

UMASS/AMHERST



312066011434655



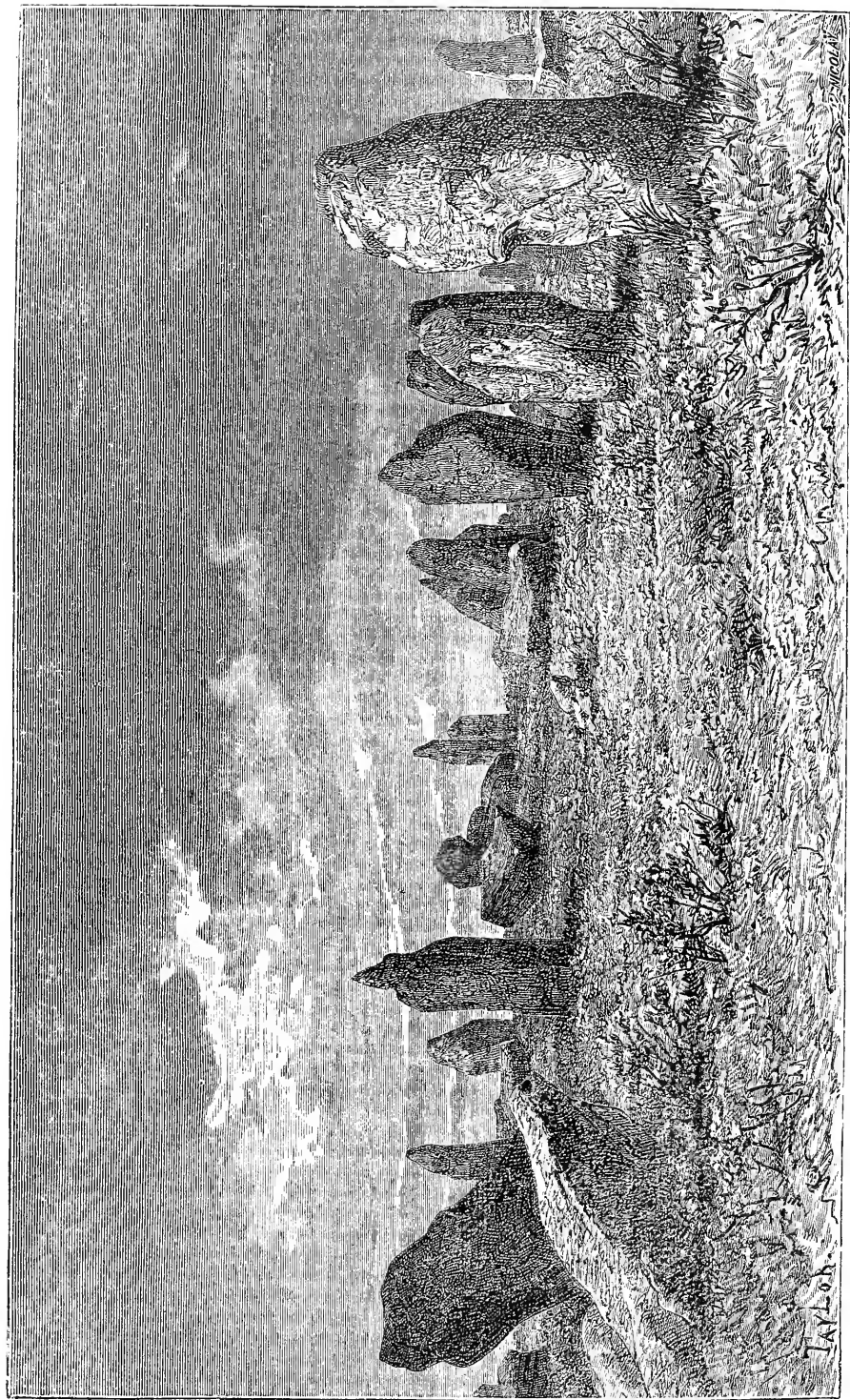
DATE DUE			

UNIVERSITY LIBRARY

UNIVERSITY OF MASSACHUSETTS
AT
AMHERST

DC
31
H93
1898

Digitized by the Internet Archive
in 2010 with funding from
Boston Library Consortium Member Libraries



Alignements des menhirs de Kermario (Carnac), d'après une aquarelle de James Miln

THE
HISTORICAL
MONUMENTS
OF
FRANCE

BY
JAMES F. HUNNEWELL

BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
The Riverside Press, Cambridge
1898

Copyright, 1884,
BY JAMES F. HUNNEWELL.

All rights reserved.

University Press:
JOHN WILSON AND SON. CAMBRIDGE.

CONTENTS.

	Page
INTRODUCTION	vii
NOTES ON TRAVEL IN FRANCE	xi
VISITS TO THE HISTORICAL MONUMENTS OF FRANCE	1
SOUTHERN FRANCE. THE ROMAN PERIOD, 1. Works from La Turbia, 1, to Arles, 5; Nîmes 9; and the Pont du Gard, 12. Character of the Romans, 14.	
THE MEDLÆVAL PERIOD, 15; its beginning and nature, 7, 8, 18. The Popes at Avignon, 15. The fortified town, Carcassonne, 22. The people and wars of Southern France, 26.	
SOUTHWESTERN FRANCE. Aquitania, 29. Périgueux, the Venetians, and St. Front, 30. Bordeaux, 33. English rule begun, 34.	
CENTRAL FRANCE. THE GAULS AND ROMANS: Gergovia, 37. Mont Dore, 40. THE CHURCH: Clermont, 37, Le Puy, 43. Architecture of Auvergne and Aquitania, 49. The Feudal Castle: Murois, 41, Polignac, 46. THE FEUDAL SYSTEM, 47 (and 150). MONASTICISM, 51: The Grande Chartreuse, 53. The Carthusians, 55.	
NORTHERN FRANCE and THE ANCIENT ROYAL DOMAINS	58
ROMAN WORKS and Paris, 58 (Modern Paris, 180). MEDLÆVAL RELIGIOUS ART. The Abbey of St. Denis, 62. The Abbé Suger, 63. General features of the great Northern churches, 64, 69. The Freemasons, 74. Growth of the Northern Pointed style, 74, 88.	
THE GREAT CATHEDRALS. Notre Dame at Paris, 68; Reims, 76; Senlis, 82; Amiens, 83; Beauvais, 86; Chartres, 89; Bourges, 98; Tours, 105; Orleans, 109.	
CHURCHES. The Ste. Chapelle, Paris, 72; Mediæval churches in Paris, 192; St. Remi, Reims, 79; Laon, 80; Soissons, 81. English influence, 35, 81.	
THE GROWTH OF FRANCE, 60, 108. THE WORK OF FAITH, 111.	
DOMESTIC ARCHITECTURE. Jacques Cœur, 103; his house, 104.	

JUN 17 1955 9, 54

	Page
NORTHERN AND CENTRAL FRANCE. THE CASTLES . . .	112
MEDIÆVAL. Château-Gaillard, 113 ; Coucy, 115 ; Pierrefonds, 119 ; Fougères, 148 ; Montrichard, 149.	
MIXED STYLES. Loches, 122 ; Amboise, 128 ; Blois, 135 ; Chaumont, 148. Pau (Southern France), 151.	
RENAISSANCE. Chenonceaux, 130 ; Chambord, 144 ; Bury, 149 ; Beauregard, 149 ; Menars, 149.	
FEUDALISM, its growth and end, 47, 150.	
THE GREAT PALACES. Fontainebleau, 155 ; St. Germain-en-Laye, 165 ; Versailles, 166 ; St. Cloud, 180.	
GROWTH OF THE ROYAL POWER, 19, 48, 150.	
THE OLD REGIME, 150, 175, 250.	
PARIS (Mediæval and Modern)	191
Hôtel de Cluny, 181 ; The Luxembourg, 182 ; Palais Royal, 184 ; The Louvre, 185 ; Modern Works, 194.	
NORTHWESTERN FRANCE	199
BRITTANY, 199. The great early remains, Gavrinis and Locmariaquer, 200 ; Carnac, 201 ; Old Towns, 210 ; Auray and Vannes, 204 ; Quimper, 205 ; Vitré, 207 ; Mont St. Michel, 211.	
NORMANDY, ANJOU, and MAINE, 212. Caen, 213 ; Falaise, 218 ; Bayeux, 221 ; Angers, 223 ; Nantes, 228 ; Saumur and Bagneaux, 233 ; Fontevrault, 235 ; Le Mans, 235 ; Rouen, 238 ; Norman art, 214.	
Conclusion	249
LISTS AND NOTICES OF THE HISTORICAL MONUMENTS OF FRANCE, AND OTHER OBJECTS OF HISTORICAL INTEREST	255
CELTIC OR GALLIC WORKS	257
ROMAN WORKS	258
CATHEDRALS	262
CHURCHES FORMERLY CATHEDRALS, 276. ROYAL PALACES, 284.	
ABBEYS, CHURCHES, CASTLES, AND VARIOUS WORKS	285
Northern France by Departments, 285. Central, 301. Eastern, 304. Southeastern, 308. Southwestern, 314.	
Chronological List of the chief Mediæval Churches, 322.	
Mediæval Schools of French Art, 323. Modern Viaducts, 324.	

ILLUSTRATIONS.

	Page
I. CARNAC, THE MENHIRS AT KERMARIO	<i>Frontispiece</i>
From "Fouilles faites à Carnac," etc., by James Miln. 4to. Paris, 1877.	
II. THE PONT DU GARD	13
2 and 18 are from "France Illustrated," drawings by Thomas Allom. 4to. London.	
III. THE PORTALS OF SAINT-GILLES	20
IV. CARCASSONNE, NORTH END, POSTERN, AND CASTLE, BEFORE RESTORATION	25
V. CARCASSONNE, THE SAME, RESTORED BY M. VIOLLET-LE-DUC. 3, 4, 5, 15, and 16 are from the "Archives de la Commission des Monuments Historiques publiées par ordre de son Excellence M. Achille Fould, Ministre d'État. Imp. folio. Paris, 1856.	25
VI. REIMS, THE THREE WESTERN PORTALS OF THE CATHEDRAL	77
6 and 9 are from "L'Architecture du V ^m au XVII ^m e Siècle," etc., by J. Gailhabaud. Royal folio. Paris, 1858.	
VII. AMIENS, THE WEST FRONT OF THE CATHEDRAL	84
From "Le Moyen Age Pittoresque" (Chapuy). Royal folio. Paris (about 1837), as also is No. 8. Both are reduced.	
VIII. CHARTRES, THE WESTERN FRONT AND SPIRES OF THE CATHEDRAL	91
IX. CHARTRES, STATUES, CENTRAL DOOR, SOUTHERN PORCH	93
X. CHARTRES, THE NORTHERN PORTALS OF THE CATHEDRAL	94
From vol. iii. of "The Study-Book of Mediæval Architecture," etc., by Thomas H. King. 4 vols. 4to. Henry Sotheran & Co., London, 1868. (Reduced.)	
XI. PLANS OF FIVE GREAT CATHEDRALS	97
Paris, Reims, Amiens, Chartres, and Bourges. From the "Handbook of Architecture," etc., by James Fergusson (vol. ii.). 2 vols. 8vo. J. Murray: London, 1855.	
XII. BOURGES, COURT OF THE HOUSE OF JACQUES CŒUR	105
12 and 21 are reduced from "Architectural Sketches," by Richard Norman Shaw. Folio. London.	

