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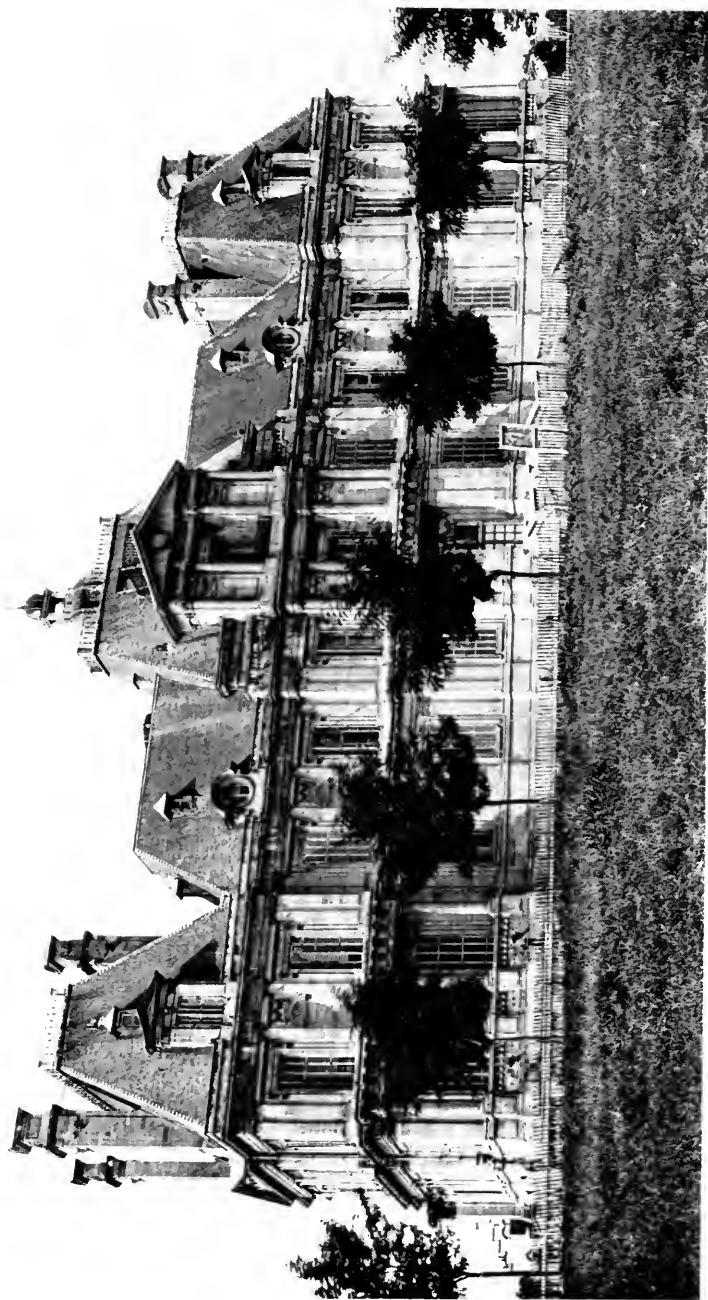


THE  
ARCHITECTURE OF THE RENAISSANCE  
IN FRANCE









260. THE GARDEN FRONT, CHATEAU OF MAISONS.

# THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE

A HISTORY OF THE EVOLUTION OF  
THE ARTS OF BUILDING, DECORATION  
AND GARDEN DESIGN UNDER CLASSICAL  
INFLUENCE FROM 1495 TO 1830

BY

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CHATEAUX AND GARDENS IN THE XVI. CENTURY"

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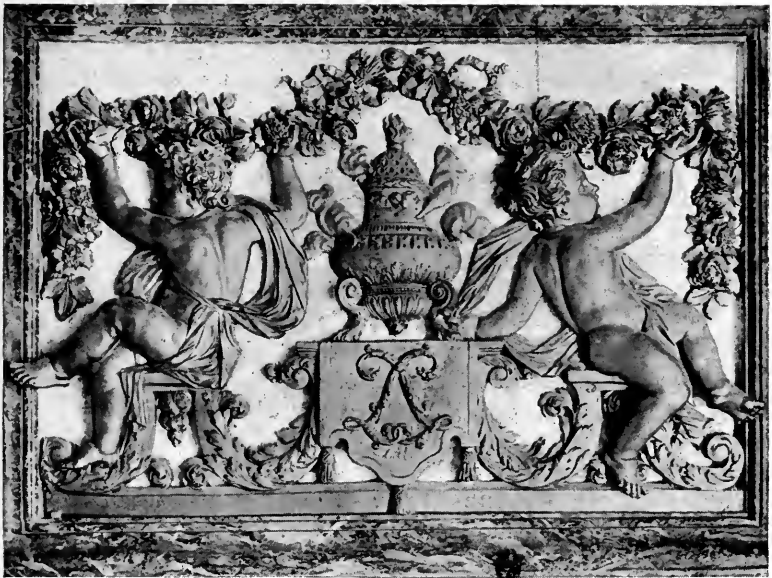
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## CHAPTER V

### STYLE OF LOUIS XIV. (1640-1710)

#### KING.

LOUIS XIV. (1643-1715). Initial—L.  
Emblem—Sun. Motto—"Nec pluri-  
bus impar."

#### QUEEN.

MARIA THERESA OF SPAIN. Mono-  
gram—MT.

#### CONTEMPORARY ENGLISH SOVEREIGNS.

CHARLES I. (1625-49); *Commonwealth* (1649-60); CHARLES II. (1660-85); JAMES II. (1685-7); WILLIAM III. (1687-1702); ANNE (1702-14).

#### HISTORICAL SKETCH.

THE "GRAND SIECLE."—The reign of Louis XIV., who, at the age of five, succeeded his father in 1643, was to be the longest in history and to bring the French monarchy to its culminating point. The personality of the sovereign and the ideals for which he stood give this period of seventy-two years a unity which is reflected in contemporary art. When the style of Louis XIV. is stigmatised as bombastic and artificial, fit setting for the periwigged Court of a cruel and pompous libertine, the description contains a little truth and much exaggeration. The "Style Louis Quatorze," in its glories and in its

defects, is the true picture of an age which, with all its faults, is a great one. The phrases, "le grand siècle," "le grand monarque," convey real facts, and the artistic expression they found is no more and no less than a truthful one. During the best years of Louis XIV.'s reign, while Spain was in decadence, and Italy, Germany, and England distracted by internal divisions, France had attained a state of unity, and her government an efficiency, which made her the arbiter of Europe. The French were the most populous, wealthy, and powerful nation in Europe. Their armies and diplomacy were almost uniformly successful, their frontiers constantly extending. Their industry and commerce displayed immense activity. French society by its brilliance and urbanity gave the tone of good manners to Europe, and led its fashions. It was the Augustan age of French literature, illustrated by such names as Pascal and La Rochefoucauld, Boileau and Bossuet, Molière and Racine, Madame de Sévigné and La Fontaine.

FIRST PERIOD OF THE REIGN.—The age of Louis XIV. both in politics and art falls into three sub-periods. The first is preparatory. The work of Sully and Richelieu was at first endangered by the troubles of the Fronde, but Mazarin gathered up the threads again, and at his death (1661) the work of consolidation was almost complete. The life and administration of France had been moulded into a coherent organism with the whole national forces at its command. The monarchy was the keystone of the structure, the driving power of the machine. Louis' words, "L'Etat c'est moi," were literally true.

SECOND PERIOD OF THE REIGN.—The second or culminating period then began. The young King, hitherto immersed in pleasures and gallantry, became his own prime minister. The splendour-loving but frivolous Fouquet had hoped to rise from the ministry of finance to Mazarin's position of omnipotence. But an ostentatious entertainment given to the whole Court at his château of Vaux-le-Vicomte imprudently advertised a fortune acquired at the public expense, and sealed his doom. He was replaced by the less showy Colbert, conscientiously devoted to the interests of his master and country, who in a few years of careful management placed the finances on a sound footing. While Louvois created the armies which made France the premier military power, Colbert put the finishing touches to the work of making the State supreme over all, and a participator in everything that took place in the kingdom. These first twenty-five years of Louis XIV.'s personal reign were a period of almost unclouded success. The ideals which it represents in the world's history had been established in every domain, in politics, in administration, in society, in literature, in art. The achievements in each were great and splendid. But the climax had been reached, and in the years between 1680 and 1690 there were indications that the tide



was beginning to turn. Great and imposing and, in many respects, beneficent as was the structure so laboriously erected, its uniformity was too artificial, its system too inelastic, its foundations too narrow for permanence, and from this moment the fortunes of the reign fell into relative decline.

THIRD PERIOD OF THE REIGN.—Colbert, who died in 1683, had lived to see his policy compromised by the growing prestige and reckless extravagance of Louvois, "the brutal minister whom all men hated." The enforcement of unqualified obedience and uniformity entailed the Revocation of the Edict of Nantes (1685), and the inhuman persecution of the Huguenots lost France untold numbers of industrious citizens, whose skill and enterprise went to the enrichment of her rivals. Louis' aggressive foreign policy drove Europe into a hostile coalition, and involved France in disastrous wars and humiliating treaties. The drain on her resources was enormous, but though the chased silver furniture of Versailles was sent to the melting pot, no serious attempt was made, amid industrial stagnation and famine, to restrict expenditure on Court fêtes and journeys, and Louis could never rest from building or altering what he had built.

His failure to understand the needs of his people, and to lighten or equalise their burdens, brought his government into detestation, while the scandals of his life had given a pernicious example, which the bigotry of his later years could not efface. The beautiful and arrogant Madame de Montespan, in whose honour the most brilliant festivities had been organised, fell into disfavour, and the King's disillusioned old age was saddened by repeated bereavements. After the Queen's death he married Madame de Maintenon, the governess of his illegitimate children, under whose influence the Court became more decent, but lost its gaiety, and the multiplication of religious observances and the stiffness of official entertainments became a burden to the younger generation of courtiers. One by one the great authors passed away, and the age of the masterpieces of classical perfection was at an end. After 1685 few works of permanent value appeared. And in the exceptions, such as those of Fénelon and La Bruyère, the expression of accepted ideas in polished form has ceased to be the dominant motive. They are no longer under the glamour of the "grand siècle"; they begin to see its seamy side; they criticise and condemn.

THREE ARCHITECTURAL PERIODS.—In architecture and decoration the threefold division also holds good. The preparatory period is marked by the growth of the classical spirit and the increase of refinement and concentration, the decline of the Flemish barocco influence and the formation out of conflicting tendencies of a new style, assisted by the policy of the crown in regard to the arts.

Again, as a time in which the aristocracy were making their last bid for power, it is notable for the lavishness of private art patronage, and for the splendour of its domestic architecture.

The culminating period is that in which the matured style of Louis XIV. receives its most brilliant expression. The finishing touch is put on the classical influence by the acceptance of the unitary conception of design. The whole energies of the period seem absorbed in the creation and decoration of palaces and public monuments. Versailles is the centre of interest.

The third period, that of political decline, is attended by a decline, not in the quality of architecture, but in the unity of its aim. There is a reaction against a uniformity artificially imposed. Free, unclassical, naturalistic tendencies, temporarily repressed or brought into line with the official style, once more raise their heads. The activity of royal works hardly diminishes but loses some of its popularity. Paris begins to regain the first place, and is the scene of a new outburst of private architecture.

STATE INTERVENTION IN ART MATTERS.—Before describing the so-called style of Louis XIV. which grew up in the first, flourished in the second; and began to wane in the third of these periods, and the works of the artists who practised it, it is important to explain the action of the State in directing and consolidating artistic movements. In this Colbert developed and systematised a policy initiated by his predecessors. The intervention of the State in the world of art had a double object: first to obtain the same control there as in other departments of activity, and secondly, to foster brilliant results which should redound to the credit of the State. The first is obviously consonant with the whole trend of the age, and in regard to the second it may readily be conceived that, in the eyes of Louis XIV. and Colbert, to give splendid outward expression to the power and prosperity of France was to increase her prestige and *ipso facto* the efficiency of the government. What the French call *représentation* thus became an integral part of their policy. This belief, reinforced by the current doctrine of political economy, that a country's wealth was measured by the amount of precious metal retained and circulated in it, was largely responsible for the fabulous sums spent by the Court on entertainments, works of art, and buildings. The whole statecraft of a reign as well as the spirit of a brilliant society is expressed in the Colonnade of the Louvre, the Dome of the Invalides, the Gate of St Denis, the Palace and Gardens of Versailles.

It was, therefore, characteristic of Colbert not only to build roads, canals, harbours, and fortresses, and to regulate commerce and navigation, but to foster artistic production by reviving or founding royal manufactures, housing and protecting native artists or sending them to study

abroad, by importing artists and models for imitation, by painstaking industry in the conduct of the royal building operations and of the decoration and furnishing of palaces and public edifices. The Savonnerie was amalgamated with the private enterprise of the Gobelin family, and developed, under the name of "Manufacture des meubles de la Couronne," into an institution for the making of every kind of artistic object for the royal palaces—tapestry, carpets, furniture, coaches, plate, china, glass—with a school of design attached. Artists continued to receive free quarters in the Louvre with exemption from the oppressive regulations of the "Maîtrise des Peintres Imagiers," which comprised every grade from sign-painters upwards, and whose members alone enjoyed the right of plying their craft or selling their works.

THE ACADEMIES.—As the French Academy had grown out of a private literary coterie by receiving an official status from Richelieu, so an association of artists (founded 1648) including sculptors, painters, and engravers, in revolt against the "maîtrise," was recognised by Mazarin as a Royal Academy of Painters and Sculptors (1655) and Colbert became its Chancellor (1661). Thus a blow was struck at an independent corporation, art became a disciplined force and State control was secured over art education. Later on the Academy of Inscriptions, whose duty was to compose inscriptions for royal and public monuments, and the Academy of Architecture developed out of an informal committee summoned by Colbert to aid him when he became Commissioner of Works (1664).



262. VERSAILLES: DOOR IN SALON DE L'ABONDANCE (1683).

So long as the King's First Architect, Louis le Vau, lived, he had charge of virtually all the royal buildings and the functions of the committee were nominal, but on his death in 1670 no architect of equal eminence was at hand, and the need was felt for a more authoritative body. An Academy was created in the following year consisting of Le Vau's brother François, his son-in-law François d'Orbay, Libéral Bruand, Daniel Gittard, Antoine le Pautre, and Pierre Mignard, nephew of the painter, with François Blondel as professor, and Félibien, the historian, as secretary. In the next few years Claude Perrault, Jules Hardouin Mansart, and André Le Nôtre became members. Owing, probably, to the growing influence first of Le Brun and later of J. H. Mansart, the Academy as a body was seldom consulted on matters of real importance and its discussions seldom had more than an "academic" interest. Apart, however, from its educational influence it did some useful work, as, for instance, in the report it drew up at Colbert's orders on the nature of the building stones of Paris and the surrounding district.

Richelieu's minister of public works, Sublet des Noyers, Baron de Dangu, had sent Roland Fréart, Sieur de Chambray, to Rome on a mission to collect drawings and casts and to engage artists. Among the results of this mission were the return of Poussin, and Fréart's own work on the Orders. Such isolated attempts were systematised by Colbert in founding the French Academy in Rome (1666) to facilitate the studies of young Frenchmen and form a centre for the collection of models of Italian and ancient art to be sent to France. It seems to have been intended from the start, when Errard was appointed first director, that architects should be among the prize students, but in fact they had to wait over fifty years for this privilege. The official recognition of the French Academy and the King's patronage of Molière and Racine added nothing to their literary merits, but it gave consistency and authority to the ideals they stood for and opportunities for their expression. In architecture and art generally the foundation of the Academy and other institutions created no style, but it contributed to the moulding of one by the ostracism of certain tendencies, the encouragement of others, and the pressure brought to bear on the fusion between conflicting ones; while the royal works and the State intervention involved by them afforded opportunities for artistic work on a greater scale than would otherwise have occurred, and prevented divorce between industrial production and artistic design.

ORIGINS AND CHARACTER OF THE STYLE OF  
LOUIS XIV.

FORMATIVE INFLUENCES—ELEMENTS OF THE STYLE.—No government, however powerful, and no monarch, however good his taste—and within certain limits that of Louis XIV. was excellent—can create an art or a literature to order. Success was achieved in virtue of a coincidence in aim with the artistic tendencies of the century and a skilful choice of agents. In art, as in literature, the age of Louis XIV. was characterised less by new ideas than by a reasoned co-ordination of commonly accepted ones, and concentration of effort on perfecting the form of their expression.

The elements out of which the style of Louis XIV. was built up were various. These were first, as an underlying substratum, the rationalistic idea which had been a strong influence in the architecture of Henry IV. In more monumental architecture there was a drift towards pure classicism; but classicism had hitherto been understood in France purely as a code of forms combined with balance and symmetry, without real grasp of the root idea of classical art that a design should be a unit. Group effects in classical detail and symmetrical complexity were aimed at rather than a single clearly expressed idea. A symptom of this analytic bent is the preference for small superposed orders. No important instance of the giant order occurs in France for half a century after Henry IV.'s additions to the Louvre and Tuileries, or of a logical use of it by a Frenchman at any time before 1665. In the preparatory period, however, some architects, and among them Mansart, were feeling their way to the goal of unity, and, *pari passu*, to purer classical detail.

Meanwhile in decoration France turned alternately to Flanders and Italy for inspiration, but the Flemish influence, with its naturalism or its licence, declined, and the Italian increased. The influence of Italy was composite. On the one hand the ancient monuments and the Palladian school helped the puristic current. But on the other in contemporary Italy the Roman barocco school was predominant. The French under Louis XIV. did not follow this school in its contempt for classical traditions, but borrowed first some of its fire and bigness of conception, secondly a few decorative motives, and lastly that sense of unity with which, like all Italian schools, it was animated.

Both the strict and the free classic influences thus had in them something congenial to the absolutist, centralising trend of the age and something in opposition to it. On the one side was respect for law and to some extent severity, combined with diversity; on the other was lawlessness, but splendour, majesty, and unity. The third or rationalistic

influence acted usually as a moderating force, but allied itself now with the one school in encouraging simplicity, now with the other in giving rise to bizarre forms.

ARCHITECTURAL LITERATURE: MAUCLERC, FREART, BOSSE.—The relative predominance of pure classicism was greatly due to the literary and educational influences throughout the century. It opened with J. Mauclerc's "Premier Livre d'Architecture" (La Rochelle, 1600), followed by the re-issue of works by du Cerceau and Bullant. Later on came one of the most thorough treatises on the orders yet published in Fréart's "Parallèle de l'Architecture Antique et de la Moderne" (Paris, 1650), with drawings by Charles Errard. Fréart, like all his contemporaries, found his ideal in ancient architecture, but he uses it with great discrimination. Alive to the deficiencies of Vitruvius he bases his conclusions on the very best examples extant, and rejects all the inferior ones. Among the architectural works by the engraver and teacher of drawing, Abraham Bosse (1602-76), are several on the Orders, based chiefly on Palladio, and while his earlier designs show the coarse extravagances familiar in Barbet and Francini, the later are so puristic that they might be mistaken for Louis XVI. work.

F. BLONDEL.—The Academy of Architecture contributed not a little to perpetuate classical traditions by the instruction in its school based on the study of the antique and of the works of Vitruvius, Alberti, Serlio, Palladio, Vignola, Scamozzi, and de l'Orme. Its chief spokesman was François Blondel, an architect and civil and military engineer, who had travelled extensively and was an accomplished classical scholar. The view expressed in his "Cours d'Architecture" (Paris, 1675 and 1698) was more rigid than Fréart's. In his eyes Vitruvius and the Italians gave an exhaustive presentment of Greek, as well as Roman, architecture. They had deduced the laws of beauty from the measurements of ancient buildings. This beauty depended on a harmony consisting in the right numerical ratio between the whole and its part and of the parts to each other, as measured by a unit or modulus. The slightest deviation introduced a discord like a false note in music. His aim was to purify architecture from barocco perversions due to ignorance, or ignoring, of these laws.

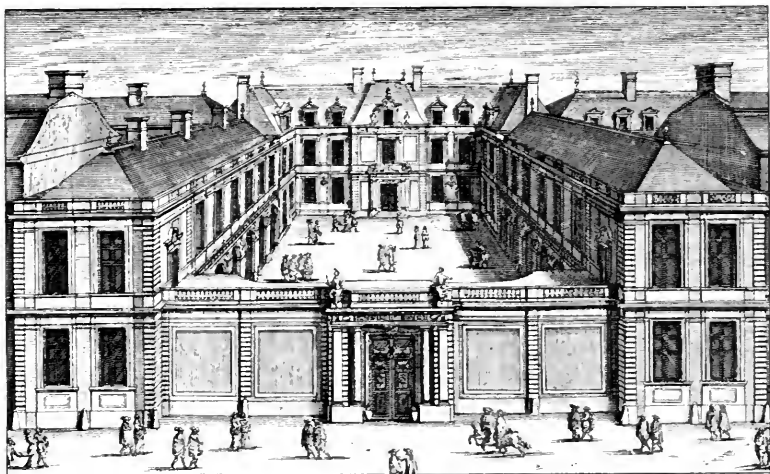
PERRAULT.—But compromise was in the air and soon found expression in Academic circles. Claude Perrault, though equally desirous of keeping alive the spirit, as well as the forms, of classical architecture, differed from Blondel in teaching in his "Ordonnance des Cinq Espèces de Colonnes" (Paris, 1683) that though general principles of proportion can be derived from antiquity, the ancients had no absolute authority, that no rules of universal application can be deduced from monuments which differ amongst themselves, as well as from Vitruvius, and that in the last resort the architect must be guided by

his own taste. The essential differences between these two schools of thought continued to divide French architects so long as the Vitruvian system remained in vogue, and though the majority seem to have sided with Blondel, in practice they usually availed themselves of the loophole for escape with which Perrault provided them.

D'AVILER, &c.—This is illustrated by Charles Augustin d'Aviler's "Cours d'Architecture," which preach the importance of Vitruvius and Vignola, and combat the aberrations of Michael Angelo, but only apply the laws of proportion to the main architectural members of a building, and allow considerable freedom in the design of features. Subsequent editions contain most of the variations in decorative fashions of the next fifty years. D'Aviler's work was the fruit of a journey which he made in 1674 with Antoine Desgodetz (1653-1728), and another to Rome. The path of study was not always a primrose one in those days. The ship in which they sailed was captured by Tunisian pirates, and they only obtained their liberty two years later, and, it is said, after designing a mosque for the Bey. Desgodetz' "Edifices Antiques Romains," published at Colbert's orders (Paris, 1682), was long considered the best authority on the subject. Jean Marot also engraved a number of sheets of the buildings at Baalbek, though how he obtained the materials for them is not clear.

RESULTS OF CLASSICAL INFLUENCES.—The three points in which the growth of classical influences are most marked during the first Louis XIV. period are the more correct use of classical elements, the attempts to increase unity of composition, and the refinement of decoration. These points can be illustrated from the works of François Mansart. The purely designed flat-topped columnar gateway of his Hôtel de la Vrillière (later de Toulouse, now part of the Bank of France) (Fig. 263) has only to be set side by side with the same overloaded feature in Métezeau's Hôtel de Longueville (Fig. 216) for the change to be appreciated, while the charm with which the orders are used at Maisons (Fig. 260) cannot be paralleled by anything earlier in the century. Mansart's strivings after greater unity are seen in the quieter sky-line of his continuous roofs, as at Blois (Fig. 235), and in the diminution of vertical, and emphasis on horizontal members, such as the main cornice, which at the Hôtel de la Vrillière is reinforced by a balustrade. Other architects added continuous attics and wide-spreading pediments, reduced the projection of pavilions and revived the giant order.

Mansart's taste in ornament also advanced. The leather motives, the grotesque figures, the bossy treatment of moulding and ornament, proper to Louis XIII. work, still characterise the finely designed but clumsily carved stonework of his church of Ste Marie, while the extraordinarily effective decoration of his staircase at Blois (Fig. 236) still bears traces of the same feeling ; but except for the boldness of its scale



263. HOTEL DE LA VRILLIERE, BY F. MANSART, ON THE SITE OF THE BANK OF FRANCE (1635-38).

*From a Print by J. Marot.*

and an occasional weightiness of touch, the decoration at Maisons might belong to the time of Henry II. Again, if a series of successive buildings be compared, such as the churches of the Oratoire, Sorbonne, and Val-de-Grâce, in all of which Mansart's contemporary Le Mercier had a hand, it will be seen that the decorative carving shows progressive advance in refinement.

**COLBERT'S AIMS AND AGENTS.**—For the success which attended his efforts to combine these various influences at work into a single force, Colbert, not himself a man of artistic culture, was in no small degree indebted to his predecessors, Chancellor Séguier, President Lambert de Thorigny, Cardinal Mazarin, and above all his own fallen rival Nicolas Fouquet. Their discriminating patronage had collected a group of artists, whom the death or disgrace of their patrons left at liberty to enter the royal service. Among Fouquet's protégés were three men at whose hands the decorative setting of the age received the character of impressive splendour which befitted it—the decorator Charles Le Brun, the architect Louis Le Vau, and the garden designer André Le Nôtre.

**LE NOTRE.**—Le Nôtre (1613-1700) was the son of the superintendent of the Tuileries gardens under Louis XIII. and was trained in the painter Vouet's studio. He developed existing tendencies in garden design and gave it the magnificence and co-ordination which the age demanded. His success at Vaux-le-Vicomte recommended him to the notice of Louis XIV., and he became the creator of almost all the royal gardens and many private ones.



LE VAU.—Louis Le Vau (1612-70) was a man of considerable and versatile talent, which readily adapted itself to new conditions. Reared under the influence of Mansart, he later fell under that of Le Brun and acquired a more grandiose manner. He carried out a large number of hôtels and châteaux for private clients, among whom were Fouquet and Colbert. On Le Mercier's death (1654) he succeeded him as architect to the Louvre and Tuileries, where till his death he carried out important works. In the last ten years of his life he twice remodelled Versailles. In addition he designed the Collège des Quatre Nations and two important churches in Paris. As Architect to the King he first received 3,000 l. and later as First Architect 6,000 l.; he also held the post of "Intendant et Ordonnateur Général des bastiments de sa Majesté."

LE BRUN.—Charles Le Brun (1619-90) early attracted the attention of Chancellor Séguier and Cardinal Richelieu. He was enabled by their patronage to travel with Poussin to Rome, where he spent four years (1642-6), at a time when Pietro da Cortona was the leading influence in decoration, and he there acquired that declamatory manner which was more suited to the age of Louis XIV. than the restrained classicism of Poussin and Le Sueur. On his return, Le Brun received many commissions. One of his earliest works was in the Hôtel Nouveau in the Place Royale (now in the Musée Carnavalet). He decorated some of the apartments in the Hôtel Lambert de Thorigny (1649) and had complete charge of all the decorative works, including the statuary in the gardens, at Vaux-le-Vicomte. He obtained the favour of Mazarin, and Colbert soon recognised in him one who, by combining a remarkable talent for organisation and inexhaustible activity with high and varied artistic gifts, was admirably fitted to give shape to his own ideas. He held an influential position in the Academy of Painting and Sculpture, and in that of Architecture; he was given a post at the Board of Works, appointed Director of the Gobelins, and entrusted with the decoration of all the royal palaces. In 1664 when he had reached the height of his fortunes he was ennobled. For the rest of his life, but more especially up to the time when Colbert's death (1683) exposed him to the hostility of Louvois and his protégé, the elder Mignard, he controlled, through one or other of the many posts he held, everything that was done for the royal service. He thus exercised a dictatorship over the arts surpassing even that of Primaticcio under Catharine de' Medici in completeness, and was enabled to leave his imprint on all that was produced in France during his lifetime. Wherever possible he made the designs himself, though this was less the case in architecture proper, and always superintended their execution by men of his own selection, for he gathered round him from different countries a concourse of accom-

plished artists of all kinds. The one fatal bar to employment under him was, as in the case of the great sculptor Puget, a too independent spirit.

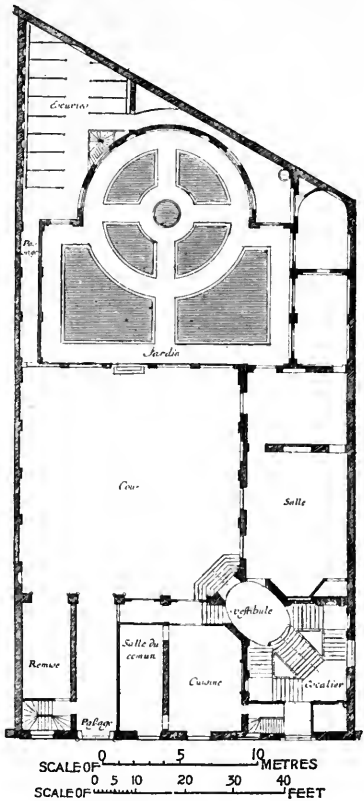
PALLADIAN BAROCCO COMPROMISE.—The general character of the style of Louis XIV. as we find it in the works of these men may be summed up as Palladian Classic widened by barocco influence. Le Brun himself, more of a decorator than an architect, was obliged to employ architects generally trained in the strict classic school, so that in general terms his works show a free decoration within a severe architecture; yet even in decoration Le Brun, with his serious cast of mind influenced by the sober Poussin, was so far in agreement with the purer national traditions that he always used a well-defined geometrical pattern or architectural framework as a foil for the riot of swirling lines and the movement of painting and alto-relievo. In architecture the compromise was sometimes even more complete, for while the treatment of the orders under Louis XIV. has a certain fulness, roundness, and warmth, which distinguishes it from the clear-cut refinement of Henry II., the clumsiness of Henry IV., and the chilly correction of the Empire, yet there is a general conformity to Palladian rules. Even when, as in the case of Perrault, architects showed a disposition to emancipate themselves, the revolt turned on rather abstract points. If they adopted something of the rhetorical manner of Bernini, they expressed it in correct terms, while the extravagances of Guarini, who was in Paris in 1662 designing the church of the Theatine Fathers, had no following, and his canted piers, amorphous windows, spiral turrets, and curved walls, met with universal reprobation.

### EARLIER DOMESTIC ARCHITECTURE.

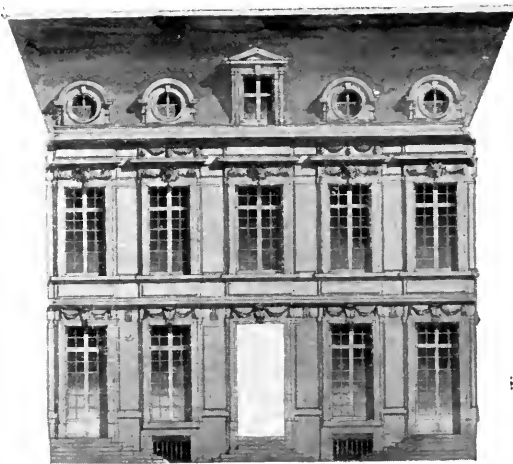
CAUSES OF ITS BRILLIANCE.—The first achievement of the period 1630-65 is a great development in private domestic architecture. Perhaps at no other time were mansions of greater splendour or in greater numbers built in and around Paris than during these years. At the beginning of this period the aristocracy, both feudal and legal, enriched by a long spell of peace and progress, were striving to assume the foremost place in the State. It was one of the most brilliant periods of Parisian society, when as yet the Court was not divorced from the capital, and the nobility, whether siding with or against it, could lay claim with some justification to be the leaders in arms, manners, and thought. On the victory of the monarchy they were deprived of active participation in civil affairs, and either subjected to the discipline of the camp, or reserved for purely decorative functions, as satellites encouraged to contribute by lavish expenditure to the royal lustre, and

revolving in circumscribed orbits round the *roi soleil*. This gilded captivity soon became second nature, so that no greater punishment could be inflicted than banishment from the Court. Consequently, nearly all the great houses of the period are in or near Paris, which was also the home of the wealthiest families of the *bourgeoisie* and magistracy. Though a minor aristocracy, both of the sword and robe, centred in provincial capitals and had their *hôtels* in them side by side with those of the rich burghers, as a rule the only provincial buildings which can compare with those of the Court belonged to the State or the municipalities.

PLANS AND ELEVATIONS.—The growth of refinement in society and of a desire for comfort had brought about important changes in planning about the third decade of the century. Of the further developments which followed, one was greater specialisation in the uses of rooms. Thus the term *salle à manger* begins to appear on the plans of this period. A new apartment of Italian origin, the saloon, also began to be introduced (Fig. 275). This *salon*, as the scene of the public life of a great house, was the equivalent, not of the modern withdrawing room, but rather of the mediæval hall. Occupying the position recently held by the grand staircase in the main axis, and forming the starting point of two suites, it served partly as entrance hall, partly for concerts and balls. It usually ran up through two storeys, and was often elliptical in plan, and covered by a dome. Another step was also made towards compactness and comfort. It had hitherto been the practice to plan each wing one room deep with light on both sides. It now became usual to plan them two rooms deep, with light consequently on one side only (Fig. 269). The completeness of the equipment of mansions at this period is shown by the provision in some contemporary plans of a room for sick servants.

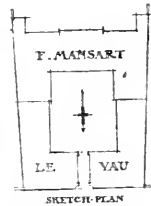


264. HOTEL ROLAND, BY J. MAROT (NOW DESTROYED). PLAN. FROM J. MAROT.



PRINCIPAL FACADE TO COURTYARD

NORTH SIDE OF COURTYARD



SKETCH PLAN



HOTEL D'AVMONT.  
7, RUE DE JOVY, PARIS.

EAST SIDE OF COURTYARD

10 0 10 20 30 40 FEET

5 0 5 10 METRES

265. HOTEL D'AUMONT: ELEVATIONS. BY F. MANSART AND L. LE VAU.

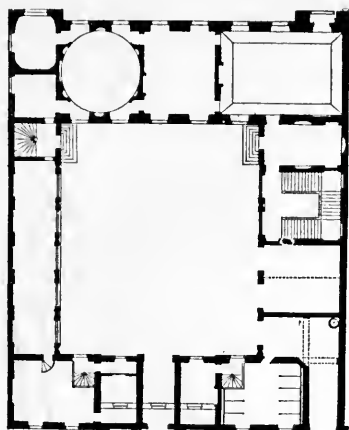
*Measured and drawn by V. O. REES.*

In some of Le Vau's houses a decorative, if comfortless, feature is made of the state staircase, which is an open loggia occupying a central pavilion between two suites of apartments (Fig. 268). This was not a new idea, but an old type, exemplified at Châteaudun, rendered in seventeenth century forms. In the Hôtel Roland by J. Marot there was a novel and more convenient arrangement (Fig. 264). The staircase was at the junction of two wings and approached through an elliptical vestibule from the main entrance situated in the angle of the court. Large dormers begin to give place to continuous attics or small dormers behind balustrades (Fig. 263). Windows reach their maximum size, and even wooden mullions are dispensed

with. The elevations show a tendency to decorative pomp with increased scale and much sculpture; at the same time, in spite of simplified and more refined detail and less dependence on rustication, they retain much of the massiveness of the age of Louis XIII. Courts of hôtels were often decorated with colour as well as sculpture, and perspective views, painted on blank walls, increased their apparent size.

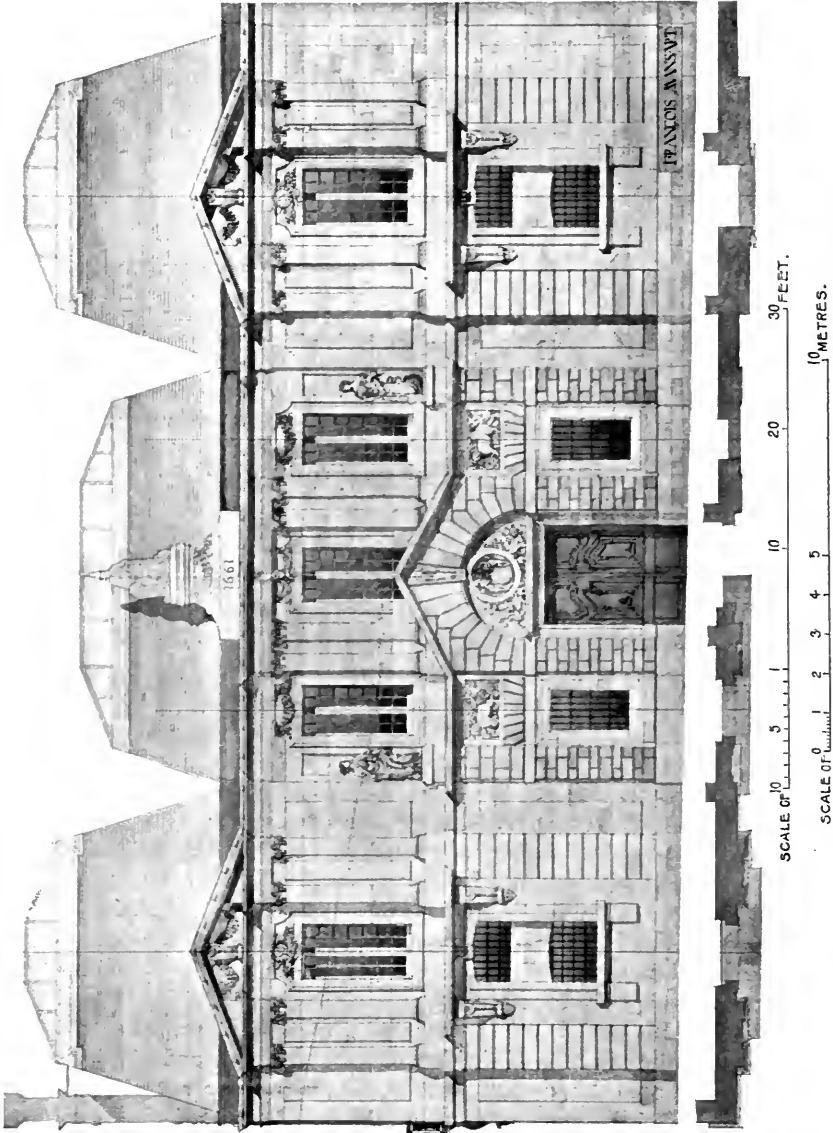
In châteaux the court, if not entirely open, was closed by a decorative stone screen as at Brécý or Sorel, or by one consisting partly of metal railings as at Vaux, and later at Clagny and Versailles.

**HOTELS BY F. MANSART.**—Among the earliest hôtels to show a more classic and refined feeling were the destroyed Hôtel de Bellegarde (Rue Grenelle St Honoré), remodelled in 1630 by Jean du Cerceau for Chancellor Séguier, and the Hôtel d'Aumont (7 Rue de Jouy) (Fig. 265), the front of which is by Le Vau and the back by Mansart. The culmination of the movement may be seen in Mansart's remodelling of the Hôtel Carnavalet (1661) (previously known as Hôtel de Ligneris and d'Argouge). His work here (Fig. 267), which was doubtless influenced by a study of the exquisite distinction of Lescot's detail and Goujon's sculpture, consisted principally in substituting a full upper storey with an order of pilasters for the attic over the galleries round the court. The vermiculation, too, was cut on the rustication at this time. With infinite skill he succeeded in welding together the chief features of the older work with new ones which bear comparison with them in refine-



SCALE OF 5 0 5 10 METRES  
SCALE OF 10 0 10 20 30 FEET

266. HOTEL CARNAVALET, AS ALTERED IN SEVENTEENTH CENTURY. PLAN. FROM MAROT.



267. HOTEL CARNAVALET: FAÇADE, AS ALTERED BY F. MANSART (1661).

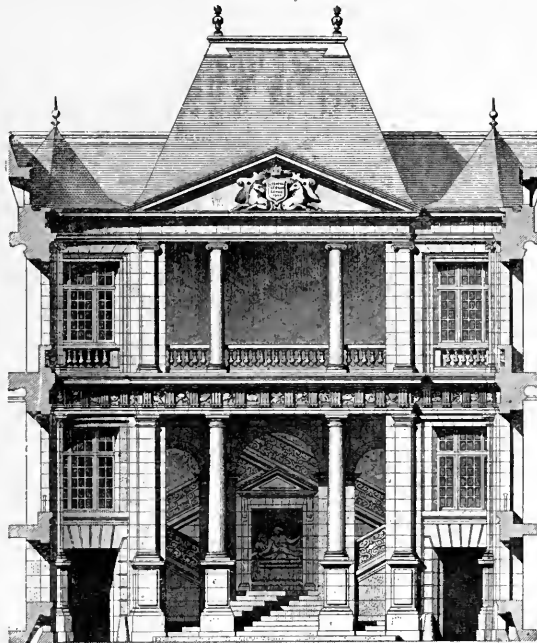
*From a Drawing by CYRIL A. FAREY.*

ment, and, in doing so, to produce a result in harmony with the taste of his day, and a worthy home for a Madame de Sévigné.

**HOTELS BY LE MUET.**—Among the mansions built in Paris by Pierre Le Muet was the stately Hôtel de Luynes (Rue St Dominique, now destroyed) in which a balustraded attic was interrupted by a large heraldic panel, the only ornament in a well-balanced scheme of tall pedimented windows and simple rusticated coigns. In his

sober Hôtel de l'Aigle (16 Rue St Guillaume) there appears a feature, soon to grow common, in a pediment the full width of a pavilion. In the Hôtel d'Avaux (later de St Aignan, 71 Rue du Temple) he introduced an arcade treatment with happy effect with a giant Corinthian order of noble design. This mansion and the contemporary Hôtel Salé (5 Rue de Thorigny), by an unknown architect, are among the most imposing houses to be found in Paris.

**HOTELS BY LE VAU AND J. MAROT.**—Much younger than Le Muet, Louis Le Vau, one of the most fashionable architects of the day, passed like him through various stages of development, and his work, though always typical of its period, has individualities of its own. The open staircases above referred to are almost peculiar to him at this period. Anxious to obtain increased scale and unity he experimented with the giant order, but not daring to break altogether with the national practice, invariably followed by Mansart, of applying one order to each storey, he combined great and small orders in one design, retaining the latter in intermediate positions and emphasising the total height



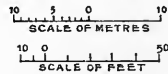
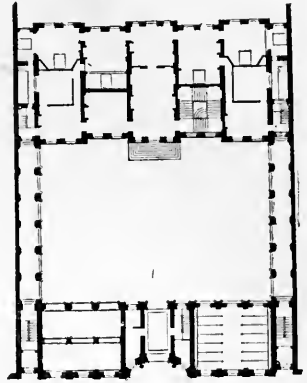
SCALE OF 0 1 2 3 4 5 10 METRES.  
SCALE OF 0 5 10 20 30 FEET

268. PARIS: STAIRCASE OF HOTEL LAMBERT DE THORIGNY, RUE ST LOUIS-EN-L'ILE, BY L. LE VAU (c. 1645). ELEVATION.

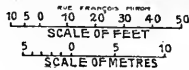
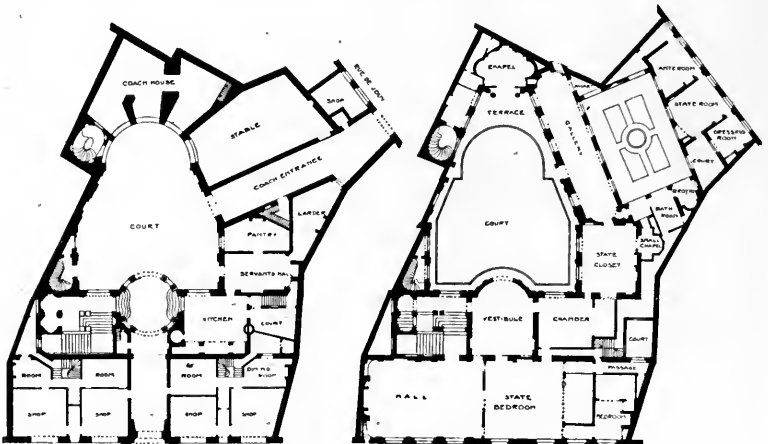
of the building by a giant order on the external and more salient blocks (Figs. 274 and 276).

A beautiful example of his open staircases with two orders of columns occurs in the Hôtel Lambert de Thorigny (c. 1645) (2 Rue St Louis-en-l'Île) (Fig. 268), a dignified and extensive mansion which was decorated by Vouet, Le Sueur, Le Brun, and other celebrated painters of the day. Two neighbouring houses, one of which is still partly standing (24 Quai de Béthune), and the destroyed Hôtel de Lionne illustrated Le Vau's use of large and small orders and of broad pediments, and the tendency of the attic to grow into a regular storey.

Jean Marot (born c. 1619, died 1679), a prolific engraver, whose works are one of the principal sources of information about the buildings of his time, was also an architect of merit. Some of his designs differ little from the contemporary work of Le Vau, as, for instance, the stately Hôtel de Mortemart (14 Rue St Guillaume). The plan of his Hôtel



269. HOTEL DE MONCEAUX, BY J. MAROT (NOW DESTROYED). PLAN. FROM MAROT.



270. PARIS: HOTEL DE BEAUVAIS, RUE FRANÇOIS MIRON, BY A. LE PAUTRE (1656). GROUND AND FIRST FLOOR PLANS. FROM MAROT.



de Monceaux (Fig. 269) combined convenience and spaciousness with symmetry in an unusual degree. In the main block, which is two rooms deep, it is connected by open loggias on each side with the street block, which is devoted entirely to stable and service accommodation.

**HOTELS BY A. LE PAUTRE, J. BRUAND, AND COTTART.**—In the work of the three architects which now remain to be mentioned the decorative tendency is strongly developed. They are Antoine Le Pautre or Le Paultre (1621-91), whose brother Jean is celebrated as an engraver and decorative designer, and who himself published a book of architectural designs (Paris, 1652); Jacques Bruand (died 1664, brother of the better known Libéral Bruand), and Pierre Cottart (died after 1686). The most original of Le Pautre's executed works is the Hôtel de Beauvais (1656) (Rue F. Miron), of which the greater part is intact, though the façade in which sculpture played an important part is now unrecognisable. Its very irregular site has given rise to a plan of peculiar ingenuity and beauty (Fig. 270). Since it abuts on two streets and there is no garden, the principal block is placed on the more important street and includes shops in its lower storey. The main coach entrance passes between these and reaches the court through a circular colonnaded porch or open vestibule, communicating, on the right, with the kitchen offices, and, on the left,



271. BUREAU DES MARCHANDS DRAPIERS, BY J. BRUAND (1655): REBUILT IN SECOND COURT OF HOTEL CARNAVALET.

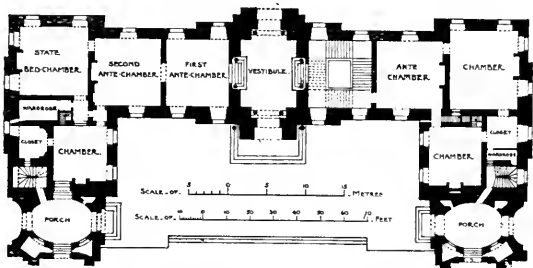


272. CHATEAU OF MAISONS [-LAFFITTE], BY F. MANSART (1642-51):  
ENTRANCE FRONT.

with the grand staircase. At the back of the court the lower storey containing the stables is arranged as a hemicycle, and the upper forms a terrace between a little chapel on the left reached by a separate staircase, and a corresponding screen wall concealing a roof garden on the right. The geometrical forms of the plan combine with finely treated elevations to produce a result of quite unusual charm.

To Pierre Cottart is due the Hôtel Amelot de Bizeuil (1657-60) (47 Rue Vieille du Temple), which has always enjoyed a deserved reputation. Formed by the junction of two existing houses, it has a rather peculiar plan. The court of honour is reduced to the smallest possible limits, and the stable buildings are placed behind the second or service court, which takes the place of a garden at the back. The treatment of the arched coach entrance and of the first court with good sculpture is the most remarkable feature of this house.

The façade of the Hall of the Drapers' Company



273. CHATEAU OF MAISONS: PLAN. FROM MARIETTE.

(1655) by Jacques Bruand, rebuilt in the second court of the Musée Carnavalet (Fig. 271), is a very rich composition in which the orders combine with sculptural enrichments to make a piece of characteristic decoration. The Hôtel de Ville of Beaucaire may be mentioned as another pleasing example of buildings of this character.

CHATEAUX.—There is a surprising family likeness between the country houses of this period. The principal point in which they differ from each other is in the treatment of the centre of the mansion. The simplest and most traditional form was not to break the main block by any important central feature; and this is what is found in the château of Fayelle by Jacques Bruand, and that of Chaville by Chamois, the residence of Chancellor le Tellier, father of Louvois (finished 1660). François Mansart, though he never seems to have adopted the new fashion of a central saloon, liked a central pavilion generally of such importance as to occupy more than a third of the main block and exceed in height the end features, which he treated as short return wings telling as a single elongated pavilion in the side elevation. This is the arrangement both at Bernis and Maisons, the former one of his simplest, the latter one of his most elaborate designs.

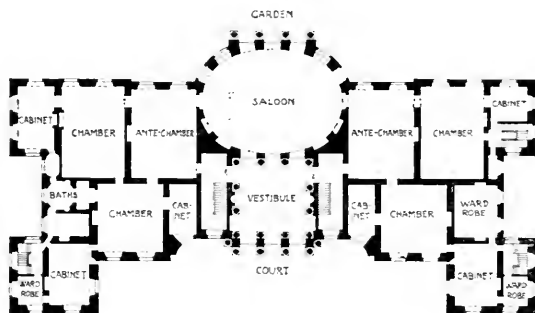
CHATEAU DE MAISONS.—The château of Maisons (Fig. 273) was built (1642-51) for René de Longueil, a finance minister under Richelieu and Mazarin. Its pedigree is easily traceable to Coulommier and the Luxembourg, and if it be compared with the Orleans wing at Blois, the boundary line which divides the styles of Louis XIII. and Louis XIV. will be appreciated. Though much more refined as regards detail and ornament, Maisons yet somehow fails to make quite the same overwhelming impression. There is less concentration, and unity is a little sacrificed to the perfection of the parts. Yet shorn as it is of many of its adjuncts—the lodges and princely stables which surrounded its forecourt, the terraces and stairs which led up from the river, its gardens and the open air baths designed by J. Marot—this noble pile of creamy stone and silvery slate, towering up on a gentle eminence, is one of the noblest monuments of its century. Each of the three blocks of which the building consists has its separate roof, and importance is given to the central pavilion by a finely designed pedimented attic carried up at back and front more than half its width. The lofty pyramidal mass, thus formed, is balanced in the wings by various devices. Towards the river (Fig. 260) they have an important dormer above and a columnar portico below. Towards the court (Fig. 272) the upper storey is emphasised by a pediment over an arched recess, and the lower by a projecting porch, planned elliptical internally, and with a curved recess on the outer face. The same general system of coupled pilasters is used at Maisons as in its predecessors, but there



274. CHATEAU OF VAUX-LE-VICOMTE, BY L. LE VAU (c. 1656-60):  
GARDEN FRONT.

is more variety in their grouping: some of the intercolumniations are relieved by niches, and delicate carved ornament is freely introduced.

CHATEAUX BY L. AND F. LE VAU: VAUX-LE-VICOMTE.—Four of the châteaux designed by Louis Le Vau are known either by their extant buildings or by engravings: Vaux-le-Vicomte for Fouquet (c. 1656-60), Seignelay for Colbert (1662), Le Raincy for M. d'Effiat, and St Sépulcre for M. Hesselin; that of Bercy (built in 1670 and pulled down in 1860) was by his brother François. They all show in their elevations the same long low lines, and most of them the idiosyncrasies above described (see p. 279), while their plans, though illustrating different stages of development, are all of an elongated type with central saloon.



SCALE OF 12 15 18 21 24 27 30 33 36 39 42 FEET  
SCALE OF 1 2 3 4 5 6 7 8 9 10 11 12 METRES

275. CHATEAU OF VAUX-LE-VICOMTE. PLAN.  
FROM MARIETTE.

Le Raincy was the most primitive. The moat, the enclosed court, the high separate roofs and large dormers, the great stair interrupting the suites, the ubiquitous rustications, were all reminiscent of the Luxembourg. A large central saloon with semi-



276. CHATEAU OF VAUX-LE-VICOMTE: ENTRANCE FRONT.

circular ends was introduced, it is true, but it merely serves as a vestibule. At Vaux (Figs. 274-276) rustication is largely replaced by pilasters; the roofs are lower and less divided; the dormers are small; the elliptical saloon lies towards the garden with its long axis in the line of the principal suite, and is approached through a square columned vestibule with a staircase on each side. At Bercy and St S pulcre the saloon was rectangular and similarly placed, while the stairs were relegated to the side. Both, too, had continuous roofs, and at Bercy the moatless court was level with the garden, and merely indicated by a balustrade.

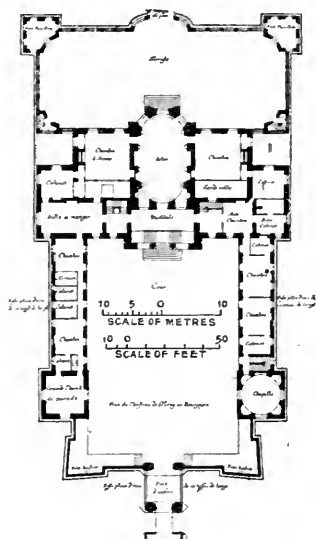
Vaux-le-Vicomte, which is fortunately in an almost unique state of preservation, is of very noble design though marred by some clumsinesses. The bulge of the saloon with its sprawling dome is an unsatisfactory feature on the garden front, and the central pilaster in the pavilions on the entrance front, while the great and small orders are not very happily related. The side elevations, however, could scarcely be improved upon. The forecourt closed by a massive railing and herm e, and flanked by monumental base-courts, forms a most impressive approach. The stately gardens, Le N tre's first great work, and the gorgeous decorations executed under Le Brun have both been restored to something approaching their pristine splendour.

CHATEAUX BY COTTART AND J. MAROT.—The ch teau of Villacerf by Cottart conformed in all essentials to the same type as those by Le Vau, and so also did those of Lavardin and Turny by Jean Marot. In the latter (Fig. 277) he displayed greater skill than Le Vau in the combination of the domed saloon with the traditional ch teau design. Instead of protruding unhappily from a mass of building with which it seems out of harmony as at Vaux, at Turny it gives the keynote

of the design, occupying as it does the whole central pavilion, which is decorated with a giant order, sculpture, and vases, and has a columnar portico towards the court, and a semi-octagonal end towards the terrace, while all the rest is kept sober and subordinate.

### DECORATION AND GARDEN DESIGN.

The artistic aims of the age of Louis XIV. and the men who gave them concrete form being what they were, it will readily be understood that buildings alone are merely one element, if the most important, in their scheme of things, and cannot be considered apart from their setting and their contents. Some account, therefore, of the growth of the arts of decoration and garden design in the first period of the reign, which played so important a part in the second, is necessary at this stage.



277. CHATEAU OF TURNY, BY J. MAROT (NOW DESTROYED): PLAN. FROM MAROT.

PAINTERS.—Decoration was developed under the same conditions as architecture. The Flemish barocco tendency gradually died out under the influence of artists bringing from Italy pure classic or Roman barocco ideas. There was, however, an admixture of Flemings with a tendency to naturalism. There thus grew up a decorative style in which a modified classicism predominated over a variety of other elements. Simon Vouet (1590-1649), who returned from Italy (1627) to be First Painter to the King, was long supreme over the decoration of the

palaces. He also worked for Richelieu (1632-4), and in the Hôtels Séguier (1634-40) and Bretonvillers. His manner, which is a sort of summary of the various Italian schools, is surpassed in purity by that of Eugène Le Sueur (1616-55), who executed decorations for President Lambert and Anne of Austria. The small proportion of all this work which has survived consists rather of the figure subjects than of the setting to them which formed an integral part of the schemes. But some of the strictly decorative portions, *e.g.*, of Vouet's work, have been engraved, and in the Cabinet de Sully at the Paris Arsenal and in the Hôtel Sully early examples may be seen of a style which retains little trace of the coarseness of the Louis XIII. manner, and reduces

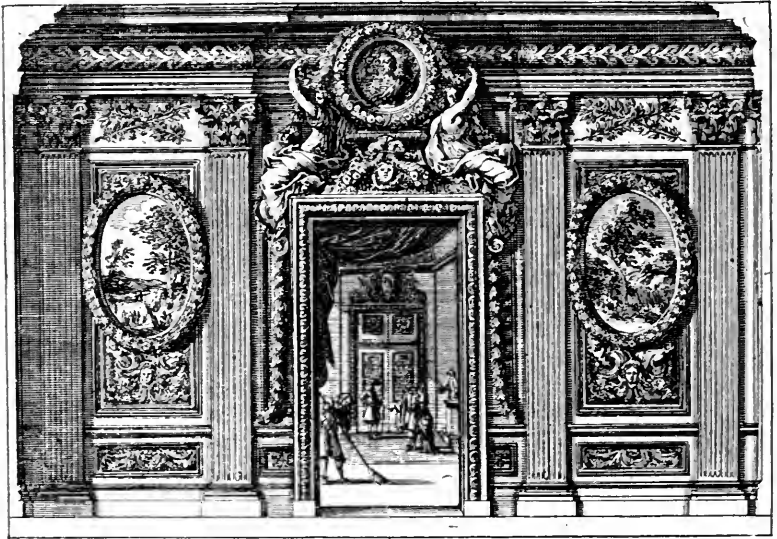
the importance of the cartouche motive to a minimum. Vouet's arabesques (Fig. 278), while based on those of Raphael, are less open in design, and consist of more massive elements. Nicolas Poussin (1594-1665), who spent most of his life in Rome and was of all his contemporaries most penetrated with the ideals of antiquity, was invited to Paris to take part in the decoration of the Louvre (1640-2), and composed a severely classical scheme for the long gallery, incorporating casts of ancient reliefs. He did not, however, hit it off with Le Mercier; Vouet intrigued against him; and he returned to Rome. The naturalised Fleming, Philippe de Champaigne (1602-74), who was much influenced by Poussin, worked in Richelieu's palaces and many of the Paris churches, and Charles Errard (1601-89), who had studied in Rome, painted a gallery at the château of Dangu (1645) for M. des Noyers, and later worked at the Louvre and Tuileries and in the Palais des Etats at Rennes.

All these men were, more or less, directly imbued with classical traditions of a fairly severe character. Even when, as in the case of Charles Le Brun, who was influenced by Pietro da Cortona and Bernini, there was an admixture of barocco tendencies, these never completely predominated.

Le Brun's enormous output was in part carried out by a numerous staff of assistants of various nationalities. Mazarin often employed Italians, including the painter Francesco Romanelli (1610-62), and the stucco worker Pietro Sasso, who decorated the new galleries in his palace, and also Anne of Austria's new apartment in the Petite Galerie of the Louvre (1554-6).



278. ARABESQUE BY S. VOUET.  
FROM DORIGNY.



279. DESIGN FOR SIDE OF ROOM, BY J. LE PAUTRE.

SCULPTORS.—Among the sculptors the same gradual predominance of Roman over Flemish influence took place. Jacques Sarrazin (1588-1660), who long stood at the head of the French sculptors, had spent eighteen years in Italy. He worked at Maisons and many of the Paris churches. His masterpieces are the tomb of Henry II. of Condé at St Paul, now in the chapel at Chantilly (begun 1646), and the Pavillon de l'Horloge at the Louvre. His principal assistants here were Gilles Guérin, and the Flemings Buyster and Van Opstal, the latter of whom also worked at the Hôtel Carnavalet. The brothers Anguier each spent some years in Rome. François (c. 1613-69) executed the Montmorency Mausoleum at Moulins, and other tombs; Michel (c. 1614-86) helped his brother and worked for Fouquet, and at the Louvre and Val-de-Grâce. Even Laurent Magnier (c. 1619-1700), whose work was principally in wood, such as the ceilings and wall decorations in the Palais des Etats at Rennes, the Louvre, and later at Versailles, spent five years in Rome.

CHARACTERISTICS OF LOUIS XIV. DECORATION.—Louis XIV. decoration retains the sumptuousness and the massive character of that of Louis XIII. with even increased scale but greater refinement in the profiles and enrichments, and it dispenses with its complications and intricacies, its multiplication of similar members and repeated breaks and ressauts. With the fatiguing fussiness the coarse and grotesque elements also disappear.

The sun, the symbol of the *Roi Soleil*, and the Gallic cock



are largely introduced with many other emblems, especially military ones. The human figure neither elongated as in Primaticcio's or Goujon's work, nor fleshy as in that of Rubens, but robust and of normal proportions, is largely employed as a decorative motive. The favourite animal forms are the lion, eagle, and griffin. The full and leafy vegetation conforms to a few classical types—oak, laurel, and olive—in serried be-ribboned wreaths, nervous scroll-work of acanthus, massive swags and garlands of fruit and foliage with few flowers. Motives derived from leather work are less common. Scrolls and volutes suggest a less pliant material, or assume a semi-vegetable character reminiscent of the coiled fronds of palm or hart's-tongue fern. The cartouche has no longer such a characteristic type as under Louis XIII.; architectural mouldings and pediments are introduced into it, as well as the acanthus and other foliage, and it resumes its original function of framing a shield or panel. Backgrounds and spandrels are sometimes filled with a reticulated pattern with flowers in the interstices. Architraves and other members forming frames to panels and openings are broad and bold, and carved with close packed foliage or other enrichments. In the mouldings there is a predilection for full convex sections, and the projecting members are often deeply undercut.

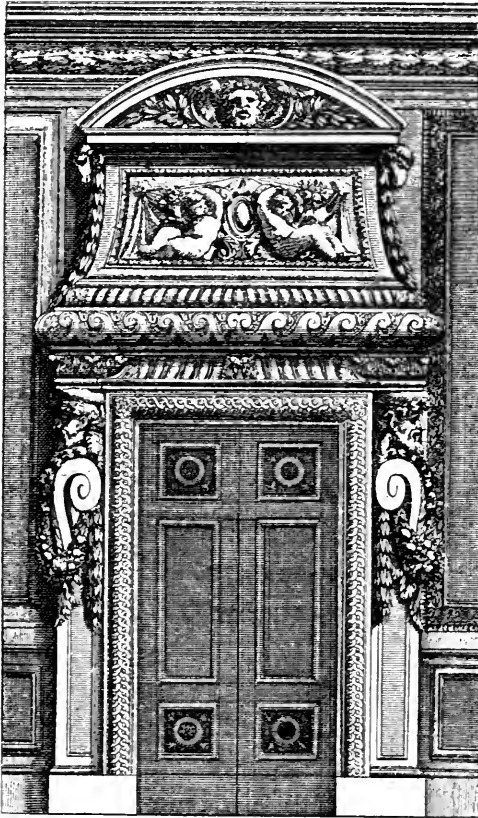
Internally the use of permanent decorations for walls and of plastered ceilings became more general. If tapestry was used, it was often stretched like a painting in a fixed frame. The main beams were often concealed as well as the joists. Doorways increased in size, but the great chimney-piece reaching from floor to ceiling became rarer, the breast being often disguised. Large use was made of modelled stucco, of gilt metal ornaments and fittings, and stair balustrades in wrought metal made their appearance. Marbles of various colours and enriched with inlay were employed, not only for floors and chimney-pieces, but also for pilasters, dadoes, and wall coverings. Full rich colour schemes with gilding in different tones are general.

The decoration of a room is a clearly thought out symmetrical and carefully balanced scheme, distributed into large well-defined divisions, and these sometimes subdivided into smaller compartments. There is a masculine squareness about the design as a whole, and the panels are usually of simple geometrical form. The barocco influence manifests itself, apart from the character of the paintings and sculpture, chiefly in such things as the rounding off of the top of a panel or the softening of its angles into quadrants, the breaking of a lintel or arch by a shell or scroll, a wreath festooned across the angle of a frame, a cherub peeping over a string, a cartouche or a genius disguising the mitre of a coved ceiling. But, however luxuriant the ornament, the main lines are never obscured.

The subjects of the paintings and enrichments contribute to the

symbolical meaning of the whole scheme as much as their form and colour to its decorative effect. There is an intellectual quality, a spirit of order and organisation in Louis XIV. decoration which is as characteristic as its pomp and sumptuousness.

