the

SÉMINAIRE DU ST. ESPRIT.—This building was erected in 1769, for a seminary, which was suppressed in 1792, and restored in 1815. It has a fine bas-relief above the ediment of the church, representing a missionary preaching, (see p. 114.) It contains some tolerable pictures.

Next door to this was the *Collège des Anglais*, a seminary established by letters patent granted by Louis XIV., in 1684, which authorised Catholics, who could not be educated for the priesthood in England, to live in an ecclesiastical community. The house, suppressed in 1792, is now let for secular purposes.

At No. 42, further down, is the elegant building of the *Collège Rollin* (see p. 101).

EIGHTEENTH WALK.

This walk comprises the remainder of the 5th arrondissement. Commencing it from the rue St. Victor, the first object of interest we meet with is the

HALLE AUX VINS.—The Paris wine-market, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Napoleon ordered the construction of one much more extensive upon the site of the celebrated Abbey of St. Victor. The first stone was laid on August 15, 1813. The works, carried on at first with great activity, were relaxed during 1815 and two following years, but have since been finished. The ground on which the Halle aux Vins is constructed measures 441,700 mètres (109 English acres), and it consists of 5 streets, 2 large yards, 63 fountains, and 444 cellars and warehouses, capable of containing 450,000 casks of wine, 80,000 of brandy, and 3,000 of olive oil. It is inclosed by a wall on three sides, and towards the quay is fenced by an iron railing nearly 800 mètres in length. The streets are called after the different wine countries, viz.:—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte-d'Or. On the side next the quay are offices for those who superintend the entrance and departure of wines, and a great number of merchants' counting-houses. In the back-ground is a warehouse appropriated to spirits, and constructed without either wood or iron. In the halle there is also a *bureau de dépotage*, containing gauges of the casks of the different parts of France; and purchasers of casks may have them measured here. Wines entering this dépôt do not pay the octroi duty until they are sold out of it; but, so long as they remain in bond, the owners pay warehouse-rent, &c. The number of casks that enter in one day is frequently 1,500. The halle is open from 6 to 6 in summer; and from 7 to 5 in winter. A quantity of inferior wines is always on the wharf opposite.

On the Place St. Victor, Nos. 24 and 26, with their elaborate sculpture and historical medallions, will attract attention. At the corner of the rues St. Victor and Cuvier, is the

FONTAINE CUVIER, or DU JARDIN DES PLANTES.—This fountain replaces one built in 1761, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey St. Victor of the 15th century, which remained entire (the only relic of the old Abbey) till lately. The present fountain was planned by M. A. Vigoureux, the architect, and is dedicated to the illustrious savant whose name is thus inscribed over the

entablature—"A Georges Cuvier." The ornaments of this monument are very elaborate. It is composed of a lofty half-circular pedestal, supporting two Ionic columns, between which a female figure seated on a lion represents the genius of Natural History, with an owl at her side; above is an eagle with a lamb in its talons. In her left hand the figure holds a tablet, on which are inscribed the words "*Rerum cognoscere causas*," and at her feet are a number of marine and land animals. The volutes of the capitals of the columns are made up of spiral shells, cleverly arranged; the entablature and spandrels of the arch are sculptured in the same taste. The band of the pedestal is sculptured with heads of men and of animals. Water issues from the mouths of three lizards placed around the pedestal, and falls into a semicircular iron basin. MM. Feuchères and Pomaratau were the sculptors.

Opposite to this there is one of the entrances to the *Jardin des Plantes* (see next page), and at No. 1, rue Lacépède, the

HÔPITAL DE LA PITIÉ.—This hospital was founded in 1612, and is so called because its chapel was dedicated to Notre Dame de la Pitié. From its foundation until 1809 it was used as an asylum for orphan children (see p. 140.) Strangers are admitted from 10 to 12 on applying to the Director. The chapel contains five pictures by Leferf.

Turning into the rue Lacépède, we find to our left the rue de la Clef, which skirts the walls of

STE. PÉLAGIE, the prison for political offenders (see p. 78), which is entered by the rue du Puits de l'Hermite.

Continuing along the rue de la Clef, the streets in a line with it lead to the Place Scipion, where we see to our right the

BOULANGERIE GÉNÉRALE, or MAISON SCIPION.—Under the reign of Henry III., a rich Italian, named Scipion Sarlini, built an hotel on this spot, which was purchased in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, bake-house, &c. It now forms a general bake-house for all the hospitals and hospices. All the work generally done by hand is done here by steam, and by the same agency corn is ground here by 12 mills. The best hour for visiting this establishment is between 12 and 1, when every department is in full activity.

At No. 17, in the rue du Fer à Moulin, east of this, is the

AMPHITHEATRE OF ANATOMY, an establishment of anatomical schools, built on the site of the ancient cemetery of Clamart, which has long ceased to be a place of burial (see p. 135). It consists of a large square garden enclosed by an open gallery, a building with lecture rooms opposite, and four vast dissecting halls forming the other two sides of the quadrangle.

Each of these halls has 24 stone tables along the walls, covered with zinc. Four pupils dissect at each table, so that 96 bodies may be under dissection at once. Upwards of 4,000 bodies are dissected annually. The ventilation is excellent. Adjoining the garden, to the right, we pass into the old

CIMETIÈRE DE STE. CATHERINE.—It has been closed since 1815, and the only interesting monument it contained was that erected to General Pichegru, who was interred here in 1804, and who, as the reader will recollect, was implicated in a conspiracy against Napoleon. The body has been now removed to Arbois (Jura) by the relatives. This cemetery will soon be entirely broken up, as the new Boulevard de St. Marcel, which is to extend from the old Barrière d'Enfer to the Boulevard de l'Hopital, is to pass through the ground.

At the end of this street, facing the rue Geoffroy St. Hilaire, there is a fountain commemorating the revolution of 1830. It bears no inscription, but is still flanked by two trees of liberty, probably forgotten when they were all condemned to be sawn down. The stranger will, a little higher up, find to his left the principal entrance to the

JARDIN DES PLANTES.—At the solicitation of Herouard and Guy de la Brosse, his physicians, Louis XIII. founded the Jardin des Plantes, in 1635. Several distinguished men, among whom may be reckoned the names of Duvernoy, Tournefort, Vaillant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previously to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself perseveringly to the interest of the garden; and before his death, in 1788, the names of Daubenton, Anthony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. At the revolution of 1789, the universities, the faculties of medicine, law, &c., being suppressed, it was doubtful whether this Garden would not be involved in the general proscription; but, as it was considered national property, it was respected. During the Reign of Terror, and up to the Consulate, the institution was much neglected, and had deteriorated from want of funds. But on Bonaparte's arriving at the head of affairs a new impulse was given, and the only subsequent check which it received was in 1814 and 1815, when it was apprehended that the foreign troops who occupied Paris would destroy the garden; by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Se-

veral valuable gems were returned to the Pope, and many objects of natural history and books belonging to emigrants restored. Since that time, however, the support of this museum has been munificently provided for by the State. It is under the control of the Minister of the Interior, who every five years appoints a director and deputy-director out of a list of three names presented to him by the professors of the establishment. Its income and expenditure are managed by an accountant-general, and it is annually subjected to an inspection by a commission appointed by the Minister conjointly with the professors. It consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which zoological, botanical, and mineralogical collections are scientifically arranged; 3d, a menagerie of living animals; 4th, a library of natural history; and 5th, an amphitheatre, with laboratories, &c., for public lectures on every branch of science connected with natural history. The lectures, which are all public and gratuitous, commence in April and last till the end of Autumn, two or three courses being carried on together, and the professors succeeding each other. The days and hours of admission are to be learnt from the notices posted on the doors of the amphitheatre, or at the bureau of the establishment, where information upon all points connected with the Jardin des Plantes is readily given. The whole establishment has cost upwards of 4,000,000 fr. (see page 96).

Garden.—On entering the garden from the rue Geoffroy St. Hilaire, the first building facing that street is the gallery of zoology; the edifice to the right contains the library, and the mineralogical and botanical collections; to the left are spacious hot-houses, the menagerie, and the gallery of comparative anatomy. The intermediate space is flanked by two parallel avenues of lime and chesnut-trees. Bordering on the rue Buffon is a nursery of forest-trees, surrounded by an iron railing, and contiguous to it, two beds appropriated to such foreign perennial plants as bear exposure to the winter of this climate. Near these is a café, for the accommodation of visitors; the acacia in front of it is the oldest in France, being the first brought over to Europe in 1635, by Vespasien Robin, gardener to Louis XIII. Between the avenues are large enclosures, forming the "Botanical Garden" and part of the "School of Botany." It covers a surface of 267,620 square metres, and is carefully arranged; the visitor may at once know the nature of the various plants by the colours of the tickets; the red denote medicinal, the green alimentary plants; the blue those used in the arts, the yellow ornamental, and the black poi-

sonous plants. It is open from 3 to 5 every day. To the west a sunk enclosure presents in summer a splendid display of flowering shrubs. Between the conservatories is a path leading to two mounds. One, called the labyrinth, from its intricate paths, is of a conical shape. On the ascent is a cedar of Lebanon, the first seen in France, which Collinson, an English physician, presented to the garden in 1734; it was planted here, the year following, by the elder Jussieu, and now measures 11 feet English in circumference at 6 feet from the ground. At the top of the hill the visitor will find a pavilion, entirely of cast bronze, with seats, from which a view extends over the garden, the greater part of Paris, and the distant landscape in the directions of Montmartre, Vincennes, and Sceaux. One of the pillars has a sun-dial, in reference to which the cornice bears the inscription: *Horas non numero nisi serenas*. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a nursery of fir-trees, nearly all the known species being planted on its slope. At the foot of it is a spacious enclosure, containing during fine weather, some of the most beautiful trees of New Holland, the Cape of Good Hope, and the Coast of Barbary, which are then removed from the green-houses. Opposite this stands the amphitheatre, holding 1,200 persons; the various courses of lectures given here are annually attended by about 1,800 students; a practical chemical laboratory is attached to it. At the door of the amphitheatre stand in summer two Sicilian palms, 25 feet in height, presented to Louis XIV. The buildings adjoining contain the residences of the administrators and professors; to the left a gate opens here into the rue Cuvier, and to the right a path leads to the Conservatories, built many years ago by M. R. de Fleury, on an improved plan. They are of iron, and one of them is entirely devoted to aquatic plants. The Garden of Plants produces from 9 to 10,000 small bags of seed, and 7 to 8,000 young trees yearly, which are distributed to professional persons for the purpose of propagation. The total number of species of plants cultivated in the botanical department of this establishment is upwards of 12,000. To view the Conservatories apply in writing to M. Decaisne, at the establishment, who will send tickets. The garden is open daily till nightfall. Near the amphitheatre is the entrance to the

Menagerie.—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences prevailed on him to form a menagerie in the park. This menagerie increased under Louis XV. and XVI., but in 1789 the animals being neglected,

several of them perished for want of food. Those which remained were removed to the Museum in 1794, and placed in temporary buildings, and the plan of a menagerie was laid out; it was only, however, by degrees that the necessary ground was obtained. It is divided into numerous compartments containing huts and sheds for the animals, and enclosed with iron railings and wire-net, with paths between. It has now been undergoing extensive improvements. An artificial rivulet, headed by a small rustic cascade, intersects the whole length of the ground. The first enclosure we meet with contains some fine Egyptian goats. Skirting this enclosure on the side of the building containing the Museum of Comparative Anatomy (see below), we find to our right a community of black swans and poultry from China, India, and other parts; and a few steps further to our left, a quadrangle devoted to reptiles and warmed by steam. The creatures are confined in glass cages, with blankets to keep them warm, and are visible from the wired windows outside; a small fee will admit the visitor to the interior. Here we see five alligators, which but two years ago were not more than 18 inches in length, and have now grown to three feet and upwards. There are also about a dozen other alligators of different species from Australia and Louisiana, all of considerable size. They have a tank of water in their cage, but growing as they do, their present tenement will soon be insufficient, and a large building will have to be provided for them. Adjoining we find a young crocodile, at least four feet in length, and in the next cage a few European serpents which are not venomous; then a cameleon and various other lizards. The last cages contain two boa-constrictors and a Python. Continuing along the same path, we see various small aviaries with singing-birds from all the quarters of the globe; also parrots, cockatooes, quails, woodcocks, nightingales, &c. On the other side of the walk there are enclosures with Mexican and other poultry, owls from South America, porcupines, and hedgehogs. Adjoining this walk there is a nursery containing upwards of 500 kinds of pear-trees all outside the railing which encloses the real Ménagerie. From the outer gate to which this path leads, we turn into another to our right, skirted with enclosures for lamas and deer of various descriptions, besides cages occupied by badgers, wolves, foxes and jackals, in one of the transversal paths, which leads to a laboratory of comparative physiology, containing about a dozen cages with dogs, wolves, and jackals, and the crosses between these species, highly interesting in a physiological point of view, both as proofs of their strong affinity, and of

the fact that their ferocity declines at every successive cross with the dog. This laboratory, which is not accessible to the public, is situated behind a rectangular building divided into 21 cages, containing several bears and hyenas, a wolf, an ocelot, a panther, a jaguar, a Royal tiger, and a lion. The enclosure flanking this building is tenanted by four dromedaries; that opposite to the dens, by deer, chamois, and lamas; and that beyond, which skirts the western railing, contains various sheep and deer. The adjoining path to the left of this leads to a semi-circular pavilion, containing a colony of monkeys and apes, that afford unceasing amusement to the public by their gambols, caresses, and occasional fighting. The interior may be seen for a small fee by ringing a bell at the right-hand door. Continuing along the path to our left, we arrive at a large aviary for birds of prey. Here we see, in various compartments, vultures from Mexico, Senegal, and India, in close friendship with some French and Swiss ravens. The Caracara of Brazil, several hawks and eagles complete the collection. Other cages contain small singing-birds from different countries. An enclosure close by is inhabited by pheasants, and that opposite contains a few gazelles, oxen, and cows of the Hungarian breeds, remarkable for their large horns; and further on, we see specimens of the yak, or Thibet ox, with long white silky hair and bushy tails, also the zebu or Indian ox, remarkable for its hunch. The next enclosure is tenanted by hemiones, and this brings us to a polygonal pavilion for the larger animals, viz., a male and female hippopotamus, the aurochs or European bison, a giraffe, two young elephants, and a larger one from Ceylon. To view the internal arrangements of this building, a ticket should be procured from the Director, but sometimes a fee will do. In the enclosure opposite, there are two very young elephants, that are great favourites with the public. West of this there are three sunken enclosures for bears, two of which are white, the third brown, and the fourth black. The adjoining enclosures contain deer and goats; further on, there is another for various poultry, swans, storks, and peacocks; the pond in the centre is the favourite abode of a seal caught in the British Channel, and which does not seem the worse for living in fresh water. The total number of mammalia kept here is about 450; that of the birds 400.—Open daily from 11 to 6 in summer and 11 to 3 in winter.

The zoologist is here enabled with great advantage to study the instinct and habits of animals, the influence of confinement, &c.; and the dead animals which the collection furnishes enrich the museum with valuable acquisitions.

Cabinet of Comparative Anatomy.—For this collection, the richest in existence, the museum is indebted to the exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. It is contained in a building near the Amphitheatre, and is fronted with two glazed sheds, one containing the body, the other the skeleton of a whale. Other whales are exhibited in the court, one of which (*Physeter macrocephalus*) is 56 feet long. The skeleton in the centre is that of a common whale, beside which there are models, executed in plaster, of the head of the porpoise, or whale of the Cape, and of the body of a Southern whale. The 1st room on the ground floor to the right is devoted to skeletons of various marine animals, with a male morse, brought by Capt. Parry from the polar regions. In the next room are skeletons of the human species from all quarters of the globe, including mummies, dwarfs, and especially that of the dwarf Bebe (see p. 392), and that of Soliman El Hhaleby, a learned Syrian, who assassinated Gen. Kleber in Egypt; also a series of skulls, in which the varying conformation of the head from the lower animals up to man is clearly traced, some of them found in Egyptian and Etruscan tombs. There is also a skull, fixed on the figure of an idol, adored by the Papas tribes. A suite of twelve small rooms or cabinets upstairs contains dissections of birds, fishes, and reptiles, besides specimens of the human body. In the first room is a collection of skulls of different animals, including those of the gorilla and chimpanzee; in the 2d we perceive monstrous formations of various species. The 3d contains complete skeletons of mammalia, including those of the gorilla and other species of monkeys. A glass case contains the complete anatomy of the ostrich. The 4th contains skeletons of birds; the 5th and 6th those of crocodiles, fishes, tortoises, and reptiles. Over the cases are skeletons of the boa constrictor, a shark, and a sword-fish; and jaws of several species of sharks, the ray, &c., and on the tables the dried larynx and hyoid bones of birds and quadrupeds. In the 7th are the viscera of the chicken, executed in wax. In the 8th is a cast of the human body without the skin, the muscles painted to imitate nature, and another of a chimpanzee, prepared in a like manner. The cases on one side exhibit small figures in wax of human arms and legs. On the other side are limbs of quadrupeds; in the remaining cases dissected muscles of several animals kept in alcohol. In the 9th, in a large glass case, is a model in wax presenting to view the viscera of a child; and on the table opposite we see various heads, also in wax, displaying the lymphatic and nervous

systems. The 10th contains the organs of circulation, and those of the different secretions; a series of hearts of mammalia, reptiles, and fishes; also some injected preparations and very delicate foetal ones of viviparous and oviparous animals; in the 11th, preparations of different orders of mollusks, articulated animals, and zoophytes, and preparations of shell fish in wax. The 12th room contains Dr. Gall's valuable collection of skulls and casts of distinguished and notorious characters. Here commences a new and interesting collection, called the

Cabinet of Anthropology.—It occupies a suite of ten rooms, being the whole of the remaining first floor of the building, and is remarkable not only for the casts and specimens it contains, but for a considerable collection of portraits executed in water-colours for the scientific purpose of exhibiting the peculiarities of the features of each race. It comprises Arabs, Mongolians, Chinese, Hottentots, &c., in most cases with the names of the individuals, their age, and the specification of the rank they hold as specimens of their race. These portraits are framed, and adorn the walls of all the rooms. In the centre of the first room we see a perfect human skeleton in a glass case, and in the presses around busts of remarkable specimens of the races of Algeria, besides heads and skulls. The centre of the second room is occupied by a glass case containing the whole vascular system of an Ethiopian subject, displayed with the most elaborate nicety, two bronze busts of Ethiopians, copies from nature, and exquisitely executed by M. Cordier in 1848, will attract peculiar attention; in the presses there are skeletons of negroes, a mummy, complete casts of Ethiopians, Red Indians, &c. In the 3d room we find a collection of skeletons and portraits of various races, and a fossil skeleton of a Gallic woman. This series is continued in the 4th room, which also contains two mummies and a series of heads, all casts from the living subject. The 5th contains the detailed anatomy of the Ethiopian and Caucasian races, and some photographs, completing the series of subjects in water-colours. These are continued in the 6th and following rooms. In the 7th there is a group representing the last Mohicans, a man and a woman. In the 8th there are Peruvian mummies, in a sitting, or rather a crouching posture, besides Mongolian busts and heads. In the 9th, the series is continued; it also contains an Esquimaux canoe; and here we would recommend those endowed with the bump of amativeness not to dwell too long on the charms of a Boshman lady, which grace the glass-case in the centre. There are also here two bronze busts of a Chinese man and woman, by Cordier. The 10th room contains skulls, and various casts taken during Prince

Napoleon's expedition to Lapland and Greenland. A long passage, hung with specimens of bones, leads us back to the Cabinet of Comparative Anatomy ; and, traversing the suite already seen, we reach the staircase in the 12th room, on descending which we see the fossil remains of the plesiosaurs, found at Lyme Regis and at Glastonbury, and other extinct species. There are many skeletons of camels, antelopes, mules, tapirs, giraffes, rhinoceroses, hippopotami, elephants, &c. The number of specimens in this section exceeds 15,000. A valuable addition to this museum has recently been made by M. Bocourt, who had been sent on a scientific mission to Siam. The fauna of that country having hitherto been almost entirely neglected, M. Bocourt has been enabled to add 15 new species of various genera to the science of natural history. A catalogue may be had on the spot.

Gallery of Zoology.—This building, which once bore the name of Cabinet of Natural History, is 390 feet in length, and skirts the rue St. Victor. It has two stories, besides the ground-floor, and is of plain architecture. Considerable additions are daily made to this matchless gallery. The zoological collections are classed according to the system of Baron Cuvier. Ascending to the first story, we find in the first room a beautiful statue by Dupaty, representing Vivifying Nature. The presses along the walls contain quadrupeds of the dog, goat, and lama species. The second room is devoted to zoophytes, sponges, nautili, and shells ; the third comprises a large collection of apes, including a gorilla in a large glass case in the centre ; the fourth, crustacea, comprehending brachyures, anomoures, maeroures, stomapodes, amphipodes, and xyphosures. The fifth room contains a very complete collection of upwards of 2,000 reptiles, comprising more than 500 species divided into four orders, viz., chelonians or tortoises, saurians or lizards, ophidians or serpents, and batrachians or frogs, toads, &c. Most of the smaller reptiles, and some of the larger species, are preserved in spirits. The sixth and seventh rooms are filled with a complete collection of fishes, aquatic birds and snakes ; some stuffed, others preserved in spirits ; the largest specimens are suspended from the ceiling. The seventh room moreover contains a marble statue of Buffon, by Pajou. Returning to the sixth, a staircase to the right leads to the ground floor, where there is a gallery containing zoophytes and other specimens preserved in spirits ; besides a room with mammalia of the largest class, such as elephants, hippopotami, &c. We may now ascend the same staircase to the second floor, where we find ourselves in the

midst of a large arched gallery, filled with the completest collection of birds in Europe, comprising upwards of 10,000 specimens belonging to 2,500 different genera. Over the glass cases are busts of Lacépède, Adanson, Daubenton, and other celebrated naturalists; in the centre is the marble bust of Guy de la Brosse, the founder of the Museum; and not far from this a fine clock by Robin, marking both mean and solar time. In another room to the left we find camels, buffaloes, and other large mammalia. The tallest of the three giraffes that are here had lived 17 $\frac{1}{2}$ years in the Menagerie; it died in 1849. At the other end of the gallery there are two more rooms, containing seals, apes, armadilloes, bears, ferrets, porcupines, musk-rats, foxes, jackals, wolves, and hyenas; the glass cases in the centre and those of the gallery contain a complete collection of polypterous and apterous insects, besides nests of termites, hornets, and wasps; specimens of the devastations effected in wood by different species of worms, and a numerous collection of shells, mollusks, zoophytes, echini, &c. The whole number of mammalia is calculated at 2,000, comprising nearly 500 species; the collection of fishes consists of about 5,000 specimens, comprising nearly 2,500 species; of the tubipores, madrepores, millepores, corallines, and sponges, the variety is very complete. The total number of specimens is estimated at upwards of 200,000, so systematically and progressively arranged that, beginning with the lowest manifestations of animal organisation (as in the sponge and other zoophytes), we can follow the chain of nature link by link, till it arrives at its highest perfection in man.

Mineralogical and Geological Museum.—The splendid collection of minerals and geological specimens is arranged in a building erected for this purpose in the south-eastern corner of the garden. It consists of two stories, and is 540 feet long, by 40 wide, and 30 high. It is divided into three compartments by two Doric pavilions, surmounted by pediments sculptured with appropriate emblems, by Lescorne. In the centre are two statues, representing Geology and Mathematics. The entrance nearest to the zoological gallery leads to an anteroom, giving access to an amphitheatre for lectures in front; to the library on the right, and to the mineralogical collection on the left. This is contained in a long room, lighted from above, with 36 columns, which, though Doric, have their friezes adorned with Corinthian leaves. It has elevated galleries on either side, under which are laboratories and rooms for the professors and attendants. In the centre of the hall is a marble statue of the illustrious Cuvier, in the costume of

Councillor of the University, by David d'Angers, with the proudest of all inscriptions, the names of his immortal works. Opposite we see that of Hatty, in a sitting posture, also in marble, by Brion. Between these statues will be seen some valuable marble tables of Florentine Mosaic. The walls at both ends of this room are adorned with paintings by Rémond, representing, at the entrance, the cascade of the Staubbach (Berne), the alluvial soil of the valley of the Aar, near Meyringen (Berne), and the Hecla and Geysers, as seen in Iceland by Prince Napoleon in 1856; and at the opposite extremity, the eruption of Stromboli, the glaciers of Rosenlauri (Berne), the eruption of Vesuvius in 1822, and the basaltic lava of the cascade of Quereil (Puy-de-Dôme). Here the visitor will also perceive, on a stand, a large lump of meteoric iron, weighing 1304 lb., found in the department of the Var. Horizontal glass cases in the centre contain minerals and earths scientifically classed, and in drawers are similar supplemental specimens. In front of the galleries on the ground-floor are ranged vertical glass cases, containing minerals classed according to their chemical composition; the specimens used to illustrate the lectures of the professors are placed in horizontal ones; underneath are drawers with supplemental specimens. In front of the bases of the pillars are vertical cases, with the minerals, &c., used in arts and manufactures. The galleries contain, at the end nearest the entrance, all the known rocks and earths arranged geologically; at the other, the fossils found in the various geological formations. There are many specimens here, brought over by Prince Napoleon from his late Arctic expedition (1). The mineralogical collection is divided into four classes: 1, simple substances; 2, alkaline salts; 3, alkaline and other earths; 4, metals. Of the first, the most interesting are the native sulphur and a series of diamonds and other gems, rough and cut, solid and liquid bitumen and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state, without injuring their form. Several of the gems, particularly the yellow, red, and white topazes, are remarkably beautiful. The second class of minerals, namely, that of alkaline salts, comprises fine specimens of rock-salt, the phosphate, fluoate, nitrate, and arseniate of lime, the borate of soda, and the alkaline fluoate of alumina. The third class comprises, among other specimens, those of Icelandic calcareous spar, metastaltic crystals from Derbyshire, hyaline quartz, the dark-green and red agates, jasper, chalcedony, felspar, tourmaline,

(1) Too much praise cannot be given to the Professors, under whose superintendence this division of the museum is placed.

lapis lazuli, some large slabs of mica, &c. In the class of metallic substances we find specimens of gold and silver from Peru, Mexico, California, and Australia, among which should be noticed a piece of massive gold from Peru, weighing 16½-ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids. Next come specimens of platina, ores of quicksilver; lead in every combination of colour; the different varieties of copper, and a large collection of aeroliths, chiefly collected in France; then the oxides and other natural combinations of arsenic, manganese, antimony, uranium, molybdenum, titanium, tungsten, tellurium, chromium, &c. The part most interesting to the geologist is the complete series of strata, from the primary rocks to the latest alluvial deposits; the impressions of birds' claws, worms, and reptiles, numerous fossil remains, pudding-stones and agglomerations of bones belonging to drift deposits, &c. The specimens of the tertiary formations are very fine, and attest the zeal of the great Cuvier, to whom the whole of this part of the museum may be said to owe its existence. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, *lapis lazuli*, &c. The importance of this division of the institution was greatly increased in 1825 by a donation from Charles X. of a fine mineralogical collection purchased by the civil list for 300,000 fr.; and continual additions by gift or purchase are being made to it. The directors of the museum have exchanged models accurately coloured, of the more important or rarer fossils, with foreign institutions for other specimens. The number of mineralogical and geological specimens exceeds 60,000.

Botanical Gallery.—From the mineralogical museum we enter an anteroom, containing a fine marble statue of Jussieu, by Heral. The walls around display a number of gigantic trunks of palm-trees and other monocotyledons. The gallery adjoining contains, in glass presses lining the walls, a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, &c., of many of the larger kinds of trees and plants. A numerous and very valuable series of fruits, &c., preserved in spirits of wine, constitutes one of the subdivisions, and also two cabinets of the fungus family in wax, presented to the museum by the Emperor of Austria and by Charles X. The latter, executed by De Pinson, is valued at 20,000 fr. A collection of foreign fruits, in wax and plaster, is also entitled to attention. The

collection of drugs of the Garden of Plants, with considerable additions, is kept in this room, and a very interesting collection of fossil plants and dendrites from the various coal formations has been arranged by M. Ad. Brongniart. The total number of dried plants exceeds 350,000; and of woods, fruits; and grains, more than 4,500. At the end is a large round table, 2 metres 20 centimetres, or nearly 7 feet in diameter, the top of which, made of the wood of the Baobab, is all of one piece. The veins of the wood show that the trunk from which it was cut must have been at least double; or 14 feet in diameter! In the rooms up-stairs, not open to the public, is a general herbal, consisting of about 50,000 species. It was founded by Vaillant, and gradually augmented by Commerson, Dambey, Macé, Poiteau, Leschenault, &c. There are also separate herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, &c., herbals which served as models for printed works, such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, of Bernard, Antoine and Adrien de Jussieu, of Tournefort (this last arranged and ticketed by his own hand), and that of Gundersheimer. There is also a laboratory here; but this and the herbals are only open to students.

The Cabinet of Comparative Anatomy, and the Zoological, Mineralogical, and Botanical galleries are open to the public on Sundays, from 1 to 5; on Tuesdays, and Thursdays from 2 to 5; and to persons with tickets, to be obtained on the spot from the office of the Administration, also on Tuesdays, Thursdays, and Saturdays, from 11 to 2.

Library.—The library, which lies contiguous to a house once inhabited by Buffon, is composed of works on natural history. Opposite the entrance is a bust of Fourcroy. Most of its printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent collection of paintings of fruit and flowers upon vellum, form an unrivalled collection. It was commenced in 1635, and now fills 90 portfolios, with upwards of 6,000 drawings, estimated at two millions of francs. The library contains 30,000 volumes and 15,000 pamphlets.—Open daily to the public, Sundays excepted, from 10 to 3. Vacations from September 1 to October 1, and for a fortnight after Easter.

It is almost needless to add that the Musée d'Histoire Naturelle stands at the head of all institutions of the kind not only in France but in Europe. Its most valuable part is perhaps the Cabinet of Comparative Anatomy, arranged by Cuvier; but the Cabinet of Natural History, if not so precious, is more exten-

sive. Many weeks would be requisite to inspect this immense museum in detail, and much scientific knowledge to be able duly to appreciate its contents. As naturalists, the professors of this institution are highly distinguished, worthy to teach in the schools founded by the illustrious Buffon and Cuvier. (1)

The central gate of the Jardin des Plantes, towards the river, opens upon the

PLACE WALHUBERT, (2) forming a semicircle at the entrance of the Jardin des Plantes. The visitor will remark the fine extent of quays and the

PONT D'AUSTERLITZ.—This was at first an iron-bridge, the second constructed in Paris, begun in 1801, and finished in 1807, by Beaupré & Lamandé, at a cost of 3,000,000 fr. It received its name in commemoration of the victory gained by the French, Dec. 2, 1805, over the Russians and Austrians. On the second occupation by the allied armies, the name was changed to *Pont du Roi*, and afterwards to *Pont du Jardin des Plantes*, but it resumed its original name in 1830. In 1854 it was discovered to be in a very dangerous state, and its reconstruction of stone was accomplished in the short space of six months, at a cost of 1,000,000 fr. It now consists of five arches, with massive cast-iron railings along the foot-paths. At its opposite end is the Boulevard Mazas (see p. 279).

A fruit-market, called the *Mail*, is held on the wharf of the Quai St. Bernard. The quantity of fruit brought hither by water for sale is immense.

A few steps eastward, beyond the Boulevard de l'Hôpital, is the rue de la Gare, where, at No. 92, we see the

MAISON D'ARRÊT DE LA GARDE NATIONALE, a prison to which National Guards are liable to be sent for infraction of discipline or neglect of duty. The arrest generally lasts from 24 to 48

(1) There was, before the revolution of 1848, some intention of boring an artesian well in the Jardin des Plantes, to the depth of about 3,000 feet, that at Grenelle being 1,700. According to the calculations of MM. Arago and Walferdin, founded on experiments made at the latter place, it was estimated that the temperature of water from such a depth would range from 97 to 104 Fahrenheit, with which the hot-houses of the Jardin des Plantes and Ménagerie, and even the wards and baths of the neighbouring hospitals, might be warmed and supplied.

(2) This name is owing to the following circumstance:—At the battle of Austerlitz, orders had been given not to retard the evolutions of the troops by carrying off the wounded. During the action, General Walhubert had both his legs shot away; and on some soldiers hastening to his assistance, he drove them off with his sabre, exclaiming: "No attention to the wounded! March on!"

hours. This prison rejoices in the jocular *sobriquet* of *Hôtel des Haricots*. Opposite to this is the terminus of the

BORDEAUX, ORLEANS AND CORBEIL RAILWAYS,—a low plain building, with a court 435 feet long by 81 in breadth. The principal entrance is by a projecting body, crowned with an attic, having three circular arches in front, 9 feet wide by 18 in height, the only portion of the edifice which has any pretension to architectural ornament. The administration occupies a building fronting the Boulevard de l'Hôpital.

Continuing along this Boulevard, we arrive at an open space to our left planted with trees, in front of which is the

HOSPICE DE LA VIEILLESSE (FEMALE), OF LA SALPÊTRIÈRE.—The civil war under Louis XIV. had drawn an immense number of poor to Paris, and in 1656 the establishment of a general hospital for them was ordained. Extensive buildings, occupied as a saltpetre-manufactory, were granted, and M. Bruant charged to make the necessary alterations. This Hospital, consisting of no less than 45 different buildings, which occupy a space of 32,542 square mètres, is 1680 feet in length. The superficies of the pavement in it are 30,500 metres; of its roofs, 63,130, and it has 4,682 windows. One of the oldest parts of the hospital is a wing constructed by Cardinal Mazarin, at an expense of 300,000 livres. A Doric gateway leads to a court, which serves as a promenade. The principal front to the northwest is above 600 feet in length, and has four projecting pavilions. In the centre is a vestibule fronted by three arches, leading to the church, the dome of which covers a circular space of 90 feet in diameter. The nave and transepts intersect each other in a large octagonal space, into which four large chapels, also octagonal, open. The high altar is in the centre. There are two gateways, one of which, belonging to the wing built by Cardinal Mazarin, is named after him, and bears in the tympanum his arms supported by two figures in bas-relief. In 1662, from 9,000 to 10,000 paupers were admitted here. The hospital receives, 1st, the *reposantes*, women who have been in its service thirty years, and who are upwards of sixty years of age. 2d, indigent old women of upwards of seventy, affected with incurable maladies. 3d, Insane and epileptic females. The number of beds is 5,204, and not fewer than 484 persons are employed in the hospital in different capacities. It is always full. The lunatics, of whom about three-fifths are dangerously mad, are kept in separate infirmaries, and treated with the greatest care. Sewing is the chief employment: 48,000 military sacks can be completed here in one month. The harmless are allowed to amuse themselves in the occupations they fancy,

especially in gardening, the salutary effect of which is conducive to their recovery. (1) There is a small market within the walls of this establishment, under the control of the administration. The linen of all the hospitals is washed here, comprising about 3,600,000 articles a year (see p. 142). Strangers are admitted. An attendant (usually a female) will accompany them round; a small gratuity is expected.

Crossing the Boulevard, we find, nearly opposite to this hospice, the new Church of

ST. MARCEL, decorated in the Byzantine style, but otherwise uninteresting.

Returning a few steps, the visitor may enter the

MARCHÉ AUX CHEVAUX.—The horse-market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and transferred hither in 1642. In 1818 it was planted, and the ground, comprising 17,000 square metres, formed into avenues for exercising horses. In the middle are two marble fountains with lamp-posts; the avenues are skirted by stalls, and on one side is an *essai*, or artificial hill, with a steep ascent and descent, for trying the strength, &c., of draught-horses previous to purchase, which is done by tackling them to a cart with the wheels clogged. The market is held on Wednesdays and Saturdays, from 2 till 4 in winter, and from 1 till dusk in summer. Few horses but those for ordinary purposes are sold here. The number generally on sale varies from 600 to 800. Mules and asses are also sold here. The police regulations tend to diminish roguery here *if possible*.

On the same spot is held the *Marché aux Chiens*, or dog-market, every Sunday from twelve till two.

At the opposite extremity of this market we find the rue du Marché aux Chevaux. Here, to our left, we see, at No. 15, the beer-brewery of M. Dumesnil, whose cellars form part of the ancient quarries from which Paris was built, and are a continuation of the Catacombs. A solid winding staircase of 10 feet diameter and 84 steps leads down to them; the roof of the cellar, which is flat, is supported by piers in masonry 6 feet high; the *ensemble* forms a vast subterranean labyrinth. To visit them application must be made at the counting-house. Ladies are advised not to try the experiment.

(1) Last year, the number of lunatics under treatment in Paris was 5,182. In all France they were 16,719, being 1 in 2,123 of the whole population. In Paris the proportion is 1 to every 419. The proportion of lunacy is about one-fourth greater in women than in men. The expense to the department of the Seine for the maintenance of lunatics is about 1,296,000fr. a-year.

NINETEENTH WALK.

Having thus far completed the description of Paris as it was before its extension to the fortifications on the 1st of January, 1860, this and the following walk will comprise a short notice of the communes annexed to the capital from that date. The stranger therefore is here supposed to start from the Pont de Bercy (see p. 280), following the exterior Boulevards on the left or southern bank of the Seine, in a westwardly direction, exchanging his walk for a drive, as inclination or weariness may dictate. Although no "cloud-capt towers and gorgeous palaces" will meet the eye, yet the amateur pedestrian or artist will, in this excursion, derive no small enjoyment both from the contrast which these districts present to the centre of the capital, and from the curious medley which will meet his eye of hovels and cheerful habitations, ever and anon enlivened by some new view of old Paris, unrecorded by the photographer, or else by patches of green, clusters of trees, or some extensive factory bursting suddenly into view, not to mention many a Flemish tableau with which the markets or places of popular amusement afforded by the exterior Boulevards abound (see p. 486).

The portion of the 13th arrondissement which lies to the left of the Boulevard de la Gare, was the commune of

IVRY, comprising the subdivisions of LA GARE, near the river, and AUSTERLITZ, west of the latter. It contains the *Hospice des Incurables* (hommes) (see p. 122) and many manufactories interesting to the commercial visitor, the principal being india-rubber, iron works, chemical preparations, &c.

At No. 40, in the rue du Chevaleret, is the

MAISON ST. CASIMIR.—This small charitable foundation for the education of the children of Polish exiles, established in 1846, and mainly supported by the efforts of the patriotic Princess Czartoryska, is under the direction of six Polish sisters of charity, driven by persecution from their native soil. Here, with that persevering patriotism which distinguishes their unfortunate nation, they have created a little Poland around them; 40 children learn their national language here, and receive instruction at their hands. The neatness and order that pervade this establishment, the airy and tidy dormitories, the simple refectory and school-room, the small but cheerful garden with its homely chapel, will interest and please the visitor, notwithstanding the melancholy recollections with which they are as-

sociated. The gifts of private charity which this community receives are applied to the relief of Polish widows or orphans.

Continuing along the exterior Boulevard, we arrive at a point where the rue Mouffetard and the Boulevard de l'Hôpital meet. Here we see, close to the corner of the latter, the

ABATTOIR DE VILLEJUIF, a counterpart of that described at page 276, but much smaller. To the left, on the exterior Boulevard, is the

MAIRIE DU TREIZIÈME ARRONDISSEMENT, only remarkable for being established in one of the octroi buildings of the old barriers (see p. 278*n.*) Most of the others were of a similar design. Here commenced the suburb of

LA MAISON BLANCHE, which possesses a melancholy interest from the murder of General Bréa in June, 1848. This crime was committed at No. 66, rue de la Maison Blanche, where a church, in the Gothic style, has now been erected. The altar stands on the very spot where the General fell, and the church is dedicated to St. John the Baptist, the patron saint of the unfortunate victim. (1) The recess of the choir, painted in fresco, represents the Trinity.

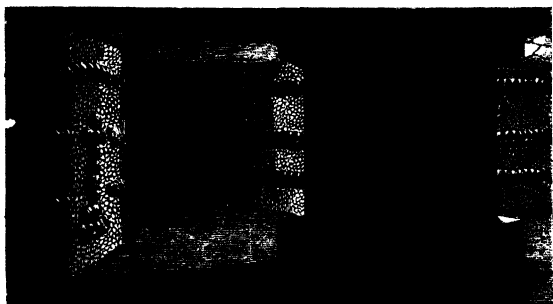
The Boulevard des Gobelins skirts the old commune of LA GLACIÈRE, a section of Gentilly. Its only object of interest was the Ferme Ste. Anne, a model farm attached to the lunatic asylum of Bicêtre (see p. 496), for the benefit of its patients, but now sold to the State for military purposes. The 14th arrondissement begins here, comprising the old commune of

(1) On June 24, 1848, Gen. Bréa, who commanded the troops on the side of the rue Mouffetard, had succeeded in taking all the barricades of that street, except that of the Barrière de Fontainebleau, which was the most formidable. Gen. Bréa, to put a stop to bloodshed, advanced in company with another officer, Capt. Mangin, in order to parley with the insurgents and induce them to surrender. They invited him to alight and come amongst them, that they might hear him better. Suspecting no treachery, the general did so; but no sooner had he and his companion crossed the barricade, than they were seized by the ruffians, dragged to the above-mentioned house, and summoned, on pain of death, to order the force under his command to lay down their arms. On his refusal, he was given an hour's time to accept either infamy or death. The hour passed, and found the noble victims ready to sacrifice their lives for their personal honour and the welfare of their country. Two hours after their death, the barrier and the scene of this horrid crime were occupied by the troops. Gen. Bréa was born in 1790; he had served in the campaigns of Calabria, Spain, Belgium, Saxony, and Russia, and had been wounded at the battle of Leipzig. His murderers were tried by court-martial, convicted, and executed.

MONTRouGE, well-known for its *guinguettes* (see p. 482), but possessing also other points of interest. At the extremity of the rue du Faubourg St. Jacques was the Barrière d'Arcueil, where the guillotine used to be erected, before 1852, for the execution of capital offenders. This is now erected, when occasion requires, before the Prison de la Roquette (see p. 457). Close to this spot there is also one of the entrances to the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which several streets are undermined. (1) Some sinkings of the ground having occurred, a committee was formed to direct such works as might be required to avert the danger which threatened the streets and houses. On the suggestion of M. Lenoir, lieutenant-general of the police, a part of the quarries under the Plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Issoire*, or *Isauard*, (from a famous robber who once infested that neighbourhood,) on the old road to Orleans, was purchased, with a piece of ground adjoining; a shaft was sunk, the cavities propped up, and various portions walled off for receiving the dead. The ceremony of consecrating the Catacombs was performed on the 7th of April, 1786, and that same evening the removal from the cemeteries began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, followed by priests, chanting the service of the dead, and when they reached the Catacombs were shot down the shaft. The tomb-stones, monuments, &c., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious, and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the revolution of 1789, and a *guin-*

(1) A map of the catacombs and quarries under Paris has been drawn up by the orders of the municipal authorities. These excavations, which pass under the principal streets in the faubourgs St. Germain, St. Jacques, and St. Marcel, are three millions of square metres in extent, or about one-tenth of the total superficies of Paris. The Observatory, the Luxembourg, the Pantheon, and other important buildings are completely undermined by them. The quantity of stone which they have furnished for building has been estimated at 11,000,000 cubic mètres. There are 932 quarries within the department of the Seine, producing annually materials worth 10,000,000 fr., and employing 4,000 workmen.



INTER-CAMPACOMBS.



BARREMENT DU PRINCE.

quette erected on the spot. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of arranging the bones was commenced under the direction of M. Hericart de Thury. Openings were made in many places to admit air, channels formed to carry off the water, steps were constructed from the lower to the upper excavations, pillars erected to support the dangerous parts of the vault, and the skulls and bones built up along the walls.—Some time ago, after an interdiction of many years, visitors were again admitted into the catacombs; but notwithstanding the progress made in the process of consolidation, strangers are now excluded as before. Upwards of 60 staircases descend into the Catacombs from different points; but the principal entrance is at the old Barrière d'Enfer, in the garden of the western octroi building. The staircase leading thence down to the Catacombs consists of 90 steps; at the bottom of which a series of galleries conducts to that called *Port Mahon*, from an old soldier, who worked here and amused his leisure hours, for 5 years, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. At a short distance from this spot are some enormous fragments of stone nicely balanced on a base hardly exceeding a point, and in this equilibrium they have remained for more than two centuries. (1) About 200 yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription:—*Has ultra metas requiescunt beatam spem spectantes*. The vestibule opens into a long gallery lined with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones. This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and in the centre, or niches of the walls, are vases and altars, some of which

(1) Instances of similar *rocking-stones*, or *Logan-stones*, as they are termed, are frequent in several parts of Great Britain; those of Twydnock in Wales, and of St. Agnes's Island (Scilly group), are celebrated. Oliver Cromwell caused one at Sithney to be thrown from its support, as being a heathen monument. In 1824, a Lieut. Goldsmith, R.N., in a frolic, threw down a very remarkable one at Castle Treryn, in Cornwall; but subsequently, ashamed of what he had done, replaced it by the aid of a powerful machinery; and it still exists, as nicely balanced as before.

are formed of bones, and others are ornamented with skulls of different sizes. These chapels contain numerous inscriptions; one is called the *Tombeau de la Révolution*, another the *Tombeau des Victimes*, and enclose the bodies of those who perished either in the early period of the revolution of 1789, or in the massacres of the 2d and 3d September. On a large stone pillar is the inscription *Memento, quia pulvis es*; and on another are sentences taken from the work of Thomas à Kempis, "The Imitation of Christ." Here is a fountain also, in which some gold fish were put, and in which they lived but did not spawn. The spring was discovered by the workmen; the basin was made for their use, and a subterranean aqueduct carries off the water. M. Héricart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription containing the words of Christ to the Samaritan woman. A faint cadaverous smell is perceived, but not to a disagreeable or dangerous degree. The various galleries, forming a most intricate labyrinth, have now been so altered as generally to correspond exactly with most of the principal streets on the surface. Two cabinets have been formed in the Catacombs by M. Héricart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; and the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. It is calculated that this vast charnel-house contains the remains of at least 3,000,000 of human beings (1). It is only visible two or three times a year to persons provided with tickets obtainable by writing to *Monsieur l'Inspecteur-Général des Carrières, à l'Hôtel de Ville*.

Near the rue d'Enfer is the Sceaux Railway terminus (see p. 547), and, a short way up the Route d'Orléans, the *Hospice de la Rochefoucault* (see p. 120). Continuing along the exterior Boulevard, we reach the

CIMETIÈRE DU MONT-PARNASSE.—This cemetery, opened in 1824, is situated in the Plaine de Mont Rouge, now enclosed within Paris. Its extent was formerly about 30 acres, but it at present contains upwards of 148, skirting the Boulevard de Montrouge. The old enclosure is a parallelogram, skirted by lateral avenues, and two principal ones crossing each other at a rotunda in the centre. Several tributary walks run parallel respectively to these. The first monument to the right on entering is graced with a beautiful sitting statue of a

(1) A map of the Catacombs, containing many interesting details, has been published by M. E. de Fourcy, *Ingénieur des Mines*.

young lady, by M. Varnier. Among the monuments occupying the circumference of the rotunda, the following are entitled to notice : Deseine, a celebrated statuary, who executed the monument of Cardinal De Belloy in the Cathedral of Notre Dame (see p. 316.); Orfila, the distinguished chemist; De Villas, the founder of the hospice (see p. 381); Dr. Boyer, the painter Guillemot, the Duchess de Gesvres, the last of the family of Duguesclin. In the central avenue running from east to west, we see the bust of Ottavi, a relation of Napoleon I., and an eminent orator. In the western avenue is the tomb of Rear-Admiral Count d'Urville, a celebrated navigator, who in 1842, with his wife and son, fell a victim to the catastrophe on the Versailles railroad. (See p. 496.) In the southern avenue will be observed the tombs of the Duchess of Vallombrosa, and of De Guignes, author of the Chinese dictionary compiled by order of Napoleon I. The avenue to the east contains the tomb of Boulay de la Meurthe, one of the Council of 500, highly esteemed by Napoleon, and in the secondary path right opposite, to our left, is the monument of the Grecian traveller De Pouqueville. In this cemetery are also the burial-grounds of the hospitals. In the south-western compartment was the grave of Pépin, executed with Fieschi and Morey in 1835 for a conspiracy against the life of Louis Philippe; his accomplices also were buried here, as well as Alibaud, executed for a similar attempt in 1836, but their graves are no longer distinguishable. The burial place of common criminals is in a separate ground adjoining.

