

GALIGNANI'S

NEW

GUIDE OF PARIS.

GALIGNANI'S
PICTURE OF PARIS;
BEING A COMPLETE GUIDE
TO
ALL THE PUBLIC BUILDINGS,
PLACES OF AMUSEMENT, AND CURIOSITIES IN
THAT METROPOLIS:

Also an ample and correct description of the Environs.

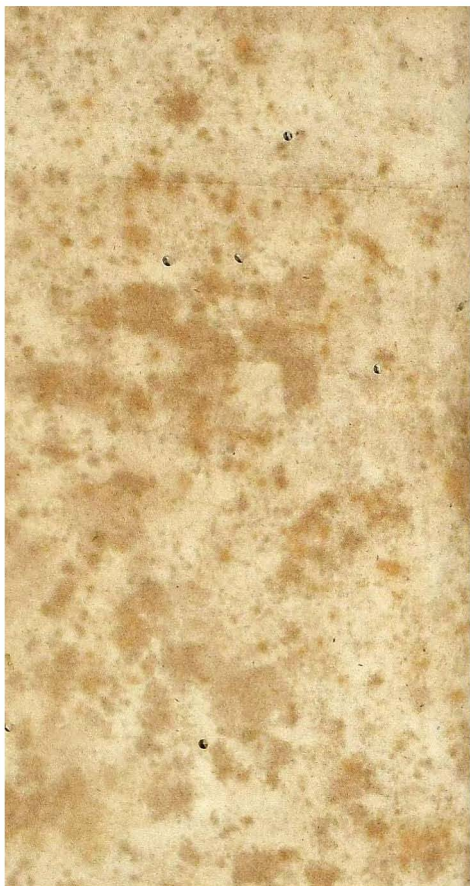
ACCOMPANIED WITH
FULL DIRECTIONS TO STRANGERS
OR TRAVELLING BY THE VARIOUS ROADS TO AND FROM THE
COAST, AND ON THEIR ARRIVAL AND RESIDENCE IN THAT
CAPITAL: AND LIKEWISE SERVING AS
A GUIDE TO,
AND DESCRIPTION OF THE MUSEUMS.

SEVENTH EDITION,
entirely recomposed, greatly augmented, and em-
bellished with Seventeen Views and a Map.

COMPRISING
A PLAN FOR VIEWING PARIS THOROUGHLY IN A WEEK.

PARIS:
PUBLISHED BY GALIGNANI,
THE FRENCH, ENGLISH, ITALIAN, GERMAN, AND SPANISH
LIBRARY, 18, RUE VIVIENNE; AND MAY BE HAD ALSO OF
LELEUX, BOOKSELLER, RUE ROYALE, CALAIS.

MAY, 1819.



PREFACE.

In presenting to the Public the Sixth Edition, it has been thought proper to make some general observations on the utility of the work, as well as on the subjects of which it treats.

It is hoped that the superiority of this work over all others of the same nature will be fully felt and acknowledged; a superiority which neither pains nor expence have been spared to attain.

The rapid sale of the former editions is a sufficient proof of its utility; and the Publisher respectfully thanks those Persons (particularly the English Gentlemen) who have approved of his Book, and encouraged his Establishment in Paris, where it will always be his pride and his endeavour to procure for them every accommodation and assistance they may stand in need of.

Travellers have generally two objects in

view: the most general is amusement, — though some travel for instruction, and to all is at least a secondary consideration; and in no one spot on the surface of the globe can so much of both be obtained, or with such facility and at so low a price, as at Paris.

All the Public Establishments, and a great number of Curiosities, may be visited without any expence; and even places of public entertainment, as the Theatres, are cheaper, and the performances superior to those to be found in any other city.

Every Country has its particular manners, and has advantages and disadvantages peculiar to itself; but as travellers, while they have in view their own amusement and advantage, should have some attention to their country, it is hoped that pointing out a few of those establishments in Paris, of which the nature or the management *deserve imitation*, will not be useless.

The gratuitous Establishments for Education, and for encouraging and enabling young persons who must live by their ta-

ments to improve them without expence, are numerous and admirable.

Learners of the description alluded to are generally straitened for money. In London, if a mechanic wishes to learn the principles on which his operations proceed, such as mathematics, the principles of mechanics or of design, how is he to obtain such knowledge?—The female artists, who are to study the arranging of dress, the embroidery or designing of ornaments, how are they to be taught?—They cannot even obtain the knowledge by paying for it. In Paris both classes of persons are taught gratuitously, and can obtain admission to collections and repositories of such objects as are useful to improve those talents which they have gratuitously acquired.

In those establishments we see the cause why, in matters of ornament and taste, Paris surpasses all other places in the world.

The expence of those establishments, so honourable to the nation, and so useful to it and to individuals, is comparatively small.

The management of the Poor and of the Hospitals is another object deserving attention. Seventeen thousand five hundred persons, contained in nineteen hospitals, only cost 2,600,000 francs; which does not amount to six pounds sterling for each individual! They are under the direction and control of magistrates and individuals of respectability, who act gratuitously, and see into both the management of the individuals, and expenditure of the establishment.

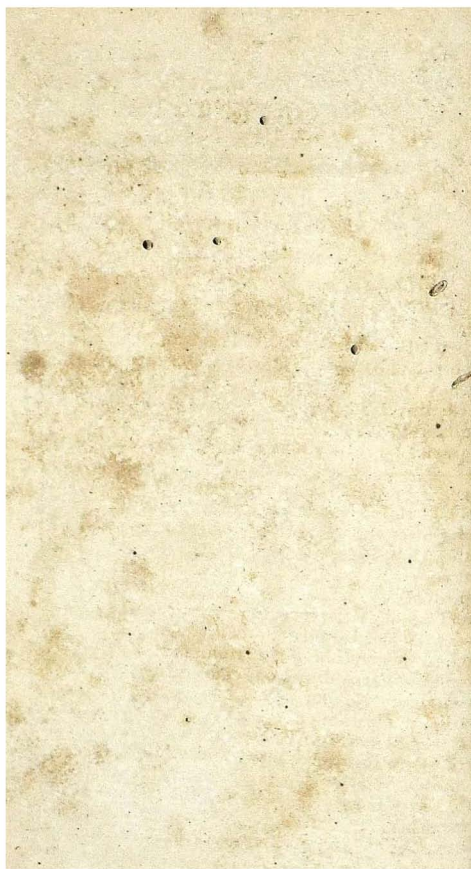
The Regulations of the Foundling Hospital also deserve notice.

On applying to the proper office (see page 471), any person whose case requires it *must* get admission to an hospital—yes, and to the hospital *fittest to treat his case*. In London, a poor man; except in case of accidental wounds, must have a letter from a magistrate or some rich man!—*Must* every poor diseased or sick person have a magistrate or a rich man for friend and protector?

The Treatment of Lunatics, the Management of Prisons, and the Regulation of the Public Markets, all deserve attention.

Were we giving a Guide to London, we should point out in what it surpasses Paris, that Paris might profit by the information. As we are not doing so, that is not the business. London *excels in many respects*, but here it is only useful to point out in what it is *deficient*, and where it might follow the example with advantage.

Those observations, the justice of which will be seen in the course of viewing the different Establishments in Paris, it is hoped will be found to be not altogether useless.



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PICTURE OF PARIS.

CHAP. I.

MODE OF TRAVELLING IN FRANCE.

As the manner of travelling and post regulations in France, differ materially from those in England, it will be proper to take a brief view of these particulars, before we proceed to describe the various routes to the capital of France. By a slight attention to the following observations, much inconvenience and trouble may be avoided.

There are three modes of travelling in France; by the diligence, in a *chaise de poste* (hired chaise), or in a private carriage. The diligence is by far the cheapest, and perhaps the most convenient for men of business. Those, however, who have a travelling carriage will find French *posting* greatly improved since the year 1802. At present, no difficulty

whatever is experienced in travelling from Calais to Paris; the horses are good, and in sufficient number; the roads in excellent condition; and the journey is performed with nearly as much celerity and comfort as in England. This information may be relied on, notwithstanding the various reports to the contrary.

Those who have a strong-built travelling carriage will find, that notwithstanding the expense of transporting it by the packet, it will be cheaper to take it with them, than to hire a carriage at Calais, and on many accounts, more convenient.

The usual price which travellers pay for a *cabriolet* from Calais to Paris is one hundred francs (about four guineas). This kind of post-chaise, which runs on two wheels, is very light and convenient, having, besides plenty of room for two persons with their luggage, a number of pockets for almost every kind of article; and on each side is a pillow, for the ease of each traveller while sleeping. It is covered irremovably at top, and has a small window on each side. It opens in front, and is so constructed as to completely shelter the traveller in bad weather. It is drawn by m

Two horses abreast if it contains but one or two travellers, and by three, if it contains more. This sort of carriage may safely be pronounced the best and most commodious, for the tour of any part of the Continent. There are, however, different kinds of them, at different prices; and as much of the comfort of the journey depends on this vehicle being *weather-proof*, the selection of a good cabriolet is an object worthy of the closest attention. *Voitures*, which carry three persons, may be had for about five pounds (120 to 130 francs); they are drawn by three horses abreast, and of course, add to the expense of travelling 30 sous (fifteen pence) per post.

In France you cannot have a chaise or conveyance of any kind, from stage to stage, but must hire a carriage for your whole journey, and take horses only, at each stage. At every stage there is but one place to change horses, which is not at all connected with an inn (1); thither you are

(1) It is not necessarily so connected, but many of the best inns in France are kept by

driven, and in a few minutes the horses are changed, without your alighting, unless you think proper. The cabriolet, on arriving at Paris, is sent to the *Remise*, and remains at the disposal of the hirer for 15 days, during which time he may go back in it to Calais, without incurring any new expense. If he does not choose to preserve his claim upon it, it remains at the *Remise* till some person travelling in that direction, chooses to engage it.

Carriages of all descriptions, from the one-horse cart without springs, to the splendid berlin, may be had at the *Hotel de Quillacq* (Dessein's), or at *Meurice* and *Metz's Hotel*, and at the *Silver Lion*. The innkeepers also clear the luggage, and furnish every information. Three or four persons may travel from Calais, in a handsome carriage, drawn by three horses abreast, at the rate of six miles an hour—the carriage being hired for the journey; or, if taken for a month, and returned, the charge is very reasonable. Single

the Post-masters, who are mostly all^d men of property, and generally opulent farmers,

persons may travel pleasantly in this way, by joining any of the numerous parties who are proceeding to Paris.

Persons who wish to go forward by the *diligence* (the stage-coach) which leaves Calais every morning at 9, and at twelve o'clock, (1), may reach Paris in forty four hours, as this conveyance goes at the rate of four miles and half an hour: fourteen pounds of luggage are allowed. Many of the French diligences are perfectly fitted up; and are well adapted to the roads through which they have to pass(2). Each of the great diligences is provided with a conductor, who has the charge of the passengers and of the luggage. The diligence carries six inside passengers; and is by no means an unpleasant vehicle. The inside, which is capacious and lofty, is lined with

(1) The diligence from Paris to Calais sets out every morning and evening at the same hours.

(2) Lately, several stage coaches have been built for the Calais road, quite in the English style, and with much of the elegance and lightness which so advantageously distinguishes them; and make the journey in 36 hours.

leather, padded, and surrounded with little pockets. To the roof is affixed a large net, for hats and light parcels. The places are all numbered from one to six; the corner places are the four first, and the two middle ones are the two last; when the traveller takes a place, the number of the one he is to occupy, is mentioned on the receipt—The conductor, who acts as master of the ceremonies, always takes care that every traveller occupies his own, by calling and placing each in his turn.

The traveller who rides a *saddle-horse*, which in France is called *posting à franc étrier*, and does not accompany a carriage, must have a postilion to attend and shew him the way. His luggage is carried in the saddle-bags, which, in France, are always affixed to the saddle; if there be a portmanteau, not weighing more than thirty pounds, the postilion must carry it behind him. Travellers going post, on saddle-horses, in order to prevent the possibility of communicating the glanders by the bit, are not allowed to use their own bridles; nor to go before the postilion who is with them: the postilion always canters before the travellers.

The post-houses are in the hands and entirely under the control of government. A stranger, if he be circumspect, can never be deceived either by the post-master or the postilion, for every year there is published, by order of the government, « a post-book, or general list of the posts in France. » *Livre de poste, ou Liste générale des postes de France* (1), » which contains not only all the rules respecting the administration of the post, but also an alphabetical list of all the different posts in France, and the sum to be paid for each horse and postilion.

No stranger should venture on a tour through France without having this manual with him, and take care always to have the *last edition*. Thus provided, he cannot be subject to any imposition, and whatever he gives beyond the *ordonnance*, is a mere voluntary act, and not required by public authority. Thus, although by the *ordonnance* a postilion cannot demand more than 15 sous per post, yet it is customary never to give him less than 30 sous.

(1) To be had at Galignani's French and English Library, 18, Rue Vivienne.

and, according to circumstances, if you wish to travel very fast, 40 sous. We here give a friendly caution to our dashing British sparks, not to corrupt the postilion by giving them so much as six, seven, eight, or ten shillings at a time. Such improvident donations do a serious mischief to the economical traveller, who naturally finds the postilions dissatisfied when he offers them 30 sous for a single post.

The general rules for travelling post in France are extremely simple. It is an established principle that you pay for as many horses as there are persons, without excepting servants.

But this regulation is not always rigidly followed; it is true the postmasters never put more than 3 horses to a cabriolet (a two wheel carriage) or to a four wheel carriage with *shafts* (a Limonière); but to a four wheel carriage with a pole, they always put four, with two post boys; and as all gentlemen's carriages in England have poles, it is highly expedient, if the travellers do not exceed three in number, to have the pole of their carriage replaced by a *limonière* (shafts), as soon as they land in France; for by that means one *third* of the

posting expence is economised; since, instead of paying for four horses and two postilions, they only pay for three horses, and one postilion : if more than three persons travel in the same *cabriolet* or *limonière*, then the post master makes the traveller pay 40 or 45 sous for each of the 3 horses, instead of charging for the fourth horse, which is never put to. This arrangement is much to the advantage of the traveller, who not only saves the expense of a postilion, but likewise half, or at least one third, of the hire of the fourth horse.

The postmasters are civil and obliging, and their conversation is often very instructive. They are so accommodating, that if a person does not choose to change, they will always refer the payment to the next post, or even to two or three posts in advance; and the postilions entertain the same disposition. But, in case the party travel during the night, or should feel disposed to sleep, it will be the best mode to pay for several posts in advance, together with the postilions. In this way, you may travel many hours without interruption. Upon the whole, the service of posting is extremely well managed; and for order,

regularity, and promptness, it excels, perhaps, that of any other country of Europe.

It is usual with some persons, to send an *avant-courier*, or outrider, to announce their approach, that the horses may be got ready. This, however, is absolutely useless between Calais and the capital, though it may be very proper in some other parts of France, and particularly in some countries of Europe, where the postmasters would otherwise be obliged to detain the traveller an hour or two, and sometimes three hours, until the horses are brought from grass. But there is no cause of apprehension on the high road from Calais, because the postmasters are well provided. The only possible case in which an outrider may be necessary, is when there is a very extraordinary influx of strangers at Calais, and there be reason to suppose that the party may be compelled to sleep at an indifferent inn on the road, for want of a relay of horses. In such case only, can an outrider be necessary to secure the first horses.

REGULATIONS RELATIVE TO POSTING.

The following summary of the regulations relative to Posting will doubtless be interesting to the traveller.

NONE but post-masters commissioned by government, are permitted to furnish horses.

The post master should constantly reside at, or near, the post-house.

No post-master can hire a postilion without a certificate of good behaviour.

Travellers are entreated to enter every complaint which they may have against the postilion, or master, in a book, which is kept at each post-house, and regularly visited by the Inspectors.

The postmaster is answerable for any accident which may occur from the carelessness of the postilion, or restiveness of the horses.

Travellers are accommodated in the exact order in which they, or their avant-couriers, arrive.

Every traveller hiring a saddle-horse must be accompanied by a postilion, to serve him as a guide.

One postilion may conduct three travellers; but if there is a fourth, two postilions must be hired.

The charge is one franc and 50 centimes per post for every horse, and 75 centimes for each postilion.

Every traveller may oblige the postilion to carry his portmanteau, if it does not exceed 30 lb. in weight.

No postilion shall exact more than the sum fixed by law (1), or insult the travellers, under pain of such punishment as the inspectors shall inflict.

No carriage drawn by *three* horses, can carry more than 140 lbs. of luggage—100lb. behind, and 40lb. before.

The price of posting shall always be paid beforehand.

No carriage shall pass another on the road, unless some accident happen to the which goes before.

Each post shall be run in the space of an hour.

No traveller posting on a saddle-horse has a right to ride *before* the postilion that conducts him.

(1) It is nevertheless customary to give him 50 sous each post.

Explanation of the following Table.

(First line) for $\frac{1}{4}$ post for 1 horse, 38 centimes;—For 2 horses, 75 centimes;—For 3 horses, 1 franc and 13 centimes;—For 4 horses, 1 franc and 50 centimes;—For 5 horses, 1 franc and 88 centimes;—For 6 horses, 2 francs and 25 centimes;—For 7 horses, 2 francs and 63 centimes, and so on.

No. 1. A proportionate calculation of what the Couriers pay to the Post-Masters.

DISTANCES	Number of Horses, and the Prices.									
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
$\frac{1}{4}$ post..	r. 38	fr. 75	fr. 1 13	fr. 1 50	fr. 1 88	fr. 2 25	fr. 2 63	fr. 3 0	fr. 3 38	fr. 3 75
$\frac{1}{2}$ post..	" 75	1 50	2 25	3 "	3 75	4 50	5 25	6 "	6 75	7 50
$\frac{3}{4}$ post..	1 13	2 25	3 38	4 50	5 63	6 25	7 88	9 "	10 15	11 25
1 post..	1 50	3 "	4 50	6 "	7 50	9 "	10 50	12 "	13 50	15 "
$1\frac{1}{4}$ post.	1 88	3 75	5 63	7 50	9 38	11 25	13 13	15 "	16 88	18 75
$1\frac{1}{2}$ post.	2 25	4 50	6 75	9 "	11 25	13 50	15 75	18 "	20 25	22 50
$1\frac{3}{4}$ post.	2 63	5 25	7 88	10 50	13 13	15 75	18 38	21 "	23 63	26 25
2 posts.	3 "	6 "	9 "	12 "	15 "	18 "	21 "	24 "	27 "	30 "
$2\frac{1}{4}$ posts.	3 38	6 75	10 13	13 50	16 88	20 25	23 63	27 "	30 38	33 75
$2\frac{1}{2}$ posts.	3 75	7 50	11 25	15 "	18 75	22 50	26 25	30 "	33 75	37 50
$2\frac{3}{4}$ posts.	4 13	8 25	12 38	16 50	20 63	24 75	28 88	33 "	37 13	41 25
3 posts.	4 50	9 "	13 50	18 "	22 50	27 "	31 50	36 "	40 50	45 "

TABLE OF POSTING.

The following table will shew the number of horses required for cabriolets and *limonieres*, and for four-wheel carriages *with poles*.

CABRIOLETS.

Number of Persons.	Number of Horses.	Price of each.	Sum total.
1	2	fr. 1 50	3 "
2	2	1 50	3 "
3	3	1 50	4 50
4	3	2 "	6 "

CARRIAGE WITH FOUR WHEELS WITH
SHAFTS OR LIMONIERES.

1, 2 et 3	3	1 50	4 50
4	3	2 "	6 "

BERLIN, AND OTHER 4 WHEEL
CARRIAGES WITH POLES.

1, 2 et 3	4	1 50	6 "
4 et 5	6	1 50	9 "
6	6	1 75	10 50

Two children under six years of age, are considered as equivalent to one full grown person.

N^o. 2. *A proportional Calculation of what the Courtiers pay to the Boys, as their Guides.*

DISTANCES.	Number of Positions, and the Prices.							
	1.	2.	3.	4.	5.	6.	7.	8.
$\frac{1}{4}$ post.....	fr. c. " 19	fr. c. " 38	fr. c. " 57	fr. c. " 76	fr. c. " 95	fr. c. 1 14	fr. c. 1 53	fr. c. 1 51
$\frac{1}{2}$ post.....	" 38	" 76	" 114	1 52	1 90	2 28	2 66	3 04
$\frac{3}{4}$ post.....	" 56	1 12	1 68	2 24	2 80	3 36	3 92	4 48
1 post.....	" 75	1 50	2 25	3 "	3 72	4 50	5 25	6 "
$1\frac{1}{4}$ post.....	" 94	1 88	2 82	3 76	4 70	5 64	6 58	7 52
$\frac{1}{2}$ post.....	1 13	2 26	3 39	4 52	5 65	6 78	7 91	9 04
$1\frac{1}{2}$ post.....	1 31	2 62	3 93	5 24	6 55	7 86	9 17	10 48
2 posts.....	1 50	3 "	4 50	6 "	7 50	9 "	10 50	12 "
$2\frac{1}{4}$ posts.....	1 69	3 38	5 07	6 76	8 45	10 14	11 83	13 52
$2\frac{1}{2}$ posts.....	1 88	3 76	5 64	7 52	9 40	11 28	13 16	15 04
$2\frac{3}{4}$ posts.....	2 07	4 14	6 21	8 28	10 35	12 42	14 49	16 56
3 posts.....	2 86	4 52	6 78	9 04	11 50	13 56	15 82	18 08

CHAP. II.

CASH ARRANGEMENTS.

Previously to leaving England, bank-notes may be exchanged for the current coin of France; but as it will be more convenient to take only so much cash as will defray the expense of the journey to Paris, it is expedient to have letters of credit upon a banker in that city, from one in London. Persons who have remittances from England will receive value for value, in proportion to the course of exchange between the two countries, which is indicated by the newspapers. A trifling deduction is also made by the Paris banker for his own trouble in the negotiation of the paper, and for his brokerage, the whole of which amounts to about, per cent. Persons who wish to avoid discussion with the Paris Bankers, may purchase in London bills of exchange on Paris, for any amount, payable in francs.

As the different banking-houses in Pa-

ris vary in the prices they give for paper drawn on them, it is absolutely necessary that the traveller make some inquiry respecting them before he leaves England. The house of Mess^{rs}. *Perrégaux Lafitte*, and Co. in the *Rue Montblanc*, n^o. 11, near the *Boulevards*, is the most resorted to by the English. This house corresponds in London with Morland, and Co. and Hammersley and Co. in Pall Mall; Minet and Stride, in Austin Friars; Coutts, in the Strand, and with most of the other banking-houses in London, by any of which all money negotiations, letters of credit, etc., etc., are readily managed. In addition to the above houses there are several others well known to the commercial world, on which *letters of credit* may be obtained with advantage (1).

A *letter of credit* is by far the most safe and comfortable mode of providing for a

(1) The Houses of *Mallet, frères*, Rue du Montblanc, No. 13; *Hottinguer*, Rue du Sentier, No. 20; *Faber*, Rue Bleue, No. 20; *Callaghan*, Rue Bleue, No. 15; and *Recamier*, Rue Basse du Rempart, No. 48, likewise do a great deal of business with England.

traveller's expenses, and will greatly facilitate his tour on the continent. Besides offering a pleasant introduction into society, it is, for many reasons, much more advantageous than bank-notes or English guineas; particularly as the exportation of the latter is forbidden by law.

At Messrs. *Hammersley and Co.* in Pall mall, and at Messrs. *Herries, Farquhar and Co.* St. James street, Bills of exchange may be obtained, payable at sight, in all the principal cities of Europe, at the option of the bearer, to whom a general letter of credit is given, addressed to a principal Banker in each town, for that purpose. This very ingenious and convenient mode of supplying travellers with money, was invented by the late Sir Robt. Herries.

Current coin in France.

The traveller will find it useful to pay some attention to the following state of the current coin in France; recollecting that whenever the course of exchange is at par between the two countries, 24 *livres* (not *francs*) is to be considered as of equal value to the English pound sterling. The

current coins of France of the ancien regime are, (*in gold*) (1) the louis and the double louis; (*in silver*) the piece of 6 livres that of three livres thirty sous, twenty-four sols piece, fifteen sous, the twelve-sols piece, the six-sols piece; (*in copper*) the large or double sou, the sou, and the half and the quarter of a sou, or pieces of two liards and of one liard. There are also ancient pieces made of mixed metal (*billon*), denominated pieces of six liards, value one sol and a half.

The actual state of the exchange between France and England is about 24 francs 50 centimes, but it varies continually; it is sufficient to know that *at par* the exchange is at 24 livres or 23 francs 75 centimes.

The coins in circulation, according to the new decimal system, are, viz. in gold, in pieces of forty and twenty francs, in silver,

(1) Since the compleat adoption of the decimal coining system the double louis loses 16 sols, the louis 9 sols, the piece of six livres 4 sols, that of 3 livres 5 sols, the 24 sols piece 4 sols, the twelve sols 2 sols, and the six sols one sol.

pieces of five francs, 2. francs (*forty sous*)
 1 franc (*twenty sous*) half a franc (*10 sous*)
 and a quarter of a franc (*5 sous*); in mixed
 metal (*billon*), little pieces at two sous or the
 tenth part of a franc, and in copper the
centime or hundredth part of a franc.

A livre and a franc are synonymous. (1)

TABLES of the relative value of English
 and the old French Coins, *before the*
reduction of the latter.

<i>English coins.</i>	<i>French Value.</i>
The guinea	equal to One old louis, and one 24 sous piece.
The crown piece	— The six livres piece.
The half-crown	— The three livres piece.
The shilling	— The 24 sous piece.

(1) That is to say; in common conversation, but in fact and in law, as, for example, in the recovery of old debts, necessarily contracted in livres, the difference between the livre and the franc, is $1\frac{1}{4}$ per cent. or 1 liard (half a farthing) in favour of the latter;—it is for that reason, principally, that the value of the old French coin in *livres* has been reduced, by law, to a corresponding value in *francs*.

The sixpence	— The 12 sous piece.	F
The penny	— The double sous.	P
The halfpenny	— The sous.	t
The farthing	— The two liards.	tl


*French Coins.**English Value*

The old double louis, or 48 livres	2l. os.	Bil
— old louis, or 24 livres	1	an

Present Value of the *Old and New Gold*
and Silver Coins.

Old double louis	1l. 19s. 4d.	
old single louis	19	7½
new double louis, or old double napoleon,	1. 13	4
new louis, or old napoleon	16	8
old six livre piece	4	10
five-franc piece	4	2
three livre piece	2	3½
thirty sous piece	1	5
twenty-four sous piece	1	0
one franc		10
fifteen sous piece		7½
old twelve sous piece		5
ten sous piece, or demi fr.		5
old six sous		2½
five sous piece		2½
two sous, the double sous, or ten centime piece		1
six liards		
one sol or five centimes . .		
two liards		

Foreign coin may always be exchanged at Paris for that of France, at a fair price, at the *Boutiques de Change*, established at the Palais-Royal and in its environs. — Here also, paper of the Bank of France (*Billet de Banque*) is exchanged for five franc pieces for gold, at a trifling *agio*. English bank notes may likewise be exchanged in most of the exchange shops.



CHAP. III.

PACKETS.

Convenient and ably navigated packets are continually sailing from Dover, Brighton, Margate, Southampton, Portsmouth, Harwich, Rye, and Gravesend, for the different ports of France, Flanders and Holland.

Harwich.—There are twelve packets stationed here; they sail regularly twice a week, wind and weather permitting. The following are the charges; the captain furnishing provisions for the voyage :

To Helvoetsluys,	2l.	14s	6d
Cuxhaven,	7	9	9
Gottenburgh,	14	5	6

Gentlemen also may take their carriage on board the packets; freight for each carriage :

To Holland,	6l.	6s.	0d.
Cuxhaven,	12	12	0
Gottenburgh,	15	15	0

In addition to the above, there is a charge of two shillings per ton, (for tonnage), demanded at the custom-house.

Application for passports to go by the packets, must be made to Anthony Cox, Esq. agent, in London.

The passage to Holland, with a fair wind, is usually made in about sixteen hours; to Cuxhaven, four or five days; to Gottenburgh, in six days—with a very fair wind, in three or four.

N. B. There are two excellent inns at Harwich—the Three Cups and the White Hart, where travellers will meet with the best accomodations at a very reasonable rate.

There are at present about ten packets, which sail in turn, from Brighton for Dieppe, every evening, immediately after the arrival of the coach from London.

These packets are neatly fitted up, and well adapted for the voyage; which they generally, if the wind be fair, perform in about 12 hours.

At Portsmouth, the *Wellbank* smack (late post office packet) for passengers and goods, sails weekly for *Havre de Grace*; the passage is frequently made in twelve

hours. Further particulars may be had of Heather, Lucas, and Co. No. 8; Change Alley, London; or at Portsmouth, at the West India and Quebec Tavern, Bath-square-point.

The *Rose in June* packet sails from Rye to *Boulogne* every Monday morning, and returns on Thursday morning; fare, one guinea. Inquire at the George Inn, Rye.

For carriages and horses, the traveller must make the best bargain he can.

CHAP. IV.

ITINERARY

*Of the different Routes to Paris, with
Observations on each.*

THERE are two principal and direct routes to Paris, one by Dover and Calais, and the other by Brighton and Dieppe. The expense of both these routes is nearly equal; for although the distance from London to Brighton is less than to Dover, and Dieppe is full sixty miles nearer to Paris than Calais is; yet, when the length of the sea-voyage is considered, the additional expense attending it, and the risk of detention at Brighton, most persons who regard expedition, or are affected by sea-sickness, will give a preference to the first route. Those, however, who are fond of the water, will be gratified by a trip to Dieppe, Havre de Grace, Dunkirk, Ostend, or Helvoetsluys; and in proceeding to Paris by any one of these routes, will be amply repaid by the numerous interesting objects which present themselves during

the tour. The noble cities of Rouen, Lille, Antwerp, Brussels, and Rotterdam are all included in the seven following routes:—

1. From CALAIS, through Boulogne, Abbeville, Amiens, and Chantilly, by DOVER.

2. From CALAIS, through Boulogne, Montreuil, Abbeville, Beauvais, by DOVER. (This road is about 11 miles shorter than the other.

3. From DIEPPE, through Rouen, etc. by BRIGHTON.

4. From HAVRE DE GRACE, through Rouen, by SOUTHAMPTON or PORTSMOUTH.

5. From DUNKIRK, through Lille, etc. by MARGATE.

6. From OSTEND, through Lille, etc. by MARGATE.

7. From HELVOETSLUYS, through Rotterdam, Antwerp, Brussels, Valenciennes etc., by HARWICH.

The distances are calculated by *French posts*, which with a trifling fraction may be reckoned at *five miles and a half each* except in the immediate vicinity of Paris where they are reduced to five miles. In the distances also between the posts, the

convenience of a village or station for the post house, is sometimes studied, so as to derange the distance between two posts.

(N^o. I.)

ROUTE FROM CALAIS,

*Through Boulogne, Abbeville, Amiens,
and Chantilly.*

BY DOVER.

(English miles from Calais to Paris, 186 $\frac{1}{2}$.)

The distance from Dover to Calais is about 24 miles. The passage is of short duration, seldom exceeding seven or eight hours; it is frequently performed in four, and often in three, with a fair wind. A few trifling refreshments, will be sufficient. The whole packet may be hired, if requisite.

Calais is a well-fortified town, but very different in appearance from any in England. The houses, which are large and lofty, are built with a grey coloured stone; the streets are tolerably wide, but here, as in most of the towns of France, there are no flag-stones for the accommodation of pedestrians. Calais does not abound with

many lively looking or showy shops, and has rather a monotonous and spiritless appearance. Calais was taken by Edward III. after a siege of eleven months, and held by England until the reign of Mary I. This queen regreted so much having restored it to France that she declared, a short time before her death, that on opening her body the word Calais would be found engraved on her heart. This town contains about 7,600 inhabitants.

The *hôtel de Quillacq*, formerly Dessein's, is a spacious, agreeable, and commodious inn: it contains within itself a theatre, garden, public walks, coffee-room, &c. etc. At this excellent establishment every kind of information may be obtained respecting a tour in France; and the proprietors transact all agency business of a commercial nature between the two countries. The *Meurice* and *Silver Lion Hotels* are also much resorted to by Englishmen.

About a mile from Calais, is a beautiful avenue of walnut and chesnut trees.— The country round Calais bears some resemblance to that in the vicinity of Dover, but vegetation is more luxuriant, and trees grow nearer to the cliffs.

	<i>Postes.</i>	<i>Eng.</i>	<i>Miles.</i>
Haut-Buisson	1	$\frac{1}{2}$	8
Marquise	1		13 $\frac{1}{2}$
Boulogne	1	$\frac{3}{4}$	23

The road from Calais for the first 12 miles, is open and hilly, and winds along the coast. On each side of the road leading to Boulogne, at different distances, are groves of trees with some ancient *châteaux* (1).

Boulogne is very agreeably situated, and the views from the high grounds are delightful. It has an excellent harbour, several fine piers, and there is a beautiful walk on a flat strand of firm sand, as far as the tide ebbs; a favourite promenade on summer evenings. There is a Public library, a tolerable theatre, and the principal church is a respectable structure. On the Paris side of Boulogne, is a landscape and walk of most exquisite beauty. The *Hôtel d'Angleterre* is a good inn.

(1) *Chateau* is the French term for a country seat; in this work it never means any thing else.

	<i>Posts.</i>	<i>Eng.</i>	<i>Miles</i>
Samers.	2		34
Cormont	1		39½
Montreuil-sur-Mer.	1½		47¾

The road improves much on leaving Boulogne, and bears a strong resemblance to the cultivated parts of England. Several smaller roads branch out from the main road, and numerous spires of village churches are seen.

About two miles from *Montreuil*, the town presents a noble appearance; it stands on a very commanding eminence and is almost impregnable: it is only to be entered by passing over two heavy drawbridges. It was formerly divided into five parishes and had as many churches, but four of these have been pulled down. The church of Notre-Dame is a noble ruin, the pillars which remain are grand, and the capitals and carving very rich. The ruins of a fine chateau near the town, are well worth visiting.

	<i>Posts.</i>	<i>Eng.</i>	<i>Miles</i>
Nampont	1½		56
Bernay	1		61½
Nouvion.	1		67
Abbeville	1½		75½

The road from Montreuil to Abbeville is excellent, though hilly, and equal to the best English mail road. *Abbeville* is a town well calculated for defence, by the strength of its outworks. There are many churches in ruins; only two were preserved in the revolution. *L'église de St.-Vulfran* is a large building, with a handsome exterior; and spacious within; but is not adorned with paintings or statues.

The population of Abbeville may be stated at 18,000. Many of the houses are built with wood, and give to the town a curious, but at the same time disagreeable appearance. There are many cloth manufactories: the principal is that of Vanrobaix, established by Louis XIV., but none of them are in a flourishing condition. There is also a carpet manufactory. The traveller will find an ordinary (a *table d'hôte*), every day, at the principal inn.

	Posts.	Eng.	Miles.
Ailly-le-Haut-Clocher	1 $\frac{1}{2}$		83 $\frac{1}{2}$
Flixecourt	1 $\frac{1}{4}$		90 $\frac{1}{2}$
Picquigny	1		96
Amiens	1 $\frac{1}{2}$		104 $\frac{1}{4}$

From Abbeville to Amiens the road is much better, and the country, the horses, and the drivers also improve. Woods, or more strictly speaking, underwoods, present themselves frequently, and now and then a *château* is seen on some lofty eminence, frowning on the valley at its feet.

Approaching to Amiens the cathedral, encircled with houses, rises finely above the town.

Amiens is a clean, lively town, and contains about 40,000 inhabitants. It is the capital (answering to an English county town) of the department *de la Somme*. The cathedral was built by the English in the time of Henry VI., during the regency of the Duke of Bedford. It is a noble gothic edifice, light, and very tastefully ornamented; the three richly sculptured gothic porches at the entrance, are very striking, and the nave, for its height and length, has long been much and justly admired. There is also a *Château d'Eau*, or machine for supplying the town with water.

The manufactures are of the same kind as those at Abbeville, with the addition of camblets, calimancoes, and baize. Amiens has a public walk of singular beauty, and

two theatres. A good house may be rented for 30*l.* and board and lodging in a genteel family may be obtained for the same sum. For 300*l.* a year, a family might keep their carriage and live in comfort at Amiens, and in its neighbourhood. This place is remarkable for the treaty of peace signed there in 1802.

A stranger may live at Amiens for about five shillings a day. The wine is good, and as cheap as at Paris; and a daily ordinary, or *table d'hôte*, is kept at the *hôtel d'Angleterre*.

	Post.	Eng.	Miles.
Hébecourt	1		109 ³ / ₄
Flers. . .	1		115 ¹ / ₄
Breteuil	1 ¹ / ₂		123 ¹ / ₂

From Amiens to Breteuil, the roads are different, but the scenery improves greatly; many successive landscapes are seen, the softness and serenity of which impress upon them a true character of elegance and beauty. *Breteuil* hangs on the brow of a hill, and is seen to great advantage, as you cross the vale, during the long descent which leads afterwards by a gentle rise almost to the foot of the town. The houses

are all built in the old fashion, and have an unfavourable resemblance to English farm-houses. Their gable ends are turned to the streets, and the chimneys are nearly as large as the roofs.

	<i>Posts.</i>	<i>Eng.</i>	<i>Miles.</i>
Wavigny.....	1 $\frac{1}{2}$	13 $\frac{1}{2}$	
Saint Just.....	1	137 $\frac{1}{4}$	
Clermont.....	2	148 $\frac{1}{4}$	

About a mile and a half beyond Breteuil is a very elegant farm-house. From this place the country becomes flat and less interesting, and the soil is chalky. From Saint-Just to Clermont the road is paved and in excellent order. Towards Clermont, the country assumes a more pleasant and fertile aspect. A little before we enter Clermont, are seen the ruins of the elegant mansion which once belonged to the Duke of Fitzjames. In 1802, an estate of 1000 acres in the neighbourhood of 700 of which were in culture, was offered for about 8000*l.* English money.

At Clermont is a manufactory of linens: the environs of the town are gay and picturesque. The culture of the vine gives a charming variety to the scenery. To the

left, about a quarter of a mile distant from the road, is Liancourt, the magnificent seat of the Duke de la Rochefoucault. In the neighbourhood of Clermont may be seen fields of wheat, lucerne, clover, and hay, and a great quantity of fruit trees; there are several inclosures, and the hedging is well distributed. Clermont contains about 2000 inhabitants.

Posts. Eng. Miles:

Laigneville.....	$1\frac{1}{4}$	155 $\frac{1}{4}$
Chantilly	$1\frac{1}{2}$	162 $\frac{1}{4}$

The ride from Laigneville through the extensive park of Chantilly is truly delightful. *Chantilly*, the residence of the Prince de Condé, was the most magnificent *château* in France. The famous stables are there entire, but the remains of the old *château* were sold to an individual for the value of the materials. The *new* *château*, which was erected some years before the Revolution, remains, and it is there that the Prince resides; it is a very handsome building. The stable was built for the accommodation of 240 horses; but 400 belonging to the chasseurs have been quartered in it, without inconveni-

ence. A little beyond the stable, to the left is the *manège*, or riding house, an open circular piece of ground surrounded by Doric pillars. On one side of the *manège* is the court for the carriages and groom and a few yards behind it, is the tennis court, as large as the one at Versailles, and inclosed within a noble stone building. This place is still used by the owner (a merchant) for its original purpose.

The immense kitchen garden leading to the great cascade has been preserved, as well as the house of M. Haton de Sterville, steward to the prince, and is inhabited by one of the purchasers of the palace. Thistles and grass cover some parts of the gardens where the Grand Condé, ancestor of the prince now restored to his domains, used to rear, in his retirement, all sorts of flowers. Here and there a few solitary and neglected roses and tulips peep out from the earth, as if to reproach the rude hands of violence that despoiled this delightful spot of its former variegated and beautiful scenery. The park, even in its present state, is, however, very well worth seeing. The *post-house* of Chantilly is charming.

le situated, and the vicinity abounds with
op agreeable views.

	<i>Posts.</i>	<i>Eng. Miles.</i>
Luzarches.	$1\frac{1}{4}$	169
Ecouen	$1\frac{1}{4}$	$175\frac{1}{4}$
Saint-Denis.	$1\frac{1}{4}$	$181\frac{1}{2}$

The road to the miserable town of Luzarches, the environs of which are very agreeable, is one of the prettiest in the route to Paris. After passing through a part of the forest, a magnificent paved road is entered upon, bordered with trees. To visit the ancient castle of Ecouen, the public road must be left: it was built by the celebrated constable of France, Ann of Montmorency. This edifice was appropriated by Buonaparte to the education of 300 daughters of the most distinguished members of his legion of honour. It was under the direction of the celebrated Madame Campan. This institution was evidently an imitation of the one created by the celebrated *Madame de Maintenon*, at *St. Cyr*, for the education of 300 daughters of the poor nobility.

Saint-Denis was the ancient burying-

place of the French kings. This beautiful Gothic minster has, during the last fifteen years, at an immense expense, not only been restored to its former grandeur, but in many respects, considerably beautified and enlarged.

	<i>Posts.</i>	<i>Eng.</i>	<i>Miles.</i>
Paris	1	186	$\frac{1}{2}$

The approach to Paris from Saint Denis is through a wide and magnificent paved road, bordered with double rows of trees on either side of which are extensive and well-cultivated fields of corn and other grain; but we look in vain for those neat country houses, those pleasing and diversified habitations, which, in England, denote the fruits of commercial industry, and mercantile opulence.

On entering Paris, an extra half stage is paid by those who travel post, and on leaving that capital, an extra stage likewise.

ROUTE FROM CALAIS.

41

(No. 2.)

ROUTE FROM CALAIS,

*Through Boulogne, Montreuil, Abbeville,
Beauvais.*

BY DOVER.

English miles from Calais to Paris, by this
road, $162\frac{1}{2}$.

	<i>Posts.</i>	<i>Eng. Miles.</i>
Haut-Buisson.....	$1\frac{1}{2}$	8
Marquise	1	$15\frac{1}{2}$
Boulogne	$1\frac{3}{4}$	23
Samers	2	34
Cormont.....	1	$39\frac{1}{2}$
Montreuil-sur-Mer .	$1\frac{1}{2}$	$47\frac{1}{4}$
Nampont.....	$1\frac{1}{2}$	56
Bernay ..	1	$61\frac{1}{2}$
Nouvion.....	1	67
Abbeville.....	$1\frac{1}{2}$	$75\frac{1}{4}$
Airaines.....	$2\frac{1}{4}$	$86\frac{3}{4}$
Poix	$2\frac{1}{2}$	$98\frac{1}{4}$
Granvilliers.....	$1\frac{3}{4}$	$107\frac{1}{4}$
Marseille.....	$1\frac{1}{4}$	$113\frac{1}{2}$
Beauvais	$2\frac{1}{4}$	$124\frac{1}{2}$

Beauvais is the capital town of the *De-
partment de l'Oise*, and contains about

13,000 inhabitants. It is a pretty considerable and very industrious place, renowned in French history, and situated in a fine country, rich in agricultural produce. Beauvais is famous for a manufactory of tapestry, the first in France after that of the Gobelins; the tapestry of Beauvais is employed for the most sumptuous furniture. This town likewise possesses several woollen manufactories, and some others. It has given birth to many persons of great eminence, but to none more renowned than *Joan Hachette*, whose courage prevented the *Bourguignons* (people of Burgundy) taking the town in 1472. To commemorate this amazonian exploit, a solemn annual procession was instituted, in which the *women* of Beauvais had the precedence over the men. Before the Revolution, this procession took place every year on the 10th of July.

	Posts.	Eng. Miles.
Noailles	$1\frac{3}{4}$	$132\frac{1}{2}$
Puiseux	$1\frac{1}{2}$	138
Beaumont	$1\frac{1}{4}$	$143\frac{1}{2}$
Moisselles	$1\frac{1}{2}$	$150\frac{1}{2}$
Saint-Denis	$1\frac{1}{2}$	$157\frac{1}{2}$
Paris	4	$162\frac{1}{2}$

(N^o. 3.)

ROUTE FROM DIEPPE,

Through Rouen, etc.

BY BRIGHTON.

English miles from Dieppe to Paris, 123.)

As the distance from Brighton to Dieppe is 72 miles, and the passage continues usually for about 18, at least 12, and sometimes even for 40 hours, it will be necessary to lay in a stock of provisions.

Dieppe has a tolerable harbour, formed by the mouth of the river Arques; an old castle, and two piers. The principal trade consists in fish, worked ivory, toys, and laces. In the year 1694 this town was bombarded by an English squadron, under commodore Benbow, and the greater part of it burnt down. *Dieppe* now contains 19,000 inhabitants.

INNS.—Roland's Hotel. *Hôtel de Paris*.
Hôtel d'Angleterre.

	Posts.	Eng.	Miles.
Osmonville	2	11	
Tostes	1 $\frac{1}{2}$	19 $\frac{1}{2}$	

	<i>Posts.</i>	<i>Eng. Miles</i>
Les Cambres.	1 $\frac{1}{2}$	27 $\frac{1}{2}$
Rouen.	2	38 $\frac{1}{2}$

Rouen is a fine, large, populous city containing 36 parishes, more than 700 houses, and about 90,000 inhabitants, but the streets are generally narrow, and not clean; it stands upon a plain, screened on three sides by high and picturesque mountains, and is two leagues in compass exclusive of the fauxbourgs of St. Sever, Cauchoise, and Bouvereul. Its commerce is very considerable, and many of its merchants and manufacturers are very rich. Most of the fine buildings in the city and its environs are Anglo-Norman Antiquities, and were founded by the Anglo-Normans before they left Normandy.

The *cathedral* presents a most magnificent display of Gothic architecture, and has three towers, one of which is surmounted by a wooden spire covered with lead, and is of the prodigious height of 395 French feet; another is 236 feet high. The altar-piece is very fine. The church of Saint-Quen is not so large as

the cathedral, but surpasses it in point of elegance. After seeing this church, visit the *Marché aux Vaux*, now the *Place de la Pucelle*, where the celebrated heroine *Joan d'Arc*, commonly called the Maid of Orleans, was cruelly burnt at the stake, as a pretended sorceress.

The *Boulevards* of Rouen are very handsome; the noble elms planted in four state-ly rows being nearly of the same height.

The *bridge of boats*, so celebrated in history, was contrived by an Augustinian: it is composed of timber, regularly paved in squares, which contain the stones, and is about 1000 feet in length: it was begun in the year 1626. This ingenious fabric rests upon nineteen immense barges, which rise and fall with the flowing and subsiding of the tide. When vessels have occasion to go farther, a portion of the platform, sufficient to admit their passage, is moved over to the other part. In the winter, when any danger is apprehended from the large flakes of ice which float down the river, the whole is taken to pieces in an hour. The expense of keeping it in repair is about 400*l.* a year.

The view from the bridge up the Seine,

upon the islands below Mount St. Catherine, is quite enchanting. The river Seine is so deep at this place, that ships of 300 tons burden are moored close to the quay, and have a very fine appearance. The *Exchange* for the merchants is parallel with the centre of the quay, and is a long paved building of about 400 feet in length, open at the top, having a handsome iron balustrade and seats towards the Seine, and a stone wall towards the town.

Below the bridge are the ruins of the fine bridge of eleven arches built by the Empress Maude, daughter of Henry I. of England.

A most delightful prospect may be had from the top of St. Catherine's Mount, which will amply repay the fatigue of the visit. This celebrated cliff is accessible (on the road which leads to Paris) only from the attic story of a lofty house. From the summit of Mount St. Catherine, may be traced the romantic meanders of the Seine, every where forming little islands of poplars; the blue Mountains of Lower Normandy are seen at the extremity of this beautiful prospect; and at their feet, a variegated display of meadows, forests, corn-

fields, and vineyards: the city of Rouen and its beautiful suburbs are immediately below the spectator. This delicious and expanded prospect may be enjoyed at leisure, from a seat erected near a little oratory, which is built upon the top of the mountain. Four or five days may be well spent in the agreeable city of Rouen.

The *Hôtel de Poitiers* is situated on the beautiful Boulevards, and is part of a row of fine stone-built houses.

Those who prefer economy to expedition, may go from Rouen to Paris, nearly all the way, on the Seine. The traveller is conveyed in a small boat to Port St. Ouen, whence, on account of the windings of the river, he travels six leagues by land. He then embarks on board a large vessel, or *coche d'eau*, which conveys him to Poissy, whence coaches are in waiting to take him to Paris, a distance of about five leagues.

The following is the usual land route. There is, however, a more agreeable one in N^o. 4, but it is longer by 13 miles.

	Posts.	Eng. Miles.
La Forge	1 $\frac{1}{2}$	46 $\frac{3}{4}$

48 ROUTE FROM HAVRE DE GRACE.

From Rouen to this place, an addition the
half stage is paid. has

	Posts.	Eng. Mi.	
Bourg Baudein	1	52 ¹ / ₄	wa
Ecouis	1 ⁵ / ₄	61 ¹ / ₄	por
Les Tillicrs	2	72	ma
Magny	2	83	wa
Bordeau de Vigny	1 ¹ / ₂	91 ¹ / ₄	thi
Pontoise	2	102 ¹ / ₄	
Franconville	1 ¹ / ₂	110 ¹ / ₂	fin
Saint-Denis	1 ¹ / ₂	118	shi
Paris	1	123	str

(N^o. 4.)

ROUTE FROM HAVRE DE GRACE

Through Rouen, etc.

BY SOUTHAMPTON, OR PORTSMOUTH. ex

The appearance of the coast of *Havre de Grace* is high, rugged, and rocky. T
the east, upon an elevated point of land ar
are two noble lighthouses of a very beau
tiful construction. The town and bason
round the high western point from th
lights, below which there is a fine pebbles
beach. The quays are to the right and le
within the piers, upon the latter of whic

there is a small round tower. The harbour has this particular advantage, that the water does not ebb so soon as in any other port, owing to its situation and conformation. The bason is reserved for ships of war, with room and depth of water for thirty vessels of sixty guns.

The quays, piers, and arsenal are very fine; they, together with docks for small ships of war and merchandize, were constructed under the auspices of Louis XVI. The town is composed of long narrow streets, and the fronts of the houses, which are lofty, are deformed by the wood of the frame-work being left bare, which produces a very heavy and mean appearance. The commerce carried on at Havre is very extensive, and it is celebrated for its lace manufactories. It contains about 20,000 inhabitants.

The theatre is spacious, well arranged, and handsomely decorated. The principal church is a fine building, and the vegetable market, which is very large, is well supplied.

The walk through *La ville de Sandwich* to the lighthouses, which are about two miles from Havre, is very pleasing.

The path is through flax and clover fields. Upon the hill, ascending to the cliffs, are several very elegant *chateaux* and gardens. The lighthouses stand upon an immensely high perpendicular cliff, and the approach to them is through a row of elm trees. The *Hotel de la Paix* is opposite to the wet dock.

	Posts.	Eng. Miles.
La Botte.....	2	11
Bolbec.....	1 $\frac{1}{2}$	19 $\frac{1}{4}$

The road to Bolbec is through a charming country, upon the sides of whose acclivities, surrounded by the most romantic scenery of woods and corn fields, are ruined convents, and roofless village churches.

At Bolbec is a neat little inn. The pyramidal head dress of the female peasants is no less singular, than curious, for its antiquity. From this town the road is beautifully bordered with beech, chesnut, and apple trees. The rich yellow of the rape seed that overspreads the surface of many of the fields, is peculiarly animating to the eye. From this vegetable some of the country people express oil, and the pulb of it is made into cakes with which some of the Norman cattle are fattened.

ROUTE FROM HAVRE DE GRACE.

51

	Posts.	Eng. Miles.
Alicarville	$1\frac{1}{4}$	26
Yvetot.....	$1\frac{1}{2}$	$34\frac{1}{4}$

This miserable town was once the capital of a separate kingdom. It abounds with importunate beggars.

	Posts.	Eng. Miles.
Barentin	$2\frac{1}{4}$	$46\frac{1}{4}$
Rouen.....	2	$57\frac{1}{4}$

The whole of this route is through a rich and picturesque country. (See n^o. 3.)

The following route from Rouen to Paris follows pretty nearly the course of the Seine, and may be pointed out as singularly pleasant and agreeable. A nearer and more frequented route is given in n^o. 3.

	Posts.	Eng. Miles.
Port Saint-Ouen	$1\frac{1}{2}$	$65\frac{1}{4}$

Two posts are paid here. In the vicinity of Port St. Ouen the road passes over a lofty eminence, which commands a most picturesque view of an immense tract of country.

	Posts.	Eng. Miles.
Vaudreuil.....	$1\frac{1}{2}$	$73\frac{3}{4}$

	Posts.	Eng. Miles
Gaillon.....	2	8 $\frac{3}{4}$
Vernon.....	1 $\frac{5}{4}$	9 $\frac{1}{4}$

This place was a favourite residence of the English, before the revolution; it is pleasantly situated on the banks of the Seine, over which there is a fine stone bridge.

	Posts.	Eng. Miles
Bonnières.....	1 $\frac{1}{2}$	102 $\frac{1}{2}$
Mantes.....	1 $\frac{1}{2}$	110 $\frac{3}{4}$

Mantes is a picturesque small town, built upon a fertile mountain, at the base of which the Seine flows along, rippling against numerous islands of beautiful poplars. The bridge at the bottom of the town is a light and elegant structure of 36 arches. The houses along the banks of the river are handsome and delightfully situated. The principal church is a fine gothic building but rapidly hastening to decay. *Mantes* contains 4000 inhabitants.

On the other side of the bridge, embosomed in woods, is a fine château, formerly belonging to the Count d'Adhemar. A few bu

miles from Mantes, on the borders of the Seine, is one of the venerable chateaux of the celebrated Duc de Sully. The house is plain and large; the grounds are laid out, after the fashion of ancient times.

	<i>Posty.</i>	<i>Eng. Miles.</i>
Meulan	2	12 $1\frac{1}{2}$
Triel.....,.....	1	12 $7\frac{1}{4}$
St. Germain-en-Laye	$1\frac{1}{2}$	135 $\frac{1}{2}$

The country from Meulan to Saint Germain is very rich and luxuriant. In the forest of Saint-Germain is a royal palace built upon a lofty mountain; the forest abounds with game. Its numerous green alleys are each between 2 and 3 miles long, and in the form of radii, unite in a centre. The forest and park extend to the barriers, through which the town of Saint Germain is entered. This is a large, very healthy, and populous place, and, in former times, even during the royal residence of James II. King of England, was rich and flourishing.

The road now is a fine broad paved way through rows of stately elms, upon an inclined plane, until the distant and wide, but clear display of majestic domes, dark

54 ROUTE FROM HAVRE DE GRACE.

towers, and lofty spires; announce an approach to the capital.

	Posts.	Eng. Miles.
Nanterre.....	1 $\frac{1}{2}$	143 $\frac{1}{4}$
Paris	1 $\frac{1}{2}$	152

The entrance to Paris by Saint Germain-en-Laye is the finest possible, and gives a magnificent idea of this wonderful capital. The grand entrance by the barrier of Neuilly presents a noble prospect to the eye. The barrier is formed of two very large and noble military stone lodges, having porticos on all sides, supported by massy Doric pillars; these buildings are separated from each other by a range of iron gates. Upon a gentle declivity, through quadruple rows of fine elms, at the distance of a mile and a half, the beautiful statues of the *Place de Louis XV*, appear; beyond which, the gardens and palace of the Tuilleries, with its grand centre tower, form the back scene of this splendid spectacle. Before the *Place de Louis XV* is entered, *les Champs-Élysées* (Elysian Fields), the favorite walk of the Parisians; deserve to be noticed; and afterwards the splendid and extensive Place of Louis XV, on the

left of which, stands the admiralty, (formerly the *Garde-Meuble*) and a range of magnificent Hotels, in perfect symmetry with the *Garde-Meuble*; the whole of the richest architecture. These two beautiful piles of buildings are separated, one from the other, by the *Rue Royale*, which, when finished, will certainly be one of the finest streets in the world; at the extremity of this street, is erecting the church of the *Magdalen*, in the style of a Grecian temple, the Colonnade of which produces a grand effect. On the right of the Place, as you arrive in Paris, is the fine Bridge of Louis XVI, and facing its extremity, the Colonnade of the Palais-Bourbon; this Colonnade, newly erected, is directly opposite to the one we have just mentioned, of the new projected church of the *Magdalen*, intended by Buonaparte to be the *Temple of Glory*, where the names of the warriors that had fallen in battle were to have been engraved on gold and silver tables.

Nothing in Europe equals the magnificence of the views, taken in every direction from the center of the Place of Louis XV.

(No. 5.)

ROUTE FROM DUNKIRK,

Through Lille, etc.

BY MARGATE.

Dunkirk contains about 24,000 inhabitants. By means of a sluice, 42 feet wide, the basin within the town will hold forty ships of the line, always floating.

	Posts.	Eng. Miles.
Bergues	1	5 $\frac{1}{2}$
Cassel	2 $\frac{1}{2}$	19 $\frac{1}{2}$
Bailleul	2 $\frac{1}{2}$	33
Armentières	1 $\frac{1}{2}$	41 $\frac{5}{4}$
Lille	2	52 $\frac{1}{4}$

(See Route, No. 6.)

(N^o. 6.)

ROUTE FROM OSTEND,

Through Lille, etc.

BY MARGATE.

(English miles from Ostend to Paris, 192 $\frac{5}{4}$.)

The distance from Margate to Ostend

72 miles, consequently some provision must be made for the voyage.

Ostend has a good port and contains about 11,000 inhabitants; the town is fortified, well built, and is surrounded by a great number of forts, ten bastions, and has four gates. The town-house, erected in 1711, is a noble structure; and there is a canal which communicates with Bruges and Nieuport. There are here some valuable collections of pictures by Flemish masters.

	<i>Posts.</i>	<i>Eng.</i>	<i>Miles.</i>
Thourout	3		17 $\frac{1}{2}$
Menin	3 $\frac{1}{2}$		36 $\frac{3}{4}$

From Ostend the road leads to Menin in the Netherlands. This town consists of little more than one street, with one parish church, situated on the *Lys*. It was first surrounded with walls in 1578. At Menin commences the department of the North, which is formed from the *ci-devant* Austrian and French Flanders. The *Chapeau Rouge* is the chief inn at Menin.

	<i>Posts.</i>	<i>Eng.</i>	<i>Miles.</i>
Lille	2		47 $\frac{3}{4}$

Lille is the capital of the department du Nord, the most populous and perhaps the richest department of all France. *Lille* contains 10 parishes, a college, hospitals, etc. and is a populous and handsome city; its fortress is esteemed one of the strongest in Europe. *Lille* is a very handsome, well built, clean town, and contains 62,000 inhabitants. The royal gate, theatre, exchange, barracks, and the *Hôtel de la Préfecture*, are worthy of notice. *Lille* has several very handsome squares, a great number of hotels and coffee-houses, and abundance of hackney coaches. INNS. — *Hôtel de Gand* and *Hôtel de Bourbon*. The former, near the diligence-office, is commodious and reasonable.

	Posts.	Eng.	Miles.
Carvin.....	2		58

The department of the *Pas-de-Calais* commences here. It produces abundance of corn, grass, and hops. The face of the country and its villages remind us of *Teniers*, the painter.

	Posts.	Eng.	Miles.
Lens.....	1 $\frac{1}{2}$		67
Arras.....	2		78

Arras is indifferently built, contains 11,000 inhabitants, and has eleven parish churches. It is the capital of the department of the *Pas de Calais*. The cathedral, a handsome structure, was demolished many years ago. There is a public walk on the rampart, and its fortress is one of the handsomest and largest in France.—The post-office is near the town gate.

INNS.—*Ecu d'Artois, Griffon, Petit St. Jean*. From *Lens* to *Arras*, in proceeding to *Paris*, $2\frac{1}{2}$ stages are paid; in returning, two only.

	Posts.	Eng.	Miles.
Hervillers.....	2		89
Sailly	2		100
Péronne.....	$1\frac{1}{2}$		$108\frac{1}{2}$

From this place to *Roye*, the roads are very good.

INN.—The Post-house.

	Posts.	Eng.	Miles.
Marché le pot	$1\frac{1}{2}$		$116\frac{1}{2}$
Fouches.....	1		122
Roye.....	1		$127\frac{1}{2}$

The inns here are *le Soleil d'Or*, and *la Grosse Tête*.

	<i>Posts.</i>	<i>Eng. Miles</i>
Couchy les Pots . . .	$1\frac{1}{2}$	$135\frac{5}{4}$
Cuvilly	1	$141\frac{1}{4}$
Gournay	1	$146\frac{3}{4}$
INN.—The Post-house.		

	<i>Posts.</i>	<i>Eng. Miles</i>
Bois de Liheux . . .	$1\frac{1}{4}$	$153\frac{1}{2}$
Pont Saint-Maxence	$1\frac{1}{2}$	$161\frac{1}{4}$
Senlis	$1\frac{1}{2}$	$170\frac{1}{4}$
La Chapelle	1	$175\frac{1}{4}$
Louvres	$1\frac{1}{2}$	$182\frac{3}{4}$
Le Bourget	$1\frac{1}{2}$	$187\frac{3}{4}$
Paris	$1\frac{1}{2}$	$192\frac{3}{4}$

(No. 7.

ROUTE FROM HELVOETSLUYS,

Through Rotterdam, Antwerp, Brussels, etc.

BY HARWICH.

(English miles from Rotterdam to Paris . . . $282\frac{5}{4}$)

Helvoetsluys would be esteemed a wonderfully neat town, in any other country but Holland. The houses all seem newly painted, and the streets and quays just

le swept and washed. From this town to Brill, a distance of seven English miles, the usual conveyance is a waggon. The road is through a country exactly like the fens of Lincolnshire, planted with lofty trees, with here and there a handsome church, and a good substantial kind of a farmhouse.

The Brill is a neat fortified town, with canals in the streets, and much planted with trees. From Brill, at low water, schuyts, or passage-boats, may be had to Rotterdam, which they reach with a fair wind in less than three hours. The charge is moderate.

Rotterdam, next to Amsterdam, is the most considerable place in Holland for size, the beauty of its buildings, trade, and opulence. It contains 53,000 inhabitants. There are so many fine deep canals here, that the largest ships can conveniently unload at the very doors of the warehouses. The bomb quay, which is situated along the Meuse, is the principal street, and extends almost a mile in length. The principal public buildings are the town-house, the bank, the arsenal, etc. The exchange is neat. The best row of houses faces the

river. Just before the *Swine's Head* (boar's head), a very capital inn, stands the celebrated statue of Erasmus in bronze. He was born at Rotterdam.

There is a prodigious number of mills for sawing timber. These are very lofty and being generally painted in a whimsical manner, have a very grotesque, but at the same time, a light and airy appearance.

At Rotterdam yachts may be hired, and the traveller will thus have a view of Dort and the strong fortress of Bergen-op-zoom. In the summer a postwaggon goes from Rotterdam to Antwerp.

	<i>Eng. Miles.</i>
Stryense Sas.	11
Maerdyke.	19
Antwerp.	51

Antwerp having the free navigation by the Scheldt, once boasted a commerce more flourishing than that of any other city of Europe; and its greatness will be, possibly, again restored by peace. The streets of Antwerp are large and regular, and there are two docks, and many public squares. Buonaparte expended immense sums to embellish the town, increase

fortifications, and improve the harbour, which is very commodious, the river being four hundred yards wide, and at the time of high water twenty-two feet deep, so that large vessels may come up to the quay; and by the canals from the rivers to the doors of the houses. The town-house and the exchange are noble buildings; from the latter, which cost 300,000 crowns in the 16th century, Sir Thomas Gresham took the model of the Royal Exchange in London.

The churches of Antwerp used to afford high gratification to a connoisseur in painting, on account of the various productions of Rubens to be seen in them. Family monuments in the churches of Antwerp were most commonly adorned with paintings by the best masters, either portraits of the principal persons there buried, or portions of sacred history. The altar-pieces, however, which still remain in St. Walburgh's church and at the cathedral, are very worthy of notice. The view from the tower of the latter is very fine. In St. James's church, the burial place of Rubens, were many enchanting pictures. There are still some good private collections. The po-

pulation of Antwerp is of 62,000 souls.—
The inhabitants are very rich.

INN.—*Hotel St. Antoine.*

	Posts.	Eng.	Miles
Mechlin.....	2 $\frac{3}{4}$		66

From Antwerp the traveller passes through the pretty village of Conti, and the town of Mechlin. The latter is famous for its lace, and its environs are very pleasant.

	Posts.	Eng.	Miles
Brussels.....	2 $\frac{3}{4}$		81

Brussels is seated on a hill: it is a handsome, rich, and large city, and contains about 75,000 inhabitants. The country round it is fertile and well watered by the river *Senne*, which runs through Brussels, and branches into various streams, forming several small islands. So long ago as the year 900, it had a market and a castle, and in the year 1340 was surrounded with a wall of freestone, the ruins of which are still visible. Between the years 1357 and 1370 it was considerably enlarged, and is now said to be seven miles in circumference. Without the walls are 16 half-

moons, and a counterscarp along the fossé.

The *palace* was begun in 1300, by John II. Duke of Brabant, enlarged in the year 1452, by *Philip le Bon*, and finished by his successors. In front of it is a grand square (*Place Royale*), in which there are many public buildings of great magnificence: the external ornaments are chiefly gilt. The park is a delightful place for walking, and the view from the ramparts is rich and extensive. At the extremity of the park, near the gate of Louvain, stands the pleasure-house, built by order of Charles V. It is well worth seeing, although not so magnificent and elegant as really comfortable. The inlaid floors are remarkably handsome; and one room is stainscotted with inlaid coloured woods, in imitation of tapestry.

The *Hotel de Ville*, in the grand market-place, is a very remarkable structure. It was begun in 1380 and not finished before the year 1442; its turret is an admirable piece of Gothic architecture, 364 feet in height: on the top is the figure of St. Michael, in gilt copper, seventeen feet high, which turns with the wind.

The *opera-house*, erected in 1700, after the Italian manner, is a grand structure. The church of St. Gudule is also a magnificent building ; it is in the higher part of the city, and approached by a flight of steps. It was built in the year 1407.

The chateau or palace of *Lacken*, is a magnificent and modern edifice, at a short distance from the town, and is the principal royal residence. A part of it, during the Revolution, was pulled down.

Brussels suffered very severely in the year 1695. The army of France, under Marshal Villeroy, advanced towards the city for the purpose of compelling the allies to raise the siege of the castle of Namur, and began to bombard it on the 13th of August, when they poured in such a quantity of bombs and red hot balls that the city took fire, and a violent wind rising, fourteen beautiful churches and above 4000 houses were burnt to ashes : after this, the French retired. Brussels is celebrated for its manufacture of lace.

INNS.—The London Hotel is the best.

From Brussels to Hal an extra half stage is paid.

Posts. Eng. Miles

Hal..... 2 92

ROUTE FROM HELVOETSLUYS. 67

	<i>Posts.</i>	<i>Eng. Miles.</i>
Brain le Comte	2	105
Castiau	1 $\frac{3}{4}$	112

The road to Mons is through a fine cultivated country.

	<i>Posts.</i>	<i>Eng. Miles.</i>
Mons	1	118

Mons stands on a hill, in a marshy soil, and contains about 20,000 inhabitants; the river *Trouide* runs through it. It had an ancient castle, said to have been built by Julius Cæsar, who made it a place of arms. This castle was demolished in the year 1618, and the materials were used to build the choir of the church of St.-Elisabeth. Near it, was a tower which could scarcely be equalled for the beauty of its architecture. The town is large, the streets are broad, and the great market-place very spacious. The town-house is a venerable large building, on which a fine steeple was erected in 1716. The great church is a fine building; the side altars and chapels are all of marble and jasper, and there is a marble tomb finely embellished. The

celebrated battle of Jemappe was fought near Mons, in the year 1792.

INNS.—Great Stag. *Hôtel d'Autriche*.

	Posts.	Eng.	Miles
Quaregnon.....	1		12 $\frac{1}{2}$
Quivrain.....	1 $\frac{3}{4}$		133
Valenciennes....	1 $\frac{1}{2}$		141 $\frac{1}{4}$

This city is situated on the Scheldt, which divides it into two parts, and contains 29,000 inhabitants. The grand square is handsome, but the streets are in general narrow, crooked, and consequently dark. This place is celebrated for its bleaching grounds, and has a manufacture of lace, woollen stuffs, etc. It is very strong; the citadel and other fortifications were the work of the celebrated Vauban. In 1793, it surrendered to the allied army, commanded by the duke of York, after a severe siege.

INNS.—Pôt d'Étain, Grand Canard.—The best coffee-house is Café de la Grande Place.

	Posts.	Eng.	Miles
Bouchain.....	2		152 $\frac{1}{4}$

A miserable village in the midst of moasses, divided into two parts by the Scheldt; but very strongly fortified. It was taken by the Duke of Marlborough after a siege of 30 days.

Posts. Eng. Miles.

Cambray 2 163 $\frac{1}{4}$

Cambray contains about 16,000 inhabitants, and is interesting on many accounts; not so much for what is to be seen there, as for the events which it reminds us of. The town is handsome and pleasant, like some of the smaller cities in England; and is strongly fortified. The citadel, placed on a high eminence, is superb. The town house is a very elegant modern structure; the great clock is worthy of notice. Its old Gothic cathedral has been pulled down. Here were the venerable remains of FENELON, the virtuous and amiable author of *Telemachus*.

The abbey church of the Holy Sepulchre is modern and very elegant; but chiefly remarkable for some pictures, by a painter of Antwerp, intended to imitate basso-relievos. *Cambray* contains ten parishes, and

about 3,000 houses ; and manufactories of lace, linen, leather, soap, and *cambrics* which took their name from this city. It was formerly the seat of an university, and had many convents of both sexes ; among which was one of English nuns, much resorted to for education.

	<i>Posts.</i>	<i>Eng. Miles</i>
Bonavis.....	$1\frac{1}{2}$	17 $\frac{1}{4}$
Belicourt.....	$1\frac{3}{4}$	18 $\frac{1}{2}$
Saint-Quentin....	$1\frac{1}{2}$	189 $\frac{5}{4}$

This place possesses considerable manufactories of cambrics and lawns, carried on a great trade, is very rich, tho' it contains only about 11,000 inhabitants. The cathedral is a fine Gothic pile.

	<i>Posts.</i>	<i>Eng. Miles</i>
Roupy.....	1	194 $\frac{5}{4}$
Ham	$1\frac{1}{2}$	203
Magny Guiscard	$1\frac{1}{4}$	210
Noyon	$1\frac{1}{2}$	218 $\frac{1}{4}$
Ribecourt	$1\frac{1}{4}$	225 $\frac{1}{4}$
Compiègne	$1\frac{1}{5}$	234 $\frac{1}{4}$

Compiègne is a handsome town, trading in corn, wine, and wood. It stands on one of the most beautiful and romantic spots

in France, in the vicinity of a forest, containing 27,000 acres, at the confluence of the rivers *Aisne* and *Oise*. Compiègne is a royal residence. The chateau, or palace, is magnificent: we shall speak of it in another place. Consult the Index.

	Posts.	Eng. Miles.
Ea Croix St. Ouen	1	239 $\frac{1}{2}$
Villereuve	1 $\frac{1}{2}$	247 $\frac{1}{2}$
Senlis	2	255 $\frac{1}{2}$
La Chapelle	1	261 $\frac{1}{2}$
Louvres	1 $\frac{1}{2}$	268 $\frac{1}{2}$
Le Bourget	1	275 $\frac{1}{2}$
Paris	1	282 $\frac{1}{2}$



CHAP. V.

DIRECTIONS TO TRAVELLERS ON
ARRIVING AT PARIS.

Those who are induced to visit Paris by motives of curiosity or pleasure, and whose stay is short, will naturally find it an expensive city. But, like every other great metropolis, it has its resources for every class of travellers who resort thither, and a skilful economist may, with proper management, live at a tolerably easy rate for half the expence, *at least*, he can live in London.

The price of apartments in the *hôtels garnis* (furnished hotels) varies according to the advantages of the situation, their commodiousness, and the splendour of the furniture. The price is high in the large and elegant hotels in the opulent quarters, but more moderate in those situated in the interior of the city, where lodgings are simply neat and convenient; and scholars accustomed to be satisfied with bare necessities, find dwellings very cheap in the

quarter of the university, from its elevated situation, in the south of Paris, a very healthy quarter.

An agreement should always be made (even for a single night) previously to taking an apartment.

If the traveller makes a longer stay in Paris, there are two ways of lodging still cheaper. Furnished apartments are let in private houses, some of which take boarders. If the traveller intends residing more than six months, it is easy to hire unfurnished apartments, and furniture may be procured from the upholsterers, or purchased, second-hand, very cheap.

The *faubourg Saint-Germain* is a fine healthy quarter of Paris; but rather dull, because trade, both wholesale and retail, is principally carried on, on the other side of the Seine, and more especially, perhaps, because almost all the fashionable places of amusement are likewise there. Hotels in this quarter are therefore to be found upon a more moderate scale than the foregoing. The suburb Saint-Germain is now only a nominal *suburb*; it is in fact the principal interior quarter on the left banks of the Seine. It is in this quarter

that almost all the grand hotels of the ancient nobility are situated.

Persons who go by the diligence may conveniently accommodate themselves with apartments at the hotel attached to the office of the diligence, or at other hotels in the neighbourhood, servants from which attend the arrival of those conveyances, with their cards. Lodgings at the hotels may be taken by the night, week, or month, of an extent equal to the wishes of the traveller, bed linen being included: attendance and fire are paid for separately. A man servant who speaks English may also be had by applying to the master of the hotel.

To whatever hotel the traveller goes, he will find himself perfectly at his ease.— He will study his convenience and health, nor will he be compelled to order a single meal, or drink a single glass more than he wishes, for *the sake of the house*. He is not even obliged to eat or drink at all in the hotel at which he lodges: he pays for his apartment, and the master is satisfied with that payment. He may order his breakfast in his own room from the coffee-house, and his dinner from the Restaurateur; or

he may breakfast in the coffee-room and dine at the ordinary (*table d'hôte*); or, he has the whole of Paris before him, and may choose his own coffee-house and his own eating-house, without giving the least offence, directly or indirectly, to the persons in whose house he lodges. Whether he eats or drinks at his hotel, or elsewhere, he has the advantage that he knows by the bill of fare what every article will cost, and may, consequently, regulate his expences, before hand, as he thinks proper.

Most persons go to coffee-houses to breakfast. Almost all the hotels supply the persons that lodge in them with wines, if they wish it; and a *traiteur* or cook in the neighbourhood furnishes the dinner and supper, either at so much per head or according to his priced bill of fare. The latter, however, is the best and cheapest plan, as you may choose what you please from an almost countless number of dishes. In some hotels, a tea or coffee breakfast is supplied, or it may be easily obtained from a neighbouring coffee-house, as almost all of them carry out. The hotels always have coffee-houses and *traiteurs* in their imme-

mediate vicinity. It is better for a single person to resort to the *restaurateur* for his dinner, as he is seldom well or punctually served at an hotel by the *restaurateur*: a company, however, are generally attended to. It is proper to remark, that most of the *restaurateurs* sell dearer the dinners they send out than those which they sell at home; for which purpose, a great many of them have *two* distinct bills of fare, one for their home customers, and the other for the exterior.

Persons in general take a set of rooms, a sitting room, a bed-chamber, and an anti-chamber, and have their breakfast and dinners from a *restaurateur*. The bill of fare at a good *restaurateur's* consists of nearly 200 different articles, with the prices annexed to each of them. The wines vary in their price, from 20 sols (10d.) to seven or eight livres (5s. 10d. to 6s. 8d.) a bottle. An individual at the hotels in Paris may live at a much cheaper rate than at the inns and coffee-houses in London. (1)

(1) Two full *bills of fare*, and a list of pastrycooks, grocers wine-merchants, and other tradesmen, will be given under their respec-

Those who intend to continue any length of time in Paris, or who choose to domesticate themselves, will meet with ready-furnished lodgings at all prices, in private houses (*Appartemens meublés à louer présentement*); such lodgings, however, which are very common in the suburbs and outskirts, are found with more difficulty in the central parts of Paris.— Apartments in the vicinity of the Palais Royal or the Tuileries are much dearer than in the remote quarters. In general, lodgers enjoy much more freedom in furnished lodgings in Paris than in similar lodgings in London : your conduct and mode of living is little pried into.

Persons who make any stay in Paris will take up their residence in that quarter of the town which suits best with their respective pursuits. In the suburbs of Saint Honoré and Saint Germain, and in the environs of the Tuileries, are the palaces of the princes, the hotels of the ministers, and the houses of the officers belonging to the royal - household : the bankers and

tive heads, in the *Paris Directory*, at the end of this work.

other monied men reside principally in the Chaussée d'Antin : the wholesale trade in grocery, mercery, and hardware, is carried on in the quarters St. Denis and St. Martin; that in wines, at the Rapée and on the quai St. Bernard at the new wine mart, *la halle aux vins*; goldsmiths and jeweller's work is principally manufactured on the quay *des Orfèvres*, near the Pont-neuf. People of middling fortunes inhabit le Marais, the houses of which are good, but cheap, on account of their distance from the centre of business. The lyceums, academies, and schools of every kind, continue to attract scholars to the quarter of the university; while the neighbourhood of the court, of the public walks and shows, causes that of the Palais Royal to be desirable to those whom curiosity or pleasure entices to the capital. The interior of the city is occupied by the middling classes : the suburbs, except those we have particularly noticed, are inhabited by manufacturers and working people.

Provisions in the markets are cheap, and also wine, the common beverage among the French. The markets are plentifully supplied with vegetables and fruit of every

kind. House-rent is dear at Paris only in the neighbourhood of the *Palais Royal*, of the *Tuileries*, of the *Place Vendôme*, of the *Chaussée-d'Antin*, in the suburb *St-Honoré*, and in general, on the *Boulevards*, from the *Porte St-Martin* to the *Madeleine*. House rent is remarkably cheap in the neighbourhood of Paris.

DRESS. Strangers desirous of being in the fashion should not apply to the first tradesmen they see for their dress, neither should they buy it ready made, as they run the risk of being deceived both in quality, make, and fashion; for the tailors and shoemakers too frequently attempt to take advantage of the inexperience of strangers, in order to get rid of their old articles; they ought therefore to go to the most celebrated for cloths and stuffs. Ladies will obtain the richest and most elegant dresses in the *Palais Royal*, in the *rues Vivienne*, *Richelieu*, and *St.-Honoré*.

Travellers ought to be extremely circumspect in the purchases they may have occasion to make. Many tradesmen, are very extravagant in their demands (*surfont*): their own countrymen are obliged to bargain (*marchander*) and to beat them

down with an obstinacy proportioned to the cupidity they display. As there are few English travellers who have not some recommendation to Paris, they should consult those to whom they are addressed, before they venture to make any considerable purchase. The ladies should be upon their guard as to *French lace*; a great portion of the article sold under this name in Paris being manufactured in England!

AT THE ENGLISH AGENCY OFFICE,
Rue Vivienne, No. 18,

Foreigners may apply for all kinds of Information.—The Proprietor of this well-known Establishment will give, with pleasure, every instruction Gentlemen can wish, with regard to Purchases, Furnished Lodgings, etc. etc.; in short, all such necessary Information as will tend to avoid being imposed upon.

CHAP. VI.

 SKETCH OF THE HISTORY OF PARIS, ITS PRESENT STATE, POPULATION, CLIMATE, MANNERS, etc.

SECTION I.

CÆSAR is the first historian who mentions this city. In the seventh book of his Commentaries, the conqueror relates that he sent his lieutenant Labienus towards *Lutetia*, which was the name given by the Gauls to the capital of the *Parisii*.

Some etymologists have affirmed that the word *Lutetia* is derived from *Lutum*, because this capital of the *Parisii* was originally environed, on both sides of the Seine, by swamps or morasses; but the most learned antiquarians have proved, as clearly as a fact of that nature can be proved, that the words *Lutetia* and *Paris* were Celtic, and not Roman names. *Lutetia* is no more derived from *Lutum*, than *Paris* is derived from *Paris*, the ravisher of *Helena*, as some absurd pretended antiquarians have pretended.

When Julius Cæsar made the conquest of the city of the Parisians, that city had certainly a name, these are Cæsar's words: *Lutetia oppidum est Parisiorum positum in insulâ fluminis Sequanæ.* CÆSAR, *Com.* and now, it seems evident that if he had thought proper to give a new name to the city of the conquered, he would have told us his reasons for so doing, and would certainly have mentioned the original name. It is perhaps worthy of remark, that *Boetius*, a senator and consul of the 5th century, tells us that, rebuilt LUTETIA was called the City of CÆSAR;—these are his words: *Lutetiam Cæsar usque adeo ædificiis adauxit, tamque fortiter mœnibus cinxit, ut Julii Cæsaris, CIVITAS vocetur.* The most probable etymology of the word Paris is *παρις* and *Ισις*, people under the protection of *Isis*, the goddess adored by the first Parisians; for it is certain that she had a college of priests near Paris, in a village which still bears her name, viz. Issy. The temple of *Isis*, which was nothing more than an altar in the midst of a grove, stood where the church of *St. Germain des Prés* has been since built. The Gauls had likewise

est on Mount *Leucotitius* (the spot on which, ad many ages afterwards, was erected the s: convents of the Carmelites of the faubourg m St. Jaques) a temple dedicated to *Pluto* and *Mercury*, the same god with the ad Gauls; and they had another temple consecrated to *Cybele*, where the church of ve *St. Eustache* now stands. These divini- d ties had other names before the invasion i- of the Romans.

Paris, in those remote times, was entirely contained within that island on the ll Seine, which, at the present day, is named - Ile Notre-Dame, and commonly called r la *Cité*, and in comparison with the capitals of the other provinces of Gaul, e *Lutetia* was but a sorry village; its s, houses were small, of a circular form, built d of wood and earth, and covered with ; straw and reeds. When the Romans ; had conquered *Lutetia*, they embellished it with a palace, surrounded it ll with walls, and erected at the head of each e of the two bridges leading to it, a fortress, r one of which stood on the site of the prison called *Le Grand Châtelet*, pulled s down some years ago;—and the other on that of *Le Petit Châtelet*, which

has been lately repaired and is now the common hall of the notaries of Paris. The Yonne, the Marne, and the Oise, being rivers which join the Seine, suggested the idea of establishing a trading company by water, in order to facilitate, by those channels, the circulation of warlike stores and provisions. The merchants were called « *Nautæ Parisiaci*. » This is clearly proved by the following inscription engraved on a monument erected by them under the reign of Tiberius :

TIB. CÆSARE
AUG. JOVI OPTVMO
MAXVMO
NAUTÆ • PARISIACI
PVBLICE POSVERVNT.

It is owing to this curious incontrovertible historical fact (the incorporated existence of the *nautæ Parisiaci*), that the armorial bearings of the city of Paris have ever been, and still are, a ship of an antique form.