	Page
XIII. COUCY, THE CASTLE : A RESTORATION PROPOSED	117
From the "Description du Château de Coucy," by E. Viollet-le-Duc. 5th ed. 8vo. A. Morel et C ^{ie} : Paris, 1880.	
XIV. PIERREFONDS, THE CASTLE : THE FINISHED RESTORATION .	120
From "Description et Histoire," by Viollet-le-Duc. 9th ed. 8vo. A. Morel et C ^{ie} : Paris, 1877.	
XV. BLOIS, STAIRCASE OF FRANCIS I. BEFORE RESTORATION . .	137
XVI. BLOIS, THE SAME, RESTORED	137
15 and 16 are from the "Archives."	
XVII. CHAMBORD, THE FRONT OF THE CHÂTEAU	144
17 and 20 are from "Histoire Monumentale de la France," by An- thyme Saint-Paul. 8vo. Hachette et C ^{ie} : Paris, 1883. (A work unknown to the writer until this book was nearly finished.)	
XVIII. FONTAINEBLEAU, THE SALOON OF LOUIS XIII.	159
XIX. VERSAILLES, CEILING OF THE GRAND GALLERY	173
The central part, reduced from "La Grande Galerie de Versailles," etc. Atlas folio, Imprimerie Royale. Paris, 1752. (A work said to have been prepared for Louis XV. for presents.)	
XX. MORLAIX, THE RAILWAY VIADUCT	210
XXI. LE MANS, ANCIENT HOUSES IN THE GRANDE RUE	236
XXII. ROUEN, THE CHURCH OF ST. OUEN	241
The exterior, reduced from the "Architectural Antiquities of Nor- mandy," by John Sell Cotman. 2 vols. Imp. folio. London, 1822.	
3, 6, 9, 11, and 22 are folding plates.	

These Illustrations are reproductions from plates in works on France, and are intended simply to give statements, like quotations from a printed page rendered in different type. The writer, while preparing matter on local subjects, found — as others have in larger works — that the processes of the Heliotype Printing Company are very useful for showing originals not readily accessible to a reader, and he has here continued a former practice. From a large number of plates illustrative of France, he has selected representative examples that are most accurate as views or practicable for a reproduction on an octavo page. It is easy to illustrate, as it is to write, diffusely; to condense is not as easy. But the changes in art and life from the prehistoric periods to the railway age are shown.

No. 1 upon the list above shows the great Gallic relics near Carnæ; 2 shows perhaps the grandest Roman work; 3 shows one of the richest Romanesque designs; 4 and 5 show the almost unique town walls of Carcassonne, and 13 and 14 two of the noblest feudal castles; 6 to 11 give striking features of the great Northern cathedrals; 15 to 18 show masterpieces of the Renaissance, and 19 gives a part of one of the sumptuous designs made for the "Grande Monarque;" 12 shows how a merchant built four hundred years ago, and 21 the houses on a street about that time. The noble railway viaduct in 20, built for current business, may be compared with 2, a Roman work for public benefit. All of the Illustrations, except 4, 13, and 15, show the present condition of the monuments.

INTRODUCTION.

FRANCE contains a far greater number of memorials that illustrate her long and varied history than we may think before we have attempted to examine them. The writer has spent many pleasant days in looking at her treasures, and good books relating to them, and on the following pages has made some record of his observations. Possibly a portion of the pleasure he has found may thus be gained by others. On these pages he has added to his notes materials that must be sought in many volumes. He has tried to give a brief account of the extraordinary monuments that clearly show the development of a great and friendly people, who did much to establish us among the nations, — and to suggest that our own country, with its few but precious memorials of a unique career, may find valuable lessons in the example of the French.

The recorded history of France shows that nearly sixty generations of an active population, sometimes shifting, generally settled, have lived in her wide and diversified territory. Throughout it, and its often beautiful or noble scenery, they spread the products of their arts. Almost two thousand of these works, still spared, she classes — and she well may class with pride — as her HISTORICAL MONUMENTS.

They form what might be called a chronicle in stone, that rivals any printed page in expression, and presents, as in a vivid summary, the most marked features of the changes through which she has attained her eminence. We comprehend at once the value, interest, and great diversity of the monuments, when we observe the varieties of climate and landscape where many

very different races have been active and have mingled, building as their means, and strongly marked and even more contrasted manners, institutions, and forms of art, determined.

Over all the country, first, were rude and pagan Gallic tribes, whose dolmens are still scattered far and wide. At length, along the rocky shores, across the sunny lowlands of the South, far up the valley of the Rhone, and finally throughout the land, the splendid pagan Romans marched, to conquer and to mingle with the natives for five hundred years, and spread the laws and arts of classic life, and leave their impress on the language, thought, and many of the broken edifices that we find to-day. Then next, from the vast German storehouse of the modern peoples, came new forces to destroy the one great older State, to join in turn parts of the native population, and to help create the stirring and conflicting principalities that existed through the mediæval period. Still later, from a distant North, swept down the energetic Normans, to found institutions that have proved so lasting. Arabs, Basques, and others, had minor influence; and, latest from the lands outside, the English with their long and widespread rule left impress of their presence. Meanwhile feudalism attained full growth; the castles of the lords were built, and were maintained for centuries; the constant troubles of the times made townsmen raise strong walls; and in the humble village, on the lonely mountain, in the pleasant valley or the crowded city, everywhere, the Church made manifest her art, and simple or majestic piety. Meanwhile, also, royalty was growing in both power and pomp. The faith and the imagination of the wild but strong poetic Middle Ages, with their love of grandeur and picturesqueness, passed the usual round of growth, to be succeeded by the luxury of the Renaissance. Works were thus spread in wonderful variety through France. The waste and wreck of foreign, civil, and religious wars, invasion and more cruel revolution, the wear of time, the needs of changing circumstances, and, as deadly as are any of these great destroyers, ignorance, neglect, and greed, have, with the storms of eighteen centuries, swept over them. Yet, when we learn how many still remain, and how curious, grand, or beautiful they are, we feel

thankfulness and wonder, and a grateful faith in man, while we learn, also, how piety and patriotism, hard study and great sums of money, have been, chiefly through the forty years just passed, devoted to their preservation.

These monuments are widely scattered, and are so numerous that descriptions must be limited to those that are representative. The selection for this purpose is a fair one, although it may not be faultless. Notes of the many hundred others are placed in an Appendix. An examination of the chief works may, indeed, give a more vivid or a less confused conception of the series. Only a gazetteer could hold a full account of all the objects; probably no one American, and few among the French, have visited them, or even a large part of them. For reference, a long list is made out from official and other sources, with additions and notes that seem proper. But all of the old or curious structures in the country are by no means mentioned; persons well acquainted with them can find some omissions.

The list of nearly nineteen hundred works classed by the Government, together with about three hundred others that are interesting, certainly presents a fair and even full conception of the wealth of France in historical monuments. Besides their value in the arts, their picturesqueness and romantic or historical associations, both personal and national, they often give suggestions of plain, practical importance here in America.

The visits to the chief monuments will lead to descriptions that are intended to give some conception of the appearance, history, and style of the objects, rather than of the traveller's experiences with hotels, queer people, railway trains, and other matters sometimes thought to be of paramount importance. Any one who tries the many routes that will be indicated, can, however, make a good acquaintance with the comforts and the luxuries of modern travel, of which France has many, and even, in a quiet way, obtain what is now growing rare in Europe,—some bits of adventure. But as every one who goes to France must deal, of course, with these common yet very interesting subjects, and as it does not seem advisable that they should interrupt the general subject, a chapter that relates to them may form an appropriate introduction.

TRAVELLING IN FRANCE is easy, safe, and pleasant; and if oddities and picturesqueness of old times are lessened, speed and comfort are increased, so that many places can be visited in the merest fraction of the time required no more than fifty years ago. The accounts of what must have been endured in the last century should make one bless the present. Some great things — perhaps the greatest in the country — can be reached from Paris in excursions, each of which will occupy from one day to a week; but there are many objects to which visits can only be made in travels through the distant regions and in every direction.

The approach to France is often through the pleasures of an ocean or a Channel passage, generally through the latter, as many travellers have felt with deep emotion. It is a little voyage, from six hours by the Weymouth route to ninety minutes by the mail to Calais, and is as variable as the winds and waves can make it. The writer, after thirty trials by all routes and at all seasons, has found weather from bright sunshine with a sparkling sea, refreshing breeze, and real enjoyment, to a mixture of all that is made detestable upon salt water. On the longer routes, from Weymouth or Southampton or New-haven, there are steamers of good size. From Dover, with perhaps two grand exceptions, they are small; for they must enter port at all stages of the tide, and on the coast of France the harbors are sometimes deficient in that article so useful for them, water, — it may be from some mysterious affinity with French abstemiousness in its use, that once was so apparent in the washstands of the country. The accommodations on these steamers, with the exceptions made, are little like those found on good boats in America; but the requirements of the sea do not permit here luxuries abounding in the latter. Yet the great end is attained; they take the traveller safely over, and perhaps he never elsewhere may have learned so fully all his power and skill as when he has succeeded in keeping himself poised upon a narrow cushion on a transom through a rough night's passage.

When the sea is crossed, one has very little more to do with steamboats in French travel. *Railways* now extend to nearly all the larger towns or cities in the country, and of course to

many of the smaller. They are well built, and usually have a double track, but not invariably; some parts of the Midi, the one line across the southern portion of the country, are still single. Time in liberal allowance must be given to reach a train, if one has baggage. Stations are generally of ample size for the places where they are, and often of perplexing size. They are well adapted to the business. Ceremonies in them are not difficult. Civility is usually, but not always found. The first act is the purchase of the ticket. There are three classes. Trains express are, with a few exceptions, of the first alone. The difference in cost between the first and second on a half-day's ride may pay for one night's lodgings. Rates are higher than in the older portions of America. Prices are often displayed beside the bureau, as are also full time-tables, and, in some large stations, useful maps. The baggage is then weighed and registered. With fifty-six pounds free, the traveller who takes enough for weeks need pay but two sous only for the little numbered paper he receives; and that reclaims his chattels at his destination. There are two, and in great stations three, large waiting-rooms for different classes. Usually travellers are kept in these until the train is nearly ready for the start, and then the liveliest person fares the best. Upon the Lyons line, of late, the platforms have been open to the travellers, as they are in England or America. The carriages are in compartments. Those of the first class have cushions at the back extended higher than the head, and all are covered with a light drab cloth. The second class has recently been much improved, especially upon the Lyons and Southeastern lines, where cushions covered with blue cloth are almost as comfortable and as ample as are those provided in the first; indeed, they are often much softer than the petrifications sometimes found in firsts upon the Northern line. The seconds on the other Southern lines, except those of the State, are not as good. One can find a place for smoking that is neater and more comfortable than are common cars provided for the purpose in America. The speed in France is good; and in the *trains express* or *rapide* it is great, so that the motion seems at times to be more nearly that of flying than of merely rolling upon wheels. The number

and the hours of trains are usually made convenient. *Restaurants* along the lines are seldom less than good, and often admirable. On the Midi they are very good and cheap. In no other country can one on a journey find in stations such well-cooked and well-served breakfasts or full dinners. Travellers upon long routes will find the latter ready at the usual hour, from six to seven, and ample time for eating them.