The Versailles railway crosses the Boulevard a few steps higher up. The two heavy bossaged buildings close by were the octroi offices of the old *Barrière du Maine*. Continuing along the Boulevard, a sharp turn brings us in sight of another couple of these strange edifices, with uncouth bossages quite out of keeping with their insignificant size. To our right, at the corner of the rue des Fourneaux, is the

ABATTOIR DES FOURNEAUX, consisting of five buildings, arranged in the same way as those already seen, but solely reserved for the slaughter of pigs. The 15th arrondissement commences here with the commune of

VAUGIRARD—a large manufacturing quarter. If the visitor have a predilection for architecture, he may strike into the Grande Rue, the first to his left, which will lead him to the new

ÉGLISE DE ST. LAMBERT, an edifice in the Saxon style, built at a cost of 500,000 fr. It is a Latin cross, approached by steps flanked with a foiled parapet on each side. The porch is situated under a square tower in front, surmounted with a pyramidal steeple. The interior consists of a nave and two

aisles, with arched ceilings; a mullioned triforium gallery runs all round; the clerestory windows are small and without tracery. The two lateral chapels alone, flanking the entrance, are decorated in the Byzantine style; that to the left is painted in compartments by Ronjat, with an Annunciation, and Prayers for the Dead, besides angels in the ceiling. The rest of the church is bare, a circumstance in keeping with the severe design of the edifice. The only canvass pictures here are, in the right transept, a Resurrection and a St. Nicholas; in the left transept, an Annunciation.

Returning to the exterior Boulevard, we arrive at

GRENNELLE—A commune contiguous to the Seine, where it possesses a *gare*, or port for boats, with a bridge at one end, communicating with Auteuil (see p. 190.) Not far from this bridge is the important manufactory of Javel, for soap and chemical preparations, established in 1776. A new bridge of five arches, serving partly as a viaduct for the *Chemin de Fer de Ceinture*, and partly for foot passengers and carriages, now connects Grenelle with Auteuil (see p. 190.)

TWENTIETH WALK.

All there is remarkable in the 16th and part of the 17th arrondissements having already been mentioned elsewhere (see pp. 190, 191), this walk, comprising the northern communes annexed to Paris, may commence with the latter part of the 17th arrondissement, containing

BATIGNOLLES, an independent town under the old system. At No. 48, on the Boulevard des Batignolles, there is a Chapel for the Calvinist persuasion. By the rue Puteaux, we enter the rue des Dames, which leads to the Mairie of the 17th arrondissement, a handsome building, flanked by two neat communal schools for boys and girls. The architect is M. Lequeux.

Continuing eastwards, the 18th arrondissement comprises

MONTMARTRE—deriving its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. It is remarkable for its numerous windmills and *guinguettes*, and for its fine views of Paris and the surrounding country. The church, formerly belonging to the abbey of Montmartre, was founded by Louis VI. in 1100. It is still a place of pilgrimage, especially in September. The quarries of Montmartre are famous for their gypsum or plaster of Paris. In consequence of their insecure state, they have been strengthened with masonry. The geological structure of this

hill is highly interesting. Near the summit of the hill, 300 feet above the river, is a reservoir supplied from the Seine by a steam-engine at St. Ouen, and an Artesian well is also being bored here.

Adjoining the exterior Boulevard is the

CIMETIÈRE DE MONTMARTRE.—This spot having formerly been a gypsum quarry, the consequent irregularity of the ground gives it a broken and picturesque appearance. It was the first cemetery established after the suppression of burial-places in the city, and was originally named *Champ du Repos*. The path to the right, on entering, leads to some elegant tombs of Polish exiles; in the principal avenue fronting the entrance, there is a lofty stone cross, behind which rises an eminence, where there is little to attract the eye. Here an avenue branches off to the left, meeting another further on at right angles. Here we see, towering above the surrounding tombs, a tasteful Gothic chapel belonging to the Lavalée family; but the most prominent object to our right is a stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is the tomb of Prince Ernest of Saxe-Cobourg, who died at Paris in 1832. Along the same avenue, the following monuments deserve attention: Godard-Desmarrests, Cavé-Lemaître, Baronne de Plaisance, the Duchesse d'Abrantès, and those of the two celebrated performers, Nourrit, long the chief ornament of the Grand Opera, and Mlle. Jenny Colon, a sprightly actress and singer. Descending a flight of stairs at the end of this avenue, and ascending those opposite, we find a beautiful bronze monument to Miecslaus Kamienski, a Polish volunteer in the French army, who fell at Magenta (June 4, 1859.) He is represented in a reclining posture, after receiving his death wound. The statue is by Franceschi, and cast in bronze by Eck and Durand; it is the finest monument in the cemetery. Further on is a tasteful chapel, decorated in the Byzantine style, to the memory of the Countess Potocka. Next to this is the monument of Marshal Lannes, Duc de Montebello. Returning hence, we find to our right the entrance to the Jewish cemetery, containing some handsome monuments, including that of the celebrated composer Halévy. Electric bells communicate through subterranean tubes from the most distant parts of the cemetery with the central office, so that the keepers may be summoned at a moment's notice. The English visitor will often meet with monumental inscriptions to the memory of his countrymen.

The 19th arrondissement, des *Buttes Chaumont*, comprises La Chapelle St. Denis, a place where a pig-market is held every Thursday, and cows and calves are sold on other days.

Here, on arriving at the spot where the Hôpital Lariboisière stands (see p. 234), the rue de la Charbonnière to the left leads to the rue d'Alger, where we see the new church of

ST. BERNARD, a splendid Gothic structure, designed by M. Magne. An elaborate projecting porch, with crocketed pinnacles, rises in front of a gabled façade flanked with octagonal turrets, behind which is seen a noble spire, encircled at half its altitude by the Crown of Thorns. Flying buttresses, fronted with pinnacles, complete the design on the sides. The bas-reliefs over the doors of the transepts, by Perrey, represent the Resurrection and the Crowning of the Virgin. The organ, by Cavallié-Coll, is composed of 1,484 pipes. Returning to the exterior Boulevard by the rue Jessaint and the Grande Rue, we find, in the same arrondissement,

LA VILLETTE, divided by the Canal de l'Oureq into two parts, the eastern one of which is called *La Grande* and the western *La Petite Villette*. We may follow the rue de Flandre until we reach the rue de Bordeaux to our right, which leads to the *Place de l'Église*. Fronting this, there is the *Église de St. Jacques et St. Christophe*, with a Corinthian facade. The interior is Doric; the choir is semicircular; its cupola is painted in fresco, by Brémond, with the seven Cardinal Virtues; on the lateral walls are the martyrdoms of the two patron saints, and several biblical subjects by the same artist on the frieze round the nave, and in the aisles. On either side of this church are two neat buildings for *Ecoles Primaires*. There is also an Infant-school close by. From the *Place de l'Église* a Venetian bridge crosses the canal. The visitor should pause awhile at the top to enjoy the view of the vast number of barges which fill the *Bassin de la Villette* to the south, and the arm of the canal to the north, which, with a stone bridge somewhat higher up, is tolerably picturesque. The two large buildings before him towards the port, connected by an iron bridge on the third story, are an *Entrepôt des Blés*. The buildings consist of seven stories each, and each story contains a vast hall, filled with every species of grain. Trap-doors communicate with the canal below; the goods are raised by the aid of a steam-engine of 12-horse power.

Proceeding further along the Canal, or else returning to the rue de Flandre, we find, adjoining the fortifications, a vast space of 25 hectares is now being covered with the buildings constituting the new slaughter-houses of Paris, which will contain 407 *échaudoirs*, or scalding-rooms, for the accommodation of 1,200 butchers, besides stables for cattle and all the other appurtenances. On the opposite side of the canal a vast cattle-market is to be formed, extending to the rue d'Allemagne.

Continuing straight on along the *rues de Marseille* and de *Crimée* we enter the ground of the old commune of Belleville. Crossing the bridge over the *Chemin de fer de Ceinture* (see p. 3), we see to our left the craggy *Buttes Chaumont*, which have given their name to the 19th *arrondissement*. Here a large public garden, covering a space of 20 hectares, and commanding a beautiful view of the country around, is to be formed, in addition to that skirted by the *rue de la Place*, consisting of an elegant square tastefully laid out as a garden, and surrounded by a double row of lime-trees. Near this was the

POUDRETTE DE MONTFAUCON.—Near the quarries of the *Buttes Chaumont* there formerly was a mound with gibbets; the bodies of the criminals were left to decay in a charnel-house underneath. After the abolition, about the beginning of last century, of this place of execution, the contents of all the cesspools of Paris were deposited here. Since 1850, however, this nuisance has been done away with; M. Mary, an eminent engineer, having constructed a subterranean tunnel, ten kilomètres in length, from the extremity of La Petite Villette to the forest of Bondy. The offensive matter, which is stated to average no less than 8,000 hogsheads per day, is conveyed through this tunnel by a series of forcing-pumps worked by a steam-engine. About nineteen twentieths of the matter (1) is thus disposed of, and two or three boats per day transport the remainder by the canal. The cost of keeping and working this contrivance amounts to 108,800 fr. per annum. The slaughter-houses for worn-out horses, &c., which were also here, are now transferred to an adjacent village called *Les Vertus*. About 16,000 horses are annually brought to this place (2). We now arrive at

BELLEVILLE, celebrated for its *guinguettes*, but boasting also a few good streets and houses. In the *rue de Paris* we find the new Gothic church of

ST. JEAN BAPTISTE—consecrated in 1859. This edifice, remarkable for its elegant design, has three entrances in front, separated by buttresses, and surmounted by an elegant gal-

(1) The liquid portion of the nightsoil is first pumped out, thus reducing the bulk by about two-thirds. The liquid thus extracted is turned into the sewers, and carried to a point below Paris, through two tunnels running parallel to the Seine, by which means the water of the river is maintained pure.

(2) Immediately after the animal is killed, and the skin taken off, all the other parts of the body are put into iron cylinders, into which steam is then forced, and the whole kept at a high temperature until all the gelatinous matter is extracted. The effluvia is thus prevented, and the matter extracted, as well as the refuse, is found to be very valuable for agricultural and other purposes.

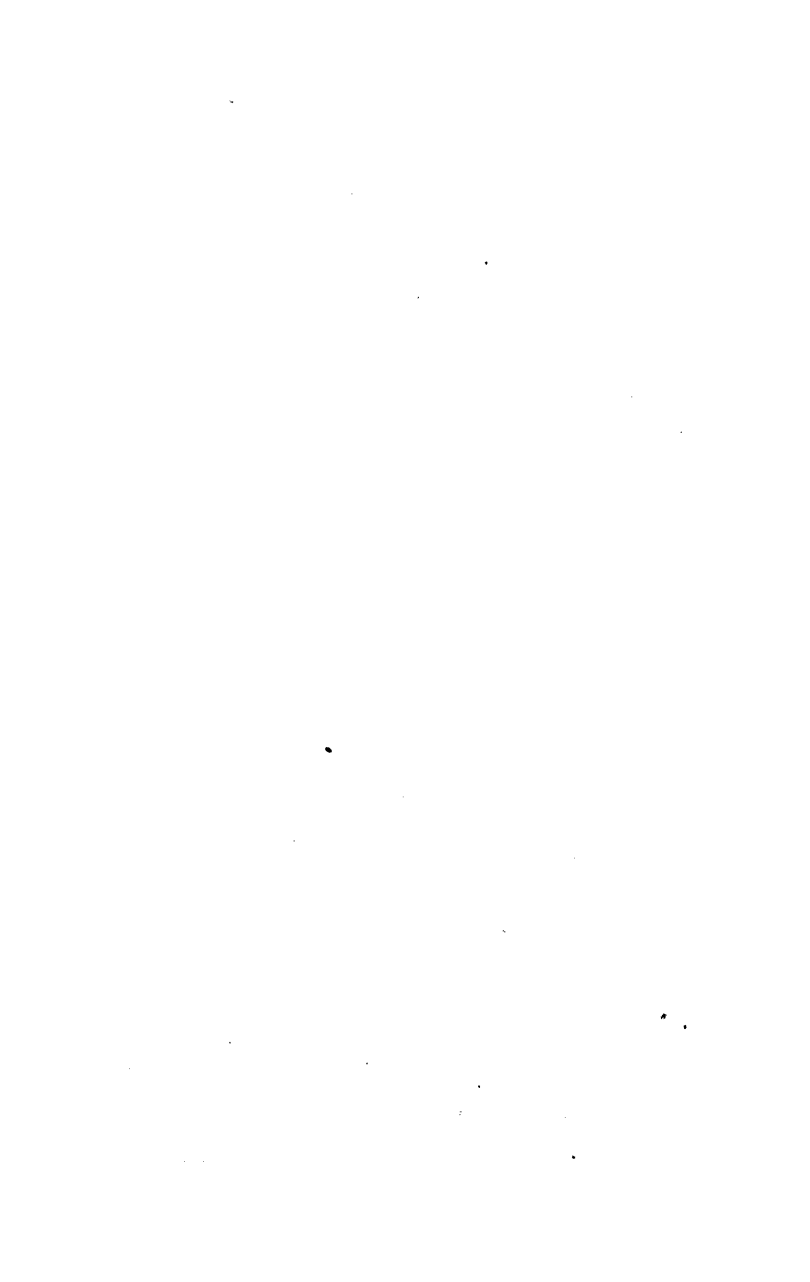
lery fronted with slender columns, above which rise two square towers with lancet-shaped windows and tall stone spires. The entrances have retiring arches resting on engaged columns, and their tympana are adorned with quaint bas-reliefs by Perrey, executed in the style of the 13th century, with the figures as large as the houses and taller than the trees. In the way of imitation, we have seldom seen anything more ingeniously conceived. The central bas-relief illustrates, in compartments, the life and death of St. John the Baptist. That to the left represents God commanding Isaiah to prophecy the advent of Christianity, and as the prophet objects that his mouth is too impure for so holy a duty, an angel is sent to purify it by fire. The bas-relief to the right represents St. John the Baptist's descent to the limbus of hell, where he delivers mankind from the power of the Evil one by announcing the coming of Christ. Over the entrances of the transepts the bas-reliefs represent the Resurrection, and the Consecration of the Church, by Cardinal Morlot. The interior is cruciform, with a nave, two aisles, and side chapels; the design is well-conceived, but the church is otherwise bare. Architects, MM. Lassus and Truchy.

Returning to the Boulevard Extérieur by the rue de Paris, and continuing eastward, we find in the same arrondissement MÉNILMONTANT, an uninteresting place, and

CHARONNE, in which the chief point of interest is the

CEMETERY OF PÈRE LA CHAISE, Boulevard de Fontarabie.—

This tract of ground, on the slope of a hill, situated to the north-east of Paris, bore the name of *Champ l'Evêque* in the earliest ages of the monarchy, and belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine. Louis XIV. authorised the Jesuits to call it Mont Louis, and, being much attached to Père La Chaise, his confessor, appointed him superior thereof in 1705, when Mont Louis became the focus of Jesuitical power in France. On the suppression of the order, Mont Louis was sold to pay its creditors, and was ultimately purchased for 160,000 fr. by M. Frochot, prefect of the Seine, to be converted into a cemetery under the direction of Brongniart. It then contained 42 acres. Winding paths were formed, a wide road was opened to where the mansion of Père La Chaise formerly stood, and cypresses and willows were mingled with the shrubs and fruit-trees. The ground was consecrated in 1804; and on 21st May, of that year, the first grave



was made. Its present extent is 212 acres. The beautiful situation of this spot, surrounded by valleys and slopes, and commanding an extensive view over a picturesque and glowing landscape, makes it, particularly in summer, a favourite resort of strangers as well as of Parisians (1.) The number and costliness of its monuments, and the celebrated names it contains, will save it from the fate with which the other cemeteries of Paris are menaced, in consequence of the extension of the capital to the fortifications, and although common interments may be discontinued here, Père La Chaise will still remain the burial place of the celebrated men of Paris, and of those who possess family vaults here. Some of the monuments, of large dimensions and elegant architecture, represent temples, sepulchral chapels, mausoleums, pyramids, and obelisks; others cippi, altars, urns, &c.; most of them are enclosed with iron railings, and adorned with flowers and shrubs; and retired seats are provided for the convenience and accommodation of kindred and friends. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and partly furnishes a supply to keep the plants and herbage in verdure. The gateway is placed in a semicircular recess, and is adorned with funeral ornaments, and scriptural quotations in Latin. (2.) The divisions on the right and left of the avenue opposite the entrance present nothing worth noticing, but a grass-plot at its extremity, encompassed by a gravel walk, is replete with

(1) In 1814, while the Allies were approaching Paris, formidable batteries were established in the cemetery of Père La Chaise, which commands the plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied it on the 30th of March, and successfully resisted two attacks of Russian troops detached by General Barclay de Tolly. On the third attack, however, the Russians made themselves masters of the cemetery, and their possession of the batteries hastened the surrender of the village of Charonne. Paris having capitulated the same evening, the Russians bivouacked in the cemetery, and cut down many of the trees for fuel. In 1815, while the forces of the allies surrounded Paris a second time, interments were temporarily suspended here.

(2) The stranger will do well to compare the following description of the monuments with the annexed plan; the arrows marked in the paths will point out the direction he ought to follow in order to find the most interesting monuments as they occur in the description; he might otherwise lose much time in fruitless search. Most of the tombs marked in the plan are remarkable for their costliness, elegance of design or execution; others have merely been put down as convenient landmarks.

objects of interest. To the left we see the monument of the celebrated architect Visconti, a white marble sarcophagus, with his statue in a reclining posture; in his hand he holds the plan of the New Louvre, his principal work. The whole is surrounded with monumental parapets. Next to this is the tomb of the Sculptor Dantan, remarkable for its tasteful sculpture; then follow the tombs of Poinsoy, the great mathematician, and of Alfred de Musset, the poet: in obedience to his wish, expressed in one of his fugitive pieces, a weeping willow has been planted in his enclosure. In the path opposite to these, an iron railing marks the grave of Arago, still awaiting its monument and name. The first avenue to the right contains some handsome monuments, and leads to the *Bureau des Renseignements* and *de Surveillance et des Inscriptions*, and to the Jewish cemetery, separated from the Christian portion by a wall, and containing the tomb of Mlle. Rachel, the celebrated actress, close to the entrance. Returning hence to the Christian cemetery, and turning into the road to the right, a path contiguous to the Dupuis and Échard vault leads to the most interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in 1142 and 1164 respectively. It consists of a rectangular chapel of the Saxon style of the thirteenth century, formed by M. Lenoir out of the ruins of the celebrated abbey of the Paraclete, founded by Abelard, and of which Heloisa was the first abbess. It is 14 feet in length by 11 in breadth; and its height is 24. An open-worked crocketed pinnacle 6 feet in elevation rose out of the cruciform roof, and four smaller ones, exquisitely sculptured, stood between the gables, but owing to their ruinous state these have now been removed. Fourteen columns, six feet in height, with rich foliated capitals, support trifoliate arches with open spandrels surmounted by cornices wrought in flowers. The gables of the four fronts are pierced with trifoliate windows, and decorated with sculptured figures, roses, and medallions of Abelard and Heloisa. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented, in a recumbent posture; by his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot on one side of the tomb are inscriptions relating to the two lovers; and at the corners are four others stating the origin of the monument, its removal, and its erection in the *Musée des Monuments Français*, whence it was transported to *Père La Chaise*.

Returning to the broad avenue, the visitor will soon arrive at the *Rond Point*, in the middle of which stands a beautiful monument erected by public subscription to the memory of

Casimir Périer, Prime Minister in 1832, consisting of an excellent statue of that statesman placed on a lofty and richly decorated pedestal and basement. The first path to the right leads to a part of the cemetery in which among others is the tomb of the brave but ill-fated Labédoyère.

Returning to the Rond Point, the principal road winding round the foot of the hill should be followed. Behind the tomb of Andrieux stands that of Laromiguière, the illustrious professor of philosophy. Next follows that of Marshal Kellermann, Duc de Valmy, and towering above us, on the brow of the hill, we perceive the costly monument of Countess Demidoff, resting on a vast basement of sculptured masonry, which is here accessible by a double-branched flight of stairs. The monument itself consists of 10 Doric columns of white marble, supporting an entablature, under which is a sarcophagus surmounted by a cushion, bearing the arms and coronet of the deceased. Continuing along the road, we find the tombs of Mademoiselle Duchesnois, the tragic actress; of General Gouvion St. Cyr, with his statue, by David d'Angers, and that of General Macdonald; those of Count Lavalette, with a bas-relief representing his flight from prison; and of the celebrated surgeon, Dupuytren. A path to the right leads to a mound commanding a delightful view over Vincennes; the best monuments here are those of Count de Rigny, Charbonnet, and Salligny. Here also lies Scribe, the distinguished dramatic author. Returning to the principal avenue, the tomb that will first meet the eye is the sepulchral column of Viscount de Martignac, celebrated for his noble and touching defence, in 1830, of Prince Polignac, formerly his political enemy; and in the adjoining path to the left the visitor will find himself among many of the great names of France:—Marshal Suchet, in beautiful white marble, richly ornamented with bas-reliefs of fine execution by David d'Angers; Marshal Lefebvre, a sarcophagus of white marble, with his bust; Marshal Masséna, Prince d'Essling, a pyramid of white marble, 24 feet in height, with his portrait in bas-relief; the Duke Decrès, a monument of large dimensions, on which two bas-reliefs represent naval actions with the English; and not far from these, behind the tomb of Bourke, the modest tomb of the novelist, Madame Cottin, consisting of a small pyramid of white marble, and of David d'Angers, the eminent sculptor, often noticed here; a simple sarcophagus on a plain basement. Next to it are the graves of Hue, the faithful attendant of Louis XVI., and of the Abbé Sicard, director of the Deaf and Dumb Institution. Returning to the former path, we see the tombs of Marshal Davoust, Prince d'Eckmühl,

a sarcophagus of granite; Beaumarchais, the dramatist; and opposite, Winsor, the originator of public gas-lighting; Baron Larrey, the surgeon of Napoleon I., and the splendid monument in white marble of Gen. Gobert, due to the chisel of David d'Angers: the equestrian statue of the general rests on a basement adorned with four spirited bas-reliefs representing passages of his military career. A few steps further on is an iron railing, enclosing the remains of the unfortunate Marshal Ney; no monument nor inscription marks the place, but the ground is laid out as a small garden. Following the path to the right, we find the tomb of Benjamin Constant, and facing it, that of General Foy, a superb monument erected by national subscription, consisting of a sepulchre surmounted by a temple, in which is seen a marble statue, by David, of the general in a Roman costume, in the act of speaking. Béranger, the poet, who died July 17th, 1857, lies also here in the same tomb with Manuel the orator; further on, Admiral Bruat, killed on his return from the Crimea: Glory contemplating his trophies, by Maindron. Next is Geoffroy St. Hilaire, the natural philosopher. At the corner of a side-path, we find the monument of Pradier, the great sculptor, and, on turning to the right, those of Léon Faucher, a member of the National Assemblies of 1848 and 1849, and afterwards a Minister; Laplace, the great astronomer: a tomb of white marble, from which rises an obelisk surmounted by an urn, ornamented with a star encircled by palm branches, and inscriptions alluding to his works. Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; and, within the same railing, La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb*; next, Moratin, the Spanish dramatist; Gay-Lussac, the great chemist; the Marquis de Clermont-Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob, to defend his sovereign; Madame de Genlis, (a sarcophagus with her bust in a medallion,) and Junot, Duc d'Abrantès.

Returning hence, we shall reach one of the main avenues which lead to the brow of the hill, and in front of which we perceive the superb monument of M. Aguado, the great financier, consisting of a basement surmounted by a richly-sculptured sarcophagus in white marble, executed by Ramus; at the sides are two fine statues, representing Benevolence and the Fine Arts; two beautiful angels support his escutcheon. The main avenue, right and left, is studded with monuments of great taste and excellent execution. Turning eastwards, a

path to our left leads to an avenue parallel to the former. Here we may see the tomb of the celebrated Volney (a quadrangular pyramid), and numerous English names, such as Admiral Sydney Smith, Luscombe, &c. That of the Prince of Masserano is the last worthy of attention on this side. Proceeding westwards, we find a square enclosure reserved for Mussulmans, with a small mosque in the Moorish style, designed by Vely Pasha, the Turkish ambassador. The Queen and elder Prince of Oude are interred here. Next follows, to our left, a handsome mausoleum erected to the memory of Mad. de Diaz Santos, daughter of the Duchess de Duras, and a very lofty pyramid, erected to the memory of M. Beaujour, one of the most conspicuous objects in the cemetery. Descending hence to the left, will be found the monuments of Honoré de Balzac, the celebrated novelist, and Casimir Delavigne, the illustrious poet. In the adjoining compartment a modest black cross marks the grave of Judith Frère, the lady whom Béranger immortalized in his songs under the name of Lisette. Further down, near the chapel, is the tomb of De Sèze, an advocate, the intrepid defender of Louis XVI. (1)

The chapel of the cemetery is a plain Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is an open grass plot, from whence the eye ranges over Paris. Eastward of the chapel there is a spot devoted to theatrical, musical and poetical celebrities, such as Talma, Grétry, Boieldieu, Delisle, Bellini, Rubini, &c. (2)

On leaving this cemetery, a few steps along the rue de la Roquette before us, the upper end of which is filled with shops of dealers in tombs and funeral garlands, bring us to the *Dépôt des Condamnés* and the prison opposite for juvenile offenders (see pp. 79, 80.) In front of these prisons the guillotine (3) is erected whenever an execution takes place.

(1) Since the opening of this cemetery not less than 5 millions sterling have been expended in monuments. The number of tombs is upwards of 16,000.

(2) Omnibuses leave the Place du Palais Royal and the Madeleine for the Place de la Bastille where a *correspondance* for Père La Chaise may be had every quarter of an hour (see p. 7).

(3) In 1790 Dr. Guillotin moved that persons condemned to death should be beheaded; and he hinted it might be done by a machine; but it was M. Antoine Louis, Secretary to the Academy of Surgery, who, on the 7th of March, 1792, in a report to the National Assembly, briefly described a machine of the kind, which he said was used in England! He was so far right, that about 200 years ago a contrivance of the kind was in use at Halifax. The guillotine was first used on the 27th of May, 1792. Executions in France take place at a very early hour in the

Between this spot and the Place du Trone the exterior Boulevard presents nothing of interest. Of the portion beyond sufficient has been said elsewhere (see pp. 279, 280).

PART III.

PLACES OF PUBLIC AMUSEMENT.

THEATRES.

THE drama in France and England took its rise from the mysteries, or sacred dramas, represented by the pilgrims returned from the Holy Land. In Paris a company was formed in the reign of Charles VI., under the name of *Confrères de la Passion*, who for a long period performed with applause, although with sacred subjects they associated indecent gestures and allusions. The interest excited by the novelty of their representations having subsided, they united with a new troop called *Enfants sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to acquire a degree of consequence which it had never before attained, and several dramatic writers, among them Hardy, appeared about the time of Henry IV. Cardinal Richelieu had two theatres in his palace, in which tragedies and melodramas composed by himself, with the assistance of Corneille, Rotrou, Colletet, and others, were performed. About the year 1650, a number of young men, at the head of whom was Molière, formed a company and erected a theatre, which they called "*le Théâtre Illustré*." In 1658, they performed in the Salle des Gardes at the Louvre before Louis XIV., who, being satisfied with their performance, assigned them a gallery in the Hôtel du Petit Bourbon as a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of "*la Troupe Royale*." (1) Under the reigns of Louis XV. and XVI., the number of theatres in Paris greatly increased. The privileges of the French comedians and of

morning, so as to avoid as much as possible the assembling of a crowd to witness these horrible exhibitions.

(1) For much interesting information upon the early dramatic history of France, see HISTORY OF PARIS, 3 vols. 8vo.

the Opera (1) being abolished during the first revolution, a great number of smaller ones sprang up, and the consequence was that they were all reduced to the utmost distress. To remedy this state of things, Napoleon in 1807 suppressed all the theatres in Paris, except nine, on a compensation being made to the others. After the Restoration, several new ones were opened, and the drama was encouraged by the government, which annually allotted a sum out of the civil list for the support of the various theatres. This assistance was continued after the revolution of 1830, and during the reign of King Louis Philippe the number of theatres was slightly increased. During that period, Rachel revived the taste of the public for the great masters of the French tragic school. The premature loss of this great actress, who died in 1858, left the seat of Tragedy once more vacant, and it is by its perfection in the representation of comedy that the national theatre now sustains its pre-eminence (2.)

Since the 1st of July, 1864, all privileges of theatres have been suppressed, and any person may open a theatre for any kind of performance, on making a declaration to that effect to the Minister of the Fine Arts, the Prefect of Police, and the Prefect of the department. All theatres, however, are under the control of a General Superintendence, no piece can be performed, and no alteration made in it without permission. Some theatres receive a subvention from the State: the

(1) The invention of the Opera is attributed to two Florentines, Ottavio Rinucci, a poet, and Giacomo Corsi, a musician, about the commencement of the 16th century, when a grand lyric spectacle entitled the *Amours of Apollo and Circe* was first played with success at the court of the Grand Duke of Tuscany. It was introduced into France by Cardinal Mazarin, and in 1669 letters patent were granted to the abbé Perrin to establish academies of music in France. The opening of the *Académie* in Paris took place in May 1671, with an Opera called *Pomona*, the words by the abbé Perrin, the music by Gambert, an organist. The first musicians and singers of the grand Opera were taken from the cathedrals, principally from Languedoc. In 1762 the privilege was transferred to Lully, under whose direction, and the poetical co-operation of Quinault, it acquired the vogue which it has maintained up to the present day.

(2) From a statistical report by M. Rondot, it appears that the number of theatres in the 86 departments is 361; 36 belonging to the small department of the Seine. Forty itinerant companies do duty for no less than 280 theatres, 45 only being provided with stationary *troupes*. Three departments of the south have no theatre whatever, viz. Lozère, Basses-Alpes, and Ardèche. The number of actors and actresses in France is variously estimated at from 3,000 to 8,000. Under Louis XIII. there was only one

French Opera receives 820,000 fr. in consideration of the perfection which it is expected to attain ; the Théâtre Français 240,000 fr. as an encouragement for classical comedy ; the Opéra Comique the same to encourage the lighter styles of national music ; the Théâtre Lyrique, 100,000 fr. ; the Odéon, 60,000 fr. ; the Conservatoire and its branch establishments in the departments, 195,000 fr. A sum of 137,000 fr. is moreover allotted for encouragement to authors and artists. All places of public amusement pay 10 per cent. of their receipts for the maintenance of hospitals and charitable institutions. The produce of this tax is about a million of francs. (1)

The rights of French dramatic authors are well secured. They receive during life, for a piece of 3 or 5 acts, one-18th, and for a piece of 1 act, one-36th of the gross receipts ; and the

theatre in the capital, for M. Rondot does not reckon as such the booths of Gros-René and Gautier-Garguille ; under Louis XIV. they increased to five ; there were six under Louis XV., and under his ill-fated successor ten were in full play. In 1791, all monopolies having been abolished, 51 sprung up all at once ; but, in 1806, we find them decreased to 34. Paris enjoyed 10 theatres from 1810 to 1814, 11 from 1814 to 1819, 14 from 1819 to 1830, 16 in 1831, 21 in 1832, 23 in 1846, 25 in 1849, and 23 since 1851. These contain about 34,000 places, and the average number of spectators every night is calculated at 20,000. Besides theatres, there are 145 places of amusement open in the capital and its vicinity, principally during the summer season — such as Mabilles's, *Café-concerts*, *Guinguettes*, &c.; frequented by 24,000 persons *per diem*, thus carrying the number of pleasure-seekers in Paris to 44,000 daily. From 1807 to 1811 the receipts of the metropolitan theatres averaged five millions of francs ; from 1822 to 1826, seven millions ; from 1837 to 1841, nine millions ; from 1842 to 1846, ten ; in 1847 they rose to eleven millions, and in 1862 to 17,400,651 francs. The *personnel* employed in the Paris theatres is composed of 400 box-keepers, male and female ; 750 *employés*, clerks, &c., in the administrations, whose aggregate salaries amount to 740,000 francs ; 600 dress-makers, carpenters, scene-shifters, &c., their salaries amounting to 500,000 francs ; 630 musicians in the various orchestras, whose aggregate income is 600,850 francs. 2,043 performers, viz. 1152 men, and 891 females. Of these 793 are artistes, and the remainder choristers and figurantes. The emoluments of this *personnel* average per annum 3,534,990 francs. The highest salaries are 4500 fr. and the lowest 25 fr. per month.

(1) The sums paid by the theatres of Paris last year, were as follows : — Grand Opera, 99,023 fr. ; Théâtre Français, 58,126 francs ; Opéra Comique, 109,064 fr. ; Italiens, 45,950 fr. ; Odéon, 32,115 fr. ; Théâtre Lyrique, 49,904 fr. ; Gymnase, 74,640 fr. ; Vaudeville, 61,465 fr. ; Variétés, 51,710 fr. ; Palais Royal, 51,851 francs ; Gaîté, 53,383 fr. ; Ambigu Comique, 52,610 fr. ; Porte Saint Martin, 76,777 fr. ; and Cirque, 68,969 fr.

same benefit devolves to their heirs for a period of 30 years. (1) Two prizes of 3,000 fr. and two of 5,000 fr. are also annually awarded by Government to the four best pieces represented during the year. The works of the dramatic writers of France are too well known to need comment. The French stage, though now bereft of the talent of Scribe, who died in 1861, still possesses a great number of distinguished dramatic writers, amongst whom St. Georges, Victor Hugo, Ponsard, and Dumas, hold a prominent place. With these may be associated the eminent name of the late lamented Meyerbeer (his greatest works having been composed for and produced in Paris), and many others, all of great merit, and some, men of genius.

Till the reign of Louis XIV. female characters were performed by men in women's attire; and till a much later period all characters were played in the dress of the court of "le grand monarque." (2) Talma first gave that correctness of taste to the French stage for which it is now so celebrated; and ever since his day there are to be found, and especially now, at the great theatres of Paris, accurate and animated *tableaux vivants* of the times and costumes, &c., relating to the pieces. The theatres of Paris are well regulated, policemen and guards are stationed at all the doors, and preserve order in the interior. The visitors who await the opening of the doors are arranged in files of two or three abreast; and although the crowd probably consists of several hundreds, but little pressure or inconvenience is felt, and every person is admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found at the door of any popular theatre a long while before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, to avoid delay at the door. On leaving the theatre, not the smallest confusion takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and should the owner not step into it at the moment, it is

(1) The number of new pieces brought out at the different theatres of Paris averages about 250 a-year.

(2) Mme. Favart, an eminent actress of the last century, was the first to infringe the absurd custom of playing Achilles in a court dress with a helmet over his wig, and Clytemnestra in a hoop. She appeared for the first time in *Bastien et Bastienne*, a play of her own composition, in the real costume of a peasant, without curls and with wooden shoes. She was generally criticized for it, but the Abbé Voisenon took her part, saying: *Messieurs, ces sabots donneront des souliers aux comédiens.* All the rehearsals now take place *en costume*.

ordered off by the police, to make way for another. The pit of French theatres is generally appropriated to men alone, but some of the minor ones admit women. The best place for gentlemen is the *orchestre*, or row of stalls immediately behind the musicians, and next to this is, in general, the more fashionable *balcon*, on the side of the first row of boxes, which last are for the most part small, holding from 4 to 6 persons. The best places when with ladies, and when a box is not taken, are the *stalles de balcon*. In many of the theatres a small gallery extends round the front of each tier; these are called the *galeries*, and though good places, and cheaper than the boxes, are not so comfortable. The galleries above, called *amphithéâtre*, or *paradis*, are frequented by the lower orders, and are the cheapest places of the house. The French names of places for which the visitor should ask are the following: *loges* means boxes; *baignoires*, boxes on the pit tier; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, for the advantage of choosing and securing them, about one-fourth more is paid than at the doors; an injudicious measure, since it hinders many people from following that course. There are men who, notwithstanding the prohibition of the police, purchase tickets wholesale from the directors of the theatres, or else, on a new piece anxiously expected coming out, forestall the public by buying up at the door nearly all the tickets for the best places, and then sell them outside to the public; in the former case, at lower prices than are paid at the doors; in the latter, at any price they choose to ask.

We would recommend the visitor to go to all the theatres, as he will nowhere in so short a time obtain a better knowledge of the manners and character of the French people.

THE ACADEMIE IMPÉRIALE DE MUSIQUE, OR FRENCH OPERA-HOUSE, is a temporary building, erected in the space of a year, by M. Debret, architect, to replace, as speedily as possible, the opera-house then in the rue de Richelieu, at the door of which the Duke de Berri was assassinated, in 1820—the Government having ordered its demolition in consequence (see p. 221). It communicates with three streets—the rue Lepelletier for carriages, rue Rossini for fiacres, and rue Drouot for persons on foot. Two passages, skirted with shops, also form a communication with the Boulevard Italien. The front consists of a series of arcades on the ground floor, forming a double vestibule. At each end a wing projects, and between these wings, from the top of the arcades, is a light awning supported by cast-iron pillars, beneath which carriages set down. On the first floor is a range of nine arcades, combining the Ionic and Doric orders, which form the windows of the saloon. The

elevation of the front is 64 feet. The second or interior vestibule is ornamented with Doric columns, and on each side of it is a staircase leading to the first row of boxes and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage boxes are two staircases leading to the top of the building, and so numerous are the outlets that the house may be cleared in fifteen minutes. The interior will accommodate 1,950 persons; its dimensions are 66 feet from side to side, with a stage 42 feet in breadth by 82 in depth. The space for machinery underneath the latter is 32 feet deep; the wall between the house and the stage rises above the roof, and in case of fire the communication between the two can be entirely cut off by a curtain of wire-gauze, while ventilators carry the flames in any given direction. Reservoirs of water are placed under the roof. The saloon or *foyer* is 186 feet in length, extending throughout the breadth of the building, and is one of the finest in Paris. Here is a fine bronze statue of Mercury inventing the lyre, cast from a model by Duret (1). Since June 1854, the government has taken the establishment into its own hands. The actors are, in the vocal department, pupils of the Conservatoire de Musique, and, in the corps de ballet, consist of the most distinguished dancers of the day. In the performances the utmost attention is paid to costume and general effect. The scenic department especially has long been renowned as almost unrivalled at any other theatre in Europe, and the *coup-d'œil* here presented by the stage in some of the more gorgeous operas and ballets is unequalled for taste and magnificence (2). A new system of stage lighting, invented by Professor Lissajous, has lately been adopted here. The float is placed $2\frac{1}{2}$ feet below the boards, and the emanations of the burners are carried off through two pipes reaching to the top of the roof. The luminous rays collected by a double reflector are transmitted to the stage through a sloping aperture, covered with a plate of dull glass, so that all danger of the actresses' dresses' catching fire is obviated, and

(1) The original of this statue, executed in marble by that sculptor, had been bought by the civil list in 1830, and placed in the Palais Royal, where it was destroyed by the mob on the 24th of February, 1848.

(2) The performers at the Grand Opera are entitled, since 1856, to pensions out of a superannuation fund, formed by a stoppage of 5 per cent on all salaries not exceeding 40,000 fr. a-year; the produce of all fines for breach of discipline, &c.; the amount of all judicial condemnations given in favour of the theatre; the produce of two representations to be given annually at the

the light is not injurious to the eyes of the performers. Performances take place Mondays, Wednesdays, and Fridays; and sometimes on Sundays (1).

Prices of Admission.—Premières Loges de face, 12 fr. Stalles d'Amphitheatre, 12 fr. Avant-scènes du Rez-du-Chaussée, 10 fr. Baignoires, 10 fr. Deuxièmes loges de côté, 7 fr. Orchestre, 10 fr. Parterre, 5 fr.—Performances begin between 7 and 8.

ITALIAN OPERA, rue Marsollier.—This company occupied the Salle Favart, now the Opéra Comique, boulevard des Italiens, until its destruction by fire in 1838. The performances were subsequently transferred to the Salle Ventadour, then to the Odéon, and have now again been removed to the former theatre. The present building was erected on the site of the hotel occupied by the Minister of Finance, after the designs of Messrs. Huvé and de Guerchy; it is 154 feet in length by 110 in breadth. The principal front, which is Doric and Ionic, is divided into two stories, crowned by an attic. Above the entablature, and in front of the attic, are eight statues of the Muses, Urania being omitted. Blank arcades, continued along the sides and back of the building, support the upper story with its balustraded windows. The interior of the theatre, which is semicircular, contains four tiers, of which the two first are double, having open boxes in front, and partitioned ones behind. The balcon and orchestra are divided into ranges of stalls, each forming an arm-chair. The ceiling, painted by Ferri, in lozenge-shaped compartments, represents a cupola, through which a blue sky appears. The figures which support it are by Klagmann. In

Opera; an annual grant of 20,000 fr. from the Civil List; and donations and legacies bequeathed to the fund. The singers, dancers, and *personnel* of the ballets have a right to their pension after 20 years' service; the chief of the orchestra, ballet-master, chefs du chant, and chief machinist, after 20 years and at 50 years of age; professors, accompaniers, musicians, choristers, and machinists, after 25 years and 50 years of age; and all others after 50 years and 60 years of age. The retiring pension cannot exceed the following rates:—For average salaries of 6,000 fr. and under, 2,500 fr. pension; from 6,000 to 8,000 fr., 2,700 fr.; 8,000 to 10,000 fr. 2,900 fr.; 10,000 to 12,000 fr., 3,100 fr.; 12,000 to 15,000 fr., 3,300 fr.; 15,000 to 18,000 fr., 3,500 fr.; 18,000 to 20,000 fr., 3,800 fr.; 20,000 to 24,000 fr., 4,000 fr.; 24,000 to 28,000 fr., 4,300 fr.; 28,000 to 32,000 fr., 4,500 fr.; 32,000 to 36,000 fr., 4,800 fr.; and 36,000 to 40,000 fr., 5,000 fr.

(1) The new Opera-house, now erecting opposite the Boulevard des Capucines, will be far superior to the present one. In order to obviate the disagreeable necessity of joining two pieces of scenery, by making the lower part meet a fly from above, as in the case of a tree, for instance, the architect has sunk the foundations below a sheet of water which lies underneath all the

the *foyer*, or lobby, there is a fine bust of Lablache, the celebrated *buffo*, by Etex. This theatre holds 2000 persons. The performances, which are of the highest merit, take place on Tuesdays, Thursdays, and Saturdays, and sometimes on Mondays or Sundays. The season lasts only seven months, generally from 1st of October to 30th of April.

Admission.—Premières loges, 15 fr. Stalles d'orchestre, 14 fr. Balcon, 13 fr. Secondes, 10 fr. and 8 fr. Troisièmes, 6 fr.—Performances begin at 8.

THÉÂTRE DE L'OPÉRA COMIQUE, Place des Italiens.—The front is adorned with a portico of six Ionic columns, and the edifice, almost entirely of stone and iron, is fire-proof. The interior is elliptical, with three tiers of boxes. Around the pit are baignoires, some arranged as boxes, the others as stalls. Above is a first and second gallery, the former with two rows of stalls. The house is built for 1500 spectators. The seats of the pit are so placed that the spectator's eye is on a level with the stage. To every second box is attached a small saloon, affording an agreeable retreat between the acts from the heat of the theatre. A bell from each enables the visitors to summon attendants with ices and refreshments, without the trouble of leaving the box. The decorations are white and gold, with ornaments in relief, in copper, richly gilt. The ceiling is of good execution, containing the portraits of Boteldieu, Grétry, and other composers, in various medallions. A large *foyer*, of Corinthian architecture, decorated in the same style as the house, and furnished with divans, is on the first floor behind the boxes. Here are the busts of Grétry, Berton, Sedaine, Marmontel, Nicolo, Boieldieu, Hérold, Marsollier, Dalayrac, Monsigny, St. Just, Méhul, Favart, Etienne, and Madame de

houses of that quarter. Four strong walls resting on iron-shod piles have been made to enclose a portion of this subterranean water, which has then been pumped out to lay down waterproof cement, and afterwards let in again, that its sediment may gradually stop up all the pores through which moisture might filter in the sequel. By this ingenious but costly arrangement, a clear depth of 14 metres has been obtained below the stage. This edifice, designed by M. Garnier, the successful candidate in the competition opened in 1861 for the purpose, will contain 3,000 places, expected to produce 16,000 fr. a night. All the boxes are to have *salons* annexed. The stage will be 32 metres broad, and 33 deep. The grand staircase is to be decorated with paintings by M. Cabanel, the foyer by M. Baudry, and the groups and statues which are to adorn the exterior will be executed by MM. Cavalier and Aimé Millet. The Opera-house occupies $7\frac{1}{2}$ acres of ground, the marble employed in it has been brought from the Pyrenees, and the total cost is estimated at 22 millions of francs.

Girardin. The light agreeable character of the music, which formerly distinguished the *Opéra Comique*, has given place of late years to a more elaborate style, more scientific perhaps, but less popular; Auber and Halévy, however, preserve the ancient character of this school. In the cellars there is a ventilating apparatus for a supply of fresh air, cooled by ice, the vitiated atmosphere finding egress through the ceiling. Stage lighting, however, still remains in this, as well as in the other theatres below, in its primitive state; the obnoxious board which conceals the foot-lights from the spectator, as well as the feet of the actors, being still retained, instead of the much more rational system followed in England since the very beginning of this century, by which the foot-lights are screened by semi-cylindrical shades, through the interstices of which the stage may be seen without hindrance. The streets around this theatre are flagged with bitumen to deaden the noise of carriages.

Admission. — Loges de la 1re Galerie, avec Salon, Avant-scènes de rez-de-chaussée, 7 fr. Fauteuils de Balcon, 6 fr. 50 c. Fauteuils d'Orchestre, 4 fr. Première Galerie, 6 fr. Parterre, 2 fr. 50 c. — Performances begin between 6 and half past 7.

THÉÂTRE FRANÇAIS, or Comédie Française, Rue Richelieu, at the Palais Royal, was begun by the Duke of Orleans, in 1767, after the designs of Louis. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue Richelieu, presents a Doric peristyle; facing the rue de Montpensier, and partly attached to the Palais Royal, a range of arcades, resting on pilasters, and continued round the corner, forms a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows. From the vestibule an elegant staircase leads up to the *foyer*, which has recently been enlarged by the whole width of the new portico towards the rue St. Honoré. The new *foyer* is a splendid saloon, decorated along the sides with sixteen fluted pilasters supporting the salient arches of the vaulted ceiling. At one end of the room is a monumental marble chimney-piece surmounted by the Emperor's bust. Opposite, on a pedestal of blue-tinted marble, is Houdon's famous statue of Voltaire, which used to stand in the middle of the old vestibule towards the rue Richelieu. The *foyer*, and an adjoining gallery, contain numerous busts of distinguished French dramatists, among which are one of Diderot, by Lescorné, and another of Mlle. Mars, by David d'Angers. There is also here a portrait of Mlle. Rachel, painted by Gérôme. An interesting collection of various objects connected with Molière and other celebrities of the

French drama exists here. The interior form of the house is elliptical; and the total number of places is 1522. The performances at this theatre, which is the standard one of the whole country, used to be limited to the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of MM. Victor Hugo, Alexandre Dumas, Scribe, &c., which, with all their merits, certainly do not reach the elevation of style heretofore deemed essential to the highest order of the drama.

Admission.—Avant-scènes, du Rez-de-Chaussée, Loges du premier rang, 9 fr. Loges du Rez-de-Chaussée, Balcon, Premières Loges, 6 fr. 60 c. Premières découvertes, Fauteuils d'Orchestre, 5 fr. Parterre, 2 fr. 50 c.—Begins between 7 and 8.