The Romans also erected, near the banks of the Seine, a magnificent palace and aqueduct. This palace was called *Ther*

mæ, on account of its tepid baths. JULIAN, being charged to defend Gaul against the irruptions of the Barbarians, took up his residence in these *Thermæ*, in the year 360, two years before he was proclaimed emperor, in the square which was in the front of the palace. « I was, » says he in his work entitled *Misopogon*, or *the enemy of the Beard*, « a work, » says Gibbon, « which still remains a singular monument of the resentment, the wit, the humanity, and the indiscretion of Julian, » « I was in winter quarters in my dear *Lutetia* : thus was named, in Gaul, the little capital of the *Parisii* (1). » And by another ancient writer it is described as a considerable island, surrounded by walls, the foot of which is bathed by the river : the entrance to it, on each side, says this writer, is by a wooden bridge.

Towards the middle of the fifth century, this city passed from the dominion of the Romans to that of the Franks, and in 508, Clovis declared it the capital of

(1) It is worthy of remark, that Julian in another place, says, he loves the Parisians on account of their *gravity* !

his kingdom, and contributed very much to the embellishment of it. Charlemagne founded in it a celebrated school, and in a short time after another was established in the abbey of *Saint-Germain-des-Prés*. In the course of the ninth century, it was besieged and pillaged three times by the Normans. Philip Augustus surrounded Paris with walls, comprising in the enclosure a great number of small towns and hamlets in its vicinity: the undertaking occupied about twenty years, having been begun in 1190, and finished in 1211; and this monarch was the first who caused the streets to be paved. The wars with the English required new fortifications; and in the reigns of John and Charles V. in the fourteenth century, ditches were dug, and the Bastille erected. Francis I. the restorer of literature and of the arts, neglected nothing that could conduce to the embellishment of his capital. He caused new streets to be made, many Gothic edifices to be pulled down, and was, in France, the first person who revived Roman architecture, the remains of which buried by the hand of time, or mutilated by those of barbarians, being collected, ha

began to improve the genius of celebrated artists, and in the sequel led to the production of many fine master pieces of art.

The successors of Francis executed a part of his projects, and this extensive city imperceptibly lost its irregular and Gothic aspect. Henry IV. was the first of the kings of France, who embellished Paris with regular squares, or open spaces, decorated with the different orders of architecture. Having nearly finished the Pont-Neuf, he built the Place Royale, and also the Place Dauphine. During the reign of this king several handsome streets were built and finished in one year. In the reign of Louis XIV, Paris was still more considerably enlarged and embellished, and new suburbs created. Two of its principal gates, (Saint Martin and that of Saint Denis), were converted into arcs of triumph, and its ditches being filled up and planted with trees, became public promenades, (some of the present Boulevards.) Paris, however, was not the favored residence of this prince, for had he expended on it a fourth part of the money which he lavished on Versailles, it would have become the most astonishing city in

Europe. It must, however, be admitted that its great extent and population, magnificent edifices, celebrated national establishments of learning and science, rich libraries, curious cabinets, where lessons of knowledge and genius present themselves gratuitously to those who have a taste for them ; together with its theatres, and other places of public entertainment, have long rendered Paris deserving of the admiration of all enlightened nations.

Before the revolution, Paris contained 46 parish churches, and 20 others answering the same purpose ; 11 abbeys, and 133 monasteries or convents of men and women, 13 colleges, 15 public seminaries, and 26 hospitals. To these must be added the three royal habitations, the Louvre, the Tuileries, and the Luxembourg, also the Hôtel des Invalides, the Palais Royal, and the Palais Bourbon. Since the revolution ; almost all the monasteries and convents, together with the churches belonging to them, have been sold as national property ; some have been demolished for the sake of their materials, others have been converted into manufactories and extensive warehouses, the remainder have

been pulled down to extend streets, make new ones, several squares, etc. (1)

(1) It may not be uninteresting to take a cursory view of the new *appropriations* of the numberless Convents and other Religious Establishments, that were suppressed at the beginning of the Revolution. Three of them have been converted into commodious healthy prisons, and a penitentiary-house for women, viz. *St. Pelagie*, *St. Lazare*, and the *Madelonettes*. Four other Convents have become extensive hospitals: the lying-in hospital, the hospital for venereal diseases (*aux ci-devant Capucins*), and the military hospital of the *Val de Grace*.—Six commodious, and most of them elegant and extensive markets, have replaced a like number of convents and churches, viz.—1. The market of the Jacobins (so called from the Dominican Friars);—2. The poultry and game market has replaced the Augustin monks.—3. The market of St. Martin, built on part of the garden of the Benedictin Abbey of St. Martin.—4. The market of the *Blancs Manteaux*, old rue du Temple.—5. The market of the *Carmes*, where the Carmelite monks were established.—6. The market of *St. Joseph*, rue Montmartre, has replaced the church dedicated

The soil on which the city stands is various. On the south of the river it is

to that Saint.—The convents of the *Petits-Pères*, that of the nuns of *Panthemont*, that of the *Minimes*, and some others, have been converted into useful and commodious Barracks.—The *Seminary of St. Sulpice* has been pulled down, but this demolition was indispensable to make a fine square, ornamented with a fountain; and more especially, to display a full view of the front of the church of St. Sulpice, undoubtedly one of the finest monuments of architecture in Paris. The extensive buildings of the *Sorbonne* have been appropriated to lodge commodiously 36 artists with their families. The eminently useful Quays which border the Island *Notre-Dame*, or *la Cité*, have replaced filthy unhealthy buildings of every description.—The magnificent new Exchange is erecting on the garden which belonged to the Nuns that were called *Filles Saint-Thomas*.—The famous Polytechnic School occupies the mansion, considerably enlarged, of the *College of Navarre*, a celebrated school of divinity.—The useful *Normal School* replaces a religious establishment.—The National Institute is installed under the dome of the church of the *College Mazarine*.—The *Lyceum of Charlemagne* was

calcareous freestone, intermixed with marine shells; while, on the north, in the skirts

formerly the College of the Jesuits; a part of the buildings has been appropriated for the City Library (*la Bibliothèque de la Ville*).—The Institution for the Deaf and Dumb replaces the ancient ecclesiastical seminary of *St. Magloire*.—The healthy spacious hospital for incurables, in the faubourg *St. Martin*, was formerly a convent of mendicant friars; and the *Abbaie* of *St. Martin* is now the useful and splendid *Conservatoire des Arts*.

It would be endless to enumerate the streets that have so much contributed to the embellishment of Paris, and to rendering it more salubrious, at the expence of religious establishments that are no more: it will be sufficient to instance the *Rue de la Paix*, the *Rue de Rivoli*, that of *Castiglione*, those of *Mont-Thabor*, *Duphot*, *Richepanse*, the continuation of the *Rue Neuve du Luxembourg* to the *Tuileries*, the *Rue du Pont de Lodi*, etc. — The beautiful and immense Wine Mart (*la Halle aux Vins*) could not have been erected, if several religious establishments had not been suppressed.—A great number of useful manufactories are seated in the former mansions of monks and nuns;—for instance, those of *M. Lenoir*, of

of Mont-Martre, it consists of alluvial sand to a considerable depth, followed by the gypsum of Mont-Martre. The fossil bones found at Mont-Martre, by Cuvier, are universally supposed to belong to different animals, of which even the genera are now extinct. And the sea-shells, most

M. Peltier, etc. ;— the *Female Cordelières*, the *English Benedictins*, *les Bons Hommes*, etc. etc. are likewise become seats of useful industry.

To leave the church :— the ground on which the odious Bastille stood, has been transformed into a beautiful Boulevard (the *Boulevard Bourdon*), and will receive other embellishments—the famous Canal de l'Ourcq (the new River of Paris) will end here :— and probably few, very few, will regret this metamorphosis of the Bastille.— With respect to the others that have taken place, the term of *Vandalism* is certainly not the most proper to designate the appropriation to useful civil and temporal purposes, buildings heretofore appropriated to spiritual ones : to *transform* is not to *destroy*. The authors of **all** these new appropriations were not, perhaps, sufficiently attached to the religion of their fathers, but they were certainly not Barbarians.

of them unknown at present, discovered at Grignon, to the west of Versailles, in a bed of sand, under a stratum of limestone, indicate changes in the globe which it is impossible to account for.

SECTION II.

ACTUAL STATE OF PARIS.

SITUATION AND CLIMATE. Paris, the capital of the kingdom of France, is situated 48 degrees 50 min. 14 seconds north latitude; and 20 degrees 11 minutes east longitude, on the meridian of the occidental point of the island of Ferro. The French geographers count their first meridian from their Royal Observatory. The longest day is 16 hours 6 minutes, the shortest 8 hours 10 minutes. Its distance from Berlin, in leagues of 2000 toises, is 245; from Constantinople 600; from Copenhagen 282; from Dresden 240; from Lisbon 430; from Amsterdam 122; from Hamburg 222; from London (by Calais) 105; from Madrid 320; from Milan 214; from Naples 474; from Petersburg 580; from Rome 382; from Lyon 119; from Marseilles 208; and from Bordeaux 147.

The climate of Paris differs from that of London in heat—heat that matures the grape in the open vineyard, a circumstance totally unknown in England. In the winter of 1802-3, however, the cold was so intense that the river Seine was frozen over during a fortnight, but this very seldom happens.

The usual greatest degree of heat at Paris, is between 25 and 26 degrees of the thermometer of Reaumur; it has, however, in the course of 40 years, been once elevated to 27 degrees, three times to 28, and once to 29 deg. and a half in 1802. The greatest degree of cold is usually between 8. and 9 degrees below congelation, the thermometer not having descended lower, more than 10 times within the last 50 years; the thermometer descended in 1709 to 15 deg. and a half, and in 1789 to 16 deg. and a half. The greatest height of the barometer is 28 inches 5 lines; the quantity of rain which, for the last 70 years, has fallen each year, is 16 inches 8 lines (French) one year with another. The wind is mostly S. W. or N. E.; the climate altogether temperate. On the north, hills

of defend Paris from the cold winds, it being situated, for the greatest part, in a vast plain. The sun has great power, and ripens the grain quickly.

Although the climate of Paris is very healthy, the temperature of the atmosphere is generally humid; the meteorologic tables give only about 40 days in the whole year *perfectly* fine, dry, and serene.

Rain	100 days.
Wind.	300 .
Fogs and Mists	60 .
Frost	50
Snow	12
Hail	4 .
Thunder Storms	12
Aurora Borealis	2 .

RIVERS.—The Seine, which traverses the Capital from the east to the west, takes its source from the forest of Saint Seine, department of the Cote-d'Or; after running 70 leagues it receives the Aube, the Yonne, and the Marne, before it enters the barriers of the *Rapée* and *de la Garre*; its length in the interior of Paris is 2 leagues or 4000 toises; its breadth at

the Bridge of the Garden of Plants is 166 metres, or 216 feet; at the Pont-Neuf 263 metres, or 909 feet; near the quay of Chaillot it is no more than 136 metres or 418 feet in breadth: the rapidity of the stream is about 20 inches a second, between the Pont-Neuf and the Pont Royal. Its inundations are rather frequent, there have been 53 since the year 522: its highest elevation when measured was in 1711, when it rose 24 feet 7 inches above the usual water mark. This river falls into the sea at Havre, after a course of 85 leagues, in which course it receives the Oise, the Eure and the Rille. Its waters are salubrious, and serves for drink to the Parisians.

The little river Bievre, or the Gobelins, throws itself into the Seine near the King's garden, after having traversed part of the Faubourg St. Marceau; it takes its source at *Guyencourt*, near Versailles, a village eight leagues south-west of Paris; it is not navigable, but furnishes excellent water: it turns several mills, and supplies the manufacture of tapestry; by the quality of its waters it fixes the colours. There are several tanneries established on its banks.

ders, and many places for washing the linen of the inhabitants of Paris.

ISLES. — The Seine forms three isles in the interior of Paris; the first, to the east, is called *Louviers*, it is, perhaps, the greatest market for fuel in Europe; piles of wood cover the surface of the whole island; there is not a single dwelling house upon it: at its head is a railing to prevent the barges from being damaged by the ice. There is only one wooden bridge to go over to it, which is near the Arsenal. After that, we come to the isle of St.-Louis, which has been formed into regular streets and quays ever since the reign of Louis XIII. This island is very well built, and pleasantly situated for those who seek cheap lodgings, good air, and are fond of retirement. Before the revolution, it was the residence of many of the most respectable gentlemen of the law. This island was formed by the re-union of two isles, one of which was called *Isle aux Vaches*, and the other the *Isle Notre Dame*: — the canal which separated them was on the spot where now stands the church of St.-Louis. The island of St.-Louis communicates to the north side

of the Seine by the *Pont-Marie*, and to the south by the *Pont de la Tournelle*; it communicates to the island *Notre-Dame*, otherwise called *la Cité*, by the *Pont de la Cité*. The island *Notre-Dame*, by far the most considerable of the three, is situated to the west of that of St.-Louis; it extends from the *Pont-Neuf* to the cathedral church of *Notre-Dame*. It contains, besides the cathedral, the *Place Dauphine*, the courts of law (*Palais de Justice*), the *Margue*, the *Hôtel-Dieu*, and the new beautiful market for the sale of garden trees, shrubs, flowers in pots, etc. *La Cité* is well built, east of the rue de la Barillerie; the rest is wretched. This island communicates to both sides of the Seine by the celebrated *Pont-Neuf*; to the north, by the *Pont-au-Change* and the *Pont-Notre-Dame*; to the south by the *Pont St.-Michel*, by the *Petit-Pont*, and by a narrow filthy bridge for foot passengers, called the *Pont-aux-Doubles*. This bridge is close to the grand gate that leads to the archbishop's palace.

Near three fifths of this city lie on the north of the Seine, and the other two fifths, including the islands, on the south. The northern part contains 380,000 inhabitants; it is the center of trade and amuse-

ment; but the far greater number of public buildings are in the southern part, which is likewise the seat of learning; this southern part contains 179,000 inhabitants, the Island of *la Cité* 16,000, and the Island St. Louis 5,000. In some respects the two sides of Paris may be compared to the division of London which is made by the Thames: another striking similarity is, that the *West* end of Paris is like the *West* of London, the *fashionable* part of the town. The main street from east to west of the northern half, is the rue St. Honoré, which, under different names, begins at the rue St. Denis and ends at the barrier du Roule. The principal street, in a direction from north to south, which also is a key to the whole city, is the rue St. Martin, which crosses the Seine at Pont Notre-Dame, and on the southern side becomes the rue St.-Jacques. This street runs in a straight line through the entire metropolis.

Parallel to this last grand line, and also at right angles with the rue St.-Honoré, to another street of equal dimensions, the rue St.-Denis, continued over the Seine at Pont-au-Change, under the names of rue

de la Harpe, and rue d'Enfer, where it terminates in the Observatory.

A stranger may easily find his way about Paris, by attending to the following observations, and occasionally consulting the plan of Paris, facing the title page.

1. Paris is divided into twelve municipal jurisdictions (called *arrondissements*, or municipalities).

2 The houses are all numbered methodically. The *even* numbers are on the *right* hand side of the street, and the *odd*, on the *left*, which is certainly much more convenient than the usual mode of numbering houses in other cities. The numbering commences in the streets running from the Seine, in an oblique direction, at the nearest point to the river ; and in the street running parallel with the river, at the lowest end, or that part nearest its source. In the streets running *from* the course of the Seine, the number is in *black*; in the streets parallel with it, the number is in *red*.

The small island in the Seine, called the *Cité*, formerly was the whole of Paris; the streets east of the Palais-de-Justice, (situated in a noble street, all built of

of freestone) are the narrowest, gloomiest, and dirtiest of the town. The parts lying around *la Cité* are already somewhat brighter, the farther ones still more, and the farthest of all are the brightest, handsomest, and most inviting.—The *Cité* may be compared to the root of an immense tree, which, watered by a stream, and planted in a happy climate, has shot forth enormous branches both in height and breadth. The suburb of St.-Germain, the Military Academy, the Pantheon, the church of St.-Sulpice, the Hospital of Invalids, the Palais Bourbon, the Tuileries, the Champs-Élysées, the Place Vendôme, and numberless other objects of the like nature in every direction, are the outward ends of this fanlike tree; the Palais-Royal is the summit.

In the quarter of the Military Academy and the Hospital of the Invalids, from the rue de Vaugirard to the shore of the Seine, and along from thence to Chaillot, la Ville-l'Évêque, fauxbourg Montmartre, Saint-Denis, St.-Martin, Saint-Antoine, etc., lie dispersed thousands of square toises, where there is neither street nor house, but only gardens and fields; tracts, which, if they

were built upon, would swell the number of houses, streets, and inhabitants, to perhaps a third more. The situations the nearest to the walls, are the most airy; the streets are longer and broader, and the concourse of people less; the inhabitants are more sedentary and contented; the houses more modern, but lower.

There are 1,062 streets; 117 culs-de-sac (courts with no thoroughfare); 28 quays; 18 boulevards (malls); 50 barriers (gates); and about 29,400 houses. Paris is about sixteen English miles in circumference and two leagues in diameter. Paris contains 9,910 square acres; in the year 358 it only contained about 86 acres. The population, exclusive of foreigners, amounts to 580,000.

The annual consumption of Paris is 208 millions of quartern loaves; 22,000 quarters of wheat; 8,700 quarters of barley; 78,000 oxen, 17,000 neat cattle; 13,000 calves; 250,000 sheep; 580,000 hogs; 120,000 quintals (hundred weight) of sea-fish; 1,500,000 francs worth of fresh-water fish; 6,000 hhds. of cider; 50,000 hogsheads of beer; 36 millions of wine; and 3,500,000 of brandy.

The heart of the city is the proper seat of the population. Admitting the Palais-de-Justice to be the central point, then a circle runs round it of 6,000 yards, or of more than three miles in diameter, which seems to be crowded with houses, of which none are under three, and the greater part above five stories high. This circle peculiarly contains whatever can render Paris the most busy, the most noisy, but at the same time the most splendid and most luxurious city in the world. It includes the ancient boulevards, and almost touches the new ones; comprehends the Palais-Royal, the Tuileries, eight or ten playhouses, ten or twelve large halls, five or six markets, the Louvre, the quays, the fauxbourg St.-Germain, the Seine, with five of its bridges, four superb squares, 10 or 12 of the largest churches, from 30 to 40 of the finest hotels, the most frequented and wealthy streets, magazines of all kinds, stored with every article of luxury.

The nearer to the abovementioned centre the narrower and the dirtier are the streets, like those of *de la Pelleterie*, *de la Draperie*, *du Moulin*, in which not a ray of sunshine can penetrate the whole year

round; not far from these, beyond the Seine, the streets *du Pet-au-Diable*, *de la Tacherie*, *du St. Bon*, very energetically betray to the nose their Jewish origin. But even the more noted streets in the central part of the town are constantly covered with a jet black dirt, which is less troublesome when it rains than when the sun has dried it to some degree of consistence.

Yet there are squares and streets which are pleasant and dry for walkers. For instance, one may walk with clean shoes in the Tuileries, in the courts of the Louvre, in the Palais-Royal, on the Pont-Neuf, and the Pont-Royal, on the old and new Boulevards, in the Champs-Élysées, before the Hôpital des Invalides, in the gardens of the Luxembourg, on the places Vendôme, des Victoires, place Royale, in the streets de la Paix, de Castiglione, de Rivoli, the suburb St. Honoré, and most of the streets in the quarter of the Chaussée d'Antin, and suburb St. Germain, even after it has rained some days successively.

The view of Paris from an eminence is interesting. There are three main points whence the city may be seen in its length and breadth. The nearest to the city is

the hill of Montmartre. From hence, to the right and left, as far as the eye can reach, you see roof on roof, gable on gable, and the loftiest steeples look like chimneys striking up from this enormous roofing. You look down upon the whole before you, quite as far as the Seine; and beyond this, it rises again in the form of an amphitheatre.

It is bounded on all sides by risings and eminences of various heights, on which are windmills, country seats, and woods, but a part of it is entirely bare and sterile. From the general use of wood instead of coal, the atmosphere is perfectly clear, and the view presented to the eye is very beautiful indeed, compared with those which are seen from the summits of any of our public buildings, obscured by the dense smoke of London. The two other points, whence Paris may advantageously be surveyed, but at a greater distance, are Mount-Calvary, and the beautiful pleasure house of Bellevue.

SECTION III.

SKETCH OF PARISIAN MANNERS.

Brutal battles, quarrels, and noisy drunken fellows, are disturbances seldom to be met with at Paris. The lower class of people behave to each other with a surprising degree of civility. The unhappy females, who roam the streets at night, are neither obtrusive, rude, nor riotous. Politeness and good manners may be traced, tho' in different proportions, through every rank. This however, does not form a more remarkable and distinguishing feature in the French national character, than the vivacity, impetuosity, and fickleness, for which the ancient as well as the modern inhabitants of Paris have been noted.

Public amusements abound, particularly balls and masquerades. Dancing continues the rage; and, from its great prevalence, private persons are met with in every society, whose talents equal the professors of the art. The Champs-Élysées and tea-gardens are filled with dancing groups,

some of which would not disgrace the Opera:

The theatres are a favourite amusement; no less than ten are opened and filled every night. On sundays, the *gens comme il faut* (fashionable people) vacate their seats; which are occupied by holiday folks of every description. A Parisian seldom exhausts his stock of good spirits; a spectacle is meat and drink to him.

The French opera is worthy of being the pride of the nation. The splendid decorations, the dancing, which appears to exceed human powers, the spacious stage, the rapidity and exactitude of the scene shifting, are no where to be equalled. Picturesque in the highest degree, are the attitudes of the actors and actresses, and they make their entrances with a certain hilarity in their looks, arising from the consciousness that they are before a good-humoured public.

It has been said, but unjustly, that hospitality, formerly the natural virtue of Frenchmen, is no longer to be found in France. With a few letters of recommendation, and when it is known that his visits are innocent, a foreigner will find

that Frenchmen are still hospitable, and the circle of his friends extend itself rapidly.

The heavy gilded pieces of furniture have almost disappeared from the houses of the Parisians. Nothing but sphinxes, caryatides, and tripods, meet the eye in every direction: the passion for Greek and Roman ornaments still prevails, but chastised and improved. Those ponderous domestic bedsteads, which often formed receptacles for filth and vermin, have been replaced by others more cleanly and more compact. But in general, the eye misses that air of neatness, which is, in fact, the exclusive boast of England; neatness and comfort are too often, in Paris, sacrificed to elegance and sumptuousness.

In sketching the manners of Parisian society, we cannot omit that sex which enjoys the preponderating sway. It was the Parisian women, who at the epoch of the revolution, proved that sensibility has its heroism; and that the affections of the heart can brace the nerves with an energy that mocks the calculations of danger. — The Parisian women penetrated into the depths of dungeons, flew

to the abodes of despair, and were the ministering angels that whispered hope and comfort to the prisoner. They have shewn that they knew how to sympathise in the sorrow of others, and also how to suffer and die. The daughter or the wife, led in the bloom of beauty to the scaffold, with her parent or husband, seemed to forget that she had the sacrifice of her life to make, and was only occupied in sustaining his sinking spirit. It must be confessed, that the Parisian women, in those calamitous times, proved themselves to be endowed with energetic and feeling souls. The philosophical observer of the human heart must often have remarked, with astonishment, the striking contrast between the heroic courage displayed by many *Women* in going to the scaffold, and the despondency, and even pusillanimity betrayed by several *brave* Generals, (Houchard and Custine, for instance) in that awful moment; but wide, wide indeed, is the distance between simple *bravery* (often produced by a glass of brandy) and true *courage*, the *Fortitudo* of the Ancients: the last only is meritorious, and proves a strong mind.

A very *brave* soldier often possesses no fortitude at all.

The characteristic feature of a Parisian Beauty is expression. Besides the ease of her manners, a French woman has commonly a look of cheerfulness and great vivacity. She appears willing to be acquainted with you, but it must not be inferred from her being politely very communicative, that she is not really virtuous: affability and sprightliness are perhaps as good criterions of chastity as taciturnity and demureness. Experience has proved that serious beauties are not the most unattainable.

It was undoubtedly from having closely observed how often the chastity of prudes was only apparent, that POPE preferred the unjustifiable calumny, that,


« Every woman is at heart a rake. »

At least, it is more than probable, that it was not the contemplation of the levity of the *Parisian* Fair, that suggested the abominable verse of the English satyrist.

The *bonnes fortunes* of the disappointed sparks who speak the most slight

of the Parisian Ladies, would, if closely enquired into, be found seldom to soar higher, and perhaps often not so high, as a *figurante* of the Opera, a *femme de chambre*, or a *fille de boutique*.

For gaiety, accomplishments, grace, and virtue, the well bred Parisian fair are inferior to none. Their dress may, by some, be considered in opposition to this statement;—it should be remembered, however, that the origin of this light attire is Grecian; and it is impossible to conceive any thing better calculated to display what Sterne calls « the first order of fine forms. »



CHAP. VII.

ANTIQUITIES, REMARKABLE PLACES, AND ANCIENT SEPULCHRAL MONUMENTS OF PARIS.

SECTION I.

Antiquities and Remarkable Places.

The ravages of the Normans in the tenth century, are the causes that few monuments of very remote antiquity now exist in Paris.

Of the Romans, the Hall of the *Palais des Thermes* is the only remains. It now serves as a warehouse to a cooper, n^o. 63, rue de la Harpe, who shews it with great civility.

The dimension of the Hall is 58 feet long by 56 in breadth. Its height above the present level of the floor is about 40 feet. A large arched window is the only opening for light. Its roof is grained, and like all the Roman baths, is composed of brick and unhewn stone, cemented together by mortar. For a number of years

garden, laid out on the top of this roof, has existed without any visible signs of endangering it: the earth is more than three feet deep. From this, we may judge what solidity the Romans knew how to give their works, so as to stand the test of time! The walls of this Hall were stuccoed all over $\frac{1}{4}$ or $\frac{1}{5}$ inches thick.—Underneath, is a double tier of arched cellars, 9 feet high by 9 feet wide, from the center of the arch. The Hotel de Cluny, which adjoins these *unique* remains of Roman magnificence in Paris, situated in the rue des Mathurins, is one of the most elegant gothic constructions in Paris: it is now the property of, and inhabited by Mr. Prieur, bookseller. It was built upon a part of the ground on which Julian's palace stood, and of which the baths we have just mentioned are the only remains.

The Cardinal Duprat resided at the Hotel de Sens, rue du Figuier, n^o. 1; which habitation, in the reign of Francois I., was worthy of a Chancellor of France, is now appropriated to the meeting of waggoners and their train. The tower of St. Jean de Latran, upon the

eminence of St. Geneviève, is affirmed to be the palace inhabited by Clovis; but this opinion is founded upon no clear proofs. A bust of Henry IV. indicates the spot where he was assassinated, in the rue de la Ferronnerie, a continuation of the Rue St. Honoré, and then much narrower than it is at present. The part of the Vielle Rue du Temple, which nearly faces the Rue des Blancs-Manteaux, recalls to memory that the Duke d'Orleans, brother of Charles the VIth, fell by the numerous daggers directed by the Duke of Burgundy. Also the hotel of the corner of the rue Bthesisy and the rue du Roule, sorrowfully reminds us of the murder of Admiral de Coligni on the horrible day of St. Barthélemy. Francis I. possessed a small palace on the quai des Augustins, called *le Palais d'Amour*, on which the poultry market has been lately erected; from this palace there existed a private communication with the Hotel of the Salamander, occupied by his mistress, the celebrated Duchess d'Étampes, situated in the now dirty and wretched rue de l'Hirondelle, n^o. 22. To this grand hotel of days of yore, has been substituted a very ordinary

house, occupied by a bookseller and other persons. The Salamander, in stone, which decorated the Dulcinea's Palace, has been carefully preserved over the porte-cochère, as well as another in the court-yard. We must not forget the house of Canon Fulbert, of Notre-Dame, the atrocious uncle of *Heloisa*; it is situated *Cour des Chantres*, near *Notre-Dame*. Two medallions in the wall represent *Heloisa* and *Abelard*.

SECTION II.

ANCIENT FRENCH MONUMENTS,

In the *Musée des Monumens Français*,
Rue des Petits Augustins, St.-Germain.

The convent of the Augustins (the Westminster Abbey of France) is the sanctuary in which are deposited those ancient relics of ancient art, which, after the suppression of numerous religious establishments, accidentally escaped, or were by artifice, rescued from the fatal effects of indiscriminate political fury; and it is to M. Le Noir that we owe the collection, preservation, and admirable arrangement

of these interesting monuments of sculpture, brought together from cathedrals and churches of every province in France. He has published an historical and chronological description of them, with a curious dissertation on the costume of each century, which is sold at Galignani's French and English Library, n^o. 18, rue Vivienne.

The Museum dates its origin from 1790. Its exterior has a mean appearance. The gate opens into a court surrounded by antique buildings, tastefully ornamented with fragments of many religious edifices.

The building which contains these monuments resembles a cathedral cloister.—It is encompassed by four square walls, and has a garden, the funeral decorations of which are appropriate to the situation.

The monuments are distributed in different apartments; and, by their arrangement, exhibit the state of statuary in France, from the earliest periods to the present time. They are arranged according to their respective antiquity, each containing specimens of a single century, which is numbered at the entrance; and each hall receives light through windows of painted glass, executed during the same

period. This arrangement has been universally applauded.

Seven halls are completely finished.

1. The grand hall of entrance. It contains monuments of every century, placed in chronological order.

2. Another hall, in which is placed the beautiful and magnificent monument of Francis I. executed after the designs of Philibert de Lorme.

3. The hall of the *thirteenth* century. The monuments of this century betray the timidity of the artists, but their statues at least have shape and figure. Here are the monuments of Louis IX. (St. Louis), his son, Philippe le Hardi and his wife, Isabella of Arragon.

4. The *fourteenth* century presents us with a figure of Philippe le Bel; of the Duke of Alencon, killed at the battle of Cressy; and of King John, made prisoner at the battle of Poitiers, who died in London. Here, still revered, stands the marble statue of Charles V. called the Wise, during whose reign the arts and sciences were greatly cultivated.

Here also is the statue of the noble

Constable of France, Du Guiselin, and his friend, Sancerre.

5. The hall of the *fifteenth* century.— Here we perceive the dawn of that light and elegant architecture which distinguishes modern times. The connoisseur pauses at the tomb of Louis d'Orleans, and his brother Charles, the poet. After which appear Renée d'Orleans, grandson of the intrepid Dunois; and Philippe de Comines, the father of modern history in France. The statue of Louis XI. is placed near that of his son, Charles VIII; not far distant, the heroic and unfortunate Joan d'Arc (the Maid of Orleans), stands by the side of Isabella of Bavaria. In the centre of this groupe, the superb tomb of Louis XII. in the form of a gothic chapel, is one of the noblest specimens of the improved taste of the fifteenth century.— His recumbent figure, characteristic of death, reminds the spectator of that melancholy hour when thousands of his subjects, following his remains to St. Denis, exclaimed “ Our good Monarch, Louis XII. is dead! In him we have lost our Father and our Friend.”

6. The *sixteenth* century. The arts at

this period began to throw aside their rude appearance, and to assume the tone and manner of a more advanced age. The statues of Francis the First, and of Claude of France, his queen, larger than real life, are sublime in their execution. Here we see likewise, the brave, virtuous and unfortunate Coligny, the witty Rabelais, the unprincipled Catherine of Medicis, the beautiful Diana of Poitiers, and many others worthy of notice. Some painted glass, representing the history of Psyche, although beautifully executed, does not perhaps quite accord with the solemnity of the place, but is a fine specimen of the perfection of the fine arts in the reign of Francis I. their great patron : it is, therefore, not improperly placed here. These paintings on glass were copied from 44 original designs of the divine Raphael :—the last represents Psyché on the nuptial bed with Cupid.

7. The hall of the *seventeenth* century. On entering this hall, the stranger is bewildered amid a crowd of philosophers and heroes, and other remarkable men, which present themselves to the view. Richelieu, resting in the arms of Wisdom; and Mazarin suppliant at the throne of Hea

ven; we dwell with sentimental veneration on the statues of Descartes, whose sublime errors, perhaps, discovered to Newton the mechanism of the universe; of Le Brun, the Apelles of the French School; of Poussin, surnamed the painter of philosophers and poets. The names of Fenelon, Corneille, Racine, Boileau, and Pascal, fill the visitor with respect and veneration. In the centre of the hall is placed the exquisitely finished statue of Louis XIV. The tomb of the great minister Colbert; the virtuous and philosophical historian De Thou; the eloquent preacher and writer Bossuet; the inimitable statuary Coysevox; and that of Lenostre, to whom the magnificent gardens of Versailles, the Tuileries, and many others, owe all their elegance, will not be forgotten.

The *eighteenth* century presents us with the illustrious names of Voltaire, Crebillon, Montesquieu, Rousseau, Helvetius, Fontenelle, D'Alembert, Buffon, the Marshal Saxe, Maupertuis, Coustou, and Lepautre. The remarkable difference in the design of the monuments of Maupertuis, Caylus, and the Marshal d'Harcourt,

and those that decorate the extremity of the hall, shews the rapid progress of the arts during the last century.

The garden is converted into a kind of Elysium, where, shaded by the cypress and the willow, repose the ashes of many remarkable personages. It produces a striking, melancholy effect.

The effect produced by perambulating these chambers of the dead, where kings are mingled with the dust they sprung from, is extremely solemn. Here surrounded with the broken insignia of ancient and departed royalty, the spectator is disposed, in the language of the unhappy Richard,—

To sit upon the ground,
And tell sad stories of the death of Kings;
How some have been deposed, some slain
in war,
Some haunted by the Ghost they have de-
posed;
Some poisoned by their wives, some sleeping
kill'd;
All murdered !.

This museum is open to the public from
10 till 4, on Sundays, and from 10 till

2, on Thursdays, in summer; and from 11 till 3, on Sundays, and 11 till 2 on Thursdays, in winter.

It is necessary to observe, that all the Monuments belonging to the first and second race of French Kings have been removed to St. Denis, as well as the beautiful sepulchral chapel of Henry II. The fine Descent from the Cross, and the statues of Louis XIII. and Louis XIV., on their knees, by Coustou and Coysevox, have been removed to the Cathedral Church of Notre-Dame, where they are placed in the Choir.

The sepulchral chapel which contained the remains of Abelard and Heloise have been transported to the cemetery of Père la Chaise; to the same place, have been transferred the monuments containing the ashes of Moliere and La Fontaine.

The Museum still contains 400 monuments highly worthy of contemplation, but it is expected that many of them will be restored to the Churches from whence they were taken. See the articles Saint Denis; and Cemetery Père la Chaise.

CHAP. VIII.

THE TWELVE MUNICIPAL DIVISIONS OF PARIS, WITH THE INDICATION OF EVERY REMARKABLE PLACE IN EACH.

[* * *By referring to the Table of Contents at the beginning, or to the Index at the end, of this work, the Traveller may instantly find an account of each place, worth his attention, he intends to visit.*]

The most convenient way of visiting the curiosities of Paris is by these divisions; the following table will shew what is contained in each:—

1st. DIVISION.—1. LA MAIRIE, or the Municipality (*the hotel where the offices of the Mayor for registering births, marriages and deaths, are established; as likewise where the Justice of the Peace holds his weekly court for small debts and conciliations*) No. 14, Rue du Faubourg Saint Honoré; 2. the Palace and Garden

of the Tuileries; 3. the Triumphant Arch in the Place of the Carrousel; 4. the Gallery which joins the palace of the Tuileries with the Louvre; 5. the Theatre of Vaudeville; 6. the place of Louis XV. and the *Garde-Meuble*, now the Admiralty; 7. the Church of the Assumption, now the Magdalen (with a dome) rue St. Honoré; 8. the Pont Louis XVI; 9. the Champs-Élysées; 10. the Palace of Elysée-Bourbon, rue du faubourg St. Honoré, now the residence of the Duke of Berry; 11. the *Pompe à feu* of M. Perier, at Chaillot; 12. the Carpet Manufactory, quai Billy; 13. the Pont de l'Ecole-Militaire; 14. the Triumphant Arch at the barrier of Neuilly; 15. the Church of St. Philippe du Roule; 16. l'Abattoir (slaughter house) Miroménil, rue de la Pépinière; 17. the Park of Mousseaux; 18. the Lycée Bourbon, rue Ste. Croix; 19. the place Vendôme and the famous column; 20. place Beauveau; 21. place du Palais Royal; place de Louis XV.; 22. place du Carrousel; 23. Bureau du Timbre (Stamp Office), rue de la Paix; Ministère de la Justice (Keeper of the Seals) place Vendôme; 26.

27. Chateau d'eau, place du Palais Royal; 28. Hospital Beaujon, faubourg du Roule; 29. Barracks in the rue Verte, and in the Rue de la Pépinière; 30. Palace of the Child, some time called the King of Rome, barrier of Passy; 31. the Colonnade of the new church of the Magdalen, intended by Buonaparte to be the *Temple de la Gloire*, opposite the place Louis XV.; 32. French Mountains, barrier Neuilly; 33. Royal Manufactory of Carpets, quai Billy, at Chaillot; 34. the Elysian Fields; 35. Baths of Vigier, on the River, close to the Pont Royal; 36. the Gardens of Tivoli, rue St. Lazare; 37. Artificial Mineral Waters and Baths, rue St. Lazare; 38. House of Refuge for the Aged, at St. Perrine, at Chaillot; 39. the Gallery de l'Orme, rues St. Honoré and Rivoli; 40. the Hotel Wagram, boulevard des Capucins; 41. Staff de la place de Paris, place Vendôme; 42. Staff of the 1st Military Division, place Louis XV.

2d DIVISION.—1. LA MAIRIE, n^o. 3, rue d'Antin; 2. the Palais Royal; 3. the Theatre Français, rue de Richelieu; 4. the Church of St. Roch, rue St. Honoré; 5. the King's Library, rue de Richelieu;

6. Lotterje Royale, Rue neuve des Petits Champs; 7. Conservatoire de Musique and Menus Plaisirs du Roi, rue Bergère, faubourg Poissonniere; 8. Market des Jacobins, rue St. Honoré; 9. Abattoir (slaughter-house) of Montmartre, rue de Rochechouart; 10. Casernes (barracks); rue de Clichy and rue Cadet; 11. the Treasury, rue neuve des Petits Champs; 12. the Opera, rue de Richelieu; 13. the new Exchange, rue des Filles St. Thomas; 14. the Comic Opera, rue Feydeau; 15. the Italian Theatre, place des Italiens; 16. the Theatre des Varietés, boulevard Montmartre; 17. Spectacle Mecanique of Mr. Pierre, rue and Galerie de Montesquieu; 18. the Chinese Bâths, boulevard des Capucines; 19. the hotel Thelusson, rue de Provence; 20. the Treasury; rue neuve des Petits Champs; 21. the Hotel and Offices of Finances, rue neuve des Petits Champs; 22. place des Italiens; 23. Direction Générale de l'enregistrement and du Domaine, rue de Choiseul.

3d DIVISION.—1. LA MAIRIE, or Municipality, aux petits Pères, rue Notre Dame des Victoires; 2. General Post Office, (la poste aux lettres), rue J. J. Rousseau; 3.

Grandes Messageries, (stage coaches for all parts of France and for London), rue Notre Dame des Victoires; 5. Barracks (casernes), de la nouvelle France, rue Poissonniere; 6. Market of St. Joseph, rue Montmartre; 7. Administration des Douanes (the Customs), ancien hotel d'Uzes, rue Montmartre, near the boulevard; 8. the Church of St. Eustache, rue Montmartre; 9. the place Victoires; 10. the Prison of St. Lazare for women; 11. Maison de santé, rue du fauxbourg St. Denis; 12. Hotel de Bullion, for Public Auctions, rue J. J. Rousseau.

4th DIVISION. — 1. LA MAIRIE, place du Chevalier du Guet; 2. the Louvre; 3. the Picture Gallery and Museum of Antiques; 4. the Bank of France, rue de la Vrillière; 5. La Halle au Blé (the Corn Market); 6. the Market and Fountain of the Innocents; 7. the Cloth Market; 8. Caisse d'Amortissement (Sinking Fund), rue de l'Oratoire; 9. ancien hôtel des Fermes, rue de Grenelle St. Honoré; 10. Church of St. Germain l'Auxerrois, opposite the colonnade of the Louvre; 11. Baths Montesquieu, rue Montesquieu; 12. Baths Vigier, on the

River, near the Pont-neuf; 13. Protestant Church, at the Oratoire, rue St. Honoré.

5th. DIVISION.—1. LA MAIRIE, or Municipality, No. 2, rue Grange aux Belles; 2. the Gate of St. Denis and that of St. Martin; 3. the Château d'eau, boulevard Bondi; 4. the Hospital for Incurables, rue du faubourg St. Martin; 5. the Hospital of St. Louis, rue St. Louis, faubourg du Temple; 6. la maison de Santé (private hospital of Mr. Dubois, the celebrated surgeon) rue du faubourg St. Martin; 7. Theatre of the Gate St. Martin; 8. Summer Vauxhall, Franconi's Circus and Riding House, behind the Château d'eau; 9. Baths St. Sauveur, rue St. Denis; 10. the Leather Market (halle aux cuirs), rue Mauconseil; 11. perpetual Fair of Cairo, rue St. Denis; 12. Church de Bonne Nouvelle, rue Notre Dame des bonnes nouvelles; 13. Church of St. Laurence, rue du faubourg St. Martin; 14. the barrier of St. Martin; 15. the Basin of the Canal de l'Ourcq, at the barrier of *la Villette*.

6th DIVISION.—1. LA MAIRIE, rue and ancienne abbaie de St. Martin; 2. the tower of St. Jacques de la Boucherie; 3.

St. Martin's Market; 4. the Conservatory of Arts, ancient Abbey of St. Martin, rue St. Martin; 5. the Temple Market (for old clothes) rue du Temple; 6. the palace of the Temple, now a convent, rue du Temple; 7. Theatres Ambigu-Comique, and Gaieté, on the boulevards du Temple; 9. Cour Batave, rue St. Denis; 10. bureau des nourrices (office for hiring wet nurses), rue St. Apolline; 11. Church of St. Nicholas des Champs, rue St. Martin; 10. Church St. Leu, rue St. Denis; 13. Jardin (Garden) Turc, boulevard du Temple; 14. Jardin des Princes, on the same boulevard; 15. Caserne (barracks) faubourg du Temple; 16. The Madelonettes, rue des Fontaines, prison for female debtors, and for female delinquents before trial; 17. Baths (Bains Turcs) rue du Temple.

7th DIVISION.—1. LA MAIRIE, No. 57, rue St. Avoie; 2. the Royal Printing Office, Vieille rue du Temple; 3. the Archives of France, at the Hôtel Soubise; 4. the Mont-de-Piété (general public pawning house), rue des Blancs Manteaux; 5. the Waterworks of the pont Notre-Dame; 6. General Administration of In-

direct Taxes (Excise Duties, etc.), Administration Générale des Contributions directes, rue St. Avoie, opposite the Municipality; 7. Church of St. Merry, rue St. Martin; 8. Tribunal of Commerce, Cloître St. Merry; 9. Lutheran Protestant Church, rue des Billettes; 10. Synagogue of the Jews, rue St. Avoie, opposite the Fountain; 11. Prison de la Force, rue St. Antoine; 12. Market St. Jean; 13. Caserne (barracks), rue de la Corderie; 14. Place and Fountain of the Chatelet, opposite the pont au change.

8th DIVISION.—1. LA MAIRIE, No. 14, place Royale; 2. the Place Royal; 3. the hôtel Beaumarchais, near the gate of St. Antoine; 4. l'Abattoir Popincourt; 5. the Cemetery of Père Lachaise, barrière d'Aulnay; 6. the Hospital of Quinze-Vingts, for the blind, No. 38, rue de Charonton; 7. the Market of Beauveau, and that of St. Paul; 8. the Hospital for Female Orphans, No. 2, rue Barbette; 9. the Hospital of St. Antoine, rue du faubourg St. Antoine; 10. the Plate Glass Manufactory, rue de Rueilly, faubourg St. Antoine; 11. Royal School of Engineers for the making of roads and bridges (Ecole

Royale des ponts et chaussées), No. 14, place Royale; 12. Church of St. Margaret, faubourg St. Antoine; 13. Hospital de la Roquette, rue de la Roquette; 14. Barracks for the Gendarmerie, rue des francs Bourgeois; 15. Spacious Barracks, rue de Popincourt, it was there that General Mallet's conspiracy prevailed; 16. French Protestant Church of St. Marie, rue St. Antoine; 17. the Barrier of the Throne.

9th DIVISION. — 1. LA MAIRIE, No. 9, rue de Jouy; 2. the Church of Notre Dame; 3. the Archbishop's Palace; 4. the Hospital of Hôtel Dieu; 5. the Hôtel de Ville, place de la Greve; 6. the Church of St. Gervais, rue de l'Orme St. Gervais; 7. the Church of St. Paul and St. Louis, rue St. Antoine; 8. the Lycée Charlemagne, rue St. Antoine; 9. the Library of the Arsenal, at the Arsenal; 10. Archives of the Palace of Justice (Law Records), near the Palace of Justice; 11. General Administration of the Hospitals, Parois of Notre Dame; 12. General Administration of Gunpowder and Saltpetre; 13. the Arsenal; 14. Library of the Hôtel de Ville, rue St. Antoine; 15. Barracks for the Gendarmerie, rue du petit Muse; 16. Barracks of the Ave Maria, for Cavalry; 17. Floating

Baths, near the pont Marie; 17. Granaries of Reserve, about half finished; 18. Grand Reservoir of the Canal d'Ourcq, and the pedestal of the projected Fountain of the Elephant, at the porte of St. Antoine; 19. Market for garden trees, shrubs, and flowers in pots, on the north banks of the Seine, in the *Cité*; 20. the ground on which the famous Bastille stood is now converted into an elegant boulevard, called the boulevard Bourdon; 21. Hotel Bretonvillers, at the extremity of the Isle St. Louis.

10th DIVISION.—1. LA MAIRIE, or Municipality, No. 13, rue de Verneuil; 2. the Hôtel des Monnaies (the mint) where the medals are struck, quai de la Monnaie; 3. the Palais des Arts, in which the Institute sits, and the Library of Mazarine College and that of the Institute are placed; 4. the old Church of the Abbey St. Germain, place de l'Abbaye; 5. the Fountain of Grenelle, rue de Grenelle; 6. the Hospital of la Charité, rue des Saints Pères; 7. the Hospital of the Infant Jesus; 8. the Palace of the Legion of Honour, rue de Lille; 9. the Palace Bourbon, where sits the Chamber of Deputies; 21.

rue de l'Université; 10. the Hotel of the
 Invalids; 11. the Military School, Champ
 de Mars; 12. the Hospital of Incurables,
 for Women, rue de Sèvres; 13. the Hotel
 of the Minister of Foreign Affairs, rue du
 Bac; 14. — of the Minister of War,
 rue St. Dominique; 15. — of the Mi-
 nister of the Police, quai Malaquais; 16.
 — of the Minister of the Interior, rue
 de Grenelle; 17. General Depôt of the
 War Department, rue de l'Université;
 18. Post Horses, rue de l'Abbaye; 19.
 Museum of Artillery, rue de l'Université;
 20. the Hôtel of the King's Life Guards,
 quai d'Orsay; 21. Barracks of Panthemont,
 rue de Grenelle; 22. Barracks of the
 rue Babylone; 23. Barracks, Chateau and
 Place de Grenelle; 24. Military Prison,
 rue St. Marguerite; 25. new Fountain of
 the rue Vaugirard; 26. the *Pompe à jeu*
 of M. Perrier, by the water side, au Gros-
 Caillou; 27. BATHS—rue des petits Au-
 gustins; rue de Taranne; rue de la
 Planché; at the corner of the rue du Bac,
 Jean Gros-Caillou, served by the *pompe à*
feu; and those of *Poiihevin*, on the
 river, at the foot of the Pont Royal;
 28. MARKETS—of Aguesseau, rue du Bac,

and that of the rue de Sévres; 29. Place du Palais Bourbon; 30. the splendid newly planted place of the Invalids, with a fountain in the middle; 31. Slaughter-house (abattoir) de la rue Pumet, behind the Invalids; 32. the Swimming School, (Ecole de natation, on the river, near the bridge of Louis XVI; 33. the Church of St. Thomas d'Aquin, rue St. Dominique; 34. that of Foreign Missions, rue du Bac; 35. Royal Church du Gros-Caillou; 36. Church of St. Valère; 37. Hospital for Families, (Hospice des Ménages) rue de Sevres; 38. Hospital des Taigneux (scabby heads) rue de la Planche.

. 11th DIVISION.—1. LA MAIRIE, or Municipality, N^o. 29, rue du vieux Colom-bier; 2. the Court des Comptes (of Accounts), in the Cour de la St^e. Chapelle, in the *Cité*; 3. Prefecture of Police, quai des Orfèvres; 4. Hospital St. Come, near the School of Medicine; 5. Caserne (barracks) and Staff of the Pompiers, (fire-men) rue de Vaugirard; 6. Barracks for Veterans, rue du foin St. Jacques; 7. other barracks, rue des Gres; 8. Baths, rue Paon; 9. Market Neuf, in the *Cité*; PLACE —10. St. Sulpice, 11. of the Palais de

Justice, 12. Dauphine; 13. that of the Odeon, 14. and that of the School of Medicine, 14. that of the Sorbonne, 15. and that of St. Michael (Michel); 16. the Pont Neuf and Statue of Henry IV.; 17. the Courts of Justice, in the island de la Cité; 19. the Poultry and Game Market, quay des Augustins.

20. The remains of the Palace of the Emperor Julian, called the Thermes, n^o. 63, rue de la Harpe; 21. the Sorbonne, place Sorbonne; 22. the School of Medicine; rue de l'Ecole de Médecine; 23. the Theatre de l'Odeon, rue de l'Odeon; 24. the Palace of the Luxembourg, contains the Chamber of Peers, with a splendid collection of pictures and a magnificent garden; 25. the Church of St. Sulpice; 26. the Church des Carmes, rue de Vaugirard; 27. the Morgue, au Marché Neuf.

12th DIVISION.—1. LA MAIRIE, or Municipality, n^o. 262, rue faubourg St. Jacques; 2. the Garden of Plants and Museum of Natural History; 3. the Hospital of Salpêtrière, near the Garden of Plants; 4. the Bridge of the Garden of Plants; 5. the immense new Wine Mart; 6. the Military Hospital of Val de Grace; 7. the

Manufactory of Tapestry, or Gobelins, rue Mouffetard; 8. the Observatory, behind the garden of the Luxembourg; 9. the Val de Grace, rue du faubourg St. Jacques; 10. the Deaf and Dumb Institution, rue du faubourg St. Jacques; 11. the Hospital of la Maternité, (Lying-in hospital), rue d'Enfer; 12. the Church of St. Genevieve, or the Pantheon, rue St. Jacques; 13. the Lyceum of Louis le Grand and that of Henry IV, rue St. Jacques; 14. Polytechnic School, (l'École Polytechnique) rue de la Montagne, St. Genevieve; 15. the Law Seminary (École de droit), place du Pantheon; 16. College of France, place Cambray; 17. College of St. Barbe, rue de Rheims; 18. Normal School (École Normale) rue des Postes; 19. Apothecaries' Hall (École de Pharmacie), rue de l'Arbalète; 20. Central Pharmacy of the Hospitals, rue de Tournelle; 21. Irish College, rue du Cheval Vert, very near the Pantheon; 22. the College of Rheims, rue de Rheims; 23. the College of Lisieux; 24. College of Laon, rue des Carmes; 25. the Scotch College, rue des fossés St. Victor; 26. the English Seminary, n^o. 22, rue des Postes; 27. New

Fountain, rue Censier; CHURCHES—28. of St. Etienne du Mont, 29. of St. Nicholas du Chardonnet, 30. of St. Jacques du haut pas, and that of St. Jean de Latran; 32. Prison for Debtors, at St. Pelagie, rue de la Clef; 33. Prison of Discipline for the National Guard of Paris, quay St. Bernard; BARRACKS—34. in the rue Mouffettard, 35. in the rue de l'Oursine, 36. and at the Estrapade; 37. the Horse Market, boulevard de l'Hopital; 38. Calf Market, near the quay St. Bernard; 39. Slaughter-house (abattoir) near the barrier of the Gobelins, otherwise called of Fontainbleau; 40. the Library of St. Genevieve, rue St. Jacques; 41. the Library of the École de droit; 42. the Catacombs, at the barrier d'Enfer.

CHAP. IX.

PALACES AND PUBLIC BUILDINGS.

With these, more than any other city, Paris abounds; to notice all of them in this chapter would be inconsistent with the plan of this work; we shall therefore confine our attention to those which are most remarkable for their magnitude or beauty. We shall notice the others that merit attention, in giving an account of all the public establishments in Paris, in some of the succeeding chapters.

Palace of the Tuileries,

Viewed from the Garden, and Description of that Garden.

The *Palais des Tuileries* was so called because a tile-kiln formerly stood on the site where it is erected. At that time, this part of Paris was not comprised within its walls; nothing was to be seen in the vicinity of the tile-kiln but a few coppices and scattered habitations. The construction of this palace was begun in May 1564. A

first it consisted only of the large square pavilion in the centre of the two piles of building, which have each a terrace towards the garden, and two pavilions, by which they are terminated. Henry IV. enlarged the original building, and in 1600 began the grand gallery which joins it to the Louvre.

Louis XIII. made some alterations in the palace; and, in 1664, Louis XIV. directed it to be finished, by making the additions and embellishments which have brought it nearly to its present state. — These deviations from the first plan have destroyed the proportions required by the strict rules of art; nevertheless the architecture, though variously blended, presents, at first sight, an *ensemble* which is magnificent and striking.

The whole front of the palace consists of five pavilions, connected by four piles of buildings, standing on the same line, and extending for the space of more than one thousand feet. The first order of the three middle piles is Ionic, with encircled columns. The two adjoining pavilions are also ornamented with Ionic pillars; but fluted and embellished with foliage,

from the third of their height to the summit. The second order of these two pavilions is Corinthian. The two piles of building which come next, as well as the two pavilions of the wings, are of the Composite order, with fluted pillars.—The columns of the center pavilion are enriched and sculptured. The balustrade of the pavilion, at the extremities, is surmounted by elegant stone vases.

According to M. Weston, in his 'Praise of Paris,' there are, in the Council Chamber of the Tuileries, a globe and a curious clock, that show the time of day in every part of the northern hemisphere. In another room is a clock, with emblematical devices, representing time present and Time past, in the way that Young describes him, concealing his wings as he advances, and displaying them as he flies away, so as to keep his body out of sight.

The garden of the Tuileries contains 38 arpents (about 30 British statute-acres); under the reign of Louis XIII. it was only an orchard, and separated from the palace by a street. The garden was laid out by

the celebrated *Lenotre*, under Louis XIV; it is magnificent beyond conception, and is certainly the first *symmetrical* garden in the world; but, the whole is art! In contemplating this garden, the observer is led almost to forget that there is such a thing in the world as *nature*; not a single pure vestige of it can be perceived here.

These gardens are always open to the public, and are the principal promenade of this part of the town. Here the beaux and belles assemble, in a summer's evening, to walk, or sit down and form *conversaziones*. It is a privilege granted to one particular person to let chairs in this garden, for which the hirer pays two sous, or a penny English, for the evening. Hither they also resort in the morning to read the newspapers, which are furnished by the proprietor of the chairs, at one sous each. A grove of beautiful horse-chesnut trees furnishes a fine shade.

Among the decorations of the gardens are many very fine statues, bronzes, and casts.

On the terrace in front of the palace, are eight statues, and two richly-sculptured marble vases: the statue before the

portico, on the left (towards the river), is a *Venus* squatting on a turtle, she is supposed to be coming out of the water—this statue is in bronze, and copied from the antique; the three others, on that side, are two *Nymphs*; and a *Hunter* in marble, by Coustou, placed at the extremity of the terrace that borders the Seine; on the right side (towards the rue de Rivoli), the *Grinder* (Remouleur) in bronze, copied from the antique; the three other statues are a *Fawn*, a *Wood Nymph*, and a *Flora*, by Coysevox, all in marble.

Round the circular basin, on the left, in the grand parterre, the *Metamorphosis of Atlas*, a colossal figure, by Coustou the elder; then, *Barcas* carrying off *Orithea*, by Marly and Flamen; and next to this, *Aeneas* carrying his father Anchises on his shoulders, and leading his son Asragus by the hand, the *chef-d'œuvre* of the celebrated statuary Lepautre. Round the circular basin, to the right, the metamorphoses of *Daphne*; then *Saturn* carrying off Cybele; and lastly, the Death of *Lutetia*, began at Rome by Theodon, and finished at Paris by Lepautre.

In the transversal alley of lime trees,

which separates the *parterre* from the two groves of horse-chesnut trees — to the right, a *Diana* and two *Vases*; to the left, *Julius Cæsar*, and two *Vases*; a *Muse*, commonly called the *Muse of Farnese*, and a bad copy of the *Hercules of Farnese*.

On entering the groves is discovered, in each, an inclosed green recess, surrounded by an iron railing (all the numerous beds of the grand *parterre* are so enclosed), and bordered within with beds of flowers; — the extremities towards the groves of these charming little enclosures, are paved with white marble, which pavement is, in part, surrounded by elevated semi-circular benches, likewise of marble: before one of these benches, in the grove to the left, is a statue in marble representing a *Fawn* carrying a *Kid*, and looking at *Apollo* and *Daphné* running before him. In the enclosure, at the entrance of the grove to the right, *Apollo* seems to be judging the race between *Hippomenes* and *Atalanta*, charmingly executed by Lepautre.

In the other parts of the grove, to the right, is a group representing *Castor* and

Pollux, by Coustou and Lepautre; in the other parts of this grove, a *Centaur* and a *Empress*.

In the grove to the left, a group representing *Bacchus* and a young *Hercules*; farther, two *Wrestlers*, by Mangin; and a *Wild Boar*, finely executed.

The two groves are separated by a very wide avenue, facing the center of the palace. At the extremity of this magnificent avenue is a very large octagon bason, round which, towards the palace, are placed ten statues: to the left, *Scipio Africanus*, by Coustou the younger; two others, one representing the *Spring*; and the other, *Summer*; then *Agrippina*, and lastly *Silenus*; to the right, (towards the palace) *Hannibal* counting the Rings of the Roman Knights slain at the battle of Cannæ; *Winter*, *Autumn*, a *Vestal*, and a *Bacchus*.

Round the same octagon bason, towards the place of Louis XV., are placed four groups: the first, to the right, represents the *Tiber*, by Vanclave; the second, the *Seine* and the *Marne*, by Coustou the elder;—to the left the *Nile*, copied from

the antique, by Bourdic; the *Loire* and the *Loiret*, by the same artist.

In two niches of the walls of the terrace:—to the left, a *Venus*; and in that to the right, a copy of the *Mercury of Farnese*.

At the grand entrance of the garden, *Mercury* and *Fame*, seated on winged horses, publishing the exploits of Louis XIV; these two groups, by *Coysevox*, are finely executed, particularly the horses. (1)

Upon what is called the *Fer à Cheval* (horse-shoe) of the terrace, are the *Nine Muses* and *Apollo*.

On the terrace towards the river, on the part alongside of the parterre, are placed four beautiful marble vases, and six bronze statues:—1. An *Antinous*; 2. a *Venus* coming out of a bath; 3. the *Py-*

(1) Opposite to these two groups, there are two others, at the entrance of the *Champs Elysées*, representing horses tamed, and held by slaves; they were the last production of *William Coustou*, and are master-pieces of art—it is doubtful whether Greece ever produced any thing superior to them.

thian or *Belvidere Apollo*; 4. the group of the *Laocöon*; 5. *Hercules* holding his infant son *Telephus* in his left arm; and afterwards, a very fine statue in marble of *Diana the huntress*, opposite the entrance of the grove. The four vases are placed in the intervals between the statues.

Four vases brought from Marly, richly and exquisitely wrought, are placed at the top of the double flight of stone steps which lead from the garden to the middle of the terrace. In a niche placed towards the garden, between the two flights of steps, is a beautiful bronze statue, representing *Ariadne* asleep in the island of *Naxos*, commonly called the *Cleopatra*.

At the commencement (towards the palace) of the alley of orange trees, is placed a group between four beautiful marble vases: this group is commonly called the *Papirius* and his *Mother*; but *Winckelman*, an authority of great weight, thinks it represents the first interview between *Electra* and *Orestes*.

At the other extremity of this alley, the one which is the most frequented, is the *Maleager*, an admirable statue. Behind *Maleager*; to the right, is a statue,

fixed to the wall, which, from its *costume*, seems to represent an *Hygia*, whilst the haughtiness of her countenance rather announces a Juno.

In the summer, a walk which runs the whole length of the garden is decorated with a range of large orange trees, in cases, on each side of it.—Numbers of orange trees, pomegranate trees and olea-deas, are besides dispersed over different parts of the garden. About four years ago, a most elegant summer-house was erected in the midst of a plantation (at the extremity towards the Champs Elysées), of the grand terrace of the Tuileries which overlooks the Seine;—it has lately been converted into a coffee-house.

The view of the garden from the portico is much admired; it is grand in the extreme. After wandering through an immense *parterre*, enriched with statues, and diversified by fountains and basins of water, the eye glances over the square of Louis XV., and the view is continued across the beautiful walks of the Elysian Fields, and through the avenue of Neuilly to the triumphal arch, which crowns the

summit of the hill, and pleasingly closes the prospect.

The terrace of the garden towards the Seine affords an interesting view of the river, the magnificent edifices of the quai d'Orsay; the Pont Royal, to the left, and the Bridge of Louis XVI., to the right; add to this, the view of the colonnade of the Palais Bourbon, and of the Elysian Fields.

On the opposite terrace, called the Terrace *des Feuillants*, a beautiful iron railing, with gilt pike-heads, separates the garden, from one extremity to the other, from the noble rue de Rivoli; and the grand street of Castiglione discovers the Place Vendome, the triumphal Column, and the Boulevards beyond.

Palace of the Tuileries,

Viewed from the Place du Carrousel, and a
Description of that Place.

A wide street, the direction of which causes a regret that the gate of the Louvre and that of the Tuileries are not on the

same line, leads to the vast square of the Carrousel, which derives its name from being appropriated to the amusements given in the reign of Louis the 14th. Before the Revolution, this square had become considerably incumbered by vile constructions, and was separated from the court yard of the Palace by miserable barracks of the Swiss on one side, and other insignificant irregular buildings on the other, which obstructed the view of its front. At present, the astonished spectator embraces, at first sight; the imposing map of this Palace, the striking appearance of which, its ornaments and its beauty, pompously announce the seat of Majesty. The portico of the center pavilion towards the court is peculiarly beautiful. The ground floor is decorated by columns of the Ionic order; and on either side of the gate are exquisite antique statues of *Apollo* and a *Fawn*. Above, are superb columns of brown and red marble, of the Composite order, supporting a triangular pediment. In the center is the clock of the palace, and below are recumbent statues of *Justice* and *Prudence*.

The apartments of the palace, for ex-

tent, height, and magnificence, are highly worthy of being visited.

Tickets of admission may be procured by application to the officers of the King's household. The time for viewing the apartments is from three to five, when the King is taking his daily airing; and then the whole of the apartments are shewn.

The noble vestibule contains three statues: one of *Minerva*, opposite to the grand staircase, a *Freedman* on the right, and a *Peasant* upon the left. The staircase conducts to the chapel, and to the state apartments. After traversing a spacious guard-room, the concert-room, the hall of the marshals (where are full length portraits of all the marshals), and the saloon of peace, all of them richly ornamented, and in the most appropriate manner, the stranger arrives at the Hall of Audience, peculiarly splendid and magnificent. Within this, are the private apartments of the King, richly decorated and sumptuously furnished. The Duke of Angouleme inhabits the upper apartments, and his father, MONSIEUR, the pavilion of Marsan, adjoining the rue de Rivoli.

The court-yard of the palace is sepa-

rated from the Carrousel by a handsome iron railing, supported by a wall four feet high. Columns terminated by golden balls ornamented with a point, similar to those of the military columns of the Romans, break at certain distances the lines of the railing. The court is entered by three different gates: before the center gate is a beautiful triumphal arch, of which we shall give a description in the next chapter.

On the side near the river, is the long gallery which communicates with the Louvre, and contains the Museum of pictures. On the opposite side of the palace, is the new gallery built by Bonaparte, in exact symmetry with the other. Fifteen thousand troops, infantry and cavalry, may manœuvre in this square.

Louis XIV. finished the long gallery began by Henry the 4th, on the side next the Seine, to communicate from the Louvre to the Tuileries. This monarch had a desire to quit Paris at his pleasure, without being seen by the Parisians; for the Palace of the Louvre was at that time comprised within the city walls, but the Tuileries was out of the Gates. The length of this gallery is 1332 feet, and its breadth

42. From the Tuileries to the pavillion de l'Horloge, it is constructed with one single order of composite pilasters joined with piers, and supporting, in all its length, pediments successively semi-circular, and triangular. From the pavilion de l'Horloge to the Louvre succeeds a composite order, consisting of two orders of pilasters also joined. The lower one is Doric, and beneath are Corinthian pilasters, supporting, as in the first part, circular and triangular pediments.

LE LOUVRE. (The Louvre.)

The origin of the Louvre, as well as the etymology of its name, is lost in the darkness of time. From an old Register of the ancient monastery of St. Denis, in the *Cité*, it appears that under Louis VII. called *le Jeune*, towards 1137, the Louvre was already called LAUVREA—that is all that is known concerning the origin of its name. As to the etymology of the word *Louvre*, some have derived it from *Lupus*,

because it was formerly surrounded by a thick forest, much infested with wolves. Others have derived it from the Saxon word *Lauer*, a chateau; and others, from the ancient Gaulic word *Ouvre*, now written *œuvre*, signifying the beauty of the architecture, and equivalent to the modern expression *chef-d'œuvre*.

The Louvre is the most ancient of the royal palaces—it existed in the time of Dagobert, and was a long time the country-residence of the kings of France. Having been destroyed by the Normans, it was rebuilt by Louis, the Young; it was repaired by Philip Augustus, who surrounded it with towers and a moat. It is to be remarked, that he would not suffer it to be comprised within the walls of Paris.

The great tower of the Louvre, celebrated in history, was insulated, and built in the middle of the court. All the principal feudatories of the crown derived their tenure from this tower, and came hither to swear allegiance, and pay homage: it was likewise a prison previously prepared for them, if they violated their oaths. The Louvre received from this enormous tower a melancholy and terri-

fyng aspect ; Charles V. endeavoured to enliven it, and made it commodious for those times. Several foreign monarchs successively lodged in it, such as Manuel, Emperor of Constantinople ; Sigismund, Emperor of Germany ; and the Emperor Charles V. The large tower of the Louvre, which, at different periods, had served as a palace to the kings of France, as a prison to the great lords, and as a treasury to the state, was at length pulled down in 1528.

The part of the palace which, at present, is denominated the Old Louvre, was begun under Francis I. but was first inhabited by Charles IX. under whom it became the bloody theatre of treacheries and massacres, on the infamous St. Bartholomew's day, which time will never, and ought never, to efface from the memory of mankind, and which were unexampled in the history of this country. In aftertimes, this palace became the quiet and happy cradle of the arts and sciences, the school for talents, the arena for genius, and the asylum of artists and litterati. The centre pavilion, over the principal gate of the Old Louvre, was erected under the reign of

Louis XIII. from the designs of Mercier, as well as the angle of the left part of the building, parallel to that built by Henry II. The eight gigantic *cariatydes*, (1) which are to be seen there, were sculptured by Sarrasin. The several parts of this palace which were constructed under the reigns of Charles IX. and Henry III. partake of the taste of the times, in regard to the multiplicity of the ornaments, but they are grand and majestic.

Under the reigns of Louis XIV., the Louvre was forsaken, and Versailles became the seat of attraction. The unfinished state of the Louvre would have required immense sums to complete it.—Dufreny, the buffoon, was permitted to remark in presence of Louis XIV. : « Sire, « I never behold the Louvre, without « exclaiming: Superb monument of the « magnificence of the greatest of kings, « worthy palace of our monarchs, thou « wouldst have been achieved if thou « had been given to one of the four or-

(1) Female statues 12 feet, in the place of columns ; they are coupled, two by two, and produce a beautiful effect.

« ders of the mendicants, to contain its
« chapter and lodge its general ! »

France victorious over Europe, with flourishing finances at home, was the moment to display a grand magnificence, by undertaking the completion of the Louvre. Since fifteen years these works have commenced; and, till within the last three years, were executed with rapidity. 22,400,000 francs have already been employed towards this edifice, up to 1813: the total expense of which is estimated at 50 millions, comprising the purchase of the intermedial houses.

The court of the Louvre presents a perfect square, about 1,600 feet in circumference—three sides of this magnificent pile of building are in perfect symmetry, and composed under the direction of Perrault, of three rows of fluted columns, pilasters, and niches, of the richest architecture, placed one over the other, a row for each story—the first and the third are of the Corinthian order, that of the center of the Composite. Each of these façades has three projecting masses supported by columns, with a triangular pediment surmounting that in the center. All the pe

diments are richly sculptured. Stone balustrades are placed on the summit of each of these three sides.

The western side of this beautiful fabric is uniform with the other three, *except the attics and the center pavilion*, of which pavilion we have already spoken. The atticks are ornamented in the richest style of the end of the sixteenth century. The sides of this western front present six projecting masses, surmounted with semi-circular pediments adorned with beautiful sculptures: the three to the left, represent *Mercury*, *Plenty*, and two *Genii*, sculptured by the celebrated Goujon;—those on the right side, represent *Clio*, the muse of history, writing, having near her the busts of Herodotus and Thucydides; the second, *Peace* and *Victory*; and the third, *Fame*. Between the pilasters are several Heathen Divinities, the statues of *Numa* and of *Moses*, and beautifully sculptured trophies of war.—It is a great pity that this western interior façade has not been surmounted with a balustrade above the pediments, to join those to the right and to the left. Certainly no improvement would beautify so much the

interior view of the Louvre; and the discordant ugly roof would be hidden: this can be done without interfering with the semi-circular pediments.

The four exterior fronts are nearly of equal extent, but differ widely indeed from each other, in point of architecture.

The south front facing the river and the Institute on the opposite shore, is plain, but extremely noble. It is an excellent specimen of the *simplex munditiis* of the ancients, applied to the architecture of a palace: it is ornamented by 40 fluted pilasters of the Composite order. The center *avant-corps* is surmounted by a triangular pediment, on which are sculptured the Arms of France, supported by females.

The eastern front is the famous colonnade, the master-piece of French architecture, and the admiration of Europe: it was built by the famous *physician* PERRAULT. This façade is of the Corinthian order, and is about 525 feet long: it is composed of two peristyles, forming galleries composed of 28 coupled columns, and three projecting buildings on a ground floor, which forms one continued plain basement. The lateral projecting build-

ings are adorned by six pilasters, and two columns of the Corinthian order. The principal entrance is in the centre *avant-corps*, which is decorated with eight double columns, crowned by a pediment, whose cornices are composed of two stones only, each fifty-four feet in length by eight in breadth, though no more than eighteen inches in thickness. They were taken from the quarries of Meudon, and formed but one single block, which was sawed in two. This pediment is ornamented with a *basso-relievo*, representing *Victory* in a car, distributing crowns. Above, is a triangular pediment, beautifully executed: the bust of Louis XIV. occupies the highest part; *Minerva* is placing it on a pedestal, and *History* is writing the following words underneath — « *Ludovico Magno.* » Well-executed figures of the Muses, fill the remainder of the composition.

The folding gates of this principal entrance of the Louvre are magnificent, — they are most richly, and in the grandest style, ornamented in bronze: they are probably the most splendid and noble in

Europe. They were made a few years ago.

On the top is a terrace, bordered by a stone balustrade, the pedestals of which are intended to bear trophies intermixed with vases. (1)

The north front, toward the rue Saint-Honoré, is of equal extent with the eastern : it is not adorned, but it is noble and imposing. It were to be wished that the pavilion to the left (towards the Tuileries) was enlarged and advanced, so as to be in perfect symmetry with the pavilion to the right : certainly this might be done.

We have only a few words to say respecting the western front : it is evidently, except the center pavilion, a disgrace to this truly magnificent palace. It pos-

(1) A very large street was projected, a few years since, to be opened in front of the colonnade, which was to have joined the Rue St. Antoine ; so that one street, in a direct line, would have led from the Louvre to the Barrier du Trône at the extremity of the suburb Saint Anthony, crossing the Boulevard before the magnificent fountain of the Elephant.

sesses neither elegance, proportion, nor symmetry : this façade will perhaps one day be made to harmonize with the rest of this stupendous and noble edifice. It is certainly feasible, and for amateurs of architecture, the accomplishment of our wish, is certainly a consummation most devoutly to be desired.

Is the project of uniting the Louvre with the Tuileries on the side towards the rue St. Honoré, a good one? we are far from thinking so—the Louvre cannot be too much isolated ; let it hold by a corner, and that *as little as possible*, to the grand gallery, but no more. It would then be the most beautiful *quadrangular* building in Europe : that is its natural and proper destination.

It is the transversal gallery of the Tuileries that ought to be built, in order to make the place of the Tuileries a perfect square, and certainly the most beautiful in Europe. In this gallery ought to be placed the King's Library, which would communicate with the center of the Museum : the palace of the Tuileries would then be *complete*, and possess the two noblest appendages of a royal palace—the

first Gallery of Pictures, and the first Library, in the world!

By doing this, and giving up the project of uniting the Tuileries with the Louvre, by continuing the new gallery, Paris would possess *two* beautiful *distinct* palaces, and *two* beautiful squares, if *that of the Louvre was ornamented in an appropriate manner*. By following the other project, the result would be to *forcibly* unite two discordant piles of buildings, which would confound together, and consequently, in a great measure, destroy the beauties of each palace: in short, vast sums would be expended to have neither Tuileries nor Louvre.

Palais de la Chambre des Pairs (Palace of the House of Lords), ou le *Luxembourg*, rue de Vaugirard.

Marie de Médicis bought, in 1612, the grounds on which this monument was constructed, the property of the duc de Pinci-Luxembourg, whose hôtel was there established, dating from 1540, by Robert

de Harlay de Sancy. Few Palaces have so often changed their owners. Bequeathed to Gaston de France, only brother of Louis XIII, by Marie de Medicis his mother, it was successively possessed by mademoiselle de Montpensier and la duchesse de Guise, who sold it to Louis XIV, in 1694. It was afterwards inhabited by the duchess of Brunswick and mademoiselle d'Orléans: Louis XVI gave it to MONSIEUR. It was converted into a prison during the revolutionary troubles, and afterwards occupied by the senate; it is at present called *le palais de la Chambre des Pairs* (of the House of Lords).

This monument, distinguished by the noble aspect of its architecture, nearly forms an exact square.

It is 340 feet in length, the front towards the rue Tournon, is but 300. Its plan consists of a large court-yard surrounded with porticos, and flanked with four square pavilions. This edifice presents on all sides a simple architecture, similar to that of the palace *Pitti* seen at Florence. The façade fronting the garden, is particularly admired. The statues decorating the pediment, overlooking the garden, are of

M. Cartellier; those towards the courtyard are of M. Espercieux. This palace, the interior of which had never been finished, was much damaged during the first years of the revolution; the directory began to repair it, and there established its abode. After the downfall of the directory, it was given to the senate, when the late M. Chalgrin, architect, prepared it for its new destination. The exterior was scraped anew, and its interior distribution was altered in many parts: the whole is now finished, and elegantly decorated. The grand staircase, situated in the right wing of the yard, is admirable; it is ornamented with sculptures and statues of several french legislators and generals. All the riches of architecture and sculpture have been lavished on the gallery which leads to the garden.* The Luxem-

* The Gallery of the Luxembourg, before the second entrance of the Allies into Paris, consisted of 100 capital pictures. Those by *Raphael, Titian, Philip Champagne, Ruysdael, Vandervelt, Rembrandt, Wouvermans, Ostade*, and some others, as well as the pictures of *Rubens*, representing the

hourg garden is extremely beautiful : from a most extensive parterre, richly ornamented with statues, and a large bason

History of Mary of Medicis, Queen of France, etc. ; those of *Lesueur*, tracing the Life of St. Bruno, the founder of the order of Carthusian Friars ; and the Ports of France by *Vernet*, have all been removed to the Grand Museum of Pictures, of which we shall give an account in the 11th Chapter.

The Gallery, for the present, is shut to the public ; but new arrangements are making, and we understand that the new collection will consist of pictures by *living* French Artists. *Besides new acquisitions*, the Gallery will therefore probably still contain the Ports of France by Mr. Hue, which complete the collection by Vernet. There are likewise by Mr. Hue, three pictures—one representing the taking of Grenada by the Count d'Estaing, the 4th July 1779 ;—the Sea Fight which secured the conquest on the 6th July, 1779, fought by Count d'Estaing against Admiral Byron ;—and a Sea Fight of the 24th Frimaire (7th year of the Republic), between the French cutter *la Bayonnaise* and the frigate *Embuscade* ;—BRUTUS returned to his house, after having condemned to death

in which swans are kept, is a fine view of the Royal Observatory, through an im-

his two sons ; and the Death of the HORATI, both by the celebrated *David*.

OEDIPUS exposed upon mount Cytharon—the figures are by *Lethiers*, and the landscape by *Bidault*. The ceiling of the Gallery of Rubens contains, or did contain, a picture painted by *Calais*, representing the twelve Republican Months of the Calendar.

There is in the Luxembourg a cieling, that formerly decorated the Saloon of the Muses, at the Hotel Lambert in the Island of Saint Louis. It was painted upon plaster, and was taken off and put upon canvas, above 50 years ago, by M. Haguin.

There is likewise another very fine ceiling, painted by M. Barthelemy.

There are also in the Gallery some very fine modern marble groups, statues, and basso-relievos, and some busts in bronze.

A basso-relievo by *Moitte*, representing FRANCE surrounded by Virtues, and calling her children to her defence.

PSYCHE and CUPID, and a beautiful group executed at Rome by Delaistre. It represents Psyche admiring her husband, after having taken the resolution to kill him, thinking he was a monster.

mense avenue newly planted, nearly a mile long. The most remarkable statues

PSYCHE abandoned, by *Pajou*.

« PSYCHE lost in love in endeavouring to know him.» She is seated upon the nuptial couch, adorned with crowns woven with myrtles and roses, in the midst of which is a butterfly, symbol of the soul.

A BACCHUS and an ARIADNE, by *Lange*.

FRIENDSHIP, a Florentine performance.

DIANA ready to enter into the bath, and a VENUS coming out of the bath, by *Allegrin*.

A bust of the painter Eustache LESUEUR, by *Roland*.

A bust of VERNET, by *Boisel*.

A bust of a VESTAL, by *Houdon*.

A DYING FAWN, done at Rome, by *Sargel*.

A CENTAUR, by the same.

The following busts copied from the antique:—SENECA, HOMER, a VESTAL, and the young FAUSTINUS.

In the Room of Entry.

Two small antique busts that have been restored, representing two Young Men: the head of one is in Pariasi marble.

Busts in bronze, that adorn the staircase at the entrance of the Gallery of Rubens.

are a *Gladiator*, a *Diana*, a *Flora*, two statues of *Venus*, a *Hebe*, a *Silenus*, and a *Vulcan*. Two beautiful Lions, in marble of Carrara, lately executed and placed at the entrance of the grand avenue, merit particular attention. To the left, on entering the garden, is the much admired fountain called of *Medicis*, constructed by Desbrosses: this little monument is considered as a precious model of the Tuscan order of architecture. Many persons prefer, as a promenade, this garden to that of the Tuileries: it is more spacious and more retired. The vast inclosure of the

A YOUNG MAN; SOLON; EURIPIDES;
and SOCRATES.

At the doors on the outside of the Rotunda.

ADRIAN, and two busts of ANTONIN.

In the Rotunda.

The BATHER, by *Julian*. — A Nymph seated upon a rock, a goat feeding near her; she endeavours to feel the water with her foot, before bathing; but on the point of entering into the bath, she thinks that she hears some noise, at which her modesty alarmed, obliges her to veil her charms.

Chartreux transformed into a superb royal nursery, separated only from the garden by a single wall breast-high, seems to double its extent.

The manner in which these extensive grounds became the property of the Carthusian Friars is singular and ridiculous—it is a striking example of the superstitious stupidity of our fathers, and of the crafty avidity of the monks. The chateau of Vauvert, built by Robert II. the son of Hugh Capet, having been abandoned, a report was propagated that innumerable demons had made it their abode:—the most frightful forms were seen, and the most terrific noises were heard every night; no one dared to approach the fatal walls after sunset, and the inhabitants of the neighbouring houses fled in terror from their dwellings.

The monks of the Carthusian monastery of Gentilly, whose desire of aggrandisement, without any great effort, surmounted the fears excited by the mysterious inhabitants of the chateau, and who, possibly, were already well qualified to give a good account of their nocturnal revels, petitioned St. Louis to grant them the de-

sented edifice and its domains, pledging themselves to exorcise the fiends, and to deliver the neighbourhood from the disturbers of its repose. The monks took possession of the chateau with much imposing solemnity, and the demons were required to quit for ever the domains which were now consecrated to the service of God. They heard, trembled, and obeyed. Neither the vigils of the ghostly fathers, nor the slumbers of the superstitious peasants, were again disturbed.

Palais Bourbon (Palace of Bourbon), recently called *Palais de la Chambre des Deputés* (the House of Commons).

This palace was built for the Duchess of Bourbon, in 1722, after the plan of Girardini, continued by Lassurance and Gabriel; and greatly augmented by the present prince of Condé, who employed Carpentier, Belissard, and le Roi; they were the last architects that made embellishments to it.

This Palace, detached in every part, is

erected on the side of the river Seine, and is delightfully situated upon the bank opposite to the *Place de Louis XV.* This beautiful building commands a pleasing view of the Tuileries and of the Elysian-fields, and occupies a superficies of about 14,598 french toises.

Its principal entrance towards the street, combines simplicity with grandeur. It consists of one noble portico, raised between two grand pavilions, to which it is connected by a double colonnade, of the Corinthian order. Within the court, surrounded by buildings handsomely decorated, the chief entrances present themselves to the right and left; they lead to two halls, one dedicated to *Peace*, the other to *Victory*. The entrances communicate on one side with apartments of the ancient palace; the other side opens into two large rooms, from each of which a flight of steps leads into the hall of the sittings.

The hall, where the Members of the Chamber of Deputies sit, is of a semicircular form; it is beautiful and very appropriate: Gisors was the architect. It is ornamented with six statues, representing

Lycurgus, Solon, Demosthenes, Brutus, Cato, and Cicero.

Along the rectilinear basis of the semi-circle, are placed the chair of the president (in a recess), the desk of the secretaries, and the rostrum (*tribune*), from whence the orators address the assembly, turning their backs to the president. The fore part of the tribune is decorated with a bas-relief, in white marble, and attributes in Griotte marble from Italy, incrusted on it with the nicest art.