J. LE PAUTRE, J. MAROT, LE BRUN.—The style in its maturity, which may be said to have lasted approximately from 1650 to 1685, is



280. DESIGN FOR INTERNAL DOORWAY,  
BY J. LE PAUTRE.

summed up in the works of three men, Jean Le Pautre, Jean Marot, and Charles Le Brun. Jean Le Pautre (1618-82), brother of Antoine, had studied in Italy and was an accomplished draughtsman prolific in invention. He engraved and published innumerable designs for doorways, chimney-pieces, ceilings, alcoves, paneling, friezes, arabesques, pulpits, altars and screens, grottoes and fountains, and also for furniture and plate. It is uncertain how far his designs were actually carried out, but for a century at least they were studied by decorators. The architect, Jean Marot, also engraved a number of designs very similar in character. Le Brun, whose practice as a decorator was greater than that of any con-

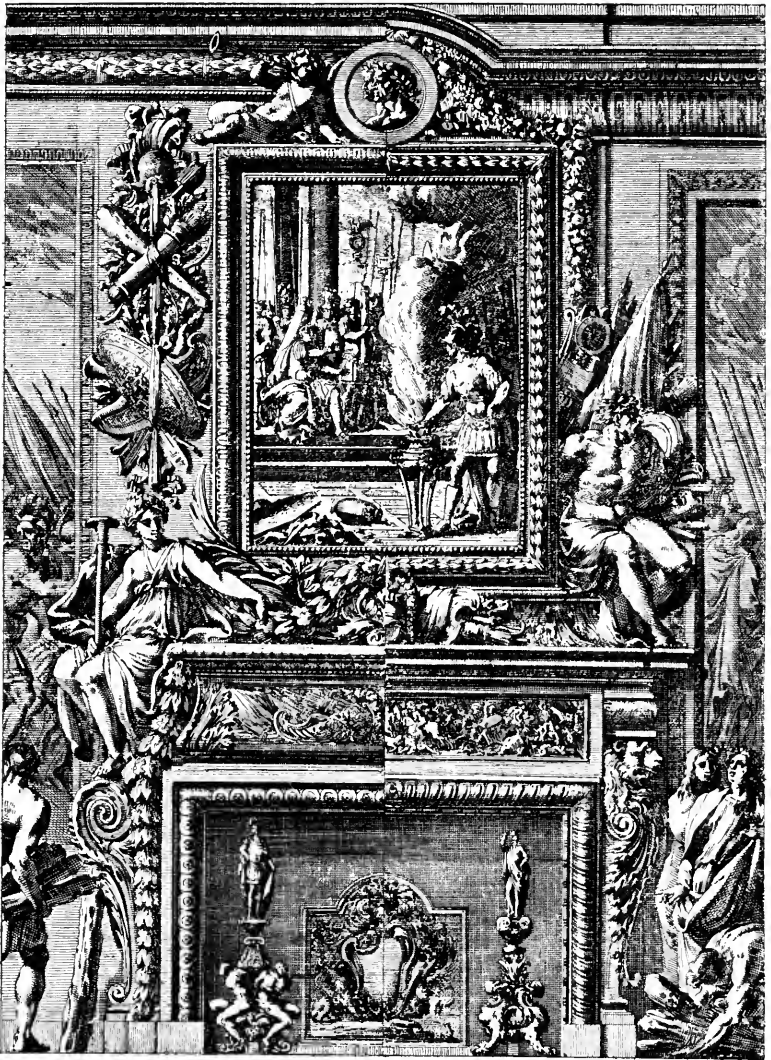
temporaries, not only designed and superintended his vast works, but himself painted a considerable portion of them.

CHARACTER OF THEIR DECORATION.—In a room designed by one of these men (Fig. 279), whether or not an order of pilasters is used, the walls are divided into compartments consisting of motives reaching from the floor or dado to the cornice; these panels are rectangular



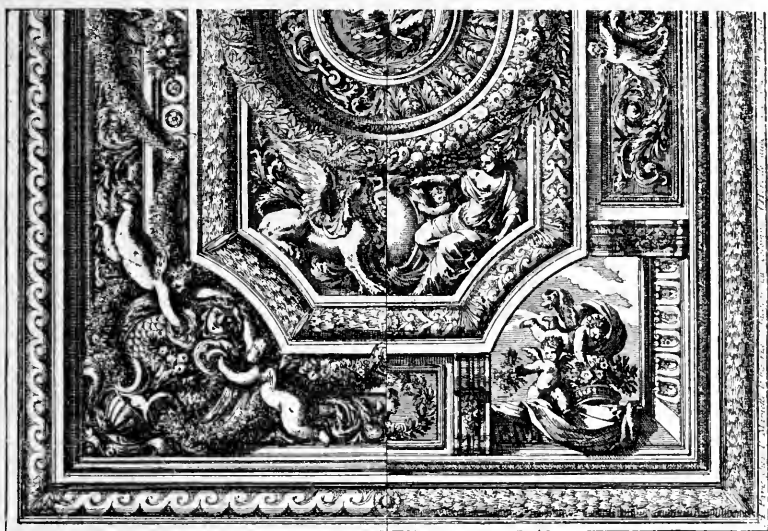
281. VERSAILLES: CHIMNEY-PIECE OF SALLE DES GARDES DE LA REINE,  
BY C. LE BRUN (c. 1675).

and almost always broad, with enriched borders, the centre either plain or containing a tapestry, a picture, a relief, a carved or painted arabesque, or else they are more elaborately subdivided with a circular, elliptical, or octagonal panel in the centre. The doorways (Fig. 280) are surmounted by a cartouche, trophy or other ornamental feature of more or less pyramidal form. The decoration of the chimney-piece, at any rate in the earlier part of the period, still generally reaches to the cornice, and consisting primarily of a large enriched panel (Figs. 281



282. DESIGN FOR CHIMNEY-PIECE, BY J. LE PAUTRE, WITH ALTERNATIVE TREATMENTS.

and 282). In an alternative and less lofty type, already exemplified under Louis XIII., the surround of the fire opening is immediately surmounted by a pediment, attic or pedestal, the whole feature being about a third of the height of the room, and the space above following the general scheme of the walls. Mirrors began to be used



283. DESIGN FOR CEILING, BY J. LE PAUTRE, WITH ALTERNATIVE TREATMENTS.

extensively in decoration and were introduced in small sheets in the wall-panelling and in or above chimney-pieces. The ceiling (Figs. 283, 296, and 306) is flat, coved, domed, or of barrel form, or shows some combination of these types. It springs from a bold cornice clearly marking the top of the wall. It is heavily coffered, or divided up by enriched bands into geometrical painted compartments, often it resolves itself into a frame round a large central compartment, painted according to barocco practice to represent a vista of architectural or aerial perspective. The angles, spandrils, and other portions of the ceiling are often enriched like all the principal features of the room with figures modelled in the round.

Examples of Louis XIV. decoration outside the royal palaces are to be seen at Paris in the Hôtels de Gruyn (later Lauzun and Pimodan), and Lambert-de-Thorigny in the Ile St Louis, and the galleries of the Bibliothèque Nationale, the châteaux of Vaux-le-Vicomte, and of Jean d'Heurs, the Palais des Etats at Rennes, and Dijon.

CHARACTER OF GARDEN DESIGN.—The way in which the "Grand Manner" affected garden design is very characteristic. Before the reign of Louis XIV. the garden had consisted of at most a few acres in the immediate neighbourhood of the house, and usually on one side of it only, and the main approaches were sometimes marked by avenues. The entire park, vast expanses of forest were now included and treated as integral parts in the design. The advance introduced by du Péraç

(see p. 231) was thus carried a step further. This is already visible in the gardens of Maisons laid out by F. Mansart between 1640 and 1650, but the system was carried to its greatest perfection by André Le Nôtre who had given an earnest of his talents at Vaux-le-Vicomte. Royal patronage, by providing a wider scope for his powers, brought his methods into such prominence that they reigned without a rival in the greater part of Europe for a century or more. His chief merit lies in the breadth of his grasp; under his hand an estate became an organic whole in which every individual part took its appointed place and fulfilled its well-defined function in the total scheme. Apart from the broad stretches of woodland through which he cut a network of vistas converging upon the house or other point of interest, the elements were much the same as before. But fountains, tanks and cascades, grottoes and terraces, enclosed parterres, orangeries and topiary work, statues and garden houses, were used in more skilful subordination to the general scheme. Trellis walks and arbours were largely employed, though sometimes replaced by walls of foliage and structures of stone and marble, such as colonnades, temples, and closed pavilions. Here the avenues would be narrow and shady leading to some concealed work of art or to enclosed spaces cut, like themselves, in groves of elm and hornbeam—*cabinets de verdure*; there they would be broad enough to embrace lawns—*boulingrins* and *tapis verts*—parterres or pools and fountains. Hydraulic tricks and surprises passed out of fashion under his rule with other puerilities of the early seventeenth century. Water was now used to more artistic spectacular effect. A canal was a frequent feature, as for instance at Vaux, Tanlay, Versailles, and Fontainebleau. *Parterres d'eau* were sometimes introduced—as in the early days of Versailles, and on a larger scale at Chantilly—in which curiously planned basins took the place of flower-beds in *parterres de broderie* or grass plots in *parterres de découpé*. Among the various water effects the most striking were the cascades in which water fell in sheets and jets down flights of steps in an architectural setting. Two such were the glories of Marly; that at St Cloud, of which the upper portion was designed by Antoine le Pautre and the lower by J. H. Mansart, still exists and may be seen in action on fête-days.

LE NOTRE'S WORKS.—Le Nôtre's works for the King included the gardens of Versailles, Trianon and Clagny, and the remodelling of those at the Tuileries, Fontainebleau, and St Germain where he created the great terrace. He designed for the King's brother, the Duke of Orleans, the gardens of St Cloud; for the Prince of Condé, those of Chantilly; for Colbert those of Sceaux, and many others in France, but most of the foreign gardens attributed to him, except perhaps two Roman examples, are only indirectly due to him, for he seems to have declined to make designs when he had not visited the

site, and, but for one brief journey to England and another to Rome, he does not appear to have travelled abroad. His methods were, however, continued by pupils and imitators, among whom were his two nephews Claude des Gots and Michel Le Bouteux, who worked, the former for William III. of England, the latter for John V. of Portugal, and Alexandre Le Blond who was employed by Peter the Great.

### PALATIAL AND PUBLIC ARCHITECTURE.

COLLEGE MAZARIN.—The great age of palaces and pompous public works was fitly heralded in by the last of Mazarin's buildings (Fig. 284). The so-called "Collège Mazarin" or "des Quatre Nations" (now the seat of the French Academy, and known as "Palais de l'Institut") was built (1660-8) as a college for gentlemen's sons from the recently acquired territories on four frontiers, from designs by Le Vau, carried out principally by his pupil d'Orbay (1624-97). The pavilion system, the steep roofs, and the clear definition of each component part in the design speak of the past, while the stateliness of the lay-out, planned in some sort as a pendant to the Louvre across the Seine, and in the axis of its new river entrance, together with the pomp of the giant order, proclaim the "Grand Reigne." A domed church (Fig. 331) is set back in the midst of a crescent of galleries terminating in rectangular pavilions. The giant order by emphasising the square central and terminal masses increases their effectiveness by acting as a counter-

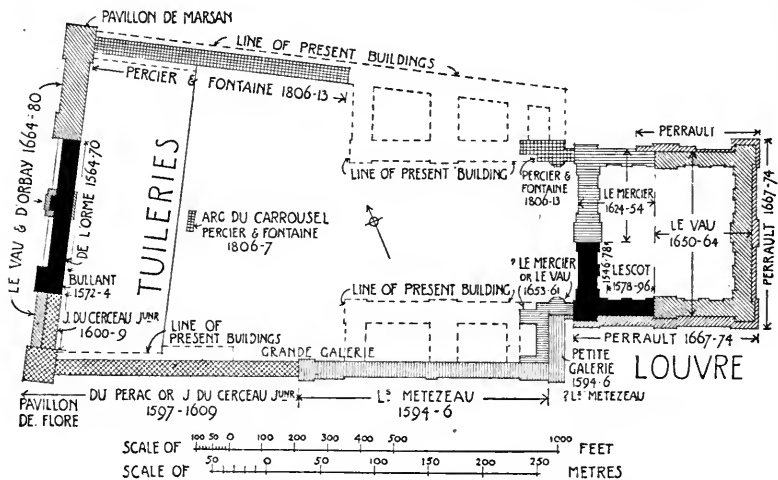


284. "COLLEGE DES QUATRE NATIONS," OR "MAZARIN" (NOW "INSTITUT"), PARIS, BY LE VAU (1660-68).

poise to the curves of the galleries and dome, which have small orders only, while the pavilions are themselves picturesque in their combination of high-pitched roofs with Corinthian pilasters and vases.

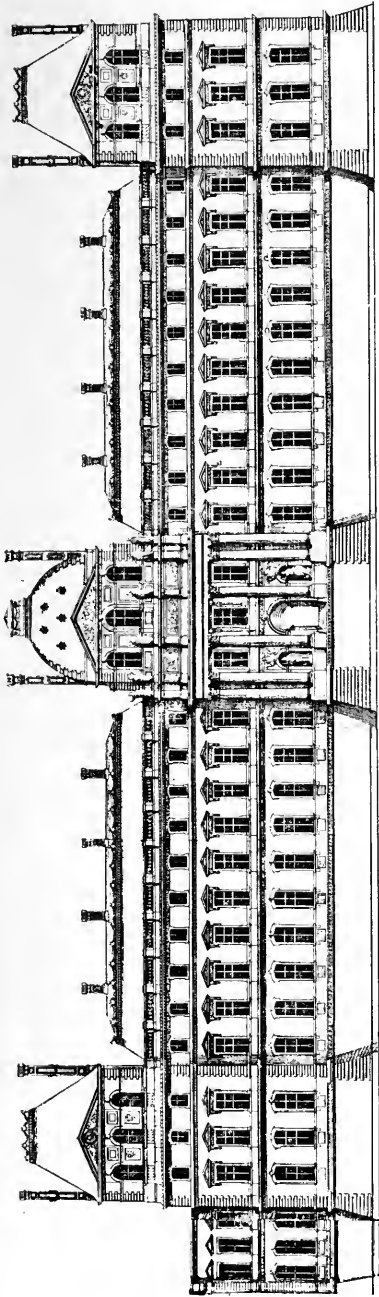
LE VAU'S WORK AT THE LOUVRE.—The same clinging to national traditions was shown in the various schemes made for the completion of the Louvre, an object dear to Colbert, who wished to make it a palace worthy of the greatness of the French monarchy. Since Le Mercier's death (1654), Le Vau had been carrying on the works, and the palace only lacked its eastern façade and main entrance. Le Vau had followed his predecessor's design almost unchanged. He had duplicated Lescot's front on the south of the quadrangle, intercalating a central pavilion of his own as Le Mercier had done on the west. This southern entrance (Fig. 286), which stood, not in a narrow street, as the Pavillon de l'Horloge then did, but facing the whole width of the Seine, obviously required bolder treatment. Keeping the general lines of the angle pavilion with the substitution of a square dome, he introduced a giant order of columns ranging with the two storeys, and surmounted by pedestals, ranging with the attic, to carry statues. It is probable that Le Mercier, too, would have adopted a giant order, though he would perhaps have placed it above the ground storey as he did in his design for the east front. Le Vau also prepared a design for this last remaining portion, but Colbert felt that the right note had not been struck by either of them, and interrupted the work (1664).

COMPETITION FOR COMPLETION OF LOUVRE.—A competition was held, and the criticisms of architects invited on the designs it produced. Among those who submitted schemes were François Mansart, Jean

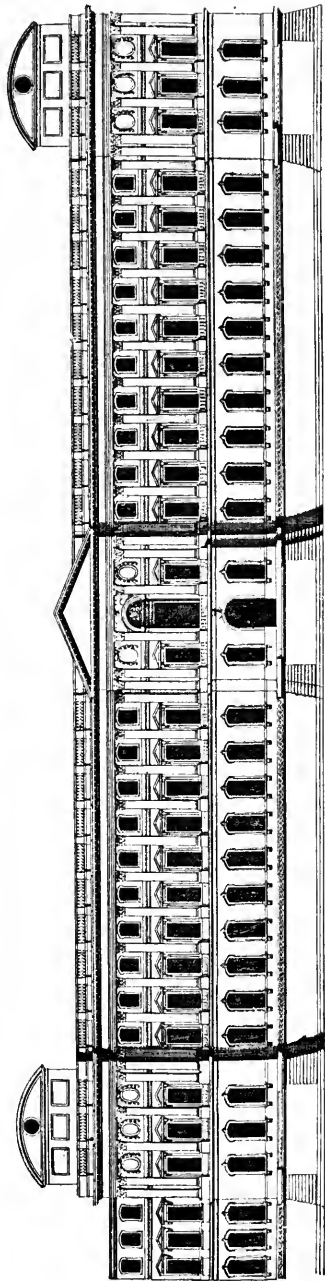


285. LOUVRE AND TUILERIES IN 1815: PLAN.





286. THE LOUVRE (SOUTH FRONT), AS COMPLETED BY LE VAU (1664). FROM MAROT.



287. THE LOUVRE (SOUTH FRONT), AS REFACED BY PERRAULT (1667-80). FROM MAROT.

Marot, and Pierre Cottart. Another competitor was Claude Perrault, one of the most eminent *savants* of his time, distinguished for his works on mathematics and natural history, who had made a study of architecture, and was introduced to Colbert's notice by his own brother Charles, a confidential clerk in the minister's offices. The reasons which led to the rejection of Mansart's otherwise acceptable scheme have been mentioned (see p. 226). The criticisms on the remainder proved inconclusive, and intrigues in favour of this or that competitor were rife. The King was too much taken up with Versailles to bestow much interest on the matter. Colbert in this dilemma sent the drawings to Poussin to obtain the opinion of the Roman Academy. They thus came under the eye of Bernini, who condemned them all.

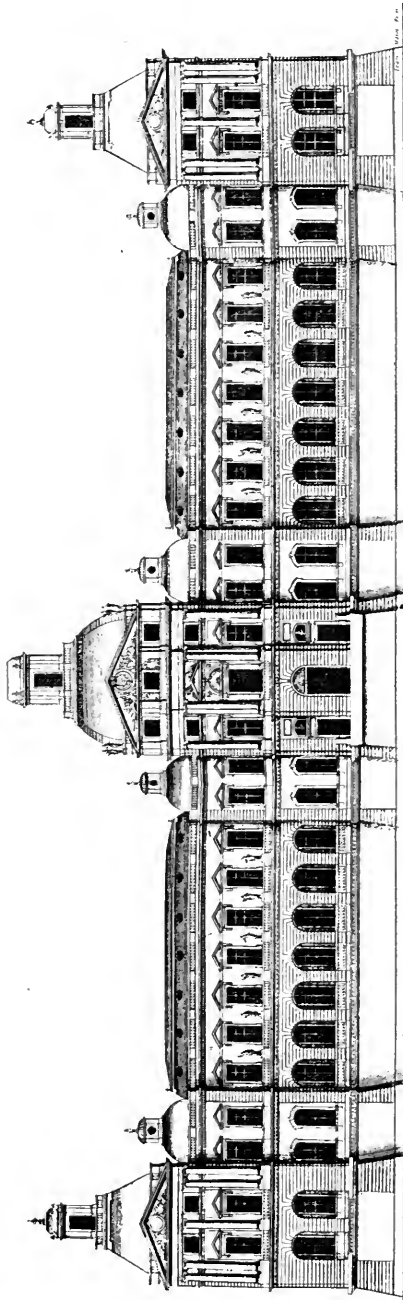
ARRIVAL OF BERNINI.—The Cavaliere Giovanni Lorenzo Bernini (1598-1680), then at the zenith of his fame, was the chief exponent of the barocco school, and was considered the first architectural authority in the world. It was decided to invite him to Paris to give his advice on the spot. Received in France with almost royal honours, such as never fell to the lot of an artist before or since, he soon produced a new scheme which he attributed to divine inspiration (1665). The foundation-stone was laid by the King with great pomp, but the design was not really approved by anyone in France, and it soon became evident that it would not be carried out. Bernini returned home the same year in high dudgeon, but royally paid, leaving the field clear for the Frenchmen. The King was induced to believe that he preferred a fresh design prepared by Claude Perrault; and this with minor alterations was carried out (1667-80), though the work remained under the charge of Le Vau, and later of d'Orbay.

Such, briefly, was the course of events which led to the erection of the world-famed Colonnade of the Louvre. On the surface it is a series of personal rivalries and petty intrigues; and as so often happens in the world's history, a momentous decision, the outcome of deep underlying causes, is apparently the result of accident. Perrault's design represents French thought of that age with a fidelity which both those of his French rivals, so far as we know them, and that of Bernini, were equally far from attaining. It combines the grandiose spirit of the times, which in Bernini's design was clothed in a barocco dress, with the pure classical forms in which the Frenchmen had embodied their semi-mediæval conceptions.

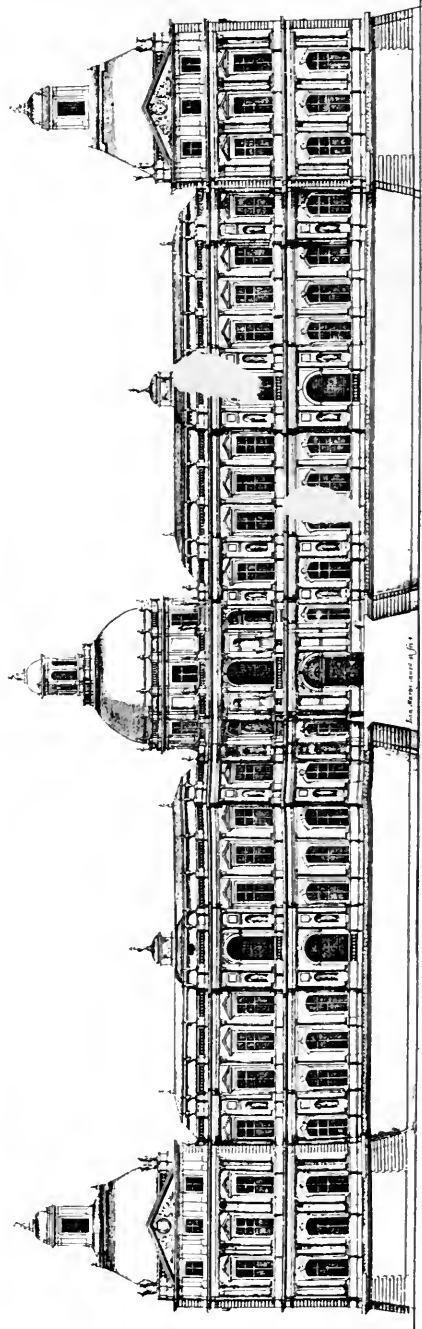
EARLIER DESIGNS FOR EAST FRONT.—Le Mercier and Marot in their designs (Figs. 288, 289) adopted the arrangement, usual in French châteaux, of a front wing lower by a storey than the rest. Thus lowered, the galleries between the central and angle pavilions were felt to be too long. This was obviated by Le Mercier, as at Richelieu, by the introduction of subsidiary pavilions flanking the main ones, making seven

in all. Marot's device was to widen the angle pavilions, and to place additional ones in the centre of the galleries, making five in all. Le Mercier treated the ground storey as a rusticated basement, and left the upper one plain, as on the other elevations, except in the main pavilions, which had a giant order of engaged shafts embracing this storey and the attic or mezzanine. The composition is a very artistic one on the old lines, leading up by progressive increase in height and richness to the main block. Marot struck out a new line by repeating the order of the court on the outside, and making his central pavilion circular with a dome. Le Vau's design has not survived, but there can be little doubt that it was of the same general type as the above, though his angle pavilions were a repetition of the western ones, and he would probably have used a giant order in the same manner as at the south entrance. This was the treatment adopted in Cottart's design in combination with several original suggestions. In order to make the court longer than it was wide, he introduced covered galleries along the sides and brought them out with a curved sweep to the entrance pavilion, and placed his new front further east than the eastern angle pavilions instead of between them, with an arrangement of the angles similar to that of the first scheme for Verneuil. This device had the additional advantage of avoiding excessive length in the new elevation. The domed entrance pavilion was connected with the new angle pavilions by galleries of the height of the giant order, with flat balustraded roofs. It is unfortunate that Mansart's sketches are lost, since a solution of the problem by the architect of Maisons and Blois could not fail to be of great artistic value. Though it satisfied Colbert, it is difficult to imagine that it broke entirely with the national tradition of group-building. It would be instructive to know how far Perrault's first design, which is also lost, did so.

**BERNINI'S DESIGN.**—About the tendencies of Bernini's scheme (Fig. 292) there is no doubt, and therein lies its chief, if not its only, merit. It proclaimed literally from the house tops that it was a single building representing a single idea. It consisted of a lofty rectangular mass with very shallow projections, and a colossal order carrying a massive entablature, above which ran a balustrade and a line of statues. The plan (Fig. 290), which involved the virtual destruction of the old palace, comprised a square court, which was reduced to a Greek cross by projecting stair blocks in the angles, and narrow courts of the width of the palace to east and west, each divided into two by a central gallery. The gigantic mass was to be approached from the west through an equally gigantic forecourt, of which the Grande Galerie and the Tuileries formed part. It is not surprising that dissatisfaction was aroused. It was easy, but inconclusive, to pick holes in the design on the ground of breaches of Palladian laws: the irregular spacing of pilasters and consoles, the

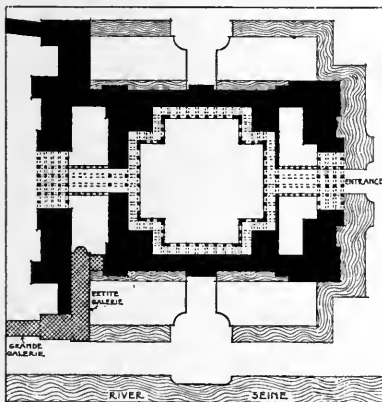


288. THE LOUVRE (EAST FRONT): LE MERCIER'S DESIGN (NOT EXECUTED). FROM MAROT.



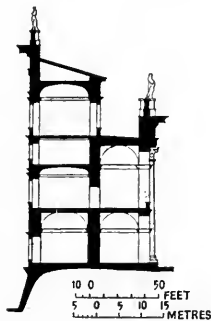
289. THE LOUVRE (EAST FRONT): J. MAROT'S DESIGN (NOT EXECUTED). FROM MAROT.

incorrect proportions of the parts one to the other, and so forth. Such experiments stand or fall, not by their degree of concordance with academic rules, but by their success in producing the desired effect. But the defects of the plan, which failed to give the accommodation required, or the comfort and convenience to which the French had become accustomed, the smallness of the windows, the darkness of the court, the insignificance of the main entrance, the gross untruthfulness of the elevations, the inordinate cost, the destruction of existing beauties, all these presented more vulnerable points of attack. Bernini had in fact forgotten that he was in Paris and not in Rome. He ignored the practical requirements of the palace, the exigencies of the climate, the affection of the French for the work of their sixteenth century architects, or deep-rooted belief in the need of some degree of correspondence between internal arrangements and external appearance. The sections (Fig. 291) reveal how totally the scenic effects aimed at were divorced from reality. The outer walls of the palace and those of the court each rise some 20 feet higher than the rooms behind them, and are mere screens. The French critics, however, were blinded by the undeniable defects of the design to its real greatness. Its colossal order with all its ungainliness, the long line of the massive *cornicione*, the rugged masonry of the plinth, the very monotony of the elevations, the gaunt baldness of the total mass, would have produced an astounding effect of arrogant power. The French designs with all their excellences differed in nothing but extent from that of



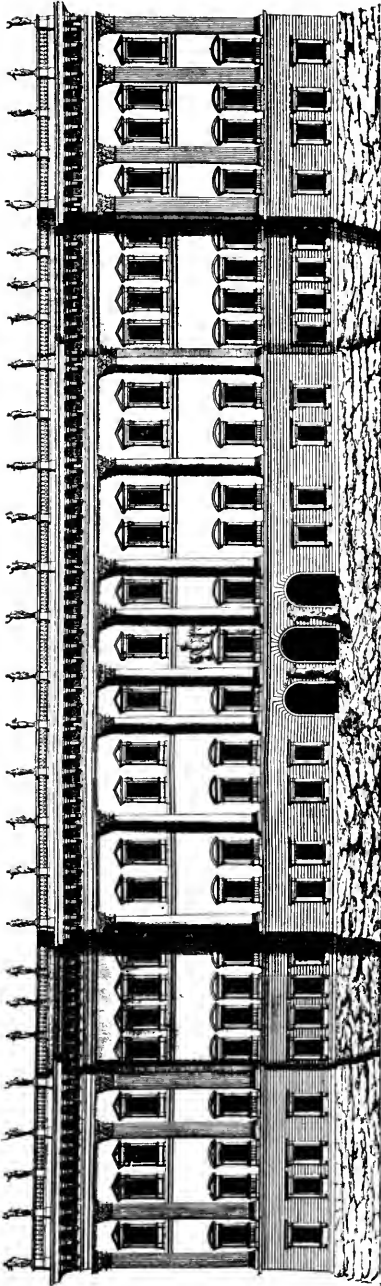
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290. BERNINI'S DESIGN FOR LOUVRE :  
PLAN. FROM BLONDEL.

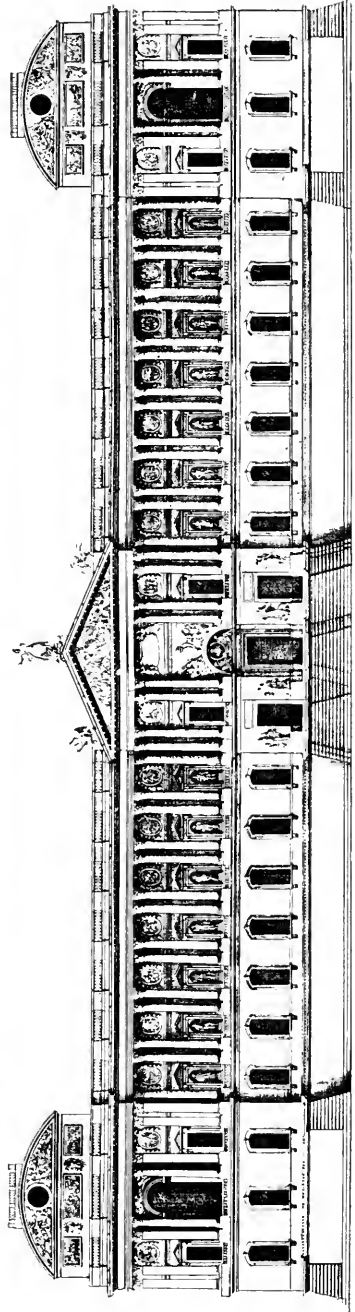


10 0 50 FEET  
5 0 5 15 METRES

291. BERNINI'S DESIGN FOR LOUVRE :  
SECTION. FROM BLONDEL.



292. THE LOUVRE (EAST FRONT): BERNINI'S DESIGN (NOT EXECUTED). FROM MARIETTE.



293. THE LOUVRE (EAST FRONT): PERRAULT'S DESIGN (ATTICS AND STATUARY OMITTED IN EXECUTION). FROM MARIETTE.

a nobleman's mansion. Bernini's by its scale, by its Titanic force, proclaimed itself without question the palace of the greatest king on earth. The barocco quality of *terribilità* required to be softened into a suave majesty, and to be brought into some degree of harmony with academic rules to be a true expression of French feeling; and this Claude Perrault now prepared to do in his new design, which surpassed Bernini's in refinement of detail, in delicacy of feeling, in harmony of spacing and proportion, as much as it did those of his French contemporaries in dignity and breadth.

**PERRAULT'S DESIGN.**—Perrault's design (Fig. 293) owes much to Bernini—its colossal scale, its giant order and the subordination of the ground storey into a stylobate, the long, flat line of balustrade and cornice, the simplicity of the mass, the unity of the conception. Neither did he altogether avoid the faults criticised in Bernini. His façade hardly corresponds more closely with what is behind it. But Perrault had a far better grasp of the problem before him; he realised that what he had to provide was a screen to an existing palace, which was to express not so much the actual arrangements of this palace as the majesty of the monarchy it symbolised. Whereas Bernini by proposing an entirely new building deprived himself of any excuse for resorting to ignoble stage tricks, Perrault in giving expression to a greater truth might feel justified in ignoring smaller truths; in making, for instance, his façade both longer and higher than the older buildings, and thus necessitating the destruction of older work, which, if unfortunate, was infinitesimal in comparison with the damage demanded by Bernini.

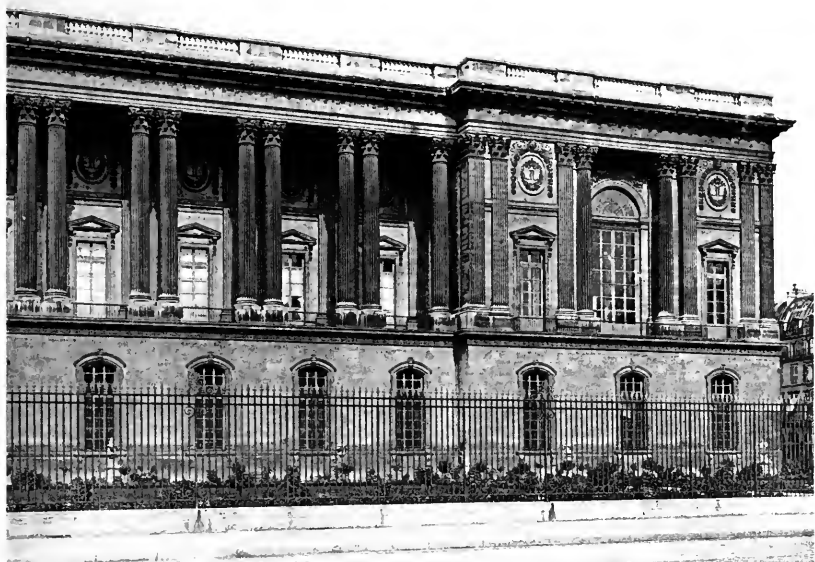
He originally intended that the façade, which is about 565 feet long and 95 feet high from the present ground level to the top of the balustrade, should rise from a moat upon a battering basement with rusticated coigns below the present ground line. He divided it in the traditional manner into five vertical divisions, as even Bernini had done, but instead of the usual pavilions, the narrow compartments at the centre and ends are merely solid masses to counterbalance the voids of the long intervening colonnades, which form the leading motive in the design. Pediments and other features were at one time contemplated for the crowning members of the end blocks, but were eventually omitted, so that the balustrade runs from end to end broken only by the central pediment. The two ranges of fourteen fluted Corinthian columns (Fig. 294), nearly 40 feet high, standing out against a wall treated originally only with niches and low relief ornament, are full of stately dignity, and derive an unusual appearance of strength combined with play of light and shade from the coupling of the columns. But the setting back of the wall above the basement to permit of the colonnade is a weak point in the design, for the eye is not satisfied

that it has anything to rest on. The end blocks with their pilaster treatment and great round-headed windows in a deep recess are finely conceived, but the central bay (Fig. 295) is a less successful feature. Not only has Perrault fallen into another defect in trying to avoid the insignificance of Bernini's entrance by springing the arch from the main string, and thus breaking uncomfortably into the principal storey, but the superstructure is not sufficiently clearly defined, being flush with the colonnade and having merely a single order of detached columns; and further the excessively wide central intercolumniation is not justified by the occurrence in it of any important feature. When, however, full allowance is made for all faults that can be found with the Louvre façade—and after all, such criticisms are mainly academic—it remains one of the noblest pieces of architecture in the world. For combined repose and majesty it is not surpassed by any building in France, and by very few in other countries. At the same time its influence on French design can hardly be exaggerated. It brought into fashion the practice of using the ground storey as a podium for a giant order embracing the two upper storeys, which became the accepted formula for all buildings of a public or palatial nature, and was generally used with the same spacing of two wide and three narrow divisions.

CONSEQUENCES OF PERRAULT'S SCHEME.—The acceptance of Perrault's design involved certain modifications of the existing fabric. It projected some 45 feet beyond the southern front, and some 40 feet beyond the northern. On the north this was not of great importance, since it was not then expected that this side would ever be much seen, and by the adoption of a simple but effective treatment, with rusticated coigns instead of an order, the new was adjusted to the old with slight modifications of the latter. On the south a more radical treatment was needed, and a new façade was built in front of the old, obliterating both Le Vau's work, just completed, and the older portion by Lescot, including the Pavillon du Roi. Le Vau's dome long survived, and was visible over the new front. Traces of the outer front of his south entrance are still visible in the archways of the present Pavillon des Arts. The treatment of the new south front (Fig. 287) is a rather tame prolongation of the pilaster treatment of the eastern angle-blocks, not indeed without dignity, but lacking in the play of light and shade, which might so easily have been obtained with a southern exposure by a columnar treatment.

The great height of the eastern outer front made it visible from the court, so that it was necessary to heighten the inner elevation behind it, which had recently been completed with two orders and an attic to match Lescot's building. The proposed substitution of a third order for the attic created an unexpected difficulty, for the second order being Composite no order was known which could legitimately be placed

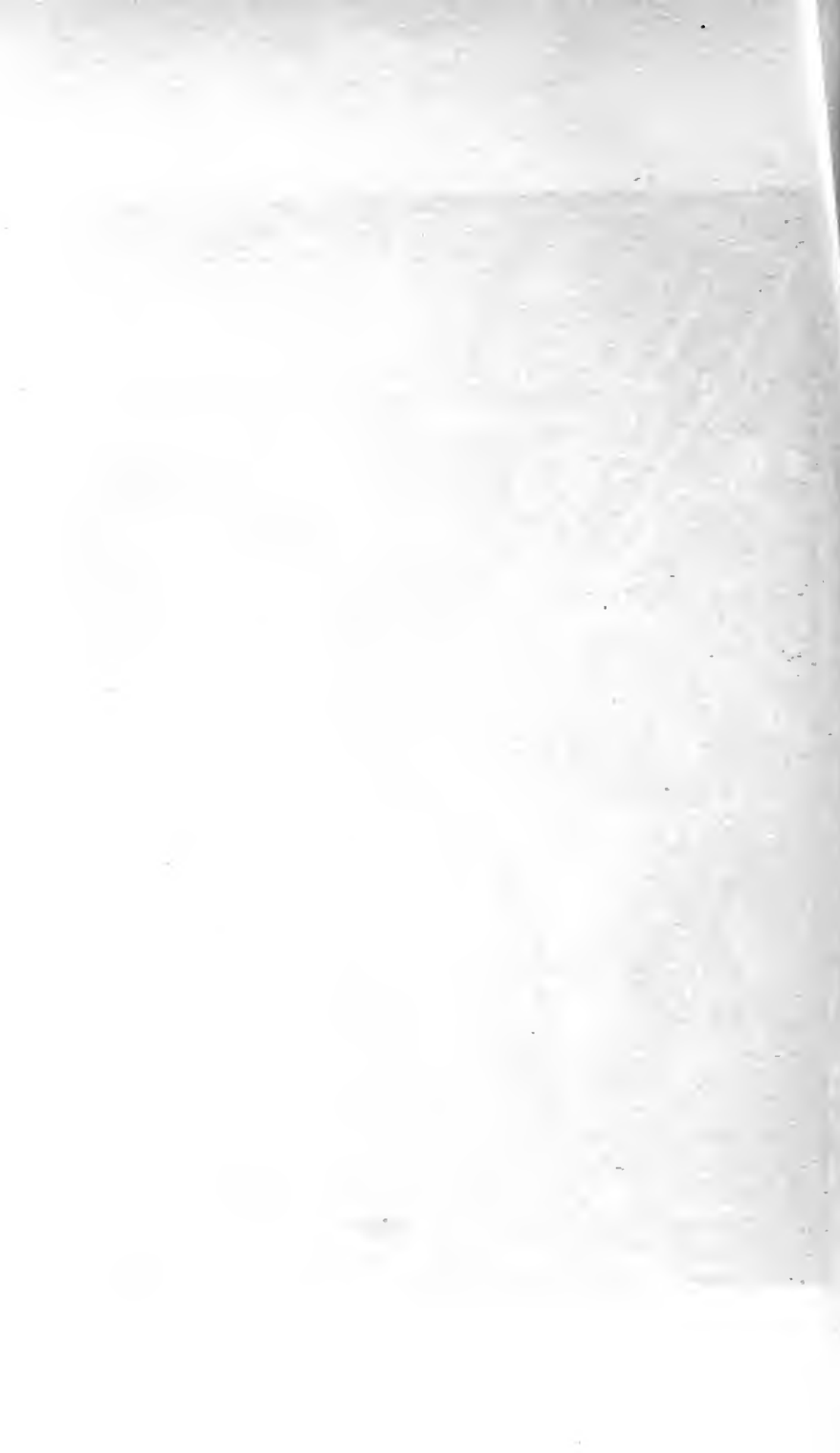


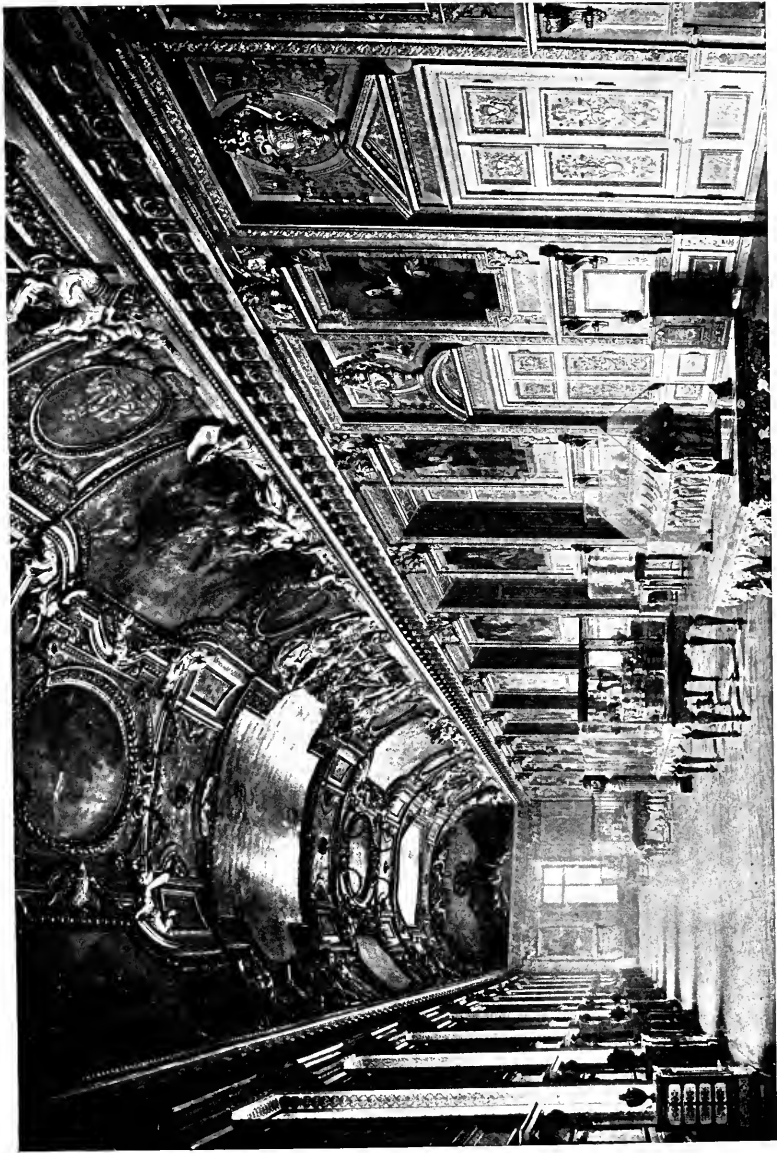


294. NORTH END OF COLONNADE OF THE LOUVRE, PARIS.



295. CENTRE OF COLONNADE OF THE LOUVRE, PARIS.





296. GALERIE D'APOLLON, LOUVRE, DECORATED BY LE BRUN.  
(BEGUN 1662, RESTORED AND COMPLETED BY DUBAN 1849-53.)

above it. A prize was offered for a design to supply one. Many architects, both French and Italian, competed, but, as may be imagined, their designs proved to be merely variants on the old orders embellished with new emblems, such as cocks, fleur-de-lys, &c., or else on Gothic types. It is uncertain if the prize was awarded, but it was decided to steer clear of untried experiments by falling back on the trusty Corinthian, and risking the disgrace of placing it above the Composite.

THE GALERIE D'APOLLON.—The most important work of decoration carried out under Louis XIV. at the Louvre was on the upper floor of the Petite Galerie, built and decorated as the Galerie des Rois for Henry IV., and all but destroyed by fire in 1661. Its redecoration, as the Galerie d'Apollon in compliment to the "Sun King," was Le Brun's first work in the royal palaces (Fig. 296). It was not finished in his lifetime—not indeed till its restoration by Duban (1848-51), in which Le Brun's designs, which are still extant, were followed in the main. It measures about 200 feet by 31, and 37 feet in extreme height. It has thirteen square-headed recesses on each side the full height of the walls, twelve of which on one side are windows. Pilasters occur only at the ends, but the piers crowned by trophies, and sharply defined by the bold architraves of the openings, constitute a sort of order of the requisite sturdiness to carry with apparent ease the barrel vault which springs from the cornice. This vault has five main painted panels of various shapes at the crown, and smaller ones at the sides; and among the wealth of figures and architectural features, which decorate it, strong horizontal lines carry the eye along the vista and lighten the effect.

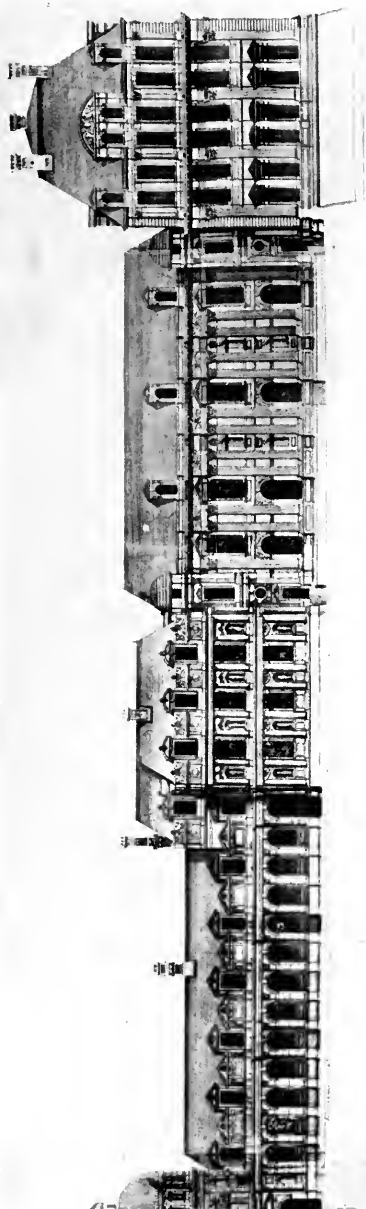
THE TUILERIES: LE VAU'S EARLIER WORK.—Since the death of Henry IV. building operations at the Tuileries had been at a standstill. In 1659 Colbert entrusted their continuation to Le Vau. To realise the difficulties of the task set him of bringing the existing portions into something approaching uniformity, it is necessary to glance at the state of the palace when work was resumed (Fig. 297). A spectator standing in the Gardens and facing east would see on the right the great mass of the Pavillon de Flore with a giant Composite order and tall attic. Next it, and set some way back, was a long gallery ("Galerie de Diane" or "des Ambassadeurs") with the giant order, but with projecting stair turrets with two orders at each end; then Bullant's building with two orders and an attic whose cornice ranged with that of the giant order; next again de l'Orme's southern gallery with its projecting loggia of one order and an attic ending at the central pavilion, which had two orders, an attic, and a dome. Beyond this to the north was de l'Orme's similar northern gallery and the first courses of a pavilion to match Bullant's. Le Vau began operations by building (1659-63), on the north, the Pavillon de Marsan to match the Pavillon de Flore, a gallery, the "Galerie des Machines," containing a theatre to match the Galerie de Diane, and a

J. II. du Cerceau.

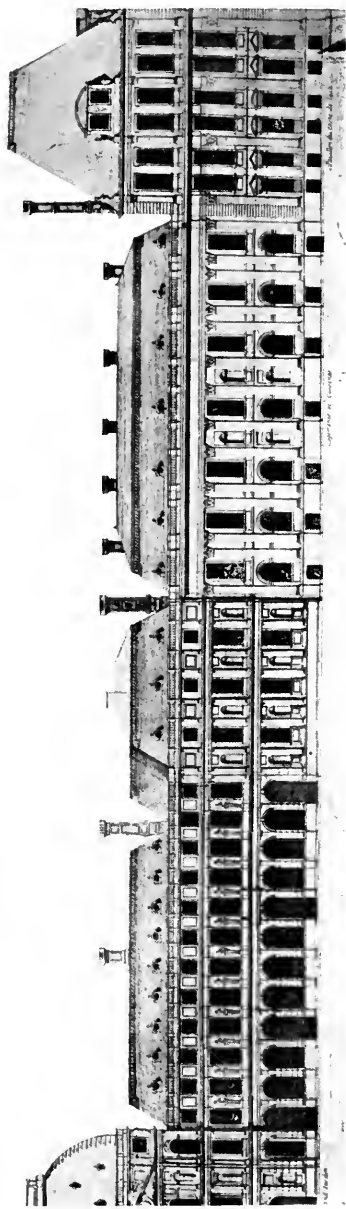
J. II. du Cerceau.

J. Bullant.

Ph. de l'Orme.



297. THE TUILERIES; HALF GARDEN FRONT IN 1610. FROM MARIETTE.



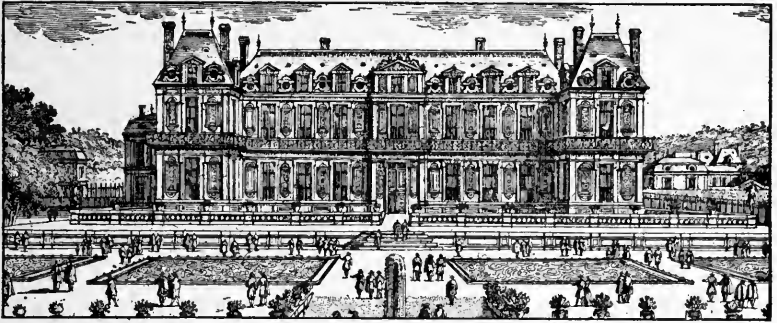
298. THE TUILERIES; HALF GARDEN FRONT IN 1700, AS REMODELLED BY LE VAU. FROM MARIETTE.

SCALE OF METRES  
 0 10 20 30 40 50 100 200 300  
 SCALE OF FEET  
 0 50 100 200 300

pavilion to match Bullant's block. At least, it seems that this was the course of events, though it is not clear how far this scheme was put into execution.

**THE TUILERIES: LE VAU'S LATER WORK.**—If it had not occurred to them before, it now became evident to Colbert and Le Vau that two long ranges of buildings running down by steps to meet each other gave an unsatisfactory sky-line, and reduced the central tower to insignificance. The elevations were then completely recast (1664-70) (Fig. 298). The bulk of the work seems to have been done at Le Vau's death, but it was not absolutely completed till 1697. An important central building was formed, taking in five bays instead of three, coming forward to the front of the loggia, and having a third order, an attic, and square dome, de l'Orme's central stair being at the same time destroyed, and replaced by one at the side. A continuous balustrade was carried through from this block to the end pavilions at a level determined by the giant order, the intermediate buildings being levelled up to make this possible. It is certainly regrettable that de l'Orme's and Bullant's enriched attics and delicate ornament, and du Cerceau's domed stair-turrets should have disappeared in the process, but the taste of the time may not have been altogether astray in deeming them too slight and fussy for a palace of such proportions as the Tuileries now became, a palace comparable by its mass and dignity with the other buildings erected to the glory of Louis le Grand.

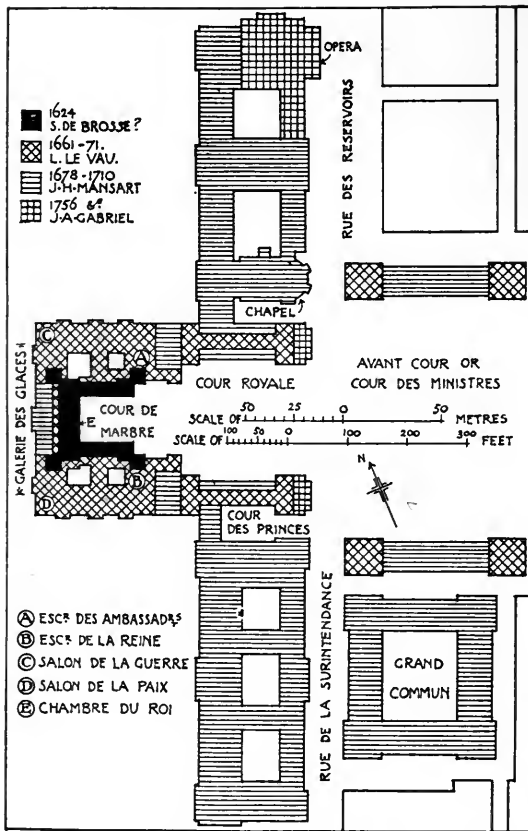
**VINCENNES AND VERSAILLES.**—Louis XIV. never forgave Paris the indignities and enforced flights from his capital inflicted on him as a child during the disturbances of the Fronde, and acquired the habit of living in various country seats, while all Colbert's efforts failed to rouse him to interest in the Louvre or Tuileries. At one time, in the early part of his reign, the King's choice fell on the old castle of Vincennes, and Le Vau was employed to bring it up to the requirements of the Court, which he did by adding a pair of wings and joining them by a monumental screen with a gateway in the form of a triumphal arch. Vincennes was soon, however, eclipsed in the royal favour by Versailles, as Louis' early liking for that hunting-box of his father's grew into an absorbing passion. It not only became his habitual home and the scene of Court life, but eventually also the seat of government. Thus Versailles is the most characteristic and splendid product of the age; but the actual buildings of the palace proper, however impressive, are only one among the factors which made the residence of Louis XIV. the cynosure of Europe and an artistic centre of world-wide influence. It was surrounded by stately dependencies and minor royal dwellings. It was the centre of the most splendid example of a new type of garden design. Its decoration was on a scale of magnificence hitherto unparalleled, including works of painting, of sculpture, and of furniture



299. VERSAILLES: GARDEN FRONT BY S. DE BROUSSE(?) (1624), AS FIRST REMODELLED BY LE VAU (1661-67). FROM PERELLE.

by the greatest artists of the century. In judging the palace it is futile to consider it as if it were the deliberate scheme of a single architect. Versailles was a gradual growth keeping pace with the needs of a Court ever increasing in power and splendour, and influenced at every stage by the not very consistent caprices of a sovereign, whose commands admitted of no evasion. Louis XIV., for instance, while forbidding any alteration in the old château-front, in other respects loved constant change, so that works were no sooner finished than they were transformed, or removed altogether to make way for others. The most obvious faults of Versailles, as it now stands, are nearly all due to this cause, or to eighteenth century alterations. Though no extension of the old brick château was undertaken between 1661 and 1667, yet during that time it was repeatedly decorated internally, and modified externally (Fig. 299) by the alteration of the dormers, the addition of iron balconies, busts, and, in the court, of a giant order of pilasters at the angles, and of an arcaded stone screen. New kitchen and stable buildings were also put up to the right and left of the forecourt. The main lines of the gardens were laid down, and the great terrace formed on the west side, an orangery built to the south, and the splendid grotto of Tethys to the north.

LE VAU AT VERSAILLES: FIRST TRANSFORMATION.—It soon, however, became evident that the accommodation was becoming inadequate, and plans for a general scheme of enlargement were invited, not only from Le Vau, who had hitherto had the sole charge of the buildings, but also from Le Pautre, Perrault, and Jacques Gabriel. Le Vau's scheme was eventually adopted, but he was instructed to omit circular or elliptical rooms, and to include suggestions from his fellow-competitors. It had been definitely laid down that the existing building was to be preserved intact, and this Le Vau effected by enclosing the old brick château on three sides in a larger

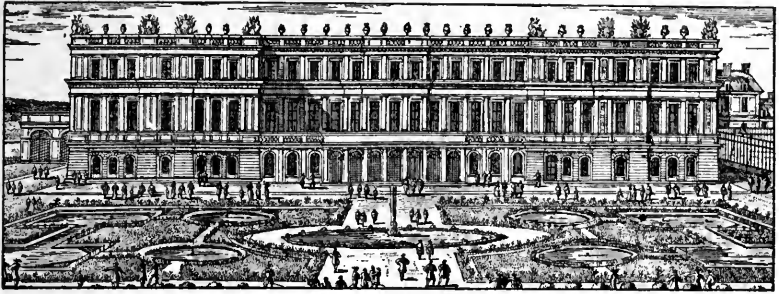


300. VERSAILLES: PLAN.

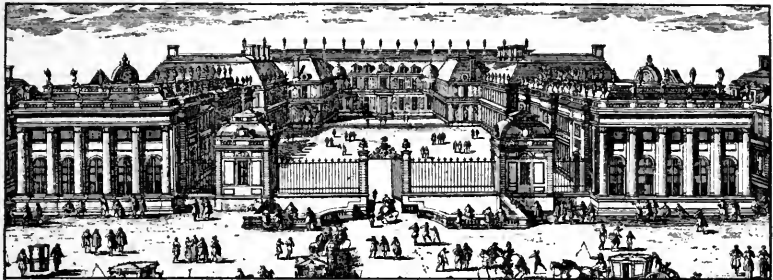
stone one, and extending the brick buildings on the fourth (Fig. 300). Begun in 1668, the works were carried on after Le Vau's death (1670) by d'Orbay, and completed, as regards the exterior, in 1674, and the interior, including the great staircase, in 1680. The moat and screen disappeared, the forecourt was remodelled, the eastern angle pavilions were connected up by arched vestibules with the service wings, which were prolonged and made to end in pavilions with lanterns and columned porticoes (Fig.

302). The main block, as altered, presented a rectangular mass to the gardens with thirteen windows to the north and south, and twenty-three to the west (Fig. 301). The central portion of the new west front, with nine windows, *i.e.*, that corresponding to the space between the projecting pavilions of the old château, was recessed so as to form a covered loggia below and open terrace above. Between the old and new wings on the north and south were internal courts. The scheme of the external stone elevations consisted in a rusticated lower storey with arched openings, a lofty upper storey with an Ionic order, and tall square-headed windows surmounted by sculptured panels, an attic with square windows and an attic order, and finally a balustrade with vases and trophies. This system is enlivened by a rhythmical grouping of features. The windows occur singly or in threes, and, where single, are flanked by pairs of coupled columns in front of the





301. VERSAILLES: GARDEN FRONT, AS REMODELLED FOR SECOND TIME BY LE VAU (1668-74). *From an Old Print.*  
 N.B.—*The number of windows is incorrectly shown.*



302. VERSAILLES: ENTRANCE FRONT, AS REMODELLED BY LE VAU (1668-74).  
 FROM PERELLE.

pilasters, the entablature breaking forward over them and supporting statues. At intervals, too, where broader wall spaces occur, niches and statues are introduced.

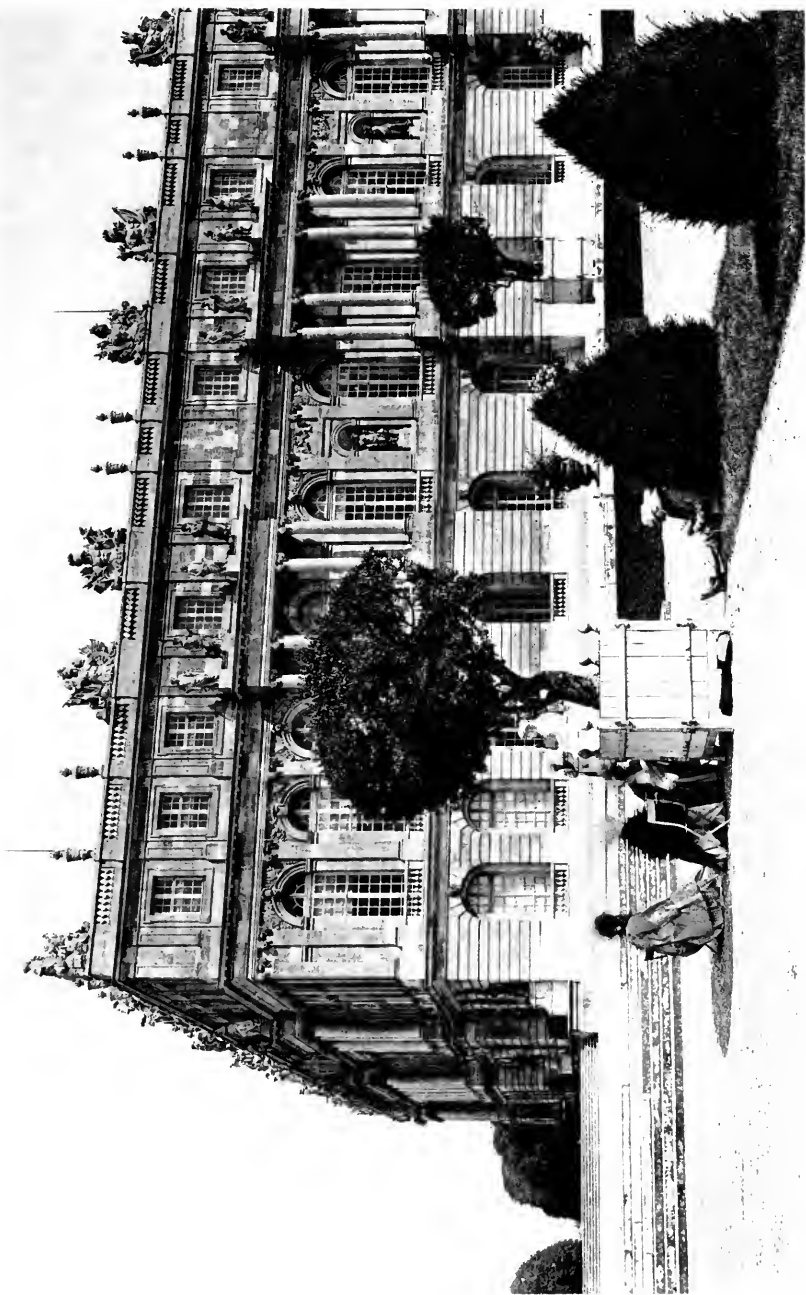
Most of the criticisms commonly made on Versailles do not apply to Le Vau's buildings. In front, the central part had not been dwarfed by the lofty chapel and pretentious "Ailes Gabriel" (Fig. 401). Towards the garden, what is now reduced to a disproportionate projection in the middle of a long line of buildings was then the entire palace. Though the picturesqueness of the old brick pavilions and high-pitched roofs was gone, the elevations were not monotonous, because in the first place there was much less of them before the huge wings were added to north and south, and secondly, the great central recess before it was filled up to form the "Galerie des Glaces" broke its lines and gave an agreeable play of shadow. The new Versailles of that day, as seen from the gardens, expressed a single stately conception, in elegant, yet simple and truthful language.

THE GARDENS.—The gardens had by this time reached a state not very different from their present one. The main features of the

scheme were a wide terrace carried round three sides of the palace with a *parterre d'eau* to the west under the royal windows, and broad strips of open gardens stretching westward between two equally broad strips of wood-garden, from the foot of the terrace to the head of the grand canal. This lies in the axis of the palace and is in the form of a cross, with Trianon at the end of the northern arm and the Ménagerie at the end of the southern. In addition, the gardens of Versailles have a considerable lateral extension. From the great terrace the eye ranges southward over the Orangery and its sunk garden to the "Pièce d'Eau des Suisses," and northward down the "Allée d'Eau" to the "Bassin de Neptune." Every portion of the gardens was adorned with monuments or works of art of appropriate design and almost uniform excellence.

J. H. MANSART.—The later history of Versailles under Louis XIV. introduces a new figure in Jules Hardouin (1646-1708), a grandson of a sister of François Mansart, whose name and fortune he inherited. He had been trained partly by him and partly by Libéral Bruand, and, while working under the latter at the Hôtel Vendôme (on the site of the present Place Vendôme) in 1672, he came under the King's notice. He soon succeeded to the place in the royal favour held by Le Vau, and the waning supremacy and subsequent death of Le Brun (1690) permitted him to advance to a position of authority over all the royal works, such as Le Vau had never enjoyed, and even Le Brun had scarcely aspired to. He was ennobled, and after holding various royal appointments attained to that of Inspector-General of the King's Buildings (1699), a post which had long been held only by ministers. One of the earliest works carried out by him for the King was the enlargement of the old château of St Germain (1675) which he effected by adding large pavilions at the angles, following the lines of Francis I.'s work very closely and adopting them with considerable skill to new requirements. This, however, is no criterion of the character of his usual work, which is the fullest and most characteristic expression of the barocco-Palladian compromise. If he did not equal his great-uncle in that perfect refinement of taste which distinguished him, he had all his scholarship and perhaps an even broader monumental feeling. Though he never scrupled to break the letter of Palladian law when it suited his purpose, as when he used a Corinthian order immediately over a Tuscan at Clagny, his work was generally so correct that he could be regarded by the Academy as a standing protest against the school of Borromini.