THÉÂTRE IMPÉRIAL DE L'ODÉON.—This theatre was built in 1779. It was burnt down in 1799, and rebuilt in 1807. The interior was a second time destroyed by fire in 1818, but repaired in 1820. The exterior is 168 feet in length, 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns, ascended by steps. The vestibule is small; two handsome stone staircases lead from it to the interior, which holds 1,700 persons. The decorations are tastefully executed, giving the theatre a light and elegant appearance, and the saloon is handsome. Upon the last restoration of this theatre every possible precaution was adopted in case of fire to prevent the flames extending from one part of the building to another. The performances here consist of tragedies, comedies, and other dramatic pieces. The director of the company has the theatre rent-free from Government.

Admission.—Avant-scènes des Premières, 7 fr. Premières avec Salon, 6 fr. Premières de face, 5 fr. Fauteuils d'Orchestre, 4 fr. Baignoires, Stalles d'Orchestre, 3 fr. Première Galerie, 4 fr. Parterre, 2 fr.—Performances begin at from 7 to half-past.

THÉÂTRE DU GYMNASÉ, Boulevard Bonne Nouvelle, was erected in 1820, and presents to the boulevard a front of six Ionic engaged columns, surmounted by as many Corinthian, with pedestals united by a balustrade. The vestibule is small; the house, which will contain 1,300 spectators, is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; most of the dramatic productions of Scribe were written for this theatre. The company is good.

Admission.—Avant-scènes, Loges d'Entresol, 6 fr. Fauteuils de Balcon, Fauteuils d'Orchestre, 5 fr. Baignoires, 4 fr. Parterre, 2 fr.—Performances begin at from 6¼ to half-past 7.

THÉÂTRE DU PALAIS ROYAL, formerly known as the *Théâtre Montansier*, at the north-western corner of the Palais-

Royal, was opened in 1831. It is neatly decorated within, but is of very small dimensions; the number of places is only 930. Vaudevilles and farces are performed here by an excellent company, and it is a most successful theatre.

Admission.—Avant-scènes, 6 fr. Stalles et Loges de Balcon, Loges de Galerie, Orchestre, 5 fr. Secondes de face, 4 fr. Parterre, 2 fr.—Performances begin at from 7 to half-past.

THÉÂTRE DU VAUDEVILLE, Place de la Bourse, formerly the Opéra-Comique, was opened in 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, and niches, in which statues are placed. The interior is of a circular form, and holds 1,200 persons. The decorations of the house are not devoid of taste, and its size, which rendered it unfit for an opera, is suited to the present description of performances. The company is excellent.

Admission.—Avant-scènes, du rez-de-chaussée, de foyer, baignoires à salon, loges de foyer, 6 fr. Fauteuils d'Orchestre, baignoires de face, 5 fr. Parterre, 2 fr.—Performances begin at from half past 6 to half-past 7.

THÉÂTRE DES VARIÉTÉS, Boulevard Montmartre.—This theatre, built by M. Cellier, was opened in 1807. Its front, though small, is pure in style and decorated with two ranges of columns, Doric and Ionic, surmounted by a pediment. On the ground-floor is a vestibule, from which flights of stairs lead to the first tier of boxes and to the saloon, over the vestibule. The house can accommodate 1,200 persons. Vaudevilles and farces are performed here. The company is good.

Admission.—Avant-scènes des Premières, Baignoires, 6 francs. Loges du premier rang, Fauteuils de Balcon et d'Orchestre, 5 fr. Loges de face du foyer, 4 fr. Parterre, 2 fr.—Performances begin at from half-past 6 to half past 7.

THÉÂTRE DE LA PORTE ST. MARTIN, Boulevard St. Martin.—The opera-house having been burnt in 1781, this edifice, used for a time in its stead, was planned and built in 75 days. It is constructed of wood and plaster, and, though large and convenient within, is externally devoid of merit. It has no vestibule, and the saloon is very small, but the salle holds 1,800 persons. Dramas and vaudevilles are performed here, and occasionally pieces of a higher standard.

Admission.—Avant-scènes du rez-de-Chaussée, 7 fr. Baignoires, Premières de Balcon, Premières de face, 6 fr. Fauteuils d'Orchestre, 5 fr. Parterre, 1 fr. 50 c.—Begins at about 6 to 7.

THÉÂTRE DE L'AMBIGU-COMIQUE, Boulevard St. Martin.—The Ambigu Comique on the Boulevard du Temple having been destroyed by fire, this house was erected by Stouff and Leconte, and opened in 1826. The front is ornamented at each

story with columns supporting a cornice and entablature, and the upper story, instead of windows, contains niches with allegorical statues. The peristyle is surmounted by a terrace, and the ground-floor next the boulevard is skirted with shops. The theatre contains 1,900 places. Melodramas and vaudevilles are performed here.

Admission.—Avant-scènes, du rez-de-chaussée, Loges à Salon de face, 6 fr. Fauteuils du premier rang, Fauteuils d'Orchestre, Loges découvertes des premières, 4 fr. Parterre, 1 fr. 25 c.—Begins at from 6 to 7.

THÉÂTRE IMPÉRIAL DU CHATELET, on the western side of the *Place* of that name. It was transferred hither in 1862 from the Boulevard du Temple, where it was called *Théâtre du Cirque*, having been founded by Astley in 1780 for equestrian performances. The present building is chiefly remarkable for an experiment on the value of which opinions differ for the present, viz., the substitution of a glass ceiling for the lustre, which used to blind the eyes of those who occupied the upper tiers. On the other hand the public complain of the violent heat which is darted down on their heads by the 1,600 gas-burners which are situated between the glass ceiling and the roof, while many complain of the glare of the former. The first of these defects has been lessened by an improved system of ventilation. In other respects the house is infinitely more commodious than the old theatres; the seats are more convenient, and the speedy egress of the public has been amply provided for. There are three tiers of arches, the upper ones spanning two of the lower, which produces a pleasing effect. There is a spacious projecting gallery in front of the first tier of arches, which is divided into boxes; the other arches have only galleries behind, the lower tier with five, the upper with six rows of stalls. Above rises the *amphithéâtre*, the cheapest place in the house, with seven rows of seats. The house will accommodate 3,000 spectators in all. The Imperial box is in front of the stage. There are no stage-boxes, their place being supplied by a ventilating apparatus concealed from view. The stage is vast, and well adapted for military and fairy pieces, which form the staple of this theatre. There are two *foyers*, extending along the whole front of the edifice; that on the first floor is extremely elegant, and set apart for the better classes; the other on the fourth story, is reserved for the spectators of the *amphithéâtre*, and provided with the refreshments best suited to their tastes. The public of one *foyer* have no communication with that of the other; but a ticket is given to those

who wish to pass from the better *foyer* to the upper one, and then return.

Admission.—Loges de Balcon, 6 fr. Fauteuils de Balcon et d'Orchestre, 5 fr. Stalles d'Orchestre et Baignoires, 4 fr. Parterre, 2 fr.

THÉÂTRE LYRIQUE, Place du Châtelet. This theatre, which stands opposite to the other, is but a miniature copy of it, and needs therefore no particular description. It will contain 2,000 spectators, and is exclusively devoted to operettas. The architect of both these theatres is M. Davioud.

Admission.—Avant-scènes and Baignoires d'Avant-scènes, 8 fr. Fauteuils d'Orchestre, Loges à Salon, Fauteuils de Balcon, 6 fr. Loges du deuxième étage à Salon, 5 fr. Parterre, 2 fr. 50 c.—Begins at about 7.

THÉÂTRE DE LA GAITÉ, Square des Arts et Métiers. This theatre, transferred hither from the Boulevard du Temple, is not perceptibly larger than the Théâtre Lyrique, and like it, holds 2,000 persons. All the improvements introduced into the two preceding ones have been adopted here, except in the lighting apparatus, which is constructed on a different principle. The lustre indeed is suppressed, but instead of the glass ceiling, the latter is pierced with a circular aperture, closed by what might be called a glass basket, which descends to about two feet below the upper curve of the ceiling. From this, light radiates in all directions; and in addition there are twelve reflectors in the coves of the ceiling, whence the light from the basket is reverberated so as not to leave a corner of the house unilluminated. This system is generally approved of. The *foyer* is one of the most splendid in Paris. Vaudevilles and melodramas are performed here.

Admission.—Avant-scènes des Premières, Loges de la Première Galerie, 6 fr. Fauteuils d'Orchestre, 5 fr. Baignoires, 4 fr. Parterre, 4 fr. 50 c.—Begins at about 7.

THÉÂTRE DES FOLIES DRAMATIQUES, 40, Rue de Bondy.—This theatre, formerly on the Boulevard du Temple, is, with the exception of a few ornaments added to the façade, scarcely distinguishable from the surrounding houses. Constructed within an ample court-yard, its plan (a horse-shoe ending in a rectangle) does not please the eye, and the *foyer* is of very modest pretensions; but the stage is spacious, the seats and boxes comfortable, and music is heard to advantage. It is lighted with a lustre, and will hold 2,000 spectators. Vaudevilles and farces are performed here.

Admission.—Avant-Scènes des Premières, 4 fr. Loges de Face, 2 fr. 50 c. Stalles de Face, 2 fr. Parterre, 1 fr.—Begins at 7.

The **THÉÂTRE DES FUNAMBULES** and the **THÉÂTRE LAZARTE**, which stood on the Boulevard du Temple, at its present junction with the Boulevard du Prince Eugène, will shortly be re-opened on that boulevard. To give an idea of the value of these establishments, we may mention that the *Funambules*, where pantomimes of the lowest description were played, received an indemnity of 550,000 fr.

THÉÂTRE BEAUMARCHAIS, Boulevard Beaumarchais, erected in 1836.—It contains 1,250 places. Farces, vaudevilles, &c.

Admission.—Avant-scènes, 3 fr. 50 c. Fauteuils d'Orchestre, 2 fr. Orchestre, 1 fr. 50 c. Parterre, 75 c. Begins at about 7.

BOUFFES PARISIENS, Passage Choiseul.—Vaudevilles, comic songs, &c., are performed here with great ability.

Admission.—Avant-scènes de la Première Galerie, 6 fr.; du Rez-de-Chaussée, 6 fr. Premières de face, 6 fr. Fauteuils d'Orchestre, 6 fr. Stalles d'Orchestre, 2 fr. 50 c.—Begins at from 7 to 8.

THÉÂTRE DES DÉLASSEMENTS COMIQUES, provisionally at the *Salle Raphaël*, 60, Rue du Faubourg St. Martin (1). Farces, vaudevilles. Admission from 3 fr. 50 c. to 75 c.

FOLIES MARIGNY, Avenue Gabriel, Champs Elysées. Vaudevilles and pantomimes. Admission from 2 fr. to 4 fr.

THÉÂTRE DÉJAZET, 41, Boulevard du Temple.—This is a small and pretty theatre for pantomimes, grotesque ballets, and farces. Named after the celebrated actress Mlle. Déjazet, to whom the privilege of this theatre has been granted. Admission from 1 to 5 fr. Begins at about 7.

THÉÂTRE DU LUXEMBOURG, rue de Fleurus.—Melodramas, and vaudevilles. Admission from 50 c. to 2 fr. 50 c.

THÉÂTRE ST. MARCEL, rue Pascal, in the Faub. St. Marceau.—For vaudevilles and melodramas. Admission, 8 to 50 sous.

GERMAN THEATRE, Salle Beethoven, Passage de l'Opera. Open during the winter months. Admission, 5 fr. and 2 fr.

THÉÂTRE SÉRAPHIN, 12, Boulevard Montmartre.—This is a kind of puppet-show, with mechanical figures, called *Ombres Chinoises*, phantasmagoric tableaux, &c., and is the delight of children and nursery-maids.

Admission.—15 sous to 1 fr. 50 c.—Performances at 2 and at 8.

SOIRÉES MYSTÉRIEUSES, by Hamilton, 8, Boulevard des Italiens. Legerdemain, tricks with cards, &c. Open only part of the year. Admission, 1 fr. 50 c., 3 fr. and 4 fr.

At **SALLE ROBIN**, Boulevard du Temple, similar performances are given.

(1) This theatre will soon be transferred to the Boulevard des Amandiers, where four theatres are in course of construction.

CIRQUE DE L'IMPÉRATRICE, Champs Élysées, au Rond Point. Equestrian performances were first introduced at Paris by Messrs. Astley, of London, in the time of the Directory, and their company was succeeded by that of Franconi, in the time of Napoleon. The present building devoted to these performances is a spacious polygonal edifice of sixteen sides, built of stone, with an elegant pedimented porch to the east, surmounted with a bronze figure of a horse. Panels with horses' heads ornament the sides. To the west is a rectangular building containing stables, &c. The interior resembles an immense Moorish hall, elegantly painted and gilt, the roof being supported by light iron columns. From the centre of the ceiling hangs a chandelier with 130 gas burners. Round the circus are ranged sixteen circles of seats, capable of holding 6,000 persons. It is only open in summer. Admission 1 fr. and 2 fr.; performances commence at 8.

CIRQUE NAPOLÉON, Boulevard des Filles du Calvaire. — A new building, opened in 1852, for the same kind of performances in winter. Admission, 1fr. and 2fr. Commence at 8.

The **HIPPODROME**, near the Rond Point de l'Avenue de St. Cloud (Arc de l'Étoile), is a wooden circular enclosure for equestrian exhibitions, gymnastic feats, and grand military shows. The arena is uncovered, and the performances take place on Sundays, Tuesdays, Thursdays, and Saturdays. Admission 1 fr. and 2 fr.

Besides the theatres above mentioned there are a number of small theatres belonging to the communes lately annexed to Paris, and chiefly situated in the arrondissements comprised between the 18th and 20th. The pieces performed are melodramas, vaudevilles, petty comedies, and even tragedies. The *Théâtres Montmartre, Batignolles, Belleville* and *Mont Parnasse* give representations daily; the *Théâtre de Grenelle*, two or three times a-week. The admission varies from 40 c. to 2 fr.

EXHIBITIONS.

EXHIBITION OF FRENCH COLONIAL PRODUCE.—This exhibition, organized by the Ministers of Algeria and Marine, is visible daily, Mondays and Thursdays excepted, from 12 to 4 p.m., at the Palais de l'Industrie (central entrance facing the Seine). It contains specimens of Algerian wool, cloth and silks, wheat, dried fruits, and furniture made of Algerian olive and other kinds of ornamental wood; also produce from Guadeloup, Martinique, Senegal, Gaboon, &c., such as seeds, fruits, stuffs and trinkets made by savages, palm-oil and soap, spices, medicinal plants, a fine collection of various kinds,

furs, &c. The manuscripts in Arabic, and books printed by the missionary society in various languages of Africa, will attract peculiar attention.

PANORAMA.—Near the Palais de l'Industrie, views of the Crimean war (see p. 186).

Other sights spring up every month, but they are too mutable to find a place here; they may moreover be ascertained by a glance at the bills stuck up about town, or reference to the daily newspapers (see *Periodical Exhibitions*, p. 105).

CONCERTS.

The concert season in Paris may be said to last all the year round, for though the highest class of these entertainments is limited to winter and spring, concerts of a more miscellaneous description continue to be given during the whole of the summer and autumn, though not regularly. Those which take place annually in the winter season are justly celebrated throughout Europe for their excellence. In the first rank of these stand the series (six in number) given by the "Société des Concerts" at the Conservatoire de Musique, 2, rue Bergère, which take place once a-fortnight. These concerts are chiefly devoted to instrumental music, though choruses and other vocal pieces are likewise given. The selections are principally confined to the works of the most celebrated classic composers, Gluck, Handel, Mozart, Haydn, and latterly Beethoven, Weber, &c., and the orchestra of the society being as a body the finest and best-disciplined instrumentalists in any European capital, their *chefs-d'œuvre* are executed with a perfection and smoothness which no connoisseur can listen to without delight. The performances generally occupy about two hours and a half—quality, not quantity, being alone considered in the programme—an example worthy imitation at most other concerts both in Paris and elsewhere. Numerous miscellaneous concerts take place during the season, at which nearly all the leading musicians from every country may be heard in succession, the suffrages of the Parisian musical public being generally considered an indispensable passport to enter the temple of Fame. They take place indiscriminately morning or evening; the principal *salles* for these entertainments are at Herz's, rue de la Victoire; Pleyel's, rue Rochecouart; Sax's, rue St. Georges, and Erard's, rue du Mail. Of these the last is by far the most elegant, resembling in the style of its decorations rather a splendid saloon in a rich private mansion than a public concert-room. The *Orphéonistes*, a musical society, known in England from a visit they paid to London some time since, occasionally give grand vocal and instrumental concerts,

rather of the stentorian kind, the number of performers on such occasions amounting to 6,000 or more. The Palais de l'Industrie (see p. 184) is generally chosen for these performances. Of the permanent concerts, the most in vogue is the *Concerts des Champs Élysées*, held in the summer season in the flower-garden situated between the Palais de l'Industrie and the Cours la Reine and the *Athénée Musical*, adjoining the Garden of the Hôtel de Cluny, Boulevard St. Germain. The

Cafés Concerts or Chantants, are establishments of recent date, where the pleasures of the palate are enhanced by those of the ear. They are the favourite evening lounge of the Parisian bourgeois, who does not object to hearing favourite songs and other music, while regaling himself. The artists are, as may be guessed, of third-rate quality. There is no admission or ticket required, but the visitor is expected to partake of some refreshment. The Cafés Chantants mostly resorted to in winter are to be found on the Boulevard du Temple and in the neighbourhood of the Luxembourg. But the monster establishments of the kind are the *Eldorado*, 4, Boulevard de Strasbourg, easily distinguishable by its elegant façade adorned with white Corinthian columns; and the *Alcazar*, with a Moorish front, 6, rue du Faubourg Poissonnière. The former comprises a large coffee-room with refreshments at the ordinary prices; but another entrance leads to a regular theatre, of circular form, with a stage and orchestra. The pit, and a spacious gallery running all round and supported by Ionic columns, are laid out with tables for refreshments at higher prices; and here, amid volumes of smoke from the fragrant weed, the blouse and frock-coat are conspicuous, interspersed here and there with a muslin cap and merino gown, listening to the comic scenes, or snatches from favourite operas, retailed to the audience by the performers. The ceiling is lofty, resting on Corinthian columns, and numerous lustres give additional brilliancy to the scene. The *Alcazar* is a place of the same description, and equally elegant; only the hall is oblong and decorated in the Moorish style.

Three cafés concerts attract the public at the Champs Élysées in summer. They are the *Café Morel* and *Café des Ambassadeurs*, on the northern side of the Avenue des Champs Élysées, and the *Pavillon de l'Horloge* on the opposite side. The visitors are accommodated in the open air, and the singers under elegant kiosks, gaily painted and adorned with flowers.

BALLS, PUBLIC GARDENS, &c.

Dancing being the favourite amusement with the Parisians both in winter and summer, there is no quarter of the capital in

which ball-rooms suited to all classes are not to be found; and they are all numerously attended.

WINTER-BALLS.—This class is so intimately connected with the diversions of the carnival, that we should find it difficult to do honour to our subject without giving a faint idea of that important season of Parisian pastime.

The *Carnival* (1) takes place during the five or six weeks which precede Ash Wednesday, and is the favourite season of masked and fancy balls both in private society and at the various places of public amusement; masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and *Mi-Carême*. On these days, crowds of persons in fancy dresses, many of them masked, and exhibiting all sorts of antics, appear in the streets, principally on the northern Boulevards, and immense crowds in carriages, on horseback, or on foot, assemble to witness the gaieties of the scene. The Carnival was prohibited in 1790, and not resumed till Bonaparte was elected first consul. Its restoration caused great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed on these annual festivals; at present, however, the zeal for them has considerably subsided. The procession of the *Bœuf Gras* for ages past has been celebrated at Paris on the *Dimanche* and *Mardi Gras*, when the prize ox, in a large car, preceded by music, and accompanied by a numerous train of butchers fantastically dressed and on horseback, is led through the streets. The ox is covered with embroidered trappings, and his head adorned with laurel; formerly he carried on his back a child, called *Roi*

(4) The origin of the Carnival is traceable to the East. Egypt had the festivals of the Ox Apis, which has given the idea of the masquerade of the *Bœuf Gras*; the Saturnalia and Lupercalia of Ancient Rome were the continuation of that system. St. Cyprian, St. Clement of Alexandria, and St. Chrysostom, in vain condemned this rude gaiety; it introduced itself even into the bosom of the church; and licentiousness at last went so far that Pope Innocent III. issued decrees to reform its excesses. In the middle ages the Carnival commenced on the 15th December, and comprised the fêtes of Christmas, of the New Year, and of the Epiphany. The Renaissance gave another character to these fêtes, and the Carnival became an opportunity for intrigue. With Louis XIV. the Carnival assumed a more solemn tone, and was little more than a pretext for flattering the Great King. With the Regent the whole character of the Carnival was changed, as he patronized the masked balls of the Opera and of the Palais Royal, where the bourgeoisie mixed with princes of the blood and the nobility. From that moment dates the reputation of the balls of the Opera. The Revolution interrupted these assemblages, which only recommenced in 1805.

des Bouchers, decorated with a blue scarf, and holding in one hand a sceptre and in the other a sword. At present the child and his suite of young women follow the *Bœuf Gras* in a triumphal car, but without sceptre or sword. In 1849 this custom was discontinued but revived in 1851. (1) After parading the streets, the masks repair to the various balls which abound, and which we shall now describe.

The *Public Masked Balls* take place throughout the Carnival, at almost all the theatres, &c. The most amusing and comparatively select are at the Opera-house, where they begin at midnight, and continue till daybreak. No stranger who visits Paris at this season of the year should omit a visit to one of the *Bals masqués* at this theatre, for it is difficult to imagine a scene more curious and fantastic than that presented in the *Salle* of the Grand Opera at a Carnival Ball. On these nights the pit is boarded over and joins the stage; the vast area of the whole theatre forming a ball-room of magnificent proportions, which, brilliantly lighted, and crowded with thousands of gay maskers attired in every variety of colour and costume, forms a sight not easily forgotten. The orchestra is first-rate, and is commanded by the celebrated Strauss, *Chef d'Orchestre* to the Emperor. The *amphithéâtres* and boxes, unless hired to some party, are left open to the public. Gentlemen may go to these balls in plain clothes, but ladies are only admitted in masks or in costumes. The ticket costs 10 fr. To witness this scene in perfection the visitor should wait until 12 or 1 o'clock, when the company is completely assembled and the votaries of the dance are in full activity. On entering the vast *salle* at such a moment the effect is scarcely imaginable, the gorgeousness of the immense theatre, the glitter of the lights, the brilliancy and variety of the costumes, the enlivening strains of the music, the mirth of the crowd, and, above all, the untiring velocity with which the dancers whirl themselves through the mazes of the waltz, polka, and mazourka, present an appearance of bewildering gaiety not to be described. On closer examination it will be of course discovered that the strict etiquette which presides over the aristocratic *salons* of the Faubourg St. Germain is occasionally lost sight of in the exhilaration of the moment, and that "chilling reserve" is by no means the predominating characteristic of the fair who resort to this pleasantest of pandemoniums. It will be easily conceived that if a visitor should take the ladies of his family to witness this extraordinary display, he must take them to a box as mere spectators, for to mingle with any of these too vivacious groups would be something worse than indiscretion. After the hour

(1) The weight of the ox averages from 300 to 900 kilogrammes.

of supper (refreshment and suppers being obtainable), when the champagne begins to exhibit its exciting effects, the scene naturally becomes still more warm and lively; but, though noisy and boisterous, the immense throng is generally remarkable for its good humour, a quality frequently put to the test by the nature of the jests which are freely exchanged under the republican liberty of the mask. On some occasions of special enthusiasm the elevated crowd load the leader of the orchestra, who is a great popular favourite, with the most frantic plaudits, and in more than one instance have insisted on carrying him in triumph round the theatre, a ceremony performed in grand procession by all the votaries of Terpsichore accompanied with uproarious acclamations only to be conceived by those within hearing of the tempest. It is scarcely necessary to add that at these balls the *roué* may find an endless variety of pleasant adventures. (1)

Masked balls are also given at some of the minor theatres, but do not differ materially from the one just described, save in the vastness and magnificence of the scene.

Besides the masked balls, the Carnival and winter season generally is enlivened by other public balls, got up by subscription, or under the patronage of various societies of artists.

The other ball-rooms of Paris are much inferior, but may be interesting to an observer on account of the insight they afford into the character of the Parisian population. The price of

(1) The first ball to which the public were admitted, without distinction, on payment of money, was given at the Opera Jan. 2, 1716, on a license granted by the Regent Duke of Orleans. The price of the ticket was five livres. In 1717, the exclusive privilege of giving them was granted to the Opera; notwithstanding which balls were given at other theatres during the ten years for which the privilege was granted. It was at the Opéra Comique of that day that the idea of boarding over the pit to a level with the stage, for the purpose of dancing, was first effected by Father Sebastian, a Carmelite friar and mechanical genius, at the suggestion of the Chevalier de Bouillon. In 1746, balls had so much increased in public favour, that the Director of the Opera petitioned for a restriction of their number, and about that time several persons were proceeded against for giving balls with saleable tickets in private houses, some not of the best reputation. Towards the end of the last century the balls were organised at the Opera nearly on the same plan as at the present day, but with much less splendour; and it is mentioned by a contemporary writer as a matter of astonishment, that "22 lustres, with 12 bougies each, 32 branches with 2 each, 10 girandoles, with five each, with flambeaux, lampions, and pots-à-feu to light the approaches, were seen, with sixty musicians, half at each end of the theatre."

admission is the only available standard by which to judge of the refinement of the company that resorts to them, and even that test is hardly to be depended on. Generally, however, it may be stated that the *blouse* is banished, so that the majority may fairly be considered to consist of clerks, shopmen, and workmen of the better class. The softer sex, who are admitted free, at most of the winter and summer balls are generally represented by ladies whose pretensions to coyness are not conspicuous, and the *grisettes*, so truly and amusingly painted in Paul de Kock's novels, usually muster in great force, under the protection of those to whom they have pledged their ephemeral constancy. Among the ball-rooms of this description the following may be noted as taking the lead :

Salle Valentino, 251, rue St. Honoré.—This is one of the most celebrated ball-rooms of Paris, and certainly the most diverting. It is divided into two compartments, the first of which is about 90 feet long by 36 broad, and the second 90 feet by 64. The architecture is a medley of the Moorish and Greek ; the columns are gaily painted, and the recess, which runs all round with seats for the dancers, is backed by mirrors, which by their reflection add greatly to the brilliancy of the scene. There are a billiard-table, a *tir au pistolet*, or shooting gallery, a dynamometer for amateurs of muscular strength, and tables where trifles may be raffled for. When full, the ball-room presents a scene of extraordinary animation, and here may be seen rare specimens of Parisian dancing. Whenever the policemen's backs are turned, the *cancan* reigns in all its glory, to degenerate into a sober quadrille figure as soon as danger is apprehended. As for the waltz and polka, the stranger may expect to see every variety of embrace, not excepting the Cornish, nay, the ursine hug. The ladies' toilettes are far from *recherchées* ; and as for the *gentlemen*, they are not admitted *en blouse*. Admission 2 fr. to 3 fr.

Salon du Wauxhall, 18, rue de la Douane.—It consists of a large room, with a gallery for refreshments over the entrance, opposite to which is the orchestra. The company partakes of the character of the manufacturing *arrondissements* near which it lies ; in other respects this place does not differ from the former one : the *cancan* now and then will peep through the quadrille. Smoking is allowed. Admission 2 fr.

The *Casino*, 16, rue Cadet, is composed of two ball-rooms at right angles to each other, with galleries all round, where smoking is allowed. There are besides billiard-rooms, and a *tir au pistolet*. The rules of court-etiquette are as much ignored here as in the former places, and the only improvement

the visitor will remark is, that ladies smoke here with as much aplomb as gentlemen. Admission from 1 to 3 fr.

The *Pré aux Clercs*, 85, rue du Bac, and the *Tivoli d'Hiver*, 35, rue de Grenelle, are places of the same description. As a curiosity in the way of construction, we must mention the

Salle Barthélemy, 20, Rue du Château d'Eau. This edifice, opened in 1851, and at first intended for a theatre, is now only used for balls and concerts. It is remarkable for having been constructed by its architect, M. Barthélemy, upon acoustic principles not hitherto applied to any building of the kind. It is 126 feet by 66; the height to the elliptical ceiling is 52. The dancing here is the same as that described above.

SUMMER BALLS AND GARDENS.—In summer dancing takes place within, or in the vicinity of, the capital, in gardens especially laid out for the purpose. They are only open two or three nights in the week. We shall commence with the

Château des Fleurs, Avenue des Champs Élysées, near the Arc de l'Étoile, which is a highly favourable specimen of taste and ornamental skill. Decorative art has done its utmost here to realise the glowing descriptions of the Arabian Nights, with the exception, however, that, instead of a talisman, a ticket only is necessary to cross the threshold of this fairy-like garden. A profusion of flowers of every kind, disposed along the walks, in the recesses, under the groves, everywhere greet the eye of the visitor, while innumerable lights twinkle among the grass, or shoot their slender flames from under the vases and tazze filled with plants. Chinese lanterns depend in festoons from the trees, while elegant candelabra, lighted with gas, illuminate the spacious dancing-ground. The numerous and well-conducted orchestra is accommodated in an elevated semicircular kiosk, not inferior in elegance to the rest of the garden. A café and restaurant afford every desirable refreshment; there are besides, for amateurs, a *tér*, or shooting-gallery, a *jeu de bagues*, Chinese billiards, &c. Fire-works often take place here. Admission 2 to 5 fr. The

Jardin Mabile, Avenue Montaigne, 93, is another favourable specimen. A large circular space, with a pavilion for the orchestra in the centre, is reserved for the dancers, and lighted by a profusion of gas-lights suspended from artificial palm trees, while small shady circular bowers placed around afford the dancers the means of repose, after the fatigues of the polka or the waltz, apart from the intrusive eye of idle curiosity. A snug corner is laid out with tables for refreshments; here the sober Parisian may enjoy his bottle of beer and his cigar, or the votary of Terpsichore treat his partner to a refreshing lemonade, and recruit for subsequent exercise in the mazy

waltz. An immense covered saloon and rooms adjoining afford the visitor a secure asylum from the malicious influence of bad weather upon the sports of the evening. The company at this elegant garden, we should state, generally comes under the description of "the gayest of the gay," and the licence of the dance is frequently carried beyond the limits of propriety.

Château Rouge, or *Nouveau Tivoli*, 2, rue Neuve Clignancourt, outside the Barrière Rochechouart, (1) is likewise very much frequented, nothing having been neglected to win the good graces of the public, and render it the favourite among all rival establishments of the kind. The visitor on entering finds a large space handsomely adorned with statues bearing innumerable lights, where groups are assembled enjoying the cool of the evening, and the enlivening strains emanating from an adjoining pavilion. Small circular tents and bowers around invite the guest to taste of the good things of the buffet. Another large space adjoining is devoted to dancing, whence a flight of steps descends into a third plot, containing a *jeu de bagues*, various contrivances of billiard-tables, swings, &c., besides a *tir au pistolet et à la carabine*, for the more bellicose of the visitors. Fire-works are also among the attractions of this garden, all parts of which communicate together by different walks, over one of which a bridge is thrown, called the *Pont des Soupîrs*, as unlike the "Bridge of Sighs" celebrated by the pen of Byron as possible, though the name unluckily recalls the Venetian strain of the greatest of modern poets, and by contrast throws an air of ridiculous cockneyism (if such a word may be applied to Parisian taste) over this part of the grounds. The name has, however, probably been adopted in allusion to the tender wailings of love-stricken swains, who may select this spot to give vent to their emotions. A spacious building contains rooms for refreshments, and is surmounted by a terrace, from which a general view may be taken of the lively scene below. The tasteful arrangement of the illumination, contrasting with the verdure of the trees and the gay animation of the crowds here assembled, produces a very striking effect. We may note that greenness is here, as indeed in all the public gardens, to be specially guarded against, for, though verdancy is a very desirable attribute of the trees, any display of that quality on the part of a visitor may lead to serious inconvenience, and hence we must warn the youthful English visitor against the too seductive graces of the *Lorette*, who frequently displays no mean tact in playing off her fascinations.

(1) This place is not devoid of historical recollections. The pavilion was built by Henry IV. for Gabrielle d'Estrées; and in 1815 the Duc de Raguse established his head-quarters here. The preliminaries of the treaty of Paris were also signed on this spot.

We cannot avoid mentioning one of the most amusing, though far from select, places of public resort. It is the

Closerie des Lilas, Carrefour de l'Observatoire, nearly opposite the southern gate of the Garden of the Luxembourg. The ground is bordered by rows of leafy summer-houses, admirably fitted for a quiet *tête-à-tête*. A large parterre, filled with flowers, and enlivened by a *jet d'eau*, lies in front of a spacious dancing-hall of Moorish design, tastefully painted, and open on all sides, thus giving the advantage of open air, while at the same time any ill-natured interference on the part of the weather is effectually prevented. Adjoining it are five billiard-tables, the never-failing *tir*, and other pastimes. The company chiefly consists of students and *étudiantes*, a title familiarly given to those members of the softer sex who worship Minerva under the garb of her youthful followers of the Quartier Latin.

The facilities now afforded by railways enable the Parisians to attend also the balls given in the vicinity of the metropolis. Of these, the most conspicuous are perhaps those of

Asnières.—This charming village, on the banks of the Seine, boasts a château built by Louis XV., but now, with its park, fallen into private hands, and one of the spots most frequented in summer by the pleasure-hunting Parisians of either sex. The château consists of two wings, with a graceful central pavilion; the design is simple but elegant, the windows lofty, the sculpture in the taste prevalent under that reign. The park is of considerable extent, prettily laid out, with gravel walks alternately winding through clusters of fine trees and spacious grass plots, and ultimately penetrating into a shady grove, affording that wicked demon, Opportunity, ample space for laying his wily snares. Here, as in all other places of the kind described above, are the never failing diversions of the swing, the *jeu de bagues*, Chinese billiard-tables, etc., while the Mazurka and Redowa enliven the open spaces, and graceful kiosks and temples afford refreshment and repose. The illumination is, as usual, tastefully arranged, and contributes greatly to the enchantment of the scene.

Other balls and *fêtes*, of a description similar to the above, and easy of access by railway, are given at Enghien, Sceaux, St. Cloud, Rambouillet, and Montmorency. These rural *fêtes* are exceedingly pretty, and the stranger will find them very well worth the trouble of the excursion. The days vary, but are easily learned from the bills posted up in different parts of the town.

As a general observation, we may remark that the character of the French population is nowhere seen to more advantage than at places of this description. They cannot, however,

properly be recommended as fitting places for an English lady to visit, unless well attended and incognito.

BASTRINGUES.—This is a popular and rather contemptuous name given to the lower sort of balls which take place in the gardens or eating-houses on the exterior boulevards; but since the extension of Paris to the fortifications, their chief attraction for the lower classes, the cheapness of wine, has disappeared, and they have consequently lost in importance. Nevertheless, the lover of living pictures in the Flemish style should not omit a stroll on a Sunday evening to these places, where he will witness more than one characteristic scene. Crowds of workmen with their wives or sweethearts fill the principal streets, lined with ginger-bread stalls, and ambulant cooks, selling pancakes, fried potatoes, or similar delicacies, while a fiddle or street-organ will at intervals break through the universal din of talk and laughter that fills the air. The gay lights at the entrance to the *bastringues* and *guinguettes*, or eating-houses, enliven the scene. As one of the better kinds of these places we may mention the *Jardin de Paris*, at Montrouge. These establishments were originally very inferior and cheap, but some of them have since been patronised by a better class, and afford pretty good accommodation. The houses which sell only wine and liquors are denominated *guinches*.

PUBLIC FESTIVALS.

Public annual festivals have existed in Paris under all governments; but the period varied according to the different dynastic or republican events intended to be celebrated. The period now fixed upon is the 15th of August, the fête-day of Napoleon I. The Place de la Concorde, so admirably fitted for such a purpose, and the Place du Trône, form the nucleus of such festivals. In the Champs de Mars there are rope-dancers, buffoons, orchestras for dancers, *mâts de cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as the garden of the Tuileries, and fireworks take place generally upon a very magnificent scale. This species of exhibition being a great favourite with the French, the art of preparing them has been carried to a high degree of perfection. These *fêtes* draw numbers of strangers to the capital, not only from the provinces, but from England, and other neighbouring countries, and certainly no foreigner, who would see Paris and its vast population in perfection, can ever witness either under a more agreeable aspect than on the occasion of a general *fête*. On these days Paris may literally be said to “don her best” and the immense multitudes which crowd every place devoted to

the amusement of the public are not more remarkable for their numbers, than for the gaiety and good humour they almost invariably display. Provisions and wine were formerly distributed, but the confusion and drunkenness that ensued induced the authorities to decide that the distribution should in future be made privately, to poor families, by the mayors, aided by the members of the *Bureaux de Bienfaisance*. (1)

REVIEWS.

From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place; they are generally in the Court of the Tuileries, or in the Champ de Mars.

SPORTS.

HORSE-RACES.—The sports of the turf have within a few years become much more general among the Parisian gentry than formerly, and great attention is now devoted to the improvement of the breed of horses. Races take place annually from April to July, and in September and October at Longchamps (see p. 488), Vincennes, Chantilly, Versailles, and Fontainebleau. Some of the prizes at these four places are awarded by the French Jockey Club, also called the *Société d'Encouragement pour l'Amélioration des Chevaux en France*, consisting of about 300 members (see p. 14). At the summer meeting of Longchamps, which takes place between the English Epsom and Ascot meetings, the races are open to horses from all countries. Here the *Grand Prix de Paris* is run, a kind of international "Derby" founded in 1863 for three-year-olds. The stakes consist of 100,000 fr., half of which contributed by the City, and the remainder by the five great railway companies; to which are added a work of art of suitable value, given by the Emperor, and the entries of 1,000 fr. each. The time and amount of prizes are announced beforehand in the journals, and full original reports of the races given in *Galignani's Messenger*. The Jockey Club keeps a stud-book, and publishes a racing calendar. (2)

JEUX DE PAUME (TENNIS-COURTS).—There used to be several buildings appropriated to this exercise; the only one now

(1) Some of the most costly fêtes given in Paris were: the coronation of the Emperor, 1,745,646 fr.; the marriage of Marie Louise, 2,670,932 fr.; the birth of the King of Rome, 600,000 fr.; the baptism of the Duke of Bordeaux, 668,000 fr.; the fête of the Trocadero, 800,000 fr.; the coronation of Charles X., 1,164,097 francs; the marriage of the Duke of Orleans, 2,800,000 fr.

(2) The sums granted in France for encouraging the improvement of the breed of horses amount to 418,000 fr. a-year. The Jockey club, which is now entrusted with the sole direction

in existence is the new building on the north-western terrace of the garden of the Tuileries (see p. 153.)

JOUTES SUR L'EAU.—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added mythological representations, with naval combats, &c. Aquatic sports are still given at most of the fêtes of villages on the banks of the Seine. Societies of regattas exist at Paris, Asnières, and Argenteuil.

MATS DE COCAGNE.—This exercise is a favourite amusement at public fêtes. It consists of a greased mast, 60 feet in height, from which prizes, such as watches, silver forks and spoons, silver cups, &c., are suspended, which fall to the lot of those who succeed in reaching them.

SKATING.—The best places for this exercise are the lakes of the Bois de Boulogne, the basins of the Tuileries, the gares de la Bastille and de la Rapée, and the *Plaines de la Glacière*.

RIFLE-MATCHES.—They take place annually under the name of *Tir National*, at Vincennes (see p. 585.) Bow and cross-bow practice also form part of the sport. These matches generally take place in August. Subscribers pay from 4 to 20 fr. for every series of five shots, according to the arms used.

CRICKET.—This game is played on stated days on the *pelouse* or bowling-green of Madrid (see p. 493). For information apply at No. 3, rue d'Aguesseau, to the Secretary of the Paris Cricket Club.

PROMENADES.

Of all the promenades within Paris, the *CHAMPS ÉLYSÉES* is the largest, and in many respects, during the summer season, the most agreeable (see p. 183). For

of the Government races, grants prizes for those established in the departments, to encourage the breed of thorough-bred stock in France. The Prefects of departments enjoy the "Présidence d'honneur" at Government races, and the superior functionaries of the Haras act at them as the Government commissioners. Three commissioners are appointed in each locality by the Minister, to receive the entries, prepare the ground, and superintend the races; they decide all questions without appeal, except only in case of objections to the identity or qualification of a horse. Such objection may be referred to a Central Commission of seven members, sitting at Paris. Persons guilty of fraud may be excluded from the races for a given time. Except in case of an express condition to the contrary, the only horses allowed to run for the Government stakes are those foaled and bred in France, up to the age of two years, and whose descent is traced in the English or French stud books. For racing purposes France is divided into three great zones: the North, South, and West; and certain events in each are exclusively reserved

The GARDEN OF THE TUILERIES, a delightful walk, see p. 151.

The GARDEN OF THE PALAIS ROYAL is generally frequented by the inhabitants of the centre of the town (see p. 209).

The GARDEN OF THE LUXEMBOURG, which has recently undergone very great embellishments, and received many new sta-

for horses bred in that particular division. The races run at Paris and Chantilly are however open to all, but with advantages of weight in some instances, for horses from the South and West. Races take place in France in about 40 localities, the principal of which are: Angers, in June; Rouen, Nancy, and Amiens, in July; Caen, Le Pin and Moulins, in August; and Marseilles, in November. The steeple-chases in the neighbourhood of Paris take place at Vincennes, La Marche, and Maisons-Laffitte. The stakes granted by Government are divided into two categories, known as *Prix classés au règlement*, and *Prix non classés*, and the Minister decides every year on the division and conditions of the stakes which are *non-classés*. The first category of stakes is divided into four classes, namely: 1st class, the Great Imperial stakes for horses that have won those stakes before; 2d class, the Imperial stakes for horses that have never won the 1st class stakes; 3d class, the principal stakes for horses that have never won a first or second class stake; 4th class, Special Stakes for horses of all sorts that have never won a first, second, or third class Stake; the value of the plates given varies from 2,000 fr. to 6,000 fr.; there are besides others of larger amount, the principal being the *Prix de l'Impératrice* of 15,000 fr., and the *Prix de l'Empereur* of 10,000 fr. run for at the Paris spring meeting; the *Prix de Diane* or French Oaks of 10,000 fr., and the *Prix du Jockey Club* or French Derby, of 20,000 fr. at the Chantilly spring meeting; the *Grand Prix de Paris* of 100,000 fr., and the *Prix de l'Empereur* of 10,000 fr. at the Paris summer meeting; the *Prix de l'Empereur* of 10,000 fr. at the Chantilly autumn meeting; and the *Grand Prix de l'Empereur* of 20,000 fr. at the Paris spring meeting. In every case the amount of the entries, varying from 50 fr. to 1,000 fr., is added. In 1864 the total amount of money to be contended for at Paris and Chantilly was 452,000 fr., divided as follows: Paris spring meeting, six days' racing, 30 prizes, 134,000 fr.; Paris summer meeting, two days, 10 prizes, 145,000 fr.; Paris autumn meeting, three days, 15 prizes, 75,000 fr.; Chantilly spring meeting, three days, 15 prizes, 65,000 fr.; Chantilly autumn meeting, 10 prizes, 32,500 fr. The Government also grants, under certain specified conditions, and in localities where it may appear useful, *primes de dressage* for carriage and riding horses. The number of race-horses now under training in France is four hundred. There are 94 jockeys and 58 trainers of race-horses now in France, the greater part of both being English. In 1810 France had 2,498,338 horses, in 1812, 2,244,691; in 1825, 2,423,712; in 1840, 2,818,495; and in 1858, 3,152,100. From a report drawn up by Gen. Fleury, Director of the Imperial Breeding-studs, it appears that in 1861, no less than 809,800 fr. was given as prizes

tues by eminent sculptors, is the principal promenade on the southern bank of the Seine (see p. 379). For

The GARDEN OF PLANTS, with its menagerie, collections, etc., see p. 427.

The BOULEVARDS, interior and exterior, are resorted to by Parisians of all ranks, and form by day or night amusing and healthy walks. The Boulevard des Italiens is the most fashionable (see pp. 13, 36).

The charming PARC DE MONCEAUX has been fully described at p. 205.

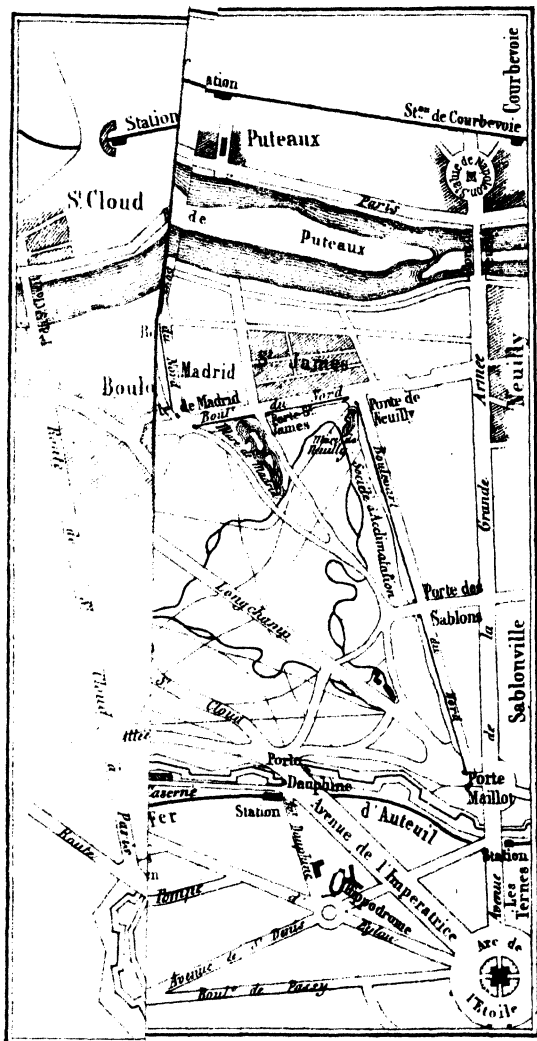
The PARC DE VINCENNES has now become one of the finest spots on the outskirts of Paris (see p. 586).

BOIS OF PARC DE BOULOGNE.—This wood, outside the fortifications, and comprising a surface of 873 hectares, bears the name of a neighbouring village. Before 1789 its trees were dying from age. The revolutionary axe in part cleared it; whatever was then spared was felled in 1814, to make palisades against the approach of the allied armies. In July, 1815, after the capitulation, the English under Wellington encamped here. It has since grown again into a thick and beautiful wood. The Bois de Boulogne, now the property of the city of Paris, has been long known as a place for duelling and suicides. It is distinguished for the annual promenade de Longchamp, and is now, like Hyde Park in London, the most fashionable place of resort for a drive or a walk, where the most splendid equipages and finest horses of the capital are displayed (see p. 187). The annexed map will be found very useful in directing the visitor to the most interesting spots.

The best way of visiting this delightful wood, in order fully to enjoy its varied scenery, so admirably turned to account by the engineers MM. Varé, Alphand, and Barillet Deschamps, entrusted with the improvements which have been going on here since 1852—is to enter it by the *Avenue de l'Impératrice*, 3900 feet long and 300 wide, which, commencing from the Rond Point of the Triumphal Arch of l'Etoile (see p. 192), extends to the *Porte Dauphine*, the nearest city gate on that side. Continuing along the road exactly opposite to this Avenue, a few slight turns to the left will bring the visitor at once to the borders of the new lakes, the great

for flat races. Heats are now suppressed for the six Imperial Stakes, and the distances have been increased from 4,000 to 4,800 metres. In 1862, in and about Paris, 442 races were contested, the stakes amounting to 1,537,776 fr., divided among 51 winners. The horses entered for 1864 were 126, comprising 70 English, 39 French, 9 German, 4 American, and 4 Italian horses.

PENES.