Upon arrival at a destination, cabs and omnibuses will be found, except of course at some small stations. In almost every place, the capital excepted, hotel omnibuses are convenient. One should know beforehand which to take, although the customs of the country will prevent all danger of dismemberment if one is ignorant or undecided. Other omnibuses are provided by the railway companies at many stations, for service in the town, or for communication with points distant even many miles. All of these vehicles are cheap.

Hotels in France are of all sorts. Those that are new or recent in the places now much visited are often admirable, and combine both elegance and comfort, as to some extent do older houses in remoter towns. The construction often gives a sense of great security from fire; the staircase is of stone, as it should be, suggesting that retreat is always possible. A fire, indeed, is used for warmth or cooking, and not for the destruction of confiding travellers. Almost everywhere one finds a bed, a dinner, and a dining-room that will prove good, and sometimes very good, for the places where they are. But primitive hotels in France are apt to show too little neatness in the passages, and a lack of some things that civilized travellers require. In all, however, old and new, the writer pleasantly remembers that he has met with courteous entertainment.

The large or old hotels throughout the country generally show one marked arrangement in their plan,— a courtyard with a carriage portal. These two features — and they seem of age uncounted — vary, from the plainness of the country inn with its area for carriages (sometimes a sort of stable-yard), to the great archways and stately courts found in the Grand, the Louvre, and the Continental in Paris. Another feature is the dinner, that important solace in a day's engagements. It will show

how Frenchmen understand what nature and society approve. The dinner at the public table is the chief event in the routine of hotel life. It shows French manners quite as much as anything in which the traveller will join, and often gives an opportunity for pleasant talk. It is made as brilliant as the means at hand allow. The splendors of the capital are only greater demonstrations of a national characteristic. In the minor and remoter places, and where foreigners are few, the gathering of people from the town, their manners and their conversation, or their stillness (that is now noticeable), give one's observations interest. A public parlor is not always found, and reading-rooms are not as numerous as in Switzerland; but pleasant, sometimes very handsome, specimens of both these places may be met with. One's apartment is his refuge, and of course a family or party care for nothing else, unless in summer houses.

Restaurants abound in the larger cities. Those in Paris are best known to foreigners. Good dinners for five francs are served in several of them, and in others *à la carte* at higher prices. Those who wish to have or give superior dinners use the latter. Those who judge of excellence by cost, or who are happy when well fleeced, can be accommodated. One's visits to the restaurants of Paris form a pleasant portion of a sojourn there. In other places the hotel, perhaps, will serve one best. But the *café* is much more French. Its brilliancy in Paris and Marseilles, and even in minor towns, makes it a place the traveller sees as something characteristic of the country, if it is not indispensable. The railway restaurants have been already mentioned. When one's visit to a town is brief, one of them may be both convenient and agreeable.

Private modes of travel are, in various neighborhoods, the only or the best. Among the Pyrenees, in Dauphiny, Auvergne, and Brittany, or in more level portions of Touraine, a carriage is desirable or is necessary. In those picturesque and charming regions roads are excellent, and vehicles sometimes are very good, and drives of course can be delightful. Walking is not practised much in France, at least as it is in Savoy and Switzerland. But with a carriage or on foot some of one's pleasantest excursions may be made.

In towns and cities cabs are useful when the traveller's time or strength is limited; but it is far more entertaining to explore the queer old streets and places in a stroll, in which one finds the way to what is sought, or to discoveries and fresh surprises.

The cost of travelling in France can be made great or small. Respectability, security, and comfort may be had without large outlay. With them one can see the country at a cheaper rate than in America. Some good things of the latter will be missed, but others will be gained. There is but little beggary or imposition on the stranger; and one soon learns, if one desires, how to avoid dear places such as are found in every country.

Changes constantly occur in many of the older and quainter portions of French towns; and the directions or descriptions good a short time since or now, may soon become inapplicable. Not a few towns, however, have retained streets that appear to penetrate the Middle Ages or the period of the Renaissance, and lead us into them. There are, besides these, all degrees of age and interest to commonplace or ugly, elegant or regular, new works. The ancient towns that stand on hills are apt to have the most remarkable or curious streets, steep, winding, strangely built, and often not too clean, yet still among the most interesting.

The cathedral towns show great diversity of size and style; but all, it may be safely said, are found to be attractive. Many of them have, between the station and the closely built parts, a small park or shaded avenue; the great church differs in some way from every other one, and each place has its quaint streets or buildings and its old-world nooks and corners.

Guide-books cannot be dispensed with. Those by Murray in English, and the more comprehensive "Guides Joanne" (Hachette & Co., Paris) are very good. The writer is indebted to them for much useful information. The extensive bibliographies found in the latter make a shorter list than he had written needless; they name many volumes he has used, and many more required for full accounts that cannot be given on the following pages.

Boston, January, 1884.

VISITS
TO THE
HISTORICAL MONUMENTS
OF
FRANCE.

SOUTHERN FRANCE: ROMAN REMAINS.

WHERE the Alps abruptly meet the Mediterranean Sea, close to the promontory crowned by Monaco, a path winds up among large olive groves above the Monte Carlo, and leads far along steep and more open heights until it has attained an elevation of nineteen hundred feet above the water, and enters the little village of La Turbia. Behind the houses rises, on a bare broad ridge, a huge and venerable ruined tower, built of rubble strengthened by close bonds of upright, massive, square-cut stones. The height has been increased by much more recent dull-red brickwork, stayed by modern masonry. It is the great *Trophæa Augusti*, that commemorates the Alpine victories of the first emperor of Rome, once decorated with rich sculptures that were stripped from it when, in the Middle Ages, it was fortified. The vandals in the armies of the "Grand Monarch" made it a wreck. Still noble, though dismantled, the old tower looks out over Italy and France and the broad ancient sea along their shores. From it, or from a bare, commanding ridge that stretches southward, we can see both east and west along the bold, projecting capes and headlands of both countries, that recede far in the distance; and in front, across the sparkling dark-blue Mediterranean, on which also look the near and lofty bare limestone mountains.

Here, upon this boundary, will appear the two main routes — the land and water — by which the Roman arms and institutions made their way to Gaul, soon conquered by them, and possessed almost five hundred years, and made to bear the impress of their mighty power.

This seaside view, indeed, is one of the world's great landscapes, both in natural magnificence and in historical associations.

When we have spent an hour of sunshine here, and then descend the rough but pleasant path to Monaco, and look meanwhile upon the beauties of that charming shore, we shall be apt to think of much that it suggests. We may also think that as the Roman ways were measured from a *Milliarium Aureum*, so we may make La Turbia the golden milestone of a westward tour along the route of ancient civilization through the lands the Romans won and ruled.

We will attempt to find the relics of the art of that amazing people, and then visit structures that reveal so much of other races that in turn supplanted them, and blended and grew into the French nation. We will try to do this in the order of the dates and the positions of the monuments, or as a very comprehensive subject will determine.

THE ROMANS were established on the southern coast of Gaul more than a century before the Christian era. There are many evidences of their long-continued presence in the country throughout all the distance to the lower valley of the Rhone, where the chief relics of their works will now be found, and where their greatest works in Gaul were probably constructed.

At *Cimiez* (*Cemenelum*), three miles from Nice, are ruins of an amphitheatre that is quite well preserved. *Antibes* (*Antipolis*), a few miles westward, near the railway, has inscriptions and some towers. *Nice* shows little of antiquity, although it was a Roman port. But it prepares one well to visit other places. Many know the queer old town, with narrow streets and its Italian-like Cathedral, and the fresher, handsomer new parts, with their immense hotels, the avenue

of palms, the semi-tropic park, the lovely sea-view, and the atmosphere that can be so agreeable.

The route by railway to Marseilles is through a region that has constant interest. For many miles it is along the sea, that ripples on the sandy or the shingly shores, or beats, though often mildly, on the dark, worn rocks of porphyry, whose broken forms rise picturesquely here and there athwart its bright blue surface. Inland are the Esterels, with their wild heights; and in the foreground, oranges and olives, palms and aloes. Nearly forty miles from Nice is *Fréjus* (*Forum Julii*), a small town now, but once a Roman port of some importance. Its old harbor has been filled, but fragments still show the whole circuit of the city walls. An amphitheatre, gateway, arch, and other objects yet remain. The chief of all its relics is an aqueduct, that can be traced for more than twenty miles, sometimes by arches now entire, to the interior, where water was obtained. The railway west of Fréjus leaves the shore and passes through a pleasant farming region of Provence, — its garden, as it has been called, — protected on each side by somewhat distant mountains. Those toward the south are the picturesque *Montagnes des Maures*, a granite range. Beyond this region is Hyères, one of the many modern winter stations on the Mediterranean. Three miles from it, upon the shore, are interesting and important relics of the Roman town *Pomponiana*, disinterred some forty years ago, and showing still full indications of its ancient plan. A pleasant ride of nearly fifty miles thence takes us to MARSEILLES.

Although this great commercial city seems quite modern, yet its surfaces, streets, and buildings have a great variety, and often picturesqueness, and some grand effects. The *Palais de Longchamps* might have delighted the old Romans, standing boldly on a hill-crest as it does, — a high pavilion in the centre covering gigantic statuary, flanked by sweeping colonnades, and by them joined to a museum on each side. It is a finish worthy of the aqueduct of which it is the monumental end. It would be difficult to find another modern work like this. The long *Cannebière*, with its continuation, broad and sloping, ranks among the great streets of the world. The new *Cathedral* in

the older quarter of the city, near the harbor, is remarkable as one of the important architectural designs of recent times devoted to religious uses, and as one that will be, when completed, almost chief in its peculiar style, French Romanesque. Its materials are pale buff stone, found in the neighborhood, and olive Tuscan stone, laid in alternate courses. One great feature of the western front is an immense and deeply recessed arch, like one of Triumph, with a dark mosaic vault and sculptured walls. The spacious cruciform interior presents a lofty central dome, and over each arm of the cross a lesser one. The nave has three enormous bays, with screens of pillars and of arches that resemble those in St. Mark's Church at Venice. At the end of the long choir there is a half-domed apse. This large and massive structure shows that even now Religion can express itself with power, as in the Age of Faith, through mighty works done in the monumental art.

There is a driveway, nearly four miles long, that can be even imitated by few cities, the *Chemin de Ceinture*, winding far around the east side of the harbor and along the much-indented seacoast to the Prado, — a magnificent, broad, shaded avenue, that reaches far into the city. Gardens, villas, and good walks line both sides of the latter, and are inland on the former. Seaward are extensive views of lofty hills beyond the harbor west, and over high and rocky islands south, and mountains east.

The route towards the valley of the Rhone should lead by Aix, the capital of old Provence, once famous for its gayety when ruled by King René, who introduced so much good wine and minstrelsy to France. A boulevard presents a handsome entrance to the newer portions of the town, and these to others, older, queerer, dirtier, but far more interesting to a traveller. There is a quaint cathedral here well worthy of a visit, and in the neighborhood some good excursions can be made. From Aix the railway to the Paris, or main, line at Rognac should be used, because it leads directly under the immense new aqueduct of *Roquefavour*, a rival of the greatest Roman work in France, surpassing it, indeed, in height and width, and similar in style. Its three great tiers of arches

stride across a rocky, wooded valley, bearing their top coping fully two hundred and sixty feet above the waters of the river Arc, their pale buff stone contrasted with the gray, bold bluffs and bright green shrubbery beside or under them. They show that modern France, with similar requirements, can produce a work that Roman Gaul did not surpass, and also what was the effect of ancient structures when uninjured.