The desk, and the seat of the president, are formed out of solid mahogany, decorated with gilt bronze. Below the president's chair are two figures in basso-relievo, representing *Fame* and *Victory*. — The centre has a marble pavement floor, in compartments, ornamented with allegoric attributes and emblems. The two great doors which open into the hall are of solid mahogany, with stars of gold; their surrounding frames are in fine white marble, with rich sculpture.

The seats on which the members sit are all semi-circular, and face the president: the rails or barricades which contain them are of marble. Two benches in front,

covered with blue, are appropriated to the ministers.

The members do not rise and speak from their places, but are obliged to cross the floor and ascend the very handsome marble rostrum which we have described.

On the right of the hall is a chamber used for conferences, and to the left the Saloon of Liberty. Two staircases of exquisite workmanship lead to the gallery for strangers.

A beautiful peristyle towards the river, consisting of twelve Corinthian columns, supporting a well proportioned pediment, has, within these six years, been added to the former back front of this palace: this peristyle is now the principal entrance. The statues of *Sully*, *Colbert*, *L'Hopital*, and *d'Aguesseau*, decorate the sides of the flight of steps leading to the peristyle; and at the bottom of them, are *Minerva*, and the *Genius of France*.—*Poyet* was the architect; it is directly facing the bridge of Louis XVI.

A terrace, more than six hundred feet in length, overlooks the quai d'Orsay and that of the Invalids, and the view from it is one of the most beautiful and varied, that Paris affords.

Hotel Royal des Invalides (Royal Hotel
of the Invalids.)

Henri the III. first conceived the idea of consecrating an abode for the retreat of the old soldiers of his army, languishing without asylum, without bread or relief, in the heart of their country, for which they had lavished their blood, and exhausted their vigour. Henry IV. commenced the execution of this project in favour of those brave warriors who had followed his white plume, by instituting in 1695, in the faubourg St. Marcel, *la petite Maison Royale de la Charité chrétienne*. Soon after, this establishment being too small for its noble destination, Louis XIII. caused it to be removed to the *Chateau Royal* of Bicêtre, which had not yet been turned into a prison, and an hospital. Louis the Fourteenth, accustomed to unite a singular grandeur and magnificence to all the establishments he formed, regarding this asylum as too sordid for warlike valour, ordered, in 1671, the architect *Libéral Bruant* to erect a monument worthy of him.

self, and worthy of those warriors whose services he wished to recompense. Eight years were sufficient to achieve its structure, except the church, which we shall particularly describe.

This hotel, or rather palace, is very extensive, and the execution perfect. Its surface consists of 17,744 french square *toises*. A vast esplanade bordered with alleys of trees, ornamented in the middle, towards the Seine, with a fountain, forms a noble perspective. Boulevards planted with trees surround its ditches on all sides, and several avenues lead to its front. Towards the Seine, a superb iron railing incloses its court yard, environed with ditches defended by cannon; at the extremity of the esplanade, is seen the front of the principal building, occupying a space of 102 *toises* (about two hundred and ten yards). Its elevation is composed of three stories, besides the ground floor; which is lined with arches and presents three fore-parts: the middle of these, where stands the principal gate, is decorated with Ionic pilasters, which support a large arch in which formerly stood an em-

bossed work representing the equestrian figure of Louis XIV. accompanied by *Justice* and *Prudence*, by Coustou, junior.

The grand Court-yard, 32 toises wide, and 52 in length, is inwardly surrounded, on the ground and first floor, with porticos opened like arches, and forming fore-parts, in the middle of every one of the four fronts. The interior of the grand building on the side of the river, is divided as follows: the middle pavilion contains on the ground floor a vestibule; on the first floor a library, also used as a council-chamber. In this library, open every working day from nine till three, are deposited twenty thousand volumes to amuse the vacant time of the brave, by recalling to their memory the actions of warriors who have preceded them in the path of honour; the recollection of history, of literature they have cherished, and of arts and sciences which were their former occupation. The left wing is inhabited by the governor and the staff; the right wing by the doctors and head surgeons: the remainder is occupied by the servants of the establishment, and by the officers and soldiers. On the ridges are placed, in embossed

works, the plans of the fortified places in France. On the ground floor there are four refectories ornamented with paintings in fresco executed by Martin, and with six paintings by Parrocel, père, representing traits of the military life of Louis XIV.

The spacious kitchens, and the Infirmary, are well worth visiting.

Dôme.—The magnificence of Louis XIV, was greatly displayed in this monument, which is regarded as a master-piece of french architecture. Jules-Hardouin Mansard was the architect. Its construction was only ended in 1706, completing a period of 30 years. The dome, covered with lead, is ornamented by twelve large plates, gilt under the reign of Louis XIV, afterwards painted yellow during the reign of Louis XV, and récemment gilt, as well as the balls that supports the trophies of arms, under Bonaparte. The pyramid over the dome is 308 feet above the ground.

The interior of the dome was painted by Lafosse, the paintings are admirable. Beneath the dome are the twelve Apostles, painted by Jouvenet, a French painter of considerable merit.

From the dome, were suspended the

colours taken from different nations : they exceeded three thousand. It was a sublime idea to make the asylum of these veterans the depository of the choicest spoils of war : as they walked beneath the waving banners, perhaps the trophies of their own valour, every glorious exploit, in which they had borne a share, was recalled to their memory. They forgot their wounds, they forgot their age, again they fought the battles of their country, and again exulted in the shout of victory. When the allies were about to enter Paris, the French Invalids tore down the banners, and made bonfires of them, that it might never be said they had been retaken.

Six chapels are placed round the interior of the Dome. The pavement of the Dome and the chapels is remarkable for its beautiful compartments, intermingled with fleurs de lis, cyphers, the arms of France, and with the order of the holy-ghost. The French pause awhile with respect and with a deep sensation, in front of the tomb of Turenne, deposited in 1800, before one of the chapels situated on the right hand side : this monument, which formerly de-

decorated his tomb while at St.-Denis, represents this great general expiring in the arms of victory. On each side, stand two figures of women with the expression of a dismayed countenance; the one representing *Wisdom*, the other *Valour*, deploring the loss of this hero.

Upon the front of this monument is an embossed bronze work indicating the Battle of Turckheim. Nothing more than the name of Turenne is inscribed on his tomb. Within a short distance reposes the heart of the marshal de Vauban.

One of the Marshals of France, attended by a staff, is governor of this Hotel; which contains five thousand brave men. Old warriors enjoy in this asylum an abundant and healthy food, are covered with excellent raiment; and are treated according to the rank they held in the army, and as their wounds and infirmities require. Nothing is spared that can either soothe their pains, console their old age, or procure them an undisturbed repose.

Every thing is interesting in this establishment; a perfect order is observed; and every respect is paid to the spotless warriors loaded with honors and wounds;

which bring to recollection their warlike virtues, and their exploits.

This establishment is open to the public every day, from ten till four.

PALAIS ROYAL.

The name of *Palais Royal* is given collectively to the palace where resides the Duke of Orleans, and to the most public garden in Europe, situated behind that palace; comprehending the magnificent ranges of buildings which surround that garden, and were built for the express purpose of establishing, under their spacious uninterrupted galleries, an immense *Bazar*: a gigantic speculation which succeeded beyond the most sanguine expectations, without doubt, of the late Duke of Orleans, who projected and executed this stupendous undertaking. This bazar is unconnected, *de jure* and *de facto*, with the residence of the Prince, the original garden on which this bazar was built having been alienated on long leases (by *Bail Emphytiotique*): we shall therefore speak of each separately.

The Palais Royal,
Inhabited by the Duke of Orleans.

It has been the fate of this palace to often change masters and names. It was originally built by the Cardinal de Richelieu in 1629, after the designs of Lemer-
cier, on the spot where before had existed the hotels of Rambouillet, of Mercœur, and of Brion. The fortune of the Cardinal augmenting every day, his palace augmented likewise, and so much so, that he thought it not unworthy of being bequeathed to the infant king, Louis XIV.

This king resided there during his minority—it on that account took the name of *palais royal*, its present denomination. It was before called the *Palais Cardinal*, and the queen dowager, from gratitude, caused the inscription, « *Le Palais Cardinal* » to be placed over the principal portal. The square in front of the palace, towards St. Honoré street, was then completed.

In 1692 Louis XIV. gave it to his nephew, Philip Duke of Orleans, on his marriage, and it has remained in that

branch of the royal family ever since.— That part of the building that reaches to Richelieu street, and which the Cardinal had destined for his library, was completed at that period.

In the right wing of the palace, in those days, was an immense hall, capable of containing 3,000 persons. The Italian comedians, and the company of Molière, performed here. On the same spot was built the Opera-house, afterwards burnt down in 1781.

The left wing was occupied by a vast gallery, the roof of which had been painted by Philip de Champagne, and represented the principal events of the life of the Cardinal. It was destroyed, to build a residence for Philip of France, the only brother to the king.

It was in this palace that the Regent of France, the Duke of Orleans, held his voluptuous court, a century ago.

In process of time it descended to the late Duke of Orleans, to whom it is indebted for its present magnificence. The front towards the Rue Saint Honoré was built by him, after the destruction of the Opera-house: it presents two pavilion

adorned with Doric and Ionic columns, and crowned with pediments. The buildings of the first court, have Doric and Ionic pilasters; and Ionic columns ornament the vestibule which conducts to the second court, where, is another magnificent and more extensive façade, composed of two pavilions with Ionic columns, each surmounted with a pediment. The left wing of the second court is not yet built.

On the right of the vestibule, between the two courts, is the grand staircase, which, although said to be deficient in some of its proportions, will excite the admiration of the visitor. The iron balustrade is a fine piece of workmanship.

When the late Duke of Orleans thought proper to take the name of *EGALITÉ*—the palace took the same name, which it retained for some years. When Bonaparte became first Consul of the Republic, he fixed the *TRIBUNES* here; and the palace was called *le Palais du Tribunat*. As soon as he had placed the crown on his head, it retook the name of *Palais Royal*.

Palais Royal,

Comprised in the Garden and the Galleries,
containing an immense BAZAR.

This part of the Palais Royal, entirely consecrated to lounging, gaming, pleasure, and trade, is composed of the garden, and three magnificent ranges of buildings which surround it, to the east, the west, and the north; and by temporary mean wooden galleries to the south, galleries that are to be replaced by a stone façade superior in magnificence to the others.—The foundations have been long since laid and the noble façade begun at the *eastern* extremity, where upwards of twenty columns may be counted, and the beginning of the richly sculptured arched roof, seen. The whole, when finished, will form an arched piazza, open to the north and the south, certainly the most spacious and magnificent in Europe; it will be supported by six rows of Doric columns, forming two very spacious parallel galleries: the breadth of this species of peristyle will be equal to that of both the wooden gal-

eries, including the depth of the shops that separate them.

At the *western* extremity of the wooden galleries, is the constantly thronged glazed gallery, which conducts to the great French Theatre. In this glazed gallery are three elegant coffee-houses, two of which are likewise good *restaurants*.

The form of the garden is that of a parallelogram, 117 toises long by 50 broad: it contains about five English acres and a half. This garden is symmetrically laid out in walks well gravelled, and bordered by lime-trees, planted in 1805. In the center, there is a large circular bason, lately constructed by the orders of the Duke of Orleans, with a fountain in the middle which throws out water, to a considerable height, in every direction, by a great number of spouts, placed in a half globe. This fountain produces a charming effect, and enlivens much the garden and the whole edifice.

The surrounding stone buildings offer to the view three façades containing 180 arcades, separated by a like number of fluted Corinthian pilasters supporting an entablature, surmounted with a stone balus-

trade, ornamented with beautiful stone vases: these balustrades form balconies to terraces that run the whole length of the third stories, which are laid out in convenient apartments, the most pleasant perhaps in Paris, to those who do not dislike to go up so high.

The interior of the arcades are all laid out in shops, coffee-houses, and saloons of restaurateurs. The two wooden galleries, at the southern extremity of the garden, are parallel, and communicate with each other: one faces the garden, and the other the great court-yard. They are laid out in shops, all let very dear, and are more crowded with loungers, particularly in the winter evenings, on account of their warmth, than the stone galleries.— A shop composed of one arcade only, in the stone galleries, lets for 3,000 francs; but an arcade from top to bottom is worth about 5,000 francs, so that a house composed of five arcades (five windows in front) lets for the enormous sum of 25,000 francs per annum.

The whole of the circuitous extent, without any interruption of the galleries of the Palais Royal, is nearly half a mile.

Let a man walk under these arcades, at any hour of the day, and he will never want food, either for meditation or amusement: but the Palais Royal exhibits a scene of peculiar interest in the evening. There is no want, either natural or artificial, no wish for the cultivation of the mind, or decoration of the body, which would not here find food and gratification, and perpetual variety.

All the necessities of life, without exception, and all the inventions of refined luxury; every sensual, and almost every mental gratification; the means of becoming in a few hours a Cræsus or a beggar; an Exchange and a Theatre; gaming-houses and money-changers; reading-rooms and brothels; blind virtuosi and sharp-sighted loungers; sumptuous tables for the gold of the wealthy; moderate ones for the less opulent: the productions of all the quarters of the globe, are here concentrated, for the crowds that pass into and out of this place like the tides of the ocean.

Not being accustomed to view such magnificent structures laid out into compartments for trade, the imagination is

forcibly struck to behold such a pile of building, to contemplate the lengthened arcades, and to perceive that they all abound with the efforts of human industry, in almost countless divisions. Retail traders never before were seen in so splendid a mansion. The sensation produced by the lights, the moving crowd, and the merchandize exposed as already described, are not a little heightened by music, vocal and instrumental, that strikes the ear with peculiar force; it being both loud, and often, as it were, on the very spot, though the stranger cannot divine whence it proceeds. Presently that which was loud before becomes ten times louder, and his hearing leads his eye to the descent into cellars, some of which are elegant coffee-houses. (1)

(1) There are four subterraneous Establishments under the galleries of the Palais Royal, which all merit the attention of the observer. *Le Café du Sauvage*, near the *Perron*, close to the passage that leads to the *Rue Vivienne*;—it is very spacious, and elegantly ornamented with an incredible number of looking-glasses. You may dis-

The gaming-tables are on both sides of the Palais Royal. After having ascended a staircase, you are introduced into an anti-chamber, where several hundred hats, here for 30 sous, wine *not* included: you have soup, in a silver bowl, as much bread as you please, three portions from a varied bill of fare of butcher's meat, fish, game, poultry, etc. and a dessert. This very curious establishment, in the evening, when the dinners are over, is converted into a musical coffee-house, till eleven o'clock at night.

2d. Under the peristyle, at the upper end of the east stone gallery, is the descent to the *Café des Aveugles* (of the Blind); it is spacious and well fitted up. The orchestra, which is pretty numerous, is entirely composed of blind men and women. This coffee-house is prodigiously crowded in the evening by women of the town.

3d. Under the eastern stone gallery, No. 116, is the subterranean coffee-house, late Borell's. It is spacious and neat. It was in this coffee-house, that the opulent Lepelletier St. Fargeau, Member of the Convention, was murdered in 1793; whilst at dinner, by a man of the name of Paris, who effected his escape. This is a musical coffee-house, and is attended, in the evening, by a Ventriloquist,

sticks, and great coats, carefully ticketed, are arranged under the charge of two or three men, who receive either one or two *sous* from each owner. From the antichamber you enter into various large and well-lighted rooms, all equally well attended, and containing a vast crowd of persons, seated and engaged in gaming. The tables are licensed by the police, pay to it a considerable sum of money, and are under its immediate inspection; they are well regulated; ready cash passes from the loser to the winner, in general, without the least altercation.—In order to facilitate

4th. At the extremity of the western stone gallery, and under the glazed gallery, is the spacious subterranean coffee-house, called *le Café des Variétés*—there is an entrance on the *right* side of the stone gallery, and at a *considerable distance*, another entrance on the *left* side of the glazed gallery. This coffee-house, much frequented by persons, male and female, of almost every description, is very extensive. In each of the principal coffee rooms, a small Theatre is erected, where short Farces are acted *gratis*, for the amusement of the customers, till 11 o'clock at night.

the circulation of the money staked, each table is provided with short wooden instruments, called *rateaux*, shaped like a garden hoe; which collect the money that is scattered over the table.

The restaurateurs in the Palais Royal, except Beauvillier's and 3 or 4 others, are, in general, by far the most famous and most frequented, their larders are the choicest, their bill of fare the longest, and their dining-rooms the most elegant in all Paris. You have in them the choice of more than a hundred dishes, of above twenty sorts of desserts, upwards of twenty kinds of wine, and more than twenty species of liquors.

The coffee-houses form another point of meeting for the multitude, who do not go merely to take a walk, or who choose to recreate themselves after walking. The commodities, as well as the prices of each, are alike in all the coffee-houses of the Palais Royal. Coffee, tea, chocolate, and every kind of refreshment, are of the best qualities. (1)

(1) Half a cup of coffee costs 8 sous, a glass of Cognac brandy 5 sous, a glass of li-

The coffee-houses of the Palais Royal are most lively and gay, in the morning from nine to twelve, and in the evening from six till eleven (1). There are likewise on the first floors of several houses of the Palais Royal, some very elegant smoking shops (*estaminets*), where, besides every article sold in coffee-houses, you are accommodated with tobacco, pipes and segars.

Having made the tour of the arcades, the stranger passes into the gardens. His eye is attracted by numerous lights from the upper part of the building, especially from the range of first floors, where the

quor 8 sous, and some dearer, a *carafe* of lemonade, orgeat, and *bavaroises*, 15 sous, and an ice 1 franc. A tea breakfast, 36 sous.

(1) It is customary to dine so late, that few persons, in high or middling life, sup in Paris. Those that sup in coffee-houses generally content themselves with a milk *bavaroise*, a *carafe* of lemonade or orgeat and roll, or with a bason of rice-milk. A great many of the gentry, and most persons of the middle classes, comprehending the great number of those that are not of the very first rank and fortune, go to the coffee-house, in the

are numerous, and of which the apartments appear to be spacious and magnificent. Some of these are *restaurateurs*, and others coffee-houses, or rooms dedicated to scientific clubs and literary societies, but too many are devoted to the baneful practice of public gaming, and many of the upper stories, even of the attics, are inhabited by prostitutes and procuresses.

The concourse of people in the Palais Royal is never at an end; its public is the most numerous as well as the most brilliant, of any of the places of resort in

mediately after dinner, to take their coffee and a small glass of brandy. A great many Frenchmen drink pretty freely of punch, which, in the principal coffee-houses, is made very rich and strong. The first rate coffee-houses of the Palais-Royal sell likewise a great many ice-creams and sorbets: it is quite the ton to treat ladies with them. — Since the Revolution, a prodigious quantity of pale frothy French beer is drank in the coffee-houses and the estaminets of Paris, except some of the very first rate coffee-houses. The price, in elegant houses, is eight sous and ten sous a bottle; in others, seven.

this city. The gardens of the Tuileries, the Luxembourg, the Boulevards, in short, none of the promenades are to be brought in comparison with the constant number of walkers in the Palais Royal. (1)

Panthéon, or Church of St.-Geneviève.

The old church dedicated to this Saint, the celebrated Sheperdess of Nanterre, and the patroness of Paris, being in the worst state, Louis the XV ordered this new church to be built in honor of her. Soufflot presented the plan of this magnificent pile to the king, who ordered its elevation in 1757, and the first stone of this edifice was laid the 6th. of September 1764 by that monarch. The ground had been consecrated by the abbot of Ste. Geneviève, the 1st. Aug^t. 1758.

Its plan consists of a greek cross 34 feet long (the outside piazzas included), and 250 wide in the center, from which rises a beautiful dome, 62 ft. 8 inches in diameter.

(1) The humble but commanding goddess *Cloacina* possesses two temples, remarkable clean, in the purlieus of the Palais Royal each votary adds 3 sous to his offering.

The height of the principal dome from the pavement in marble, is 370 feet. One hundred and thirty fluted columns of the Corinthian order support an entablature, over which are tribunes bordered with balustrades. The spherical roofs of this edifice are ornamented with basso-relievos.

The portico is composed of 22 columns of the Corinthian order, 58 feet high, and 5 feet 6 inches diameter, by an open triangular pediment, the base of which is 120 feet, by 24 in height; it is richly ornamented with sculpture. The exterior of the dome presents the most agreeable perspective: its base is surrounded with 32 columns of the Corinthian order, and offers the appearance of a circular Temple, over which rises a cupola of a most elegant construction, crowned with a lantern; the whole height being 282 feet.

If a just curiosity examines into the details of this beautiful edifice, in which no wood is used; it is impossible not to admire the boldness of the interior of the dome, and the wonderful effect of the 2d. cupola suspended between the roofs: the tribunes and the summits of this edifice, are constructed with an art not sufficiently

appreciated. What a pity that some of the beauties of this monument have been obliged to be sacrificed to its solidity ! The columns, too weak to support the dome, were sinking under the weight of the enormous load, and threatened by their openings and cracks, a sudden or immediate crush, even before the building was finished, and after an expence of upwards of 51 *millions of francs*. To repair this defect in the original construction, owing to the stone not being sufficiently hard, the celebrated architect Rondelet found himself obliged to suppress, under the dome, twelve columns, and substitute a solid mass of masonry adorned by pilasters; thus the interior has lost a part of the richness of its architecture, and particularly its elegance and lightness. The brilliancy of gilding and beauty of painting, it is true, may in some measure, by astonishing the sight, supply the place of the little elegance displayed in that part of the architecture ; and lighten, in appearance, the heavy masses of these hanging arches, which so disagreeably contrast with the lightness of the naves.

Whatever alteration the plans of Soufflot may have experienced, this church

Sainte-Geneviève, is certainly one of the finest in the world.

Under the pavement, of Chateau Landon marble, extends a vast sepulchral vault. Two doors, placed in the superior part of the church, and a double stair-case on the outside, conduct to a depositary for the dead, in a chapel, which occupies the whole of the subterraneous part of the eastern nave of this church. Twenty columns of the Tuscan order, and the pillars necessary to the upper construction, support the elliptical vaulted ceiling, at the height of eighteen feet. A dim light penetrates between the pillars, through three embrasures, placed like vent-holes. Here the last funeral rites are performed over the dead. A gate opens at the bottom of the chapel, and the corpse enters under the dark vaults, there to await, in peace, the moment of universal resurrection, and the last sentence of the just judge.

The remains of ROUSSEAU and VOLTAIRE are deposited here.

Under the dome are two galleries running into each other like labyrinths; in the center, is a circular chamber 12 feet diameter, wherein the tombs are placed.

Three subterraneous galleries, extending all the length of the other naves, besides six more vaults, an immense hall, and a gallery going under the *scaliers* of the tribunes of the side doors of the interior vestibule, near the porch and the exterior staircase, have all the same destination.

During 15 years, the last remains of the marshals, of the ministers, great dignitaries, and great officers in the state, etc., were deposited here.

Hotel des Monnaies (The Mint),
quai de la Monnaie.

This splendid building is situated nearly opposite the Louvre, on the other side of the river, near the Pont-Neuf. In 1771, Paris was destitute of a Mint worthy the capital of a great nation. The architect Antoine was appointed to construct a new building on the site of the ancient hotel de Conti. The present Mint was erected, and it forms one of the noblest ornaments on the banks of the Seine.

The principal front towards the quay is 360 feet long, and 84 in height. It is or-

namented by a projecting building, formed by six Ionic columns, placed on a sub-basement of five arcades. A grand entablature crowns the whole length of the edifice. The projecting building is surmounted by an attic, on which are six detached figures, representing *Justice*, *Prudence*, *Fortitude*, *Commerce*, *Abundance*, and *Peace*.

The front towards the street Guene-gaud, offers an attic on a sub-basement of the same height as the preceding. On a projecting building in the center, are figures representing the four elements.

The chief entrance to the Mint is formed of a superb vestibule, ornamented by 24 Doric columns. On the right, is a magnificent staircase, decorated by 16 Ionic columns, and conducting to the principal halls.

The entrance to the chapel is under one of the principal arcades, on the right of the court. It is a pleasing building of the Ionic order.

The Mint formerly contained a superb collection of medals, but the most valuable have been removed to complete the collections of the *Cabinet des Médailles*,

at the Royal Library. Many of them however, yet remain, well worth attention; and access may be easily obtained every day, by application to the Directors of the Mint. The hall which contains the museum is a noble apartment.

Public lectures on Chemistry and Mineralogy, are delivered at the Mint every winter by the Professor Sage.

College of Physicians (École de Médecine), faubourg St. Germain.

This edifice may be considered as the second monument of pure architecture of Paris: Mr. Gondouin was the architect. The first stone was laid in 1744 by Louis the 15th, and was finished in the succeeding reign.

It consists of four buildings, inclosing a spacious court. The façade towards the street is 190 feet in length; it presents a peristyle of four ranks of colossal Ionic columns, supporting an attic, which contains the library and the cabinet of anatomy. Above the peristyle is a bassor-

relievo thirty-one feet in length, in which the Government is represented accompanied by *Minerva* and *Generosity*, offering the plan of the college to *Hygeia*, the goddess of health, attended by *Vigilance* and *Prudence*. Five medallions contain the sculptured portraits of the celebrated *Petit*, *Maréchal*, *Pitard*, *Lapeyronnie*, and *Paré*, the father of French surgery. The paintings which decorate the interior are from the pencil of Gibelin, and the amphitheatre is capable of containing twelve hundred persons. The theatre is at the bottom of the court. In the two wings are spacious halls for demonstrations, and for the meetings of the members of the college: the ornaments of some of these are characteristic and well executed.

We particularly recommend to the attention of the traveller a capital picture in the Council Chamber, by M. Girodet, one of the best living painters of the French school; it represents *Hippocrates* refusing the presents offered by the enemies of his country.—A beautiful engraving of this picture, by Urbin Massard, has been lately published.

We shall give a detail of the scientific organisation in another place.

Palais de la Légion-d'Honneur (Palace of the Legion of Honour), Rue de Lille.

This Palace, which is one of the most elegant edifices Paris can boast of, was constructed in 1786, by M. Rousseau, for the abode of the prince of Salm Kirbourg. Its entrance gate, towards the rue de Bourbon, presents an arch of triumph decorated with Ionic pillars, and a peristyle of the same order, which lead to two pavilions, the attics of which have been decorated with embossed works, by Roland. A similar peristyle encircles the court-yard, and meets a frontispiece, ornamented with Corinthian pillars, which, arising at the extremity of the yard, announces the principal habitation of this mansion, and introduces into a vestibule where you ascend a few steps to arrive on the level of the apartments. The side fronting the quai d'Orsay is much less grand: the only

attraction is a semi-circular part projecting between the two sides of the building, and ornamented on the summit with statues. The apartments of this Palace are decorated with an elegant simplicity corresponding with their destination. The principal dining-room is very grand, it is decorated with Ionic pillars. The principal saloon overlooks the quay, and occupies the apparent semi-circle of the edifice. Its form is circular, its diameter is 40 feet. In the prince of Salm Kirbourg's time, this saloon was the finest in Paris, and the most sumptuously furnished. This exquisite palace in miniature is entirely built *à la Romaine*. The court-yard is universally admired.

Ecole Militaire, (Military School), and
Champ de Mars.

This place was erected in 1751, by order of Louis XV. for the military education of 500 young gentlemen without fortune. Gabriel was the architect. The whole extent of this edifice, including the

courts and gardens, forms a parallelogram 1400 feet long; the northern façade (towards the Champ de Mars) has a projecting building in the center composed of Corinthian columns, surmounted by an entablature decorated with basso-relievos and accompanied by pedestals supporting trophies of arms and statues. The dome has a large and curious sun-dial: the figures, representing *Time* and *Astronomy* are much admired. In the council chamber are four paintings, representing the battles of *Fontenoy* and *Laufelt*, and the sieges of *Tournay* and *Fribourg*. Three paintings are over the portal, representing the sieges of *Menin*, *Ypres*, and *Furnes*.

The southern façade is the grandest.—Two courts, the first of which is 420 feet square, and the second 270 feet, and surrounded by an arcade, supported by clustered doric columns, conduct to the principal front towards the square of *Fontenoy*. In the center, a projecting building of the Corinthian order presents itself with eight columns, sustaining an entablature. Two pediments painted in fresco by M. Gibelin, in imitation of basso-reliev

have a considerable effect. That on the right, represents two *Athletæ*, one of whom is stopping a furious horse; the other contains an allegorical figure of *Application*, surrounded by attributes of the arts and sciences.

The other parts of the building, are in a good and pleasing style.

An excellent hydraulic machine, of a simple construction, invented by Messrs. Laurent and Grilleron, placed on four covered wells 15 feet deeper than the bed of the Seine, throws up, by means of four pumps, an immense quantity of water, which is distributed all over the house.

This is perhaps the most proper place to say something of the

Champ de Mars.

The Champ de Mars occupies the whole space between the École Militaire and the river. It is surrounded by large ditches in masonry, which are bordered externally by four rows of trees. In the area, within the ditches, 50 thousand men have exercised at once. It was here that was assembled the famous federation, in the midst

of which Louis XVI. swore to maintain the Constitution. This Federation composed, probably, the most numerous assembly of men, united peaceably, joyfully, and orderly, that the world ever witnessed.

Halle au Blé, (or Mart for Corn and Flour), in the circular Rue de Viarmes, near the Church St. Eustache.

M. Le Camus de Mezières constructed this truly remarkable, beautiful, and eminently useful edifice, in 1762; he finished it in three years. It is perfectly isolated; the exterior is composed of 25 arcades, each 11 feet wide.

This edifice is justly admired for its circular form, the lightness of its brick arches, the elegance of its architecture, its pleasing appearance within and without, and the happy management of the two perfectly corresponding staircases that lead to the store rooms.

But what is truly astonishing, is the dome or cupola of this building, which embraces the whole, and is made of cop-

per and cast iron, after a new procedure, and unique in its kind in Europe. From the summit of the dome, 100 feet from the ground, the light is admitted by a lantern 27 feet in diameter. The diameter of the dome, in its largest extent, is 120 feet.

On the outside of the edifice, and attached to the wall, is an astronomical column 100 feet high, partly of the Ionic and partly of the Tuscan order. At its foot, is a public fountain, and, at its summit, an enormous sun-dial of a curious construction, which shews the precise hour (solar time), at every instant of the day, and in every season of the year.

Palais de la Bourse. (Royal Exchange.)

Now building in a new Square at the upper extremity of the Rue Vivienne.

Paris had always been in want of an exchange worthy of the capital of France, of its riches, and the importance and extent of its trade. Its traders, on account of its assembly rooms so often changing,

were always, dating from 1724, closely confined in narrow and incommodious places, until the exchange was established for the first time in the rue Vivienne, near the hôtel du Trésor Royal.

A splendid monument designed after the model of the late M. Brogniard is to serve equally for the assembly of merchants, and for the halls appropriated to the commercial tribunal. Its aspect is already very grand.

The following is an anticipated description of this fine edifice:—

The form is a parallelogram, surrounded by columns of the Corinthian order—14 at each end, and 20 on each side; all 60 feet high from the basis to the entablature, and more than 3 feet diameter. Sixteen steps conduct to the peristyle, which will form a gallery round the whole edifice. The *basso-relievo* above the peristyle, will represent the principal operations of commerce. It is composed of five particular *basso-relievos*, separated by trees whose growth is peculiar to each of the four parts of the globe.

The first represents Barter in different

parts of the world, or the first operation of commerce.

The second, Payments in Cash, or Bills of Exchange.

The third, Commercial Transactions effectuated by *parole* engagements, founded on mutual good faith and confidence.

The fourth, the Tribunal of Commerce.

The fifth, the Punishment of Fraud, and the guilty punished by ballast-heaving, and forced to labour in the ports, for the utility of trade.

In the frieze above the arcades of the ground-floor, medallions representing all the coins in Europe.

The length of the whole edifice is 210 feet, and its breadth 125.

On the ground-floor are all the halls and apartments requisite for the business of the Exchange — they are sixteen in number.

The great hall is about 100 feet long, and 60 broad. It will contain 2000 persons.

The first floor is destined for the Court of Commerce : it is composed of 12 halls or apartments. On the roof is a skylight, pierced the whole length of the great hall. No timber is employed in the con-

struction of this edifice. 2,500,000 francs have already been expended towards this stately construction, which is expected to require six millions.

Banque de France. (The Bank of France.)
Rue de la Vrillière.

The extensive building which contains this establishment was formerly the spacious hotel of the Duke of Penthièvre, High Admiral of France. It is a well-built, isolated, and regular edifice.

The Bank of France was formed in the year 1800. It discounts the bills of exchange and notes of hand, that have been indorsed by three merchants, whose credit is unquestionable. This Bank has, by the laws of 14th April, 1803, and of 22d April, 1806, the privilege of circulating bills, payable to the bearer, on sight. This privilege was granted for forty years; to commence the 23d September 1803. The French bank-notes are of 1000 and of 500 francs, and not for any

less sum : an excellent preservative to the exportation of the coin.

The discounting days are Mondays, Wednesdays, and Fridays, in each week.

The discount is four per cent. per annum.

To be admitted to discount, and to have a running account, it is necessary to write to the Governor, and to be properly recommended.

The original capital of the Bank is composed of 90,000 actions of 1000 francs each ; but, for some time past, they have constantly been sold at upwards of 1400 francs each action.

M. Lafitte, Banker in Paris, and Member of the Chamber of Deputies, is governor of the Bank.

Cathedral Church of Notre-Dame.

This building, one of the largest and most magnificent in Europe, built after the Gothic or Arabian manner, was begun in the year 1010 in the reign of Robert, sur-

named the Pious, son of Hugh Capet, and finished under the reign of Philip Augustus in 1185, so that it was nearly 200 years building. It was erected on the ruins of a monument consecrated to Jupiter, Vulcan, and to Castor and Pollux, under the reign of Tiberius, by the *Nautæ parisiaci*, or tradesmen of Paris.

The inscriptions and curious gravings with which are covered the slabs, discovered in 1711, under the choir of the present building, prove this assertion.

The Parisians who were converted to Christianity by Saint Denis, threw down the idols of the heathen gods, and instead of the altar of Jupiter, they erected on its ruins a church dedicated to St. Stephen, in the reign of Valentinian the first (365).

About the year 522, Childebert, son of Clovis, restored it and added a superb basilicum to it, put under the auspices of the Blessed Virgin, which Gregory of Tours, the historian, praised for its beauty and magnificence; but the extension of the metropolis, after 500 years, rendered it too small for the inhabitants.

The present church is in the form of a latin cross. The interior dimensions

of this edifice are in length 414 feet, in breadth 144, and 102 in height, without comprehending the space allotted to forty-five chapels, and the astonishing thickness of the walls. One hundred and twenty enormous unproportioned columns, which support this edifice, form a double colonnade extending the whole length of the church.

Over the wings, spacious galleries extend on either side of the church, which offer commodious situations for all those who wish to see the ceremonies performed; and a double row of windows give light to the whole.

Its front has before it, a square called *Parvis*. The portico 120 feet wide is sculptured all over. The doors have been much admired, as a singular piece of workmanship of the time.

Above it, on a line with the breadth of the gate or principal entrance, is a gallery upheld by small columns. Immediately over the two lateral doors, rise two large square towers 40 feet on every side, and 204 feet high to their platform, from whence is a fine prospect of Paris and the surrounding country. You ascend to the

top by a winding staircase of 389 steps, placed in the interior of the northern tower. Formerly these towers contained nine bells, seven in the north tower, and two in the one to the south; the latter bells were called *bourdons*, or great base; the largest of the two now only remains, and bears the name of *Emanuel*; it weighs 32,000 pounds, its diameter is eight feet, its height is also eight feet, it is eight inches thick, and its clapper weighs 976 pounds.

Between these two towers and over the rose-form window which gives light to the nave, is a gallery upheld by gothic columns of a surprising neatness.

The vaulted domes are propped up with a quantity of arched buttresses of various heights, adorned all over with grotesque pyramids and obelisks. Three exterior galleries unite these truly gothic ornaments; the first is situated above the chapel, the second above the galleries and the third around the channel of the great dome, and serve as a safeguard to visit this monument exteriorly. A vast number of gutters and spouts (the old gothic taste), facilitate the running off of the rain water.

The principal chesnut-wood roof frame, covered over with lead, is 30 feet high, the basis of its triangle is 37, and its length 356 feet by 53, taken from the sides of the window, from the middle of which arose formerly a little belfry, whose spire was very sharp.

In the middle of the choir, richly paved with precious marble, is an eagle in gilt brass, seven feet high, and three feet and a half from wing to wing.

At the entrance of the choir, two wooden pillars, adorned with whimsical ornaments, bear up two angels in brass, of human size. A wainscotting extends itself the whole length of two ranges of magnificent seats, placed on both sides of the choir, which terminate near the sanctuary by two archepiscopal seats of great beauty: the life of the B. Virgin represented in *basso relievo* are placed on this wainscotting, in oblong and oval frames, enriched with ornaments, and separated by piers ornamented with fanciful decorations, and devices of the Passion of Christ. The whole of this wainscotting is overhung with a rich and elegant cornice: its height is crowned with eight large paintings of the first mas-

ters of the French school. *The Annunciation of the Virgin*, by Halles, is the first on the right; next to it, at the top of the choir, is the *Visitation of the Virgin*, the chef-d'œuvre of Jouvenet; the third is the *Birth of Jesus Christ*, by Philip de Champagne; and the fourth the *Adorations of the Magi*, by la Fosse. On the left, are the *Presentation of our Saviour to the Temple*, by Louis Boullogne; the *Flight into Egypt*, by the same; the *Presentation of the Virgin in the Temple*, by Philippe de Champagne; and the *Assumption of the Virgin*, by Antoine Coyvel.

Some steps of Languedoc marble conduct to the sanctuary, the Altar of which has been justly admired. It is three feet 8 inches long, three feet high, and stands on 8 circular supporters of whole Languedoc Marble. In front are three *bass-relievs*: that in the center, by Vancleave, represents *Jesus Christ in the Tomb*; on each side, are angels in attitudes of grief, by Deseine.

The steps of the Altar, which are of white marble sprinkled with golden stars

support six gilt candelabres nearly five feet in height.

In the middle of the recess, is a grating of gilt brass, in which is sculptured the Paschal Lamb. Above this, is a gilt cross more than 7 feet high, the pavement is a rich mosaic; and the arches above, are inlaid with white marble.

The bottom of the sanctuary is occupied by a group in white Carrara marble, representing the *Descent of the Cross*. In the middle is the *Virgin* seated, her arms extended, and her eyes elevated towards heaven; the expression of her countenance bespeaks the grief of a mother, while all is resignation to the eternal will. Her knees support the head and part of Christ's body; an angel kneeling holds up one hand; another angel bears the crown of thorns. This group is the best work of Coustou, sen.

Behind the Virgin the cross rises, over which a shroud is hung; this group, is a masterpiece of taste and execution, and was finished in 1723 by Coustou the elder.

The curious are often struck in contemplating the grotesque sculptures placed on the exterior wall of the choir, over small

gothic arches, representing the mysteries of the new testament, executed in 1357 by John Ravy and John Bouthelier, his nephew, then master masons or architects of this church.

The curious should not omit visiting the sacristy or vestryroom of this Basilica, built in 1756 according to Mr. Soufflot's plans; it is of a very ingenious construction. Precious relicks were preserved here, containing a part of the *crown of thorns of the Lord*, and a *bit of his cross*, which were kept formerly in the holy chapel; also the insignia of Charlemagne.—Several sacred vessels, and precious church ornaments, in gold, for the exposition of the sacrament, are also seen here, and much admired for their beauty and the elegance of their design.

Palais Archiépiscopal (Archbishop's Palace), annexed to, and communicating with the Cathedral we have just described.

The entrance of the first court yard of

this Palace, to the right of the Cathedral, is noticed by two Pavillions situated on each side of an iron railing. Within the second yard stands the old Palace, constructed on a parallel line with the current of the Seine: here is a remarkably beautiful Chapel decorated with stalls.—

A superb stair-case of honour, constructed in 1772, by Desmaisons, leads to the magnificent saloons, which were, by the orders of Bonaparte, sumptuously furnished for the residence of the Pope.—

This palace having been declared, by a decree, to be one of the Papal palaces of the empire, an appropriate hotel was to have been purchased for the residence of the archbishop, when it should please his Holiness to visit Paris. This palace is enlarged, towards the east, by a newly erected building. Its garden, surrounded by a new quay, is encircled by an iron railing; its view extends as far as the eastern extremity of Paris, on the banks of the Seine: it is extensive, and planted a very few years ago. The views from this garden, of the river, the Island Saint Louis, the Wine-mart, the quays, etc. is highly interesting.

Royal Abbey of Val-de-Grace (now the great Military Hospital), Rue du Faubourg St. Jacques.

Anne of Austria ordered this church and the monastery to be built, to accomplish a vow she had made, in consequence of her wish to have a son and heir to the throne, after 22 years barrenness. Louis XIV, the object of her wishes, laid the foundation of this pile in 1645. It was 20 years building; Mansard was the first architect, who losing the good graces of the queen, was replaced by Lemercier and Lemuet : it is not, therefore, astonishing to see in this monument, a discordancy of taste, in the style and ornaments which embellish it.

An advanced portico, composed of two orders of architecture one over the other, distinguishes this sacred edifice from the other buildings of the Monastery.

The first order is composed of 4 columns of the Corinthian order isolated ; the second is of columns of the composite order, with large volutes ; the whole is terminated by a pediment.

The interior is ornamented with fluted pilasters of the Corinthian order.

The decoration of the high altar is magnificent ; it is surrounded, nearly, with six large twisted columns of Brebançon marble, overhung with palms and foliage of gilt bronze standing in an elliptical plan, and supporting a canopy composed of six curves, forming a cieling bearing six consoles, terminated with a cross fixed on a globe. Around this decoration are placed several angels, gilt in burnished gold. On the altar, the Saviour is laid in the manger. Behind all these images, is a tabernacle in the form of a niche, supported by 12 small pillars. It is ornamented by a basso relievo, representing the *descent of the cross*. The cieling of the dome is much admired, it is the most considerable work in fresco that France possesses, it contains more than 200 figures of colossal size.—The artist Mignard endeavoured, in this composition, to retrace the heavenly abode.

The hearts of the royal princes, and the ashes of the branch of Orleans, are kept in this church.

The former GARDE-MEUBLE, now the Hotel of the Minister *de la Marine*, where all the Offices of the Naval Department are likewise established.

This edifice (the Admiralty of Paris,) adorns the north side of the magnificent square called the *Place of Louis XV.* This noble building, on the right of the Royal-street (*Rue Royale*), was built by the architect Gabriel, in 1768. On sub-basements pierced by arcades, two peristyles are elevated, formed of isolated fluted columns of the Corinthian order. Above the colonnade reigns a balustrade, and the whole front is embellished with the greatest variety of rich sculpture. The whole length of the façade of this building is about 300 feet; the height about 80.

Although some valuable specimens of art which this edifice formerly contained have been placed elsewhere, it still contains many objects (besides the magnificence of the principal apartments), well worth the stranger's attention, particularly the Battles of *Scipio*, *Oudry's* hunting pieces, the History of *Don Quixote*, etc.

On the left side of the *Rue Royale*, opposite and parallel to this edifice, a range of buildings of exactly the same extent, and perfectly similar in their external architecture, compose the remainder of the north side of the place ;—these buildings are private hotels, the most considerable is that at the corner of the *Rue des Champs Elysées*, and belongs to the Duke of Crillon.

Next to the Louvre, these two beautiful masses of buildings present the most magnificent façade of any of the public buildings of Paris.

Palais de l'Elysée (Palace of the Elysée),
rue du Faubourg St. Honoré.

It was the dwelling place of the voluptuous marchioness of Pompadour, the mistress of Louis XV., and became afterwards the hôtel of the extraordinary ambassadors from the Ottoman Court. In the year 1773, the financier Beaujon embellished it considerably : shortly after, madame de Bourbon bought it. During

the revolution it was for a considerable time a place of fashionable resort ;—balls were given in the interior of the hotel, and in the garden, for a trifling contribution opened to the public :—refreshments of every kind were sold there. Afterwards it became the abode of Joachim Murat, late king of Naples ; and next, the private palace of Napoleon. In the year 1814, the emperor Alexander I. resided in this palace, which is remarkable for the neatness and elegance of its apartments and furniture, and for the taste of the garden. It is now the residence of the Duke of Berry. The palace may be seen by application for tickets to the *premier gentilhomme d'honneur*.

The Odéon, Faubourg St. Germain.

This is the theatre of Paris that has the most dignified external appearance. It was built in 1778, after the designs of Messrs. de Wailly and Peyre, upon the site of the ancient hotel of Condé.

This theatre is perfectly isolated, as all theatres ought to be ;—it is built in the form of a parallelogram, and is surrounded on all sides by porticos, forming gal-

blies which are very convenient for entering the theatre, and still more so, for quitting it, in bad weather.

The facade is extremely simple, but noble ; it is ornamented by an advanced peristyle, composed of eight columns of the Ionic order perfectly executed. The interior of the theatre is not surpassed by any of Paris. A noble street, the rue de l'Odeon, leads to this edifice, and contributes much to giving it an imposing aspect. We shall give an account of the Theatrical Establishment in another Chapter.

PALACE OF THE FINE ARTS, Quay *de la Monnaie*.

This college was erected pursuant to the will of the famous Cardinal Mazarin, and in common conversation bore his name—but it was particularly known by the denomination of the « College of the Four Nations,» because it was designed by its founder to receive sixty scholars chosen from the Pignerol, Alsace, Flanders, and the Roussillon, all conquered by Louis XIV. It is now appropriated to the use of the

four classes of the Institute. It likewise contains a magnificent Library, of which as well as of that of the Institute, we shall speak in the 12th Chapter.

This edifice is of a semi-circular form composed of two pavilions ; two ranges of buildings, surmounted with a stone balustrade, flank them ; and a portico is in the center, composed of four large columns and fourteen pilasters of equal height, all of the Corinthian order ; the columns of this portico are crowned by an entablature, supporting a triangular pediment in the middle of which is an excellent clock, supported by two female figures in a sitting posture, finely sculptured by Desjardans. The dome which surmounts the center of this building, is much admired : it has something very singular ; the exterior is spherical, and the interior elliptic ; this has enabled the architect to place, in the thickness of the walls, four winding staircases, which lead to the galleries of the interior, and to the summit of the exterior.

In the first court to the left is the Mazarin Library, and that of the Institute. In the next court, is the School of Fine

Arts, and the Architectural Gallery of the class of Fine Arts of the Institute.

The dome is appropriated to the sittings of the Institute, when the four classes are assembled. The hall is very elegant, and fitted up in the most appropriate manner, both for the accommodation of the Members and for that of the public. It contains marble statues of *Corneille*, *Descartes*, *Pascal*, and *Rossuet*.

On each side of the portico, two Lions in a recumbent posture, cast at the foundery of Creusot, spout water in appropriate basons, and produce a charming effect.

The portico of this edifice is directly facing the entrance of the southern façade of the Louvre, to which it communicates by the elegant light bridge called the Pont des Arts.

L'Observatoire (Royal Observatory), Rue du Faubourg St. Jacques, behind the Garden of the Luxembourg.

This building was erected by Perrault,

under the Minister Colbert, in 1667. Its exterior is grand, and its aspect imposing. The simplicity of its design and the harmony of its parts, announce a public edifice of the first order.

The principal mass is a square, with octagonal towers at two of the angles, and a projecting building on the opposite side. It stands exactly north and south, and a meridional line runs through the great hall, which in its prolongation traverses all France from Colliour to Dunkirk. Formerly, the first meridian on the French maps was placed, by an ordonnance of Louis XIV., at the island of *Ferro*, the most western of the Canary Islands; Louis XV. fixed the first meridian at the Observatory of Paris; and the direction of this meridian has been determined by the erection of the Obelisk at Montmartre. The line between the Observatory and the Obelisk is 2,931 french toises and 2 feet long. It is here that the French Board of Longitude holds its sittings.

This building is completely vaulted throughout, and neither wood nor iron has been employed in its construction. In this edifice, is preserved a circular

versal chart, designed upon the pavement of one of the great halls, by Chazelle and Sedellan. A curious geometrical staircase leads to the platform, 85 french feet above the level of the ground; the same staircase serves to descend, 85 feet underground, into vaulted chambers receiving light from the summit of the platform, where the heavenly bodies are visible at noon day. This was intended to measure the acceleration of falling bodies, as well as for astronomical observations.

Connected with this well, are a series of caverns for experiments on congelation; —one of them has the precious advantage, for natural philosophers, of always remaining at the same degree of temperature, namely, 9 and a half of the thermometer of Reaumur.

Upwards of 50 of the subterraneous galleries formed under Paris by the ancient quarries, compose a kind of labyrinth under the Observatory. Many of the stactites formed by the water filtering thro' the rocks, are of an enormous size, and very beautiful.

Three astronomers are always resident on the spot, who have access to a com-

plete astronomical library, and are furnished with a superb astronomical apparatus.

From the platform, in a fine clear day, there is an excellent view of Paris.

CHURCH OF ST. SULPICE, Place St. Sulpice, Faubourg St. Germain.

Anne of Austria laid the first stone in 1646, but it was finished only in 1733.—Lewis Levau was the first architect, to whom succeeded Oppenord.

The magnificent portico was executed by Servandoni, and is perhaps the most magnificent display of genius in architecture to be found in Paris. Its grand proportions, the boldness of the design, and the sublime effect which it produces, are universally acknowledged.

Its front is 384 feet, and is composed of the doric and ionic orders placed one over the other. The doric columns are 40 feet high and 5 feet diameter; their entablature is 10 feet. The ionic columns of the second order, are 4 feet 3 inches in diameter, 38 feet high, and their circum-

ference is 9 feet. On both sides of this frontispiece, rise steeples, each 210 feet high, of two different orders of architecture—that by Mr. Chalgrin, finished in 1777, offers in its first order, a square plan composed of 12 columns, crowned with pediments of a triangular form, over which there is another order of three columns only, erected on a circular plan, and terminated by a balustrade.

To ascend to the entrance, you have to go up twenty-two steps, placed under the portico.

The interior of the building, in which the Corinthian order reigns, is not less interesting than the exterior.

The tribune on which the organ rests, is supported by a portico or colonnade of the Composite order, by the same masterly hand of Servandoni.

The arches of the nave, and the circle of the sanctuary, are ornamented with pilasters of the Corinthian order, and the pillars are sheathed with marble, to the height of five feet.

The situation of the high altar, between the nave and the choir, is grand and majestic. A circular bronze balustrade, gilt,

encircles the altar and meets the steps on either side.

The form of this altar represents an ancient tomb, in precious marble.

The tabernacle represents the Arc of Alliance, ornamented with 12 candelabres. The interior of the choir, built by Gittard, is 89 feet by 42, and its elevation, from the pavement to the roof, is 99 feet. The total length of this monument, from the door to the chapel of the Virgin, is 336 feet. The circular point of view, in the interior, towards the east, is terminated by this chapel of the Virgin.

On its altar, of pure white marble, rise several columns of blue marble of the composite order: their chapters are gilt, bearing a frieze and entablature, crowned by several bronze figures. The Cupola; imitatively representing the Assumption, is by Lemoine; and the ingenious manner in which the light is admitted, produces a magical effect.

At the bottom of the cupola, (which projects into rue Garancière), is a statue of the Virgin in pure white marble, executed by Pigale.

On the slab of the window is a sun-dial,

executed by the masterly hand of Henry Sully. Urns of Egyptian granite, at the doors, contain holy water. Those under the nave are composed of two immense shells, which the republic of Venice presented to Francis I. ; they are placed on a rock executed by Pigale.

The spacious choir is decorated with the colossal statues of our Saviour, Saint Peter, St. Paul, and St. John the Evangelist, by Bouchardon.

The pulpit is very remarkable for its richness and elegance.

Saint Eustache, at the extremity of the Rue Montmartre, and between the Rue Trainée and the Rue du Jour.

This church is very large ; it is a parish church ever since 1223 ; but the present pile was commenced only in 1532, and finished in 1642. The intention of the architect was to produce a grand effect by a mixture of Roman and Gothic architecture and ornaments. It was thought that it united grandeur of execution to beauti-

ful disposition of parts, and elegance of ornament and sculpture, in their highest taste: but, in our days, we are only surprised at the height of the roof, the boldness, from their disproportion, of its thin and much too numerous columns, terminated with Corinthian chapters without proportion, which impede by their multiplicity the view of the immensity of this edifice, and shews what a whimsical taste presided at its elevation. Notwithstanding all these defects, the interior of the church has a very imposing aspect, and is highly worth seeing. Its chapels, lately restored and embellished, contain fine paintings, and superb shrines for relics.

A portico of modern architecture, executed according to the plans of Mansard de Jouy, ornaments its front to the west: it is majestic. The first stone was laid in 1754 by the Duke of Orleans, grandfather of the present Duke; two orders are observable, that of the lower part is Doric, the upper is Ionic.

Over these, rises a pediment; and on *one side* a square tower presents on each side two columns of the Corinthian order supporting a pediment: the other tower

is not yet built; and the chapters of the columns, and the other ornaments of this new portico, still wait, after sixty years patience, the chisel of the sculptor.

The portico facing Prouvaire-street, is a part of the remains of the old church: it is entirely Gothic.

Church of Saint-Gervais, near the Place de Grève.

The portal of this church, which is the object that principally deserves attention, was rebuilt in 1616. James Desbrosses was the architect: he had to mask the great height of this edifice, 156 feet.

Some critics have censured the distribution of the minuter parts; but the happy union of the Doric, Ionic, and Corinthian orders, the immense span of the arches, and the character of boldness, yet serenity, which prevails, must produce a pleasing impression on the mind of the observer.

The first order is composed of eight fluted Doric columns rising from a low pe-

destal. The fourth part of each of the four collateral columns, is sunk into the wall. The four columns composing the advanced corps of the center, are backed on pilasters of the same size. The perspective of this colonnade has enabled the architect to place over the advanced portico, a triangular pediment. The Ionic order rises on the same plan as the inferior order. The four corinthian columns which form the superior order, reign only in the *avant-corps*, and support a pediment of a circular form.

Unfortunately, the church is placed in a narrow dirty street, which prevents the admirer of fine architecture, sufficiently enjoying the view of this imposing and much admired mass.

The interior of the building is in harmony with the purpose for which it was erected. The little chapel of the Virgin, apparently suspended from the roof of the church; is an object of much curiosity.

Church of Saint Philip du Roule, Faubourg du Roule.

This remarkably neat edifice was begun in 1769, and finished in 1784; the late Mr. Chalgrin was the architect.

The design is elegant; its plan is simple, and in the form of the ancient Christian Basilica.

The portal is composed of four columns of the roman Doric order, crowned with a pediment. In the interior, six Ionic columns divide the nave, 36 feet broad; the sides of the nave are only 18 feet broad, which gives to the whole breadth of the interior of this church, about 76 feet.—The length of the church is nearly double the breadth, reckoned from the portal to the niche at the bottom of the sanctuary, in the middle of which, rises the high altar, isolated in the roman taste.

St. Louis and St. Paul, Rue St. Antoine.

This church formerly belonged to the

Jesuits ; Louis XIII. laid the first stone in 1627, it was finished in 1641. It is in the form of a Roman cross, with a dome in the center ; its portal is 144 feet high and composed of three rows of columns placed over each other : two are of the Corinthian order, and one of the Composite.

A great profusion of ornament, applied without regularity or taste, offends the eye of the connoisseur ; but the whole is, notwithstanding, imposing ; because, the eye is struck with the spectacle of the display in extensive profusion of fine things, (however jumbled together), erected at an immense expense. This facade proves at least the riches of the Jesuits, though it does little honour to the taste of the renowned architect, the Father Durand.

Marble, silver and gold, were employed with boundless prodigality, in the decoration of the grand altar and the chapels.

On the right of the sanctuary, was the heart of Louis XIII. enclosed in a heart of gold, supported by two angels of silver, modelled by Sarrazin. On the left, was that of Louis XIV. supported likewise by

Two angels, the workmanship of Coustou. This last monument cost 25,000l. sterling. Near the place where these stood, was a mausoleum, not rich, but remarkable for the propriety of its design, and the delicacy of its execution. It was destined to receive the hearts of the princes of the house of Condé.

Palais de Justice. (The Palace of Justice.)
Place du Palais de Justice.

This palace is separated from the semicircular place of the Palais, all built of freestone, by an iron railing, which we shall describe.

This edifice was begun by Eudes, in the 9th century, and augmented by Robert, Louis IX, and Philippe-le-Bel. Charles V. left it, to inhabit the hotel of Saint Pol, which had been built by him: from that period, the parliament of Paris was seated here. It was rebuilt in 1618, and a great part of the building having been consumed by fire in 1776, the present façade, an imposing mass, was constructed. This façade

is of the Ionic order: the projecting from building is decorated by four columns.—A magnificent flight of steps lead to the principal entrance,—the court is very spacious, and flanked by two wings of new buildings; on each side of the flight of steps are two large arcades: that to the right, is the entrance of the Conciergerie, the *Newgate* of Paris.

Up stairs, the grand hall (the Westminster-hall of Paris) is spacious, and extremely commodious for suitors: the dungeons of the Conciergerie are under it. The Court of Cassation is majestically fitted up. A handsome staircase, opposite the grand entrance, leads to the magnificent vestibule of one of the three Chambers of the Royal Court; they are worth visiting.

The Court is separated from the place *du Palais* by a most magnificent iron railing: the center iron gates are perhaps the most majestic and best executed in Europe: they are hung on magnificent square iron bar columns, with the capitals exquisitely finished—these columns support an iron entablature, ornamented with beautifully wrought iron cornices.

L'Hotel de Ville. (The Town-hall.)
Place de Grève.

The court, which is small, but worth seeing, is decorated with arcades: The apartments are of very great extent. The clock is the work of Lepaute, and may be considered, perhaps, as the best town clock in Europe: it cost an immense sum. This Town-hall was built in 1533, from the designs of an Italian architect, called Boccadora.

It is a curious and very correct specimen of the style of architecture of the 16th century, before that fine art was emerged from barbarism—the architecture is rich enough, or rather tawdry, but extremely confused, and huddled together with the worst taste. It is, however, worth visiting, particularly the interior court (as we have already remarked), to which the exterior flight of steps conduct.

The HOTEL OF SOUBISE, and the HOTEL
CARDINAL, Rue du Paradis, *au Marais*.

The ancient hotel was the residence of the great Constable of France, Oliver de Clisson.

It was then called the Hotel of *Mercy*, because, after a popular tumult, Charles the Sixth assembled the citizens here, and commuted the punishment of death, to which many of them were exposed, into a pecuniary fine, which was certainly more profitable to the crown.

It afterwards became the property of the Duchess of Guise, whose name it bore until 1697. Francis de Rohan, prince of Soubise, then purchased it.

The front of the hotel de Soubise is composed of sixteen columns of the composite order, eight of which form a projecting building; surmounted by Corinthian pillars, and crowned by a pediment. The other eight columns support four statues and some groups of infants by Le Lorrain. Above the pediment are two statues, representing *Fortitude* and *Wisdom*.

The new court, of an elliptical form, is surrounded by a gallery of 56 Composite columns ; over which are a terrace and a balustrade. The effect of the whole is unusually grand.

The entrance is decorated, within and without, by double columns. The vestibule and staircase are large and beautiful, and ornamented with paintings by Brunette.

The hotel of Soubise is now appropriated to the conservation of the archives of the kingdom, which are arranged in admirable order.

In 1712, Cardinal de Rohan erected a new palace close to the former, which he called the Palais Cardinal; its principal entrance is from the old rue du Temple : the two palaces communicate with each other. The front of the *Palais Cardinal* towards the Court, is very simple : on the garden side, it is ornamented by Doric and Ionic columns, surmounted by an attic, and terminated by a pediment.

The hotel is now converted into the Royal Printing-Office, of which we shall give an account.

Arsenal, almost facing the *Jardin des Plantes* (Botanic Garden).

On the right bank of the Seine, towards the extremity of the *quai des Célestins*, stands the Arsenal, where the famous inscription, which used to be over its gate, has been effaced, for a considerable time:

*Ætna hæc Henrico Vulcania tela ministrat,
Tela Giganteos, debellatura furores.*

The large courts and buildings which constitute what is called the Arsenal, are very extensive. The most remarkable are the governor's house, built in 1718 by Basserard. Every body admires a magnificent ceiling, painted by Mignard.

M. le marquis de Paulmy felt so charmed in this habitation, that he never permitted any alteration to be made, that he might live surrounded with the objects the good Henry the 4th made use of and touched, when he was there occupied by his state affairs with Sully.

We shall give an account of the famous Library in the 12th chapter.

Hotel de MM. les Gardes-du-Corps du Roi (Hotel of the King's Body Guard),
quai d'Orsay.

The extensive hotel (or barracks) of the *Gardes-du-Corps* (Life Guards) is situated on the quay opposite the Tuileries. Its extensive front exhibits no other remarkable ornament, but the Arms of France embossed above their principal gate, which coat of arms is surrounded by two figures of women seated, sculptured by Taunay, now at Rio Janeiro, about seven feet in proportion; the one represents *Fame* holding the trumpet to its mouth and bearing a crown, the other leans one hand upon a sceptre, and bears, in its right, a crown of laurels.

Foundations of the Palace of the Child
some time known by the name of
King of Rome.

The foundations were laid in 1810, on the spot formerly occupied by an alms-

house belonging to Chaillot. A great deal of adjacent land was purchased to enlarge it. The magnificent position of this projected palace is on the top of a hill, fronting the *Champ de Mars* and the Military School. The gardens and grounds were intended to extend to, and join the Bois de Boulogne, which would have become an appendage to this palace. To accomplish this it was intended to remove the barrier de Passy, and the intermediate barriers between that and the barrier de Neuilly, and to place them nearer to the Champs-Elysées. The plan was stupendous and well combined—but, *Sic transit gloria mundi!*


OBSERVATION.

Here we close the description of the Public Buildings of Paris *remarkable for their Architecture*; the traveller, when he has visited them all, will be convinced that no city in Europe possesses so many.

There are, it is true, some remarkable Monuments of Architecture in Paris, which we have not noticed in this Chapter, namely,

some of the *Barriers*; the Fountains of the *Innocents*, of *Grenelle*, and the new *Chateau d'Eau* on the Boulevard Bondy; some of the *Bridges*; the new *Slaughter-houses*; the new *Wine-Mart*; the *Public Granary*, near the Arsenal; the Convent of the *Temple*; the *Rotunda* at the extremity of Rag-Fair; and a number of private Hotels; but of all these we shall speak separately, in appropriate Chapters. However, if the Reader wishes to know, at once, whatever concerns architecture particularly, he has only, *after having perused the next Chapter*, to consult the Table of Contents, or the Index.

We have already noticed, page 55, the magnificent Church erecting, called the Magdalen, intended by Bonaparte to be the Temple of Glory.



CHAP. X.

TRIUMPHAL ARCHES AND THE
TRIUMPHAL COLUMN.

Triumphal Arch called Porte St. Denis,

(At the extremity of St. Denis-street, on the
Boulevard).

The triumphal arches of St. Denis and St. Martin have retained the name of gates (*portes*)*, though in fact they never were gates, nor intended to be gates!—they were erected to be, and to remain, arches of triumph, and are that only.

* Paris had anciently 18 gates; they have all been demolished, and a short time before the Revolution. This was done at the instigation of the Farmers-General, from *fiscal views*, they being interested in extending the Enceinte of Paris. Had the gates remained, they would all now be in the interior of Paris, as Temple-Bar is in

The rapidity of Louis the 14th's conquests; in 1672, comprising the crossing of the Rhine, forty towns, and three provinces forced to submission in the space of two months, induced the city of Paris to erect a monument to commemorate these victories. François Blondel produced a triumphal arch, the consonance of the proportions and execution of which are equally admired. At the extremity of the rue St. Denis, on the spot that separates the city from the suburb, this monument is seen arising, upon a basis of 72 feet, and 73 feet 6 inches high. It consists of three porticos, the grand one, in the center, is very elevated. Each side of the arch is decorated with pyramids, loaded with trophies of arms in basso-relievo, of the richest composition, reaching as far as the under part of the entablature. On the side overlooking the town, is seen at the bottom of the pyramids, the figure of Holland on one side, on the other, that of the Rhine. A representation of the

the interior of London, considering Westminster confounded with London, as it always is in common conversation.

crossing of the Rhine is placed in the frieze. Towards the suburb, the pyramids are placed upon lions couchant; and the basso-relievo over the portico represents the taking of Maestricht. Two figures of *Fame* occupy the spandrels of the arch. All these ornaments were sculptured with a rare talent by François Augier.

On this monument, wasted by time, stripped of its inscriptions during the revolution, M. Cellerier, employed a few years back to restore it, has exercised a method which reflects honour upon his talents. In the midst of its ancient inscriptions is seen, that of *LUDOVICO MAGNO*, which dedicates this arch of triumph to the conquering monarch.

On all occasions, the French Kings have made their solemn entrance by this gate, which leads to the rue Saint Denis, nominated in the ancient Charters, the Great Street of Paris. The *divertissement* and spectacles, which were always appropriated to these occasions, displayed the customs, luxury and pomp, of the different centuries.

Mezeray thus describes the entrance of Charles VII:

He made his entry into his good city of Paris the 4th of October 1437; then could he truly call himself King of France, having re-established his throne in the capital of the kingdom.

The 22d of March 1594, Henry IV. made his entry without the least pomp. Péréfixe only says, on this occasion, that after having heard a Te Deum at Notre-Dame, he returned to the Louvre, where he found his dinner as well prepared as if he had always been there.

Triumphal Arch called Porte St.-Martin.

The multiplied triumphs of Louis XIVth occasioned the city of Paris to erect, in 1764, another monument to his perpetual memory. It is placed on the Boulevard, between the rue and the suburb St. Martin. This structure, though less rich than the Porte St. Denis, is not inferior to it in elegance of proportions, or in grandeur of style.

Pierre Bullet was the architect of the monument; it is 54 feet high by a similar breadth, and of 15 feet thick. It consists of three arches: the middle one being 16 feet wide, and 30 feet high; the two others only 8 feet wide and 16 high. Embossed works represent, on the side towards the town, the taking of Bezançon and the triple Alliance; on the side fronting the suburb, the taking of Limbourg and the defeat of the Germans, described by an Eagle repulsed by the god of war; these embossed works were executed by de Marisy, le Hongre, Desjardins and le Gras. Above, is a pediment and an inscription extending through the whole of the front.

The gate of St. Martin is certainly very inferior to that of St. Denis in richness but does not yield to it in harmony of proportions or delicacy of execution.

TRIUMPHAL ARCH erected in honour of the French Grand Army, in the Place du Carrousel, opposite the Tuileries.

This consists of three arches, crossed by

th a transverse arch, upon a line with the
the little gate of Marigny and the street de
ist l'Echelle. Its altitude is 45 feet; its extent
1 60; and its thickness $28\frac{1}{2}$. The area of the
ver centre arch is about 14 feet; that of the
se others about $8\frac{1}{2}$. The whole mass is fabri-
the cated, of freestone, very fine in the grain,
tr and prepared with the greatest care.
the Eight columns of the red marble of Lan-
the guedoc embellish the two principal fronts,
and support a projecting entablature; the
es frise composed of Italian *griote*, upon
ar which are placed as many statues as re-
ra present the different arms used by the
on French armies, infantry and cavalry. These
nt columns are of the Corinthian order, and
er have their bases and capitals of bronze.

ss The concaves over the lateral portals are
decorated with thunderbolts, branches of
laurel and palms. The ornaments are by
Messrs. Jorgery and Besnier. Messrs.
Taunay and Dupasquier were the sculp-
tors of the four *Fames* over the central en-
trance, under which are two tablets of
white marble intended for inscriptions.

The *basso-relievos* which once decora-
ted this *chef-d'œuvre* merited great atten-
tion; they exhibited the principal actions of

the campaign of 1805. The first of these *basso-relievos* to the right of the spectator turning to the left from the court of the Tuileries, exhibited the interview between the two emperors, by M. Ramet. Upon the left, the entry into Munich, by M. Clodion; entry into Vienna, by M. Deseine; peace of Presburg, by M. Lesueur; capitulation of Ulm; and victory of Austerlitz. That of Presburg is the only one which was represented allegorically; in the rest, the artists endeavoured to introduce as much of the real scenery as possible, and also to exhibit a striking resemblance of the principal characters. The figures, the flowers, and the nymphs, which occupy the tympanum of the archvaults, are by M. Boichettes.

Above, where these *basso-relievos* were placed, there is a kind of frieze work, composed of children bearing garlands of flowers. In the attic compartment, there are also *basso-relievos* in sculpture, where several allegorical figures are represented. These were executed by Messrs. Gerard, Dumont, Galamard, and Fortin.

The first column, always to the right of the spectator, represents a Sapper, by M. Dupont; an Artillery man, by M. Br.

dan ; a Carabinier of the line, by M. Moutoni ; a Grenadier, by M. Bardel ; a Carabinier of cavalry, by M. Chinard ; a mounted Chasseur, by M. Foucou ; a Dragoon, by the late M. Corbet ; and a Cuirassier, by M. Taunay.

The triumphal car which crowned this superb monument was by M. Lemot.—The four horses were antiques, and formerly decorated the palace of St. Marc, at Venice, to which place they have been returned. They were cast at Corinth, where they were attached to the chariot of the sun. During the reign of Nero ; they were removed to Rome ; the Emperor Constantine afterwards made use of them to embellish Constantinople. Subsequent to the wars of the Lower Empire, these horses enriched Venice ; whence they were transported to France.

The two figures of *Victory* and *Peace*, which held these horses, and the car, were of lead, and gilt with dead gold. The car and the figures have lately been taken down.

Triumphal Arch DE L'ÉTOILE,

At the barrier of Neuilly, opposite the Place
of the Tuileries.

Bonaparte had commenced a triumphal Arch at the barrier de l'Étoile, otherwise called de Neuilly, which was to have surpassed every similar edifice in magnitude, and to have announced to future generations the triumphs of the French Armies.

This monument began in 1806, after the designs of the late architect M. Calgrin will form the most majestic monument in Paris; it is fabricated with the excellent hard stone known by the name of granite des Vosges; it will have an Arch in each direction. The breadth of the Arch fronting the Tuileries is 47 feet, and the height 87. The total elevation of this monument is intended to be 135 feet. It will probably stand for some time an unfinished monument; but, before the entrance of the Allies, it had already attained a considerable elevation; and formed a conspicuous, and already imposing object from the Tuileries.

TRIUMPHAL COLUMN

(In the Place Vendôme)

ERECTED IN HONOUR OF THE FRENCH ARMIES.
IN THE YEAR 1810.

This pillar of the grand army was designed in imitation of that of Trajan. Its elevation is 133 feet, including a small dome and the statue of Napoleon, with which it was once crowned (1). The height of the pedestal on which the statue was placed is about 22 feet, and from 17 to 20 in diameter, corresponding with the cornice; the base, on which is elevated the shaft, is about 12 feet in diameter.

This monument, built of hard stone, is completely cased with bronze from its base upwards. The square pedestal is embellished with *basso-relievos*, and like those of the column of Trajan, are composed of trophies and arms of all descriptions. At each angle of the pedestal, and above the cornice,

(1) This statue, which was pulled down when the Allies entered Paris the first time, was 11 feet high, and weighed 5112 pounds.

is an eagle supporting a wreath of laurel. Over the entrance, opposite the railing of the Tuileries, is a scroll supported by two figures of *Fame*, which displayed between them the following engraved inscription in Latin, describing the design of the monument :

« Napoléo. Imp. Aug.
 Monumentum belli Germanici
 Anno MDCCCV.
 Trimestri spatio, ducto sua, profligati
 ex apre sapto,
 Gloriæ exercitus maximi dicavit.”

This inscription has of course been effaced.

A succession of bronze *basso-relievo* commence from the bottom of the shaft of this pillar, which retrace, in chronological order, the principal actions of the campaign of 1805. These *bas-reliefs*, ascending in a spiral direction, are divided into compartments about 3 feet in length, by feet 8 in breadth, a measurement that seems to have been followed in order that the dilatation of the metal should be concealed as much as possible. The plates join each other with sloping edges ; they are apparently irregular, being connected accord

ing to the disposition of the figures, and are adapted to the solid body of the pillar by means of strong supporters, which being bored through, are fastened on the other side of the metal plates with iron pins; these penetrating through the whole, are fixed and cemented with the masonry. A cordon, or spiral garter, runs between each of the *basso-relievos*, and bears the inscription of the action they represent.

Upon the summit of the pillar, a gallery is erected, similar to that of Trajan's column, or that upon the monument in London, to which people ascend by a staircase in the interior.

The erection of this pillar was attended with considerable difficulties, owing to the juxtaposition of the *bas-reliefs*, placed on 276 plates. These difficulties, though almost insurmountable, were overcome by the contrivance of a machine extremely ingenious in its formation. It consisted of timber cylinders of the same diameter as the pillar; these cylinders were divided in two parts, moveable upon an axletree, the one being placed in a vertical, and the other in a horizontal position. On each of these, one of the plates was placed;

then, by effect of counterpoise, the parts of the cylinder were brought together or separated at pleasure, till the plates were properly adjusted and cemented with such accuracy of position and so perfectly adapted to the shafts of the pillar and to each other, that it was impossible to perceive the joints.

The first plate begins in a point or apex and represents the sea bounded by the horizon, descending in a spiral form; it then takes the figure of an elongated triangle exhibiting the small, and then the large waves, and lastly the flotilla of Boulogne, then the passage of the Rhine at various points, by the whole army, on the 25th, 26th, and 27th of September 1805; a little upon the turn of the pillar, Bonaparte and the king of Wirtemberg are seen in interview. On the left, is displayed *Virtue* and *Merit* in the act of giving rewards, and a dragoon receives the cross of honour from the hands of the Emperor. Then appear, successively, representations of the different battles, etc.

This superb pillar to the honour of the French armies was constructed under the direction of M. Denon, according to the

design of M. Lepere the architect. It was begun in the month of August, 1807, and completed in August 1810.

An English visitor who ascended this pillar, whence there is a fine view of Paris, made the following extempore lines :

“ One hundred steps I scaled with toil and pain,

Look'd round, grew dizzy, and came down again :

And now that I am lodg'd again below,
Who cares that I have scaled that height,
or no ?

Such, I exclaim'd, is high ambition's lot,
To climb, grow giddy, fall, and be forgot.”

The traveller should not fail to visit the gallery, on account of the noble view it affords of Paris and its environs. A person, tired of this world, some time ago precipitated himself over the railing into the place, and was consequently killed on the spot.

CHAP. XI.

MUSEUMS.

MUSEUM OF PICTURES

IN THE

Grand Gallery of the Louvre.

The renovated French Museum of Pictures was opened to the public last January. The collections which compose it, are nearly equal in number to those collections, a considerable part of which were dispersed among the Allies, when they entered Paris, a second time, in 1815. The French Museum has been diligently recruited, since that time; and, even in its present state, notwithstanding the many irreparable losses it has sustained, is certainly infinitely superior to any other collection, public or private, in Europe.

To have transcribed the whole Catalogue would have swelled this volume too great a bulk;—to satisfy, however, our readers, we have adopted a method

which will inform the traveller of every thing that is necessary to enable him to form a correct judgment of this Museum, and guide him faithfully in his examination of the works of art it contains ; and, even much more so, in many essential respects, than the literal translation of the whole of the catalogue would do ; a translation which alone, without affording the information we shall lay before our readers, costs eight shillings in London :—we, therefore, dare affirm, that even to those who possess the translation or the original French, our work will be found extremely useful.

This is the plan we have followed :—we have given, alphabetically, the name of every Artist of the three great Schools, —the number of pictures which the Museum possesses of each artist,—the numbers affixed to them,—and, when they were known, the year of the birth, and that of the death of each painter : thus far, we have transcribed the authorised printed catalogue ; and, what will certainly be found eminently useful to the far greater number of English travellers, we have prefixed an * to the names of

those artists whose works merit the most attention. But, what will probably be found still more important, we have given a short account of the peculiar characteristic talents of upwards of eighty painters selected from all the schools; pointing out the branch of their art in which they most excelled, as well as the defects that tarnished their talents; and we have particularly noticed such of their pictures as command universal admiration.

The Gallery which contains this Museum is *upwards of a quarter of a mile* in length, and is certainly the most splendid and spacious in Europe; besides a most beautiful modern ceiling, this fine gallery is ornamented, at appropriate distances, with rich marble columns, and many tables of the finest marble. It is divided into nine compartments: — the three first, contain the pictures of the French School, from No. 1 to No. 233; the three middle compartments, those of the Flemish, Dutch, and German Schools, from No. 240 to No. 675; and the three last compartments (those adjoining the palace of the Tuileries) contain the pictures of the Italian Schools, beginning No. 700.

and ending No. 1,101. The catalogue is consequently divided into three parts, and the numbers follow the alphabetical order of the painters' names.

The grand Saloon of Exposition which precedes the Gallery, contains 33 pictures • in all; the Museum contains 1,134 pictures, painted by 49 French artists, 126 Flemish, German, and Dutch artists, 139 Italian painters, and 2 Spanish.

FRENCH SCHOOL.

Blanchard, born in 1600, died in 1638 : four pictures (1 to 4.) This painter was a great colourist ; in his day he was called the Titian of France. He excelled in painting Virgins ; many of his portraits are excellent : his expression is good. He introduced a good taste of colouring in the French school.

Le Blond, died in 1709 : 1 p. (5).

Boullongne, b. 1649, d. 1717 : one p. (6). A good painter, his designs are accurate, and colouring good. He possessed, in an eminent degree, the talent of imitating the ancient painters, an art which the Italians call *Pastici*. He imitated so well the manner of Poussin, and some other

celebrated masters, that even painters were sometimes deceived.

* *Bourdon*, b. 1616, d. 1671: nine p. (7 to 15.) A justly very celebrated painter; he had an uncommon readiness of hand, though he was frequently incorrect, particularly in the extremity of his figures. As a proof of his expeditious manner, it is reported, that in *one* day he painted portraits after life, as large as nature, and those not the worst of his performance. His touch is extremely light, his colouring good, his attitudes are full of variety and sometimes graceful, and his expressions lively and animated. His landscapes are in the taste of those of Titian. His pictures are seldom finished, and his conceptions often extravagant: not many of them would perhaps abide a very critical examination. The chef-d'œuvre of Bourdon is the Martyrdom of Saint Peter, No. 12. A holy family, by this painter, was sold, in 1770, for 341l. by the late Mr. Christie.

* *Le Brun*, b. 1619, d. 1690: fourteen p. (16 to 29.) An illustrious painter: he was of Scottish extraction; his five large pictures of the Life of Alexander, and so

veral others, have immortalised him : his principal works have been engraved by Audran.

Chardin, b. 1699, d. 1780 : one p. (30.)

Chavannes, d. 1744 : one p. (31.)

Clouet, died in the 16th century : 2 p. (32 and 33.)

Colombel, b. 1646, d. 1717 : 2 p. (34 and 35).

* *Courtois*, called the Bourguignon, b. 1621, d. 1676. 3 p. (36 to 38). This painter was an artist of great merit. The freshness and the eclat of his colouring were remarkable ; his pictures of battles are admirable.

Le Courtois, pupil and imitator of Claude Lorraine, two pictures (39 and 40)

* *Cousin*, lived in 1589. 1 p. (41).—*The Last Judgment*. He is the most ancient historical painter of the French school, and was an artist of great merit. His design is accurate ; his heads were very expressive.

Coypel (Noel), b. 1628, d. 1707. 4 p. (42 to 45).

Coypel (Anthony), b. 1661, d. 1722. 2 p. (46 and 47). A painter of merit—

his genius had fecundity—expression and correction distinguish his pictures—his colouring was of a good taste, and he seems to have studied Lesueur in his compositions.

Desportes, b. 1661, d. 1743. 3 p. (48 to 50). A good painter of hunting pieces, animals, fruit, etc. He followed closely nature—no painter ever understood better local colouring, and aerial perspective.

* *Drouais*, b. 1763, d. 1788. 1 p. (51). A painter of merit.

Dufresnoy, b. 1611, d. 1665. 2 p. (52 and 53). A painter and poet; he is author of a poem on painting, and of the Latin poem "*De Arte Graphica*."—No painter ever approached so near to Titian as Dufresnoy: in his designs he imitated Carrachi; his draperies were remarkably light.

Fèvre, b. 1633, d. 1677. 1 p. (54). An excellent portrait painter; he died in London, where he had acquired a great reputation, and was considered as a second Vandyke.

* *La Fosse*, b. 1640, d. 1716. 3 p. (55 to 57). An able artist, he is certainly

one of the best colourists of the French school; his pictures of the Dome of the Invalids are admirable. His taste is however perhaps too heavy, and his draperies not well disposed. La Fosse excelled in landscape and painting in *fresco*. It were to be wished he had been a little more correct.

Freminet, b. 1567, d. 1619. 1 p. (58) An able painter; he excelled in design and in invention. He understood well anatomy, perspective, and architecture; his outline was in the taste of that of Michael Angelo and the Parmesan. His manner, elevated and terrible, is not pleasing to every body; his muscles are too prominently delineated, and too much violence of action, bespeak the Florentine school; beautiful nature is no where perceived.

* *Gelée* (called CLAUDE LORRAINE), b. 1600, d. 1682. 10 p. (59 to 68). The prince of landscape painters;—he was imitable.

* *Greuze*, b. 1734, d. 1807. 1 p. (69). Original natural and touching in his compositions; his most celebrated pictures etudes have been engraved.

De la Hyre, b. 1606, d. 1656. 6 p.

(70 to 75). A very able mannerist, but he was too much so; he followed nature too little, but his pictures please those who prefer the pencil to every other qualification, and who are fond of what is exquisitely finished.

* *Jouvenet*, b. 1644, d. 1717. 4 p. (76 to 79). He was a painter of some celebrity; his principal master was Poussin. Jouvenet had a ready invention, but he failed in true taste, and his colouring was somewhat heavy. Having lost the use of his right hand by a paralytic stroke, he began, at the age of *sixty-nine*, to paint with his left hand: it was with his left hand that he painted the large picture of the *Magnificat*, or Annunciation, in the choir of the Cathedral of Paris; and it is equal to his best performances.

Licherie, d. 1687. 1 p. (80).

Loo (Vanloo), b. 1705, d. 1765. 2 p. (81 and 82). A good painter.

* *Mignard*, b. 1610, d. 1695. 5 p. (83 to 87). The best portrait painter of the French school. He was a great colourist, and his compositions are very gracious and noble; his pencil was light and flexible, but he was not always correct, and he fi-

nished so minutely that his compositions became cold.

Le Nain, d. 1648. 1 p. (88).

* *Oudry*, b. 1686, d. 1755. 2 p. (89 and 90). A good painter of hunting pieces.

* *Parrocel*, b. 1648, d. 1704. 1 p. (91). This painter was an artist of merit, he painted with great facility, and always followed nature; he was an able colourist, his pictures display much genius and fire; his pencil was both light and firm in the highest degree, and he understood perfectly the management of the grandest effects of light and shade.

Patel, b. 1654. 1 p. (92).

Pesne, b. 1683, d. 1743. 1 p. (93).