Paris, 1870.



attraction of the day. The first of these lakes, which are fed by the Artesian well of Passy (see p. 191), is 3600 feet in length and 750 broad, and encompasses two islands, connected by a rustic wooden bridge, and occupying together an extent of 2400 feet. Here art and taste have conspired to charm the eye with the most picturesque scenery. At the southern extremity, opposite the islands, two charming cascades (1), one of which is now popularly called *La Source*, pour their waters, bounding from rock to rock, or gushing from crevices skilfully arranged, into the lake beneath. Winding paths, emerging from the cool fir-groves scattered around, intersect the rich turf which clothes the banks down to the water's edge. On the western side of the smaller island we see a pretty aviary, and from the balcony of an elegant kiosk, called the *Exèdre*, situated on a promontory which terminates the smaller island, an enchanting view is obtained on a fine summer's day of the gay scene around. The rich equipages enlivening the carriage-road that winds around the lake—the crowds of persons of all ranks enjoying the cool shade on the iron benches provided for their convenience, or sauntering along the gravel-walks—children frolicking about in the height of merriment and glee, and the boats plying to and fro with their white canvass awnings shining in the sun (2), form a maze of bustle and animation most pleasing to the eye. It is the evening especially, a little after sunset, the visitor should prefer to take his stand on this balcony, and see the gay barks, with their coloured lanterns, gliding along and crossing each other in every direction, forcibly recalling to mind the Queen of the Adriatic, with her innumerable gondolas flitting about the point of Quintavalle, under the terrace of the *Giardino Francese*. On the larger island a Swiss cottage, the *Chalet des Isles*, near the bridge, affords refreshment to the weary; in summer, theatrical trifles are performed here. At the opposite end of this island we may, reposing at our ease in a pretty trellised summer-house, gaze on the “wide expanse” of water before us.

(1) The lakes are also fed by the reservoirs of Chaillot through an iron pipe, 46 inches in diameter, passing under the *Porte de la Muette*, a villa (see p. 191) lying within the fortifications.

(2) The charge is one franc for one person; for large parties, it is less in proportion. There are three landing places along the banks of the lake, but only one on the larger island, opposite the Swiss cottage. To cross over to the islands, the charge is only 50 centimes, return included. The visitor, wishing to be landed on the opposite or western bank on leaving the islands, should hail the boat at the landing-place on that side, and then repair to the *Chalet* and wait for it, but he must then arm himself with patience.

Leaving the islands for *terra firma*, snug little Swiss cottages may be seen peering here and there from behind the trees, well provided with beer and common wine for the thirsty. The carriage-road above-mentioned, which forms a circuit of not less than five miles, brings us to the second lake, separated from the former by a neck of land, called *Carrefour des Cascades*, where iron chairs may be hired at a charge of 3 or 4 sous. This second lake is much smaller, and less attractive than the other, but likewise furnished with boats for the accommodation of the tourist. At its further end a hill, or mound, called the *Butte Mortemart*, and also *Mont St. Bernard*, graced with a cedar at its top, (1) commands a good view of both the lakes. We must not omit to mention, that the dendrologist will find ample scope for observation in this park, where some of the rarest trees have been planted of late, including fourteen or fifteen kinds of oak (the cork-tree among the number), as many, perhaps, of the pine, the beech, the plantain, &c., while the islands are adorned with various plants of the warmer climates, requiring considerable nursing, such as the *yucca*, the *musa*, *begonia*, *aloës*, *rhapis*, &c. Mexico has furnished the *Taxodium sempervirens*, Van Diemen's Land the *Eucalyptus* and *Banksia*, Jamaica the sugar-cane, China the *Dielytron*, and Algiers the banana. From the Mont St. Bernard several walks or avenues branch out in as many directions. On taking the third to the right (if facing the lakes) the visitor will reach a pond, called the *Mare d'Auteuil*, a pleasant spot, where vegetation has attained a more venerable age, witness the huge weeping willow that dips its branches in the water beneath; nor would the visitor think himself here so close to Paris, were it not for the fortifications that mar the illusion. From this spot a few steps to the right will take him to Auteuil (see p. 190); by the gate of that name where he may either return to Paris through the village, or take his ticket for the Porte Maillot or Rue St. Lazare at the railway station close at hand to the left.

But if it be not his intention to leave the Park so soon, the Boulogne road (see Map) will take him to the pretty village of that name, and, continuing his walk, he will soon arrive at the vast race-course called the

Hippodrome de Longchamps, granted by the City to the *Société d'Encouragement* or Jockey-Club (see p. 483): It contains 62 hectares (153 acres) being 1,500 metres in length

(1) This cedar was brought from Neuilly early in 1825, while in full blossom. It weighed upwards of 48 tons, including the mass of earth which clung to its roots.

by 300 in breadth, and was inaugurated on the 26th of April, 1857. There are four stands (or *tribunes*, as they are called in France), two on each side of the Emperor's pavilion, which stands alone, and is splendidly fitted up, containing a saloon and sitting-room, opening on a platform from which a double staircase descends to the race-course. The platform is protected by an awning resting on six cast-iron pillars, the whole surmounted by a gabled roof in the style of an ornamental Swiss cottage. A square terrace for the Emperor's suite rises behind, with a square tower containing the staircase. The pavilion, like the other stands, has an entrance on the side towards the Seine, but the Emperor generally prefers ascending the double staircase in front. The two stands flanking this pavilion, from which they are separated by passages, are called *les grandes tribunes*, and are each 35 metres in length; they contain ten rows of seats, six of which are protected by a vast awning supported by cast-iron pillars, and divided, in the western stand, into seven compartments, which are reserved for the Minister of Agriculture, Commerce, and Public Works, the Prefect of the Seine, the Prefect of Police, the Municipal Council, the members of the *Cercle Impérial*, and other great *cercles* of Paris (see p. 14), and lastly to subscribers and persons provided with tickets giving admission to the weighing place. The compartment nearest the Emperor's pavilion is reserved for the members of the *Administration des Haras*. The eastern stand has fewer divisions, and is set apart for the members of the Jockey Club, who have specially arranged a compartment for ladies. The roofs of these two stands are surmounted by terraces accommodating about 400 persons each. The extreme lateral stands contain eight rows of covered seats each, but have neither uncovered ones nor terraces above. All these stands are entered from an enclosure on the side facing the Seine; the middle ones are flanked by square towers containing stairs leading to the terraces and galleries which give access to the seats in front. The galleries on the first floor are also accessible by central flights of stairs descending to the enclosure. The ground-floors contain a weighing-room, a saloon for ladies, another for the members of the Jockey Club, a third for refreshments, a guard-room, etc. The buildings are conceived in a style of elegant rural architecture. The raceground is infinitely superior to that of the Champ de Mars, and much larger than the adjoining *Ancien Sport*. It is so arranged that it can be turned into two courses, one of about 1,900 metres, and the other of about 3,000. The stands are situated so as to avoid the glare of the sun, and being near the first turning,

they allow of a straight run home of between 800 and 900 metres. In front, as at Chantilly, a wide sloping space is railed in, forming an enclosure which is the favourite resort of sporting characters. The course commands splendid views of the Bois de Boulogne, M. de Rothschild's villa, the hills of St. Cloud, Meudon, and Bellevue, Mont Valérien, the Seine, &c. Ready access to the course is provided for carriages and horsemen; and spectators can reach the ground by the right bank railway to Suresnes, the railway to Auteuil, the tramway and omnibuses to Boulogne, the omnibuses to Neuilly, and lastly by steam-boats running from the Pont de la Concorde. (1)

Close to the race-course, and commanding an excellent view of it at its western extremity, we see, on an elevated basement, the *Moulin de la Galette*, a remnant of the old Abbey of Longchamps, dating from the 13th century. This relic, a picturesque round tower crowned with a peaked roof, has a most romantic appearance. Its basement, the old walls of which rest upon mossy rocks mantled with ivy, is encircled by a moat crossed by a bridge of unhewn stone whence a flight of rugged stairs ascends to the top, which overlooks the whole race-course and scenery around. The moat is fed by the water of the adjoining ponds; and the sails of the mill, when driven by the wind, work a lifting pump by machinery within, by means of which the water is drawn up from the moat and conveyed back to the Cascade (see below), whence it originally came. Another tower, on the opposite side of the road, also forming part of the abbey in former days, adds to the romance of the scenery. A rustic habitation used as a guard-house is close by, while others of the same description raise their thatched roofs above the clumps of trees with which the grounds are artistically interspersed, so as successively to reveal to the eye, now the Mont Valérien, and now St. Cloud, Meudon, Suresne, or Boulogne. Four poplars, marking the tomb of a Russian colonel, who died here in 1814, have been religiously respected, and stand alone as before. A road, more than 7 miles in length, and 22 yards broad, follows the banks of the Seine, connecting Neuilly with St. Cloud. The suspension bridge of Suresne, with

(1) The City has granted the ground to the Jockey Club for 50 years from 1857, and for the same period the management of the Government Autumn Races, which used to take place in the Champ de Mars. In return the *Société d'Encouragement* has engaged to employ the whole of the nett receipts from the letting of places, &c., at races, in giving new stakes, or increasing those now existing; and has accepted of a certain tariff for places.

the wooded islands of Puteaux, connected with the park by rustic bridges over the narrow arm of the Seine that separates them from the right bank, contribute to enliven the scene.

Returning by the Suresne road to a spot where five roads meet, the eye is at once attracted by the picturesque

Cascade de Longchamps, now one of the favourite places of resort for visitors to the Park. An artificial mound, 180 feet in breadth and 42 feet high, raises its craggy front above a basin bordered with rocks; a vast sheet of water issuing from a cavern pierced through the body of the mound, falls into the basin from a height of 27 feet, while laterally two minor cascades are seen picturesquely threading their way through various crevices. An intricate rocky passage winds its way under the cascade, leading the visitor through many mock-perils, charmingly imagined, to the top of the same waterfall, where he may enjoy a view of the pretty lake by which it is fed, and which also displays a picturesque island in the centre. (1) Having explored the wonders of the cascade, and perchance taken some refreshment at the coffee-house close by, we may strike into the Allée de Longchamps, and on reaching the point where it crosses the Allée de la Reine Marguerite (see Plan), follow a carriage-way to the right, which leads to the

Croix Catelan, a venerable but mutilated relic, which has outlived all the political disturbances and revolutions of France since the 14th century. It is a pyramid erected by Philippe le Bel, to commemorate the murder of a celebrated troubadour named Arnould de Catelan, whom he had invited to Paris from the court of Beatrix of Savoy. (2) The upper part of

(1) The surplus water from the large lake is received here through a small rivulet crossing the *Mare aux Biches*, and collected in a vast basin, 7,000 square metres in surface, which will hold 10,000 cubic metres of water. When in full play the cascade emits 12,000 cubic metres per hour. The rock-work consists of 2,000 cubic metres of stone, brought from the forest of Fontainebleau, and re-arranged as nearly as possible in the order in which it stood there. The water, when it has reached the lower basin, is conveyed in a meandering rivulet to the ponds formed in the neighbourhood of the new race-course.

(2) The king had sent an escort of men-at-arms to conduct the troubadour safe through the Bois de Boulogne, then infested with robbers. The bard having, in an unguarded moment, boasted before these men of the rich treasures of which he was the bearer of to the king, they resolved to murder him, and executed their bloody purpose at this spot. To their mortification, the rich treasures they expected to find turned out to be nothing more than a few bottles of valuable essences of Provence manufacture. They returned to the royal palace, and gave out that they had waited in vain for Catelan, who had not arrived. Search was made

the monument is broken off; but the arms of Provence and of Catelan are still distinguishable on the pedestal.

Adjoining this is the *Pré Catelan*, where balls and theatrical representations used to be given, but which is now much shorn of its greatness. Nevertheless the walks are preserved, concerts are sometimes given, and a bowl of good milk may be had at the Swiss dairy.

On leaving this spot, and proceeding eastwards, the stranger will soon reach the lakes again, and may, if so disposed, continue his walk along the banks, until he reaches the *Parc aux Daims* (see Map), an enclosed ground where abundance of deer may be seen sporting about on the lawn. Here the road leads to the *Porte de la Muette*, entering which, and following the fortifications, we soon arrive at the great nursery for plants (see p. 191) of the City of Paris, and its ice-houses (1). This spot was selected because, in boring the Artesian well close by (see p. 101), a stratum of rock 52 $\frac{1}{4}$ feet thick had been found, together with a bed of sand which absorbs moisture. These ice-houses are 230 feet long, 98 in breadth, and 52 feet deep. They are divided into 10 compartments, each large enough to contain 1,000,000 kilogrammes of ice, of which however only one half is available, there being a waste of 50 per cent.

Should the visitor prefer entering the Parc de Boulogne by the *Porte Maillot* (see p. 194), or by the *Porte de Neuilly* further on, he will find the choicest wood-scenery that can well be met with in the neighbourhood of a great capital, and may give himself up to quiet meditation; or, if he be otherwise disposed, he may enjoy a delightful ride either in a carriage or on horseback. A more Arcadian style of locomotion, in the shape of a donkey, is often preferred by the rising generation, to be had on hire, at 1 fr. per hour, at the *Porte Maillot*.

To enjoy the Park de Boulogne on this side, a slight knowledge of its general topography will be of advantage. From the *Porte Maillot* a long avenue, called *Avenue de Longchamps*, two miles in length, extends as far as Longchamps (see p. 187), meeting the *Allée de la Reine Marguerite*, of more than equal length, about half way. The latter, extending from

and the body found; but the murderers would most probably have escaped discovery, had it not been for one of them who had the imprudence to perfume his hair with one of those essences, which was so rare that he could not have procured it in Paris. Suspicion being awakened, the guilty parties were apprehended, confessed their crime, and were condemned to the stake.

(1) These ice-houses are farmed out at the rate of 2 fr. per 100 kilos. The consumption per annum is 12,000,000 lbs.

Neuilly to Boulogne, skirts the pretty village of *St. James*, a cluster of villas near the former gate. The Imperial breeding stud is kept here, in buildings which are now receiving considerable additions. Close to this was

Madrid, a villa built by Francis I., after the model of that where he was kept in captivity by Charles V. It was demolished under Louis XVI., and its place is now occupied by a restaurant. Close to this is

Bagatelle, a beautiful villa, adjoining the Parc de Boulogne, and erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the property of the Marquis of Hertford, who purchased it for 313,000 fr.; it is fitted up in a style of great elegance.

JARDIN D'ACCLIMATATION.—If, instead of turning to the left at the end of the Avenue de l'Impératrice in order to reach the Lakes, we turn to the right, we soon find ourselves before the entrance to the delightful garden belonging to the *Société Impériale d'Acclimatation* (see p. 107), now one of the chief attractions of Paris. It lies close to the Porte des Sablons, being that which immediately follows the Porte-Maillot. The grounds comprise an area of 33 acres, beautifully laid out in walks encircling the pens or enclosures where the quadrupeds are kept, and which are arranged on the same plan as those of the Garden of Plants, with picturesque little pavilions or coqs, containing the stables. Unlike the Garden of Plants, however, this establishment only harbours such animals of foreign origin as are fit to be domesticated; so that the visitor would in vain seek for the lion, tiger, or hyena, which are here replaced by the hemione, tapir, Chinese pig, zebu, yak, kangaroo, lama, alpaga, and vicunna, besides various kinds of sheep, goats, stags, antelopes, gazelles, &c. The grounds are intersected by a streamlet, dotted with islands, and spanned by rustic bridges. Here various aquatic plants are grown, while other rare specimens of the vegetable kingdom abound on the surrounding grass-plots, such as the Spanish and Californian firs, the Japanese *Spirea Argentea* and *Deutzia Scabra*; the Chinese plum-tree and *Weigelia Rosea*, the North-American *Virgilia Lutea*, the Persian *Syringa Laciniata*, and the Greek fir (*Abies Regina Amalia*), which grows to a height of 60 feet, with a diameter of three feet at the base. Nor should we forget the hot-house, 300 feet long, and 90 in breadth, with its romantic rivulet and grotto, surrounded with palm-trees and other choice plants from tropical climes; the Abyssinian *Musa* with its gigantic blades, the Australian *Dicksonia Antartica* with its outspreading fernlike leaves springing from a heavy

trunk; the fan-shaped *Latania Borbonica*, and many others which it would be too long to mention. Proceeding along the enclosures which skirt the rivulets, swarming with various kinds of fish from the piscicultural establishment of Huningen, besides ducks, geese, and swans from Canada, Patagonia, the Sandwich Islands, Egypt, and other parts of the world, presenting a scene of agreeable animation, we find to our right the *Aquarium*, which, by the efforts of Mr. Alford Lloyd, the contractor, and Mr. Wilson, the manager, has become the chief attraction of the place. Of the fourteen compartments which compose it, the first four are devoted to fresh-water fish, such as trout, salmon, eels, carp, &c. The habits of these finny occupants may here be accurately watched, whether to admire their almost transparent bodies, or to follow their motions either upwards to dart at some fly, or downwards, to rest themselves on the sand. The three next compartments are chiefly tenanted by various kinds of *actiniae*, or sea-anemones, some of extraordinary beauty, attached here and there to the rocks with which the compartments are lined. Among these strange creatures there are also some *echinodermata*, such as sea-hedgehogs, star-fish, &c., quite as sluggish as the anemones. The remaining compartments are occupied by zoophytes, crustacea, mollusks, cephalopodes, &c. Not far from this, there is an elevated artificial rock for the gazelles, pierced with a grotto, from the crevices of which a good view may be obtained of the surrounding scenery. The oblong building at the opposite end of the stream contains stables with ten stalls for different quadrupeds of the larger sort, and a room for refreshments. On the opposite side of the stream there is a semicircular amphitheatre, with 28 wired enclosures for poultry; and further on a vast aviary, consisting of 16 wired cages, each provided with a little fountain and shrubs, and tenanted by peacocks, pheasants, doves, and other gallinaceous tribes. The visitor should stay until after sunset, when the keepers are busied in coaxing the birds into their respective roosting-places, an operation of some difficulty. The number of eggs laid here by the fowls is immense, and the sale of them produced in 1863 the sum of 10,000 fr. The sale of animals produced 105,000 fr. The last object of importance on this side is a *kokh*, or silkworm nursery, where important experiments have been made for the acclimatization of the Chinese and Japanese silkworms, hardier races than the common one, so subject to epidemics. The garden and hot-houses are visible daily at the charge of 1 fr. Carriages entering the grounds pay 3 fr.

PART IV.

ENVIRONS OF PARIS.

[For a list of conveyances, see Page 592*.]

ALFORT.—This village, two leagues from Paris, near the confluence of the Seine and the Marne, is celebrated for a veterinary school founded by Bourgelat, in 1764. This establishment possesses a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology. There are also a botanical garden, hospitals for sick animals, a laboratory, a pharmacy, ground for the cultivation of grasses, a school of practical agriculture, a flock of sheep for experiment, a herd of swine, a set of bee-hives, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy. Pupils from the north of France are admitted at Alfort upon the presentation of the Minister of Commerce and Agriculture, either as boarders, at 360 fr. a-year, or as gratuitous pupils. The establishment is endowed with sixty *demi-bourses* for as many pupils nominated by the Prefect of the Seine, and approved by the Minister. The Minister of War also has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of 17 to 25, and the duration of their studies is four years. They must all understand arithmetic, grammar, and smith's work. The number of pupils is limited to 300. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. If their owners are poor, the only charge made is for their keep. In case of murrain among cattle, pupils or professors are sent to treat them (1).

ARCUEIL.—This village, on the Paris and Sceaux Railway, has a remarkable church of the 15th century. Its name is derived from the arches of the aqueduct constructed by the Romans (see p. 27). The country round is picturesque.

ARGENTEUIL.—A large village, 2½ leagues north of Paris, on the Seine. There was a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared

(1) The annual cost to Government of this and the veterinary schools of Lyons and Toulouse, comprising altogether 600 students, is 492,000 fr. The average number of horses kept in them is 1350. The expenses amount to 1,921,900 fr. In the sheep farms at Rambouillet, Perpignan, and Lahayeveaux, there are 1,300 animals, the keep of which amounts to 116,000 fr. a-year.

for her by Abelard. A tunic, said to be that of our Saviour, woven by the Virgin Mary, is preserved here. Gregory of Tours states that it was brought to France in the reign of Charlemagne, and deposited in the convent of Argenteuil, where his sister and daughter were nuns. If this be the genuine one, those at Moscow and Rome must be counterfeits, for the legends say that the Virgin made her Son only one tunic which increased in size as he grew. At present there are considerable iron works here. A branch of the St. Germain Railway connects this place with Colombes and Asnières.

ARNOUVILLE.—Four leagues north of Paris. Louis XVIII. passed three days in the château of this place previous to entering Paris, in 1815; and here he drew up his Charter.

ASNIERES—is a pretty village on the St. Germain railway. Its summer balls are much frequented (see p. 481).

AUTEUIL.—(See p. 190.)

BAGNEUX—a village on the Paris and Sceaux railroad, with a church of the 12th century.

BELLEVILLE.—(See p. 451.)

BEAUVAIS—a town of 13,000 inhabitants, in the department of the Oise, 72 kilometres from Paris, on the Northern railway. It was the capital of the *Bellovaci*, who surrendered to Cæsar without striking a blow, B.C. 57. It was ravaged by the Normans in 850, and besieged by the British in 1443. Its chief attraction at present is the celebrated Imperial tapestry manufactory, to view which tickets may be obtained by writing to *M. le Général Rolin, aux Tuileries*; it also possesses a remarkably fine cathedral.

BELLEVUE—a village two leagues west of Paris, delightfully situated on the hill leading to Meudon from Sèvres. From the terrace an enchanting and extensive view is obtained of Paris and the windings of the Seine. Close to the Chartres railway, which passes through it, is a triangular Gothic chapel, dedicated to *Notre Dame des Flammes*, in commemoration of the dreadful railway accident which took place there on May 8, 1842, when 208 persons perished, most of them by the ignition of the carriages in which they were locked up.

BERCY.—(See p. 280). A new village of this name is now being built outside the fortifications, on the site of the old Park of Bercy, for the sake of warehousing wines without paying the octroi.

BICÊTRE.—This is a celebrated hospital, situated in the small commune of *Gentilly*, outside the fortifications, and close to the fort of Bicêtre. John, bishop of Winchester, built here, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bicestre*, *Bicêtre*. The Duke

de Berry gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected on its site an hospital for military invalids, which took the title of *Com-manderie de St. Louis*. Louis XIV. having built the Invalides, this house was annexed to the general hospital de la Salpê-trière. Bicêtre is situated on lofty ground, and the air is bet-ter than in most hospitals of Paris. It is supplied with water by machinery from two wells, sunk to 172 feet, in 1775. Bicêtre is used as an asylum for indigent old men, and male lunatics, and may receive 2000 patients. It presents a square of 900 ft. on each side, and contains 3 courts. The indigent and in-firm old men occupy the greater part of the building. They have no private rooms, but there are large rooms with work-shops and dormitories, as also several gardens and court-yards for exercise. They are obliged to work three hours a-day at their respective trades or other occupations, and receive in re-turn a share of the profits; the rest goes towards defraying the expenses of the establishment. The daily allowance to the indigent is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. The average daily cost of each individual is 90 c., and the total annual expense about 900,000 francs. The class of persons called *reposans* are such servants of the hospital as are unable to work. The number of patients is about 900, who have the same allowance as paupers, except bread, of which they receive a larger quantity. The insane, *when not dangerous*, are treated most leniently; and, those who are capable of it, work on a model farm and bleaching-ground, where hogs of superior kinds are reared; this farm not only supplies the establishment, but even partly supplies the other hospitals of Paris. This method of treating lunatics has been found to succeed beyond all expectation. There are various kinds of schools in the establishment for lunatics of all ages. Concerts are occasionally given, at which both the per-formers and the audience are lunatics; they are found to act very beneficially on the mind (1). Until 1835 a vast prison was situated within the walls of the hospital, but is now re-placed by the prison in the rue de la Roquette (see page 457). Doctors of Bicêtre: for the old and infirm, Léger; for lunatics, Voisin, Delasiauve, and Marcé. Surgeon, M. Broca. Upwards of 2,000,000 fr. have been expended on this establishment.

(1) Owing to the progress made in the medical sciences, the number of patients annually discharged at present is seven times greater than it used to be 50 years ago.

BOURG-LA-REINE—2 leagues south of Paris. There is a house here, with a park, built by Henry IV. for Gabrielle d'Estrees. Here Louis XV. received the infanta of Spain, in 1722, and Condorcet, persecuted by the Convention, committed suicide by poison, in 1794. The cattle-market, called *Marché de Sceaux*, for the butchers of Paris, is held every Monday. The Paris and Sceaux railroad has a station here.

BUC—a village $4\frac{1}{2}$ leagues south-west of Paris, is remarkable for the aqueduct of 19 arches erected by Louis XIV. which conveys water to Versailles (half a league distant). Near this place is the source of the *Bièvre*, which falls into the Seine near the Garden of Plants.

CHANTILLY—a town 10 leagues north of Paris, was once celebrated as the residence of the illustrious house of Condé. The estate of Chantilly having lapsed to the crown in 1484, Charles VIII. gave it to Guillaume de Montmorency, his nephew, one of whose descendants having forfeited his head and his estates in 1632, Louis XIII. presented Chantilly to the Princess de Condé, sister of the duke alluded to. It was finally presented, in 1661, by Louis XIV., to the Great Condé. (1) His descendants continued here till the revolution of 1789, when that part of the princely mansion called *Le Grand Château*, was demolished, and the works of art, except such as had been removed and secreted, were destroyed, together with the garden. On the Restoration, in 1814, the *Petit Château* was restored to the house of Condé, and many improvements were made by the last of that name, who frequently resided here, and made it his hunting-seat. On his melancholy death in 1830 (see p. 325n), Chantilly descended to the Duke d'Aumale, 4th son of Louis Philippe, who frequently visited it, with other members of the royal family. In consequence of the decree of Jan. 22d, 1852, forcing the Orleans family to dispose of all their

(1) The great Condé here spent his latter years, after retiring from military life, in the society of Racine, Boileau, Bossuet, and other literary men of his age. Condé took great pride in this beautiful retreat, and pleasure in embellishing it; and when Louis XIV., who had a claim on it, indicated a desire to obtain possession, he said, "Vous êtes le maître; mais j'ai une grâce à demander à Votre Majesté, c'est de me laisser à Chantilly comme votre concierge;" and the King had the moderation not to interfere. Condé's affairs were never in a more desperate condition than at the moment when he was honoured by a visit from his cousin and sovereign (1671); nevertheless, nothing could exceed the magnificence of the entertainment, rendered memorable by the suicide of Vatel, the celebrated cook, who ran himself through with his sword in despair, because the fish did not arrive in time for dinner.

property in France, it has now changed hands, and has been bought by two of the partners of the house of Coutts and Co. The château, which is situated in the midst of a lake, is one of the finest monuments of the style of the Renaissance in existence. In the state-rooms and gallery are the battles of the Grand Condé, painted by Van der Meulen. There are also, besides the state-rooms, a chapel, and a Chinese cabinet. It is surrounded by vast grounds, laid out in the English and French style, with gardens, lawns, parterres, islands, grottos, and picturesque walks. The stables of Chantilly, considered the finest in Europe, are at some little distance from the Château, and form even a more magnificent pile of buildings than the palace. They are capable of holding 180 horses, and connected with them are other buildings for the accommodation of hounds, carriages, &c. The exterior and interior are tastefully decorated with pieces of sculpture representing sporting subjects, and the lawn in front is magnificent. Admission to the Château, stables, and grounds is obtained without difficulty. The forest of Chantilly, adjoining the park, contains 7,600 acres. In the midst of it is a circular area called the *Table Ronde*, from which 12 roads branch in different directions, and this is the ordinary rendez-vous of sporting parties. Here also the festival of St. Hubert, the patron of sportsmen, used to be celebrated. The pretty lakes of Commelle, at about an hour's walk across the forest, are fed by a little river called *La Thève*, and skirted by the village of Commelle and the Château de la Loge, which is said to have been built by Blanche de Castille, mother of St. Louis. Races, fashionably attended, take place at Chantilly in May and October. At the May meetings the Derby is run for, and in the October the St Leger. The Government gives stakes amounting to several hundred pounds, and the Jockey Club and the authorities of the Department also give prizes to be contended for. Several racing studs are kept at Chantilly, on account of the facilities for training. Count de Morny has a large establishment of the kind near the railway station. The number of race-horses at Chantilly is now about 200. There was also a hunting society here, which has been broken up. The Prince de Sagan, grandson to the Duc de Talleyrand, however, has bought up the establishment, and intends keeping it on until the expiration of the lease. The indemnities to the proprietors over whose lands sporting is carried on, amount to about 50,000fr. For the benefit of the English residents, the Rev. J. C. Cox, M.A., Trinity College, has been licensed by the Bishop of London to be Chaplain at this place. The Northern railway takes visitors direct to Chantilly.

CHARENTON—was celebrated under Henry IV., Louis XIII., and XIV., for the controversies which took place there on doctrinal points between the Catholics and the Protestants. At present its only claim to notice is the great hospital for lunatics of both sexes, founded in 1644 by the minister Deblanc. In 1797, it was converted, under the name of *Maison Nationale de Charenton pour le traitement des aliénés*, into an asylum for 400 lunatics whose cases were not hopeless; others are now received whose insanity is considered incurable. The mode of treatment by giving employment and amusement to the patient, with the apparent absence of restraint, has been found very successful. The dormitories are spacious, well-lighted, airy, &c.; and the passages are warmed by iron pipes under the floor. The asylum is under the authority of the Minister of the Interior, and the superintendence of a special committee. Persons are received here as boarders, and gratuitously on an order from the minister, who has a certain number of *bourses* at his disposal, to be applied for a limited time in favour of persons having claims on the government. There are three classes of boarders: the first, those who pay 1,425 fr., and upwards; the second, 1,125 fr.; and the third, 828 fr., including washing. Certificates, signed by medical men not more than a fortnight before admission, are to be presented on the part of lunatics previous to their being allowed to enter, and certain formalities have to be complied with. Admission is granted at all times to friends of patients; but the public are only admitted from noon to 4 o'clock, on Thursdays and Sundays. No one is allowed to enter the wards, but strangers are shown the courts and gardens. Lunatics, whether cured or not, are restored to their families on permission of the authority which ordered their admission. (1) Physicians, Dr. Rousselin, Dr. Calmeil. Chief Surgeon: Dr. Deguise junior. A stone bridge over the Marne connects Charenton with Alfort.

CHARTRES—the capital of the department of Eure-et-Loir, a town of 18,000 inhabitants, celebrated for its splendid cathedral, and easily accessible from Paris by the Western railroad. It was once the capital of the fertile Beauce, and is situated on a slope, at the bottom of which runs the Eure, washing the only remaining portion of the old fortifications and two of the city gates, the rest having been pulled down, the ramparts levelled into walks, and the town thrown open. Chartres is remarkable as one of the largest corn markets in France, but chiefly for its Cathedral, one

(1) The share supported by the department of the Seine in the cost of all the lunatic asylums was last year 795,000 fr.

of the most magnificent in Europe, conspicuously situated on the hill on which the city stands. Henry IV. was crowned in the choir of this church, Feb. 27th, 1594. Its most striking and interesting features, after its vast dimensions and elegant proportions, are its two rich and singular lateral portals, its painted glass, scarcely equalled in France, and its three rose windows. This edifice was commenced by Bishop Fulbert, in 1029, but was not dedicated till 1260. The western front was completed in 1145, with the exception of the elegant crocketed northern spire, raised in 1514, partly at the charge of Louis XII., by J. Texier; it is 370 feet high, and the upper part of beautifully light and delicately executed work. The exterior of this beautiful edifice is adorned with 1800 historical statues, and 2000 more are disseminated round the choir and the rest of the interior. The western front and portal, elaborately ornamented with statuary in the Byzantine style, illustrative of the New Testament, is inferior altogether in design and execution to the two entrances on the northern and southern sides, consisting of triple projecting Gothic porticos resting on piers of clustered pillars. The statues which line the sides and vaults are of a superior style of art, and of the 14th century. The interior is of such consistent proportions in all its parts, that its vast dimensions do not strike the spectator at first sight, but its length is 422 feet, and the height to the apex of its roof 112 feet. The style throughout the nave and choir is the vigorous early Gothic. In the centre of the nave a maze or labyrinth, of intricate circles, is marked out on the pavement in coloured stone; to follow it through its windings (1,320 feet long), saying prayers at certain stations, was probably at one time a penitential exercise. The church possesses a perfect treasure of painted glass, more than 130 windows being completely filled, and few being quite destitute of this splendid ornament. They date, for the most part, from the 13th century. Some of the glass is half an inch thick. The three rose windows at the end of the nave and transepts are remarkable for their size, 30 or 40 feet in diameter, and their complicated tracery, which however is somewhat heavy. The subjects are generally sacred, but the lower compartments contain representations of various trades—shoemakers, basket-makers, &c., showing that their guilds or corporations were the donors. The choir has double aisles, and ends in a hemicycle towards the east; in the inside 8 marble bas reliefs, of scriptural subjects, mediocre in design and execution, are inserted, and behind the high altar is a huge piece of marble sculpture, in the taste of the time of Louis XIII., out of character with the building. The outside of the screen, which separates the

choir from its aisles, is ornamented with a series of remarkable Gothic sculptures, representing the life of Christ or the Virgin Mary, in 45 compartments, surrounded with the most elaborate tracery and tabernacle work. They were begun in 1514, and continued down to the middle of the 17th century, and are interesting as some of the final efforts of Gothic art. The execution has been compared to "point lace in stone, and some of the sculptured threads are not thicker than the blade of a pen-knife." After exploring this noble edifice, the traveller may inspect the churches of St. Pierre and St. André, which, though not comparable, are still worth a passing visit; St. André, ("to what vile uses may we come at last!") divested of its sacred character, is now a magazine for forage. Chartres abounds with antiquities of the Gallo-Roman period and the Middle Ages. It has a public library, comprising 30,000 volumes, besides 900 MSS.

CHATENAY—a mile and a-half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHOISY-LE-ROI.—This large village, $2\frac{1}{2}$ leagues from Paris, is so called from a château, a favourite residence of Louis XV. It is celebrated for its glass and morocco manufactories. Close to the railroad station the Seine is crossed by a bridge.

COLOMBES—a neat little village on the St. Germain railroad.

COMPIEGNE.—This town, with 9,000 inhabitants, 19 leagues north-east of Paris, near the confluence of the Oise and the Aisne, possesses a palace agreeably situated between the town and the forest. Compiègne has many interesting historical associations. Its origin dates from the fourth century. In 562 Clotaire I. died of a malady contracted there; councils were held at Compiègne in 823 and 833, by the latter of which Louis le Débonnaire was dethroned. Another council, held here in 871, excommunicated Carloman; here also Louis le Bègue was crowned in 877, and buried in 879. In 977 Louis V. died here. In 1260 St. Louis founded its palace; in 1364 Charles V. held the town against the King of Navarre; in 1430 the Maid of Orleans was made prisoner here by the English; in 1539 Francis I. here received an embassy from Charles V.; in 1624, Cardinal Richelieu signed a treaty of peace with the Dutch in the palace, where, 146 years later, Louis XVI. first met Marie Antoinette, and Napoleon in 1810, received the Archduchess Maria Louisa. In 1814, Louis XVIII. here received the visit of Alexander of Russia and Bernadotte of Sweden. Lastly, in 1833, the marriage of Princess Louisa, daughter of Louis Philippe, with King Leopold of Belgium, was celebrated in the chapel of the palace.

The PALACE.—It is situated on the *Place du Château*, a

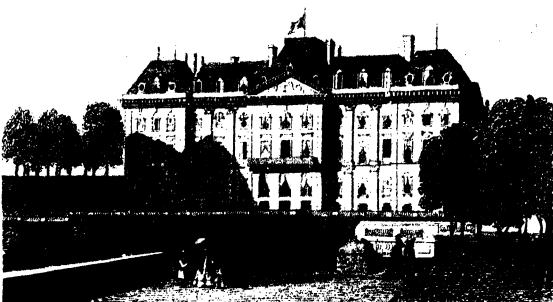




PALACE OF CONGRESSES.



PALACE OF THE IMPERIAL DIET.



PALACE OF THE MINISTRY OF WAR.



spacious square, surrounded with alleys of lime-trees, and was built by Louis XV. and Louis XVI. The entrance is through a Doric portico connecting two lateral wings which, with the main body, enclose the *Cour d'Honneur*. The *Grand Vestibule*, a long Doric gallery, adorned with marble busts of Roman Emperors, leads by the *Escalier d'Honneur*, a fine double-branched staircase, flanked with marble statues of l'Hopital and d'Aguesseau, to the *Salle des Gardes*, a long Doric hall, adorned with splendid panoplies and pieces of armour of beautiful workmanship. The *Salon des Huissiers*, to the left, contains a hunting scene under Louis XV., painted by Audry, and two other pictures of hounds, by Desportes. The following *Salle à Manger de l'Empereur*, an Ionic hall, opening into the garden, and painted in grisaille by Sauvage, opens to the right into a suite of apartments formerly inhabited by Madame Adélaïde, sister to Louis Philippe, and now reserved for the use of Princess Mathilde. The King of Prussia occupied them in October, 1861. The suite consists of a *Salon d'Attente*, painted in grisaille by Sauvage, and adorned with a splendid rural scene, executed in Gobelins tapestry; a *Salon de Réception*, with busts of Napoleon I. and III., and the Empress Eugénie, and three mythological subjects in Gobelins tapestry, and lastly a *Chambre à Coucher*, with full-length pictures of the Emperor and Empress, and beautiful arabesques painted in the panels. All these rooms are filled with Beauvais furniture. Returning to the dining room, a door opposite leads to the *Salon des Aides-de-Camp*, containing large maps, painted on canvas, of the forests of Compiègne, Fontainebleau, St. Germain, and Marly. Next follows the *Salon de Famille*, where the Imperial family meet in the evening, the *Salon du Conseil*, a splendid room, with a Gobelins carpet and Beauvais furniture. The walls are adorned with three fine pieces of Gobelins tapestry, representing sacrifices to Pallas, Flora, and Ceres, from originals painted in 1787, by Suvée. The Emperor's bedroom, with a splendid gilt bedstead and canopy, is such as it was in the time of Napoleon I.; the furniture is red damask, and the ceiling painted in compartments, by Girodet, who has also painted those of the *Library*, a spacious room, with carved and gilt bookcases. The central compartment here represents Mercury, Pallas, and Apollo. We next enter the *Salon de Musique* of the Empress, with four pieces executed in Gobelins tapestry, representing Chinese and other oriental subjects. Next follows the Empress's bed-chamber, a most gorgeous apartment. The ceiling and panels, painted by Girodet, represent the Evening Star, and the Seasons. Over the richly gilt bedstead hovers the Imperial

eagle; the furniture is also gilt and covered with red damask. Adjoining is a bath and cabinet de toilette, also beautifully furnished. The bed chamber leads to the *Salon de Réception* of the Empress; the ceiling and panels over the doors are painted by Girodet. All these rooms were inhabited by the Queen. The following room is the *Salon des Fleurs*, which is now the bed-chamber reserved for the Prince Imperial. Adjoining is his reception room, which was arranged in 1811 for the King of Rome. The coves of the ceiling, by Girodet, represent Departure, War, Victory, and the Return. Descending a staircase we find the *Salle du Spectacle*, with three tiers of galleries, and capable of containing 800 persons. It is richly painted and gilt. The front seats are for the Emperor and Empress; those behind are for the Princes, and the members of the court occupy the adjoining side galleries. The suite behind the Empress's rooms comprises a private dining room, and the *Galerie de Don Quichotte*, with 31 paintings by Coypel, father and son, representing the most striking scenes of Cervantes' masterpiece. From this we enter the *Salon d'Attente* of the *Grande Galerie des Batailles*, with a painting of "Stags at Rest," by Martinus. The *Galerie* itself is a gorgeous saloon, built by Napoleon I., the vaulted ceiling, supported by 20 Corinthian columns, illustrates in 12 allegorical compartments, by Girodet, the victories of Wagram, Austerlitz, etc. It is 100 feet by 40, and 30 feet in height, and is lighted by 13 large lustres. A full-length statue of Napoleon I., and another of Madame Letitia seated, occupy the extremities. The following room contains a hunting piece, and a beautiful "Dream of Napoleon I." To the right of this is the *Galerie Neuve*, built in 1858. It is adorned with a series of eight paintings by Natoire, completing the series of scenes from Don Quixote above described. Returning to the preceding room, a door opposite opens into the *Anti-Chapelle*, adorned with fine Gobelins tapestry, representing High Mass, Leo X., and the Defeat of Maxentius, copied from the Vatican at Rome. The present chapel, adjoining, is of the Doric and Ionic orders; the window represents, in stained glass, the Creator, Faith, and Hope. This palace is visible every day from 10 to 4, when the Emperor is absent.

A spacious terrace behind the palace, adorned with sphynxes, statues of Ulysses, Mutius Scævola, and good copies from the antique, in white marble, slopes down into the *Garden*, which is laid out in the English style, and contains several good statues, both bronze and marble. A portion of the forest is seen from the terrace, and an arbour of iron

frame-work, 4800 feet long and 14 feet in breadth, leads from the palace to the forest. There is also a canal of about the same length. To the left the terrace ends in a fine avenue of lime trees, planted on part of the old ramparts of Compiègne, dating from 1199. The forest of Compiègne contains 36,590 acres, 338 roads, forming a length of 220 leagues; 21 ponds, 318 bridges, and 11 fountains. Its value is 49,000,000 fr. All the finger-posts pointing to the town are painted red.

The *Town* of Compiègne is irregularly built, but it possesses, besides the palace, three remarkable edifices. The *Hôtel de Ville* is a Gothic structure of the end of the 14th century; its central tower, with the lateral turrets and the profuse sculpture of its front deserve particular attention. This building is not unworthy of a visit. In the Council Chamber is Papety's well-known picture, *Un Rêve de Bonheur*, besides full length pictures of the Emperor and Empress, and a fine forest scene by Veilquez. The public library, composed of 12,000 volumes, is in one of the contiguous rooms. On the second story is a museum, founded by M. Vivenel. Here the visitor will be astonished to find, within a small compass, treasures which are often wanting in larger collections. Besides a numerous series of Etruscan vases, Roman lamps, medals, etc.; there are St. Veronica and St. Francis de Paula, by Annibal Caracci; two boys, by Murillo; dogs, by Jadin; Charity, by Landelle; three paintings, by Boucher; two beautiful pastel landscapes, by Chamorin, and other valuable pictures and designs; also an altar-screen of alabaster, of the 15th century, with the Passion carved in haut-relief in 14 compartments, once belonging to St. Germain l'Auxerrois; the bedstead and arm-chair of Henry II.; a spur of Joan of Arc, Egyptian antiquities, &c. There is also a small collection of minerals and plaster casts here. The *Église St. Jacques*, independently of its remarkable tower and pure pointed style throughout, contains two remarkable paintings in the transepts; one is Queen Anne of Austria, consort of Louis XIII., renewing the vow she had made to the Virgin; the other, Christ at Emmaus, but with the curious circumstance of the presence of Anne of Austria, her children and her courtiers on the picture. There is also a copy, by Philippe de Champagne, of Titian's Entombment of Jesus. This church has a nave and two aisles. The front of the church of *St. Antoine*, with its buttressed towers, canopied and spired, is a gem of the florid Gothic. The interior is slightly cruciform, and consists of a nave and two aisles. There is some fine old stained glass representing sacred subjects, dating from 1540, in two of the chapels; the Lady

Chapel has three stained windows of modern execution. The only paintings worth mentioning are: an Assumption, by Manchard; a Flight to Egypt, by Mattez; and an old painting of two Benedictine nuns in prayer.

A military camp is sometimes formed at Compiègne in autumn. A branch of the Northern Railroad leads to this town. Those who have taken the precaution of starting by an early train, may enjoy a delightful drive to

Pierrefonds—for which place vehicles start at about 10 from the Hotel de la Cloche, Place de l'Hotel de Ville, at a charge of 2 fr. a-head; or else a cabriolet may be had at 8 fr., or an *Americaine* at 10 fr., return in all cases included. The whole excursion takes about four hours, stoppages included, and is well worth the trouble. Pierrefonds, 12 kilometres from Compiègne, is situated on the southern border of the forest of Compiègne, and is remarkable for the ruins of a fine old castle of the 14th century, situated on the crest of a steep rock overlooking the village. An older one existed in the 11th century, not far from this spot, where the *Ferme du Rocker* now stands. The Pairie of Pierrefonds was one of the oldest of the kingdom, until it became a royal domain. The present castle was built by Louis d'Orleans, Count of Valois, brother to Charles VI., the same who was assassinated by the emissaries of the Duc de Bourgogne in 1407 (see p. 271n.) The latter immediately afterwards sent the Count de St. Pol to besiege Pierrefonds, who got possession of it by capitulation. In 1413 he was himself compelled by Charles VI. to give it up to the son of Louis d'Orleans, but before yielding to the royal mandate he set it on fire, and a large portion of it was thus destroyed. In 1589 the castle was occupied by a bold robber chief, named Rieux, who laid the surrounding country under contribution, and in 1591 sustained two sieges by the forces of Henry IV., under the Duke of Epemon and the *Maréchal de Biron*. He was at length caught by stratagem, and hanged at Compiègne in 1593. His feudal lord, St. Chamant, sustained a third siege after his death, and obtained an honourable capitulation. The castle sustained a fourth siege in 1616, when Villeneuve, a second Rieux, capitulated after a determined resistance. Cardinal Richelieu afterwards caused the castle to be partly demolished. In 1798 the ruins were sold for 8,000 fr. as national property; in 1812 Napoleon I. bought them for 5,000 fr., and they have belonged to the Crown ever since. Louis Philippe visited them in 1832, as the domain of his ancestors, and the present Emperor has done much to render them accessible and beautify the surrounding ground. A portion of the castle is likely to be soon restored.

The village below is acquiring some importance from the sulphurous spring discovered there in 1846. A bathing establishment, provided with every comfort, has been erected, and several pretty houses have sprung up around it.

But Pierrefonds is not the only attraction of these parts. Following the road to *Attichy*, at about two kilometres from Pierrefonds, we arrive at a spot where every stroke of the pickaxe reveals the existence of some habitation of the Gallo-Roman period, and roofs of houses may be seen peering out of the soil. Here Roman wells are found, and innumerable relics of the Roman dominion in these regions, such as sculpture, pottery, weapons, etc. Passing through the hamlets of *Palesne* and *Morienval*, which latter stands on the site of a Roman villa, and of one built by Dagobert, while its Byzantine church might adorn a town, we arrive at *Orrouy*, where a guide may be had to show the Roman ruins of

Champlieu—(*Campi locus*.) Following some intricate paths up a hill, the visitor will suddenly come upon a wall which forms part of the most complete amphitheatre now in existence: nothing indeed is wanting but the actors and the public of those times. It has long been known in the neighbourhood as the *Fer-à-Cheval*, a name which denotes its form. In the middle ages it was called *Les Tournelles*. Here Roman coins of Hadrian, Antoninus Pius, and Constantine, have been found, and the children of the vicinity will sometimes offer some for sale to the tourists. M. Marchal (de Lunéville) has published some of the architectural remains, busts, and other pieces of sculpture which still exist here. This spot was evidently one of those permanent Roman camps which not unfrequently became towns in course of time. We here find evidence of this in the existence of a temple to Apollo, situated in the vicinity of the theatre. Part of the stairs of the peristyle are still visible, with the well sculptured shafts of columns, the capitals and entablatures of which are strewn on the ground.

COURBEVOIE—a village lying beyond Neuilly, and only remarkable for the statue of Napoleon I., which stood on the Colonne Vendôme, and has now been erected here on a granite pedestal, facing the Arc de Triomphe de l'Etoile, which is visible from this spot.

CORBEIL—8 leagues south of Paris, on the Seine; a town of 4,000 inhabitants, with extensive flour-mills and an immense corn-warehouse, having 365 windows. It carries on a considerable trade in corn and flour. The church of St. Spire, rebuilt in 1437, contains the tomb of Jacques de Bourgoin, founder of the college of Corbeil (1661). The small church of St. Jean

en l'Île was built by the Templars in the 13th century. A branch of the Lyons railway terminates here.