VERSAILLES: SECOND TRANSFORMATION BY J. H. MANSART.—The palace of Versailles, vast as it was when the works designed by Le Vau were completed, soon ceased to be adequate for the requirements of the Court, and J. H. Mansart was instructed to carry out works



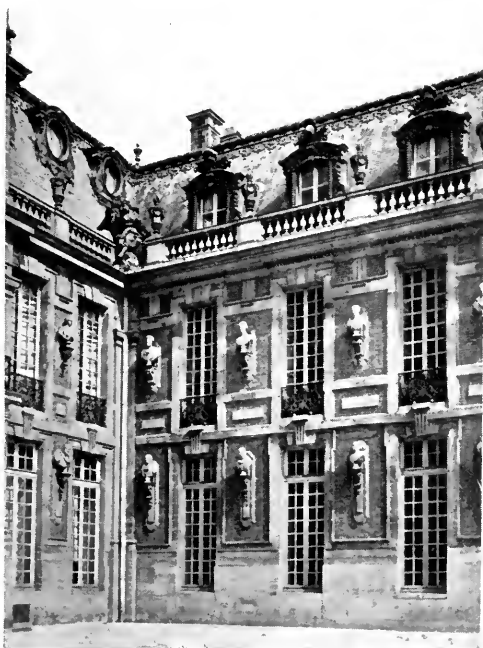
303. THE GARDEN FRONT, PALACE OF VERSAILLES.  
MAIN BLOCK FROM SOUTH WEST.





304. VERSAILLES: COUR DE MARBRE, AS REMODELLED BY J. H. MANSART  
(*c.* 1680).

which within ten years (1678-88) more than doubled the extent of the château and profoundly modified its aspect. In these alterations the King's own apartments were placed on the first floor in the centre of the entrance front, and to give this portion greater dignity Mansart arched the window-heads and added a picturesquely designed attic (Fig. 304). In modifying the garden fronts he also adopted arched windows for the first floor with happy effect (Fig. 303). He constructed the "Grande Galerie," or "Galerie



305. VERSAILLES: PART OF COUR DE MARBRE.

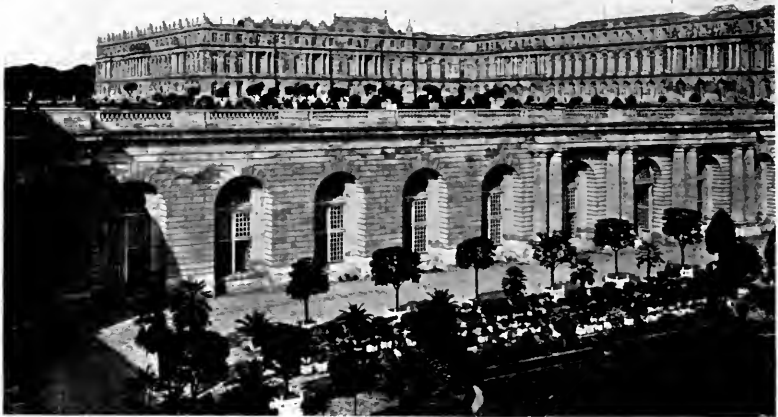
des Glaces," over the western loggia, and a long wing to the south (1678-81) (Fig. 306). The wing to the north, involving the destruction of the grotto of Tethys, followed later (1684-8). It is these additions which cause the defects of the present garden front; for the central block, now an unrelieved square mass, projects so far that when not viewed directly in front it hides one of the wings and renders a satisfactory general effect impossible.

THE DECORATION: GREAT STAIRCASE.—Before Le Brun's death the most important works of internal decoration were completed. These were to be found in the suite of State apartments which run round the three outer sides of the central block including the Ambassadors' Staircase, by which they were approached at the north-east, and the Queen's staircase, which still leads to them on the south-east. Much of this work remains intact, but one of Le Brun's most complete compositions, the "Degré des Ambassadeurs," the State staircase of the palace (1672-80), was destroyed under Louis XV. to make room for Madame de Pompadour's theatre. It occupied an oblong hall. A first broad flight led to the centre of a landing in one of the long sides with a fountain facing those ascending. Thence other flights went up right and left to a gallery running along the ends and opposite side. The stairs and wall decorations were in coloured marbles. The upper part had an order of Ionic pilasters between which were painted recesses containing bronze trophies. The hall was lit by a sky-light, and the deep cove below this was divided into three tiers of panels, the lowest of which had a rich decoration comprising ships' prows, the scheme commemorating Louis' campaigns and especially his naval victories.

THE "GALERIE DES GLACES," &c.—Le Brun's most important surviving work at Versailles is the "Galerie des Glaces" (1680-4) (Fig. 306). Its similarity of shape and proportions suggest a comparison with the "Galerie d'Apollon," which it surpasses both in the richness of its materials and in its dimensions—it measures about 240 by 34 feet, and is 43 feet high to the crown of the vault. The ceiling, which is of barrel form, is decorated almost entirely with painting. Only the gilded frames of the chief subjects and a row of trophies over the cornice are in wood or stucco. This deep-coloured vault, divided into large panels and lacking in longitudinal lines, seems a load too heavy for the substructure to bear. For the walls are treated in light tones—white marble panelled with soft colours—and are pierced by seventeen arched openings forming windows on one side and filled with mirrors on the other, so that the order of slender Corinthian pilasters of green marble with gilt bronze capitals appears to carry the whole burden. Notwithstanding this defect this gallery, denuded though it is of its rich appointments, its curtains of white brocade, its orange trees in silver vases, its chased silver tables and chairs, its Boule cabinets loaded with works of art, is



306. VERSAILLES: GALERIE DES GLACES, DECORATED BY  
LE BRUN (1680-84).



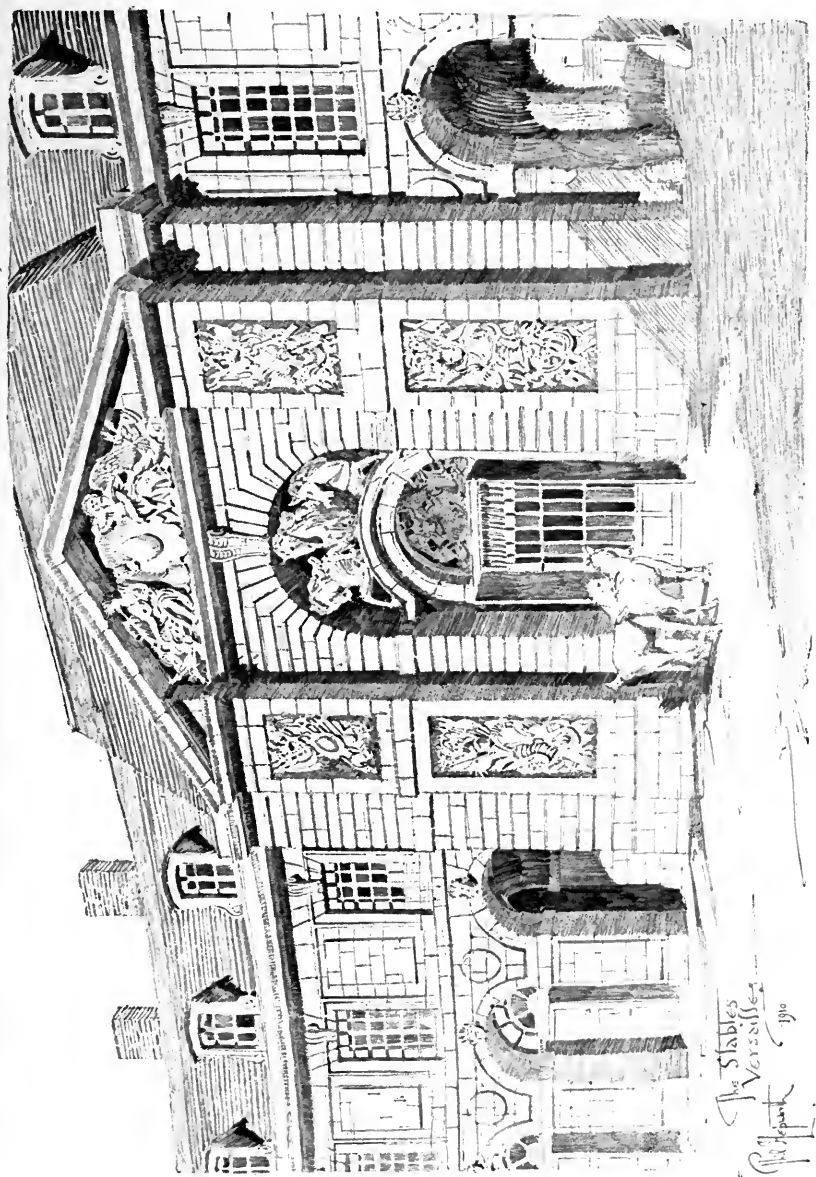
307. VERSAILLES: PALACE FROM SOUTH-WEST AND ORANGERY,  
BY J. H. MANSART (1681-86).

still one of the most splendid apartments in the world, and worthy of the magnificent monarch whose apotheosis is figured forth in the paintings of the roof and every detail of the decoration.

Other examples of Le Brun's work may be seen in the rooms at each end of the gallery, the Salons de la Paix and de la Guerre, and in the suite which leads from the latter to the Salon d'Hercule, as well as in the Queen's Staircase (Figs. 261, 262, 281, and 342). They exhibit the same harmonies in white, mauve, and green marble, with enrichments of gilt bronze, pewter, and lead, combined with painting and carved woodwork in white and gold, and, owing to their smaller extent, the effect of excessive ponderousness in the ceilings is not so much felt. Among the army of assistants employed under Le Brun in the decoration of the palace and its gardens were several painters of the families of Audran and Coppel, Jean Jouvenet and Houasse, the sculptors Coysevox, Lespagnandel, Tuby, Marsy, Lehongre, Girardon, and the metal workers Philippe Caffieri and his son Jacques, Ladoireau, and Cucci.

MINOR WORKS AT VERSAILLES.—In addition to the works already mentioned, Mansart built the two great stable blocks (1679-85), the great service block, "Grand Commun" (1682-4), the present chapel (begun 1696, but not finished till 1710, after his death), and, in the gardens, the monuments known as the "Domes" and the "Colonnade" and the present Orangerie. Mansart's orangery (1681-6) to the south of the palace superseding an earlier brick one by Le Vau is by its simplicity and Titanic scale a most impressive work (Fig. 307). It consists of vaulted





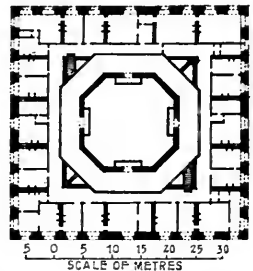
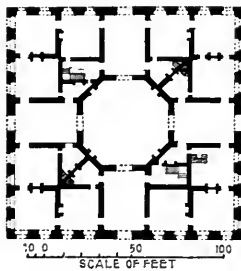
368. VERSAILLES: COURT OF GREAT STABLE, BY J. H. MANSART (1679-82).

*From a Drawing by P. HERPORTH.*

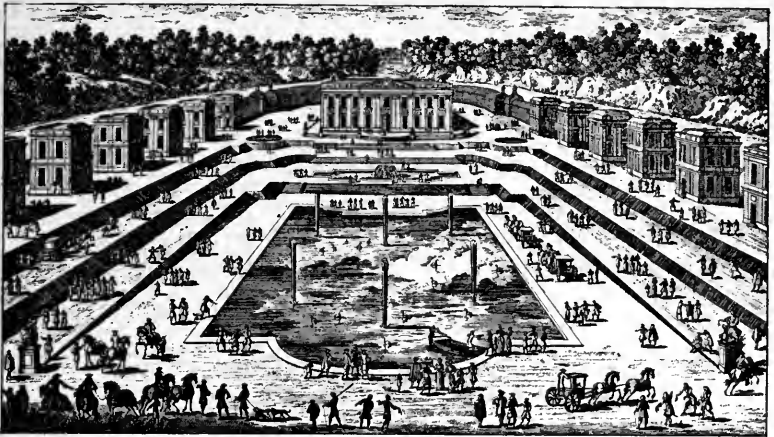
galleries—they are 39 feet wide, and the longest over 1,000 feet long—carrying a terrace, and opening by tall arched windows on to a sunk parterre, which they enclose on three sides. The wings terminate in straight flights of 103 steps over 60 feet wide. The plainly rusticated elevations have in the centre a portico of colossal Tuscan columns. The sense of immovable strength conveyed by these cliff-like façades fits them to form the base on which the huge palace appears to stand when viewed from the south. The Bosquet des Domes has disappeared, but the Colonnade survives. It consists of a circular arcade, whose arches spring from Ionic columns alternately of red and grey marble, each buttressed by a square pilaster, while under each arch a fountain rises out of a raised marble basin. If these creations exhibit J. H. Mansart in a mood of playful fancy, and the Orangery in one of almost rugged severity, the housing of the various services of the palace, the stable, the kitchens, and so forth, afforded him an opportunity of showing how such utilitarian building could be invested with dignity by a monumental grouping of masses with the judicious addition of good sculpture at some crucial point (Fig. 308).

**SMALLER ROYAL HOUSES.**—Even Louis XIV. himself sometimes found the splendours of Versailles oppressive, and experienced the need for intervals of comparative privacy. Hence there grew up in the neighbourhood several smaller houses to which the King might retire with select society of intimates, or which he could present to one of the princesses or mistresses. Among these were the *Ménagerie*, whose central feature was an octagonal building containing a grotto on the lower floor with a domed saloon over it, and surrounded by radiating courts containing foreign animals. It was built probably by Le Vau (1663-5) and later enlarged by J. H. Mansart. Another was *Trianon* (*Grand Trianon*), first built by Le Vau in a pseudo-Chinese style (1672-4) (see p. 363), and then superseded by a building by Mansart (1687), comprising two separate blocks, later connected by an open loggia or “*Péristyle*”

by Robert de Cotte. It had but one storey and a flat roof, and its elevations were treated with an Ionic order with pink marble shafts and a balustrade with urns and sculpture. The wing known as *Trianon-sous-Bois* was added later. A



309. ROYAL PAVILION AT MARLY, BY J. H. MANSART (1680-86): GROUND AND FIRST FLOOR PLANS. FROM FER.

310. MARLY. *From an Old Engraving.*

third was the château of Clagny, north-east of the town of Versailles, by J. H. Mansart (1675-80), built as a residence for Mme. de Montespan and her children by the King.

MARLY.—A later royal caprice was the so called Hermitage of Marly (1680-6, destroyed at the Revolution). Though it was originally intended as a modest and inexpensive retreat, and though its buildings were never very extensive, it grew into one of the most important royal residences, and by the magnificence of its statuary and paintings, its gardens and water works, swallowed up almost as great sums as Versailles itself. It was the creation of J. H. Mansart and Le Brun—and its gardens of Le Nôtre—and is unique in its conception, consisting of a royal pavilion, twelve smaller isolated pavilions for the courtiers, and three others for the services. The royal pavilion stood by itself on a terrace between four “Salles de Verdure” in the centre of the lay-out. In the short axis lay on one side the entrance between twin guard-houses, on the other the office block. In the long axis (Fig. 310) the château looked out in front down a sunk and terraced garden containing a chain of ponds along each side of which stood six of the small pavilions, and, behind, on to a splendid cascade. The château itself was square, each side of nine bays being identical. It consisted of two storeys, with a flat balustraded roof. Its elevations had a giant order and a pediment over the three middle bays. It was planned round a central octagonal saloon running up through both storeys and top-lit (Fig. 309). The twelve pavilions, which each contained two apartments, were connected with each other and the service blocks by alleys of pleached limes. They were square with flat balustraded roofs and plain rustication on the angles, but the faces were embellished with



311. PARIS: PORTE ST DENIS, BY F. BLONDEL AND LE BRUN (1672).

tended to carry a colossal statue of the King, was erected on the Place du Trône, on the road from Vincennes to Paris (1670), to celebrate the conquest of Franche Comté and Flanders. It was the work of Claude Perrault, whose design had been preferred to those submitted by Le Brun and Le Vau in competition with it. Le Vau's design is not known. The two others were based on that of the Arch of Constantine at Rome, but with coupled columns. Perrault's arch was much larger than its prototype, being nearly 180 feet long and 75 feet in total height as against 82 feet and 68 feet in the Roman example. Excepting the plinth it was executed in plaster, and, becoming ruinous, was soon removed. François Blondel, after remodel-

ing painted architecture and figure subjects designed by Le Brun and varied in each case.

ARCHES, GATEWAYS.—Outside the royal palaces the government of Louis XIV. sought to impress the public mind by pompous monuments. The triumphal arch was a form greatly in favour, and there are many examples among the designs of Marot. An important one, in-



312. MONTPELLIER: PORTE DU PEYROU, BY F. D'ORREY (1691-1710).

ling two of the gates of Paris, those of St Bernard and St Antoine, to give them a decorative character, designed the gate of St Denis anew (1672). It is curious that this protagonist of the Palladian proprieties should not only have broken new ground to such an extent as he did in this case, but have been convinced that he was conforming to the purest classicality; for while it shows no actual breaches of the letter of the law, no building of the time is more inspired by the magniloquent spirit of barocco, expressed in terms of French rationalism, than this arch. Its architectural elements are reduced to a minimum (Fig. 311). There are no orders, no pediments, no rustication. The elevation consists in a plain square mass, 78 feet high, crowned by a bold *cornicione* and pierced by a single arch. Its whole decoration consists in a sort of engaged obelisk on a pedestal on each pier. The obelisks bear trophies in high relief, the pedestals, the spandrels of the arch, and an oblong panel above it have low relief panels. Everything in the design, from the scale of the sculpture (executed chiefly by the brothers Anguier from designs by Le Brun) and of the laconic inscription "Ludovico Magno," to the minuteness of the openings for foot passengers through the pedestals, which by contrast make the arch look even more colossal than it is, conspires to produce an overwhelming impression of irresistible power.

The neighbouring Porte St Martin (1674), whose height and width are both about 60 feet, by Pierre Bullet (1639-1716), and the similar Arc du Peyrou at Montpellier (1691-1710), designed by d'Orbay and carried out by d'Aviler (Fig. 312), in both of which rustication is largely used, though more satisfactory compositions from a strictly architectural point of view, are less effective decoratively. The Porte de Paris at Lille (1690) and the Porte de Brisach at Belfort (1687) are examples of other forms of gate treatment. As an example of bridge design, the Pont Royal in Paris, by Jacques II. Gabriel and J. H. Mansart (1685); is a worthy rival to the earlier Pont Neuf.

THE INVALIDES, &c.—Another grandiose creation of this reign was the Hôpital des Invalides, to accommodate 6,000 old or disabled soldiers. It was built (1671-4)

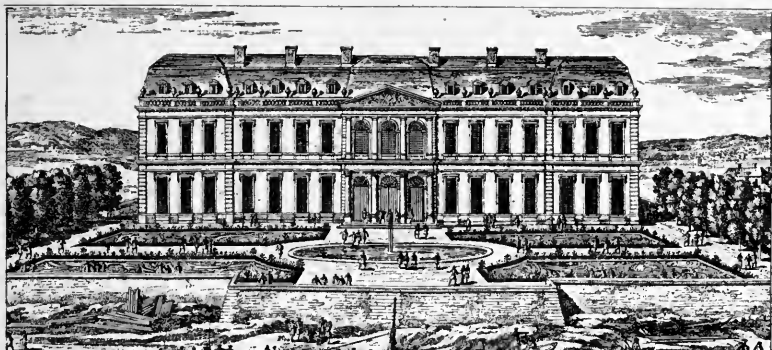


313. PARIS: HOSPICE DES INVALIDES, BY LIBERAL BRUAND (1671-74). PRINCIPAL COURT.

from the design of Libéral Bruand, and is clearly and practically planned round sixteen rectangular courts. It is chiefly remarkable for the manner in which an effect of grandeur is obtained by plain masses, with ornament reduced to a minimum. The central court is surrounded by two tiers of plain arcaded loggias breaking forward in square projections in each angle (Fig. 313). The only decorated features are the trophies on the oval dormers and the two orders of engaged columns which mark the entrance to the church. In the outer façade, about 670 feet long, the sole decoration is that applied to the dormers, which are similar to those in the court, and to the main entrance, where the cornice breaks round a great semicircular arch, as at F. Mansart's Ste Marie, and contains an equestrian relief of the King. The Salpêtrière, a hospice for aged and infirm poor, an earlier work by Libéral Bruand (begun 1656), is very similar in its character.

TOWN PLANNING.—The autocratic, organising, spirit of the age manifested itself in the control of town planning. Under Louis XIV. the private house was forced to merge its individuality even more thoroughly in the comprehensive administrative schemes of which it became a mere item. Like Richelieu, Louis wished to have a regularly planned town at his gates. The whole district round the palace at Versailles was cleared and laid out on a rectangular scheme intersected by the radiating approaches from Sceaux, St Cloud, and Paris, and all the roads of France might be conceived to converge by these three great avenues on the dwelling of the sovereign. Sites, with peculiar privileges attached, were granted to those who undertook to build in conformity with a uniform scheme, which in its main lines was the work of Le Vau. J. H. Mansart did much to give it shape, and, had funds permitted, would have rendered it still more complete. His principal contribution was the Great and Little Stables (1679-85), the two noble blocks so ingeniously planned for the fan-shaped sites opposite the château. It was Mansart's wish to link them up with it by arcades, thus reducing the vast "Place d'Armes" to a mere fore-court for the palace.

Less ambitious in conception than this were the two schemes which he carried to a successful issue in Paris—the circular Place des Victoires (1684-6) and the Place Louis-le-Grand (or Vendôme) (1699) in the form of an elongated octagon. In both, private houses are grouped behind a façade of uniform treatment. In both, the lower storey is a rusticated arcaded basement; the first and second floors are embraced by a giant order of pilasters, and the steep roof above the entablature broken by dormers of two patterns alternating, and in both each of the openings of the "place" is arranged, as far as possible, to lead up to an important building. The Place Louis-le-Grand (Fig. 455) was diversified by the introduction, in the diagonal faces and the centres



314. CHATEAU OF CHOISY, BY J. H. GABRIEL AND J. H. MANSART (1680).  
*From an Old Print.*

of the long sides, of engaged columns carrying pediments. Though there is nothing specially original in the design of these "places," they afford instructive examples of the breadth and monumentality which may be obtained in city architecture by well-considered combined schemes.

#### LATER DOMESTIC ARCHITECTURE AND DECORATION.

RELATIVE UNIMPORTANCE OF DOMESTIC ARCHITECTURE IN SECOND PERIOD.—It is perhaps not altogether accidental that the private residences which can be certainly set down as built during the middle period of Louis' reign are fewer than in the earlier and later ones. The vastness and splendour of the royal works seems to have exhausted the building activity of a whole generation. With Louis' assumption of power ended the heroic period of the nobility, and Court life exercised an irresistible attraction over them. Overjoyed to be lodged in a garret or *entresol* at Versailles, if only they could bask in the rays of the Sun-king, they lavished their wealth in display and dissipation, and had perhaps little left to sink in stately houses in which they could not live. The principal exceptions are more or less official residences built by members of the royal family and ministers, rather for the purpose of entertaining the Court than for themselves. Thus St Cloud was rebuilt for Louis' brother, Philip of Orleans, by Antoine Le Pautre and added to by Girard (1680); Choisy was built for Mademoiselle de Montpensier, Louis' first cousin (1680), by Jacques II. Gabriel in collaboration with Mansart (Fig. 314); St Maur was completed and enlarged for his more distant cousin the Prince of Condé by Gittard; Sceaux was built or transformed for Colbert (*c.* 1675); Meudon and Dampierre were remodelled chiefly by Mansart for Louvois, whose hôtel in Paris by Chamois was remarkable for little but its vast extent.

SEVERITY OF CHARACTER.—The principles of unity and uniformity expressed in Perrault's Louvre began to triumph in domestic architecture, and, after 1665, variety, picturesque grouping, and sumptuous external decoration tend to disappear under the influence of the standardising and classicising influences at work. The system of disconnected roofs is largely relinquished. "Mansard" and flat roofs are almost universal, and, while dormers and chimneys become more and more insignificant, their place is taken by continuous attics, balustrades, or parapets. Pavilions are represented by the shallowest possible projections. Orders, if used, are generally confined to these portions, and sometimes to the principal storey, the lower one being treated as a basement to it and the upper as an attic, as at St Cloud; but there was an increase in the use of giant orders embracing two or more storeys and standing on a basement, which itself sometimes included more than one storey. This is illustrated in the Places des Victoires and Louis-le-Grand, and in the musician Lulli's house at the corner of the Rues Ste Anne and des Petits Champs, designed by Gittard (*c.* 1680).

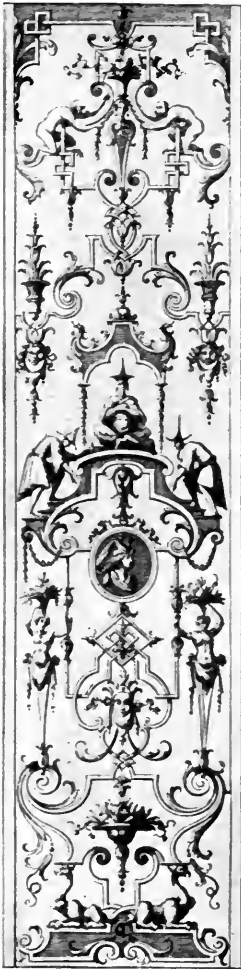
The proportion of window to wall space became greater than ever, and the openings were treated with the plainest architraves, sometimes reduced to unmoulded bands, but a certain amount of variety was obtained by contrasting round-headed openings with lintelled or segmental ones. The spaces between were often still treated as panels of a scale as large as that of the openings. Almost the only ornaments left on the façade were the carved key-stones and the richly wrought ironwork of the balcony with the occasional addition of sculpture in a pediment, a trophy on a panel, a bust on a console, or a vase on a balustrade. The most striking characteristic of the houses of a splendour-loving society thus becomes the growing reticence of their external architecture. Sober and all but unadorned they impress by good proportions and the sure taste with which simple elements are combined. The proprietor, if in town, aimed not at vying with his neighbour or astonishing the passers-by in external display, but at providing a serviceable and dignified receptacle for the art treasures reserved for the delight of his guests. In the country, where the mansion itself was but one factor in a complex design extending to the bounds of the property, it was perhaps felt that the scale of the lay-out and the length of the converging vistas demanded that the house should be on broad and simple lines, a solid rectangular mass without any pretence to picturesque sky-line.

DESIRE FOR PRIVACY AND COMFORT.—Certain architectural changes accompany the period of political and literary decline, though it cannot be seriously maintained that they were the beginnings of a decadence reaching its climax in the next reign. There was no decline either



in quality or fertility. Social conditions brought about a change in the types of building erected and in the character of their fitting. In Louis' later and gloomier years, when the edifying and didactic Madame de Maintenon held sway, Court entertainments lost their gaiety but not their formality, and courtiers, weary of etiquette and multiplied religious observances, fled to the unconstraint of their own homes. Domestic architecture thus revived at the very time when the royal works were being cramped by the exhaustion of the treasury. Even Louis XIV. had at times been oppressed by the publicity of great palaces and taken refuge in the relative privacy of Trianon and Marly. His courtiers, who suffered more than he from the comfortless splendours of Court life, followed the fashion he had set for small houses. No country house was complete without its Trianon. These *petites maisons* were small and more or less secluded houses in the grounds used for temporary residence, or pleasure parties of a few hours' duration, and were modelled on the smaller royal houses. They often had but a single storey, and consisted of a central saloon often top lit *à l'Italienne* and a few rooms grouped round it opening direct into the garden, while such servants' offices as could not find room in the basement were accommodated in separate blocks. In the mansions themselves the suites of stately apartments for ceremonial occasions were supplemented by suites of smaller and more comfortable rooms side by side with them, whither the family might retire with their intimates, and where privacy was secured by vestibules and passages. A dining-room, planned *ad hoc*, though often a surprisingly small one, was now general.

SCHOOL OF J. H. MANSART.—These changes were hastened by changes in the *personnel* of architecture. Many names pass from the scene within the years which saw the turning point in the King's fortunes. Jean Marot died in 1677, Jean Le Pautre in 1682, François Blondel in 1686. In this year Daniel Marot was exiled, and Cottart is not heard of after it. Claude Perrault died in 1688, Errard in 1689, Le Brun in 1690, Antoine Le Pautre in 1691. Before his death the supremacy of Le Brun was already passing to Jules Hardouin Mansart, who, for the rest of his life, held a dominating influence in the architectural world. Many of the ablest of the rising generation were trained under it, but his rule was not so stern as Le Brun's, and the new tendencies which begin to appear towards the end of the century and developed later were largely due to his pupils and assistants, Robert de Cotte, Cailleteau, nicknamed "L'Assurance," Pierre Le Pautre, and others. But the only decline that can be traced in them is a decline of the unity of aim. Symptoms, faint as yet, begin to show themselves, as in the political and literary world, of a revolt against a too rigid uniformity, of a cleavage, to be accentuated later, between

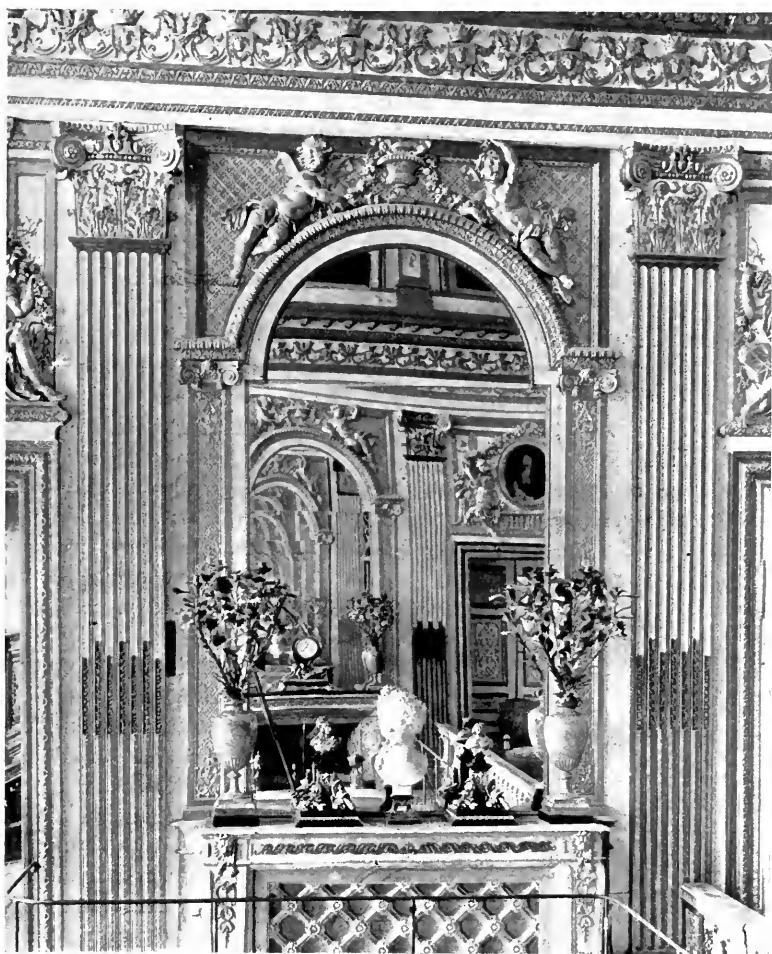


315. ARABESQUE BY  
BERAIN.

the free and strict tendencies established under Le Brun. While architecture proper tends to greater severity, decoration grows gayer and emancipates itself more and more from rule. Though it maintains as yet its general character its somewhat emphatic solemnity begins to be mitigated. Even Louis XIV. sometimes thought the palatial manner "too serious," and wrote on the margin of a scheme submitted to him for the decoration of the *Ménagerie* that it should be enlivened by scenes from childhood. Jean Bérain (1640-1711), who had been employed under Le Brun; Daniel, son of Jean Marot (1661-*c.* 1720), who participated in his father's work and continued it till the Revocation of the Edict of Nantes drove him to carry his talents to Holland and England; and Pierre, son of Jean Le Pautre (died 1716), who was employed as an engraver and draughtsman by J. H. Mansart, and is said to have collaborated in much of his later work, all published volumes of decorative designs in which, as well as in executed work of the period, new departures may be observed.

BERAIN AND LATER DECORATIVE DESIGNERS.—As the irresponsible, nature-loving La Fontaine could never subject himself to the Procrustean rules of Boileau and the Alexandrine, so Bérain and his artistic kin refused to be bound by the prevailing formality. A gayer, lighter feeling pervades their designs (Fig. 315). Slim sphinxes in rakish feathered caps and playful genii with butterfly wings, humorous figures in contemporary dress, natural birds and beasts, and natural sprays of flowers and foliage make their appearance among the conventional vegetation, the mythologies and allegories.

Straight lines are mixed with curves in running or interlacing ornaments which had hitherto been composed either of one or the other exclusively: rectilinear stems, breaking hither and thither after the manner of a fret, appear in arabesques, and straight portions interrupt the flow of volutes. Sharper contrasts are sought between curves of contrary flexure, and curves are more varied. Where two curved members, or a curved and a straight member, of a frame



316. VERSAILLES: CHIMNEY-PIECE IN LOUIS XIV.'S STATE BEDROOM, IN THE MANNER OF P. LE PAUTRE, *c.* 1701.

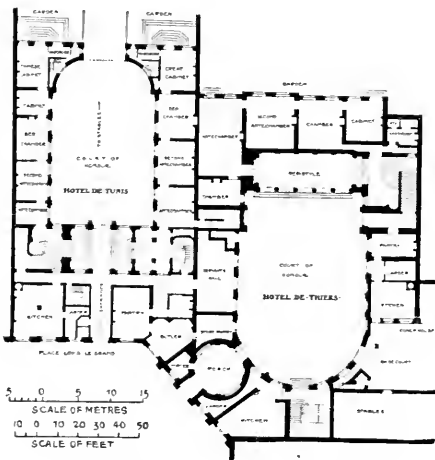
or volute meet, one of them runs past the junction, so as to form a horn-like flourish ending in a bird's head or knot of foliage. By all these means a new and more piquant flavour began to enter into decoration.

LATER DECORATION.—At the same time the fittings underwent modification. Improvements in the manufacture of mirrors now made it possible to obtain them in large sheets, and, on the initiative of J. H. Mansart, the ponderous chimney-pieces began to be replaced by a mere surround and low shelf, in order to fill the whole space above

it with a mirror in two or three sheets (Fig. 316); large panels in other parts of the room being also filled in the same way. Coved plaster ceilings and two-leaved doors became general. Staircases, whose balustrades were by this time as a rule in metal, began to be laid out in curved sweeps and with steps curved in plan. Madame de Maintenon's suite at Fontainebleau and some of the rooms at Trianon, Louis XIV.'s state bedroom at Versailles and its antechamber (named the *Ceil-de-Bœuf* from its elliptical borrowed light) retain decorations of this period. Other examples are offered at Dijon by a drawing-room in the Hôtel de Vogüé and the Mairie Staircase in the Palais des Etats.

LATER HOTELS IN PARIS.—In the opening years of the eighteenth century much building was done in Paris, especially in new quarters then being developed, the Faubourgs St Honoré and St Germain. Several of the architects most in vogue, who took part in it, belonged to Mansart's circle. Among them were his brother-in-law, Robert de Cotte, one of the ablest architects of the period, who carried to a conclusion several works left unfinished by Mansart: his cousin Jacques Jules Gabriel, and his draughtsman L'Assurance. Malicious tongues insinuated that for many years Mansart and de Cotte exploited the talents of L'Assurance and Pierre Le Pautre for their own benefit, and that the *réal* credit of much of their work is due to them. Most of such houses, as, for instance, the Hôtel d'Estrées (1704), now the Russian Embassy (79 Rue de Grenelle), by de Cotte, and the Hôtel de Rothelin (1710), now Ministry of Commerce (101 Rue de Grenelle),

by L'Assurance, need no further description than the general one given above. Their charm depends almost entirely on proportion, and they must be seen for their merits to be appreciated, since they are of that unobtrusive character which tends to evaporate in a drawing. The Hôtels de Tunis and Thiers, built together by Pierre Bullet (*c.* 1707) in the Place Vendôme, have some points of interest (Fig. 317). The façade being already provided by the scheme of the "place," the architect's skill was concen-



317. TWO HOUSES IN PLACE LOUIS-LE-GRAND (VENDOME), BY P. BULLET. PLAN. FROM BLONDEL.



318. PARIS: HOTEL DE SOUBISE (NOW "ARCHIVES NATIONALES"), BY P. DE LA MAIRE (1706). ENTRANCE.

trated on the plan. Each house is so arranged as to be divisible into two separate dwellings. In the Hôtel de Tunis the main block is on the street front and of considerable depth. The carriage-way is in the axis and bisects the house and the garden, at the back of which are the stables, with one dwelling in each half. From the street it passes into an open vestibule giving access to the two staircases; right and left of the court are identical wings ending in terraces over low buildings forming a hemicycle. In the Hôtel de Thiers the carriage entrance is through a circular open vestibule into one side of the hemicycle; a corresponding entrance leads through the other side of it to a stable court. The two dwellings are at the opposite ends of the court, but are connected by wings.

At the other end of the town the architect Pierre de la Maire (1676-1745) was building an hôtel for the wealthy family of Rohan-Soubise (1706). Erected on the foundations and retaining the walls of the old Hôtel de Guise, this mansion has a straggling and unsatisfactory plan, but its very remarkable court is far richer in treatment than most of its contemporaries, while equally dignified. It is enclosed in balustraded screen walls (Fig. 318), divided externally into panels by rusticated piers carrying trophies. Internally it is surrounded on three sides by a cloister formed by coupled columns. The principal façade facing the entrance is very effective (Fig. 319). The lower storey is rusticated, and the Composite order of detached shafts is carried across it. In the upper a Corinthian order is applied to the centre portion only, which has three arched openings, and is crowned by a broad



319. PARIS: HOTEL DE SOUBISE. PRINCIPAL FRONT IN COURT.

sculptured pediment. The composition derives additional value from the plainness of the sides with their broad rusticated coigns and the unusually wide spacing of the square-headed windows.

EPISCOPAL RESIDENCES, MONASTIC BUILDING.—Charles d'Aviler had a considerable practice, especially in the south of France. He had been a draughtsman in Mansart's office but appears to have quarrelled with him. He went to Montpellier (1691) to superintend the building of d'Orbay's Arc du Peyrou and spent ten years there. Among his other works were the Archbishop's Palace at Toulouse and the Bishop's Palace at Bézier. The contemporary Bishop's Palace at Blois is by J. J. Gabriel, and those of St Omer and Arras (1680-1701) and of Castres are attributed to Mansart. Such buildings as these are admirably adapted by their extent and simple dignity for the public purposes to which they are now often turned to account. Throughout the reign, monastic or quasi-monastic buildings were erected on a large scale, partly owing to the general interest in religious matters, but also to the facts that education was largely in the hands of the religious orders, and that nunneries often provided a residence for ladies, who frequently brought with them their servants and the habits of secular life. The buildings were often, therefore, of great size and splendour. As examples the following may be mentioned: the Val-de-Grâce in Paris, by F. Mansart (1645-50), now a military hospital; the Benedictine nunnery, by Royers de la Valsenière (1659-65), at Lyons, now "Palais des Beaux Arts"; Mme. de Maintenon's foundation of St Cyr, by J. H. Mansart (1685-6), now a military college.

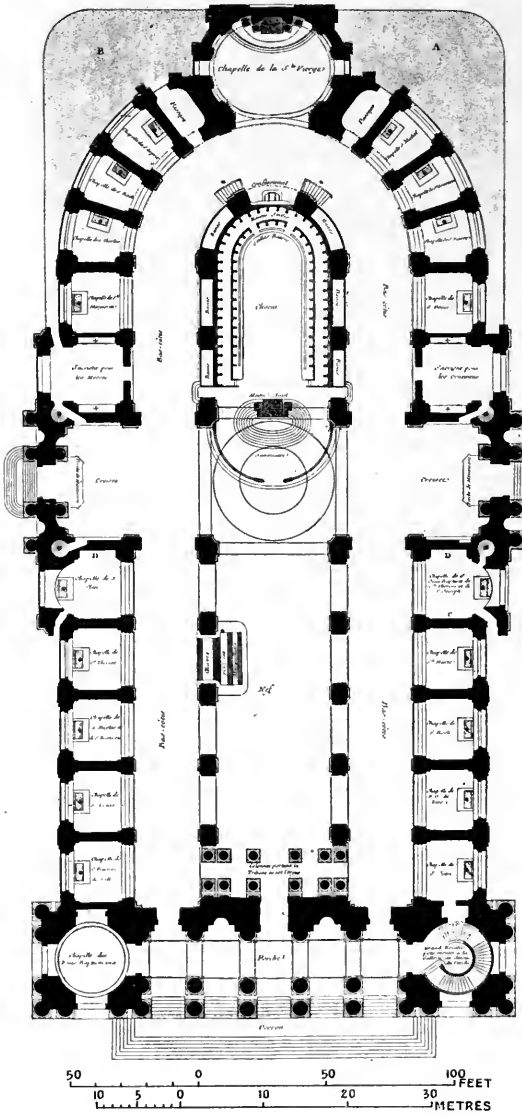
## CHURCH ARCHITECTURE.

**TWO TYPES OF PLAN.**—Church architecture under Louis XIV. is characterised not only by a change in the decorative system but also by the consummation of the various developments set on foot in the early years of the century. Two types of church plan occupied the field: the Vignolan basilica type (see pp. 257-260), which may or may not comprise a dome of minor importance, and the radiate type, which embraces all those churches in which the dome provides the guiding principle of the plan. The first is almost universal in parish and cathedral churches. The second occurs chiefly in chapels attached to institutions. The churches of the religious orders incline now to one type, now to the other.

The basilican type was capable of considerable variation without losing its essential character. Its façade, though usually conforming to the Gesù type, might be varied in different ways, as, for instance, by the introduction of towers. Its plan might be simplified by leaving out the transepts. The dome over the intersection might be omitted altogether, concealed in the roof or raised above it on a drum. The idea of making the dome the keynote of the plan was slow in developing in France, and, with rare exceptions, this feature bore a less intimate relation to the design as a whole than is usual in Italy. The desire for an important dome was satisfied in some cases by the attempt to combine one of greater diameter than the nave with the basilican plan. In other cases this plan was abandoned, and the dome-space formed the centre of a square building. The instances of a true radiating plan are rare.

**BASILICAN TYPE OF PLAN: FIRST INVALIDES CHURCH.**—In the first church of the Invalides, which forms the centre of the whole scheme, and was built with the rest by Libéral Bruand (1671-8), the basilican type is reduced to its simplest expression. Its façade is indicated in the court by orders and a pediment placed in front of the piers of the arcaded loggia. It consists of a nave of nine bays ending in an apse with aisles and galleries but without transepts or dome. Its unbroken perspective, emphasised by the somewhat unusual feature of a ridge rib, is distinctly impressive, and the fact that the sober merits of this interior are generally overlooked is probably due to the superior splendours of the later church.

**NOTRE DAME DES VICTOIRES, &c.**—Notre Dame des Victoires (or Eglise des Petits Pères), begun by Le Muet (1656) and continued by L. Bruand and Le Duc, though without dome or galleries, is of the usual conventual type, but its retro-choir with its semi-hexagonal apse is curiously mediæval in plan. The interior is well proportioned, the arcade finely detailed, and the slightly stilted vault springs from



a good Ionic order. Another example of the type, smaller and simpler in plan, but with an interior dome, is the chapel at Moulins (now chapel of the Lycée), designed by J. Marot to contain the mausoleum of Henry II. of Montmorency. It consists of two bays with chapels and single bay transepts and choir. The circular dome over the intersection is lit by large semicircular windows between the pendentives, and owing to the shortness of all the arms assumes an unusual importance in the interior. Very similar to this in arrangement was the church designed by Antoine Le Pautre for the community of Port Royal.

ST SULPICE, ST ROCH, &c.—Two of the great parish churches of Paris date their inception from Louis XIV.'s minority—that of St Roch in the Faubourg St Honoré by Le Mercier (begun 1653), and that of St Sulpice (Figs. 320 and 321) in the Faubourg St Germain by

320. PARIS: ST SULPICE, BY LE VAU (BEGUN 1655). PLAN. FROM BLONDEL.

Le Vau (begun 1655). They are almost identical in plan and section, both being fully developed examples of the accepted type, with concealed domes (timber at St Roch and stone at St Sulpice) and aisles and chapels both carried round the apse. Each has in addition an elliptical Lady



Chapel. At St Roch an aisle runs round this Lady Chapel, and opens into a small circular chapel with a coved ceiling beyond it, and the transept-ends are treated internally as shallow apses with flat semi-domes. In both cases the vaults spring from pedestals above the order. St Sulpice being on a rather larger scale, loftier in proportion, and with more important transepts, its interior gives a sense of stately spaciousness rather lacking at St Roch.



321. PARIS: ST SULPICE. INTERIOR LOOKING EAST.

St Louis-en-l'Île, begun by Le Vau (1664) and finished by J. Doucet (1726), differs from the preceding in little but the arrangement of the east end, which is square with an aisle carried across the back of the choir. St Thomas d'Aquin, designed by Pierre Bullet as the chapel of the Reformed Dominicans (begun 1682), is a scholarly version of the conventual variety with chapels, but no aisles.

VIGNOLAN FAÇADES.—In all the churches mentioned there is either no façade or one added at a later date. St Elizabeth (*c.* 1670) offers an example of the usual basilican front, and Notre Dame de la Gloriette at Caen another. The latter church, which was designed by Pierre Bullet, is a particularly elegant and complete representative of its class, and remarkable for its fittings.

The churches of Notre Dame (*c.* 1685) and of the Jacobins (1707) at Bordeaux both have basilica façades treated in a florid but effective manner, and with the central portion projected in front of the wings. At Notre Dame, Versailles, J. H. Mansart gave yet another version of the prevailing type. The detail is very pure, and the interior severe and devotional in effect, though of rather squat proportions, but the façade is peculiarly unsatisfactory, giving the impression of a two-storied temple with a lantern on the apex of the pediment. A



322. CATHEDRAL OF NANCY, BY J. H. MANSART AND G. BOFFRAND (1703-*c.* 1740): WEST FRONT.

outline. The towers which, like the aisle-fronts, are treated with pilasters, are square and surmounted by well-designed lanterns consisting of an open octagonal storey and a graceful cupola. The play of light and shade, and the rhythmic flow in the outline of this front render it an unusually attractive example of its class. One can but regret that an ample external dome does not crown the intersection as was Mansart's intention. This would have had the additional result of distracting the attention from the poverty-stricken rear elevations, which were merely intended as a pedestal to it. In this case the transepts terminate in apses as well as the east end, but, as usual in this type of plan, they are included within the rectangle. The proportions of the interior are unfortunately obscured by a general coat of light paint, contrasting harshly with the heavy and disagreeable colour of the decoration in the low internal dome.

OTHER TYPES OF FAÇADE.—Unlike the churches referred to up to the present, that of the Minims in Paris, opposite to the north

sprawling effect is also produced by the addition of towers beyond the aisle fronts.

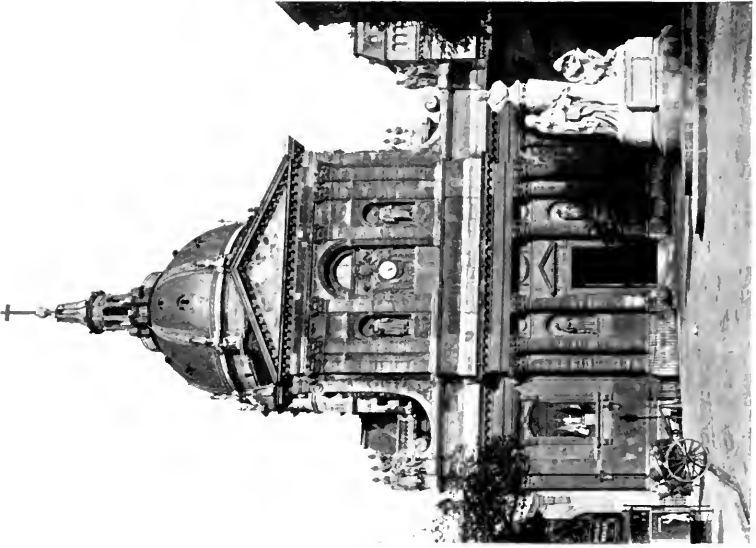
NANCY CATHEDRAL.—When designing the cathedral of Nancy, which he did not live to complete (it was begun in 1703 and finished by Boffrand *c.* 1740), he placed the towers in the same manner, but attained far better results by increasing the height both absolutely and relatively (Fig. 322). The nave front, crowned by a curved pediment, has three tiers of boldly projecting coupled columns, round which entablatures and pediments break, thus giving strong vertical lines. Its upper storey is connected with the towers by wing-walls of concave



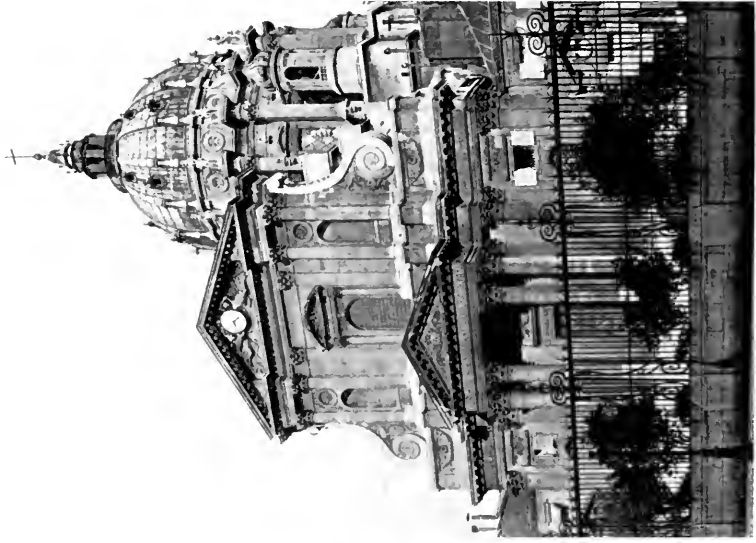
323. DESIGN FOR COMPLETION OF CHURCH OF THE MINIMS (NEAR PLACE DES VOSGES), PARIS, BY F. MANSART (NEVER FULLY EXECUTED AND NOW DESTROYED). *From an Old Print.*

entrance to the Place Royale (now destroyed), remodelled by François Mansart, was to have had a dome—octagonal in plan—rising on a drum well above the roofs (Fig. 323). His scheme, which was never finished, comprised a variant on the basilica-façade, followed later in the second church of the Invalides, and in that of the Collège des Quatre Nations: the side compartments being of equal height with the central. Low wings also projected on each side ending in domed pavilions, the space between which formed a forecourt to the church. Other examples of façades differing even more from the stereotyped type are occasionally found. For instance, the desecrated church of St Louis at Rouen has a charming front in which a giant order of four Ionic pilasters, with capitals linked together by garlands, carries a curved pediment filled with good sculpture and surmounted by reclining figures. The wide central bay contains a wreathed circular window over the door, and the side bays plain spaces over niches. Again the church of Notre Dame at Pontoise has a west portal, designed on the lines of a Roman triumphal arch. Of the double tower fronts an important instance is the cathedral of Auch, where the west end was built in 1662 with Louis XIV. detail, but otherwise in accordance with a design laid down a century earlier.

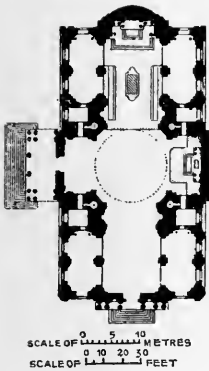
INTERMEDIATE TYPES OF PLAN: THE SORBONNE.—The churches of the Sorbonne and Val-de-Grâce in Paris illustrate attempts to introduce a dome wider than the nave into churches of approximately basilican plan.



324. CHURCH OF THE SORBONNE, BY LE MERCIER (1635-53): WEST FRONT.



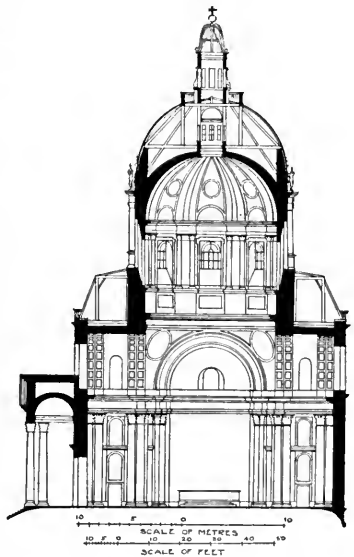
325. CHURCH OF THE VAL-DE-GRACE, BY F. MANSART AND OTHERS (BEGUN 1645): WEST FRONT.



326. CHURCH OF THE  
SORBONNE: PLAN.  
FROM LEGRAND.

At the former (Fig. 326), built by Le Mercier (1635-53), the problem was complicated by the fact that the church formed part of a group of college buildings, and the dome had to be in the axis of the side as well as of the front elevation; this explains the equal length of the eastern and western arms, which each consists of one narrow and two wide bays. The design with all its merits fails to overcome completely two of the chief difficulties involved. First, the wide dome is very imperfectly combined with the conventual plan. The dome being only slightly wider than the nave, it was not possible to pierce the aisle through into the dome-space, so that the church appears to contract rather than widen out at this point, and there is no variety of vista; the nave is too short and the choir too long to admit of

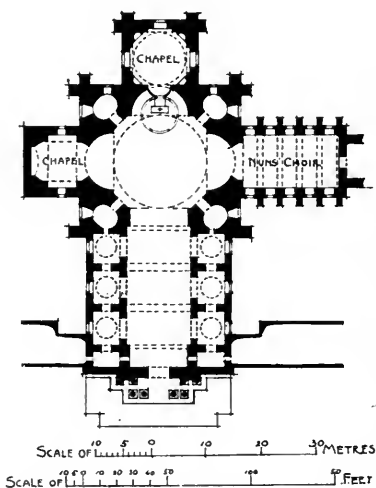
the advantages of the Latin cross plan where the dome space virtually terminates the long vista; nor are the advantages of the radiate plan present, where all the arms are equal and subsidiary to the dome space. Secondly, the problem of relating the internal and external treatment is very unsatisfactorily grappled with (Fig. 327). The timber dome springs almost at the level of the crown of the stone dome, and the inner openings of the windows in the drum correspond so little with the outer ones as to constitute an absolute deception, while the internal and external orders both in the drum and in the body of the church have no connection with each other. It may further be objected that the adoption of the Mansard roof is not very happy for a church. In spite of all this, however, the church possesses an austere dignity and much beauty. The west front (Fig. 324) with its vigorously drawn volutes is one of the best of the Vignolan type. The north transept front, which terminates in a horizontal balustrade, and has a large semicircular light in the upper storey and a hexastyle pedimented portico in the lower, is both appropriate and



327. CHURCH OF THE SORBONNE:  
CROSS SECTION. FROM BLONDEL,

unusual for the period. The dome is excellently managed externally. The circular drum, pierced by eight round-headed windows, rises from the square central mass between four slender turrets, and is flanked by eight groups of pilasters in lieu of buttresses. Above it is a low attic carrying the graceful curve of the slated dome. The height and form of the inner dome (which is about 44 feet in diameter, and 94 feet high from the floor at the springing) are happily calculated, the lighting well placed, and the simplicity of the decoration, which, apart from the Corinthian order, is confined to a little carving in the pendentives and the coffering of the ribs, combines with severe and noble proportions to produce a highly impressive interior.

THE VAL-DE-GRACE. — The second example of a mixed type is in the Abbey Church of the Val-de-Grâce, founded by Anne of Austria (1645) in gratitude for the birth of Louis XIV., and, both for size and beauty, one of the most important domed buildings in France. François Mansart was the architect in the first place, but it is impossible to say how far the merits or demerits of the design as it now stands are due to him except as regards the plan (Fig. 328), since he retired from the conduct of the building when it was only 10 feet out of the ground. Le Mercier, who carried the work up to the springing of the dome, and Le Muet, who completed it, may have introduced modifications of their

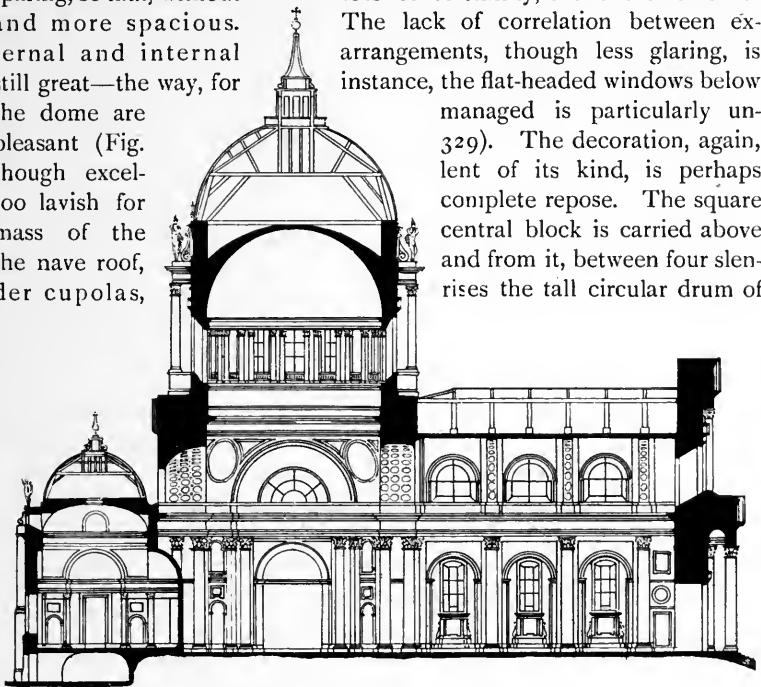


328. CHURCH OF THE VAL-DE-GRACE :  
PLAN. FROM BLONDEL.

own. Mansart consoled himself by carrying out his intentions on a smaller scale in the chapel of the château of Fresnes, where, however, the dome is relatively more lofty internally. The church forms the central feature of a stately lay-out of conventual buildings comprising several rectangular courts. Its west front is in the axis of a spacious forecourt whose angles are accentuated by pavilions of effective design. This court is closed in front by an iron railing, and opposite to it it was intended that there should be a crescent of houses of uniform character.

The conventual plan of nave and chapels is retained, but beyond them the church widens so as to form a kind of Latin cross ; the nave, in fact, leads into a square block containing the dome-space and all its essential appurtenances, while the three dissimilar buildings which project

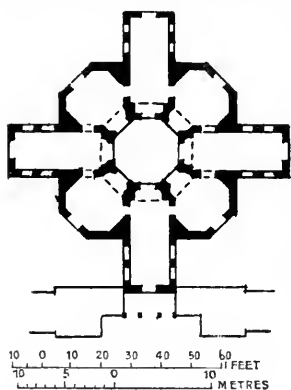
from its three other sides are in the nature of annexes. The nave has one narrow bay flanked by sacristies and three wide bays flanked by domed chapels. The dome-space is octagonal with its cardinal sides pierced to correspond, on the west with the barrel vault of the nave, and on the three other sides with the semi-domes of the apses, while the short diagonal sides are solid, with only narrow openings into the elliptical chapels in the angles of the square. Beyond the apses are square chapels on the north and east, and an oblong nuns' choir on the south. The dimensions are greater than at the Sorbonne, the dome being about 56 feet in diameter and 105 feet high at the springing, and the difficulties on the whole more satisfactorily solved. The defect of contraction at the junction of nave and dome-space remains, and the openings out of the dome-space are too insignificant to afford a variety of vista; but the dome-space becomes the culminating feature of the interior, and the nave forms a dignified approach to it. Again, the proportions of both nave and dome-space are relatively broader and the decoration less sparing, so that, without and more spacious. The lack of correlation between external and internal arrangements, though less glaring, is still great—the way, for instance, the flat-headed windows below the dome are managed is particularly unpleasant (Fig. 329). The decoration, again, though excellent of its kind, is perhaps a complete repose. The square central block is carried above and from it, between four slender columns, rises the tall circular drum of the dome.



329. CHURCH OF THE VAL-DE GRACE: LONG SECTION. FROM BLONDEL.

the dome, pierced by sixteen windows and strengthened by sixteen bold buttresses; these support statues and reversed consoles leading the eye agreeably upwards. The dome, which stands on a richly panelled attic, and whose curve is one of the most gracious and majestic in France, groups equally well with the fine façade in the western view (Fig. 325), and with the lower dome of the Lady Chapel, if seen from the east, and forms one of the chief ornaments of Paris.

**RADIATE TYPE OF PLAN: THE SALPETRIERE.**—Libéral Bruand, in designing the chapel of the Salpêtrière Hospice, provided for the needs of the institution as regards the plan in a more coherent manner than Mansart at the Val-de-Grâce (Fig. 330). An octagonal dome, 65 feet in diameter, on a drum, rises above a space of like plan forming the choir and enclosed in a wall of great thickness pierced on each side



330. PARIS: CHURCH OF THE SALPETRIERE, BY L. BRUAND. PLAN.

by an equal arch, which widens outwards from the centre. In the main axes these arches open into rectangular arms, and in the diagonal axes into elongated octagonal chapels. The church accommodates, it is said, four thousand persons, to a great majority of whom the ceremonial of the mass under the dome is visible. The ingenuity of this plan, which is the chief feature of interest in the design, has, however, a utilitarian rather than an artistic origin, and there is little attempt to give artistic expression to it externally.

**DESIGNS BY J. MAROT.**—This was more effectually done by J. Marot in an unexecuted design based on F. Mansart's Ste Marie. The vestibule and three semi-elliptical apses form the four arms opening out of a circular dome-space, and the four angles are occupied by elliptical chapels. The site is regularised, and orders applied internally and externally. In the church of Notre Dame des Ardilliers near Saumur (*c.* 1650), which was partly carried out from his designs, and betrays the influence of the Valois mausoleum, the circular dome-space is enclosed in a square of the same diameter as itself, so that there is merely room in the angles for apses little larger than niches.

**THE "ASSOMPTION."**—The church of the Nuns of the Assumption (Rue St Honoré), by Errard (1670-6), bears a superficial resemblance to Notre Dame des Ardilliers in plan, but here the dome-space constitutes the whole church, the remainder of the square being occupied merely by subsidiary annexes, while the nuns' choir outside the square is only connected with it in a haphazard manner. The inner and outer domes

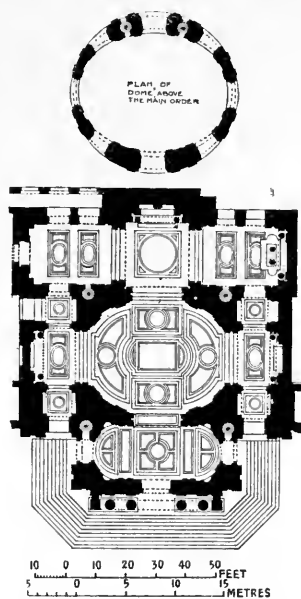


are timber, close to one another, and spring from the same level. The dome suffers both internally and externally from the lack of something to lead up to it. The church is, however, detailed with good taste, and the orders, the carving, and the coffering of the dome are all excellent.

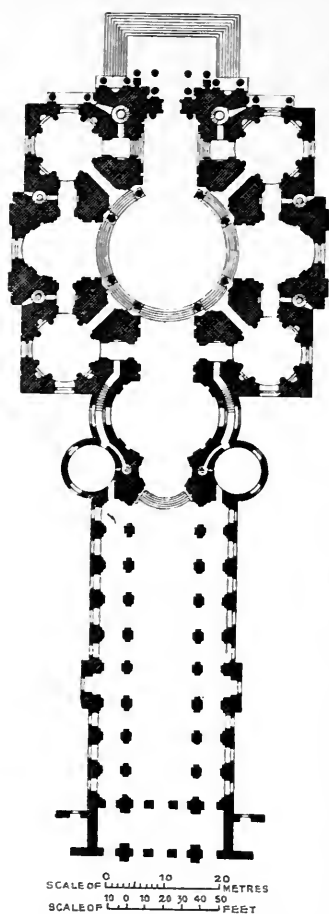
**CHURCH OF COLLEGE MAZARIN.**—In the church of the Collège des Quatre Nations (Fig. 331), built by Le Vau for Mazarin (1660-8), which, likewise, is rectangular with a dome, the relation between the whole church and the dome-space is again a different one. The latter, which is elliptical, forms the nave, and is preceded only by a projecting narthex. It opens on either side into an aisle, and behind into a square choir which contains the cardinal's tomb under a circular stone dome and is flanked by chapels. It is, therefore, a very imperfect example of the radiating, or Greek cross, plan having no diagonal vistas and lacking one arm. The main dome stands on a drum ingeniously planned so as to be elliptical internally and almost circular externally. As at the Assomption, both domes are timber and spring from the same level.