Near *St. Chamas*, a station thirteen miles northwest of Rognac, is the *Pont Flavian*, or *Saurian*, a single span approached each way through an unusually elegant Triumphal Arch, and one of the few Roman bridges that remain in France. At Arles, a little distance farther, we shall find, however, first along this route, some of those great and most impressive evidences of the manners and the power of that remarkable old people, such as they left wherever they were dominant and long established.

ARLES, very ancient, once the Paris or the Rome of Gaul, has now become so far reduced that it has less than thirty thousand people. It is built upon a nearly level tract of ground along the Rhone, and on the eastern bank, some twenty-eight miles from the sea. Its narrow, crooked streets have houses seldom fresh and fair. With fewer beggars and more neatness than a town of Spain, it yet, in general aspect, is suggestive of that country.

Close on its inland border is the *Roman Theatre*, environed by mean buildings, that, however, do not now, as formerly, encroach upon it. Though the structure is a wreck, its plan is still apparent, and its early aspect can be almost accurately now imagined, for it has recently been disinterred, cleaned, and explored. The chief material is pale and clay-gray stone, and the construction, like great Roman work, was thorough, durable, and massive. It was in the usual classic form. There was a long, straight *scena*, or wall, of which foundations yet remain. Before it are three curious low walls, made parallel (for the *pulpitum*, or *avant-scene*), and two pillars of rich marble, out of more than fifty that once decorated all the rear of the extensive stage. Before the *scena* is a semicircular area, the

orchestra (that in a modern theatre would be the stalls), still showing fragments of its pavement. From that rose the numerous gradines of step-like seats in widening semicircles. They are sadly shattered now. The outside shows a wall two stories high, and semicircular in line, with portions of an ornamented frieze and cornice, arches, pillars, and a tower through which there was an entrance. There are also indications of a large area behind the scena. For such a massive and expensive structure, not much space was given an audience. The original magnificence is demonstrated by the two rich pillars, by the sculptures on the walls, by several others in the Museum, and by the *Vénus d'Arles* now in the Louvre.

Within the town is the less broken and the grander *Amphitheatre*, unrivalled, save by two, outside of Italy, and that perhaps was once the greatest Gallo-Roman work, though not the best preserved. It has the well-known ellipse form (447 feet by 353), and stands on sloping ground. To give a level space for it, there was an excavation on one side into the rock beneath, while on the other an immense foundation base was built. The outside shows two high arcades, each one of sixty arches, rude Corinthian above, and Doric of Cyclopean strength below, — all worn, dilapidated, ponderous, pale gray or stained dark brown. The main entablature has nearly all been torn away down to the upper arch-stones. No great amount of restoration or repair appears. The inside shows a large arena that was sunken, and had walls, still lined by many upright slabs, in which were sockets for a floor of framework placed about five feet above the ground, and fragments of the forty-three (?) original gradines that, tier on tier, rose to the outer wall. There are some modern seats, and other work. Beneath the seats, upon the level of the ground, there were two corridors around the building. The outer, and the larger, had a ceiling of flat stones, comparatively thin and now almost destroyed, that formed the floor of still another corridor above it, finished with a ceiling, also of massive stone. There was no place for panic from a fire. Beneath the edifice are subterranean passages and dens, in which were kept the savage beasts and men, and that have ample space for an immense menagerie of animals and gladiators.

On the outer portion of the edifice are three (of four) rude towers, erected during the eighth century,—intrusive structures, that were built when the amphitheatre was made a fort, but that have gained an interesting history, and give a prospect worth obtaining.

From the highest one, far to the south and west, are seen broad plains, like prairies, green with grass and crops and trees. A pleasant country, bounded by the distant, partly hidden mountains of Vaucluse, lies east and north. Through it the Rhone majestically flows. Around the foreground is old Arles, grown rather shabby, rather humble, showing liberally its red, muddy-colored roofs, above which rise a few brown churches. Close beneath, the shattered, gray, but grim and mighty amphitheatre expands its circling ruins, that tell a most impressive story of their fortunes with a mute yet plaintive eloquence.

The conquering Romans and the conquered Gauls grew to be Gallo-Roman, and this broad Rhone valley, far off to the Alps, was for generations rich and filled with people. The amazing capital that spread its laws and arts through Italy had spread them here and throughout France, producing works remaining, though too often ruined, to our days. In many widely separated places were some of the most characteristic theatres or amphitheatres, like these in Arles. To realize how far they were scattered, we must go, when we have seen the one at Nîmes, now best preserved, almost the length of France, to Lillebonne, near La Havre, to find the next least incomplete. Throughout the land were bridges, roads, and camps, and cities furnished with long aqueducts, with baths, with temples, and with theatres, without which no one once a Roman seemed to feel life possible. But to this people, powerful and civilized, so widely spread and long established, terrible disasters came. Wild, energetic races looked with greed upon their cultivated lands and stately cities; former hardihood was weakened, and the spoilers were both fresh and strong. From the unbounded east and northeast came the fierce barbarians. The earlier hosts, the Franks and the Alemanni, seized on Northern Gaul, and there became incorporated with its people and their for-

tunes, taking pay of them, defending their frontiers, and founding modern France. Then the Burgundians invaded and possessed the central eastern territory; and yet later, the Normans, the most vigorous of all, settled on the coasts northwest. These races, all Germanic, chiefly or exclusively remained in northern portions of the country, and did not push their ascendancy far south of the middle Loire and upper Rhone until considerable time had elapsed. Within their region they established their peculiar institutions,—feudalism in civil life, and Pointed and Round-arched styles in art,—through all of which they worked out wonderful results. Some of these still appear in works that will be found to be unusually interesting monuments of history.

Through the southern regions various people came, the Visigoths and the conflicting Ostrogoths among them, whose wild forces soon supplanted Gallo-Roman cultivation in this region. During the earlier part of the sixth century the Ostrogoths held Arles. The history of much of Southern France through many dreary centuries ensuing is a record of discordant races or religious faiths engaged in bitter struggles; and these also left their monuments that we can visit.

While we look upon this amphitheatre, imagination can rebuild and fill once more its tiers of seats, and then reanimate its wide arena, and present to us the multitudes that once encircled here the many busy actors. Far around outside there would appear a larger, fairer city, and beyond it densely peopled rural regions. And we can imagine, distant now as were their times, the terrible events and scenes through which that ancient classic life passed totally away, and then the direful and the long-continued sufferings that filled the earlier Middle Ages.

The northern hordes had vigorous rivals to dispute for plunder and possession. From the south there came an even fiercer, a more skilful race. The Saracens from Africa had conquered and had occupied Hispania, and thence had passed the Pyrenees and overrun the Lowlands northward. Here at Arles they ruled, and built, perhaps, this strong, rude tower upon the amphitheatre. Again they surged far onward, threatening all Western

Europe with subjection to the Moslem faith and rule, until at Tours, 732, their strength was broken by that hammer of the Christians, Charles Martel, who then "preserved the relics of ancient and the germs of modern civilization" in one of the decisive victories of the world's history. Through these ages of war and rapine, and of neglect and sordid plunder even more destructive, we can comprehend how this gigantic, massive structure became a wreck.

There are many other interesting objects of antiquity at Arles, among them its so-called cathedral. Not far from it there are several classic relics. *St. Remy (Glanum)*, to the northeast (reached by rail), has still an arch and a funereal monument. *Cavaillon*, a little eastward, has an injured Arch of Triumph. About an hour's ride by rail from Arles is Nîmes (*Nemausus*), that contains important Roman relics unsurpassed in any other city north of Italy.

NÎMES is a pleasant city, entered from the station by a broad and handsome shaded avenue that reaches to a large and open esplanade. Beyond this stands the *Amphitheatre*, that probably was built about the year 138. An ample space has recently been cleared around it, and extensive restorations and repairs enable visitors to understand the plan and details. On the ground this plan is an ellipse, that on the outside measures, it is said, 447 feet by 329. The outer wall is 70 feet in height, and pierced by two great tiers of arches, sixty in each tier. Of course the arches are all round. The lower tier has Doric columns that project like buttresses; the upper has Corinthian engaged; both, with their separate entablatures, are simple. This enormous outer wall, in better preservation than the Roman Coliseum, is almost entire up to its very top. Nearly all of the material throughout the structure is pale gray stone, compact and laid in blocks, some of which are immense. The joints are very close; no use was made of mortar, bricks, or rubble. The pervading pale-gray color yields along the lower walls to earthy brown; and there, and oftener in the upper, are black stains and scars, caused by a barbarous attempt to burn the structure, about a thousand years ago. Yet greater varia-

tion in the coloring is caused by restorations or repairs done in fresh stone. The outside corridors in both the tiers are wonderfully whole; the inner, three below and two above, are more or less imperfect. The outer one below is arched and wide and high, — immense, indeed; the one above it is less lofty, and is covered by extremely large flat stones, some of them six yards long, and crossed by massive beams of stone, that here and there are broken and retained in place by iron clamps. The restorations show French masonry that has surprisingly close joints and rivals Roman work.

The great arena seems now almost as complete as when the Romans used it. Rising from it were originally thirty-two full tiers of seats, still shown by portions of the lower and the upper, but a large part have now disappeared. The lower ten are reconstructed. Underneath the central part of the arena is an excavation, cross-shaped, large and deep and curious. It is now covered by a timber roof supporting earth. It was intended, probably, for naval spectacles, and made in this peculiar shape in order to economize the water, and to bring the vessels nearer to the twenty thousand people for whom seats were here provided. A canal of smaller size encircled the arena, separating the wild animals sufficiently from the spectators; and beyond it was a decorated wall (the *podium*), in which were gates to dens made for the beasts. Above the latter rose the seats in three divisions. The lowest were for high officers, the highest for the common people, and the intermediate for other grades. The upper seats were marked by lines that radiated from the centre of the structure. They were grooved into the stone, and still remain to show the exact amount of space appropriated to each person. Each, in places most diagonal, sat with a shoulder overlapping one of the next neighbor, thus economizing room, diminishing the inconvenience, and securing a direct full view of the entire arena.

This amphitheatre, like nearly every other, was fortified in mediæval times. In 755 the energetic Charles Martel, who fought the Saracens throughout this region, filled the corridors with wood and tried to burn the structure, so that it could not be held by enemies. It narrowly escaped total ruin. It

decayed until 1716, when large repairs were undertaken. At a later date the many houses and mean hovels that had invaded it were swept away. Between 1865 and 1870 more extensive restorations were accomplished under the auspices of the late emperor, whose name on an inscription that records the fact has been defaced, with that intelligence and gratitude sometimes displayed. The restorations have been recently continued.