ENGHIEN-LES-BAINS.—This village, half an hour from Paris, is situated on the lake of St. Gratien, between Montmorency and the wood of St. Gratien. The sulphurous spring was discovered in 1766. The waters contain lime, carbon, magnesia, soda, and sulphuretted hydrogen gas; their usual temperature is 59 degrees of Fahrenheit, but they may be heated much higher without losing their properties; they are efficacious in diseases of the skin, intestinal chronic affections, scrofulous, nervous, and rheumatic disorders. Furnished houses and apartments for the accommodation of visitors are very numerous. Horses and asses are ready saddled for rides to the delightful villages in the vicinity. Balls, similar to those described at pp. 479-481, take place here in summer, and attract the Parisians in very great numbers, particularly since the existence of the northern railroad, which has a station at Enghien.

ERMENONVILLE—10 leagues north-east of Paris, is remarkable for its château, in a dependency of which Jean-Jacques Rousseau died. M. de Girardin, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th May, 1778, but died on the 2d July following, and was buried in an island in the great park, called *Ile des Peupliers*, where a monument was erected to his memory. The park and grounds adjoining the château are laid out with great taste.

FONTAINEBLEAU.—This handsome town of 9700 inhabitants, at 59 kilometres S.E. of Paris, is the seat of a sub-prefecture, and has two hospitals, a Hôtel de Ville, a new and handsome Palais de Justice, a Protestant college, a church (St. Louis), newly rebuilt in a very tasteful style, a theatre, public baths, and a porcelain manufactory. It may be reached in less than two hours by the Lyons railroad, which has a splendid viaduct of thirty arches at the Fontainebleau station. In the middle of the Place Centrale, to the left of the Grande Rue, there stands a bronze statue of General Damesme, who fell in the insurrection of June, 1848. But the chief attractions of Fontainebleau are its palace, which stands unrivalled for magnificence, and the picturesque forest on which it borders. The garden and park are public; the palace is visible on Sundays and Thursdays from 2 to 4, without an attendant, and with one, on other days, from 11 to 4. To visit the scenery of the forest completely, vehicles are always in readiness, but the price must be bargained for beforehand.

HISTORY.—The forest of Fontainebleau was originally called the *Forêt de Bierre*, from the name of a Danish warrior, Bierra,

surnamed *Côte de Fer*, who in 845 encamped his army here after having committed frightful ravages. Its present name seems to have been derived from a spring of water, where the town now exists, which was found so delicious by thirsty huntsmen as to obtain for it the appellation of *Fontaine Belle Eau*. The epoch of the foundation of a royal residence here, is uncertain. Some attribute it to King Robert the Devout in the eleventh century, but it is at least of the twelfth, several acts having been promulgated here by Louis VII. Philippe Auguste also resided at Fontainebleau. Philippe le Bel was born and died at Fontainebleau, and his tomb is in the small church of the adjoining hamlet of Avon. Louis IX., who called Fontainebleau his *chers déserts*, frequently hunted in the forest, founded an hospital, and erected the *Chapelle de la Sainte Trinité* here. It was not however till the 16th century that the present château was commenced by Francis I., and became the favourite residence of that monarch and his immediate successors. In it have taken place many of the most remarkable events of French history. Here, in 1539, Francis received and fêted Charles V. of Germany on his visit to France. In 1602 the Maréchal de Biron was arrested here, by order of Henry IV., on a charge of high treason, and afterwards beheaded in the Bastille. In 1650 the Marquis de Monaldeschi, the secretary and favourite of Queen Christine, was assassinated here by her orders. In 1685, Louis XIV. signed the revocation of the Edict of Nantes, and in the following year the great Condé died here, as did also in 1765 the Dauphin, only son of Louis XV., father of Louis XVI., Louis XVIII., and Charles X. The court having been transferred by Louis XIV. to Versailles, Fontainebleau became neglected, and at the revolution it was stripped of all its valuable furniture and decorations, and fell into thorough decay. Under Napoleon, however, it was partially restored, and became once more the theatre of events. In 1808, Charles IV., king of Spain, dethroned by Bonaparte, was detained a prisoner here during 24 days. In 1809 the divorce between the Emperor and Josephine was pronounced here, and three years later Pope Pius VII. became an unwilling inmate of the palace for 18 months. Here Napoleon himself, in 1814, signed his abdication; and took leave of the imperial eagles. Nothing remarkable took place here during the Restoration, Louis XVIII. and his family having made few improvements in Fontainebleau. But in 1831, Louis Philippe commenced its complete restoration, and the works proceeded with great activity, and at considerable cost; all the first artists of France were employed in decorating it; the most scrupulous attention was paid to the restoration of everything to its ori-

ginal style, the furniture carefully selected, and the effect of the palace rendered the most splendid that can be conceived. The latest events that have taken place at Fontainebleau are the marriage of the Duke of Orleans, the reception of Queen Maria Christina of Spain, Lecomte's attempt to assassinate Louis Philippe in the forest, and the visits of the Grand Duke Constantine of Russia, and the King of Bavaria, in May, 1857.

THE PALACE.—The vast *Cour des Adieux*, formerly *Cour du Cheval Blanc*, from an equestrian statue in plaster once placed here, is separated from the adjoining Place de Solferino (lately Place de Ferrare) by an elegant railing, over the central gate of which we see two gilt eagles, the same which adorned it under Napoleon I. The palace has four courts; viz. the *Cour de la Fontaine*, the fountain in which is surmounted by a fine statue of Ulysses, by Petitot; the *Cour Ovale*, or *du Donjon*, formerly containing the keep of the château; the *Cour des Princes*, so called from its apartments having been assigned to the Prince de Condé and the Duc de Bourbon; and that *des Cuisines*, or *de Henri IV.*, who added considerably to the works of his predecessors, and took much pleasure in adorning the château. The *Cour des Adieux* was designed by the architect Serlio and was once divided into four separate portions, for jousts and tournaments. The frontage of the château is composed of five pavilions, bearing the names of, 1, the *Pavillon des Aumôniers*, or *de l'Horloge*; 2, the *Pavillon des Ordres*; 3, the middle pavilion, called *des Peintures*, adorned with a bust of Francis I., placed there by order of Louis Philippe; 4, the *Gros Pavillon*; 5, the *Pavillon des Armes* or *des Poêles*, so named from German stoves erected there in the time of Francis I. In the centre is a double flight of steps known as the *Escalier du fer à cheval* (so called from being in the form of a horse-shoe), constructed by Lemercier in the time of Louis XIII., and a few feet in advance of the bottom of these steps is the spot on which the Emperor Napoleon bade adieu to his soldiers on the 26th of April, 1814; and where, eleven months after, he reviewed the troops he was about to lead to Paris. The other two sides of the court are formed by an old wing of the time of Francis I., and a new one, of a different design, erected by Louis XV. on the site of the splendid *Galerie d'Ulysse*, thus destroying some of the best frescoes of Primaticcio.

Interior.—The order in which the visitor is led through the different apartments is seldom the same, but whether he enter them from the Horse-shoe staircase, or from a door below, he will arrive at a vestibule, with six doors, beautifully carved, respectively giving access—1, to the upper gallery of

the *Chapelle de la Trinité*; 2, the staircase descending into it; 3, the *Galerie des Fresques*, or *des Assiettes*; 4, the rooms formerly occupied by the Duchess of Orleans; 5, to the Horseshoe staircase, and 6, to the *Galerie de François I.* The *Chapelle de la Trinité* was constructed by Francis I., on the site of one erected by St. Louis; a fragment of the latter, a Doric arch at the bottom of the nave, still remains. The chapel is 130 feet by 20, exclusive of the side chapels. The arched ceiling, painted by Fréminet, and restored by M. Lejeune, represents Noah entering the Ark with his children, the Fall of the Angels, the Adoration of God, the Announcement of the Messiah by the Angel Gabriel, and the Holy Fathers receiving this announcement. The altar, of the time of Louis XIII., is by Bordoni; the altar-piece, the Descent from the Cross, was painted by Jean Dubois; the four bronze angels, and the statues of Charlemagne and St. Louis, are by Germain Pilon. The marriages of Louis XV. and of the late Duke of Orleans, as also the baptism of the present Emperor, were celebrated here.—The *Galerie des Fresques* is remarkable for its panels, with paintings of Fame, Victory, Juno, Ceres, Flora, etc., by Ambroise Dubois, restored by Alaux. The wainscoting below is decorated with 128 beautiful plates of Sevres porcelain, representing the principal residences of the French monarchs, and objects relating to the history of Fontainebleau. Returning to the vestibule, we enter the *Galerie de François I.*, a magnificent hall, 60 metres in length, overlooking the Cour de la Fontaine, with a ceiling divided into massive compartments beautifully gilt, and a maze of scroll-work, caryatides, and arabesques in haut-relief on the walls, encompassing frescoes by Rosso and Primaticcio, some of which have been restored by M. Coudere, who has added other subjects of his own. On the panels of the wainscoting are various devices, the letter "F," and the Salamander, the emblem chosen by Francis I. At the further end of this gallery there is a marble bust of Francis I., and to the left of this a door gives access to a winding staircase, called *Escalier St. Louis*, beautifully designed and carved.

We must now return to the vestibule, in order to view the *Appartements des Reines Mères*, so called from having been formerly assigned to the Queens Dowager. They were inhabited by Pius VII. in 1812, and afterwards by the Duchess of Orleans. They are all remarkable for splendid specimens of Gobelins tapestry. The two first rooms of this suite are now filled with the presents brought to the Emperor by the Siamese Embassy, which arrived in Paris in the summer of 1861. In the first, a press contains several well-wrought bowls and

other metal tensils, girdles, and weapons set with jewels, etc. Near this press we see a palanquin with spangled curtains, and a beautiful throne or state-chair on poles, to be carried like a palanquin. To this belongs a rich portable canopy or parasol, set, like the chair, with precious stones. In the second room, which was the Pope's *Salon de Réception*, there are a saddle and bridle, also studded with jewels, and various fancy spears and other weapons of beautiful workmanship, and lastly, several banners of a very unusual form, being composed of pieces of stuff arranged in circles one above the other, and all richly embroidered. Next follows the *Chambre à coucher d'Anne d'Autriche*, which was used as an oratory by Pius VII. Where the bed now is, stood the altar. It was here Napoleon I. attempted to wring from him his consent to the Concordat, by which he renounced temporal power. Charles V. of Germany slept in it in 1539, while on a visit to Francis I. The ceiling of this chamber is gorgeously carved and gilt. Over the doors are portraits of Anne and Maria Theresa of Austria. The next rooms are a *Cabinet de Toilette*, with a portrait of Pius VII., who used this room for a study; then another toilet-room, and after this, his bedroom. In the next room is a press, beautifully carved by Jean Goujon. The last, the *Anti-chambre*, is filled with portraits of Charles VI., Louis IX., Henry IV., and Louis XIV., by Horace Vernet; and other paintings by Poussin, Mignard, Breughel, &c. This suite is now reserved for royal visitors.

Returning once more to the first vestibule, the landing place of a private staircase leads to the private apartments of Napoleon I., which were also inhabited by Louis Philippe, and are now reserved for the present Emperor. Like the preceding ones, they are all rich in Gobelins tapestry. In the *Anti-chambre* is a fine portrait of Madame de Montespan; the paintings over the doors are by Boucher. The *Cabinet du Secrétaire* and the *Salle des bains*, a small room completely covered with mirrors adorned with arabesques, brought hither from Versailles, lead to the *Cabinet Particulier*, where the Emperor signed his abdication, April 5th, 1814. Here is the little table on which it was written, small pieces having been chipped off by the curious. The *Cabinet de travail* contains the Emperor's writing desk; the ceiling, by Regnault, represents Law and Force. The *Chambre à coucher* contains the same furniture used by the Emperor; the paintings are by Sauvage. Next comes the *Salle du Conseil*; its splendid ceiling and the panels of the walls are painted by Boucher. The *Salle du Trône* comes next, richly decorated, with a portrait of Louis XIII. by Philippe de Champagne. Opposite stands the throne, with

a canopy and curtains of red velvet embroidered with gold bees. From the richly-gilt ceiling hangs a magnificent lustre of rock-crystal, valued at 100,000 francs. This room was begun by Charles IX., and decorated by Louis XIII. and Louis XIV. The throne and draperies were added by Napoleon. Adjoining this is the *Boudoir de l'Impératrice*, formerly occupied by Marie Antoinette, with a ceiling painted by Barthélemy, representing Aurora. The window-fastenings, beautifully adorned with wreaths of wrought iron, were made by Louis XVI., who is known to have been an adept in the mechanical arts. In the centre of the flooring is the cypher of the unfortunate Marie Antoinette. Next is the Empress's Bedchamber; the curtains and furniture were a present of the City of Lyons to Queen Marie Antoinette; the ceiling is beautifully carved and gilt. It has been successively occupied by Marie Louise, and Marie Amélie, late Queen of the French. The following room is the *Salon de Réception de l'Impératrice*, with a fine table of Sèvres porcelain, with the four Seasons, painted by Georget. The panels are by Sauvage, and the ceiling by Barthélemy and Vincent. From the *Salon des Dames d'Honneur*, seven steps lead up to the *Galerie de Diane*, nearly 100 metres in length, of Doric architecture; it was partially repaired by Napoleon, and completed by Louis XVIII. The ceiling is painted by Blondel and Abel de Pujol with scenes from the mythology of Diana and Apollo. In the panels are 25 paintings of historical interest, by Granet, Boisselier, Chauvin, Rémond, Bouton, etc. A recess at the further end, called the *Salon de Diane*, contains a beautiful vase of Sèvres porcelain, with bas-reliefs, illustrative of the Arts and Sciences. This room has now become the *Library* of the Palace; the old one, situated in what was once called the *Chapelle Haute*, being now under repair (1). Near one of the windows of the gallery we see the coat of mail worn by the unfortunate Monaldeschi when killed by order of Queen Christina of Sweden, on the 10th of November, 1657. In the centre of the gallery there is a picture of Henry IV. on horseback, by Mauzaisse, and opposite, a bust of Napoleon III., by Barre. The Emperor has another library to himself, which is not visible.

On leaving this gallery, the visitor passes to the landing place of the *Escalier de l'Impératrice*, with paintings relating to the chase; the larger one, representing Louis XV. and his

(1) It is a fine specimen of the talent of Serlio, its architect, who planned it by order of Francis I. In 1807 it became a library; its music gallery was built by Henry II., whose cypher, interlaced with that of Diane de Poitiers, is still to be seen on the ceiling.

uite a hunting, is by Parrocel, the other by Oudry and Desportes. This staircase leads to the *Appartements Particuliers*, consisting of seven rooms on the ground-floor, which are inhabited by the Prince Impérial and his attendants. The furniture is simple, but elegant. Returning to the landing-place, we enter the *Appartements de Réception*, the first of which is the *Antichambre de la Reine*, ornamented with tapestries, the subjects taken from Don Quixote; next is the *Salon des Tapisseries*, remarkable for its ceiling and hangings of old Flanders tapestry. The ceiling of this room is executed in gilt compartments of inlaid work. The *Salon de François I.* succeeds, with its fine old chimney-piece, and its new Gobelins tapestry, representing events in French history, after designs of Rouget. Over the chimney-piece is a medallion, representing Mars and Venus, painted by Primaticcio. Here also we see a small mirror, presented to Louis XIII. by the Republic of Venice. The *Salon de Louis XIII.* looks upon the *Cour Ovale*. This apartment contains the portrait of Louis XIII., who was born in it; it is also adorned with paintings by Ambroise Dubois on the ceiling and panels, with subjects borrowed from the Greek romance of Theagenes and Chariclea. The oldest part of the château is the *Salon St. Louis*, once inhabited by him, but much altered, indeed nearly reconstructed at different epochs, between the reigns of Francis I. and Louis Philippe. It contains a high-relief in white marble of Henry IV. on horseback, by Jacquet, an artist contemporary with that great King, whose adventurous life is depicted around the chamber; the splendid ceiling was ordered by Louis Philippe. Passing through the old *Salle des Officiers de Service*, where there are portraits of Henry IV. and Louis XVI. in Gobelins tapestry, we arrive at the *Salle des Gardes*, constructed under Louis XIII. It contains cyphers, in panels, of the kings and queens of France, from Francis I. downwards, and a fine white marble mantel-piece, flanked by two statues of Strength and Peace, by Francarville, and on it a bust of Henry IV. Next is the *Petit Salon Louis XV.*, with a *Diane Chasseresse*, by Primaticcio, but this is not shown to strangers. Returning by the *Salle des Gardes*, and passing through a small pavilion, we arrive at the *Escalier d'Honneur*. This staircase is remarkable for its elegant scroll-work caryatides, and wreaths in stucco. Its frescos, by Rosso, have been restored by Abel de Pujol. This leads to the most imposing room of the whole château; it is the *Galerie de Henri II.*, or *Salle de Bal*, constructed by that king to please his mistress, Diana of Poitiers. The soffits of the arches, as well as the spandrels of its ten windows, were

painted by Primaticcio and Niccolo, and restored by Alaux. The subjects relate to Ceres, Vulcan, Apollo, Philémon and Baucis, &c. It is 90 feet by 30, and tilted up with the most luxurious splendour; the civil marriage of the Duke of Orleans was celebrated here in 1837. The highly ornamented chimney-piece was the work of the sculptor Rondelet.

A side passage, communicating with this ball-room near the principal entrance, gives access to the *Appartements de Madame de Maintenon*, now appropriated to the Princess Mathilde. They consist of four rooms, in one of which Louis XIV. accepted the offer of the Spanish crown for his grandson from the Spanish Deputies in 1700, an event which led to the War of the Succession. Here also he signed the revocation of the Edict of Nantes. The furniture is of the time.

Crossing the *Salle de Henri II.*, a staircase descends to the ground-floor. The first place of note is the *Chapelle de St. Saturnin*, originally built by Louis VII., and consecrated by Thomas à Becket, in 1169, during his absence from England on account of his contest with Henry II. It was restored and ornamented by Francis I., again by Louis XIII., and finally by Louis Philippe, whose talented daughter, the late Princess Mary, designed the subjects for the stained glass. It is further remarkable as containing the altar at which Pope Pius VII. performed mass in the château during the eighteen months of his detention, 1812-14. The vast saloon next this chapel is the *Galerie des Colonnes*, corresponding in dimensions with the *Galerie de Henri II.* above. It served as the waiting-room on levee days; at other times as the private royal dining-room. Here the Duchess of Orleans was married in 1837, according to the rites of the Protestant church. The Duchess of Kent dined here with Louis Philippe in 1842. The doors are richly decorated.

Here we leave the palace by the *Porte Dorée*, facing the Avenue Maintenon and leading to the *Cour Ovale*; it was built by Francis I. in 1528, and adorned with 8 frescos by Niccolo, designed by Primaticcio, restored by Picot in 1835, viz. Hercules and Omphale, a Titan and Aurora, the Argonauts, Paris wounded, Diana and Endymion, and the Titans cast down from Heaven. By this passage Charles V. made his entry into the château in 1539; and through it fled the Duchess d'Étampes, on the death of Francis I., to avoid the vengeful wrath of Diana of Poitiers. The visitor should here ask to see the *Vestibule de St. Louis*, which is preceded by an antechamber adorned with old wood-carvings taken from the *Galerie de Henri II.*, This apartment, in the oldest part of the château, was restored and decorated by Louis Philippe. It contains statues of

St. Louis, Philip Augustus, Francis I., and Henry IV., all of whom built or adorned portions of the château. The groined vault is painted and gilt, with fleurs de lys on a blue ground. Here the visitor will recognize the *Escalier St. Louis*, mentioned above (see p. 511.)

The *Porte Dorée* is one of the entrances to the *Cour Ovale*, measuring 77 metres by 38; it has a colonnade all round, closing with a remnant of a pavilion and turret, said to have been inhabited by St. Louis. This court communicates with the *Cour de Henri IV.* by the *Porte Dauphine*, a gate of curious design, flanked with busts, and surmounted by a square gilt cupola, adorned with figures of Fame. Under this cupola Louis XIII. was christened.

Some of the parts of this palace here described can only be visited with a ticket, to be obtained from *M. le Grand Maréchal du Palais, aux Tuileries*. These are: the *Galerie de Diane*, the *Appartements de Madame de Maintenon*, and the Emperor's apartments. The *Petits Appartements*, comprising the room where Monaldeschi was killed, being now under repair, are not visible even with a ticket (1), no more than the

Salle du Spectacle, in the *Aile Neuve*. The stage is small, and the house has two galleries, the lower one reserved for the court, the upper for visitors; the pit is for the officers of the household. The *Salon de l'Empereur* is octagonal, and quilted throughout; the two adjoining rooms are reserved for the Emperor's suite. A fee is given to the guide.

THE PARK AND GARDENS.—The *Jardin Anglais*, or, as it is more rightly termed, *Pittoresque*, extends along the front of the château, from the *Aile Neuve*, or *de Louis XV.*, which forms one of the sides of the *Cour du Cheval Blanc*. From the varieties of surface presented by the ground, the sinuosities of the river, and other advantages, the hand of art, even while hiding itself, has contrived to make a wild little paradise of this beautiful spot. The *Parterre*, laid out by Le Nôtre, is in the old-fashioned style of gardening, and has a square piece of water. Another garden, the *Jardin particulier*, faces the imperial apartments. *L'Etang*, or great pond, facing the *Cour*

(1) The Princess Clementine, now Duchess of Saxe-Coburg-Gotha, had an apartment here, of great beauty, formerly occupied by the Empress Maria Louisa. Napoleon I. himself also occupied an apartment here, and had a private staircase leading to a library above. These were the apartments of Louis Philippe's sister, Madame Adélaïde. Among the reserved apartments were those of the *Aile Neuve*, formerly occupied by Napoleon's sister, the Princess Borghese, and afterwards by the Duchess de Nemours. Underneath is a suite of seven rooms, once occupied by Madame Letitia, mother of Napoleon.

de la Fontaine, is a fine piece of water, of a triangular shape, about 1000 feet long on two of its sides, and 700 feet on the other; it is entirely lined with sandstone, and contains a vast number of enormous carps, many of them of great age. A diversion peculiar to the place consists in throwing very hard rolls (sold by poor women on the spot) into the pond, and watching the eager and unsuccessful attacks of the carp upon them. In the middle is a handsome octagonal pavilion, vulgarly called the *Cabinet du Roi*, originally constructed there by Francis I. The park, east of the garden, is large and beautiful; it is traversed in its whole extent by a magnificent canal, 4000 feet long and 130 broad, which is fed by springs and the waste water from the basins in the garden. North of this, and skirting the Park, we find the *Treille du Roi*, a fine row of vines covering a wall nearly a mile long, and bearing grapes of a superior quality, called *chasselas de Fontainebleau*, though most of those sold under that name are grown at Thomery, on the banks of the Seine, four miles east of Fontainebleau; the better sorts were introduced here by Francis I. This village is worthy of a visit, both for the vineyards in the season, and its curious old church built in 854. The only buildings in the park are the house of the chief gardener, and the stables, formerly the *Héronnières*, from the falcons kept there for flying at the heron, &c.

The FOREST of Fontainebleau is sixty-three miles in circuit, and contains 42,000 acres. Perhaps no forest presents such a variety of picturesque views; rocks, ravines, valleys, plains,—all are found here; the woods abound in every variety of tree; the meadows, lawns, and cliffs, present every species of plant and flower. The finest point of view in the whole forest is from the *Fort de l'Empereur*, a belvedere, about a mile from the town, from which an extent of nearly forty miles is discovered in almost every direction. By the aid of good telescopes, always to be found on the spot in fair weather, the Pantheon of Paris is distinctly visible from it. After this, the best views are to be had from the sites called *platières*, to be met with at intervals; but the localities best worth a visit are perhaps the following, in the order usually taken by the guides;—1, *Mont Ussy*, and the *Nid de l'Aigle*; 2, the valley of *La Solle*, and *Rocher des Deux Sœurs*, hard by which is the curious *Rock of St. Germain*, where the stones are nearly all crystallized; 3, *la Gorge et Vallon d'Apremont*, containing some of the most picturesque scenery in the forest, some very fine old trees, and the *Caverne des Brigands*, dug out about a century ago by a robber named *Thissier* and his band, who were the terror of the environs; 4, the *Hermi-*

tage of Franchard, about 4 miles west of Fontainebleau, buried midst rocks and sands, in a spot having the aspect of a desert, although once the site of a famous and flourishing monastery founded by Philippe Auguste. Here is the celebrated dripping rock, *la Roche qui pleure*, which the vulgar once thought yielded water of sovereign virtue in the cure of diseases. Pilgrimages were made to it, and no doubt the "holy friars" gave no discouragement to the faith in the remedial powers of the "tears" of the "Weeping Rock." Its superstitious associations have long since vanished; the monastery was suppressed by Louis XIV., on account of the monks having from time to time been murdered by bands of robbers, and the place is now resorted to annually by the inhabitants of Fontainebleau and surrounding country, for the very secular purpose of holding a fair on Whit-Tuesday. 5. *La Croix du Grand Veneur*, marked by an obelisk at the point where four roads meet, receives its name from the legend of the spectral black huntsman, who was supposed to haunt the forest; it is said he appeared to Henri IV. shortly before his assassination. There are also the splendid *Promenade de la Reine*, the *Rocher d'Avon*, near the route de Fontainebleau, the *Gorge aux Loups*, the *Long Rocher*, overlooking the village of Montigny, and the *Mare aux Evées*, a picturesque spot on the Melun road. Those whose time is extremely limited, may still enjoy a charming two hours' walk or drive, by following what is called the *Promenade au Chemin de Fer*, extending from the Barrière de Melun to the railway station, and comprising the *Mont Calvaire* (which offers a beautiful view of Fontainebleau and the forest), the *Rocher des Marsouins*, the *Rocher au Puits des Ecureuils*, the *Roche de Léviathan* and *du Diable*, the *Grotte de Georgine*, and part of the *Promenade de la Reine*; all which points offer the most striking views imaginable. It formerly abounded in stags, deer, &c., but these were almost exterminated at the revolution of 1830; nevertheless it still is a favourite rendezvous for hunting. In the spring and autumn it is much frequented by artists, as it abounds in beautiful landscape studies. No forest in France possesses finer trees, or a greater variety of indigenous plants. It is so intersected with roads radiating in all directions, that a guide or a map is indispensable; the best are those of M. Denecourt, a public-spirited gentleman, who has caused blue arrows to be painted upon conspicuous trees in the most frequented places, in order to guide the tourist on his way (1).

Races take place at Fontainebleau during the stay of the Court at the palace, a circumstance which renders them particularly brilliant and animated. The course is picturesquely

situated in the *Vallée de la Solle*, a vast amphitheatre surrounded by the Rocher St. Germain and the thickly-wooded heights of Cassepot, Chauvet, and La Solle.

GAILLARDON—a small town on the Chartres railway line. It possesses a curious church, a medley of various styles, but containing a beautiful choir; its most interesting relic is the fantastically shaped ruin of a tower, called *L'Epaule de Gaillardon*, built in the 11th century by Geoffroy, Vicomte de Chateaudun, and dismantled by Dunois when he recovered it from the English under Talbot in 1442.

ISSY—This village, situated outside the fortifications beyond Vaugirard, possesses two important charitable establishments: the *Hospice des Ménages* (see p. 119) and the *Hospice Devillas* (see p. 120). The former occupies a new and elegant building, furnished and provided with comforts in a style perhaps too splendid for the purpose. It will accommodate 1,746 persons. The Hospice Devillas adjoining it is much smaller than the former, but more comfortable.

MAINTENON—a small town near the Chartres railway line, remarkable for an old and picturesque castle, the seat of the Duc de Noailles, who has lately done much to beautify it. It was bought in 1674 by Madame de Maintenon, and was often visited by Louis XIV., who built the left wing, the opposite one being constructed by Madame de Maintenon. Racine, at her request, wrote his two tragedies of *Esther* and *Athalie* here, and one of the avenues of the park still bears his name. Charles X. passed the night after his abdication here, on his way from Rambouillet (see p. 525) to the coast. The park, laid out by Jean Cottureau and Le Nôtre, is magnificent. It contains the ruins of an aqueduct commenced by Louis XIV., in order to carry the waters of the Eure to the gardens of Versailles, but never completed.

MAISONS-LAFFITTE—4 leagues from Paris, on the Rouen railroad, situated on the Seine, with picturesque views. Before the revolution of 1789, the château, a chef d'œuvre of Mansard, belonged to the Comte d'Artois. Napoleon gave it to the Duke de Montebello. It afterwards belonged to M. Laffitte, and now to M. Thomas. Voltaire wrote his "*Zaïre*" here, and was nearly carried off by the small-pox.

MALMAISON—3 leagues west of Paris, near the Paris and St. Germain railroad, was the favourite residence of Napoleon and the Empress Josephine. The latter died here on the 29th May 1814, and was buried in the small and ancient church of

(1) Fontainebleau possesses a valuable kind of sand for making glass. An English company has the exclusive privilege of digging and shipping it off to England.

Rueil (see p. 529). The château was bought several years ago by Queen Christina of Spain, from whom it was purchased in 1861 by Napoleon III. A small pavilion to the left, almost surrounded by lime trees, was the private cabinet of the Emperor, where he meditated and planned some of his greatest campaigns. It contains two paintings by Gariot, representing the signing of the Concordat, and the burning of the bridge of Chatou by order of Napoleon I.

MARLY—4 leagues west of Paris, was celebrated for its château and gardens, erected by Louis XIV., and destroyed during the revolution of 1789. The small village on the banks of the Seine, called *Port de Marly*, was celebrated for a curious engine, invented by a carpenter, by which water was raised by means of two rows of pipes, up to the brow of the hill overlooking the place, to the aqueduct at the top, 300 feet above the Seine. A model of this engine may be seen at the *Conservatoire des Arts et Métiers*. This engine was taken down in 1857, and a new one, constructed on the same plan considerably improved by the engineer, M. Dufrayer, has now been built on the same spot. It consists of four pair of powerful undershot wheels, each of 200 horse-power, and working four pumps. The aggregate quantity of water supplied is 25,000 cubic metres per day, raised to a height of 166 metres. The aqueduct, 70 feet high, carries the water raised by the engine to Versailles and other places. The view from the aqueduct is very fine. The pavilion on the brow of the hill, called *Maisons*, was built for the celebrated Mme. Dubarry.

MEUDON—2 leagues south-west of Paris, is remarkable for the château and park, situated on an eminence overlooking the village, and commanding an extensive and beautiful prospect. There were formerly two châteaux here; one of which stood in advance of the present one on the great terrace. Louis XIV. purchased this villa of the widow of the Marquis de Louvois. During the revolution of 1789, it was used for artillery experiments. In 1795, one of the châteaux being nearly destroyed by a fire, Bonaparte ordered it to be taken down, the gardens to be replanted, and the smaller one to be repaired. In 1814, Louis XVIII. annexed Meudon to the domains of the crown; it was afterwards used by the Duc de Bordeaux, and in 1831 was furnished throughout for the Duke of Orleans, and is now the summer residence of Prince Napoleon and his family. The approach is through a wide avenue, at the end of which is a magnificent terrace 450 yards in length, and 180 in breadth, erected in 1660, by Henri de Guise. The palace consists of a central pedimented pile with two wings of the same height, flanked with pavilions. The

keystones of the windows and portals bear sculptured masks, bouquets, &c. A Doric vestibule, adorned with statues, the most conspicuous of which is Ulysses, by Debarre, sen., gives access to a staircase, the walls of which are decorated with various pictures, among which are Hercules taking Cerberus from Hell, by Lenoir; and Mercury lulling Argus to Sleep, by Régnier. The apartments of the Empress Joséphine, afterwards inhabited by the late King and Queen, contain several beautiful paintings. The furniture of one of the rooms is covered with Beauvais tapestry, representing various fables of La Fontaine. In the gallery which terminates this suite is a collection of *gouaches* by Joubert, illustrating the Creation and Fall of Man; there is besides a copy in bronze of the Boy with the Butterfly, by Chodet; the bust of the present Emperor, by Barre; and that of the Empress, by M. de Nieuwekerke. The apartments formerly occupied by Napoleon I., and afterwards by the Duke of Orleans, are entered by the same gallery, and contain many superb paintings, among which the Death of Lesueur, by Vignard. In the *Salon de Famille* the doors are painted by Boucher; there are also two paintings by Coypel, representing subjects taken from the tragedies of Corneille. In the *Salle à manger*, now a billiard-room, is a splendid marble statue by Ruxtheil, representing Pandora. The furniture is very handsome; Lyons silk and Gobelins tapestry form the principal decoration. From the windows of the château, or the terrace, splendid views of Paris are to be enjoyed; the finest is that of the valley of the Seine, with Paris in the distance. The gardens were laid out by Le Nôtre. The wood of Meudon is extensive, and much frequented in the summer by the Parisians. Meudon was renowned for the stud formed here by the Duke of Grammont, under the reign of Charles X. It was afterwards the property of Louis Philippe, but was sold in 1848. At present a new one has been formed. The studhouses, paddocks, &c., lie at the upper end of the village. Horses bred here used to be sent to Chantilly to be trained. On the terrace above-mentioned, to the left on entering, there are four immense stones (besides smaller ones) discovered in the avenue in 1847, bearing undoubted marks of Druidical origin. On one of them the outline of a horse's head is roughly sculptured, and still discernible. They have now been grouped in an upward position, somewhat in the form of a rude pyramid. Rabelais was the rector of the village of Meudon. Since the death of Prince Jerome, the palace has been closed to the public.—The Versailles railroad (left bank) passes just at the extremity of the avenue, which is close to the Bellevue station.

MONT VALÉRIEN (also called *Mont Calvaire*).—This hill, a conical isolated mount, about two leagues from Paris, is 558 French feet above the Seine. It derives its latter name from a chapel consecrated there in 1633. But many centuries before it was a favourite place of worship, successively frequented by the Druids and other pagan priests, and the first Christians of France. From that time it was respected as a place of religious devotion; several hermits inhabited its caverns, and pilgrimages used to be made to it. At the revolution of 1789 the custom ceased; but at the Restoration pilgrimages again came into vogue, and a fraternity of Trappists settled there. At the revolution of 1830, the hill and its dependencies were finally withdrawn from the influence of the church, and the summit is now crowned by one of the strongest forts connected with the defences of Paris, which cost 4,500,000 fr. In a cemetery on the eastern side, Mme. de Genlis was buried.

MONTMARTRE—(See p. 448.)

MONTMORENCY—a small town, 4 leagues north of Paris, on the Northern Railroad, delightfully situated on a hill, opposite Enghien (see p. 507), and commanding a fine view of the picturesque valley of Montmorency. The house called the *Hermitage* was inhabited by J.-J. Rousseau from 1756 to 1758. Here he composed his *Nouvelle Héloïse*. His furniture is still shown here. This house afterwards became the property of the composer Grétry, who died there in 1813; but has since been much altered and spoiled. The church is a beautiful building of the 15th century. The forest of Montmorency is extensive and highly picturesque. Horses and asses are to be hired in the market-place, at moderate prices, and balls, much frequented by the Parisians, are given here in summer on Sundays. The country round is celebrated for its cherries.

MORTEFONTAINE—9 leagues north-east of Paris derives its name from M. Le Pelletier de Morteontaine, who built a château there in 1770. It subsequently became the property and favourite residence of Joseph Bonaparte, and afterwards belonged to the Prince de Condé. Morteontaine abounds with rocks, trees, and water, grouped in most picturesque style, and, with its well-ornamented gardens, is worthy of a visit.

NANTERRE. — A village, on the St. Germain railway, 2 leagues west of Paris, was the birth-place of Ste.-Geneviève, patron saint of Paris, in the 5th century. A pilgrimage in honour of that saint is held here every year, and the *fête de la Rosière*, at which the most virtuous young woman of the village is crowned by the mayor with a wreath of roses, is annually celebrated on the 15th of May. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes.

NEUILLY.—This village, delightfully situated at half a league from the Arc de l'Étoile, has acquired celebrity on account of its bridge, its elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by their horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present one, built by Perronnet, is 750 feet long, and is composed of 5 arches, each 120 feet in span, and 30 in height. The chief ornament of Neuilly, up to the revolution of February, 1848, was the favourite summer residence of Louis Philippe. It contained a valuable library and a choice collection of pictures, as also many interesting memorials of the early life and strange vicissitudes of that monarch's eventful career. The Queen's dressing-cabinet was highly interesting, its only ornaments being the various prizes gained by the princes her children, from their first entrance into their colleges; these were all neatly framed, and, encircled with branches of laurel, formed the sole decorations of the walls. In the park there was a monument, marking the spot where, in July, 1830, a cannon-ball, fired from the Bois de Boulogne, fell at the feet of Louis Philippe, then Duke of Orleans; and on the same spot the crown of France was offered to him a few days subsequently, by a deputation. Near the spot where the palace stood there is a small circular building, in which the tomb of Diana of Poitiers formerly was, now removed to Dreux. The garden of the Comte de Paris, and an arbour are still visible in the rue de Villiers; it may be visited for a small fee on applying to the concierge, who also possesses a collection of articles once belonging to various members of the Royal family. On the 25th February, 1848, the mob broke into the palace, and committed acts of wanton devastation. (1) In virtue of the decrees of Jan. 22d, 1852, the grounds of Neuilly have been sold in lots, and they are now laid out in beautiful walks and avenues, skirted by charming villas.

(1) The horrors of that night are hardly to be credited. The marauders penetrated into the cellars, containing immense quantities of wine, and this part of the edifice became the scene of frightful and fatal orgies; for, the madness of intoxication being added to popular fury, a great number were drowned in a well in the cellars. The building was afterwards set fire to, and a great part of it destroyed, but by the exertions of some pupils of the Polytechnic School, aided by the well-disposed persons of the vicinity, the right wing, which used to be the residence of Madame Adelaide, was saved and still exists. In the general intoxication that prevailed, several of the mob, unable in their drunkenness to escape, perished miserably, suffocated by

PASSY—(See p. 190.)

POISSY—at one of the extremities of the forest of St. Germain, on the Seine, six leagues west of the capital, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis, who was born at Poissy, inhabited the château, built the bridge, and established the cattle-market, still held there for the supply of Paris, every Thursday. Once a-year, on the Thursday but one before Shrove Tuesday, a grand meeting or fair takes place for the show of cattle and sheep, at which medals of encouragement and other prizes are given. (1) Philip le Hardi, son of Louis, erected at Poissy, in 1304, a handsome church in honour of his father, and in one of its chapels the font in which St. Louis is said to have been baptized is preserved. Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561. In this town is a *Maison Centrale de Détention*, for persons condemned to confinement for any term of years. M. Meissonnier, the celebrated painter, has a splendid villa here.

PONT DE ST. MAUR—a village near Vincennes, so called from a bridge over the Marne which existed here in the 12th century. There is a curious tunnel here, 1,800 feet in length by 30 width and height, cut through the rock for shortening the navigation of the Marne.

PRÉ ST. GERVAIS—outside the fortifications, near Belleville, owes its name to a meadow (*pré*), and a chapel dedicated to St. Gervais. This spot is covered with small country-houses and *guinguettes*, and its situation and the proximity of the wood of Romainville is an inducement to the admirers of rural scenery.

RAINCY—4 leagues from Paris, near Livry, is a château which formerly belonged to the Sanguins of Livry, but was ceded in 1750 to the Duke of Orleans. In 1789 it was purchased by M. Ouvrard, the banker, and afterwards fell into the hands

the heat and smoke, thus completing the horrible catastrophe in the cellars; the number of these wretched victims has never been ascertained. Very few of the pictures or other articles of value were rescued. On the grounds stood a beautiful little pavilion, used by the young princes and their guests as a smoking-room, the walls of which were decorated with pipes of every description, some of them most curious and valuable. These were all carried off and the pavilion burnt to the ground.

(1) In 1864 upwards of 3,000 sheep, pigs, and oxen were brought to the cattle-show, besides a number of capons, fowls, and turkeys. The total sum of the prizes, varying from 300 to 3,000 fr., amounted to 48,650 fr. Three prizes of honour were given, consisting of silver cups of the value of 3,000 fr., 1,500 fr., and 800 fr., besides gold and silver medals.

of Napoleon; it returned to the Orleans family on the Restoration, but was included in 1852 in the decrees relating to the property of the Orleans family, and has now been sold in lots. The grounds were laid out in the English style, and the château was much improved by Louis Philippe. The château de Montfermeil, of the time of Louis XIII., was annexed to Raincy.

RAMBOUILLET is a small town in the department of the Seine et Oise, 11 leagues south-west of Paris, on the Chartres railway. The town itself has nothing particular to recommend it, except two houses of Doric design in a by-street, to the left on proceeding up the rue Imperiale, which were the wings of a palace built for the King of Rome. There is also the Mairie, a building of good though modest design, built by Napoleon I. in 1809, and situated on the Place d'Armes. The Gothic church, which forms another side of this square, is remarkable for its evident antiquity, being of the style prevalent in the eleventh century. It contains a picture by Vanloo, the Vision of St. Hubert. In an adjoining by-street is a large building 240 yards in length, now used for barracks. But its chief attraction lies in the château and park, formerly belonging to the Counts of Toulouse, and situated opposite to the Mairie. It is a large structure of brick, flanked with three towers with peaked roofs, and a larger one of stone, crowned with battlements, evidently of an earlier date than the rest. Francis I. died here, and the chamber is still shown where he was wont to hold his levees. Adjoining are rooms once inhabited by Diane de Poitiers. The Duke de Guise visited the château several times; Catherine de Medicis and Charles IX. took refuge in it during the battle of Dreux. It was also inhabited by Rabelais, Tallemand des Réaux, and Voiture. Madame de Maintenon lived here with Louis XIV., who held his court in this château for several years. It was neglected by Louis XV., but Louis XVI. and Marie Antoinette often chose it for their residence. Napoleon slept here for the last time previous to his taking refuge at Rochefort. Charles X. visited it frequently for hunting; it was here he signed his abdication, Aug. 2d, 1830: It was then invaded by the Parisians, and the people returned to the capital in the carriages of the court. During the revolution of 1848 the palace was let to a speculator for public balls, but since 1852 it has returned to the Civil List, and been considerably improved. There is a ferruginous spring in the vicinity.

The Palace—is composed of two wings, at right angles to each other, and having at each corner an engaged circular turret surmounted by a spire, besides a massive round tower

crowned with battlements, a remnant of the ancient fortified castle which stood here in the 14th century. A balcony runs all round the first story on the garden side. On entering the palace from the court, we are ushered into the *Salon de Réception*, a fine room, overlooking a flower garden which borders on a sheet of water branching out into the park in three directions. From this spot we see the *Pavillon des Roches*, a small summer-house on an islet of that name, where a grotto exists called *la Marmite de Rabelais*, because frequented by that great satirist. It was a favourite retreat of Napoleon I., and has been thoroughly repaired. The next room to the left is that in which Charles X. signed his abdication in 1830; adjoining is his bed-room. These three rooms are bare of furniture. Returning to the *Salon*, a door opposite leads by a few steps to the dining-room, entirely wainscoted with finely caryed oak. Here a door gives access to a small chapel situated in one of the turrets; although in a dilapidated condition, its walls still display the emblems of Louis XVI. Next follows the *Salle de Billard*, now bereft of its billiard-table. On the wall facing the windows we see a large map of the Arrondissement of Rambouillet, in the proportion of 1 to 7200; it was partly executed by Louis XVI. Next follows a *Salon*, the only apartment possessing some elegant Beauvais furniture; then a *Salon d'Attente*, and two other rooms, one formerly the library, and the other the study, of Napoleon I. It was in this room the annexation of Holland to France was decreed in 1810. All these rooms are remarkable for the beautiful oak carving which covers the walls, and would alone warrant a visit to this palace. Most of the cast-iron plates of the fire-places display the arms of the Counts of Toulouse—three *fleurs de lys* separated by a bar. We next come to the *Salle de Bain*, a room painted with arabesques and views of Rome, the Tuileries, etc., in medallions. Among them there is one representing the palace, mentioned above, built for the King of Rome. The unsuccessful attempts of the Bourbons to efface the emblems of the Napoleonic dynasty are here exemplified by the *fleurs de lys* added to the Imperial crown painted on the panels. Adjoining this is Napoleon the First's bedroom. Marie Louise slept here for the last time on the night previous to her departure for Vienna in 1814. In the next room there is a fine screen of Gobeln's tapestry of Louis XVI.'s time. Proceeding to the upper story, we enter three apartments, once inhabited by Queen Hortense; the furniture here, dating from the empire, is of beautiful ash-wood. A winding staircase now leads to the uppermost story, where we find the room in which Francis I. died; it is situ-

ated in the large round tower. The low ceiling, and the dilapidated condition in which it is, give it more the appearance of a garret than a regal apartment. From its window we perceive the flat surface of a grove or *quinconce* of 670 lime-trees cropped in the old French fashion; it is a remarkable specimen of that style. Descending to another part of the second story, we enter a suite once inhabited by the Duchesse de Berri, and another occupied by the Duchesse d'Angoulême, who slept here for the last time on the 29th of July, 1830. Adjoining is the *Galerie*, now bare, but once filled with the collection of pictures belonging to the Duc de Penthièvre, the brother of Louis Philippe's great grandmother. Descending to the ground-floor, we pass through a series of rooms containing the kitchens, the *Salle des Gardes*, etc., and a small room entirely covered with Dutch tiles of Louis XIV.'s time, with views of Dutch scenery in blue on a white ground. Some of those which cover the floor date as far back as Francis the First's time. Returning, we enter the *Salle de Mars*, a large hall, with its walls entirely incrustured with grey and red marble; it was the great dining-hall of the court. The walls are here upwards of seven feet in thickness. The total number of apartments in the palace is 71, with 69 chimney pieces, most of which are remarkable for their costly marble and fine sculpture.

NAWAB SALAR JUNG BAHAD

The Park and Gardens.—Of the 35,000 acres which compose the park and adjoining forest, upwards of 30 are covered by the canals, ponds, and rivulets which intersect it in every direction, and are stocked with the finest carp. It possesses splendid avenues, one of which is remarkable for a curious kind of tree, the *taxodium* (or cypress) of Louisiana. Some of its seeds having been brought over in Louis XIII.'s time, and carelessly thrown on a heap of rubbish, germinated, and at length attracted the attention of the gardeners by the curious shape of the leaves. They were then taken care of, and have now risen to an enormous size, averaging 120 feet. The gardens adjoining the palace were laid out by Lenôtre.

On leaving the château, a road leads to the *Laiterie de la Reine*, a Doric pavilion built by Marie Antoinette, and situated about half a mile from the palace. It contains two rooms, the first of which is circular, surmounted by a cupola; around the walls are slabs of white marble resting upon elegant consoles, where basins of fresh milk were placed for the Queen and her suite. In the middle of this room is a magnificent round table of white marble, with a mosaic of coloured marble in the centre. The adjoining room is rectangular, the back ground being

occupied by an artificial grotto, with rocks forming a rustic basin, in the centre of which is a beautiful marble statue of Venus entering the bath, executed by Beauvallet in 1811. There is a reservoir for water on the roof of the building, which it takes two men to fill, when occasion requires, by the aid of pumps. The water is then let into the grotto, and falls over the shoulders of the Venus, while at the same time four *jets d'eau* issue from the pavement. The floors of both these rooms are of polished marble, white and red, and the general effect is beautiful. The bas-reliefs which formerly adorned the walls of the *Laiterie* are now at La Malmaison (see p. 519). The domestic that shows this will also conduct the visitor to a pavilion close by, called the *Pavillon des Quatre Saisons*, from four excellent grisailles by Sauvage, representing the seasons, and which adorn the walls of the principal chamber, which is circular. Louis XVI. and Marie Antoinette used to breakfast here in the summer season. Napoleon I. also used to visit this place very frequently. The stranger should next visit *Les Coquillages*, a small rustic lodge a short way off in the park. The roof is thatched and the outer walls, of rough stone, contrast strangely with the tasteful little circular parlour contained within, adorned with eight Ionic pilasters, niches, garlands, an ornamented cupola and a fire-place—all formed of different shells, large and small, and bits of broken bottles, very ingeniously arranged so as to produce a most pleasing effect. Adjoining is a small room, or rather closet, where Napoleon I. used to partake of a frugal breakfast, cooked in a little kitchen a few steps off. Close to this spot, under some trees, is a large stone on which he was often seen to spread out his plans and maps when projecting a campaign. The forest adjoining contains upwards of 30,000 acres, and measures 50 leagues in perimeter.