**THEATINE CHURCH.**—The Theatine church, St Anne-la-Royale (begun 1662, and now destroyed), by Camillo Guarini (1624-83), an Italian father of the order, had a true Greek cross plan, but was in no sense an example of French architecture, containing as it did every vagary of the most debased type of Italian barocco, and being designed on a very ambitious scale was left unfinished. The arms consisted of irregular octagons with the longer sides convex, the four piers carrying the dome being set anglewise. The dome, which was never executed, was to have exhibited a pleasing feature in an internal arcaded gallery round the drum.

**SECOND INVALIDES CHURCH: *Plan and Section.***—It was reserved for J. H. Mansart to give complete expression to the radiate type, and it is his crowning achievement to have done so on a really monumental scale, and in such a manner that, while the dome is the determining and dominating factor, it does not overwhelm the rest of the edifice. It being felt that the Invalides lacked a feature of conspicuous interest such as that supplied to the convent of the Val-de-Grâce or to the college



331. CHURCH OF THE COLLEGE DES QUATRE NATIONS ("INSTITUT"), BY LE VAU (1660-8). PLAN. FROM BLONDEL.



332. THE INVALIDES: FIRST CHURCH (NAVE), BY BRUAND (1671-4). SECOND CHURCH ("DOME"), BY J. H. MANSART (1692-1704). PLAN. FROM LEGRAND.

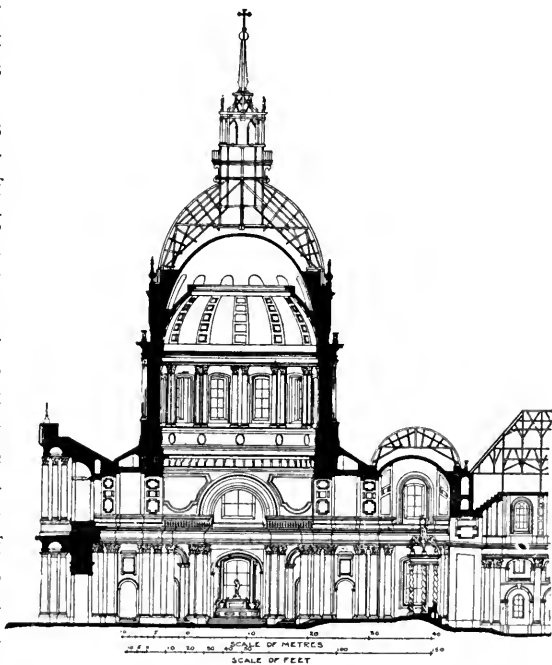
of the Sorbonne by their churches, Mansart was commissioned to make good the deficiency. It may have been intended that he should do so by adding a domed choir to the existing nave, but he preferred to give the addition the form of a distinct church, having nothing in common with the old one but the altar (Figs. 332 and 333). This is placed in an elliptical domed sacarium open to both churches, which are back to back, the new one facing the country and having its state entrance on that side. The limitations imposed by the surrounding buildings were thus reduced to a minimum, and it is therefore not surprising that, with the example of the Val-de-Grâce to study, an architect of Mansart's genius was able to produce a design which in plan and section shows a great advance on its predecessors and in elevation at least rivals them. Begun in 1693 the Dome des Invalides, as the new church was called, was practically finished in 1706. With the exception of the sacarium the whole is contained in a square block. The octagonal dome-space, which is about half the width of the square, forms the centre of a Greek cross with arms each approximately square, while the angles are occupied by circular chapels opening not only into the central space but into the arms as well. There is much closer correspondence between the internal and external arrangements of the dome

than at the Sorbonne and Val-de-Grâce. The stone inner dome, placed over a drum well-lit and pleasantly treated with an order of pilasters, is so designed as to be visible from every point of the cruciform area—the span is 80 feet and the height at the springing 140 feet. It is open at the crown, disclosing the painted surface of a second dome, likewise in masonry, and independently lit. This is a somewhat theatrical barocco device, which, however, has the advantage of increasing the loftiness of effect without

disturbing the proportions. The chapels, too, have domes carried on an attic and thus reaching the same height as the arms of the cross. The church contains no blocked aisles, no ill-connected annexes, no wasted height: everything is utilised and effective. The result is that this interior has few rivals among buildings of its class, for while on the one hand the general *coup d'œil* produces a highly impressive effect of spaciousness and unity of conception, on the other the design of the chapels with its variety of vistas adds a touch of complexity, which is yet in strict subordination to the main idea and enhances its effect.

*Elevations.*—Externally the scheme is equally concentrated, resolving itself, without disturbing adjuncts, into the simple elements of the dome and the almost cubical mass of the church, which forms, as it were, a pedestal to it (Fig. 334). This simplicity in the main lines gives great monumentality to the church as a whole; at the same time the dome is of pleasant outline and decorated in an effective manner by enriched ribs and hanging trophies between them, and culminates in a graceful timber lantern. Designed to be visible from the north over the tops of the existing buildings, the dome of the Invalides has

a character of soaring elegance rather than of solidity, but combined with its comparatively plain substructure it forms a pile of singular beauty, and one of the most striking monuments in a capital which is by no means poor in them. Yet pre-eminent as are its merits, they cannot altogether obscure its defects. These are most serious externally. First, as regards the body of the church, two methods of treatment are suggested by the plan, either one which should express the cruci-



333. THE INVALIDES: SECOND CHURCH ("DOME"). SECTION. FROM BLONDEL.

form arrangement and reduce the angle chapels to a complete subordination, or a quasi-cubical treatment, in which the chapels should be equally important with the rest. The design, as built, rather falls between the two, for the cubical treatment, once adopted, demanded that the angles should be vigorously emphasised as might have been done, for instance, by placing cupolas over the chapels, or at least that the façades should be of uniform height throughout. Instead of this the treatment becomes balder and weaker as it approaches the angles, while in front the centre is emphasised by a commonplace portico suggesting a non-existent nave and aisles, and gratuitously raised above the rest of the façade. This high portico, so far from removing difficulties, actually creates them. A side view shows its summit to be a meaningless sham; its upper storey necessitates an order higher than, and without relation to, the rest of the building, and a great niche awkwardly combined with a window fills its central bay. It should, however, be said in justice to Mansart that he had in view the formation of a large forecourt by means of quadrant wings, which would have mitigated the defects of this front.

In considering the dome it becomes obvious that both plan and elevation have features which militate against their complete success. The drum has twelve windows so arranged that they occur in the diagonal, but not in the main axes, and its eight buttresses carrying consoles are placed in pairs over the piers which carry the dome. This arrangement, however desirable from a structural point of view, has more than one disagreeable effect. One is that a pier comes where an opening is appropriate, in the centre of each façade. Others are that the sweep of the curve is interrupted at irregular intervals and its effect thus partly destroyed, and that the silhouette of the dome seen from certain points of view is unsymmetrical. Again the vertical proportions of the storeys of the dome are not quite satisfactory. The heights of the attic and of the drum are too nearly equal. A previous design for the dome actually shows a much lower and unpierced attic, the light for the intermediate dome being obtained by a row of dormers round the base of the outer dome. Diminution in the height of the attic would have been all the more desirable since it tends to merge in the curve of the dome, and to give it an unduly upright line. Finally the lantern, being surrounded by a balcony, appears to rest on an insufficient base. There is little doubt that, with the same advantages of size and position, and with the same restraint of decoration, the dome of the Val-de-Grâce would, owing to its avoidance of these defects, be even more greatly admired than that of the Invalides.

*Interior.*—In the interior it may reasonably be objected that the piers supporting the dome, pierced as they are only by relatively low and narrow openings, appear too wide in relation to the intervening



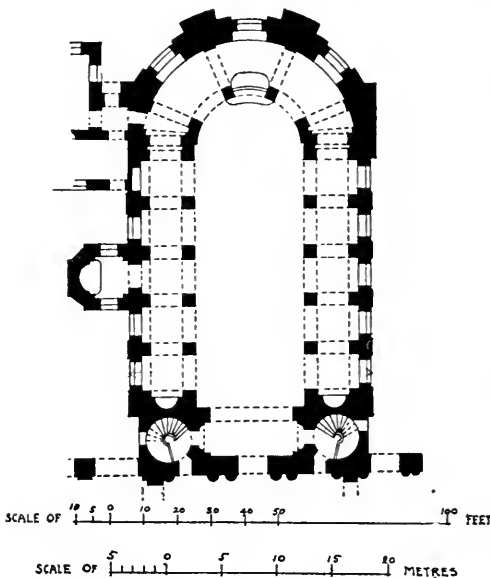
334. SECOND CHURCH OF THE INVALIDES, BY J. II. MANSART.

arches, and necessitate awkwardly shaped pendentives (Fig. 336). The detached order of columns carrying nothing, which is placed in front of the piers, perhaps to disguise their excess of solidity, is so obviously useless, that it merely introduces an element of confusion. To these

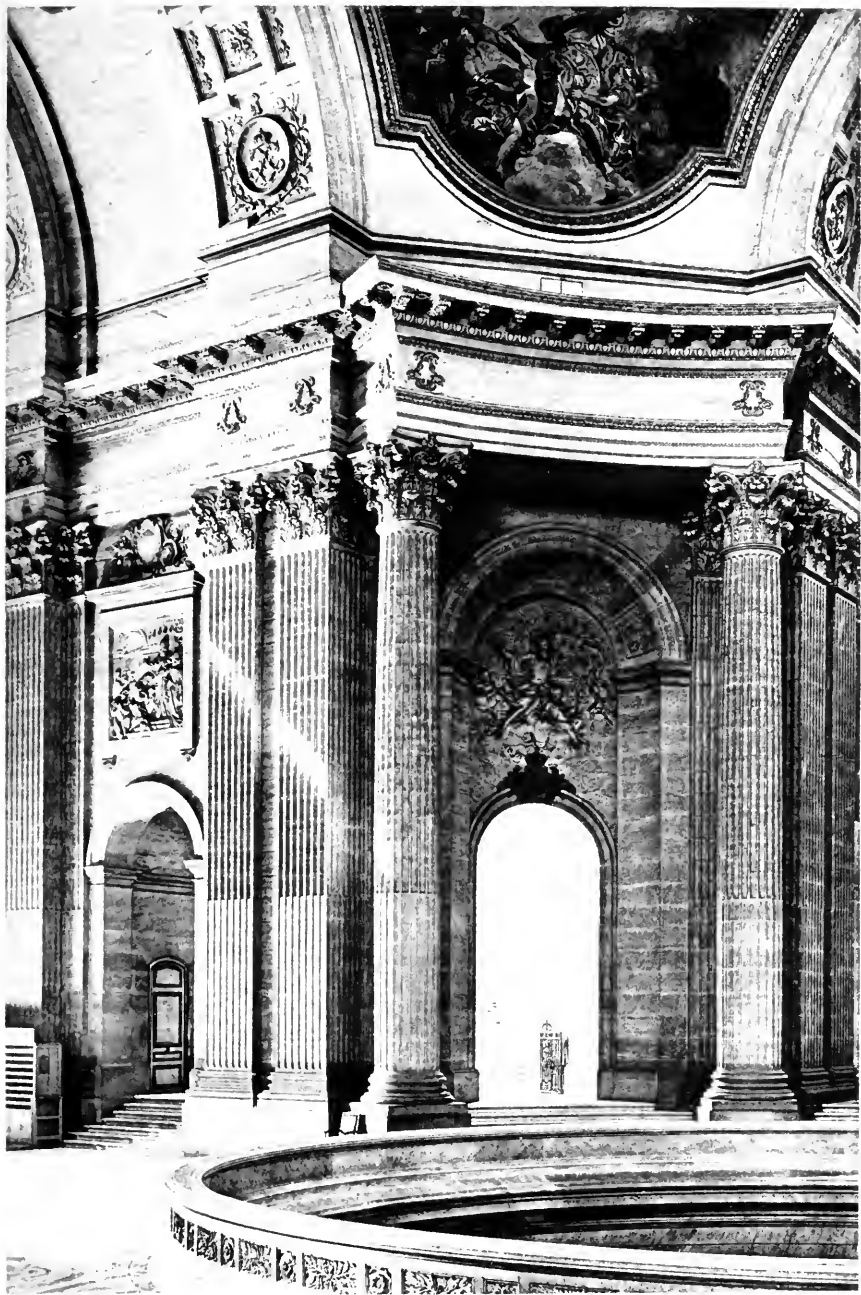
criticisms must be added the more general one that the edifice is deficient in devotional character. This is due partly to the secular type of its decoration and the use of windows with segmental heads, recalling domestic work, partly to an excess of uniformly distributed lighting, precluding the half-tones and mysterious glooms of contrasted lights and shadows. This mundane elegance and prosaic glare are suggestive of what is indeed the true intention of the building, the glorification of the "Grand Monarque" and his armies far more than of humble thanksgiving to the Lord of Hosts.

CHAPEL OF VERSAILLES: *Plan, Interior.*—Before leaving the subject of church architecture under Louis XIV., there remains to describe one of its most successful works, which though non domical, and indeed nearer to the basilica-type, has been reserved for final mention, as being the latest carried out for the King, and as foreshadowing some of the changes which were adopted in the next reign. The present palace chapel was the last of the many buildings with which J. H. Mansart beautified Versailles. It is not only conceived on a more magnificent scale than any of its four predecessors, but is one of the architect's most successful compositions, and one in which the richness and dignity befitting its purpose are obtained by the directest and simplest means. The design, indeed, flows immediately from the requirements, and is a truthful expression of the construction. In principle Mansart adopted the arrangement traditional in castle chapels

—a two-storeyed building, the upper part for the master and the lower for the servants—and the section customary in contemporary churches. He introduced, however, important modifications and made artistic use of the consequences which they entailed. Starting with a nave of five bays with an apse at the east end (Fig. 335), he enlarged it by adding an aisle which he carried round the apse, and a western vestibule to the nave between two spiral



335. VERSAILLES: PALACE CHAPEL, BY J. H. MANSART (1696-1710). PLAN. FROM BLONDEL.

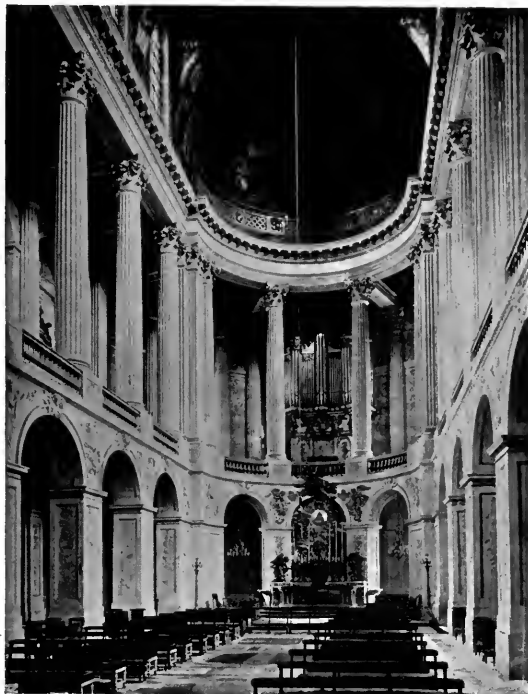


336. SECOND CHURCH OF THE "INVALIDES," PARIS.  
UNDER THE DOME.

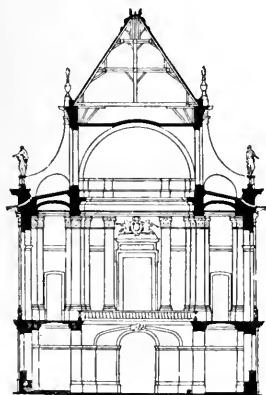




stairs. The additional accommodation thus provided enabled him, with splendid gain for the internal effect, to throw the upper and lower chapels into one by simply omitting the floor of the upper nave, and consequently converting the upper aisles and vestibule into galleries, which being level with the *piano nobile* of the palace were reserved for the King and Court (Fig. 338). Thus, as compared with an ordinary church, the interest is shifted from the lower to the upper storey: the lower windows are insignificant,



337. VERSAILLES: PALACE CHAPEL. INTERIOR.



338. VERSAILLES: PALACE CHAPEL. CROSS SECTION. FROM BLONDEL.

and the main lighting of the building is done by the tall round-headed windows in the galleries and clearstorey, while the nave arcade with its low arches and massive square piers is reduced to little more than a stylobate to the main order which carries the vault (Fig. 337). This order consists, not of pilasters, but of detached Corinthian columns which not only are of a purity and nobility of design seldom exceeded, but afford probably the first instance in France of such a use for a colonnade. Without giving any suggestion of weakness, this arrangement imparts an impression of lightness fully carried out by the brick vault, which is of the usual barrel section, but intersected almost to the crown by the round-headed windows of the clearstorey, and thereby acquiring something of the



339. VERSAILLES: PALACE CHAPEL. VIEW FROM FORE COURT.

airy effect of Gothic vaulting. These graceful and well-proportioned forms are clothed in an appropriate decoration of quite surprising sobriety, and the interior as a whole is a delightful harmony of tender and sunny whites blending with gold of many shades. Below the springing of the vault all the structural parts are in cream-coloured limestone; the walls and arcade are cut with finely designed sculpture of very low relief; the woodwork is painted white, and relieved by delicately wrought carving picked out in gold; the gilt bronze balustrade of the gallery carries a purple breccia rail; the

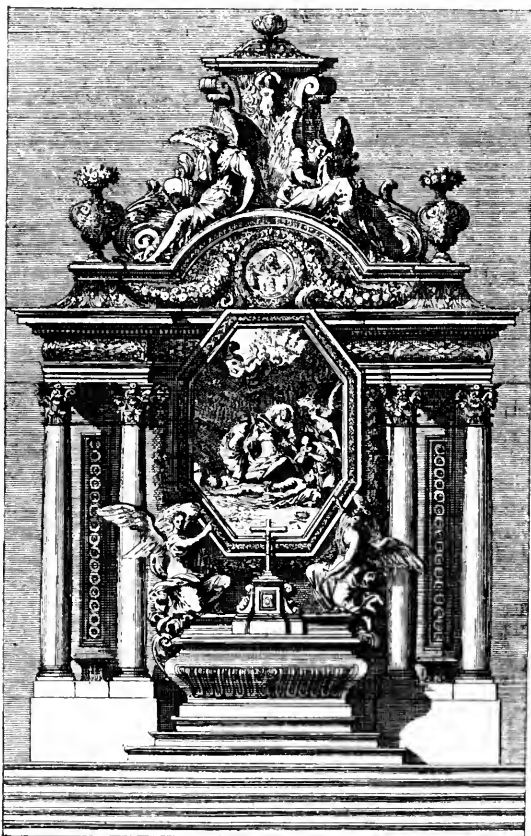
marble floors are patterned in soft colours on a white ground; the gilt iron window-frames are glazed with white glass in a border of yellow and blue; in the roof only, painted by Antoine Coyppel and others, is a full colour scheme employed. Its effect may be somewhat theatrical, but the figures being small in scale, and the colour pleasing, the roof is neither overweighted nor out of tone with its surroundings.

*Elevations.*—The chapel, communicating directly with the palace on the west, has no façade on that side, the north side also is enclosed in buildings and invisible, but the elevations of the south flank and chapels are in every way worthy of the interior (Fig. 339). The quiet solid substructure, the principal storey with its slender pilasters, its beautiful cornice and balustrade, its tall lights with angels grouped round their arched heads, the retreating clearstorey with its vases and gracefully outlined flying buttresses are admirably designed individually,

and equally admirably proportioned to each other. Excellent, too, is the effect of interposing a rectangular block between the curve of the apse and the rectilinear side, and of flanking the group of five openings by solid masses. While the detail and ornament is of the best classical tradition, the loftiness of the proportions, combined with the steep roof, give the building something of the soaring character of a Gothic design. This roof, a beautiful object in itself, richly decorated with elaborate lead ornaments and originally culminating in an elegant lantern, is perhaps the feature most open to criticism, for its existence is justified by no necessity, and rising as it does above all else in a non-central position, it upsets the otherwise complete symmetry and balance of the great palace. There is reason, however, to believe that it was intended at that time to re-roof the entire palace in a similar manner.

**CHURCH FITTINGS AND DECORATION.**—The decoration and fittings of sacred edifices were marked by the same sumptuousness as those of secular ones, as may still be seen in many of the churches described. The high altar of St Wulfran at Abbeville, though rich and dignified, is an example of the quieter type of Louis XIV. work, as also are the altars and stalls of the abbey church at St Mihiel and parish church of Ecouis, the stalls and paneling of the Minims church at Tours, St Maximin, St Riquier, and those at St Jouin de Marnes, where there is also a good lectern of the period.

The altar and



340. DESIGN FOR ALTAR AND REREDOS, BY J. LE PAUTRE.

reredos of St Nicolas-des-Champs is almost the only remaining example in Paris of the more elaborate reredoses, many of which were put up in the early part of the reign, in which sculptors and painters collaborated with the architect. Simon Vouet contributed two pictures, and Jacques Sarrazin four statues to this example (*cf.* Fig. 340). Examples of reredoses in the pronounced barocco manner may be seen at St Maximin, and in the chapel of the Grey Penitents at Aigues Mortes. In the more important churches the high altar stood free, under a baldacchino more or less closely modelled on that of St Peter's in Rome, as at the Val-de-Grâce and Invalides.

Specimens of Louis XIV. pulpits are to be found in innumerable churches, among which may be mentioned Versailles (Notre Dame),



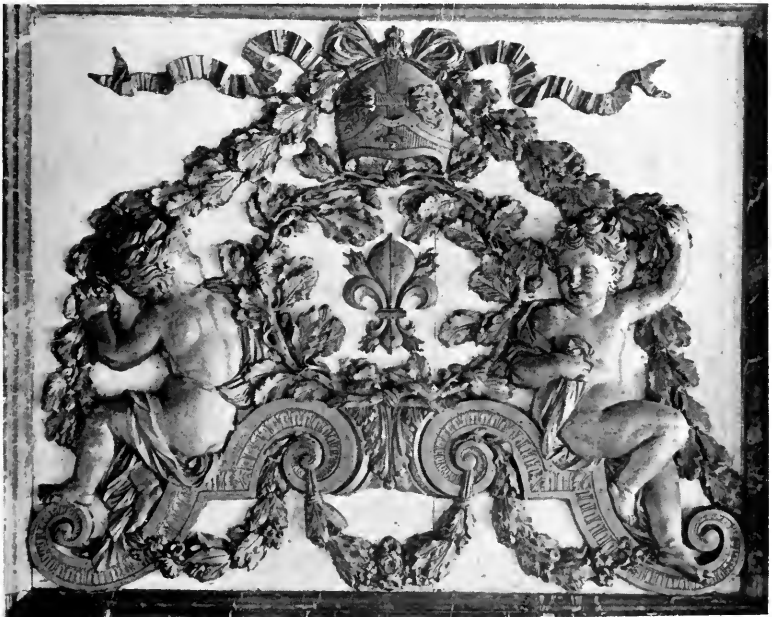
341. LAMPAUL: FONT AND CANOPY.

Rouen (St Vincent). Panelled and decorated sacristies such as those of St Vincent at Rouen and the Lycée at Poitiers are well worthy of remark. Many of the Breton churches, as for instance those of St Thégonnec and Guimiliau, are peculiarly rich in wood fittings of this period, profusely, if coarsely, carved and painted. The font-canopy at Lampaul (Fig. 341) is an interesting specimen of this rustic work. The substitution of metal work for stone or marble, which was taking place in castle screens and balustrades occurred also in church screens—*cf.* those of the Val-de-Grâce and St Riquier.

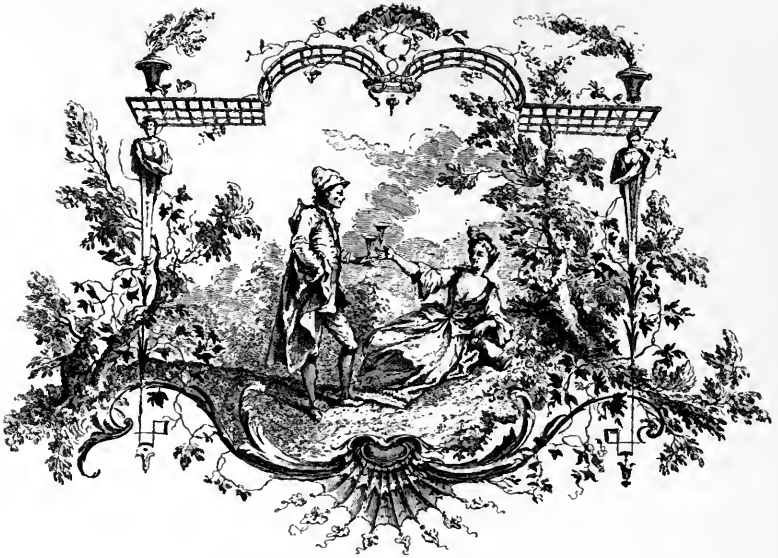
In many cases drastic schemes of internal decoration involving structural alterations were carried out in mediæval churches with a view to obliterate

their "Gothic barbarism," as was done at St Germain l'Auxerrois in Paris, and late in the reign by Mansart and de Cotte, in the choir of Notre Dame. A treatment of this kind applied to Notre Dame des Doms at Avignon (1710), including a balustraded gallery at triforium level, breaking round the Romanesque piers on rich corbelling, has resulted in a decidedly picturesque effect.

The style of Louis XIV. vividly expresses, by its uniformity and splendour, the pomp and glamour of a single irresistible authority; it has the merits and the defects of the political and social system with which it was bound up. By the combination of largely conceived schemes, bold lines and masses, gorgeous colour, choice material and consummate craftsmanship, it achieves great artistic effects. It calls up the pageant of a great people, ruled by a mighty king, of victorious armies and resplendent courtiers. But it moves on a plane of high statecraft and courtly graces, too remote from common human life to awaken widespread sympathy. It is devoid of the intimate fascination, the individuality, the delicate shades of feeling which give charm to other great periods of art. The natural and the naïve are notes it does not strike, and the self-conscious environment which gave it birth drives it not infrequently into bombast and theatricality.



342. VERSAILLES: PANEL OVER DOOR IN SALLE DES GARDES DE LA REINE (1680).



343. DECORATIVE PANEL BY WATTEAU.

## CHAPTER VI

### STYLE OF LOUIS XV. (1710-70).

#### *KINGS.*

LOUIS XIV. (*d.* 1715).  
 PHILIP, DUKE OF ORLEANS, REGENT  
 (1715-23).  
 LOUIS XV. (1710-74).

#### *QUEEN.*

MARIE LECZINSKI.

#### *CONTEMPORARY ENGLISH SOVEREIGNS.*

ANNE (*d.* 1714); GEORGE I. (1714-27); GEORGE II. (1727-60);  
 GEORGE III. (1760).

### INTRODUCTORY—DECORATION AND ARCHITECTURAL TENDENCIES.

REIGN OF LOUIS XV.—The long reign of Louis XIV. came to an end in 1715, and with the figure of the monarch, in whose person the glories of a great epoch were embodied, there disappeared much of the glamour of his life's work. When the crown passed to his great-grandson, a child of seven, and the executive into the hands of his nephew, Philip, Duke of Orleans, a man of enlightened views but weak and dissolute character, the insufficiency of the foundations, on which this splendid political and social edifice had been reared, began to appear. The system of absolute centralised government, after reaching its highest pitch of efficiency, had begun to show its defects even during Louis

XIV.'s lifetime. The frivolous Regency, checkered with well-meaning but impracticable reforms, was followed by the long reign of Louis XV., a cold and selfish sensualist, indifferent to his people's welfare, and even more tenacious of his prerogatives than his predecessor, but without his statesmanship. The cumbrous machine of government, incapable of adaptation to changing conditions, increasingly out of touch with national needs and aspirations, went creaking on towards bankruptcy and collapse. For half a century no attempts at reform were made. Costly and useless wars succeeded one another, resulting in the loss of almost all the colonies. An extravagant and dissipated aristocracy had all the privileges and none of the duties of the State, the professional and middle classes were excluded from the political influence to which their growing wealth and enlightenment seemed to entitle them; the lower orders were ground down by taxation and restrictive customs, and sunk in ignorance. Meanwhile the vicious example of the Court, the corruption and incompetence of the government, were undermining old-fashioned ideas of loyalty, morality, and religion no less than the influence of the philosophical and political writers of the Encyclopædia, the witty scepticism of a Voltaire, or the sentimental and Utopian republicanism of a Rousseau.

SOCIAL CONDITIONS.—The first result of Louis XIV.'s death was to hasten the tendencies already at work. No longer restrained by a priest-ridden Court, society flung off its veil of hypocritical piety, and, with a sigh of relief, plunged openly into a whirl of amusement and profligacy. Keen witted and polished, but sceptical and frivolous, it gave rein to every mood and caprice. Weary of the splendid pomp and tedious ceremonial of the Court, oppressed by the centralised systematisation of life, thought, and art, it sought entertainment in all that had been of little account under Louis XIV. The country, animal life, the doings of the common people, the customs of foreign lands, became fashionable subjects of literature and art, less from a desire to understand their real nature than because they provided unexplored sensations. The subject was indifferent, provided it was novel in itself, and that its artistic presentment had *esprit* and invested it with *le bel air*. If in the social sphere morals were optional, wit and the manners of good society were indispensable. All known rules of architecture might be set aside with impunity, if the result had but style, piquancy, and perfect technique. But the analogy between art and morals may be—and often has been—pushed too far, and the style of Louis XV. has been the target of moralists and academic critics, who inveigh against it as the last word of bad taste, the climax of reprehensible licence, and regard its excesses as bound up with those of a society justly condemned as corrupt to the core. This, however, is a confusion of ideas of which it is well to clear the mind. The age of Louis XV., in the rebound

from the formality of the *Grand Reigne*, undoubtedly pushed defiance of classical traditions further than any other period since the Renaissance; it reached a climax beyond which no further advance in the same direction was possible and necessitated a fresh return to the sources. But to say this is not to condemn it, and an impartial student of its work cannot but recognise that it has never been surpassed for finish, both of design and execution, for sparkling elegance and coquettish playfulness, in a word for complete adaptation to the life of an age which, with all its faults, had many delightful qualities. The chief of these was the ease and polish of its social intercourse. It was, *par excellence*, the age of

“Salons,” where conversation was raised to the rank of a fine art, and cultivated with a brilliance never attained in any other time or country. The movement, which had been initiated a century earlier by Mme. de Rambouillet, both in its social and its architectural aspects, and had been growing in force ever since, now reached its climax. The influence of woman was everywhere felt, and after the masculine vigour of the style of Louis XIV., those of Louis XV. and Louis XVI. have, at least as regards decoration, somewhat of a feminine quality.



344. PANEL CENTRE BY J. VERBERCKT IN LOUIS XV.'S APARTMENTS AT VERSAILLES (1753).

CHANGES IN PLANNING AND DECORATION.—The chilly splendours of the vast and imposing halls, which had persisted in the last century, might be an admirable setting for state pageants, but they no longer answered the wants of society, whose chief requirement was a congenial *milieu* for intimate gatherings, combining cosiness, daintiness, and gaiety. The age of the withdrawing-room and boudoir had arrived.

At Versailles and other palaces large apartments were broken up into suites of small ones—*petits appartements*, *petits cabinets*—just as in the country *petites maisons* were preferred to châteaux. It is precisely in such apartments, devoted to pleasure and social life, that Louis XV. architecture finds its most characteristic expression, and to the decora-





345. FRIEZE AND HEAD OF MIRROR-FRAME BY J. VERBERCKT IN LOUIS XV.'S BEDROOM AT VERSAILLES (1738).

tion lavished on them that the term Style of Louis XV. can most properly be applied. Many of the chief monuments erected at this period might, except for relatively unimportant details, belong equally well to the periods which preceded or followed; the majority of its buildings betray their Louis XV. character externally—if at all—only by the few features which were carved or otherwise enriched. Just as disintegration appeared in the State when a strong hand was no longer at the helm, so opposing tendencies in architecture and decoration, which had been forced into temporary reconciliation under the rule of Le Brun and Mansart, now diverged more and more. If a definition of a style could be devised to embrace both the court and the drawing-rooms of the Hôtel de Soubise (Figs. 318, 319, and 352), it would be so elastic as to be unmeaning. This is still more patent if one compares examples of architecture of the classical tradition, such as Servandoni's design for the west front of St Sulpice (Fig. 434), with the rare cases where the principles which guided decoration were extended to building, as in Meissonnier's design for the same façade (Fig. 387).

DIVERSITY OF STYLE.—Even confined to decoration, the term Style of Louis XV. is a generic one, embracing a number of sub-styles or fashions, which flourished during the greater part of the eighteenth

century, often simultaneously, and shade off imperceptibly one into the other. They have been known by a variety of names, usually vaguely and often inappropriately applied, as for instance the "Régence," Watteau, Boucher, Pompadour, du Barry, "Rocaille," and Rococo Styles.

Certain general characteristics are common to most of these: neglect of strict classical rules, avoidance of the formal and ponderous, of deep shadows, of straight—especially horizontal—lines and of right angles, delight in caprices and surprises, playful forms and piquant combinations.



346. LOWER HALF OF PANEL BY A. ROUSSEAU IN COUNCIL CHAMBER AT VERSAILLES (1756).

Rococo.—The orders were regarded as too formal an element for decoration and were either so modified by fantastic treatment as to be hardly recognisable, or omitted altogether. The place in decoration of pilasters and rectangular architraves was taken by the frames or borders of the panels and openings, which, with all their enrichment and complication, acquired an equal value in vertical emphasis by the sheer height of the single panels, or mirrors, running from dado to cornice. Projections were reduced, sculpture in the

round and high relief trophies were replaced by paintings, massive fruit-swags by dainty wreaths of roses with fluttering ribbons. Mouldings became flatter, slimmer; cornices and pediments casting bold shadows were replaced by gentle coves and graceful volutes. The bottom as well as the top of panels were curved and broken, angles and junctions of all sorts were managed by means of scrolls, flourishes, and other softening devices. There was a tendency to bound spaces and even openings, not by geometrical figures, but by a series of curves, and to retain only



347. DECORATION OF THE DUCHESS OF MAINE'S MUSIC ROOM  
(NOW LIBRARY) AT THE PARIS ARSENAL.

their main vertical lines, while consoles and pedestals were diversified by gentle swellings and taperings. In the plan of features there was the similar tendency to round off corners, to adopt curved outlines, simple and compound, and to introduce variety by setting piers at all sorts of angles.



348. CHANTILLY: PANEL FROM THE "SALON DES SINGES."

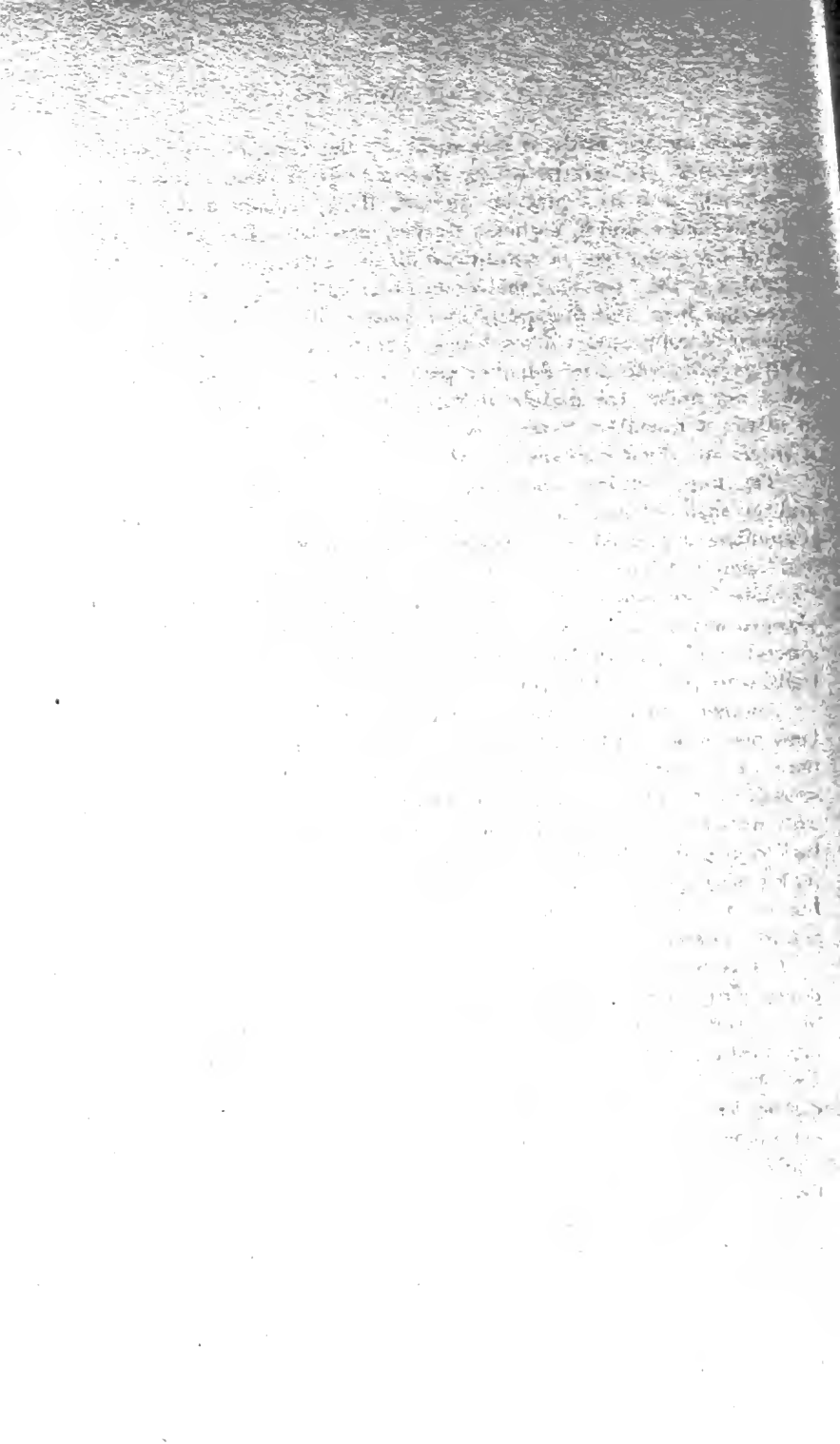
The architectural elements seem to have acquired a pliant consistency and to ripple as it were in the wind, or, like the latest phase of Flamboyant, with which the rococo has many analogies, to resemble vegetable growth. But among this mass of curved lines the greatest care was taken to avoid either lusciousness or insipidity. Curves were infinitely varied and cunningly contrasted, curves of contrary flexure being everywhere opposed or combined in a play of coquettish advance and retreat.

"ROCAILLE" AND PALM MOTIVES. — The elements employed in the enrichments of framing members were not newly invented, but

developments of older ones. Prominent among these is the so-called "Rocaille" motive. "Rocaille" originally meant rock-work or rockery, and though rock-work is occasionally imitated in decoration of this period, the "rocaille" motive seems rather to be the development of the shell motive common to all Renaissance styles, and to have acquired its



349. "GALERIE DOREE" IN HOTEL DE TOULOUSE, PARIS.  
NOW BANK OF FRANCE.

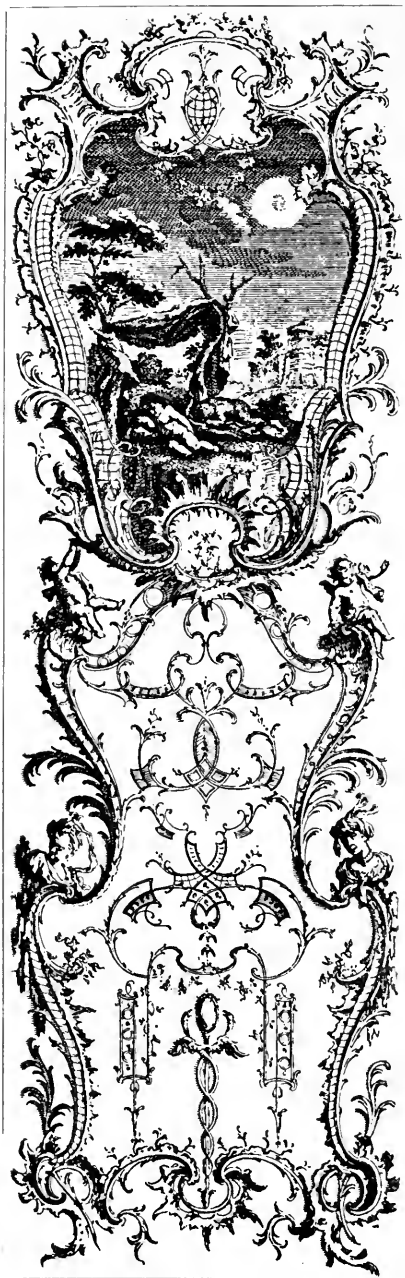


name from the use made of real shells for the decoration of grottoes and rockeries. If into the scallop-shell a head or other ornament be introduced, or if its centre be pierced, there remains a ribbed and indented border, and if, further, a thicker, more laminated and irregular shell of the oyster type be substituted for the scallop, most of the characteristics of the "rocaille" motive are obtained (*cf.* Figs. 344 and 345). It emerges from and disappears into foliage, fills hollows, softens the collision of contrasted volutes, fringes frames and enriches scroll-work. With its frilled edges, its fluted or pierced surfaces, it assumes forms at times not unlike the undulated leather-work of the Louis XIII. style, at others it resembles foliage, bark, coral, or rock. In this last type it enters into the decoration of garden vases, fountains, and grottoes.

The tops, bottoms, and centres of pilasters and narrow panels, and the angles of broader ones and of ceilings, often show an ornament resembling a pierced and foliated shell, from which sprigs of slim and spidery foliage escape (Fig. 346); both the foliage and the "rocaille" sometimes take spiky and contorted forms, which recall seaweed waving in the water or branches bristling with icicles. Backgrounds and spandrils are commonly decorated with reticulated or trellis-work patterns (Fig. 351).

Another common element is the palm motive, not merely palm branches, which had been in use for two hundred years as decorations of spandrils and so forth, but the whole palm tree used constructively to form a column or frame, and sometimes entwined with wreaths (Fig. 347). Le Brun, borrowing the idea from Bernini, had formed an arch, for the triumphal entry of Louis XIV. into Paris on his marriage, of naturalesque palm trees supporting a rocky mount, but it was not till the time of Louis XV. that it became a common feature in decoration.

CHINESE AND PASTORAL MOTIVES.—The arabesque panels of the period carry Bérain's style a step further; they are even more open, their forms are more slender and their subjects more modern and naturalistic. But a fresh element had entered into them. The Far East had gradually become known to Europe during the seventeenth century by the narrations of Jesuit missionaries, as well as by the Chinese embroideries, lacquer-work, and porcelains imported by Dutch traders. Under the first impression of these novelties Louis XIV. had caused his short-lived "Trianon de porcelaine" to be built in what was supposed to be the style of a pagoda, and decorated inside and out in blue and white with enamelled tiles and earthenware figures made at St Cloud. This was an isolated caprice, but forty years later China became the rage. An art so far removed from European traditions was not indeed taken seriously, but was looked upon as something agreeably bizarre, furnishing quaint and novel motives for decoration. After



350. ARABESQUE BY F. CUVILLIES, SEN.

the gross or puerile grotesques of the sixteenth century, and the sinister and leering ones of the age of Louis XIII., the eighteenth century found a more genial and playful type in "Chinoiseries"; and since in the ideas of the time "there was but a step from the Sons of Heaven to apes," "Singeries," in which monkeys in human costume play their pranks, were an equally popular motive (Fig. 348). To these must be added humorous episodes in high and low life, scenes representing sport, pastimes, and gallantry, and, to a less degree than formerly, of mythology; *fêtes champêtres* in which ladies and gentlemen in modern dress picnic or dance minuets in landscapes of elaborate naturalness (Fig. 343), and *bergeries* in which they masquerade as shepherds and shepherdesses in an artificial Arcadia.

**STYLE OF THE REGENCY.**—The "Style Régence" is the name given to the short phase which forms the transition from the Style of Louis XIV. to that of Louis XV. It flourished roughly during the first quarter of the eighteenth century. Examples of it may be seen in a rather restrained form in the decorations of the choir of Notre Dame in Paris (1700-10) and of the chapel at Versailles and its vestibule (1709-10) (Figs. 381 and 388), carried



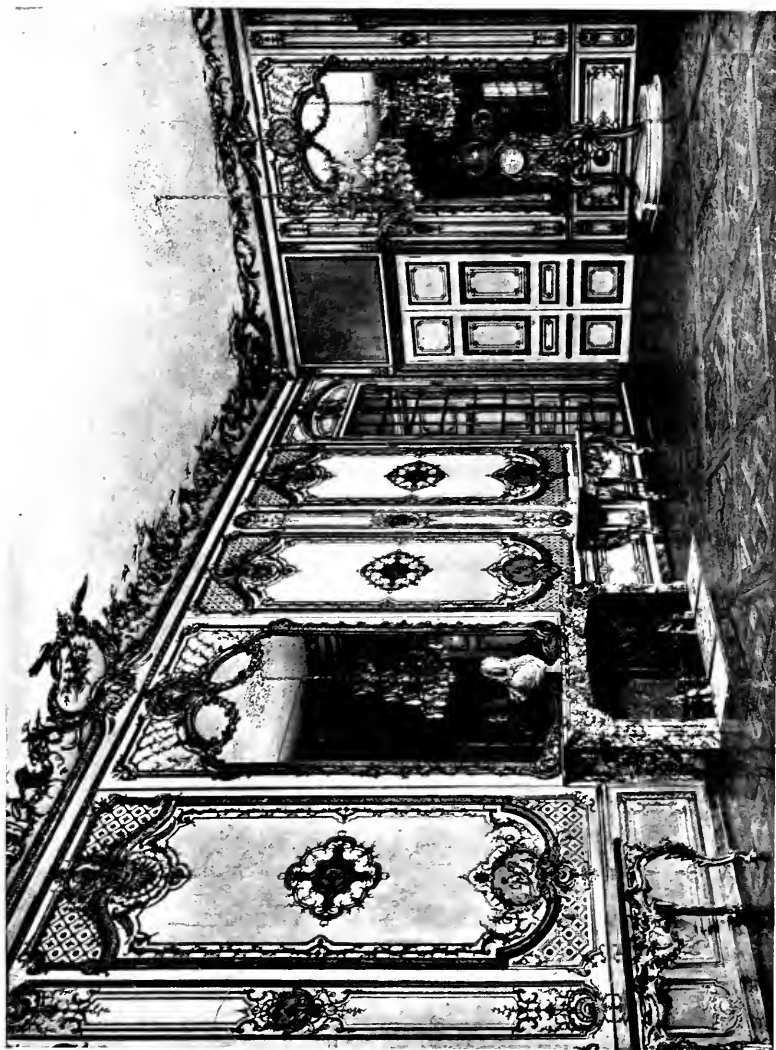
out under Robert de Cotte, and with greater exuberance in the splendid Galerie Dorée of the Hôtel de Toulouse (previously de la Vrillière), which are now in the Bank of France (1713-19), by the same architect. In the latter many of the characteristics of the Louis XV. style may already be seen, but accompanied with a fairly severe architectural setting with pilasters and cornices of strong projection (Fig. 349). The panelling of the Library at the Invalides and the Council Chamber at Fontainebleau afford other examples of this transitional style of decoration.

PAINTED DECORATION.—It was in accordance with the taste of the day that the colour schemes should be kept light and gay. White with gilt mouldings and enrichments was the favourite scheme, but it was varied by such tones as citron, light green, and tender pink, and even graining was sometimes used for the panelling, while the ceilings often represented blue skies where birds, butterflies, and cherubs hovered among rosy clouds. The love for mirrors and light-coloured panelling was accused of having a prejudicial effect on painting, little room being left for pictures. They were usually confined to the panels over doors and mantel-mirrors, but arabesques, grotesques, and similar decorations were freely applied to the main panels and ceilings.

WATTEAU.—Work of this kind done about the time of the Regency by Claude Audran (1658-1734), a decorative painter in the royal palaces; by Claude Gillot (1673-1722), a designer of grotesques; and by their more famous pupil the half-Flemish Antoine Watteau (1684-1721) is classed under the head of "Style Watteau." It surpasses all that preceded it in daintiness (Fig. 343). The rocaille and scroll motives figure largely among the conventional forms out of which their arabesques are constructed, and to these are added slender curved grilles or lattices, and a curious ornament, whose shape is now that of a wing, now that of a fluttering pennant, but always ribbed like the sail of a Chinese junk or a fish's fin (Fig. 389A). Mingled with these are trees, particularly poplars, and creepers, birds and various animals, all treated with greater naturalism than ever before. The central positions are occupied by scenes of the various types described above, in which thin and elegant figures disport themselves in a setting of clipped limes, trellised arbours, and formal fountains, or amid the artificial disorder of the Chinese garden with its pagodas and steep-pitched bridges and its flights of steps meandering among rock-work.

OTHER DESIGNERS.—The rather later arabesques of the Cuvilliers (Fig. 350) are of the same order, but have not the same harmony and repose. Worried and contorted rocailles of a rather heavy type enclose wild or sombre landscapes and are contrasted with sprays of excessive gracility.

Side by side with these was a whole tribe of animal painters, such as Desportes (1661-1743); Jean Baptiste Oudry (1686-1755), director



351. "CABINET DE LA PENDULE" AT VERSAILLES, BY J. VERBERCQT  
(DECORATED 1738, REMODELLED 1760).

of the Royal Manufactures at Beauvais and the Gobelins, and celebrated for his hunting scenes; and Christophe Huet who painted the "Chinoiseries" and "Singeries" in the Hôtel de Rohan, and perhaps also those at Chantilly. François Boucher (1703-70), engraver, painter, and designer of theatrical scenery, and Oudry's successor at the Royal Manufactures, was the leader of a school of another sort, which adorned boudoirs and salons with voluptuous mythological and erotic scenes, and from him that extreme type of rococo furniture and panelling, which forms their appropriate setting, has acquired the designation of "Style Boucher."

STYLE OF LOUIS XV.—The terms Louis XV., Pompadour, Rocaille, and Rococo are applied more or less synonymously to all free decorative work after the Regency. Rococo may fairly be used—in speaking of France—as synonymous with Louis XV., but Rocaille should be confined to the type of ornament above described. "Pompadour" can have no definite meaning as the name of a style. Madame de Pompadour, the beautiful and clever woman who, after being the King's mistress, remained for many years his friend and adviser, and was herself an artist of some talent and an enlightened patroness of the arts, exercised her influence at least as much in favour of the classical reaction as in that of the free manner. "Du Barry" is even more devoid of meaning as applied to Louis XV. work. The reign of the low-born courtesan, who kindled the King's senile passion, occurred at a time—1768-74—when the reaction was in full swing. She was in no sense a leader of society, and her vulgar taste had little, if any, influence on the progress of style.

EXAMPLES OF ROCOCO.—The rococo tendencies, first clearly appearing in the work of the Regency, continued to increase in intensity till about the middle of the century, when the tide of free design began to ebb, but throughout this period many designers observed a certain degree of restraint, and stopped short of the extremes of licence, especially in the royal palaces, where its examples are often remodellings of earlier work. The decoration is bounded by the straight lines of an unbroken cornice and dado, and by the vertical sides of the main divisions of the room, the curvilinear treatment being applied chiefly to the inner frames of the panels; and the decoration of their surfaces, while the sides even of the inner panels are themselves also largely straight.

Among the examples of this class at Versailles the following deserve mention: Louis XV.'s Bedroom (Fig. 345), the Dauphin's Bedroom and Library, the King's Cabinet, or Cabinet du Conseil (Fig. 346), Madame Adelaide's Cabinet, or "Salon des Médailles," the two dining-rooms in the "Cabinets du Roi." Their exquisitely designed and carved woodwork were executed mostly by J. Verberckt, who also did much work at Bordeaux, and by Antoine Rousseau, at different periods between 1735



352. PARIS: GREAT OVAL SALOON IN THE HOTEL DE SOUBISE (NOW ARCHIVES NATIONALES), BY G. BOFFRAND (c. 1735).

and 1770. The "Salon de Musique" in the Paris Arsenal (Fig. 347) and the great drawing-room of the Bourse at Bordeaux belong to this category.

A slight difference of tendency may be traced in the work of Verberckt and Rousseau, who often collaborated; the taste of the former was towards the more complex forms of *rocaille* and restless types of foliage, while the latter preferred quieter lines such as may be found in boughs of olive or sheaves of rushes. The Rousseau family thus naturally became prominent exponents of the Louis XVI. style of decoration.

In private houses the decorators seem to have felt freer than in the official palaces, and to have been impatient to escape even such slight restraint as they there put on themselves; here curvilinear forms play a preponderating part, either by breaking into the limiting lines, or else by being so strongly emphasised as to eclipse them. Traces of this tendency are to be found even at Versailles, for instance in the "Salon de la Pendule" by Verberckt (decorated 1738, remodelled 1760) the cornice is caught up at intervals into the swirling winged cartouches of the ceiling (Fig. 351).

A similar stage appears at Bordeaux in the bedrooms of the Hôtel of the Governor of Guyenne, 17 Rue Vital Charles, once (1860-1905) the Archbishop's Palace, and at Paris, in the bedchamber of Mme. de

Rohan in the Hôtel de Soubise. This last example forms part of a suite of rooms decorated by Germain Boffrand (1735), with paintings by Natoire, Boucher, C. van Loo, and La Trémollière, in others of which the rococo manner is even less restrained.

The little oval drawing-room in the Château de Rambouillet, rooms in the Hôtel de Rohan in Paris (built by de la Maire, 1706, now Imprimerie Nationale), the suite in the Châtelet at Chantilly (decorated with "Singeries" in deep enriched borders)—all works of about 1740-5—show a restlessness of line and a complication of contorted curves, which arrest the eye and obscure the few straight lines (Fig. 348). The coved ceilings usual in this type of work, over which decoration creeps up from a very slightly indicated cornice, unchecked by horizontal members, help to emphasise the feeling of free upward growth. This is the case in a supreme degree in the oval saloon of the Hôtel de Soubise (Fig. 352), where there is only the slightest trace of a dado, and none at all of a cornice, but instead a deep undulating frieze of panels and scroll-work running round the head of the arches, with a lace-like tracery above converging towards the centre of the dome.

Other examples are offered by the Elysée Palace, originally Hôtel d'Evreux decorated by Nicolas Pineau (1684-1754), who published a series of designs of a similar character.

OPPENORDT.—One of the earliest and most vigorous exponents of the curvilinear manner was Gilles Marie Oppenordt (1672-1742), son of a Dutch cabinetmaker in the employ of Louis XIV., who, after working in J. H. Mansart's office, spent several years in Italy, where he became thoroughly imbued with the spirit of the late barocco masters of the Roman School. On his return he was employed by the Regent Orleans to decorate the new gallery of the Palais Royal, built by Mansart. Oppenordt's designs show none of



353. DESIGN FOR ENTRANCE DOORWAY, BY G. M. OPPENORDT.



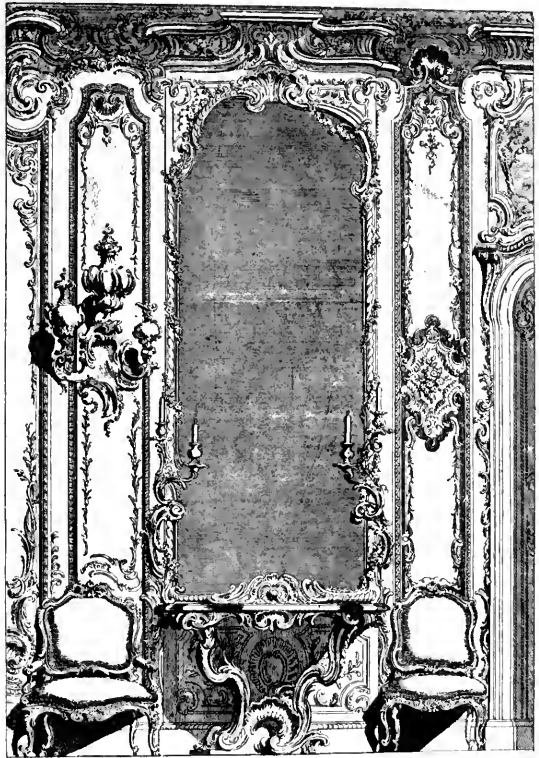
354. FANTASTIC DESIGN FOR GARDEN GROTTTO, BY J. A. MEISSONNIER.

the restraint which kept Le Brun's work within bounds. They avoid the severity of geometrical patterns and straight lines; clouds and draperies, grotesque or natural figures overstep and disguise the architectural lines, and structural functions are symbolised rather than expressed by luxuriant plastic forms (Fig. 353). At the same time he steers clear of misapplications of architectural forms, such as the reversed pediments or inverted capitals with which Borromini bedizened his work.

MEISSONNIER.—Wild as are some of Oppenordt's designs, they are surpassed by those of Juste Aurèle Meissonnier, a native of Turin, who practised in France, originally, it would seem, as a designer of plate and china, but also of decoration and, in some cases, of buildings. In his designs for the silversmith and the potter he affected, like Palissy, the forms of fish, lobsters, and shells. Mingling them with game and vegetables, he built up his compositions out of a series of swirling lines, and seems to dispense with straight ones of set purpose. It is by this characteristic, and the resulting effects of plasticity and motion, that he exhibits Borrominian influence rather than by wilful perversions (Figs. 354 and 387). His decorative foliage is swept upwards as by a whirlwind. His architecture appears to have passed through a semi-fluid state, during which it was agitated by a violent swell or convulsed by an earthquake, before solidifying. Piers, entablature, steps, and balustrades bend backwards and forwards, surge up and down, like the crests and troughs of a billowy sea. No element of chance, however, enters into these effects, they are the calculated result of a conscious art seeking its effects by an elaborate system of balance and grouping. The whole trend of the age was

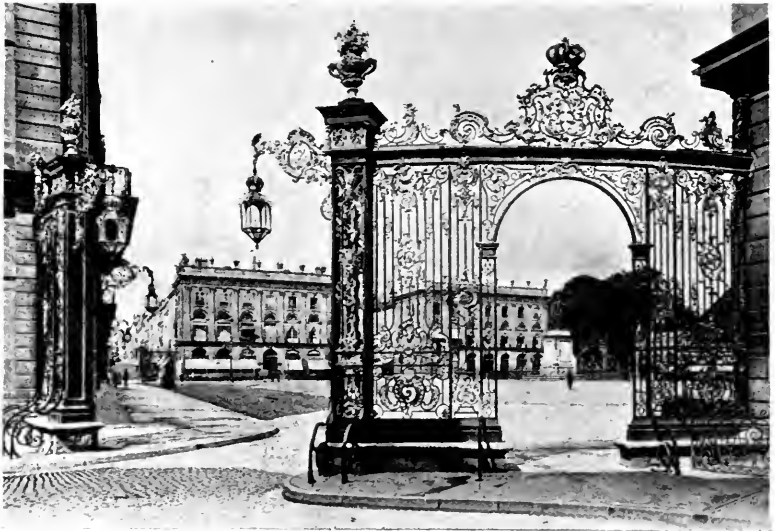
towards naturalism ; nature contains few straight lines or regular curves ; art, it was thought, should imitate her methods. Few periods indeed have approached nearer to nature in the outlines of its compositions. Since the Renaissance, design had deviated from classical precedents at different times to a more or less degree, but except in very rare cases it had hitherto clung to the principle of symmetry, the chief exceptions being where similar, but not identical, figures were introduced on opposite sides of a composition.

Nature, however, is seldom symmetrical, perhaps never absolutely so, though in the front or back view of human and animal figures and in certain plants she approaches it. Usually natural beauty is the result of a balance or harmony of another kind. In the extreme development of the rococo style the principle of balance or compensation was extended from the decorative figures to the design itself, and features were made whose right and left halves were dissimilar (Fig. 355). Not only is



355. DESIGN FOR ROOM DECORATION, BY  
J. A. MEISSONNIER.

an irregular curvilinear panel, whose lines incline to the right, opposed to another, where they incline to the left, as in the two leaves of an arched double door, or as on each side of a chimney-piece, but single doorways and chimney-pieces occur in which the two sides are actually dissimilar. These extremes are, however, exceptional in France. The instinctive moderation of French taste exerted a restraint on the rococo style as it had done on the barocco, which was not always observed else-



356. NANCY: PLACE STANISLAS: WROUGHT-IRON GRILLES BY J. LAMOUR  
(c. 1755).

where. It is noteworthy, on the one hand, that some of its principal promoters were of foreign origin, and on the other that some of the wildest designs, though published in France, were for execution in foreign lands—Portugal, Germany, Poland—and that several of the French rococo architects had more extensive practices abroad than at home. The two François Cuvilliès, for instance, father and son (1698-1768 and 1734-1805), spent most of their lives in various German states. Finally, while actual buildings in definitely rococo style are common in Italy, Germany, and Spain, not a single example exists in France.

**METAL-WORK.**—The curvilinear character of rococo design was peculiarly suited to the technique of wrought metal-work, whether it were the bronze and steel of door and window furniture, or the wrought iron of grilles, balconies, stair and window rails, railings and gates in courts and gardens (Fig. 356). The grilles of the Place Stanislas and the staircase of the Hôtel de Ville at Nancy, the railings of the Hôtels-Dieu of Troyes and Besançon, and many church screens are examples.

**ARCHITECTS OF THE ACADEMIC TRADITION.**—If such prominence has been given to the peculiarities of decoration during the reign of Louis XV., it is because they are its most characteristic feature. The free tendency, which they represent, was never in full possession of the field; on the contrary, it is positively startling to observe that the lively and fantastic decorations above described were in the majority of cases



enshrined in buildings of a comparatively pure classical type, if not of almost forbidding severity. That architecture should not have swayed more definitely towards the methods of Borromini is the result partly of the fact that during the first half of the reign the chief practising architects belonged directly or indirectly to the circle of J. H. Mansart and adhered to his tradition, and partly to the restraining influence of the Academy.

Mansart's brother-in-law, Robert de Cotte (1656-1735), succeeded him in 1708 as First Architect to the King, and completed his unfinished works. Till his death he was unquestionably the leading architect of the day, with an immense and varied practice in town and country, at home and abroad.

Jacques Jules Gabriel (1667-1742), great-nephew of J. H. Mansart, had also a very extensive practice, and was particularly in request for bridges, public buildings, and schemes of town planning. From 1709 onwards he had charge of all the internal works at Versailles, and in 1735 became First Architect to the King. Though not gifted with any special originality, and, on the whole, conservative in his tendencies, he did some of the best and most representative work of his time.

Germain Boffrand (1667-1754), another pupil of J. H. Mansart, shared the prizes of the profession with de Cotte and Gabriel, and survived them both, dying at the age of eighty-seven. Gifted with greater originality than either, and a marked predilection for experimenting in novel forms, he leaned without excess to the freer school of design.

Other practitioners were Cailleteau, called "L'Assurance," J. H. Mansart's draughtsman; Le Nôtre's two nephews, Alexandre le Blond and Claude des Gots; A. C. Mollet, Jean Courtonne, Jean Aubert, Jean Sylvain Cartaud, Jean François Blondel—the last named was not related to the François Blondel who flourished under Louis XIV.—all imbued with the traditions of the *Grand Règne*.

ATTITUDE OF THE ACADEMY.—Officially the Academy threw the weight of its influence, at least in theory, into the scale of Palladian tradition, though in practice the Academicians often fell under the spell of the rococo movement or made some concessions to it. Boffrand, who represents the less rigid wing, adopts in his "De Architecturâ" (Paris, 1745) a position akin to that of Perrault in limiting the absolute authority of antiquity by the considerations suggested by aspect or site, the claims of modern comfort, or the dictates of the architect's common-sense and good taste. He upholds Greece and Rome as the great models, but admits rococo ornament as a legitimate development of classical traditions, to meet cases where antiquity had left no models for the guidance of designers.

This attitude is quite intelligible. But when a writer of the more

orthodox wing like Jacques François Blondel is found insisting in his early work, "De la distribution des Maisons de Plaisance" (Paris, 1738), on the necessity of following the noble simplicity of antiquity, and inveighing against the decadent licence of contemporary architecture, yet, at the same time, giving as models for imitation designs which differ in no detail from the practice of the day, it is a little difficult to understand what is meant. The explanation seems to be that the object in view was not the extirpation of rococo, but to confine its operation to the sphere of decoration—mainly internal—and to prevent liberty of design from degenerating into licence, as it was conceived to have done in the hands of men like Oppenordt and Meissonnier.