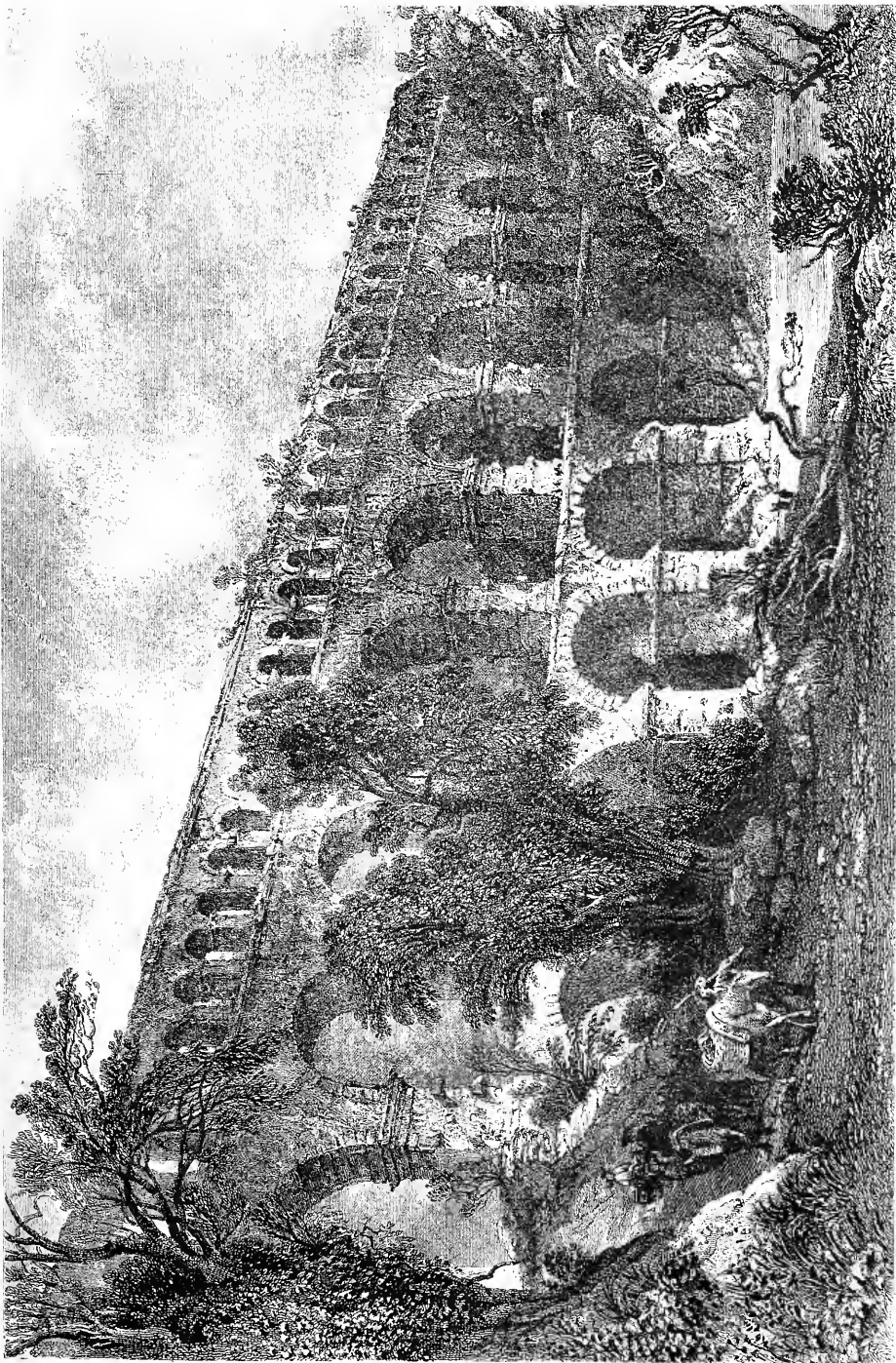
At the northern and the farther border of the city is the *Jardin de la Fontaine*, a small and regular, but handsome park beneath a forest-mantled hill, surmounted by the *Tour Magne*. The latter is a tower,—a portion, probably, of the imperial Roman walls around the city. It might be called conical; its walls are thick, although now stripped; its top commands a prospect to the Rhone, and to the Donjon of Aigues Mortes, close by the Mediterranean. Just at the bottom of this hill is found the Château d'Eau (*Castellum divisorium*), uncovered recently (in 1844), a large round cistern built with openings, through which the waters of the ancient city aqueduct were gathered and distributed. The centre of the garden has a Roman bath, imposing in its size and style, and built below the surface of the ground. It was discovered in the eighteenth century, and is a great square reservoir, now partly filled with water, surrounded by a portico of Roman Doric columns. In the wall behind them are large niches or recesses; on the top are gravelled walks. The centre has a large square pier of ornamented masonry on which are green and pretty plants and time-worn statuary.

Near the bath there is a Roman building called the Bath, or *Temple of Diana*. It still shows a *cella*, or small hall, with massive walls, entire, except upon one side, supporting nearly one third of the round, arched ceiling. Columns in Corinthian style, and niches with square heads and pediments surrounded the interior. It was erected in the reign of Augustus, and it became a ruin as late as 1577. It is now well kept, and very picturesque and interesting.

In the centre of the city is the *Maison Carrée*, a Corinthian temple still remarkably entire, a beautiful example of the

earlier imperial style of art and workmanship. Its color is pale brown and gray, with stains of rusty iron tint imparted by the weather. The old level of the pavement that surrounded it, some feet below the modern, is exposed. Steps, rather long and steep, lead to a portico in front. This has six columns that support a pediment, and two more on each side. The ceiling of the vestibule has been renewed; it is deeply panelled, and is colored like the antique work. Each outer side-wall of the cella has six other columns, all engaged, and each end four, each angle one. The not extremely large interior has modern finish, and contains a variety of minor Roman objects found in the vicinity, — arms, sculptures, vases, ornaments, and lamps, that form one of the best collections in Southeastern France. With similar collections at Marseilles and Arles, and one still greater at Avignon (the Calvet, quite rich in sculptures and mosaics), it supplies much valuable help for understanding the details of classic life, so much of which the larger relics in Provence illustrate. It has been supposed that this fine temple formed a portion of the once extensive Forum of Nemausus. In the earlier Middle Ages it was made a church, and then a civic hall, and finally degraded to a variety of uses, that included those belonging to a stable and to a tribunal of the Revolution. It is one of the most complete as well as beautiful existing sacred edifices of the Romans. Nîmes still possesses two *Roman Gates*. That of Augustus, said to date from 16 B. C., is of plain design with flanking towers, now much repaired, and has three archways. That now called the *Porte de France* has but a single simple arch, that is, or was, much broken. It was flanked by rounded towers, that are now almost destroyed.

The greatest monument of both the skill and power of the old masters of the world, existing in this region, is the PONT DU GARD. Few other Roman works now rival it in grandeur, none surpass it in its picturesqueness and its startling and impressive aspect as one comes abruptly close before it at a turn made by the valley of the Gardon. It is where the river, seldom wide in summer, but yet deep and of a beautiful blue-green, flows



PONT DU GARD.

through a gorge between rough pale-gray rocks. On one side of the bottom is a sand-bank; on the other (westward) is a range of hills that rise directly from the water to considerable height, and give the stream a winding course. Just where these hills, with crags and mantles of wild shrubbery, approach the narrowed gorge, the mighty Roman bridge, piled arch on arch in triple tiers, strides high and strong from bluff to bluff, grown tawny, almost orange-brown, through ages of hot sunshine, worn and furrowed by the weather and the trickling water; broken here and there by Time, repaired by Care, yet always grand and massive, with an unbroken crest almost nine hundred feet in length and one hundred and sixty feet above the river.

The two lower arcades have arches of bold and equal span, — six in the first, eleven in the second. These support the third arcade, with thirty-five of lesser span and height. The style is very simple; the material is stone of hardened sand, with shells mixed curiously in it, laid in enormous, closely fitted blocks, of which some stand out like great bosses from the piers and walls. The large gray slabs that covered in the top are still almost intact. The water channel, barely five feet wide, is fashioned with a rounded bottom, and is thickly lined with a cement like flint. It can be traversed now from end to end. The top commands a grand view of the valley. The original construction has been thought to date from 19 B. C. Four hundred years, or more, had passed when the barbarians arrived and cut the aqueduct, but they respected this great work while they endeavored to deprive Nemausus of its water. Twelve centuries later, as a Frenchman writes, “another barbarian nearly overthrew it altogether;” the Duke of Rohan, carrying aid to a religious party then at Nîmes, cut off a third part of the thickness of the piers along the second range to help the passage of artillery. The speedy ruin of the bridge was threatened, when, in 1743, the states of Languedoc secured it, and increased the width of the arcade next to the water by a bridge that carries the existing public road. Important restorations and repairs were made by order of Napoleon III., whose name on a historical inscription here has been defaced.

The constructive genius, the immensity, the gratifying preser-

vation, and the grandeur in this solitude, shown by the Pont du Gard, give us another vivid realization of the character and great abilities of its old builders. These have been already fully demonstrated; but a few lines may be added to complete a description of the Gallo-Roman works that still exist in the southeastern parts of France.

Carpentras (*Carpentoracte*), nearly thirty miles northeastward, has an Arch of Triumph, once a portal, now the only relic of the ancient city. Orange (*Arausio*) has another arch, one of the handsomest and largest that the Romans raised in Gaul. In former times it was degraded, fortified, and changed, but now it is restored to its original design. Orange has also the colossal and unrivalled scena of its ancient theatre. It is 334 feet long, 111 feet high, and 13 feet thick. Once grand and splendid, but now stripped and worn, it yet stands towering over all the modern town, — a noble giant crowded by degenerate pygmies. At *Vaison* (*Vasio*), once rich and flourishing (northeastward fifteen miles), are a bridge and relics of a road and amphitheatre.

These ruins, scattered from La Turbia to the Rhone, give us a clear idea of the wonderful old race, — the earliest civilized that ruled Southern France, and other regions more extensive, through long centuries, — and show their great importance in the history of the country. The very nature and existence of the objects demonstrate the vast ability of ancient Rome to conquer, and establish and arrange the links that bound her lasting power. We comprehend how Romans fortified, embellished, or developed a country, and how they administered wise laws. We see how they delighted in pure water and the health and luxury of baths, — necessities with which they never would dispense. We see how they provided lavishly, superbly, for their games, robust indeed, but most imposing, and, though recreations, yet prized like their daily bread. We better understand the pomp of their religious worship, their commemorations of great triumphs or the mighty dead, their power in war, their grandeur in the pleasures or the labors of their peaceful life. The scope and the solidity, indeed, of all their character are shown by

honest, massive work for use or decoration. A strong and wise and wonderful old people they were truly, with great blemishes on their grand features probably; but yet they were the one race that could win the empire of the ancient world.

The influence they spread through civilization even to our times, and the grand traits apparent in their character, can better be appreciated, and may make us pause in judgment on their failings, when we see the strength and majesty so evident in works that are enduring monuments of their long history.

In contrast with the Pont du Gard, the greatest of the Roman works in France, we find at Avignon, some fifteen miles north-east of it, the largest mediæval military and domestic structures in the country, and perhaps in Europe, which with unmistakable distinctness introduce us to a people and to arts and institutions that replaced those of the classic times, and to the more nearly world-wide modern Roman domination.

SOUTHERN FRANCE: MEDIEVAL REMAINS.