Porte, b. 1724, d. 1793. 1 p. (94).

* *POUSSIN* (Nicolas), b. 1594, d. 1665. 32 p. (95 to 126.) Poussin, the Raphael of France, was certainly a painter of great excellence, of sublime merit. His works were not eclipsed amidst the constellation of excellence by which they were surrounded: they are now brought into more prominent notice, and will not fail to please. The Israelites gathering Manna in the Desert (No. 101) is deserving considerable praise. The Rape of the Sabines (No. 124) will not be

viewed without interest. Diogenes throwing away his Wooden Cup (No. 125), is a large landscape, painted in the noblest style: it has not been surpassed by any of the painters of the Italian, French, or Flemish schools. This picture has been engraved by Baudet. The Judgment of Solomon (No. 105) is a masterpiece;—superior to this, is the Institution of the Sacrament of the Lord's Supper (No. 112); — but, the *chef-d'œuvre* of this great painter is, certainly, his picture of the Deluge—nothing can surpass the sublimity of the conception, and the merit of the execution. This picture is numbered 96.

Restout (jun.), was living in 1780. 1 p. (127).

Rigaud, b. 1659, d. 1743. 7. p. (128 to 134). An excellent portrait painter; he followed nature closely, and finished well; his hands are admirable, his drapery was good, and he painted exquisitely velvet, satin, furs, etc.

Robert, b. 1733, d. 1808. 2 p. (135 and 136). An agreeable landscape painter: he had a ready invention, executed well, and painted rapidly.

Santerre, b. 1651, d. 1717. 1 p. (137). His design was correct; his expression seducing, and his attitudes natural; his colouring is remarkable for its fixity, the tints are brilliant, and his carnations of the liveliest hue; but his compositions wanted warmth, and his draperies are in general ill chosen; he did not varnish his pictures till ten years after they were finished.

* *Stella*, b. 1596, d. 1657. 1 p. (138). This painter had a fine genius, and all his productions were wonderfully easy: his talents were rather gay than terrible; he excelled in painting pastoral subjects and the games of children; his invention, however, was noble, and his design in a good style, but his colouring was sometimes rather reddish: his models were evidently Raphael and Poussin. *Stella* was upon the whole an excellent painter, although somewhat of a mannerist.

* *Subleyras*, b. 1699, d. 1749. 5 p. (139 to 143). A good painter: his colouring was good, his pencil delicate, and his *ordonnance* classic.

* *Le Sueur*, b. 1617, d. 1655. 42 p. (144 to 185). *Le Sueur* was the disciple

of Vouët, but infinitely surpassed him. Although he never quitted France, he carried his art to a very great degree of perfection. His attitudes are simple and noble, his expressions good: his draperies are designed after the manner of Raphael's last works. The Life of St. Bruno, the founder of the order of Carthusian Friars, which he painted in twenty-three pictures, for the convent of that order at Paris, have been long the admiration of all connoisseurs. They begin with No. 151; and end with No. 173.

* *De Troy*, b. 1645, d. 1730. 1 p. (186). An eminent portrait painter; his colouring is good, his design correct, the expression appropriate, and his manner noble; he excelled in painting women, but though he preserved the likeness, he flattered them too much; — he finished well.

* *Valentin*, b. 1600, d. 1632. 11 p. (187 to 197). Pupil of Vouët. The dark broad character of most of the paintings of Valentin will please the instructed alone: but in his Concert (No. 194), the varied and striking expression of the performers, and the strong character of the

soldier in the fore-ground, will make a deep impression on every spectator.

* *Vernet*, b. 1714, d. 1789. 30 p. (from 198 to 227).—Incontestibly one of the first marine painters—perhaps, take him all in all, the best, and certainly, from the importance of his works, the most useful. The 15 views of the principal ports of France, from 198 to 212, painted by order of Louis XV., and executed by him in less than ten years, will be admired as long as genius and talent will continue to excite admiration. He was 81 years of age when he died, and it has been said of him, that his genius neither knew infancy nor old age. He was of Avignon.

Vivien, b. 1657, d. 1735. 1 p. (228); it is the portrait of the virtuous and immortal Fenelon. Vivien was a portrait painter of merit.

* *Vouët*, b. 1582, d. 1641. 4 p. (from 229 to 232).—A painter very celebrated in his day; he painted children remarkably well. His greatest perfection lay in his colouring, and his brisk and lively pencil, though it had too much of the mannerist. In other respects, he was but indifferently qualified: yet France was in-

debted to him for destroying the insipid and barbarous manner which then reigned, and for beginning to introduce a new taste. Lesueur, Le Brun, Mignard, etc. were his pupils.

Watteau, b. 1684, d. 1721. 1 p. (233). A painter of merit: his design is correct, his colouring good, and his pencil light; he closely copied nature, and painted landscape well.

FLEMISH, GERMAN, AND DUTCH SCHOOLS.

Asselyn, b. 1610, d. 1660. 4 p. (240 to 243). An able painter of landscape and animals.

Backuſen, b. 1631, d. 1709. 3 p. (244 to 246).

Bamboche, d. 1673. 2 p. (247 and 248.) His real name was *Peter Van Laar*. The Italians gave him the name of *Bamboche* on account of the singular irregularity of his features. In the French language, *Bamboche* signifies a kind of puppet, and *Bambochade* a grotesque and ludicrous sort of painting, of which this

singular painter was the inventor. He always hid a part of his face by enormous twisted-up whiskers. Bamboche followed the impulsion of his own genius, and never followed nature, even in painting his principal figures: this artist had, however, considerable merit, particularly that of being perfectly original.

Bassen, 2 p. (249 and 250).

Bega, b. 1620, d. 1664. 1 p. (251).

Bergen, b. 1640. 1 p. (252).

* *Berghem*, b. 1624, d. 1683. 8 p. (253 to 260). An excellent painter: his chef-d'œuvre is a landscape, n^o. 254.

* *Berkeyden*, b. 1643, d. 1693. 1 p. (261).

* *Bloemen*, alias *Orisonti*, b. 1656, d. 1749. 2 p. (262 and 263).

Bol, b. 1620, d. 1681. 4 p. (264 to 267).

* *Both*, b. 1610, d. 1650. 2 p. (268 and 269). A painter deservedly admired.

Brauwer, b. 1608, d. 1640. 1 p. (270).

* *Breemberg* (called Bartholomew), b. 1620, d. 1660. 7 p. (271 to 277). An excellent landscape painter — he only painted well small pictures; in large ones,

his figures were incorrect and of bad taste.

Brekelenkamp, 1 p. (278).

* *Breughel*, b. 1589, d. 1642. 6 p. (279 to 284). Breughel was an admirable landscape painter—he has painted a great deal, though his pictures are all highly finished; his touch was light and charming, and his figures correct. The animals and carriages with which he ornamented his landscapes command admiration; but his back-grounds are not sufficiently blue.

Bril, b. 1556, d. 1626. 5 p. (285 to 289). Bril was a good landscape painter, his touch light and natural; his trees are excellent, and his sites and back-grounds admirable—but his landscapes are perhaps too green.

Buck (Van), 1 p. (290).

* *CHAMPAIGNE (Philip de)*, b. at Brussels 1602, d. 1674. 14 p. (from 291 to 304). This painter was one of the greatest ornaments of the Flemish school. The Institution of the Eucharist (n^o. 298) is one of his greatest works: the Apostles are said to be portraits of the Anachorets of Port-Royal. The immense picture of St. Ambrose, (n^o. 300) is deemed one of the noblest ornaments of the gallery. Its com-

panion (301), representing St. Ambrose removing the bodies of the martyrs Saint Gervais and Saint Protais, is scarcely inferior.

Coning, 1 p. (305).

Craesbeke, born 1608. 2 p. (306 and 307)?

Cranach, b. 1472, d. 1552. 2 p. (308 and 309).

Crayer, b. 1582, d. 1669. 2 p. (310 and 311).

* *Cuyp*, b. 1606. 5 p. (312 to 316).

Decker, 1 p. (317).

Delen, lived in 1635. 1 p. (318).

* *Dow* (GERARD), b. 1613, d. 1680. 11 p. (319 to 329). He was a disciple of Rembrandt; his pictures are generally of a small size, with figures exquisitely touched, transparent, and delicate. Gerard Dow is incontestibly the most wonderful in his finishing, of all the Flemish masters. He employed four days in painting a broom, and five in finishing a hand. The two master-pieces of Gerard Dow, of inestimable value, are both in the Museum—one (n^o. 324) represents a doctor attending a woman labouring under the dropsy, and examining an urinal:—the

other (n^o. 321), represents a mountebank, attended by a great number of persons.

Duc, d. 1671. 2 p. (330 and 331).

Duchatel, 1 p.—Imitator of David Teniers. (332)

*DYCK (VAN DYCK), b. 1599, d. 1641, in London. 17 p. 333 to 349). All his portraits are excellent, and that of Charles I. (n^o. 333), deserves to be particularly distinguished. Van-Dycke is certainly the prince of portrait painters.

Dyck (*Philip Van*), called the Little Van Dyck, b. 1680, d. 1752. 2 p. (350 and 351).

Eeckhout, b. 1621, d. 1674. 1 p. (352)
This pupil of Rembrandt was an excellent portrait painter—he finished well, was a good colourist, and understood perfectly the magic of the *chiara-oscuro*.

Elsheymer, b. 1574, d. 1620. 2 p. (353 and 354).

Everdingen, b. 1621, d. 1675. 1 p. (355).

*EYCK (VAN), called *John of Bruges*, b. 1370, d. 1441. 2 p. (356 and 357).—John of Bruges was inventor of painting in oil colours. He and his brother Hubert

were the founders of the Flemish school. Van-Eyck had painted a picture in the usual way (in distemper), and having set it to dry in the sun's rays, as was customary, the picture was cracked and quite spoiled: to prevent a like accident in future, *Eyck* made several experiments, and at last found that a varnish made of linseed or sweet oil, was more siccative than any other, and better preserved the pictures from cracking. He afterwards discovered that by mixing these oils with his colours, they became hard, and acquired a brilliancy and force superior to water colours; and that, without the necessity of varnishing them afterwards. He did not make known his secret until he was very old. *John of Bruges* was a good painter for his day.

Faes, called the Chevalier Lely, born 1618, d. 1680 in London. 1 p.—Imitator of Van Dyck. (358).

Falens, b. 1682, d. 1733. 2 p. (359 and 360). An imitator of Philip Wouwer-mans.

F. H., b. 1633. 1 p. (361).

Flinck, b. 1616, d. 1660. 2 p. 362 and 363).

Franck, b. 1580, d. 1642. 4 p. (364 to 367).

Fyt, lived in 1652. 2 p. (368 and 369).

Glauber, b. 1646, d. 1726. 1 p. (370).

Goyen (John Van), b. 1596, d. 1656. 2 p. (371 and 372).

Griff, 1 p. (373).

Gysen, b. 1636. 2 p. (374 and 375).
Pupil of Breughel.

Hals, b. 1584, d. 1666. 1 p. (376).—
Pupil of Charles Van Mander.

Heem, b. 1600, d. 1674. 2 p. (377 and 378). Pupil of his father. A very celebrated flower painter of Harlem.

Helst, died at the end of the 17th century. 1 p. (379). *Helst*, or *Vander-Helst*, was a painter of great merit—a good colourist, his pencil was correct, and truth pervades all his pictures.

Hemmessen, lived in 1550. 1 p. (380).

Heus, b. 1638. 1 p. (381).

Heyden (Vander), b. 1687, d. 1712. 3 p. (382 to 384). A good painter—he finished well, and there was nothing harsh in his pencilling; he possessed a good taste, and closely followed nature.

* *HOLBEIN*, b. 1495, d. 1554 in London. 6 p. (385 to 390). This excellent

painter immortalised himself by the famous *Dance of the Dead*, painted on a wall of the church-yard of Saint Peter, at Basil. Truth reigns in his portraits;—he finished exquisitely, his colouring was vigorous; his drapery only merits reproach. Holbein painted equally well in water-colours and in oil; he was likewise a good miniature painter. His two *chef-d'œuvres*, representing *Riches* and *Poverty*, are in England.

Handecoeter, b. 1636, d. 1695. 1 p. (391).

Honthorst, b. 1592, was still living in 1662. 4 p. (392 to 395).—Pupil of Bloëmaert.

Hooch, b. 1643. 2 p. (396 and 397).

Hunter, 1 p. (398).

* VAN HUYSUM, b. 1682, d. 1749. 10 p. (399 to 408).—The first painter of flowers and fruit that ever existed; his merit was truly transcendant.

* *Jardin*, b. 1635, d. 1678. 7 p. (409 to 415).—Pupil of Berghem.

* JORDAENS, b. 1594, d. 1678. 4 p. (416 to 419). An excellent painter: the Flemish 12th night, commonly called

the King drinks (n^o. 418); and Christ driving the money-changers out of the temple (n^o. 417); are exquisite paintings.

Kalf, b. 1630, d. 1693. 1 p. (420).

Kessel, b. 1626. 2 p. (421 and 422).

An imitator of Breughel de Velours.

Lairesse, b. 1640, d. 1711. 3 p. (423 to 425). Lairesse was a painter of so much merit, that in Holland he obtained the name of the Dutch Raphael;—his invention was quick, and his design had nothing of the heaviness of the Flemish school. His pictures are in general grand compositions, enriched with architecture; his figures, it is true, are short, and are not always gracious.

Lucas of Leyden, otherwise called Lucas Dammesz, b. 1494, d. 1533. 2 p. (426 and 427). This painter was eminent—his colouring is good, his attitudes natural, the expression of his heads remarkable—he finished exquisitely.

Lievens, died in the 17th century, 1 p. (428). Pupil of Lastman.

Limborch, 2 p. (429 and 430).—Pupil of Adrien Vander Werf.

Lingelback, b. 1625, d. 1687. 2 p. (431 and 432). Lingelback was an artist

of great merit—his colouring is good, and his touch extremely light and delicate.

* *Loo (Van)*, b. 1514, d. 1670. 1 p. (433), a portrait.—A good painter.

* *Metsys*, called the Farrier of Antwerp, d. 1529. 1 p. (n^o. 434), a jeweller weighing gold coin.—A great colourist : he finished exquisitely.

* *Metzu*, b. 1615, d. 1658. 6 p. (435 to 440).—An imitator of Gerard Dow.—A very celebrated painter of the Dutch school ; he was a great proficient in colouring, and his finishing is perfect. His pictures sell very dear.

* *Meulen (Vander Meulen)*, b. 1634, d. 1690. 15 p. (441 to 455).—Pupil of Peter Snagers. A good painter of landscape, battles, towns, and hunting pieces ; his design was good, particularly when he painted horses ; his colouring, without being very vigorous, was extremely pleasing ; his landscape is light and fresh, and his leaves are nicely touched ;—he was a close imitator of nature, and of nature alone.

Michau, b. 1676. 1 p. (456).

Miel or Meel, b. 1599, d. 1644. 4 p.

(457 to 460). Pupil of Guérard Seghers and Andrew Sacchi.

* *Mieris* (the father), b. 1535, d. 1681. 3 p. (461 to 463).—Pupil of Gerard Dow. This painter finished as well as his master, and like him made use of a concave mirror; but he was superior to Gerard Dow in taste and correctness, and his colouring is more *suave*;—his pictures are extremely dear.

Mieris (the son), b. 1662, d. 1747. 3 p. (464 to 466).—Pupil of his father.

* *Mignon*, b. 1640, d. 1679. 3 p. (467 to 469). Pupil of J. D. Heem.—Mignon immortalised himself as a painter of flowers; he has, it is true, been surpassed by the immortal Van-Huysum, and the female painter Ruïsch, but by few others.

Mirevelt, b. 1568, d. 1641. 3 p. (470 to 472).

Mol (*Van*), b. 1580, d. 1650. 1 p. (473). Pupil of Rubens.

Mony, 1 p. (474). Dutch school.

Moro, b. 1512, d. 1568. 3 p. (475 to 477). Pupil of John Schooreel.

Moucheron, b. 1633, d. 1686. 1 p. (478).—Pupil of John Asselyn.

MS. 1 p. (479).

* *Neefs (Peter)*, b. 1570. 7 p. (from 480 to 486).—Pupil of Steenwick. He painted solely the inside of churches; he had a good talent; the figures in his pictures are by Franck, Teniers, Breughel, and others.

Neer (Aart Van der) b. 1619, d. 1683, 1 p. (487).—Dutch school.

Neer (Eglon Van der), b. 1643, d. 1703. 2 p. (488 and 489).—Pupil of Van Loo.

* *Netscher (sen.)*, b. 1639, d. 1684. 2 p. (nos. 490 and 491).—A painter of merit. He was one of the best artists of the Dutch school; he was a good portrait painter, and his imitation of all kinds of stuffs, linen, etc. was exquisite; his touch, the *morbidezza* of the Italians, was delicate and soft, without being apparent; his colouring was admirably managed. The *chiaro-oscuro* was placed in his pictures to the highest degree of perfection.

Netscher (jun.), b. 1670, d. 1722. 1 p. (492).—Pupil of his father.

* *Oost (James Van)*, b. 1600, d. 1671. 1 p. (no. 493). St. Charles Borromée administering the Sacrament to persons struck with the plague.—He particularly

studied the manner of Annibal Carracci, an excellent painter; his *last* pictures are the best, a circumstance worthy of being remarked.

* OSTADE (*Adrian Van*), b. 1610, d. 1685, 7 p. (494 to 500).—Pupil of F. Hals. A most celebrated Flemish painter. In his choice of subjects he followed nature; *Fuseli* observes, that he may, with more propriety than any other Dutch, Flemish, or German artist, be said to have raised flowers from a dunghill; he knew how to decoy curiosity to dive with him into the habitation of filth, beguile the eye, and surprise the judgment into implicit admiration, by a truth of character, an energy of effect, a breadth and geniality of touch and finish, which leave no room to censure. He is less silvery, less airy than Teniers, but he is more vigorous and gleaming.

Ostade (*Isaac Van*), b. 1612, died young. 3 p. (501 to 503).—Pupil of his brother Adrian.

Poel (*Vander*), 1 p. (504).—Dutch school.

Poelenburg, b. 1586, d. 1660. 5 p.

(505 to 509).—Pupil of Abraham Bloemart.

* *Porbus*, b. 1570, d. 1622. 6 p. (510 to 515).—Pupil of his father; a painter highly worthy of notice.

* *POTTER* (Paul) b. 1625, d. 1654. 2 p. (516 and 517).—A great painter of the Flemish school; he excelled in painting landscapes and cattle.

Pynaker, b. 1621, d. 1673. 3 p. (518 to 520).

* *REMBRANDT*, b. 1606, d. 1674. 15 p. (from 521 to 535).—A painter universally admired; the Museum is rich in his productions. He studied a good deal under Peter Lastman. He disclaimed the taste of the antique, but was a meteor in the art of painting.

Romeyn (Van), 1 p. (536).

Roos, called Rosa of Tivoli, b. 1631, d. 1685. 1 p. (537).

Rotthenamer, b. 1566, d. 1604. 1 p. (538). Rotthenamer was a painter of merit, and a good colourist; he executed a great many small pictures on copper, and though he was often incorrect, his pictures are much esteemed, because the subjects

are pleasing, his heads gracious, and he finished well.

* RUBENS (*Paul*), b. 1577, d. 1640. 41 p. (from 539 to 579).—This celebrated artist is the chief painter of the Flemish school. Otto Venius was his master. The series of pictures representing the History of Mary of Medicis, were removed from the Gallery of the Luxembourg. His best pictures are his *Tomyris* with the head of *Cyrus*, n^o. 546, and *Diogenes* looking for an honest man, n^o. 547: the figures are perfect, and approach nearer to good taste than Rubens often displayed.

* RUYSDAEL (Jacob), b. 1640, d. 1681. 4 p. (580 to 583).—An excellent landscape painter; n^o. 582 is a very fine picture;—the figures were painted by Wouvermans; but his *Tempest* (583) is his masterpiece: it is truly grand.

Santwoort (D. V.) 1 p. (584).

Schalken, b. 1643, d. 1706. 4 p. (585 to 588).—Pupil of Gerard Dow.

Schowaert, 2 p. (589 and 590).—Landscape painter.

Seghers, b. 1589, d. 1651. 1 p. (591). Pupil of Baelen.

Seiboldt, b. 1697, d. 1768. 1 p. (92).

Slingelandt, b. 1640, d. 1691. 3 p.
(593 to 595).—Pupil of Gerard Dow. An
excellent touch, and a high finish.

**SNEYDERS*, b. 1579, d. 1657. 9 p.
(from 596 to 604).—Pupil of Van Baelen.
His best picture represents different kinds
of fruit and vegetables, with some squir-
rels, an ape, and a parrot (n^o. 604).

Sprong, b. 1600, 1 p. (605).

Staveren, 1 p. (606).

**Steenwick*, jun. b. 1589, died in Eng-
land, in the middle of the 17th century. 3
p. (607 to 609).—He painted the interior
of churches well, and was a painter of
great merit.

Suster, died about 1600, 1 p. (610).
Pupil of Schwartz and of Titian.

Swenwelt, b. 1620, d. 1690. 2 p. (611
and 612).—Pupil of Claude Lorraine and
Gerard Dow. His colouring is perhaps as
fresh and as light as that of Claude Lor-
raine, but his pictures have less warmth
and are less striking than those of Claude;
his figures and animals are, however, much
better delineated, and his trees are excel-
lent; he knew nature well, and perfectly
understood *chiara-oscuro*.

* *TENIERS*, jun. b. 1610, d. 1694. 14 p. (613 to 626).—Pupil of his father and of Adrian Brauwer. He was called the ape of painting, on account of the exactness with which he imitated every manner of painting: his manner of touching (or handling) has perhaps never been equalled.—Teniers painted principally vulgar life, for which reason Louis 14th had a particular aversion to his productions.

* *Terburg*, b. 1608, d. 1681. 3 p. (627 628, and 629).

Uft, b. 1627. 2 p. (630 and 631)

* *Velde* (Van den), b. 1639, d. 1672. 6 p. (632 to 637). An excellent painter. He excelled in landscape and painting small figures—his trees are not sufficiently finished. The Dutch consider him as one of their best painters; he was likewise a good engraver.

Venne (Vander), b. 1586, d. 1650. 1 p. (638).

Verkolie, sen., b. 1650, d. 1693. 1 p. (639).

Verkolie, jun., b. 1673, d. 1746. 1 p. (640). Pupil of his father.

Victoor, or *Fictoor*, flourished in 1640. 2 p. (641 and 642).—Dutch school.

Vintranck, 1 p. (643).—A landscape painter.

V. M. 1 p. 644).

Voys, b. 1641. 2 p. (645 and 646).—Pupil of Van den Tempel.

Vlieger, 1 p. (647).

**WEENIX*, sen. b. 1621, d. 1660. 1 p. (648).—A painter much esteemed;—he painted large pictures better than small ones, although he succeeded in finishing some exquisitely; but his figures often want elegance and taste. Weenix was a most expeditious painter: he often began and finished, in one day, pictures six or seven feet high, representing bulls baited by dogs.

Weenix, jun. b. 1644, d. 1719. 2 p. (649 and 650.) A good painter of game.

Werf (Van der), b. 1659, d. 1722. 7 p. (651 to 657).—Pupil of of Van der Neer.

* *Wouvermans*, b. 1620, d. 1668. 11 p. (558 to 668). He was the pupil of his father and of Winantz; he never visited Italy, or even quitted his native city Harlem. This painter was an artist of transcendant merit—almost all the qualities of a great painter were united in him

—his colouring was charming and vigorous—his figures correct—his compositions agreeable—his trees finely touched—a genial warmth prevails throughout his pictures ; and the beauty and richness of his back-grounds are admirable.

* WYNANTS, b. 1600, d. 1670. 4 p. (669 to 672).—A good landscape painter, who often borrowed the pencil of his pupils, Van der Velde and Wouvermans, and oftener that of Lingelback, to place figures in his landscapes ;—his pictures have been often attributed to Wouvermans, an unequivocal proof of their great merit. The figures in his landscapes were in general painted by Wouvermans, Ostade, Lingelback, and Van-Tulden. Wynants severely criticised his contemporaries—for which reason, many too severely criticised him.

Zaft-Leven, b. 1609, d. 1685. 1 p. (673). A Dutch landscape painter, and pupil of Van Goyen.

Zorg, b. 1621, d. 1682. 2 p. (674 and 675). Pupil of Teniers.

In all, 442 Pictures of the Dutch, Flemish, and German Schools.

It is perhaps not unworthy of remark, that a great number of artists of the Flemish, Dutch, and German Schools, died in London: a pretty strong proof that the Fine Arts were as much patronized in England, in the 17th Century, as by Louis XIV. in France, notwithstanding the State troubles of those times.

ITALIAN SCHOOLS.

* *Abati*, or dell' *Abate*, b. 1512, d. 1571. 1 p. (700). Modena school; a painter of merit.

* *Albano*, b. 1578, d. 1660. (Bologna school). 17 p. (from 701 to 717). This great painter was bred in the School of the *Carrachi*. He is justly styled the Painter of the Graces: beautiful figures are to be found in almost all his pictures. The Loves of Venus and Adonis (709 to 712), particularly the first picture, are admirable.

Albertinelli, b. 1467, d. 1512. 1 p. (718). Florentine school.

Alexander Veronese, called l'Orbetto,

b. 1580, d. 1650. 5 p. (719 to 723).—
Venetian school.

Alfani, b. 1510, d. 1583. 1 p. (724).
Roman school.

Alunno, of Foligno. 1 p. (725).—
Roman school.

**ANDREA DEL SARTO*, b. 1488, d. 1530.
3 p. (726, 727, and 728). A famous
painter of the Florentine school. In so-
lemn effects, in alternate balance of action
and repose, he surpasses all the moderns. Re
None ever excelled him in the form and
style of the drapery, which ought to dis- 2
tinguish grave and religious subjects.

Andrea Squazzella, 1 p. (729). Flo- S
rentine school.

Angeli (Philip), 1 p. (730). Roman 1
school.

Angeli (James), 1 p. (731). Venetian 4
school.

Anselmi, b. 1491, d. 1554. 1 p. (732).
Parma school.

Assisi, b. 1470, d. 1556. 1 p. (733).—
Roman school.

Bandinelli, b. 1487, d. 1559. 1 p. F
(734).—Florentine school.

Baroche, b. 1528, d. 1612. 1 p. (735).
Roman school.

Bassano, b. 1510, d. 1592. 9 p. (from 736 to 744). This famous painter, of the Venetian school, imitated Titian. His colours, even now, have the brilliancy of gems, especially the green; which has an emerald lustre peculiar to himself. His style, natural, simple, and pleasing, was the Italian prelude to that which afterwards distinguished the Flemish school.

Batoni, b. 1708, d. 1787. 1 p. (745). Roman school.

Bellin, or the Bellini, b. 1426, d. 1516. 2 p. (746 and 747).—Venetian school.

Beltraffio, b. 1467, d. 1516. 1 p. (748). School of Milan.

Bianchi Ferrari, called il Frari, b. 1481, d. 1510. 1 p. (749).

Bolognese (Grimaldi), b. 1606, d. 1680. 4 p. (750 to 753).—Bologna school.

Bonaccorsi, b. 1500, d. 1547. 1 p. (754).—Roman school.

Bonifazio, b. 1491, d. 1553. 1 p. (755). Venetian school.

Bonini, lived in 1660. 1 p. (756).—Bologna school.

Bonvicino, called le Moretto da Brescia, b. 1516, d. 1547. 2 p. (757 and 758). Venetian school.

Bordone, b. 1500, d. 1570. 3 p. (759 to 761). Venetian school.

Boselli, painted from 1509 to 1536. 1 p. (762). Venetian school.

Brusatorci, b. 1540, d. 1605. 1 p. (763). Venetian school.

Calàbrese (Le) b. 1613, d. 1699. 2 p. (764 and 765).—Neapolitan school.

Campi, b. 1522, d. 1590. 1 p. (766). Cremona school.

Canaletto, b. 1697, d. 1768. 4 p. (767 to 770). Venetian school.

* *CARAVAGGIO*, *il* (Amerighi or Mori-gi), b. 1569, d. 1609. 4 p. (771 to 774). This celebrated painter of the Roman school constantly copied nature alone, and gave all his objects so striking a touch as could not be exceeded; and it was impossible to carry the natural any farther: but he was deficient in grace and taste. He was usually, from his close adherence to nature, called the *naturalist*. His portrait of the Grand Master of Malta (n^o. 771) is a capital performance. His *Musicians* (n^o. 773) is a picture of great merit.

Carpaccio (Venetian School), lived in R

1522. 1 p. (775). His pictures are very scarce.

CARRACHI (Annibal), b. 1560, d. 1609. 4 p. (from 776 to 799). He, his brother Augustin, and his cousin Lewis, were the founders of the Bologna school. His pencil was vigorous, and his academic powers very great; but he was often deficient in taste and sensibility. The dead Christ on the knees of the Virgin (787), is admirable; the Concert on the water (796), and the hunting and shooting piece (798), deserve particular notice.

Carrachi (Antonio Marziale), b. 1583, d. 1618. 1 p. (800). Bologna school.

Carrachi (Lewis), b. 1555, d. 1619. 4 p. (801 to 804). Bologna school.

Castiglione, sometimes known by the name of Grichetto, b. 1616, d. 1670. 4 p. (805 to 808). Genoese school.

Cavedone, b. 1577, d. 1660. 1 p.—(809).—Bologna school. An admirable painter in the vigour of youth; when old his talents forsook him—he died at 80, a beggar in the streets of Bologna.

Cerquozzi, b. 1600, d. 1660. 1 p. (810). Roman school.

Cigoli, or *Civili* (Cardi), b. 1559, d. 1613. 1 p. (811). Florentine school.

Cima da Conegliano, lived in 1517. 1 p. (812). Venetian school.

Collantes, b. 1599, d. 1656. 1 p. (813). Spanish school.

* *CORREGIO* (Antonio Allegri), b. 1494, d. 1534. 3 p. The manner, design, and execution of this great master of the Parma school, are all very great, but not sufficiently correct. Nothing can exceed the sweetness and vivacity of his colouring; the excellency of his manner has even been admired, and the harmony and grace of Corregio are proverbial. It was he that exclaimed, on seeing for the first time a picture of Raphael, "I also am a painter;" which words, Montesquieu adopted for the epigraph of his celebrated work "L'Esprit des Loix." The *Antiope*, with *Jupiter* in the form of a satyr (816), and *Christ* crowned with thorns (815), are super-excellent.

School of Corregio, 1 p. (817).

Credi (Sciarpelloni di), b. 1453, d. 1531. 1 p. (818). Florentine school.

Crespi, called *Lo Spagnuolo*, b. 166

d. 1747. (819)) Bologna School. A very celebrated painter.

7 Creti (Donato), b. 1671, d. 1749. 1 p. (820). Bologna school.

13 * Daniel de Volterre (Ricciarelli), of the Florentine school, d. 1556. 1 p. (821) David killing Goliah, after having vanquished him. A very able painter and sculptor: he strictly adhered to the principles and style of Michael Angelo.

he * DOLCI (Agnese), died after 1686. 1 p. (822). This able female painter was of the Florentine school. *This is the only picture in the Museum which is painted by a woman.*

* DOMINIQUIN (Zampieri), b. 1581, d. 1641. 14 p. (from 823 to 836). This truly great painter was of the Bologna school; he was equal to Carracci, Poussin, and Leonardi da Vinci, in composition and design; and superior to them all, by several degrees, in expression. He excelled in painting landscapes with figures.—His invention was inferior to his other parts, for which reason, it has been contended, by some severe connoisseurs, that he possessed no real *genius*. The picture (830) representing Æneas carrying his fa-

ther Anchises on his shoulders, will give a full idea of the talents of this great master.

Dossi, or *Dosso*, 2 p. (837 and 838).—
Ferrara school.

Nine pictures of the Ferrara, Italian, and Venetian Schools, whose authors are not certainly known, from 839 to 847.

Empoli, b. 1554, d. 1640. 1 p. (848).
Florentine school.

ESPAGNOLET (Spagnoletto), b. 1588, d. 1656. 1 p. (849). This excellent painter, born at Xativa, was a great ornament to the Spanish school. The force of his colouring, the extraordinary relief of his figures, and the singular strength of his expression, certainly make his pictures as likely to affect the mind powerfully, as those of any master that can be mentioned. His Adoration of the Shepherds (849), is in his best style.

Fabriano, lived in 1423. 1 p. (850).—
Roman school.

Fassolo da Pavia, lived in 1518. 1 p. (851).—Milanese school.

Ferrari, b. 1484, d. 1550. 1 p. (852).
Milanese school.

Feti, b. 1589, d. 1624. 4 p. (853 to 856). Roman school. He was a painter

ter of considerable merit; his manner is vigorous, but somewhat dark.

Fiesole, born 1387. 1 p. (857), a picture worthy of being remarked. It represents the Virgin Mary receiving from her Son the celestial crown; the seven stars represent some remarkable events in the Life of St. Dominick, the creator of the Inquisition.—Florentine school.

Fra Bartolommeo della Porta, b. 1469, d. 1517. 2 p. (858, 859). This painter, of extraordinary talents, was of the Florentine school; he may be considered as the inventor in drapery. No artist of his school formed it with equal breadth or dignity, or so natural. He instructed Raphael.

Garofolo, b. 1481, d. 1559. 5 p. (860 to 864). Ferrara school.

Gaspre, b. 1613, d. 1675. 3 p. (865 to 867). Roman school.

Gennari, b. 1641, d. 1688. 1 p. (868). Of the Bologna school, and pupil of Guercino.

Gentileschi, b. 1563, d. 1646. 1 p. (869). Florentine school.

Ghirlandajo, or *Grillandajo*, b. 1451, d. 1495. 1 p. (870). Florentine school.

This painter was the first who ventured to represent, by oil colours, gilt ornaments. We owe to him the improvements of the *mosaic*. The celebrated Michael Angelo Buonarrotti owed a great deal to his instructions.

Ghirlandajo, jun. b. 1485, d. 1560, 1 p. (871). Florentine school.

Giordano, b. 1632, d. 1705. 3 p. (872 to 874.) Neapolitan school.—A justly very celebrated painter—Paul Veronese was his model. He knew how to imitate perfectly the manner of all the great masters. He painted with great rapidity, and few artists, the Tintoret not excepted, have produced more pictures.

* *GIORGIONE*, b. 1477, d. 1511. 4 p. (875 to 878.) This justly celebrated painter was of the Venetian school. Ample outlines, bold fore shortening, dignity, and vivacity of aspect and attitude, breadth of drapery, richness of accompaniment, more natural and softer passages from tint to tint, and forcible effects of *chiarooscuro*, mark the style of Giorgione.

Gobbo de Carracci, died at 60 years of age, under the Pontificate of Urbain VIII. 1 p. (879). Bologna school.

* GUERCINO, b. 1590, d. 1666. 12 p. (from 880 to 891). He was of the Bologna school, and formed himself under Caravaggio, but he excelled him in elegance and dignity of feature. It has been said that his females, insidiously charming, dart a sting from their veiled eyes. His *Circe* (891), is excellent; but the *Reconciliation of the Romans with the Sabines*, (890) is still superior.

Guido Cagnacci, b. 1601, d. 1687. 1 p. (892). Bologna School.

* GUIDO (*Reni*), b. 1575, d. 1642. 23 p. from 893 to 916. A very celebrated painter, formed in the School of the Carracci, and by many considered as the principal pupil of that school. His pencil was light, and he took great pains to finish his pictures. The great beauty he gave to his females, he sought in the antique. *Helen departing with Paris* (914) is admirable: in her enchanting face, the sublime purity of *Niobe* is mixed with the charms of *Venus*; *Hercules contending with Achelöus* (911), surpasses all praise; the same may be said of the picture No. 912, representing *Hercules killing the Centaur Nessus*. The works of Guido

are yet as glowing, and as fresh, as when they received the last touches of this artist. It would be glorious for England, if those of Sir Joshua Reynolds possessed the same advantage.

Josepin, died in 1640. 1 p. (916) Neapolitan school.

* *JULEO ROMANO*, (Pippi), b. 1492, d. 1546. 6 p. from 917 to 922. Roman school. This great artist was the most celebrated of the pupils of Raphael, and imbibed all his master's energy. He gave a new direction to the School of Mantua. As a designer, he commands the whole mechanism of the human body; Vasars prefers his drawings to his pictures. Some have objected with reason, to the character of his physiognomies, that they are often dismal without being terrible. Brick lights, violet demi-tints, and black shades, compose, in general, the raw opaque tone of his oil pictures. The style of his draperies is classic, but the management of the folds often mannered; the hair and head-dresses of his women are always fanciful and luxurious, but not always arranged with sufficient taste.

Lanfranc, b. 1581, d. 1647. 4 p.—
(923 to 926). Parma School.—A good
painter.

Lauri (Filippo), b. 1623, d. 1694. 1 p.
(927). Roman school.

**LEONARDO DA VINCI*, b. 1452, d. 1519.
9 p. (from 928 to 936). Florentine
school.—An illustrious painter, and a man
of universal genius. Dr. Hunter said, af-
ter inspecting the drawings of Vinci, that
he was the best anatomist of his day, in the
world:—painter, poet, sculptor, anat-
omist, architect, engineer, chemist, mecha-
nist, musician, philosopher, and some-
times empiric. We owe to him *chiara-
oscuro* with all its magic, but character
was his principal study. His line was
free from meagreness, and his forms pre-
sented beauties. The strength of his con-
ception lay in the delineation of male
heads. Remark particularly No. 930, the
portrait of *Mona Lisa*; 932, the *Holy Vir-
gin* on the knees of *St. Ann*; and 933,
Jesus supported by an *Angel*.

Lippi, b. 1400, d. 1469. 1 p. (937).
Florence school.

Lotto (Venetian School), flourished from
1513 to 1554. 1 p. (938).

Lovini (Milanese school), lived in 1530 and 2 p. (939 and 940).

Lucatelli, 1 p. (941). A Roman.

Luti, b, 1666, d. 1724. 1 p. (942).—Florentine school.

Manfredi (Roman school), died young under the Pontificate of Paul V. 3 p. (943 to 945).

Mantegna (School of Mantua), b. 1430, d. 1506. 4 p. (946 to 949).

Maratta, b. 1625, d. 1713. 4 p. (950 to 953). Roman School.

Mastelletta (Bologna school), b. 1575, d. 1655. 1 p. (954).

Mazzolini (Ferrara school), b. 1481, d. 1530. 1 p. (955).

Mola (Bologna school); b. 1612, d. 1668. 7 p. (956 to 962). An eminent painter. He was an excellent colourist—abundant taste may be remarked in all his pictures.

* *MURILLO* (*Esteban*), Spanish school. b. 1618, d. 1682. 5 p. (963 to 967). One of the most pleasing painters Spain ever produced. He studied and copied the works of Titian, Rubens, and Vandyke. The style of Murillo is his own: he was eminently successful in painting the amiable

and tender sentiments, which are expressed by the silent action of the human features.

Mutien (Roman school), b. 1528, d. 1592. 2 p. (968 and 969).

Orcagna or *Orgagna* (Florentine sch.) b. 1320, d. 1389. 1 p. (970). He was likewise an architect, and architecture owes him some improvements.

Orizzonte (Van Bloemen), b. 1656, d. 1749. 1 p. (971) Though born at Antwerp, he is generally placed among the painters of the Roman school. See Bloemen of the Flemish School.

Palme le Vieux (Palma), 4 p. (972 to 975). Venetian school.

Pannini (Roman school), b. 1691, d. 1764. 7 p. (976 to 982).

* *PARMESAN* (Francesco Mazzuola), b. 1503, d. 1540. 4 p. (from 983 to 986.) Parma school.—*Parmegiano*, or the *Parmesan*, was an able painter, who principally studied after Corregio. The ruling features of *Parmegiano*'s style are elegance of form, grace, and countenance, contrast in attitude, enchanting *chiaro-scuro*, and blandishment of colour: when these are pure in his pictures (but they are not al-

ways so), he is inimitable. The Parmesan was a learned designer, and his taste was exquisite.

Passignano (Florentine school), b. 1560, d. 1638. 1 p. (987).

* PAUL VERONESE (Paolo Caliari), b. 1530, d. 1588. 10 p. (from 988 to 997). One of the greatest painters of the Venetian school. The woman stretching her hand to a child frightened by a dog, (No. 988) is admirable. The GUIDO said of this artist, that, "if he had to choose among all the painters, it was Paul Veronese that he should wish to be;—that all the others were men of *art*, but that in Paul alone, *nature* appeared in all her charms."—What a panegyric!

Pellegrini, b. 1675, d. 1741. 1 p. (998). Venetian school.

* PERUGINO (Pietro Vannucci), b. 1446, d. 1524. 1 p. (999). A celebrated painter of the Roman school, and master of Raphael. His touch was light, and his pictures highly finished, but his manner was stiff, and his outline not always correct: notwithstanding these defects, he was, upon the whole, a great painter.

Peruzzi (Sienna school), b. 1481, d. 1536. 1 p. (1000). A good painter and a good architect.

Pesarese (Bologna school), b. 1612, d. 1648. 1 p. (1001.)

Pesellino (Florentine school), b. 1426, d. 1487. 1 p. (1002.)

Piero (called Cosimo Roselli), b. 1441, d. 1521. 1 p. (1003).

Pietro di Cortona, b. 1596, d. 1669. 6 p. (from 1004 to 1009). Equally claimed by the schools of Rome and Florence. A painter of transcendent merit. His invention, disposition, and tone of colouring, were equal to the performances of the best masters. His figures are admirably grouped, his distribution is elegant, and the *chiaro-scuro* is judiciously observed. Nothing can be more grand than his ornaments; and where landscape is introduced, it is designed in a superior taste.— Throughout his compositions, there appears uncommon grace. Take him all in all, notwithstanding some occasional defects, he was the most agreeable mannerist that ever existed.

Pinturicchio (Roman school), b. 1454, d. 1513. 2 p. (1010 and 1011).

Polidoro Caldara (Roman school), b. 1495, d. 1543. 1 p. (1012).

Pontormo (Florentine school), b. 1493, d. 1558. 2 p. (1013 and 1014). A great colourist and a good portrait painter; he invented with facility; his manner was grand, but very harsh.

* *PRIMATICCIO* (Bolognaschool), b. 1490, d. 1570. 2 p. (1015 and 1016). An eminent painter. His oil pictures are of the utmost rarity, even at Bologna. He had very great talents: he contributed much to ornamenting the palace of Fontainebleau; and the king, to recompense him, gave him the rich Abbey of St. Martin, at Troyes.

Procaccini, b. 1548, d. 1626. 1 p. (1017). — The Bologna and Milanese Schools both reclaim him.

Raffaellino del Garbo, (Florentine School), b. 1466, d. 1524. 1 p. (1018).

Raffaello (Sanzio or di Santi), b. 1483, d. 1520. 13 p. (from 1019 to 1031). — The first ornament of the Roman school. Raphael has long been, and is still, considered as the prince of painters. His biographer with truth observes, that he was the most illustrious painter of his age; and

for any data we have to the contrary, perhaps the most eminent that ever lived at any period in the world. All his pictures merit admiration, and even a sort of veneration;—but, we particularly recommend the following to the attention of the traveller:—No. 1028, the Holy Family, called *la Sainte Famille aux Anges*;—No. 1027, another Holy Family, called *la Belle Jardinière*; No. 1029, the Infant Jesus sleeping; and No. 1024, Saint Michael.

Ricci (Venetian school), b. 1660, d. 1734, 1 p. (1032). Ricci was a painter of genius, and a good colourist, though somewhat dark; his touching was light, and ordonnance good.

Romanelli, b. 1617, d. 1662, 2 p.—(1033 and 1034). Roman school.

Rosselli (Florentine school), b. 1578, d. 1650. 1 p. (1035).

Rosso, d. 1541. 1 p. (1036).

Sabbatini (Andrea), b. 1480, d. 1545. 1 p. (1037). Neapolitan school.

Sabbatini (Lorenzo, called Lorenzino da Bologna). 1 p. (1038). Bologna school.

Sacchi di Pavia, 1 p. (1039). Painter of the 15th century of the Milanese school.

* *Salvator Rosa*, b. 1615, d. 1673. 5 p. (from 1040 to 1044). This great painter of the Neapolitan school, is universally known and admired. In landscape, he was truly a genius. The Witch of Endor raising the Ghost of Samuel (No. 1041), is admirable.

Salviati (Florentine school), b. 1510, d. 1563. 1 p. (1045). A good painter; he was gracious, but he was a mannerist, and his outline is rather stiff.

Sasso Ferrato, b. 1605, d. 1689. 2 p. (1046 and 1047).

Schiavone (Andrea Medula), b. 1522, d. 1582. 1 p. (1048). Venetian school. This painter is considered as one of the greatest colourists of the Venetian school; but his manner was rather harsh, and he was not sufficiently correct; his draperies are much esteemed; his attitudes are well chosen; his heads of women are admirable.

Schidone of Modena (Parma school), died young in 1615. 3 p. (1049 to 1051). His style was elegant, and his touching admirable; though not extremely correct, he was very graceful, and finished exquisitely.

sitely; he had a warmth of pencil not often met with.

* *Sebastian del Piombo*, b. 1485, d. 1547. 2 p. (1052 and 1053). Of the Venetian school. A good painter; his portraits were universally admired, for the strength of the resemblance, and the sweetness and fullness of the style; which made them frequently be mistaken for the works of Giorgione.

* *Servandoni* (Roman school), born at Florence in 1695, d. 1766. 1 p. (1054). He was the architect of the beautiful portal of the church of St. Sulpice, at Paris, and some of the most beautiful parts of the interior.

Solari or *del Gobbo*, lived in 1530. 2 p. (1055 and 1056). Milanese school.

Solimene (called l'Abbate Ciccio), born 1657, d. 1747. 2 p. (1057 and 1058).—Neapolitan school. A most extraordinary artist—he was eminent in every branch of painting, both in water-colours and in oil: history, portrait painting, landscape, animals, flowers, fruit, perspective; and architecture. He was correct and gracious—his colouring was both vigorous and agreeable—he followed nature with-

out any servile imitation of the antique—his taste was exquisite—his compositions rich—his manner was expeditious. This artist was likewise a poet.

Spada, b. 1576, d. 1622. 2 p. (1059 and 1060). A good painter of the Bologna school.

Strozzi or *Strozza*, called also *il Capucino*, because he had been a Capucin Friar. (School of Genoa), b. 1581, d. 1644. 2 p. (1061 and 1062).

Tiarini (Bologna school), b. 1577; d. 1668. 1 p. (1063).

Tinti (School of Parma), lived in 1590. 1 p. (1064).

***TINTORET** (Jacobo Robusti, called the) b. 1512, d. 1594. 6 p. (from 1065 to 1070). A very great painter of the Venetian school: in his touch, if he was ever equalled, he certainly has never been surpassed.

***TITIAN** (Tiziano Vecellio), b. 1477, d. 1576. 21 p. (from 1071 to 1091). This super-eminent painter of the Venetian school, was the great master of colour: to no colourist, before or after him, did Nature unveil herself with that dignified familiarity in which she appeared before

Titian. Christ crowned with Thorns, (No. 1081), cannot be too much admired. The Entombment of Christ (No. 1083), is without a rival; and the Pilgrims of Emmaus (No. 1084), is a splendid performance: there are likewise many excellent portraits.

Torbido, called *il Moro*, lived in the 16th century. 1 p. (1092). Venetian school.

Trevisani (Venetian school), b. 1656, d. 1746. 2 p. (1093 and 1094).

Uggione (School of Milan), died 1530. 1 p. (1095).

Vaccaro (Neapolitan school), b. 1598, d. 1670. 1 p. (1096).

Vanni (School of Sienna), b. 1565, d. 1610. 3 p. (1097 to 1099).

Vasari (Florentine school), b. 1512, d. 1574. 1 p. (1100). He wrote the lives of all the Italian artists, from the revival of the fine arts to his time; a work justly esteemed. But he displayed too great a partiality for the Florentine school.

Velasquez, b. 1599, d. 1660. 1 p. — (1101). A good painter of the Spanish school.

Besides the Pictures of the Grand Gallery, there are others, belonging to the Museum, placed in the grand Exhibition Saloon at the entrance of the grand Gallery: these pictures are numbered from 1 to 33, and many of them merit particular attention.

The four first are of the Italian Schools, of one by *Alberti*, called also *Bronzias*, a Florentine painter of great merit; one by the School of *Guerchino*; and one of *la Porta*, representing Adam and Eve driven out of Paradise;—but the picture No. 4, by Paul Veronese, is admirable—it represents the Wedding of Cana: the Holy Virgin, seated by the side of Jesus Christ, having pronounced the words “There is no wine,” is eagerly listening to hear the orders which he may give. The guests at table are illustrious personages of Veronese’s time: the bride is Eleonora of Austria, sister of Charles V. and wife of Francis I. King of France; opposite to her, is Queen Mary of England.—Francis I., Charles V., and the Grand Turk are likewise there, and many other known personages. A large group of Musicians displays the portraits of all the celebrated

Artists of Venice—Paul Veronese himself appears habited in white, and playing on the violencello.

The pictures numbered 5, 6, and 7, are of the German and Flemish schools : the first by *Holbein*, the second by *Rubens*, and the last by *Thulden*, a painter of merit, and a pupil of Rubens ;—he painted entirely in the style of the Flemish school, consequently his pictures are somewhat heavy.

The pictures from No. 8 to No. 33, are of the French School—the nine first are by *Le Brun*, and are all highly worthy of attention, particularly 15, 16, and 17, representing the Battle of Arbella, the Defeat of Porus, and the Entrance of Alexander into Babylon. No 18 is a Court Ball, by *Clouet*, representing Henry III. and Henry IV. of France, Catherine of Medicis, etc. No. 19 is a picture by *Desportes*. No. 20, by *Drouais*, deserves to be noticed ; the subject is Marius at Minturne, in Campania. Nos. 21, 22, 23, and 24, are four pictures by *Jouvenet*, a painter of merit of the French School ;—25 and 26 by *Mignard*, a good painter ;—27 is by *Parrocel*, sen. and represents the

passage of the Rhine in the presence of Louis XIV. ;—28 is a picture by *Pugellet jun.* ;—29 and 30, are two excellent pictures by the celebrated *Vernet* ;—No. 31 is the picture of the Hermit, by *Vien*, who died a senator, aged 93, eight years ago : He was the master of the *modern French School*. This painter substituted a classic taste to the degenerated bad taste of the reign of Louis XV. : the celebrated *DAVID* was his pupil. Nos. 32 and 33, are two pictures by *Simon Vouet*.

MUSEUM OF ANTIQUITIES.

Notwithstanding the many irreparable losses sustained by the Museum when the Allies entered the second time into Paris, it is still composed of a very valuable collection of Antiques, arranged in the best order, and in the most magnificent suite of Halls or Saloons, expressly appropriated for them, and for those that are no longer there. The Collection consists of 355

Statues, Basso-Relievos, and other Pieces of Antique Sculpture.

The entrance into the splendid Halls that form the Gallery of the Antiques, is on the left of the stairs that lead to the Gallery of Paintings. They are eight in number, each bearing an appropriate name.

First, is the VESTIBULE; its ceiling, painted by Barthelemy, represents the origin of Sculpture, when the first statue was fashioned by Prometheus, and animated by Minerva.

The four medallions, in basso-relievo, allude to the four principal Schools of Statuary—EGYPT, GREECE, ITALY, and FRANCE. FRANCE points out the *Milo* of Pujel; ITALY the *Moses* of Michael Angelo: these two were executed by M. Lorta; EGYPT shewing the colossal statue of *Merunon*, and GREECE the *Pythian Apollo*, are by Mr. Lange. Two columns of marble of Carrara, surmounted by two small statues of Cybele, in a sitting posture, are placed on each side of the door.

1. A Province conquered: a colossal bust.

2. Gordian the Pious, in a warlike habit; a half length. (*Monumenti Gabinia*)

The small altar which serves as a pedestal to this fragment, was consecrated to Isis by Astragalus, the guardian of her temple.

3. Bacchus and Ariadné, basso-relievo.

4. Domitian, colossal bust. The busts of Domitian are very scarce, the Senate having ordered that his statues should be destroyed.

5. *Alexander Severus*, colossal bust. The drapery that covers his cuirass is of an excellent style.

6. Barbarian Prisoners, statues. The style of these statues shews that they are the portraits of some Barbarian Princes who swelled the pageantry of the triumph of a Roman Emperor of the 3d century.

7. *Lucius Verus*, a colossal bust.

8. Antoninus Pius, a colossal bust. The Emperor is in the same costume as his adopted son.

9. Jupiter Serapis, colossal head.

10. Trajan, a colossal head.

11. Esculapius, a colossal bust.

12. Phædra and Hippolytus, basso-relievo. This belonged formerly to a se-

funerary monument; the fable of Hippolytus is represented in two acts.

13. Bacchus, a colossal bust.

14. A Vase in the form of a crater, ornamented with masks of Silenus, and Fauns and other subjects, all of an excellent execution. This vase is remarkable for the delicacy and the richness of its sculpture, and likewise for having been perfectly preserved.

Portal leading into the Hall of the Emperors.

The medallions under the portal, in basso-relievo by Chaudet, represent the Union of the three branches of Design under allegorical figures of three women.

Four Ionic columns of rose-coloured oriental granite are placed on each side of the portal.

15. The Sauroctonus (killing of lizards). This statue, and a great many other antiques of this Museum, form a part of the celebrated collection of the *Villa Borghese*. The whole of this immense collection is now in the Museum, for which reason principally it is still,

taking it all in all, the first museum of antiques in the world.

Besides the Borghese collection, this Museum contains many *new* acquisitions from the *Villa Albani*, and other Roman collections; Versailles, Fontainebleau, and other royal palaces, have likewise contributed to enrich the present Museum.

16. Female Dancers, basso-relievo.

17. Offerings, basso-relievo.

18. The Genius of Eternal Repose. Statue.

Hall of the Roman Emperors.

The ceiling was painted by Meynier; it represents the earth receiving from the Emperors Adrian and Justinian a Code of Laws, dictated by *Nature*, *Wisdom*, and *Justice*. In two tablets imitating bronze by the same artist, Trajan is seen planning the Roman roads, and erecting the aqueducts. The basso-relievo, by Roland, represents Marcus-Aurelius making peace with the Marcomans. The basso-relievos at the angles, represent the Eridanus, the Tiber, the Nile, and the Rhine; the first by Mr. Gois, jun., the second by M.

laise, the third by Mr. Bridan, jun., and the fourth by Mr. Lesueur.

Two columns are placed at the entrance of the hall: the first, of oriental marble, called *peacock blossom*, and the second, of veined alabaster; they are surmounted by two busts in bronze; before the windows are placed two fluted columns of porphyry, remarkable for their basements and capitals of the Ionic order; the one supports the statue of Esculapius, and the other, that of Juno.

19. A Demi-God, bust in bronze. It is placed on a cippus of Parian marble. which belonged formerly to the tomb of Titus-Flavius-Cerialis.

20. Marcus-Aurelius, statue in a military costume.

21. Barbarian Prisoner, statue.

22. Claudius-Drusus, a head in bronze.

23. Vespasian, head in bronze.

24. Titus, statue; the *ocreae*, or leg armours, are remarkable.

25. Claudius Drusus. A bust placed on a triangular altar, consecrated to Cybele in the year 305, for a sacrifice called *Macrobolus*.

26. Nero, a statue representing the monster as conqueror at the Grecian games. This figure, almost naked (the heroic costume), is very remarkable, because it represents the known features of Nero, although enobled by the artist.

The basso-relievo represents Cupid drawn in a car by two dromedaries.

27. Trajan, statue, discovered in 1791. *Monumenti Gabini*, No. 19.

28. Claudius, a bust in bronze. The pedestal of his bust is the Cippus of *Coruncanius Oricula*, Tribune of the 21st Legion, who was surnamed the *Rapacious*.

29. Caligula, statue.

30. Two Rhytons, or drinking horns. A curious specimen of antique sculpture.

31. Spain, a colossal head.

32. Large basso-relievo, representing a Religious Ceremony performed before the temple of Jupiter Capitolinus.

33. Trajan, statue. The cuirass of the Emperor is exquisitely wrought; the basso-relievo of the pedestal represents the Genius of Hunting.

34. Titus, bust in bronze. It is

ed on the tomb of the wife and children of Aulus Fabius Pothinus. (See the Museum of Veronensis, p. 253, No. 7.) The basso-relievo, below the niche, represents a man on a couch, having before him a round table on three feet. (*Meusa Tri-*
mus.)

Hall of the Seasons.

The ceiling was painted by Romanelli, during the minority of Louis XIV. It represents the four Seasons, one in each angle; the other subjects are taken from the Heathen Mythology, and relate to Apollo and Diana: they are appropriate allegories to the Seasons.

35. Venus Genitrix, statue in Parian marble.

36. Commodus, a bust. The countenance of this unworthy son of Marcus-Aurelius is expressive of his vices.

Before the window, is placed a basso-relievo belonging formerly to a Sarcophagus; Genii, Wreaths, and Masks are sculptured upon it; and in the midst is the

bust of a woman, with her head dressed in the fashion of the 3d century.

37. A Combatant wounded, statue.— The *pose* of this figure is remarkable.

38. A young Hercules, bust. The son of Alcmena is represented beardless.

39. Antinous, a bust.

40. Plautilla. This authentic portrait of the wife of Caracalla is perfectly executed, and perfectly preserved.

41. Bacchante, statue. The inscription incrustated in the pedestal belonged to another monument.

42. Eneas, bust.

43. An Egyptian God, alabaster statue. The Egyptian monuments sculptured in alabaster are very scarce. This statue seems to have belonged to a temple of Orus, placed perhaps in the town called by the geographers the Alabaster Town. The Egyptians always sculptured the God of Night on *white* stones. The seat is ornamented with hieroglyphics.

The three basso-relievos incrustated in the pedestal, represent—1. Two *Gemii* wrestling. 2. Countrymen changing habitation. 3. A representation of *Sleep* carrying poppies. This last basso-relievo

ornamented the tomb of Claudia Tabulla. (Vide *Gruter*, p. 165, No. 12.)

44. Venus of Gnide. The antique head of the goddess is divinely beautiful, and belonged to a repetition of the Venus, the famous masterpiece of sculpture of Praxiteles.

45. Euterpe, the Muse. Statue remarkable for the unusual arrangement of the drapery.

46. Bacchant, a bust.

Before the window, is placed a basso-relievo which belonged formerly to a sarcophagus of a young Roman. The carrying off of Ganymede, represented below the medaillon containing the portrait of the deceased, alludes to his premature death. The rivers personified are the Scamander and the Simois.

47. A Muse, bust.

48. Euripides, statue.

The marble slab placed beyond the seat on which this statue is placed, augments considerably its value. The catalogue of his plays is engraved upon it. The plinth bears the name of Euripides. *Winckelman* (*Monum. Ined.* No. 168.)

49. Portrait of a woman unknown — Bust.

50. A Goddess. Bust of a style *grandiour*.

51. Caracalla, bust. The ferocious look of this imperial monster, is perfectly similar to that transmitted by the medals: he wished to appear terrible. His head leans to the left, because he had the affectation to mimick Alexander, in that respect, and probably in no other.

52. Seat of a Bath. The ornaments are finely executed. The three figures which ornament the pedestal of the seat, are probably Achilles, Patroclus his friend, and Automedan his chariot driver.

53. Dedalus and Pasiphæ. Basso-relievo. The fable is represented in three acts: Vide *Monum. Ined.* No. 93.

54. Vitellius, bust. Perhaps this bust is not antique, and was executed by some excellent sculptor of the 16th century.

55. A Nymph. A fine statue in Parian marble.

56. Bacchus, a statue.

57. The Nêreides. A sarcophagus. — The basso-relievos are fine pieces of sculpture, and represent four Nereides seated

upon tritons and sea-monsters, carrying across the ocean to the Fortunate Islands, the abode of the happy *Genii*, symbols of human souls.

58. Julia, the daughter of Augustus, represented as Ceres. Statue.

59. Mithras. Basso-relievo. This Mithratic monument is the most considerable of all those concerning oriental superstitions, and that have braved the hand of time.

This basso-relievo, described in many works, and very remarkable on account of its inscriptions, was consecrated at Rome in the subterranean road which opened the passage from the Campus Martis, through the mountain of the Capitol, to the Forum.

60. Papsen. A Bust.

61. Urn of Porphyry.

62. Panathenus. Basso-relievo.

63. Eliagabalus. Bust. The authenticity of this bust is proved by medals.

64. Hygea. A Statue. The Goddess of Health, and daughter of Esculapius.

Hall of Peace.

The paintings of the ceiling represent.

Minerva surrounded with allegorical figures of Sciences, Arts, and Commerce ; Peace setting fire to a pile of arms ; the Goddess of Agriculture encouraging rural labour. This hall is likewise decorated by eight columns of antique pillars of granite ; they are of the Composite Order very beautiful, and formerly ornamented the nave of the church of Aix-la-Chapelle.

65. A Candelabrum, in marble. The form is extremely elegant, and the leaves that entwine it well executed.

66. Jupiter, a statue.

67. Hercules, *Hermes*.

68. Bacchus (Indian), *Hermes*.

69. Posidonius the philosopher ; a statue. He is represented in the act of speaking. It is certainly not Belisarius as some ignorant persons have imagined.

70. Candelabrum.

71. Ditto.

72. Demosthenes, a statue.

73. Mercury Enagonios, *Hermes*.

74. Alcibiades, *Hermes*. This head though unfinished, clearly shew the features of Alcibiades.

75. Trajan, a statue. The head is com-

mainly that of Trajan, but it belonged to another statue.

76. Candelabrum.

Hall of the Romans.

The ceiling of this hall was painted by Romanelli, and represents *History* and *Poetry* celebrating the exploits of belligerent Rome. Four other pictures round the ceiling, represent subjects taken from Roman history. 1. The Deputies of the Senate offering the purple to Cincinnatus. 2. The Rape of the Sabines. 3. The courage of Mutius Scævola; and 4, the continence of Scipio.

77. Geta. A bust perfectly preserved, and well executed; the busts of this Emperor are very scarce, because his brother and his murderer, Caracalla, did all he could to obliterate every trace of his memory.

78. Inopus, a fragment well executed.

79. Septimus Severus, a good bust well preserved. The drapery that covers the shoulders represents what the Romans called *loena*.

80. Augustus, a statue.

81. A Roman unknown—bust.

82. Rome, a statue. The Eternal City, personified, is armed with an *egis*, and seated on a rock, the symbol of the Tarpeian Rock. This statue is of Porphyry; the arms and the head have been restored, and are of bronze gilt. The three basso-relievos that ornament the pedestal of this statue, represent—1. two Genii of Hercules; 2. two other Genii round a sun-dial; 3. a Roman with the *toga*, preceded by Valour, the VIRTUE of the ancients personified.

Behind the statue of Rome is placed the Funeral Urn of a young man named Speratus. The pedestal of this urn is the cippus of Sulpicius Bassus. Vide Gruter, p. 307, No. 4.

83. An unknown Roman Personage, bust. This Roman, of the age of the Antonins, is clothed with the *toga virilis* over which is the *laena*. This bust is exquisitely finished.

84. Caninus, statue. The inscription incrustated in the pedestal belonged to the tomb of *Maria Rufina*, a child 4 months old, of an illustrious birth.

85. Septimus Severus, bust. The Emperor is in a military dress.

86. An Imperial Statue, a fragment.— This trunk of a statue is exquisitely sculptured : it is placed on the sepulchral cippus of two brothers, *Attius Venustus* and *Abudius Selencus*. Vide Muratori, page 1305, No. 13.

87. Septimus Severus, bust. It is superior to the bust No. 85.

88. Tiberius, statue. This tyrant is represented cloathed with the *toga* :—he holds in his left hand the sceptre, the *sceptuem* of the Emperors. The drapery is admirably executed. This statue was found in the Island of Capri, immortalised by the infamous debauchery of this Emperor. The head is a perfect resemblance. The inscription has been published by Reinesius, c. l. xiii. No. 64.

89. Augustus, statue. The inscription on the pedestal belonged to a monument erected by Julius Hermes, and published by Gruter, p. 194, No. 9.

90. Faustina the mother, and wife of Antoninus Pius; bust. This bust is finely executed, and perfectly preserved.

91. Rome, a colossal bust. The bas-

so-relievos on the cylindrical altar which supports this bust, represent a festival of Bacchants.

92. Faustina, the daughter of Antoninus Pius, and the wife of Marcus Aurelius. She is in the costume of the goddess Pudicitia.

93. Julia, wife of Septimius Severus, statue. She was the wife of the Emperor Septimius Severus, and the mother of *Caracalla*; her head is covered with the *palla*, which fall below her knees. In the pedestal is incrusted the sepulchral inscription of *Sempronius Vitalis*, published by Fabretti, c. iv. No. 40.

94. Plautilla, bust.

95. Thetis or Venus. Winckelman thinks this statue represents Thetis; this goddess is placed on the deck of a ship, and has under her feet a sea-horse. The ancients, and particularly Horace, considered Venus as the protectress of navigators. The emblems seem to characterise Venus *Euplea*, the goddess of fortunate sea voyages.

The basso-relievo on the pedestal represents Bacchus in his character of Dionysius Pagon, going to sit down to a feast.

prepared for him by Icarius and his daughter.

96. Mithras, statue, *basso-relievo*.

97. Lucilla, bust. This Empress was the daughter of Marcus Aurelius, and the wife of Lucius Verus. This bust is finely sculptured.

98. The Goddess of Modesty, *Pudicitia*, statue. It was long considered as the statue of a vestal, but it is certainly the Goddess PUDICITIA. This statue was formerly in the Gallery of Versailles. The inscription on the pedestal belonged to the same tomb as that noticed No 102.

99. Julia Mammea, bust. The mother of Alexander Severus.

100. Antinous, a colossal bust. This antique head of the favourite of Adrian is admirably executed, and perfectly preserved. An engraving of this precious bust has been published by Winckelman.

The cylindrical altar was formerly placed on the tomb of Lucius Vestiarus Trophinus.

101. Matidia. This bust, exquisitely executed, represents Matidia, the niece of Trajan, and the mother-in-law of Ad-

rian. It was formerly in the *Garde-Meuble*.

Hall of the Centaur.

The paintings in fresco, of the ceiling, by Romanelli, represent the VIRTUES and their GENII; and as this apartment was intended for Queen Ann of Austria, the same artist has painted on the tympan the Jewish Heroines Esther and Judith.

This hall having been since enlarged, other paintings have been added;—the French *Hercules*, symbol of strength, is by Mr. Hennequin; *Study* and *Fame* are by Mr. Peyron; *Victory* and the *Genii* of the Arts, by Mr. le Thiede; two *Genii*, one of which holds the crown of immortality, were executed by Mr. Guerin; two other *Genii*, in the opposite compartments, were painted by Mr. Prudhen.

Four columns of granite, eleven feet high, and supporting busts, are placed before the division which separates the different piers of this hall.

102. A Roman, statue. This statue is entire, and well executed. The sepulchral inscription on the pedestal is that of

Aurelius Anatellonius, the freedman of an Emperor. See Gruter, p. 608, No. 3. See likewise the statue No. 98.

103. A Heroine, bust. This head is of a grand style, she appears afflicted, and lifting up her eyes mournfully towards heaven. It is doubtful whether it be the portrait of Niobe or Diana, Andromache or Dejanira, or some other heroine belonging to Mythology, of whom Hesiodé has recounted the adventures and the misfortunes.

104. Alexander the Great, *Hermes*. The Greek inscription contains the name of *Alexander the Macedonian, Son of Philip*. This *Hermes*, of Pentilique marble, of which the superficies has been corroded by the all-destroying hand of time, is the most authentic portrait of Alexander handed down to us. The neck leans a very little towards the left shoulder; this was the favourite attitude of this devastating conqueror. This monument was discovered at Tivoli in 1779, and given to the Museum by the Chevalier Azarra. It is engraved in the Greek orthography, No. 39.

105. Apollo, a colossal bust.

106. Centaur, a group. This was executed during the reign of Adrian; it was probably executed by Aristeas and Papias, natives of Aphrodisias in Coria.

107. Apollo, a colossal bust. An excellent representation.

108. Diana, a colossal bust. The different parts of this bust are of a fine style.

Before the window is placed the sepulchral bust of *Bæbius Felix*; the inscription is in the *Treasure of Gruter*, p. 763, No. 3. This *cippus* is surmounted by the cinerary urn of *Lovania Cypara*.

109. Marcus Aurelius, a colossal bust.

110. Epicurus and Metrodorus,—*Hermes*. This *hermes*, with two heads, is the portrait of Epicurus, and of his friend Metrodorus, of Lampsacus. The Epicureans solemnised the 20th of every month to the memory of these two philosophers. A similar *hermes* found at Rome, with their names, proves the authenticity of these portraits.

111. Lucius Verus, a colossal bust.—The portrait of this prince, who was extremely vain of his fine person, is a

masterpiece of taste, and exquisitely wrought.

112. Germanicus, statue. This valuable antique statue, and the following, was discovered in 1792, among the ruins of the Basilica of Gabris. See *Monumentum Gabini*; No. 7 and 5.

In the pedestal is incrusted the sepulchral inscription of *Calais*, freedman of Aponnus, published by Opon-Miscellanea, Sect. vi.

113. Claudius, statue. Not so well sculptured as the preceding. On the pedestal is incrusted the sepulchral inscription *Ungonius Diadumenus*.

114. Septimus Severus, bust. The Emperor is cloathed with the imperial chlamidus, called the paludamentum.

115. Achilles, statue. The young hero is quite naked, and has a ring, or *episphyrion*, on his right leg. It is presumed that it was placed there as a defensive armour, because he was vulnerable only there. The beauty of the head, and the martial air of this hero, perfectly bespeak the son of Thetis; it is probable that this statue is an *antique* imitation of

the celebrated statue in bronze of Achilles, by Alcanemes.

116. Lucius Verus, bust. This antique is equally remarkable by the excellence of its execution, and its perfect preservation.

116 (*bis*). Fawns, statues. •

117. Marcus Aurelius. This bust is in every respect equal to that of Lucius Verus, No. 116.

118. Bacchus in a standing posture, a statue. On his forehead is the diadem, invented by him, and he is crowned with ivy. This statue, in Pentilique marble, was brought from Versailles.

119. Lucius Verus. This portrait, as admirable as the busts No. 111 and No. 116, was discovered at the same time, and in the same place, in the farm of *Acqua Traversa*, three miles from Rome, where Lucius Verus had a country-house.

120. Sixtus Pompeius, statue. This statue, found near *Monte-Porzio*, not far from Tusarlum, was sculptured in marble of Paros by *Ophelius*, the son of Anstonidus. This artist has engraved his name behind the shield which supports the figure.

121. Candelabrum. It probably supported a large lamp in the avenue of some sacred place. It was found in the neighbourhood of Naples, and is described in the 7th volume of the *Museo Pio Elementaro*.

*Under the Arcade leading to the Hall of
DIANA.*

122. Bacchus, a statue.

123. Venus coming out of the water, a statue.

Hall of DIANA.

Four columns of oriental rose-coloured granite, twelve feet high, ornament the niche of the *Diana*, and of the arcade at the entrance.

124. Bacchus. This statue, one of the finest we possess of Bacchus, is sculptured in a marble of Greece, called at Rome *greco duro*.

The basso-relievo incrusted in the pedestal, commemorates a victory obtained by an Athenian tribe, in a solemn contest between the chorus-singers, during the

celebration of the festivals of Apollo and of Bacchus, at Athens. Victory is seen pouring out the libation wine on a patera presented to him by one of the chorus-singers, in the character of an Apollo.

125. The Throne of Saturn, a basso-relievo. On the footstool (*Suppedaneum*) is placed a celestial globe, the emblem of time, of which Saturn was the god.

Before the window is placed a fine Head in porphyry, representing ROME, executed by some artist of the 16th century.

126. Commodus, a bust.

127. Thalia, the comic muse, a statue brought from Versailles.

The basso-relievo incrusted in the pedestal, represents a Sacrifice to Ariadne, the deified wife of Bacchus.

128. Caracalla, bust. This is a repetition of the bust No. 51.

128 (*bis*). The Emperor Philip the Elder.

129. Minerva, statue. She is cloathed with the double and large chlamyda called *duplax*, over her tunic—and, as was customary, fastened to the right shoulder.

130. An unknown Roman Personage, of the age of the Antonines, bust.

131. Nymphs, a group.. These nymphs are represented placing their wet clothes round a column to dry them.— This graceful group has often been imitated by different artists : it seems to have been intended to support a vase, or ornament a fountain.

132. A young Roman unknown.

133. Thalia, a statue. There exist many similar antique statues of this muse, remarkable by the ample drapery which envelops her.

The basso-relievo incrusted in the pedestal is a production of the old Greek school, and represents the combat of Apollo with Hercules, who has just been taking away the tripod of Delphos.

134. Commodus (young), bust. The hair and the drapery which cover the left shoulder are exquisitely executed.

Before the window is placed a modern Tripod, elegantly designed, and finely sculptured in red antique marble.

135. ROME. This capital of the old world is represented as an Amazon discovering her left breast in the manner of female warriors. Romulus and Remus are

sculptured on the helmet. This bust is of Parian marble.

135 *bis.* Venus, a statue. She has just stepped out of the bath. The famous statue known by the denomination of the Venus of the Capitol, represents her exactly in the same posture; the vase, and the drapery on which the feet are placed, are likewise similar.

The basso-relievo incrusted in the pedestal represents a *choragique* Victory, so called from the name given to those who defrayed the expenses of certain festivals.

136. Julia Paulla, the wife of the monster Eliagabalus, bust. This bust is well preserved.

137. Venus (Marine), group. This goddess is nearly in the same attitude as the Venus of Medicis and the Venus of the Capitol.

On the pedestal is a basso-relievo, on which Winckelman (*Monum Ined.* No. 120) thought that Philocletus was represented; but, it is more probable that it represents Themistocles or Cimon, the figure being placed opposite a statue of Victory; and the ornament of a ship,

which she holds in her hand, is evidently a symbol of a naval victory. The figure of Minerva, placed on a column entwined by a serpent, represents the *Minerva Poliada*: according to the superstitious belief of the Athenians, the preservation of their city was confided to an invisible serpent, who unceasingly watched over her.

138. Suovetaurilia, basso-relievo.— The Suovetaurilia were solemn sacrifices, where a swine (*sus*), a sheep (*ovis*), and a bull (*taurus*), were offered as victims—these three words, it seems, were the compounds of the word *Suovetaurilia*.— This basso-relievo represents a sacrifice of this kind; the two laurel trees perceived to the right, in the back ground, represent those that were planted before the palace of Augustus.

139. Diana the Huntress. The hind here represented having antlers, which females never have, it is evident that it was not a natural hind that this statue represents: it is, therefore, the hind of Cybele; this extraordinary hind, whose antlers were of gold, and feet of bronze, was consecrated to Diana. Hercules forced by the Destinies to obey, Eurysthus

was ordered to bring him the animal alive; the demi-god after having pursued it through twenty different countries, at last caught it in Arcadia, as it was crossing the river Ladon. Diana then appeared, and took from Hercules his prey; but, upon the earnest entreaties of the hero, she returned to him the fatal hind. It is probably this event that is represented by this statue.

This superb statue is in Parian marble, and was formerly in the Gallery of Versailles. It seems that it has been in France ever since the reign of Henry IV.

The pedestal is ornamented by three basso-relievos—the one in front, represents three cities personified, the sculpture is excellent; on the side towards the window, the basso-relievo represents two young women, one of which holds in her hand a musical instrument resembling much a modern guitar. The fragment on the opposite side represents a *Victory* kneeling, holding in her hand a candelabre, as if assisting at a triumphal sacrifice.

140. *Venus victorious, group.* The goddess, who by her charms has vanquished the god of war, holds in her hand the

sword of her lover, whilst Cupid, by her side, seems to try the helmet of the vanquished god.

The basso-relievo incrusted in the pedestal represents *Bacchus pagon*, leading the dance of the seasons: the style of this piece of sculpture is Etruscan.

141. Conclamation, basso-relievo.—The *Conclamation* was a funeral ceremony performed by the Romans, and consisted in the repeated calling, accompanied by several instruments, the dead.

This group is in marble of Carrara.

142. Messalina, group. The Empress Messalina is represented holding in her arms her infant son Britannicus, born the first year of her marriage with Claudius. The disposition of the drapery of the young Cæsar is similar to that of a Jupiter.

In allusion to his high birth, he is represented as an infant Jupiter. This group, in Pentilich marble, was brought from Versailles.

143. An unknown Head.

144. Venus, cloathed. This group, which represents the goddess of Love, highly interests artists and antiquarians, on account of the inscription, which bears

the name of *Praxiteles*. From this inscription, it is presumed to be an imitation of the famous Venus of Praxiteles, which was preferred by the Parians inhabiting the Hellespont to the Venus of Guido, by the same artist.

145. Perseus, son of Philip, bust. This head is exquisitely sculptured.

146. Lycian Apollo, statue. This statue of hard Greek marble was brought from Versailles.

147. Indian Bacchus, bust. This majestic head of Bacchus, without a beard, is very remarkable. It was brought from Versailles.

148. Venus of Troas, statue. This statue was probably sculptured by a pupil of Praxiteles, in the time of Alexander the Great.

149. Paris, bust. The lover of Helena has on his head the Phrygian cap, and his long and beautiful hair is curled nearly like that of women; an effeminate vanity which his brother Hector reproaches him with, in the Iliad.

150. Minerva, statue. This fine statue is in Parian marble, and was probably an imitation of some original statue by

Phidias, perhaps of the bronze *Minerva* called the Beautiful. This statue is remarkable for the majestic beauty of the head, the drapery, and the noble and severe style of sculpture.

151. *Omphalia*, bust. There can be no doubt that this statue represents the celebrated Queen of Lydia, whose charms so completely subdued Hercules, that the hero of heroes, in obedience to his beloved mistress, submitted to the effeminate task of spinning among her women.

152. *Venus*, or a *Nymph*, statue. The basso-relievo of the pedestal represents a fawn dancing with a panther.

153. *Agrippa*, bust. An admirable portrait. See *Monumenti Gabini*, No. 2.

154. *Lycian Apollo*, statue.

155. *Alexander Severus*, bust.

156. *Diana*, statue. The basso-relievo represents a Bacchant furious, and holding in her hands one of the objects of the dyonysiack mysteries.

157. *Demosthenes*, bust. One of the finest portraits of the prince of orators.

168. *Tranquillina*, the wife of *Gordian Pius*, and the daughter of *Mysitheus*, in the costume of *Ceres*.

169. Bacchus, statue. The basso-relievo incrusted in the pedestal was the ornament of a Grecian tomb: it represents a warrior, to whom a woman seems to offer to drink; this was one of the nuptial ceremonies of the ancients.

170. Female Dancers, basso-relievo. Above the arcade which leads into this hall, and above the recess in which Diana is placed, two large basso-relievos are incrusted in the tympan; these basso-relievos formerly belonged to the same sarcophagus. The one over the niche of Diana, represents the Council of the Greeks described in the 1st book of the Iliad, and the Quarrel of Agamemnon with Achilles. In the middle of this composition is seen Achilles retiring to his tent; behind him is Minerva, who has cooled his anger. The subject of the other basso-relievo is the ransom of the body of Hector: the unfortunate Priam is represented prostrated before Achilles, and bathing with his tears the hands of the man which were stained with the blood of his son, the first support of his throne and of his country.

171. Antique Fountain in the form of

a tripod. This monument was formerly at the entrance of the Museum of the Capitol.

Hall of the Candelabra.

The subject of the picture in the centre of the ceiling, painted by Mr. Prudhon, is taken from an hymn of Callimachus.—Diana implores Jupiter to permit her to remain a Virgin, and not submit her to the yoke of Hymen. The ornaments and basso-relievos which surround this picture are all relative to the history of this goddess:—Orestes and Iphigenia taking away the statue of Diana; Spartan Virgins performing dances in honour of the Goddess; Diana and her Nymphs asking Vulcan to give them arms necessary for hunting; Amazons celebrating by dances the foundation of Delphéa. The semi-circular pictures of the two tympana, represent Hercules obtaining from Diana the hind (see No. 139) with gold horns; and the same goddess restoring to Hyppolytus Aricia raised from the deadly Esculapius. The first of these pictures is by Mr. Garnier, the second by Mr. Mérimé.

Four columns of porphyry eight feet high, surmounted by bronze busts cast, after the antique, add to the beauty of this hall.

172 Candelabra. This candelabra is the largest which has been spared by the hand of time, and is besides very remarkable, both by the singularity of its form, and the variety and excellence of the sculpture with which it is adorned. The greater number of these emblems relate to Bacchus. Three figures of furies ornament the triangular foot of this fine specimen of antique sculpture.

173. Hercules, *hermes*. The hero is represented completely enveloped in the skin of the Nemean Lion.

174. Venus, bust. This head, sculptured in Parian marble, extremely beautiful and perfectly preserved, is an antique imitation of the Venus of the Capitol.

175. Triopian Inscriptions. These inscriptions in Greek verse had been placed by *Hérodias Atticus*, a celebrated personage in the age of the Antonines, at his country-seat near Rome, called *Triopium*—whence their present denomination. The subject of these inscriptions is the

Dedication of Triopium to the great Goddesses, and the consecration of a monument to the memory of *Regilla*, of whom he was the widower. These inscriptions have been the subject of several learned dissertations.

• 176. Antiope and her Sons. This excellent basso-relievo of a Grecian style, represents the reconciliation of Zethus with her brother Amphion, both the children of Antiope by Jupiter.

177. Diana the huntress, statue. The circular altar on which this statue is placed was consecrated to Diana *Lucifera*, or she Moon: the bust of the moon is sculptured on each side; below this bust is seen a colossal head of the Ocean characterised by the *chelæ* on his forehead. The bust of *Phosphorus*, emblem of the morning star, and that of *Hesperus*, an allegory of the evening star; these busts have for symbols two torches, that of the morning star is upright, and that of the evening star is turned downwards, and seems to extinguish itself in the Ocean.

178. The Greek Isis, bust. This beautiful head is of Parian marble; the grace of the physiognomy, the execution and

arrangement of the hair, and the perfect preservation of this antique, render it a very interesting monument.

179. A Dog. This dog, sculptured in marble of Luni, was found in the ruins of Gabia. Dogs have frequently barked on seeing it at the *villa Borghese*.

180. Pandora, basso-relievo. This ancient monument (see Winckelman *Monument. Ined.* No. 82) represents the first woman created (according to the Heathen Mythology). Vulcan, in obedience to the gods, is to be a companion to the animated statue, the work of Prometheus. On the basso-relievo are seen Juno and Venus accompanied by *Persuasion* or by one of the Graces, approaching the divine artist fabricating Pandora.

181. Pollux, statue. The basso-relievo represents the goddess of Concord.

182. Iphigenia in Tauride, basso-relievo. The daughter of Agamemnon is represented carrying away the statue of Diana, covered with a veil. Orestes, going to embark, is fighting against Troas; on the other side are seen the furies of Clytemnestra, who have not forgotten the

parricide Orestes, who faints away and falls into the arms of his friend Pylades.