The Farm.—A few minutes' walk along the road to the right of the *Laiterie* leads to the Emperor's farm, graced with the following motto over the gate from Virgil's *Eclogues*:

"Curat oves, ovumque magistros."

The land pertaining to this farm is about 400 hectares. Opposite are the *Bergeries*, founded in 1785 by Louis XVI. on the recommendation of M. d'Angevilliers. Several new buildings have since been added to them, and they now contain about 700 merino sheep, remarkable for their fleeces. Each full grown animal yields from 3 to 5 kilogrammes of wool. Skirting the same road by which we came is the Emperor's

Faisanderie, where pheasants and hares are reared for the Imperial chase. The ground is about 12 hectares in extent, and is worthy of a visit. There are about 1,300 pheasants here.

The last railway station before arriving at Rambouillet is *Lartoire*, where there are the *Étangs de St. Hubert*. Here Madame Dubarry had a small chateau called St. Hubert-le-Roi, and adorned with sculpture by Pigalle. It was utterly destroyed during the revolution, and only its foundations now exist. To visit the Palace of Rambouillet and its dependencies, apply to *M. le Ministre de la Maison de l'Empereur*.

ROMAINVILLE—a village, two miles from Paris, affords one of the finest views in the environs. The wood is not extensive, but its proximity to the capital makes it much frequented.

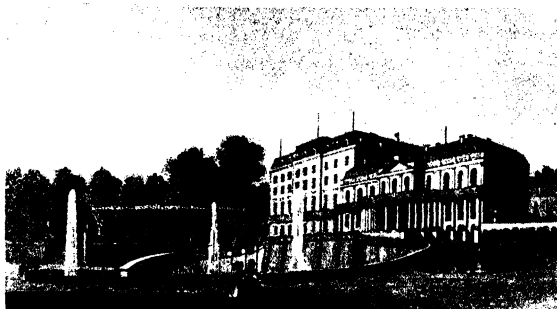
RUEIL.—This town is situated at the distance of three leagues and a half from Paris, and about half a mile from the St. Germain railroad. It possesses a church, remarkable both for its Saxon architecture and the monuments it contains. The steeple and transepts were reconstructed in 1857, but the rest of the church dates from 1603. The interior consists of a nave and two aisles; in the choir, fronting the nave, stands a monument to Count Tascher de la Pagerie, consisting of a sarcophagus of white marble; but the chief objects of interest are the monuments to the Empress Josephine and Queen Hortense, occupying the lateral chapels of the choir. The first, in the right-hand aisle, executed in white marble by Cartellier, consists of an arch surmounted by raking cornices, and supported by four Ionic columns resting on a basement; the Empress is represented kneeling on a cushion in the act of prayer. The basement bears the initials J. B., and the inscription: *A Joséphine, Eugène et Hortense, 1825*. In the opposite aisle stands a nearly similar monument to Queen Hortense, erected by the present Emperor, instead of another which he had caused to be executed during his exile. The Queen is kneeling in sorrowful meditation; above is the Angel of Resignation, by Barre. The basement bears the inscription: *A la Reine Hortense, son fils Napoléon III*. From this chapel a flight of 22 steps descends into a vault underneath, where the mortal remains of the Queen are preserved in a sarcophagus, profusely sculptured and gilt. It is surmounted by the arms of Holland, and an inscription records the dates of the Queen's birth and death. On the intrados of the arch above we see the monogram "E. H." (Eugénie Hortense.) The carved wood-work of the organ was brought hither from Florence, by order of the Emperor. It is the work of Baccio d'Agnolo, a contemporary of Michael Angelo. Funeral services are annually celebrated here to the memory of these princesses.

SAINT CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were

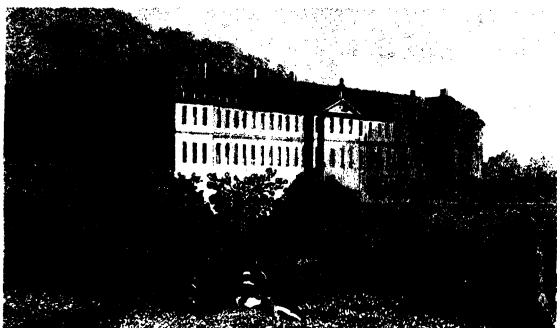
murdered by their uncle Clotaire, concealed himself here in a wood, and lived as a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; Henrietta, the consort of Charles I., of England, died here in 1670; and here the *coup d'état* of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of the government of France, was effected. In 1815 the capitulation of Paris was signed at this palace; and here also, in 1830, Charles X. signed the famous decrees which caused the revolution of July, and received the first tidings of it. The town lies on the slope of a hill, and is, in summer, owing to the railroad and steamers (see page 3), a place of daily increasing resort. There are several fine villas erected on its outskirts, and it is one of the healthiest places in the neighbourhood of Paris.

The PALACE, which is now the usual summer residence of the present Emperor, was originally built in 1572, by Jerome de Gondy, a rich financier. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was renowned for the extent and beauty of its gardens. Louis XIV. purchased the château in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense in improving and adorning it. The repairs and additions were executed under the direction of Lepaute, Girard, and Mansard. Le Nôtre was charged to lay out the park, which is considered to be his *chef-d'œuvre*. This magnificent seat of the Dukes of Orleans continued in their family till 1782, when it was purchased by Louis XVI. for Marie Antoinette, who took great delight in St. Cloud, added several buildings, and often visited it, accompanied by the king. Napoleon always had a marked predilection for the château of St. Cloud, as being the theatre of his first elevation. It was in the *Salle de l'Orangerie*, now demolished, that the events of the 18th Brumaire took place, and in this palace he transacted the affairs of the empire more frequently than at Paris. It consists of a court with three piles of buildings, and other wings irregularly connected with them. At the entrance of the court are two statues representing Commerce and Agriculture. The terrace commands a beautiful view. The principal front is 140 feet in length by 70 in height, and is nicely sculptured. The columns of the central compartment are Corinthian. Annexed to the palace are large barracks, stables, &c. Sixty horses are always kept here for the use of the court.





PALACE OF ST. JOHN.



PALACE OF ST. JOHN.



PALACE OF ST. JOHN.

The saddle-horses are English, and those for carriages chiefly Norman.

Interior.—On entering the *Grand Vestibule*, from the Cour d'Honneur, the visitor will perceive, right and left, two recumbent marble statues, Venus and Psyche, sleeping, by Eugenin; and, in front, Sappho, by Pradier, the last statue he executed before his death. He will then ascend the *Escalier d'Honneur*, a magnificent marble staircase with Ionic pilasters, adorned with a large picture, by Muller, representing the reception of Queen Victoria at St. Cloud, by the Emperor in 1855. This painting is seen to the best advantage from the top of the staircase; the most conspicuous figures are those of the Emperor and Empress, the Queen, Prince Albert, and Lord Clarendon. The ceiling of the upper vestibule, painted by Claude Audran, represents History writing the Life of Philip of Orleans. (1) It opens upon a road, over which is a bridge, called the *Pont du Trocadero*. A door to the right opens into the *Salon de Mars*, communicating with the *Grands Appartements*, and adorned with eight Ionic pilasters, and four monolith columns; the walls are sculptured with trophies, and the ceiling, by Mignard, represents, in various compartments, Olympus, Mars, and Venus, the forges of Vulcan, Jealousy and Discord. Over the chimney-piece is the equestrian portrait of Napoleon I., by Gros, executed in the year XI. In the centre of the room is a splendid divan, encircling a rich flowered chandelier, and supported by three genii of gilt bronze, with eagles. All the furniture is in red damask and Beauvais tapestry. Next comes the *Galerie d'Apollon*, a vast saloon (2). The ceiling, in Mignard's best style, represents subjects of the mythology of Apollo; his birth, that of Diana; Apollo, as God of Light, as chief of the Muses, the seasons, &c. The walls, profusely gilt, are covered with a great number of excellent pictures, comprising numerous Canalettis, and paintings by Mignard, Van Oels, Van Spaendonk, &c., with several by modern French artists. Here is also an extensive collection of cabinets in tortoiseshell and in buhl, with fine specimens of Sèvres porcelain, and several small pieces of statuary. At the further end of this gallery there is a marble statue of the Empress Joséphine. Adjoining this is the *Salon de Diane*, richly painted by Mignard, with subjects relating to Diana. It contains several fine pictures, including

(1) It was in this vestibule Henry III. was assassinated, August 2, 1589, by the fanatical Dominican monk, Clément.

(2) Here Pius VII. baptized Prince Napoleon, eldest son of Prince Jerome, in 1805, and the civil marriage of Napoleon with Marie Louise was also celebrated here in 1810.

portraits of Henry IV., by Franque; Louis XIII., and Louis XIV., by Badin; the Regent Duke of Orleans, by Balthazar; and Louis Philippe Egalité, by Boulanger. Next is the *Chapelle*, of Ionic and Doric design. The coves of the ceiling are painted in grisaille by Sauvage, in 12 compartments. The altar piece, a bas-relief in white marble, by Lesueur, represents the Presentation in the Temple. Four balconies open into it from the Galerie d'Apollon. Returning to the *Salon de Mars*, a door to the left opens into a suite of rooms occupying the whole range of the principal front, and beginning with the *Salon de Venus*. The ceiling, by Lemoine, represents Juno borrowing Venus's girdle; the walls are hung with beautiful specimens of Gobelins tapestry. (1) Opposite the windows we see two costly tables of Florence mosaic, with marble busts of Madame Letitia, and the father of Napoleon I. Next is the *Salon de Famille*, or *de Minerve*; the ceiling, by Antoine Coypel, represents the Triumph of Truth; on the walls is continued the series of tapestry above alluded to. (2) Here are also busts of Napoleon I. and Prince Eugene Beauharnais. In an adjoining room to the right of this is the Library, a lofty hall with a skylight, and two tiers of galleries; it contains 12,000 volumes. Returning to the *Salon de Famille*, the visitor is led to the *Salon de Mercure*, formerly the council-chamber under Napoleon, and now the billiard-room, with a bust of the first Napoleon on the mantelpiece. The billiard-table is richly inlaid with gilt arabesques and mother-of-pearl; the ceiling is by Allaux, and represents Mercury and Pandora; the walls are hung with tapestry like the former ones. (3) Valuable furniture in Beauvais tapestry adorns all these apartments. The *Salon de l'Aurore*, with a ceiling representing Aurora, by Loir, and the walls adorned with sculptured trophies, closes this suite, communicating with the *Escalier de l'Impératrice*, a staircase with a beautiful wrought iron balustrade. The doors to the left give access to the Em-

(1) Four of these are copies of the paintings executed by Rubens for Marie de Médicis, and represent: her Birth; Henry IV. receiving her portrait; her Marriage with him at Florence, and her portrait as Bellona. The fifth represents the Duke of Anjou declared King of Spain (Philippe V.)

(2) The subjects are: the Marriage of Henry IV. with Marie de Médicis at Lyons, two months after the preceding one; the Birth of Louis XIII. at Fontainebleau; Marie de Médicis invested by Henry IV. with the government of the kingdom, and her reconciliation with her son.

(3) The subjects are: the Triumph of Truth; the Flight of Marie de Médicis from Blois; her Journey to Ponts-de-Cé; the Conclusion of Peace; the Destiny of Marie de Médicis.

peror and Empress's private apartments; they were formerly inhabited by the Duchesse de Berri, and subsequently by the Duchesse d'Orléans. Queen Victoria occupied them in August, 1855. The first room of this suite is the dining-room, with elegantly sculptured sideboards, one of which figured in the Great Exhibition of 1855. Next follows the *Salon de Vernet*, decorated with eight paintings by Joseph Vernet. Here we see the Empress's bath-chair, a present from Queen Victoria, adorned with two pictures representing Summer and Winter. In one of the corners there is a beautiful table executed in Roman mosaic, representing various subjects. This table was intended by Pius VII. as a present to Napoleon I., but was subsequently presented by Leo XII. to Charles X. We now enter the Empress's bed-room, with the furniture and hangings of beautiful Lyons manufacture. Adjoining is the *Salle de Bain*, in gold and white; the bath is concealed under a sofa. Next follows the Empress's reading-room, a beautiful apartment, profusely decorated with carvings in lime-wood and maple; the ceiling, by Gallois, is adorned with Cupids and genii. From the windows of this and the adjoining rooms, which overlook the *Parc réservé*, we may perceive an avenue which occupies the site of the celebrated *Salle de l'Orangerie*. The *Salon* comes next; it has beautiful Beauvais furniture, and is decorated in gold and white, with medallions on the walls. The following rooms were occupied by Prince Albert. The first is the Emperor's bed-room, with hangings and furniture of Lyons manufacture, and with the portraits of Henrietta of England and Anne of Austria. Next follows the Emperor's study, adorned with full-length portraits of Marie Antoinette and her three children, the Princesse de Lamballe and Marie Leczinska, executed in Gobelins tapestry. The paintings over the door are by Boucher. The Emperor's table is inlaid with bronze, and covered with red morocco. This suite was formerly inhabited by Marie Antoinette, and successively by Joséphine, Marie Louise, and Louis Philippe. (1) It communicates with the first vestibule mentioned at p. 531).

In the vestibule below is a fine marble statue of Minerva, by Vasse. The ground floor was occupied by Madame Adelaide,

(1) He passed a few moments here in his flight from Paris, on February 24th, 1848. These rooms contain several good paintings, such as the Arrest of Sir Thomas More, by Miss Collins; the Interior of a Chapel in the Eglise des Feuillants of Paris, now destroyed, by Daguerre, and a view of the Park of the Château d'Eu, with Queen Victoria and Prince Albert enjoying a walk. The Lord Mayor of London was entertained here in 1851.

sister of Louis Philippe, (1) and the second by the Duke and Duchess of Nemours.

The **PARC RÉSERVÉ** begins at the château, and extends to the summit of the hill. It contains flower-gardens and plantations of trees, and is ornamented with pieces of water, and statues, by the most celebrated artists of the age of Louis XIV. The Emperor has stocked it with stags imported from England.

The **GRAND PARC** extends from the Seine and the road from Sèvres to St. Cloud, to the back of the hill, and is about four leagues in circumference. The entrance is near the bridge; a wide avenue of chestnut-trees runs parallel to the river. To the right are plantations of chestnuts and limes, in the midst of which is the grand cascade. Beyond, separated from the park by a fossé lined with masonry, and extending as far as Sèvres, are some fine avenues of elms. The entrance from Sèvres is between two Doric pavilions at the foot of the bridge. The park is beautifully diversified, presenting varieties of wood, water, level sward, and picturesque acclivities. Several points on the higher parts of the grounds command admirable glimpses of the surrounding scenery. (2) The cascade of St. Cloud, the joint work of Lepautre and Mansard, is divided into *la Haute Cascade* and *la Basse Cascade*; at the summit of the first is a group, by Adam, representing the Seine and Marne, each reposing on the urn from which water issues. Upon an elevated flight of steps are placed urns and tablets, from which water falls into basins situated one under the other; the last supplying by means of an aqueduct the lower cascade, which is separated from the upper by the *Allée du Tillet*. The *Basse Cascade* nearly resembles a horse-shoe in form, and is remarkable for the abundance and rapid descent of its waters, which fall in sheets from one basin to another into a canal 261 feet in length, by 93 in its greatest breadth, along which are 12 *jets d'eau*. The architecture of the cascade is ornamented with rock and shell-work, dolphins, and other appropriate emblems, and nothing can be more beautiful than its effect when in full play. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, in front of a fine alley; it rises with immense force to the height of 140 feet from the centre of a basin, and throws up 5000 gallons per minute. By its side is a small stone fountain of remarkable elegance. The waters generally play every second Sunday in summer. (3)

(1) Now inhabited by the Prince Imperial.

(2) We advise the visitor who comes from Paris to St. Cloud by railway (rive droite), to take his seat on the *left* side of the carriage, by which he will occasionally obtain lovely prospects.

(3) The day is announced beforehand in *Calignani's Messenger*.

One of the finest spots in the park is that on which is built the *Lantern of Demosthenes*, erroneously known by the name of *Lantern of Diogenes*. Count de Choiseul-Gouffier, during his residence in Greece, had casts taken of the pretty monument at Athens bearing the former name, and covered with basso-relievos executed by Lysicrates. From these casts Napoleon I. caused the monument now in the park to be constructed. It is a tall square tower, crowned with a cupola, supported by six Corinthian columns. From the summit a splendid view is obtained of Paris and the surrounding country. The château is visible (when the Emperor does not inhabit it, which he only does in summer) to the public on Sundays and Thursdays, from 1 to 4; and daily to visitors with tickets (see p. iv.)

A stone bridge of fourteen arches connects St. Cloud with the opposite bank, and the town of Boulogne, a place of above 7,000 inhabitants, which gives its name to the well-known wood (see p. 486). One of the arches is of cast-iron, and the footpaths rest on cast-iron arches and consoles.

The FÊTE of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is the most celebrated in the vicinity of Paris, and attracts immense crowds, particularly on Sundays. It is held in the park, and is well worth visiting.

If the visitor be provided with a special ticket, he may claim the services of an attendant to accompany him through the *Parc Réservé*, when, after about an hour's walk, he will arrive at the pretty Château of

Villeneuve l'Étang, now belonging to the present Emperor, and formerly to the Duchesse d'Angoulême. It derives some interest from a weeping-willow, reared from a cutting of that which overhangs Napoleon's tomb at St. Helena, having been planted here in 1853. It is 30 feet high, and 90 feet in circumference round the branches. The cutting was brought to France by the Prince de Joinville in 1840, when the remains of the Emperor arrived in France. There is also a large ice-house here, besides a valuable breeding-stud. To visit Villeneuve l'Étang, apply in writing to *M. le Ministre de la Maison de l'Empereur*. The village of the same name is hard by.

Proceeding outside the park along the high road, on the plateau which overlooks St. Cloud, the stranger may enter the pretty park of *Montretout*, studded with villas. Further on, a road to the right leads to

Fouilleuse, a farm belonging to the Emperor, containing about 250 acres, with various paddocks, in the English style. Small as it is, it has already cost upwards of a million of francs. The grounds to the right of the road form part of the domain of the Crown.

Returning to the high road, we soon arrive at *Garches*, a small commune, remarkable for the extensive buildings of the *Hospice de la Reconnaissance*, founded by M. Brezin, for the reception of disabled workmen belonging to certain trades (see p. 124).

Opposite this an avenue leads to *La Marche*, a village celebrated for its race-course (see p. 483), and continuing along the avenue we arrive at *Ville d'Array*, whence we may return by the Versailles railway (right bank) to Paris.

ST. CYR—a village six leagues south-west of Paris, is celebrated for the *Maison de St. Cyr*, founded by Louis XIV. in 1686, at the solicitation of Mme. de Maintenon, for the education of 250 young noble ladies. On the death of the king, Mme. de Maintenon retired to it, and died there in 1719. The plans were furnished by J. H. Mansard. In 1793, this institution was converted into a military hospital, and in 1806, Napoleon ordered the military school of Fontainebleau to be transferred to St. Cyr, where it has since remained, under the title of *École spéciale militaire de St. Cyr*. The number of pupils is upwards of 300, who are admitted from the ages of 17 to 20, after a severe examination. Pupils pay 1,500 fr. annually, besides an allowance for wardrobe and equipments. They stay two years, and leave with the rank of sub-lieutenants of infantry, cavalry, marines, or the staff. The uniform is distinguished from that of the infantry by a sky-blue collar.

ST. DENIS—a town five miles north of Paris, on the Northern railway-line, and containing about 9000 inhabitants. (1)

History.—This town owes its celebrity to its ancient Benedictine Abbey, and to the circumstance of the kings of France having chosen the abbey-church for their place of burial. A chapel was founded here in honour of St. Denis about 250, in which Dagobert, son of Chilperic, was buried in 580, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, commenced a new church, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt. Suger, abbot of the monastery during the reign of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers remain; the rest of the building was reconstructed by St. Louis and his successor, between 1250 and 1281. In 1373, Charles V. built the first

(1) Trains start from and to Paris every hour. Omnibuses, for which no extra charge is made, convey visitors to and from the Abbey. In the days of February, 1848, a mob attacked the railroad station, set fire to it, and tore up the rails for several miles.

chapel on the right of the entrance, and now forming part of the *Chœur d'Hiver* (see p. 540), as a place of sepulture for himself and his family. The kings and princes of France were interred in this Abbey until 1789; the church and vault of the Bourbons were chosen by Napoleon I. as a place of sepulture for the princes of his own dynasty, and by a decree of Jan. 1859, it has again become the burial-place of the Emperors of the French. The *oriflamme*, in ancient times the sacred banner of France, was kept at this abbey; and no church in the kingdom was so rich in relics and sacred ornaments. All these were dispersed at the revolution of 1789, when one of the most remarkable acts of desecration took place ever recorded in history. On the motion of Barrère, the National Convention, on the 31st of July, 1793, decreed that the tombs of the *ci-devant* kings at the Church of St. Denis, and elsewhere, should be demolished. A commission was accordingly appointed to carry out the decree, and on the 12th of October the work of destruction commenced. The first tomb opened was that of Turenne, whose body was found in such perfect preservation that it was exhibited for the space of eight months in the sacristy. At the suggestion of Prof. Desfontaines, this tomb was afterwards removed to the *Jardin des Plantes*, and thence to the *Musée des Monuments Français* (see p. 365.) On the 23rd of November, 1799, it was, by order of the Consuls, removed to the Invalides, then called the *Temple de Mars*. The first body extracted from the vault of the Bourbons was that of Henry IV. It was exhibited for two days, during which casts were taken of the face (see p. 404.) On the same day (the 14th of October) the remains of Louis XIII. and Louis XIV., of Marie de Médicis, Anne of Austria, Marie Thérèse, and Louis the Dauphin, son of Louis XIV., were disinterred. The body of Louis XIII. was in good preservation; that of Louis XIV. was of the deepest black, and that of the Dauphin was in a state of liquid putrefaction. We cannot here enter into all the details of these disgusting proceedings, and a few more historical names must suffice. In the coffins of Charles V. and his queen, Jeanne de Bourbon, several articles of value were found in perfect preservation: crowns of gilt silver, a silver hand of justice, a sceptre, five feet long, of the same metal, bracelets, rings, and a distaff of gilt wood. The coffins of Charles VI. and Isabella of Bavaria, his consort, contained nothing but dry bones. In that of Henry II. two hearts were found, but no inscriptions whereby to identify them. The body of Louis X., le Hutin, lay in a stone coffin lined with lead; beside it lay a brass crown covered with rust, and part of a sceptre. The tomb of Dagobert

was opened by torchlight. The bodies of this king and his queen Nanthilde lay together, enveloped in silk, in a wooden box lined with lead, and divided into two parts, with the inscriptions—" *Hic jacet corpus Dagoberti* ;" " *Hic jacet corpus Nanthildis*." The king's head was severed from the body; the head of the queen was missing. All the bodies were conveyed to the Cimetière de Valois, opposite the northern porch, and thrown into two trenches dug for the purpose, and the lead of the coffins was used up for bullets. It was also seriously proposed to demolish the whole abbey, and this idea was very near being adopted. The lead, however, was torn from the roof for bullets, and the structure left exposed to all the inclemency of the weather until 1797, when it was again proposed to pull it down and form a market-place on its site. It was saved at the intercession of M. Petit-Radel, architect of the public edifices, but it is only since the Consulate that the work of restoration has been in progress with little interruption. Many of the monuments had fortunately been saved by being sent to the *Musée des Monuments Français*.

Exterior.—The façade of this church, although at present mutilated by the demolition of one of its towers, effected several years ago on account of its unsound state, is extremely imposing. The southern tower, which still remains, is square, and flanked at its corners with four turrets, crowned with a Gothic balustrade running all round its steep quadrangular roof. The tower has two rows of Saxon windows, the upper consisting of three, the lower of two. Its total height is 190 feet (1). A crocketed gable and rose window are seen behind the battlements which crown the main body of the church, which is divided into three compartments by four turreted buttresses. The upper frieze of the northern compartment is decorated with the figures of four kings of France, viz., Clodoveus, Dagobert, Pepin, and Charlemagne. Below this there are two obtusely-pointed windows resting on a second frieze enriched with sculpture, in nine compartments; three windows more, one only of which is open, follow just above the northern entrance, formed by a series of retiring pointed arches resting on slender clustered pillars. Curious devices in haut-relief, representing the labours peculiar to each month, adorn the jambs of this entrance. The bas-relief in the tympan is a rude illustration of the surrender of Calais to the English in 1347, under Edward III. In the upper frieze of the southern division of the front, the series of kings is con-

(1) It may be ascended for a small fee. From the top a splendid panorama, measuring upwards of 200 kilometres in circuit, will be enjoyed.

tinued with Hugh Capet, Robert, Louis le Gros, and Louis VII. ; the remaining design is symmetrical with that already described. The devices on the jambs of the southern portal represent the signs of the zodiac, and the bas-relief of the tympan represents the Martyrdom of St. Denis. The central division of the facade is pierced with a large rose window which now forms the dial plate of a clock. Below this there is a row of three windows, the central one only being open, the tympan of the others being filled with Latin inscriptions. That to the right, in Gothic characters, runs thus :—

Ad decus Ecclesie quæ fovit et extulit illum,
Suggerus studuit ad decus Ecclesie.
Deque tuo tibi participans Martyr Dionysius
Ora ut exores fore participem paradisi.
Annus millemus centenus quadragenus
Annus erat Verbi quando sacrata fuit. (1)

The opposite one, in modern characters, is as follows :—

Ædem ubi dena civis Regina per sæcula quierat,
Tempestate forens diruit una dies
Sed dum Napoleon reparat res ordine cunctas,
Reddit templa Deo, Regibus et tumulto.
Rursus pendet opus, nam conceidit ipse ruina,
At qui periret coepit, Philippus eret. (2)

The central portal below has four retiring arches, with figures of saints in haut-relief, and resting on sculptured clustered columns. In the tympan above we see the Last Judgment, Christ about to judge, and the Virgin interceding for sinners. The Saviour is represented in the act of pronouncing the words—" *Venite Benedicti Patris mei,*" and " *Discedite a me Maledicti.*" The gates are adorned with tracery and medallions in cast iron, containing the following bas-reliefs. Left side: 1st, the Kiss of Judas; 2, Christ before Pilate; 3, Christ bearing his cross; 4, the Crucifixion. Right side: 5, the Entombment; 6, the Resurrection; 7, Christ and the two disciples at Emmaus; 8, the Ascension.

Interior.—This magnificent and costly edifice is cruciform, and consists of a nave and two aisles, with lateral chapels. Its total length is 355 feet, breadth 121 feet, and height of vaulting 85 feet. Both the nave and choir, with the transepts, have a light triforium and clerestory windows; the groinings spring from clustered capitals. In the aisle to

(1) "In honour of the Church which fostered and raised him, Suger laboured to decorate (this) church. And thou, O Martyr St. Denis, who enjoyest Paradise, pray that he may enjoy it with thee. The thousand one hundred and fortieth year was the year of the Word in which it was consecrated."

(2) "A single tempestuous day destroyed this church, where the ashes of Kings had reposed for ten centuries. But Napoleon, while re-establishing order in every branch of the State, restored this church to God, to the Kings, and the grave. The work was again suspended, for he himself fell; but it was Philip who completed what had been commenced."

the right on entering we find, after the door leading to the tower, the *Chœur d'Hiver*, consisting of five chapels thrown into one, thus forming a kind of church by itself, lit by five windows decorated with stained glass. The columns and walls are painted in the liveliest colours. Statues of the 12 apostles rest upon brackets against the columns. A railing separates the oaken seats from the rest of the chapel. Over the high altar is the martyrdom of St. Denis, painted by Kroyer, a pupil of Rubens. The panel of the altar is adorned with painted and gilt haut-reliefs in compartments, representing scenes from the life of Jesus Christ. In the embrasure of the second window is an altar in white marble with a statue of the Virgin and Child. The robes of the statue and the panels of the altar are interspersed with agates, cornelians, and other precious stones. The bas-relief on the lower panel represents the Purification, the Adoration of the Magi, the Massacre of the Innocents, and the Flight into Egypt; it is as usual painted in the Byzantine manner. Some old engravings of saints and abbots on stone are encased in the walls and between the windows (1.) There is one especially of colossal size on the wall opposite the high altar, to the memory of the Abbot Antoine De la Haye, who died in 1550. In the present state of the abbey, which is now undergoing extensive and radical repairs, there is nothing else to be seen in this aisle. In the opposite one we find five chapels newly painted by Lecomte in the Byzantine style. The ogives of the first chapel contain: God, Christ, and the Virgin, and Moses receiving the law. In the walls are several old bas-reliefs. The altar-piece is an illustration of the history of Christ, carved in oak in nine compartments, and appears to be of the fifteenth century. The stained glass in the window represents the scenes of the Passion. In the second chapel paintings of Christ and Ste. Anne with the 4 evangelists occupy the ogives, and old bas-reliefs are encased in the walls. In the 3d, is the statue of St. Jerome over the altar, which is of white marble, and sculptured with 3 compartments in the upper panel, and one in the lower, in the style of the 14th century. In the window is the history of St. Barbara in stained glass, dating from 1541, in 10 compartments. In the 4th, the window is enriched with stained glass, representing the 4 Evangelists. The altar, which is of marble, has a Crucifixion in alto-relievo. The altar of the 5th chapel is remarkable for its gorgeous decorations and gilt and painted haut-reliefs. On the upper panel

(1) In 1854, the King of Bavaria presented the Chapter of St. Denis with the cast of their patron saint, taken from a statue of the 10th century in the Church of St. Emmeran at Ratisbon.

are 11 medallions with delicate miniature paintings of sacred subjects. In the ogive opposite is the Crucifixion of Christ painted in fresco, and below on an old stone slab encased in the wall is engraved the plan of the abbey. This chapel is now unfortunately closed to the public; to see the choir, the visitor must apply at the porter's, in the left aisle, for a guide. He will then see, in the northern transept, by mounting a ladder, the two magnificent monuments of Louis XII. and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The effigies of Louis XII. and his queen are represented on a rectangular cenotaph surrounded by 12 arches supported by beautiful composite pilasters adorned with arabesques, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing the wars of the French in Italy, the triumphant entry of Louis XII. into Genoa, the battle of Ravenna, and the battle of Agnadel. Above the cornice are kneeling statues in white marble of Louis and Anne. In the wall opposite to this is an ancient alto-rilievo, representing the death of the Virgin, with the Apostles. The monument of Henry II. was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with twelve composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. Henry II. and Catherine, in white marble, repose on a couch. The portrait of the latter is given with remarkable truth, and a light garment with which she is robed is exquisitely worked. Opposite, in the southern transept, is the sumptuous tomb of Francis I. and Claude of France. This monument, after the designs of Philibert Delorme, was erected in 1550. Effigies of Francis and Claude repose upon a plinth of black marble placed on a cruciform basement, ornamented with bas-reliefs representing the battles of Marignan and Cerissoles; the figures were executed by Pierre Bontemps. Above rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude, his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The vaulting and subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel.

Sacristy.—We are now conducted to the Vestry-room, a long circular vaulted chamber of Doric architecture, containing ten paintings illustrating events connected with

the abbey. They are : 1, the Coronation of Marie de Médicis at St. Denis, a copy from Rubens, by Monsiau ; 2, Charles V. and Francis I. visiting the abbey, by Gros ; 3, Death of Louis le Gros, by Monjaud ; 4, Philippe le Hardi offering to the abbey the relics of St. Louis, by Guérin ; 5, St. Louis receiving the oriflamme, by Barbier ; 6, St. Louis restoring the tombs, by Landou ; 7, Charlemagne at the consecration of the church, by Meynier ; 8, Funeral of Dagobert, by Garnier ; 9, the Preaching of St. Denis in Gaul, by Monsiau ; 10, the remains of the kings recovered in 1817, by Heim. The doors of this sacristy are adorned with beautiful carvings of the time of Francis I.

The rest of the church cannot now be visited, in consequence of the works in progress. Nevertheless, the guide will let the stranger mount a few steps to cast a glance at the intended improvements. The whole floor of the transepts, which had been raised during the first Empire, has been now reduced to its former level, viz., that of the square outside ; so that the steps in front of the church will be suppressed. The choir will extend to the fourth ogive of the nave. All the monuments now in the undercroft are to be arranged in the chapels, and only those coffins of the Bourbon dynasty which really contain their mortal remains are to be left below, viz., those of Louis XVI. and Marie Antoinette ; of the Duc de Berri and his two children ; of the Prince de Condé, the Duc de Bourbon, Madame Victoire Élisabeth de France, daughter to Louis XV. ; Louis VII., Louise de Lorraine, and Louis XVIII. Beyond the transepts the floor will remain at its present level, much higher than that of the church. As the whole is as much as possible to be replaced in its original condition, the marble which had been introduced at a later period has been removed, and replaced by the kind of stone of which the edifice is built. Under a Gothic canopy, already erected to the right at the entrance of the choir, we see the tomb of Dagobert and his queen Nanthilde, restored to its former state. This curious monument, which dates from the 12th century, had been barbarously sawn in two in 1816, so as to separate the back, the sculptures of which relate to the queen, while those of the front allude to a curious legend in reference to the king. Montfaucon relates that one Ansoald, returning from his embassy to Sicily, landed at a small island where there was an aged hermit named John, with whom he entered into conversation, and was told by him that having prayed to God for Dagobert's soul, he saw on the sea some devils, who kept the king bound in a skiff, and beat him with Vulcan's hammers (!) ; that Dagobert called to his aid Saints Denis, Martin, and Maurice, who delivered him

and conveyed his soul to Abraham's bosom. This legend is exemplified in the bas-reliefs of the tomb above alluded to. The lowest bas-relief represents the corpse of King Dagobert; in the next is Dagobert in a boat, tormented by devils; and, in another part adjoining, St. Denis exhorting the king on his death-bed. In the third compartment two angels, together with St. Denis and St. Martin, are walking upon the waves to the boat to rescue Dagobert, whose soul is held in the uppermost compartment in a sheet, by Saints Denis, Martin, and Maurice. The two former are repeated above, kneeling before Abraham, and beseeching him to receive the soul into his bosom. Opposite this monument will stand one to the memory of the first Napoleon, as the restorer of the church.

Little more remains to be said of this ancient abbey. Besides the remains of the princes above stated, the hearts of Louis XIII. and Louis XIV. are still preserved here in silver caskets. Vaults are being constructed for the reception of the bodies of the Emperors of the French. The church is also remarkable in other respects. The stained glass of the clerestory windows forms an illustrated, historical, and chronological series of the principal events connected both with the rulers of France, 56 in number, and 72 popes and abbots, in reference to the church, from St. Denis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church. (1) It also possesses a magnificent organ by Messrs. Cavaillé, Coll, and Co. (2) The person that conducts the visitors expects a fee. Adjoining the church the visitor will perceive the *Maison Impériale d'Education de la Légion d'Honneur*, occupying the magnificent buildings of the monastery (see p. 103).

Town.—It contains a small theatre, several manufactories, an abattoir and the parish church, a tolerable specimen of architecture. Three considerable fairs are held here annually.

ST. GERMAIN EN LAYE—is a town of 12,000 inhabitants, 5 leagues west of the capital, or an hour's ride by rail from the terminus in the rue St. Lazare. Louis le Jeune resided here in 1143 in a small chateau, which Francis I. afterwards replaced by a palace. Henry II., Charles IX. and Louis XIV. were born, and Louis XIII. died, here; Henry IV. began the terrace, which was completed by Louis XIV., who fixed his residence at St. Germain after the death of his mother. He afterwards presented the palace to Madame de Montespan.

(1) The Imperial chapter of St. Denis consists of 6 canons of the first class, all bishops; 8 of the second, and 36 honorary ones.

(2) For much interesting information concerning the abbey church of St. Denis, see HISTORY OF PARIS, 3 vols. 8vo.

It was subsequently occupied by James II., of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV. and Louis XVI. the palace was abandoned; in 1789 it was converted into barracks, then by Napoleon into a school for cavalry officers, and lastly into a military prison, now suppressed. It is a pentagonal pile, with a polygonal tower at each angle, and surrounded by a fossé and wall. The court is spacious, but irregular, with two rows of buttresses and arcades all round. A museum of Gallo-Roman antiquities is being formed here by order of the Emperor.

Church.—On the Place du Château, fronting the Palace, is the church of St. Germain, approached by a fine Doric portico consisting of four columns in front, surmounted by a sculptured pediment. The interior is slightly cruciform, of the Ionic order, and has a nave and two aisles. In the first lateral chapel to the right there is a handsome Doric tomb of white marble, erected to the memory of James II. by Geo. IV. of England (1). The whole church has been painted in the Byzantine style by Amaury Duval. Above the chapel already mentioned, we see a medallion with St. George killing the Dragon. The semicupolas of the other chapels are painted with biblical subjects, such as the Feast of Cana, the Sermon on the Mount, the Baptism of Christ, etc. The ceiling of the choir represents the Adoration of Christ. The frieze of the nave is painted with

(1) It bears the following inscriptions: on the cornice, *Regio cinerum pietas Regia* (to royal ashes royal piety); between the columns,

Ferale quisquis hoc monumentum suspicis, rerum humanarum vices meditare. Magnus in prosperis, in adversis major, Iacobus II., Anglorum rex, insignes ærumnas dolendæque nimium fata, pio placidoque obitu exsolvit in hac urbe, die XVI a Septembris 1701; et nobiliores quædam corporis ejus partes hic reconditæ asservantur.

(O thou, who beholdest this funereal monument, meditate over the instability of human things. Great in prosperity, greater still in adversity, James II., King of England, bid adieu to unutterable sorrows and to most painful reverses, by a pious and placid death, in this town, on the 16th of September, 1701; and some of the nobler parts of his body are here entombed.)

On the basement •

Qui prius augusta gestabat fronte coronam,
Exigua nunc pulvereus requiescit in urna.
Quid solium, quid et alta juvant? terit omnia lethum.
Verum laus fidei ac morum haud peritura manebit.
Tu quoque, summe Deus, regem quem regius hospes,
Infaustum excepit, tecum regnare jubebis.

(He whose august head once bore a crown, is now mere dust, reposing in a small urn. What is the throne? What is power? Death levels all. But the repute of faith and virtue will remain imperishable. Mayest thou also, great God, admit him, to whom a royal host afforded a refuge in misfortune, to reign with thee.)

subjects expressive of Mercy, Charity, Redemption, the Word, etc. In the semi-cupola of the Chapel of the Virgin the subject is the Conception. There is also a good Crucifixion by Ansiaux.

The *Theatre* of St. Germain stands somewhat to the left of the Church, on the Place du Théâtre; it was fitted up by M. Alexandre Dumas, the novelist. On the opposite side, between the Palace and the railway terminus, we find the entrance to the far famed

Terrace—commanding one of the most splendid views in Europe. It is 2,400 metres in length by 30 in breadth, and is accessible on the river side by several flights of steps. It is skirted on the opposite side by the *Parterre*, a delightful public walk, with avenues of secular chestnut-trees, and grounds laid out in flower-beds intersected with gravel-walks and clusters of ornamental shrubs and trees. Under the chestnut-trees there is a pavilion where music is performed by military bands on Thursdays and Sundays. Not far from this, we perceive two fine groups of Peace and Abundance, on pedestals. Behind the terrace, the

Forest of St. Germain extends over a surface of 8000 acres, the wall of which measures about 30 miles in circuit. Here, not far from the extremity of the terrace, we find the Château Duval, a beautiful little villa belonging to M. A. Fould. Two annual fairs are held in this forest, one called *Fête de St. Louis*, the other *Fête des Loges*. The first takes place at the entrance, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison Impériale de St. Denis. (1) This fair, from its being held in the very midst of the forest, has a pleasing and very picturesque appearance, particularly at night, and is the most agreeable of any of the fêtes in the neighbourhood of Paris.

About a league from St. Germain, at Chambourcy, an estate belonging to the Duc de Grammont, there is a mausoleum containing the remains of the Countess of Blessington and the Comte d'Orsay. The view from this spot is very fine.

The elevated position of St. Germain renders it salubrious,

(1) It is situated at the end of an avenue to the right of the railway terminus, and was formerly a convent of Augustin friars, founded by Anne of Austria. There still exists a small pavilion at the end of the garden, where that queen occasionally passed a few hours in solitude. Madame Dubarry was exiled there during the last illness of Louis XV.

and it is a favourite resort of the Parisians. In winter, however, the air is keen. Since the suppression of the atmospheric railway, which has been found too costly, and liable to frequent repairs, the old station of *Pecq*, a village on the banks of the Seine below St. Germain, has been restored. The station before that, counting from Paris, is that of *Vésinet*, where the visitor may alight to visit the pretty

Parc du Vésinet—where a village of charming villas has sprung up into existence through the instrumentality of a private company, which has done everything to render the grounds attractive. Three artificial lakes, connected by streamlets spanned by rustic bridges, enliven the prospect, while periodical concerts are given on the *Pelouse des Cascades*, where picturesque cascades issue from an artificial ruin. This park, which is equally accessible by the stations of Châtou, Le Pecq, and Vésinet, is well worthy of a visit.

A few minutes' walk from the last-named station will bring the visitor to a wide avenue, leading to the

Asile du Vésinet, an establishment for the reception of sick workwomen. It stands in the centre of a large piece of ground given by the Emperor, and laid out as a garden. The buildings enclose three courts, the middle one open in front with a basin and jet of water in the centre, the other two being skirted on three sides with buildings, and on the fourth with a covered gallery for exercise in bad weather. The buildings enclosing the two lateral courts are connected at the further end of the central court, or *cour d'honneur*, by the principal edifice, consisting of a ground floor and first story. The principal entrance, situated in a central pavilion, gives access, first, to covered galleries right and left, and then to a vestibule in front, which leads to two refectories right and left, receiving light from eight windows each, and, with the vestibule, occupying the whole ground floor. The second story contains the chapel, situated in the centre, and flanked by two *promenoirs*, or large rooms for exercise in winter; these occupy, with the chapel, the whole extent of the principal building, and have an open balcony in front. The chapel, in the Byzantine style, is separated from the *promenoirs* by large oaken folding doors; the altar is of carved oak. The lateral buildings contain rooms with four or five beds each; many of the rooms are also provided with cradles. These and the bedsteads are of iron; all the rest of the furniture is of oak throughout. There are besides toilet rooms, with rows of basins along the wall, bathing rooms, and every other imaginable comfort. The sick wards are still more comfortably furnished, and heated and ventilated according to Dr. Van

Hecke's system. The number of beds for adults is 300. The inmates are all convalescents sent hither from other hospitals, and are kept here three weeks, except in cases of relapse. They are not obliged to work, but if they do they are remunerated. The establishment covers a space of 100 acres, and has cost 2,500,000 fr. ; it is under the control of the Minister of the Interior. Physician, Dr. Guionnis. Architect, M. Laval. Visible from 12 to 4 on Tuesdays, Wednesdays, Fridays, and Saturdays.

ST. LEU TAVERNEY—on the Northern Railroad, celebrated for its château and park, which before the revolution of 1789 belonged to the Duc d'Orléans, and was the favourite residence of Mme. de Genlis. Napoleon I. gave it to Queen Hortense, and after the Restoration it became the property of the Duc de Bourbon, who ended his days here in a mysterious manner (see p. 325 n.) The present Emperor has caused the church to be embellished, and erected a monument in it to Queen Hortense, to whose memory, as well as that of Louis Napoleon, late King of Holland, an annual service is performed.

ST. OUEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of subterranean storehouses for corn, where it is kept undamaged for several years ; also an ice-house, supplying Paris with about 6,000,000 kilos. a-year, and an iron bridge of novel and graceful design, built in 1857. (1)

SCEAUX — is a large village, 2 leagues south of Paris, with 1800 inhabitants. Colbert erected here a magnificent château, with a park laid out by Le Nôtre. In 1700 this estate was purchased by the Duke du Maine, son of Louis XIV. and Madame de Montespan, after whose death it passed to the Duke de Penthièvre. At the revolution of 1789 the château and park were sold, and the former demolished, but the mayor of Sceaux and some other persons bought the menagerie, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* given in it, which is much frequented by the Parisians. The church of St. John the Baptist is an old buttressed and pinnacled building, without pretensions to architectural beauty ; it contains however some tolerable paintings, a fine bas-relief in white marble on the panel of the altar in the left

(1) Ice-houses at Gentilly and La Villette also supply Paris, each furnishing about 3,000,000 kilos.

aisle, and a white marble group of the Baptism of Christ on the high altar, by Tuby. On a grass plot adjoining the church, the place where Florian, the elegant writer, lies buried, is marked by a granite pillar bearing his bust. The *Mairie* is an elegant little building opposite to the church, and between the *Ménagerie* and the railway-station, which, with the railway, is now the most interesting object of the place. This railway was expressly constructed to try M. Arnoux's system of locomotives and carriages; the former, having small oblique wheels pressing against the rails, besides the usual vertical ones, effectually provide against the train's running off the rails. The carriages are hinged together, and so constructed, that both the fore and hind wheels may turn freely under them. The railway is constructed with a gauge of 6 feet (Mr. Brunel's gauge being 7, and the narrowest admitted hitherto $3\frac{1}{4}$), and the sharpest curves have been purposely introduced to give the system a fair trial. The train describes at each terminus a curve of 82 feet radius; the smallest radius on the line is 98 feet, and the largest 279 feet, results hitherto deemed impossible. The total length of the railway is 6 miles and a half, which are performed in 25 minutes, and might be in 10. The weekly cattle-market, called *Marché de Sceaux*, is held on the road at Bourg la Reine.

SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is one of the most ancient villages in the environs of the metropolis, being known to have existed in 560. It is celebrated for its magnificent Imperial manufactory of porcelain, which is now being rebuilt in the Park of St. Cloud. It was formed in the Château de Vincennes, in 1738, but in 1756, the farmers-general purchased the manufactory and transferred it to Sèvres. Louis XV., at the solicitation of Madame de Pompadour, bought it of them in 1759, and since then it has formed part of the domains of the State. This establishment consists of three distinct parts: the show rooms or *magasins*, the museum, and the laboratories or *ateliers*. On the stairs leading to the former we perceive various cartoons of subjects executed here in stained glass. We next enter 6 rooms, containing admirable specimens of the perfection to which the art of working porcelain has been carried here. The visitor will perceive, besides table and tea-services, of from 5,000 to 15,000 fr. value, splendid trophies, vases, tables, cabinets, of all sizes, executed with the most scrupulous nicety, and of the most tasteful designs. But what will most particularly call his attention is the profusion of paintings upon porcelain, copied from the best masters with a nicety of execution and truth of colour

rarely attained on canvas. Here he will see, in sizes ranging between 2½ and 3 feet in breadth, copies of the celebrated frescos by Raphael and Michel Angelo in the Vatican, such as the *School of Athens*, the *Deliverance of St. Peter*, &c.; portraits by Titian and Guido; landscapes by Poussin, &c. The prices of these range between 25,000 fr. and 40,000 fr. MM. Schild, Langlois, and Joseph Richard, are among the most esteemed of the artists in this branch, MM. Roussel, Bulot, Cabot, and Palandre, are the best for flowers.—The specimens of stained glass are very beautiful. The *Museum* is on the second floor, and consists of 12 rooms and a long gallery, containing a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; with a collection of models of all the ornamental vases, services, figures, statues, &c., that have been made in the manufactory since its first establishment. Louis XVI. enriched this museum with a fine collection of Greek vases. The models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, forming a complete illustration of the history of the art, are arranged on shelves in the following order:—1. Etruscan vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delf-ware, and stone-ware, with some delf-ware of the 15th century, the first that was glazed, being the original specimens of Bernard Palissy, the inventor of common glazing. 3. French earthenware, delf-ware, and stone-ware, dating from 1740. 4. An interesting representation of the manufacture of porcelain from the clay in its rude state to the finishing. 5. Porcelain of China, Japan, and India. 6. Porcelain of the different manufactories of France, arranged in chronological order, with a progressive table of the qualities and prices to the present day. 7. Porcelain of Prussia, Brunswick, Venice, Lombardy, and other parts of Italy. 8. Porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. Specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. Among the objects which will claim more particular attention, in the 4th room to the left on entering, is an old mosaic of coloured earthenware, encrusted in the floor, representing the British arms under different dynasties; also, in the 6th room, a stove in fayence, in the shape of a model of the fortress of the Bastille, presented to the Convention by M. Ollivier, who fashioned it; a stove in fayence of Louis XIV.'s time, brought over here from Versailles; models of Assyrian antiquities executed by Mr. Hartley, who obtained a gold

medal for them at the Exhibition of 1855 ; old bricks of the 10th century ; enamelled metal of the 14th century ; and in the 8th and last room on this side, specimens of imitations of pearls and precious stones, according to methods invented by the late talented M. Elbelmen.