AVIGNON on a map presents a bent, irregular ellipse, the westward side of which is bounded by the Rhone. The town when seen, especially from the eastward, is unusually picturesque. Midway across it, and towards the river, there extends a ridge about two hundred feet in height, steep on its sides, precipitous towards the water. It is crowned by lofty towers and broad, plain walls, that mark the vast, stern Palace of the Popes, and also by a smaller and a heavy tower of the Cathedral, and by the gardens on the high Rocher des Doms along the western end. The town surrounds the ridge, and is encircled by unusually grand and picturesque defensive walls with battlements and thirty-nine large towers. They were erected by the Popes, — the eastern parts in 1356–58, and almost all the western, by Urban V., in 1364. In 1474 and 1570 they were much repaired or changed. The Revolutionists pro-

posed their ruin, but this was averted. Restorations guided by M. Viollet-le-Duc have made them clearly show the second rank or order of defences for a mediæval town in France. The walls were built to guard against the inundations of the river, as well as attacks of enemies, but hardly to withstand long sieges. The great palace was much stronger.

In the town the streets are crooked, and are often narrow, and preserve some features of the Middle Ages, although hardly those that are the most attractive. Various structures, old or new, are passed along the way to the most interesting of them all. The large *Musée Calvet* contains important Roman relics; the *Hôtel de Ville* has a fine court, that shows the Corinthian order; near it is the new and handsome Theatre; and not far off, St. Agricole, a mediæval church, and St. Pierre, with a west front in flamboyant late Pointed style. Above them all is the Cathedral, and the large *Place du Palais*, along which stands the mighty stronghold of the Popes, where, during nearly half of those eventful seventy-three years of the "second captivity of Babylon," the sovereign pontiffs ruled the Christian world.

The Palace of the Popes is long and lofty, massive, and severely simple. It is built of smoothly cut, pale yellowish-brown, or clayey-gray hard stone. Its towers and walls present immense plain surfaces, from which project broad piers that bear, flush with their fronts, tall Pointed arches, carrying the upper wall front and not very frowning battlements. Behind these arches rises the main wall; between the two are oblong spaces, through which missiles could be thrown upon besiegers, or long beams athwart their scaling ladders. The grand effect of the vast castle — for it really is, perhaps, the most gigantic specimen of mediæval strongholds — is given by its position, its huge mass, and its great height, that in some places is a hundred and fifty feet. It has not the extent of the long outer wall of the Alhambra, but has an expression of far greater massiveness and power.

The entrance is an ancient vaulted Pointed archway leading to a spacious court. Upon the right of this, and filling the front angle, was the Guard Room, a large vaulted hall. Adjoining it is the great groined stone stair ascending to

another large apartment, the Great Hall, with pillars and a vaulted Pointed ceiling. Once it was both lofty and imposing, and was painted by Simone Memmi. When the writer saw it, it was, like the Guard Room, altered to contain two stories, several rooms, and many soldiers not too clean. Upon the farther side of the great court were spacious rooms, formed also, it appeared, from larger halls. The restorations planned some time ago provided for renewal of the old arrangements and effects, and for a Library and a Museum. There are also two chapels, each in shape an upright, almost double cube, each with a vaulted ceiling, little windows, and remains of frescos, — Bible subjects pictured on blue grounds. One was the Chapel of the Popes, the other for the Holy Office, where the mediæval Jews heard sermons. All these portions of the castle probably were painted by distinguished artists of the fourteenth century who came from Italy. Giotto, Memmi, Giottino, and some others have been named. Their work resembled marvellous productions of their time or labors that we find now at Assisi, Padua, Sienna, and through Tuscany. There is, built in a corner tower, another curious room, square on the floor, with an octagonal and lofty cone-shaped top that has a small hole in its apex. On one side is an extended, rather shallow, barrel-vaulted recess. The guides call this the Torture Room, without which no respectable establishment was once complete, and represented here to be intended for a vast deal of activity. A sad amount of this was quite probably practised at Avignon, but this room is really not the seat of pathos; it was formerly the kitchen, and an inconvenient, smoky place it must have been. There were, however, mediæval horrors in the castle, as in 1441, when De Lude, the Papal Legate, blew up several nobles of the city, while his guests, because they may have spoken too much truth about him. But the cruelties that have been proved against the "Dark Ages" seem to have been rivalled by those practised in the "Age of Reason." History records the deeds enacted in the "Glacière" here, or in a place near by it, during the last decade of the eighteenth century.

The whole expression of this vast, stern edifice is power,

served by great multitudes and shown in ceremonials that, if rude, were splendid. We recall its origin and its existence here when we walk through these halls, but with even more clearness when we leave them and gain from the high Rocher des Doms, near by, the extensive prospect that is there presented.

From the distant north, through country that seems low and reaches far east to the lofty Mont Ventoux, flows down the broad and rapid Rhone. It makes a sweeping curve around the town, where it is parted by an island, and then hurries far on to the south. Westward is a range of high, rough hills, but partly wooded, ending in gray bluffs towards the north. Beside these, almost opposite, on sterile clay-gray banks, is Villeneuve, and, near by, its huge brown-colored castle with some great round towers. The broken but once noble bridge of St. Bénézet, that led to it, now partly spans the river. It was new about seven hundred years ago. Around the foreground is Avignon, not, perhaps, as fair as might be when displayed from this position. But close to one are the more attractive gardens, the Cathedral's heavy tower, and down the crest of the high ridge, the mediæval and gigantic castle-palace, with the stir of modern life around it, and the works of classic ages in the country that we see, contrasted with it, and yet part of its strange history.

Events in the fifth century began to shape this when the terrible invasions of barbarians from the north, like those that changed united Gaul, swept throughout Italy, where, also, little warlike states replaced the one great Roman nation. Through the stormy conflicts, waged for centuries, survived and grew one power, born in the time of the imperial world-wide rule, — the organized development of Christian Rome. This constantly increased amid the wreck and confusion, gathering from the fragments, changing from its simpler rites to statelier ceremonials, and adding temporal prerogatives and interests to its strong spiritual sway, and spreading these until its pontiffs gained dominion wider than that held by the emperors. But meanwhile Guelfs and Ghibelines, the papal princes and the foreign potentates, with names

and influences of Germanic origin, were struggling for ascendancy. These and the little states, the separate cities, the discordant peoples, and distracting politics, in tumult that seemed endless, were effecting changes in the Church. The culmination of pontifical supremacy was passed, and yet the papacy retained immense resources, though the age of faith that had produced surprising works was growing less efficient. Meanwhile, too, a France with growing royal power was rising from the chaos of the fragments into which the Roman Gaul had been divided.

Influenced, it has been thought, by Philip IV., the King of France, Pope Clement V., in 1305, removed the seat of the Pontificate from Rome and from distracted Italy to more secure Avignon, that after 1309 became thus the great centre of an almost world-wide rule. But while it was established here, the royal state was rapidly increasing. The original domains of the French king were Île de France, Picardy, and Orleans. To these had been added Normandy, Champagne, Touraine, and Berry,—nearly all the northern and central parts of present France,—and Languedoc, the southernmost. This territory after 1305 was much enlarged by conquest of Poitou, Saintonge, and Limousin, the western centre of the present country, and Lyonnais and Dauphiné acquired in other ways. Thus France had grown up to become a large and powerful state, with an important influence on the Papacy. The Popes did not obtain a title to Avignon and the territory near it until 1348, when Clement VI. in form secured it by a grant from Queen Joanne of Naples, at a price of 80,000 golden crowns, about which there is told a story of some interest.

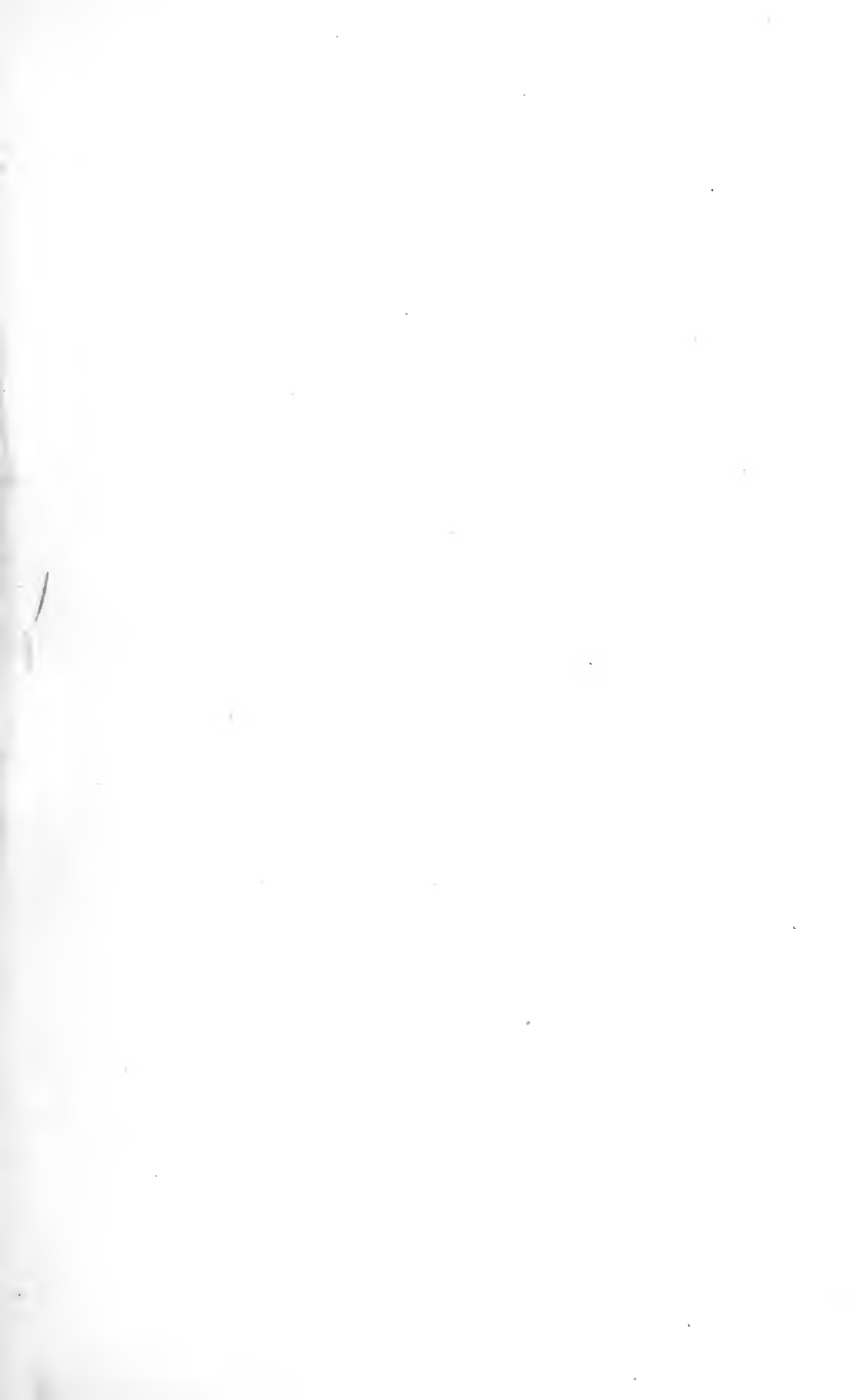
This territory, since the Roman occupation ended, had been held by many masters, Ostrogoth, Burgundian, Austrasian, Moorish, feudal lords of Forcalquier and of Toulouse, and then was independent until seized by the Counts of old Provence. From them Joanne, as Countess of Provence, received the disposition of it. She, when very young, was married, on considerations of policy rather than of affection, to the King of Hungary, also young; and their domestic life developed to political hostility and his assassination. To the latter it has