183. The Moon (Luna) and Endymion. This beautiful sarcophagus, and the one numbered 189, were found at St. Medard, near Bordeaux, in 1805.

The tripod placed before the window is equally remarkable for its composition and the high finish of its execution. The emblems relate to the Delphian Apollo.

184. Venus Eustephanos, bust.

185. Athenian Inscriptions. These two large tables of Pentilique marble contain the names of the Athenian officers and soldiers killed in battle in Egypt, Cyprus, Phenici, etc. in the year 457 before the Christian Æra. These precious monuments are very celebrated in Greek Paleography; they are called the *marbles of Nointel*, because they were sent to Louis XIV. by the Marquis of Nointel, the French Ambassador at Constantinople, about the end of the 17th century. They have been published. They were formerly in the Assembly Room of the Academy of Inscriptions.

186. Victory, basso-relievo.

187. Wild Boar, statue. This wild boar is an antique copy of the famous wild boar of Florence, a modern copy of which is placed in the Tuileries.

188. Bacchus, bust.

189. March of Victims, basso-relievo.

189 (*bis*). Bacchus and Ariadne, ²sarcophagus. The sculpture of this monument is still more exquisite than that of the basso-relievo No. 183.

190. Marsyas, statue. This audacious satyr is punished for having dared to challenge Apollo on the flute. The execution of this statue is good, and it is in the highest perfection.

The basso-relievo encrusted in the pedestal represents the sepulchral monument of a Grecian and his wife, Antiochus and Zenodora; they are both represented, as are likewise their children.

191. Jupiter, basso-relievo. The fine execution of the figures deserves notice.

Hall of the Tyber.

This hall is decorated with eight columns of green marble of Italy, known by the name of sea-green and green of Italy.

They are about eleven feet high, and are surmounted by antique busts.

192. Esculapius, statue. The son of Apollo and Ceronis is represented with his serpent, emblem of health and of life.

193. Antinous represented as Hercules. Statue of marble of Luni, found near Tivoli.

194. Ceres, statue.

The basso-relievo above the niche represents the Moon and Endymion. At the foot of the niche is placed the funeral cippus of Vallius Allyppus, ornamented with his bust in the Greek costume.

195. Flora, called Clovis by the Greeks. The basso-relievo above the nich represents the work-shop of Vulcan;—the god seems to be finishing the shield of Eneas, presented by a Cyclops;—Cupid, who is watching the fabrication of his brother's armour, hides himself behind a door, and for amusement takes off the cap of one of the cyclops.

At the foot of the same niche is placed the sepulchral cippus of M. Ulpius Erasmus, who was probably under Trajan comptroller of the emperor's household.

196. A marble seat, consecrated to Bacchus.

197. Ceres, a statue. The goddess is represented holding in her left hand the torch the light in volcano of Mount Etna when she descended into the infernal regions to find out her daughter.

198. Altar of the twelve Gods. Upon it is an antique altar of a cylindrical form, ornamented with basso-relievos, is placed the upper part of another altar found at Gambia, and consecrated to the principal gods of the Greeks and of the Romans: their busts are sculptured in the following order on the horizontal border:—1. Jupiter; 2. Minerva; 3. Apollo; 4. Juno; 5. Neptune; 6. Vulcan; 7. Mercury; 8. Vesta; 9. Ceres (these two last without any symbol); 10. Diana; 11 and 12, Mars and Venus united by Cupid. On the vertical border are represented the twelve signs of the Zodiac, with the symbols of the divinity which presided over each month of the year (*tutela mensis*). 1st, the Dove of Venus answers to the Ram for the month of April; 2. the Triopod of Apollo to the Bull (May); 3. the Turtle of Mercury to the Twins (June); 4.

the Eagle of Jupiter to the Crab (July); 5. the Basket (*Calathus*) of Ceres answers to the Lion (August); 6. the Cap of Vulcan surrounded by a serpent, to the Virgin (September); 7. the she Wolf of Mars to the Scales (October); 8. the Dog of Diana to the Scorpion (November); 9. the Lamp of Vesta to Sagitarius (December); 10. the Peacock of Juno to the Goat (January); 11. the Dolphins to Aquarius (February); 12. the Owl of Minerva to the Fish (March).

This rare and curious monument for erudition was discovered in the ruins of Gabia, and is engraved in the Monumenti Gabini.

199. Bacchant, statue. The *pose* of this statue is very remarkable.

200. A Chair consecrated to Ceres.—The antique sphinxes which support the arms of this chair are considered to be mysterious emblems of the attributes of the goddess; for which reason, in repairing it, flambeaus, serpents, and other symbols were added. The mysteries of *Eleusis* are supposed to have been instituted in honour of this goddess.

201. A statue of Diana. The move-

ment is graceful, and the number of copies that have been made, prove the high estimation in which it is held.

The basso-relievo above, is a Grecian work in the style of the *choragique* monuments, and represents the Temple of the Pythian Apollo at Athens (see No. 124). The choristers are personating Apollo, Diana, and Latona; Victory is pouring out a libation of thanks; and the prize, which is a tripod, is at the summit of a column. At the bottom of the niche is the sepulchral cippus of *Pricillia Aphrodita*, with her portrait in a head-dress which belongs to the end of the first century of the vulgar era.

202. The Tiber, a colossal group. The principal figure in a half-reclining posture leans on an urn, near which is the wolf of *Mars*, suckling the infant founders of Rome. The basso-relievos on the three sides of the plinth, represent the arrival of Eneas at the mouths of the river. This group, and that of the Nile, were discovered in the 15th century on the scite of the temple of Isis and Serapis, near the *Via Lata*: they are engraved in the first vol. of the *Museo Pio Clementino*. The ar-

chitectural decorations, and the inscriptions below, are explained in the *Monumenti Gabini*, page 107.

The four statues above represent fauns, and the entablature which supports them is ornamented with a frieze, on which are represented priests sacrificing, with all the appropriate dresses and apparatus of heathen priesthood.

Esculapius and Hygeia, the divinities who preside over physic and health, are represented below.

203. Julia Mammea, a statue. The mother of Alexander Severus is represented as a Virgin Venus: the draperies are greatly admired. The attributes of Ceres are modern. The basso-relievo above represents Meleager dying; near her are her sisters and Atalanta weeping. Beneath the same nich is placed the sepulchral cippus of *Cornelia Antichia*, with a sheep, an emblem of her mild and modest character.

Arcade that leads to the Hall of the Fighting Heroes.

Four columns near to two niches sup-
H h 2

port antique busts: they are about eleven feet in height. On the left they are of oriental marble. The other two are of a material which artists esteem on account of the variety of colours.

204. A statue of Antinous, represented under the emblems of Aristeus, a hero of Thessaly, who was raised to the rank of a demi-god, and who presided at the cultivation of olives and at the keeping of bees and of sheep. Virgil invokes him at the beginning of the Georgics, and he is in the dress of a peasant or of an agricultural divinity. The basso-relievo above is curious, representing the birth of Bacchus, where the earth to whom Jupiter confides his son (cut from the side of Semele his mother) is personified, and in the act of delivering the infant to two nymphs whom Jupiter destined to nurse him. The god appears to turn his face towards his son.

205. MARS Conqueror. This statue is only known to be that of Mars from its resemblance to others. The basso-relievo above is of Grecian workmanship, and represents a procession of supplicants,

preceded by magistrates, approaching some unknown goddess. According to a practice frequent amongst Grecian artists, the Deity, the magistrates, and the people, are represented of different dimensions, suitable to their dignity, their nature, and their functions.

Hall of the Fighting Heroes, called the
GLADIATOR.

206. A Hero called the Fighting Gladiator, naked, in the posture of combating an enemy on horseback; he is in the attitude both of offence and defence. It is one of the finest figures that *Agusias* of Ephesus ever produced, as the double and violent effort is equally represented by the posture and by the muscles, which are strained in the manner of real life.—The statuary's name is engraved on the foot that supports the figure, and it was found on the scite of a Roman palace, in the same ruins with the Apollo of Belvedere.

207. Mercury, a statue, where the god of commerce is represented with a purse in his hand.

208. Cupid, a statue, where the God of Love is in the character of Hercules, from whom he has taken his club and the lion's skin.

209. Clodius Albinus, a bust of most excellent workmanship.

210.^o Elius Verus, a statue. The emperor whom Adrian chose for his successor is here represented almost naked.

The basso-relievo on the pedestal represents Esculapius and Hygeia.

211. Marcus-Aurelius, a bust. An excellent likeness, discovered with others of the same Emperor.

212. Death of Meleager, a sarcophagus. The front and sides are all ornamented with figures, representing the combat and fabulous story of that famous hunter.

213. A Group of Romans of distinction, two are in the costumes of Mars and Venus. Antiquaries have thought that they recognised Coriolanus in the group, when appeased by his mother and his wife Volumnia ; but the head-dress of the female, and the beard of the man, denote the age of the Antonins.

214. Galba, a bust. From the short

reign of this Emperor, his busts are very rare.

215. Adrian, a statue, discovered in the ruins of Gabia.

216. Augustus, a bust. The *civic* crown, composed of oak-leaves, which was voted to Octavius when he put an end to the civil wars, ornaments this head.

217. Cupid, a statue as Hercules.— This, as well as No. 208, bring to mind the Farnese Hercules. That which was found at Gabia is the best executed.

218. An Amazon wounded, a statue.— This antique statue has been mutilated and unskilfully repaired by modern artists, who did not attend to the proper costume of those heroines.

219. Venus of Arles, a statue. . This Venus was so called because found at Arles in Provence : the head is a model of grace and beauty. The goddess appears looking at what she holds in her left hand. Girardon, who restored the left arm, placed a mirror in the hand, and in the right one an apple, the sign of her triumph ; but it was more probably the *câsque* of Mars, or of Eneas, that should have been the object of her attention.

220. Mercury a Child, a statue. The resemblance of this figure to one in greater preservation in the Vatican, prove that it represents the son of Maia, who when scarcely out of its swadling clothes stole a flock of sheep from Apollo.

The basso-relievos on the pedestal represent Bacchus and Ariadne. When Paganism declined, this pedestal was employed by the corporation of leather-dressers at Rome as the pedestal to a statue erected in honour of the Prefect.—Query, Whether they had in their eye the thieving qualities of the first occupant when they thus honoured the Prefect?

221. An unknown Person, a bust.—From the Grecian manner of arranging the hair, as well as from the lines of the countenance, it is conjectured to be the head of Philip, King of Macedon, and father of Perseus.

222. Elius Cæsar. A bust found in the ruins of Gabia, and supposed to be that of Lucius Elius Cæsar in his youth. The basso-relievo represents Ajax on the night that Troy was taken, tearing Cassandra from the altar of Minerva.

223. Nero, a bust.

224. Faun and Satyr. The satyr is in the act of pulling a thorn from the foot of the faun. The action is happily and truly expressed. The hollow in the interior of the pedestal shews that it had ornamented the mouth of a well. Such ornaments were termed *Puteal*, and were in gardens and public places.

225. Commodus, a bust. About the age when he succeeded his father Marcus Aurelius.

226. Bonus Eventus, a statue. The Romans gave that name to the god of the good year.

227. Gallien, a bust. The decline of the arts at Rome, which every day became more apparent at the time of this emperor, renders this bust more valuable. It is well designed and carefully executed.

228. A Child, statue. The artists of the 16th century took this for the model for ornamenting a fountain, which is yet to be seen at Rome in the *Borgo Vecchio*, near the Vatican.

229. Mercury, a statue. The portion of the *caduceus*, and two perforations in the head for wings, indicate the god it is meant to represent. It has also in its man-

ner a great resemblance to the Mercury of the Vatican. The bas-reliefs represent Ulysses in the act of chasing away the other shades with his sword, that he might consult that of Tiresias.

Hall of Pallas.

Twelve oriental columns above eleven feet high, surmounted by antique busts, ornament this hall. The four Ionic columns under the arcade are of rose-coloured granite. The other eight, without capitals, are of *vert-antique*, called by the ancients Thessalonian marble.

230. An Adorante restored as Euterpe. The Grecian artists often represented females in the act of adoration of the gods, and lifting their hands to heaven. These were called *adorants*, and by comparison this should be one; but the artist who repaired it, by putting two flutes in the hands, has converted the figure into the muse Euterpe. The drapery is very fine.

231. Ceres, a statue. The crown of wheat-ears discovers the goddess.

232. Bacchus, a statue. The otter's skin on which the infant supports itself

shews it to be Bacchus. It was probably the ornament of a fountain. The sculpture beneath is of the richest description.

233. Trajan, a bust. This well-preserved portrait of the best of emperors, is an undoubted and exact resemblance.

234. Nerva, a bust. This venerable emperor, who adopted Trajan for his son and successor, is represented without any drapery, like those emperors who were deified.

235. Polymnia, a statue. The posture of this statue is the same with that of the muse Polymnia on a number of basso-relievos. The drapery is the finest imaginable.

236. The Muses, a sarcophagus. The principal of the basso-relievos represents the Nine Muses with their appropriate attributes, each distinctly and separately. Caliopé, the muse of epic poetry, in conversation with Homer; and Erato, the muse of philosophy, with Socrates, etc. A Bacchanalian feast and revelry is finely sculptured on the front of the top. This marble tomb was discovered in the beginning of the last century about a league

from Rome, and was placed in the Museum of the Capitol.

237. A Wrestler, a bust. This imaginary head has the physiognomy which the Grecian artists gave to the wrestlers, and sometimes to Mercury. It is finely finished.

238. Tiberius, a bust. This is remarkable for the expression of the face, and belonged to the Albani collection, from which it was purchased by order of the King.

239. Minerva, named Pallas of Velletria, a colossal statue. The daughter of Jupiter is represented with majestic beauty, suitable to her wisdom, genius and talents. The *Peplum* which serves for her personal drapery is rich, elegant, and varied, in the style of the ancient Greek School. She has her casque and egis, but without her lance ; her tranquil and pacific air indicating that peace is not less dear to her than war. This statue is of Parian marble, and was discovered in 1797 within ten leagues of Rome, in the ruins of a country seat.

240. Antinous, an Egyptian Divinity, a bust. Though the head dress is with

Egyptian ornaments, the style is Grecian. That well known character terminated his days in Egypt, where the city of Antinopolis perpetuates his name.

241. Antinous, a bust. Same as the former, but more exquisitely sculptured.

242. A Female playing on a Lyre, a statue. The figure of some unknown female musician about the time of Trajan or Adrian, as her head-dress is of that period.

243. Acteon, a sarcophagus. The history of that well known and fatal adventure of the unfortunate youth is here finely represented in basso-relievo. Acteon has, as on the Grecian Theatre, only the horns of the stag.

244. Epicurus, a bust. The success at Rome of the sect of which this philosopher was the founder, no doubt was the cause of the great number of likenesses made of him.

245. Adrian, a bust. Found in the ruins of Gabia.

246. Nemesis, a statue. The Goddess of Retributive Justice is represented with emblems indicating the rewards given to

mortals who deserve the favour of the gods.

247. An Infant Hercules, a statue.— The infant is in the act of strangling the serpent sent by Juno to destroy him in his cradle. This small statue is placed on the tomb of *Antonius Anteras*, and *Cassia Militena* his sister. It is ornamented with rams' heads and griffins, with garlands and other sculpture.

248. Urania or Hope, a statue. Only distinguished as such by the starred crown which adorns the head, and the volume which she holds in her right hand. These additions were made by Girardon when he repaired the statue, her attitude making him to conceive it to be Urania. The basso-relievo represents Prometheus forming men, and Minerva as a Butterfly giving them life.

249. Providence, a statue. This figure of a female holding a globe in her right hand, is rather more severe than suits one of the daughters of Memory.

249 (*bis*). Cippus of Amemptus. This sepulchral altar is richly ornamented with Bacchanalian symbols of most exquisite workmanship. It contained the ashes of

Amemptus, a freed-man of Livia. Below is a group representing Bacchus and Silenus, but that is modern.

250. Caracalla, 2 busts. One represents the emperor in a warlike dress; the other pacific.

250 *bis*. Funeral Urn of Clodius. This vase of Egyptian alabaster had originally, as the hieroglyphical inscription shews, served to contain the ashes of an inhabitant of Egypt, and was afterwards employed for the same purpose at Rome.

251. Tiberius, a bust.

252. Gordianus Pius, a bust. The character is known from comparing it with medals.

253. Triangular Altar, — ornamented with astrological basso-relievos. A curious and unknown monument, in which three Signs of the Zodiac are personified. The Virgin, Sagittarius and the Scorpion, together with Ceres, Mars, and Jupiter, who were believed to inhabit the starry regions.

The smaller altar, of the same form, was dedicated to Mars.

254. A Grecian Vase of Parian marble,

ornamented with four heads of geese and masques, in the manner of those earthen vases commonly called Etruscan. The figures sculptured on the body of the vase compose the *cortège* or suite of Bacchus, going to prepare a sacrifice. On the base is engraved the name of the sculptor Sosibius, an Athenian, who is unknown amongst artists.

255. Nero, a bust. This last of the Augustan race of emperors wears a radiated crown of which he made use, as his medals shew. Below are small cavities, which probably served for precious stones. If so, that marks strongly the decline of the arts and of true taste, which about that period gave way to finery and richness of material.

256. Elius Cæsar, a bust. This bears a great resemblance to the head of the adopted son of Adrian, and is certainly of that period.

257. Vase of Alabaster. It is of the same material as No. 150.

258. A Bust, supposed to be of Maximus.

259. Alexander Severus, a bust. This has a great resemblance to that emperor,

but a wish to display knowledge or increase the value of ancient works of art, often occasion names to be given when there is no positive certainty.

260. The Cippus of Fundanius Velinus, who was of the tribe of Terentia ; it is beautifully ornamented with rams' heads, masques, festoons and birds :—it is taken from the Vatican.

261. A Rustic, group. This rustic, in the act of cutting up a goat after having taken off the skin, has suspended the carcass by the feet behind the trunk of a tree. The action is admirably expressed.

262. Euterpe, a statue. This figure of the muse is remarkable for the fine posture and drapery : the flutes are modern. The three choristers on the basso-relievo are disguised as Apollo, Diana, and Latona.

263. A Tub of Porphyry. The green spots on the purple ground render this precious. Those tubs, used in the Roman baths, were sometimes employed in the tombs of the dead.

Hall of Melpomene.

This hall is paved with Mosaic work, executed at Paris by M. Belloni, representing allegorically Minerva the Goddess of Wisdom and Valour, mounted on a chariot, followed by Peace and Abundance. But the most remarkable is the fragment of the Planisphere of Bianchini, where there are different zodiacs traced on concentrated circles, and Egyptian figures of the *Decans*, subaltern deities, presiding each over ten days in the month, three of whom were under the influence of each of the 12 signs.

264. Isis, a bust. The Egyptian goddess is discovered by the dress of her hair, which is in parallel curls. This specimen of art does not belong to the Egyptian, but the Greeian school.

265. A Female worshipping, a statue. Executed with astonishing art on porphyry. From the purple colour of the robe it probably represents an Empress as they generally were represented in an act of devotion. The basso-relievo on the pedestal represents a Bacchanalian Sacrifice performed by a Silenus and a faun.

266. The Nile, a bust. Ears of wheat, the lotus, and other river plants, form the crown of the river, and dolphins half concealed in the waving beard, mark it for the Nile. It is of black Egyptian granite, but in the Grecian style.

267. Melpomene, a colossal statue.— This figure is 12 feet in height, and is one of the largest that time has spared. The tragic muse is here represented in the same long dress as in the basso-relievo of No. 236. This admirable statue probably adorned the Theatre of Pompey. The fragment in basso-relievo appears to have belonged to the triumphal arch of Trajan: the barbarian who is fighting is entirely in the dress of the Dacians in basso-relievo on the column of Trajan.

268. Serapis, a bust. This is in good preservation and of black marble; the *modius*, or bushel, is an attribute of Serapis, and a symbol of wealth. The name Plutus given to the god of wealth is derived from his concealing it under ground.

269. Isis, a statue. A figure in the Grecian style. The drapery, which is ancient, is in black marble; but the head,

arms, and feet, have been restored in statuary marble.

270. Negro, a statue. Black slaves formed a part of Roman luxury. The curled hair is copied from an antique statue formerly in the garden of Sextus Quintus at Rome.

271. An Egyptian God. Half length, probably Osiris. The little serpent entwined on the head-dress is the mark of a deity.

272. Isis Neïth, a bust. That goddess was worshipped at Sais under the appellation of Neïth, and was mistaken by the Greeks for Minerva, on account of the owl.

Hall of Isis, or of Egyptian Monuments.

There are basso-relievos encrusted in the walls of this hall, to the left on entering by the hall of Melpomene: they represent the combats of Bacchus against the Indians, and the Rape of Proserpine.

On the right, the fable of Medea and Jason. In front is Bacchus and his suite suprising Ariadne in the Island of Naxos, when abandoned by Theseus. Four co-

lumps placed at the corners support four small Egyptian statues, of which the most remarkable represents Isis with the head of a lion, with a disk signifying the moon.

273. Isis, a statue. This figure, which is nearly colossal, is in perfect preservation, done in the Grecian style in black marble.

274. An Egyptian Figure standing, a statue. This small female figure, the drapery of which is ornamented with hieroglyphics, belongs to the ancient Egyptian school, and is remarkable for the fineness of the execution.

275. Egyptian Figure kneeling, a statue in basalt.

276. An Egyptian Priest, a statue.— This is a specimen of the art of sculpture when carried to its highest perfection in Egypt: the proportions are exact, and the anatomy scientific. The lines of the countenance, and the high ears, are characteristic. The basso-relievo beneath is also Egyptian, and fragments of an obelisk erected at Rome.

277. Thalamephora. A statue of a female consecrated to the Egyptian worship; she carries in her hand one of the

small temples called *Thalamos*, used in processions, in the interior of which is an idol standing.

278. *Thalamephora* kneeling. A statue carrying a small throne, in which are seated three idols; this was found in the *Flaminian* way, about 10 leagues from Rome.

279. *Isis*, a statue. A Basaltic statue, not in good preservation.

280. *Egyptian Figures*, a group smaller than nature, cut out of one block of rose coloured granite, representing a man and woman. It seems the produce of the Egyptian art when in its decline.

281. An *Egyptian Figure* standing, a statue. Figure not known; the body is antique, but the head modern.

282. An *Egyptian Figure*. A statue of black granite, but not known.

283. *Isis*, a statue of grey granite from the Island of *Elba*; it is an imitation of the Egyptian statues of *Isis*.

284. *Great Altar*, with twelve Gods. This work of the ancient Attic school was mistaken for Etruscan. The basso-relievos which ornament the three sides are in two bands; the twelve great Gods of

Greece occupy the upper band ;—the figures on the lower band are only nine in number, but on a larger scale—the three Graces dancing in front ; the three Seasons, with leaves, fruits, and flowers ; and on the last side three goddesses, without any other symbols than sceptres in their right hands : they are thought to be the *Hithyes*, who presided at the birth of mortals, and have sometimes been mistaken for the destinies presiding at deaths. The great vase at the top is of Parian marble.

Corridor, or Hall of PAN.

285. Priestess of Isis, a statue of Parian marble. The costume is of the second century of the Christian era, and was brought from Athens.

286. A great Vase, of which the handles are serpents, placed on a sepulchral altar decorated with sculpture, and bearing an inscription of *M. Antoninus Tyrannus*.

287. Cippus belonging to the tomb of one *Chresinus*, supported by a small altar which is ornamented with horns of plenty

and trophies. Above is a basso-relievo sunk in the wall, representing a combat of Amazons.

288. Pan, a statue. The God of Arcadia, half human half goat, is seated on the rocks of Menalus. The Judgment of Paris is represented in basso-relievo below, and above sunk in the wall, is a basso-relievo on a tomb which Julius Secundus erected to his wife and daughter, who perished at sea in a storm; the bust of the mother is in the character of Ceres, and that of the daughter in the character of Diana.

289. A small Tomb erected by *Julia Isias* to a relative, whose bust is on the top.

290. An unknown Female, a statue.

291. Mercury, *Hermes*. A half length, larger than nature.

292. *Hermes*, similar to the former.

293. A Priest of Egypt. A bust of *rouge antique*, the remains of a statue executed in the sort of sculpture called *Polychroma*. Several similar fragments were found at the *Villa Adriana*.

294. Hercules, *Hermes*, a half length.

295. *Hermes*, like the former.

296. Bacchus, Indian. The conqueror

of the East; with long hair and a long beard, was dug from the ruins of Rome in 1791.

297. A Female unknown. A statue in the costume of the Goddess of Chastity.

298. A Cinerary Urn of *Plotius Maximus*, a soldier belonging to the Roman fleet stationed at *Misenum*.

299. A Cup, and part of a Column, in Numidian marble.

300. A Cinerary Urn belonging to two Freed-men of the family of *Licina*.

301. Julian the Apostate (a statue); the last Emperor of the race of Constantine. The resemblance to his medals is striking, and he is in a Grecian mantle, with a diadem enriched with precious stones.

Hall of the Cariatides.

This hall was built in the reign of Henry the Second, to serve for the guard of the Palace of the Louvre. It is 140 feet by 41. The vault of the roof is supported by fluted columns of the Composite, Doric, and Corinthian orders, and is ornamented with sculpture. At one end is a tribune, ornamented with sculpture by

Goujon, and one of the best productions of modern art. The basso-relievo in a semicircle at the top, was executed in the reign of Francis I. by *Benevenuto Cellini*, a Florentine, and was intended for the great gate at Fontainebleau. The two statues of Bacchus and Ceres, at the other end of the hall, were also executed by Goujon.

302. A triangular Altar. The basso-relievs on the three sides represent Lacedemonian Virgins crowned with flowers, dancing in celebration of the feast of *Diana Thyaretica*. The vase is modern.

303. Hipocrates, *Hermes*. This likeness of that great physician is known by comparing it with the only medal that is known of him struck at Cos, and in the Cabinet of the King's Library.

304. Cupid, a statue. The youthful god is crowned with ivy, and has two quivers at his feet: the one conceals his unerring arrows, the other is probably a trophy of Apollo, whom he had overcome. The ivy crown is an emblem of his triumph over Bacchus.

305. Socrates, *Hermes*.

306. Hermaphrodite, statue. This reclining figure, of which there exist several antique copies, is the finest of the sort. It is believed to be a copy of the bronze hermaphrodite of the celebrated Polycles, and was discovered in the 17th century near the baths of Dioclesian.

307. Homer, *Hermes*. In Pentelic marble, from the Museum of the Capitol; it was formerly employed merely as a stone in the garden wall of the palace Caëtani. Though the real likeness of the prince of poets is not very well known, yet this is believed to be one of those that was considered as being done for Homer.

308. Cupid in the attitude of playing with a foot-ball. The leaping attitude represents that of the *spherists*, or players with the foot-ball.

309. Diogenes, *Hermes*. This is recognised to be the likeness of the Cynic from a comparison with his portrait.

310. A triangular Altar. A pendant to No. 302.

311. An unknown Head, *Hermes*.

312. A Lion, a statue executed in basalt, an Egyptian stone very hard and of an iron colour.

313. Socrates, *Hermes*.

314. A young Hercules; a statue.— The upper part only of this statue in antique and well executed. The basso relievo below represents a poet, accompanied by three muses.

315. Hercules, — called Xenophon, *Hermes*. Crowned with olives as conqueror at the olympic games. Winckelman imagined it resembled Xenophon.

316. Thucydides, *Hermes*. The pensive air, and a likeness to his portrait, make this be taken for the portrait of that celebrated historian.

317. Sabina, a statue. The wife of the Emperor Adrian is represented as Concord. The *Cornucopia* is a distinguishing attribute of that goddess, as seen on the Roman medals. The fineness of the drapery, and perfect preservation, make this to be considered as one of the best pieces of ancient sculpture. The marble is of the finest sort, and was found at Gabia.

318. Miltiades, *Hermes*. The furious bull of Marathon carved on the neck of the casque, alludes to the glorious victory obtained by that captain over the Persians on that memorable spot.

319. An African Fisherman, a statue. This figure was mistaken for that of Seneca, by a Roman artist who repaired it in the 16th century; nevertheless, there is no doubt that it is intended for an African fisherman, when it is compared with a statue in the Museum *Pio Clementino*.

320. Achilles, *Hermes*.

321. An Athenian Inscription.

322. An Inscription of Delos, containing the decree of a corporation of merchants and Tyrian mariners, established at Delos. This decree is in favour of some of their brethren, who had obtained permission of the Athenians to erect a temple in honour of the Tyrian Hercules, who had rendered some services to the fraternity. It is of a date probably a century before the birth of Christ, and is a curious piece of antiquity.

323. *Livia*, a statue. The wife of Augustus is represented with the attributes of a goddess: the wheat-ears, cornucopia, and veil, make her in character resemble Ceres, but by the lines of her countenance we recognise *Livia*.

324. Zeno the Stoic, *Hermes*. This

is the portrait of the founder of the sect of stoic philosophers.

325. Pittacus, *Hermes*. One of the seven wise men of Greece, known by the resemblance to a medal in the King's Library.

326. A drunken Bacchus, a statue.

327. Epicurus, *Hermes*.

328. The Wolf of Mars, a statue. The wolf that suckled the founders of Rome in *rouge antique*, and the two infants in statuary marble—a work of the 16th century.

In the embrasure of the window is a Cinerary Urn of *Sallia Daphne*, represented as a priestess of Ceres. This urn is placed on an altar consecrated to Mercury Epulon, the god of feasts.

329. Alcea, *Hermes*. The poet of Mytélène was the rival of Pittacus during the troubles of his country. The door which opens above is ornamented with eight basso-relievos of bronze, executed in the beginning of the 16th century by Andrew Riccio, of Padoua, a celebrated artist, intended to ornament the tomb of a man of letters and skilful physician of

the family of *Torre*, at Verona ; and the sculpture represents the life, sickness, and death of that celebrated personage.

330. Demetrius Poliorecetis, a bust. This head is strongly marked with character ; it was brought from Greece, and belonged to Pajou the statuary.

331. Venus stooping, a statue. The resemblance of this figure to that of Diana coming from the bath, as when surprised by Acteon, suggested to the artist who repaired the statue the idea of giving her a bow, as if Diana ; nevertheless, it is thought to be Venus.

332. Tiberius, a bust. Larger than life ; it was found in the ruins of Gabia ; the emperor wears the civic crown of oak-leaves.

333. Alexander the Great, a statue.—The head of the hero is ornamented with a casque ; the conqueror appears to raise his eyes to heaven, such as he was represented in bronze by Lysippus.

This statue came from the *Villa Albani*. The basso-relievo above is Achilles arming himself.

334. A Female unknown. A bust found in the ruins of Gabia.

335. A Nymph called the Shell Venus, a statue. The resemblance of the attitude of this figure playing on an instrument made of bones, gives reason to think it was so intended; but the statuary who repaired the figure thought otherwise, and placed a shell instead of that instrument.

336. Plautilla, a bust. This was found in the ruins of Gabia, and is the likeness of the Empress Plautilla, the daughter of Plautian, and wife of Antoninus Caracalla.

337. Livia as a Muse, a statue. Livia, whose portrait is known from a number of statues, has here the symbols of the muse Euterpe; the drapery is very fine, and has been copied in many antique statues. The heads of this figure and of 317 and 323, are reparations, but so well supplied that even connoisseurs are deceived by them.

338. Demosthenes, *Hermes*.

339. Unknown Head, *Hermes*.

340. Plotina, a statue. The head is copied after the antique, and the arrangement of the drapery is of the best: this was discovered in the ruins of Gabia.

341. Corbulon, a bust. This head of

Domitius Corbulon, a celebrated Roman general under Claudius and Nero, was discovered at Gabia in a chapel consecrated to the ancestors of his daughter, the Empress Domitia.

342. Corbulon, a bust. Found like the former in the ruins of Gabia.

343. A Child and Goose, group. An infant in the act of strangling a goose,—copy of an antique group in bronze mentioned by Pliny, and executed by Boëthus, a Carthaginian statuary. There exist several copies of this group, which was intended for the ornament of a fountain, and discovered a league and half distant from Rome, in the Roma Vecchia.

344. Venus stooping, a statue. Polycharmus, a Grecian statuary, is known to have executed a Venus at the bath, which was at Rome in the time of Pliny: this is supposed to be a copy, and is of Parian marble.

345. Marcus Aurelius, a statue. The Emperor, in the manner of gods and heroes, is represented with no other covering than a small mantle doubled over the left shoulder. The basso-relievo repre-

sents a religious ceremony performed by the Romans, in which the City personified accompanied the magistrates.

346. Marcus Aurelius, young, a bust. Found in the ruins of Gabia; represents the young prince when he was adopted by Antoninus Pius.

347. Annius Verus, a bust. This young prince, the son of Marcus Aurelius, died before the age of manhood: his likeness is known by comparison with medals, on the reverse of which is his brother Commodus.

348. A Wrestler Conqueror at Boxing, a statue. Although the cestus, as well as the arm of the wrestler, are of modern sculpture, they were not thus restored without authority for so doing. This figure was found in the ruins of the Forum Archemorum, where the palace of Gentili now stands at Rome.

349. Discobolus, a statue. Naked and standing, holding in his right hand his discus, and seeming to measure with his eye the distance to which he means it to go. This is supposed to be a copy from an ancient statue.

350. Jupiter, a fragment. This colos-

sal torsus was brought to France by Cardinal Granville, who erected it at Besancon, and that city made a present of it to Louis-le-Grand. There is great character, and a very careful execution shewn in the head of this torsus, and it is thought to be a copy of the Jupiter Olympian of Phidias. The basso-relievo in the wall, represents an assemblage of heroes going to hunt the wild boar.

351. Silenus carrying an Infant Bacchus in his arms, called the Faun and the Child, a group. This chef-d'œuvre is one of the most perfect remains of antiquity; it was found in the 16th century in the place where the famous gardens of Sallust were—a garden planted by that historian, and afterwards the abode of one of the emperors. The several copies of this group shew in what estimation it was held.

352. Jason, called the Cincinnatus, a statue. The name of Cincinnatus, for a long period given to this statue, ill accords with the youthful appearance of the hero. It is now, after the opinion of Winckelman, believed to represent Jason. That hero, to remove the suspicion of his

uncle Pelias, king of Iolcos in Thessaly, took to an agricultural life, and was cultivating his field when a message from the king came to invite him to a solemn sacrifice. Jason had just left labouring in his ground, as the soc of the plow at his feet shews. We see him speaking to the messenger, with surprise marked in his countenance; and we could guess that the other foot will remain naked, so that he will appear before Pelias as *the man with a single sandal*, whom the Oracle predicted would murder him: so that this figure, though single, has the interest of a complete group. The statuary has adhered to the recital of Pherecydes. It was in the garden of Versailles, but formerly at the Villa Montalto at Rome. There are several antique copies; the left arm, the hand, and part of the right leg are modern, but all the rest is antique.

353. Vase, called the Vase Borghese.—A great vase or a crater of Pentilic marble, the border of which is ornamented with a crown of ivy, and the sides with 10 figures in basso-relievo:—the subject is a Bacchanalian procession, where the god of wine is in person, a drunken Sil-

nus, Bacchantes and Fauns, all in elegant postures. This vase was originally in the gardens of Sallust.

354. A Roman Personage as Mercury, called Germanicus, a statue. Hitherto this fine statue of Parian marble has passed for Germanicus: the disposition of the hair indicates a Roman, but neither the age nor the lines of the countenance, suit Germanicus. An attentive examination shews that it is probably Mercury, of whom it has most of the attributes. A Greek inscription engraved on the shell of the tortoise, shews that this chef-d'œuvre is the work of Cleomines, son of the Athenian of that name. It was originally at the *Villa Montalto*, at Rome.

355. Cups of coloured alabaster.— These valuable pieces of antiquity were discovered in the last century at the foot of *Mont Aventinus*, in the garden *Cesarini*. The bottom of one of the Cups is decorated with the mask of a triton, and the other with the mask of Medusa.— These cups, brought from the *Villa Albani*, and purchased by order of the King, are supported by antique fluted feet of grey granite.

MUSEUM OF NATURAL HISTORY,
*Rue du Jardin du Roi, and Quai Saint-
Bernard.*

Besides a Botanic Garden, it comprehends an extensive Menagerie, a Cabinet of all the objects of Natural History, a Museum of Anatomy, and buildings where Courses of Lectures are given on the chief departments of the Physical Sciences.

Jardin des Plantes, or du Roi.

Gui de la Brosse, physician to Louis XIII., persuaded that monarch to begin this establishment in 1636, for the cultivation of medical plants. It has been since gradually and constantly extending and augmenting, but it was under the care of M. le Comte de Buffon, that great naturalist, that it rose the most rapidly. Scientific men and travellers in all parts, and from all parts, were proud to add to an establishment over which the man whom they acknowledged to be their master presided. The art of preserving what only wants preservation, is here greatly im-

proved ; and all exotic plants are cultivated in the manner, and under that temperature of atmosphere, that they require.

There are thirteen professors attached to it, who give lectures ; and the revolution, which destroyed many fine establishments and improved others, very fortunately was favourable to this grand assemblage of almost whatever is great or curious in nature ; for there is a ménagerie, in which may be seen all sorts of animals, to more advantage than in any other place in the world. The situation is more extensive and better adapted to the purpose ; many of the animals are in the open air, and walk about freely.

The *Jardin des Plantes* is situated at the eastern extremity of Paris, and on the south side of the Seine, near the river ; at the gateway which opens before the bridge of the Jardin des Plantes, the ground is level ; but on retiring behind towards the south, it is agreeably varied by small eminences and depressions.

On entering you perceive on the right a series of square enclosures, which have for their object to furnish instruction to the farmer and the practical gardener.

The first of these divisions is appropriated to specimens of different kinds of soils and manures,—a ticket being prefixed to each heap. Among these may be noticed the soil in which nitre is produced or generated: calcareous soils and marls, varieties of clay, gravel, and river sand, straw and the dung of various animals, and even oyster-shells, have furnished specimens for this collection;—and to these are added brush and fire-woods, hop-poles, etc.

The arrangement of the parterres in which the plants that properly constitute the botanic garden are placed, is according to the natural method of Jussieu, which has for its basis the marks of affinity existing between different species and families of plants. This method is in some respects better suited for a botanic garden, than for the actual arrangement of plants, for in the latter instance it cannot be placed on the same footing of utility with the system of the illustrious Linnæus.

The *Pond* is a small circular basin, with a border of marble. The aquatic plants grow up in tubs or small casks, which prevent them from spreading too

much in a place where the art of the gardener can have little controul over them.

On the right hand opposite the pond, extends a range of buildings occupied as green-houses and stoves, and extending to the length of nearly six hundred feet. These have been erected at different periods, and have little uniformity or elegance in their appearance; and they are evidently not in good repair. The principal green-house alone (being raised above a sunk parterre below,) has a good aspect, from its arcades and marble vases along the front, which impart elegance to it; it is besides one of the few buildings in Paris constructed of red brick.

There are two fine specimens of the *Palmetto*, or thatch palm, at the gate of the Amphitheatre, and others are near.

The ferns, not numerous, grow up among porous pieces of rock, which are too small, being less than those at Kew. One would wish to have those toys banished from botanic gardens, or rather to see a garden, in which nature was imitated in the *scale*, as well as in the *mode*. The little lizards are seen running through the walks.

Continuing onwards, and leaving the Amphitheatre on the right, the ground rises rapidly, and on passing by the houses of the professors, you begin to follow a winding path which leads to the summit of a small hill by a gentle ascent. You proceed amid firs, cypresses, and hedges, intertwined with, or overhung by flowers. On the top is an open temple of brass, consisting of eight slender pillars, surmounted by an armillary sphere and dial. Formerly a burning glass was so arranged, as so set fire to a small cannon, when the sun arrived at the meridian. On the frieze is inscribed,

Horas non numero nisi serenas.

To the east, beyond the columns of the Barriere St. Antoine, the Castle of Vincennes is conspicuous, and a rich country, continued on both sides of the Seine, and on the south diversified with villages, windmills, and suburbs, beyond the domes of Val de Grace and the Salpêtrière. To the westward, you look around on one half of Paris, crowned by the majestic dome of the Pantheon, rising up lofty and

grand in a clear sky ; but the view is arrested by the black towers of Notre Dame, and from the rising of the ground the most interesting parts of the city, the palaces, and the Invalids, are lost. A person attends with a telescope to afford a better view of the more distant objects.

Below, the high trees obstruct the view of the greater part of the garden. One of the most conspicuous objects half way down is the great Cedar of Lebanon, (*Larix Cedrus*,) a most majestic tree, spreading out into dense and dark green masses of foliage, above which are seen its large cones, as if floating. Before it lost its top during the fury of the revolution, it must have nearly equalled the brass kiosk in elevation. But cannon-balls found their way even here, and *hours not serene!*—Near its evergreen foliage, and within the hedge, rises a small column of white granite, on a pedestal of white marble ; the foliage springs up closely around it ;—it once supported a bust of Linnæus, which the government should replace in so delightful and appropriate a situation.

The students recline in numbers on the turf, or read and write on the seats around.

Small cottages below offer them refreshments in the following terms in Latin and French :—

Laiterie de la Chaumière du Jardin des Plantes.

Hic post Laborem Quies.

*Hic secura quies, aër victusque salubris ;
colle super viridi sunt ova recentia nobis,
castaneæ molles, et pressi copia lactis.*

They have also coffee, and you may breakfast very well here on all these materials for a franc, without any dread of the saving clause with regard to the eggs.

The MENAGERIE, which is open to the Public every Tuesday, Friday, and Sunday, from 2 o'clock to 7 in the evening in summer, but only till 4 in winter, occupies nearly one half of the *Jardin des Plantes*. On turning to the right, after passing the school of Practical Agriculture, a low range of buildings appears in which the fiercer quadrupeds are confined. There are, three fine lions, and as many lionesses. One of the lions has a dog for his companion, of whom he appears fond, and

pleased with his play. The dog keeps barking at the spectators; and the lion, retired behind, looks on with the frank and mild, yet noble air, for which this quadruped is remarkable. The dog appears to be proud of serving him.

There is a large panther, a very fierce bear, a wolf of the Ardennes, hyænas, and a porcupine.

Five bears, in three low open enclosures, surrounded by parapets, afford much amusement to the spectators in the garden. Being young, they are pretty tame, and are easily prevailed upon to climb the trunks of trees, which are placed before their dens.

Behind them, range almost at liberty, the tamer quadrupeds, deer, gazelles, the strepsiceros, the elk, the white goats of Angora, several varieties of sheep, etc.—Two camels are employed to turn the wheel of a forcing pump, which raises water to the gardens.

There was a fine young elephant, but he died not long ago, and another is expected. The last one amused himself within his enclosure by scattering the water from his bath over his body with

his trunk, or by catching the articles of food presented to him by his visitors.

In enclosures around, the tame fowls, peacocks, pheasants, and cassowaries, ducks and swans, roam about or resort to the piece of water at the bottom. A range of wire cases, near the lions, contain some of the smaller birds; the fiercer ones are in stronger cages, in a long range near the house of the keeper. There are also, besides a long series of monkeys, macaws, and lorys, many species of the vulture and eagle, some of which have most piercing eyes, to which no painter could do justice.

Such is a general view of the menagerie, and the most pleasant ideas are called up, on walking through these shady enclosures, and seeing the antelopes, wild goats, deer, and tame fowls, approaching to solicit food.

The CABINET OF NATURAL HISTORY, which is open to the Public every Tuesday and Friday from 3 to 5 o'clock in the evening, is the richest collection of the kind in the world, and occupies the two

floors of the great building at the end of the garden. There are concentrated those specimens in the three kingdoms of nature, which have occupied the attention of Tournefort, Buffon, Lacépède, Haüy, and other illustrious men.

The building is plain, without decorations, and though nearly four hundred feet in length, is still too small. On the first floor we find the *Library*, which consists almost entirely of works on Natural History. In this respect, however, it is far excelled by the magnificent collection of Sir Joseph Banks, in Soho-square, who has omitted no opportunity, during a long and valuable life, of purchasing every good or curious work on the sciences to which he is so warmly attached. But many of the rarest works on plants are to be found here, as the *Hortus Malabaricus*, the writings of Plumier and Ventenat, etc. The Herbals of Tournefort are also deposited here; and they are in good order. In the middle of the room, are tables for reading; at the upper end stand a pair of globes, four feet in diameter, engraved by Coronelli of Venice in 1693. A few prints and drawings of plants, and the new mi-

neralogical tables of M. Lucas, are suspended against the book-cases.

Near the door is the statue of Buffon in white marble and with a simple drapery. It bears on its pedestal the well known and very appropriate inscription :

Majestati Naturæ par Ingenium.

The Minerals and Geological Collections are contained in a suite of five rooms, or rather halls.—There is little to boast of in their arrangement : as is usual in other collections, many are too high to be easily examined by the sharpest eyes, and others level with the floor, so as to require stooping. The arrangement is that of Haüy, the celebrated crystallographer, and is the result of forty years application to his favorite study.

Though this collection is rich and numerous, yet it appears to have by far too many duplicates of common minerals. In the calcareous spar suite, it is rivalled by two private cabinets in London ; and in the gems, far surpassed by several collections in the same city. It is still, however,

the largest collection which has yet been formed.

In this hall are three hundred specimens of French marbles, of uniform size. In the other departments are all the ornamental articles constructed of granites, agates, jaspers, rock-chrystals, fire-marbles, lapis, lazuli, etc.

On entering the next hall, the fourth in order, the mind is suddenly arrested and carried back to remote periods of time.— Around are the bones of the animals which have become extinct in our planet, preserved in their original envelopes of stony matter, as they were drawn from the soil or elevations of which they often form a large or the greater part. With these are associated the remains of quadrupeds similar to those of our present continents, but dug up in countries where many of them are now never seen. All are arranged by the hands of Cuvier himself, who has placed them in that order in which they are described in his late work.

All parts of the world have contributed to this collection. Among other wonders, are the fragments of an elephant's tusk,

which when complete, must have been at least eight feet in length. Several cases are filled with the bones of the Siberian Mammoth, or Elephant, the American Mammoth, or Mastodonton. There is a specimen of the hair of that Mammoth which was found in 1805, preserved in a block of ice on the shore of the Icy Sea, in the country of the Tonguses in Siberia: when extricated the dogs devoured its flesh, which must have remained in a state of complete preservation for a long period. After the bones of Rhinoceroses, Hippopotami, and Tapiirs, come those discovered by Cuvier in the plaster-quarries of Montmartre, and of which he has constituted several new genera of extinct quadrupeds.

The Zoological treasures, with the exception of the *Amphibia* and *Pisces*, which occupy a hall on the first floor, are contained in the long gallery on the second. They are well lighted by semicircular windows in the roof.

The length of this gallery, and the diversified and numerous assemblage of beings which are crowded in it, form a pleasing and animated coup-d'œil, and the

interest heightens, when, on the public days, we find it nearly impossible to move through the crowd of persons of all ranks which fill it.

Few animals are wanting in the series of quadrupeds and birds. Of monkeys alone there are at least two hundred specimens, and often more of a single family of birds, as of the genera *Naticilla* and *Zanagra*.—To mention here a few of the leading objects would be to go far into the field of Zoology. There are the camelpard brought from Africa by Vaillant, the bison, the lama, and the vicugna of Peru. Many specimens have been presented by the late Empress Josephine. There is a regular arrangement of the whole, which adds considerably to their interest and value. In different parts of the gallery appear busts of Tournefort, Linnæus, Adamson, Daubenton, and Fourcroy.—The only paintings are two—a lion tearing a goat, and an eagle pouncing on a lamb.

The invertebral animals are chiefly deposited in cases in the middle of the apartments; the insects and shells are neatly displayed under glass cases, along with

corals, sponges, and suites of the eggs of birds. There is here a great want of room, and many objects are too low to be well seen.—Among the insects, after the splendid papilios are glanced at, and the sphinxes, one may see a series of the silkworm, with their cocoons, and the caterpillars formed of wax so as exactly to resemble the living animals. Near them are the gall-nuts, and woods pierced or formed by insects. Additions, illustrating the history and habits of the insect, are often procured; so as to please; thus the cunning *formica leo*, or lion ant, is placed at the bottom of its sandy pit, down the sides of which insects are crawling, unconscious of their danger.

The *Cabinet d'Anatomie Comparée*, or the anatomical collection, is contained in a large building near the Amphitheatre.—Cuvier resides here, and by his genius and skill has effected wonders in this branch of science. A great part of the present collection was formed by Daubenton, during the period when he was associated with Buffon in describing and dissecting the quadrupeds and birds. Cu.

vier has enlarged it, but wishes to increase it, so that it may contain, not only a complete skeleton of every animal, but a complete series of the bones of each, separately arranged, to be at all times objects of comparison for determining the true species of animals whose remains are found in the fossile state.

On passing through the rooms where Cuvier continues his labours, the walls are covered, as in all French cabinets, with wooden and pasteboard boxes, in which he assorts and names the bones which he is constantly receiving. On the tables are the preparations on which he is immediately employed.

In the first of the public rooms are the mummies and skeletons of the human species; among the least pleasing sights. One Egyptian mummy, disengaged from its coffin and wrappers, is dry, dark brown, and with the thighs and arms almost exhausted of flesh. There are male and female mummies of the *Guanches*, the ancient inhabitants of Teneriffe, white and distorted. A mummy of the ancient Gauls is marked as having been found near *Riom*.

Among the skeletons is that of the assassin of General Kleber, who held for a short time the chief command of the French army in Egypt. — An extensive series of human bones illustrates the diseases to which they are subject. The skeletons which follow and crowd the apartments are all clean; and comprehend the greater number of quadrupeds. Those of the elephant and the rhinoceros present quarries of bones; and a tall man may walk under the belly of the camelopard without stooping. We see here, what combinations and forms of bones nature has employed to unite strength with activity in the tiger and the lion, or impart swiftness to the horse and the antelope. The skeletons of birds are not so numerous as those of the quadrupeds; there are many of the amphibia, and one of a crocodile; there are also many skeletons of fishes.

The wax preparations of fishes and shell fish follow, constructed with the nicest art, and displaying the true colours and position of animals, which it is impossible to preserve. The anatomy of the Chiton, for example, is fine. Snails in wax are

attached to real shells, and caterpillars to leaves and branches of trees. In one case the anatomy of an egg is displayed in 24 preparations; from the appearance of the first speck of life, to the chicken bursting from its shell.

In the last room are the foeti and monsters. The wax preparations here are of the greatest beauty, and on a large scale; they embrace all parts of the human system, so that one may form ideas of anatomy, without the disgust that attends dissections. The most elegant additions are present; a child reclines on a silken couch, a lady and child are placed on an ornamented sofa, so as to give to this science all the attractions of which it is perhaps susceptible.

In the amphitheatre there is a chemical laboratory and a large lecture-room. The following is the last arrangement of the professors.

Hallé lectures at ten o'clock in the morning in the gallery of minerals, on Mondays, Wednesdays, and Fridays. He is well attended.—Des Fontaines has a course of botany and vegetable physiology thrice a week, at seven in the morn-

ing; and Jussieu, the nephew and successor of the celebrated author of the natural method, announces excursions in the fields, or *herborizations*, and appoints his rendezvous near one of the barriers at eight o'clock.

In the extensive provinces of Zoology, St. Hilaire had the mammalia and birds, Lacépède the reptiles and fishes, and De-lamarck the invertibral animals, in which he engages to give the true principles of a Zoological Théory.

The summer courses commence in general about the 24th of May, and finish in August. The opportunities of study and research are great; every thing is open; and the whole establishment not only presents the most extensive assemblage of objects in all the departments of Natural History, which the world has yet seen collected in one place, but is conducted with a liberality, and a just attention to the claims of all, which gives an increased interest to every part of its treasures.

Conservatoire des Arts et Métiers (Conservatory of Arts and Machines), Abbey St. Martin, Rue St. Martin.

Here is a most numerous, curious, and valuable collection of machines, invented by Frenchmen, and persons of all other countries who have ever invented.

This receptacle of inventions has been perhaps more useful to some other nations than to the French themselves; but be the advantage to whom it may, the honor belongs exclusively to the French.

The first apartment contains the complete machinery used in spinning cotton, such as carding, etc.

The second apartment is filled chiefly with the inventions of Vaucanson, one of the most ingenious men that ever existed; looms for weaving, the machine for unraveling silk, making tapestry, etc. As there are always some curious anecdotes of great inventors, it is said, that the Lyonnaise having attempted to ridicule the inventions of Vaucanson, he, to be revenged, constructed a loom for weaving tapestry to be moved by machinery. He

chose for the moving power—an Ass. Had he applied a stream of water, or the steam-engine, the ridicule would not have been so complete, though the merit would have been the same;—but to be outdone by an ass, and even without the stupid animal being conscious of the victory which he was the humble instrument, like the bellows-blowers of an organ. A pattern of what the ass produced may be seen.

Another hall is filled with models of buildings, beautifully executed.

Farther on are all sorts of hydraulic machines, steam-engines, mills, plows, and the most useful inventions in agriculture; lamps of various sorts, grates, stoves, and chimneys; work-shops in model, with every instrument and tool used.

To describe this would be to write a volume; and to inspect it, requires time and attention, but the time is well spent, and the attention well bestowed.

The writer of this article admires the French for their liberality in forming this great establishment, which he remembers in another place, when Mr. Vandermond, of the Academy of Sciences, had the ho-

nour of keeping it; and to that gentleman he remarked, what he is sorry to say he can yet with truth repeat, that the French would be perhaps the best workmen in the world, but they are careless about having tools. There is not a good hand-saw in common use in Paris. One English journeyman joiner will have more variety of tools for his own use; than the whole in the Fauxbourg St. Antoine.

To work well, and quick, good tools are indispensable; and in gratitude for the pleasure received, the writer wishes the French would take the hint.

The Conservatory is open to the Public on Sundays and Thursdays, from ten to four; and to Foreigners, every day except Friday and Saturday.

Musée d'Artillerie (Museum of Artillery),
Rue de l'Université, No. 13.

This contains a large collection of the destructive engines of war, ancient and modern. The progress even of the art of

destruction is interesting, for it traces the inventions of the human mind when put to the greatest exigences.

Amongst others are the armour of the Maid of Orleans, Francis I., Henry IV., and Louis XIV.

Admittance is obtained from eleven till two on Sundays, by a written application to the Director, who resides on the spot.

Depot of Models of Fortified Towns
Hospital of the Invalids.

Here is a most curious and beautiful collection of fortified towns and sea-ports accurately executed. Some of the models were carried away by the Prussians.

Only persons known to a Minister, or some one in authority, can obtain a view of these models.

Cabinet d'Histoire Naturelle (Cabinet of Natural History), rue de Paon St. Victor.

An excellent collection. It is private.

and the price of admittance one franc.— It is the Museum of the Jardin des Plantes on a smaller scale. The specimens of agate, cornelian, shells, and minerals, are in some respects unique. There are also many vases and antique medallions.

Cabinet of Physiology, Rue d'Amboise.

Here are models in wax of every part of the human body, both in the healthy and morbid state. It belongs to M. Bertrand, and being private property, the admission is paid for—two francs and a half is the price. It is well deserving attention.

Cabinet des Tableaux (Cabinet of Pictures), Rue de Lille, No. 17.

Here is a collection of paintings of the 12th, 13th, and 14th centuries. It is the only one of the kind. These are very curious and interesting, as the first essays in the dark ages to imitate the great artists of antiquity. How difficult it is to attain

knowledge and skill, and how easy to lose both! No thinking man can see this collection, without making this observation in his own mind.

We see things now in a state of great perfection—we are accustomed to it from our early youth, and wonder and reflection are not excited. When we at first see them, we are too ignorant to admire; and before we attain sufficient age and knowledge to fairly appreciate what we see, we are so accustomed to the objects that it ceases to strike our perception. Could some of those great natural geniuses who lived in the ancient world, or in the dark ages, be conducted through those collections of curiosities which we have been describing, then would that wonder be excited which the objects really ought to produce! By the constant progress of the human mind in inventing and improving, the meanest peasant now enjoys comforts that kings could not obtain in the early ages of the world. How different from the early periods of Greece, when even the art of growing corn was unknown, and man lived on roots dug out of the earth!!

Cabinet des Figures en Cire (Wax-work Exhibition), Boulevard du Temple.

Here is a collection of figures of all the kings and princes in Europe. There is also the shirt worn by Henry IV. when he was assassinated, and a mummy in great perfection.

There is another Exhibition of the same sort on the Boulevard Saint-Martin, at the ancient Opera.

CHAP. XII.

SECTION I.

PUBLIC LIBRARIES.

La Bibliothèque Royale (The Royal Library), Rue de Richelieu.

Paris abounds in libraries, and is of all others the most convenient residence, on this account, of any other city. London is the capital of Great Britain, Rome of Italy, etc. ; but Paris, in this respect, is the capital of Europe. The access to those treasures of genius and learning is easy and inviting to all who come hither whether from idle curiosity, or for painful and laborious research.

This library traces its origin to a remote æra. Charles V. added about 900 volumes to the little collection of his father John, which consisted of about half a dozen volumes of history or science, and three or four of theology. This collection

was placed in a tower of the Louvre, which was called *la Tour de la Librairie*, and which was lighted every night by 30 small chandeliers, and a silver lamp, so that the learned students were accommodated here at every hour. The library was afterwards dispersed; for, when in the year 1429, Paris was in the hands of the English, under the command of the Duke of Bedford; that nobleman bought the 150 volumes, of which it then consisted, for 1200 livres. Louis XI. collected the scattered remnants of this library, and profited by the resources which the invention of printing presented him. Charles VIII. added to it what the conquests of Italy allowed him to collect. Louis XII. enriched it with the library of Petrarch; Francis I. with Greek manuscripts; and Henry II. augmented it, in consequence of the decree of 1556, enjoining booksellers to furnish the royal libraries with a copy on vellum of every book published.

The building of the library, with its appurtenances, is very large; its length being no less than 544 English feet; and its breadth 128. In the court of the Royal

Library is a statue of Diana in bronze, resting on one foot in a very easy and natural attitude.

At the windows, and in different parts of one of the wings, tables have been placed for the accommodation of readers.— But no books are to be taken away; and there is to be no conversation, as that would prevent study.

This library was, formerly, allowed to equal, if not to excel, every other collection extant.

It consists of more than 358,000 printed volumes, and is divided into five departments. The first, containing printed books, is on the first story.

The French Parnassus, by Titon Dutillet, is in the second room on the right. In the other wing of the library a very large perforation in the floor presents two large globes, the celestial and the terrestrial.— These globes are thirty feet in diameter, and the meridian and horizontal circles are gilt. On the terrestrial globe the water is coloured blue, and the land white; cities are painted with red and gold colours, and the mountains with a green

ground, shaded with brown. Those globes are the largest that exist, and a great geographical as well as astronomical curiosity. There are likewise a well-executed figure of Voltaire, sitting, of the real size; and a model of the Pyramids of Ghisa, on a small scale.

The second department, enriched by the most beautiful paintings by Rubinelli, contains manuscripts to the number of 80 thousand; 25,000 of which are in learned and foreign languages, and 30,000 on the History of France, chiefly from the reign of Louis XI.: it is called the *Galerie Mazarine*.

There is a complete collection of Colbert's Letters, in about sixty volumes.—Letters from King Henry IV. of France to one of his mistresses, in a tolerably neat legible hand-writing; and expressed with much vivacity and gallantry. Here is also a large collection of the *Heures* of the French Kings, or missals, all very beautifully written on the finest vellum, and embellished with elegant borders, and fine drawings, most of them Scripture Histories. On every leaf of one of these missals is a beautiful drawing of a flower,

with its name in Latin and French, so that it forms a collection of botanical as well as religious subjects. The manuscript of Telemachus, written by the hand of Fenelon, and Memoirs of Louis XIV. written also in his own hand; together with the MS. of Josephus.

Among the Italian manuscripts are two codices in parchment: they are remarkable for their external beauty, and excellent preservation. Among the printed books, the most curious is the Mazarine Bible of 1450, printed with cut metal types.

The five great rooms on the second story contain genealogies, and are filled with 5,000 port-folios.

The Cabinet of Medals is ornamented by drawings over the doors, by Boucher; by three large pictures by Natoire; representing Thalia, Calliope, and Terpsichore; by three of Carlo Van Loo, representing Psyche led by Hymen, the Inventress of the Flute, and the three Protectors of the Muses; with 25,000 medals, described by M. Mionet.

The Cabinet of Engravings is very curious, and exhibits a great variety—amongst

others, representations of all the modes of dress in France, from the days of Clovis to the present time.

The Cabinet of Antiquities, situated on the third story, contains busts, vases, inscriptions, and instruments of sacrifices, collected by the celebrated Caylus. Opposite the entrance, various Egyptian antiquities meet the eye; such as an Altar of Basaltes, Isis, Anubis, and a Mummy taken to pieces. Here are seen the Armour of Francis I., the Chair of King Dagobert, an Egyptian Manuscript on papyrus, the Sword of the Order of Malta, the Seal of Michael Angelo, the Shields of Hanibal and Scipio, and several Busts and Pagan Deities.

In the middle of this cabinet of antiquities is a long table, covered with Etruscan vases of superior beauty. On the third floor are two apartments, which contain Etruscan vases of extraordinary magnitude; a bathing vessel of porphyry, sacrificing knives, lamps, etc. Two rooms belonging to the library are filled with a collection of 5,000 volumes of prints — Some rare pieces are suspended from the walls, but most of them are in port-folios.

and in cases. Open every day from ten till two, for persons who wish to consult any book. And Thursdays and Fridays only to the curious, from ten till two, except from the 1st of September to the 15th of October, when it is shut.

La Bibliothèque de l' Arsenal (The Library of the Arsenal), at the Arsenal.

Is supposed to contain 75,000 printed volumes, and 6,000 manuscripts. It formerly belonged to the Marquis de Paulmy, and was purchased after his death by the Count d'Artois. It contains many manuscripts, beautifully illuminated, on vellum. One is called the Breviary of René, King of Naples and Sicily, with a title in Moorish Arabic; another is in letters of gold, of the ninth century, containing the four evangelists. Here is also the apartment of the great Sully, with the furniture and decorations in the same state in which he left them. Over the chimney is one of the first plates of glass made at Venice — In this library also, are a globe construct-

ed for the purpose of teaching the last Dauphin geography, and steps made for the late Queen, that move by a spring; and may be directed to any part of the room at pleasure, by the person sitting in it. Open to the public every day, Sundays excepted, from ten till two, except from the 15th of September to the 1st of November, when it is shut.

La Bibliothèque de St. Victor (The Library of St. Victor), rue St. Victor.

Was opened in 1652. Among its numerous manuscripts may be seen a collection of proceedings against the celebrated *Jeanne d'Arc*, called the *Maid of Orleans*. There are also some waxen tablets, on which are inscribed the expenses of Philippe-Bel. Open every day.

Bibliothèque de Sainte-Geneviève, (Library of Ste. Genevieve), Place de Ste. Geneviève, bâtimens du Lycée Henri IV.

It is situated on the floor above that of

the ancient abbey of St. Genevieve.— Around the saloons are seen busts, some of which are marble of great men of all ages, among which are remarked those of Jules Hardouin Mansard, of the Chancellor Letellier, by Coysevox, and of Doctor Antoine Arnauld, by Girardon. The Library is composed of above 80,000 volumes. There is at one end a very curious perspective, and at the other a model of Rome, done by Gremini in 1777. It is open every day from ten till two; its vacation commences on the 1st of September, and ends on the 1st of November.

Bibliothèque Mazarine (Mazarine Library), Palais des Beaux-Arts, quai de la Monnaie, No. 23.

The Cardinal Mazarine founded this library, by his will, of the year 1661, for the benefit of literary men. It contains about 60,000 volumes. The public are admitted all working-days, Thursdays excepted, from 10 till 2; its vacation com-

mences on the 15th of August, and finishes on the 15th of October.

Bibliothèque du Muséum d'Histoire Naturelle (Library of the Museum of Natural History), Jardin des Plantes.

This library contains almost every work relative to natural history, sciences, etc. It is open to the public on Tuesdays and Fridays, from 3 till dusk, in autumn and winter, and from 4 till 7 during spring and summer. Students are admitted on Mondays, Wednesdays, and Saturdays, from 11 till 2.

Bibliothèque de la Faculté de Médecine, (The Medical Library.) Rue de l'Ecole de Médecine, No. 14.

This establishment contains an excellent selection of books on surgery and medicine. It is open to the public on Mondays, Wednesdays, and Saturdays, from 10 till 2.

Bibliothèque du Palais Bourbon (Library of the Palais Bourbon), at the Palais Bourbon.

This was intended for the use of the members of the Tribunate, and was collected during the révolution, the books being taken from other libraries. It is greatly augmented with modern works, from living authors and booksellers.

The collection was first placed in the Tuileries, but is now in the Palais Bourbon, where the Assembly of Deputies is held.

Bibliothèque de l'Institut (Library of the Institute), at the Palace of Fine Arts, Quai Conti.

A very considerable library of books on the sciences and fine arts, for the use of the members of the Institute, but open to the public on Tuesdays and Thursdays.

La Bibliothèque de la Ville (The City Library), Rue Saint Antoine—Maison St. Louis.

Is rich on works of botany and drawings of plants. Open every day, from 10 till 2, Thursdays excepted.

* * * The above Libraries are the most considerable in Paris, and most worthy of the notice of travellers.

Circulating Libraries.—If you are the victim of ennui, you may read Romances, Voyages, and Pamphlets, in many places in Paris. The best selected, and that of which the catalogue contains the greatest number, is that of Calignani, Rue Vivienne, No. 18, where are to be found English, French, Italian, German, and Spanish Books, lent out to read by the month or fortnight.

SECTION II.

LITERARY INSTITUTIONS.

L'Institut, ou l'Academie Royale. (The Institute, or Royal Academy), Quai de Conti.

During the first years of the revolution, the great employment of the French being to establish equality, as all men could not be kings, nobles, or priests, those were abolished. It soon occurred to the levelers, that the great mass of the people could not be academicians or learned men, and therefore academies were doomed to fall. The aristocracy of learning and genius would have shared the same fate, had it been possible.

The Academies of Sciences and Belles-Lettres, which had so long adorned France, were after a few years revived under the name of the Institute—a word which, by the bye, has no particular signification, which has been very absurdly copied in England in the Royal Institution, and which Louis XVIII. on mount-

ing the Throne, very properly changed for *Royal Academy*.

The Royal Academy, or Institute, is the principal of the learned societies at Paris, and comprehends not only all the branches into which the Academies of Sciences and of the Belles Lettres, founded by Louis XIV, were formerly subdivided, but also logic, morals, and politics. Its object is to improve the arts by uninterrupted inquiries, by the examination of literary and scientific labours, and by correspondence with foreign and learned societies.

It consists of 163 members residing in Paris, of 125 non-residents in the departments, and of learned foreign associates, together with a librarian, four sub-librarians, an agent, and a secretary.

The Institute has four public quarterly meetings. Each class annually proposes two prize questions; and in these general meetings the answers are made public, and the premiums distributed. The united sections of painting, sculpture, and architecture, elect the pupils, who, at the expense of the government, are to travel to Rome, in order to study the fine arts.

Twenty young men are elected by the Institute to travel in France and in foreign countries, for the purpose of studying rural economy. Six members, also, of the Institute itself, are to travel at the public expense, in order to collect information, and to acquire experience in the different sciences.

The apartments of the Institute are at the College des Quatre Nations. The library, in three large apartments, contains about 16,000 volumes. The Institute has also a large room for a collection of machines and models. Since its establishment, more than twenty models of machines, intended for the escape of persons from the upper stories of buildings on fire, have been deposited there.

The public meetings of the Institute are not held in the same room as their particular assemblies, but in another, more extensive and beautiful, which formerly belonged to the Academy of Sciences. Both its sides are adorned by two beautiful colonnades, and the ceiling is finely painted and decorated. Between the columns are fourteen beautiful marble statues (seven on each side), of the

greatest and most celebrated men whom France has produced, viz.—Condé, Tourville, Descartes, Bayard, Sully, Turenne, Daguesseau, L'Hôpital, Bossuet, Duquesne, Catinat, Vauban, and Fénelon. At the ends are two sitting figures, Pascal and Rollin. In the anti-chambers are the statues of Moliere, Racine, Corneille, La Fontaine, and Montesquieu. The hall is extremely well lighted by chandeliers and silver lamps; the floor is covered with a carpet, and tables are placed parallel to the four walls of the hall, at which the members of the Institute take their places.

The president of the Institute is seated at the upper end of the hall; in the middle, and rather on one side of him, is a tribune, or pulpit, from which whatever is proposed is received by the president, who does not leave his chair. The place allotted for members is surrounded by a railing, between which and the walls, there is, round the whole hall, a row of benches, where the spectators (amongst whom are always many ladies,) take their seats.

It is divided into four classes:—

1st Class or Division—Natural Philo-

sophy, Chemistry and Mathematics, are the objects of its labours. It consists of 63 members, and 100 corresponding members. The sittings are at 3 o'clock on Mondays. There is a public sitting in January each year, at which a prize of 3,000 francs is given for the most useful discovery.

2d Division—French Language and Literature. The members are 40, and the sittings on Tuesdays at 3 o'clock. In April, a prize of 1,500 francs is awarded.

3d Division—History and Ancient Literature; 40 members, 8 associates, and 60 correspondents, compose the body.—In July, each year, is a public meeting, when a prize of 1500 francs is given for the best production.

4th Division—The Fine Arts. It consists of 20 members, 8 associates, and 36 correspondents. The weekly meetings are on Fridays at 3 o'clock, and the annual assembly in October: prizes are then distributed for the best productions in painting, sculpture, architecture, and music.

Each member has a salary of 1500 fr. a year. When they meet, their dress is

black, bordered with green silk; vacancies are filled by election by the members, and confirmed by the King;—there are four general meetings of the whole each year, when a general report is made of their labours.

SECTION III.

PUBLIC SCHOOLS.

Ecoles centrales (Central Schools).

In Paris there are several central schools, which possess good libraries, a collection of mathematical instruments, philosophical apparatus, and botanic gardens. It is a great defect in the plan of these schools, that ethics and geography are not taught, and that the scholars are confined to the abstract sciences from the age of fourteen to sixteen; and from the age of sixteen to eighteen, to history. There are no teachers of foreign languages appointed. In each central school there is only one professor for all the ancient languages, and only two hours each day are devoted

to them. Thus, ancient literature appears to have been not only neglected, but despised. The professors merely read lectures ; they give no themes nor tasks to the scholars, who cannot consequently learn regularly and with improvement the elements of the sciences.

Université Royale de France (Royal University of France), rue de Bourbon, No. 54.

Charlemagne was the founder of the University of Paris, suppressed in 1792, and re-established on a larger scale. There are as many academies composed of faculties of theology, medicine, law, and of arts and sciences, as there are districts of royal courts in France. Scholarship is appreciated by faculties which confer degrees, without which it is not permitted publicly to profess any of the sciences nor several of the learned professions. The grand master of the University resides at the Hotel de Praslin, rue de l'Université ; his public audiences are held the first and third Thursday of every month, from 12 till 2. The offices of the University are

open to the public every Thursday from 2 till 4.

There are 4 colleges for theology, law, physic, literature, and the sciences, viz.—

1st. *Faculté de Théologie* (College of Theology), Rue St. Jacques, No. 115.

There are six professors, men of great merit, for *logic*, *ethics*, ecclesiastical history, and church discipline, Hebrew, the study of the Scriptures, and church eloquence.

2d. *Faculté de Droit* (College of Law), Place Sainte-Genevieve, No. 8.

The building is elegant, and ornamented with a fine Doric portal. Lectures are given by seven professors on the Roman law, civil law, practice of the courts, and commercial law.

A student must attend two years to obtain the degree of bachelor, three for that of licentiate, and four for that of doctor.

Regular disputations are held by the candidates, and there are strict examinations.

3d. *Ecole de Chirurgie* (Surgical School),
Rue de l'Ecole, faubourg St. Germain.

A fine building, with spacious courts. The front to the street is very elegant, and adorned with Ionic columns and sculpture.

It contains a library, a cabinet of anatomy, and the amphitheatre is capable of containing 1200 persons.

This is the first medical school in France, and perhaps in the world. There morbid and healthy anatomy are demonstrated by dissections.—Lectures are delivered, and there is an hospital in which all persons labouring under uncommon cases are received gratuitously.

The lectures are, on medical chemistry and pharmacy,—external pathology, internal pathology,—medical natural history and botany, — clinical lectures, on midwifery,—forensic medicine, the *materia medica*, and the use of instruments.

A branch of this institution, for physic, is in Rue de la Boucherie, and another for pharmacy, in Rue d'Arbalète.

All apothecaries practising in France,

must previously obtain a diploma from this school, after an examination.

4th. *Faculté des Lettres et Sciences* (College of Letters and Sciences), Rue St.-Jacques, No. 115.

Here lectures are given, by professors of great merit, on Greek Literature, Latin Eloquence, Latin Poetry, French Eloquence and Poetry, Philosophy, the History of Philosophy, ancient and modern History, and Geography.

SPECIAL SCHOOLS OF SCIENCES.

Ecole Royale Polytechnique (Royal Polytechnic School), rue de la Montagne Sainte-Geneviève, n^o. 55.

The principal aim of this institution is to spread the mathematical, scientific, chemical, physical, and calgraphical arts; also to bring up engineers for the military and marine service, as well as for geographers attached to the army. The num-

ber of its scholars amount nearly to 300, who are boarded and lodged for 800 fr.—Government pays the masters. There is a library, and a philosophical and chemical apparatus.

Ecole Royale des Ponts et Chaussées
(Royal School of Bridges and Roads),
Rue Culture Ste. Catherine, n^o. 27.

M. Perronet, who is still the conductor, began this establishment in 1784.—Eighty scholars from the polytechnic school are initiated in the principles of the arts of planning and constructing the works relative to roads, canals, bridges and sea-ports. It possesses a valuable collection of maps, plans and models concerning these works.

Ecole de Pharmacie (School of Pharmacy),
rue de l'Arbalète, No. 3.

Eight professors are here established to teach, during the spring and the summer,

the theory and practice of the materia medica and chemistry, of natural history, and of botany. Apothecaries are here received after severe trials. Its botanic garden is arranged according to the method of Tournefort, and is open every day, Sundays excepted.

Ecole Royal Vétérinaire (Royal Veterinary School), at Alford, near Charenton.

The causes of diseases with which domestic animals are afflicted, were neglected and abandoned to unexperienced blacksmiths until the year 1764, when the genius of Bourgelat established this Institution, which has been highly protected by Government.

Lectures are given by eminent men on the anatomy and physiology of the horse and other domestic animals,—the treatment of diseases, etc.

Nothing necessary to the care of that noble animal, the horse, is omitted; and

the treatment in the field and stable is equally attended to.

Natural history, botany, pharmaceutical chemistry, the operations of the forge, and every thing is treated of, both theoretically and practically.

Each department of France may send three pupils, and every regiment of cavalry one, to be boarded and instructed at the expense of Government. Numerous pupils attend at their own expense.

A residence of five years is required, before the student receives permission to practise as a veterinary surgeon.

There is a valuable library of domestic zoology, and a cabinet of natural history and comparative anatomy, which are every day open to the public.

Ecoles Spéciales des Beaux-Arts, de Peinture, Sculpture et Architecture
(Special Schools of Fine Arts, Painting, Sculpture and Architecture), ci-devant Académies Royales, quai de la Monnaie, No. 23.

These colleges, began by the celebrated

Lebrun, are formed in academical corps, under the protection of the Chancellor.— In the first section, twelve professors teach painting and sculpture. In the second section, every thing relative to architecture, the masonic art, carpentry, and mathematics are taught. Prize medals are given at stated periods.

Ecole gratuite de Dessin (Gratuitous School of Design), rue de l'Ecole de Médecine, No. 6.

This College was first established by M. Bachelier, in order to give instruction to workmen employed in the line of mechanics. Fifteen hundred pupils are here instructed in the art of drawing, every Monday and Thursday, and, in general, every art useful to every sort of workmen. Lectures are given on practical geometry, arithmetic, mensuration, the proportions of the human figure and of animals, and on ornamental architecture. To encourage emulation, medals are each month distributed, and premiums every year.

Ecole spéciale gratuite pour les Jeunes Personnes (Free School for young Women), rue de Touraine, No. 3.

This is an admirable establishment, where young women designed for working professions, are taught to draw all sorts of animals, flowers, and ornaments of every description, gratuitously.

There are annual exhibitions of the best performances, and medals are distributed to the most deserving,

Strangers should think of such establishments as this, and some others they see in Paris. No wonder that the arts flourish in France; and that artists are numerous. England is certainly famous for charities to the helpless, but neglects sadly the means of preparing people to help themselves. In England, no means exist for young people of the lower classes to advance themselves, but at an expense that they are not able to afford.

Cours d'Iconographie Naturelle (School of Iconography), at the Muséum d'Histoire Naturelle.

M. Vauspaendonck gives lectures every year, towards the month of July, from two till four, on Tuesdays, Thursdays and Saturdays, upon the art of representing by drawing every production of nature.

Ecole Royale de Mosaïque (School for Mosaic work), rue de l'Ecole de Médecine, aux Cordeliers.

Students, nominated by Government, here learn the art of copying in the mosaic, and of executing the objects of decoration and rare ornaments, necessary for the embellishment of temples and palaces. A public exposition of these works takes place every Saturday, from twelve till two.

Conservatoire de Musique (Conservatory of Music), rue Bergere, No. 2.

The instruction of this school includes

every part of the musical art, and of the theatrical declamation. Each branch has its particular professor. It is however remarkable, that this establishment has not yet produced any extraordinary talent. Every year the amateurs of music resort to its public exercises, in order to appreciate the progress of this enchanting art, and enjoy growing talents, which anticipate the delights it may occasion by its melodious sounds.

Ecole de Gravure en pierres fines (School for engraving on fine stones).

The industrious M. Jeuffroy has taken the charge of forming the deaf and dumb, at their own institution, in the very difficult art which he exercises.

Collège Irlandais, Anglais et Ecossais, Réunis (English, Scotch and Irish College united), rue des Irlandais.

In this seminary philosophy, rhetoric,

and the English language are taught, but the whole is greatly diminished in extent and consequence.

Collège de Sainte-Barbe (School of St.-Barbe), rue de Reims.

This ancient establishment is private, and supports its former reputation for the discipline of its scholars, and the merit of its studies. The number of its students amounts nearly to six hundred, attracted by the distinguished talents of M. Lanneau, who is the head master. The price of board and education is 1000 francs.

Ecole des Mines (School for Minerology at the Hotel de la Monnaie., quai Conti.

Twenty pupils are here instructed in every thing relative to the working of mines and metallurgy. There is a valuable collection of minerals, and an elaboratory.

Ecole Normale (School for Professors),
rue des Postes.

This establishment has for its principal aim, that of raising learned professors, to teach in the different Colleges, its studies being of a more serious nature, forming exercises capable of producing talents for instruction.

Lycées (Lyceums),

There are four of those establishments, which replace the ancient Colleges of the University: youth are there initiated into literature, ancient languages, mathematics, chemistry, physics, natural history, geography, German languages, English, Italian, drawing and writing. The terms for board and education are 1000 francs; the pupils of the institutions to follow the courses, to which are also admitted day scholars. The Lycée Louis le Grand, rue St. Jacques, No. 123, and Lycée Henry IV. ancient habitation of St. Genevieve, rue de Clovis, No. 1, receive boarders;—the Lycée Bourbon, rue Sainte-Croix,

Chaussée d'Antin, and Charlemagne, rue St. Antoine, No. 120, Maison de Jesuites, receive only day scholars. Towards the end of every year a general examination takes place among the students of all the Lycæums to whom the Grand-Master of the University distributes premiums.

Collège Royal de France (Royal College of France), Place Cambrai, No. 1.

Francis I. founded this establishment in the year 1531. Here is at present taught astronomy, geometry, mathematics and experimental philosophy, chemistry, oriental languages, Latin eloquence, French literature and poetry. Its actual edifice, constructed by M. Chalgrin in the year 1774, is owing to the munificence of Louis XVI. This College had amongst its professors the learned Ramus, the ingenious Vauvilliers, the eloquent Fourcroy, the scientific Daubanton, and many other illustrious learned men.

Ecole spéciale des Langues Orientales vivantes. (School for living Oriental Languages), rue de Richelieu, No. 58, à la Bibliothèque Royale.

Here are taught the Persian, and Malay languages, every Monday, Wednesday, and Saturday, at two o'clock; and Arabic, every Tuesday and Thursday, at half past one, and Wednesdays, at twelve; the Turkish language, on Thursdays at half past one, and Thursdays and Fridays, at eleven; the Armenian tongue, at six in the evening, on Tuesdays, Thursdays, and Saturdays.

Cours d'Archéologie. (Archeological Lectures), rue de Richelieu, No. 58, à la Bibliothèque Royale.

The Keeper of Antiquities in this library, gives annually a course of lectures on Greek and Roman antiquities.

Bureau des Longitudes. (School of Longitude), at the Observatory, Fauxbourg Saint-Jacques.

Here they are charged with the publication of *La Connaissance des Temps*;

a work destined for the use of astronomers and navigators, to perfect the astronomical tables and the method of longitude, and the publication of astronomical and meteorological annual observations. This office is composed of two geometricians, four astronomers, with four assistants, two professors of navigation, one geographer, and three artists.

Société de Médecine de Paris. (Medical Society of Paris) at the School of Medicine.

This society, which is composed of professors of the faculty, has 20 members, and 18 associates and assistants; they are charged with the whole of the business of the ancient Royal Society of Medicine, and of the Academy of Surgeons.

Société pour l'extinction de la Petite Vérole, par la Vaccine. (Society for the extinction of the Small Pox, by Vaccination.)

It is composed of men, well known by

their talents and abilities, and is presided over by the Minister of the Interior: there is a committee of 15 members who assemble every Friday, from 3 till 5 at the hospital for vaccination, rue du Battoir St. André-des-Arts, who correspond with the other vaccine and medical committees in the departments, and render an account to the society, and every week to the minister, of what they have done relative to the vaccine. Demands for vaccine matter to be addressed under cover to the Minister of the Interior, for M. Husson, M. D. secretary to the society and to the committee.

Société d'Agriculture du Département de la Seine. (Agricultural Society for the Department of the Seine), held at the Hotel de Ville.

This useful society is also under the inspection of the Minister of the Interior, and is composed of 50 resident members, 30 associates, and 20 foreign associates. They communicate with all the other agricultural societies in France. The days of

their sittings are the first and third Wednesday in every month.

Société pour l'Encouragement de l'Industrie Nationale.) Society for the encouragement of National Industry, rue du Bac, No. 34.

It was commenced in 1803. Its object is to second the intentions of government, in endeavouring to ameliorate the situation of the industrious but poorer classes. Every year the society holds two general assemblies, one in February, to hear the general report of work done, also to take account of the receipts and expenses, and to renew the administration; the other in July, to distribute and regulate prices; the council of administration assembles on the first and third Wednesday of the month.