BEGINNINGS OF PURISTIC REACTION.—Their audacities profoundly shocked serious thinkers on art, and were vehemently attacked by them. In the *Mercur de France* (December 1754), the etcher Cochin ironically belauds Meissonnier's art, in which "balconies and handrails were no longer suffered to pass straight on their way," but "were compelled to meander snake-like at his bidding," while "the most stubborn materials became pliant under his triumphant hand," and "he cast away all those square, round, and oval shapes, which, with accurately repeated ornaments, produce such a formal effect, and replaced them by his beloved S outlines."

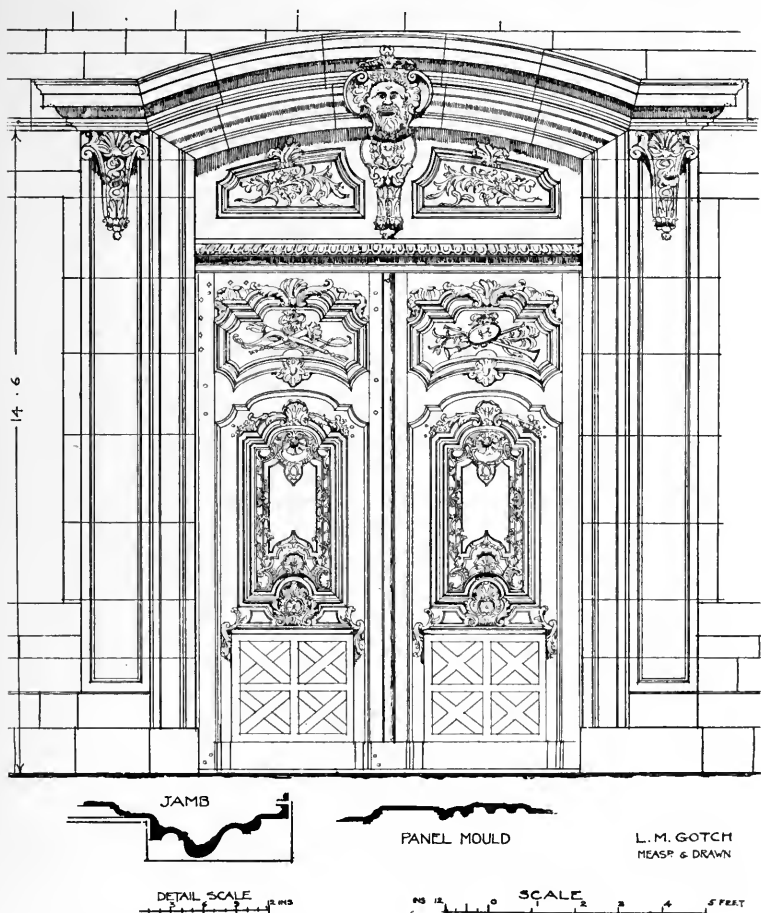
Charles Etienne Briseux, a prolific designer of rococo decoration, at the end of a career devoted largely to theoretical work, felt it necessary, in summing up his experience in his "Traité du Beau Essentiel dans les Arts" (Paris, 1752), to state again in the most uncompromising manner the strictest Palladian doctrine, as taught by the elder François Blondel, and to refute Perrault's lax views, which he held responsible for the deplorable extravagances and lack of monumental feeling of his own day.

PALLADIAN-ROCOCO COMPROMISE.—The net result of all this was that, in spite of the strong current setting towards free design during the first half of Louis XV.'s reign, the old *modus vivendi* of Le Brun and J. H. Mansart—free decoration and strict architecture—was maintained. Decoration was in fact regarded as the safety valve by which exuberant spirits, chafing under the restrictions of authoritative rules, could let off steam; and again, the architects who, in theory, upheld the immutability of Vitruvian laws, and, in practice, respected them in their elevations as a whole, once past the threshold, seem to drop their allegiance and give rein to the freest fancies, or even, at times, allowed the capricious forms of rococo to overflow into the sparsely distributed external enrichments.

This is very much the position exhibited in the designs of P. Nativelle's "Traité d'Architecture" (Paris, 1729), a splendidly drawn and engraved work on the orders, containing a critical comparison

of the treatises of Vignola and Palladio, de l'Orme and Scamozzi, and giving examples for contemporary use based upon them, and indeed in the works of the bulk of the architects practising during the second quarter of the eighteenth century.

YOUNGER ARCHITECTS OF THE ACADEMIC TRADITION. — The principal architects of this period stood in the direct line of Academic tradition, and represented in many cases the younger generation of architectural families who had been prominent in the first quarter. Among them were Jean and Jacques, grandsons of Jules Hardouin Mansart, the younger L'Assurance, and Jacques François Blondel, son



357. BESANÇON: ENTRANCE DOORWAY OF HOTEL DE CLERMONT.

*Measured and Drawn by L. M. Gotch.*

or nephew of Jean François. At their head was Jacques Ange Gabriel (1699-1782), who on the death of his father, Jacques Jules, in 1742, succeeded to the latter's posts and practice, and was largely employed by the Court and in public works.

The puristic reaction, which with its causes and results forms the subject of the next chapter, is observable at this time only in the work of one or two exceptional men. Servandony, its protagonist, produced one work of first-class importance, but otherwise was but fitfully in practice, while Soufflot, in whose hands the reaction eventually became even more radical than in those of Servandony, was at this time still engaged in maturing his style. In the third quarter of the century the reaction rapidly gained ground.

ARCHITECTURAL EDUCATION.—The reign of Louis XV. is remarkable for the work it accomplished for architectural organisation and education. The Academy was formally incorporated in 1717, and its members increased to twenty-four. Later in the reign they seem to have grown to forty, who were all *architectes du roi*. The system of the "Prix de Rome," involving a five years' course of study in Rome at the expense of the government, was extended from painters and sculptors to architects. The first architectural student, as such, was sent to the Palazzo Capranica in 1720, and five years later the school was transferred to the Palazzo Mancini. The year 1743 was marked by the opening in Paris by Jacques François Blondel, who held the professorship at the Academy, of the first of those private schools, or *ateliers*, which have ever since been such a prominent feature in French architectural education. This institution, which obtained the approbation of the Academy and the financial support of the government, had a staff of teachers in various branches of design, construction, and engineering. Blondel also published a series of works, one of the most important of which was "L'Architecture Française" (Paris, 1752), a development of a work begun by Jean Marot. It attempted to do for the early eighteenth century what Marot, Silvestre, and Perelle had done for the seventeenth, and du Cerceau for the sixteenth. The portions published illustrate and describe the architecture of Paris and Versailles, but the author's intention of including other royal residences, suburban and country houses, gardens, decoration, &c., was unfortunately not carried out, though some of the material was utilised in his "Cours d'Architecture" (Paris, 1774-7). This work, completed by Pierre Patte, contained the substance of Blondel's lectures, and became the standard handbook, superseding to a large extent those of F. Blondel the elder, and of d'Aviler.

## DOMESTIC AND PUBLIC ARCHITECTURE.

GROWTH OF PARIS.—The temporary removal of the Court and government from Versailles to Paris during the Orleans Regency made the capital once more the social and political, as it was the intellectual, centre of France, and promoted the return of the nobility to the capital, where, especially in the new western quarters, building was actively carried on. Their houses were often rivalled by those of legal magnates, tax-farmers, army contractors, or men suddenly enriched during the wave of speculation, which swept over France at the time of Law's Mississippi System, and ended in the financial crash of 1720.

ELEVATIONS.—In reviewing the general run of these hôtels, mostly built between 1710 and 1750, one cannot but be struck by their fidelity to the type evolved towards the end of the last reign, and described in Chapter V. (pp. 328-9). The same general methods are adhered to in the lay-out of the plans and composition of the elevations. The latter were often of great severity, but rich ornament, generally of a "rocaille" or other rococo type, was usually applied to a few points. Such were the woodwork of the door and of the fixed tympanum over the great coach entrance (Fig. 357); such, too, were the stone vases on the balustrades, the keystones of the windows from which a spray of foliage often trailed down the extrados of the archivolt, the cartouche bearing the arms of the owner, the rails and supports of the balconies, the grilles across the lower parts of the windows.

DEVELOPMENT OF PLAN.—The changes are confined chiefly to the character of this decorative scheme, and to improvements in internal distribution.

"Some authors," said Vauvenargues, the contemporary writer on ethics, "have treated morality in the same way as the new architecture is treated, where convenience is the first object." Comfort was studied more than ever before. Greater care was bestowed on the convenient arrangement of rooms—*distribution*; facility of communication between different parts of the house, without the necessity of passing through one room to reach another, was secured by passages—*dégagements*—and concealed staircases; additional light and ventilation by small inner courts. Sanitary arrangements, too, were improved.\*

\* The earliest W.C.'s, *lieux à soupe* or *à l'anglaise*, appear to have been introduced about 1730. They had a wood, stone, or marble seat pierced with a round hole, under which was a trough, sloping to one side, cleared by jets of hot and cold water from taps fitted over it and turned on by hand, the lead plug closing the soil pipe being held up at the same time by a knobbed handle. The apparatus was sometimes arranged for use as a lavatory. Bath rooms with hot and cold water were also much in use.

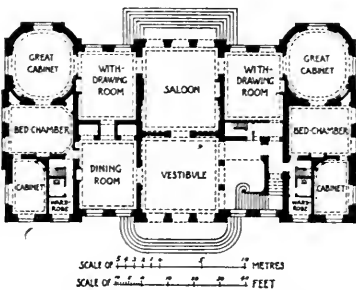


358. PARIS: HOTEL MORAS (LATER BIRON), 77 RUE DE VARENNES, BY J. AUBERT (1728). ELEVATION TO GARDEN. FROM MARIETTE.

The saloon now approximated rather to a modern drawing-room than to a hall of state, but the *chambre de parade* containing the state bed still appears as one of the reception rooms, though the hostess no longer lay upon it when receiving company. In town houses the court is nearly always rounded at the end next the street, and the entrance often set back in a curved recess, designed to disguise any lack of parallelism between the frontage and the main buildings. When space permitted, the buildings round the court were kept low, the house alone rising to two or three storeys. Only in the more crowded quarters has the street front more than one storey.

As if from a desire to smooth away all the asperities of life, the internal angles were rounded off, and external right angles replaced by a splay, a convex or concave quadrant; and the elliptical, or other curved forms, used in the planning of rooms were matched by the

gentle sweeps and sinuous treads of the stairs; while a restless search for variety is expressed in the adoption of less usual geometrical forms and quaint ingenuities, occasioning projections which were utilised to vary the monotony of the elevations, and constitute the nearest approach in French architecture to the English bay window. Thus the grave stateliness of the Hôtel Moras (later Biron, 77 Rue de Varennes), by J. Aubert (1728), is diversified at each end of its

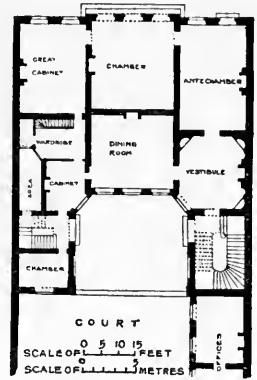


359. HOTEL MORAS, OR BIRON: GROUND FLOOR PLAN. FROM BLONDEL.

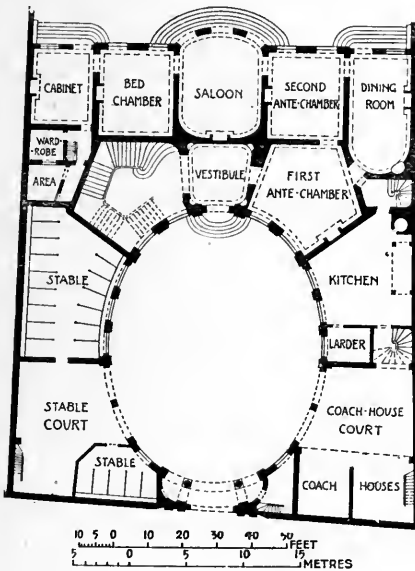
garden front by the projection formed by a room of a form midway between a circle and an ellipse (Figs. 358 and 359).

SOME PARISIAN HOUSES.—The Hôtel de Matignon (57 Rue de Grenelle, now Austrian Embassy), by Courtonne (1721), has an elliptical vestibule, whose curved projection forms the centre of a five-roomed front towards the court, while by a skilful arrangement of the plan the garden front, which is also five rooms wide, has a different axis in which lies the projecting end of the octagonal drawing-room (Fig. 362). De Cotte, in the Hôtel le Gendre d'Armini (Fig. 360), (1713, now destroyed), and Tannevot, in the Hôtel des Vieux (15 Rue des Capucines, 1726), obtain additional window space in narrow sites by cutting off re-entering angles of the court with a cant.

Boffrand's Hôtel d'Amelot (1 Rue St Dominique), whose garden front is designed



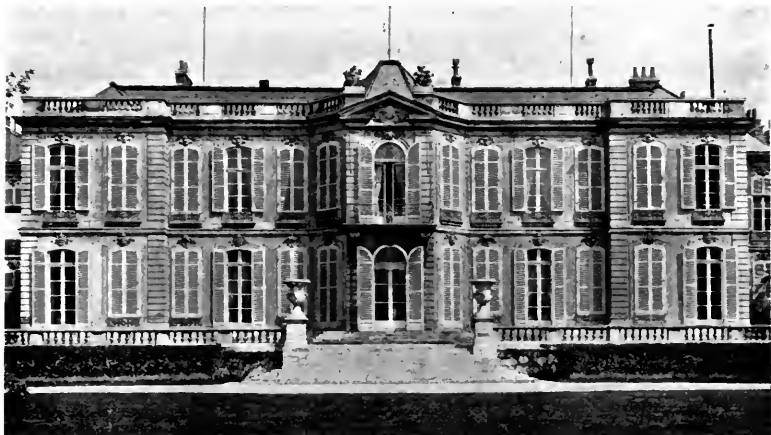
360. PARIS: HOTEL LE GENDRE D'ARMINI, RUE DES CAPUCINES (NOW DESTROYED), BY R. DE COTTE (1713). GROUND FLOOR PLAN. FROM BLONDEL.



361. PARIS: HOTEL D'AMELOT (LATER DE MONTMORENCY), 1 RUE ST DOMINIQUE, BY G. BOFFRAND. GROUND FLOOR PLAN. FROM BLONDEL.

on the usual lines, has an elliptical court (Fig. 361). This beautiful arrangement is not obtained by any sacrifice of convenience, for the plan is contrived in such a manner that the interior is commodious and well lit, and the rooms have the appearance of regularity; for instance, the staircase-well and antechamber on either side of the vestibule are quasi-pentagonal. The front of the house towards the court, which is five windows wide, derives an unusual monumentality from the use of a giant order of Corinthian pilasters whose bases are on the ground floor level, a treatment unusual in private houses.

The Hôtel d'Evreux, now Palais de l'Elysée, and a



362. PARIS: HOTEL DE MATIGNON, 57 RUE DE GRENELLE (NOW AUSTRIAN EMBASSY), BY J. COURTONNE (1721). GARDEN FRONT.

number of others in Paris, especially in the Faubourg St Germain, also at Bordeaux, Strasburg, and other cities exemplify this type of dignified aristocratic architecture.

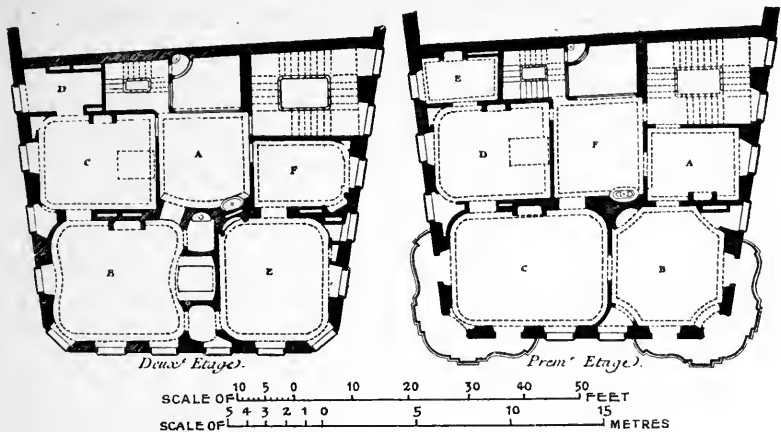
A four-storeyed house designed by Meissonnier in the island of St Louis at Paris, on a small four-sided but not rectangular site open on three sides, is an example of the best achievements of the rococo school (Fig. 363). The exterior is, as usual, very plain, but all the rooms are decorated in the rococo manner. By means of panelling and other devices the rooms are given regular but varied shapes, and access is provided to the windows, which, owing to their regular spacing externally, come in awkward places, by ingeniously planned recesses, without breaking the design of the room.

In houses such as those inhabited by the *bourgeoisie* where there is only a narrow front to the street, the external decoration is often relatively more profuse, as, for example, in the Maison des Chimères (133 Rue St Antoine), 10 Rue du Petit Pont, and several in the Rues de Rennes, du Bac, and du Cherche-Midi in Paris, also at Nantes, Nancy, Lyons, and other cities. This is also often the case in provincial hôtels, such as that at Laon, whose coach entrance is illustrated in Fig. 372.

THE PALAIS BOURBON.—Another type of house brought into fashion by Trianon and attaining great popularity at this time, especially for suburban residences, has a single storey, and a flat roof. Its most sumptuous example is the Palais Bourbon (Figs. 364 and 365), now partly incorporated in the Chambre des Députés, begun by an Italian, Giardini or Girardini (1722), continued by L'Assurance (1724), and

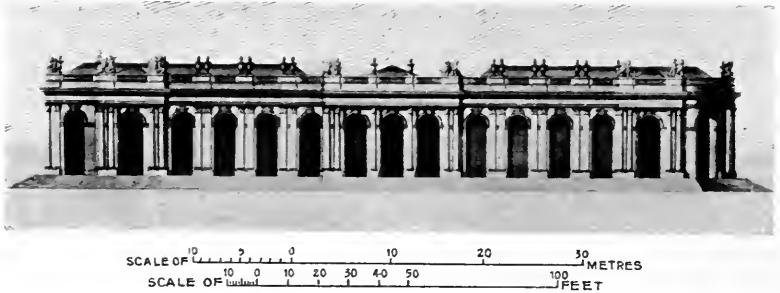


added to by J. A. Gabriel and Aubert (c. 1750). It is sometimes quoted as the first instance of the new type of architecture, but can more justly be regarded as the most splendid expression of the type of suburban mansion called into being by the ease-loving and luxurious habits of the Regency. Standing, as it then did, in its own grounds, outside Paris, overlooking the Seine, it was approached first through a large forecourt with canted angles, which is entered from the street, between two-storeyed pavilions, connected by a screen concave both inside and out, and then through a court of honour, the upper part of which is embraced between the three wings of the main building. The latter comprised all the newest devices—conveniences of all sorts, a perfected system of intercommunication and subdivision, curved and elliptical rooms—and is arranged on a single floor to avoid the fatigue of stairs (that



363. HOUSE IN THE ILE ST LOUIS, BY J. A. MEISSONNIER: PLANS OF FIRST AND SECOND FLOORS.

is for the masters, for all the servants' offices were in the basement), while in addition to the two main entrances all the principal rooms had French windows opening on to a terrace raised eight steps above the garden. The building was roofed *à l'Italienne*, i.e., with an unseen roof behind a balustrade, permitting the use of top lights where required. The elevations, which were of exceptional richness, had an order of Corinthian pilasters, reinforced, at the curved projections, which flank the outer sides, and the square ones, towards the court and river, by detached columns. Over the central bay, on the north elevation, the entablature was formed into a high curved pediment culminating in a group of sculpture. The balustrade was surmounted by vases and, at the angles, by groups of cupids. Rich cartouches crowned the windows, and elaborate panels enlivened the wall-surfaces. No



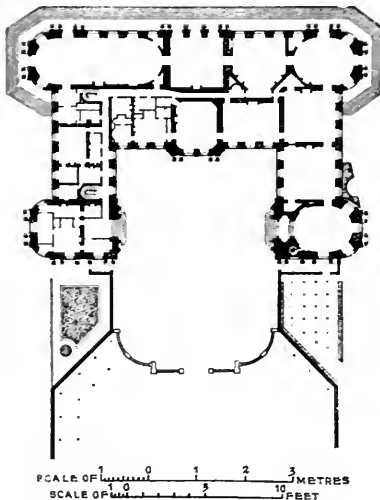
364. PARIS: PALAIS BOURBON, BY GIARDINI (1722). ELEVATION TO COURT.  
FROM MARIETTE.

harshness or severity clashed with the soft and luxurious effect of this composition, and though incorrections in detail, mostly theoretical, are open to criticism, its main lines are of a strictly architectural character.

VILLAS AND CHATEAUX.—Other examples of the type are the adjoining Hôtel de Lassay, also by L'Assurance, with rustication instead of orders, and a villa at St Ouen built by Boffrand for the Prince de Rohan. The use of a flat balustraded roof for a house of the château class with several storeys, such as one designed for M. Crozat at Montmorency by Cartaud, seems to have been exceptional, but it occurs sometimes in smaller country or suburban houses of a type brought into vogue by Marly, and ultimately traceable to

Palladio's Villa Rotonda, viz., a symmetrically planned house with central top-lit hall carried up above the other apartments. A design for a villa near Geneva, by Jean F. Blondel, is a good example (Figs. 366, 367, and 368). The plan is square. A small central elliptical hall, carried up through basement and ground floor, expands on the first floor to a larger ellipse, with a gallery round it giving access to the bedrooms, and is covered by an elongated octagonal lantern.

The enclosed, or partly enclosed, court of honour was by now very rare, but survived, for instance, in the château of Bagnolet, attributed to des Gots.



365. PALAIS BOURBON: PLAN.

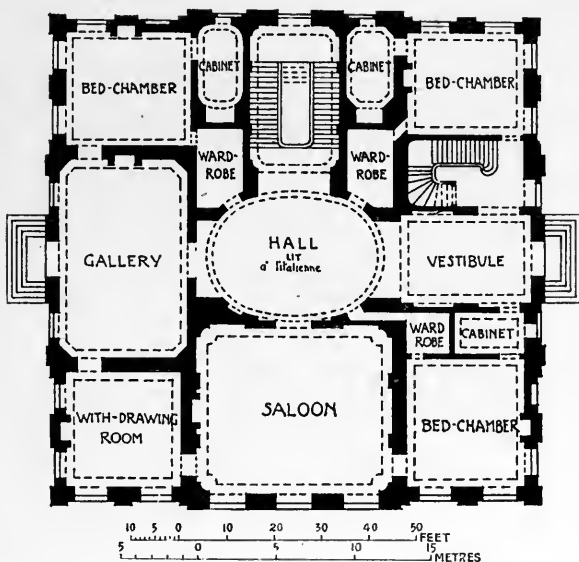
The screen, now almost obsolete in château design, was here represented by a colonnaded loggia with a terrace above it. As a rule, châteaux were designed on similar lines to those of the hôtels in the Faubourg St Germain, and consist of a single oblong block with but slight central and terminal projections: such were those of Stain by Mollet, Petit Bourg as remodelled by the elder L'Assurance, and Sablé by

des Gots. Like the hôtels they are generally of the greatest sobriety of design, sometimes as in the château of Bellevue, built for Mme. de Pompadour by the younger L'Assurance (1748), of absolutely barrack-like baldness, the most sparing use being made of orders, or of any external decoration to mark the main divisions.

The château was always the centre of an extensive scheme of laying out, while the skill with which gardens in confined town sites were also turned to artistic account, and made to afford a sense both of space and privacy, is quite remarkable. These designs were often made by ordinary architects, such as Blondel and Cartaud, as well as those who made a speciality of this subject, such as Le Blond and des Gots.

STABLES, CHANTILLY.—The subsidiary buildings were as a rule kept separate, and even at some distance, from the main block; in most of the above examples the court is enclosed only by a dry moat or rows of chestnut trees.

If anything could be simpler in treatment than the majority of châteaux of this period it would be their outbuildings. The stables of Chantilly (Figs. 369, 370, and 371) are, however, a notable exception, and at first sight one would be tempted to class them as one of the pompous products of the *Grand Règne*, were it not that Louis XIV. would hardly have tolerated such megalomania in a mere subject. These stables,



366. DESIGN FOR VILLA NEAR GENEVA, BY F. BLONDEL, JUN. : PLAN OF PRINCIPAL FLOOR. FROM MARIETTE.



367. ELEVATION. FROM MARIETTE.

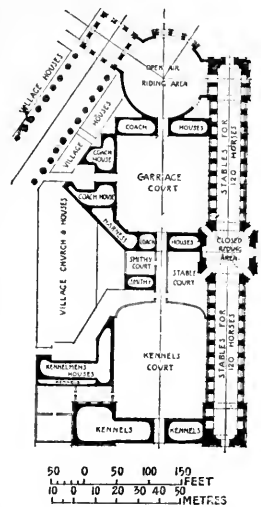


368. SECTION. FROM MARIETTE.

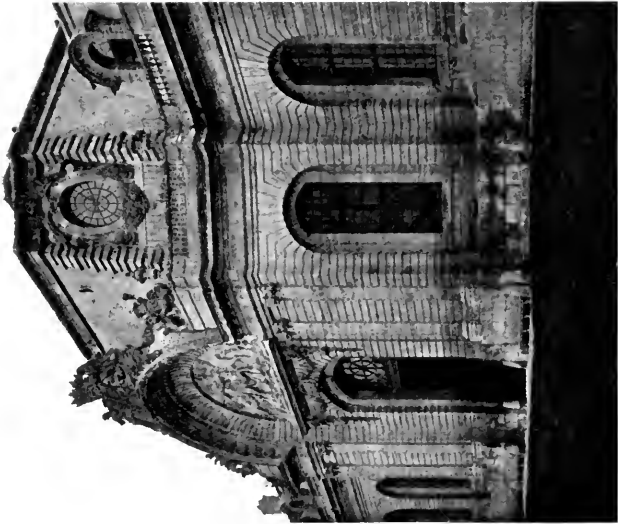
which are actually larger than the castle itself, were built by Aubert (1719-35) for the Duke of Bourbon, Louis XV.'s first Prime Minister.

It was said by a wit of the time that this great hunter must have believed in the transmigration of souls, to house his dogs and horses in such palatial style. The principal building is 590 feet long and accommodates 240 horses. In the central pavilion is a riding school with a monumental entrance. On each side stretches an expanse of rusticated wall 50 feet high pierced by ten huge arched windows and with terminal pavilions. This range of buildings and the roadway converge at an acute angle, and a circular building is cleverly placed at their junction to form the transition between the end pavilion of the stable and a similar one, set at an angle to it, which acts as the gateway of the village. This roofless rotunda, forming a riding arena 130 feet in diameter, is entered through three giant arches framed in an order of detached Ionic columns carrying an immense trophy. Though no considerations consistent with common-sense can justify its colossal proportions—no beast smaller than a megatherium could require vaulted halls 50 feet high with doorways 25 feet high by 14 feet wide—the simplicity in the distribution of its bold masses, with rich ornament concentrated on one or two points, and above all by its sheer scale, this design is one of the most impressive of the century.

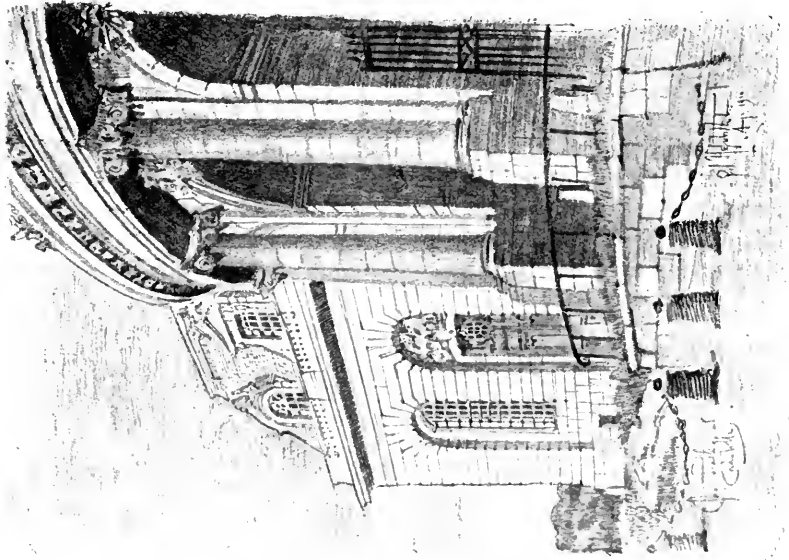
**PALATIAL ARCHITECTURE.**—In palace architecture the earlier half of Louis XV.'s reign was not productive. The King contented himself with modifying and re-decorating his existing residences, and sought to cheat his chronic *ennui* by varying the round of his predecessor's châteaux with stays at Choisy, inherited from la Grande Mademoiselle (Fig. 314), Petit-Bourg, bought from the Duc d'Antin, or Mme. de Pompadour's house at Bellevue. At Fontainebleau a scheme drawn up by de Cotte for closing the fountain court by a new wing at the edge of the lake with a stately double outer stair was not put into execution, but a stone block—*le Massif*—added later at its south-western angle in the manner of Jacques Ange Gabriel (T on plan, Fig. 61), deserves that its merits should be recognised, although it supplanted the old Pavillon du Roi, and breaks the symmetry of the court. The celebrated gallery of Ulysses was pulled down to make room for a range of courtiers' apartments of careful but unexhilarat-



369. CHANTILLY: THE STABLES, BY J. AUBERT (1719-35). PLAN. FROM MARIETTE.



370. ENTRANCE TO STABLES.



CHANTILLY: THE STABLES.

371. ENTRANCE TO CIRCULAR RIDING AREA.

*From a Drawing by P. HEPWORTH.*

ing design, matching the brick and plaster architecture of the White Horse Court.

FRENCH INFLUENCE ABROAD.—The great pageant of Louis XIV.'s reign had so long held the European stage that the life of other countries had to some extent become moulded to the French pattern. Every sovereign, down to the pettiest German princeling, sought to model his court on that of the "Roi Soleil," and more or less successful imitations of Versailles, Trianon, and Marly sprang up here, there, and everywhere, while French fashions in literature, etiquette, and dress spread to neighbouring lands and beyond them. As had been the case hitherto with Italians, so now French architects, decorators, and garden designers were everywhere in request. Louis XIV. was the means of unintentionally aiding this dissemination of French art by the Revocation of the Edict of Nantes (1685), which made life in France impossible for Protestants who refused to abjure their faith. The first important swarm of French designers working abroad consisted of Huguenot *émigrés* including Daniel Marot, who went to Holland, and the Du Ry family, who settled in Cassel. They were followed into a voluntary, and sometimes only temporary, exile by many others throughout the eighteenth century, such as Le Blond, Cuvilliers, or Ixnard. Others again like J. H. Mansart, de Cotte, Meissonnier, Boffrand, and Jean F. Blondel sent their designs from Paris for execution abroad, with or without paying a preliminary visit.

GENEVA.—French influence was naturally supreme in the border



372. LAON: COACH ENTRANCE TO AN HOTEL.

lands of French speech. Blondel, for instance, carried out several houses at Geneva and in the country round it. A letter accompanying plans sent by him to Monsieur Ami Lullin, the proprietor of one of these—the Château de Saussure at Genthoud (1723)—shows that the anxieties of the absentee architect were much the same then as now. "I request that you will have everything carried out exactly as drawn, or not at all, because if anything is altered, the whole beauty will be lost." Several patrician houses in the Protestant city, such as Nos. 2, 4, and 6 Rue des Granges, built on a uniform design (1721), and the Hôtel

de Saussure (Rue de la Cité, 1707) by Abeille (Fig. 373), attest the spread of French teaching, as also does the hospital, now Palais de Justice, by Venne (1707-12), an example of an admirable composition of Puritan austerity with no other decoration than its smooth rustication.

LORRAINE.—Lorraine, though often occupied by French troops and very open to French influence, remained till 1730 an independent duchy, and it was not till 1766 on the death of Stanislas Leczinski, ex-King of Poland, and father-in-law of Louis XV., who had been appointed to succeed the native line on the ducal throne, that it became a French province. The brilliant little court of Nancy and Lunéville did much to encourage the arts; the last



373. GENEVA: HOTEL DE SAUSSURE.

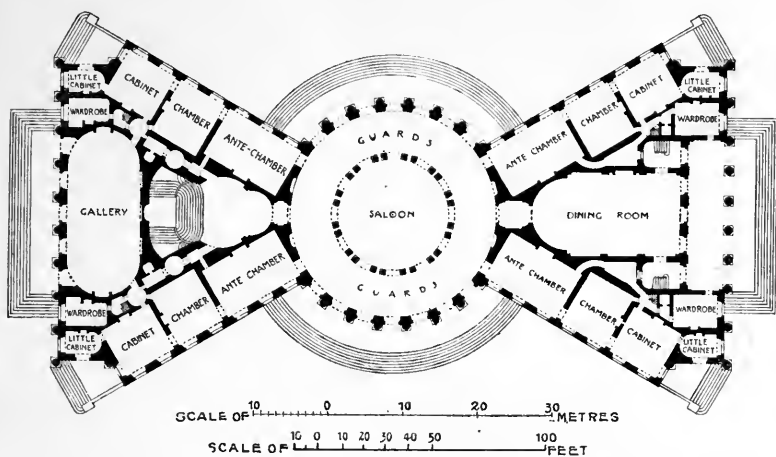
three dukes were great builders, and their buildings illustrate the tendencies of contemporary French work.

Duke Leopold (1679-1729), first called in J. H. Mansart (about 1700), who designed his château of Lunéville (now barracks) and the cathedral of Nancy. Mansart was succeeded by Boffrand, who completed these works and made a design for a new palace to replace the old castle of Nancy, with its court on the site of the later Place du Gouvernement, and the Louvre motive for its external elevations. It was to face the tourney ground or *Carrière*, on either side of



which, at the further end, he built a pair of hôtels of similar design to the palace front, but on a smaller scale (A and B on plan, Fig. 375).

BOFFRAND AND HERE.—The ducal palace was barely begun when financial and political circumstances caused its abandonment. A country house near Nancy, "la Malgrange," designed for Leopold by Boffrand, was for the same cause never completed. One of the designs for it is interesting as illustrating Boffrand's taste for curious planning (Fig. 374). It consists of a large circular domed saloon in the centre, surrounded by two tiers of galleries divided from the central space by twenty-four coupled columns. From this radiate four diagonal ranges of rooms *en enfilade*, forming two V's, between whose legs and in the main axis, were at one end the vestibule, and at the other a staircase and gallery. This building was evidently



374. DESIGN FOR "LA MALGRANGE," NEAR NANCY, BY G. BOFFRAND: PLAN.

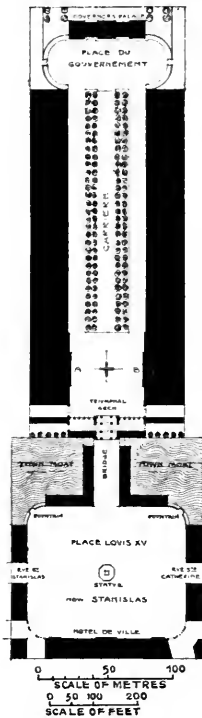
designed as the centre of a radiating garden scheme, and in this respect resembles Boffrand's design for a hunting lodge which was begun, but never finished, for the Archduke Maximilian Emmanuel at Bouchefort, or Boisfort, near Brussels. This was octagonal with a central circular saloon and tetrastyle porticoes on alternate sides. It stood at the centre of a circular open space on which seven avenues converged, the auxiliary buildings being placed in the angles between them. Both these designs were exceeded in eccentricity by the smaller buildings carried out for Stanislas in the gardens of Lunéville, Boffrand's pavilion, known as the "Trèfle," with hardly a single straight line in its trefoil plan, is not only an extreme instance of rococo planning, but, like the so-called "Kiosque" by his successor, illustrates the fashion for Oriental art. The "Trèfle" is decorated

internally in a pseudo-Chinese style and had a convex pointed roof with wavy eaves. A roof of similar form is the only Turkish element—unless it be a tile-lined bath—in the “Kiosque,” which was supposed to be built *à la Turque*. Its internal decoration, in its attempt to be Oriental, merely achieves a kind of hybrid between the Louis XV. and Louis XIII. styles. The square pavilion of Chanteheux, closing the

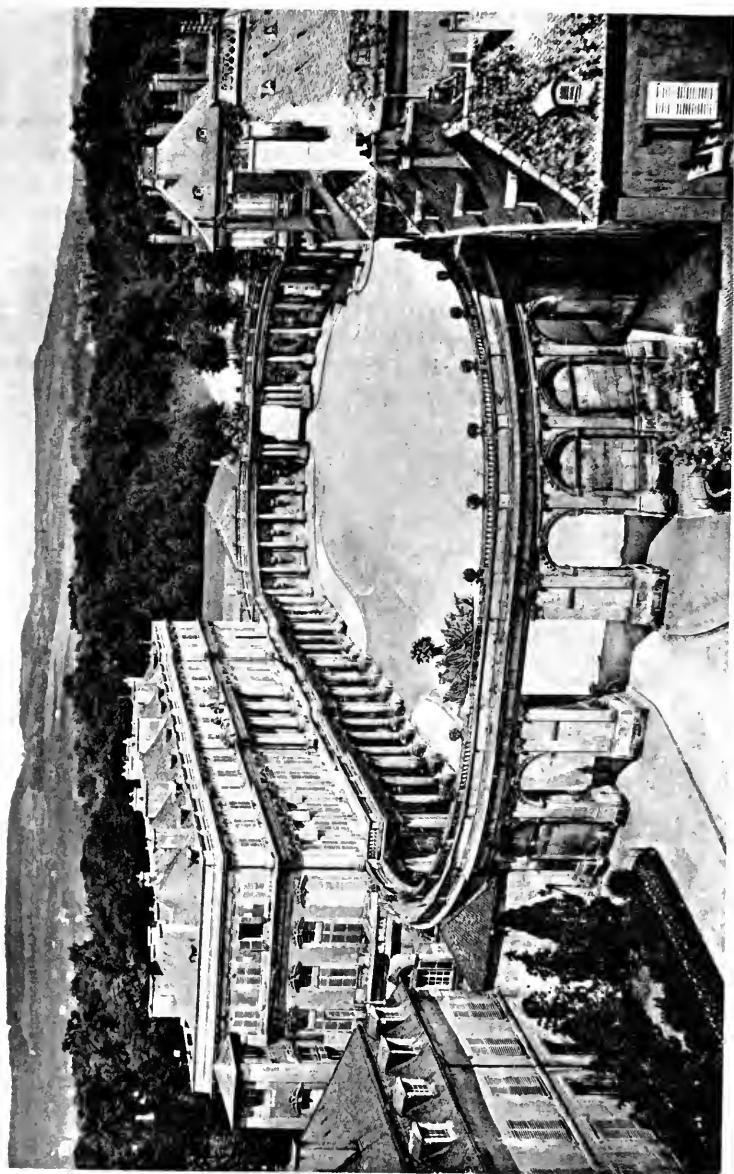
vista of the gardens of Lunéville, consisted of three storeys of nine, seven, and three bays respectively; each had a flat balustraded roof, and the buildings thus formed a pyramid of three steps, whose walls were almost entirely covered with rococo decoration; whether this was carved or painted does not appear.

HERE'S WORK AT NANCY.—In Chanteheux, the Kiosque and other works, some of which were quite puerile, Emmanuel Héré de Corny (1705-63), who succeeded Boffrand as architect to Stanislas, was satisfying the lighter caprices of a master whose taste was not always of the best, but he showed capacity of a high order in tackling the more serious tasks entrusted to him, and it is to the works carried out by him (1750-7) that Nancy owes its unique charm. He followed closely in Boffrand's footsteps in the design of the edifices with which he embellished the city, while his masterly treatment of the site of the derelict fortifications and tourney-ground was also a development of what Boffrand had begun (Fig. 375). He completed the sides of the Carrière with symmetrical rows of houses, and laid it out as a public garden bordered with balustrades and statues.

At the north end, instead of the ambitious royal palace with a closed court, he placed a smaller one for the Governor with an open forecourt, formed by connecting it at each end with the pavilions of the Carrière by a screen *en hémicycle* (Fig. 376). The quiet and dainty architecture of the Governor's hôtel with its three orders seems to have been suggested by the court elevation of Boffrand's palace. A colonnade forms a portico the full length of the front and is carried round the screens inside and out. At the south end of the Carrière, a triumphal arch leads between two blocks of low buildings into the Place Royale, now Place Stanislas, in the centre of which stood the statue of Louis XV. On



375. NANCY: LAY-OUT OF NEW TOWN, BY BOFFRAND AND HÉRÉ DE CORNY. PLAN. FROM PATTE.



376. PLACE DU GOUVERNEMENT OR DE L' HEMICYCLE, NANCY.

The first part of the report deals with the general situation of the country. It is noted that the weather has been very dry and hot, which has had a great effect on the crops. The wheat is generally well advanced, but the corn is not so far on. The stock is in good health, and the trade is brisk. The government has taken several measures to improve the condition of the country, and it is hoped that these will be successful.

The second part of the report deals with the details of the various departments. It is noted that the revenue has increased, and the expenditure has been kept within the limits. The public works have been carried on with great energy, and the roads are in good order. The education system is also well advanced, and the schools are well attended. The health of the population is good, and the mortality rate is low.

The third part of the report deals with the future prospects of the country. It is noted that the country is well situated for the future, and that the government has taken all the necessary steps to ensure its prosperity. It is hoped that the country will continue to progress and that the people will enjoy a long and happy life.

either side are a pair of symmetrical hôtels with a street between them each leading to another triumphal arch (the Portes St Stanislas and Ste Catherine). Two more start from each of the southern corners at right angles to each other and on either side of the Hôtel de Ville, which occupies the whole southern side. A scheme of this kind might have been intolerably monotonous, and the open angles might, as they so often do, have produced a very disagreeable effect. It is in the manner in which he has avoided these pitfalls that Héré showed his originality. The former is avoided by a crescendo in the size of the building from north to south, the latter by half closing the angles by means of elaborate wrought-iron grilles of quadrant plan (Fig. 356); the two northern ones forming frames to stone fountains. These grilles, whose design and workmanship are equally admirable, were made by the ironworker, Jean Lamour of Nancy (1698-1771), who beautified innumerable buildings in his native city with his light and fanciful works in the form of railings, grilles, balconies, window and stair rails. The most ambitious and elaborate, if not the most successful, of these works is the continuous stair balustrade at the Hôtel de Ville, nearly 80 feet long, which sweeps up in an unbroken curve dividing right and left after the first landing to meet again in the gallery above.

For the architecture of the Place Royale Héré took his cue from Boffrand's Royal Palace and private mansions. Like them its buildings have a rusticated arcaded ground floor, and above an order of Corinthian pilasters embracing the round-headed first floor and segmental second floor windows, carrying a balustrade and vases of fantastic design. The setting out of the long façade of the Hôtel de Ville (Fig. 379) reminds one of the colonnade of the Louvre, but the central pediment is crowned, not very felicitously, by a clock turret composed of scrolls, rather a favourite device with Héré.

In addition he carried out a number of works both for the duke and for private persons in Nancy and Lunéville and in other parts of Lorraine. Among others was a new and much less imposing house at Malgrange, of which all that remains is the *communs*, now used as a hospital.

It is noticeable that the whole of Stanislas' work in Lorraine is still in the full rococo manner at a time (*viz.*, after 1750) when it was steadily declining in France proper and especially in Paris.

PUBLIC WORKS IN FRANCE.—Works of the kind carried out in their capital by the dukes of Lorraine were rather the forte of Louis XV.'s not over efficient government. Municipal and other public buildings and monuments were erected in many of the large towns, usually at the instigation of the royal "Intendants," often as part of a scheme of improved laying out, for which the nucleus, as at Nancy, was a Place

Royale with a statue of the King. There was quite an outburst of these schemes to celebrate the Peace of Aix-la-Chapelle (1748), which concluded the war of the Austrian Succession, but was not quite so glorious for the King of France as his still admiring subjects seem to have imagined. The architect Pierre Patte published a collection of engravings and descriptions of such schemes, which are of great interest as illustrating the ideas of the architects of the time. Those

later than 1750 show, as a rule, the effects of the classical reaction. Many of them remained incomplete owing to the growing financial straits of the government, and the waning popularity of a king once known as *le Bien-aimé*.

BRIDGES, FOUNTAINS. — A large number of bridges were built at this period, and some are of considerable architectural merit. In some cases they constituted part of a scheme of town planning, as at Orleans, where the bridge forming the approach to the city is guarded by symmetrical gatekeepers' lodges, and



377. ROUEN: FONTAINE DE LA GROSSE HORLOGE. FROM THE CAST IN THE MUSEE DE TROCADERO, PARIS.

prolonged by a street of uniform design, cut through the crowded mediæval quarters, beginning on the quay between a pair of twin buildings, and ending in the Place du Martroi between another pair (1751-61). Several of the leading architects took up bridge design. Boffrand designed the bridge over the Yonne at Sens, and J. J. Gabriel among many others those over the Loire at Nantes (1726) and at Blois (1717). In the latter instance he placed a sort of obelisk at the crown, enriched with sculpture by Guillaume Coustou. On a bridge at Juvisy (1728),

on the road from Paris to Fontainebleau, a little monument of a similar outline with charming sculpture, also by a member of the Coustou family, is set in the middle of the parapet on each side. In this case they are not merely decorative, but pour forth a jet of water through a mask in the base.

Among monuments of the fountain class erected at this time in Paris was a *château d'eau* opposite the Palais Royal, *i.e.*, a reservoir with an architecturally treated façade. It was designed by R. de Cotte, and depended for its effect mainly on the playful alternation of plain courses with others of boldly vermiculated rustication.

The type of surface treatment imitating icicles, stalactites, or water mosses; known as *congélations*, is a favourite device of the period in works of this class. In the Fontaine du Vertbois at Paris it is combined with vermiculations, and is used with charming effect in a fountain at the manufactory at Sèvres, and also in the Fontaines des Augustins and de la Grosse Horloge at Rouen (Fig. 377), and the Fontaine de la Bourse and several others at Bordeaux.

CITY IMPROVEMENTS: RENNES, DIJON, LYONS.—Rennes, after a great conflagration in 1720, was rebuilt on a rectangular plan, and embellished by Gabriel, who surrounded the square in front of de Brosse's Palais des États with uniform hôtels, and formed another, opening out of it, one side of which is occupied by his new Hôtel de Ville. Between two plain blocks of three storeys, and five windows wide is a broad, curved recess. In the centre of this was the royal statue in a niche between rusticated piers, carrying coupled giant Doric columns with a pediment; above this rises an open circular campanile in two storeys. At Dijon, Gabriel made important additions to the Palais des États, including the great staircase (1735-7). At Lyons, the great square Place Louis le Grand (now Bellecour) was built from de Cotte's designs (1713-28).

BORDEAUX AND NANTES.—Bordeaux, which had preserved its mediæval aspect, and was a mass of tortuous streets crowded within fortifications, was transformed between 1730 and 1760, in accordance with the designs of J. J. Gabriel, into a handsome modern city with open spaces, wide streets, and imposing public buildings. The Place Royale may be described as half the Place Vendôme placed on a quay, with its side pierced by two streets, leaving one house between them. Its elevations, too, are followed with the substitution of a balustrade for the unsatisfactory row of dormers, and of a majestic Ionic order with hanging garlands for the Corinthian. It is terminated at each end by the fine block of the Hôtel des Fermes (now Custom House) and the Stock Exchange (Fig. 378), enriched with sculpture in the pediments, panels and key-blocks by Verberckt, the decorator of Versailles. This group of buildings is connected with the semicircular



378. BORDEAUX: BOURSE, BY J. J. GABRIEL (c. 1740).

Place de Bourgogne and its triumphal arch further up stream, over three hundred houses of uniform design being built along the quay (1743-6), thus constituting one of the most stately water frontages possessed by any seaport town. Gabriel also laid out the public gardens and decorated them with appropriate screens and pavilions, of which



the portico of the Riding School is a relic ; several of the six town gates built at that time still remain. At Nantes, Gabriel also made a scheme for laying out the new quarters to the west of the city, including houses along the quays similar to those at Bordeaux.

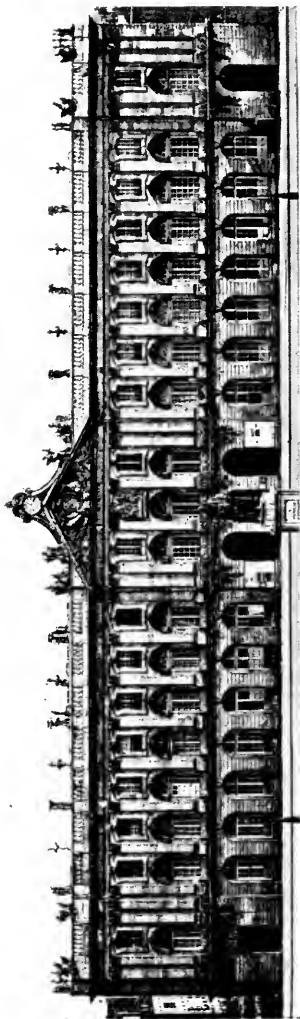
TOULOUSE, &c.—At Toulouse the great square was regularised, and one side of it formed by a new front 400 feet long, added to the Capitole, or Town Hall (Fig. 380), by a local architect, Cammas (1750-3). This majestic façade is a rendering of the Louvre motive, like its contemporary at Nancy, but in a pilastered instead of a columnar architecture, the order being Ionic. The three projections are much more strongly marked, and break forward with curved sweeps, concave at the centre, convex at the ends. The pediments of the latter are curved, and all three are surmounted by massive sculpture. The use of brick, in alternate courses in the lower storey, and as walling in the upper, give a local colour; and a warmth somewhat lacking in the northern example, but the delicate detail and graceful rococo fancies of the latter are absent, and the whole treatment is in a more emphatic, almost barocco, spirit.

In an age when one formula was followed everywhere for monumental façades, the ground storey acting as a pedestal to a giant order embracing the two upper ones—and when it was applied to public buildings, palaces, and even private houses, not only in great cities, but even to the town hall of such an insignificant country town as Aire-sur-la-Lys, it is refreshing to meet with any departure from the rule, such as the return to the large trophy panels, carrying a pediment, loved by J. H. Mansart, in the additions to the little Hôtel de Ville of Abbeville (1747). This motive was still of fairly common use in lesser monumental architecture, as in the Porte Guillaume le Lion and the entrance to the Lycée at Rouen.

The Hôtels, Dieu of Troyes and Besançon, built about this period, are of even greater simplicity, but not devoid of a certain severe grandeur, their only ornament being very rich wrought-iron railings.

“PLACE LOUIS XV.” COMPETITION.—The culmination of the movement for monumental planning was the competition held by the city of Paris for a design for a *place pour le roi* (1748) without any specific programme, which resulted in over fifty designs, suggesting among them about a score of different sites for the King's statue.

Patte's book gives a plan of Paris on which are marked nineteen of the schemes submitted, accompanied by fuller illustrations of nine of them, and one of his own combining different points in several of the others. From a study of these documents one cannot but derive a very high idea of the general level of architectural talent available at the time. The uniform magnificence of these stately architectural



379. NANCY: HOTEL DE VILLE, BY HERSE DE CORNY (1750-7).



380. TOULOUSE: CAPITOLE, BY CAMMAS (1750-3).

dreams, and the ingenuity in utilising them for the practical needs of the city there revealed, are positively startling when one considers that most of the competitors are not otherwise known to fame. Among the ablest submitted were no less than three alternative designs by the veteran Boffrand. In one he proposed to recast the Place Dauphine, so as to form an approach to the Palais de Justice. His second was an attempt to meet one of the most crying needs of the capital, the remodelling of the congested and ill-built quarter of the Markets. In a third he suggested a solution of the old problem of the junction of the Louvre and Tuileries, providing at the same time an opera house and an art gallery in a pair of symmetrical buildings.

Other architects also took the Louvre as their point of departure, but proposed to lay out a square in front of the Colonnade. Other designs again proposed a circular or quasi-circular *place* at the meeting of several streets; or again, a square or crescent opening on to the river; and some involved the junction of the islands of the Cité and St Louis. Most of them had an Hôtel de Ville or other public building as their chief feature. One design, submitted by Servandony, was quite different from the rest, and consisted of a sort of open amphitheatre or circus, to be used for popular spectacles. Most of the schemes, necessitating as they did the destruction of large and populous quarters, were judged impracticable, and a free site, such as that contemplated by Servandony, being found in the waste land beyond the Tuileries gardens, a new competition was held for laying it out, the outcome of which, belonging stylistically to the age of Louis XVI., will be described in the next chapter.

## CHURCH ARCHITECTURE.

RELIGIOUS CONDITIONS.—The religious state of France under Louis XV. was not calculated to inspire a really great church architecture, though large sums were continually being spent on places of worship. Catholicism, it is true, still maintained its hold on the mass of the population, but the bulk of the upper classes was divided into sceptics or deists, who, like Voltaire, conformed to a minimum of church observances because it was the custom, and libertines, like the King, who compounded with Heaven for their excesses by spasmodic fits of devotion or costly sin-offerings; while the religion of the remnant, who like the Queen, Marie Leczinski, were sincerely pious, was devoid of any real intellectual basis, and consisted largely in external forms, ascetic and superstitious practices, and indiscriminate almsgiving. The decreasing part which religion played in the lives of the nobility is illustrated by the fact that in private mansions the

chapel had been reduced to an elegant niche in a dining-room or "salon," if it had not disappeared altogether.

**CHARACTER OF CHURCH ARCHITECTURE.**—Under these conditions it is not surprising that religious architecture, by applying the fashions of the day, should produce results which, if interesting from a monumental or decorative point of view, seldom have a devotional character as it is understood to-day.

The architecture is, as a rule, severe, and at times even gloomy, but the decoration conforms to the fashionable rococo style. Unsuitable as that may appear to modern ideas, it must be remembered that

it would, at the time, have no incongruity even in the eyes of the devout. Never before the nineteenth century was it thought necessary that religious art should differ in character from secular, and it was as inevitable that the design of churches should be influenced in the eighteenth century by that of the drawing-room as by that of the bath or the law-court under the Roman Empire, or by Humanistic ideas in the sixteenth. Yet there were found writers who, from a purely æsthetic point of view, protested against the introduction into the church of ornaments appropriate to the boudoir or the theatre, and it



381. PARIS: NOTRE DAME, STALLS, BY R. DE COTTE (1700-10).

was precisely in church design that the reaction against rococo licence first asserted itself.

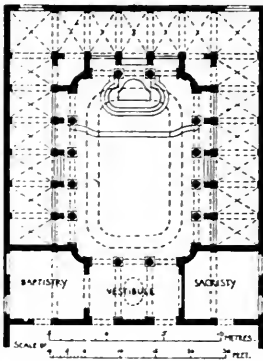
MONASTIC ARCHITECTURE, &c.—One result of the spiritual deadness of the eighteenth century was the decay of the Religious Orders. While their membership steadily declined, the value of Church property had greatly increased, and since laws against mortmain prevented the Church investing her superfluous wealth in land, abbots and bishops devoted it to renovating or enlarging their buildings on a scale commensurate with the secular splendour with which they surrounded themselves.

These edifices partake of the general character of domestic work, and are usually of very sober aspect, but at the same time imposing by their great size. Among these were the Abbeys of Prémontré, with a giant order of pilasters running through its three storeys; of St Etienne at Caen (finished 1724), by the monk G. de la Tremblaye, with richly decorated panellings, which is now used as a hospital and *lycée*; of St Denis by R. de Cotte; of St Ouen at Rouen, with two stone staircases remarkable for their design and construction, now, with an altered façade, used as Hôtel de Ville; of Brantôme, which also has two fine staircases, and a dormitory with an ingeniously designed open timber roof; the episcopal palaces by de Cotte at Toul (now Hôtel de Ville), at Strasburg (now Museum of Antiquities), and at Verdun. Many of the great sacristies, which are a distinguishing feature of the Breton churches, and are often planned in some curious geometrical figure, as for instance at La Martyre, Guimiliau, and Sizun (Fig. 182), date from this period.

TRADITIONAL TYPES OF CHURCHES.—In church architecture the same phenomena are observable as in secular. Till the middle of the century the compromise between academic classicism and current fashions, the combination of a fairly correct classical architecture with rococo decoration, is almost universal, and the formulæ of plan, section, and elevation established in the seventeenth century are usually followed. At the same time there were here and there architects feeling their way after new types, and this occurs more especially in provincial centres where the Academy's influence was less powerful.

Instances of the traditional arrangement as regards the interior of churches may be seen, amongst many others, in the cathedral of Versailles, by Jacques Hardouin Mansart de Sagonne (grandson of J. H. Mansart), and in that of La Rochelle, by Gabriel (Jules Jacques?).

COLONNADED INTERIORS.—The system introduced by J. H. Mansart, the elder, at Versailles, of a vault springing from the entablature of a colonnade, and not from that of an order of pilasters, was followed by Boffrand in the chapel of the château of Lunéville, which was little

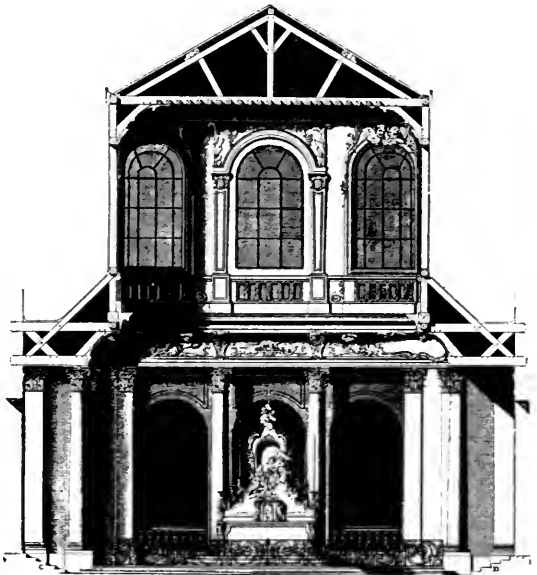


382. PARIS: CHAPEL IN ST JEAN-EN-GREVE (NOW DESTROYED), BY J. F. BLONDEL (1733). PLAN. FROM BLONDEL.

more than a reduced edition of its prototype. Something of the same kind was done by Jean François Blondel in a chapel he added to the church of St Jean-en-Grève at Paris (1733) (Figs. 382 and 383). The nave was oblong in plan with rounded angles and was separated from the raised aisles which ran round three sides, and the vestibule on the fourth, by an arcade with columns standing in front of the piers and solid convex pilastered blocks in the angles aligning with the columns. The frieze in the entablature of this order took the form of a deep cove, thus reducing the area of the ceiled timber clearstorey, by means of which the chapel was lit, no sidelights being obtainable. The decoration throughout, and especially that of the cove and the altar,

was of the fashionable rococo type, similar to the contemporary work in the drawing-rooms of the Hôtel de Soubise.

In another group of churches the vaulting is also made to spring from a colonnade, but the naves and aisles being approximately of the same height, and the arcade springing from the same level as the vault and thus intersecting them, the effect is quite different. In the Madeleine Church at Besançon (1766), a large and remarkable cruciform church with aisles and chapels, whose severe exterior contrasts oddly with the rococo surface decoration of its vaults, the arcade and vaults spring from a blocking course over the entablature of an order of coupled Ionic

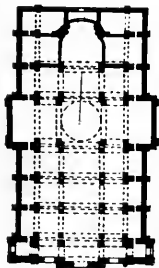


383. PARIS: CHAPEL IN ST JEAN-EN-GREVE. SECTION. FROM BLONDEL.

columns (Figs. 384 and 385). The church is lit partly by the chapel windows, partly by circular lights above the chapel roof in the tympana of wall arches, corresponding to the nave arches, and by others in the drumless dome over the intersection. The arrangement at St Jacques at Lunéville, by Boffrand (begun 1730), and St Sébastien at Nancy, by Jean Nicolas Jennesson (1720-31), are similar, but in these cases the columns are single, and the vaults and arches spring direct from their capitals.



384. BESANÇON: MADELEINE CHURCH. INTERIOR LOOKING EAST.



10 5 0 10  
METRES  
10 0 50  
FEET

385. BESANÇON: MADELEINE CHURCH (1766): PLAN.

VIGNOLAN FAÇADES.—In Paris there was little occasion to build new churches, but many of the unfinished seventeenth century churches received new façades between 1715 and 1755. With one or two exceptions, such as the Church of the Capuchin Nuns, opposite the north entrance to the Place Vendôme (1722), by an unknown architect, which followed the type introduced by F. Mansart at Ste Marie, they are more or less skilful studies in the familiar two-storey basilica type. Such are the fronts of Notre Dame des Victoires by Cartaud, of St Roch (both 1739), designed by R. de Cotte and carried out after his death either by his son, Robert Jules, or by J. J. Gabriel; that of the Oratoire, also attributed to de Cotte and carried out by Caqué (1745), and Boffrand's completion of the chapel of La Merci, whose lower order with elliptical shafts was by Cottart. The best of these is

that of Roch (Fig. 386), which, however, has since been altered for the worse, notably in the statuary on the outer angles, which, as originally designed, gave an excellent example of rococo methods, not only by the balance between dissimilar forms, but by the care with which their graceful and lively movement was made to carry on and complete the rhythm of the pediment and volutes. It is curious to note that there is much more rococo feeling in this composition than in Oppenordt's two transept fronts at St Sulpice (1719-36), where this master of the violent and contorted suppressed his usual proclivities and produced rather frigid results.

MEISSONNIER'S FAÇADE FOR ST SULPICE.—Very different from these is a design prepared by Meissonnier for the west front of this church (1726), in which the same formula, with the addition of one-storeyed pavilions on either side in a line with the chapels, is expressed in terms of rococo art (Fig. 387). He contrived to invest this extraordinarily clever scheme with the sparkling vivacity, the rhythmic swing, the plasticity characteristic of his work as a whole, without resorting to any extreme methods. An examination of it reveals that its elements are preponderatingly pure and even severe: its straight lines, both horizontal and vertical, are strongly marked, the entablatures run through uninterrupted, the openings and panels are rectangular, the orders follow classical models, the pediments are simple and



386. PARIS: FAÇADE OF ST ROCH, BY R. DE COTTE (1739). ELEVATION. FROM BLONDEL.

unbroken, "rocaille" ornament hardly makes its appearance at all. But typical rococo effects are produced by elaboration of the plan and of the sky-line, where combined and contrasted curves together with frequent breaks are introduced. The nave front is concave and terminates in a sort of curvilinear gable, containing a glory, and rich with volutes and flaming vases, giving the effect of a great niche, into which the convex porch nestles. In the pavilions the



treatment is reversed, for the concavity is confined to the lower part, while the upper consists of a feature of circular plan with angle buttresses. On these stand bescrelled clocks guarded by fluttering angels with garments blown about by the wind. Meissonnier also proposed to touch up the older parts of St Sulpice into harmony with this façade, by adding curvilinear dormers to the transepts at the foot of a roof shaped like a great wave surging up, with a gesticulating angel on its crest, to a florid open lantern over the intersection.

OTHER FAÇADES.— Neither this nor any building of so pronounced a rococo character was carried out, and the front of the

aisleless church of St Louis du Louvre was the nearest approach to it. It was built (1740) by Thomas Germain, more celebrated as a goldsmith and sculptor than as an architect, to replace the old Gothic church of St Thomas du Louvre which had collapsed the year before during mass on the heads of the canons, killing seven of them. The whole of its front was convex, but in the lower storey the curve swung out again into concave wings.

The cathedral of St Louis at Versailles (1743-54), where, as at St Sulpice, the tower was in the line of the chapels, by Jacques Hardouin Mansart de Sagonne, follows all the established practices of plan and arrangement, and is distinguished from the ruck only by its happy proportions. The architect closely followed his grandfather's work at Notre Dame in the same town, even to the squat proportions



387. PARIS: DESIGN FOR FAÇADE OF ST SULPICE, BY J. A. MEISSONNIER (1726). - NO SCALE.

of the domed towers. But his interior is better lighted and less ponderous. The central portion of the façade, which, by being set forward a little, detaches itself better from the towers, is very similar in its design to that of St Roch; but with columns of bolder projection and closer grouping it obtains a stronger vertical emphasis, and is one of the most pleasing, as it is among the latest of its class.

The church of St Martin at Langres has a façade of this type of great simplicity, but with a tower on one side only. This is a good three-storeyed structure with buttress-like diagonal angle piers, carrying vases and a graceful open lantern.

The façade of the aisleless church of Notre Dame de Bonsecours at Nancy, an early work by Héré (1728), built to contain the tombs of Duke Stanislas and his wife, has an order of four engaged columns

carrying an attic, from the centre of which rises a tower of three storeys, the lower flanked by volutes, the upper treated with an order and capped by a bulbous conical roof.