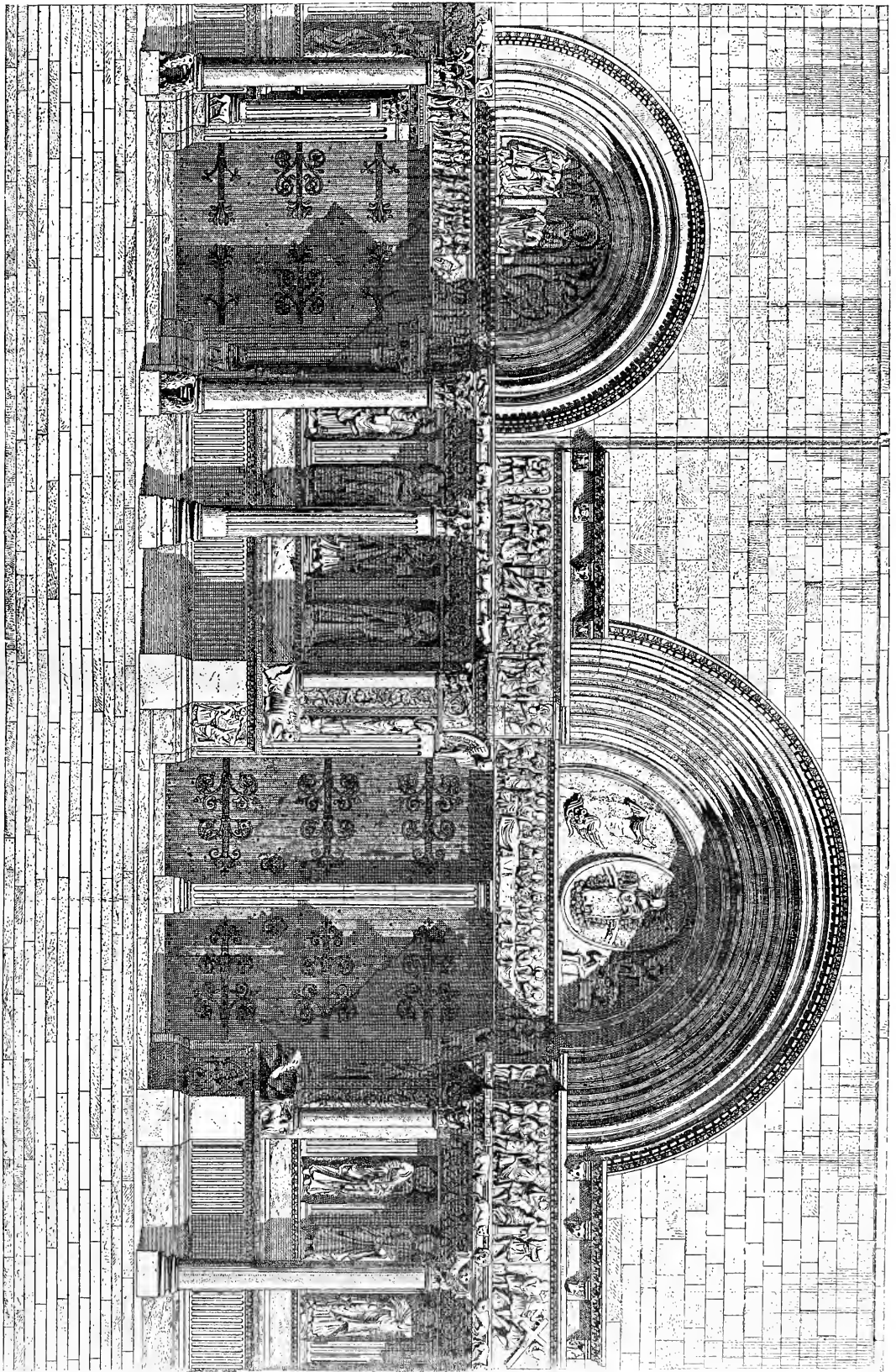
been thought she was accessory. To gain the absolution of the Church she ceded, it is said, this valuable territory to it, and did not receive the nominal consideration stipulated. The Church from that time held Avignon, and it was not united definitely to France until 1791.

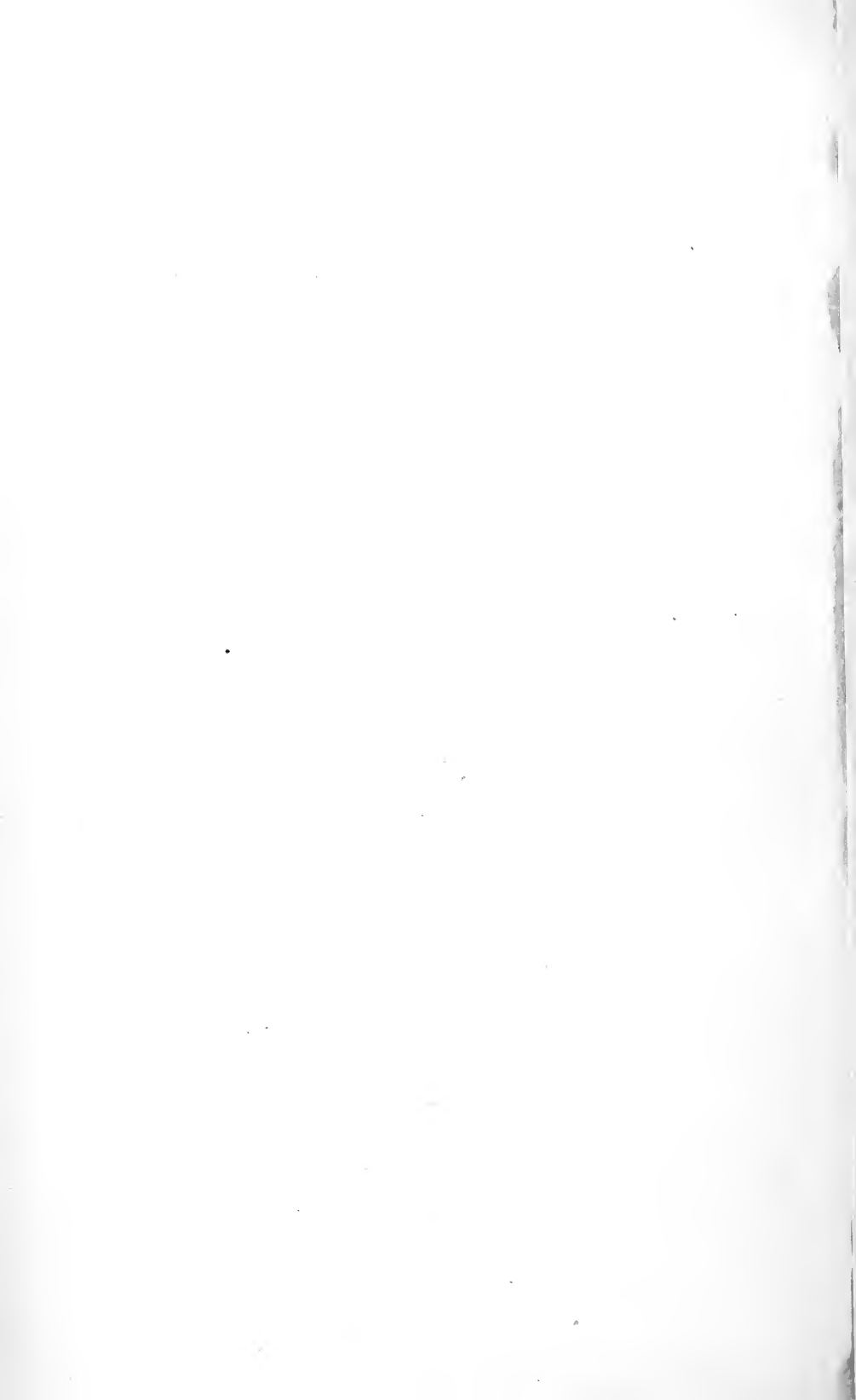
The Papal chair appeared to need defences that were strong, a well-manned garrison, and many officers. These, and a large and splendid court required vast space; the temporal and spiritual princes, whose dominion reached through Christendom, demanded that the grandeur and some beauties of the Arts should here surround them. Thus the power of modern Rome became established in this castle-palace in a once far-distant province of the ancient city.

The religions, politics, and feudal life of differing provinces and races that have grown into the France of modern times, created a variety of structures that we may begin to visit after looking at the Gallo-Roman relics in Carpentras, Vaison, and Orange. If we return by rail to Arles, and take the Lunel line, we then can reach SAINT-GILLES, about eleven miles from Arles. It was a town of some note in the classic times, destroyed in those succeeding, and rebuilt around an abbey that arose there. It became a port where pilgrims to the Holy Land embarked. It has a church that has been styled "the *ne plus ultra* of Byzantine art," that was begun in 1116. The religious wars that scourged the country in the fifteenth century left it badly injured; afterward it was almost destroyed. The western front remains, and shows extreme elaboration of its style, with three superbly sculptured porches, joined by walls that with them form, as has been said, a single and enormous bas-relief, shown in the following plate. A lower, or an under, church (eleventh century?) remains. We can, when farther on, take more note of its style,—the Romanesque.

AIGUES-MORTES is westward, almost two hours' ride by rail. It stands among the marshes near the sea; and although much reduced in its importance as a military or commercial place, it is now a remarkable and well-preserved example of a mediæval seaport. It has walls and gates, constructed in the thirteenth







century. The most marked object is a rounded tower, said to be ninety feet in height and sixty-five feet in diameter. It is a landmark visible far out at sea and over the extensive lowlands that stretch northward from it. In the lower story is a large and dimly lighted hall, above which is a room with passages, used as a prison for the Protestants after the Edict of Nantes had been revoked. The style of the defensive works shown here can be described as well or better in connection with a visit to its masterpiece at Carcassonne.

MONTPELLIER is another interesting place upon our route. It is a large provincial city, with few early monuments, indeed, but with important modern structures. Chief among the latter is the vast arcade of its grand aqueduct, built of buff stone, a hundred years or more ago, and over half a mile in length. It shows in an imposing manner, very rare now, how the Roman aqueducts once boldly strode into a city. The Cathedral, recently restored, is old and curious. It has a lofty porch, perhaps unique, that looks almost as if it was the west bay of the nave brought outside of the western front. The Musée Fabre, endowed by private liberality, is very creditable. The public walks are admirable. The Jardin Botanique, with formal shaded alleys, terraces, and seats, is picturesque, and the broad, open, stately Promenade de Peyrou commands good views around the city, to the shallows of the Mediterranean, and north and west of low-hilled country, and of mountain ridges bounding it.