Academy of the Society for the encouragement of Arts and Sciences in Paris.
A l'Oratoire, rue St. Honoré.

Literary characters, artists, and men of

approved knowledge, here unite to contribute by their works, to the progress of of science, literature, and the arts.

Athénée des Arts. (Atheænium of Arts), à l'Oratoire, rue St. Honoré.

This establishment was commenced in 1792 ; it distributes prizes to the authors of curious and useful inventions, which may tend to the improvement of science and the arts. In a public sitting held once a year, an account is rendered of all instructive inventions during the former year ; the prizes are then distributed ; musical compositions are also rewarded.

Athénée de Paris. (Athenæum of Paris), rue du Lycée, No. 2.

Near the Palais Royal ; this was founded in 1784, for an annual subscription of 120 francs, for which sum the subscribers may attend a course of lectures on natural history, geography, chemistry, physic, tech-

niology, Italian, English, and French literature. It was for this course that La Harpe composed his *Cours de Littérature*. Here the Abbé Delille used frequently to recite his works. The subscribers have the use of the library from 10 in the morning till 11 at night, in which is a fine collection of books, as well as a collection of French and foreign gazettes.

Ecoles de Natation (Swimming Schools).

The most complete and best of these is on the river by the Pont Royal ; the price of each lesson 3 francs.

The other school is at the farther end of the Isle St. Louis, and the Isle Louvier.

CHAP. XIII.

CHARITABLE INSTITUTIONS.

The hospitals and poor-houses at Paris are all supported and maintained exclusively by the government. In general they are extensive, and conducted on good principles. The sick and infirm poor who are the objects of these charities, suffer neither from hunger, cold, nor want of air; and cleanliness is by no means neglected. There are in all 19.

They are subject to a general council, composed of magistrates and persons distinguished for talents and philanthropy, who inspect into every thing that relates either to the treatment of the patients or the expenses. Under those members of the general council is an executive commission.

They are attended by able physicians and surgeons. Persons are likewise attended and supplied in their own houses.

under the care of an administration composed of seven members.

In 1817, the number of persons received was 14,145, but those were in the hospitals for diseases only.

The whole annual expense of these hospitals, it is said, does not exceed six millions of francs (about 250,000*l.* sterling), though probably this is a very vague calculation.

Among these establishments there are some that have been celebrated, either for their immediate utility, or the philosophic spirit to which they owe their birth. Such are the institutions for the education of the deaf and dumb (*sourds et muets*), and for the industrious blind (*aveugles travailleurs*).

The hospitals have almost all of them undergone a change of name. The following is a list of those now supported; which list, however, does not include those for the maintenance of decayed or wounded soldiers or seamen.

Hospital called the Hotel Dieu, Parvis-Notre-Dame.—This is the most ancient hospital in Paris, being founded in the

7th century. This charitable institution has always been particularly protected by the sovereigns of France. It was twice burned down during the last century,—once in 1737, and again in 1772.

Although it was enlarged from time to time, yet the increasing population of Paris rendered it inadequate to the relief wanted.

Louis XVI. was about to have given it a proper extension, when the revolution put a stop to his beneficent intentions.—In 1793, however, during the worst times of the revolution, the state of the patients was ameliorated, by removing a great part of them to the suppressed monasteries, which afforded extensive accommodation.

Before that, five persons afflicted with different maladies were often crowded into one bed, 5000 having only in all 1400 beds.

Now, each in a separate bed, if they cannot enjoy health, may at least have peace and repose.

n *Hospice de la Maternité* (The Hospital
y of Maternity), formerly the Foundling-
e Hospital, rue d'Enfer.

- Though not intimately connected with
philosophic views, this hospital offers se-
veral ideas equally novel and pleasing. It
is composed of two distinct departments,
the *lying-in* and the *nursery*, each of
which occupies a separate building. The
lying-in rooms are kept very clean, and
perfectly well aired, containing not more
than six women each. Upon an average,
the number of women is about 200; in
general fewer in summer than in winter;
1500 women are annually delivered in
this hospital. A female performs the of-
fice of midwife. The nursery department
is by far the most considerable, and the
plan of it is very ingenious. There is one
room appropriated to the reception of the
new-born children, and to the feeding of
them till they are provided with nurses.—
This ward of fifty or sixty infants, who are
all in their cradles, ranged in lines, forms
a most interesting spectacle. The total
number of children, annually born or re-
ceived into the hospital, is between 5 and
6000.

Before the year 1792, of about 8,000 children, one half died before the second year; but M. Hombron, in order to prevent that mortality, got it placed on its present footing, and women are received to lye-in, which is a very great improvement.

Hospice d'Humanité (Hospital of Humanity), formerly Hotel Dieu, rue du Marché Palu.

Here from 1500 to 2000 sick persons receive the advice of the ablest physicians and are treated with the most delicate care. The government, and the persons particularly entrusted with the management of this establishment, show the most laudable zeal in its support.

Hospice du nom de Jésus (Hospital of the name of Jesus), rue du faubourg St. Martin, near the church of St. Laurent. *Vincent de Paule* was its founder.

Hospice de la Charité (The Hospital of Charity), rue des St. Pères : for men only. It was founded in 1602 by Mary de Medicis.

Hospice de la Pitié (The Hospital of the

Pity), rue Copeau, No. 1, corner of the rue St. Victor, behind « *le Jardin des Plantes*, » is the refuge of distressed innocence, in which two thousand children of soldiers who die in the service of their country are rescued from misery, and comfortably supported.

Hospice de la Trinité (Trinity Hospital). Built in 1712. Corner of the rue St. Denis and of the rue Greneta.

Hospice des Orphelines (Hospital for Female Orphans), Barrière de Sèvres.

Hospice des Enfants Trouvés. (Foundling Hospital.) Faubourg St. Antoine.

Orphan children, deprived by death of their parents, or abandoned by them, are received here without question, recommendation, or inquiry, and are nursed with tenderness, well fed, properly educated, and lastly qualified for some trade or profession, in which they are afterwards placed at the public expence. Their infancy is passed in the hospital; but they are sent into the country at a certain age for the benefit of the air, and then return to

complete their education. Their number is seldom less than a thousand.

Hospice de Vaccination (Vaccine Hospital). Place de Grève. Here the poor are gratuitously inoculated for the cow-pox.

Hôpital St. Antoine (Hospital of Saint Anthony), rue St. Antoine, No. 206.—This is similar to the Hotel Dieu, on a smaller scale, admitting only 200 patients.

Hopital Necker (Hospital of Necker), rue de Sèvres, No. 5. This was founded by Madame Necker in 1778, on the site of an ancient convent; it contains 130 beds, and is similar to the Hotel Dieu.

Hopital St. Louis (Hospital of Saint Louis), rue St. Louis, No. 2. Founded by Henry IV. in 1607, as an addition to the Hotel Dieu. There are in it 800 beds.

Hopital des Enfants malades (Hospital for Sick Children), rue de Sèvres, No. 3. Children under 15 are here received when attacked by any acute disease.—There are 400 beds.

Hopital Beaujon (Hospital of Beaujon), rue. du Roule, No. 54. Endowed with twenty thousand francs a year; by M. Beaujon, in 1784; there are 120 beds, and it is for the same purpose as the Hotel Dieu.

Hospice des Vénériens (Hospital for the Venereal Disease), faubourg Saint-Jacques, au Champ des Capucins.—Placed here in 1782; there are 550 beds, and in general about 2500 patients in the year.—There is another for the same purpose in the same quarter, where persons are received on paying a small sum, and better treated.

Maison de Santé (House of Health), rue faubourg St, Martin, No. 165. This is for the reception of single men who are able to pay a little, and therefore not fit objects to be admitted into hospitals gratuitously. For 2 francs a day they are well treated in a common room, and for 3 francs in rooms separately.

Hospice des Gens Mariés (Hospital for Married People), rue de la Chaise, n^o. 28.

Founded by the City of Paris in 1537.—Admits married people, men at 70, and women at 60. They receive a portion of bread every day, 3 francs and a pound of butcher's meat every ten days, and a load of wood once a year. There is one part of the establishment where those who pay 1600 francs on entering are particularly well treated.

Hospice des Hommes Incurables (Hospital for Incurable Men), rue Faubourg St. Martin, No. 166.—Four hundred old men are here received. They are lodged, clothed, fed, and well taken care of.—They have light work given to such of them as are able to do any thing.

Hospice des Femmes Incurables (Hospital of Incurable Women), rue de Sèvres, No. 54. Open every day.

Maison de Retraite (House of Retirement), road to Orleans, near the Barrière d'Enfer.—This was first destined for old military men and priests, but since the revolution it has been transformed into a retreat for persons who in their younger days attended the hospitals, and who in

age want aid themselves. Besides those, persons above the age of 60, who can pay moderately, are admitted. They receive all necessaries, and are attended with care.

Pharmacie Centrale (A Central Laboratory), rue Neuve Notre-Dame, No. 2. An Establishment like Apothecaries'-hall, in London, which prepares all sorts of medicines for the hospitals.

Bureau Central d'Admission dans les Hôpitaux (Office for getting admitted to the Hospitals), Parvis Notre-Dame, No. 2. In order to get admitted into an hospital, it is necessary to apply here, where there is a committee of physicians and surgeons, which, after examining the applicant, determines to what hospital he shall be sent: this is regulated according to the care that he requires. This office is open every day from nine in the morning till four in the afternoon.

Hospice de la Salpêtrière, rue Poliveau, boulevard de l'Hôpital.—This place was built by Louis XIII., and is maintained in all its original grandeur. The building

is fine, presenting a majestic facade ; and its boundaries are so extensive, that it is almost a little city. Here 1600 girls are employed in making linen and in working lace. Old married men, young women affected with madness, and female idiots, here receive those little comforts which their respective situations still allow them to partake.

Bicetre,

On the road, to Fontainebleau, about three quarters of a league from the Barrier. This was successively a fortress in 1290, a country-house for the Bishop of Winchester in 1400 ; given as an hospital to the invalid soldiers by Louis XIII., made a general hospital by Louis XIV. for mendicants, and is now used for the infirm poor, and lunatics. The walls which are vast and regular, are surrounded by a ditch. Situated on an eminence, they were obliged to fetch their water with much trouble from the Seine. In 1733, they dug a well which attracts the attention of the curious. This house presented a terrible picture before 1792. One saw mixed together, men of all ages living in

the most shameful laziness, and practising all sorts of vices and crimes. It is now reserved for the use of about 2200 old men poor and infirm, who occupy their time in all kinds of light work. In the infirmary are epileptics, paralytics, incurables, and blind. The lunatics are not well lodged at Bicêtre, their cells, which are never changed, being damp and unhealthy. A hundred have separate beds. A large piece of enclosed ground serves as a place of exercise for such as are not dangerous.

Institution Royale des Jeunes Aveugles.
(Royal Institution for Blind Children),
rue de Charenton, aux Quinze-Vingts.

In this establishment, by means of raised characters, the young blind are taught to read. Their peculiar delicacy of touch by this method, has been turned to their advantage. Instructed by ingenious masters, they learn reading, arithmetic, and even writing. They are taught music, and are also exercised in different trades, which enable them to live by their works, without being under the necessity of having

recourse to the charity of their countrymen. The public exercises of these pupils, are on the 26th of every month, admittance to which may be had by tickets on application to the director of the institution. Those meetings are crowded by such as are desirous of witnessing to what a degree of perfection the instruction has been able to supply in their favour, a misfortune by which they appeared to be devoted to an useless and indigent life. There are printers, weavers, and a variety of workmen produced by this establishment.

Institution Royal des Sourds et Muets.

(Royal Institution for the Deaf and Dumb), rue Fauxbourg St. Jacques.

This was begun by the Abbé de l'Épée, who discovered methods equally cheap and ingenious, to teach them to read and write, and to understand grammar and the sciences.

He, with great zeal and philanthropy, devoted his time and his fortune to this purpose; and at last government patronized him and his establishment.

120 children are now admitted. 500

francs allowed for each. They are not admitted under 12, nor after 16.—Persons of opulence may place their children there : the terms are 800 francs for a boy, and 700 for a girl.

It is impossible to be present at one of the public lessons given by the Abbé Sicard to this unfortunate class, without being penetrated with the liveliest emotions of compassion, anxiety and respect. Compassion and anxiety for the immediate objects of the institution, and respect for its classical, humane, and scientific director. Such have been the labours of the immortal Abbé de l'Epée, and of his successor, the Abbé Sicard, that they have initiated a very considerable number of these afflicted members of society into the arcana of mental communication, without the aid of speech, and by certain signs can carry on a conversation with them upon any subject. They have even gone farther—they have taught several the use and application of grammar, and brought them to comprehend perfectly, by the mere effects of mechanical operation, the signification of the whole language.—They have taught some to read and pro-

nounce aloud any sentence written forw
 them, but, as may be expected, the pro-co
 nunciation, not being *imitation*, and being
 wholly *unheard* by the person who utters po
 is incorrect. This sort of pronunciation mo
 is the effect of a compelled mechanical sig
 exertion of the organs of speech, produ-pr
 ced by the Abbé's placing his lips and ob
 mouth in certain positions, and appearing th
 to the scholar to make certain motions,
 who, in endeavouring to imitate such mo-ter
 tions, necessarily brings forth a sound ap
 more or less like that required. The de Al
 gree of force which it is necessary the re
 scholar should apply to pronounce dis-bl
 tinctly any word, is regulated by the cr
 Abbé's pressing his arm gently, mode to
 rately, or strongly. The whole detail ar
 is highly curious. de

A most interesting account of a public ar
 exhibition we copy from a recent travel-tr
 ler. At this meeting, the Abbé Sicard
 had an opportunity of showing to his au- lo
 ditors the first mode of communication A
 with the deaf and dumb. A boy about 13) an
 years of age, whom the Abbé had not even th
 seen, had just been sent to the institu- e
 tion. A sheet of paper was brought, on g

which were painted many of the most common objects, such as a horse, a carriage, a bird, a tree, etc. Upon the Abbé's pointing to any one of them, the boy immediately seemed delighted to show, by signs, that he fully comprehended the representation; and these signs, attentively observed by the Abbé, formed the basis of their future communications.

These exercises are extremely well attended, chiefly by persons of respectable appearance. At one of these lectures, the Abbé Sicard stated a very curious occurrence. After having observed that our blind Sanderson, on being asked to describe the sound of a trumpet, compared it to the colour red—he stated, that a deaf and dumb pupil, having been desired to define his idea of red, he immediately answered, it resembled the sound of a trumpet.

At another public examination the following question was put to a pupil of the Abbé Sicard, which would have puzzled any one to have resolved in five words, though he had had the perfect use of his ears and his tongue, and answered with great quickness by one that had neither:

« What is gratitude ? » — The reply was, « *The memory of the heart.* » — There are no regular times appointed for meeting.

Philanthropic Society.

(Principal one rue Ventadour, No. 4.)

This consists of rich persons, who pay the expence of 24 soup-shops, where soup is sold to the poor at 2 sols, or ten centimes each bason, holding about a quart; and also medicines, when sick. To be entitled to these advantages, a card from one of the members is necessary.

If the use of a bath be necessary for their disease, they may attend one gratuitously; and if confined to bed, they are attended by physicians of skill. This society distributed in 1813 about 200,000 francs.

Society for assisting the Poor in their own Houses.

Committees distribute assistance at home to people of about 70 years of age, or widows with large families, . Bread, meat, and fire-wood in winter, with such things as lying-in women require, for those who are indigent and in that state, and in case of serious illness, they also receive able advice and medicines.

CHAP. XIV.

SECTION I.

COURTS OF JUSTICE.

Strangers should in every country make themselves acquainted with the national manner of administering justice. It is a matter of instruction and of entertainment, and may sometimes prove of infinite advantage.

The complicated nature of the Judicial Code, and irregular manner of administering it in France, will strike every Englishman. The juries have not yet got into full practice—the old forms—the number of judges, and the functions of those judges; are ill fitted for the full exercise of the jury; and, on the other hand, jurymen do not yet understand well either their rights or their duties. Time is wanting for all this; but attention to the Courts as they now are constituted, and as they now practise, is earnestly

recommended to those who visit Paris for any length of time.

Cour de Cassation (Court of Appeal).—Held at the Palace of Justice. It is composed of a first president, three presidents, and forty-five counsellors that is to say, Judges—for counsellors and advocates, which are the same in England, are not so in France.

This court does not judge causes in respect to the rights of the parties, but only reverses or confirms a decree when an appeal is made to it, either on account of informality in the proceedings, or a wrong application of the law.

There are 50 advocates, who plead in this court.—No vacation.

Cour des Comptes (Court of Accounts).—This court is also held at the Palace of Justice. It has a 1st president, 3 presidents, ten masters of accounts, and 80 referees. It receives the oaths of those who pay or receive public money, and judges all causes relative to the revenues of the state, as well as all things relative to mortgages or affairs of account.

It opens at nine o'clock in the morning, and has no vacation.

Cour-Royale, or Royal Court.—Held at the Palace of Justice. It consists of a first president, 5 presidents, and a great number of other officers. It is divided into five chambers—three for civil actions, one for appeals from the Correctional Police, and another for accusation.

It sits from the day after the first Sunday in December, till the 15th August.

A chamber of vacation judges urgent causes in civil matters. In the criminal chambers there are no vacations.

There are a great number of advocates, who have the right of pleading, and some of them men of great talents; but the number of attorneys is limited to 76.

Tribunal de Première Instance (Tribunal of the First Instance.)—Sits at the Palace of Justice. There are in all 36 judges, a president, 5 vice-presidents, and 29 judges, besides a number of other officers. It is divided into six chambers, five of which are for civil affairs, and the sixth for correctional.

The civil chambers have vacations from the 1st of September to the 1st of November.

The correctional chamber has no vacation. One hundred and fifty attornies practise in this court.

There are 114 notaries in Paris, who write all agreements, wills, life certificates, leases, mortgages, sales of estates, and other authentic acts. Common attornies do not, as in London, do any business of this sort. The difference between conveyancing - attorney and attorney at common law, is only voluntary in England: the same person can act in both capacities there, but it is not so in France. The *avoué*, or attorney at law, never makes conveyances; and the notary, who is in reality a conveyancer, cannot act in a court of law. This distinction should be attended to by strangers, and particularly by the English.

Tribunal de Commerce, (Tribunal of Commerce), Cloître Saint-Mery. — The name indicates the purport and nature of this court, which sits every day except Tuesdays and Saturdays. The judges act

gratuitously, and are commercial men of unblemished character.—There are ten officers called *gardes de commerce*, who properly belong to this court, and who have the exclusive power of personal arrest.

Tribunal de Police Municipal, or Court of Municipal Police.—This is held at the Palace of Justice. The *juges de paix*, or justices of peace, sit here alternately, and judge all police affairs from one franc to twenty-five francs.

Juges de Paix (Justices of Peace).—These are in number twelve, being one for every *arrondissement*, who settle all trifling differences between individuals.

The following places are where they hold their sittings:—1st *Arrondissement*, Rue Royale St. Honoré, No. 8.—2d. Rue d'Antin, No. 3.—3d. Batiment des Petits-Pères, place des Victoires.—4th, Place du Chevalier du Guet, No. 4.—5th; Rue Thevenot, No. 4.—6th, Rue St. Appoline, No. 2.—7th, Rue de la Poterie, No. 1.—8th, Rue St. Bernard, No. 37.—9th, Rue des Barres, No. 4.—10th, Rue de l'Université, No. 11.—11th, Rue du Vieux Colombier, No. 62.—12th, rue des Bernardins, n^o. 22.

Commissaires de Police (Commissaries of Police). Their office is like that of the Constables in England. They attend at public places, and receive all complaints in the first instance. They are a sort of petty magistrates, who, in the absence of higher authority, settle between the parties as the constable of the night does in England.

SECTION II.

PRISONS.

The internal management of these places has been much improved within the last ten years; the prisoners are employed in work for themselves; they are well treated and have plenty of food; no one is allowed to see them without permission from the Prefecture of Police; regard is had to the proper classification of prisoners, according to their age and sex, just complaints are listened to, and all abuses severely reprimanded.

Prison of La Force.—This prison for debtors appears to have got that name,

which is so appropriate to its use, not from its being a prison, but from having belonged originally to Charles, King of Naples, and in process of time to the Duc de la Force, whose name it bears. It is a large and commodious place, with 8 different courts, two chapels, and two infirmaries. This is called the *grand hotel*, and is mostly for debtors, though some criminals are contained in it. The women, in order to be separated from the men, are in the *Petite Force*. The Grand is in Rue du Roi de Sicile No. 12 ; the Petit, Rue Pavée, au Marais, No. 22.

Conciergerie du Palais.—This prison, which is under the vaults of the Palace of Justice, is only for persons in a state of accusation previous to trial by the courts of assize and special courts.

Sainte-Pelagie, Rue de la Clef, No. 14. A large commodious prison for debtors, and persons imprisoned by the police.

Madelonettes, Rue des Fontaines, quartier du Temple. A monastery that, during the revolution, was converted into a prison for women guilty of crimes.

Saint-Lazare, Rue du Faubourg Saint-Denis, No. 117. This is a correctional prison for women, and is governed by a matron. It is large and well conducted. The women are employed on embroidery and other works, such as they are capable of performing, and many of their performances deserve praise and excite wonder. The conductors of the house are answerable for any materials sent there, as well as for the goodness of the workmanship. They work for individuals or shopkeepers.

Dépôt de la Prefecture de Police, Hôtel de la Police. A small house for detaining provisionally all persons taken up by the police in the first instance.

Prison Militaire de l'Abbaye (Military Prison of the Abbey), Rue Sainte-Marguerite, No. 10.—For military men only.—This prison will ever be remembered for the horrors committed there in the month of September, 1792.

Montagu, Rue de Sept Voies, No. 6.—Another military prison.

CHAP. XV.

EGLISES (CHURCHES).

The clergy of Paris are now composed of an archbishop, three vicars general, a metropolitan chapter, consisting of sixteen canons, (two only of whom have the title of first dignitaries of the churches of Notre Dame, and Saint-Genevieve,) twelve curates and twenty-three assisting curates, besides many other ecclesiastics.—Three seminaries were established at Saint-Sulpice, Saint-Nicolas du Chardonnet and at the Establishment for Foreign Missions.

Several religious communities for women are already set on foot.

Several churches, on account of the beauty of the buildings, have been given before.—(See from page 230 to 238.)—For as they were liable to be given either as fine buildings or religious institutions, as they could not be given twice, we preferred giving Saint-Sulpice, Saint-Eustache, Saint-Gervais, Saint-Philippe

Roule, Saint-Philip and Saint-Paul, in the earlier part of the work.

Curacy of the First District of Paris.

The *Magdalen*, top of the Boulevard de la Madeleine.—An old church called the Nuns of the Assumption; was built in 1760, from the design or drawing of Erard, the king's painter. This monument has the form of an elevated tower, covered over by a spherical dome of 62 feet in diameter; ornamented interiorly with gilt caissons, and fine paintings by Charles Lafosse. This small edifice has nothing to recommend it as to elegance.

Saint-Louis, (the church of) in rue St.-Croix, which is now a chapel of ease to the Magdalen church; was but a small chapel built in 1780, for the Capucin convent. It has but one basement, in order to render it worthy the simplicity of the Seraphic order.

Saint-Pierre de Chaillot, (the church of) is a third chapel of ease to the Magdalen; it is an old gothic structure, built at several

periods from the eleventh century, when it became a parish church ; there is nothing curious in it.

Curacy of the 2d District.

Saint-Roch (the church of), rue Saint-Honoré, is the parish church of the 2d district. In 1521, this building was but a small chapel, dedicated to the five wounds of Christ, and afterwards to Saint-Roch, about this time it was rebuilt, and in 1577 became the chapel of ease to Saint-Germain l'Auxerrois. It was, however, made a parish church in 1663, by Louis the XIV., who laid the first stone of the present building, according to the plans of Louis Lemercier. It was finally terminated by Robert de Cotte in 1736. The principal entrance to this edifice is from de Cotte's plan ; the lowness of the ground in front obliged that architect to throw a spacious flight of stone stairs from the street to the entrance.

Two orders of architecture are observed rising one above the other. The Doric is in the lower part of the building, and offers to view in the centre, a kind of

advanced corps composed of six columns terminating in two antes or square pilasters, on which arise two columns ending in a pinnacle.

The upper order is Corinthian, and rises majestically pyramid-like; it is composed of a group of columns, crowned with a triangular pediment.

The basis of the portico is 84 feet in front, and 81 feet three inches elevation to the summit of the pediment.

The interior architecture of this edifice is of the Doric order. Pilasters of this order adorn the columns which support the vault of the chief nave and the basements. Sculpture is not spared, and the pedestals of the pillars are lined with marble.

The eye is not limited to the view of the high altar, on the contrary, under its arch you perceive farther on, three chapels placed immediately behind the choir, and on a line with it.

The whole of the interior is ornamented to produce the most brilliant, and theatrical effect; why this has been preferred to that grave and solemn style,

which should characterize a place of worship, remains to be decided?

Notre-Dame-de-Lorette, (the church of the Virgin of Loretto). This little chapel, which is situated in the Fauxbourg Montmartre, has nothing remarkable to recommend it to notice; it is, however, the only chapel of ease belonging to St. Roch.

Curacy of the Third District.

Notre-Dame-des-Victoires, (the old church of des Petits-Pères, or bare footed Augustinians, is the church of ease of the curacy of Saint-Eustache. Louis the XIII. laid the foundation of the convent, in 1692; the present church was built in 1650, according to the drawings of Pierre Lemuet. The Ionic order is seen throughout the interior; a kind of mixed attic covers the whole, supporting the principal arches and inferior ones, from which run dormers and archivaults, inclosing bow windows over the chapels. That of our Lady of Savona in the window on the right, is lined with marble and ornamented

with Ionic architecture, according to the drawings of Claude Perrault.

Notre-Dame-de-Bonne-Nouvelle, (the church of our Lady of Good Tidings), in rue Beauregard, is a second chapel of ease to St.-Eustace. This church, constructed in 1655, is small, and has nothing to render it remarkable.

Curacy of the Fourth District.

Saint-Germain-l'Auxerrois, (the church of) near the Louvre, was founded by Childbert and Uultrogothe; it was first occupied by monks, afterwards by canons. It was originally dedicated to St.-Vincent, and since to the present saint, who was the Bishop of Auxerre. Ever since the sixth century it was a parish church, and comprehended in its precincts almost the whole of the western district of Paris, on the north side of the Seine. It was pillaged and nearly ruined by the Normans; king Robert rebuilt it in the beginning of the 11th century; the choir was also rebuilt in the 14th century, and the principal frontispiece in 1435. Ever since the Kings of France

first fixed their residence in the Louvre, it has become their parish church, and they have placed it under their protection, and have been pleased to embellish it. The principal restoration of this church was effected in 1746. When its chapter was reunited to the cathedral church.

Curacy of the Fifth District.

Saint-Laurent, Faubourg Saint-Martin. In the beginning of the sixth century it was a monastery which was destroyed by the Normans. It was erected into a parish in 1220; it was rebuilt in 1429, augmented in 1595, and ornamented with a beautiful entrance in 1622. Anthony Lepautre formed the plan of the high altar. François Blondel directed the ornamenting of the choir and the chapel of the Virgin. This building has nothing more to recommend it.

Saint-Vincent-de-Paul, rue Montholon, is a small chapel, and the only chapel of ease of St. Laurent; it was built a few years ago in the simplest stile.

Curacy of the Sixth District.

St.-Nicolas-des-Champs, rue St.-Martin. This parish, now so immense, had once a small chapel intended for the inhabitants of the borough, which lay near the abbey of St.-Martin. Erected into a curacy in 1184, it was enlarged every century according as the parish increased. It is now very large, and its gothic construction is interiorly ornamented in the modern stile.

St.-Leu, rue Saint-Denis, is a simple chapel, built in 1235 ; became a parish in 1617, and is now a chapel of ease to St.-Nicolas-des-Champs. Its construction is simply gothic. Mr. Wailly, in endeavouring to restore it in 1780, gave this chapel rather a theatrical appearance, by raising the sanctuary on a strada with a flight of steps in front. He opened a subterraneous chapel, to which you descend by two semicircular flights of stairs.

This church has been deprived of a striking monument of the wife of the President de Lamoignon, executed by Girardon, wherein this artist had represented

the poor paying their last homage to this charitable lady, who loaded them with her bounties.

St.-Elizabeth, rue du Temple, is the second chapel of ease to Saint-Nicolas; was built in 1628, for the nuns of the third order of St. Francis.

Its entrance gate is ornamented with pilasters of the Doric and Ionic orders; its interior architecture is Doric. The choir of the nuns was transformed into a large communion chapel.

Curacy of the Seventh District.

Saint-Merry, rue Saint-Martin, was in the sixth century, a small chapel dedicated to Saint-Peter, near which was the little monastery of St.-Merry, who died in the following century and was buried in it; soon after it took the name of Saint-Merry, it became a collegiate, and finally a parish church. It was falling into ruin in 1520, when it was entirely rebuilt under Francis the First.

Its architecture is gothic, yet elegant and richly ornamented. In the last century the

choir was ornamented with taste by Slodtz's brothers, celebrated statuarys. It is plastered over with stucco, and gilt.

At the bottom of the chapel, containing the sanctuary, is a splendid gilt glory, in the midst of which is the sacred vessel which is made on purpose to hold the sacrament; over all is the tomb of Saint-Merry. In the chapel or communion built by Richard, is a picture representing the Pilgrims of Emaüs, by Coypel. Those of the chapels of the knights of the Holy Land, represent St.-Merry, by Vouet; the Virgin and Child Jesus, by Carlo Vanloo; Saint-Charles Borromeus, by the same; Saint-Peter, by Restout.

On the left near the side-door, said to be that of St.-Peter of the Wood. There yet remain some of its ancient window-pieces in painted glass.

Notre - Dame - des - Blancs - Manteaux.
The Guillemites, and since that the Benedictines of Saint.-Maur, possessed this church, it became a chapel of ease of St.-Merry. It was built in 1687, and contained the monument of the Civil Lieutenant, Le Camus.

St.-Francois-d'Assise, rue de la Perche. This church constructed in 1623, for a Capucin convent, has preserved all the simplicity of the Seraphic order.

Saint-Denis, rue de Touraine, is the third chapel of ease of St. Merry. This chapel, built in 1684, now restored, was once the nunnery of the Benedictine ladies of the holy sacrament.

Curacy of the Eighth District.

Sainte-Marguerite, rue Saint-Bernard. The immense faubourg of Saint-Antoine, had about 20 years ago only this church, built in 1712: until then it was merely the chapel of ease of Saint-Paul.

Saint-Antoine called *Quinze - Vingt*s, Rue Charenton, is the ancient chapel of the Black Mousquetaires' hotel; which in 1800, became the chapel of ease of Saint-Marguerite.

Saint-Ambroise, rue de Popincourt. This church is now annexed to the old

church of the Annonciades, of the Holy Ghost, built in 1659.

Curacy of the Ninth District.

Notre-dame Cathedral. See page 241.

Saint-Louis in the Island. This royal church, the only parish church in the isle, was built in 1664, by Lewis Levan; its interior sculpture was executed according to the drawings of the painter S. B. Champagne. This building is elegant, its pyramidal belfry in stone is open on all sides, presenting a curious perspective. It contains the ashes of the celebrated poet Quinault.

Curacy of the Tenth District.

Saint-Thomas-d'Aquin, rue St. Dominique-, is an old church of the general noviciate of this saint's order; it was begun in 1683, on the plans of Peter Bullet; the architecture of the interior is Corinthian, the ceiling of the choir represents a Transfiguration of Christ by Lemoine. Its frontispiece, formed of the Doric and Ionic

orders placed one over the other, is out of proportion. This curacy has three chapels of ease, viz :

L'Abbaye-aux-Boix, rue de Sevres, built in 1718.

Saint-Valère, at the end of rue Grenelle, built in 1704, to serve as a Penitentiary for the community of the nuns of Saint-Valère.

Saint-François-Xavier, or the church for foreign Missionnaires in rue du Bac. This church has a double interior, in the upper part is a beautiful painting by Carlo Vanloo, representing the Adoration of the Kings.

The curate of this church is at the head of the seminary for those persons instructing for Missionaries, where the study of the sciences and languages necessary to work the conversion of idolaters in India, is brought to the highest perfection.

This establishment was begun in 1663. The venerable Abbé Edgeworth, the last confessor to the unfortunate Lewis the Sixteenth, was a worthy member of this community.

Saint-Germain-des-Prés. It is an old Abbey of royal magnificence, but now the first chapel of ease of the parish of Saint Sulpice. Its founder was Childebert I. son of Clovis, who raised it on the foundations of the Temple of Isis. It was first dedicated to the holy cross and to Saint Vincent. Saint Germain, bishop of Paris interred in one of its chapels, became finally its patron Saint.

In this church are the remains of several kings of the first race, and also of several princes and illustrious men, whose monuments are to be seen.

Nothing could be so rich as the interior decoration of this temple, which was built in the form of a Roman cross, 200 feet long by 65 wide, and 59 high.

By the all-devouring hand of the revolution, this beautiful monastery has disappeared. Its circus, now laid open into new streets, makes the place quite new, and of all its buildings the only one remaining is its Abbot's Palace, formerly the dwelling of so many princes and nobles, now occupied as a printing-office.

Its extensive cloisters are gone, and a great part of its library was consumed by

fire. The barbarism of the later times has thrown down its monuments, and violated the silent mansions of the dead, while all its ornaments are a prey to wantonness.

Now, nothing is seen but its gothic-built church, which is kept from ruin by the pious donations of a few charitable persons. Its principal altars have just been restored in a neat and decent simplicity. Pope Pius the Seventh, during his stay in Paris, laid the first stone of the altar of the chapel of the Virgin, behind the choir.

The chapel of Sainte-Marguerite reappears, partly done up with the same ornaments with which P. Bullet had decorated it; a very fine organ resounds under its sacred roof.

Saint-Severin (the church of), in the street of the same name. From the earliest period of Christianity there existed on this spot an oratory and cells, wherein St. Severin lived a solitary life, and after a time put the habit on Saint Cloud, the son of Clodomir. In the 9th century the Normans destroyed this monastery. It became a parish church about the 11th

century. It was repaired and augmented in 1489, 1495, and 1684; when its high altar was ornamented with eight marble pillars of the Composite order, according to the plans of Lebrun, who commissioned Tuby the statuary to execute the additional parts of sculpture. Etienne Paquier, the Brothers of Saint Martha, and the learned Morery were interred in the vaults.

Near this church was a burying-ground where in a public manner in 1474 the operation of cutting for the stone was first performed on a man condemned to death.

Curacy of the 12th District.

St. - Etienne - du - Mont. This church was originally but a chapel for the use of the vassals of the royal abbey of St. Genevieve, which was near to it. To preserve it from the jurisdiction of the Bishop of Paris, from which this abbey was exempt, no exterior entrance was visible; a passage opened in the interior of that of Saint Genevieve served as an entrance to the first church, which was built in 1222. Its age, and the smallness of its

size in proportion to its parishioners, was the cause of its being rebuilt in 1491, 1538 and 1616. But its frontispiece was only built in 1610, at the expence of queen Margaret, the wife of Henry IV. The very elevated roof of this edifice has been long admired, without any faults being perceived, but the thin and meagre pillars by which it is upheld have been endeavoured to be hid by a narrow gallery rising one-third of their elevation, surrounded with a heavy ballustrade. However, the form of its extraordinary tribune in stone, with its small towers conducting to it, strikes the eye of the curious, as also its staircase, cut like philegree work, the steps of which seem to be supported in the air by a basket-work.

Behind the choir, on a platform supported by four columns of the Tuscan order, is placed a reliquary in the form of a Gothic church, in which are preserved the remains of St. Genevieve. In one of its side chapels was the ancient tomb of that Saint, placed in her subterraneous chapel before it was demolished. Two paintings by Largilière, which ornament the side-walls, besides their showing the talent o

this artist, demonstrate also the gratitude and religious veneration of the city of Paris for its Patron Saint.

This church possessed also the most precious remains of several men of talents of the first order, amongst whom we find Blaise Pascal, Jean Racine, the painter Eustache Leueur, the famous botanist Tournefort, none of whom have at this moment any inscription on their tombs. Near the south wall of this parish, on the ground of the street called Clôvis, was the old church of the royal Abbey of St. Genevieve, whose site will be sought for in a few years and scarcely found, after having held so honourable a place in the annals of this city for many ages.

Saint-Nicholas-du-Chardonnet. In the district of Saint-Victor, near rue des Bernardins. This church was erected in 1243. It was rebuilt in 1656, and nearly finished on the 17th of October 1709, with the exception of the frontispiece, which is not yet begun. Decorated in profusion with the paintings of Lebrun, whose tomb and the paintings of this celebrated artist are its principal ornaments.

naments. The ashes of Bignon and Voyer de Paulmy were also preserved here.

Near this church is a community of collegians, or students for the priesthood.

Saint-Médard, rue Mouffetard. This, ever since the 12th century, was a parish church in the borough formed in its environs. Repaired and augmented in 1568, 1586 and 1655; it was internally decorated, and its high altar was built in 1785, after the plans of M. Petit-Radel, who also rebuilt the chapel of the Virgin. The celebrated Lawyer Patru-Nicole, the moralist, and the Deacon François de Paris, were interred in it.

Saint-Jacques-du-Haut-Pas, rue Saint-Jacques. This church was commenced in 1636, and only finished in 1684 by the munificence of Anne de Bourbon, duchess of Longueville, whose entrails are interred here. The ashes of D. Cassini, the abbot of Saint-Cyran, and also of the virtuous Cochin, curate of this parish, who sold his furniture and even his library to found a private hospital for his indigent parishioners, are likewise deposited here.

Royal Abbey of Port-Royal, rue de la Bourbe. Owes its origin to the House of Port-Royal-des-Champs, famous for the piety and talents of the illustrious men born in it.

The foundations of the church were laid in 1646. Lepautre, the architect, did all he could to render the simplicity of this beautiful edifice agreeable to its religious intent.

It contained a beautiful painting, representing the Last Supper, by Champagne which is now in the Museum; also a magnificent statue of Saint Vincent de Paul by Stouff.

Divine service is now performed here it is the church of the Foundling Hospital.

La Sainte-Chapelle (or the Holy Chapel in the Palais de Justice) (the Justice Hall). Ordered to be built by St. Louis to hold the relics he brought from the Holy Land, and those he bought at Venice.

Pierre de Montreuil was the architect. It is said to be one of the finest Gothic buildings in Europe, and strikes by the

boldness of its construction, being supported on peculiarly slender pillars; its roof, in the form of an ogee cross, is very high, and so strongly bound together that ages have made no impression on it.

The holy chapel is distinguished from every other building of this kind, in having two separate churches built one over the other. The lower one served as the parish church for the chaplains and servants of the canons.

Boileau, the famous satirist, was interred here in 1711.

The upper church was served by canons.

What attracted notice here was, a Notre Dame de Pitié, by Germain Pilon, the beautiful stained glass windows, and the magnificent relic ornaments; this building serves now as a depositary for the archives of public justice.

Chapelle Beaujon, dedicated to Saint-Nicholas. This chapel is in the faubourg du Roule, No. 59.

The situation of this church, built by Girardin in 1780, the richness of its decoration, and the good taste which reigns

throughout, places it amongst the agreeable productions of our modern architecture. It is to M. Beaujon it owes its foundation, who intended it for his monumental tomb, and as a chapel of ease to the parish church of the Roule.

Its nave is ornamented with two ranges of separate columns, forming side galleries. Walls decorated with niches over a style-bate serve them as stands. The vault of this nave is ornamented with caissons and lighted from above by a square skylight. At its extremity is a rotunda equally ornamented with a peristyle of the Corinthian order, which is also lighted from the top, in the midst of which is placed a circular altar. This distribution of light produces a charming effect, and gives beauty to the forms of the architecture, which presents to view a Basilica and a round temple of a periptarian form.

RELIGIOUS ESTABLISHMENTS.

Temples for the Reformed Protestants

English Protestant Church.

Divine Service, according to the form

of the Church of England, is regularly performed, twice every Sunday, at the Protestant Church of the ORATOIRE, in the rue St. Honoré. The regular hours of service are ten o'clock in the morning, and three o'clock in the afternoon. There are prayers and two sermons every Sunday; except on the first Sunday in every month, when there is a Sacrament in the morning, as well as on all festivals.

The service is performed by the Rev. Mr. Forster, A. M. who obtained the church for this purpose from the Consistory of the French Reformed Church, by special permission.

There is no salary whatever attached to this establishment, but there is a voluntary subscription opened, in order to defray the expenses, and to remunerate the clergyman.

For the purpose of receiving the names and subscriptions of those who may wish to promote this praise-worthy object, a book is opened at Galignani's Library, No. 18, Rue Vivienne.

By a late arrangement between the French Government and the British Ambassador, all the places where divine service

is performed to the English, are put under the authority of the British Embassy for Paris and the department of the Seine, and in other parts of France under the respective British Consuls. Mr. Forster has obtained that of the British Ambassador for Paris.

The interior is admired for its regularity of form. The Belle Gabrielle, and the Duchess de Montpensier inhabited a hotel built on this spot.

The old Church of the Visitation, rue St. Antoine. Mansard was the architect of this monument, built in 1632. The whole of this building is agreeable. The dome is supported by four arches, between which are Corinthian pilasters bearing a cornice all round.

The Lutheran Church was an old Carmelite convent in rue des Billettes. It is a small building without taste, constructed in 1754, on the plans of Frere Claude.

There are three *Jewish Synagogues*,—in rue St.-André-des-Arts, rue St.-Avoie and rue du Chaume.

The Benedictines, rue du Regard.

The Annonciades, rue St.-Paul, passage St. Pierre.

The Nuns of Our Lady of Mercy, rue Neuve-St.-Etienne, who were established in Paris in 1651, according to the order of St. Augustin.

The Canonical Ladies of the Order of St.-Augustin, have taken on themselves the care of the sick in the hospitals of l'Hôtel-Dieu, of Pity, Saint-Louis, and of Charity.

The Carmelite Nuns have now three establishments; the first in rue Maillet, near the Observatory; the second in rue d'Enfer; and the third in rue Vaugirard, in the old convent of the bare-foot Carmelite Friars. Mary of Medecis laid the first stone of this last church in 1613, dedicated to Saint Joseph in 1625. The dome, which was painted by Bertholet Flamel, represents the ascension of the prophet Elias into heaven. The group of the Virgin and the Infant Jesus are much

admired; it was executed in Rome by Antonio Raggi; and placed in the chapel of the Virgin.

This monastery presents a sad reflection of the past atrocities of the 2d and 3d of September, which a mob of barbarous cannibals began in this sacred abode.

The Nuns of the Visitation, instituted by St. Francis of Sales in 1616. They began to establish themselves in Paris in 1620, and have three convents, viz. in rue des Postes, rue du Chemin-Vert, and rue Vaugirard, Hôtel Clermont-Tonnere.

The Ursuline Nuns, rue des Postes, were established first in rue St. Jacques, in 1612, in a building now occupied by a beautiful manufactory of stuffs and cotton machines.

The Nuns of the hospitable order of St. Thomas de Villeneuve, belong to the order of St. Augustin; they teach young children gratuitously, heal, and attend the sick. They have now two convents, in rue de Sèvres, and rue des Postes.

The Nuns of Our Lady of Charity, or of Refuge St. Michel, rue St. Jacques, in the old Nunnery of the Visitation, occupy themselves with the education of young ladies as boarders; and receive penitentiaries, or such as have been ordered there by their parents as a kind of paternal correction, these are lodged separately from the rest.

The Nuns of the Adoration of the Holy Sacrament of the Benedictine order, in rue Neuve-St. Genevieve.

The Dominican Nuns of the Cross have two nunneries, rue d'Angoulême, and in rue Moreau. The aim of their institution is the instruction of youth.— They take in young ladies as boarders; and teach them every thing adapted to their education.

The English Benedictine Nuns, rue des Fossés-St.-Victor.

The Nuns of St. Elizabeth, rue du Temple, are of the third order of Saint-Francis, and follow the reform of Picpus.

The Augustin Ladies of the Congregation of Our Lady, in rue de Sèvres, in the Abbey-au-Bois, keep a boarding-school for young ladies.

The Nuns of the Immaculate Conception, in rue de Grenelle.

The Bernardin Nuns of Port-Royal, rue St. Antoine. Their Nunnery is now turned into a foundling hospital.

The Nuns of St.-Vincent-de-Paul, called the *Charitable Daughters*, have their principal cloister in rue du Vieux Colombier. They have several other establishments in Paris, at which they instruct young children; and at other times, take care of and visit the sick of the lower class of the people at their own houses. They also attend the hospitals on the same charitable errands.

The Sisters of St.-Martha instruct also in many parishes, and attend the sick in the hospitals.

The Retreated Nuns, in rue Gracieuse.

SECTION II.

CIMETIERES (CEMETERIES).

Before the Revolution, the practice was to inter the dead in churches or churchyards within the city, a practice which yet prevails in most great cities.

France has often given the example to other nations. In the inventions of war she has always taken the lead. In many of the arts of peace she has distinguished herself; and has for a long period dictated to all in matters of taste and fashion. In the burying of the dead she has adopted a system which is well worthy of imitation.

The ancients deposited the ashes of the dead at a distance from their cities, and they generally chose some silent and retired spot as most suitable to the purpose.

The Romans were the first people in the ancient world who abandoned that practice. Vanity, and a love of glory and renown, induced that proud people to inter the dead by the side of the most public roads which conduct to the great city, which arrogated to itself the name of *eter-*

nal. The Apian way is distinguished above all others for the magnificent monuments erected on both sides, which extend more than a league from the eternal city.

It is evident that this was the mode by which the monuments erected to distinguished persons would be most exposed to public view, and consequently gratify the pride of the living family most completely; but in that the Romans displayed less taste, and shewed less regard to what is fit and suitable to the circumstances, than in most of their public institutions or general practices.

Silence and solitude assist us in those melancholy but useful and agreeable impressions which are made by viewing monuments, erected in memory of former worth or greatness. The inward feelings wear off by a too frequent repetition of the object which at first inspires them.

The French appear, since the Revolution, to have adopted exactly the method, in which near great cities unites all advantages that are to be expected in the last disposition of the remains of those, who

during their lives were dear to their connexions, and esteemed by the world.

The practice of interring in churchyards and churches in populous cities, had prevailed for many centuries in France, as in other nations; but in 1773 the parliament of Paris, alarmed by the evils occasioned by the incessant contagions caused by the mephitic vapours and exhalations arising from these receptacles of the dead, ordered that the cimetière des Innocens, the most hideous and putrid that ever disgraced a metropolis, should be closed. Several years afterwards all the churchyards in the interior of Paris, were ordered to be closed. A few years had scarcely elapsed, when impious hands were overthrowing in their barbarian fury every mausoleum, mutilating the cenotaphs, breaking open the tombs enclosed within the churches, as well as monasteries and seminaries, without respecting any remains whatever, and confusedly gathering up the bones of the most illustrious to throw them into deep concealed caves, into which those of the indigent had been thrown. Eight years afterwards filial piety preserved to posterity, the memory of a

virtuous father within the church-yard of Mouceaux, Montmartre, Popincourt, and St. Catherine; conjugal love also expressed its regret for the loss of a wife, whose tender cares were the happiness of the family; the mother surrounded with roses and myrtles the modest tomb of a beloved child; immortality adorned man's tomb with objects, testifying its greatest hopes; and weeping willows spread their gloomy branches over those mournful abodes.

The most imposing grave-yard is situated at Mont-Louis, upon the grounds of the house formerly belonging to the Père la Chaise.

Its entrance is placed on the exterior boulevard of the Barriere d'Aulnay, upon a high ground on the north-east of the capital. Père la Chaise, the Jesuit confessor of Louis XIV. for thirty years, the adviser of the revocation of Nantes, and the persecutor of the Protestants; received this ground from that monarch. After residing on that spot, where, he probably planned those persecutions which disturbed the repose of so many thousands of living families, it is become the field where the dead repose in a sort of elysium.

If ideas of beauty and pleasure can be associated with the feelings of grief and veneration for the abode of the dead, they will be found united in the cemetery of Père la Chaise, on Mont-Louis.

The extent of this cemetery is about 80 acres; it is adorned by trees. The ruins of ancient edifices, its commanding position, and the gloomy foilage of its cypress-trees, shading tombs of every form, all correspond with the sacred use to which it is adapted.

Within this asylum of the dead, are united all qualities and all ages. The Russian is placed by the side of the Spaniard, the Protestant and the Jew not far distant from the catholic. An involuntary curiosity attracts your attention towards the most magnificent monuments; the names of Delille, of Fourcroy, of Gretry, inscribed over the tombs suffice to shew their glory. How charming is this simplicity! *Here lies the best friend I ever cherished, it was my brother, Isabey.* This inscription reminds you of the laconic and sublime epitaph placed upon the monument of the Abbé le Batteux:

AMICUS, AMICO.

Beyond, a mother thus expresses her sorrow for a beloved child, perhaps in a style too much oriental; but we must excuse a mother—*Dear child, thy father and mother seek thee every where, and can meet thee but under this marble, or in the eternal abode, where thou awaitest them! Angel of innocence and love, we shall meet again! Here lies N—, aged seventeen years; she died on the very day appointed for her marriage.* In this churchyard are deposited the remains of men, who honoured the globe by their virtues, enchanted the world by their writings, instructed it by their wise lessons, and embellished it by their genius.

In this cemetery have been interred the remains of most of those persons of note who have died since it was first opened.

The poet Chenier's tomb has this simple inscription:—

*Marie-Joseph CHENIER, . .
Né à Constantinople en 1764,
Mort à Paris en 1811.*

On the left of that tomb lies the Virgil of France—*Jacques Delille.*

This tomb is surrounded by a small garden, enclosed by an iron railing, but without any epitaph.

Near that lies **FOURCROY**, with his bust in a niche, under which is simply inscribed his name.

LABEDOYERE, famous for his unfortunate fate, is interred near this spot. His ardour and bravery, if employed in a better cause, would have entitled him to universal regret: but his monument gives a lesson to those who remain, not to swerve from the line of duty, whatever may be the temptation or the hope of reward.

The tomb of Marshal **NEY** may afford similar reflections, and lead to a similar conclusion.

Here repose in peace the remains of **Madame Cottin** and of **Mademoiselle Clairon**, in the same field with numbers of learned men who have instructed mankind by their labours, and left names that will last when their monuments, like their mortal remains, will be mouldered to dust.

The monument of **ELOISA** and **ABELARD**, which was transported from the abbey of **Paraclete**, and placed in the internal court

of the Petits-Augustins, is now removed hither.

« These pillars, these ruins (says the sentimental Kotzebue), once belonged to the Paraclete; and in the middle of them is a tomb; 'tis ABELARD'S! the identical sepulchre which the venerable Peter dedicated to his friend." Here lies Abelard, with his head reclined, and his hands folded. Near him reposes his faithful mistress. The heads of these interesting figures are impressions taken by the sculptor; and what is still more, this tomb actually contains the ashes of the two lovers.

Abelard died at the Priory of St. Marcel de Chalons sur Saône, on the 21st of April, 1142, and was buried there. In the month of November following, Pierre de Cluni caused his body to be clandestinely removed, and sent to Heloise, at the Paraclete. She placed the coffin of her lover in a chapel which he had constructed there.

Heloise expired on Sunday the 17th of May, 1163, and her body was deposited in the coffin of her husband, agreeably to her own directions. In 1497, this coffin,

common to them both, was removed from the chapel, and transferred into the great church of the monastery; but the bones of the two bodies were separated, and two tombs were erected, one on each side of the choir. In 1630, Marie de la Rochefoucauld directed them to be placed in the part called *the chapel of the Trinity*. At length, in 1766, Madame Roye de la Rochefoucauld projected a new monument in honour of the two lovers, but which was not erected till after her death, in 1779. This monument was composed of the group of the Trinity, which had been sculptured by order of Abelard, and of a base on which was inscribed the following epitaph, said to have been written by Marmontel:—

Hic

Sub eodem marmore jacent

Hujus Monasterii

Conditor Petrus Abelardus

Et abbatissa prima Heloissa.

Olim studiis, ingenio, amore, infaustis nuptiis

Et pœnitentiâ

Nunc æternâ, quod speramus, felicitate

Conjuncti.

Petrus obiit XX. prima Aprilis, anno 1242.

Heloisa XVII. Maii, 1163.

Curis Carolæ de Roucy Paraclete abbatissa.

1779.

St.-Foix, in his « Essais Historique sur Paris, » says, that Charles IX. had formed the design of converting the Bois de Boulogne into a burying-place for great men. The idea was that of a great man; but that unfortunate monarch, like many others, followed bad counsels, and turned his abilities to a wrong purpose. The cemetery of Père la Chaise, on a small scale and of recent date, shews what that idea would have produced had it been put in execution.

Near to Mademoiselle Clairon is interred JEAN FRANÇOIS DE LA HARPE, her friend, and one who has left a name dear to all mankind.

Though it is but thirteen years that this has been a cemetery, it is now the favourite and most fashionable one in Paris; for in Paris every thing has its fashion, and the Parisians have displayed great taste in the arrangement and construction of the tombs, and great affection

and feeling in the epitaphs that are engraved upon them.

That air of *antiquity*, which time alone can give, is the only thing wanting to make a visit to this cemetery, one of the most impressive possible.

Cimetiere Mont-Martre, or Field of Repose.—This is also to the north of Paris, and was the first after the new regulations in 1773. There are in this cemetery a number of tombs with inscriptions, that depict in elegant language the grief of the relatives left behind, but there are none erected to any person of great note.

There are two other cemeteries, that of *Vaugirard* and *St. Catherine*, but in extent, situation, and other circumstances, they are less interesting than that of *Père la Chaise*. General Pichégu was interred in the cemetery of *Vaugirard*; where there is a simple tomb erected to him by the affectionate piety of his daughter.

The author of the « *Dictionnaire des Environs de Paris*, » says, that he has remarked with shame and indignation, that after a funeral, those who have accompanied it generally repair to a place of en-

tainment (a *guinguette*) to eat and drink; and that, frequently, preparations for this repast are ordered before the ceremony. On the same authority we state, that there is an establishment for procuring epitaphs to inscribe on tombs, which are made applicable to circumstances or the taste of the relatives.

On Sundays, in fine weather, the cemeteries are much frequented; and on the second of November, the day of *la Fête des Morts*, there is a sort of holy, melancholy and sentimental pilgrimage, which is of the most impressive description: all the levity and gaiety of the Parisians is then banished. It is evidently presided over by that mixture of true religion and affectionate remembrance, that inward feeling which « *passeth shew,* » where there is none of what Pope calls « *the mockery of woe.* »

The idea of ornamenting a burying-ground in the manner of that of Père la Chaise is creditable to the Parisians, and may in the end be useful. It may be an incitement to virtue, by seeing the characters of good men recorded in places which people frequent without repug-

nance, and which they contemplate with a sort of melancholy and religious pleasure and reverence.

Many of the epitaphs are greatly to be admired for the feeling by which they are dictated; and the elegance with which they are expressed; but in some we remark a sort of levity that neither suits the place nor the subject,—of which the following is an example.

On the monument of Mademoiselle Le Noir is inscribed on one side—

*Passant,
Marche tout doux, parle tout bas,
ZELIA, repose.*

And on the other side—

*Bonjour, ZELIA,
Ton Père, ta Mère, et tes Amis
Te Saluent.*

This is not the mockery of woe, but a sort of mockery of death. No doubt the father and mother loved their daughter, and that pure affection dictated the words, but nothing can be more out of taste.—

How much more appropriate are the lines of Pope:—

How much respected once avails thee not,
To whom related, or by whom begot:
A heap of dust alone remains of thee,
'Tis all thou art, and all the proud shall be.

Whatever is ill-placed is in bad taste.—
Fitness and propriety can never be dispensed with under any possible circumstances.

It is a disgraceful thing that persons of the lower class are buried in a common promiscuous ditch. Why is this so?—in England the poorest individual has a grave to himself. The lowest of the people have their pride and their feelings, and though the dead person cannot feel, his living relatives must—and, on his death-bed, he himself must have felt. In our preface we have enumerated several things in which the English should take example from the French;—here, the French should certainly copy from the English.

SECTION III.

CATACOMBS,

Near the Barrière d'Enfer.

These are situated south of Paris, in the stone quarries, under the place called *la Tombe Issoire*. An open staircase of 95 steps, in the vicinity of the buildings of the *barrière d'Enfer*, on the west side of the road to Orleans, leads to them. This winding staircase, commodious and well constructed, descends eighty feet below the surface of the ground; we then follow for a quarter of an hour the windings of a gallery varying in height and width, the sides of which are in some parts formed out of the rock itself, in others with huge stones. On both sides, at different distances, vast excavations present themselves. These quarries would communicate with a number of others, which extend to a distance under the plain of Montrouge and the suburb St. Jacques, if care had not been taken to cut off the communications. The catacombs, properly so called, form a distinct inclosure,

and are carefully shut up. Hither have been brought, since the year 1776, the bones found in the burying place of the Innocents, and in various other graveyards which have been cleared since that period; to those have been added others found at the demolition of a great number of churches and monasteries, and those of such as were killed during the revolution.

This place was consecrated, on the 7th April, 1786, by MM. les Grands-Vicaires de Paris.

At first they contented themselves with heaping up the bones brought to the catacombs, without any other precaution than forming into a separate heap the produce of each cemetery. Four years since a better arrangement was made. The principal gate of the catacombs, *preceded* by a kind of vestibule, is ornamented with two pilasters of the Tuscan order, above which we read this inscription, like that on the gate of the burying-ground of Saint Sulpice—*« Has ultra metas requiescunt, beatam spem expectantes. »* This idea of immortality supports the mind, saddened at entering this vast sepulchre, where

every thing suggests mournful ideas, and where death reigning in every part, induces the most profound meditations on the frailty of the human state.

In the interior are long galleries and a great number of apartments, the sides of which are covered with bones; the largest, those of the head and thighs, are placed symmetrically in compartments, supporting the smaller bones, which are thrown behind, and form the facings of these mournful walls. Those who have seen burying-grounds in which there are charnel-houses, will easily form an idea of this species of *Mosaic work*, with this difference only, that the bones do not whiten in these dark and damp quarries.

The number of bodies which have furnished these bones is estimated at two millions. Inscriptions indicate the burial places whence they have been taken.—Painful thoughts suggest themselves at the sight of the wall, behind which the bodies of the unfortunate persons who were slaughtered in the prisons on the 2d and 3d September, 1792, are completing their dissolution. In some of the apartments are *altars*, some of an antique form,

others like those now used in our churches; many are composed of bones cemented into the plaster. In different parts are written in black letters on a white ground, sentences according to the different philosophical and religious systems, forming together a distracting contrast to the mind, astonished at seeing in a public monument, to which a religious character is given, the consoling idea of immortality united with the horrid one of *nonentity*. Thus, at the first entrance, a tomb of an antique form is seen against the wall, on which is placed a lachrymatory vase, on one side inscribed,—« Vaines grandeurs, silence, éternité;” on the other, « Néant, silence, êtres mortels.” On the front of a chapel is written, « Hic in somno pacis requiescunt majores.” In the middle of one of the walls this inscription is found: « Qui dormiunt in terræ pulvere evigilabunt, alii in vitam æternam, et alii in opprobrium.” And on going out at another gate, this celebrated passage in the *Georgics* :—

*Felix qui potuit rerum cognoscere causas,
Atque metus omnes et irrevocabile fatum
Subjecit pedibus, trepidumque Acherontis
avari!*

M. Hericart de Thury, chief engineer of mines, has formed in a separate apartment, a mineralogical cabinet, which contains specimens of all the sands, clays, flints, and stones which compose the bed that is over the head of the spectator, to the thickness of eighty feet. The order in which they are arranged is ingenious. It also contains a great number of extraneous fossils, found in these quarries.

In order to improve the circulation of air, a sepulchral lamp of the form of an antique cup is placed on a pedestal. Near that is the great pillar in the form of a cross, called *le Pillar de Memento*, from the inscription,—*Memento, homo, quia pulvis es et in pulverem reverteris*.

A spring of good water was discovered, which they called the Samaritan; and on the columns that support the roof of the vault, are inscribed the words of our Saviour to the woman of Samaria at the well.

Most of those who have visited the Catacombs have declared, that the prevailing feeling was that of horror, rather than of devotion. Under the cypress shades of the cemetery of Père la Chaise the mind

is more disposed to reflect on the vanity of human life, than under the vaulted roof of the Catacombs.

The monotonous regularity—a feeling of impatience to quit the place—the total ignorance of the object before you—whether the bones are those of a hero, a man of genius and of virtue, or the opposite—all join to prevent those feelings from taking place which one would expect to accompany the sight of such an assemblage of the remains of those who have gone before us, and like to whom we must soon be.

In order to see the Catacombs, it is necessary to call on M. de Thury, Rue Ste. Catherine, près celle de St. Dominique, vis-à-vis the Luxembourg, between eight and ten in the morning, any day except Sundays and Fêtes, for a ticket. As his house is, however, by no means out of the line of route, this will create no inconvenience.

Faivre, rue d'Enfer, No. 92, on the way to the Catacombs, sells *bougies* or small wax lights, which are very necessary for such a visit that dreary place.

CHAP. XVI.

SECTION I.

BRIDGES.

There are sixteen Bridges in Paris, some of which are very ancient and ill-built; others, modern and elegant. Till about thirty years ago, the old bridges that traverse the river where it is divided in two by the islands, were crowded with houses on both sides of the way: they were narrow, and almost impassable.

London Bridge was once encumbered in the same manner, and it now appears to us quite inconceivable what could have induced people to build houses at such an expence and in such situations.

Of the ancient bridges, the principal one is the *Pont-Neuf*, begun by Henry III. in 1578; the foundation of the piles was begun to be formed on the opposite side, when the troubles of the League forced

the architect, De Cerceau, to withdraw to foreign countries. The work was not resumed till the reign of Henry IV.; it was finished in 1674. The length of the bridge is 1,020 feet, and its breadth 72, which is sufficient to admit of five carriages passing abreast. It is formed of twelve arches, seven of which are on the side of the Louvre, and five on the side of the Quai des Augustins, extending over the two channels of the river, which is wider in this place, from their junction.— In 1773, the parapets were repaired, and the foot-way lowered and narrowed. Soufflot, the architect of the Pantheon, availed himself of the opportunity to build, on the twenty half-moons which stand immediately above each pile, as many rotundas, in stone, to serve as shops. On the outside, above the arches, is a double cornice, which attracts the eye of the connoisseur in architecture, notwithstanding its mouldering state, on account of the *fleurons* in the antique style, and the heads of sylvans, dryads, and satyrs, which serve as supporters to it, at the distance of two feet from each other. The mole that forms a projection on this bridge, between

the fifth and seventh arch, facing the Place Dauphine, which was built by Henry IV., was chosen for erecting a statue to him, which was the first public monument of the kind that had been raised in honour of French kings.

In the beginning of the revolution, the mob compelled every passenger to shew respect to the statue of Henry IV. ; this frenzy, however, lasted only for a short time — those very persons soon pulled down that same statue. It has, in a temporary manner, been restored in plaster ; but one in bronze is now nearly ready to be erected, the expence of which has been defrayed by voluntary subscription.

A beggar once followed a gentleman for a great way, on a fast-day, beseeching alms in the name of St. Peter, in the name of St. Joseph, the Holy Virgin, the son of David, but all to no effect ; till, arrived at the statue of Henry IV, the man cried out, in the name of Henry the Fourth ! « In the name of Henry the Fourth ! » said the gentleman, « here is a *louis-d'or*. »

An Englishman, some years ago, laid a wager that he would walk the Pont-Neuf for two hours together, offering the public

new crown pieces of six livres (five shillings) at 24 sols (a shilling) a-piece, and that he would not, in all that time, empty a sack he had under his arm of twelve hundred francs (fifty pounds) in that manner. He set out on the experiment, crying aloud his proposal. Many passing by looked at his crowns, and continued on their way, shrugging up their shoulders, and exclaiming, they are bad ones; others smiling, as superior to the trick, did not even take the trouble of looking at them: at last, a woman took three, after examining them a long time, and laughing, said, «I'll try three pieces of four-and-twenty sols out of curiosity.» After that, he sold no more during the whole two hours, and completely won his wager against one who was much inferior to him in knowledge of human nature, and the general turn of the people.

Pont-Royale, communicating from the Tuileries with the rue de Bac. There was formerly a *Bac*, on which they crossed the river here, and from which the Rue de Bac takes its name. A wooden bridge was thrown over in 1632. In 1684 that bridge was carried away by the ice.—t

Louis XIV. caused the present one to be begun the following year: its length is 774 toises, and the expence was 730,000 francs.

The *Pont de la Concorde*, finished in 1790.

The *Pont au Change*, formerly the great bridge, which being destroyed in 1620 and 1639 by fire, was rebuilt in stone, in the year 1641, and repaired in the year 1788.

The *Pont St. Michel* was built of stone, in the reign of Charles VI., and rebuilt in the year 1618, after being three times carried away by the ice.

The *Pont Notre-Dame* was called, in the 14th century, *Pont de la Planche Miobray*. It was rebuilt during the reign of Louis XII. in 1449.

The *Petit Pont*, which has been twelve times submerged by the river, and once consumed in the course of 4 hours, with all the houses built upon it, was rebuilt in 1719. This is the oldest bridge in Paris, but when first built is not known: it existed in the time of the Romans. How often it was destroyed in the oldest time is not known; but since the 13th

century it has been 12 times carried away, and as often rebuilt: the last time was in 1719.

The *Pont Marie*, which is thus called from the name of the architect, who built it during the reign of Henry IV., was destroyed in part in the year 1758, and repaired in 1789.

The *Pont de la Tournelle* is thus called from the castle, which touches the gate of St. Bernard. A wooden bridge was constructed in 1369, and remained till it decayed from age. In 1602 another was built of wood, which was carried away in 1636, and again in 1656. The present bridge was built at the expence of the City: it consists of six arches.

The *Pont des Invalides*; formerly *Pont d'Jena*, which leads from the *Champ-de-Mars* to the *quai de Billy*, was begun in 1806, from the designs of Lemandé. It is composed of five arches, and is perfectly horizontal, without the least curvature. It consists of 5 equal arches of 86 feet span each, and cost 9 millions.

The *Pont des Arts* is a very pretty bridge, which joins the *Louvre* to the *Palace of Arts*, and is the first of the kind

constructed in France ; it has nine arches of iron, resting upon stone piers. Foot-passengers only go over, who pay one sol each time. It cost 900,000 francs.

The *Pont du Jardin des Plantes*, formerly Pont d'Austerlitz, leads from the boulevard Bourbon to the Jardin de Plantes. This is an iron bridge, and is both strong and handsome. It was begun in 1802, by M. Béquey Beaupré, and finished in 1806. It cost 13 millions of francs. Foot-passengers pay one sol, and carriages pay in proportion to the number of horses.

Pont de la Cité. This bridge communicates from the western point of the Island of Saint Louis to the quai Catinat, in front of Notre-Dame. Two wooden bridges thrown over this part of the river in 1630 had already been broken to pieces, when it was thought prudent in 1802 to construct another, the piers and butments of which are of stone, and its center of iron, covered with wood. It appears that these three united materials have impaired its solidity ; carriages are already prohibited from passing. It may be crossed on foot, by paying a sol.

Pont aux Doubles, rue de la Bûcherie, au Parvis Notre-Dame, on a small arm of the Seine. This bridge was constructed, in 1654, by the Administrators of the Hotel Dieu, who caused sick rooms to be erected over its arches. A double was still paid for passing until the year 1789, which coin is no more in existence, but from which the bridge, notwithstanding, retains its name.

Pont St. Charles. This bridge stands on the same branch of the Seine, but is inclosed within the interior of the Hotel Dieu for the particular convenience of its own use. It dates its existence from the 17th century.

Pont de Grammont, from the quai des Celestins to the Isle Louvier. It is the only wooden bridge now in Paris.

SECTION II.

QUAIS.

There are forty-four Quais, that is to say, the two quais that extend from each

to west about five English miles, on both sides of the river, are at different parts distinguished by different names, though in reality they form only two immensely long quais.

The river Seine, which is a running river, and not a tide river, has no commerce but what is carried on by boats.—The quais are merely stone embankments, without cranes for raising goods, or warehouses for receiving them, which are essential parts of what is properly termed a quay.

There are stone stairs at different places, and the quais, as they are termed, are merely streets with houses on one side, and the river on the other.

They could not have been better planned than they are, and no river like the Thames, where there is much trade, can have its borders laid out in a manner that will please the eye so well. The islands in the river are bordered with stone in the same way, and the whole extent, taking the borders of the river and of the islands, amounts to about 12,000 toises, or nearly 15 English miles. The whole is well executed in stone, with a parapet;

and the sewers fall into the river through arches under those quais.

These stone embankments were first begun in 1312, in the reign of Philip-le-Bel. The height of the stone work is about 15 feet, in some places built on piles, and in others on a solid foundation of earth.

Various sorts of goods are landed at different parts of the river, and these are termed *ports*, though there is no apparent mark of any thing like a port.

During the revolution, the quays were extended at both ends very considerably.

When it is considered that the waters of the river rise in winter about 10 or 12 feet higher than in summer, it will be seen that an absolute necessity exists for having stone embankments, and the whole is so well executed, that the borders of the river, or quais, are the pleasantest and best walks in Paris, if the Boulevards and public gardens are excepted.

SECTION III.

AQUEDUCTS.

As the ancients did not know that water conveyed in pipes would rise to the original level, they had no other means of conveying it from one elevated ground to another but by constructing a sort of bridge, which is termed an aqueduct.— They left some very magnificent specimens of that sort of erection in different parts of the empire.

The Emperor Julian, who resided a considerable time in Paris, constructed an aqueduct to convey water from Arcueil to his palace in rue de la Harpe, in the 3d century, but that fell to decay, until restored by Mary de Medicis.

This aqueduct consists of 20 arches, the highest of which is 74 feet, and it is 1,847 in length.

The ruins of the ancient aqueduct may yet be seen.

Aqueducts of Romainville and Belleville. Those were established in the

13th century, and supply the fountain of the Innocents and some others.

It is curious and interesting to see with what facility the conveniences and necessities of life are obtained in the present days, compared with the past. A Roman Emperor is said to have refused his Empress a robe of silk, on account of the price; Henry the Fourth of France, and Elizabeth of England, were the first persons who wore knit silk stockings!—One cannot contemplate the ancient aqueducts, and newly-invented engines, without being struck with the wonderful effects of human ingenuity.

Canal de l'Oureq. This is an aqueduct, a commercial establishment for the conveyance of goods, and also a place for amusement and promenade.

Before the fine Basin of Lavilette was constructed, the art of skating was very little known in Paris. Some young people used to be reduced to the necessity of skating upon the basins of the Tuileries, or at the place *la Garre*; many of these, however, not wishing to be confounded with the lowest of the company, content-

ed themselves with remaining spectators. This is now no longer the case: the winter season, so prolific in a variety of diversions, has witnessed this accession of a new one, of which all classes are now partakers. No sooner has the north wind begun to set in, than the amateurs of skating find it necessary to consult their thermometers, even the most circumspect among them seldom waiting till the ice is above a few inches thick. It is then that the young and gay of both sexes assemble from all points. The females in their rich furs cautiously venture their trembling feet upon the glassy surface, while the other sex, light as the gossamer, glide across it with the velocity of Æolus. Here is a mother wishing in vain to rejoin her handsome daughter, separated from her by some gay Lothario; there is an old practitioner who, wishing to out-do his former out-doings, gets a fall and comes limping away. Farther on, a young *grisette*, her cheeks glowing with the cold, attempts to slide supported by the arm of her protector. In another place, beneath a tent, a female distributes cakes, brandy, and *cervelats*, while her husband assists

the skaiters in putting on their accoutrements. While all are laughing, pushing, driving, and tumbling, night comes on, and the company prepare for their departure home:—the fashionable in his curricle; the *petit-maitre* in his whiskey; the citizen takes a *fiacre*; the student clubs with his companion for a *cabriolet*; and the majority reach home on foot, revolving in their minds the cold they have felt, the wine they have drank free of duty, and the dinner or supper that awaits their return.

SECTION IV.

PUBLIC FOUNTAINS.

To an inhabitant of London, where every house is supplied with water in great abundance by separate pipes, the fountains appear rather an unnecessary appendage, though it must be admitted that they are ornamental.

Though many objects are cheaper in Paris than in London, the very essential articles of fire and water are much dearer

The price of two pails of water is two sous, which is not one quarter of what a small family would use in London in a day,—so that to be supplied with an equal quantity would cost four times the price, and that too attended with inconvenience, irregularity and trouble.

Eighty fountains at present diffuse water in Paris. Seventeen have been constructed from 1804 to 1812. The others are ancient. We shall only mention the most remarkable.

Fontaine des Innocents, Marché des Innocents. This fountain was erected in 1551, from the designs of Pierre Lescot and Jean Goujon; the beauty of the profiles, the elegance of the Corinthian pillars, and its decorations, surpass those of any other fountain in Paris. The height is forty-two feet.

Fontaine de l'Elephant, Boulevard du Temple, on the spot where the Bastile stood. This fountain, a model of which is shewn near the place, will be a grand piece of workmanship: the height is to be 72 feet, and the elephant, spouting

water from its trunk, is to be so large, that the stairs to the tower on its back is to be contained in one of its legs: it cannot easily be stolen, like the very decent fountain at Brussels.

Fontaine Desaix, place Dauphine.— This is a very neat monument: Fame is seen crowning a fine figure of General Desaix with laurel. The figures are good, and the whole admirably executed. It has the advantage over many other fountains, by being placed in the centre of a large square.

Fontaine de la Place des Vosges. (now called Place Royale). The principal curiosity attached to this monument is, that the water forms a fleur-de-luce on issuing from the different tubes: the idea is a very good one, and the manner in which it has been executed does infinite credit to the artist.

Fontaine de la Pointe St.-Eustache— In a niche of a rustic form, with vermicular passages in coagulations; is placed a vase from which falls a mass of water, and

this is caught in a semi-circular basin ;— under which the artist has placed a mask of Tantalus, crowned with fruits the mouth open, the eyes fixed on the sheet of water which is falling from above.

Fontaine de la rue Censier. There is a moral fable in the decorations of this little monument : a Satyr, surrounded by Bacchanalian attributes, appears to offer water to the people surrounding him, who are without doubt friends to stronger liquors. The irony intended by this is, that water becomes more necessary as our wants multiply.

Fontaine de la rue des Vieilles Audriettes. The front is surmounted by a figure of a Naiad, sculptured by Mignot.— Its great beauty is the purity of the composition and the profile. M. Moreau was the architect.

Fontaine Alexandre, rue St. Victor.— This small but ancient monument, in spite of its extreme simplicity, excites much the attention of the amateurs.

Fontaine de la place de l'Ecole de Médecine. This fountain represents a grotto, formed of four Doric columns, and from the roof the water falls like rain, and is received in a semi-circular basin at the bottom.

Fontaine de Popincourt, rue Popincourt. There is a bas-relief representing Charity leading a child, with another in the fold of her robe, which by being pulled back discovers two others.

Fontaine de l'Esplanade du boulevard de Bondi. This immense fountain, of which the execution is grand, and the composition simple, produces an enchanting effect by its waters falling from basin to basin. Its basement is composed of three circular pieces of marble, surmounted by a double one in front. On the third step are placed four lions, from the mouth of each of which issues water. It is to be regretted that this fountain is not in a more remarkable place.

Fontaine de la Croix du Trahoir. M. Soufflot re-established this fountain

1775. It is supported by a simple base ; its first and second floors are comprised within the height of an order of pilasters in the rustic style, containing a doric entablature, to which is added a balustrade terminating the two fronts of the edifice. Between the two casements of the first floor, overlooking the rue Saint-Honoré, is placed an embossed Naiad.

Fontaine de la rue Vaugirard. Two pilasters, accompanied by a pediment, partly decorate this fountain, where Jupiter and Leda are represented, the one seated near the river, the other in the shape of a swan. The artist has at his disposition but a very small stream of water, but has elegantly made it spring from the neck of this elegant bird. This work is well executed, and is also of a good style.

Fontaine de l'Esplanade des Invalides. The building is great, simple, and striking. Three circular basins, one above the other, receive the water from 4 lions, who pour it into the uppermost, whence it descends from basin to basin.

Fontaine St. Sulpice, in front of the church of that name. It is an elegant construction, though its size is not in due proportion to the largeness of the place where it stands. It is a massive square, ornamented with basso relievos in marble, representing Peace, Agriculture, Commerce, and the Arts.

Fontaine de l'Hopital Militaire du Gros Caillou. This is an elegant structure :— eight pilasters, with a Doric entablature, form a square. On the front, Hygeia presents a refreshing draught to a fatigued soldier just come from battle. The figure of the soldier is excellent. Between the pilasters are vases entwined by the Esculapean serpent.

Fontaine St. Martin, on the Boulevard St. Martin. One of the finest in Paris: it is of a great size, of a circular form, and ornamented with lions. The materials are granite and bronze.

Fontaine du Châtelet, in the square of that name. An Egyptian column supports a globe, on which is the figure of Victory

in bronze. At the base are figures of Vigilance, Law, Strength, and Prudence, which are much admired: the base of this column is formed of a single stone.

Fontaine de Grenelle, rue de Grenelle. Erected by Bouchardon in 1739. It is of a semi-circular form and vast size, being 90 feet in length and 36 high, adorned with pilasters and niches, in which are the four Seasons.

The projection in the center consists of four Ionic columns supporting a pediment. A figure representing the City of Paris is seated on a pedestal in the center, and on the sides are a River God, and a Nymph representing the Seine and the Marne.—The four Seasons are in four niches. This structure has been much admired as a piece of architecture, but the immense size is quite out of proportion to the small quantity of water it produces.

Fontaine de la rue de Sèvres. Consists of a colossal figure in the Egyptian style, pouring water out of two jars.

Fontaine de la rue de l'Echelle. This

is a small monument, extremely elegant and well executed, which reminds us of one of the obelisks so much extolled by the ancients.

All the other fountains are of different forms, and their variety makes them worth seeing, but a description of which would be too voluminous.

Etablissement des Eaux clarifiées et depurées de la Seine, quai des Célestins, No. 24. Honour to the man who invented it. The waters of the Seine are full of heterogeneous substances, disagreeable and unhealthy. He therefore merits much who gave the means of furnishing the citizen with water, pure, limpid, agreeable, and healthy: by subscription those waters are to be obtained. The public are admitted to view this curious and salutary establishment, which the allied sovereigns visited when they were at Paris in 1814.

Pompe à Feu, quai de Billy ou de Chailot, No. 4. Two steam engines of the greatest power raise every 24 hours 48,600

tons of water from the Seine, to the most elevated spot of Chaillot. From four spacious reservoirs at this eminence, waters are conveyed into Paris by means of pipes.

We have had much pleasure in mentioning repeatedly those objects in which the French excel: we cannot, in the same spirit of truth, and not of flattery, let this occasion pass without observing that French writers are at particular pains to mention MM. Periers as the inventors of the improved steam-engine. The case is totally different: James Watt, of Birmingham, made that improvement, which has made such a révolution in the mechanical and manufacturing world, in 1772; and the first engine of the sort erected in France was that at Chaillot. The elder Perier went over to England to purchase it in 1779, and that machine was manufactured by Boulton and Watt, at Birmingham. Let every one have his due.

There are now several other engines of the same sort established, for the purpose of supplying Paris.

SECTION V.

PUBLIC BATHS,

Are at Paris innumerable. The most remarkable are the Bains Montesquieu, rue Montesquieu.—Those rue Chantierine—Vigier, near the second arch, above the Pont Royal, so named after their director, whose establishment is upon the most liberal and expanded scale: a floating vessel, 210 feet in length, and 65 in breadth, contains no less than 140 separate baths. On each side of the vessel is a promenade, over which orange-trees, myrtles, roses, and other odoriferous plants, diffuse the most fragrant perfume.

The admission to the bath is 30 sols (fifteen-pence), and is open from sun-rise to sun-set.—Bains Louvois, rue de Louvois.—Albert, quai d'Orsai, facing the Tuileries.—Wasse, rue St. Joseph, No. 4.—Poitevin, at the bottom of the Pont-Neuf.—Chinois, on the Boulevards, facing the rue du Mont-blanc, are also very well kept.

Tivoli's Baths, No. 88, rue St. Lazare,

taking advantage of the previous and new discoveries in chemistry, imitate the mineral waters of every country, under the title of *Eaux minérales factices* (artificial mineral waters.)

SECTION VI.

MARKETS.

Amongst the public establishments for utility in Paris, the markets are greatly to be admired for their extent and their construction. They are all of a recent date, and most of them have been constructed within the last fourteen years.

The *Halle au Blé* (Corn-market), rue de Viasmes, built in 1762 by Marzures. This building, of a circular form, is chiefly remarkable for its roof, which is in the form of a dome. It was first constructed of wood; the diameter is 120 feet; and about one half of the space was covered with glass, and the other with lead.

Being burned down in 1802, it was reconstructed, and cast-iron substituted for

the wood ; and in place of the sky-lights, which extended nearly from the center to the exterior wall, and which admitted too much light, a single lantern, 37 feet in diameter, lights it from the center. Contiguous to it is a Doric column, erected by Catherine of Medicis in 1572, at the top of which is an immense sun-dial, and at the bottom a public fountain. All the flour for supplying the bakers is brought to this hall, which is open every day for the sale of it, and on Wednesday and Saturday only, for grain.

Halle aux Draps (Cloth Hall), rue de la Poterie. This is a very large building, lighted by 50 windows. It is open every day for the sale of woollen cloths ; and for linen, five days in each month, beginning from the first Monday in the month.

Halle aux Vins, or Wine Hall, Quai St. Bernard. A large building begun in 1811 ; it contains 14 halls, and has 81 cellars capable of holding 200,000 hogs-heads of wine. It is open every day.

Greniers de Réserve (Granaries), bou

levard Bourdon. This large building was erected in 1807; it cost 12 millions, and would contain sufficient grain to supply Paris for six months.

Marché des Innocens, between the rue Ferronnerie and the rue aux Fers. This, as has been already stated, was formerly an immense and pestilential cemetery. It is now a most central, extensive, and commodious market for vegetables, fish, butter, etc. etc. The fine fountain, already described, is placed in the middle. In the 9th century a tower of observation stood here, for the purpose of warning the inhabitants on the approach of the Normans, who at that period occasionally paid a marauding visit to Paris.

Marché à la Volaile et au Gibier.—(Poultry and Game Market), quai des Grands Augustins. An elegant building, it is 200 feet by 150, divided into 21 arcades, one central, and two lateral galleries; iron railings and gates are between the pillars that support the roof. Game arrives regularly on Mondays, Wednesdays, Fridays, and Saturdays.

Marché St. Martin (St. Martin's Market), Garden of the ancient Priory. Elegant and spacious, having 300 stalls for different articles for the consumption of Paris.