A rococo version of the twin-tower façade with towers in the line of the aisles is that of Héré's St Jacques at Lunéville (1745). The lower part is rather severe: the nave front has a giant order and pediment, and the towers are square; but above they become unusually florid, the central storey being circular with engaged angle columns, and the upper one carries a highly



388. VERSAILLES: PALACE CHAPEL. ORGAN CASE  
DESIGNED BY R. DE COTTE (1710).

enriched pointed cupola. This strange composition is, however, quite exceptional.

**CHURCH FITTINGS.**—The churches of this period exhibit the various rococo types of decoration in their embellishments and fittings. Something of their character may be judged from the fittings of the chapel of Versailles, especially its organ case (Fig. 388), and of the choir of Notre Dame (Fig. 381), both of which date from the first quarter of the century, and are exquisite examples of the transition from the Louis XIV. to the Louis XV. style. Specimens of fully developed Louis XV. wood fittings may be seen in the stalls of Verdun Cathedral, and a church (now Protestant) at Dijon, and in the pulpits at St Maximin. Louis XV. altars with baldacchinos are frequently to be met with, for instance

in the cathedrals of Angers and Cambrai; the church of St Bruno at Lyons contains a very fine example designed by Soufflot. The design reproduced in Fig. 389 is a typical one. There was a tendency to replace architectural reredoses and baldacchinos by compositions made up chiefly or entirely of "glories" of sun-rays and clouds mingled with figures of saints and angels with fluttering draperies, as at St Maclou at Rouen and Chartres Cathedral.

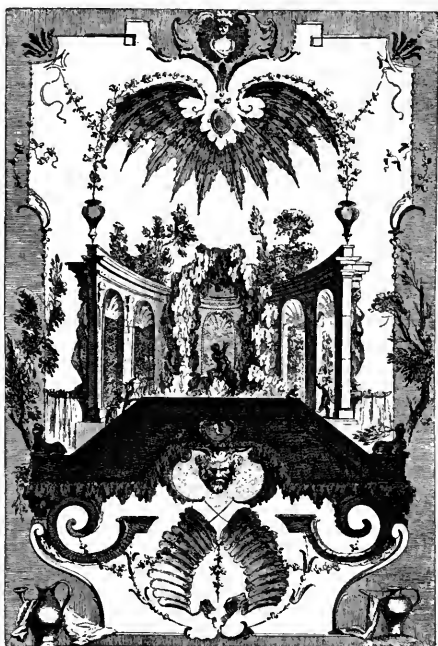
A strong desire was manifested at this time for having churches with clear, uninterrupted vistas, which accounts for the preference for iron screens, many examples of which are extant, *e.g.*, in Nancy, Amiens,



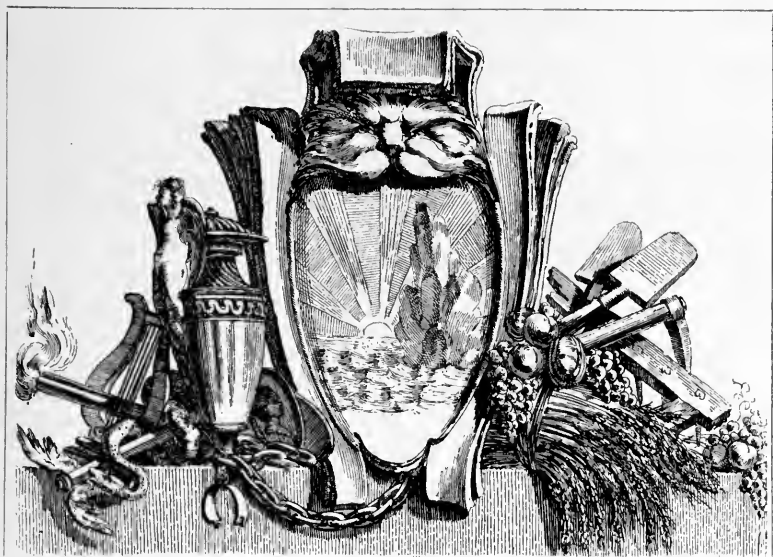
389. DESIGN FOR ALTAR (*c.* 1730).

and Toulouse Cathedrals, St Wulfran at Abbeville, St Ouen at Rouen. This fashion had the unfortunate result of bringing about the destruction of many fine stone screens, such as that in St Germain l'Auxerrois by Lescot and Goujon. Sometimes a rood-screen was dispensed with altogether, and a curved rood beam such as those of St Maclou and St Vincent at Rouen, the former composed of scrolls, the latter of palm branches.

The Age of Louis XV. produced a style, which, like the artificial society of the day, has much that is attractive, and is far from deserving all the abuse so freely levelled at it. Even in its monumental work, when at its best, it falls little short of austerer periods. But if it can occasionally impress, it seldom fails to charm or to amuse. The sprightly badinage of a Voltaire was its literary expression, not the sonorous eloquence of a Racine; and it is in a dainty playfulness and in finished elegance that its architecture excels.



389A. DECORATIVE PANEL BY WATTEAU.



390. DECORATIVE COMPOSITION BY J. C. DELAFOSSE.

## CHAPTER VII.

### STYLE OF LOUIS XVI. (1730-1790).

#### *KINGS.*

LOUIS XV. (1774).  
LOUIS XVI. (1774-1792).

#### *QUEENS.*

MARIE LEZINSKI OF POLAND.  
MARIE ANTOINETTE OF AUSTRIA.

#### *CONTEMPORARY ENGLISH SOVEREIGNS.*

GEORGE II. (1727-1760), GEORGE III. (1760-1820).

### INTRODUCTORY: STYLISTIC DEVELOPMENT AND CHARACTERISTICS.

**HISTORICAL SKETCH.**—The later years of Louis XV. were a time of political stagnation, but of great intellectual activity. The infiltration of English political ideas, the works of Montesquieu and Voltaire, the Encyclopædists and Rousseau, were producing a great ferment of ideas among the educated middle classes, whose importance was steadily growing, and even among the aristocracy, with the result that the existing social and political system was coming to be regarded as an anachronism. The selfish and vicious life of the King rendered him increasingly unpopular, and when, regretted by none, he fell a victim to the small-pox in 1774 all eyes were turned hopefully to the new

reign. His grandson, who succeeded as Louis XVI., though virtuous and well-meaning, was of limited intelligence and at once obstinate and unstable. The incapacity and vacillation of constantly changing ministries, their inability to cope with ever recurring deficits, the frivolity and extravagance of the Queen and Court, the factious conduct of the nobility, the sympathy aroused by the revolt of the American colonies, economic depression and a series of bad seasons were some of the causes which precipitated the cataclysm called the French Revolution in which the monarchy and the whole fabric both of the State and of society was engulfed.

**PURISTIC REACTION.**—This period is marked architecturally by a reaction towards antiquity and simplicity; and though the reign of Louis XVI. covers but a small portion of it, the style which resulted from this reaction has by common consent received his name. Its beginnings may be traced in the second quarter of the century when the Palladian-rococo compromise was generally accepted in France, and barocco and rococo held undivided sway in Germany, Belgium, and Spain. Meanwhile a severe classicism was practised in England and Holland, and in Italy herself a reaction against Borrominianism was in progress, due rather to a new appreciation of the spirit of the ancient monuments than to a revival of Palladian doctrines. This movement, which soon spread to France, received a great impetus from the recovery of long lost and unsuspected treasures of ancient art. The discovery of the buried cities of Herculaneum (1719) and Pompeii (1748) and the rediscovery of the forgotten temples of Pæstum (1750) were followed in the second half of the century by a series of similar events.

**WORKS ON ANTIQUITY.**—This revived interest in antiquity was stimulated, and intelligent appreciation extended, by the appearance of critical works on ancient art like those of Winckelman and Lessing, which were rapidly translated into French, of archæological books like that of Dandré Bardon on ancient costume, of travels like those of Caylus in Greece and Asia Minor, as well as of architectural works containing measured drawings of ancient buildings such as Cochin's and Soufflot's on Pæstum, J. D. Le Roy's on Greece, Wood's on Palmyra, Stuart and Revett's on Athens, Adam's on Spalato, Houel's and d'Orville's on the Sicilian temples, and Piranesi's engravings of the ruins of Rome with his designs based on them.

**COLLAPSE OF VITRUVIAN SYSTEM.**—Antiquity began to appear in an entirely new light, and architectural thinkers realised that they had hitherto been accepting a mere fragment of the performance of Rome as fully representative of the whole architecture of the classical ages. They now saw that the departures from Vitruvian canons already observed were not isolated aberrations; but that the ancient archi-

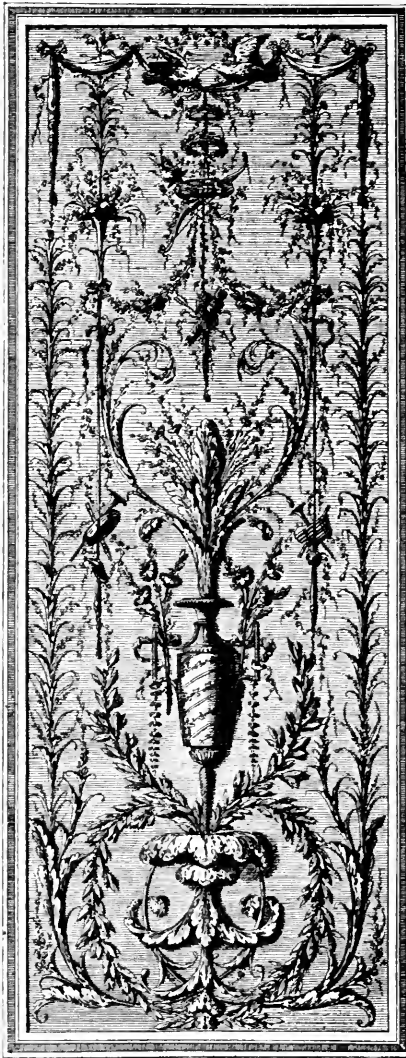
fects, and especially the Greeks, had been wholly unconscious of such canons. Instead of handing down to posterity the vivifying principle, which had brought the whole glorious art of antiquity into being, Vitruvius was seen to have nothing to offer but a sort of pemmican, compounded out of a few specimens, and those not all of the first quality. It was nothing short of a revolution, a revolution such as that brought about in theology by the recovery of the Scriptures in the original tongues, or in astronomy by the discoveries of Copernicus. The whole edifice of rules and orders, proportions and modules, so laboriously built up by a long line of writers, stretching from far away Alberti to Briseux in their midst, was seen to be raised on phantom foundations, and down it came about the ears of the architectural world like a house of cards, leaving heretical rococoists and orthodox academicians alike homeless and abashed.

PROMOTION OF ARCHÆOLOGICAL STUDY.—These revelations, far from discouraging the study of antiquity, only convinced men that much more might be learned from ancient monuments than the academic school had supposed. More than this, it was the opinion of many thoughtful persons that the restoration of a simple and noble style could only be attained by such study. An ardent exponent of this view was the Comte de Caylus, scholar, traveller, and collector, who went about preaching it in learned and artistic circles.

Of great importance, too, owing to her influential position at Court, was the conversion of Madame de Pompadour to classical purism. She sent her brother, afterwards Marquis de Marigny, in company with the engraver Cochin and the architect Soufflot, to study "true beauty" in Italy (1748-51) as a preparation for filling the post of Director-General of the Royal Buildings, Gardens and Works of Art, with the result that during his long tenure of office he constantly exerted his influence in the direction of Classicism.

RATIONALISTIC ATTACK ON PALLADIANISM.—The old academic position was, however, also attacked from another quarter. Appearing at this moment, the "Essai sur l'Architecture" of the Jesuit Abbé Laugier (Paris, 1752), though expressing views not altogether new, struck with special force. His attitude is ruthlessly rationalistic. Nature, and not the practice of the ancients, which is full of sins against common-sense, is the only safe guide. Architectural design must be based on logical principles, and tested by reference to the primitive type of construction, the timber hut. It must admit none but functional elements, and only those which perform their apparent functions, and are best adapted to that purpose. He banishes almost all ornament, almost all curves; the pediment, except as the termination of a roof of like pitch; pilasters, giant orders, ressauts, volutes.

INFLUENCE OF ROUSSEAU.—Other influences operating on society at



391. ARABESQUE BY J. P. CAUVET.

large contributed to the moulding of a new style. Among these was the popularity of the writings of Jean Jacques Rousseau. He preached the doctrine of a healthy mode of life in accordance with the dictates of nature, and freed from the artificialities of an over-refined civilisation. He proclaimed the virtues of an open-air existence and of rural pursuits. He opened men's eyes to the beauties of wild landscape, and to the picturesque and romantic aspects of nature, and inaugurated the age of sensibility. The tastes thus created found expression in design by a greater simplicity in the architectural line, by the introduction in decoration of sentimental emblems (Fig. 391) and rustic objects (Fig. 390), and by the substitution of informal for formal gardening.

#### ENGLISH INFLUENCE.

—Another influence was the Anglomania which had invaded French society, precisely perhaps because English ideas tallied in so many points with those which were in the air in France. The puristic bias of English classical architecture, the tearful sentiment of Richardson's *Clarissa*, the English

cult of country life, and the English invention of the so-called landscape garden were among these points of contact.

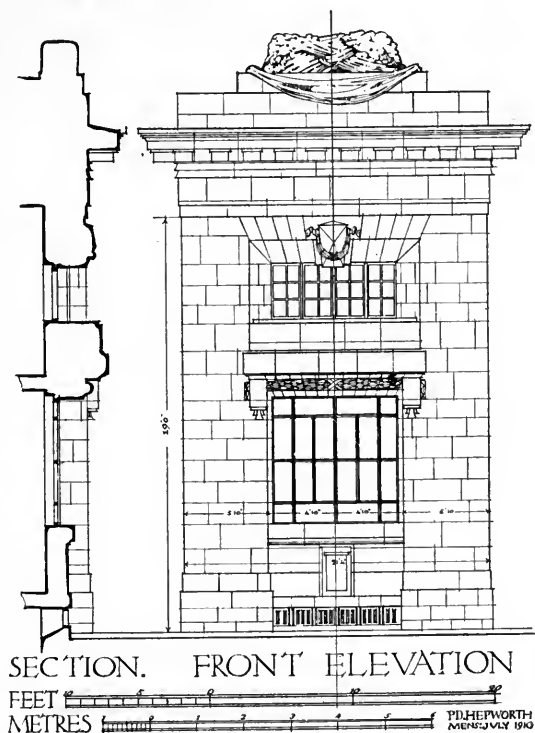
**RESULTING STYLISTIC DEVELOPMENT.**—Under these various influences persistent efforts were made to expel what were regarded as the excesses and bad taste of the rococo fashion, and to make architecture and decoration simpler, severer, more classical. Architects exhibited



an increasing submission to the guidance of antiquity, with whose monuments there was now a wider and minuter acquaintance. Yet the old academic methods, though shaken, on the whole maintained their sway, and the new ideas influenced detail and ornament more than composition. This was the trend of the teaching, conservative in the main, of Blondel's famous "Atelier," where many of the architects of the new school, such as M. J. Peyre, Charles de Wailly, Mique, Ledoux, and Cherpitel, were trained.

The resultant style is characterised as regards the main architectural lines by a four-square sobriety, as regards decoration by great refinement, and generally by classical purity. Further, it is a more completely homogeneous style than any of those which had obtained since Henry II., and usually bear traces of a struggle between an architectural tendency pulling in one direction, and a decorative tendency pulling in another, only appeased through a compromise forcibly imposed by a Le Brun or a Mansart.

The period during which the new manner grew up and flourished extends over some sixty years (1730-90), which may be divided into three sub-periods of twenty years each. In the first the reaction to classicism makes its appearance in a sprinkling of buildings which break with the rococo fashion. By 1750 the new style is formed, and begins to receive official support; for the next twenty years the old and the new run side by side, occasionally mingling, but the new rapidly gains ground and triumphs in the twenty years which precede the Revolution.



392. AMIENS: PORTION OF THE ECOLE DES  
BEAUX ARTS.

*Measured and Drawn by P. Hepworth.*

SERVANDONY.—The style of Louis XVI. was in a large measure the creation of two architects, Jean Nicolas Servandony (1695-1766), and Jacques Germain Soufflot (1714-80), both citizens of Lyons, a city always in close contact with Italian thought,

When Servandony went as a young man to Florence to study under Giovanni Paolo Panini, a painter of the Campagna and of the Roman ruins, and afterwards to Rome itself, he fell under the influence of the new Italian Classicism. Returning to France in 1724, he, soon after, became the designer of the decorations of the Paris Opera. An enthusiasm for ancient art inspired his work there, as well as that of his master Panini, who was employed to design the decorations in honour of the birth of the Dauphin (1729). The uncompromising simplicity and lofty nobility of their Roman temples and porticoes could not fail to strike eyes accustomed to twirls and flourishes and elaborate prettiness, as something altogether new. It was a fresh breeze from the garden bursting in on the oppressive atmosphere of a conservatory. The admiration excited, if not yet very widespread, was sufficient to secure the first prize in the competition held for the façade of St Sulpice in 1733 for Servandony's design (see pp. 454-6), which was almost as far removed from the academic tradition, by its departure from established methods of composition, as it was from the rococo by its virile simplicity and absence of affectation. Within the same decade as this façade, the rising power of the classical reaction was exhibited in several important works, among which are the Fontaine de Grenelle (Fig. 393) by the sculptor Edmé Bouchardon (1739), and the new buildings of the Hôtel-Dieu at Lyons by Soufflot (1737). Servandony himself seems to have carried out no other work of importance. The staircase in straight flights, which he added to the Hôtel d'Auvergne by L'Assurance, was in strong contrast to the prevalent practice of his day, and the design he submitted in the competition for the "Place pour le Roi" had a more Roman character than the rest. But he worked as much on theatrical and other temporary decorations as on architecture, and being of a roving disposition was only fitfully in practice in Paris.

J. A. GABRIEL AND J. G. SOUFFLOT.—The death of Boffrand and most of the chief exponents of the rococo manner occurring before or soon after 1750, the leading positions in the profession were left to Jacques Ange Gabriel and Soufflot, who were both by this time well advanced in life, and had therefore grown to manhood during the height of the rococo movement. Their works are the most important in the new style, but the difference in their methods is typical of the tendencies of the day. This difference is largely accounted for by their circumstances. Gabriel was the descendant of a long line of architects, and the representative of a family long connected with the Academy and the



393. PARIS: FONTAINE DE GRENELLE, BY E. BOUCHARDON (1739).

royal works, and received his training on the buildings carried out by his father. Soufflot, the son of a provincial merchant, after studying in Lyons and Rome, travelled widely in Italy and Asia Minor. Gabriel was the depository of the old French tradition; Soufflot had little tradition behind him, and came early into direct contact with antiquity. Both felt the new influences, but they were differently affected by them.

**GABRIEL'S CONSERVATISM.**—Gabriel was no pioneer, but adopted what Servandoni and Soufflot had introduced. His style underwent no change till he had reached the age of fifty, and then the change, though drastic as regards the minor points which go to the making of a style, involved no break in essentials with Louis XIV. and Louis XV. traditions. He reformed on conservative lines, eliminating the bombast and heaviness of the one, and the frivolity of the other. He allowed classical study to tell in the tranquil nobility of his lines and masses, the purity of his detail, and the good taste of his ornament.

**SOUFFLOT'S INNOVATIONS.**—Soufflot, on the other hand, developed as early as 1737, in his additions to the Hôtel-Dieu at Lyons, a style indistinguishable from the most mature Louis XVI. Yet even after this period he occasionally returned to the more fashionable rococo methods, as in the decoration of the Archbishop's Palace. There are, however, few traces of such hesitation after his final return to France, and from this time onwards he shows a definitely latinising, and even græcising, tendency. His profiles, his enrichments, sometimes entire features or compositions, are modelled on ancient examples. His detail is cast with an almost Greek sharpness. His work has all the nobility of Gabriel's, perhaps more than Gabriel's; it lacks his ponderation and geniality. Gabriel's method was to purify an existing tradition in the light of wider knowledge, while retaining its best elements and enriching them with others derived from newly recovered portions of antiquity. Soufflot's, being based on an individual reading of antiquity, and especially of recent discoveries, tended to the formation of a new style by the overthrow of national tradition. Thus, in a sense, Gabriel is the last great figure in the long line of architects of the French Renaissance, and Soufflot is the first of the Moderns, for by paving the way for individual eclecticism he helped to cut architecture from its old moorings and to plunge it into the anarchy from which it has not as yet entirely emerged.

**THEIR INFLUENCE AND ITS RESULTS.**—To attempt with Soufflot to wed Greek ideas with French architecture, or with Turgot, Louis XVI.'s wisest minister, to inoculate the *ancien régime* with modern methods of government, was perhaps to court failure. Yet under a more patriotic king than Louis XV., or a wiser one than Louis XVI., the monarchy might have been brought into harmony with the nation's aspirations

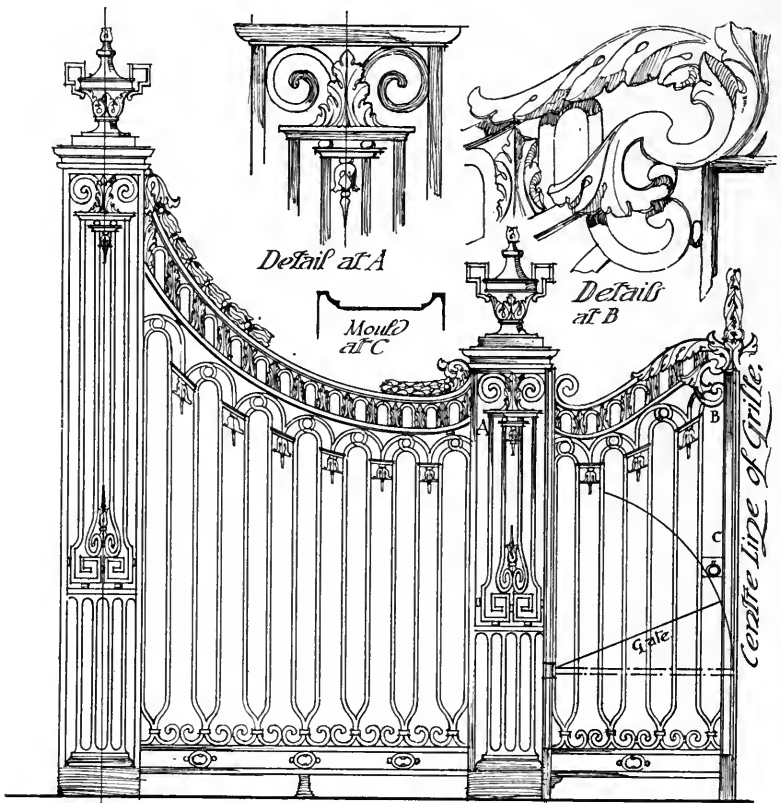
and weathered the storm. Had the attitude of Gabriel been more general among architects, the old Palladian-academic system might have taken a new lease of life, and been widened into a more intelligent and elastic synthesis, based on Greek, as well as Roman, antiquity. But as the State and society were precipitated into anarchy by too sudden and too radical reforms, so, when André Chénier attempted to infuse a Greek spirit into the metrical system of Racine, and Soufflot into the architectural system of Mansart, the new wine burst the old bottles.

TRANSITION FROM THE LOUIS XV. TO THE LOUIS XVI. STYLE.—Although the style of Louis XVI. may be found completely developed in a few cases soon after 1730 in the work of Servandony and Soufflot, and in Gabriel's work, the change from Louis XV. to Louis XVI. work was accomplished suddenly and completely about 1750, there are many examples, especially between 1750 and 1770, which form a transition between the two. These are of two kinds; the first method of transition consisted in taming the rococo, as in Contant d'Ivry's early work. At the Palais Royal, for instance, in a pavilion between the Cour des Fontaines and the Rue de Valois, the severe rectilinear treatment is already marked, and the rococo motives which persist are confined to a few unimportant details, which do not overstep their architectural framework. Other buildings which present a mingling of the two styles are the Bibliothèque de la Ville at Versailles, formerly Hôtel des Affaires Etrangères, by J. B. Berthier (1762); the Hôtels Sanson, Rue St Gilles, at Abbeville; and the charming Loge du Change at Lyons, by Soufflot (1747), now a Protestant church. The wrought-iron screens of the cathedrals of Toulouse and Amiens (Fig. 394) retain some rococo elements, but their wayward lines are counteracted by a sturdy rectangular framework and an intermixture of quiet meanders and geometrical patterns. The same combination of elements is found in many of Roubo's designs for trellis-work (Paris, 1769-75), and of internal decorations by various designers, as in the antechamber to Marie Antoinette's apartments at Fontainebleau, and in rooms decorated by Soufflot in the Archbishop's Palace at Lyons.

The second mode of transition was the resumption of the Louis XIV. manner in a somewhat chastened form. This is Gabriel's more usual method, and is commonest where its broad and rhetorical character is most appropriate, that is, in public buildings, such as the Ecole Militaire and Hôtel des Monnaies (Figs. 424 and 425). The deep enriched cornices, pyramidal trophies, the massive swags and cornucopias, all reappear. But the real date is apparent, nevertheless, from the puristic treatment of the orders, the lessened emphasis on every part, and the admixture of distinctively Louis XVI. motives.

ARCHÆOLOGICAL TENDENCY.—But meanwhile the influence of Soufflot's *magnum opus*, the Panthéon, increased as its walls rose

from the ground (1758-80), and was reflected in the work not only of the younger men but eventually even of the older generation. An impulse was also given to the application of the archæological method to domestic architecture by Etienne Louis Boullée (1728-99), who had an extensive private practice, and whose Hôtel de Brunoy in the Faubourg St Honoré (1772) (Fig. 410) created a great impression by its departure from tradition. His contemporary, Jacques Denis Antoine (1733-1801), whose early work was almost indistinguishable from Gabriel's, ended by pushing the archæological tendency to an extreme, which even Soufflot would scarcely have approved. His introduction of a Greek order in a gateway at the Charité Hospital (1790) marks the end of the Louis XVI. and the triumph of the



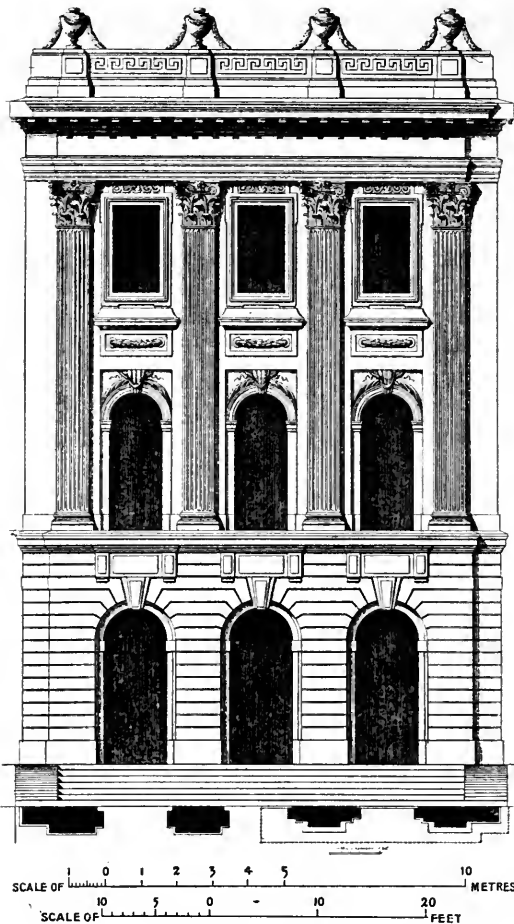
*Approx. scale* 0 1 2 3 4 5 P.D. Hepworth  
Ave 1910.

394. WROUGHT-IRON SCREEN IN AMIENS CATHEDRAL.

*Measured and Drawn by P. Hepworth.*

Empire style. The teaching given in A. F. Peyre's school, which was opened soon after J. F. Blondel's death in 1774, and attained a celebrity almost equal to that of its predecessor, largely assisted the movement in this direction.

CHARACTERISTICS OF LOUIS XVI. STYLE.—The main characteristics of the developed Louis XVI. style are the re-establishment of the principle of symmetry and of rectilinear and rectangular treatment (Figs. 392, 408, and 420). Both in plan and elevation curved forms are avoided, except such simple ones as the circle and ellipse, and these are subordinated to rectangular surroundings; all lines are carried through with the least possible interruption. Thus, while rotundas and semicircular porticoes are rather favourite features, plans are otherwise usually rectilinear. Recesses and projections, piers, steps, staircases, canopies, balconies, and mantel-shelves drop the flowing curves recently so universal, in favour of right angles and parallel sides; when arched forms are used, they are set back, as a rule, in a square panel or recess (Fig. 395). Angles are no longer rounded off or disguised; except that the frames of panels and openings sometimes have square re-entering angles, the space outside which is filled by a rosette. Pediments are no longer broken; cornices and friezes, balustrades and lintels are no longer interrupted by cartouches, elaborate key-blocks, or sculpture: the only interruption permitted is that of a rectangular tablet. The sky-line is but seldom broken by statuary or vases; the flat roof is very general, though not to the exclusion of the Mansard and square domed forms; pediments are of low pitch. The features and ornaments are such as to emphasise the sobriety of the architecture. Columns are often unfluted, and pilasters without entasis; the latter are sometimes replaced by plain strips. Architraves often take the form of unmoulded bands or sinkings. Rustication is smooth-faced and of slight projection, and large expanses of fine-jointed masonry are left unadorned. The horizontal lines are accentuated by cornices of strong projection and enriched bands. Consoles no longer swell and taper; sometimes they are merely square undecorated blocks. Even volutes are often composed of straight lines like those of the Greek fret (Fig. 394), which is one of the commonest enrichments, varied by many kinds of guilloche and meander, especially that known in England as the "Vitruvian scroll" and in France as *postes* (Fig. 396). Friezes are also treated with regularly looped up festoons, or a single motive such as a garland or patera repeated at equal intervals, or with vertical fluting. The cartouche is now largely ousted by the oval medallion (Fig. 432) or rectangular tablet, but when it occurs it has the appearance of being composed of several thicknesses of parchment or cardboard (Fig. 390), and is of much less contorted outline than under Louis XV. Statuary abandons sprawling, gesticulating attitudes and



395. DESIGN FOR TOWN HOUSE BY  
J. F. DE NEUFFORGE.

fluttering robes for quieter poses, and the draperies of correct classical costume hanging in dignified folds. Low relief panels of classical subjects or of floral ornaments in rectangular frames are frequently introduced (Fig. 427); in the place of vases with writhing convolutions from which issue wind-swept sprays or flames, there appear urns of simple classical outline bearing massive wreaths (Fig. 395), while looped up drapery sometimes takes the place of swags (Fig. 423).

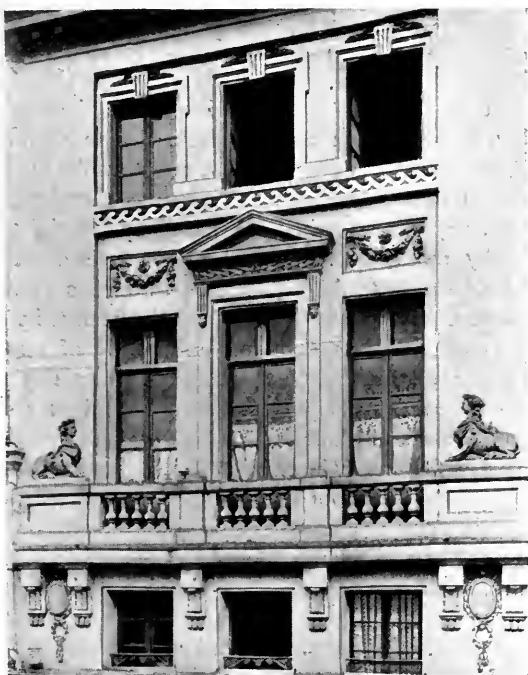
On the outside of buildings, and in monumental interiors such as those of churches, and State halls or staircases, whose decorations were executed mostly in stone, the natural-*esque* trailing sprays mixed with *rocaille* of Louis XV. work give

place to massive wreaths of imbricated foliage of the types specially sanctioned by classical tradition, such as oak, bay, and olive. These wreaths, of nearly equal thickness throughout, and with pendent ends, are looped up under window-sills, or repose on pediments (Fig. 430). A characteristic feature is an elliptical panel or window with a wreath of this kind suspended from its summit and hanging heavily down each side (Fig. 421).

The design of ironwork follows the same rules as decoration in general. Its lines are more geometrical and structural, and it affects the same types of ornaments—the frets, guilloches, pateræ and so forth.



Since the Louis XVI. treatment lent itself much less to the technique of wrought iron than the Louis XV., and approached rather that of cast iron, many works of the period are, in fact, wholly or partly cast. Examples are to be seen at most of the buildings referred to in this chapter. The following may especially be noticed: the railings and gates of the Palais de Justice and Ecole Militaire in Paris, of the Hôtel Dieu at Chartres, a gate at the Bourse at Bordeaux, the stair rails



396. AMIENS: HOUSE AT 11 RUE DELAMBE.

of the Palais Royal, the Ecole Militaire and the Petit Trianon, of Compiègne, and of the Hôtel d'Assier at Toulouse; a triumphal arch at Rheims; screens in the cathedral at Amiens, St Wulfran, Abbeville; balconies *passim* at Bordeaux. Among the most noted smiths were Corbin, Bigonnet, and Fayet.

All the characteristics of the style of Louis XVI. at its period of maturity are illustrated in "Recueil Elémentaire d'Architecture" (Paris, 1757-60) by the architect Neufforge, the du Cerceau or Le Muet of his day, containing designs for edifices of all kinds together with ornament, decoration, and furniture. Figs. 395, 408, 416, and 442 are reproduced from it.

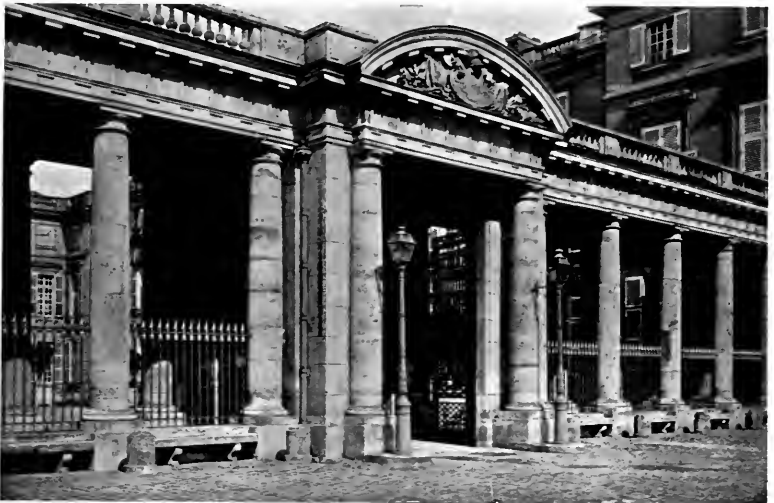


397. ARABESQUE BY CAUVET.

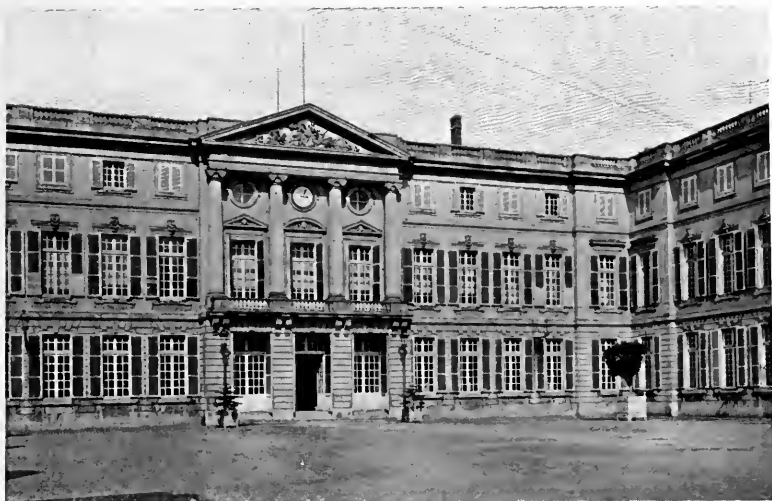
PALATIAL AND DOMESTIC ARCHITECTURE,  
GARDEN DESIGN AND DECORATION.

COMPIEGNE.—The most important piece of palace architecture of Louis XV.'s reign resulted from the rebuilding of the old castle of Compiègne (*c.* 1752-72). The space available forming roughly a right-angled triangle necessitated a rather peculiar plan (Fig. 400), which, however, was so skilfully handled by Gabriel that its awkwardness is hardly perceptible. The almost square court of honour (Fig. 399) (about 140 feet wide) is entered through a pedimented gateway in the centre of a very tasteful colonnaded screen (Fig. 398).

The elevations consist on this side of an attic and two storeys. On the garden front, which is over 630 feet long, the lower storey is omitted and its place taken by a raised terrace. The combined restfulness and delicacy of the architecture throughout is its most striking feature. Cornices and strings make uninterrupted lines from end to end; the roof balustrade is broken only by the larger pediments marking the central features, which consist in tetrastyle porticoes of giant Ionic pilasters or engaged columns. In these the square attic windows are, as a rule, replaced by bewreathed oval or circular features; otherwise the subdivision of the great building is indicated only by a sober type of rustication. The treatment of the openings is of the quietest: only in the *piano nobile* are the windows sur-



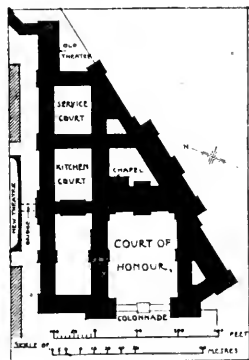
398. PALACE OF COMPIEGNE, REBUILT BY J. A. GABRIEL (1752-72):  
ENTRANCE SCREEN.



399. PALACE OF COMPIEGNE: COURT OF HONOUR.

mounted by a shallow pediment or a wreath. Such are the means by which Gabriel at his best could achieve an effect at once tranquil and monumental.

VERSAILLES.—In the external additions to Versailles he was not so happily inspired. A master in his own manner, he had little sympathy with that of a previous age. The two blocks by Le Vau (*c.* 1668) enclosing the inner forecourt of the palace (see plan, Fig. 300) having become ruinous, he was not content to restore them, but proposed, like Mansart before him, to recast the whole eastern front of the palace in stone. The scheme was fortunately abandoned, but he rebuilt the right-hand block in conformity with it (1770-72) (Fig. 401). The corresponding left wing was built under the Empire and Restoration. Treated in the conventional manner with a giant order upon a basement storey, though devoid of special distinction, it is a meritorious piece of work such as would have given dignity to a *place* at Paris or Bordeaux; at Versailles, where its order and great pediment are out of scale with everything else, and its ashlar architecture introduces an alien note into the warm rose and ivory tones of the old palace, it is a disastrous intrusion.



400. PALACE OF COMPIEGNE: BLOCK PLAN.

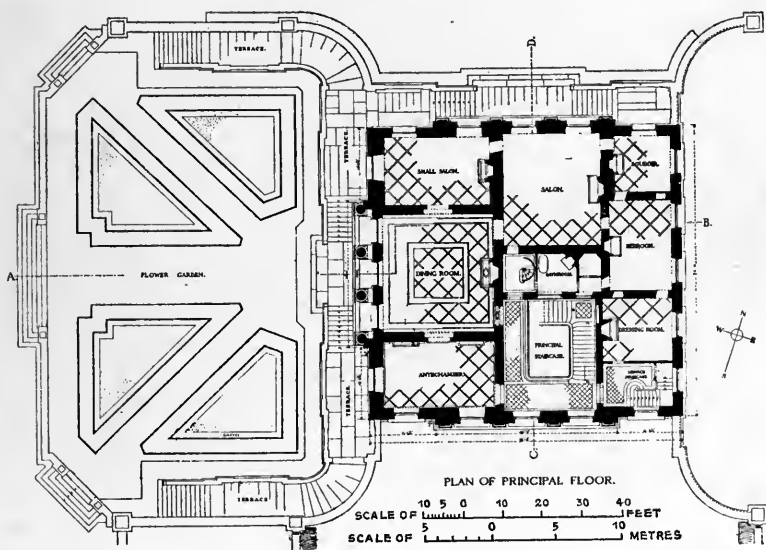


401. PALACE OF VERSAILLES : "AILES GABRIEL" (BEGUN 1770).

PETIT TRIANON.—Louis XV., who shunned publicity and loved to live retired in the midst of a few intimates in greater seclusion than that afforded even by the private apartments of the greater palaces, commissioned Gabriel in the latter years of his reign to design him a small residence near his botanical garden at Trianon. Begun in 1762 and finished in 1768, this house, which came to be known as the "Petit Trianon," was presented to Madame du Barry, whose star was then in the ascendant.

The plan is almost square (79 feet by 73 feet) (Fig. 402). The roof is concealed, and the elevations almost identical. Whether this uncompromising scheme was imposed on him by the king, or was of his own choosing, Gabriel had but little elbow-room wherein to display his skill. It is all the more admirable that within such narrow limits he should have produced a masterpiece. The Petit Trianon is a gem-like work summing up in a small compass the art of a whole age.

The elevations (Figs. 403 and 404) are surmounted by an entablature and balustrade; below this is a low upper storey with square windows, and below again the principal storey, not divided from it, but with very tall windows forming doors where they open on the terrace; both sets of windows have architraves, the lower a pulvinated frieze and cornice as well; on the two sides, where the ground is lower, is a rusticated basement. Diversity is introduced by the fact that the Corinthian order appears in the form of pilasters on the north and south sides and of columns on the west, but not at all on the east. The ornament is



402. PETIT TRIANON, BY J. A. GABRIEL (1762-8): PLAN. FROM ARNOTT AND WILSON.

sparsely distributed and is confined to the order and a delicate enrichment of the mouldings round the windows. The whole charm of the design resides in the perfection of its proportions, aided by great refinement in the detail, and the beautiful colour and texture of the building stone.

The interior was much altered in Louis XVI.'s reign, but enough of the original work remains to show Gabriel's skill in planning it, and his excellent taste and fertile fancy in decorating it. The stone staircase hall, for instance, with its splendid wrought-iron balustrade is a piece of virile design, entirely in the Louis XVI. style. Some of the rooms, on the other hand, *e.g.*, the antechambers, retain more than a trace of the rococo manner. A curiosity of the dining-room, which has a rich decoration of carved fruit and flowers, was a mechanical device to avoid the presence of servants at the royal supper parties. The centre of the table descended into the basement after each course to be relaid, its place being automatically filled in the meantime by a metal rose.

Gabriel also arranged dignified approaches to the house. From each angle project quadrant-shaped wing-walls, ranging with the basement, to mask the differences of the ground levels. On the west they are prolonged to enclose a terraced parterre, and the windows look between walls of clipped elm down a perspective of lawns and fountains towards the Grand Trianon, which is concealed by the charming Concert Pavilion, an octagonal room with projections on the four diagonal



403. PETIT TRIANON : VIEW FROM SOUTH.

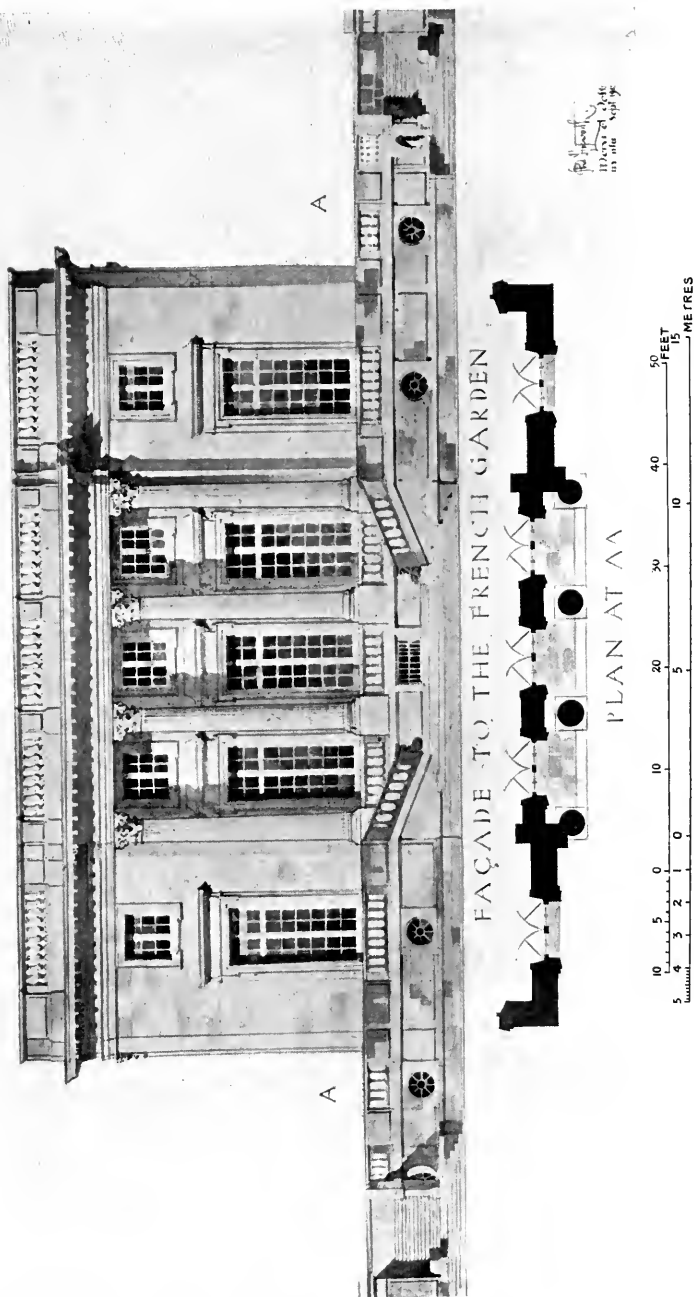
sides built in 1705 by Gabriel's father, Jacques Jules. On the south is the main entrance through a walled forecourt with lodges and a wrought-iron grille.

REVOLUTION IN GARDEN DESIGN.—To turn to the two remaining sides of the house is to become conscious that one is on the boundary line of two ages. Here is no trace of the old French garden

design, but a wild disordered park, a symptom of the widespread change which the reading of Rousseau had wrought in men's outlook on the world. Civilisation was according to him the root of all evil, and a return to what was conceived to be a life in accordance with nature the first desideratum. The supply of caves being inadequate for the population, and this form of residence presenting other drawbacks besides scarcity, his disciples were obliged to fall back on houses like their fathers. But their fathers, in their ignorance, had always interposed an artistically ordered garden between wild nature and the inevitable artificiality of the house. This the follower of Rousseau made haste to sweep away, so as to let wild nature end only at his doorstep. Such at least was the theory, but in practice other considerations influenced him. He was above all things a man of sensibility, and it was not to be expected that he would find matter for his mild ecstasies and lachrymose effusions in any bit of untouched nature that happened to lie at his door. So nature had to be arranged after all; in fact, another art with new but ill-defined principles and uncertain aims took the place of the old with its established tradition and definitely realised goal. The methods of Le Nôtre had been followed so long as his pupils lived, but after the death of his nephew des Gots, their last important exponent, the art began to decline, though good formal designs still appear in the pages of Neufforge. In the garden of an Hôtel Conti\* laid out by one Le Clerc about the middle of the century, though the main scheme is in Le Nôtre's manner, the walks inside the "bosquets" are drawn in weak serpentine lines.

THE ANGLO-CHINESE GARDEN.—Then came the reign of Anglo-mania. English books, English dress and equipages, English horse-racing became the rage in French society, and with them the "Jardin Anglais." In England, garden design had undergone a pseudo-naturalistic revolution some fifty years earlier, and acres of stately gardens had been ravaged to produce picturesque effects. More recently Sir William

\* Now Hôtel du Ministre de la Guerre, 14-18 Rue St Dominique.



404. PETIT TRIANON: WESTERN ELEVATION.

*Measured and Drawn by P. HERWORTH.*

Chambers had, perhaps ironically, proposed Chinese methods as an antidote to the reign of chaos. His remedy was an intensification of the malady. The Chinese method consisted, according to him, in exaggerating natural peculiarities and emphasising them by appropriate buildings with the object of producing effects provocative of various emotions—gaiety or love, pity or meditative contemplation, melancholy or terror. Thus the French, accustomed to “Chinoiserie” in the boudoir and to English liveries on their grooms, welcomed, by an easy transition, an Anglo-Chinese blend in their garden. At the same time,

under the influence of a new interest in botany, the French garden passed at one bound from a relative neglect of flowers and varied foliage to the ideals of a museum, in which specimens from every clime were jumbled confusedly, and thus a final blow was struck at any remnants of unity or design.

R. MIQUE.—  
Shortly after Louis XV.'s death (1774) Gabriel, then over seventy-five years of age, resigned his post of First Architect to the King, and was succeeded in his functions by Richard



405. PETIT TRIANON : DECORATIVE PANEL IN THE SALON.

Mique (1728-94), a clever and versatile designer who had little marked individuality, but followed the fashions in style as they arose. He had early acquired a reputation in his native Lorraine, and succeeded Héré as architect to Duke Stanislas. He then passed into the service of the latter's daughter Queen Marie Leczinski, and eventually into that of Marie Antoinette, whose favour he retained for the rest of his life, but paid for it with his head on the scaffold.

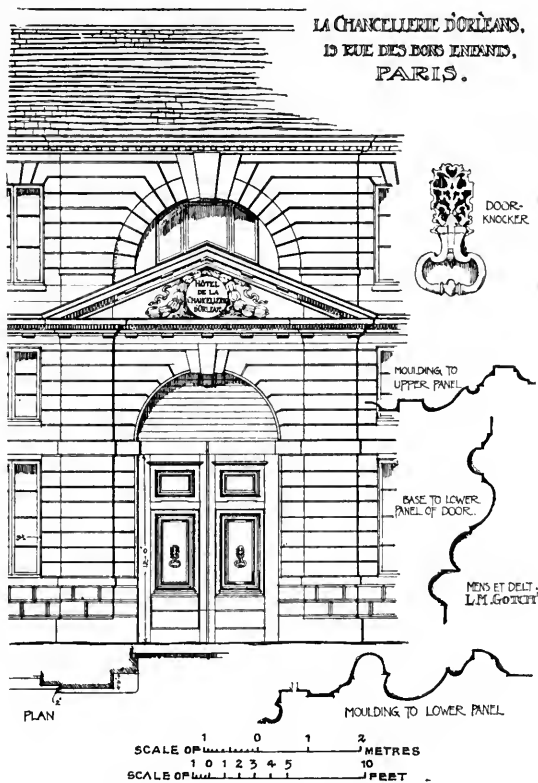
Louis XVI., on his accession, presented the Petit Trianon to his wife, who employed Mique to make alterations and additions to it. He



also carried out works in her apartments at Versailles at the same time, and later on extensive alterations to the château of St Cloud, which she purchased from the Duke of Orleans in 1785.

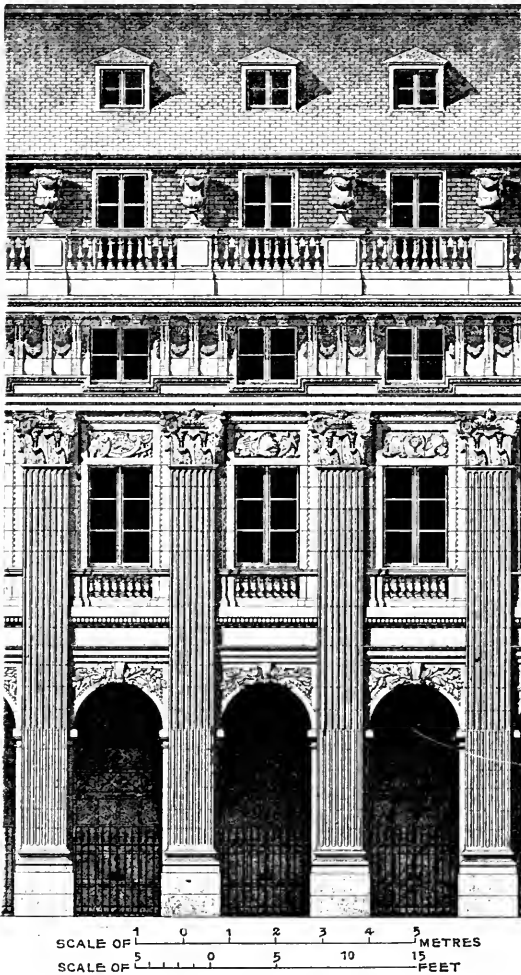
PETIT TRIANON GARDENS.—With the assistance of the landscape painter, Hubert Robert, Mique laid waste Le Nôtre's gardens at Trianon, dug a picturesque lake, dotted trees singly and in clumps over undulating meadows, and laid out meandering paths and rivulets. In such a garden no style of architecture came amiss. All countries from China to Peru, all ages from the Pyramids downwards might be represented with equal propriety. If the visitor, pursuing his sinuous course, is disappointed in not meeting the ruins of Baalbek, or of a Gothic abbey, he must not lay the blame on Mique, but on the embarrassed state of the royal finances, and console himself with a Roman temple in excellent repair. A little further he comes upon a fantastic look-out tower, "Tour de Marlborough," and a rustic hamlet with manor-house, parsonage, mill and cottages complete, like nothing else on earth, but accepted at the time as a facsimile of an old-fashioned French village. Here were the farm and dairy where the Queen spent months at a time with her children and friends, playing at the simple life, and helping to destroy the prestige of royalty by neglecting etiquette and the public duties of her position.

The gardens would have been incomplete without Oriental importations, but it is no longer possible to feast one's eyes on the painted stone



406. PARIS: CHANCELLERIE D'ORLEANS. ELEVATION.  
NEW FRONT BY C. DE WAILLY.

*Measured and Drawn by L. M. Gotch.*



407. PARIS: GALLERIES OF PALAIS ROYAL, BY V. LOUIS (1781-6). ELEVATION.

seats designed by Mique in the form of cushioned Turkish divans, or his *Jeu de Bague*, a sort of merry-go-round in the Chinese style on which the ladies sat to tilt at rings hanging from posts. But the best of Mique's work in the gardens survives in the charming *Belvedere*, a small octagonal pavilion in a pure Louis XVI. style.

The park of Trianon is typical of most of those laid out at the time involving the destruction of many a fine work of the school of Le Nôtre, though the devastation did not reach the same proportions as in England. The Prince of Condé, for instance, built a village at Chantilly, and the Duke of Orleans transformed his park of Mon-

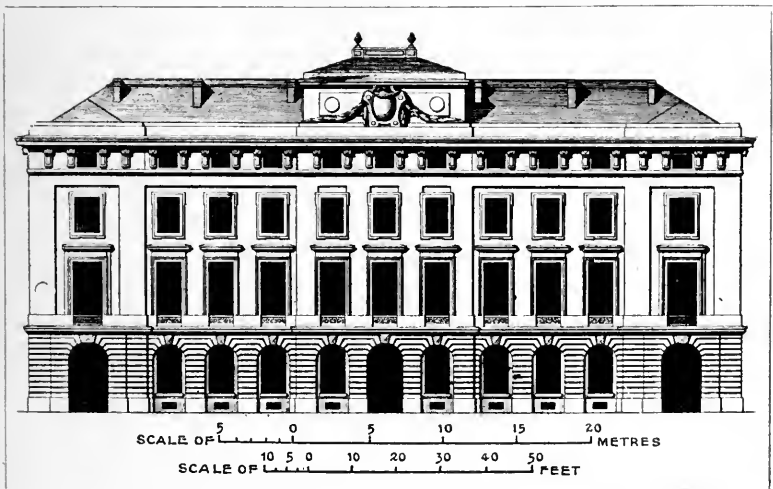
ceau in a similar manner. Sometimes extravagances even greater than at Trianon were indulged in. For instance, a seeming barn with dilapidated thatch and broken leaded panes would contain a magnificent saloon with marble columns, mirrors, gilding, and rich upholstery.

BAGATELLE.—Part, too, of the park of Bagatelle in the Bois de Boulogne was laid out for the Comte d'Artois, brother of Louis XVI., in the same style as that of the Petit Trianon, which the house itself also resembles. It is a small, almost square, building of two storeys,

with an unpierced attic, decorated with relief panels. The circular drawing-room projects half its diameter, and is covered with a dome. There are no orders, but the angles are emphasised by pilaster strips of shallow rustication carrying pairs of consoles. It was built in sixty-four days, in fulfilment of a wager made by the Comte d'Artois with the Queen, a feat only rendered possible by the commandeering of all building materials entering Paris at the time. The architect was François Joseph Bélanger (1754-1818), whose facile talent scarcely justified his extreme popularity in fashionable circles before and after the Revolution. Somewhat similar to Bagatelle was the pavilion of Louveciennes (or Luciennes) built by Ledoux for Madame du Barry.

CHATEAUX.—Side by side with examples of château design, which are in every way characteristic of the new style,—such as the noble Château du Marais,—are others, which, while detailed and decorated in the Louis XVI. manner, hark back to older types of plan and elevation. Thus Belbœuf (1765) seems to borrow its polygonal projections from the age of the Regency; Moncley (1770) its square-hipped angle pavilions from Ancy-le-Franc, and its central domed pavilion from Vaux-le-Vicomte; and Ménars (c. 1765) its scheme of stone rustication and brick walling from the age of Louis XIII. Other contemporary examples are Pinsaguel (1745); Fontaine-Française (1755); Plassac, attributed to Victor Louis (1777); Talance (near Bordeaux).

HOTELS.—If the châteaux of this period offer no example of special pre-eminence for its dimensions or architectural treatment, there are a



large number of hôtels and smaller town houses of considerable merit. While these lack the ingratiating charm of their predecessors, they surpass them in structural appropriateness; they are always dignified, and the larger ones have great, if frigid, majesty. As population increased, the old hôtel plan, with only low buildings towards the street, became rarer and, in general, street fronts ran to greater height, and include four, five, or even more storeys.

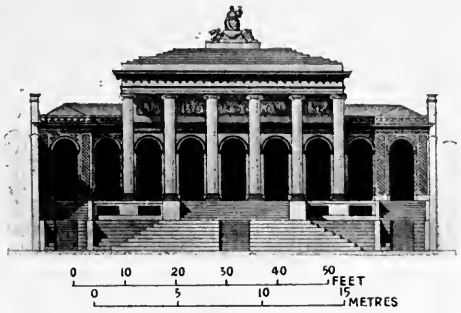
**PALAIS ROYAL.**—The Palais Royal, at that time the town residence of the Dukes of Orleans, underwent a restoration which amounted to a rebuilding (1763-70) after the fire which destroyed its opera house. The architect for the southern court and new opera, both on the Rue St Honoré, was Louis Pierre Moreau Desproux (1727-93). Pierre Contant d'Ivry (1698-1777) had already begun alterations to the inner court (1758). The transitional character of his earlier work there has already been alluded to; the north façade of the main block, which is also his, has the characteristic detail of Louis XVI. work without its repose. Moreau's work towards the "place" is treated with better taste and in a quieter manner, more in harmony with the detail. As at Compiègne the two wings are connected by an open screen. A further addition to the Palais Royal belongs perhaps rather to the

domain of town planning than to that of palatial architecture. The garden at the back of the palace had gradually become surrounded by houses. The Duke of Orleans caused galleries to be built round the garden, inside these houses, so as to give them a uniform façade, and this was done in the teeth of strenuous opposition on the part of the occupiers (1781-6). Victor Louis (1731-1800) was the architect. He perhaps felt that the adoption of a giant order was imposed on him by the extreme length of the façades to be treated, but it proved rather an unmanageable device



409. CAUDEBEC-EN-CAUX: HOUSE.

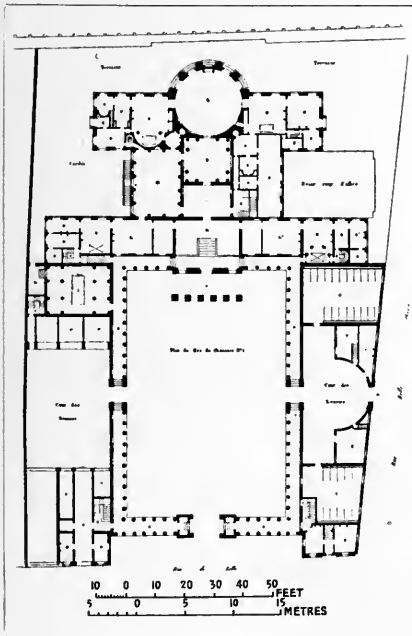
(Fig. 407). The closely spaced composite pilasters are so huge as to dwarf the small openings between them; and the bays are so narrow as not even to give room for an archivolt to the ground floor arcade; while the frieze, though of exaggerated depth, has to be yet further deepened to provide room for the second floor windows by dropping the top member of the architrave where they occur. The detail and ornament, however, is beautifully designed, and infinitely varied, and in spite of the defects mentioned the court has a grand air.



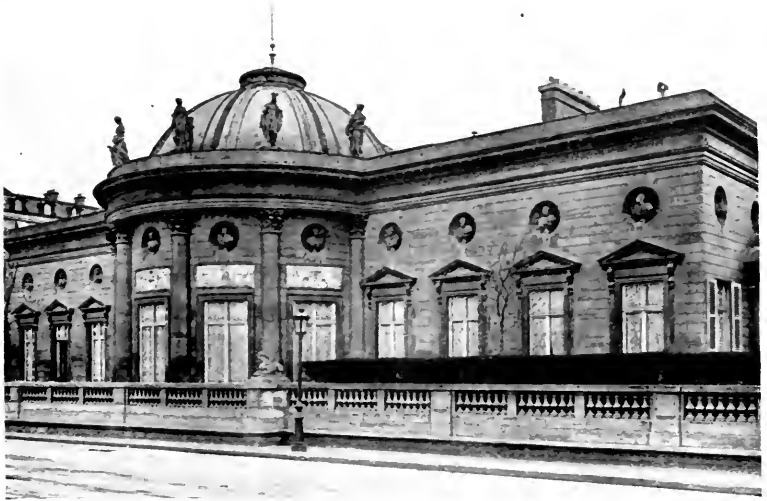
410. PARIS: HOTEL BRUNOY, BY E. L. BOULLÉE. ELEVATION TO GARDEN.

EXAMPLES OF TOWN HOUSES.—Some examples of the average

Louis XVI. domestic architecture deserve mention. The following are hôtels with forecourts or standing in their own grounds:—at Paris, 110 and 127 Rue de Grenelle (now Government offices), both by Cherpitel (*c.* 1775), Hôtel de Fleury (now Ecole des Ponts et Chaussées) by Antoine, the Italian Embassy, 72 and 73 Rue de Varennes, 15 and 24 Rue de l'Université, Hôtel Rogés in the Champs Elysées. At Bordeaux, the Hotel Labottière (1770-3) by Laclotte, 9 Cours d'Albret by Lhôte (1778); the hôtels now used as Préfectures at Dijon, by Lenoir (1759), and at Besançon, by Louis; the former Archbishop's Palaces at Bordeaux (1771-81) by Etienne and Laclotte (now Hôtel de Ville), and at Tours (1755), and that at Cambrai by J. F. Blondel.



411. HOTEL DE SALM (NOW CHANCELLERIE DE LA LEGION D'HONNEUR), BY P. ROUSSEAU (1782-6). PLAN. FROM KRAFFT.



412. HOTEL DE SALM: RIVER FRONT.



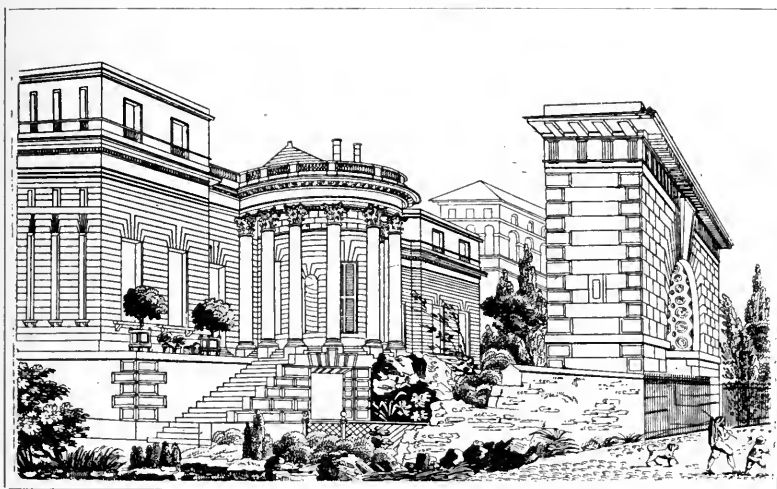
413. HOTEL DE SALM: ENTRANCE.

Most towns afford examples of hôtels or bourgeois houses with high street fronts:—such as the Hôtel d'Entraignes (12 Rue de Tournon), 20 Rue de l'Université, 7 Rue Cassette, and the front of the Chancellerie d'Orleans, 19 Rue des Bons Enfants (Fig. 406), added by de Wailly to an older hôtel by Boffrand in Paris; 26 Place Vogel, and 11 Rue Delambe (Fig. 396), at Amiens (c. 1780), a house at Caudebec (Fig. 409). The four houses by Victor Louis forming

the four angles of the block behind the theatre at Bordeaux, one of which is used as the Préfecture. The designs for house fronts by Neufforge, reproduced in Figs. 395 and 408, are typical of the period.