The *ateliers* of the establishment are on the ground floor. Visitors are first shown a room with whirling tables, at which the throwers and turners sit, gradually creating those beautiful forms for which Sevres porcelain is so esteemed. The finishing is given by cutting out the profile of the vessel in a piece of tin plate, which is afterwards applied to it vertically while the wheel turns. The clay is prepared and ground at a water mill about five minutes walk from the manufactory, and brought here ready for use. The process of casting is resorted to when very thin porcelain is desired. For this purpose the clay, blended with water, is poured into a mould ; clear water is then made to rush into it from below by means of a pipe connected with a small reservoir of water ; the clay is by this means deposited on the mould, the superfluous matter is poured out, and when dry, the article easily separates from the mould. The next process is putting on the handles, if any be required. The article is then taken to a room where women are employed in picking out any slight flaw they may discover, after which it goes into the hands of the painter. The painters' room will contain about 20 persons ; the colours employed are all mineral, and are generally different from what they are after baking. Gold is applied in a semi-fluid state, being first dissolved in aqua regia. The article, thus prepared, is taken to the bakehouse, which is in one of the courts. It is necessarily baked twice, once to harden it, and a second time for glazing ; but paintings and delicate articles must be baked a third time to obtain the full effect. Plates, cups, &c. are placed by twos, threes, fours, etc., into round earthen pans with lids, called *cassettes*, but so that they may not be in contact with one another. These *cassettes* are then placed in the first furnace, which is heated either with wood or coal ; the fire is underneath, separated from the *cassettes* by a vaulted ceiling, through the apertures of which the hot air penetrates into the compartment above. The second furnaces are smaller, with doors of earthenware, which are regularly built in at each baking, a projecting tube being alone left so as to be easily opened to watch the operation. To see whether the glazing proceeds in a satisfactory manner, bits of porcelain are placed within, so as to be reached at times by an iron hook, and drawn out through the tube, when the state in which they are shows the progress that has been made. The glazing substance

is obtained from feldspath, nicely ground. Paintings are placed vertically in furnaces made for the purpose. The furnaces occupy several rooms in different wings of the building. The porcelain originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. It was abandoned on account of its effects on the health of the workmen, but successful attempts have been made to revive the art. That generally manufactured, called *porcelaine dure*, is formed of kaolin, from Limoges, alkali, sand, and saltpetre, to which, when in a state of fusion, clay is added. It requires great heat to be hardened, and wood alone is used. The *biscuit de Sèvres* is this substance not enamelled. The workmanship of the manufactory of Sèvres is much more highly finished than that of any other manufactory in France, notwithstanding the same substance is used; and the white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters are of the first merit, and the number of workmen exceeds 180. There is a library attached to the establishment, containing numerous valuable works with plates, relating to travels, descriptions, etc., for the use of the artists attached to the establishment, but it is not public. The Sèvres manufactory, far from covering its expenses, is maintained by the government. It is devoted in part to experiments in the art, for the benefit of private manufacturers, to whom every information is liberally granted. Sèvres was represented in 1862 at the great London International Exhibition. Show-rooms open daily, Sundays and holidays excepted, from 10 to 4, without a ticket, but visitors must accept the services of a guide, who expects a fee. On Thursdays the Museum is public, on other days a ticket is required from *M. le Ministre d'Etat*. To visit the *ateliers*, a permission rarely granted, write to *M. l'Administrateur de la Manufacture de Sèvres*. The buildings of this manufactory are in such a dilapidated state that a new edifice is about to be built for it near the entrance to the Park of St. Cloud. A stone bridge of 9 arches connects Sèvres with Billancourt, the Seine being here divided into two branches by the almost uninhabited Ile Séguin.

SURESNE—a village at the foot of Mont Valérien, a league west of Paris. It is remarkable for the interesting custom of the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild. (1) A suspen-

(1) This beautiful seat and its extensive hot-houses were set fire to and greatly devastated by the mob, in February, 1848.

sion bridge has been thrown across the river to meet the road leading by the Porte de Longchamps to the Bois de Boulogne.

VAUGIRARD.—(See p. 447.)

VERSAILLES.—This large handsome town, of which we subjoin a partial plan, which the visitor will find of the utmost utility, is situated four leagues S.W. of Paris; it is the seat of the prefecture of the Seine and Oise, the see of a bishop, and possesses three tribunals, of Criminal Justice, *Première Instance*, and Commerce, besides an imperial college. Before 1789 its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

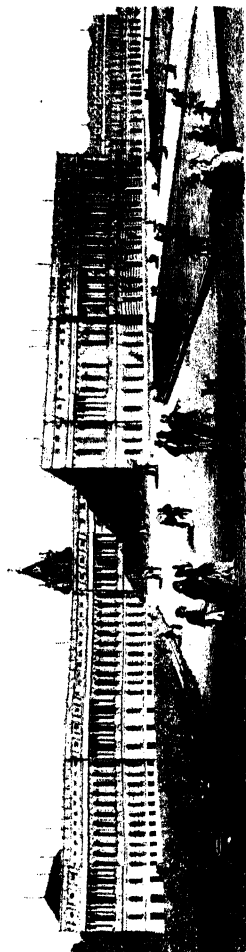
HISTORY.—In 1561 Versailles was a small village in the midst of woods, used as a hunting station by Henry IV. and Louis XIII., who, in 1624, built a hunting-lodge there. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, archbishop of Paris, and erected a small château, of red brick, consisting of a central pile, with two wings and four pavilions; enclosed by a fossé, and occupying scarcely more space than the inner apartments which surround the Cour de Marbre. It was not until 1660, that Louis XIV., becoming tired of St. Germain, conceived the idea of converting his predecessor's château into a magnificent royal residence. The works were commenced in 1664, under the direction of the architect Leveau. Le Nôtre laid out the gardens and parks, and 30,000 soldiers were more than once simultaneously employed on the works. Water had to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles (see p. 519). Beyond the gardens a second inclosure was formed, called the Little Park, four leagues in circuit; and beyond this still was the third inclosure, the Great Park, of 20 leagues, and including numerous villages. The expense of all these stupendous undertakings amounted to 40 millions sterling. Building was encouraged, and a large population and an elegant city gradually rose round the royal residence. After Leveau's death, in 1670, Jules H. Mansard, nephew of the celebrated Mansard, continued the works, and, in order not to destroy what remained of the château of Louis XIII., built the magnificent buildings forming the garden front. The king, although he often visited Versailles, resided at St. Germain till 1681, when the whole court removed to the new palace. Most of the dependencies were erected about this time; the chapel, however, was not begun till 1699, nor finished till 1710. Under Louis XV., the theatre, at the extremity of the northern wing, was begun by Gabriel, finished by Leroy, and inaugurated on the marriage of the Duc-

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phin, Louis XVI., in 1770. Subsequently Gabriel added a wing and pavilion to the northern side of the principal court. From the time of Louis XIV. to that of the revolution of 1789, with the exception of the Regency of the Duke of Orleans during the minority of Louis XV., 1715-1722, the court, the royal family, the ministers, and the various public officers, were located at Versailles. But after 1792 the palace was devastated, and every thing moveable disposed of as national property. An attempt was made to constitute it a dependency to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon preserved it from destruction. The estimated expense of 50 millions of francs, for its restoration, alone hindered him from residing here; but he repaired the walls, fountains, &c., and restored some of the apartments. Louis XVIII., who wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to 6 millions of francs, which were employed in repairs and in building the pavilion on the southern side corresponding to that of Gabriel. Louis Philippe, after adding a new pile of buildings, connecting the chapel and theatre, repaired and harmonized the different parts of the palace, at a cost of 15,000,000 fr., and devoted it to the reception of a rich and splendid historical museum, unparalleled in Europe.

THE PALACE AND ITS DEPENDENCIES.—*Exterior.*—The palace is approached from the town by the Place d'Armes, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Stables, erected under Louis XIV. by J. H. Mansard. They are fronted by elegant railings connecting their lateral wings, and extending along a segment having its centre in the court of the palace. They have lofty gateways decorated with trophies, and enclose spacious courts. The buildings to the north, called *les Grandes Écuries*, and now occupied by the artillery of the *Garde Impériale*, contained the carriages and horses of the royal family; while those to the south, called *les Petites Écuries*, included stables for the royal stud, a riding-school, &c. The latter are now barracks for cavalry; the riding-school re-established in 1855, is now again suppressed. The two buildings together afford accommodation to 1000 horses. The Grand Court, 380 feet in breadth, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, with a central gateway, surmounted by the ancient crown and shield of France with the three fleurs de lis. At the extremities of this railing are groups of figures in stone; those on the right representing France victorious over Austria, by Marsy, and Peace, by the same; those on the left, France

victorious over Spain, by Girardon, and Abundance, by the same. The court itself slopes from the palace, and on each side is a plain range of buildings, erected by Louis XIV. for the use of the ministers. In front of those stand sixteen marble statues, twelve of which, until 1837, ornamented the Pont de la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turanne; those on the left are Suger, Du Guesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. At the upper part of the court, is a colossal equestrian statue of Louis XIV.; the figure of the monarch, by Petitot;—that of the horse, originally intended for a statue of Louis XV. in the Champs Elysées, by Cartelie. From this point a fine view is obtained of the three avenues which stretch beyond the place d'Armes. Beyond the Grand Court, at first called the *Cour des Ministres*, is the court formerly called *Cour Royale*, which, before 1789 was separated from it by an iron railing, and within which none but the carriages of royal personages, or privileged families were admitted. On the northern side of this are the wing and pavilion, in the Corinthian style, erected by Gabriel, under Louis XV.; on the southern are those terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription, "*A toutes les gloires de la France.*" The *Cour de Marbre*, which follows, is enclosed by the old palace of Louis XIII., all of red brick coped with stone; it consists of a ground floor and first story, surmounted by a hip-roof. The whole is crowned with balustrades and vases, trophies, and statues. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and are placed on brackets between the windows; the statues, vases, &c., were all executed by the most celebrated sculptors of the age of Louis XIV. In the centre is a balcony of white marble, supported by four couples c. Doric columns of coloured marble; above this is an attic crowned with two recumbent figures—Mars, sculptured by Marsy, and Hercules, by Girardon, supporting a clock. (1) An octagonal overhanging turret graces one of the corners of the southern wing. (2) South of the *Cour Royale*, a small court, which bears

(1) The dial-plate of this clock was only used to mark the hour of the king's death, which in the case of Louis XIV., was announced by the principal gentleman of the bed-chamber, who came out on the balcony below, and, exclaiming "*Le roi est mort!*" broke his wand of office; he then took up another, and cried "*Vive le roi!*"

(2) The pavement of the *Cour de Marbre*, was formerly much more elevated. In the centre stood a beautiful basin and foun-

the name of *Cour des Princes*, divides the wing finished by Louis XVIII. from the southern one. This wing encloses the *Cour de la Surintendance*, so called from the offices that once occupied its eastern side, and now ceded to the municipality of Versailles for the public library, &c. A street approaches the palace on this side, and separates the southern wing from the *Grand Commun*, a vast square building, now a military hospital, substantially built of brick, enclosing a square court, and containing 1,000 rooms. (1) North of the *Cour Royale*, the *Cour de la Chapelle* intervenes between the wing built by Louis XV. and the chapel, the architecture of which is remarkably florid and elegant, in the best style of the preceding age. It is ornamented with Corinthian pilasters between the windows, with sculpture, formerly gilt, and a balustrade, crowned by 28 statues. The external dimensions are 148 feet by 75, in length and breadth, with an altitude of 90 feet. The height of its roof, richly edged with iron work, causes this building to be seen over the palace from almost every side, and is said to have resulted from a design of the architect, to force Louis XIV. to raise the whole palace another story. The northern wing comprises the *Cour de la Bouche*, where the kitchens were, and the *Cour du Théâtre*; the latter bounded on the north by the *Salle de l'Opéra*, the exterior of which is plain and massive. Beyond the theatre is one of the great reservoirs which supply the fountains. The eastern side of these courts is formed by a pile of building of elegant design, and harmonizing with the older parts of the palace, repaired by Louis Philippe; it forms one side of a wide street, to the east of which are some minor dependencies of the palace, and another reservoir. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of that style in France. It presents a large projecting mass of building, with two immense wings, and consists of a ground-floor and first-floor of the Ionic style, and an attic. The wings, the southern being rather the longer of the two, exceed 500 feet in length; the central front is 320 feet long, and each of its retiring sides 260 feet; the number of windows and doors is 375. The immense extent of the façade

tain, and the court itself was often used by Louis XIV., for festivals and “masques.”

(4) No less than 3,000 persons were lodged here when the Court resided at Versailles. In 1793 it was converted into a manufactory of arms, which attained the highest celebrity, and supplied the French army annually with 50,000 muskets. In 1815 it was stripped and devastated by the Prussians.

is broken at intervals by 15 peristyles of coupled Ionic columns, surmounted by allegorical figures in stone. The best view of this front is from the great terrace, and the whole palace may be advantageously seen from the heights of Satory.

INTERIOR, AND HISTORICAL MUSEUM.—Before noticing the internal arrangements of the palace, the reader should be informed that the gallery is open to the public every day except Mondays, from 11 to 4 in winter, and to 5 in summer. At the entrance of the palace, near the chapel, is an office where authorized guides, very useful to strangers, may be hired at the rate of a franc an hour (see Preface, p. viii.). The historical collections comprised in the palace may be divided into seven sections:—1. Historical Pictures; 2. Portraits; 3. Busts and Statues; 4. Coins; 5. Views of Royal Residences, &c.; 6. Marine Gallery; 7. Tombs. The historical pictures represent the great battles, military and naval, which have illustrated the arms of France from the earliest periods:—the most remarkable historical events in the national annals; the age of Louis XIV.; the reigns of Louis XV. and Louis XVI.; the brilliant epoch of 1792; the victories of the first Republic; the campaigns of Napoleon; the chief events of the Empire; the reign of Louis XVIII.; the reign of Charles X.; the revolution of 1830, and the reign of Louis Philippe. The portraits, busts, statues, and coins comprise the Kings from Pharamond to the late monarch—Grand Admirals, Constables, Marshals, and celebrated warriors of France, with a large collection of persons of note of all ages and countries. The views of royal residences have a particular value, as representing edifices, many of which no longer exist, and as illustrating the costumes, &c., of past times.

Northern Wing.—This wing partly occupies the site of the *Fontaine de Téthys*, immortalized by La Fontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV., the Prince de Conti, elected King of Poland in 1697, the Duke du Maine, son of Louis XIV., the beautiful Marquise de Thianges, sister of Madame de Montespan, Marshal Villars, and the Duke de St. Simon, author of the *Memoirs*. In after times the ground-floor was partly occupied by the Prince de Condé, who commanded the army of emigrants during the revolution of 1789; and the first floor (1) by the Dukes of Angoulême and Berri, sons of Charles X. The visitor, on entering the *Vestibule de la Chapelle*, obtains a commodious view of

(1) It was in the room of this story, adjoining the vestibule of the chapel, that the Cardinal de Rohan was arrested for the affair of the famous necklace that had so fatal an influence on the destinies of Marie Antoinette and her court.

The Chapel.—The interior of this edifice was restored under Louis Philippe to its original splendour. (1) It consists of a nave and aisles supporting side galleries fronted with elegant Corinthian columns. The dimensions are 114 feet from the entrance to the altar, 60 feet in breadth, and 86 feet in height. The square compartments of the ceiling of the galleries are painted with sacred subjects. The balustrades are of marble and gilt bronze. The arched ceiling springing from a rich architrave and cornice, above the lofty columns, glows from the pencil of A. Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by the Boullongnes and Coypel. The pavement is composed of rare marbles wrought in mosaic. In the aisles there are seven altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, the latter peculiarly worthy of inspection. They stand in the following order: 1, Martyrdom of Ste. Adelaide, by Adam; 2, Ste. Anne teaching the Virgin; 3, St. Charles Borromeo imploring Heaven to arrest the plague at Milan, by Bouchardon; 4, the Chapelle du Dauphin, opposite to which is a Last Supper, by Paul Veronese; 5, Martyrdom of St. Peter; 6, St. Louis succouring the plague-stricken, by Poiriet; 7, Martyrdom of Ste. Victoire. The Chapel of the Virgin, painted by Boullongne jun., deserves notice. The high altar is exceedingly grand, and the organ is one of the finest in France. In 1798 this Chapel remained almost uninjured. Service is chaunted here every Sunday morning.

The *Historical Museum* is entered from the ground floor vestibule of the Chapel, by a door to the right, on the side fronting the gardens. The walls are adorned with an allegorical alto-relievo representing Louis XIV. crossing the Rhine at Tolhuis in 1672. A suite of apartments, eleven in number, contains a series of pictures illustrating some of the principal events of the history of France up to the revolution of 1789. At the end of this suite the visitor on application is introduced to

The *Salle de l'Opéra.*—At the opposite extremity of the northern wing, and approached by a staircase lately constructed, is the theatre. Its length is 144 feet, divided into equal parts by the curtain; its breadth 60 feet, and its height 50; 14 Ionic columns, fluted and gilt, separate the upper boxes, fronted with balustrades, &c., richly gilt. The other decorations are in crimson and gold, with a profusion of mirrors and chandeliers. The ceiling is by Durameau. The central box is tastefully decorated, and was that occupied by Louis XV. The

(1) Many remarkable religious ceremonies took place before its altar, one of the most interesting was the marriage of Louis XVI. and Marie Antoinette, in 1769.

lateral boxes were reserved for the Ambassadors, and the pit for the Staff. Behind the entrance to the royal box is the *Foyer du Roi*, where the Court retired for refreshment between the acts. It is of Ionic architecture, lit by four windows; above the doors and chimney piece are fine alti-rilievi, and the decorations are in keeping with those of the *Salle*. The *Foyer des Ambassadeurs* is below. (1) Whenever a grand opera was performed here, the expense is said to have been upwards of 100,000 fr. A small fee is expected by the conductor.

On leaving this place the visitor will enter a gallery, 300 feet in length, situated behind the historical museum, and containing the busts, statues, and monumental effigies of the kings, queens, and illustrious personages of France up to the reign of Louis XV. In the middle of this gallery is the entrance to the

Salle des Croisades, a series of five splendid rooms in the Gothic style, forming a gallery of pictures relating to those interesting periods. The ceilings and walls are covered with armorial bearings of French knights who fought in the Holy Land; the 3d room, bisected by a series of three arches, contains colossal pictures of battles fought during the crusades. The first picture to the left on entering is executed in Beauvais tapestry, from the original painting of Horacé Vernet. Under the arches are three monumental tombs; those in plaster bear the recumbent figures of Parisot de la Vaillette and Pierred'Aubusson, Grand Masters of the Order of St. John of Jerusalem; the central one is a cast from the original marble statue of Villiers de l'Isle Adam in the attitude of prayer; the piers of the arches and the intervals of the wall between the pictures are filled with escutcheons bearing the respective names and dates. Facing the central window stands a large mortar formerly used for medical purposes by the Knights Hospitallers of St. John of Rhodes, and in the wall opposite are the cedar gates of the Hospital of the order of St. John of Jerusalem, in

(4) Of the grand fêtes given here, the first was in honour of the marriage of Louis XVI.; the next for the birth of his son; the third, the ill-judged banquet of the Gardes du Corps, in 1789; the fourth, on the grand inauguration of the Historical Museum, 17th May, 1837; the fifth on the occasion of the National Exhibition in 1844, and the last, on the 25th August, 1855, when Her Majesty Queen Victoria partook of a splendid supper here, on the occasion of the grand ball given in this palace in honour of her visit to the Emperor. On this occasion the pit was boarded over, and 400 guests sat down to table. The royal party, including the Queen and Prince Albert, the Emperor and Empress, the Princess Royal and Prince of Wales, Prince Napoleon, Princess Matilda, and the Prince of Bavaria, supped in the Imperial box. The *Salle* was lit by 42 lustres and chandeliers.

the island of Rhodes, given to the Prince de Joinville by Sultan Mahmoud in 1836. The shields above these gates are finely carved. Between the two entrances to the *Salle des Croisades* stands a splendid monument in plaster of Ferdinand of Arragon and Elizabeth of Castille, transported here from the Louvre.

On issuing from the statue-gallery, a winding staircase by the side of the Chapel leads to the vestibule of the first floor. Here is another gallery of statues, &c., of personages illustrious in the earlier ages of the monarchy. In the central recess overlooking the *Escalier de Constantine* is a beautiful statue of the late Duke of Orleans, executed by Pradier, in white marble. The pedestal is octagonal; four of its sides are graced with statues of genii in niches, of extraordinary beauty; on two more are bas-reliefs illustrating scenes of the African campaign conducted by the Prince; the statue itself represents him in an easy sitting posture; the drapery is graceful (1.) Against the wall we see a statue of Marshal Bugeaud, near which doors open into a series of seven rooms, containing splendid paintings of peculiar interest.

In the first of these rooms we see, among others, two full-length portraits of Marshals Bosquet and Canrobert. In the second there are: 1. a large painting representing the Congress of Paris in 1856, and remarkable for the portraits it contains of the statesmen who took part in it; 2. the Battle of the Alma, by Rivoulon; 3. the storming of the Mamelon Vert, by Protais; 4. the triumphal entry into Paris of the troops returned from Italy in 1859. In the third to the right are: Horace Vernet's celebrated picture of the surprise of Abdel-Kader's Smala, a full-length portrait of that distinguished Arab, and a painting of the siege of Rome in 1849. Next follows to the left the *Salle de Constantine*, containing large pictures of the taking of that place, and other scenes of the Algerian war, besides others of the taking of Antwerp, Ancona, and St. Juan d'Ulloa, all by Horace Vernet. The fifth is a large saloon, the coives of which bear reference to the war of Morocco. It contains full-length portraits of Marshal de St. Arnaud and Marshal MacMahon, Duke of Magenta; the storming of Sebastopol, by De Vaux; the battles of Magenta and Solferino, and busts of Marshals Niel and Bosquet, by Count de Nieuwerkerke. The storming of the Malakoff tower is also here. In the sixth and seventh rooms we find subjects taken from the first revolution, including the 18th Brumaire by Bouchot, and from the history of France in the 16th century.

(1) In 1848 the Provisional Government, fearing an attack on the palace, caused this statue to be concealed in a store-room, but it now occupies its former position.

The visitor now returns to the statue-gallery, and, turning to his right, will perceive, amongst others, the admirable statue of Joan of Arc, executed by the late talented Princess Marie of France, Duchess of Wurtemberg. Ascending the staircase at the end leading to the attic story, he will find a room to the right containing portraits of celebrated literati, men of science, and artists. On the landing-place stands a bust of Froissart, the chronicler. Adjoining are seven rooms on the garden side, and three more, including a long gallery looking into the northern court, containing a collection of historical portraits, from the earliest times to those of Louis XVI. and Marie Antoinette, Louis XVIII., and Charles X., many of which are original; between the embrasures of the windows are glass stands with coins, medals, &c. Returning to the first story, the visitor will examine a suite of 10 rooms, on the garden side, in which the series of historical paintings is continued from 1795 to the revolution of 1830. It ends in the elegant Corinthian vestibule, already mentioned, with statues of France and Peace in niches, and affording a more distinct view of the upper part of the chapel and the royal pew, adorned with two admirable bas-reliefs, viz., the Circumcision by Poiriet, and Christ with the Doctors, by Coustou. This vestibule opens into

The *Grands Appartements*, which occupy the whole of the first floor of the central projecting building facing the garden; the suite on the north belonged to the King, that on the south was the Queen's. The former present a striking contrast to the other suites of the palace; they are large and lofty, encrusted with marbles, and loaded with a profusion of massive gilded ornaments; the ceilings are richly painted, and the general effect is gorgeous. The Queen's apartments are in white and gold, with ceilings less richly painted, and from their southern aspect have a light and cheerful appearance. All these rooms, contain a most interesting series of pictures and portraits illustrative of the life and domestic relations of Louis XIV. The *Salon d'Hercule*, which precedes the suite, once descended to the ground-floor, and was the chapel where Bossuet and Massillon preached. The splendid ceiling, 64 feet by 54, representing the apotheosis of Hercules, was executed by Lemoyne in 1729. Here are also the equestrian portrait of Louis XIV., and the Passage of the Rhine. Next follows the *Salle de l'Abondance*, with a ceiling painted by Houasse, and representing Abundance. This opens to the left into two rooms which contain some excellent aquarelles of military subjects, and give access to the *Salle des Etats-Généraux*. Its walls are covered with paintings by Blondel, representing the sittings of the States General on various occasions, the *lits de justice*, &c., thus

forming a complete history of the origin and gradual progress of Constitutional government in France. Returning to the *Salle de l'Abondance*, the next are the *Salons de Vénus*, and *de Diane*, which derive their names from the subjects on the ceilings, the first by Houasse, and the latter by Blanchard. In the former is a beautiful group of the three Graces in white marble, by Pradier; and in the latter there are portraits of Marie Thérèse of Austria and Louis XIV. The *Salon de Mars* was used as a hall-room by Louis XIV.; its ceiling is by Audran, Jouvenet, and Houasse. Here a picture representing the interview of Louis XIV. and Philip IV. of Spain is worthy of attention. Beyond is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling, by Jean Baptiste Champagne, and various subjects from the reign of Louis XIV. Next is the *Salon d'Apollon*, or Throne Room, (1) with a ceiling painted by Lafosse. The series of paintings above mentioned is continued here. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., contains a ceiling by Lebrun, representing France chastising Germany, Spain, and Holland. It leads into the *Grande Galerie des Glaces* (or *de Louis XIV.*), one of the finest rooms in the world, extending with the *Salon de la Guerre* and the *Salon de la Paix*, at the opposite extremity, along the whole of the central façade, and measuring 239 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond with arches on the opposite wall, filled with mirrors; sixty Corinthian pilasters of red marble, with bases and capitals of gilt bronze, fill up the intervals between the windows and between the arches; each of the entrances is adorned with columns of the same order. The vaulted ceiling was painted along its whole length by Lebrun, and is divided into nine large and eighteen smaller compartments, in which are allegorically represented the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659 to that of Nimeguen in

(1) Here Louis XIV. received ambassadors, accepted the apology of the Doge of Genoa, and in 1715 held his last public audience. It was used for similar purposes by Louis XV. and Louis XVI. Splendid fêtes were held here, of which those on the marriage of the Duke de Bourgogne in 1697, on the arrival of Marie Antoinette, and on the occasion of Her Majesty Queen Victoria's visit, Aug. 25, 1855, were the most brilliant. On this occasion the *Galerie des Glaces* was lit with 3000 wax candles and 42 chandeliers. The private apartments were thrown open to the guests, and the stairs, vestibules, and sitting-rooms, decked with the rarest flowers. Queen Victoria opened the ball with the Emperor in a quadrille, and waltzed with him in the course of the evening.

1678. In niches on either side are marble statues of Venus, Minerva, Adonis, and Mercury. At a short distance, through one of the doors to the left, is the entrance to the

Private Apartments.—The first of these is the *Cabinet du Roi*, or *Salon du Conseil*, containing part of the original furniture of the time of Louis XIV., among which will be noted the council table and arm-chair of the King. At one end is a celebrated clock, which displays a figure of that Monarch, and plays a chime when the hour strikes. (1) From this room admittance is obtained, on application, to a suite of rooms, called

Les Petits Appartements réservés, which occupy the northern side of the *Cour de Marbre*, to which none were admitted but those who had the *grande entrée*. The first was the billiard-room of Louis XIV., and was afterwards the bed-chamber of his successors; it was in this room the death of Louis XV., so graphically described in Madame Campan's *Memoirs*, took place. At present it contains a small equestrian statue of Louis XV. Beyond is the *Salle des Pendules*, so called from a magnificent clock, which shows the day of the month, the phases of the moon, the revolution of the earth, and the motion of the planets. Near this is a fine marble table, on which is engraved a plan of the forest of St. Germain. On the floor is a meridian line traced by the hands of Louis XVI. (2) Next comes the *Cabinet des Chasses*, from whence a window on a balcony looks into the *Cour des Cerfs*, where the Royal Family placed themselves after grand hunting parties to see the game counted in the court. A grated door to the left of this window admitted Madame du Barri secretly to Louis XV.'s chamber;

(1) In this room Louis XIV. used to transact business with his ministers Colbert, Louvois, and Torcy; here he took leave of Marshal Villars, when the fate of the monarchy depended on the campaign which ended with the victory of Denain; here he received Lord Bolingbroke; here he introduced to the *grandeurs* of Spain his grandson, the Duc d'Anjou, as their king, and declared that "thenceforth there were no Pyrenees." Louis XV. here signed the decree for expelling the Jesuits, in 1762, and the treaty that terminated the seven years' war, in 1763; here, also, that easy monarch suffered Mme. du Barry to sit on the arm of his chair in the presence of the Council, and to fling into the fire a packet of unopened dispatches. On the 23d June, 1789, in the recess of the window nearest the Royal bedchamber, Louis XVI. received from the Marquis de Dreux-Brézé the bold reply of Mirabeau, that "the deputies were assembled by the will of the people, and would not leave their place of meeting except by the force of his master's bayonets."

(2) The conductor will sometimes take the visitor to the *Cabinet de Travail de Louis XVI.*, instead of following the order of the present description.

her apartment was over this room, and was approached by a small staircase, the access to which is by a richly gilded door. At the bottom of this staircase, leading into the *Cour de Marbre*, an attempt was made to assassinate Louis XV. by Damiens in 1757. (1) The *Cabinet des Chasses* contains the portraits of the principal architects, painters, &c., who have contributed to the building and ornamenting of the palace. Adjoining is the *Salon du Déjeuner de Louis XIV.*, also looking on the *Cour des Cerfs*. Here an elegant cupboard will be remarked, with a miniature representing a hunting party; and adorned around with medallions, in Sèvres porcelain, of family portraits of the time. (2) From this room the landing place of a staircase, which leads to one of the vestibules and to the *Galerie des Maréchaux* (see below) opens into what formerly was a billiard-room, and which was also used by Mignard for a study or *atelier*. This leads to the *Salle à manger de Louis XIV.*, afterwards the *Cabinet de Louis XVI.*, where the latter traced out the route of the unfortunate Lapeyrouse. (3) Immediately adjoining this room is Louis XIV.'s *Confessional*, and the chair once occupied by Père la Chaise, or Père Letellier, whilst gaining that influence over the royal mind which ended in the Revocation of the Edict of Nantes. The suite terminates here at the extremity of the *Cour de Marbre*. It contains numerous portraits and pictures relating to the personages and times by which they have been rendered remarkable. Returning to the *Salle des Pendules*, we pass to the *Cabinet de Travail de Louis XVI.*, with an equestrian portrait of Louis XIV.; next is the *Cabinet de la Vaiselle d'or*, or *des Porcelaines*, with a portrait of Madame de Maintenon, and the infant Marie Adelaide of Savoy at her knees; the *Cabinet des Médailles*, with a miniature painting of fine execu-

(1) On the same floor with the apartment of Madame du Barry are several small chambers, where Louis XV. and his successor used to seclude themselves; adjoining was a workshop, where Louis XVI. had his turning-lathe established, and another in which his forge still exists. Above was a *belvédère*, overlooking the palace and neighbourhood, where the latter monarch was accustomed to sit with a telescope, and amuse himself in watching what passed in the town and palace gardens.

(2) This was the private apartment of Madame de Maintenon, in which Louis XIV. passed most of his evenings in the latter part of his life; it was the saloon of King Louis Philippe during his visits to Versailles.

(3) Here Louis XIV. generally dined with Madame de Maintenon and his family. The great monarch never touched tea, chocolate, coffee, or any liqueur; he disliked game, but was fond of pastry; he had only two meals a day, and drank no other wine than Champagne, always iced. In this room Louis XIV. himself waited on Molière, to teach his courtiers to respect genius.

tion representing the Coronation of Louis XV., the *Bibliothèque*, where the historians of France are now collected, and in which, in a cupboard near the northern door, the famous *Livre Rouge* was found; and the *Salle à manger de Louis XV.*, with paintings of the taking of Cambrai, Naarden, and Reinberg.

Returning to the *Salon du Conseil*, the visitor enters the *Chambre à coucher de Louis XIV.*, which occupies the centre of the front towards the *Cour de Marbre*, and is the gem of the palace. The decorations of this splendid room, of the Composite order, are exceedingly magnificent, and the furniture has been carefully restored to the state in which it was at the decease of the "Grand Monarch." The ceiling, by Paul Veronese, represents Jupiter punishing Crime; it was placed here by Napoleon I., who brought it from the hall of the Council of Ten, at Venice. Beside the bed are two Holy Families of the Italian and Flemish schools; and other paintings represent Louis XIII. and other personages of the Royal Family. The bed, enclosed by a splendidly gilt balustrade, is that on which the great King died; it was made by Simon Delobel, his valet, who worked at it for twelve years, and the coverlet and hangings are partly the work of the young ladies of St. Cyr. (1) We next come to the *Œil de Bœuf*, a beautifully decorated room, the grand antechamber of the King, so called from an oval window at the extremity, and celebrated in the annals of Versailles for the intrigues of courtiers, who waited here the "lever" of the monarch. Louis XVI. and Marie Antoinette dined here in public on Sundays. In this room there is a bronze model of the equestrian statue of Louis XIV. which stands in the court; also a large painting of Louis XIV. and his family, represented as the Gods of Olympus, by Nocrét. A door on the left leads to the *Salle des Gardes du Corps du Roi*, and the *Salle des Valets de pied du Roi*, containing some good paintings of the Flemish school.

A small door in the south-west corner of the *Œil de Bœuf* communicates with the Queen's private apartments and bedroom. These are shown with the former, and go by the name of *Petits Appartements de Marie Antoinette*. They contain, besides other rooms of ordinary use, her library, with her bust, and her boudoir with a bust of Joseph II. (2) A fee is given to the attendants who show these rooms and the *Petits Ap-*

(1) Since the death of Louis XIV. no monarch has slept in this room; but from the balcony Louis XVI., attended by the Queen and his children, addressed the infuriated mob who came to tear him from his palace on the 6th October, 1789.

(2) These rooms were placed at Queen Victoria's disposal during her visits to the palace.

partements. Returning to the *Œil de Bœuf* and the *Galerie des Glaces*, we find at the opposite end of the latter, the

Salon de la Paix, formerly the Queen's card-room, a splendid room, which was the scene of many curious and piquant anecdotes. The ceiling, by Lebrun, represents France dispensing universal peace and abundance. From this opens the *Chambre à coucher de Marie Antoinette*, occupied successively by Maria Theresa, Queen of Louis XIV., Maria Leczinska, Queen of Louis XV., and Marie Antoinette (1.) The medallions of the ceiling are by Boucher; those above the doors by Natoire and Detroy. Three large paintings will be remarked: the Marriage of Louis XIV. with Maria Theresa (1660), by Lebrun; the Birth of the Duc de Bourgogne (1682), by Rigaud, and the marriage of the latter with Marie Adélaïde, by Dieu. The series is continued in the following rooms. The *Salon de la Reine* was used for the Queen's evening parties, which were at their highest splendour under Maria Theresa, Queen of Louis XIV. The ceiling, representing Mercury, is by Michael Corneille. In the *Salon du Grand Couvert de la Reine*, Louis XIV., during the life-time of his consort, frequently dined. Maria Leczinska always dined here in public, and also Marie Antoinette while Dauphiness. The present ceiling is remarkable for a fine painting by Paul Veronese, *St. Mark crowning the Theological Virtues*, brought by Napoleon from Venice. The ceiling of the following *Salle des Valets de pied de la Reine*, is painted by Coypel, with Jupiter in his car, and was the scene of the slaughter of the Queen's guards. Here is a marble statue of Louis XV. in his youth, by Cortot; a full-length portrait of Marie Adélaïde of Savoy, and marble busts of Louis XVI., Louis XV., Marie Antoinette, Marie Leczinska, Louis the Dauphin, Marie Adélaïde, and Madame Elisabeth.

The Queen's state apartments terminate here at the *Escalier de Marbre*, which is one of the finest in France for the richness and variety of its marbles. Immediately leading from them is the *Grande Salle des Gardes*, now called the *Salle du Sacre*, from its containing David's famous picture of the *Coronation of Napoleon*. (2) Opposite is his *Distribution*

(1) Here the Duchess of Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême; here, too, the unfortunate Queen was awakened from her bed on the fatal night of the 5th and 6th of October, 1789, and forced to escape by the small door to the left, leading by a passage to the *Œil de Bœuf*, from the mob which had burst into the palace.

(2) The artist received 100,000 fr. for this fine painting, and 75,000 fr. for the "Distribution of the Eagles to the Legions." A second picture of the Coronation, also by David, was lately sold in Paris for less than 3000 fr.

of the Eagles to the Legions, and facing the windows, the *Battle of Aboukir*, by Gros. Here also are paintings of Napoleon, as General and as Emperor. The ceiling, by Callet, is allegorical of the 18th Brumaire. Two small rooms completing the remainder of this wing formed the Chapel of the Château of Louis XIII.; they were inhabited by Louis de Bourbon, Count de Clermont, under Louis XV., and now contain pictures illustrative of the campaigns of 1793 and the two succeeding years. Next follows a saloon, formerly called the *Salle des Cent Suisses*, and now *Salle de 1792*. This is one of the most interesting apartments of the palace, containing portraits of all the great military characters of the revolution of 1789, and many in duplicate, representing them as in 1792, and as they became under the empire. Napoleon is seen as lieutenant-colonel, in 1792, and as Emperor, in 1806;—Marshal Lannes as sub-lieutenant, in 1792, and Duke de Montebello, in 1804;—Marshal Soult as sergeant, in 1792, and Duke de Dalmatie, in 1804;—Murat as sub-lieutenant, in 1792, and King of Naples, in 1808;—Marshal Bernadotte, the late King of Sweden, as lieutenant, in 1792, and Prince of Pontecorvo, in 1804;—Louis Philippe, as lieutenant-general, in 1792, and King in 1830. There are also valuable portraits of Lafayette, Dumouriez, Kellermann, and most of the marshals of Napoleon. A few stairs in a corner of this room, to the left on entering, lead to a series of 8 rooms, called from their contents the *Galerie des Gouaches et Aquarelles des Campagnes de 1796 à 1814*. In this division of the palace are the old apartments of Cardinal Fleury, minister to Louis XV.

The upper story of the centre, like the corresponding one in each of the wings, was occupied in the palmy days of Versailles by the nobles officially attached to the court. The apartments contained in it are now appropriated to the general service of the palace, and to part of the museum of portraits.

From the *Salle de 1792* the visitor reaches the *Escalier des Princes*, adorned with coupled Composite pilasters, a highly sculptured ceiling, numerous bas-reliefs, and marble statues of Louis XIV., Louis Philippe, and Napoleon I. It opens into the

Southern Wing.—This part of the Palace, being appropriated to the children and immediate family of the monarch, was called *Aile des Princes*. (1) On descending the *Escalier des Princes*, the visitor finds a vestibule on the first story adorned

(1) The internal arrangements of this wing having been entirely changed, it will be sufficient briefly to enumerate the Princes who inhabited it. The southern end of the first floor was appropriated to the grandchildren of Louis XIV., with Féné-

with the busts of Mansard, Le Nôtre, Malesherbes, etc., which gives access to the

Galerie de l'Empire, a suite of 14 rooms, including a vestibule about half-way, called *Salle Napoléon*, which contains a series of busts and statues of the Bonaparte family. The other rooms all contain upwards of 300 pictures of the martial exploits of the eventful times of Napoleon I., from 1796 to 1810. The last room is adorned in the centre with a triumphal column entirely of Sèvres porcelain, surmounted by a figure of Victory, and adorned with paintings representing scenes of the first Empire, and five beautiful vases of Sèvres porcelain with bas-reliefs, illustrative of several scenes of the Empire. Around are paintings representing the Battle of Marengo, the Passage of the Great St. Bernard, etc. Behind this suite runs a gallery, 327 feet long, filled with busts and statues of celebrated generals between 1790 and 1815. At the entrance of this gallery, adjoining the *Escalier des Princes*, is a beautiful colossal marble statue of Gen. Hoche, by Milhomme.

Close to this statue, a staircase descends to the *Galerie des Marines*, consisting of five rooms, and another collection of portraits in four rooms. The same staircase leads down to the *Galerie des Tombeaux*, a collection of plaster models taken from the monuments of celebrated personages. Here a few steps conduct the visitor down to six vaulted rooms, below the level of the *Cour de Marbre*, in which the above series is continued, and fine models are seen of Louis XVI., Louis XVIII., Charles X., etc. The visitor may now return by the same way to the *Escalier des Princes*, and, re-ascending it, enter the

Grande Galerie des Batailles, which includes the greater part of the attic, and constitutes an immense gallery, 393 feet in length, 42 in breadth, and the same in height. Coupled columns at each extremity and in the centre, supporting intermediate arches, relieve the monotony of so great a length; the roof, vaulted like the *Galerie des Glaces*, is lighted by sky-lights, and richly ornamented with gilded

lon as their preceptor; the Duke of Orleans, brother of Louis XIV., and the Duke de Chartres, afterwards Regent, occupied the remainder. At a later period it was inhabited by the Count d'Artois, afterwards Charles X., the Duke de Penthièvre, and other Princes of the blood royal. At the northern extremity of the wing were the apartments of the Duke of Orleans, Philippe Egalité, and under them, where the arcade now leads into the garden, was a small theatre, in which Lulli and Quinault often charmed the ears of the court. On the ground-floor, the Princess de Lamballe, the Dauphin, son of Louis XVI., his sister, the Duchess d'Angoulême, and the Count de Provence, afterwards Louis XVIII., were successively lodged.

compartments. On the walls are pictures of large dimensions, representing great military triumphs, commencing with the battle of Tolbiac, won by Clovis in 496, painted by Ary Scheffer, and ending with that of Wagram, 9th July, 1809, by Horace Vernet. Among the paintings here, the Battle of Fontenoy, by the same, particularly attracted Queen Victoria's attention during her visit. The effect of this gallery is exceedingly imposing. The works of Gérard, Eugène Delacroix, and Couder, among other fine productions, cannot fail to attract attention. Around are busts of eminent generals on pedestals; and in the embrasures of the windows are the names of the Princes, admirals, marshals of France, &c., who have died in battle, inscribed on black marble. Next to this is the *Salle de 1830*, devoted to pictures recording the principal events of that memorable revolution, namely: Louis Philippe on the Place de Grève; Declaration of the Deputies, the King's oath to the Charter, and the Distribution of Standards to the National Guards. (1) The ceiling is painted by Picot, with a group of Justice, Truth, and Fortitude. Behind these rooms runs a gallery 327 feet long, filled with statues and busts of celebrated personages from 1500 to 1792, called the *Galerie de Louis XIV.*

By a staircase at the beginning of this gallery, the visitor ascends to the *Attique du Midi*, previous to which, he will remark paintings opposite the landing-place, representing the Death of Louis XIII., by Decaisne, and Leo XII. carried in procession, by Horace Vernet. The attic itself consists of five rooms, filled with historical portraits, the greater part of which relate to personages anterior to the first revolution, and are of the time. In the 4th room are portraits of Presidents Jackson and Polk, of Daniel Webster, Henry Clay, Washington, and George III., and, in the last room, portraits of Queen Victoria, Prince Albert, George IV., the Duke of Kent, and the Duke of York; and also of Pitt and Fox, Locke and Newton. Next follows a room partly bisected by a central partition, containing views of the *Royal Residences*, and another similar to it, with portraits of our time, and others contemporary with Napoleon. In a smaller room are those of Louis XVIII., Charles X., and the Duke d'Angoulême. In a small cabinet annexed is a series of full-length miniature portraits, and an interview of Louis XVIII. and the Duchess of Berri, by Lecomte. Next comes the interior of the turret, already mentioned, overlooking the Cour de Marbre, containing a bust of Louis XIII., and leading to the *Escalier de Marbre*, above alluded to, which we descend along its whole length. In a niche on a landing-

(1) These were removed in 1848, but have been since replaced.

place of this most splendid staircase is a statue of Henry IV. in his youth, by Bosio, a copy of those seen in the Louvre and Hôtel de Ville (see p. 170, 287.) The vestibule below contains busts of Boileau, Santeuil, Claude Perrault, Lebrun, Mamezot, Colbert, Racine, Rotrou, and other eminent men. To our left is a second vestibule, containing busts and statues of Voltaire, Montaigne, Molière, Malherbe, etc. Next follows the suite of the

Amiraux et Maréchaux de France, consisting of 14 rooms, besides two more, devoted to portraits of *Guerriers Célèbres*, all on the centre ground-floor. Here we find the portraits of the Grand Admirals, Constables, and Marshals of France. (1) One of these rooms in the middle is called the *Galerie de Louis XIII.*, behind which were the bathing-rooms of Marie Antoinette, now changed into the

Galerie des Rois de France, containing the portraits of the 71 Kings of France, from Pharamond down to Louis Philippe. Next follow four rooms with views of royal residences, then a vestibule, with statues of Bossuet, d'Aguesseau, l'Hôpital, and Fénelon, and, lastly, three rooms containing bird's-eye views of the Siege of La Rochelle, Nîmes, etc.

Returning hence to the *Galerie de Louis XIII.*, we pass through the remaining six rooms of the Salles des Maréchaux. In the last room but one we see full-length portraits of Marshal St. Arnaud, Admiral Bruat, Marshals Vaillant, Magnan, and Baraguay d'Hilliers. The last room contains portraits of celebrated warriors, such as Dunois, Bayard, etc.

From this we reach the elegant *Escalier des Ambassadeurs*, near the vestibule of the Chapel; this was built by Louis Philippe. Four small courts, two on either side, are comprised within the buildings of this central pile; adjoining that

(1) These apartments, on the south side of the palace towards the garden, were occupied by the Grand Dauphin, son of Louis XIV., until his death, in 1711; afterwards, by the Duke de Berri, grandson of that monarch; by Louis the Dauphin, son of Louis XV., and father of Louis XVI.; by Louis XVI. and Marie Antoinette; and Louis XVIII. The centre of the western front was a vestibule in the time of Louis XIV., by which egress was afforded to the gardens; it was afterwards converted into apartments by Louis XV., and now forms the beautiful gallery of Louis XIII. The apartments on the northern side were those of the amiable Count and Countess de Toulouse under Louis XIV., and afterwards of the Princesses, daughters of Louis XV. The last rooms of this suite, near the vestibule of the chapel, were successively tenanted by Madame de Montespan, under Louis XIV., and Madame de Pompadour, under his successor. The rooms on this floor had been spoiled by alterations made under Louis XV.; Louis Philippe restored them to their original state.

to the north was a magnificent vestibule and staircase of marble leading to the state apartments, in the time of Louis XIV. This was taken down by his successor, but the corresponding *Escalier de Marbre*, on the southern side, with its vestibule, was suffered to remain.