Marché St. Joseph (St. Joseph's Market), rue Montmartre. A small market for poultry and fish, where was a chapel previous to 1794: Molière and La Fontaine were first buried here: they now repose in the cemetery of Père la Chaise.

Marché St. Jean (St. John's Market), rue de la Verrerie. The Constable Clisson being assassinated by one Pierre de Craon, his house, which stood on this spot, was razed to the ground. It was made a burial place, and converted into a market long after, but the exact period is not known.

Marché St. Germain, rue du Four.— This market, where the fair of Saint Germain was formerly held, is not yet quite finished, but will be elegant, extensive, and commodious. The fair St. Germain above mentioned was something like Bar-

tholomew-fair in permanence: it was the resort of the abandoned of every description till within these few years.

Marché du Vieux Linges, or Rag Fair, rue du Temple. This is a most extensive and convenient building for the purpose: all the stalls are covered by roofs supported on pillars. It is an immense Bazar, divided into 800 shops or stalls.

Marché aux Fleurs (Flower Market), quai Dessaix. This is a delightful market in the flower season, and may be seen to best advantage on Wednesdays and Saturdays, at 6 o'clock in the morning.—There are great quantities, and an infinite variety, and two fountains from which they may be watered in hot weather.

Marché aux Fruits, quai de Tournelle. This market is well supplied every day with such fruits as are in season, most part of which arrive by water.

Marché aux Chevaux (Horse Market), boulevard de l'Hopital. Held on Wednesdays and Saturdays, from 2 till 4 in winter, and till 6 in summer. A strict

police is preserved here to prevent unsound horses from being sold. Exact registers of sales are kept, and the seller is answerable for 9 days, according to the warrant given at the sale.

The *Cattle and Sheep Markets* are out of town, at Sceaux and Poissy. Butchers, who are established must open an account with two public Banks established for the purpose of making payments in ready money to dealers in cattle. They may do this by giving security from 1 to 3000 francs. The *caïses*, or banks, make the payments for their purchases to the amount of the security. This is a wise regulation to prevent prices from being raised by credit, or sales being stopped for want of money.

Marché des Prouvaires, near St. Eustache. This new market, just opened for the sale of butchers' meat, is on a large scale, and excellently planned.

It is humiliating to Englishmen to think that while we have been only talking of removing the nuisance of Smithfield market, which is inconvenient and too small, so many fine markets have been established in Paris.

SECTION VII.

MANUFACTORIES.

Revolutions are not favourable to the arts of peace ; many of the best artists were torn from their employments and families to serve in armies abroad ; but the activity, ingenuity and skill of the French, make them excel in many arts, and with time, peace and tranquillity, they will make still greater progress and arrive at higher perfection. In general, whenever a classical taste or great minuteness is required, the Parisians surpass all others.

Imprimerie Royale (*The Royal Printing-Office*), *Vieille rue du Temple*, is one of the finest of the kind in the world.— Here are characters of all the living and dead languages, cut by Garamont in the finest style. There are 240 presses at work, and the finest specimens of the printing art are here produced.

Stereotype Manufactory of Didot, *rue du Pont de Lodi*, n^o. 24. The Messrs. Didots are the sons of the famous Didot who first introduced the stereotype into real use. This invention is a great im-

provement where numerous editions are wanted. The sons have brought their father's art to great perfection : they have excelled in splendour where that was wanted, and in lowness of price where it was necessary.

Manufacture des Tapis Veloutés (Manufactory for Velveted Carpets), rue des Vieilles Audriettes, n^o. 6. These carpets are at a moderate price, and nearly equal in goodness to the following.

Manufacture Royal des Tapis Façon de Perse de la Savonnerie (Royal Manufactory of Persian Carpets), quai de Billy, n^o. 50. This was established in 1604, and is superior to any manufactured in Turkey, both for design, colours and workmanship. Seen every day from 10 till 1 o'clock.

La Manufacture des Gobelins. (The Manufactory of the Gobelins), at the corner of the rue Moufetaud.

This manufactory was once in a most flourishing state. The store rooms are still richly furnished with beautiful tapestries. Looms are employed in working after good original paintings, by French artists, and copies from those of the Italian school.

This manufactory took its name from the *Gobelins*, two celebrated dyers, born at Rheims, who settled at Paris under Francis the First.

The number of workmen employed here amounts to about a hundred, who, considering their extraordinary performances, and the rich illusion of their figures, gain but a very poor existence.— Their beautiful works are stored up without purchasers, being too dear for most fortunes of the day, and quite out of fashion.

In the vicinity of this manufactory is another for the dying of the worsteds.— The scarlets produced here are of matchless beauty.

La Manufacture des Glacés. (The Manufactory of Plate Looking-Glasses), No. 24, rue de Reuilly, faubourg St.-Antoine.

In this manufactory, many years since, during the public calamities, there were glasses accumulated to the amount of 14 millions. In their spacious store-rooms the public may see, without purchasing, all the curious processes of the manufactory, and many immense plate-glasses, worth from 5 to 6000 francs each.

La Manufacture de Porcelaine (The Manufactory of Porcelain), rue de Reuilly, Faubourg St. Antoine,

Has already continued 70 years. It was first established by the father of Olivier, the Wedgwood of Paris. Every species of pottery is here fabricated, from the coarsest to the most elegant. Olivier was very successful in his imitations of Etruscan vases, both in the substance and in the colouring. He prepared also a composition, which very nearly approaches basaltes in colour, weight, solidity, and sound. He also produced small *caryatidès*, of that composition, which have the additional merit of a tasteful design and just proportion.

La Manufacture de Cristaux. (Glass Manufactory), rue Montorgueil, division des Invalides.

In this place may be seen entire historic subjects, cut on vases, cups, and ewers, of the most elegant forms; and, like the most skilful engraving, a finish is given to the drawing of the naked figure, to the folds of the drapery, and even to the expression of the countenance. The art of

engraving on glass has never been carried to a higher degree of perfection.

Manufacture des Cristaux de Mont-Cenis. The dépôt is rue de Cléry, n^o. 9.

La Manufacture de Porcelaine (Porcelain Manufactory), 137, rue du Temple.

Rivals, and even surpasses that of Sèvres, near Paris, in the whiteness and solidity of the composition, the liveliness of the colours, and the brilliancy of the gilding.—The figures, as well as the groups, are extremely beautiful.

La Tannerie de Seguin, at Sèvres,

Has become famous by the practice of the new mode of preparing leather, which is extremely quick in its operation.

La Manufacture des Papiers Peints, (Painted Paper Manufactory), rue Louis le Grand, corner of the Boulevards,

Constantly employs 100 workmen. The successors of Arthur and Grenard, execute, in the greatest perfection, all the ornaments of painting, sculpture, and architecture. They have also a well-chosen collection of English and French prints.

La Manufacture d'Horlogerie (Clock Manufactory), rue du Buisson Louis, faubourg du Temple.

With respect to the ornamental part, Paris far surpasses any other place; and in gilding, as well as in moulding figures, and chasing and chisseling ornaments, her artists are altogether unrivalled.

SECTION VIII.

ABATTOIRS (SLAUGHTER-HOUSES).

The monuments adapted by the Romans for the salubrity of the capital of the world, little inferior to the slaughter-house of Montmartre, situated at the extremity of the rue Rochechouart. Its length extends 179 fathoms $\frac{1}{4}$ feet 6 inches, its breadth is 64 fathoms 1 foot. In the middle of several court-yards, watered by means of the river Ourcq, stand 4 sheep-cots, and four oxen-houses, as well as commodious buildings for the slaughter of cattle.

This spacious edifice was constructed under the direction of M. Poidevin, ar-

chitect. It has been appropriated for a military hospital when the allied armies were in the environs of Paris. Besides, there are several other of these establishments, such as l'Abattoir de Popincourt, situated in the rue des Amandiers St. Antoine; l'Abattoir d'Ivry, close to the barrier des Deux-Moulins; also l'Abattoir de Vaugirard, upon la place de Breteuil, between la barrière de Sèvres and that des Paillassons.

These establishments are both honourable and useful: they prevent the cruel sights of animals going to be slaughtered, or slaughtering, that disgrace London, and tend to make the lower classes ferocious, or at least deprive them of humanity.

Here are seen no over-driven oxen incommoding honest people, and followed by gangs of thieves and pickpockets. The mind is not corrupted, the eye offended, or the health injured by slaughter-houses in every part of a populous town, as is generally the case in England, but particularly in the capital,—a grievance and a disgrace which, it is hoped, will soon be done away.

CHAP. XVII.

THEATRES AND PLACES OF
AMUSEMENT.

The French are certainly a dramatic people. They want nothing false or meretricious as allurements, to give attractions to their theatres. The play is always sufficient to fill their houses, and to interest the audiences, and that without any sacrifice of propriety to stage effect, or any insult to truth and public feeling by the falsehoods of managerial puffing. The simple respectable look of a French playbill, which contains a mere announcement of the entertainments and of the performers' names, is perhaps the only thing in Paris calculated to make an Englishman blush for the opposite practice of his country. It is a mortifying contrast to the impudent quackeries and lying pretensions, which, in all the varieties of a large and small letter, are blazoned on the handbills of our two national theatres.

The French theatre, as it is by distinction called, is sacredly devoted to the highest class of the drama: the profanation of beasts and pantomimes, is not permitted to insult the classical presence of their best writers, and even the graces of singing are thought inconsistent with the dignity of this temple, dedicated to the legitimate drama.

It surprises an Englishman to see this volatile people listening in profound silence, and, apparently, without an exertion of patience, to long dull speeches, kept up between two performers, with the regular alternation of a debate in Parliament, and totally unrelieved by processions, by changes of scenery, or even by brilliant dresses. The actors and actresses dress with a strict regard to accuracy; the most industrious investigations are made, with the assistance of the learned members of the Institute, into the habits and manners of the period and people represented in the play, and on this basis of truth its decorations are got up and its arrangements made. But not a thought is wasted on what is so essential to the popularity of a representation in England,—

glitter, and shew, and pomp. If they arise from a regard to facts and proprieties, well and good; if not, the audience do not resent their omission. The hardware brilliancy of Mr. Kemble's helmet and shield in *Coriolanus*, would excite the laughter and hooting of the judicious critics of Paris.

There are seldom more than two performers on the French stage at one time; the unities of time and place are strictly observed; and the scenery, though classically designed, and admirably adjusted, has but little variety or brilliancy of appearance. (Of course the opera is excepted from this remark.) The necessity of some of these severities of decorum may be disputed, but it will not be denied that they fairly try the sterlingness of the dramatic taste of the people; and the result proves it to be very superior to that of the English at present, debauched as the latter has been by greedy and ignorant theatrical management, protected in its folly and rapacity by an abused and unjust monopoly.

Even in their minor theatres, where small operas and melo-dramas are per-

formed, the business of the stage is conducted with a praise-worthy discretion, and confident reliance on the true dramatic feeling of the audience. There is no half-price at any of these places of amusement; there are no accommodations for prostitution let out by the managers; they do not share the profession and profits of those who keep the brothels of the Palais Royal: their business is the drama, and to its performance they confine themselves. Thus their houses are not larger than sufficient to supply the legitimate demand of the public for this species of amusement; they fill regularly with the commencement of the entertainments, and they permit each person who pays for his admission to derive the stipulated enjoyment of hearing and seeing.

The general style of French acting in comedy is excellent; in tragedy it is bad. In the latter it partakes of the fault of their serious poetry, which falls into the mistake of considering nature unfit for lofty celebration in its common shape and garb, and therefore subjects it to a drilling and dressing which leave it without

essence, without resemblances to affect, or strength to overpower.

Talma, it is well known, is the great tragic performer of the French stage, and it has no other who is even tolerable.

Talma's principal power is shewn in the representation of the terrible:—his features, his voice, his figure, and his conceptions, unite to assist him in this respect. In OEdipe, his acting the scene where the horrible truths of his situation, after affrighting the wretched prince by indistinct shadows of misery and guilt, burst upon his knowledge as intolerable realities, is the most awful exhibition witnessed in public. There is not an actor on the English stage that could produce so prodigious an effect. Kean's bursts come the nearest to it, but they involve more of what looks like intentional display, and thus the spectator is relieved a little from the overpowering scene of distress; on the other hand, the indications of Talma's horror and agony, are dark, quiet, and simple—illuminated only by an occasional glare of ferocity, which evidently belongs more to the man than to the part, and thus throws into the representation an as-

surance of reality, which it would otherwise want. On occasions like this, Talma appears the greatest actor of the present day.

The reputation of regular French comedy is well supported at its proper theatre by monsieur Damas and mademoiselle Mars. They are performers of that school, now called the old one in England, which was impressive from the force of truth, and not from the extreme of caricature.

The French opera is chiefly distinguished in the eyes of an English visitor, by the splendour of the scenery and of its ballets. The singers are not first rate, as every one has heard; and we seem to have secured some of the best French dancers in London.

The Comic Opera is a delightful place of amusement. It cannot boast of such first-rate singers as Miss Stephens, or Mr. Braham, but the performers are almost all capital actors, and the singers very respectable. This union of powers, and general excellence, conduce more to the pleasing effect of a dramatic representation, than one or two actors of the highest merit, left unsupported by any thing like talent,

and exposing, to our disgust, the wretchedness with which they are linked. In their comic dramas, at all their theatres, the French are treated with a full muster of good performers;—there is very little halting behind—each one acts up to the acting of his neighbour, and to the vivacity of nature.

The theatres Variétés and Vaudeville, possess three excellent actors, as mimics, drolls, and punsters,—namely, Brunet, Potier, and Joly. They draw crowded houses every night, and the Parisians talk in raptures of their performances.

The manner of lighting the French theatres is very advantageous, and infinitely preferable to the mode of placing chandeliers between the boxes. A double circle, of immense diameter, of argand lamps, is so suspended as not to intercept the view of the spectators; and the effect of the grand light so placed is both striking and beautiful.

There is a very unceasing attention to decorum in these places of entertainment: if any party take a box to themselves, paying for five persons, though the box holds six, a ticket is placed on the

door to signify that it is let ; and no persons, but those belonging to the party, are on any pretence suffered to go into such boxes even though only one or two of the party should occupy it.

In leaving the theatre there is neither confusion, noise, nor difficulty, as no person is permitted to call for a carriage until the party to whom it belongs are actually at the door ready to step into it ; and when the carriage is at the door, the coachman is compelled to drive off instantly.

The expenses of the French great, or Royal Theatres, is more than half defrayed by the Government ; it was lately stated in one of the public papers, that the receipts of eleven French theatres only amounted to about 4,500,000 francs, which is not much more than Covent-garden and Drury-lane used to take. When their number, their magnitude, the prices of admission, and the great crowds that resort to them are considered, this appears difficult to account for, particularly as they are open all the year, and the English Theatres are only open 8 months.

Opera (*Académie Royale de Musique*),
in the rue de Richelieu, opposite the
Royal Library.

This theatre was erected in 1793, and is between the sizes of Covent-garden and Drury-lane ; the decorations are rich, but the gilding is tarnished ; the band very full and good ; the action of the performers highly animated and expressive ; the music and the singing well supported, and the scenery extremely grand, and evinces the greatest knowledge of perspective. — The ballet is supported by the first dancers in the world. The singing is inferior to that of the English Opera ; but no expence is spared to render this place worthy of the kingdom, and to make it one of the first spectacles in Europe.

The principal dancers are Albert, Ferdinand, Paul, Monjoy, Beaupré, and Mesds. Clotilde, Bigotini, Fauny Bias, and Courtin ; the singers are Lays, Derivis, Albert, Levasseur, and Mesds. Armand, Branchu, and Albert.

The prices of admission are as follows :

	fr.	s.
Balcony	10	
First boxes.	7	10
Second boxes, front	7	10
Amphitheatre	7	10
Orchestra	7	10
Baignoires	6	
Second boxes, sides	6	
Third boxes, front.	6	
Third boxes, sides.	4	
Fourth and fifth boxes, front.	3	12
Pit	3	12

Doors opened at 6, and the performance begins at seven.

Theatre Favart, Place des Italians.

This theatre has been recently fitted up by that charming singer and actress Madame Catalani, for the purpose of performing Italian pieces, in which she generally delights the Parisians by playing the principal character herself. It would be useless for us to eulogise where the performances are so generally known, and shall only say the pieces are got up in a style well worthy the actress who plays in them. It is worth notice, that Madame

Catalani, since the opening of her new theatre, has played several comic characters in a masterly manner, but while we write this she has retired.

Prices of admission.

	fr.	s.
First boxes.	6	12
Orchestra	6	12
Rez-de-Chaussée	6	12
Second boxes	5	
First gallery	4	10
Third boxes (front)	4	
Fourth and fifth boxes	3	
Amphitheatre	2	
Pit	2	10

The doors are opened at six, and the performance commences at 7.

Theatre Francais, rue de Richelieu, near the Palais Royal.

This theatre is similar to Drury-lane, or Covent-garden, in London; it was built in 1790, after the plan of Moreau, and unites the best tragic and comic performers. The principal tragic actors at this theatre are MM. Talma, Saint-Prix,

Lafond, Victor, and Mesdames Duchenois and Volnais. In comedy, MM. Saint-Fal, Damas, Baptiste aîné, Baptiste cadet, Michot, Monrose, Thenard, Cartigny, and Mesds. Mars, Leverd, Bourgoïn, Contat, Dupuis, and Dupont.

Prices of admission.

	fr.	s.
First boxes	6	12
Orchestra	6	12
Balcony	6	12
Boxes of first gallery	6	12
Second boxes (front)	4	40
First gallery	4	40
Third boxes	3	6
Lesser boxes	3	6
Pit	2	4
Second gallery	1	16

The doors are opened at six, and the performance begins at seven.

Theatre de l'Odéon (formerly the Opera-Buffa), place de l'Odéon, near the Luxembourg.

At this theatre are represented French

comedies and entertainments ; Italian operas were performed here, previous to the opening of the *salle Favart*, by Madame Catalani, since which time they have been discontinued. The orchestra is uncommonly well composed.

We are prevented from a farther description by the fire that consumed the interior of this elegant theatre while this work was at press ; but it will soon be rebuilt. Too much praise cannot be given to his Majesty for his bounty and humanity in ordering the immediate restoration of this fine edifice.

L'Opera Comique, commonly called
Feydeau, rue Feydeau.

The Comic Opera is a delightful place of amusement. This theatre was built by Legrand and Molinos in 1791, and is a fine specimen of architecture favourable to the display of female charms ; the best musicians compose its orchestra. The principal actors are MM. Martin, Chénard, Lesage, Ponchard, and Huet ;—actresses, Mesdames Regnault, Gavaudan, Duret and Boulanger.

Prices of admission.

	fr.	s.
First boxes.	6	12
Boxes, ground floor	6	12
First boxes, with lattice	6	12
Orchestra	6	12
First gallery	4	8
Third and 4th boxes	4	8
Second gallery.	2	15
Pit	2	4
Paradis (Paradise)	1	15

The doors are opened at 6, and the performance commences at 7.

Theatre des Variétés, Boulevard Montmartre.

Built by Celerier and Alavoix, in 1807. The exterior has four Ionic columns over four of the Doric order, terminated by a pediment. The style of building is simple, elegant, and theatrical.

The representations at this theatre are chiefly farces. The principal actors are Brunet, Potier, Bosquier Cavaudan, Tiercelin, Vernet, and Lepeintre; actresses, Mesdames Guizot, Pauline, Aldegonde, and Barroyer.

Prices of admission.

	fr.	s.
First boxes.	3	10
Orchestra	3	10
Boxes, ground floor	3	10
Second Boxes, front	3	10
Stage boxes	3	10
Second boxes, sides	2	8
Third boxes, sides.	2	
Amphitheatre of the 3d. boxes	1	13
Fourth boxes and gallery.	1	5
Pit	1	13

The doors are opened at half-past five, and the performance begins at six.

Theatre du Vaudeville, rue de Chartres, opposite the Palais Royal.

This may be called the last abode of French gaiety. It is generally full, and has been justly nicknamed *la Boite à l'Esprit* (the Wit's Box.) The authors who write for this theatre have monthly dinners, at which they draw indiscriminately from an urn subjects on which they are to compose verses. These productions are read at the next meeting, and after-

wards published under the title of *Caveau Moderne*, a yearly publication. Principal actors, Joly, Henri, Phillip, and Gonthier;—actresses, Mesds. Rivière, Perrin, Minette, Betsi, and Lucy.

Prices of admission.

	fr.	s.
First boxes and balcony	4	0
Baignoires, gallery, and orchestra	3	50
Second boxes	3	0
Third boxes	2	4
Fourth boxes	1	13
Pit.	1	13
Paradis.	1	25

The doors are opened at 6, and the play commences at 7.

Theatre de la Porte St.-Martin, Boulevard St. Martin.

This edifice was built in the year 1781, in 75 days, by M. Lenoir, that the public should no longer be deprived of the opera, which had been reduced to ashes. Since the opera-house in the rue Richelieu has been completed, this theatre has been appropriated to the performance of melodramas and pantomimes, which are got

up with great splendour. Its vast size renders it well adapted for such representations.

Prices of admission.

	fr.	s.
First boxes (shut)	4	12
First boxes, front	3	15
Stage boxes	3	15
First boxes, sides	2	10
First gallery	2	10
Baignoires	2	10
Orchestra	1	18
Second boxes	1	12
Pit	1	6
Third boxes	1	6
Amphitheatre		12

Doors are opened at half-past five, and begins at six.

Theatre de l'Ambigu Comique, boulevard du Temple.

Here are performed melo-dramas and vaudevilles.

Prices of admission.

	fr.	s.
Avant-scène, stage boxes.	3	12
First boxes.	2	8
Second boxes and pourtour (circular)	1	16

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Pit and amphitheatre	1	5
Amphitheatre of the 2d boxes		18
Third boxes		12

The doors are opened at 5, and begins at half-past 5.

Theatre de la Gaité, boulevard du
Temple.

Here are performed melo-dramas and vaudevilles. Many of the pieces given at this and the last theatre are highly interesting.

Prices of admission.

	fr.	s.
Avant-scène et loges grillées	3	12
First and 2d boxes, front.	2	8
Orchestra and first gallery	1	16
Second gallery, front.	1	10
Pit	1	5
Amphitheatre of the 2d boxes		18
Third Amphitheatre		12

Doors are opened at five, and the performances begin at half-past 5.

Cirque Olympique, rue du Faubourg du
Temple.

In this theatre, grand equestrian pan-

tomimes are represented, even melo-dramas where horses, led by skilful grooms, play the most interesting parts. This theatre is always crowded with persons curious to enjoy the talents of MM. Franconi, who divert still more by their extraordinary equestrian exhibitions.

Prices of admission.

Avant-scene (stage boxes)	4	0
Second boxes and rez-de-chaussée	3	0
First gallery	2	8
Second gallery	1	16
Pit	1	5
Amphitheatre	12	

The doors are opened at 6, and begins at 7.

Theatre Pittoresque et Mécanique de M. Pierre. (Picturesque and Mechanical Theatre), Galerie Montesquieu.

Mechanism and painting united produce here wonderful effects. Some of the grandest appearances in nature are at this place faithfully represented, such as a storm at sea, sun-set, etc. Admission, 3, 2, and 1 franc.

Fantasmagorie de M. Lebreton, rue St. Germain-des-Près, n^o. 15. Here are to be seen devils, ghosts, apparitions, and spirits; formed by throwing the images from a common magic lanthorn, upon transparent black gauze: also, Franklin's Harmonica. Open on Wednesdays, Fridays, and Sundays, at 7 in the evening. Admission, first places 5 fr., second 3 fr.

Physical and Magical Ventriloquism, by M. Comte, 55, rue de Grenelle Saint-Honoré, Hotel des Fermes. An evening may be spent here very agreeably, the tricks he displays with cards, rings, etc. render it highly amusing. He is the most perfect ventriloquist at present existing, and manages his voice so well, that his auditors are quite deceived by his astonishing powers. The best proof of his excellence is, that his small theatre is generally full. These performances are every day, Fridays excepted, at 7 o'clock. Admission, 5, 3, 2, and 1 fr. 50 c.

Spectacle of M. Robertson, 12, boulevard Montmartre, facing the Panorama.— In the first saloon are displayed many curi-

ous optical and physical apparatus, with several rare productions of the mechanical arts; he demonstrates in his experiments the most important phenomena of galvanism, electricity and light. Lastly, in the experiments of phantasmagoria, of which he is the inventor, you have an opportunity of judging how far the imagination can be deceived. This theatre is open every evening at seven. Admission, first places 5 francs, second 3 francs.

Spectacle of MM. Olivier and Demmenie, 15, rue Neuve des Petits-Champs. Here are also physical experiments and slight of hand tricks, every evening at 7 o'clock. Admission, 4 francs, 3 fr. 50 c., 3 fr., 2 fr., and 1 fr.

Pan-Harmoni-Metallico, 245, rue St.-Honoré. A new musical instrument, which enchants every hearer.

Panstéréorama, 43, rue du faubourg du Roule. Those who wish to see embossed views of London, Petersbourg, Vienna, Paris, Constantinople, Rome, Venice, and Rhodes, will find them repre-

sented with an exactness which enables one to form an idea of these cities far more correct than can possibly be obtained from pictures, however perfect. This exhibition is open every day.

Spectacle des Ombres Chinoises, 121, Palais Royal. Deserves to be seen on account of the singularity of its invention, as well as for the precision and fidelity with which the motions of each animal are imitated. Open every evening at 7 o'clock. Admission, 15, 12, and 8 sous.

Café Spectacle du Bosquet, boulevard du Temple. Here are performed scenes of plays in the vaudeville style; for the amusement of those who go to refresh themselves with beer or other sorts of beverage. An evening may be agreeably spent here.

Spectacle des Acrobates, Boulevard du Temple. Here Madame Saqui, who so astonished people in London, performs on the tight rope, accompanied by other analagous exercises. This is well worth seeing.

Theatre des Funambules, Boulevard du Temple. Italian pantomimes are here performed, in the style of those in England ; also rope-dancing, etc.

Spectacle du Monde en Miniature, boulevard du Temple. In the style of the one of Pierre, it deserves attention.

Theatre de la Victoire, Boulevard du Temple. The burlesque Bobèche attracts idlers every day, by his ridiculous sallies, which amuse the lower class of people.

Theatre des Marionettes, Boulevard du Temple. Grotesque little figures, by their ridiculous parade and strange dresses, amuse many people.

Panoramas.—The Panoramas in the great rotunda, Boulevard des Capucins, are double the size of any ever before exposed, which, with the perfection of the execution, renders the illusion complete. The new Panorama now exhibited there, presents one of the most beautiful views of Calais, at the moment of Louis XVIII.

disembarking, that can be conceived.—
Admission, 2 fr. 6 s.

In the Panorama Passage, Boulevard Montmartre, is another Panorama of Boulogne, Naples, and Amsterdam. Admission, 2 fr.

Exhibition of Objects in Relief, No. 55, Palais Royal. Here may be seen the Passage of the Alps, and the Lake of Geneva with its beautiful scenery.

Plans in relief give nearly the same lasting impression of the face of a country as if one had travelled over it. Geneva at one end of the lake, Voltaire's villa at Ferney, Gibbon's at Lausanne, and Necker's at Copet, give an interest to the borders of the beautiful lake.

There is separately a model, on a large scale, of Voltaire's house and gardens, and of the interior of his bed-room, the whole forming a very interesting sight, which will not easily be forgotten. Admission, 2 fr.

Cosmorama, 231, Palais-Royal, Galerie Vitrée. Here is seen an elevated plan of the Canal of Languedoc ; also a fine view of Elba, Porto-Ferrajo, Saint Helena, and

the seven wonders of the world. Open every evening. Admission, 1 fr. 10 s.

Exhibition of Paintings, rue du Coq-St -Honoré, No. 7. Here are to be seen, gratis, some very valuable paintings, and other curiosities for sale, which are well deserving inspection.

Gregoire's Manufactory of Silk Velvet, imitating paintings, rue de Charronne, No. 47, Faubourg St. Antoine. Exhibition gratis from 10 till 3.

Modèles des Ruines Antiques (Models of Ancient Ruins), Palais des Beaux Arts. Here is a beautiful, interesting, and curious model, on a large scale, of the Ruins of Palmyra, or Tadmor in the Desert, built by Solomon,—a city famous for its founder and for its fall, as well as for its unrivalled magnificence. That city, which Gibbon calls « the seat of arts, of sciences, and of Zenobia,” exhibits even at this distance of time a forest of majestic columns, such as are not to be seen in any other part of the world. There are some other curious models of ruins to be seen, by application at the Palais des Arts.

PUBLIC GARDENS.

Tivoli, 88, rue St. Lazare. The enchanting gardens of Tivoli, open during the summer only, are uncommonly well laid out; the fee of admission is 3 fr. 12 sous, except on grand fêtes, then 5 francs. The visitor enters upon gravelled walks, which are cut through little winding and intersecting hillocks of box; those which form the sides are surmounted by orange trees, presenting a beautiful colonnade. Immediately afterwards appears an elegant treillage with honeysuckles, roses, and eglandine; which forms the grand entrance to the gardens: here a most animated scene of festivity opens upon the spectator. On one side are seen rope-dancers, people riding at the ring, and groups of persons playing at shuttlecock; on the other side are dancers, tumblers, mountebanks, and parties, all with gay countenances, seated in little bowers, and some regaling themselves on the grass-plot with lemonade and ices.

As there are musicians who play for the company, waltzing and country dan-

ces are kept up with the greatest gaiety and spirit. The whole forms a scene equally lively and enchanting, and when the weather is fine the concourse of visitors is immense.

These gardens are intersected by little canals. The whole is illuminated by large patent reflecting lamps, and numberless coloured glasses, which shed a lustre almost as brilliant as the day, and at ten o'clock in the evening there are very fine fireworks.

Jardin Ruggieri (Ruggieri's Gardens), rue St. Lazare, n^o. 20. These gardens may justly be denominated the Vauxhall of Paris. M. Ruggieri, the first artificer in Europe, constantly displays his wonderful pyrotechnic talents on the fetes given every Sunday and Thursday evening during the season, with a *fête-champêtre*, rope-dancing, slight of hand by the celebrated Brasi, etc. Here, as at Tivoli, the truly national amusement of country dancing and waltzing form a material part of the amusements.

M. Ruggieri, anxious to keep pace with public taste, has constructed in his ex-

tensive garden two artificial mountains, called the *Falls of Niagara*, down which four persons descend abreast, in two elegant cars, with an inconceivable rapidity. The artificial rocks and caverns have all the reality of nature, and when they are illuminated with coloured lamps distributed in the clefts of the rocks, where grass and American plants are growing, the effect is magical. All these attractions, joined to the garden being in the center of Paris, and the quarter of the *Chaussée-d'Antin*, causes the Gardens of Ruggieri to be always numerously crowded by the first circles of fashion, whether natives or foreign visitors.

The height of Ruggieri's mountain is 33 feet, the rapid part falls at an angle of 33 degrees, and the length of the run is 270 feet.

Vauxhall d'Eté, Boulevard du Temple, near the Chateau d'Eau. This is open three times a week — Mondays, Thursdays, and Sundays; it is renowned for dancing. There is a pretty rotunda. On the whole, however, it is but a feeble imitation of the London Ranelagh.

Jardin des Marroniers, Faubourg du Temple. This place, devoted to the pleasures of the working classes, the entrance being gratuitous, attracts a great deal of company. In other respects there is nothing to excite the attention of the curious. Soldiers, chamber maids, and some retail dealers, with a considerable number of kind nymphs, are constant frequenters of the *Jardin des Marroniers*. Open Sundays and Thursdays—this last day is the most *comme il faut*.

TEA GARDENS.

Jardin Turc, Boulevard du Temple.—This is a prettily disposed place, where you are attracted to enjoy the animated prospect of the ladies in the garden, overlooking at the same time all the amusements of the Boulevards, with the advantage of fresh air; it also comprises small green-houses, where you may be served with every kind of refreshment.

Jardin des Princes, Boulevard du Temple. In this enclosure, neatly disposed, is a coffee-house, pretty walks, and an

agreeable garden, which you are induced to enter on account of the rope dancers and conjurers, the sight of whom adds but little to the price of the refreshments. A new mountain, which is called *Montagne Liliputienne*, has been erected in these gardens, in imitation of those already existing.

La Chaumière, boulevard du Mont Parnasse. This is a charming garden, where the most agreeable things in the world are to be found in a small space. Dancing, with excellent refreshments; a good restaurateur, and a society pleasant and agreeable, are to be met with here.

NURSERY GARDENS.

Pépinière du Luxembourg. Here are united upon the ancient grounds of the Chartreux, in a beautiful nursery, all the fruit-bearing trees of France, together with a complete collection of divers plants, all in a fine state of cultivation. Its skilful director undertakes annually, in spring, a public course of husbandry, and the pruning of fruit trees.

Pépinière du Roule, near the Barrière du Roule. Foreign trees raised in France, all flowers, and shrubs useful in embellishing and ornamenting the royal gardens, are here to be seen in perfection.

Tripet's Flower Garden, n^o 20, in the Champs Elysées, is much visited by the amateurs of flowers, on account of the variety and beauty of its jonquils, tulips, and ranunculuses.

BALLS.

We have already stated the best gardens for dancing in the summer. But it is an amusement much more fashionable in winter. The ball-rooms are very elegant, and may be found in every quarter of Paris. Those which have the best society are, *Tivoli d'Hiver*, 45, rue de Grenelle St. Honoré; *Salle du Retiro*, rue du Faubourg Saint Honoré, No. 30; *Vauxhall d'Eté*, boulevard Saint Martin; *Salon des Redoutes*, rue de Grenelle Saint Honoré; *Hermitage d'Hiver*, rue de Provence; *Prado*, opposite the Palace of Justice; *Cirque des Muses*, otherwise the *Elysée*,

rue St. Honoré, opposite the rue du Jour ; the ball of *Terpsichore* in the *Salon of Flora*, rue St Martin, ancient Theatre of Molière ; *Bal Tarrare*, 51, old rue du Temple ; *Vauxhall Francais*, quai Voltaire, near the old church of the Theatins ; *Salle du Musée*, rue Dauphine, opposite the rue du Pont de Lodi. There are several others, but of an inferior description.

Bal de l'Opéra (Masked Ball of the Opera). Of all the winter balls, the masked balls of the Opera are the most attractive ; they commence at the end of January, and continue during the carnival time ; strangers are particularly delighted with the numerous grotesque figures this scene of festivity produces ; the low price of the tickets (6 francs) induce a vast assemblage of persons to embrace the opportunity of enjoying such an amusing treat ; nothing low or vulgar is, notwithstanding, ever to be perceived there. For several years these balls were kept up with great spirit, but they had declined much, on account of the small number of strangers visiting Paris : however, since the

peace they appear to be resumed with their accustomed spirit. The genius of folly rambled about for a long time without any home to put her head in, and at last fixed her temple in the rue Richelieu, and with the utmost impudence, to shew her power over her votaries, took up her residence exactly opposite the King's Library. This reminds us of two lines of that unlucky satirist Daniel De Foe, who had his ears nailed to the pillory for speaking the truth.

Wherever God erects a house of prayer,
The devil always builds a chapel there.

The balls continue every Saturday, and sometimes on Thursdays, during the carnival, and it opens at midnight ; but the fashionable people seldom go there before one o'clock.

Bal de l'Odéon (Ball of the Odeon), Faubourg St. Germain. The distance of this theatre from the centre of Paris is the cause that it is so little frequented.— Several young elegantes from the Chaussée d'Antin took it in their heads once to patronize these balls, and consequently

they went on for some time with great spirit. They are still well attended, though not by people of fashion, but by persons of a secondary class. The price of tickets is 3 francs, and it opens at 11 o'clock.

Combat des Animaux, barrière du Combat. (*Bull-baiting*). This exhibition, which must not by any means be confounded with those that afford such exquisite delight to the Spaniards, is never frequented but by the lowest orders of people, such as butchers, etc., to exercise their dogs: after a struggle more or less long between those animals and the bulls, they bring forward a bear whose teeth have been blunted with a file, and sometimes a bull with the horns sawed off. The evening is concluded with a display of fire-works, in the midst of which a bull-dog is raised to a certain height by a rope which he holds between his teeth. The accommodations for seats here are little better than bare boards, and this spectacle is exhibited in summer only on Sundays and festival days.

Jeux de Paume (Tennis Courts).—The several buildings erected for this amusement are situated as follow :—Boulevard du Temple ; rue Mazarine ; rue de Grenelle St. Honoré ; rue des Ecouffles ; and rue Beaurepaire.

Académies d'Armes (Fencing Schools). The most celebrated professors of this art, in Paris, are MM. Menissier, whose fencing hall is in the rue Cadran, and Lebrun's, in the rue de Cléry.

PROMENADES.

The Boulevards surround Paris on every side, in an extent of about 6083 toises. The ancient Boulevards are to the north ; they are called the Great Boulevards, and were begun in 1636.—They consist of four rows of trees. Here are united whatever can divert the idler and the loungee ; theatres, musicians, rope-dancers, coffee-houses, Vauxhalls, and restaurateurs. Here a Savoyard strings his packthread and hangs up vile prints,

slips of printed paper, with Grub-street wit, for the *Badauds*, or cockneys of Paris; plans of the city, and whatever refuse of the shops he is able to collect: he is considered a respectable trader. Beside him sits a woman or man, it may be either, who patches up and sells coarse night caps, linen drawers, and foots and mends stockings. His next neighbour is a conjuror, a distributor of lucky numbers: he demands only two sous, and the first letter of your name, and though he be himself a wretch, who never made a good meal, or put on a new coat in his life, he will tell you immediately how to get rich.

This promenade, which is rising in importance every day, was almost totally neglected before the revolution. At present, thanks to the elegant shops, and the curiosities of all kinds with which they are filled, here is a continual confluence of people. Yet, from a predilection difficult to account for, the public have given the preference to the worst of the promenades—namely, that of the *Italians* and that of the *Panorama*, neither of which afford any shade, and are disagreeable from se-

veral other causes. From the same caprice the coffee-house of Tortoni, where a person can scarcely breathe, is constantly full of company, while others much more commodious languish under a cruel neglect. Whichever way we turn our eyes upon the Boulevards, they are sure to be met by a variety of amusing objects. Coming from the Gate St. Honoré there is a fine view of the rue de la Paix and the Place Vendome. A little farther on we see the Boulevard des Italiens, remarkable for the Chinese baths, the numerous coffee houses, an excellent restaurant, and one of the handsomest theatres in Paris. A few paces from this we find ourselves upon the Boulevard of the Panorama, which owes part of its reputation to the celebrated Theatre des Variétés. Passing two rows of superb houses we arrive at the Porte St. Denis, one of the finest monuments in the capital. Upon the next Boulevard, the gate and the theatre St. Martin call our attention. A little farther on the murmur of the water invites one to sit down before the Chateau d'Eau of the Boulevard Bondi. The next is that of the Temple, where new scenes and new

pleasures await you. To the left you see various exhibitions in the open air, with cabinets of curiosities, phantasmagorias, wild beasts and birds, etc. of all sorts.—All these sources of amusement would almost induce a passenger to restrain his course; but here is now but a short space between you and the Place Royale, where they formerly amused one so much, and the Bastile, where they amused one so little.

Stalls of dirty books, tressels with toys, sellers of cakes and canes; fan-menders, bead-stringers, beggars, quacks, tumblers, and show-booths; fellows displaying tricks of legerdemain; venders of miraculous dyes and powders, who dip bits of white ribbon in a liquor that turns them pink; orators paroting over twopenny systems of geology, and the order of the universe; teachers of secrets that will enable the buyer to cut glass under water, sketch landscapes upon egg shells, engrave portraits by pricking paper with pins, and dusting it with lamp-black. These, intermingled with the display of milliners, linen-drapers, print-sellers, and a variety of trades, are continued through an avenue

two miles in length, spacious, enlivened with carriages, and adorned by lofty trees, gardens, and hotels, with the gates, or rather the triumphal arches of St. Denis and St. Martin; with thousands of other objects, which no memory can retain, if the reader can arrange and put them together, will form a something that he may imagine to be the Boulevards of Paris.

In addition to these animating features in the Boulevards, it is customary among the Parisians, here, as well as in other promenades of the like kind, to seat themselves the whole evening conversing together.—Every thing in Paris is authorised or prohibited by government, even to the hiring of old chairs. There are people who hire these chairs at two sous a couple, it being genteel to sit upon one, and to loll or lay your legs upon the other.

Many parts of the Boulevards are lined with those rows of conversers or babblers. As the evening declines, this great multitude begins to be in motion. A walk at this hour to meet them is very amusing. Not only the numberless feet, but the numberless tongues that are all in action, though the latter are much the most nim-

ble, inspire an Englishman with a succession of whimsical ideas.

The coffee-houses, restaurateurs, shows, theatres, and amusements of every sort on the borders of this extensive promenade, in fine weather, afford a variety that is not probably to be met with in any equal space on the surface of the globe.

The new Boulevards are to the south; they were finished in 1761; their extent is from the Observatory to the Hospital of the Invalids. They afford rows of trees no longer and wider, and some tea-gardens; and are the favourite walk of the sober citizen and his family. The fashionable frequent the Boulevards on the north,—those on the south are comparatively empty.

The *Champs-Élysées*, which were planted for the first time in 1670, by the orders of Colbert, and replanted in 1770, extend from the place Louis XV. in a direct line to Chaillot, at the extremity of the faubourg du Roule; the faubourg St. Honoré is on the north, and the Cours-la-Reine on the south; the principal avenue extends in a straight line from the grand

alley of the Tuileries to the bridge of Neuilly. This is the grandest entrance into Paris: on approaching is to be seen the Chateau of the Tuileries, and its magnificent garden; on the left the beautiful hotels of the faubourg St. Honore, and on the right the river Seine, the Palais Bourbon, and the superb gilded dome of the Invalides: this is the richest and gayest view in Paris.

Cours-la-Reine. The Queen Mary de Medicis planted this promenade for the first time in 1628, on a line with the Seine; on the 27th November 1723 it was replanted in presence of the Duke d'Antin, then superintendent of the king's dock-yards.

There are four rows of trees at the distance of 12 feet from each other, forming a grand principal alley, and two smaller ones of about 1511 paces long.

Bois de Boulogne. In this wood, up to the barrière of Neuilly, the Parisians walk occasionally, though less than before its destruction in 1818; in the morning the gentlemen ride on horseback in the long

evening in elegant carriages ; other parties walk there and make appointments..

Wood of Vincennes. This park, which is in extent about 2000 acres, is situated about a mile from the barrière du Trône, and was enclosed in 1783 by Philippe-Auguste, to contain the animals presented to him by the King of England ; it is regularly planted in long alleys. There is an oak, under which Saint Louis used to render justice to his subjects ; and in the grand alley is a place where they prove cannon.

Près Saint-Gervais. Nature has made this fit for a promenade as well as the wood of Romainville, above that of Belleville and near the barrière du Temple.— The sight is charming ; the bouquets of lilies in the summer, the fields of roses adjoining, the vines, the sheep, the shepherds reclining at the doors of their cottages, with their garden flowers scattered about the plains, the refreshing verdure, the murmuring of the little rivulets, and the numerous guinguettes, all enchant the

visitor. On a Sunday an immense number of people go there.

Garden of Mouceaux, rue de Mantoue, n^o. 4, faubourg du Roule. This sweet garden was constructed in 1778 by Mr. Barmontel for the Duke d'Orléans: it is planted in the English taste. Gothic and Greek ruins, superb peristyles, statues, obelisks, and every thing curious or elegant ornament this garden.

MOUNTAINS.

The directions to this new species of amusement are as follow:

Montagnes Françaises, or Folie Beaujon, near the Barriere de l'Etoile, beyond the Champs Elysées.

Montagnes Belleville, at Belleville.

Montagnes Russes, rue du Faubourg du Roule.

Montagnes Suisses, Boulevard Mont-Parnasse.

Montagnes Lilliputiennes, Jardin des Princes, boulevard du Temple.

Saut du Niagara, in Ruggieri's Garden, rue St. Lazare, No. 20.

Several others are now erecting, which will be ready this summer.

CHAP. XVIII.

SQUARES OR PLACES, — COFFEE-
HOUSES, AND RESTAURATEURS.

The *Place Vendôme* is the first of the squares. It is the Grosvenor-square of Paris—far inferior in size; but the architecture much better and more regular.—The statue of Louis XIV. stood where the column now is, but was pulled down at the revolution; and in this place the archives of all the nobility (that could be got at) were burned at twelve o'clock in the forenoon, by a decree of the Assembly in 1792.

The *Place Royale*, at the other extremity of Paris, is surrounded with a piazza; it was finished in 1610.

A statue of Louis XIII. was here, and pulled down in the period when demolition was the order of the day. It is very uniform, but dull in appearance and in a dull quarter.

Place des Victoires. This is circular, and the architecture good. There was in this place a very fine statue of Louis XIV. representing him crowned by Victory, and trampling on some of the European nations. This fell in 1792, and was replaced by that of the republican general Desaix, who fell in his turn, and now the grand monarch is once more going to be reinstated. When people talk of reading moral lessons to nations, this is not a bad practical one: it first of all shews the instability of human things, and next, how much easier it is to pull down than to build up. The wisest of men told us that there was a time for both, and this shews us that the time for the one is much longer than for the other: we cannot help exclaiming on seeing all this—*VANITAS VANITATIS.*

Place Louis XV. This is rather a *space* than a *place*, according to the acceptation of the word in architectural language. It is a most beautiful place, with very fine buildings on one side; the garden of the Tuileries on another, the river and Palace of Deputies on the third, and the

Champs Elysées on the fourth. The history of this place is as melancholy as its aspect is delightful. Here the victims of the revolution—here the virtuous Louis, and his beautiful queen and sister, fell under the unsparing hands of men equally cruel and unjust,—men who, in their turn, fell on the same spot, after having put to death their brothers in iniquity.

A very fine equestrian statue of Louis XV. stood opposite the gate of the Tuileries, but the spirit of destruction laid it low immediately after the 10th of August, 1792. An expiatory monument, it is said, is to be erected there; but perhaps oblivion, such as the virtuous Louis recommended, would be the best: it would be following his precept, instead of recalling the crimes and misfortunes of a deluded people.

Place de Grève. An ill-looking, ill-omened place—the Tyburn of Paris—but not only the place where the bad have suffered for ages, but the place where, at the beginning of the revolution, innocent blood was shed by an enraged and misled multitude. Here the victims of supersti-

tion fell in ignorant times, and here the Duke de Nemours was executed in the presence of his children. In short, this place has witnessed the cruelty of kings, priests, and people; but we must be just, and allow that kings have grown mild as mankind have become enlightened; but unfortunately the people have gone in a contrary direction—they have been more ferocious since they were enlightened than in the times of ignorance.

There are several other small squares, but not worth noticing.

COFFEE-HOUSES.

Paris is literally crowded with coffee-houses, particularly in the public streets and the Boulevards. It is impossible to conceive either their number, variety, or elegance, without having seen them. In no other city is there any thing of a description resembling them; they are every way adapted for convenience and amusement.

Amongst a more domestic or less gay

people than the French, one-tenth part of the number could not find support ; but in Paris many are crowded to excess, and almost all are well frequented.

There are certain classes of Parisians, and many strangers, that pass nearly the whole of the day in coffee-houses, of which there are at least two thousand, which are frequented from nine in the morning till 12 at night.

In no place is the difference of character between the English and French so observable as in those houses. In England, all parties are silent and select (except about the Royal Exchange, where they are only frequented by men of business, and for business). In Paris, all is a mixture : people converse with each other, though strangers ; and ladies as well as gentlemen go to take what refreshments they want. Since the revolution began the number is greatly increased, probably more than doubled, and they are still more frequented though so much more numerous, and though the prices of refreshments are greatly augmented.

The Palais Royal, which is the center

of Parisian amusements, is also that of coffee-houses.

Regular dinners are not served at the coffee-houses as in London, but breakfasts, called *déjeûné à la fourchette* (formerly *déjeûné-dinatoire*), are very common, and resemble a dinner either hot or cold, where all sorts of delicacies, as well as substantial eatables are to be had, and also the greatest variety and best of wines.

Amongst such numbers of coffee-houses the following are most remarked.

Café des Mille Colonnes, Palais Royal. Famous for the elegant and rich manner in which it is fitted up. The charming female who presides (who in England would be denominated bar-maid) occupies a chair which was originally destined for the saloon of Joachim Murat, king of Naples; — the number of columns and glasses that reflect them, have given to it the name it bears. It is certainly very richly decorated, but is too small for the number of visitors.

Café de Foi, Palais Royal. Not frequented by any particular species of guests, but one of the best in Paris.

Café de la Régence. A very old established house in the place du Palais Royal. Famous for chess-players.

Café Hardi, Boulevard des Italiens.— Famous for breakfasts, and much frequented by men of business of the higher order.

Café du Caveau, Palais Royal.

Café de la Paix, Palais Royal. Scenes of plays are performed while the visitors are refreshing themselves.

Café Tortoni, Boulevard des Italiens. Famous for ices, and the rendezvous for fashionables, particularly in summer.

Café Anglais, Palais Royal, No. 137.

Café Turc, and *Café des Princes*, on the Boulevard du Temple, to which are attached gardens well laid out, and a bowling-green. Concerts and exhibitions of rope-dancing are here given, gratis, for the gratification of the visitors.

Café des Etrangers. There are often musicians, who perform well and gratuitously.

Café Zoppi, rue des Fossés Saint Germain des Prés. For literary men of the highest class.

There are some under-ground coffee-houses in the Palais Royal, but singly it is not prudent, or at least not wise, to go to any of them.

It is clear, from the immense number, that only a few can be mentioned. The prices are nearly the same in all, and are generally exhibited on a printed paper.

In frequenting such places it is wise to avoid political subjects; and a word or two on this subject may be useful, at least not ill placed, and certainly well intended.

After the great rebellion in England, and the Restoration, it was unsafe to speak publicly on politics for more than twenty years; neither was it very safe from that time till the end of queen Ann's reign—that is, for 26 years after the revolution that seated William and Mary on the throne. In short, it was not till the present family began to reign, in 1714, that there was freedom of speech. How then can it be expected in France so soon after a great convulsion? It is neither fair nor

wise to expect it ; and though foreigners may be more readily forgiven by the Government than natives, yet they should remember they are more liable to offend individuals. Let Englishmen but avoid politics and the gaming-house, and Paris is one of the pleasantest and safest places on earth.—They give tea at all the coffee-houses, but it is never well made.

When *Café Estaminet* is written up, that implies that smoaking is permitted in those places.

RESTAURATEURS (EATING-HOUSES).

There is nothing in London that resembles the first class of restaurateurs in Paris. Their saloons are elegant, and the variety and choice of dishes astonishing. The list of dishes with the prices is always laid on the table :—as to the price, every one must be regulated by his will or by his ability ; but as there is no disputing about tastes, there can be no directions given for chusing what is best, as

two people never will be of the same mind on that subject.

As in the coffee-houses tea is given, but not well made, so at the *traiteurs* or *restaurateurs* the beef-steak, badly spelt in the *carte*, is equally ill-cooked in the kitchen. Beauvillier first set up an English eating-house in the Palais Royal in 1787, and beef-steaks were his principal dish; but he soon became a French *restaurateur*, and a good one, though the bad beef-steak still appears to swell the list, and disappoint the feeder.

The *restaurateurs* are numerous beyond all conception: a stranger would think the Parisians never eat or drink at home. The number of those establishments has multiplied ten-fold since the beginning of the revolution, when there were four or five in and about the Palais Royal, a few on the Boulevards, and others dispersed very thinly over the town.

There were then a number of *table-d'hotes*, now there are scarcely any;—then people dined from two till three, now from four or five till seven.

In dining at such places, unless one is in company, when the general voice must

be the guide, *vin de Macon*, or some wine that is not dear is that to be chosen; for the expensive wines are very little better, and in some cases not so good.

The potages, soups, and the bouilli, are almost always good. The poultry is excellent; but there are many dishes, such as veal-cutlets and mutton-chops, that in some places are excellent, and at others very indifferent, even at the best tables: so that it will be more judicious, if one is hungry, to have a dish that is certain to be good.

A little custom, however, is necessary to enable one to know what dishes to call for. The following are the restaurateurs of most note.

M. *Véry*, in the Palais Royal. This establishment is perhaps the most splendid of the kind in Europe. The elegance of the apartments, the splendour of the furniture, plate, etc. render it deserving of the patronage of the affluent.

M. *Beauvilliers*, rue de Richelieu. A well-frequented house, which retains all its ancient reputation.

M. *Balaine*, rue Montorgueil, n^o. 61.

M. Nicolle, au Salon des Princes, Boulevard des Italiens.

M. Siraud, Café Hardi, Boulevard des Italiens. Good accommodation and civil treatment.

M. Grignon, rue Neuve des Petits-Champs, No. 4.

Camus, rue des Filles St. Thomas.

Brizzi, (famous for Italian cookery) rue St. Anne, No. 51.

Billiote, Palais Royal, Galerie de Pierre, Nos. 89 and 92.

Provenceaux (the three brothers), Palais Royal, Galerie de Pierre. A very good house.

M. Rolland, rue du Hazard. A very good and cheap house.

There are some places famous for particular dishes, such as the *Rocher de Cancale*, rue Montorgueil, for fish (particularly shell-fish); the *Rappée*, on the side of the river, a little beyond the Arsenal. These are places to be seen, but not to be frequented, and it is always best to go with a good many in company, as it comes cheaper, and the dishes are in greater perfection.

At some places the dinner is furnished at a certain sum. Those are the cheapest, but not the best for persons who only want to stay a short time, and do not mind expence. For those who do, dining at a fixed price is much the best way.

Annexed we present our readers with a bill of fare, both French and Italian, which will give some idea of the great variety to be met with at a Parisian restaurateur's.

CHAP. XIX.

MISCELLANIES.

MINISTERS.

Minister of the Interior—M. Lainé, rue de Grenelle, faubourg St. Germain. Audience, Friday evenings, from 7 till 8 o'clock.

Minister of Police—M. le Comte de Cazes, quai Malaquai, No. 11.

Chancellor—M. Dambray, place Vendôme, No. 13, and au Petit Luxembourg.

Minister of Justice—Place Vendôme,

No. 13, Baron Pasquier, Garde des Sceaux; 1st and 3d Thursday in each month, at 12 precisely.

Foreign Affairs—Duke of Richelieu, rue du Bac, No. 84.

Office for Passports, at the Prefecture de Police.—From 9 till 3 every day, except Sundays and holydays.

Maison du Roi—M. le Comte de Pradel, 109, rue de Grenelle St. Germain. Office open every Monday from 2 till 4.

Minister of War—Le Maréchal Marquis Gouvion de St. Cyr, rue St. Dominique. Audience, Saturdays at 2.

Marine and Colonies—Le Comte de Molé, Peer of France, No. 2, rue Royale, place Louis XV. Gives audience when required in writing and telling the business.

Finances—Le Comte de Corvetto, rue Neuve des Petits Champs, No. 40. Audience to be demanded in writing.

AMBASSADORS.

ENGLAND.—Sir Charles Stuart, rue du Faubourg St. Honoré, No. 39.

AUSTRIA.—Baron Vincent, 2, rue d'Angouleme, Champs Elysées.

SPAIN.—Count Fernan Nunez, 74, rue Bourbon.

UNITED STATES OF AMERICA.—Mr. A. Gallatin, 21, rue de l'Université.

PORTUGAL.—Chevalier de Brito, 25, rue d'Anjou St. Honoré.

PRUSSIA.—Count de Goltz, 7, rue d'Artois.

RUSSIA.—General Pozzo di Borgo, Hotel Thelusson, rue de Provence.

LOW COUNTRIES.—Baron Fagel, 3, rue Taitbout.

TUSCANY.—Chevalier de Karcher, 127, rue du Faubourg St. Honoré.

SWITZERLAND.—M. de Tschann, 11, rue Royale.

NAPLES and TWO SICILIES.—Prince Castelficala, 57, rue de l'Université.

CONSULS.

England—Mr. Morier, No. 5, rue du Marché d'Aguesseau.

United States of America—Mr. Barnet, rue de Sèvres, No. 85.

Portugal—M. Daupras, rue de Menars, No. 4.

Russia—Mr. Deliant, rue Faubourg-Poissonniere, No. 36.

Spain—Don Machado, place Vendome, No. 6.

Low Countries—Mr. Thuret, place Vendome, No. 12.

Denmark—M. Classen, rue de Bourgogne, No. 34.

POST-OFFICES:

Post-Office (General), rue J. J. Rousseau. Letters for England must be paid for (single 14 sols), and put in before 12 o'clock. No money is allowed to be put in letters; but there is an office where money and bills are received, and the safe delivery insured for 5 per cent. There are eight receiving-houses where letters for foreign parts can be put in, viz: rue des Mauvaises Paroles, No. 12; rue des Ballets Saint Antoine, No. 2; rue du Grand Chantier, No. 7; rue Beauregard, n^o. 11; rue Neuve Luxembourg, No. 3; rue Verneuil, No. 20; rue Condé, No. 8; rue des Fossés St. Victor,

Post days for England, Mondays, Wednesdays, Thursdays, and Saturdays.

From England, letters arrive on Saturdays, Sundays, Mondays, and Tuesdays.

Petite Poste, or Two-penny Post, for letters for Paris and the Environs. There are receiving-houses in most parts of the town.—The price is 3 sous in Paris, and 4 sous in the precincts. As the letters

are taken out of the boxes every two hours, they arrive at their destination in about four or five hours after they have been put in. Letters for the departments, in order to go off the same day, must be put in before 12 o'clock.

PASSPORTS.

The passports obtained at the French Ambassador's at London, which must state the road intended to be taken for Paris, giving choice of two which are named, are to be taken to the Prefecture de Police to be changed for a card of residence; and when going to leave Paris, it is necessary to go to the British Ambassador, from thence to the Prefecture, and last of all to the Foreign Office, rue du Bac, where ten francs must be paid. The keeper of the hotel, who understands the routine of the business, will get all this done for a stranger, and save him trouble without any additional expence.

HACKNEY COACHES AND CABRIOLETS.

From five in the morning till midnight,

they are in waiting. The vehicles are bad, and the horses not better, but the system is well regulated; the coachmen are more ragged, though not so fat and saucy as in London.

The fares are 30 sous the course (not stopping), or 40 sols (2 francs) for the first hour, and 30 sols for every hour after.

The cabriolets are 25 sols a course,—30 sols the first hour, and 25 after.

The fare is double if taken after midnight; it is also usual to give the coachman a few sous to drink.

The cabriolets carry two persons besides the conductor, and they run much faster than the hackney-coaches. They are all numbered both on the outside and inside in a conspicuous manner. The badness of the streets makes these carriages used by great numbers of people, and they give the streets of Paris a very restless appearance. Every stoppage makes a new course, so that to take by the hour is the best way, if you have several places to go to; and to do this, you must shew your watch to the coachman before starting. The number should always be taken, in case any property may happen to be left

in the coach, or it may be necessary to complain of the coachman (which is done at the Prefecture de Police.) There are in Paris 3000 fiacres, and 1500 cabriolets.

BOATS OR HOYS.

A boat leaves Paris for St. Cloud, Meudon, or Sèvres, every morning at ten o'clock: they go from the bottom of the Pont Royal. Sixteen sols is the fare fixed for a passenger; the voyage is agreeable in good weather, and is performed in two hours.

MESSAGERIES ROYALES.

(ROYAL DILIGENCES.)

Rue Montmartre, and Rue Notre Dame des Victoires.

This establishment has public carriages on all the roads of France.—See the annexed table.

It is customary to pay, on being booked, one half of the fare, and a ticket is given indicating the day and hour of departure.

It is necessary that the person's passport should be obtained before the place is taken, because the earnest paid is never returned.

Persons coming from, or returning to Calais, should be particular in booking their places by the English coach, it being much lighter, and 12 hours quicker on the road.

There are three other establishments of Diligences for the roads to Rouen, Dieppe, and Havre, viz.

Establishment St. Simon, No. 24, rue du Bouloy. Rouen, 18 fr. inside, 16 and 12 fr. cabriolets.—Havre, 30 fr. inside; 26 and 30 fr. cabriolets.—Dieppe, 26 fr. inside; 23 fr. cabriolets.

Sets off every day at 5 in the morning, and 7 at night.

They go in 11 hours to Rouen, and in 24 to Havre. The morning coach goes direct to Havre; the evening coach is changed at Rouen.

Establishment Lebourgeois, rue de la Jussienne. Rouen, 16 fr. inside; 14 fr. outside in front; 12 fr. behind.

Havre, 28 fr. inside ; 24 fr. outside in front ; 20 fr. outside behind.

Dieppe, 22 fr. inside ; 20 fr. outside.

They set off at 6 o'clock every evening, and at midnight. They go in 12 hours to Rouen.

Establishment of the Jumelles, 9, rue du Bouloy. The carriages called *jumelles* (twins), set off at 7 o'clock every evening, and perform the journey to Rouen in 11 hours.

Rouen, 18 fr. inside ; 14 fr. outside.

Havre, 30 fr. ditto 24 ditto.

Dieppe, 26 fr. ditto 21 ditto.

HORSE RACES.

On the 8th and 12th of September Races are run in the Champs de Mars,—the prize is 1200 francs, or 50l. After a few days repose, the Paris winning-horse runs against the best from the departments for 2,000 francs, and on the following Sunday for 4,000. The race lasts about five minutes, and is attended generally by a great concourse of people, though it is an amusement almost new in France.

THE BARRIERS OF PARIS.

These are situated at the several principal avenues to the suburbs of the city, and are occupied by the custom-house officers, who are stationed there to collect the duties. Mons. Le Doux has very tastefully diversified the form of these buildings. The Barrier of Chaillot bears the appearance of a row of pillars; those of Paillassons and l'Ecole Militaire resemble two chapels. On the side of Mont Parnasse de la Voirie and Grenelle, the Barriers assume a heavy and massive appearance, while others display rural simplicity. Beyond La Rapée the eye is greeted with a temple dedicated to Venus, and the Barrier of the Gobelins is entitled Marengo.

As it would too much extend the boundaries of this publication to enter into a detailed account of the fifty-six Barriers that environ Paris, we shall mention only the following.

BARRIER OF FONTAINEBLEAU.—The barrier of Fontainebleau consists of two parallel buildings, placed on each side of the road. Five arcades form a covered porch. The whole is simple, elegant, and original.

BARRIER OF THE THRONE; OR, BARRIER OF SAINT ANTHONY.—This barrier presents two lodges, each 49 feet square, and 270 feet from each other. A passage connects them, in the center of which two columns of the Doric order are elevated, each 75 feet high, and placed on a square building which serves for a pedestal. The effect of the whole is very pleasing, and well announces the entrance to the metropolis of the kingdom.

BARRIER OF ST. MARTIN.—The barrier of Saint Martin is square, each front presenting a peristyle composed of eight columns of the Tuscan order.—Above rises a circular building with twenty ar

cedes, plain, and unadorned. The style of the whole is bold, masculine, and perfectly unique.

BARRIER OF L'ETOILE.—This is placed near the unfinished triumphal arch. It consists of two square buildings, each adorned by 20 colossal columns, a cornice, and four entablatures, and terminating in a circular roof resembling a dome.

BARRIER OF PASSY.—This edifice is embellished by twelve columns, four entablatures, and two colossal statues representing Brittany and Normandy.

VOITURES DE REMISE (Glass Coaches). These, consisting of cabriolets or coaches, may be had from any Livery Stables, by the day, week, or month, together with the coachman and horses. The price of the former varies from 24 fr. to 30 fr. a day, and those of the latter from 12 to 15, according to the elegance of the vehicle, the beauty of the horses, or the time for which they may be engaged. [See p. 665]

SALONS LITTERAIRES (Reading Rooms).—Many Establishments under this denomination are to be found in Paris, but that which most particularly merits the attention of every Englishman is that of **GALIGNANI**, No. 18, rue Vivienne, which to the convenience of a very handsome Reading-room, admirably stocked with the periodical publications of every European language, adds the advantage of a Library stocked with a numerous and splendid collection of Books in the English, French, Italian, German, and Spanish Languages. For a further detail of this establishment, we beg leave to refer our readers to the Prospectus at the back of the title of the present work.

LOTTERIES.—The French Lotteries are conducted on a much fairer principle than those in England:—each lottery consists of 90 numbers, of which only 5 nominally, and in reality but 4, are entitled to

prizes. The system is simply this. Suppose you gain an *extraît*, which is when only one of the numbers you may have chosen comes up a prize, you gain 15 times what you have placed. If 2 numbers come up, that is, an *Ambe*, 270 times what you stake. If three should also be prizes, your gains amount to 5500 times what you have placed in the compartment appropriated to the *Terne*. And should you have the extraordinary [but by no means unexampled] good fortune to have your four numbers drawn prizes, you gain 75,000 times the sum you placed on the *Quaterne*. There are five national Lotteries, viz. Paris, Strasbourg, Lyons, Lille, and Bordeaux., each of which are drawn three times a month.

REVIEWS.—These, from the martial spirit of the French, are always attended by numerous spectators when a small number of troops are reviewed; it generally takes place in the Place du Carrousel. The grand reviews and military evolutions are almost always performed in the Champ de Mars, or in the Plain of Grenelle.

BARRACKS [Casernes].—There are no less than 24 Barracks in Paris and its immediate environs. Some of them are spacious and elegant. The principal are rue de Babylone, No. 23; rue de Clichy, No. 6; rue de la Pepiniere, No. 22; Grande rue Verte, No. 52; rue du Faubourg du Temple, No. 72; rue du Faubourg Poissonniere, No. 76; rue Popincourt, No. 51; rue de l'Oursine, No. 62; and rue de Rivoli, facing the Tuileries. [See page 245.]

GUINGUETTES and BASTRINGS.—The *guinguettes* are the gardens in the suburbs or environs of Paris to which the lower classes are accustomed to resort on Sundays and festival days, and regale themselves at a trifling expence. Every kind of provisions may be procured here, ready dressed.

When a guinguette adds an orchestra and a room for dancing to its other attractions, it is called a Bastringue.

The most celebrated are the Grand Saloon, Faubourg Montmartre; the Hermitage, at the foot of Montmartre; Fanchon la Vielleuse, Boulevard du Mont Parnasse; Le Salon de Varlet, Boulevard de l'Hôpital; and the Great Rotunda, in the Elysian Fields. The stranger will probably occasionally look in at some of these places, for there he will form the most correct idea of the real character and manners of the French people.

EXHIBITIONS ON THE WATER. — The watermen of the Seine amuse the people on every Sunday evening with rowing and sailing-matches opposite to Gros-Caillon. The amusements terminate with an exhibition of fireworks. A trifling gratuity is expected from the spectators.

ECOLIS D'EQUITATION [Riding Schools]. — The best Riding-School is that conducted by M. Francini, of the Olympic Circus, rue du Faubourg du Temple. Another school is in the rue St. Honoré, No. 339.

LA MORQUE. — This establishment, situated on the Quai du Marché-Neuf, is destined to receive the dead bodies of such individuals as have fallen victims to accidents and murders, or been induced by despair to put an end to their own lives: they are publicly exposed, in order to their being recognised by their relatives or friends.

ROULAGE [Waggons]. — The Offices of the Waggon offer daily opportunities of transporting merchandize to all points in and out of France, at a much cheaper rate than the diligences, or stage-coaches. The two best are—Rue de l'Echequier, No. 19; and Gouge, Rue des Vieux Augustins.

Mont de Piété, rue des Blancs Man-teaux. This is a large establishment for lending money on pledges, at a reasonable interest. The profits go to the hospitals, and business is conducted in an honorable and fair manner. There are receiving-houses, or branches of the main establishment, in different parts of the town.

Sales are daily made of articles which the proprietors do not choose to redeem; the nature of the sale is advertised previous to the day that it takes place, and for those who want watches, or other articles that are not quite new, excellent bargains may be got by applying to some of the persons who are waiting at the sale.

The building is large, and its architecture simple and severe. The office is open from 9 till 2, and from 4 till 7.

PARIS NEWSPAPERS AND MAGAZINES.

Galignani's Messenger (an English daily Paper), 25 fr. for 3 months.

(Advertisements received at No. 18, Rue Vivienne.)

Galignani's Repertory or Literary Gazette, and Journal of the Belles Lettres (an English Sunday Paper), 13 francs for 3

months. (For the above mentioned Papers, see Prospectus at the back of the title of this work), No. 18, rue Vivienne.

Moniteur Universel (le), 28 fr. for three months, No. 6, rue des Poitevins.

Journal du Commerce, de Politique, et de Literature, 18 francs 3 months, rue Vaugirard, n^o. 15.

Journal de Paris, 18 fr. 3 months, 11, rue de la Monnaie.

Journal des Debats, 18 fr. 3 months, 17, rue des Prêtres St. Germain-Lauxerrois.

Gazette de France, 18 fr. 3 months, 5, rue Christine.

Annales Politiques, Morales et Littéraires, 18 fr. 3 m. 51, rue St. André des Arts.

La Quotidienne, 18 fr. 3 m. 3, rue Neuve des Bons Enfants.

Journal Général de France, 18 fr. 3 m. 6, rue Ste.-Hyacinthe.

L'Ami de la Religion et du Roi, (twice a week) 8 francs 3 m. Leclerc's, 35, quai des Augustins.

Journal des Maires, thrice a week, fr. 3 m. 14, rue de Pot de Fer.

Le Narrateur, 13 fr. 50 c. 3 m. 315, rue St. Honoré.

Journal des Compagnes, thrice a week, 8 fr. 50 c. 3 m. 38, rue des Bons Enfans.

Journal Général d'Affiches 16 fr. 3 months, 55, rue de Grenelle St. Honoré.

Prix Courants des Marchandises en Gros, every day, 9 fr. 3 months, Bailleul, 71, rue St. Anne.

Prix Courant Généraux du Commerce et des Manufactures, twice a week, 12 fr. 3 m. 33, rue de la Sourdière.

La Minerve, once a week, 14 fr. 3 m. 18, rue des Fossés St. Germain des Prés.

Archives Philosophiques, Politiques, et Littéraires, monthly, 30 fr. a year, at Fournier's, 10, rue Maçon.

Jurisprudence Commerciale, monthly, 17 fr. a year, 20, rue J. J. Rousseau.

Bulletin de la Société d'Encouragement pour l'Industrie Nationale, monthly, Huzard, 7, rue de l'Eperon.

Annales des Arts et Manufactures, monthly, 11, rue de la Monnaie.

Journal Général de l'Imprimerie et de la Librairie, every Saturday, 20 fr. a year, 5, rue Christine.

Journal Général de la Littérature Etrangère, monthly, 15 fr. a year, 17, rue de Lille.

Journal Général de la Littérature de France, monthly, 15 fr. a year, 17, rue de Lille.

Journal de Médecine, monthly, 22 fr. a year, Migneret, rue du Dragon.

Gazette de Santé, 3 times a month, 18 fr. a year, 23, rue du Cherche Midi.

Journal des Sciences Médicales, monthly, 20 fr. 6 months, Mequignon Marvis, 9, rue de l'Ecole de Médecine.

Journal Général de Médecine, chimie et pharmacie, monthly, 23 fr. a year, at Croullebois, 17, rue des Mathurins.

Bulletin de Pharmacie, monthly, 15 fr. a year. Colas, 14, rue du Petit Bourbon St. Sulpice.

Journal de Pharmacie, monthly, 15 fr. a year, same address.

Annales Cliniques de la Société de Montpellier, monthly, 20 fr. a year. Mequignon Marvis, 9, r. de l'Ecole de Médecine.

Bibliothèque Médicale, monthly, 25 fr. a year, same address.

Journal du Palais, monthly, 27 fr. a year, 55, rue de Grenelle St. Honoré.

Recueil Général des Lois et Arrêts, monthly, 27 f. a year, 19, r. d'Enfer St. Michel.

Journal des Audiences de la Cour de Cas-

sation, monthly. Bavaux, 4, rue Git-le-Cœur.

Jurisprudence du Code Civil, monthly, same address.

Nouvelles Causes célèbres, monthly, 20 f. a year, Verneur, 7, boulevard des Italiens.

Causes célèbres, monthly, 22 fr. a year, 62, rue du Temple.

Annales de Legislation et de Jurisprudence du Notariat, monthly, 22 fr. a year, 51, rue Beaubourg.

Journal des Notaires et Avocats, monthly, 15 fr. a year, Ripert, 315, r. S. Honoré.

Journal des Avoués, monthly, 18 fr. a year, 41, rue St. Jacques.

Journal de la Lyre, ou Guitare, monthly, 15 fr. a year, Missonnier, 182, rue Montmartre.

Journal d'Euterpe, or Nouveau Journal du Chant, monthly, 26 fr. a year, Garaudé, 108, rue St. Honoré.

Journal Hebdomadaire de Musique, every Monday, 25 fr. a year, Leduc, 78, rue Richelieu.

Journal des Savans, monthly, 36 fr. a year, 17, rue de Bourbon.

Annales de l'Agriculture Française, month-

ly, 25 francs a year, Huzard, 7, rue de l'Eperon.

Annales de Physique et Chimie, monthly, 20 fr. a year, Crochard, 3, rue de Sorbonne.

Journal de Physique, de Chimie, d'Histoire, Naturelle et des Arts, monthly, 27 fr. a year, Courcier, 12, rue du Jardin.

Bibliothèque Physico-Economique, instructive, et amusante, monthly, 12 fr. a year, Bertrand, 23, rue Hautefeuille.

L'Agriculteur Français, twice a month, 10 fr. a year, same address.

Hermes Romanus, ou Mercure Latin 15 fr. a year, 4, r. Cloître Notre Dame.

Journal d'Éducation, monthly, 21 francs a year, Colas, 14, rue du Petit Bourbon St. Sulpice.

Bulletin des Sciences, monthly, 13 fr. a year, Mequignon Marvis, n°. 9, rue de l'Ecole de Médecine.

Annales Encyclopediques, monthly, 36 fr. a year, 12, r. Neuve des Petits Champs.

Annales de Mathématiques, monthly, 21 fr. a year, Courcier, 12, rue du Jardin.

Journal Militaire, monthly, 30 fr. a year Magimel, 9, rue Dauphine.

Annales des Batiments et de l'Industrie
Française, monthly, 20 fr. a year, 6,
rue Ste. Croix de la Bretonnerie.

Journal des Dames et des Modes, every 5
days, 9 fr. 3 months, Mesangere, 183
rue Montmartre.

Bibliothèque Universelle, monthly, 54 fr.
a year, Magimel, 9, rue Dauphine.

Annales Forestières, monthly, 10 fr. a
year, Bertrand, rue Hautefeuille.

Journal de l'Enregistrement et des Do-
maines, 3 times a month, 18 fr. a year,
13, rue du faubourg Montmartre.

Annales du Magnetisme Animal, twice a
month, 9 fr. 3 months, 15, rue de La-
tour d'Auvergne.

Le Publiciste, weekly, 12 fr. 3 months,
5, rue Pagevin.

Le Spectateur Politique, weekly, 13 fr. 3
months, 27, rue Coquillière.

* * Subscriptions received for all the above
Papers at Galignani's Library.

Hôtels Garnis (Furnished Hotels).

Those of the first order are marked thus *.

- Ambassadeurs (des), 12, rue de Richelieu.
*Amirauté (de l'), 47, r. Neuve St. Augustin.
Angleterre (d'), rue des Filles St. Thomas.
*Artois (d'), 1, rue d'Artois.
Astracan (d'), 18, rue de Grenelle S. G.
^aAvranches (d'), 12, rue d'Artois.
Belgique (de la), 15, rue Saint Thomas du
Louvre.
Bruxelles (de), 45, rue de Richelieu.
Cantons Suisses (des), 30, rue Grange Bat-
teliere.
Castellane (de), 67, rue de Grenelle S. G.
*Chatham (de), 57, rue Neuve St. Augustin.
Choiseul (de), 113, rue de Richelieu.
*Colonies (des), 62, rue de Richelieu.
Douvres (grand hotel de), 21, r. de la Paix.
³Duphot, 20, rue Duphot.
*Empire (de l'), 13, rue d'Artois.
Etats-Unis (des), rue Notre-Dame des Vic-
toires.
Etrangers (des), 3, rue Vivienne.
Europe (de l'), 111, rue de Richelieu.
Europe (de l'), 4, rue de Valois.
Flandre (grand hotel de) 4, rue Notre-Dame
des Victoires.
Frankfort (de), 4, rue Tailbout.
Grange-Battelière, 2, rue Pinon.

Helder (du), 9, rue du Helder.

Hollande (de), 16, rue de la Paix.

Hollande (de), 31, rue Neuve des Bons Enfans.

Languedociens (des), 71, rue de Richelieu.

Lille (de), 40, rue St. Thomas du Louvre.

Londres (de), 13, rue Monthabor.

*Londres (Cité de), see Meurice.

*Londres (grand hotel de), 10, place Vendôme.

Louis le Grand (de), 17, rue Louis le Grand.

Marine (de la), 23, rue Vivienne.

*Meurice (hotel), or Cité de Londres, 323, rue St. Honoré.

Mirabeau (de), 5, rue de la Paix.

Mont-Blanc (du), 24, rue de la Paix.

Montmorency (petit hotel de), rue Neuve St. Marc.

*Nelson (de), 44, rue Neuve St. Augustin.

Nord (du), 97, rue de Richelieu.

Paix (de la), 17, rue de la Chaussée d'Antin.

Paix (de la), 10, rue de la Paix.

*Paris (de), 11, boulevard de la Madeleine.

Perron (du), 5, rue Beaujolais.

Prince Régent (du), rue Ste. Hyacinthe Saint Honoré.

Princes (des), 109, rue de Richelieu.

Quinze Vingts (des), 13, rue Notre Dame des Victoires.

Rastadt (de), 49, rue Neuve St. Augustin.

Rhin (du), 11, rue du Helder.

- Rhin et Moselle (du), 4, place Vendôme.
Richelieu (grand hotel de), 30, rue Neuve
St. Augustins.
*Rivoli (grand hotel de), 26, rue de Rivoli.
Strasbourg (de), 50, rue de Richelieu.
Strasbourg (petit hotel de), 6, rue Notre-
Dame des Victoires.
*Tamise (de la), 8, rue de la Paix.
Tours (grand hotel de), 32, rue Notre Dame
des Victoires.
Tuileries (des), 10, place du Carrousel.
Univers (de l'), 4, rue Duphot.
Vivienne (de), 14, rue Vivienne.
*Wagram (de), 9, rue de la Paix.
Yorck (d'), 12, Boulevard Montmartre.
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The following Table will probably prove acceptable to Strangers in Paris, who are not accustomed to calculate by francs: a method universally adopted in the French Capital.

<i>Francs.</i>	<i>French.</i>	<i>L. S. D.</i>
1 . . .	Un	0 0 10
2 . . .	Deux	0 1 8
3 . . .	Trois	0 2 6
4 . . .	Quatre	0 3 4
5 . . .	Cinq	0 4 2
6 . . .	Six	0 5 0
7 . . .	Sept	0 5 10
8 . . .	Huit	0 6 8
9 . . .	Neuf	0 7 6
10 . . .	Dix	0 8 4
11 . . .	Onze	0 9 2
12 . . .	Douze	0 10 0
13 . . .	Treize	0 10 10
14 . . .	Quatorze	0 11 8
15 . . .	Quinze	0 12 6
16 . . .	Seize	0 13 4
17 . . .	Dix-sept	0 14 2
18 . . .	Dix-huit	0 15 0
19 . . .	Dix-neuf	0 15 10
20 . . .	Vingt	0 16 8
21 . . .	Vingt-un	0 17 6
22 . . .	Vingt-deux	0 18 4
23 . . .	Vingt-trois	0 19 2

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<i>Fr.</i>	<i>French.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>
24 . .	Vingt-quatre	1	0	0
25 . .	Vingt-cinq	1	0	10
26 . .	Vingt-six	1	1	8
27 . .	Vingt-sept	1	2	6
28 . .	Vingt-huit	1	3	4
29 . .	Vingt-neuf	1	4	2
30 . .	Trente	1	5	0
31 . .	Trente-un	1	5	10
32 . .	Trente-deux	1	6	8
33 . .	Trente-trois	1	7	6
34 . .	Trente-quatre	1	8	4
35 . .	Trente-cinq	1	9	2
36 . .	Trente-six	1	10	0
37 . .	Trente-sept	1	10	10
38 . .	Trente-huit	1	11	8
39 . .	Trente-neuf	1	12	6
40 . .	Quarente	1	13	4
41 . .	Quarente-un	1	14	2
42 . .	Quarente-deux	1	15	0
43 . .	Quarente-trois	1	15	10
44 . .	Quarente-quatre	1	16	8
45 . .	Quarente-cinq	1	17	6
46 . .	Quarente-six	1	18	4
47 . .	Quarente-sept	1	19	2
48 . .	Quarente-huit	2	0	0
49 . .	Quarente-neuf	2	0	10
50 . .	Cinquante	2	1	8
51 . .	Cinquante-un	2	2	6
52 . .	Cinquante-deux	2	3	4
53 . .	Cinquante-trois	2	4	2

<i>Fr.</i>	<i>French.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>
54 . . .	Cinquante-quatre . . .	2	5	0
55 . . .	Cinquante-cinq . . .	2	5	10
56 . . .	Cinquante-six . . .	2	6	8
57 . . .	Cinquante-sept . . .	2	7	6
58 . . .	Cinquante-huit . . .	2	8	4
59 . . .	Cinquante-neuf . . .	2	9	2
60 . . .	Soixante . . .	2	10	0
61 . . .	Soixante-un . . .	2	10	10
62 . . .	Soixante-deux . . .	2	11	8
63 . . .	Soixante-trois . . .	2	12	6
64 . . .	Soixante-quatre . . .	2	13	4
65 . . .	Soixante-cinq . . .	2	14	2
66 . . .	Soixante-six . . .	2	15	0
67 . . .	Soixante-sept . . .	2	15	10
68 . . .	Soixante-huit . . .	2	16	8
69 . . .	Soixante-neuf . . .	2	17	6
70 . . .	Soixante-dix . . .	2	18	4
71 . . .	Soixante-onze . . .	2	19	2
72 . . .	Soixante-douze . . .	3	0	0
73 . . .	Soixante-treize . . .	3	0	10
74 . . .	Soixante-quatorze . . .	3	1	8
75 . . .	Soixante-quinze . . .	3	2	6
76 . . .	Soixante-seize . . .	3	3	4
77 . . .	Soixante-dix-sept . . .	3	4	2
78 . . .	Soixante-dix-huit . . .	3	5	0
79 . . .	Soixante-dix-neuf . . .	3	5	10
80 . . .	Quatre-vingts . . .	3	6	8
81 . . .	Quatre-vingt-un . . .	3	7	6
82 . . .	Quatre-vingt-deux . . .	3	8	4
83 . . .	Quatre-vingt-trois . . .	3	9	2

<i>Fr.</i>	<i>French.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>
84	Quatre-vingt-quatre	3	10	0
85	Quatre-vingt-cinq	3	10	10
86	Quatre-vingt-six	3	11	8
87	Quatre-vingt-sept	3	12	6
88	Quatre-vingt-huit	3	13	4
89	Quatre-vingt-neuf	3	14	2
90	Quatre-vingt-dix	3	15	0
91	Quatre-vingt-onze	3	15	10
92	Quatre-vingt-douze	3	16	8
93	Quatre-vingt-treize	3	17	6
94	Quatre-vingt-quatorze	3	18	4
95	Quatre-vingt-quinze	3	19	2
96	Quatre-vingt-seize	4	0	0
97	Quatre-vingt-dix-sept	4	0	10
98	Quatre-vingt-dix-huit	4	1	8
99	Quatre-vingt-dix-neuf	4	2	6
100	Cent	4	3	4
101	Cent un	4	4	2
102	Cent deux	4	5	0
103	Cent trois	4	5	10
104	Cent quatre	4	6	8
105	Cent cinq	4	7	6
106	Cent six	4	8	4
107	Cent sept	4	9	2
108	Cent huit	4	10	0
109	Cent-neuf	4	10	10
110	Cent dix	4	11	8
111	Cent onze	4	12	6
112	Cent douze	4	13	4
113	Cent treize	4	14	2

<i>Fr.</i>	<i>French.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>
114 . .	Cent quatorze . .	4	15	0
115 . .	Cent quinze . .	4	15	10
116 . .	Cent seize . .	4	16	8
117 . .	Cent dix-sept . .	4	17	6
118 . .	Cent dix-huit . .	4	18	4
119 . .	Cent dix-neuf . .	4	19	2
120 . .	Cent vingt . .	5	0	0
121 . .	Cent vingt-un . .	5	0	10
122 . .	Cent vingt-deux . .	5	1	8
123 . .	Cent vingt-trois . .	5	2	6
124 . .	Cent vingt-quatre . .	5	3	4
125 . .	Cent vingt-cinq . .	5	4	2
126 . .	Cent vingt-six . .	5	5	0
127 . .	Cent vingt-sept . .	5	5	10
128 . .	Cent vingt-huit . .	5	6	8
129 . .	Cent vingt-neuf . .	5	7	6
130 . .	Cent trente . .	5	8	4
200 . .	Deux cents . .	8	6	8
300 . .	Trois cents . .	12	10	0
500 . .	Cinq cents . .	20	16	2
1000 . .	Mille . .	41	13	4
2000 . .	Deux mille . .	83	6	8

PARIS DIRECTORY.