**HOTELS OF THE ARCHÆOLOGICAL TENDENCY.**—In most of the houses hitherto referred to—and these are representative of the mass of pre-Revolutionary work—there is no definite break with tradition. Boullée's *Hôtel de Brunoy* (Fig. 410) (1772) seems to have been the first to inaugurate the reign of archæology. Its front towards the court, which has several storeys, is ordinary enough, but the garden front is transformed into a temple of Flora. On a high flight of steps stands a hexastyle Ionic portico crowned by a stepped pyramid with the statue of the goddess at the apex. On this side the house appears to have but a single floor, and the portico, running up much higher than the only visible storey, seems inexplicable.

**HOTEL DE SALM.**—This type of design soon became fashionable. It was imitated, for example, by Boullée's pupil, Alexandre Brongniart (1739-1813), in his *Hôtel St Foix*, Rue Basse du Rempart. Often, however, common-sense prevailed, and the porticoes and colonnades were so contrived as to allow the internal arrangements of the house to tell their own tale. One of the best examples of the type of house fashionable in the last years before the Revolution is the *Hôtel de Salm* (1782-6), now *Palais de la Légion d'Honneur*, designed by Pierre Rousseau (born 1750—died after 1791), and finished by A. F. Peyre (1739-1828). It is a near neighbour to the *Palais Bourbon* built sixty



414. PARIS: HOTEL THELUSSON (NOW DESTROYED), BY LEDOUX (1780).  
FROM KRAFFT.

years previously. A comparison of these two aristocratic riverside dwellings, each a compendium of contemporary architectural and decorative art, is instructive, as showing the extraordinary transformation of taste which had taken place in the interval.

The absence of straight lines in the earlier house is not more marked than the uncompromisingly rectilinear and rectangular treatment of the latter. Girardini gives as much window space as possible: Rousseau seems to aim at reducing it to a minimum. The allegiance of the former to classical models is as nominal as the latter's is literal. Indeed here, as in the whole type of houses inaugurated by the Hôtel de Brunoy, one is conscious of an uncomfortable feeling that the classical features do not really belong to the building to which they are applied, but are borrowed from some temple or thermæ of antiquity. This impression, which with the rarest exception had never been produced by earlier buildings, became common in the succeeding period. Again, the plan (Fig. 411) as compared with earlier ones shows considerable modifications. The great forecourt surrounded by offices

is indeed retained, but the house proper instead of presenting the widest possible front to court and garden is here made comparatively narrow and deep, so as to be surrounded by its garden and have as many free elevations as possible.

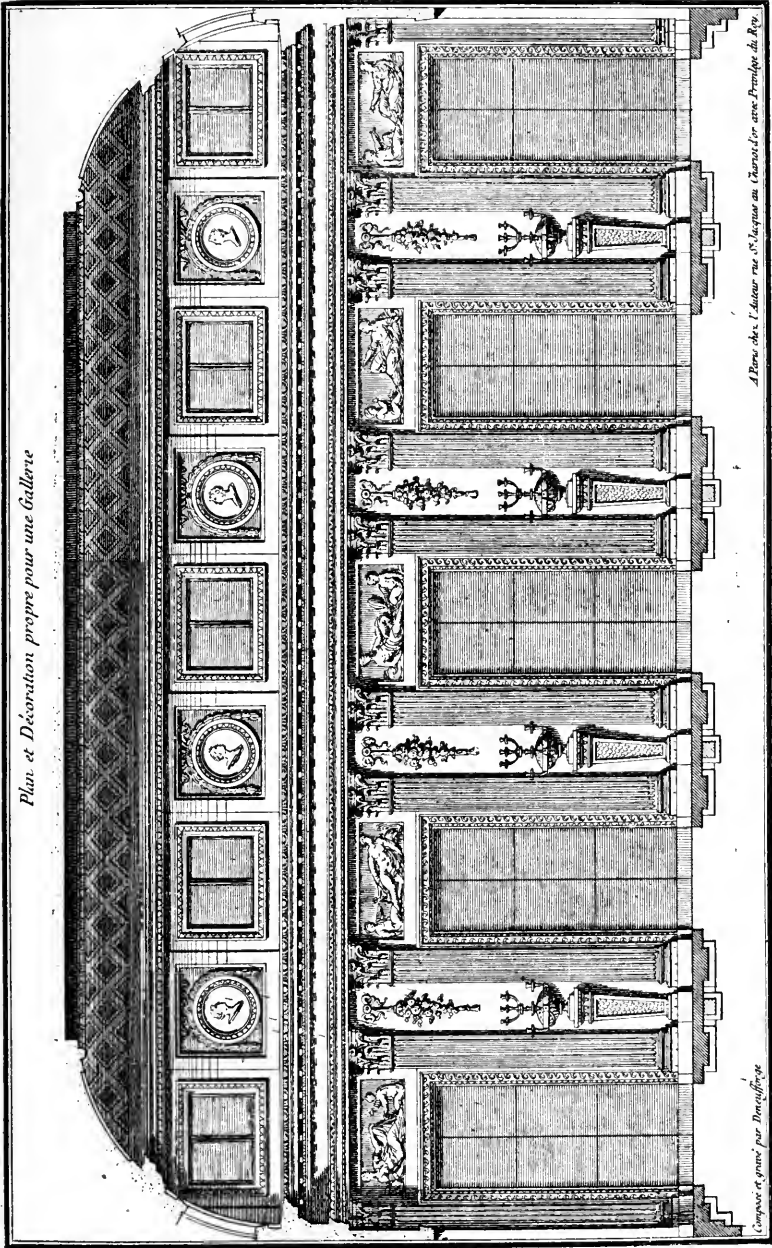
The entrance from the Rue de Lille is through a great flat-topped triumphal arch (Fig. 413), whose impost is the entablature of an Ionic portico forming the screen, and returning round the court. At the upper end it meets a taller hexastyle Corinthian portico



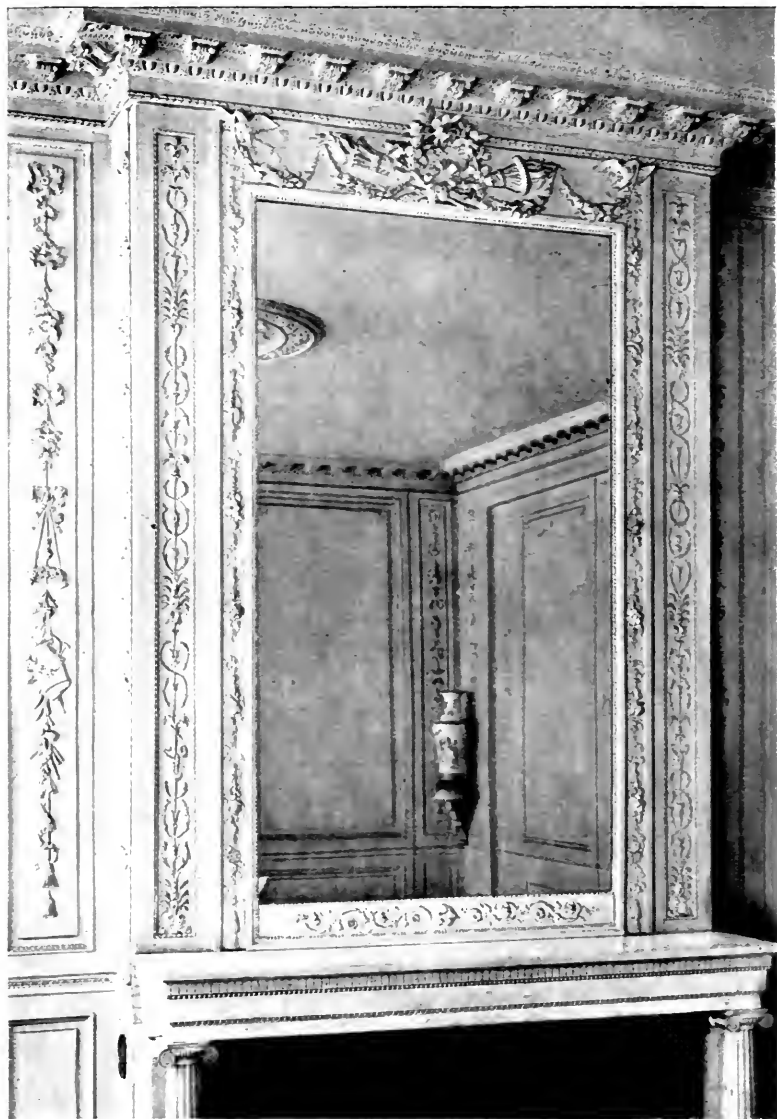
415. DECORATIVE PANEL FROM MARIE ANTOINETTE'S PRIVATE APARTMENTS AT VERSAILLES, BY THE BROTHERS ROUSSEAU (1783).



*Plan et Décoration propre pour une Galerie*

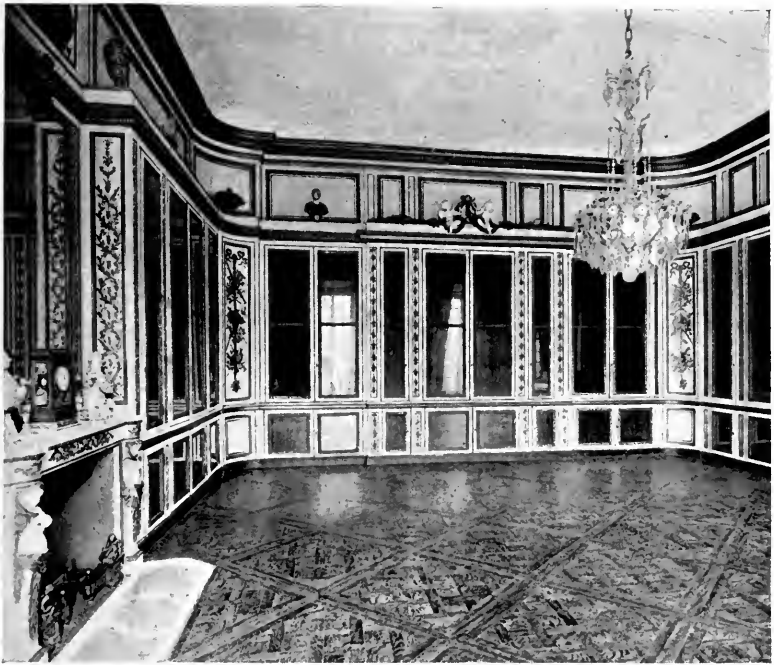


416. DESIGN FOR GALLERY BY J. F. DE NEUFFORGE.



417. BORDEAUX: CHIMNEY-PIECE AT 9 RUE JEAN JACQUES BEL.

which, though it suggests the front of a temple rather than that of a dwelling-house with several floors, forms the main entrance to the mansion. This pretentious feature and the blank-unpierced walls produce a frigid air which no purity of style or beauty of detail can quite dispel.



418. VERSAILLES: LOUIS XVI.'S LIBRARY. DESIGNED BY J. A. GABRIEL.  
EXECUTED BY A. ROUSSEAU AND HIS SONS (1774).

How much more hospitable an aspect—though with inferior detail—is presented by the Hôtel de Soubise, built sixty years earlier, and approached through a similar court, where, however, the colonnades lead up to a front honestly revealing its floors and windows!

One of the most attractive portions of the Hôtel de Salm is the wing nearest to the Seine (Fig. 412). Almost the whole of the elaborate and beautiful internal decorations perished in a fire lit by the Commune in 1871.

**HOTEL DE THELUSSON.**—The Hôtel de Thélusson (1780), a sumptuous mansion in the Rue de Provence by Ledoux (1736-1806), now destroyed, enjoyed great contemporary celebrity (Fig. 414). It illustrated most of the same tendencies in style and planning as the Hôtel de Salm, and had a pronounced example of the English garden with which the frigid classicalities of the day were usually combined, approached through a colossal rusticated archway 40 feet high. Eccentricity, the naturalist tendency in garden design, and the archæological in architecture, all signs of the break up of the old traditions, are found here combined in one example.

**DECORATION.**—Interiors show the same tendencies as external eleva-



419. ARABESQUE BY RANSON.

tions. A definitely architectural treatment reasserts itself (Fig. 416). The walls are once more finished by an unbroken horizontal cornice; they are divided into tall rectangular panels (Fig. 420), and enriched bands of the types above-mentioned, or with some variant on the honeysuckle pattern, are much used. Ornament is symmetrically disposed and strictly confined within its frames of regular geometrical shape. Chimney-pieces remain low and small, a mere shelf and frieze supported on consoles of slight projection, terms or term-like columns, and are surmounted by large mirrors (Figs. 417, 418, and 420). The already small fire space is further diminished by introducing inside the marble a decorated metal coving. Even in smaller apartments, with wood panelling, and ornament executed in wood or carton-pierre, the half conventional foliage of bay, olive, and myrtle is common, but here it is mingled with a freer more naturalesque vegetation than where the material is stone.

In the more formal manner an upright oak bough or lily stem forms the centre of a circular panel (Fig. 405); crossed sprays of myrtle or jasmine are spaced out along a frieze; narrow panels are decorated either with a pair of light sprays of myrtle or ivy so interlaced as to form a series of vesica-shapes, or else with a series of tassel-like knots of foliage or bell-like flowers issuing one from the other (Figs. 417 and 418). But besides these are dainty swags and garlands of tiny flowers, roses and anemones, marigolds and daisies, treated with as great delicacy and freedom as in the rococo style.



420. VERSAILLES: LOUIS XVI.'S CABINET. DECORATED BY THE BROTHERS ROUSSEAU (1788).

Flowers, too, are represented cut and carelessly thrown down, as in Japanese art, with hovering insects and flights of little birds. These motives alternate with others due to Jean Jacques Rousseau's influence, and his apotheosis of rustic life and sensibility, such as bee-hives, wheat-sheaves, or bundles of vegetables, rakes, hoes, wheel barrows, or hay-makers' hats, and sentimental emblems, such as burning torches, quivers, pierced hearts, and billing doves.

Ribbons, which are constantly associated with floral decoration,



421. FONTAINEBLEAU: DOOR IN MARIE ANTOINETTE'S BOUDOIR.

have at this period the peculiarity of being closely pleated throughout their length. They are largely used also in frames; sometimes a single ribbon is coiled spirally round a staff; sometimes two are intertwined round a ribbed torus.

In arabesques the reign of symmetry was reinstated as elsewhere. They often betray close study of Roman models, ancient and

modern, and reproduce the Pompeian type or that of the Vatican Loggie (Figs. 415 and 421). In figure subjects, ancient rather than modern dress prevails. Medallions and tablets painted in monochrome, to represent cameos or reliefs, are introduced. All the stock classical elements (particularly sphinxes, tripods, and lyres), treated with much taste and refinement, mixed with those characteristic of the age. Lighter than the arabesques of Louis XIII. or XIV., more restrained than those of the Regency and Louis XV., they are without the vigour of the former though they rival the latter in delicate and fertile fancy (Fig. 419). As the style advanced they tend to become loose and weak in composition, and deficient in that feeling for structure which their predecessors seldom lack (Fig. 420).

The colour schemes of interiors were prevalently of soft and cool tones, white and gold, silver rose and pearl-grey, tender blues and pale greens.

Fine examples of Louis XVI. decoration are to be found in Paris, at the Ecole Militaire, the Hôtel des Monnaies, the Ministry of Public Instruction, and the Italian Embassy; at Versailles, in Louis XVI.'s Library and Dressing-room, the Salon de la Méridienne, and the Queen's private apartments; at the Petit Trianon and Compiègne; at Fontainebleau, in Marie Antoinette's Boudoir (Fig. 421) and Concert-room; in the Museums at Dijon and Lyons, and the Victoria and Albert Museum, South Kensington, and in innumerable private houses.

Among the exponents of Louis XVI. decoration, in addition to the principal architects of the day, were the following designers:—de la Fosse, Boucher *filis*, and Cauvet (Figs. 391, 397, and 433); L. Prieur, Salembier, and Lalonde; the flower painters, Ranson (Fig. 419), Pillement, and Hubert Robert; the wood-carvers, Antoine Rousseau and his sons; the sculptors, Pajou, Clodion, Pigalle, Berruer, Falconet, and Jean Jacques Caffieri; the metal-workers, Forty, Philippe Caffieri and Gouthière; and the cabinet-makers, Riesener, Roentgen, and Oeben.

## TOWN PLANNING AND PUBLIC BUILDINGS.

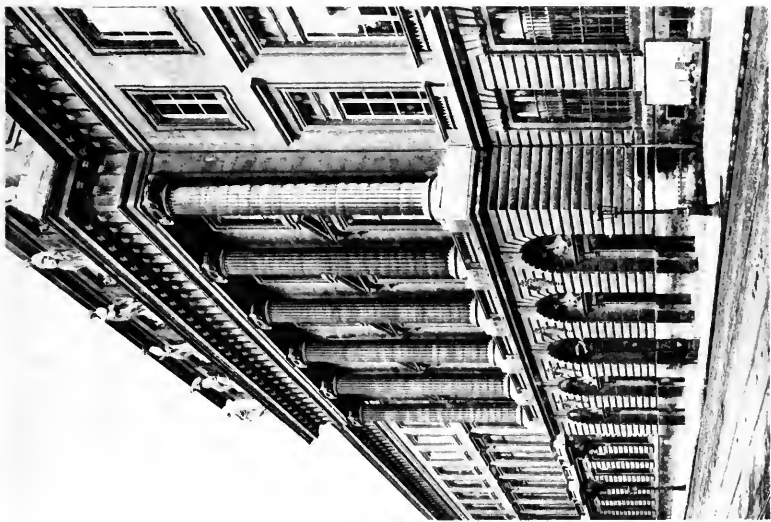
SECOND "PLACE LOUIS QUINZE."—The middle of the eighteenth century was marked, as above stated, by great activity in city improvements, culminating in a competition for an open space in Paris to contain the king's statue. Since the competition for the façade of the Louvre, no event had created such general interest in architectural circles, while both the character of the designs submitted and the final result are as symptomatic of the stylistic trend of the age as they had been in the former instance. The greatest divergence appears in the designs elicited by the first competition, ranging between the opposite polls of the rococo-academic school, as represented by Boffrand, and

neo-Roman classicism as represented by Servandony. The second competition, held soon after 1750, brought in twenty-eight designs, including some by the original competitors, for a Place Louis XV. between the Tuileries Gardens and the Champs Elysées. None of these, however, completely satisfied the authorities, and Jacques Ange Gabriel, First Architect to the King, himself one of the twenty-eight, was appointed to combine into one scheme the features most admired in the whole set. This revised scheme was approved, and the laying out commenced in 1753, and, though the buildings were not erected till 1761-70, the Place de la Concorde, as it now stands, is the ultimate result.

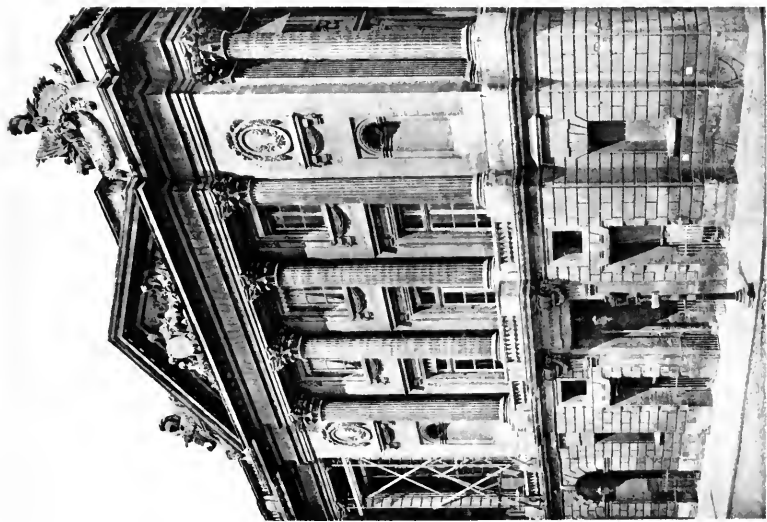
**GABRIEL'S DESIGN.**—The designs of the second competition not being extant, it is uncertain how much Gabriel owes to his competitors. But to judge from his contemporary work they had little to teach him. Be this as it may, his appointment gave official support to the puristic movement. The scheme was as follows. The statue, flanked by two fountains, stood on the site of the present obelisk—a position occupied during the Reign of Terror by the guillotine—in the axis of the Tuileries to the east, of the Champs Elysées to the west, and of a new street in the Rue Royale leading north to join the Boulevards and terminating in a new church to be designed by Contant d'Ivry. Round the monument an oblong space, about 810 feet long by 565 feet wide, was formed by enclosing it in a border of sunk gardens surrounded by balustrades. But two of the main approaches being diagonal, viz., the Cours la Reine on the south-west and a projected avenue to correspond with it on the north-west, the angles were cut off at a cant. The eight angles of these diagonal sides were occupied by lodges forming pedestals for allegorical groups, which were never executed, but have since been replaced by seated figures representing eight great cities of France, while the oval windows of the lodges have been filled with marble panels.

**THE TWIN PALACES.**—Behind the sunk gardens on the north side, the square is closed by two stately buildings, one forming the Garde-meuble de la Couronne (now the Ministry of Marine), and the other divided up into private residences (Fig. 422). The inspiration, as in the case of so many public buildings at the time, came from Perrault's Louvre, which Gabriel was engaged about this time in restoring. That he got much nearer to the spirit of Perrault's design both here and elsewhere, as, for instance, at Compiègne, than was often the case, will appear from a comparison of these buildings with the contemporary Hôtels de Ville of Nancy and Toulouse (Figs. 379 and 380). If Gabriel's work has a slightly less impressive and monumental character than Perrault's, this is partly a question of size and site, for though the frontage is 700 feet, as against 565 feet in the case of the Louvre, the building is here broken up into two, and the total height is only 75 feet





424. HOTEL DES MONNAIES, PARIS.  
CENTRE OF RIVER FAÇADE.



423. PALACE IN PLACE DE LA CONCORDE, PARIS.  
END BLOCK.





422. PARIS: TWIN PALACES IN PLACE LOUIS XV. (NOW PLACE DE LA CONCORDE), BY J. A. GABRIEL (1761-70).

as against 95 feet, with columns about 33 feet high, or nearly 7 feet shorter than those of the Louvre; the open space in front is also incomparably more extensive. Again, while Perrault's façade is a bit of pure architecture more or less *in vacuo*, a screen with little reference to what lies behind it, Gabriel's façades belong to buildings intended for practical use, and correspond with their internal arrangements. Lastly, Gabriel aimed, no doubt, at an effect of festal, if stately gaiety, rather than of majestic solemnity. Each building, which is 312 feet long, and forms, as it were, one-half of the Louvre façade, has three instead of five divisions. The end blocks (Fig. 423) are finely treated, their centre being slightly recessed between broad unpierced piers, and having in front of it a tetrastyle pedimented portico, whose columns project one diameter beyond the angle piers. Between these angle blocks runs a colonnade of eleven intercolumniations, which is not a mere decoration as at the Louvre, but provides a covered gallery for viewing ceremonies in the square below. The order in both cases is Corinthian, but here the columns are not coupled, an arrangement which contributes to a lighter effect. The lower storey, too, differs in being rusticated, no doubt in compensation for the loss in solidity due to its being pierced by an arcade and forming an open gallery. This feature makes the substructure of the wall behind the colonnade visible, an arrangement more satisfactory than that of the Louvre.

In the decoration the trophies on the angles alone recall the manner of Louis XIV. The garland-hung oval medallions so frequent at this period trace their descent through Perrault's outer elevations of the

Louvre to those by Lescot in its court (Figs. 1 and 295), their detail in each case being characteristic of the century which produced them. The square-headed openings, the niches in square recesses, the architraves breaking up into the frieze, the massive consoles, the drapery swags, the lavish use of heavy wreaths are all distinctive of the Louis XVI. style.

The scheme of the Place was completed by a new bridge across the Seine (now Pont de la Concorde) in the axis of the Rue Royale (1787-90) by Perronet. This period is rich in bridges, many of which are of considerable architectural merit, *e.g.*, those of Lavour (1769), and Navilly (1782), and that of St Laurent at Châlons-sur-Saône (1784).

PLACE LOUIS XVI.—But for the Revolution, there was some possibility of Paris possessing a Place Louis XVI., as well as a Place Louis le Grand and a Place Louis XV. Bélanger (1744-1818), architect to the Comte d'Artois, published a new scheme in 1781 for solving the old problem of uniting the Louvre and Tuileries. It comprised an opera house placed between them on a large square, with semicircular ends connecting the Rue St Honoré with the quays, and is not without a certain grandeur of conception, but the poverty and frigidity of the architecture show the hand of a designer inferior to Gabriel, and belong to an age when the decline was beginning.

PROVINCIAL CITY IMPROVEMENTS: TOURS.—Much the same may be said of the scheme put into operation at Tours, where the straight Rue Royale was built with uniform elevations, in the axis of a new bridge, at whose head it widens into a small square containing the Hôtel de Ville (now museum), and another building symmetrical to it. At Nantes the laying out on uniform lines of the Cours Cambronne and Place Royale came to complete the works begun a generation before by J. J. Gabriel.

RHEIMS AND ROUEN.—The most important examples of the later town planning schemes under Louis XV. were those of Rheims and Rouen. They differ in feeling very widely from similar contemporary work at Nancy and Toulouse. At Rheims a "Place Royale" (begun 1756) was designed by Le Gendre in the axis of the Rue Royale and of the older Hôtel de Ville. Its uniform elevations are composed in accordance with the usual system, but on severer lines. The order is Doric, and columns are only used in the pavilions, while elsewhere mere strips are substituted for pilasters. At Rouen, on the razing of the old walls, Antoine Le Carpentier (1709-73), a native of the city who had a large practice in Paris and elsewhere, was appointed by the King to draw up a scheme of improvements (1756). He proposed to turn the old market-place into a "Place Royale," planned almost exactly like that of Nancy, and in such a manner that his new Hôtel de Ville on its west side should lie in the axis both of the old Rue Grosse Horloge and of



425. ECOLE MILITAIRE: FAÇADE TOWARDS CHAMP-DE-MARS,  
BY J. A. GABRIEL (BEGUN 1752).

the recently built Hôtel-Dieu. His façade is in some respects closer to that of the Louvre than most of its contemporaries, for it has detached columns and a lofty single *piano nobile*, with panels over the square-headed windows, and high arched windows in the three projections. It differs, however, in reverting to the system of high independent roofs over each division, the central pavilion being marked by a square dome, raised on an attic and carrying a lantern. The design is one of the most attractive, best proportioned, and least conventional of its type, and it is to be regretted that it was abandoned.

METZ AND STRASBURG.—In 1764 and 1767 respectively schemes for improvements began to be carried out at Metz and Strasburg from the designs of J. F. Blondel, providing new arteries, open spaces, and public buildings. They were, however, but partially put into execution. At Strasburg little but the dignified Place d'Armes was attempted. At Metz the lower storey of the cathedral was recased, and its approaches remodelled so as to form a series of connected "places" round which various important buildings were grouped. The planning is skilful and effective, but the elevations are treated with a baldness for which lack of funds is partly responsible, and have little charm. Amongst provincial public buildings of this period the Hôtels de Ville of Chaumont and Châlons-sur-Marne and a wing of the Palais des Etats at Dijon may be mentioned.

ECOLE MILITAIRE.—Before the Place Louis XV. had emerged from the stage of official discussion, Gabriel had already been commissioned



426. PARIS : PALAIS DE JUSTICE : "COUR DU MAI" (REBUILT 1776).

to design another important building in Paris, the Ecole Militaire (begun 1752). About 1769 Brongniart was appointed to continue the work, which was not completed till 1787. It is a vast institution, comprising, like the Invalides, a number of rectangular courts, of which, however, only the central one is of special interest. The main block is of **E** plan with its back to the Champ-de-Mars (Fig. 425), and its front to the court of honour. The centre is occupied by a pavilion which has a pedimented portico on either face with a giant Corinthian order, whose entablature runs round the building and accommodates a row of oblong windows in the frieze; above the order is an attic storey and an enriched square dome. Across the inner face of the block between this pavilion and the return wings runs a two-storeyed loggia with two orders of coupled columns, Doric and Ionic. The pairs of columns do not stand free but are joined by a wall so as to form a solid pier. This peculiar arrangement corrects the weakness of effect which might result from the collocation of two small orders with a large one equal to their combined height. The court is screened on either side from subsidiary ones by similar but single-storeyed loggias. The pavilions, in which these terminate, have pyramidal stone tops carrying sculpture, and are linked together by a monumental iron grille and gates. The treatment throughout exhibits that restrained good taste in proportion, detail, and ornament which is characteristic of all the best work of the time, and notably of several of the public buildings of Paris.

**HOTEL DES MONNAIES.**—Chief among these is the Mint or Hotel des Monnaies (1771-75). Several of the best known architects of the

day took part in the competition for this building held in 1768, but the design selected by the assessor was that of a contractor, Jacques Denis Antoine (1733-1801), the son of a joiner, who had been apprenticed to a master-mason. He seems to have been largely self-trained, and to have modelled his style on that of Gabriel. His Hôtel des Monnaies at any rate seems much influenced by the Ecole Militaire. Built on the site of the old Hôtel de Conti it has only two outer façades, one on the narrow Rue Guénégaud and one facing north to the river, a fact which accounts for the scant attention usually paid to its virile architecture.

The main block on the quay (Fig. 424) has a rusticated basement and two storeys, with a console cornice, which in the central pavilion is supported by giant Ionic columns and surmounted by statues with a panelled attic behind them. The court is reached through this pavilion by a central carriage-way with a coffered barrel vault carried on Doric columns, behind which are aisles for foot passengers with flat stone ceilings. From one of these aisles a splendid stone stair ascends to the Monetary Museum, a rectangular hall with a flattish dome, and a Corinthian order carrying an octagonal gallery with four semicircular recesses.

**PALAIS DE JUSTICE.**—After a fire at the Palais de Justice in 1776 extensive repairs and alterations were put in hand. Guillaume Martin Couture (1732-99) was first entrusted with the work, but finding it impossible to get on with his colleague Pierre Desmaisons (1713-1802) he retired, and was replaced by Moreau Desproux, who was forced to withdraw for the same reason and was succeeded by Antoine. The principal parts of the building resulting from their joint labours are those surrounding, on three sides, the Cour du Mai, which contains the main entrance, the fourth being formed by a massive wrought-iron grille (Fig. 426). The central pavilion with its great order, attic and square dome, is of a type which appeared perhaps for the first time in Le Vau's south front at the Louvre (Fig. 286) and was particularly fashionable at this period. It



427. OLD ECOLE DE MEDECINE, BY J. GONDOUIN (1769-86): ENTRANCE SCREEN.

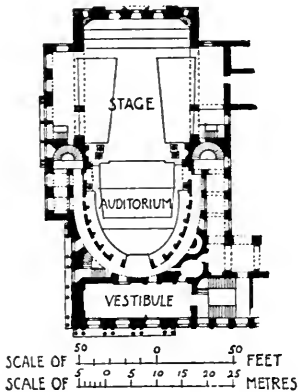
occurs for instance at the Ecole Militaire and on a smaller scale in the court of the Mint.

**OTHER PUBLIC BUILDINGS.**—At the old Ecole de Médecine (1769-86) by Jacques Gondouin (1737-1818) the most effective portion is the screen across the front of the court (Fig. 427), which consists of colonnades of the Ionic order forming an open portico and carrying an attic storey. The columns are equally spaced, but arranged two deep both at back and front. In the three central bays the attic is filled by a long bas-relief panel.

Soufflot's Ecole de Droit (1771) with its quadrant front, is ingenious in plan and an effective piece of street architecture, curiously enough more nearly akin to Gabriel's manner than to that of the Panthéon opposite to which it stands. The interest of the Corn Exchange (Halle aux Blés), built by Legrand and Molinos (finished 1783) on the site of Bullant's Hôtel de la Reine, is structural rather than architectonic. Its circular hall, about 125 feet in diameter, was covered by a timber dome of semicircular section, in the construction of which De l'Orme's system was successfully applied. This dome was shortly afterwards burnt down, and the present one designed by Bélanger, which replaced it in 1802, is one of the earliest examples of iron construction, its trusses being built up of wrought-iron bars of flat section.

**CITY GATES.**—Several ornamental city gates illustrate the Louis XVI. style, such as Gabriel's Porte de Bourgogne at Bordeaux (1751-55); Mique's Portes St Stanislas and Ste Catherine (1762), and Désilles (1785) at Nancy; the Porte St Pierre and St Guillaume at Dijon, a triumphal arch at Châlons-sur-Marne. Of the *octroi* gates in the new fortifications of Paris (1782), fantastic and costly products of Ledoux' ill-regulated imagination, only three now remain, the Barrières du Trône, de St Martin, and de Fontainebleau.

**FOUNTAINS.**—The Fontaine de Grenelle (Fig. 393), erected in 1739 from the designs of Edmé Bouchardon, and embellished by admirable sculpture from his chisel, was one of the earliest works to herald in the classical reaction by its pure detail and quiet lines. It is over 100 feet long and 43 feet high, and consists of a soberly rusticated podium on which stands an order on a pedestal with a low attic. The water flows from an advancing block of the podium on which rests the principal group of figures. Behind them rises an Ionic portico. The concave wing walls



428. VERSAILLES: ROYAL OPERA, BY J. A. GABRIEL (1753-70). PLAN.





429. VERSAILLES: ROYAL OPERA. INTERIOR.

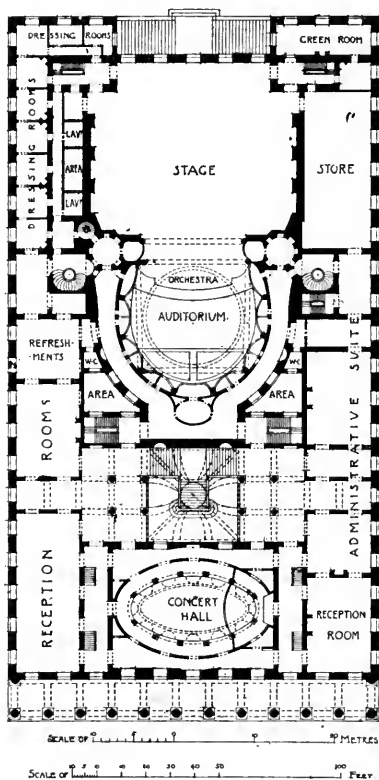
are divided by plain pilaster strips into bays containing niches alternately square and round-headed. The sober cartouches introduced and the wreaths hanging from them are almost of the Louis XVI. type.

The fountains in the Rue des Haudriettes, Paris, by Moreau Desproux (1775), in the Place St Louis, Versailles, by Pluyette (1766), and in the Place des Prêcheurs, Aix, by J. P. Chastel (1758), and the charming château d'eau at Montpellier are good examples of the Louis XVI. style.

**THEATRES.**—One type of public building, the theatre, now comes for the first time into prominence. Dramatic performances had hitherto with few exceptions been held in buildings of a more or less temporary character, or not primarily erected for the purpose. Of the few buildings designed *ad hoc*, most formed part of a palace or other great house such as the Tuileries and Palais Royal, and the remainder, as for instance the Comédie Française built by d'Orbay (1680), Rue des Fossés St Jacques

in Paris, had few pretensions to external architectural treatment, while internally, everything being sacrificed to the auditorium and stage, they were deficient in all other convenience for the performers and public. Theatres being of all buildings the most liable to fire, none of an earlier period have survived. In the late eighteenth century, however, independent and permanent theatres were frequently built, and some of these are too important architecturally to be passed over in silence.

**OPERA, VERSAILLES.** — One of the last of the great private theatres, that designed for Louis XV. at Versailles by J. A. Gabriel (1753-70), and destined for the performance of opera, is the most perfect example of the type. It occupies the extremity of the north wing of the palace, whose elevations had been designed, in their main lines at least, by J. H. Mansart. The auditorium is of the U plan, at that time universal in France (Fig. 428). Above the



430. BORDEAUX: "GRAND THEATRE," BY V. LOUIS (1777-80). PLAN OF SECOND FLOOR.

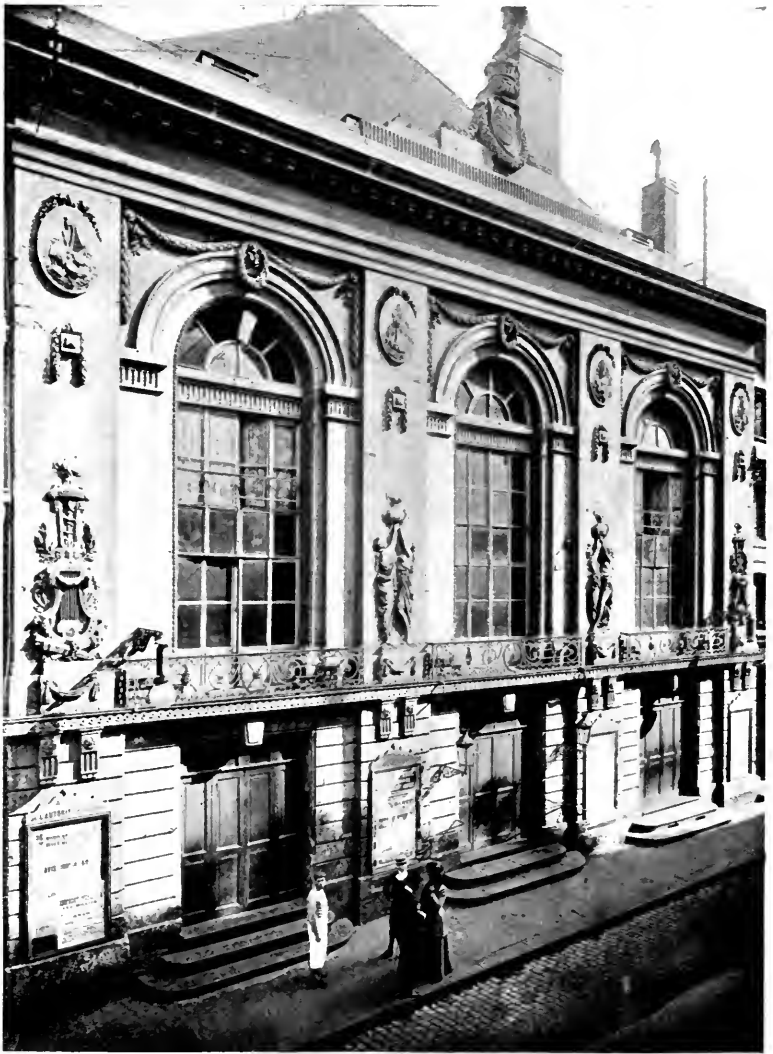


431. BORDEAUX: "GRAND THEATRE."

parterre are two galleries with solid fronts, and a third with an open balustrade and an Ionic colonnade. Above the entablature is a great cove divided by vertical ribs into panels, each pierced with an oval opening. Above again was a flat dome of elliptical plan. A glazed sky-light was substituted for this in 1871, in the alteration of the theatre for the sittings of the National Assembly, when the colour scheme was also completely changed. The transition from the auditorium to the stage is managed by the introduction of a giant order of engaged Corinthian columns, with a cornice ranging with the whole Ionic entablature (Fig. 429). The proscenium is formed by two pairs of columns, coupled in depth with their entablature. On either side two more pairs, more widely spaced, enclose three tiers of boxes. The theatre itself, with its delicate ornament carved in wood, chased in bronze, and modelled in stucco, with its figure groups by Pajou, its painted wreaths and trellis backgrounds, and the subdued harmony of gilding in several tones, the soft blue of the hangings, and the greys and greens of the architecture painted to imitate verde antique, is a gem of the first water, and a miracle of restrained, yet rich, decoration; and the rather severer forms of the oblong vestibule with its creamy reliefs in a setting of dark marbles forms a worthy prelude to it.

The theatre erected for Marie Antoinette at the Petit Trianon by Mique (1777-79) is a pretty but less restrained rendering, on a smaller scale, of the same scheme. Externally it has no pretensions to architectural treatment.

**THEATRE, BORDEAUX.**—The Grand Théâtre of Bordeaux (1777-80) by Victor Louis has generally been regarded as inaugurating a new era in theatre design, because in several important points he made a distinct advance. The building is independent and isolated; it has elevations of becoming dignity; it is provided externally with covered galleries,



432. THEATRE AT AMIENS, BY J. ROUSSEAU (1778-80).

and internally with spacious accommodation, comprising a concert hall and reception and administrative suites, with well-arranged means of circulation; finally, it has a more completely artistic solution of the internal treatment, auditorium and proscenium being combined into a homogeneous scheme.

The plan (Fig. 430) is indeed a masterpiece, in which all the multiple

requirements of the building are fitted into an elongated rectangle, and set out on an axial system carried to its utmost limits. As regards the elevations, however, Louis can hardly be said to have been so successful, or to have done much to relieve the monotony of the nearly cubical mass by giving it giant order of Corinthian pilasters, with a balustraded attic, and by placing a colonnade of the same order across one end (Fig. 431).

If externally Louis' work, though both imposing and finely detailed, does not escape dullness, internally he redresses the balance. The decoration throughout is admirably designed, and is of a very similar character to that of the Opera at Versailles. The auditorium, which is approached by a stately columned vestibule and a noble staircase, if not the first to break with the traditional U plan,—for that of Soufflot's theatre at Lyons (1756) was planned as a truncated ellipse,—was the first so designed as to permit of a symmetrically planned ceiling. The "parterre" is three-quarters of a quasi-circle in plan, and the surrounding podium which forms the first gallery carries an order of composite columns embracing two tiers of balconies. From the two columns which frame the opening towards the proscenium and the two diagonally opposite them, spring four depressed arches, which, with the pendentives between them, carry a circular saucer dome. On the three sides of the auditorium the pair of columns intervening between these angle ones carry flattened semi-domes. On the fourth side the straight cheeks of the proscenium converge towards the stage, which is framed in between another pair of columns.

OTHER THEATRES.—The influence of the Bordeaux theatre is strongly felt in the design of the Odéon Theatre in Paris (1779-82) by Marie Joseph Peyre (1730-85) and Charles de Wailly (1729-98), which, though smaller and plainer, is more successful as regards the elevations. The roof is steeper and better visible; circular openings enliven the attics; in the absence of an order the arcaded galleries tell more effectively in the composition; and the columnar portico, occupying only about two-thirds of the front, avoids the sprawling effect of its prototype.

The success of Louis' work at Bordeaux was so great that he was commissioned by the Duke of Orleans to design a theatre to replace the opera house of the Palais Royal built by Moreau Desproux in 1763 and burnt down in 1781. The new house was placed on the west of the palace and is the present "Théâtre Français" or "Comédie Française" (1786-90), which, however, has undergone many alterations since. It is not entirely detached like the theatre of Bordeaux, and is not externally so ambitious or effective, but it resembles it in its covered galleries, its columnar entrance hall, which here is circular, and the arrangement of the auditorium, which here is elliptical with the long axis parallel to the stage.

Of the theatre at Amiens (1778-80) by Jacques Rousseau (1733-1801)

nothing now remains but the street front, a small but very successful piece of Louis XVI. design without orders, but effectively decorated with appropriate sculpture (Fig. 432).



433. ARABESQUE BY CAUVET.

### CHURCH ARCHITECTURE.

ST SULPICE: SERVANDONY AND MEISSONNIER.—The reaction to classical purism was first manifested, as noted above, in Servandony's



434. PARIS: ST SULPICE. FAÇADE BY SERVANDONY (1733-45): SOUTH TOWER BY MACLAURIN: NORTH TOWER BY CHALGRIN.

design for the west front of St Sulpice, and it is a most remarkable fact that two designs so diametrically opposed in their inspiration as his and Meissonnier's (see pp. 402-3) should have been produced within six years of each other by architects of the same age and similar training, both in revolt against academic teaching. The difference lies in the fact that, while Meissonnier was merely up to date, Servandony was ahead of his age. He saw that the flowery by-path of rococo art was an *impasse* leading no whither, that if pro-

gress was to be made, it was necessary to return to the straight high road of Antiquity.

#### SERVANDONY'S FAÇADE.

—Servandony broke with all the accepted rules of church design. In particular he made no attempt to express the internal arrangements or to emphasise the vertical element by frequent ressauts. He placed a stately pillared hall, or narthex, of five intercolumniations in front of the church, occupying the whole space between the towers, and thus of such importance as to constitute the leading motive of the design (Fig. 434). This narthex is in two storeys



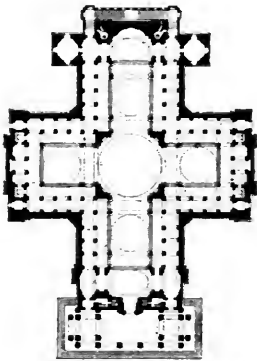
435. PARIS: ST EUSTACHE. DESIGN FOR FAÇADE BY J. H. MANSART DE JOUY, AS ALTERED BY MOREAU DESPROUX. FROM LEGRAND.

with two orders, Doric and Ionic, and the façade being intended for a narrow street, not for a large square as at present, the pedestal of the Ionic order is raised on a plain band, which, in perspective, would have disappeared behind the projection of the Doric cornice. The towers have a Corinthian order, and an attic. The majestic effect of the design is in part the result of its scale—the heights of the columns of the two lower orders are about 46 and 38 feet respectively, and that of the balustrade from the ground, 134 feet 6 inches—but largely also to the simplicity resulting from the reduction in the number and variety of the main divisions. Its unity is attained by a skilful distribution of horizontal and vertical emphasis. The former is marked by entablatures unbroken from end to end, and the reposeful effect enhanced by the quiet attitudes of the statuary and by the reinforcements of the colonnades; for the lower one has a second colonnade, and the upper one an arcade behind it. At the same time the aspiring character of the towers is marked by coupling the engaged columns in their lower storeys and gradually diminishing their upper stages. The bulk of the work was carried out between 1733 and 1745, but the architects' design was constantly interfered with by the church authorities, and it is difficult to determine exactly how far the design published in Blondel's "Architecture Française," and in the main carried out, was

the result of such meddling. It is, however, not unreasonable to suppose that it represents Servandony's final ideas, and that he had abandoned his original intention of erecting a great pediment between the towers on æsthetic, as well as structural, grounds, since no preparation is made for it in the executed work.

The towers were built by a certain Maclaurin (1749) substantially in accordance with Servandony's design, but the intended conical roof was omitted, and the decoration was left uncut. Later on Chalgrin was commissioned to substitute new towers of his own design, but only the northern one was thus rebuilt (1777).

ST EUSTACHE: NEW FAÇADE.—In the earliest important piece of church architecture in the second half of the century, the new front of



SCALE OF 0 10 20 30 METRES  
SCALE OF 0 50 100 FEET

436. PARIS: STE GENEVIEVE, OR PANTHEON, BY G. SOUFFLOT (BEGUN 1757). PLAN. FROM LEGRAND.

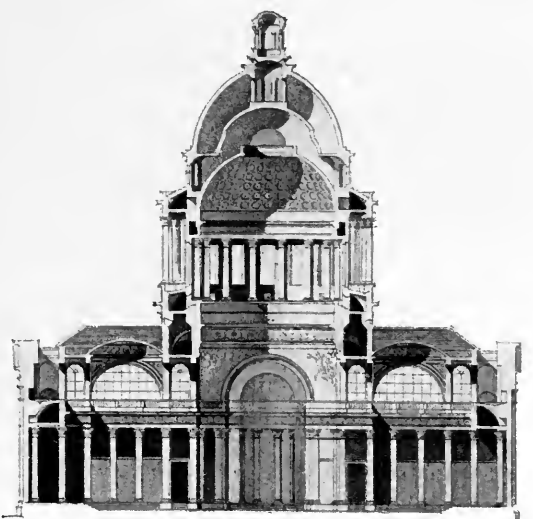
St Eustache by Jean Hardouin Mansart de Jouy, grandson of Jules Hardouin Mansart, and brother of the architect of St Louis at Versailles, the influence of Servandony's work is clearly traceable. Though the façade of St Eustache (Fig. 435) belongs to the old twin tower type, it differs in several respects from its predecessors; a colonnaded loggia in two storeys and three intercolumniations is introduced between the towers, and the horizontal lines are more strongly emphasised. As at St Sulpice the tower orders are coupled, the lower entablature runs through unbroken, the upper one only breaking at the towers, and the portion between the towers terminates horizontally. In this last respect, and indeed in its general scheme, the front strongly

resembles that of Notre Dame. Though the classicism of the detail, the square panels and drapery swags are in accordance with Louis XVI. practice, the restless statuary and a general pompousness of feeling recall the age of Louis XIV. The further history of this façade, begun in 1754, but not completed according to Mansart's design, illustrates the evolution out of this transitional age. Moreau Desproux, under whom the works were resumed (1772-87), dislocated the design by bringing forward the centre portion and giving it a pediment, without which by this time a church front was not considered complete. In execution the groups of statuary at the angles, which gave a *raison d'être* to the detached columns, were omitted, and only the northern tower was built. A scholarly and well-considered alternative design by Patte made even further concessions to contemporary ideas, which insisted on breadth



and reduction in the number of parts. He replaced the three vertical divisions and the two lower storeys by a single Corinthian portico, nearly the full width of the building, with a pediment stopping against an attic. Above the level were one-storeyed octagonal towers with circular unpierced cupolas.

**PANTHEON.** — The greatest achievement of the whole century in church building was Ste Geneviève, now known as the Panthéon, by Soufflot. In



SCALE OF 10 5 0 10 20 30 METRES  
SCALE OF 10 0 50 100 FEET

437. PANTHEON: SECTION THROUGH TRANSEPTS.  
FROM LEGRAND.

his design for the rebuilding the church of the patron saint of Paris, which was selected by competition, he attempted to reproduce the portico and dome of the Panthéon at Rome, giving the latter the proportion of that of St Peter's. The desire to accomplish this feat, and to eclipse the existing domed churches of Paris, and more particularly the Invalides, seems to have prompted him far more than that of providing a building suitable for Catholic worship, with the result that his church has proved well adapted for the totally different purposes of a Valhalla.

*Plan.*—The church is on a Greek cross plan (Fig. 436) so arranged that the arms and the central choir form five equal squares. This cruciform space is enclosed in a colonnade, between which and the outer wall runs a narrow aisle. The squares are five intercolumniations wide, but in the sides of the central square the two middle columns are omitted, and the group of three columns left at each of its angles are built up solid in a triangular pier as a preparation for the dome, thus reducing the central space to an octagon. In the four arms an additional column is inserted in each angle, opposite the second and the fifth column, thus turning the square into a cruciform space. It was Soufflot's intention to make the arrangements of each arm identical, but he was forced to make concessions to clerical conservatism. Accordingly, at the west end a sort of narthex is substituted for the aisle, and a hexastyle portico is placed in front of it. At the east end the aisle is similarly widened,

so as to form a kind of retro-choir with a shallow apse and chapels to right and left, while a small square tower is added to north and south of these, outside the main line of wall.

*Section.*—The aisles are raised five steps above the general floor of the building, and have flat coffered ceilings at the level of the entablature of the colonnade (Figs. 437 and 439). In each of the arms, which, as explained, are themselves individually cruciform, the central square is covered by a round saucer dome on pendentives, while the arms of each arm are spanned by semicircular barrel vaults or deep arches springing from the entablature over the group of four columns in each angle. On the outer sides, and above the colonnade, a semicircular window fills the whole tympanum of the barrel vault, except at the east end, where there is a semi-dome, and at the west end, where there is a blank wall. On either side of each of these large windows is a tall narrow light, for which small vaults interpenetrate the barrel each way, so that the pendentives spread from a slender pier, like a groined Gothic vault, and an open tribune or gallery fills the space behind them.

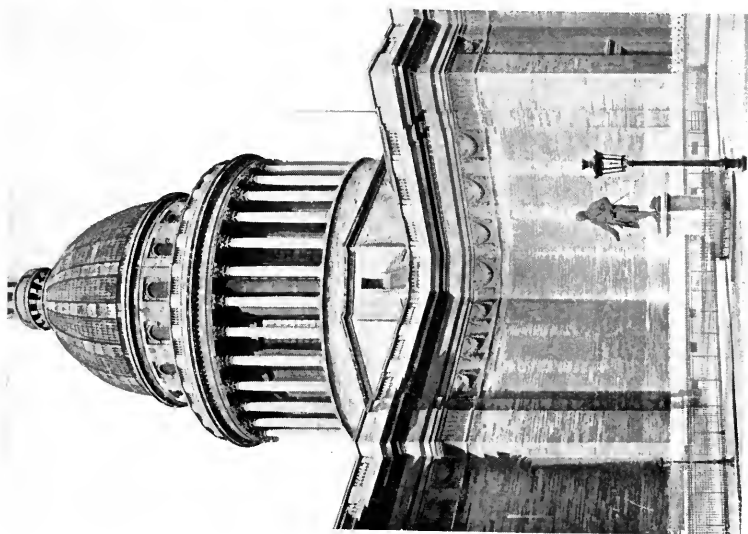
The central hall of the church, originally intended for the choir, is brought by pendentives to the circular form at the height of an entablature placed above the barrel vaults, which open into it from the four arms. Above this is a circular drum with twelve square-headed windows and four similar recesses over the piers. Internally there is an order of sixteen, and externally one of thirty-two columns, the inner standing above the inner face of the barrel vaults, the outer above their outer face. These orders are of equal height, but the outer one stands higher by about the depth of its entablature.

The dome (Fig. 437) consists like that of St Paul's, London, of three shells, one within the other. But, unlike Sir Christopher Wren, Soufflot constructed them all three in stone. The inner dome, which is hemispherical with an oculus, springs from the blocking course of the inner colonnade; the intermediate one—elliptical and closed at the apex—springs from the same level and carries the lantern; the outer one—hemispherical like the inner, and covered with lead—rests on an attic which stands upon the wall of the drum, and is pierced with sixteen windows to light the intermediate dome.

*Elevations.*—Externally the whole church—exclusive of the dome—consists of a single storey corresponding with the order of the western portico, whose entablature runs round the building, and is surmounted by a balustrade except at the four principal faces where pediments occur (Fig. 438). The walls, which but for the doors are unpierced, are so high that they conceal the clearstorey windows placed on the line of the internal colonnades. The roofs are low pitched and hipped at the ends, and they butt against the substructure of the dome, which is square with recessed splays at the angles. Above



439. PANTHEON : INTERIOR.



438. PANTHEON FROM SOUTH-WEST.

this rise the colonnaded drum, the attic, the outer dome and lantern. The orders throughout the building are Corinthian.

*Interior Criticised.*—Taken as a whole the Panthéon must be pronounced one of the finest domed buildings in the world. Yet it is impossible to see it without being conscious of faults, for which it would be easy, now that it is built, to suggest remedies. The plan, while presenting some features of great beauty—the junction, for instance, of four colonnaded halls with raised aisles round a central space, is a graceful idea—is marred by the fact that they are too large to be the mere adjuncts of the dome-space, or in other words, that the dome is not important enough to be the dominant feature, as it is at the Invalides, or in Wren's abandoned design for St Paul's. Again, while the clear view along the aisle from end to end of the church is effective, the projection of the dome-supports inside the colonnades, and the consequent contraction of the nave-openings, and also the cross views obtainable from one hall to another behind these piers are confusing. Finally, the nave vaults, while they have both the slender supports and the intricacy of a mediæval system, lack their appearance of combined lightness and solidity, and the unity derived from a long succession of similar bays, which are among the secrets of the beauty of a Gothic nave.

The detail and carved stone decoration of the interior is designed throughout in a pure and refined taste, but lacks variety, and is not exhibited to advantage in the cold white light, which pours down from the dome and clearstorey and pervades every corner of the building. The omission of the lesser clearstorey windows would have mitigated the glare, and given alternations of shade in the roof, and at the same time simplified the vaulting system, while the introduction of colour into the remaining windows would give a warmth which is sadly lacking. The building up of the windows, with which the aisle walls were originally pierced, was no doubt an advantage internally, since their light is not required, and the unbroken wall makes an effective background to the colonnade.

The dome itself has several excellent features. The relative, but not excessive, slenderness of the piers, the easy transition from octagon to circle, the honesty of the relation between the interior and exterior of the drum, are points in which it has the advantage of its great Parisian predecessors, but it is less happily proportioned internally than any of them, its height being considerably greater in proportion to its width.

*Exterior Criticised: Dome.*—Externally, while effective when seen from a distance—which is often the case since it occupies the summit of a hill—it loses on a closer view. In reposeful majesty it lags far behind, not only St Peter's, but its own neighbours at the Val-de-Grâce,

and even at the Invalides. The rather steep curve of the dome, culminating in an insignificant lantern, rests on a high bald attic which is obviously nothing but the continuation of the drum; so that the structure appears, what in fact it is, a rather slender tower surrounded by a peristyle which stops for no obvious reason at two-thirds of its height. There is, in fact, no inevitable relation between the dome, the peristyle, and the substructure, with whose solid mass the slender columns contrast painfully. It is a little extraordinary that Soufflot should not have resorted to one, or both, of two obvious devices to overcome these uncomfortable effects. The reason perhaps is that there were no ancient precedents to be found for either. He might have used some feature, whether buttress, console, or statuary, as at the Val-de-Grâce or in Michael Angelo's design for St Peter's, to carry on the spreading line of the dome to the outer face of the substructure, and he might have given the peristyle the requisite appearance of solidity by utilising the turret staircases over the four piers as integral parts of the design. As it is, these only project enough to appear excrescences on the drum, when they might have fulfilled the purpose of Wren's solid blocks at St Paul's in preventing a view of the sky through the colonnade.

*Portico.*—The most prominent, and indeed almost the only, feature of the lower part of the elevations is the western

portico (Fig. 440), which, from its scale and monumental character, is very striking, but it is marred by several defects. The pediment is too steep. The columns are by no means as well designed as those of the interior, the capitals being of excessive depth, and the shafts having a pronounced double entasis and a disagreeable system of reeded fluting; and finally the supernumerary pair added at each end beyond the pediment, in a line with the two inner ranges of columns, though they may be needed to counteract the thrust of the concealed arches which carry the entablature, fulfil no æsthetic purpose, but merely introduce an element of confusion.

*Walls.*—The remainder of the elevation consists in huge blank walls not relieved by any features except the doorways, the pilaster



440. PANTHEON: WESTERN PORTICO.

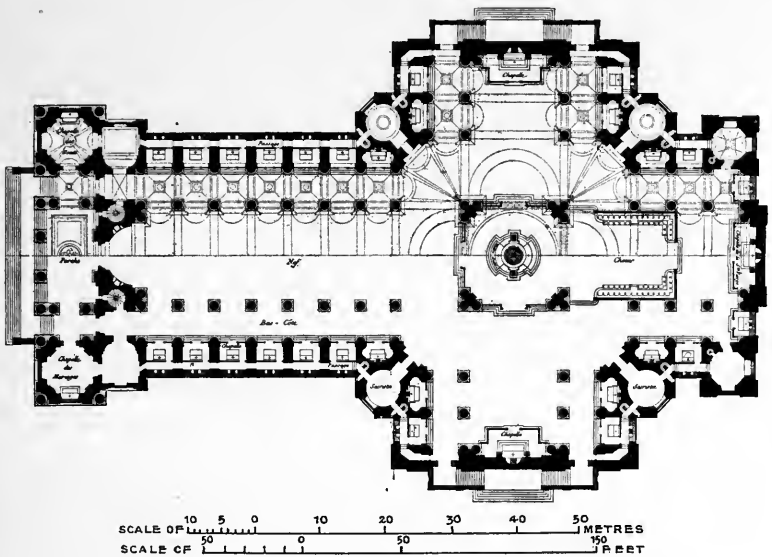
strips at the angles, and a band enriched with swags ranging with the capitals of the order. The row of arched windows at the base of their walls, now built up, can have added little to their charm, and the present effect of these elevations is one of chilling aridity, which has not even truthfulness to justify it. For in his efforts after classical correctness and simplicity, Soufflot was driven to an expedient which became characteristic of his age, and has been pointed out at the Hôtels de Salm and Brunoy (Figs. 410 and 412)—the concealment of the storeys and openings. A church with aisles and clearstorey has, in effect, at least two storeys, and this was usually expressed in the elevations of Gothic and Renaissance churches of all ages. But here the church is made to appear as if it had no windows, or at least no clearstorey windows, and but one storey, by the use of blank screen walls and of a colossal order. The latter is quite a different thing from the traditional use of the giant order, the purpose of which is merely to give unity and monumental scale to a building whose storeys are frankly exhibited.

*Construction, Dimensions.*—The most remarkable feature about the Panthéon is the boldness of its construction. A comparison of its plan with that of other domed churches shows that the area covered by walls and piers is smaller relatively to the voids than is usual. But the excessive cleverness displayed in the design incurred the penalty of instability, though it must be admitted that the danger which once threatened the dome is attributable to other causes than the slenderness of the supports, or any defect in Soufflot's calculations.

The building was begun in 1757, the whole of the substructures and the crypt were complete when Louis XV. laid the first stone of one of the dome piers in 1764, the base of the drum was reached at Soufflot's death in 1780, hastened by the worry caused by the numerous attacks made on the design, of which those of Patte were the most virulent. The work was continued by Soufflot's nephew François (died 1802), nicknamed "Le Romain," his pupil Rondelet, and others. After the building of the dome, all the supports began to be riddled with ominous cracks. On examination it appeared that among the chief causes of failure were defective masonry, due to the ill-timed parsimony of the clergy, and the brittle nature of the stone in the piers, which, among other remedial measures, had to be repaired and thickened. The principal dimensions of the Panthéon are approximately as follows:—Total length from outside of rear wall to front of portico, 360 feet; width over all across transept, 272 feet; width over all across nave, 118 feet; internal diameter of dome, 66 feet. The diameter of the opening in the inner dome is 31 feet, and its height from the floor, 188 feet. The height to the top of the lantern from the floor is 265 feet. The diameter of the columns of the portico is 5 feet 9 inches, and their height 62 feet.

FIRST MADELEINE CHURCH.—In Contant d'Ivry's design for the Madeleine—the church begun in 1764 to close the vista of the Rue Royale—the influence of the Panthéon is immediately traceable in at least two points: the substitution of colonnades and flat-ceiled aisles for arcades and vaulted aisles, and the planning of the dome supports as a group of three columns built solid in one pier, and aligning with the nave and transept colonnades. The plan (Fig. 441) forms a Latin cross in which the nave has seven, the choir three, and the transepts two bays, each with aisles and chapels.

The most original feature is the planning of the intersection. The



441. PARIS: FIRST MADELEINE CHURCH, BY CONTANT D'IVRY (BEGUN 1764).  
PLAN. FROM PATTE.

colonnades of each wing stop in a line with the outer wall of the limb at right angles to it, and are connected with the dome piers by arches equal to those under the dome, a span double that of the intercolumniation, the vaults of the four limbs being joined up by quarter domes. Thus the high altar, standing in the central point of the cross, has the dome and its piers as a sort of colossal baldacchino, set in the midst of a great hall the full width of all the limbs of the church, a very noble arrangement. On Contant's death, the church, which had made but little progress, was handed over to Couture, who recast the whole design. Both architects' work was swept away under Napoleon to make room for the present edifice.



442. DESIGN FOR CHURCH FRONT BY  
J. F. DE NEUFFORGE.

of the nave is executed in timber according to de l'Orme's system. Somewhat similar but without aisles is the Carmelite chapel at St Denis, now Justice de Paix, by Mique (1767). The façades of the Beaujon Chapel (1780) by Girardin, and the chapel of the Charité Hospital (1786) by Antoine are even more severe, and have no porticoes. The chapel of the Ecole Militaire by J. A. Gabriel has a masculine and effectively treated interior with a depressed stone barrel vault, pierced with œils de-bœuf.

St Louis d'Antin (formerly the chapel of a Capuchin monastery) by Brongniart, St Pierre at Besançon, St Eloi at Dunkirk, both by Louis, St Vaast at Arras (1755) by Contant d'Ivry, and a chapel (now Protestant) in the Rue Hoche at Versailles by de Wailly, are examples of the church building of this period, of which the design by Neufforge reproduced in Fig. 442 is typical.