THE GARDENS AND PARK.—The former no longer contain the trees planted by Louis XIV.; they were destroyed in 1775, by order of Louis XVI., and the garden was replanted. The stranger is astonished not less by the variety and effect of the plantations and water than by the immense number and beauty of the statues, groups, and vases.—The *Terrasse du Château* has four fine bronze statues, after the antique, by the Kellers, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze, viz., eight nymphs, eight groups of children, and the four principal rivers of France with their tributaries, namely, the Garonne and Dordogne, the Seine and Marne, the Rhone and Saone, and the Loire and Loiret. The groups of children were cast by Aubry and Roger, and the other figures by the Kellers. From the centre of each basin rise *jets d'eau*, in the shape of a basket. At the ends of the terrace, opposite the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plots. This terrace is separated from the *Parterre d'Eau* by a parapet level with the latter, upon which are placed twelve vases in bronze, cast by Duval. In the centre is a flight of white marble steps, ornamented on each side by a sphinx in white marble, surmounted by a child in bronze.—The side nearest the palace displays a bronze statue of Napoleon.—Here a court below the level of the terrace, called *La Petite Orangerie*, is adorned with the fine bronze equestrian statue of the lamented Duke of Orleans, which stood in the centre of the court of the Louvre, and was taken down by order of the Provisional Government. To the right of this is the *Orangerie*, situated below the *Parterre du Midi*, bounded on each side by a flight of 103 steps, leading to an iron gate on the road to Brest. The piers of these gates are crowned by groups in stone, and the green-houses, of Tuscan architecture, constructed by Mansard, extend on three sides. Here the orange and pomegranate-trees, &c., are preserved during winter, and in summer are removed to the walks of the *Orangery*, and other parts of the garden. (1)

(1) One of the orange-trees possesses an historical character, It

In the midst of the principal green-house, opposite the entrance, is a colossal statue of Louis XIV., by Desjardins. The ground in front of the Orangery is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord*, approached by a flight of steps in white marble, is in front of the northern wing of the palace, and is separated from the *Parterre d'Eau* by a wall crowned with 14 bronze vases, cast by Duval. At the angles near the steps are two fine vases of Egyptian marble, by Rousseau, and on the sides of the steps two statues copied from the antique, the one the *Arrolino*, cast by Fognini, the other, *Venus*, by Coysevox. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The bassin *de la Pyramide* consists of four round basins rising one above another in a pyramidal form. The figures are in lead; those of the first two basins are by Lehongre, and those of the third by Girardon. Along the shrubbery which bounds this parterre on the north are eight statues in white marble. Below the bassin *de la Pyramide* are the *Baths of Diana*, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon, representing, in the centre, the nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon*, and *de Neptune*, between two long and narrow grass-plots, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a sort of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and overflows into the basin below. On the sides of the avenue lie the groves called *Bosquet de l'Arc de Triomphe* and *des Trois Couronnes*, which possessed many works of art, but retain little of their ancient magnificence. At the extremity of the avenue is a semicircle formed by a thick hedge, in front of which are eight groups similar to those in the avenue, forming a total number of 22.—The *Bassin du Dragon* derives its name from the dragon or serpent Python, surrounded by four dolphins and a similar number of swans. The only part that now remains is was contemporary with François I., and formed part of the confiscated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from seeds sown in 1424, by Leonora of Castille, wife of Charles III., King of Navarre, and after flourishing for 437 years, does not seem to have approached the end of its long career. Its branches are now encircled by iron rings to support their weight,

the grand *jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border stand 22 large vases in lead, ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell, and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles two colossal dragons bearing Cupids, by Bouchardon, stand upon pedestals. From these five groups issues a deluge of water, augmented by *jets d'eau* rising from different parts of the basin, and from the vases. From the *Bassin de Neptune* we return to the *Parterre d'Eau* by the avenue *des Trois Fontaines* and *des Ifs*, which are in the same line. The former is without ornament; the latter contains 14 white marble vases and 5 statues.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a bending road, skirted by yew-trees and bounded by a thick hedge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the *Parterre d'Eau* to that *de Latone*, at the top of which are two vases of white marble exhibiting the sun, the emblem of Louis XIV. These steps lead to a semicircular terrace in advance of the *Bassin de Latone*, and descend, by two smaller flights, to a lower terrace on which this elegant basin is situated. These steps are ornamented with 12 beautiful vases, enriched with bas-reliefs. The *Bassin de Latone* presents five circular basins which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Libya, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each with a fountain adorned with figures to correspond with that of Latona.—The *Allée du Tapis Vert* derives its name from a lawn which extends the whole length from the *Parterre de Latone* to the *Bassin d'Apollon*. It is ornamented with 12 statues and 12 beautiful vases in white marble.—The *Bassin d'Apollon*, which,

except that of Neptune, is the largest in the park, is situated at the extremity of the Allée du Tapis Vert. The God of Day is seen issuing from the waters in a chariot drawn by four horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, extending as far as St. Cyr (see p. 536), 186 feet wide by 4,674 in length, with two cross branches measuring together 3,000 feet in length. (1) We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn surrounded by children, who play among fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, represents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Roi*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance lies the *Bassin du Miroir*; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants. In the centre is a superb granite vase and four antique vessels in bronze.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.—The *Quinconce du Midi*, near the Salle de Bal, to the north-west, is ornamented with eight *termini*, of which four stand round a grass-plot in the centre, and the other four beneath the chesnut trees.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine group of the Rape of Proserpine, by Girardon.—*Bassin du Printemps et de l'Été*. We now cross the Allée du Tapis Vert, and direct our course through the avenues on the side opposite. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora; before her is a basket of flowers, and around are children who hold garlands and wreaths. Summer appears under the figure of Ceres, having a sickle in her hand, reclining among wheat sheaves, and encircled by children.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the top of the balustrade is a small channel, in which water

(1) Promenades in boats may be enjoyed on this canal in summer, at 10 sous an hour per person, or 3 fr. for a party.

flows and escapes from distance to distance from shells. In the centre an immense column of water rises to the height of 70 feet. Above and around is a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms used by the different nations of Europe, executed by Girardon, Mazeline, and Guérin. In this enclosure are eight statues of white marble.—*Bassin d'Encelade*. A triangular space opposite the *Bosquet des Dômes* contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at heaven. The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsey. Water also issues from his hand and from parts of the rocks.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the *Quinconce* by the principal avenue to the east, we see on the left an iron gate which leads to an agreeable enclosed grove, in the midst of which is an enormous rock, of the most picturesque form. Here a grotto leads to the palace of Tethys, whose nymphs are serving Apollo at the moment when he comes to repose in the arms of the goddess. Two are preparing to bathe his feet, a third is pouring water into a basin; and three others stand behind, one of whom braids his hair, and two others hold vessels with perfumes. Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, the latter by Marsey, representing the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture at Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the effect of the scene. This fountain is said to have cost 1,500,000 fr.—In descending this part of the garden, towards the west, we find the *Rond Vert*, a circular bowling-green, surrounded by a hedge, in which are four verdant niches, with statues after the antique.—The *Bassin des Enfants*, placed at the fourth angle of the *Rond Vert*, is decorated with a group of six children, in lead, playing in a small island, in the centre. Two others are swimming in the water, while from the midst of the island a column of water rises 48 feet.—Continuing from east to west, we enter the *Salle de l'Etoile*, so called from its three avenues, crossing each other.—*Bassin de l'Obélisque*. The avenue that traverses the *étoile* leads to this fountain. The water issues from reeds

round a column of water in the centre, and falls into an upper basin, from which it descends into another by a number of steps forming as many cascades. The fountains are distinguished by the names of the *Grandes* and the *Petites Eaux*. The latter play every other Sunday in summer, but the former only on great occasions, always announced in *Galignani's Messenger* and in the French journals.

The *Grandes Eaux* present one of the finest sights imaginable, and cost from 8 to 10,000 fr. every time they play. (1) As they do not all play at once, the visitor can follow them from basin to basin up to that of Neptune, which is always the last. On these occasions, the crowd attracted to Versailles is very great; but ample means of communication are afforded by the two railroads, and first-class places (*diligences*) may be secured beforehand both for going and returning. Visitors should not remain late, on account of the crowds at the railroads.

LE GRAND TRIANON is a villa, at the extremity of the Park of Versailles, built by Louis XIV. for Mme. de Maintenon, after the designs of J. H. Mansard. It is in the Italian style, consisting of one story, and two wings, united by a long gallery pierced by seven arcades, and fronted with magnificent coupled Ionic columns and pilasters in Languedoc marble. The wings are ornamented in a similar manner. It is separated from the avenue leading to it by a fossé in masonry. The visitor is first introduced to the *péristyle*, adorned with coupled Ionic columns, which connects the two wings, and looks both into the garden and court (2.) This leads to a circular Corinthian hall, called the *Antichambre des Grands Appartements*, adjoining which is the billiard-room, with portraits of Louis XV. and Marie Leczinska of Poland in their youth, by Vanloo. Next is the *Salon de Réception*, containing several paintings and portraits by Vanloo and Coypel; then we enter the *Salon Particulier* and the *Salle de Malachite*, with a circular basin of malachite of extraordinary size, resting on a tripod of *or-moulu*, presented to Napoleon by the Emperor Alexander, on the occasion of the treaty of Tilsit. It likewise contains portraits of Louis XIV. and Louis XV., by Vanloo; of the Dauphin, by Natoire, and Louis XVI., by Callet. The *Galerie du Palais*, formerly the dining room of Louis Philippe, is entered next, consisting of a gallery 160 feet in length, and full of remarkable paintings by Roger, Thomas, Bidault, Johannot, Boucher,

(1) 300,000 fr. were voted in 1850 for repairing the reservoirs and basins, which are now restored to all their former beauty.

(2) The visitor must not expect to be led through the apartments exactly in the same order as they are described here, since this depends upon the caprice of the man who shows them.

&c. The centre is occupied by curious and costly tables in mosaic, with bronze statues, etc. In the *Salon de Musique* is some rich and curious porcelain, besides paintings of mythological subjects by Bon Boullongne, Coypel, Lafosse, etc. Next follows the *chapel*, constructed by Louis Philippe. The wainscoting is of oak; there are a few good paintings, and an admirable Assumption copied from Prudhon, in enamel, adorns the window. The late Marie d'Orleans, Duchess of Wurtemberg, was married in this chapel. The library, adorned with paintings by Boucher and Robert, and the apartments formerly reserved for the use of the Dukes of Orleans and Nemours, and before them by Napoleon I., (1) lead the visitor back to the billiard-room and peristyle already mentioned. Here begin the apartments which were occupied by the King and Queen. The *Salon de la Reine* contains two portraits more of Louis XV. and Marie Leczinska. The *Cabinet de la Reine* leads to the Royal bed-room, most richly furnished and gilt. The bed is the same that was used by the Empress Josephine. The hangings and curtains of the alcove are of crimson velvet, and a gorgeous balustrade separates it from the chamber. Next comes the *Salon des Glaces*, an elegant apartment lit by four windows, and adorned with a profusion of mirrors; it contains two excellent busts of the Emperor and Empress. This suite is closed by the *Cabinet de Travail du Roi*, and his private library, with some minor apartments in which four cradles, made for different heirs to the French throne, have been recently placed. The decorations of these apartments are richer than those of the first suite, which are white and gold. The rooms formerly inhabited by Madame Adelaide are no longer shown, being completely unfurnished. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV. and Maria Leczinska, in allegorical groups, by Coustou. The grounds in the rear are laid out in groves cut into labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI.; Napoleon also frequently resided in it, and made a direct road from thence to St. Cloud. The servants who show these apartments communicate many interesting historical details, partly from their own experience, and partly derived from local tradition. Visible daily, Mon-

(1) Two of these rooms, including a splendid bed-chamber, were intended for Her Majesty Queen Victoria, on the occasion of her expected visit in Louis Philippe's time.

days excepted, from 11 to 5 in summer, and from 11 to 4 in winter.

On leaving this, the visitor will find, in an avenue to the right, a building where the STATE CARRIAGES are kept. These are visible for a small fee. On entering we see seven carriages, arranged in two rows of three each, with one, the most splendid of all, between. It was built in 1825 for the coronation of Charles X., and has been re-gilt and newly decorated since 1853 for the use of the present Emperor. It is lined inside with crimson velvet embroidered in gold; the exterior displays a profusion of tasteful carving and richness of decoration not to be surpassed. The furthestmost of the right-hand row was used for the baptism of the King of Rome, that of the Duc de Bordeaux, the marriage of the present Empress, and the baptism of the Prince Impérial on the 14th of June, 1856. The carriage next to it was used by Napoleon I. when elected First Consul; the remaining four all belonged to Napoleon I. To the right on entering is the sedan-chair of Marie Antoinette; to the left, that of Maria Leczinska. The presses against the lateral walls contain sets of harness of the time of Napoleon I. There are also four sledges which belonged to Louis XIV. A curious little Turkish car will be seen here, constructed for the Sultan Abdul-Medjid when a child. M. Thouvenel, during his embassy at Constantinople, sent it over for the Prince Impérial. It was drawn by two goats, but the young prince, who already possessed a pair of ponies, soon got tired of it, and it has now been deposited here.

The visitor, continuing his walk along the same avenue, will soon reach the

PETIT TRIANON, situated at one extremity of the garden of the Grand Trianon. It forms a pavilion 72 feet square, and consists of a ground floor and two stories decorated with fluted Corinthian columns and pilasters crowned by a balustrade. The interior is ornamented in a simple but tasteful style. The first floor consists of an antechamber, a dining-room (in which are the Four Seasons painted by Dejuinne), a billiard-room, drawing-room (with a bust of Louis XVI.; the subjects over the doors by Watteau), a boudoir, the walls of which are covered with arabesques, the bed-room hung with blue silk, where may be remarked two ostrich's eggs adorned with miniatures by Boucher, and, lastly, the cabinet de toilette, containing a time-piece of Louis XV. The second floor is inhabited by domestics. The Duchess of Orleans had the use of this villa (1.) The garden

(1) This mansion was built for Madame du Barry by Louis XV., who inhabited it when attacked by the contagious disease of

is laid out *à l'Anglaise* ; it is extensive, and has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a small theatre, formerly used by the court, and which should be particularly asked for by the visitor, since it is well worth seeing, and often omitted to be shown.

The gardens of the Petit Trianon are visible daily, till dusk. To visit the palace, apply by letter to *M. l'Adjudant Général du Palais des Tuileries*.

THE TOWN OF VERSAILLES is bisected by the *Avenue de Paris*, which divides it into the *Quartier de Notre Dame*, to the north, and of *St. Louis* to the south. Two other avenues, called *Route de St. Cloud* and *Route de Sceaux*, branch off from the *Place d'Armes* on either side of the *Avenue de Paris*. On proceeding down the *rue Hoche*, in the *Quartier Notre Dame*, the visitor will remark the simple Doric façade of the Protestant church, where service is performed by a clergyman of the Established Church of England, on Sundays at half-past one. Farther on is the *Place Hoche*, in which stands a fine bronze statue of General Hoche, a native of the town, who distinguished himself in the troubles of La Vendée. The Church of *Notre Dame*, built by Mansard in 1684, fronts the *rue Hoche*. Its façade is of the Doric and Ionic orders, and flanked by two small towers. The interior is Doric, and cruciform, with aisles, and lateral chapels, in one of which is a fine monument, representing St. Remy baptizing king Clovis. There is also a curious Flemish picture, the Virgin teaching the Saviour to read, whilst Joseph is busy planning a board. In a chapel in the opposite aisle is a fine marble monument to the Comte de Vergennes, a distinguished diplomatist under Louis XVI. The *rue Daplessis* runs parallel to the *rue Hoche*, and bisects the market-place, where the Halles, four buildings enclosing a square, will be remarked. In this street, at the corner of the fine avenue called *Boulevard de la Reine*, is the railway station of the Right Bank (*Rive Droite*). The opposite corner is occupied by the hospital, in which the Chapel of St. Paul deserves attention.

The *Lycée Impérial* stands in the *Route de St. Cloud*, which encloses a court laid out in walks. This college was erected in 1766 by Queen Maria Leczinska ; it has a good Cabinet of Natural History, and about 500 pupils. On this side is also a villa formerly belonging to Madame Elizabeth, sister

which he died. Louis XVI. presented it to the queen, under whose direction the gardens were laid out. Queen Victoria visited both the Trianons on the 21st of Aug., 1855, and partook of a splendid lunch at the Swiss village or *Hameau*.

of Louis XVI., and a small theatre adjoining the palace. Nearly opposite to the theatre, No. 14, is a house with an inscription stating that it once was the abode of Labruyère, and that he died there in 1696. In the Quartier St. Louis, the Route de Sceaux is crossed by the *Avenue de la Mairie*, where the railway station of the left bank (*Rive Gauche*) is situated. Distinct from this is the Western railway station, which stands opposite the rue Horace Vernet, not far from the Avenue de Sceaux; and outside the adjoining barrier, is the *Bois de la Fontaine des Nouettes*, with shady walks, wilder perhaps, though not less delightful than those of the *Bois de Satory*, outside the Barrière St. Martin, and which since 1855 has been transformed into a charming public walk, much frequented by the inhabitants of the Quartier St. Louis. This wood skirts the elevated plateau called the *Plaine de Satory*, where races take place in June, and occasionally in October.

At the intersection of the rue Royale and rue d'Anjou is a monument to the Abbé de l'Épée, the benefactor of the deaf and dumb. Around are four low square buildings enclosing as many courts, called the *Quatre Pavés*, one of which is a market place. An old fountain occupies the centre of another. The rue d'Anjou leads to the Cathedral of St. Louis, built by the last of the Mansards in 1743: (1) a fine edifice of Doric and Corinthian architecture. The interior is cruciform, with a nave, and aisles surrounding both nave and choir. The aisles are formed by arched piers, between which are Ionic pilasters. In the third chapel to the right on entering there is a splendid marble group, by Pradier, representing Religion supporting the Duc de Berry in his last moments, when struck by the hand of the assassin Louvel. The pedestal is charged with bas-reliefs, and the motto "Grâce pour l'homme," the last words the Duke had spoken. This monument was erected to his memory by the town of Versailles, his birth-place. In the following transept is an Adoration of the Shepherds, of powerful effect, by Restout. Further on, in the chapels of the choir, the visitor will perceive a St. John the Baptist, by Latreille; St. Louis, by Lemoine; the Virgin presented in the Temple, by Vermont; Christ walking on the waves, by Fauchét; St. Vincent de Paule preaching, by Heim; and the conversion of Clovis, by Defaval. Some of the confessionals are remarkable for excellent and elaborate carving.—From hence the rue de l'Orangerie leads to the *Grand Commun*, already mentioned (see p. 555), near which is the *Public Library*, established in the building formerly

(1) Its consecration only took place on the 12th of November, 1643!

called the *Hôtel des Affaires Étrangères*. It contains nearly 60,000 volumes, proceeding from the libraries of Louis XVI. and the Count de Provence, afterwards Louis XVIII. It is open to the public daily from 11 to 4 o'clock, except Sundays and festivals. It is also closed from Aug. 30 to Oct. 1. To the library is attached a small museum. The *Hôtel de la Guerre*, contiguous to the above, is particularly remarkable as the place where the vast military undertakings which rendered France so powerful under Louis XIV. were discussed and resolved on.

In the rue du Jeu de Paume, is the famous *Tennis-court* celebrated for the oath taken by the National Assembly, which was the signal of the first revolution. It is much frequented by amateurs, and is worthy of a visit, especially by good judges of the game. South of the town and the palace is a large sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is 2,100 feet in length by 720 in breadth. To the east of the *Pièce des Suisses*, which the route de St. Cyr separates from the park, is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walls. Contiguous to the potager is the beautiful and picturesque English garden of the *Hôtel de Tellier*, formed by the Count de Provence, afterwards Louis XVIII., but now belonging to a private individual. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. The air is salubrious, but colder than that of Paris. The streets are wide and clean, and in the summer nothing can be more delightful than its numerous walks; in the winter, the town has a deserted and melancholy aspect. It possesses a synagogue, a few manufactories, and has three annual fairs. Not far from Versailles, at about an hour's drive along the Route de Chevreuse, are the remains of the once celebrated Abbey of *Port-Royal des Champs*. Part of the buildings are still inhabited (1). The country around

(1) This abbey of Benedictine nuns first acquired some renown from a reform of the rules of the house, in consequence of some alleged miraculous interference. In 1626 the number of its inmates increased so considerably that a part of them had to be transferred to Paris, where a second convent of Port Royal was established near the Rue St. Jacques (see p. 436.) Celebrated literary characters, and even artists, soon resorted to the abbey to pass their lives there in retirement; among them were Le-maître de Sacy, Nicole, Pascal, and Ph. de Champagne. As the nuns began to turn their attention to education, the Jesuits, out of jealousy, accused them of jansenism, and at length prevailed on Louis XIV. to suppress the convent. Accordingly, on

is extremely picturesque. The Emperor has a domain near Versailles, called *La Ménagerie*, which has now been specially devoted to the rearing of the best French breeds of saddle and carriage horses. It is the first establishment of the kind in France, and is under the direction of General Fleury.

VINCENNES—A commune of some extent situated to the east of Paris, a mile and a half from the Place du Trône, celebrated for its château and forest, which have existed from a very early date. It may be most conveniently reached by the new railway, Place de Bastille; or by the omnibus which starts from the square of the Conservatoire des Arts et Métiers (See p. 256.) In 1137 Louis le Jeune built a residence here, and more than a century later St. Louis frequently visited it, and administered justice under an oak in the forest. To commemorate the spot where this tree stood, a stone pyramid has been erected in the centre of a circular *rendez-vous de chasse*. In 1183 Philip Augustus enclosed the forest with a wall, and enlarged the royal residence, where Louis le Hutin and Charles le Bel are said to have subsequently ended their days. Philippe de Valois having in 1333, demolished the ancient building, laid the foundations of the present château, which was completed by his successors, and constructed on the best principles of defence known in the middle ages. Its form is that of a parallelogram of 1,200 feet in length, and 672 in breadth, and, independent of the Donjon, which is an interior fort or prison, was flanked with nine square towers, which all existed, though in a dilapidated condition, until 1818, when, having become the chief arsenal of Paris, it was considered necessary to demolish them all, except one, in order to place the building in conformity with the principles of modern fortification. The archaeologist must regret the necessity of these alterations, which have entirely changed the appearance of one of the finest specimens which remained of a fortress of the middle ages, but fortunately the large rectangular and buttressed tower of the entrance now repaired, and the Donjon still remain intact. The whole fortress was enclosed by high loop-holed walls of prodigious strength (which have now given place

the 29th of October, 1709, Voyer d'Argenson, Lieutenant of Police of the Kingdom, proceeded to the abbey and commanded the 23 nuns, then still residing there, to depart in as many carriages provided for the purpose, in order to be conveyed to 23 different monasteries, so that the very name of the community might disappear. On learning their fate, the abbess and nuns went in procession to the chapel, and there continued chanting hymns until they were brutally forced out by the military. The next day the demolition of the convent began.

to bomb-proof casemated barracks), and surrounded by a ditch 40 feet deep and 80 in breadth. The place is entered by a massive square buttressed tower with pointed windows; it is 115 feet high, and is called the *Tour Principale*.

To the right, facing the centre of the court, stands the celebrated

Donjon,—formerly insulated from the rest of the château, being surrounded with a deep ditch and loop-holed wall; two drawbridges and three gates closing the entrance to the court-yard. This remarkable structure forms a square with four towers at its angles. There are four lofty stories above the ground-floor, each composed of one spacious apartment in the centre 30 feet square, and four smaller rooms in the corner towers. All have vaulted roofs; that of the larger apartment produces a striking effect by the Gothic arch-work being supported by a column in the centre. The walls of this building are 17 feet in thickness and from the total absence of wood in its construction it is quite incombustible. The visitor will observe the immense thickness and solidity of the double doors covered with iron and fastened with strong bolts and locks; he will also be struck with the extreme narrowness of the winding stairs, which scarcely admit one person to pass another, the object of which was to render the interior more easy of defence against an enemy who might have gained an entrance. Two hundred and forty-two steps lead to the platform, which commands a magnificent view of the forest and the adjacent villages. The Donjon of Vincennes has a peculiar interest for the English visitor, for in 1420 the gallant Henry V. of England being proclaimed king of France, to the exclusion of the Dauphin, took up his residence and died here, after a brief reign of two years. The possession of this fortress passed from the French to the English and *vice versa* several times. In 1431 the unfortunate Henry VI. of England, being crowned king of France, came to reside in the Donjon, but in the following year Jacques de Chabannes drove out the English, who retook it in 1434, and retained it for some time, until the Duke of Bourbon obtained possession of it by the treachery of some of the Scottish Guards. Up to the time of Louis XI. the Donjon was a royal residence, but under the reign of this crafty and superstitious monarch it became a state prison, and has continued so ever since. State prisoners whose offences did not call for peculiar severity were confined in the towers at each angle, but the heart sickens at the tortures here inflicted on the unfortunate beings in the vaults below. The room where tortures were applied, called the *Salle de la Question*, is on the ground-floor, but in total darkness. Here is still seen a hole cut in the

stone wall, just large enough to receive the form of a man, which was the bed of the victim ; strong bolts in the wall that still remain, with heavy iron chains, secured him to the spot, and kept his limbs motionless during the application of the " Question." Many pages might be filled with the names of the prisoners sent here by *lettres de cachet*. (1.)

La Sainte Chapelle or church of the fort, a fine specimen of the 16th century, and one of the latest of the pointed style in France, stands opposite. It has a square buttressed tower to the north, with an octangular turret at one of its corners, reaching to the bottom, and crowned with a spire surmounted by a crescent, the emblem of Diane de Poitiers, the mistress of Henry II. This emblem was formerly repeated on all the spires and pinnacles, instead of the cross. The front, which has now been completely repaired, consists of a gable decorated with splendid tracery, and flanked with two crocketed spires. The interior strongly reminds one of the style of the *Sainte Chapelle*, and consists of a single nave. It is remarkable for its stained glass windows, executed by Jean Cousin, in which, as well as on the ceiling, the device of Henry II., the letter H, and the crescent are interlaced. The infatuated monarch also had Diane's portrait painted in one of the windows, perfectly naked, in the midst of celestial beings; it is said to be a faithful likeness. It is on the window to the left, and the figure may be easily distinguished at the bottom of the tableau, by the blue ribbons which bind up her hair. The whole church has been newly wainscoted; the altar-table, of white marble, is gothic, and was a gift of Louis XVIII. Under it there is a fine model of the Cathedral of Paris. This church contains a monument to the unfortunate Duke d'Enghien, who was shot here March 20th, 1804. The Prince was led down to the

(1) The following is a list of the principal prisoners confined here, in chronological order:—1345, Enguerrand de Marigny, Superintendent of Finances under Louis X.—1573, Henry IV., then King of Navarre, and the Duc d'Alençon.—1617, the Prince of Condé.—1626, Marshal d'Ormonde, the natural son of Henry IV.; Marie Louise de Gonzague, daughter of the Duke de Nevers.—1632, the Duc de Beaufort.—1650, the Princes of Condé and Conti, and the Duc de Longueville.—1652, Cardinal de Retz.—1661, Nicolas Fouquet.—1717, the Marquises de Châtillon, de Polignac, de Clermont.—1718, Prince Edward, the eldest son of the Pretender, previous to his being expelled from the kingdom for plotting against the English Government.—1777, the Comte de Mirabeau.—1804, the Duc d'Enghien.—1811, the Bishops of Gand, Tournay, and Troyes.—1830, the ex-ministers de Polignac, de Peyronnet, de Chantelauze, and Guernon-Ranville.—1848, the conspirators of May, and many of the insurgents of June.

ditch at the south-east angle of the fortress, where, his grave being already dug, he perished by military execution (1.) The remains of the unfortunate prince are contained in a bronze sarcophagus placed on a plinth; above is seen a statue of the duke supported by Religion; below is France in tears for his loss, and an emblematic figure of Vengeance invoking divine justice. This monument stands in a side-chapel, in consequence of the important improvements recently effected here.

On the right and left sides of the court are two large buildings, commenced by order of Marie de Médicis, and finished in the early part of the reign of Louis XIV., which were splendidly fitted up for the residence of the royal family. A drawbridge across the ditch, at the back of the *Pavillon du Roi*, gave access to beautiful and extensive gardens ornamented with statues and fountains. Here Louis XIV. took up his residence previous to the construction of Versailles, and here in these gardens, whilst listening in private to the conversation of some ladies in an alcove, he discovered the secret of the tender passion of Mlle. de la Vallière for him. The *Pavillon du Roi* is now converted into barracks. The opposite building on the left side was fitted up a few years ago in the most splendid manner as a residence for the Duke of Montpensier, who then commanded the artillery of Vincennes. It is at present inhabited by the General of Artillery commanding the fortress. In the vestibule the visitor will see the statue of Marshal Daumesnil, by the chisel of Émile Thomas. Behind the chapel are the workshops of the arsenal, and to the left is the

Armoury,—containing a vast store of arms, all arranged with great symmetry, and exhibiting many fanciful devices. The staircase is flanked by columns, with their pedestals and capitals complete, all formed with musket-barrels, pistols, bayonets, etc., very ingeniously combined for the purpose. Fronting the staircase is a sort of sun, composed in a similar manner; above this are seen the initials L.N., and the Eagle. The armoury consists of a long gallery, filled with modern weapons of every kind arranged in racks; from the ceiling hang imitations of lustres, all obtained as before from combinations of swords, pistols, etc. This gallery contains upwards of 155,000 muskets, and an immense store of swords, pistols, pikes, etc.; and at the furthest end is a trophy formed of the colours of the Garde Mobile of 1848, with an inscription recording their bravery in the insurrection of June. In the centre of the trophy is the bust of Napoleon III.,

(1) His body was disinterred in 1816, and placed under the magnificent monument, alluded to, executed by Desenne.

and in another room there is the bust of the first Emperor.

A great extension has been given to the château by the junction of the new fort, which contains barracks for 2 regiments of artillery and stabling for 1250 horses. In each corner of the fort at the eastern extremity is a powder-magazine, sheltered by a high rampart of earth. Here also is seen an immense park of artillery, kept in constant readiness for service. The garrison of Vincennes is composed of two regiments of artillery, 1 regiment of infantry, 1 battalion of riflemen (*Chasseurs de Vincennes*), and some companies of sappers and miners. The guns taken from the Austrians in 1859 are now preserved here. The Chateau is visible on Saturdays only, with tickets, to be obtained by writing to *M. le Commandant de l'Artillerie, à Vincennes*.

On leaving the Château by the southern postern, the visitor soon arrives at the

Polygone, a vast space where mounds of earth are erected as targets for artillery practice. This is the spot set apart for the *Ecole de tir*, where officers from all the regiments are sent to be instructed in the use of the improved fire-arms. The consumption here of powder and shot is immense; every regiment of the garrison of Paris and its environs daily sends its contingent to practise at the Polygone. From the month of July to the month of September the artillery practise firing at the butt 3 times a-week, generally the Tuesday, Thursday, and Saturday. These exercises commence at 6 o'clock, and continue till 9, and attract many visitors from Paris.

East of the Polygone, the stranger will perceive a long elegantly decorated building, where the

Tir National Français takes place annually in the month of August. It is a vast shooting-gallery, with 58 targets in the rear, visible through wooden partitions pierced with square openings. This institution, now declared permanent by the Minister of War, is under the control of a committee. At the last *Tir* (shooting match) competitors attended from all parts of Europe, the French, Swiss, and Belgians predominating, though laurels were reaped also by English competitors. Every amateur pays from 5 to 20 francs for every series of five shots, according to the prize for which he competes. The net produce is divided into prizes of from 40 to 6,000 fr., awarded to the most successful shots, with every kind of weapon, including the bow and cross-bow. The distances vary from 100 to 300 metres.

Further on, on the same side, is the Imperial

Model Farm,—intended, as its name denotes, for improvements in farming, respecting which, persons interested in the

subject may here glean much valuable information. A visit to the Imperial dairy should not be neglected, for although no attempt is made in luxury or magnificence, as is the case with some "show dairies" in England, yet the cleanliness and excellent arrangements observed here are the more remarkable, as they can be carried into practical effect by any farmer with little or no expense. Visitors may test the quality of the milk supplied by about 120 cows kept here, by tasting a cup of it, value two sous, in a pretty kiosk erected near the dairy, and that of the butter, by purchasing a pound of it at the same price as is paid for the best quality in Paris. The produce of this farm is sold in Paris at several establishments opened for that purpose. M. Guérin Méneville has a piece of ground allotted to him here for experiments in the rearing of Japanese and other new and hardy breeds of silkworms.

Further on, there is the Redoubt *de la Faisanderie*, where a normal gymnastic school for the army is established under the direction of a commandant and three professors. This institution receives a contingent of about 150 sub-officers, corporals and soldiers who are changed every six months, at the end of which period a public examination takes place, and prizes are awarded to those who most distinguish themselves; the pupils then return to their respective regiments and act as instructors to their comrades. A certain proportion of officers are also added to the above number.

To the left of the Polygone, a new race-course has been cleared by a society, on the same plan as that of the Bois de Boulogne. It is 3,500 metres in circumference. The stands erected on the western side, consist of two wings of 100 metres each, with the Imperial pavilion between. They can accommodate 3,500 spectators. Adjoining is the

Parc de Vincennes.—This, but lately neglected wood, has now received such extensive improvements as to render it a most beautiful place of resort and recreation to the inhabitants of the eastern quarters of Paris. In 1162 the forest of Vincennes was surrounded with ditches. Louis VII. caused it to be enclosed with walls on the Paris side, and built a small tower at its entrance called *La tourcelle de St. Mandé*, from the village of that name. In 1183 Philip Augustus continued the wall, and stocked the forest with deer sent to him by Henry II. of England. At a later period St. Louis built the walls along the Marne. In 1731 Louis XV. caused the old and decayed trees to be cut down, and the wood to be replanted, for the benefit of the Parisians, and a pyramid, now removed, was erected to commemorate the event. Some fine oaks, several centuries old, still remain, the descendants of those under

which King Louis delivered justice. In that part of the Park called *Les Minimes*, a convent was erected by Louis VII., of which now no vestige remains. The Park is intersected by several fine carriage roads, and a number of shady and intricate gravel walks. Here we shall often meet with a quiet knot of ladies and their daughters plying the needle in the balmy summer air, or a gay pic-nic party ensconced in some sequestered spot under the trees. Following, and occasionally crossing a rivulet spanned by rustic bridges, we arrive at the vast artificial *Lac des Minimes*, due to the present Emperor's munificence. It covers a surface of 80,000 square metres, and has a large island in the centre, accessible by boats. This lake is fed by a series of turbines at St. Maur, which, by the fall of the Marne, daily raise a mass of 5,000 cubic metres of water to a height of 44 metres. The Park has now been increased by a large extent of ground, making its present area 876 hectares, 370 of which are forest ground; 375, meadows and grass-plots, 55 planted with ornamental shrubs, 20 of water, and 56 of roads and paths. A new lake has been formed in the plains of Charenton; on the Montreuil and St. Mandé side, the Park is skirted with pretty villas and Swiss chalets.

Before leaving this spot, either by returning to Vincennes or by taking a ticket at the railway station of St. Mandé, west of the lake, the visitor may strike into the Route de St. Mandé and visit the

Asile Impérial des Invalides Civils, commonly called the *Asile de Vincennes*, opened in 1857 for the reception of sick workmen. The buildings, occupying a space of 42 acres, comprise a large entrance-court laid out as a garden, called the *Cour d'Honneur*, and eight inner courts. They are approached through a wide avenue commencing from the Route de St. Mandé, and branching out in a semi-circle on nearing the Cour d'Honneur. The extreme wings flanking the court have porticos, and contain infirmaries and offices. A circular fountain occupies the centre of the court. The front consists of a central pavilion of the Doric order surmounted by a hipped roof, and flanked by two wings, composed as follows: On the ground floor, two refectories, right and left, with a chapel between; on the upper story two *promenoirs*, or vast halls for taking exercise in bad weather, and a handsome library-room of the Corinthian order between. The rest of the buildings comprise infirmaries with three beds each, store-rooms, a laundry, baths, kitchens, and workshops for locksmiths, joiners, turners, tailors and shoemakers. The establishment will accommodate 500 patients; none but convalescent patients are admitted; the internal organization is the same

as that of the *Asile du Vésinet*, described at p. 546. Workmen who have been temporarily disabled in the arsenals of the State, or in the execution of public works, are admitted here free of expense; others may be admitted on payment of two francs a-day, or, if unable to pay that sum, for less on producing a certificate of indigence. Mutual Benefit Societies, and private establishments employing a large number of workmen may obtain the right of sending patients there on payment of a moderate annual subscription. If the convalescent workman is strong enough, he is admitted to one of the workshops, where he is paid in proportion to what he does, and he may leave off as soon as he pleases. He may also keep the gardens in order, which is considered a pastime, and is therefore not remunerated. This hospital has received as many as 400 convalescent workmen in the course of a month. The donations it has received from private persons since its inauguration amount at present to 55,381 fr., exclusive of 16 houses for workmen and their families, built by the Emperor on the Boulevard Mazas (see p. 280), and now presented to the establishment by his Majesty. The establishment keeps three cows for milk, a number of poultry, and a dozen pigs, all fed upon the produce of the grounds annexed to the asylum. Visible on Tuesdays, Wednesdays, Fridays and Saturdays, from 12 to 4.

Between this and Vincennes, on the road facing the Porte de la Tourelle, stands the new *Military Hospital*, inaugurated on the 1st June, 1858. It occupies a vast rectangle of 60,000 square metres, 4,350 of which are occupied by the buildings, which enclose it on three sides; the fourth is formed by a glazed gallery, affording a view of the wood of Vincennes, and intended as a place of exercise for the convalescent. The court is laid out as a garden, and the ventilation of the building, containing 600 beds, is on a new principle.

Nearly opposite to the hospital there is a small new chapel, erected in 1858, with an inscription to the following effect:—

“The Empress Eugénie, in a promenade in the Bois de Vincennes, having passed before an image of the Virgin, made a vow that if God blessed her with a son she would erect a chapel in her honour.”

PART V. DIRECTORY.

AMBASSADORS, CONSULS.

(Hours of business about 11 to 1.)

AUSTRIA, ambassador, 101, rue de Grenelle St. Germain.

BADEN, minister plenipotentiary, 62, rue Blanche.

BAVARIA, chargé d'affaires, 107, r. de Grenelle St. Germain.

BELGIUM, minister plenipotentiary, 97, rue de la Pépinière.

BRAZIL, chargé d'affaires, 6, Avenue de la Reine Hortense.

DENMARK, minister plenipotentiary, 37, rue de l'Université.

FREE TOWNS, minister, 13, rue d'Aguesseau.

GREAT BRITAIN, ambassador extraordinary and minister plenipotentiary, 39, Faubourg St. Honoré.—Consul, same address.

GREECE, chargé d'affaires, 5, rue des Champs-Élysées.

HANOVER, chargé d'affaires, 19, rue de Penthhièvre.

HESSE DARMSTADT, 20, rue de Courcelles.

HESSE, 13, rue de Turin.

HOLLAND, minister plenipotentiary, 15, rue de Presbourg.

ITALY, ambassador, 433, rue St. Dominique St. Germain.

NASSAU, chargé d'affaires, 15, rue de Presbourg.

PORTUGAL, chargé d'affaires, 12, rue d'Aslog.—Consul, same.

PRUSSIA, ambassador, 78, rue de Lille.

ROMAN STATES, ambassador, 69, rue de l'Université.

RUSSIA, ambassador, 79, r. de Grenelle St. G.—Consul, same.

SAXONY, minister plenipotentiary, 29, rue de Courcelles.

SPAIN, ambassador, 25, Quai d'Orsay.—Consul, 1, Avenue de l'Impératrice.

SWEDEN, minister plenipotentiary, 9, rue de Marignan.

SWITZERLAND, chargé d'affaires, 9, rue d'Aumale.

UNITED STATES, minister plenipotentiary, 6, r. de Presbourg.

—Consul, 79, rue de Richelieu.

WURTEMBERG, minister plenipotentiary, 6, rue de Presbourg.

SAXE WEIMAR, consul, 82, rue Picpus.

TURKEY, ambassador, 10, rue de Presbourg.—Consul, 68, rue de la Victoire.

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LIST OF THE STREETS, SQUARES, ETC., IN PARIS.

EXPLANATION.

The capital letter and figure placed after the name of the street indicates the part of the map in which it is found ; for example, if you wish to find rue Biron, D. 6, draw your finger down under the letter D., from the top of the map, till it arrives opposite the figure 6, between the lines of which is rue Biron.—The figures placed before the name of a street indicate that it is traced in the map, but its name could not be given for want of room.

- | | | |
|------------------------------------------------|----------------------------------------|-----------------------------------------------------------|
| Abbaye (de l'), D. 4. | Angoulême - St-Honoré, R. 2. | Austerlitz (quai), F. 5. 6. |
| 1 Abbaye (place de l'), D. 4. | Anjou-St-Honoré, C. 2. | Austerlitz (pont d'), F. |
| Abbe de l'Epee, D. 5. | Anjou au Marais, F. 3. | Aval (d'), F. 4. |
| Abbeville (d'), E. 1. | Anjou-Dauphine, D. 4. | Babille, D. 3. |
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| 2 Aguesseau (marché et passage d') C. 2. | Anne (Sainte), D. 2. 3. | Bac (du), C. 3. 4. |
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| Alboub, F. 2. | Antin (d'), D. 2. | Baillet, Arbre-Sec, E. 3. |
| Alger (d'), C. D. 3. | Antin (allée d'), B. 2. 3. | Bailleul, E. 3. |
| Alibert, F. 2. | Antoine (St-), E. F. 4. | Baillif, D. 3. |
| Aligre (d'), G. 4. 5. | Antoine (pl. St-), E. F. 4. | Baillly, E. 3. |
| Alma (Boulevard de l') B. 3. 4. | Antoine (du faubourg St-), F. G. H. 4. | Balzac, B. 2. |
| Alma (Pont de l') B. 3. | Antoine-Dubois, D. 4. | Banque de France, D. 3. |
| Amandiers - Popincourt (des), G. 3. | Apolline (St-), E. 2. | Banque (de la), D. 2. 2. |
| Amandiers (des), Sainte-Genevieve, E. 5. | Arbalète (de l'), E. 5. | Banquet (du), A. 2. See du chemin de Versailles. |
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| Amboise (d'), D. 2. | Arc-de-Triomphe (de l'), A. 1. 2. | Barbe (St-), E. 2. |
| Ambroise Paré, E. 1. | Arcade (de l') C. 2. | Barbet de Jouy, C. 4. |
| Ambroise (St-), G. 3. | Archevêché (quai), E. 4. | Barbette, F. 3. |
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| Amelot, F. 3. 4. | Arcole (pont d'), E. 4. | Baromètre (galerie du), un des passages de l'Opéra, D. 2. |
| Amsterdam (d'), C. 1. | Arcole (rue d'), E. 4. | Barouillère (de la), C. 5. |
| Anastase (St-), F. 3. | Arcueil (boulev.), D. 6. | Barres (des), E. 4. |
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| Ancre (passage de l'), E. 3. | Argenteuil (impasse d'), C. 4. 2. | Barrière des Gobelins (de la), E. 6. |
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| André-des-Arts (place St-), D. 4. | Arras (d'), E. 5. | Basfroid, G. 4. |
| Anglade (de l'), D. 3. | Arsenal (place de l'), F. 4. | Basse-des-Ursins, E. 4. |
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| 1 Anglais (impasse des), rue Beaubourg, E. 3. | Arts-et-Métiers (square des), E. 2. | Basse-St-Pierre, à Chail-lot, A. 3. |
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| 5 Angoulême (place d'), faub. du Temple, F. 3. | Astorg (d'), C. 2. | Bastille (pl. de la) F. 4. |
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| | Aumaire, E. 3. | 17 Battoir St-Victor, E. 5. |
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| | Austerlitz, E. 3. | Bayard, A. 4. |
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 12 Chantres (des), E. 4.
 13 Chapelle (de la), F. 4.
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 Châtelet (place de), E. 3.
 Châtillon, F. 4.
 Chausat, D. 2.
 Chandron, F. 4.
 Chaume (du), E. 3.
 Chaussée-d'Antin (de la), D. 4. 2.
 Chaussée - des - Minimes (de la), F. 3. 4.
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 Chemin de fer de Paris à Corbeil, à Orléans, Tours et Nantes, the terminus near the Garden of Plants, F. 5.
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 Chemin de fer de Paris à Sceaux; the terminus barrière d'Enter, D. 6.
 Chemin de fer de Paris à St-Germain, à Rouen, Dieppe et le Havre; the terminus rue St-Lazare, C. 4. 2.
 Chemin de fer de Paris à Strasbourg; the terminus rue Neuve Chabrol, E. F. 4.
 Chemin de fer de Paris à Versailles; the terminus right bank rue St-Lazare, C. 4. 2; that of the left bank is boulevard Montparnasse, C. 5.
 Chemin de fer du Nord; the terminus is rue du Nord, E. 4.
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 Cité Berryer, C. 2.
 Cité Bertrand, G. 3.
 Cité Jossot, G. 4.
 Cité Napoléon, E. 4.
 Cité Noël, E. 3.
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LIST OF STREETS, SQUARES, ETC.

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Cloître-St-Merri (du), E. 3.
39 Cloître-St-Honoré (passage), D. 3.
Cloître-St-Benoît, D. E. 4.
10 Cloître-St-Marcel, E. 6.
Clopin, E. 5.
Clos-Bruneau, E. 4.
Clos-Georget (du), E. 3.
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Clotilde, E. 5.
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 Pernelle, E. 3.
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 Petit-Musc (du), F. 4.
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Richepaise, C. 2.
Richer, D. E. 2.
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Richerand (avenue), F. 2
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Rivoli (place de), D. 3.
Roch (passage St-), near the church, D. 3.
Rochechouart, E. 1. 2.
Rochechouart (boulevard de), E. 1.
Rochehoucauld (la), D. 1.
Rocher, (du), C. 1. 2.
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Rodier (cité), D. 1.
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Roule (du), D. 3.
Rougemont, E. 2.
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Rumfort, C. 2.
Sabin (St-) F. 3. 4.
- Sabot (du), D. 4.**
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Santé (de la), D. 6.
Santé (boulev. de la), D. G.
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Sauvage (passage), E. 3.
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Saussay (des), C. 2.
Sauvage (St-), E. 2. 3.
Savoie (de), D. 4.
Saxe (avenue de), B. 4. 5.
Schomberg (de), F. 4.
Scipion (place), E. 3. 6.
Scipion, F. 6.
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Seutier (cité), E. 2.
Sept Voies (des), E. 5.
Serpente, D. 4.
Servandon, E. 4.
Severin (St-), E. 5.
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Suffien (avenue de), A. B. 4.
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Sulpice (St-), D. 4.
- Surène (de), C. 2.**
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Thiévast, F. 2.
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Throux, D. 3.
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Throux (place), C. 4
Throux (avenue de la), D. E. 1.
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Tournelle (pont), E. 4
Tournelle (quai de la), F. 4.
Tournelle (des), F. 3. 4.
Tournelle (de), D. 4.
Toury (de l'avenue), B. 4.
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Toury (cité), E. 3, see Beauvais.
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Treviso, E. 2.
Treviso, E. 2.
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Trois-Maures (ruelle des), E. 4.
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Trop-à-Sable ou Trois-Sabres, H. 5.
Tronchet, C. 2.
Trône (barrière et place du), H. 4.
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Valois (passage), id. D. 3.
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Varennes (de), faubourg St-Germain, C. 4.

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Vaucanson (passage), G. 4.
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Vendôme (passage), F. 2. 3.
Vendôme (place), C. D. 2.
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Ventadour (du), D. 2. 3.
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Vertbois (du), E. F. 2.
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Vezelay (passage), B. 1.
Viarnes (de), D. 3.
Victoire (de la), E. 2.
Victor (St-), E. 4. 5.
Victor (place St-), E. 5.
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Victoria (avenue), E. 4.
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Vieille-du-Temple, E. 3. 4. F. 4.
Vieille-Estrapade, E. 5.
Vieille-Notre-Dame (de la), E. 3.
Vieilles-Haudriettes (des), E. 3.
Vieilles-Etuves (des), St-Honoré, D. 3.
Vieilles-Etuves (des), St-Martin, E. 3.
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Vieux-Augustins (des).
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Vignes-St-Marcel (d E. 6).
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Villejuif (de), F. 6.
Ville-l'Evêque (de li Ville-l'Evêque (passage la), C. 2.
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Violet (passage), E. 2.
Virginie (passage de), lais-Royal, D. 3.
Vivienne, D. 2. 3.
Vivienne (passage), D. 1.
Volta, E. 2. 3.
Voltaire (quai), D. 4.
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