BANKERS.

- André (D.) and F. Cottier, 9, rue Cadet.
 Ardoin and Co., 6, rue du faubourg Poissonnière.
 Audenet, 19, rue du faubourg Poissonnière.
 Audiffret, 23, rue de Clichy.
 Baguenault and Co. 17, boulevard Poissonnière.
 Barillon (C. G.) and Co. 3, rue de la Chaussée d'Antin.
 Behic, Menard and Co. 9, rue Mesnard.
 Berte, 2, rue Richer.
 Berthoud, 64, rue St. Anne.
 Berthoud frères, 6, rue de Seine.
 Bovard, Bourdillon and Co., 33 bis, rue du faubourg Poissonnière.
 Boucherot and Co., 40, rue de Provence.
 Buquet, 8, rue d'Anjou, au Marais.
 Busoni, Goupy and Co., 14, rue Lepelletier.
 Buthian and Co., 50, rue du Montblanc.
 Boucherot and Co., 40, rue de Provence.
 Caccia, 60, rue Neuve des Petits-Champs.
 Callaghan, 15, rue Bleue, faub. Montmartre.
 Camille Rey, 15, rue Thevenot.

Chassaigne (brothers) and Co., 26, rue de la
Chaussée d'Antin.

Chedel (Auguste), 11, rue du Mail.

Colain, 7, rue des Jeûneurs.

Cormier, jun. (P.), 44, rue Basse du Rem-
part.

Davilliers, 16, rue Basse du Rempart.

Degasse (Auguste), 147, rue St. Martin.

Delarue, (brother and sister), 86, rue Saint
Antoine.

Delessert and Co., 3, rue Coq-Héron.

Deville (J. P.), 8, rue Thévenot.

Detchegoyen, 12, rue des Capucines.

De Rothschild (brothers) 26, rue de Pro-
vence.

D'Eichtat (L.) 5, place des Victoires.

Dumoustier (J. A.), 8, rue des Fossés Mont-
martre.

Doumerc, 31, rue Neuve du Luxembourg.

Doyen, 21, rue de Grammont.

D'Herbecq, 16, rue St. Appoline.

Dupin (G. A.), 22, rue St. Marc.

Durand (Louis), 1, rue Caumartin.

Faber (F.), 32, rue St. Lazare.

Fremont and Co., 6, rue Thevenot.

Fould (B. L.), 10, rue Bergère.

Gallet, Leprieur and Co., 1, rue St. Anas-
tase.

Giblin (brothers), 69, rue Richelieu.

Goix (N.) and son, 60, rue du Faubourg
Poissonnière.

- Gontard, 16, rue d'Artois.
Gossweiler and Co., 35, rue Poissonnière.
Guebhard (Louis), 8, rue de la Michaudière.
Guerin de Foncin and Co., 17, rue de Grammont.
Guimbart, 8, rue de la Michaudière.
Halles, 3, rue Bleue.
Haussmann de Schuchardt, 14, rue Pigale.
Hentsch, Blanc and Co., 20, rue du Sentier.
Henquerlot, 15, rue de Clichy.
Hervas (Paul), 24, rue Caumartin.
Hottinguer and Co, 20, rue du Sentier.
Jarry, jun. and Beauvais, 22, rue de l'Arbre Sec.
Jauge-Robin and Co., 6, rue St. Joseph.
Jordon, 28, rue Joubert.
Jouanne, rue Neuve des Petits Champs, near the place Vendôme.
Koch and Co., 5, rue Pigale.
Lacroix, 27, rue de Cléry.
Lapanouze (Cezar de), 42, rue de Paradis-Poissonnière.
Lafitte (James) and Co., 11, rue de la Chaussée d'Antin.
Leblanc, 38, rue Notre-Dame des Victoires.
Lefebvre, Martinean and Co., 11, r. Chapon.
Lefebvre (Jacques) and Co, 1, rue de la Paix.
Lefevre, 62, rue de la Chaussée d'Antin.
Lepine and Co., 46, rue St. Merry.
Leprieux (P. N.), 1, rue Saint Anastase, au Marais.

Mallet (brothers) and Co., 13, rue du Mont Blanc.

Mancel and Co., 12, rue Vivienne.

Mandelson, rue Taitbout.

Mareuse, jnn. (Qu.), and Co., 5, rue de Orleans, au Marais.

Merda (C.), 6, rue Thévenot.

Miley (E. N.), 8, rue des Bourdonnais.

Noualhier and Co., 16, rue Pavée St. André des Arts.

Olivier (A. C.), 6, rue du Faubourg Poissonnière.

Outrequin and Jauge (G.), 29, rue Neuve du Luxembourg.

Oppermann, Mandrot and Co. 2, rue Saint Georges.

Pannifex-Boyve, 7, r. de la Chaussée d'Antin.

Parthon and Son, merchants, 60, rue de Provence.

Perez (G. Vital), neg., 5, rue Grenier Saint Lazare.

Perrier (brothers), 27, rue Neuve du Luxembourg.

Perregeaux, Lafitte and Co., 11, rue de la Chaussée d'Antin.

Perret (J.) and Co., 34, rue Taitbout.

Petit (G.), 13, rue des Juifs.

Phillippy, 58, rue Meslay.

Pillet, Will and Co., 9, rue des Filles Saint Thomas.

Ravel, 32, rue Chantereine.

Récamier, 48, rue Basse du Rempart.

Rey, 15, rue Thevenot.

Robin and Co., 6, rue St. Joseph.

Rothschild, 26, rue de Provence.

Rougemont de Lowenberg, 9, rue de Bergère.

Salliard (P.) and Co., 44, rue de Clichy.

Scherer and Finguerlin, 1, rue Taitbout.

Sebault (C.) and Co. 51, rue du Mont-Blanc.

Seillière, jun., 54, rue de Provence.

Simons (F.), 8, rue des Fossés Montmartre.

Spresafico (H.), 31, rue de l'Echiquier.

Tassin (G. D.) and Co., 44, rue du Faubourg Poissonnière.

Thiberghien, 8, rue de Choiseuil.

Thuret and Co., 12, place Vendôme.

Tourton, Ravel and Co., 38, rue de la Chaussée d'Antin.

Van Putten (C.) 44, rue des Petites-Ecuries.

Valois, jun., 6, rue du Mail.

Vassal and Co., 2, rue du Faubourg Poissonnière.

Villermet, 28, rue Michel le Comte.

Welles and Williams, 26, faubourg Poissonnière.

Worms de Römilly, 44, rue de Bondy.

Zehelein, Phillippy and Co., 9, rue Meslée.

Board and Lodging Houses.

Buff, 28, rue Faubourg Poissonnière.

- , 30, rue Faubourg Poissonnière.
- , 20, place Vendôme.
- , 87, faubourg St. Honoré.
- , 9, rue Monthabor.
- , 1, rue de Lully.
- , 76, rue Neuve des Petits Champs.
- , No. 13, rue de la Paix.

Booksellers.

There are in Paris more than 600 Book sellers; several who can scarcely read have of late set up shops, besides a number of others called in French *colporteurs* (hawkers), who carry books from hotel to hotel, enquiring if there are foreigners newly arrived, and pretending to sell books much under their value. Foreigners will do right to guard against such persons, as in general they do not scruple to sell imperfect books. The House that has the greatest correspondence with England and which is most frequented and patronized by the English, is that of *Galignani*, 18, rue Vivienne, where not only French Books of every description even the most splendid and curious editions will be found, but also a great assortment of English, Italian, German, and Spanish books. G. engages to send over to England the books bought at his house free of all expences, duties excepted, and to be paid on delivery if preferred.

Boot and Shoemakers.

- Ashley, 16, rue Vivienne.
Boileau, (to Monsieur and the Garde du Corps,) 18, rue Vivienne.
Violette (for Ladies), passage Feydeau.

Bronze Dealers and Manufacturers.

- Galle, 1, rue Colbert, corner of the rue Vivienne.

Dealers in Cambrics, Laces, Linen-drappers, etc.

- Adam, (to the Duke of Orleans and the English Ambassador) 5, place des Victoires.
Bisson (Mlle.) 18, rue Vivienne.
Bonnaire (J. B.) and Co., manufacturers at Caen; depôt, 5, rue Neuve St. Eustache.
Beurain, manufacturer at Cambray; depôt, 14, rue des Fossés St. Germain-l'Auxerrois
Demailly, manufacturer at Valenciennes depôt, 15, rue des Mauvaises Paroles.
Durand (Mlle.) 18, rue Vivienne.
Estienne (wholesale), 8, rue St. Marc.
Laruz Tribout (from Brussels), 5, passage des Petits Pères. (wholesale and retail.)
Grenot and Lefebure (and cloth), wholesale and retail, No. 42, rue Croix des Petits-Champs, speak English. Orders executed.
Henry, (for table-linen, principally), 5, rue Coquilliere.

Jench-Cailles, 11, rue Vivienne ; also ready made linen.

Chemists and Druggists.

Guilbert, 38, rue Dauphine, near the Pont Neuf, sells English and German patent medicines.

Planche, Member of the College of Pharmacy, and of the Academy of Sciences at Dijon, corner of the rue du Mont-Blanc, serves the British Ambassador and the first English families ; prescriptions carefully prepared according to the English Dispensatory.

Renard, 19, rue Vivienne, sells patent English medicines and soda water.

Coal Merchants.

Roger, rue du Bac, No. —.

——, rue Ville l'Eveque, No. 54.

Confectioners.

Courtat (a Swiss), 5, passage des Petits Pères. Chocolate, pâtés, preserves, jellies of all sorts, and every article for deserts in the greatest perfection may be had here.

Desrosiers (to the King), au Fidelle Berger, 46, rue des Lombards.

Henrion, 20, rue Vivienne.

Lange, boulevard Montmartre.

Sauvan and Lemoine, 10, rue Vivienne.

Curiosities (Dealers in).

Maëlrondt, 25, rue Croix des Petits Champs,
on the first floor.

Dentists.

Bousquet, 48, rue de Richelieu.

Desirabode, 154, Galerie de Pierre, Palais
Royal.

Fontzi, 10, rue Taibout.

Glovers and Breeches-makers.

Bault, 15, rue Vivienne.

Walker (John), 90, rue de Richelieu.

Hair-Dressers.

Moncheau (Hippolite), to the Duchesses
d'Angouleme and de Berry, and Duke de
Berry, 1, boulevard des Capucins, or 27,
rue Louis le Grand;—sells improved cos-
metics for the hair and whiskers. A room
appropriated to teaching the art of the
toilet.

Hardware Dealers.

Besançon, 24, rue Vivienne.

Hatters.

Cogniet, 5, rue des Fossés Montmartre, real
beavers only, in the English and French
fashion. English spoken.

Milliroux, 8, rue Vivienne, (to the Duke de Berry). The most recent fashions, English and French, and of the best quality.
Roger, 16, rue Vivienne.

Hosiers.

Goupy, 15, rue Vivienne.

Jewellers.

Marguerite, 177, rue St. Honoré.

Mellerio Meller, 20, rue Vivienne.

Meller, 18, rue Vivienne.

Pitoux, 17, rue Vivienne.

Ruffet, jewellery and toy-shop, 95, passage du Perron. This is in every respect a very complete assortment, where ear-rings, chains, seals, rings, combs, etc. in the best taste, and infinite variety, may be found on the most reasonable terms. On being required, he will send to your hotel any articles for your inspection.

Professors

In all languages, belles-lettres, and history, may be found by applying at Galignani's Library, 18, rue Vivienne.

English Lawyers.

De la Granche, rue de la Michaudière, corner of the Boulevards.

Lewis (Thomas), 100, rue du Bac.

Manning, 124, rue St. Lazare.

Livery Stables, Horse Dealers, Carriages.

Drake, rue and hotel Grange-Battelière.

Lucan, 3, rue du Faubourg Poissonnière.

(Both these let job and saddle-horses, also carriages of every description, by the day or month.)

Mantua Makers.

Farine (Mde.) No. 9, rue du Faubourg Montmartre.

Milliners.

Gallét, (and dress-maker) in the first style, 29, boulevard Poissonnière. English spoken.

Gallois, rue de la Poste, Abbey St. Germain.

Leroy, 89, rue de Richelieu.

Mure, 15, rue Vivienne.

Perfumers.

Bourgeois, rue de Richelieu.

Fargeon (and fancy articles), to the Royal Family and Court, 13, rue Vivienne.

Physicians and Surgeons.

Bidau, 16, rue des Moulins,

Kennedy (surgeon and accoucheur), 10, rue Vivienne.

Morgan, 9, rue d'Antin.

Roberton, 17, rue de la Paix.

Sedillot, 54, rue Neuve des Petits Champs.

Senac, (accoucheur and oculist, inventor of an excellent eye-water,) 18, rue de Bouloir.

Plumassiers.

Fargeon (madame), in the best style, 13, rue Vivienne.

Porcelain Dealers.

Brogniart, 27, rue de Grammont.

Dagoty, 4, Boulevard Poissonniere.

Darte, 14, rue Vivienne.

Schoelcher, 2, Boulevard des Italiens.

Stationers.

Galignani, 18, rue Vivienne.

Giroux, 7, rue du Coq-St.-Honoré. Also colours and all implements for drawing, painting, picture-frames, etc.

Tailors, Woolen Drapers, and Mens'-Mercers.

Bierfuhrer, 8, place des Victoires.

Hoffmann-Renard, 21, rue Vivienne.

Knutton, (from Stult's, London), 7, rue de Marivaux.

Laroux, (from Stult's, London,) rue Neuve St. Augustin.

Leger and Michel, 21, rue Vivienne.

Wietoff, 8, place des Victoires.

Silk Mercers.

Johnson (Henry), 18, rue Vivienne.

Upholsterers.

Darrac, (to the King and Royal Family,) rue de Cléry, and 5, rue Neuve St. Eustache.

Maigret, 20, rue Vivienne.

Vacher, corner of the rue Grange Batelliere, and Boulevards.

Massé, 19, rue Vivienne. Buys and sells new and second hand furniture of all sorts, and in the newest fashion; also mirrors, alabasters, marbles, bronze, and every species of upholstery on the most reasonable terms.

Watch and Clock Makers.

Blanc, 169, Galerie de Pierre, Palais Royal.

Galle, (clocks only,) 1, rue Colbert.

Massé, 19, rue Vivienne, buys and sells all kinds of watches, candelabres, pendules, and every article of that description, both new and second hand, on more liberal terms than any other house in Paris.

Wine and Spirit Merchants.

Gallien (P. J.) and Co. (sells also porter,) 320, rue St. Honoré.

Estienne, (wholesale,) 8, rue St. Marc.

Louis (Madame), 51, rue Neuve des Petits Champs. Sells Port, and all sorts of fine wines; likewise Porter.

Meunier (L.), 22, rue des Saints Pères.—

Wines of every description at fixed prices
Sauvan Lemoine, 10, rue Vivienne.

Varieties.

Denche, 17, rue d'Argenteuil, procures servants of every description, gratis.

Deberly, receiver of rents, general agent for places of all sorts, sales, purchases, agreements, etc. etc., 5, rue Coq-Héron.

English Pastry-Cook, rue de Rivoli, next door to the hotel Rivoli.

Gourdeaux, Dancing-Master, 9, rue Neuve des Capucines.

Louis (Mde.), English Tea-dealer, 31, rue Neuve des Petits Champs.

Martin, jun., Manufacturer of Rouge, faubourg du Roule, vis-à-vis la rue de Moutceaux. This house, patronized by the Royal Family, is the *only one* where the genuine improved rouge can be obtained.

Massé, 19, rue Vivienne, undertakes all species of general agency business, discounts bills, and purchases goods of every description on liberal terms.

Tripet, Florist, 23, rue Duphot, near the Boulevards.

PART II.

ENVIRONS OF PARIS.

ENVIRONS OF PARIS.

ALTHOUGH the environs of Paris do not afford that variety of magnificence to be found in the vicinity of London, yet there are many objects well worthy of attention, whose parallel would be in vain sought for in the neighbourhood of London, or indeed, of any other city in the world. The most interesting part of the suburbs of Paris, and that which deserves especially to be visited, is the road through the Tuileries, and Champs-Élysées, to the *Bois de Boulogne*, about three or four miles distant. The suburb of Montmartre partakes of the magnificent. An afternoon or two will be agreeably spent in the Champ de Mars and its vicinity.

Independent, however, of the ordinary interest which the environs of Paris in-

spired during and before the revolution, much curiosity will be gratified by observing the different ways by which the allied forces of Europe in arms approached the city in 1814 and 1815.

In the end of March 1814, the Russian and Prussian armies, accompanied by that of Austria (for that was rather a witness than an assistant), having got between the army of Bonaparte and the capital, arrived from the east and north, on which sides of Paris are high grounds which had been fortified in haste, and were occupied by armed men.

Belleville, Menil-Montant, and Montmartre were all prepared for defence ;— and exactly by Belleville, Menil-Montant, and Montmartre, did the three armies approach in 1814. They attacked Paris on the side most difficult to be taken by nature, and rendered still more difficult by art ; the positions deserve attention.

On the second approach to Paris, in June 1815, the English and Prussian armies, after the battle of Waterloo, made their approach by a much more safe and easy road.

Leaving Paris on the left, they crossed the river Seine at Pec, a village not far from Saint-Germain, where there was a bridge, and by that means they got to the south and west of Paris, where it was neither defended by nature nor by art.

By this means the second entry was much easier than the first; and it is rather surprising, that where the shape of ground and all circumstances must have been so well known to many in the allied armies, they did not take the same mode of approach in 1814.

The places described are all worth seeing to a stranger who has leisure; but for the convenience of those who have but little time, the places most essential to be seen are marked with a star after the name, thus *.

For places in the immediate vicinity of Paris, the best conveyance is a cabriolet, but as there is no regulated price when a cabriolet or coach goes beyond the barrier, it is necessary to make a bargain before setting off—and in doing that, to take the coach by the hour, otherwise there will be a dispute at the return from the excursion.

Where there are carriages that go to more distant places, the place they set out from is marked at the end of each article.

*Arcueil.**

About three miles from Paris stands the village of Arcueil, on the little river Bièvre, where is a magnificent aqueduct, the architecture of which may be compared with the finest specimens Italy can afford. Mary de Medicis caused this fabric to be built after the design of Jacque Desbrosses, to convey the waters of Rougis for the use of the inhabitants of Paris. The aqueduct consists of twenty arches, being 400 yards in length, and 24 in height. At some distance on the road from Paris to Gentilly, are the ruins of an ancient aqueduct, which is said to have been erected by the Emperor Julian, to convey waters to his palace of Thermes, situated in the rue de la Harpe, at Paris.

The waters of Arcueil have the property of depositing a stony crust on small bodies immersed in them. Small pieces of wood, apples, peaches, etc. are frequently thrown

into it, which in a short time assume the appearance of pleasing petrifications.

Fête,—first Sunday after the fete of St. Denis, 9th October.

Voiture — Rue d'Enfer, vis-a-vis les Chartreux.

Argenteuil.*

Is a large market town, about six miles from Paris, nor is there any place in the environs of this capital so renowned in the page of history. Argenteuil is of very remote antiquity, and has frequently been the scene of bloodshed and fanaticism. Its abbey was rendered conspicuous in having had for its prioress the far-famed Eloisa, as celebrated for beauty and wit as for her misfortunes. From Argenteuil, accompanied by some faithful sisters of the order, she retired to the paraclete which was given up to her by Abelard, when he removed to Ruys. Argenteuil is noted for the excellence of its grapes and figs; great crowds used formerly to resort to it, to see a robe of Charlemagne without seam, found in a wall, in which it had been concealed for more than 200 years.

Fête,—Sunday, 11th of October.

Voiture, rue d'Enghien, près la Porte St. Denis.

Arnouville.

Arnouville is a league from St. Denis; on the bank of the little river Cran. The park, which contains about 300 acres, is beautifully diversified with groves, lawns, cascades, and sheets of water. The appearance of the village is much admired. All the streets centre in a spacious lawn, ornamented by a noble fountain.

Voiture, rue d'Enghien, près la Porte St. Denis.

Auteuil.*

This village, about three miles from Paris, dates its origin from very remote antiquity, and was formerly celebrated for the excellence of its wines. If it has, however, lately lost much of its reputation on this score, it will never be deprived of the fame which it derives from having been the retreat of numerous persons eminent for their talents and their virtues.

among whom may be reckoned the satirist Boileau and the learned Helvetius.

The Fête is on the 15th of August, and the beautiful situation on the banks of the Seine makes it well frequented. It finishes with a ball and fire-works. There is a good traiteur at the Grille du Bois.

Voiture,—end of the quai of the Tuileries.

Bagatelle.

Bagatelle is about four miles from Paris, and was formerly an elegant little palace of the Count d'Artois. The gardens and grounds belonging to it are beautifully disposed.

Returning to my hotel rather late at night (says Sir John Carr), I passed through the Champs-Élysées, which, at this hour, seemed to be in all its glory. Every «alley green» was filled with whispering lovers. On all sides the sounds of festivity, of music and dancing, regaled the ear. The weather was very sultry, and being a little fatigued with rather a long walk, I entered through a trellis palisade into a capacious pavilion, and refreshed myself with lemonade.

Here I found a large bourgeois party enjoying themselves, after the labours of the day, with the waltz, and their favourite beverage, lemonade. A stranger is always surprised at beholding the grace and activity which even the lowest orders of people in France display in dancing. Whiskered corporals in thick dirty boots, and young tradesmen in long great coats, led off their respective femmes de chambres and grisettes with an elegance not surpassed in the jewelled birth-night ball-room. Nothing could exceed the sprightly carelessness and gay indifference which reigned throughout, and the music in this place, as in every other of a similar description, was excellent.

Voitures, end of the Quai des Tuileries.

Belleville.*

This little village, situated at a small distance from the *Barrière de la Courtille*, stands on an eminence which commands a view of Paris; the side of the hill being covered with very neat country boxes belonging to the Parisians, all of which have summer-houses, from whence there is a

pleasing view of an immense territory, filled with cities and villages.

At a little distance from Belleville is a considerable hamlet, entitled le Pré Saint-Gervais, which consists almost entirely of *guinguettes* (little taverns or wine-houses), to which, on a Sunday the artisans of Paris resort in great numbers, to amuse themselves, and to relax from the fatigues of the working days. It is here that foreigners who have a taste for observation may form the most correct idea of the population of Paris, and of the manners of the inferior class of its inhabitants.

This hamlet is surrounded by vineyards and orchards, round which are narrow paths, shaded and hedged in, which form a very agreeable promenade.

It was by Belleville that the left wing of the allied armies approached Paris in 1814, and here the first treaty for the suspension of arms was signed between the Emperor of Russia, King of Prussia, and the Duke of Ragusa.—A cabriolet or hackney coach is the best conveyance.

Bellevue *

Was built by the orders, and under the

direction of Madame de Pompadour, mistress of Louis XV. This *chef-d'œuvre* of architecture, to embellish which, all the celebrated artists of the time united their talents, was completed in the short space of two years.

The park and garden are highly and very fancifully ornamented, and here art has been called to the aid of nature with the happiest effect. Nothing can be grander than the prospect from the northern terrace. The view of Paris, of the Bois de Boulogne, and of the Seine which winds in a thousand directions, and forms various canals, has very properly obtained for this delightful spot the name of BELLEVUE.

Voitures, end of the Quai of the Tuileries.

Berci.

A handsome village on the banks of the Seine, two miles above Paris. There is a fine chateau and gardens, laid out by Le Notre.

Fete, — first Sunday after the 8th of September, at which there is horse-racing and archery.

Voitures, — cabriolet or coach, Porte St. Antoine.

Bicêtre *.

The present edifice was erected in 1632, on the site of a building originally founded by John, Bishop of Winchester, in 1290; and is now appropriated to the reception of loose and idle characters, women of the town, and, in short, to criminals of every description. The well is particularly worthy the traveller's attention, being 201 feet deep, and 15 in circumference, the whole perforated in the solid rock; a very ingenious piece of mechanism has been invented to raise the buckets containing the water, which empty themselves into a reservoir fifty-three feet square, and containing 4000 gallons of water, which is from thence distributed into every part of this extensive building.

Its regulations as a prison merit attention.

Voiture, rue d'Enfer.

Bois de Boulogne *.

The visitor must not expect to find this

a fine or large wood; it was so formerly, but the trees are thinly scattered, and most of them but lately planted. It is still however resorted to by good company, and forms an agreeable promenade. The Bois de Boulogne is often the retreat of fond lovers, and is also occasionally the resort of the duellist. It is also the Parisian Hyde Park, in which the fashionable equestrian, upon his Norman hunter,

———— with heel insidiously aside,
Provokes the canter which he seems to chide.

This wood is particularly celebrated for the annual promenade which is made, during the last three days of the Passion week, in the road which formerly led to the Abbey of Long Champ. During the existence of this abbey, at this season, it was the custom to have the lessons and matins sung by the finest female voices belonging to the convent. The inhabitants of Paris, and of the environs, resorted thither in crowds to hear the singing of the nuns; and, notwithstanding this practice was, by the dissolution of the monastery, discontinued many years before the

revolution, the Bois de Boulogne has been constantly filled by visitors on the above days ; and a noble display of fine carriages, brilliant equipages, and rich and elegant dresses, take place.

Bonaparte took many steps to improve this wood, which, with the aid of time (for even a tyrant cannot make trees grow up at once), would have been a delightful place ; but on the second entrance of the allies in 1815, the English encamped in the wood, and it suffered more than any other part in the environs of Paris. The first balloon ascended from this wood.

A hackney-coach, or cabriolet, is the best conveyance.

Bondi.

Bondi is two leagues from Paris, on the road to Meaux. It has many pleasant houses. The road is prettily studded with the country residences of the Parisian merchants. Childeric was assassinated in the neighbouring forest.

Chaillot.

A village close to Paris, where there is

a very interesting establishment, which will amply repay a visit, not only on account of its charming situation, but also for the very amiable objects which it embraces. It is an institution wholly independent of charitable purposes, in which men and women, after they have attained seventy years of age, or sooner, if infirm, can, *by right*, and without asking the favour of any one, *place themselves*, in order to pass the remainder of their days in comfort and repose.

A *subscription* is the essential and indispensable condition of acquiring the *right of admission*, according to which every subscriber must pay regularly and punctually, ten-pence per month from ten till thirty years of age; one shilling and three-pence per month from thirty to fifty; one shilling and eight-pence per month from fifty to seventy years of age. These different payments will amount to 45*l.* which must be completely paid before a person can acquire the right of admission. Hence, if any one more than ten years of age should offer as a subscriber, he or she must deposit, at the time of subscription, and according to his or her age, the sum

which would have been paid if the subscription had commenced at ten. In order to give encouragement to benevolence, all persons who may be disposed to subscribe, may transfer their right to as many persons as they have made subscriptions, on condition that the person who shall be benefited by the transfer, shall be, as nearly as possible, of the same age as his benefactor. and that he shall not be admitted before he has reached seventy years of age, and paid the 45l. This transferred subscription is extinguished by the death of the substitute. The funds are placed on securities, and subjected to an administration which is in every respect safe and undeniable.

The house of M. Duchaila, the governor of this institution, is most beautifully situated at Chaillot, in the Champs-Élysées, about two miles from Paris, commanding a most extensive view of the city, the Seine, and the Champ de Mars. In front there is a very large and elegant parterre, terminating in an extensive kitchen garden; behind, there is another large house, formerly the monastery of St. Perine, which also belongs to the establish-

ment; and a field of about four acres, bordered by a well-cultivated garden.

In this establishment are nearly one hundred aged persons, male and female, whose manners and appearance evidently bespeak that they have figured in the genteeler walks of life, and whose countenances indicate the most perfect happiness and contentment.

The chambers occupied by the female part of the society compose the right wing of the house. Each female has a bed-chamber to herself exclusively; and there is one sitting-room or parlour appropriated to two females. Their clothing, if required, is found them.

The left wing of the house is occupied by the males, who are distributed in the same manner as the females, each person having a bed-room to himself, and a common parlour being allotted to two persons, in which they receive the visits of their relatives and friends without the inconvenience of being obtruded upon by strangers. A husband and wife have a room also to themselves.

Their diet corresponds in every respect with the neatness and simplicity of their

apartments. At one o'clock a plentiful dinner is served up in the hall for the whole society, and at seven they again assemble to supper. Besides a sufficient quantity of meat and vegetables, each person is allowed a pound and an half of bread, the men a bottle of wine, and the women half a bottle daily.

In case of sickness they are removed to a particular part of the house, which is used as an infirmary, where they are provided with every medical assistance, and experience every possible attention; and in case of their decease, they are decently interred in the neighbouring church, at the expense of the society; or elsewhere, at the expense of their friends.

Their time is entirely at their own disposal. They may even employ themselves in any lucrative occupation, provided it does not interfere with the quiet and general rules of the house. Several females very profitably engage in needle-work for their friends and families. What little pecuniary emoluments they may acquire by their industry, supply them with pocket-money. The men usually pass their time in reading, walking in the neighbouring

fields, or occasionally working in the garden.

A coach or cabriolet, is the best conveyance.

Chantilly.

The traveller to Paris, by the way of Calais, will pass through Chantilly, and, accordingly, some notice of that place has been taken in the route (No. 1); yet as many persons will, probably, visit this place from Paris, we subjoin a more detailed account of it.

Chantilly was once famed for the rare magnificence of its gardens, and its apartments, and still more so for the heroes of Montmorency and Condé, who inhabited it. But, alas! it is now one vast heap of ruins. After the fatal tenth of August, 1792, a horde of miscreants ransacked, pillaged, and destroyed the greater part of the *chef-d'œuvres* of art. The servants, faithful to their ancient master, concealed a great number of valuable articles in the woods, and found means to convey some of them to the Prince de Condé.

The palace is now completely destroyed — there is not even a vestige remaining by

which you would suppose it to have been the residence of a prince of the blood royal.

The Prince of Condé lived in this magnificent palace before the revolution, and though the great building was destroyed, he still occasionally resides there. His Serene Highness has caused many reparations to be made, both on the buildings and the embellishments of that delightful place. The great piece of water, and the stables, the finest in Europe, are now in order. In the habitation of the Prince is a superb gallery, in which the victories of the great Condé are represented. The deer, wild boars (and sometimes foxes) are hunted thrice a week during the proper season.

On the left are the stables, the exterior of which has escaped the fury of the revolutionists; it is a large and fine building, detached from the chateau, and has all the appearance of a palace. It is an immense oblong, well paved, with mangers and racks on either side, the whole of which are kept in a state of greater neatness than is commonly the practice in France. In the centre there is a spacious dome, with

several apartments. All the stags' heads which ornamented the interior of the building have been struck off, a circumstance that gives a most ridiculous appearance to the stumps which have been left behind. There was formerly a very pretty emblematical figure, which hung over the reservoir of water under the dome, but it has been completely annihilated.

A little beyond the stable, to the left, is the *manege*, an open circular piece of ground, encircled by Doric pillars.

On one side of the *manege* is the court for the carriages and grooms; and a few yards behind it, the tennis-court, which is as large as the one at Versailles, and enclosed within a very noble stone building. This place was purchased by a merchant, who, for some particular reason, has resolved to convert it to no other than its original purpose. A person resides in the lodge, to keep it in good order. From these edifices, which upon the whole are in a state of tolerable preservation, you advance on a gentle declivity to the scene of havoc. The principal palace is now a heap of ruins; it was purchased by two persons, who demolished it for the sake of the materials, which they sold for above

ten times the sum of the original purchase money.

The chateau d'Enghein has not been pulled down, and is now used as a barrack for the Chasseurs; but the chateau of the Duke de Bourbon, in which the family of Condé commonly resided, was converted into a prison during the days of the revolutionary tribunal. Seven hundred and fifty persons were confined there; and men and women, without any kind of discrimination, and in defiance of all decency, were intentionally huddled together in the same apartments. The chateau Bourbon has been completely stripped of its decorations and furniture; and nothing remains but bare walls. The beautiful bridge of La Vallière, which formerly afforded a communication between the palace and the Island of Love, was broken down, and the materials removed lest the prisoners should find an opportunity of escaping over it.

The gallery of marble vases opposite to the pavilion of Apollo, ornamented with two and twenty rams' heads, from which the water spouted into a similar number of basons beneath them, has been utterly destroyed. The Island of Love is now a

bog, and the pavilion of Venus, which stood at its extremity on the borders of the canal, is no more.

At the foot of the grand stone stairs there was a *jet d'eau*, remarkable for its size and beauty; it had a superb marble column in the centre, around which the swans sailed in majestic order, while an immense quantity of uncommonly large tench played upon the surface of the water. But the column, the jet-d'eau, and the swans, have been destroyed; the water was entirely drawn off, and all the tench were devoured. The romantic cottage, close by the mill, has been pulled down, but the latter still exists; the walls of the dairy are standing, but every article it contained was pillaged.

The small cascade, with five rams' heads and basons underneath, which was situated opposite to the menagerie, was completely demolished for the sake of the lead pipes and other materials, which were profitable articles of sale; indeed, all the lead conduits were removed, so that the numerous communications between the different reservoirs of water with each other, and the great canal having been broken

up, the waters in the rainy season overflowed the basons, and poured upon the adjacent flat ground. The beautiful dairy and menagerie on the opposite side of the canal, have been also swept away amidst the general devastation. The inhabitants of Vineuil, a village exactly opposite to the place where the chateau formerly stood, resolved to shoot the wild beasts in the menagerie, as agents in the conspiracy of Condé to starve the people. But they were apprehensive that those animals might make a sally, and wage a war of extermination against them; upon which consideration, feeling their courage to be unequal to the shock *d'une bataille rangée*, (or of a pitched battle) and being afraid to butcher the animals in detail, they determined in solemn council to call in the revolutionary army as their auxiliaries. As soon as their allies arrived, and had stationed a couple of pieces of artillery on the neighbouring height, a general action commenced. A heavy fire was opened on the imprisoned sovereigns of the forest.— After a breach had been effected, the drums beat a general charge; the centre of the revolutionary army advanced at the

pas-de-charge, bayonets fixed, while the right and left wings kept up a smart fire of musketry upon the enemy. The inhabitants of Vineuil were in the rear. At length the revolutionary army entered the breach, and the whole garrison was put to the sword.

At the end of the great canal there was a place erected by the urbanity of the prince of Condé, for the accommodation of the sick, who were accustomed to resort to that spot for the purpose of drinking the water of a mineral spring which flowed there. The spring is now filled up; four mills for boring cannon supplanted the building, which was sacred to disease and pain, and the violence of destruction was so great, that the source of these mineral waters has never since been retraced.—There is an excellent Inn, of the name of Bourbon Condé, kept by M. Pinte Amelôt, where travellers will find the best of every thing, and be well treated.—Voitures, 50, Rue F. St.-Denis, where English, Italian, German, and Spanish are spoken.

Choisy.

Is a village two leagues distant from

Paris, on the banks of the Seine, which commands a most agreeable and picturesque view. The magnificent palace which stood here, purchased and embellished by Louis XV. was taken down about twelve years since.

Voitures, Barrier d'Enfer.

Cloud (St.), see St. Cloud.

Cyr (St.), see St. Cyr.

Denis (St.), see St. Denis.

*Fontainebleau.**

About 40 miles from the Capital stands the palace of Fontainebleau, a spot mentioned in history upwards of six centuries back. The edifice is much indebted for its magnificence to the refined taste of Francis I., who was much delighted with this charming retreat. Henry IV. also contributed to its farther embellishment, and Louis XIV. regularly paid this place an annual visit. With respect to its existing state, it has experienced the effects of revolutionary anarchy, notwithstanding which there is yet left fully sufficient to compensate for a visit to this sumptuous resi-

dence of some of the most accomplished and celebrated sovereigns that wore the crown of France.

Voiture, No. 5, Rue Counterscape St.-André, at half-past six in the morning.

*Germain-en-Laye. (St.)**

The ancient chateau of St.-Germain-en-Laye was, for a long time, a summer retreat of the kings of France, who took the diversion of hunting in the forest, which is of very considerable extent. It would be difficult to point out a more agreeable situation than the Terrace, from which there is a very delightful prospect. In this chateau James II. of England found an asylum, and here he died, worn out with grief, in 1700.

The Fete, which is held in September, is one of the most celebrated and frequented near Paris. The fineness and extent of the forest, and the beautiful walks it affords, attract great numbers.

A ball is given, which generally lasts till a very late hour, and is quitted with regret.

There are numbers of traiteurs, and refreshments of all sorts may be had at rea-

sonable prices, — as indeed is the case wherever there is a royal palace.

Voitures, end of the Quay of the Tuileries, or Rue St.-Thomas du Louvre.

Issy.

Is a village situated on a little hill about a mile from Paris, and not far from the Seine. It derives its name from an ancient temple dedicated to Isis, no vestige of which now remains. Here the admirable actress Mademoiselle Clairon resided, and was often visited by the most celebrated characters of the times. It was here that the Cardinal de Noailles, Bossuet, Fenelon and Tronson, assembled, to hold those meetings known under the name of the conferences of Italy.

Voiture, rue d'Enfer.

Livry.

Is twelve miles from Paris, on the road to Meaux. The chateau, which no longer exists, was once a place of strength and importance. Louis le Gros, in the wars which he carried on against the Count of Champagne, besieged it. He mounted to

the assault himself, and was wounded in the thigh by a pike. This redoubled the ardour of the besiegers, and the place was taken and dismantled. Malherbes and Madame de Sevigné inhabited Livry; it was under its delightful shades that this amiable woman composed those letters to her daughter, which are a model of elegance and delicacy.

Voitures, rue Faub. St.-Denis, No. 50, or Rue St. Martin, near the Boulevards.

Luciennes.

This Chateau, near the Machine of Marly, ten miles from Paris, was built by Ledoux, in three months, for the residence of Madame Dubarry. The delightful prospect which the place affords, the talents of the Architect, the sculpture, the paintings, the decorations, all unite to make Luciennes a model of magnificence, elegance and beauty. Since the revolution, however, almost every moveable has been sold, the Basso-Relievos have been mutilated, the fine cornices broken; and the hand of anarchy has left its destructive traces on every work of art. The entrance presents a peristyle of four pillars with niches, in which are marble statues,

and a bas-relief representing a group of Bacchanalian children. From the sumptuous saloon, the eye is gratified by the view of an extensive tract of country.

Voitures, end of the quai of the Tuileries.

*Machine of Marly.**

This *chef-d'œuvre* of mechanics is on the road leading from St. Germain-en-Laye to Versailles, which town and its environ it supplies with water.

The chateau of Marly was demolished in the early part of the revolution. A manufactory for the spinning of cotton has been established on the scite of its ruins. There is still, however, something to attract the traveller's attention, the park and gardens preserving a certain description of beauty, which has escaped from the savage hand of destruction.

In the vicinity of the Machine of Marly is Luciennes, the remains of a chateau that once belonged to Madame Dubarry, a mistress of Louis XV., for whom it was built and decorated with great taste and magnificence.

This machine is worth attention in

many respects. First, for its immensity. It is a Leviathan in mechanics; for size, there is no one moving work of the hand of man equal to it. Secondly, it shews what skill and art, and trouble were necessary, to effect such a purpose before the steam-engine was in use. It is a machine that has outlived its time and its century, as if we were to see ancient battering-rams, baliste, and catapulte amongst our modern artillery. Its object is to raise water, and its complication is occasioned by the necessity of having a working power high on the mountain, when the original force consisted of the stream of the river.

Fete,—25th of August.

Voiture, end of the Quai of the Tuileries.

*Malmaison.**

This building, which was long the residence of Bonaparte, is by no means well constructed; it contains too many apartments, but they are all decorated with the finest specimens of painting and sculpture. A few years since two pavilions were built at the entrance of the avenue conducting to the edifice; it is surrounded by a park,

and has fine gardens attached to it, containing seventy five acres. The gardens are well watered, and their situation extremely picturesque. Previously to Napoleon's possessing this mansion it was falling to ruin, but it has been completely repaired by Percier and Fontaines. The Abbé Delille has immortalized the rivulet of Malmaison; it is not, however, the stream which flows through the gardens which has employed his pen, but a little rivulet winding through a long avenue of spreading chesnut-trees.

This is the spot where the Normans disembarked in the 9th century, when they sailed or were towed in boats up the river Seine, and attacked Paris. It was named *Mala-Domus* from that circumstance.

In latter times it has again become remarkable by being the habitation of one of the most ambitious of men, and most humane of women. Bonaparte, who spilt ten times more French blood than the Normans, occasionally resided here with the Empress Josephine, whose taste, genius and liberality, embellished and enriched the place. The collection of plants,

as well as of animals, was in her time, and by her care, almost unequalled; but it suffered much from the allied soldiers, who expecting to find Bonaparte in it in 1815, avenged themselves for the disappointment in a way which was not very reasonable, by wreaking their anger on the place. It is now to be sold, being the property of Eugene Beauharnois, who is not permitted to reside in France.

Tickets must be procured in order to see this palace.

Voitures,—Quai of the Tuileries.

Maur (*St.*), see *St. Maur*.

*Meudon.**

In front of this Chateau is a very fine avenue, at the extremity of which stands a beautiful terrace, serving as a fore-court. The façade of this building is ornamented by arcades and pilasters, and two flights of steps which lead to the different apartments, sumptuously decorated and ornamented. The gardens of Meudon are extensive and beautiful, and the park thickly planted with trees. The famous Rabelais was rector of this parish.

The Fête is held on the first and second Sunday after the 4th of July, and is generally well attended. M. Delille has noticed the delightful walks in his poems, and from the terrace is one of the finest views imaginable. There are good traites, rooms for dancing, and a well laid out English garden.

Voitures,—end of the Quai of the Tuileries.

*Montmartre,**

Is a village on a hill W. N. W. of Paris. Its name was probably derived from a temple dedicated to Mars, the remains of which were to be seen here two centuries ago. It is remarkable for its limestone quarries, and the number of windmills which are on the top of the hill. The inhabitants of Paris often climb this hill to admire the distinct and complete view of their city, which it affords.

Here the left wing of the allied army attacked Paris in 1814; and in 1815, Joseph Bonaparte, when stationed, gave up the command to the Duke of Ragusa, and fled. There are always some persons on

the mountain who offer to strangers to shew the way in which the allies attacked.

*Montmorency.**

Is a little village ten miles from Paris, placed on an eminence which gives it an extensive prospect and a salubrious air.— All that remains of the magnificence of the Dukes of Montmorency is found in the church, which affords a perfect specimen of gothic architecture. Montmorency was the residence of J. J. Rousseau. It is much frequented by the Parisians on every festival.

The Fête is held on the 2d Sunday in July, and numerously attended. The chateau was pulled down and sold for the sake of the materials, but the humble habitation of Rousseau remains. In the beginning of the revolution, the coffins lined with lead were taken up and melted; their want of value saved the ordinary wooden ones; and, in like manner, castles fell, when cottages stood. In revolutionary times, what is of least value is longest preserved.

Voiture, — Faubourg St. Denis, No. 50.

Moulin Joli.

The Gardens of Moulin Joli, on some islands of the Seine, five miles from Paris, well deserve the traveller's attention.

Voitures, —end of the Quai of the Tuileries.

Passy.

This delightful village is situated on an eminence beneath which the Seine flows, half a league from Paris. Its vicinity to the capital, to the river, and to the Bois de Boulogne, together with its mineral waters, the salubrity of its air, and the charming prospects it affords, render Passy one of the most agreeable in the environs of Paris.

A hackney-coach or cabriolet.

*Village and Bridge of Neuilly.**

This village, situated on the road from Paris to St. Germain, on the banks of the Seine, has acquired much celebrity on

account of its magnificent bridge, delightful gardens, and the interesting views which it commands. In 1606 there was simply a ferry at this village, but an event which nearly terminated the life of Henry the Fourth and his suite, led to the construction of the bridge. The Monarch was returning from St. Germain with his Queen and several of his noblesse. On approaching the river, the horses, frightened by a thunder storm, precipitated themselves into the water, dragging the vehicle into the deepest part; and had not the most timely assistance been given, that great king and his companions must inevitably have perished. The bridge, which was built upon that occasion, only lasted thirty - five years; the present superb structure was built long after; it is 750 feet long, and composed of five arches, each 120 feet wide and 30 feet in height. It was erected after the design of Perronet. It was opened with great ceremony in 1772, in presence of a vast concourse of people, and Louis XV. was the first who drove over it in his carriage. This spot has to boast of many fine houses, which belong to the opulent and fashionable inha-

bitants of the French metropolis. The many little streams which descend from the mountain, contribute much to the embellishment of the gardens.

The flat elliptical arches of this bridge have a beautiful effect, but it is in a situation where such arches are peculiarly advantageous. The banks of the river on each side are so high, that the road and bridge form a perfectly straight horizontal line. There is neither rise nor fall, and the masonry is of the most excellent workmanship.

The Waterloo Bridge, over the Thames at London, is a sort of copy of this. The arches are nine in number, and of the same width, that is, 120 feet. The top is level with the north bank of the river, but, unfortunately, there the resemblance ends. On the south bank the ground is very low: the bridge is therefore higher than the tops of the houses, and there is a descent of nearly half a mile in length before it reaches the ground. The beauty of fitness is finely displayed in the bridge of Neuilly, and in its copy, the extreme of the ridiculous. Every thing at Neuilly is light and agreeable,—the other is gigan-

tic, clumsy, and out of proportion to all the other buildings in London.

The Fête is on the 24th of June. There are warm baths, and excellent traiteurs, at the entrance to the Bois de Boulogne.

The war between France and the Allies terminated on this spot, in 1814, not indeed by a decisive battle, but by the last firing, about six in the evening on the 30th of March.

Voitures,—end of the Quai of the Tuileries.

*Porcelain Manufactory.**

Leaving St. Cloud, and walking through the wood, the visitor will arrive at a gate exactly opposite the celebrated porcelain manufactory of Sevres, which is at all times open to the inspection of the public. The manufacture of porcelain is in every respect well adapted to the genius of the French; they possess, more than any other people, dexterity in getting up small wares, and they excel all nations in the fabrication of articles of taste. For a long period of time they have directed the fashions of Europe, and, according to all

appearances, they will maintain their empire for ages to come. Whatever is light, airy, and elegant, suits the vivacity of this people ; while they neglect domestic comforts, they are passionately fond of external appearances, which they indulge in to an excess that often deprives them of more substantial enjoyments.

In the knowledge of their own capacities, and in the perseverance with which they pursue the means of turning them to account, the French are entitled to much commendation. Give them only time and fair play, and their ingenuity and industry will accomplish miracles. Many of the manufactories in France have a reference to this principle. They are ambitious of becoming rich by pleasing the world; and they are most pleased with themselves when they find they are the instruments by which pleasure is communicated to others.

The range of apartments in which the porcelain is exhibited, is extensive ; a few groups of figures, of exquisite beauty and workmanship, are in glass cases, but all the other articles are exposed to the touch of the visitor ; and you are allowed to

handle and examine them as long as you think proper. In general, the price is affixed to each article, and no abatement whatever is made to purchasers by retail.

Voiture,—from the end of the Quai of the Tuileries.

*Rambouillet.**

This extensive building is situated in a park, in the midst of woods and waters. The approach to it from the village is by a long avenue, planted on both sides by double and treble rows of lofty trees, the tops of which are so broad and thick as almost to meet each other. This avenue opens into a lawn, in the centre of which is the Chateau. It is a vast structure, entirely of brick, and has turrets, arches, and corners, characteristic of the Gothic order. Louis XIV. held his court in this castle for some years; and from respect to his memory, the apartment in which he slept and held his levee is still retained in the same condition in which it was left by that monarch. This chamber is nearly thirty yards in length, by eighteen in width, and lofty in proportion; the win-

dows like those of a church. At the farther extremity is a raised floor, where stands the royal bed, of purple velvet and gold; lined with white satin, painted in a very superior style. The colours both of the painting and the velvet, still remain; and two pieces of coarse linen are shown as the royal sheets. The counterpane is of red velvet, embroidered as it were with white lace, and with a deep gold fringe round the edges: this is likewise lined with white satin, and marked at the corners with a crown and four fleurs-de-lis.

On each side of the bed are the portraits of Louis XIV. and XV. ; of Philip IV. of Spain, and of his Queen.

Immediately over that line of the apartment where the raised floor terminates, is a gilded curtain-rod, extending along the ceiling. When the king held his court at Rambouillet, a curtain only separated his chamber and the levee-room. In the latter room are several portraits of the Peers of France, during the reign of Louis the Fifteenth, with those of some Spanish Grandees.

The rooms are all magnificently furnished; the grand saloon is an immense

room, the floor is of white marble, as are also two ranges of Corinthian pillars on each side of the apartment.

The gardens are very spacious, and were laid out, in the French taste, by Le Notre, in borders, walks, terraces, flower-beds, etc. etc. The park is 2,000 acres in extent, and is surrounded by a forest of nearly 30,000 acres.

Le Rincy.

The late Duke of Orleans was the proprietor of Rincy, and had taken great pains to arrange the park and gardens in the English taste. Since his death it has fallen to decay, but it is restored to the present Duke, and still retains its former reputation; the Parisians frequent it on a Sunday, nearly in the same way that the Londoners do Richmond or Hampton-Court.

Rincy boasts of extraordinary beauties in the rural scenery, and has many curiosities in the palace. It is not above ten miles distant from the capital, and is situated on the right of the high road, leading to the north-east of France, commonly called the road to Strasburgh. The

face of the country is in this part more agreeable, and the fields are in a better state of cultivation than along the western districts through which the traveller passes. On the left are vast plains sown with corn, the extremities of which are skirted with pretty villages; on the right a ridge of hills, occasionally tufted with trees, rises within half a mile of the road, and the verdure of the intervening fields denotes that the occupations of the dairy farm are successfully prosecuted in this part of the vicinity of Paris. Indeed there is a great appearance of cleanliness, neatness, and comfort in all the villages through which you pass.

The arrangement of the grounds resembles an English Gentleman's park. Like most of the seats of the former French Princes and Nobles, it has of course felt the effects of the revolution; but enough remains to indicate that it was once a most voluptuous spot. The chateau has been demolished, and the massy pillars lie broken and dispersed upon the ground. Opposite to the lodge, on a gentle ascent, stand the stables, in a tolerably good state of preservation. The gravel walks are

also in good order, and the aqueducts and basons of water on the higher ground are in a complete state. It is also not a little remarkable, that the trees and copses have not been cut down. The magnificent dairy has been untouched; and at the top of the hill, which overlooks the whole park, the company amuse themselves with wandering in a labyrinth, and surveying the different *jets d'eau* which are continually playing. From every elevated scite in these grounds there are beautiful rural prospects; some confined, and others ranging over a vast tract of country, but all agreeably diversified.

If Rincy be visited on a Sunday, both in going and returning the traveller will be serenaded with music in every village, and highly diverted with the amusements of the peasants. They are now seen dancing by moonlight on the green, and at another time in a large room lighted for the purpose. They are all neatly dressed in their Sunday clothes, and seem to enjoy their sport. Not a single village but has its rural ball; and along the road, at different distances, are rooms lighted up, in which

suppers are preparing for the dancers.— These rooms being interspersed among the trees, give to the whole a very interesting appearance.

Such scenes as these pourtray, in lively colours, the innocent gaiety and good-natured mirth of the country people in France, and forcibly exemplify the beautiful description of the sweetest of poets :—

" Gay sprightly land of mirth and social ease,

Pleas'd with thyself, whom all the world can please ;

Alike all ages. Dames of ancient days Have led their children thro' the mirthful maze ;

And the gay grandsire, skill'd in gestik lore, Has frisk'd beneath the burden of three score."

Voiture,—rue Amelot, near the Porte St. Antoine.

Sevres, see Porcelain Manufactory.

Saint Cloud.*

Derives its name from very remote antiquity. Clodoald, or St. Cloud, was son

of Clodomier, king of Orleans, and grandson of Clovis and St. Clothilda. When his brothers were murdered by his uncles, he escaped through the affection of some noblemen, who conveyed him to a secret place, where he was educated. When he arrived at man's estate, he renounced the kingdom and the world. He was ordained priest, by bishop Eusebius, and founded a monastery in the neighbourhood of Paris, at the village of Nogent, which from him is now called St. Cloud, where his tomb was to be seen before the revolution, inscribed with a very ancient epitaph. One would not suppose that the residence of a royal anchorite should ever become the seat of regal pleasures, and afterwards of a man who deluged the world with blood, and has now retired to muse over the crimes which he has committed.

You proceed along the high road to Versailles, which is quitted at a short distance from Paris: the route to the right is taken leading directly to St. Cloud. It is situated at about two leagues from Paris, and is at all times an agreeable ride.—The chateau stands on a most delightful eminence, commanding from the esplanade

nade a full view of the capital and adjacent country, and the river Seine, which widening at this part, meanders slowly beside the groves of trees which are planted along its southern bank. During the life of Marie Antoinette, the paintings in the gallery, the magnificence of the furniture in all the apartments, and the beauty of the walks, waters, and cascades, made St. Cloud a point of attraction for all foreigners. It was a favourite residence of Bonaparte, and here it was that he gained a victory over the Directory and the Assembly, soon after his return from Egypt, and thereby paved his way to the imperial throne.

In the reign of Louis XVI. the principal façade, designed by Gerard, was decorated anew, as were also the pavilions, designed by Le Pautre. The one which looks towards the park was elevated a few feet, and its interior almost entirely changed.—The façade which looks towards the orange-grove was rebuilt, and brought forward several paces. An entrance was made from the village to the chapel, situated at the extremity of the gallery painted by Mignard. The interior of the

pavilion looking towards the park underwent several alterations; and the ceiling was ornamented by representations of the five acts of the opera of Armida, painted by Pierre.

These beautiful decorations have been since destroyed; but the magnificent ceiling of the gallery of Apollo, painted by Mignard, has been preserved, as have also those of the grand saloon in front of the gallery, and of the cabinet of Diana, by which it is terminated.

On the ceiling of the grand saloon is represented the assembly of the gods, brought together by Vulcan to be witnesses of the infidelity of his spouse Venus. The Gallery of Apollo consists of nine compartments. In the largest, Apollo, emblematical of the Sun, is represented quitting his palace; he is preceded by an infant, the symbol of abundance, and accompanied by the Hours personified. Aurora, sitting in her car, is preceded by a Cupid who scatters flowers. Above is a personification of the break of day, represented as a young man with a star on his head, and a rod in his hand, to dispel the night, by whom, accompanied by her children,

the slumber of life, and that of death, he is enveloped in dark clouds. Towards the garden, Spring is emblematically represented by the marriage of Zephyr and Flora.

Towards the court-yard, Summer is indicated by the festivals of Ceres. The sacrifice is attended by a group of virgins, who carry the statue of the goddess thro' fields of corn. The reapers are represented in a kneeling posture, with torches in their hands; and the victim is prepared for immolation. The intensity of the canicular heat is designated by a dog tormented by thirst, having his eyes fixed on the sun.

On the same side, Autumn is represented by the celebration of the festivals of Bacchus and Ariadne.

Towards the gardens, Winter attracts the spectators notice. Boreas repels the Sun, and produces, by his blasts, storms of hail and snow. On the foreground the earth implores the aid of the sun: and Vulcan offers to Winter the resource of terrestrial fires.

The windows at the extremity of the Saloon serve as columns for the represen-

tation of Mount Parnassus, painted by Mignard. Over these windows are placed fruit and flower-pieces, painted by Fontenai. In the circular frame-work, which is richly gilt, are eight bas-reliefs, in the forms of cameos, representing different subjects of fabulous history. The gallery is terminated by the cabinet of Diana.— That Goddess is represented at her toilet; and the ceiling is embellished by Aurora, Morpheus, and several other emblematical figures. Before the revolution, the chapel was decorated by a descent from the cross, painted by Mignard. This fine picture shared the fate of many others, the subjects of which were drawn from the sacred writings.

Among the paintings by which the gallery and other apartments of this palace are ornamented, the finest are seven large historical pictures representing the adventures and achievements of Æneas, painted by Coypel; and two paintings by Guido, one representing Prometheus, and the other Sampson.

In the Park, the observer meets everywhere with beauties which are due to the talents of Le Notre. This ingenious artist

has availed himself with great skill of the irregularities and risings of the ground, and has produced the most varied and picturesque effects.

In the part of the wood entitled *Felicity*, Marie Antoinette caused a small pavilion, bearing the same name, to be erected on the site of an ancient one, in which the Duchess of Orleans had been accustomed to spend her hours of meditation, amidst the warbling of the aerial songsters, and the murmuring of several cascades which fell into the basons. These cascades no longer exist; but the pavilion stands, and gives place to recollections which form a melancholy contrast with its name. On the more elevated part of the mountain is an esplanade entitled the *Balustrade*;—from whence a delightful, varied, and extensive view presents itself. Almost the whole of the city of Paris is seen, contrasting itself with an immense landscape, embellished by the course of the Seine, which takes innumerable windings, and loses itself in the immeasurable expanse. Nothing can be richer and more curious than this prospect. The waters in great abundance, by which the park is orna-

mented, surprise by the force and variety of their objects.

The great *Cascade* more particularly attracts the admiration of the curious observer. Its head is decorated by a group of statues, executed by the elder Adam, and emblematically representing a river God and a Nymph of the fountains, to denote the Seine and the Marne. The sheets of water produced by these two figures unite in falling into the great shell in the centre, and supply nine other sheets which are supported by shell-work terraces. In their fall, these sheets of water take a hundred different forms, and unite in one large bason.

This part of the cascade, named the upper part, designed by Le Pautre, is separated by an alley from the lower part, which was designed by Mansard, and of which the following is a concise description. Three distinct portions of water fall into a circular bason, from whence, taking the form of sheets, they fall into a second bason, then into a third, and, lastly, into a canal ornamented with several jets or cascades. In the spaces between

these cascades are several leaden figures, representing dolphins and frogs of an enormous size, which spout large quantities of water to a considerable distance. The whole of these waters, in two bowling-greens, furnish a crown of jets, which intersect and cross each other, and in the midst of which rises a more considerable one. To the right, in the centre of a large square bason, is the celebrated *jet*, which rises to the height of ninety-seven English feet.

St. Cloud being in the neighbourhood of Paris, and only a pleasant promenade from that capital, is of course frequented by the Sunday devotees of pleasure, who assemble here with their mistresses to drink the sparkling champagne, or who frequent the place to meet their Phrynes and Aspasia's. But it is chiefly the resort of young persons of both sexes, who after wandering about the charming walks, retire to an auberge, at the foot of the bridge, where there are a number of little hermitages, in the style of English tea-gardens, in which they procure refreshments.

The Fête is celebrated for three Sundays running after the 7th of September. The beauty, the diversity, and ornaments of the park and gardens, draw an immense concourse of people. The waters play in their full force and beauty, and there are entertainments and refreshments of every kind.

Voitures,—end of the Quai of the Tuileries.

Saint Cyr.

This village, about twelve English miles distant from Paris, has been long celebrated on account of the royal convent for the education of the female nobility, founded by Louis XIV. to which Madame de Maintenon, his mistress, retired, and where she died. This convent was some time ago converted into a college for youth, and is still well deserving the notice of the traveller.

Voitures,—end of the Quai of the Tuileries.

*Saint Denis.**

This city, about six miles from Paris,

derives its name from the monastery so called, which, in all probability, existed long prior to any other structures, occupying the scite. We are told that a famous Christian Lady, named Catulis, caused the Chapel to be built near the present Church, wherein she deposited the remains of the martyred St. Denis, and his companions, which she had purchased from the executioner. This spot was successively enriched by Clotaire, Childeric, Dagobert, and numerous ancient Monarchs, until it arrived at the acmé of its greatness. This once beautiful cathedral was lately a heap of ruins. The tombs of du Dugesclin and Turenne, the oriflamb of Clovis, the sceptre and sword of Charlemagne, the portrait and sword of the Maid of Orleans, the bronze chair of Dagobert, and an immense number of relics and curiosities have disappeared. Many were utterly destroyed, and the few which escaped destruction are deposited in the Museum of Paris. One little apartment will perhaps attract the notice of the traveller. An old Swiss soldier has, with pious veneration, collected in it the bones of kings and

heroes disturbed by revolutionary fanaticism. They lie in one great and undistinguished heap, and afford a striking memento of the transitory nature of human greatness.

Here were deposited the bodies of kings, queens, princes and princesses, for many centuries; but revolutionists, to whom nothing was sacred, violated the tombs of the dead, which are respected even by the wildest and most savage nations.

The description of St. Denis before the revolution, and the details of its destruction, occupy 50 pages closely printed in the Dictionary of the Environs of Paris. It is highly interesting, but much too long for insertion here. The church is repaired and decorated, but its antique interest is lost. The remains of Louis XVI. and his Queen were deposited there since the Restoration.

The Fete, which is on the 9th of September, is accompanied with a fair, where there are all sorts of amusements and refreshments.

We have not room to say enough of this celebrated spot, which is seen to

most advantage at the time of the fête.— The island in the Seine adjoining, called *l'Isle d'Amour*, has a very picturesque appearance, and is famous for excellent crabs, which the lovers of that species of shell-fish go there to eat, in the proper season.

Voitures, rue d'Enghien, near the Porte St. Denis.

Saint-Maur.

St. Maur is situated a short league (three miles) from Paris, in a peninsula, formed by the river Marne: it is celebrated in history on account of the massacre of the Christians by the troops of Attila. The witty and licentious Rabelais here composed his *Pantagruel*; in this place the Brothers of the Passion first performed their mysteries.

The Chateau was built by Catherine de Medicis. The front towards the garden still retains its ancient architecture, but the rest of the building has undergone a complete alteration. The gardens and park are peculiarly pleasant; a remarkable echo multiplies the voice many times.

Voitures,—rue Amelot, near the Porte St. Antoine.

Sceaux.

About six miles from Paris, on the road to Orleans. It belonged to the Duke de Penthièvre before the revolution, and has been divided into lots as national property. Every Sunday, from the 1st of May to the 1st of November, is a very pretty ball, much frequented during the season, and the park still affords a favourite promenade. At Bourg la Reine, in the neighbourhood, is a house where Henry IV. with *la belle Gabrielle*, used to pass his hours of leisure and amusement. It is now a house of education for young ladies.

Voitures—Rue d'Enfer.

*Trianon.**

Trianon, called in the twelfth century Triarnum, is the name of an ancient parish belonging to the old diocese of Chartres. Louis XIV. purchased it of the Abbey of St. Genevieve, in 1663 and 1665. It has been always characterised as the region of

flowers, on account of the enchanting gardens by which it is surrounded. The two wings are united by a peristyle of twenty-two columns of the Ionic order, and the whole building contains only a ground-floor.

The gallery and the billiard-room are ornamented with a great many different views of the gardens of Versailles and Trianon. There was a fine portrait of Joseph II. in this palace, but it was destroyed many years since.

Voiture,—same as Versailles.

*Little Trianon.**

Little Trianon is at the extremity of the park belonging to Trianon; the gardens are remarkable for their beauty. This enchanting spot was the favourite resort of Marie Antoinette, who often amused herself in sailing thither from the sheet of water in the great park. Peaceful times, and the pleasing remembrances of the family now restored to the throne, will soon give life and animation to this part of the royal demesnes.

Voiture,—same as Versailles.

*Versailles.**

No one should visit the metropolis of France without making an excursion to Versailles, the late residence of Louis XVI. It is situated only at four leagues distance from Paris. The palace suffered much during the revolution, but is partly restored, and reparations are still making.—Some of the gildings are admirable, and unrivalled both in lustre and in beauty.

Its population has been so greatly diminished by the events of the revolution, and the removal of the court, that from eighty thousand souls, it reckons now not more than eighteen thousand inhabitants. From this circumstance, it is one of the cheapest towns in France, and to those who are fond of sequestered walks and retired scenery, it offers a most enchanting residence. There are good libraries, a quiet and good society, plenty of rational amusements, and no disgusting orgies of vice and sensuality. It is, besides, the chief place of the department of the

Seine and Oise, and the seat of the Prefecture.

The *Palace* is the first object which naturally attracts the curiosity of the traveller. It is built on an elevated scite, and displays on all sides a gorgeous and massy pile. The following is the account given of its original. Louis XIII. purchased the land of John de Soissy, in 1627, and erected upon it an uncouth hunting seat, part of which still exists; but Louis XIV. was the founder of that magnificent piece of architecture, which has always excited the admiration of foreigners. Delighted with the disposition of the chateau, he collected together a number of skilful artists, and converted the village into a city, and the hunting seat into a vast palace, which united every thing that was most exquisite in art and taste, splendour and magnificence. The work commenced in 1673, and the buildings of the park and gardens were completed in 1680, during the ministry of the great Colbert. The artists employed were, Mansart, for the architecture and management of the erections; André le Notre, for the arrange-

ment and decoration of the gardens ; and Charles le Brun, for the departments of painting, design, and the artists dependant on them.

You may arrive at the palace by three different avenues : from Paris, St. Cloud, and Sceaux, which terminate at the *Place d'Armes*. On the sides of the road leading to Paris, are the pavilion of the Grand-Master, now the Mayoralty, the Hotel of the Grand Huntsman, now appropriated to the civil and commercial tribunals, and the great and lesser stables. The stables, which were planned by Mansard, were commenced in 1679, and completed in 1685 ; they are remarkable for the regularity of their structure, and are relieved by some good pieces of sculpture.

After having traversed the *Place d'Armes*, you enter the first court, formerly called the Court of the Ministers, because it was inhabited by them. These apartments are now converted into lecture-rooms for the different classes of the central school. From this court you next enter that of the palace, the right wing of which was rebuilt on a new plan, after the model of Gabriel. The work had been

suspended, on account of some alterations which it has been thought proper to make in the original project. A small temporary theatre has been constructed in this new wing, the interior of which is decorated in the Arabian style, after the drawings of Robert and de la Grennée, distinguished painters. This court is terminated by the Marble Court, so called because it was paved with squares of coloured marble. The surrounding buildings belonged to the ancient chateau built by Louis XIII. On its lateral angles are two arcades, one of which leads to the south, and the other to the north terrace. From the latter side is a vestibule decorated in the Ionic order, with a cieling in compartments, which leads to the chapel, the opera, and the theatre. On the right of the vestibule, in the space between the pillars, is a bas-relief of the celebrated *Puget*, representing Alexander in the presence of Diogenes. This piece of sculpture is considered as a *chef-d'œuvre*. We next proceed along the north terrace, in order to view the extent of the palace and its decorations. It is above 800. feet in

length, and is composed of a ground floor, a first story and an attic, ornamented with Ionic pilasters, and crowned at the summit with vases and trophies; there are also several stone statues representing the four Seasons, the Months, and the Arts. Four figures in bronze, leaning against the front of the building, and cast by Keller, represent Silenus, Antinous, the Pythian Apollo, and Bacchus. The Saloon of Hercules, the admiration of foreigners, and the glory of the French school, is 64 feet in length, and 54 broad, superbly decorated, and enriched with a painted ceiling, representing Olympus and all the heathen deities, and the apotheosis and labours of Hercules. In the middle of the saloon is the small statue of Cupid, which formerly stood in the Temple of Love at Little Trianon.

The second apartment is the Hall of Plenty, in which are several paintings by Chevelet. At the bottom of the hall there is a statue of Amalthea, placed on a pedestal; and on either side, a little statue, the one of Apollo, and the other of Ganymede. The ceiling is painted by Hou-

asse. From this apartment we enter the Hall of Diana, the ceiling of which is painted by Blanchard, and represents the Moon, under the figure of Diana, in a car drawn by two stags, and accompanied by the Hours, and the attributes of the Chase and of Navigation. Three or four other pieces are by Audran and La Fosse, the latter of whom painted on the chimney a beautiful piece representing the Sacrifice of Iphigenia; beneath which is a bas-relief in white marble, of the Flight into Egypt, by the celebrated Sarrasin.

In the fourth apartment, which is called the Hall of Mars, Andran has painted on the ceiling this deity in his car, surrounded by all his martial attributes; and Jouvenet and Howasse have likewise executed four paintings analagous to this subject. There is an ingenious piece of mechanism by Morand, which played a carillon every hour; but since the revolution it has been taught to play another tune, besides having undergone other changes. The statues of Health and Disease, which were at Little Trianon, have been removed to this room.

The next apartment is the Hall of Mercury, with a ceiling painted by Champagne, after the designs of Le Brun, representing this heathen divinity on his car, surrounded by his characteristic attributes. This room possesses many pictures. The Hall of Apollo comes next, with a ceiling that represents the God of Day seated in his car, with all his attributes.

Adjoining to the grand gallery is the Saloon of War, the ceiling of which is by Le Brun, and its subject Bellona with her attributes. Over the chimney-piece is a fine oval bas relief, twelve feet high, by N. and G. Coustou, of Mars on horseback. This piece had not the good fortune to escape the revolutionary phrenzy; for as the Head of Mars represented Louis XV. the sovereign people thought proper to knock it off.

In no part of Europe is there any apartment to be compared with the grand gallery of Versailles, either for taste, arrangement, or magnificence. It would be folly to dispute the superior excellence of the French in the art of decoration;—

their public edifices, without excluding those constructed since the revolution, exhibit the highest proofs of refinement and polish in the ornamental art. Of the truth of this position, there cannot be a better demonstration than this splendid gallery, the architecture and paintings of which were designed by the celebrated Le Brun.

It is two hundred and twenty-two feet in length, thirty in breadth, and thirty-seven in height, and contains seventeen large windows; opposite which are as many arcades with mirrors within, that reflect the gardens and their water-pieces, and all the objects in the gallery. Between the arcades and the windows are forty-eight pilasters of fine marble, the bases and composite capitals of which are of gilded bronze. The centre of the dome represents, by symbolical figures and allegories, in nine large and eighteen smaller paintings, the most remarkable epochs of the reign of Louis XIV. from the year 1661 to 1678; such as the conquests of Holland and Franche-Comté, the passage of the Rhine, etc. There are inscriptions

which mark the subject and the year.— These different pieces are distributed into compartments of a beautiful architecture.

The genii of the arts and sciences are occupied in decorating the place with carpets and garlands. The cornice is ornamented with trophies, to which infants are hanging flowers. Two grand arcades, ornamented with four columns and eight pilasters, embellish the entrance into this superb gallery; the pilasters are separated by pedestals *en saillie*, supporting vases. The gallery is terminated by the Saloon of Peace, which formed a part of the apartments of the late Queen of France, and is of the same shape and dimensions as the Saloon of War. It contains a painting by Le Brun, in which France is represented seated on an azure globe, in a car borne on a cloud, and crowned by Glory. Peace and the Loves join together several turtle doves bearing on their necks medallions, symbols of the alliances which occurred during the reign of Louis XIV. The ornaments in relief are of gilded bronze.

Beyond this saloon are two apartments,

which complete this grand and magnificent suite. They are superbly ornamented with plate-glasses, vases, columns and busts. In the last there are twenty-two paintings by Lesueur, and brought from the Chartreuse at Paris, besides other large pieces of eminent painters belonging to the French school.

The *Opera-house*, the next object, is unquestionably the most magnificent in Europe. Great pains were bestowed on its erection, and the first foundations were removed, as unsuitable to the plan which was afterwards adopted. The building commenced in 1753, under the orders of the Marquis de Menars, from a model of the late Gabriel; and its execution was several times interrupted until the year 1767, when it was continued without intermission for three years; it was then completed for the festivities given on the marriage of the late unfortunate monarch.

The edifice and its dependencies contain about 900 superficial feet, and 120 feet in height. The decoration of the great attiring-room consists in a base, above which stands an order of Ionic pilasters, with an entablature supporting an

arched ceiling, ornamented with different compartments proper for the reception of pictures. The parts between the pilasters form alternately windows and pier-glasses.

At the extremities, the groups represent Youth, Health, Plenty and Peace;—those by the glasses represent Apollo and four Infants, describing the Arts; Venus with the Loves; the Epic, Pastoral, Lyric, and Dramatic Muses. All the ornamental pieces of architecture and sculpture are of different colours, and gilded, and the figures are painted on white marble. This gallery has three doors opposite to the windows, the middle of which opens to the amphitheatre, and the others lead to the first, second, and third boxes, and to other parts of the house, which communicate by galleries extending round the building. The form of the hall is oval, lessened towards the boxes, and square towards the stage, comprising the orchestra and a prolongation of the theatre about twelve feet. From the end of the amphitheatre to the curtain, it is 72 feet long and 60 wide, counting from the first tier; its height from the floor to the

its height from the floor to the ceiling is fifty-one feet. The ceiling, painted by Du Rameau, represents the amours of the gods; the hall is painted in marble, and all the cornices, bases, capitals, garlands, and ornaments, are richly gilded. Over the cornice of the circular gallery are a number of oval boxes, separated from each other by vaulted sections. In this part is a large group of paintings, by Du Rameau, representing Apollo, having on his right hand Venus and Cupid, preparing the crowns he intends for such mortals as have rendered themselves illustrious by the arts; on his left, Pegasus is vaulting in the clouds, below which are several groups. Comedy, Tragedy, and Music, form one; Pastoral Poetry, Lyric Poetry, and the Dance, form another. On one side, authors and artists are seen devoting themselves to study, and labouring after immortality; beyond those are Painting, Architecture, and Mechanics. These various figures are accompanied by their characteristic attributes. The Pleasures and Smiles crown the ceiling, and Ignorance and Envy in amazement, terminate it.

It would be foreign to our plan to detail every particular part of this elegant hall ; suffice it to observe, that it combines taste with splendour, and that the orchestra is large enough to contain eighty musicians. The Chapel of the Palace was finished in the year 1710, and is a superb monument of the magnificence of Louis XIV. The grand altar-piece is composed entirely of rare marble, and decorated with a glory, with angels worshipping on each side ; the whole in bronze, gilded in water-gold. Opposite was the king's seat, and there are several well painted scriptural pieces by the most eminent French artists. This chapel has been preserved with great care from the havock of the revolution, and therefore remains in the same state as when it was resorted to by the Royal Family of France.

The *Library* is detached from the Palace, and consists of a great number of books in different languages. One compartment was peculiarly appropriated to the use of Louis XVI. and his Queen, and their hand-writing is often to be met with in turning over the books. There is a very splendid volume in vellum, contain-

ing an account of the grand tournament given by Louis XIV. at the conclusion of a general peace, when all the princes of the blood and the nobility appeared in the costume and characters of different nations. The whole of the ceremony is represented by a great number of drawings richly illuminated. Larcher's Translation of Herodotus is printed on the richest paper ever beheld; it was a favourite work of Louis XVI.

From the Library you proceed to inspect the *Park* and *Gardens*. The palace is surrounded towards the west by three inclosures, the last of which, called the Great Park, is about thirty miles in circumference, and comprises the villages of Buc, Saint-Cyr, Bois d'Arcy, Bailly and others. On the north of this great park are the nurseries; and on the south, the furthestmost ponds and part of the furrows and aqueducts which conduct into the reservoirs of the deer-park, and of Montboreau, the rain-water collected in the neighbouring plains of Saint-Hubert. There are very few deer here, but there were formerly immense quantities of game, which have been completely destroyed.

The circuit of the little park comprises several farms; and this property and Trianon are enclosed at the two extremities of the two arms of the canal, and the center is cut by a great number of handsome avenues, with four rows of trees.

The most noble entrance into the park is by the great stairs of the green-house; but the shortest course is from the grand terrace by the lateral arcades of the palace. When the water-works played, the coup-d'œil was exquisite. By placing yourself on the middle of the parterre, by the water-piece, you see in front, beneath the two combats of beasts, the basons of Latona, of Apollo, and the canal; to the right, the parterre of the North, called the parterre of flowers, the fountain of the pyramid, the cascade, a sheet of water terminated by the bason of the dragon, and by the great piece of Neptune; to the left, the parterre and the green-house.

Various parts of the gardens are ornamented with groves, groups, antique statues, baths, basons, and fountains, in marble, bronze, or gilded metal. The principal groves are the rock or bath of Apollo, the colonnade, the domes, and the three

fountains. The bath of Apollo is the masterpiece of Girardon; this divinity is represented with Thetis, surrounded by nymphs offering their services; the two groups of horses held by the Tritons are admirably executed, and always arrest the attention of the traveller. The figures of Apollo and the nymphs are all on an elevated situation, at the entrance of the grotto of Thetis, upon the top of a rock, which has been wrought in a most romantic form; on either side the horses are seen in the attitude of drinking. A large quantity of water falls into a great reservoir, with wild and picturesque beauty, and the whole piece is enclosed within a plantation of variegated and exotic trees. Nothing can exceed the extreme beauty of this spot, and the exquisite sculpture of the horses. The grove of the colonnade is remarkable for its circular peristyle of thirty-two columns, after the Ionic order, of marble of Languedoc, and for the group representing the Rape of Proserpine. The domes contain two cabinets, supported by eight marble columns, and enriched with bas-reliefs of bronze and metal. The statues of Amphitrite, Acis and Galathea, are

the most distinguished in this collection. All the other groves are ornamented with bas-reliefs and pieces of sculpture. The basons of water, fountains, cascades, and spouts, which abound in them, give additional charms to the scenery.

Among the various groups which are scattered about the gardens, there are two by Puget, in which the skill of the artist has been pre-eminently distinguished;—these are, Milo of Crotona, and Perseus delivering Andromeda. The great piece of Neptune is a vast and magnificent bason of water, ornamented with five groups;—and twenty-two great vases of bronzed metal. The principal groups represent Neptune and Amphitrite, Proteus, and the Ocean.

The *Green-house* was built in 1655, after a plan of Mansard; it is situated on the left to the terrace of the palace, under the parterre of flowers. Several years ago this fine piece of architecture was falling to ruins, the water penetrated through the roof, and the steps of the staircase fell down. But a person of the name of Lorient, since dead, restored them.—The parterre, decorated with a large piece

of water and two marble vases, is surrounded with a considerable number of orange-trees, several of which are as old as the time of Francis I. The *hot-house* is constructed with great simplicity, and consists of a gallery, lighted by twelve arched and two oblique windows, which communicate with that at the top. In the middle of the gallery, which is 480 feet long and 38 wide, there is a statue in white marble, (ten feet nine inches in height) executed by Desjardin, representing Mars, in the Roman costume: why this divinity has been placed in the abode of Flora, it is difficult to discover. It is a great inconsistency; Vulcan had been better to preside over a hot-house than the God of War.

Opposite to the green-house, and beyond the little park, is a large bason, 2,100 feet in length and 730 in breadth, called the *Pièce des Suisses*, at the extremity of which is an equestrian statue representing Quintus Curtius devoting himself for his country.

On one side of the *Pièce des Suisses* there are about fifty acres of land, which formerly served as the king's kitchen-gar-

den, a part of which is now appropriated for proving arms, and the other part is converted into a botanical garden for the use of the central school.

The canal is about 4,800 feet in length, and 32 wide; the two branches, each of which 1,560 feet long, join on one side Great Trianon, and on the other the menagerie; but the whole is in a most neglected state, and almost entirely destitute of water. Orders have been given for repairing and filling with water all that part of it which is opposite to the palace, and which leads to Villepreux.

. Voiture, end of the Quai des Tuileries.

*Vincennes.**

Vincennes is situated at the entrance of an extensive forest, and is about a league from Paris. The famous Gothic Donjon de Vincennes is situated close by the public road, in the middle of the wood of that name; and was, in ancient times, a royal castle, where state prisoners were incarcerated. From the platform of the inner court, there is a very extensive and beautiful prospect toward the south; but the

Gothic tower, which faces the east, commands the finest views.

There is nothing attractive in this fortress, except its antiquity, and the circumstance of its having been tenanted by some of the most celebrated characters of old France. The drawbridges, battlements, covered galleries and fosses, are interesting, as far as they display the ancient mode of defence. In one of the ditches of this castle the Duke d'Enghien was murdered.

At the extremity of the Bois de Vincennes, in a hollow, stands an elegant chateau. The road leading to it from Paris, as far as the Donjon, is in good order, but afterwards it becomes narrow and rough. All the country in this part is in a fine state of cultivation; the fruits are exquisite, and the wine made from the vineyards is in high estimation at Paris. The house is of a moderate size, the gardens are large and well disposed, and at the bottom are a variety of compartments lined on the side facing the sun, with walls to collect additional heat for fruit and esculent plants. The barns and other out-houses make a respectable appearance.

The Fête, which is on the 15th of August, is always attended by great crowds, owing to its nearness to Paris. It lasts several days, and there are all the paraphernalia of a fair, such as mountebanks booths for toys, etc. etc. Also shooting with bows and arrows for prizes. Refreshments of all sorts are in plenty.

Voiture—a cabriolet or hackney-coach

Besides the conveyances that are long established in a regular manner on the road to Versailles, Saint Cloud, St. Germain, etc. there are some well-constructed carriages, something in the English style, that go from the Rue Castiglione, between the Rue de Rivoli and the Place Vendôme.

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