The style of Louis XVI. constitutes one of the most homogeneous and least strained adaptations of classical architecture to modern

OTHER CHURCHES.—  
The more or less complete concealment of windows, the absence of projections, a pedimented portico on the main façade the full height and width of the building, or at least of the nave, and the consequent single storey treatment, the colonnade replacing the arcade;—such are the usual characteristics of churches of this period, in addition to those common to the whole style. They are all present in St Philippe-du-Roule built from the designs of Chalgrin (1769-84), and exhibiting a variant on the primitive basilica plan, which now began to supersede the cruciform and Vignolan basilican plans. The barrel vault

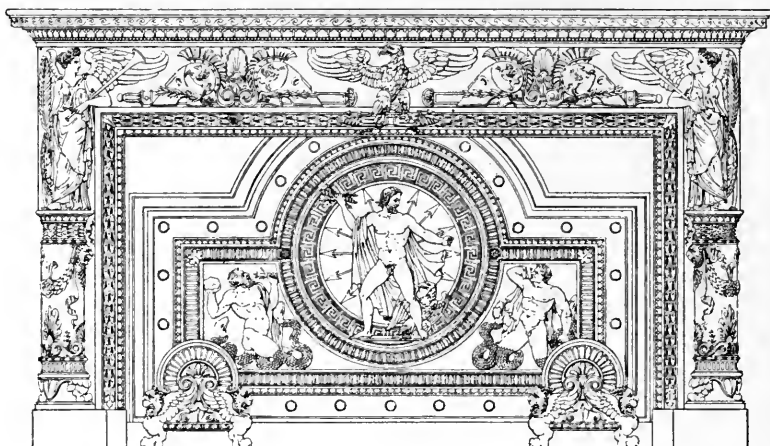


requirements, and, if erring on the side of frigidity, usually satisfies the eye by its tranquil sobriety and massive proportions. Its decoration is as elegant and refined as that of the age of Louis XV., but tamer and less piquant. The generation for which it was devised, though no less frivolous or artificial than the preceding one, had read Jean Jacques and preferred sentiment to vivacity and wit.

The style of Louis XVI. is the last true scion of the Renaissance in France, the last, at least, which followed the old quest of recapturing the inspiration of ancient architecture and clothing modern construction in forms derived from it, but adapted *ad hoc* by a process of selection and generalisation. A new ideal, both intellectually and artistically inferior, now began to replace the old, aiming at the accurate reproduction of particular monuments or of as large portions of them as could by any possible means be made to accord with modern requirements. Thus the letter took precedence over the spirit, with the usual unsatisfactory results, and, while the details and composition of antiquity were more accurately copied, they were used to less purpose.



443. DECORATIVE COMPOSITION BY G. P. CAUVET.



444. DESIGN FOR CHIMNEY-PIECE BY PERCIER AND FONTAINE.

## CHAPTER VIII.

# STYLE OF THE EMPIRE (1790-1830)

### *RULERS.*

LOUIS XVI. (1774-92).  
 NATIONAL CONVENTION (1792-95).  
 DIRECTORY (1795-99).  
 NAPOLEON BONAPARTE, First Consul  
 (1799-1805).

NAPOLEON BONAPARTE, Emperor (1805-  
 14 and again 1815).  
 LOUIS XVIII., King (1814-15, and again  
 1815-24).  
 CHARLES X., King (1824-30).

### *CONTEMPORARY ENGLISH SOVEREIGNS.*

GEORGE III. (1760-1820), GEORGE IV. (1820-30).

## HISTORICAL SKETCH.

**POLITICAL EVENTS.**—Although in essentials the line of Renaissance styles came to an end with the old absolute monarchy, that which flourished during the generation succeeding the Revolution is, superficially at least, so closely related to the style of Louis XVI, that this book would be incomplete without some reference to it. The styles in vogue from 1790 to 1830, which, while introducing a new era, still have much in common with the old, will therefore be briefly described in this chapter under the heading of the Empire.

The summoning of the States General in 1789 marked the opening of the great drama of revolution, in which the unrest of an outworn society culminated, and all existing institutions were cast into the melting-pot. A period of republican forms of government under various names followed the fall of the monarchy. Power fell into the

hands of new and untried men, of more or less capacity, and often of bloodthirsty instincts. Under these auspices the era of reform was at first accompanied by much bloodshed and disorganisation, and Europe was plunged into a series of wars which covered the lifetime of a whole generation. The task of bringing order out of chaos, and of turning a new page in French history, which, under similar circumstances, two centuries earlier had been carried out by Henry IV., now fell to the lot of Napoleon Bonaparte. The military and political genius of the Corsican general gave France the hegemony of Europe, and reorganised her institutions on a basis which in essentials has lasted to the present day, and withstood the shock of repeated revolutions. But once more, as under Louis XIV. a hundred years earlier, an arrogant and aggressive policy was answered by a combined effort of the European powers. On Napoleon's overthrow the late King's brother was placed on the throne as a constitutional sovereign. But the Bourbons and the aristocracy "had learnt nothing and forgotten nothing" in exile and misfortune. They hoped to revive the *Ancien Régime*, and after the astute and comparatively moderate Louis XVIII. (1814-24) had been succeeded by his more narrow-minded brother, the bigoted Charles X. (1824-30), attempts were made to restore absolute monarchy. Their only result was to bring about the Revolution of July, the King's abdication, and the accession, in the person of Louis Philippe, of a younger branch of the Bourbons with more liberal tendencies.

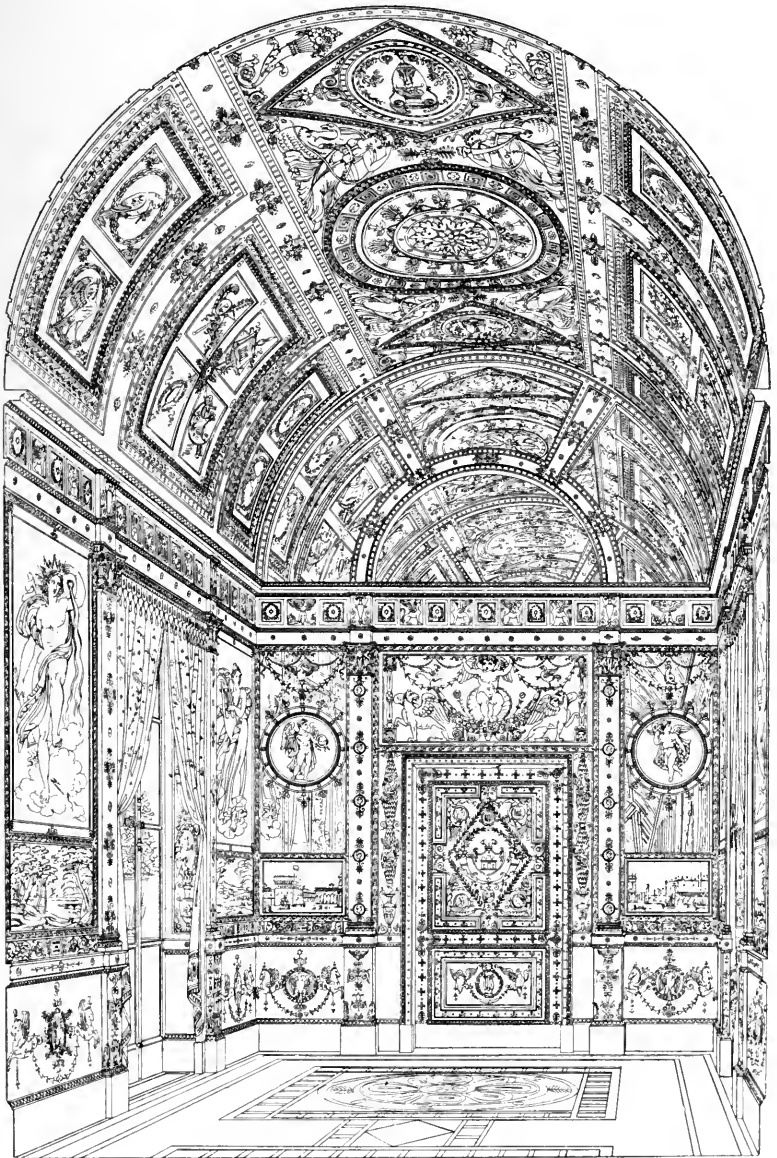
STYLISTIC EVOLUTION.—The years 1789-94, during which events marched so rapidly and so tragically, were too full of perils and uncertainty to be propitious to building; but with the return of comparatively settled times the style of Louis XVI. re-emerged in a modified form, taking the name successively of the Directory, the Consulate, and the Empire, but continuing unchanged in its principal characteristics. The name *Style Messidor* is also sometimes given to the work of the decade 1790-1800, which constitutes a transition from the Louis XVI. to the full Empire style. Since, however, Napoleon was the dominant figure of the age, and since the Neo-Classic style culminated when he was at the zenith of his power, the designation "Empire" may appropriately be applied to the whole period, including the Restoration (1815-30), during which Neo-Classicism was in decline.

An upheaval so colossal as the French Revolution could hardly be unattended by changes in the domain of art. To a superficial view the immediate effects on architecture may appear strangely slight. But though the styles of Louis XVI. and of the Empire have obvious points of contact, they were inspired by different ideals. Till the Revolution the majority of architects had remained more or less under the influence of a national tradition built up on the Vitruvian

foundation by many generations of their predecessors, and maintained by the authority and teaching of the Academy. Greatly undermined under the two preceding reigns by archæological discoveries and the reaction against the rococo licence, with which it had compromised, the academic tradition received a shattering blow from the Revolution, which abolished the Academy, and cast discredit on all that savoured of the old order. National ideals, backed by royal authority and immemorial tradition, began to give way before a current of individualism and eclecticism. The spirit which produced the Declaration of the Rights of Man manifested itself in the architectural world in the claim of every architect to the right to choose his own style. That at first most of them still chose their models in classical antiquity is a circumstance due to causes to a large extent extraneous to architecture, and not to the desire to continue the traditions which had hitherto governed their art. This is clear from their abandonment of this source of inspiration in favour of others, as soon as classical antiquity went out of fashion in society, and lost official support. But the practice of individual selection penetrated even within the limits of the classical school, for whereas classical design had hitherto been based on principles derived from the study of all antiquity, so far as it was known, the neo-classic school, overwhelmed by the multiplicity of models now open to it, began to copy individual buildings, or at least classes of buildings, and the Renaissance sank in their hands to the level of a Revival.

FATE OF THE ACADEMY.—Technically it was only for two years that the architectural profession in France was without an official organisation and educational system. The Academies were abolished by the Convention in 1793, and the Institute, which embraced them all, created by the Directory in 1795. But the Academy of Architecture with its forty members and long-standing prestige had been effectually destroyed, and its schools dispersed. The new organisation was for some time little more than nominal, and, especially as regards its architectural department, never quite reacquired the preponderating position held by the old Academy. In its final form, after several remodellings by successive *régimes*, the Institute comprises five academies, and the fourth of these, the Academy of Fine Arts, has five sections, one of which, consisting of eight members, is devoted to architecture.

Soon after the closing of the Academy School, David Le Roy, famous for his antiquarian researches in Greece, a professor in the old school, and one of the original members of the Institute, opened a private school, in which he was joined by A. L. T. Vaudoyer, L. P. Baltard, and, later, Percier and Fontaine. This school was held, first in a private house, then in a damp and gloomy hall in the Louvre ; but



445. DESIGN FOR A ROOM IN THE PALACE OF ARRANJNEZ FOR THE KING OF SPAIN, BY PERCIER AND FONTAINE.

on receiving the recognition of the Institute, and being incorporated with its other art schools, it was removed to the Collège des Quatre Nations, which had been assigned to that body as its headquarters. The art school was finally removed in 1816 to the Petits Augustins, on whose site it now stands under the name of Ecole des Beaux Arts, but to a large extent freed from its dependence on the Institute. In 1803 the Government school in Rome was transferred to the Villa Medici (or as the French call it "Médicis") on the Pincio, which it still occupies.

EFFECTS OF THE REVOLUTION.—The Revolutionary era not only built virtually nothing, thus already producing a hiatus in the progress of architecture, but it demolished or defaced many existing monuments, especially in the case of churches and aristocratic mansions. The destruction of the entire city of Lyons was even decided upon, to punish it for its counter-revolutionary tendencies. It was partly carried out under the superintendence of Couthon (1793), and the Directory had to repair the worst damage done by rebuilding the façades of the Place Bellecour.

The emigration, ruin, or death of the aristocracy, and the overthrow of royalty, deprived architects and decorators of their best patrons. Some had to choose between employment abroad and starvation, Others did not pass scatheless through the Terror. Antoine was incarcerated on the charge of having constructed subterraneous passages from the Mint to the Seine, so as to facilitate the exportation of specie to England, but was released at the request of the contractors working on the new fortifications, who stated that his presence was indispensable for the checking of their accounts. A. F. Peyre, who as keeper of the Palace of Fontainebleau devoted himself to protecting the works of art it contained, was himself confined in it, on its being converted into a prison. Bélanger, who was imprisoned in the Luxembourg, met there an old flame, whom he married on their release. Chalgrin was detained in the same building, and survived to adapt it for the use of the Directory. Hubert Robert employed his time in sketching his fellow-prisoners at St Lazare, and owed his escape, after being condemned to death, to a mistake of the gaoler, who put another man of the same name in the day's batch of victims in his place. Others were less fortunate: Moreau Desproux was beheaded in 1793 as having served the Duke of Orleans, while Mique and his son suffered for their services to the Queen. They went to the guillotine on 8th July 1794, a fortnight before the fall of Robespierre brought the Terror to an end.

CAUSES OF CHANGE IN STYLE.—Of the greater architects of the Louis XVI. period, Gabriel, Soufflot, and Contant d'Ivry died before the Revolution; Antoine, Louis, and Couture soon after. Those who

survived, like Bélanger, Chalgrin, Brongniart, and Ledoux, were mostly men inclined to the new individual reading of antiquity; and architectural education was reorganised, as already mentioned, under the auspices of a classical archæologist. These facts would have been enough to account for a change in the character of architecture. But changes in the *clientèle* were almost equally influential. The ruling class under the Republic and Empire was in the main composed of *parvenus*, who, after their kind, liked pretentious display, and were not restrained, as the old aristocracy had been, by hereditary culture and a mode of life which amounted to a continual training in elegance and good taste. The result was a coarsening in the tone of the work carried out for them.

Another disturbing factor tending to upset traditional methods was the introduction of iron as a building material. The dome of the Corn Exchange was rebuilt in wrought iron (1802) (see p. 448), and the arches of the Pont des Arts (1803) and the Pont d'Austerlitz (finished 1807) were constructed in cast iron.

POPULARITY OF CLASSICAL ANTIQUITY.—One cause which contributed to keep design in classical channels for a time was the spread of an interest in antiquity from art and literature to the political and social world. A somewhat ill-founded belief prevailed that the ancient republics enjoyed a *régime* of pure democracy and individual liberty, and that their citizens were models of all the austere and simple virtues. Plutarch's heroes and his Stoic philosophy were in all men's mouths, and everything was expressed in a pedantic phraseology compounded of classical allusions, generally misapplied, and Rousseauesque sentimentalities. Nor was there any great change when Napoleon assumed the imperial crown. Aristides and Cincinnatus were merely replaced in men's imaginations by the Cæsars, and republican virtues by the glories of imperial Rome. David painted his "Sabine Women" and his "Brutus." People of fashion lived in windowless temples and were lit by Pompeian candelabra. They had Etruscan vases on their chimney-pieces, and breakfasted at tripods, seated on curule chairs. Cadets were arrayed in the chlamys, and the Elders of the Council of Five Hundred in the toga. These classical fashions were sometimes a little more than the ordinary public could swallow. Madame Hamelin was hooted when she appeared in the Champs Elysées in the diaphanous and more than *decolleté* garb assumed by the *modistes* of the day to have been the ordinary attire of a Roman matron; and the statue of a contemporary general had to be removed from the Place des Victoires because his classical nudity was thought excessively realistic. The Græco-Roman fashion was, it is true, disturbed, even during this period, by an outbreak of sphinxes and pylons, a consequence of the Egyptian campaign (1798-1801); but these importations from the Nile could

easily be absorbed into the prevailing style. Other revivals, however, which began to show themselves about the beginning of the nineteenth century, were successful in establishing themselves in hostile rivalry with it, because they had genuine currents of opinion at their back.

CATHOLIC AND ROYALIST REACTION, MEDIÆVALISM.—Carried out under the influence of the *philosophes*, the Revolution had been hostile to revealed religion; and the persecution which the Church then had to face proved a wholesome discipline, well calculated to rouse her from the lethargy into which she had sunk. A Catholic reaction followed, accompanied by the rehabilitation of Christianity by brilliant writers like Joseph de Maistre, Chateaubriand, and Lamennais, and proved so powerful that Napoleon found it politic to take it under his patronage. This did not, however, prevent Catholicism from assisting the royalist reaction with which it was in closer sympathy. A revulsion in favour of the old historic monarchy, encouraged by the excesses of the Terror and the rigours and exhausting wars of the Empire, for a time at least after the fall of the latter, submerged both Jacobinism and Cæsarism. Meanwhile an evolution was taking place in literature. Madame de Staël had revealed Germany to France; German philosophy and the writers of the "Sturm und Drang" period began to be read; and about the same time Shakespeare and Ossian, Byron and Sir Walter Scott became popular. The collection of monuments of mediæval and Renaissance times, gathered from the wreck of palaces and churches by the pious care of Alexandre Lenoir at the Petits Augustins, showed Frenchmen what unsuspected treasures their own early art had produced. Interest was thus aroused in a variety of ways in the first centuries of Christianity, the Middle Ages, Feudalism, and Chivalry, the Italian and French Renaissance, Teutonic lands, modern Greece and the Levant. In a word, interests became more cosmopolitan, more universal, and, at the same time, more personal and vivid. The accepted forms of writing and design, with their sober traditions and conventions, came to be regarded as too cold and formal; every age and clime was ransacked for substitutes more in harmony with the mystic or stirring themes, and the gorgeous tints of mediæval or Oriental pageantry, which it was desired to express.

The intensified classicism of the generation preceding the battle of Waterloo was too much bound up either with Revolutionary and Anticatholic or with Imperialistic ideas to be palatable to the Restoration, which inherited it in an enfeebled form, and did little with it but copy or fitfully continue the works of the Empire. The fall of the imperial *régime* deprived it of its last support, and left it powerless to compete with the turbulent young rivals of the day.



## CHARACTERISTICS OF THE EMPIRE STYLE.

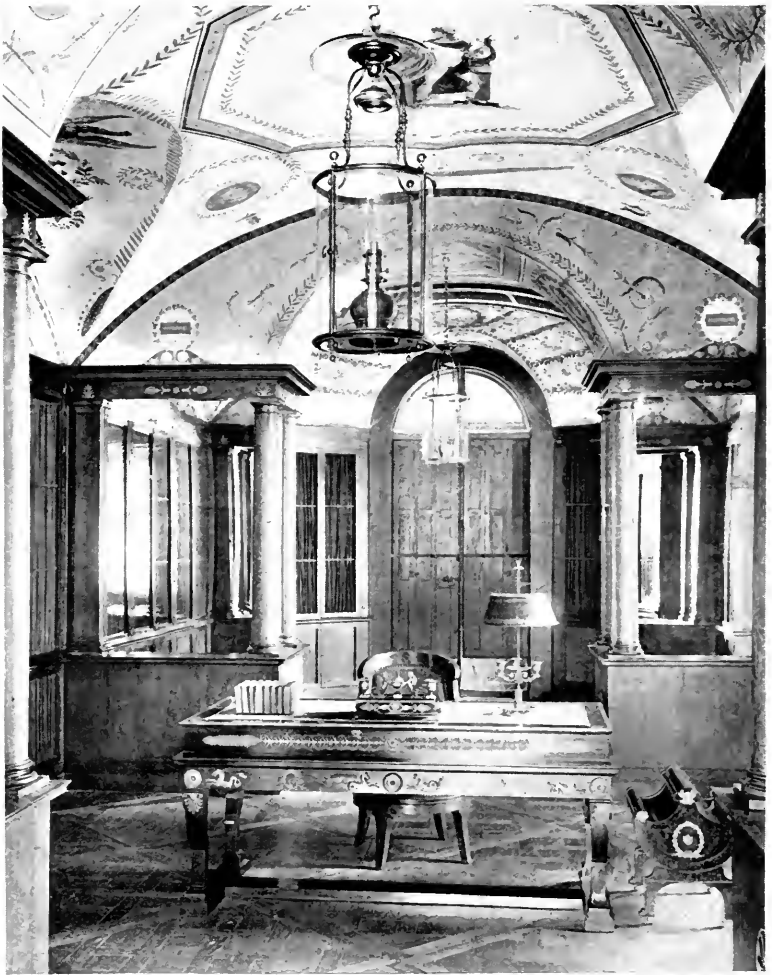
GENERAL TENDENCY.—The general character of the style of the Empire period, as above defined, is sufficiently described when it is said that the most literal classicism of the Louis XVI. period was carried yet further, and that it introduced into architectural design the frigidity which characterises the sculpture of Canova and the painting of David. Its lines, especially in decoration and furniture, are even more exclusively straight, stiffer, more comfortless, its spirit more grandiose and pretentious, while much of the refinement and elegance which had lent charm to pre-revolutionary work had evaporated.

The report of a commission appointed by Napoleon to inquire into the state of the arts, and presented in 1810, is significant of the architectural ideas of that generation. It is clear from this document that baldness was in itself regarded as a merit. One passage eulogises the architect Mathurin Crucy for having created a new era by abandoning



446. PARIS: MIRROR TOP IN HOTEL DE POLOGNE,  
65 RUE DE TURENNE.

the taste of the school of Blondel, which affected "coupled or superposed columns, balusters distributed everywhere, multiplied pilasters placed even behind columns, or on the angles of recesses and projections"; while from another passage it may be gathered that the highest commendation that could be bestowed on a design was to recognise that it was composed of elements directly copied from ancient examples; thus the new Hall of the Tribunal (destroyed in 1827) in the Palais Royal is praised to the skies because the architect, Claude Etienne Beaumont, had included in it sundry details borrowed respectively from the Roman Pantheon and from the temples of Peace, of Concord, and of Jupiter Stator.



447. NAPOLEON I.'S STUDY AT LA MALMAISON: DECORATED BY PERCIER AND FONTAINE.

CHARACTERISTICS.—Colonnaded porticoes and bare walls undivided by strings, so far as possible unpierced, and decorated, if at all, only by niches for antique sculpture, were deemed essential to the dignity of any building of a public or palatial character. In smaller houses the use of the orders is very sparing, and the whole architectural treatment consists in the introduction of a few strings, and in varying the sizes of the openings in the different storeys.

Walling is sometimes faced with brick, pebbles, or artificially

roughened ashlar, or even with rough-cast. A peculiar form of pediment, without any horizontal member, came into vogue, often of enormous span and very low pitch, and sometimes with an arched opening within it. The so-called "Venetian" window is occasionally used, and in this, as elsewhere, semicircular, or even very flat segmental, arches spring direct from capitals (Fig. 463). Large semicircular windows divided by vertical mullions, and large shallow arched recesses are common; and within the latter, arched windows concentric with them often occur, the intervening space being decorated with a series of pateræ or other recurring ornament. There is a tendency to reduce features to their simplest expression, for openings to have no architraves, columns and pilasters no bases and a mere apology for capitals, and to carry lintels only, instead of entablatures, and for windows to be divided into fewer panes. The supports of a chimney-shelf and the sides of a mirror-frame are often formed like very elongated slender columns, which, if Corinthian, have capitals of the Lysicrates Monument type and bases with similar foliage.

DECORATIVE ELEMENTS.—A certain fondness is displayed for diagonally intersecting arrangements of bars in balconies, railings, and even windows, lozenge-panels in doors, and lozenge patterns in ornament (Fig. 462). All the classical types of foliage reappear, but in an excessively stiff and regular form; sprays of palm, myrtle, and olive, imbricated bands and festoons of various leaves, are set out with a hitherto unknown formality and precision; great use is made of a stiff type of acanthus and palmette varied by fern-leaves, of regularly spaced out circular wreaths and pateræ, of antique urns and cornucopias, torches, lamps and lyres, of winged figures of various kinds, especially Victories, Psyches, Pegasi, and sphinxes, also swans, sea-horses, and mermaids. Mæanders, frets, and other Greek enrichments, and the Greek orders are popular. The greater part of the decorative schemes and motives are borrowed from Greek and Etruscan vases, and the frescoes of Pompeii, but they are chilled and stiffened in transit, while the amiable, if frivolous, doves, rose-sprays and ribbons of the old order were banished (Figs. 446, 448, 452, and 465). There is a less delicate taste in colour; cruder tints and more violent contrasts were admired in the upstart society of the Consulate and Empire, such as diapers of stars, crowns, rosettes, marguerites, lattices of palm-branches, or key-pattern borders, in gold or silver on bottle-green, or terra-cotta, yellow, violet, or crimson grounds, ormolu ornaments on mahogany and rosewood furniture, or on verde antique and porphyry, or coloured inlays on white marble.

EXPONENTS OF THE STYLE: PERCIER AND FONTAINE.—That the Empire style, however inferior to its predecessors in refinement and charm, is yet invested with a certain dignity and attractiveness, and



448. CHIMNEY-PIECE OF NAPOLEON'S STUDY AT COMPIEGNE.  
BY PERCIER AND FONTAINE.

the interest inseparable from any consistent style, is largely due to the work of two men, whose unbroken and lifelong friendship is one of the most pleasing episodes in architectural history. Charles Percier (1764-1838), son of the lodge-keeper at the revolving bridge of the Tuileries Gardens, and Pierre François Léonard Fontaine (1762-1853) met in A. F. Peyre's school; both obtained prize studentships, and spent some years in Rome. On their return in 1792, the state of public affairs being anything but propitious to building, Fontaine at first sought his fortune as a decorative designer in London, while Percier was doing similar work in Paris, but they soon obtained a joint post at the opera at Paris, giving them the control of the scenery and costumes, and were employed by the cabinetmaker, Jacob Desmalter, to make designs for the furnishing of the Hall of the Convention for which he had contracted. The two friends soon became noted for a pure classicism which exactly suited the taste of the hour. They were presented by the painter David to General Bonaparte, and became architects to the First Consul and to the Emperor; nor were they disowned by the Restoration, though after 1814 Percier, whose health was unsatisfactory, withdrew from practice to devote himself to their innumerable pupils. Like Primaticcio and Le Brun in other centuries, they became the arbiters of taste in matters great and small. Besides a large amount of architectural work they gave designs for furniture and upholstery, bronzes, plate, glass and china, stuffs, wall-papers and frescoes, as well as the costumes, decorations, and illuminations for State ceremonies. They may be regarded as the creators of the Empire Style, which in their hands always attained a high level of merit (*cf.* Figs. 444, 445, and 465).

Among the other artists whose work helped in the formation of the Empire Style, the painters Jacques Louis David (1748-1825) and Pierre Paul Prudhon (1758-1823), the engraver Charles Normand (1765-1840), the cabinetmaker Lignereux, and the bronze-worker Thomire may be mentioned. What excellence of execution the work carried out in it can still boast is due in large measure to the surviving workmen trained under the *ancien régime*. But with the disappearance of the *maîtrises* apprenticeship became rare, and it is often only too evident that the traditions of craftsmanship had to a large extent been broken, and that the trade product was beginning to supersede artists' work.

Decorations by Percier and Fontaine may be seen in several of the royal palaces altered for Napoleon—Compiègne, Fontainebleau, Trianon—and at Malmaison, the Empress Josephine's country house. Examples of Empire decoration also exist in the Hôtel Beauharnais, now the German Embassy, the Hôtel de Pologne (Fig. 446), &c.

CHANGES OF FASHION.—With each change of political circumstances came small changes of decorative fashion. The Republic had its Phrygian caps, its bundles of fasces and lictors' axes, its oak and laurel

crowns. The Napoleonic wars were accompanied by a flood of military emblems; arrows, spears, and short Roman swords alternate with cannon and bayonets, helmets with shakos, cuirasses with braided tunics, *tuba* with drums. In the place of tablets or cartouches, there appear several types of ancient shields, especially the short curved *pelta* and the elongated hexagon of the *clipeus*; and rooms were designed to imitate tents. After the Egyptian expedition came Egyptian sphinxes, heads of Isis, scarabs, winged globes, imitation hieroglyphics, lotus capitals and bases, columns with only the upper part fluted. An ephemeral Turkish fashion also followed the same event, and boudoirs and bath-rooms were decorated with ogee arches and painted with scenes from the harem. With the Empire the N of Napoleon and the Bonaparte *bees* usurp the places of the L's and *fleurs-de-lys* of the Louis, while the imperial crown and eagle with outstretched wings proclaim the revival of the Roman Empire, and winged thunderbolts the swift destruction likely to overtake its enemies. The reigns of Louis XVIII. and Charles X. restored the royal emblems, and introduced various mediævalisms, but otherwise continued the Empire types with less taste and less vigour.

GARDEN DESIGN.—The reign of the landscape garden which prevailed throughout this period declined into confusion worse confounded. Each turn of the serpentine path brought the enchanted stroller into view either of a "rustic" farm or a Chinese bridge, a chapel of Strawberry Hill Gothic or a Turkish kiosk, an Egyptian swing or a classic tomb at the foot of a weeping willow, or among waterfalls and rockeries of ever-increasing naturalness. Yet these importations are as far from being assimilated to the stylistic character of the age as they are from being the replicas of their supposed originals.

## SECULAR AND CHURCH ARCHITECTURE.

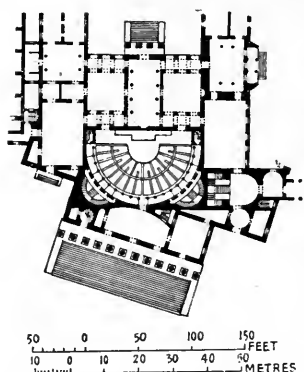
GOVERNMENT BUILDINGS.—The National Assembly, which had met in the royal tennis-court at Versailles, on removing to Paris in October 1789, was accommodated in the royal riding-school, along the north side of the Tuileries Gardens, hastily arranged for the purpose. The National Convention, which replaced the Legislative Assembly in 1793, was housed in the palace itself. The theatre of the Tuileries was gutted and fitted up to this end by Alexandre de Gisors. The space, which was long and narrow, was ill-suited to the purpose. The platforms and seats for president, officials, and speakers stood in the centre of one side; along the other ran the tiers of seats for the members, curving inwards at the ends, while the public occupied galleries on three sides of the hall. The decoration simulated panelling in porphyry and verde antique with bronze enrichments, but like the



449. PARIS: PORTICO OF CHAMBER OF DEPUTIES IN PALAIS BOURBON, BY B. POYET (1807).

monuments of the time—the column and altar to the Supreme Being, the temples of Equality and Fraternity—these embellishments were composed of lath, plaster, and paint, and proved as ephemeral as the *régime* they represented. It would appear that the only permanent monuments with which the Revolution endowed Paris consisted in a pair of marble seats in the Tuileries Gardens.

The onus of providing for public needs in a more enduring manner fell on the succeeding governments. The first task of the Directory was to house itself. For this purpose two houses of the royal family—the Palais Bourbon and the Luxembourg—were adapted. The former had been greatly altered by the last Prince of Condé, who had incorporated the adjoining Hôtel de Lassay with it. It had since been dubbed Palais de la Révolution. Gisors and Lecomte added to it a hall for the deliberations of the new Council of Five Hundred. Improving on the Hall of the Convention they made the auditorium semicircular in plan, thus giving an example which has been almost universally followed in Continental and American parliament-houses (Fig. 450). From motives of economy the architects were instructed to place it inside the old buildings and forbidden to project the hemicycle or surround it with a colonnade as they wished to do. The result was a blank wall, too bare for the taste even of that day, and it had to be remedied, as best it might, by the addition (1807) of the existing dodecastyle pedimented portico designed by Bernard Poyet (1742-1824), a pupil of de Wailly, and a sort of architectural



450. PLAN OF CHAMBER OF DEPUTIES, ARRANGED BY G. DE GISORS AND LECOMTE, IN THE PALAIS BOURBON (1795), AND LARGELY RE-CONSTRUCTED BY J. DE JOLY (1829-33).

Vicar of Bray, whose political convictions shifted with every change of government, and were equally ardent under each. This new façade (Fig. 449) was placed at an angle with the older buildings so as to lie in the axis of the Rue Royale and be the central feature in the south side of the Place de la Concorde. The hall was so hastily and cheaply put up that it soon became necessary to rebuild it. The present "Chambre des Députés" dates from 1829-33, and was designed by J. J. B. de Joly (1788-1865).

The Luxembourg, which was in very bad repair, and had recently been used as a prison, was selected as the seat of the executive under the Directory and the Consulate. The necessary alterations carried out by Chalgrin (1795-1805) included

a new state Staircase in the right wing, involving the destruction of the Rubens gallery, while de Brosse's central stair was removed to make way for a vestibule leading through from court to garden, with a hall above it for the Senate, of similar plan to that in the Palais Bourbon. The hall was rebuilt and the whole of the central part of the palace remodelled, being doubled in thickness, by H. de Gisors under Louis Philippe.

PALACES.—Under Napoleon, Compiègne, Fontainebleau, St Cloud, and the Grand Trianon were used as imperial residences, and were restored and partly redecorated by Percier and Fontaine, much of whose work there is still to be seen, *e.g.*, the Salle des Fêtes and the apartments of the imperial family at Compiègne (Fig. 448), and in Napoleon's apartments at Fontainebleau (Fig. 452). The Emperor, who did not inhabit or alter the palace of Versailles, had conceived a singular project in regard to its gardens, namely, to replace what he regarded as the vulgar taste of their nymphs and other ornaments by panoramas of the capitals he had conquered, executed in masonry. Happily this scheme fell to the ground like another, which was elaborated by his architects, for a colossal palace to be situated, first near Lyons, and then near Paris, on the site of the present Trocadéro, with gardens and accessory buildings extending to the Arc de l'Etoile, the Bois de Boulogne, and the Ecole Militaire. He contented himself eventually with undertaking the completion of the Louvre and Tuileries. Percier and Fontaine redecorated the latter as his town residence, and brought to a conclusion the restoration of the old Louvre commenced in the eighteenth century.





451. PARIS: WING OF LOUVRE ON NORTH SIDE OF PLACE DU CARROUSEL, BY PERCIER AND FONTAINE, IN IMITATION OF HENRY IV.'S RIVER FRONT (1806-13).

Their work may be seen in the external and sculptured decoration in several places, in the eastern entrance, the staircase of the Egyptian Museum, the Hall of the Caryatids, &c. Innumerable schemes were once more put forward by various architects for uniting the two palaces into a single one. That of Percier and Fontaine effected this by means of several courts disguising the defect in parallelism, and comprised a public library and an opera-house. The only portions actually carried out were the triumphal arch, and a few bays at each end of a wing running along the Rue de Rivoli. In this part of the palace the architects showed an appreciation of the work of early predecessors, which was the best feature of the archæological tendencies of the day. They contented themselves with reproducing the elevations of Henry IV.'s *Galerie du Bord de l'Eau* on the opposite side of the court (Fig. 451), a very fortunate circumstance at the present day, when the original has disappeared.

**PUBLIC MONUMENTS: ARC DU CARROUSEL.**—The triumphal arch, on the other hand, shows their more usual bent towards classical archæology. The so-called "Arc du Carrousel" (Fig. 453) is a pleasant variant on the arch of Septimius Severus, differing from it first by the greater importance given to the treatment of the ends, which are pierced by arches equal to the lesser ones in the face, with whose vaults they intersect, and secondly by the introduction of colour in the form of pink marble panels, friezes, and columns. These columns were



452. NAPOLEON'S BEDROOM AT FONTAINEBLEAU.  
(N.B.—THE CHIMNEY-PIECE IS OF THE LOUIS XVI. PERIOD.)

found ready worked in the royal stores, and determined the dimensions of the monument, which are less than those of its prototype. The Roman arch is 63 feet high, 75 feet wide, and 24 feet deep. The Arc du Carrousel is 47 feet high, 56 wide, and 21 deep. The arches are 14 feet 6 inches, and 9 feet, wide respectively, and the height of the springing of the main arch is 21 feet. Napoleon placed the bronze horses carried off from St Mark's, Venice, upon the platform, but the Allies returned them to their former owners, the Duke of Wellington personally superintending their removal. If small, particularly in relation to the large open space in which it stands, this arch is perhaps the most tasteful of the many monuments by which Napoleon commemorated the glories of his rule and arms. For like Louis XIV., but without Louis' discrimination, he looked upon art principally as a means for impressing the world with his majesty and irresistible power.

ARC DE L'ETOILE.—Another of them was the "Arc de Triomphe" or "de la Grande Armée," now generally known as "Arc de l'Etoile" from the site, which, after some hesitation, was assigned to it, at the starlike intersection of the Champs Elysées with two diagonal avenues;—the avenues meeting at this point have since been increased to twelve. In 1806 Chalgrin was instructed to design this monument to the victorious armies of France in collaboration with Jean



453. PARIS: ARC DU CARROUSEL, BY PERCIER AND FONTAINE (1806).

Armand Raymond (1742-1811), who was a pupil of Blondel and Le Roy, and had made a special study in Italy of Palladio's works. They were only able to agree as to the design of the general mass. Raymond wished to decorate it with columns carrying statues; Chalgrin preferred reliefs applied to the walls. Though Raymond's design was accepted, he retired from the work in 1808, and Chalgrin's scheme was in the main carried out, though the course of the erection was a checkered one. At Chalgrin's death (1811) only the pedestals had been built; the works were then superintended by his pupil Goust till his death (1828). They were, however, long interrupted (1814-23). On their resumption Huyot was appointed as his colleague, but afterwards superseded by a commission of four architects including Fontaine and Gisors (1825-28). On Goust's death, when the work had reached the main architrave, Huyot was reinstated, to be once more superseded (1832), this time by Blouet,



454. PARIS: ARC DE L'ÉTOILE, OR DE TRIOMPHE,  
BY CHALGRIN AND OTHERS (1806-36).

who carried it to completion (1836). There is much in the design (Fig. 454) which is inspired by François Blondel's *Porte St Denis*, e.g., the main arch, with Victories in the spandrels, set in a square recess between great piers of masonry without orders, but decorated with trophy-like sculpture raised on a pedestal. But in the *Arc de l'Étoile*, the arch springs from an impost at the head of the piers, and is flanked by oblong relief panels, while the main entablature is surmounted by an enriched attic. Further, as in the *Arc du Carrousel*, the depth is greater in proportion, and the sides decoratively treated and pierced by

minor arches. Finally the feeling of the detail, if not of the sculpture, is inspired by ancient models. The use of frets, of lion gargoyles, of antefixæ, and of a deep sculptured frieze are all in accordance with Greek practice, while the frieze of the attic seems suggested by the treatment of the attic of the Arch of Augustus at Perugia.

In size the *Arc de l'Étoile* surpasses every other monument of the kind in the world. It is 162 feet high, 147 feet wide, and 73 feet deep. The main arch is 48 feet wide and 72 feet high to the springing. It is doubtful, however, whether, in spite of its colossal dimensions, the monument produces as great an effect, in proportion, as the *Porte St Denis*. This is due partly to its isolated position on high ground, where it is visible on all sides from a great distance, and in a vast open space, where there is no ordinary building near enough for comparison; and partly to the fussy treatment of the cornice and attic, and the hard unsympathetic detail throughout. Yet, when all is said, the *Arc de l'Étoile* worthily fulfils its purpose, the glorification of the greatest military achievements of modern times, and impresses, not merely by its size, but equally by its unity of conception and freedom from anything trivial.

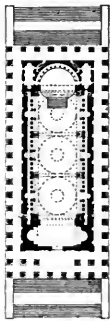
COLONNE VENDÔME.—In addition to the triumphal arch, Napoleon also borrowed the memorial column and the temple from the Romans, as means of commemorating the successes of his arms. Trajan's column served as a model for the "Colonne de la Grande Armée," generally known as "Colonne Vendôme" from the "place" in which it stands (Fig. 455). It is an almost exact copy of its original, both as regards size and design, with the differences, however, that it is cased in bronze — from cap-



455. PARIS: COLONNE DE LA GRANDE ARMÉE, OR VENDÔME, BY GONDOUIN AND LEPÈRE (1805-10).

tured Austrian cannons—and that the figures are in modern dress. The column, which is about 116 feet high to the top of the abacus, was erected (1805-10) by Gondouin, assisted by the practical experience of J. B. Lepère. It was destroyed under the Commune in 1871, but rebuilt three years later. Another Napoleonic monument is the Doric column at Boulogne by de la Barre and Henry (1808-40), which is nearly 173 feet high, and has a plain stone shaft with a foliage band below the necking and a high sculptured pedestal.

THE MADELEINE: *Its History*.—The works at the Madeleine Church had been carried on since Contant d'Ivry's death (1777) by Couture, with an interruption caused by the Revolution, but the walls had not risen far out of the ground when he died (1799). Napoleon decided shortly after this to convert the edifice into a Temple of Glory, dedicated to his armies and decorated with their trophies. A competition was held, in which Beaumont was placed first, while Vignon, Gisors, and A. M. Peyre received premiums. But the Emperor, who

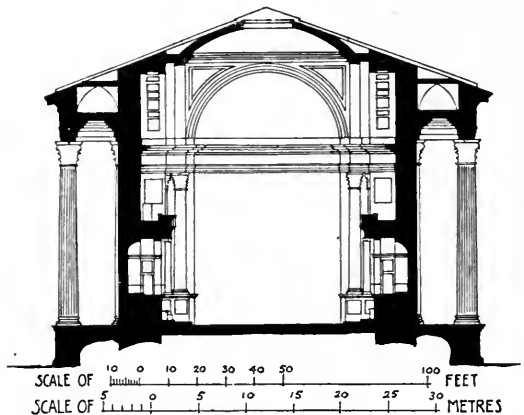


SCALE OF  $\frac{1}{4}$  INCHES = 10 FEET  
SCALE OF  $\frac{1}{10}$  METRE = 1 METRE

456. THE SECOND MADELEINE CHURCH, BY VIGNON AND HUVÉ (1807-42): PLAN.

could find time to examine the designs in the midst of the arduous campaign of 1807, wrote from a camp on the Russian border that Vignon's alone fulfilled the conditions by providing "a temple and not a church," "a monument such as could be found at Athens and not in Paris." Vignon was instructed to carry out the building on these lines. He remained in charge of the work till his death (1828), when he was succeeded by Huvé, who had been inspector of the building under him, and after a long interruption completed it in 1842. But the Restoration had quite other views than the Empire, and insisted on having a church.

*Exterior.*—The resulting edifice is therefore externally a complete pagan temple of the Corinthian order, octastyle and peripteral, with eighteen columns on the side, and internally a hall, such as might form part of some Roman thermæ, but fitted up for Christian worship (Figs. 456, 457, and 458). Such buildings as the Madeleine and its compeers mark a standstill, if not a retrogression, in architectural evolution, but whatever may be thought of their suitability to modern conditions, they must always have value as scholarly studies in classical design, and excite admiration in proportion to the fidelity with which they reproduce the beauties of a great architectural period. If the Madeleine fails to impose on the imagination in the same degree as an ancient temple, this is due not to any imperfection in its details or proportions, which are as good as they could well be, but rather to the nature of the surroundings and materials. In size the building is comparable to some of the largest temples of antiquity—the dimensions of the plan, which, measured from outside to outside of the column bases, are approximately 333 feet by 144 feet, are only



SCALE OF  $\frac{1}{4}$  INCHES = 10 FEET  
SCALE OF  $\frac{1}{10}$  METRE = 1 METRE

457. THE SECOND MADELEINE CHURCH: SECTION.

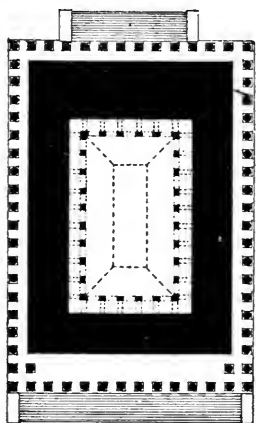
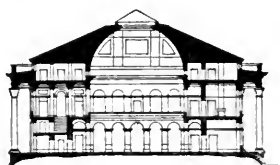


458. PARIS: THE MADELEINE FROM SOUTH-WEST.

exceeded in the case of about half a dozen ancient examples. The columns, which are about 63 feet high, probably surpass those of all Greek or Roman buildings, except the great temple of Baalbek. But instead of standing in surroundings of natural beauty, or among relatively small buildings, such as would enhance its scale, it is situated in a comparatively insignificant square among many-storeyed houses. It is the less able to hold its own under these conditions from the fact that the columns are constructed, like solid towers, of courses of small stones, and therefore lack something of the dignity and grace of those formed of monoliths or large drums. Further, since they are less than ten diameters in height, and spaced only two diameters apart, and since undue prominence is given to the walls of the cella by a uniformly distributed rustication, the general effect is less graceful than is usual with the Corinthian order.

*Interior.*—The interior consists of a shallow vestibule, an oblong aisleless nave, and a semicircular apse. The vestibule has a barrel vault and the apse a semi-dome. The nave is divided into five square bays by columns standing free in front of square piers, and carrying semicircular arches; each bay is roofed by a circular saucer-dome on pendentives. The great thickness of the walls permits of apses on each side of the vestibule, shallow rectangular recesses at the side of the nave connected together by a passage pierced through the piers, and a chapel

or sacristy on each side of the apse. The widely spaced single columns have a weak appearance, but in other respects the interior is finely proportioned and of considerable impressiveness. It is very richly decorated. In addition to the main Corinthian order, and standing like it on a pedestal, is an Ionic one, half its size, forming a colonnade round the nave and apse. Everywhere, too, there is a rather excessive wealth of panelling and sculpture, marbles, painting, and gilding, but it is prevented from being offensive by the dimness of the illumination, the church being windowless, and the light admitted only through oculi in the domes and semi-domes.



SCALE OF  $\frac{1}{2}$ " = 50 FEET  
SCALE OF  $\frac{1}{2}$ " = 20 METRES

459. THE BOURSE, BY BRONGNIART AND DE LA BARRE (1808-27): CROSS SECTION AND BLOCK PLAN.

BUILDINGS OF PUBLIC UTILITY.—The need for buildings of public utility of the most varied description, which made itself felt after the fall of the old monarchy, was met by the various governments which followed the Revolution, and in this respect, in particular, Napoleon was a great builder. But it would be profitless to describe, or even enumerate, the town halls, prefectures, hospitals, law-courts, prisons, barracks, markets, slaughter-houses, and bridges which were put up during this period of reconstruction. Their architecture seldom falls below a certain standard of decent attainment, but it equally seldom rises above it. With the exception of some of the buildings already individually mentioned, and a few others, it would be difficult to find anything worthy of special remark in the dead level of accomplished mediocrity.

THE BOURSE: *Plan and Section*.—The Paris "Bourse" (Figs. 459 and 460) is one of the most ambitious of the public

buildings of the Empire. The Stock Exchange had long used a portion of the Palais Mazarin; to Napoleon was due the idea of housing it in a building erected *ad hoc*. The architect selected was Brongniart, and the work was begun in 1808. On his death in 1813, E. de la Barre (1754-1833) was appointed to succeed him, and the building was completed in 1827. The design, which was an admirably practical one, consisted of a large and lofty top-lit hall surrounded by two tiers of arcaded galleries, on to which opened offices and reception rooms. The whole



building formed a rectangle surrounded by a Corinthian peristyle, under shelter of which transactions can be carried on in the open air. The hipped roof, within which is contained the high coved ceiling of the hall, is constructed of iron, and covered with copper, and no wood was used in the structural parts of the building.

*Elevations.*—That the effectiveness of this simple and sensible design is not greater is principally due to two causes. In the first place it is virtually a temple design, but the excessive proportion of the width to the breadth, viz., about 2 : 3 as against 1 : 2 or 2 : 5 in most ancient temples, emphasised by a great expanse of hipped roof, gives it an unpleasantly sprawling effect. In the second place, the austere simplicity of Brongniart's design was lost by the substitution of a Corinthian for an Ionic order, with a view to obtaining greater height without respacing the



460. PARIS: THE BOURSE FROM SOUTH-WEST.

bases, which were already in position. To criticise the peristyle, on the ground that it makes two storeys appear one, is beside the mark. Just as, in the case of a church, the architect has the choice of making either the lofty one-storeyed nave, or else the divisions of aisle, triforium and clearstorey, tell in his façade, so here he had the choice between expressing in the elevations either the high central hall or the two storeys of offices. He very naturally chose the former motive as the more essential in preference to the latter, which is in the nature of an accessory.

*THEATRES.*—The whole period, even including the years of revolution, but excepting a few years following 1807, when an imperial decree limited the number of playhouses, was fertile in theatre architecture; but though much ingenuity was shown, little of permanent architectural interest was produced.

TOWN PLAN-  
NING. — In the  
matter of town  
planning Napoleon  
proved himself a  
worthy successor to  
Henry IV. and  
Louis XIV. Several  
of the important  
monuments with  
which he embel-  
lished Paris — the  
façade of the Corps  
Législatif, the Arc  
de l'Etoile, the  
Madeleine—went to  
complete the great  
scheme of improve-  
ment of which the  
Place de la Con-  
corde was the centre.  
He greatly extended  
the scope of this  
scheme by planning  
the Rue de Rivoli  
to connect it with  
the central quarters.  
Along a part of its  
course the new



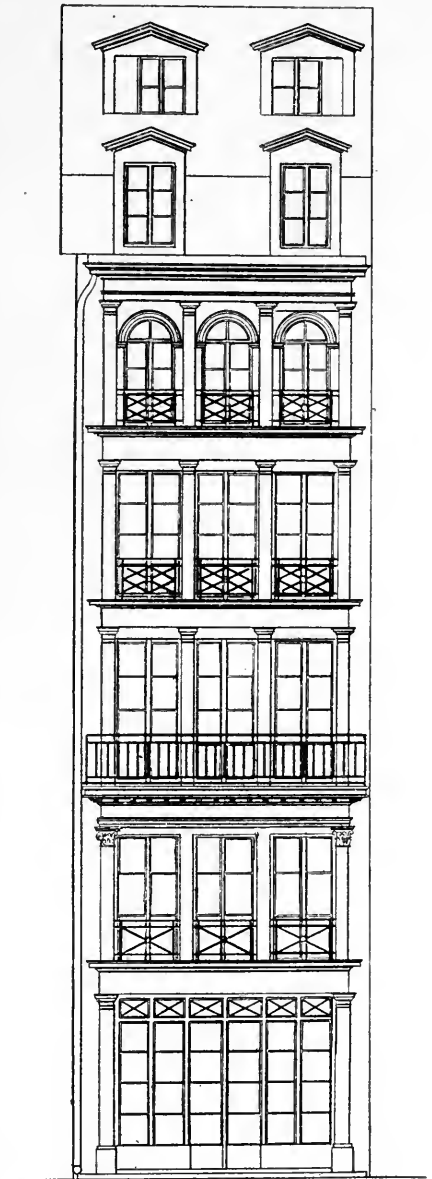
461. PARIS: THE RUE DE RIVOLI, BY PERCIER AND FONTAINE.

north wing of the Tuileries formed its southern side, while the north side (Fig. 461) was designed by Percier and Fontaine as a single scheme of uniform elevations with an open arcade at the street level. Originally planned to run as far as the Palais Royal the street was eventually carried on till it joined the Rue St Antoine under the Second Empire, and thus superseded the Rue St Honoré as the main east and west artery of Paris.

As an example of similar schemes in the provinces, those carried out at Nantes by Mathurin de Crucy (1749-1826) may be mentioned. In the course of a long career, as city architect, begun before the Revolution and extending beyond the Empire, he largely altered the aspect of his native city by laying out the Places Graslin, Louis XVI., and Royale, the Cours Henri IV. and Cambronne, and designing the Bourse, the cloth and fish markets, the municipal theatre, and the façade of the Hôtel de Ville.

DOMESTIC ARCHITECTURE.—It is not necessary to linger long over the domestic architecture of the Empire. Throughout the period—

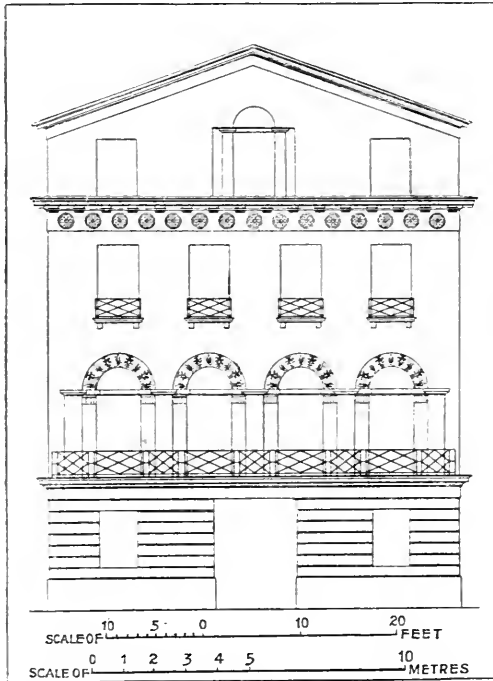
and indeed beyond it — many hôtels and country houses are to be found conforming, with but slight variations, to the type introduced in the last years before the Revolution, of which the Hôtels de Brunoy and de Salm were examples. Till the end of the Empire they form the great majority; neo-classical detail and symmetrical compact planning are still the rule. The Hôtel Ste Foix, Rue Basse du Rempart, by Brongniart (1798); a house by Damesne, Rue Richer (1793) (Fig. 463); the Château of Ste Assise, near Melun, as restored by Sobre, will serve as specimens of detached town and country houses respectively. The elevations of the Rue de Rivoli illustrate the Empire style as applied to terrace houses (Fig. 461). Combined schemes of this description, frequent at that time, contributed largely by their uniformity and avoidance of eccentricity to the establishment of a type of street architecture of an unusually high average of excellence, which till quite recent times has seldom been departed from, and gives Paris a physiognomy all her own. Shop fronts were developed to the greatest possible size consistent with the retention of piers of sufficient apparent, as well as actual, strength (Fig. 462). A new idea was the introduction of *galeries*, or as they would be called in London, "arcades," *i.e.*, streets of shops accessible to foot-passengers only, and covered by a glass



462. PARIS: TERRACE HOUSE WITH SHOP IN RUE GRENELLE, ST HONORE. FROM KRAFFT AND THIOULET.

roof, *e.g.*, the Galleries Colbert and Vivienne, built on the site of the Hôtel Colbert.

As the century advanced it was marked by a restless search for novelty; and, especially after the Restoration, picturesqueness invaded the house, as well as the garden. Side by side with the neo-classic type, houses are met with reproducing each stage of the Italian Renaissance, thatched villas of timber and brick, and farmhouses in the Flemish manner, with crow-stepped gables, while the revived interest in old French life is manifested by the rebuilding in Paris (Cours la Reine) of Francis I.'s house at Moret (Fig. 57).



463. PARIS: DESIGN FOR HOUSE IN RUE RICHER.  
FROM KRAFFT AND THIOLLET.

(1816-26), from the designs of Fontaine, on the spot at which they had been buried, in the Rue d'Anjou. It is approached through a court surrounded by low buildings, those on either hand forming cloisters. Opposite the entrance is the square chapel, with a tetrastyle portico and a vestibule in front, and a semicircular apse on each of the remaining sides. The chapel has a circular stone dome, coffered within and imbricated externally, with a central oculus; the apses have similar semi-domes. The whole is carried out in the refined classical manner characteristic of the architect, but with a certain Byzantine flavour. On

SEPU LCHRAL AR-  
CHITECTURE.—One of the minor results of the Revolution was the disuse of burial in churches, and consequently of the internal monumental tomb, which was now replaced by the open-air monument or sepulchral chapel, erected in cemeteries, for families or in honour of persons of distinction. The most notable of this new class of structure is the Expiatory Chapel to the memory of Louis XVI. and Marie Antoinette, built

paper the treatment has considerable charm, which, however, seems to evaporate in execution, leaving nothing but a frigid correction. In the same category may be mentioned the chapels at Quiberon and Orange (1825) both designed by A. N. Caristie (1783-1862).

CHURCHES.—The Empire produced no church of note—the Madeleine, as stated above, was not originally intended for worship. But under favour of the Restoration, the Catholic revival brought about a renewed activity in church-building. Its most important examples are the parish churches of Notre Dame de Lorette (1823-36) by Louis Hippolyte Lebas (1782-1867), and St Vincent de Paul (Fig. 464) (1824-44) by Lepère and his son-in-law, J. H. Hittorf (1793-1867). Both are examples of the basilica type, reintroduced by Chalgrin at St Philippe du Roule. In plan and section, however, they come much nearer to the early basilicas of Rome and Ravenna, while their detail is without the austere purity of the late eighteenth century, and is influenced by various periods of the Renaissance. Both have a double aisle divided by a colonnade, and a triumphal arch leading into an apsidal choir, and neither has a vaulted roof, though they differ in several other respects. As regards the exterior, Notre Dame has a tower placed over the square choir between the nave and apse, while St Vincent has towers at the west end of the outer aisles connected by a high blank wall, against which



464. PARIS: ST VINCENT DE PAUL, BY LEPERE AND HITTORF (1824-44). PRINCIPAL FAÇADE.

stands a hexastyle pedimented portico three columns deep. This church stands high, and is approached by an elaborate lay-out of steps and terraces. A number of churches of this period conform more or less to this type of design, *e.g.*, those of Bercy (1823), St Germain-en-Laye (1827), and Vincennes (1830). But classical architecture for ecclesiastical purposes, however much diluted with Byzantine or Renaissance elements, was beginning to be looked on askance, and the Gothic Revival was at hand. The restoration of mediæval churches was undertaken with as great archæological accuracy as the age could muster, and new churches in mediæval styles began to arise. One of the earliest serious attempts at a Gothic place of worship seems to have been the chapel

of Les Herbiers in Vendée (1825). A Romanesque Revival was not long in following, and the Classical Tradition, at least as regards church architecture, was effectually broken.

The ultimate outcome of the Revolution was the collapse of all the classical systems, whether artistic or literary. The attacks, of which the classical school in literature was the object, culminated in 1830 in the triumphant production of Victor Hugo's "Hernani," just when, in painting, the antique Ingres was being eclipsed by the romantics, Géricault and Delacroix, and a bloodless shade of classicism in architecture was being hustled from the stage by mediæval revivals, or importations from the East.

Classical ideals had reasserted their influence in architecture with the dawn of the Renaissance, since they were in harmony with the general trend of civilisation and the march of human thought. They lost their supremacy when they ceased to correspond with the dominant current. After 1830 classical design died down to an insignificant glimmer; yet even under the July monarchy, in an age afflicted with a general lack of taste and style, it was not wholly quenched, and the strong Latin element in French culture will probably ever keep it burning.

The Ecole des Beaux Arts began to assume to some extent the guiding rôle played by the old Academy. Under its fostering care a new national tradition on a classical basis has been in process of formation, and, with some flickerings, the dimmed light of the Renaissance has flamed up once more with some promise of its old brilliance.



465. DESIGN FOR VASE BY PERCIER AND FONTAINE.

## BIBLIOGRAPHICAL NOTE

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In *German*, Baron H. von Geymüller's exhaustive "Baukunst der Renaissance in Frankreich" in the "Handbuch der Architektur" series (Vol. I. 1898, Vol. II. 1901; Vol. III. has not appeared) covers the ground to the close of the Rococo Phase; while W. Lübke's "Geschichte der Französischen Renaissance" (1855) and C. Gurlitt's "Geschichte des Barockstiles (Rococo und Klassicismus)," Vol. II., both in the "Geschichte der neueren Baukunst" series, cover it to the beginnings of the Classical Reaction. The fine photographs in C. Gurlitt's "Die Baukunst Frankreichs" illustrate work of each phase of the whole period.

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*B. SPECIAL PERIODS.*—For special periods the following works may be consulted:—

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*N.B.*—It has not been possible within the limits of the above note to give an exhaustive list of the large number of books which make up the literature of the subject, or mention articles in periodicals.

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SCALES.—*No effort has been spared to ensure the accuracy of the scales appended to the drawings reproduced, but in view of the discrepancies often to be found in the authorities from which they are drawn, they cannot be guaranteed in many cases as more than approximately correct.*

ABBREVIATIONS.—*Ph.* = Photograph by; *Md. Dr.* = measured drawing; *W. H. W.* = *W. H. Ward.* *A. P.* = *Alan Potter*; *Collo.* = *Collotype.* For general abbreviations see list at beginning of the *Index to Text.*

*Names beginning with Le or De are indexed under the letter of second portion of the name e.g., Le Pautre under P.*

*The full titles of books of reference will in most cases be found in the Bibliographical Note, p. 495.*

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N.B.—*The following abbreviations are used in the Index:—Arch.=architect; Cath.=cathedral; Ch.=church; Chât.=château; Chl.=chapel; Dec.=decorator or decorative designer; Dram.=dramatist; Engr.=engraver, etcher; H.=house; Hl.=hôtel; Hl. de V.=Hôtel de Ville; Mn.=maison; Sc.=sculptor; Pal.=palace, palais; Pal. de J.=Palais de Justice; Wr.=writer.*

*The longer names of departments, placed in brackets after French place-names, are also abbreviated.*

*Names beginning with Le or De are indexed under the letter of the second portion of the name, e.g., Le Pautre under P.*

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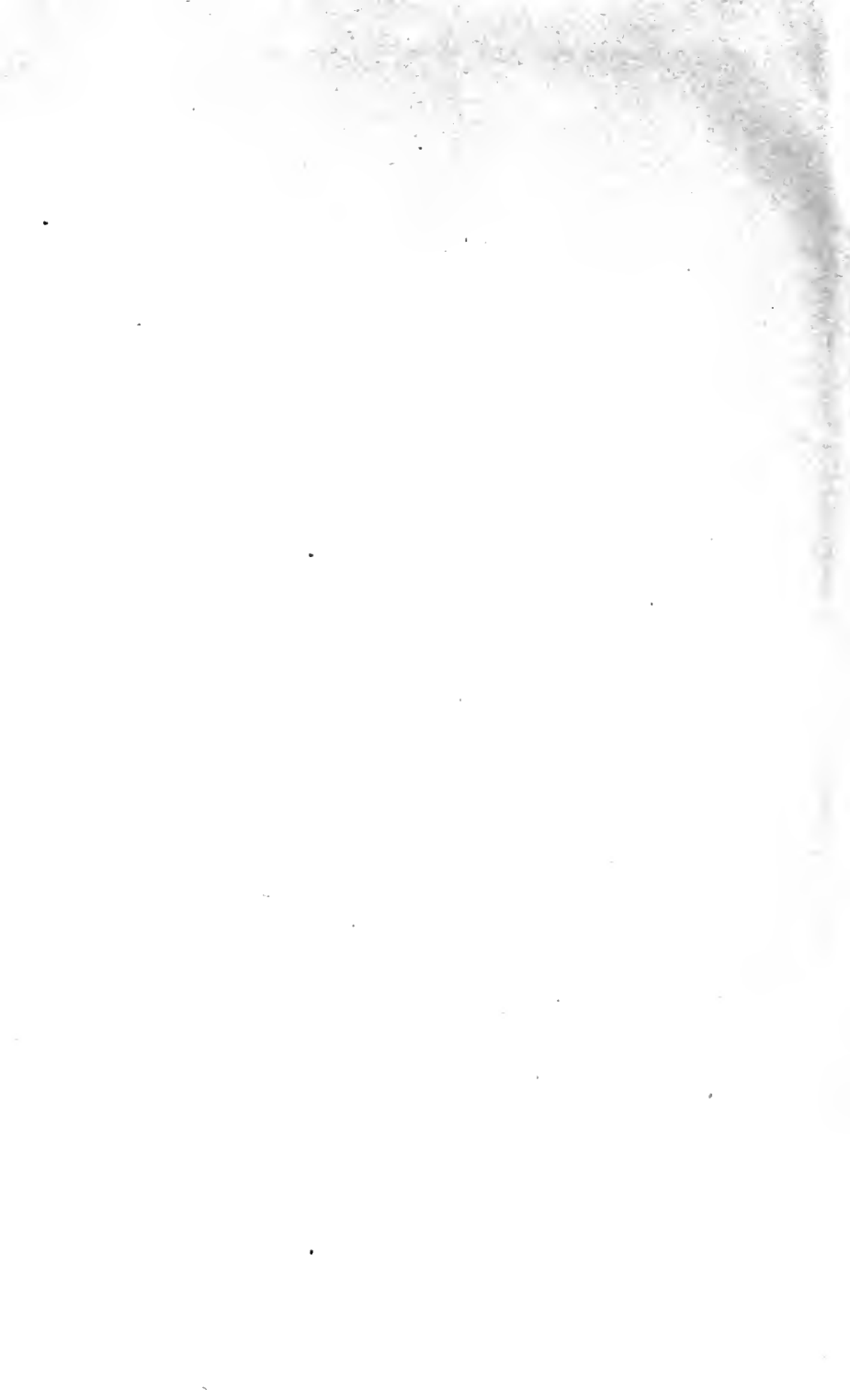
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