NARBONNE is westward two or three hours' ride by rail, and will repay a visit. It was for a long time, under various masters, an important place, but, though still rather large, is a much-decayed successor to departed greatness. This is indicated now, in part at least, by its large, mediæval, recently restored Hôtel de Ville, and by the glorious choir of its Cathedral, no other part of which is finished. Built of deep-gray stone, in noble Pointed style, extremely beautiful and lofty, it is well worth seeing. So are also, southward from this city, the unusually picturesque frontiers of Spain, the mountainous sea-coast of France, and the quaint old town of Perpignan.

West of Narbonne, and less than forty miles from it, is the

most curious and extensive mediæval fortified town in France. It is a grand surprise, a revelation, to those who can see it well ; its very name stirs, like a trumpet note, the memory of those who have learned its significance.

CARCASSONNE does not at once disclose its marvels. It at first seems, as it chiefly is, a peaceful modern town, on level ground, with narrow but not ill-built streets, some quiet and some animated. It has two or three old churches with interiors that are great halls vaulted, and some boulevards with shade-trees and bright gardens. But beyond these not unusual objects, and the river Aude, there is a broad, not very high, grassy hill, crowned by a most imposing group of walls and towers in double range, dark earthen-brown or slaty-gray, with battlements and steep dark roofs, behind which rise still higher structures. These form the unique, strong LA CITÉ.

The way to it is through a humble suburb, and thence up a winding road that reaches to the border of a huge dry fosse, and to the single bridge communicating with the interior of the ancient city. On each side stretch its marvellous defences, and in front of one is the sole carriage gateway. But before this bridge is crossed, a long walk should be taken to the left around the south part of the walls. These are about a mile in circuit, and enclose an area with an oblong, bent, and rounded shape. The works form two complete and nearly parallel lines, and the broken ground makes them of various heights, none inconsiderable and some very great. Throughout the whole extent are battlements and frequent flanking towers, most of the latter large, round, and flat-topped. Both lines, together with the slopes beneath the outer walls, that are often abrupt, present most formidable barriers.

The inner range of walls is very lofty, and far overtops the outer. Its towers have dark, tall, cone-shaped roofs. Its age is very great. Some of the towers are built upon foundations of defensive works raised by the Romans. The Visigoths, who took the place of the Romans, kept and strengthened the Cité. Still later it withstood severe or long continued sieges,— by Simon de Montfort, in 1209, and by Trincavel, in 1240. Not long afterward the outer range of walls was built in order to secure

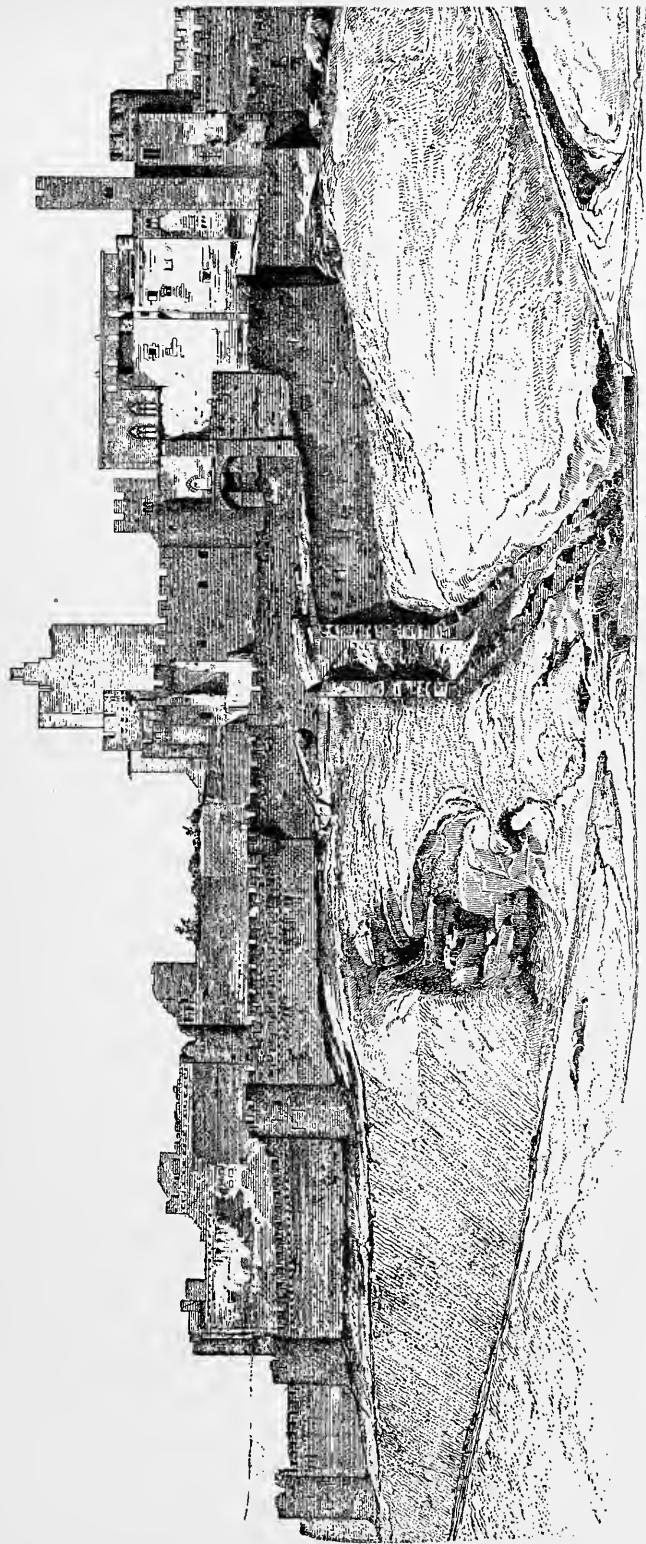
the town while large repairs were made on the main walls. The kings of France gained Languedoc about 1272, and Carcassonne became of great importance as a frontier stronghold. Parliaments were held in it, and great security was needed. St. Louis had built large works close to the Aude, including an immense round barbican (destroyed in 1821). From 1270 to 1285 some great additions, on the eastern and southern sides especially, were made by Philippe le Hardi. Upon the western side, towards its northern end, directly under the broad, towering castle of the city, is the still forbidding entrance from the former barbican. It has been thoroughly restored; its former and its present state are shown in plates annexed. We can here look upon one of the most extraordinary and most picturesque extant designs of mediæval military art.

It is a romance of travel to ascend the winding way that leads up to the castle, and examine the ingenious devices by which the approach of enemies could be retarded, rendered of appalling difficulty, or, indeed, be made impossible, before the skilful and effective use of powder.

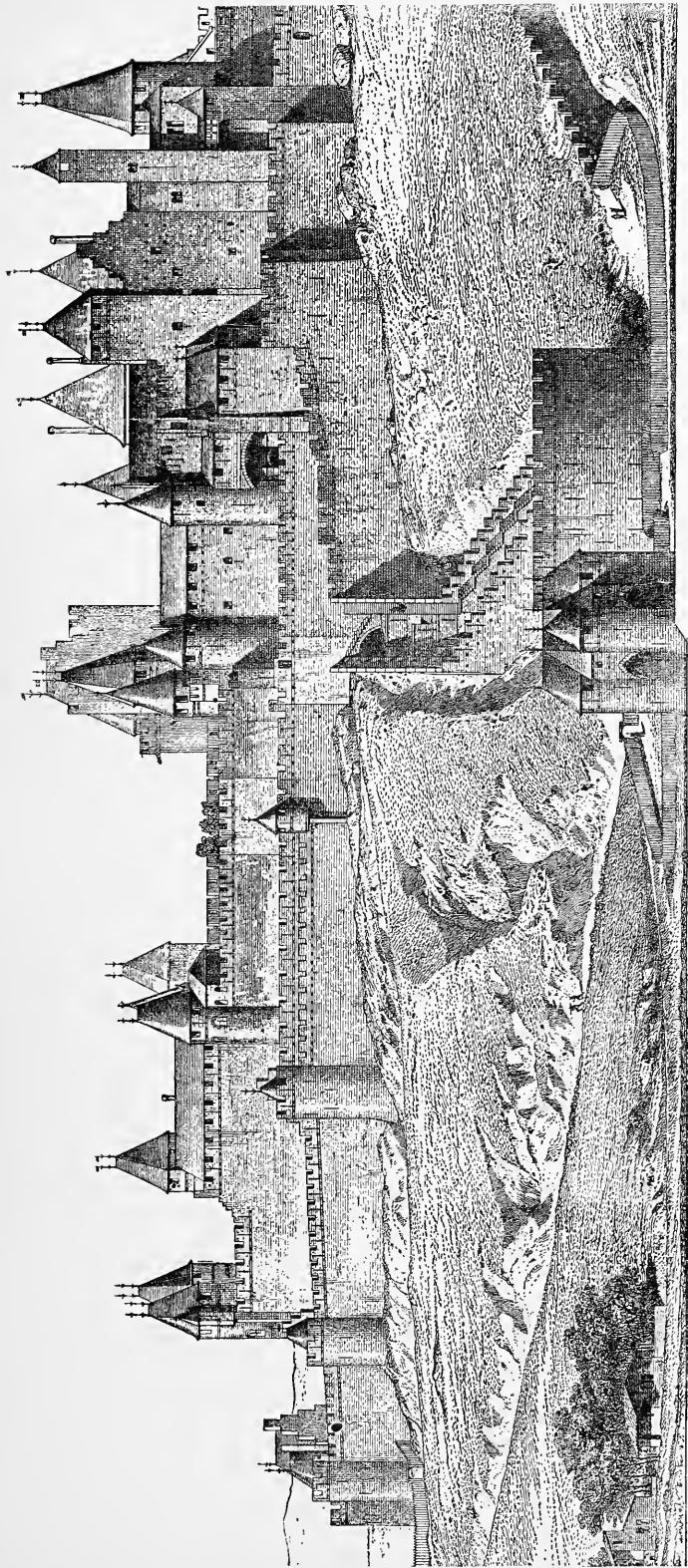
Wall on wall, and tower on tower, rise in imposing strength and forms to frowning heights along the side and summit of the ridge-like hill. A party that attacked and even gained a lodgment near the outer gate must first have crossed a wide, wet fosse around the barbican, while under double raking fires. It must then penetrate a long and narrow passage stretching up the hillside and enclosed between strong walls, joined to alternate sides of which, at right angles, are cross walls. Advance through these would be like threading wards inside a lock. If any party gained the top of this long passage, it must then turn sharply to the right, and, in an oblong court surrounded by strong walls and swept by raking and by downward fires, next storm a parapet to gain the outside of the lowest of three gates, — and those no farther than the outer line of main defences. Then, in even more confined and dangerous positions, it must carry the other two gates. The steepness of the hill would not permit any military engines to be brought to its support. With the resistance that would be

opposed, it seems impossible that human beings could thus reach the castle postern, or, even if they did, that they could act against it, open as they then would be to fire from front, above, and from each side. When these old works were manned for a defence there was plainly but little long-range practice, but there were close, hand-to-hand encounters that tried every man. Along the southern frontage of the city the area between the outer and the inner range of walls is very narrow. An enemy that passed the outer walls would find the area interrupted by cross works, and flanked at all points by the towers. Along the eastern and southeastern sides the area is wider. It is now grass-grown, and in some parts is occupied by dismal old stone houses, where poor people try to live. Repairs and restorations made along the northern works have not yet (1880) been extended to these portions, much of which, however, are in sound condition.

Carcassonne has only one large gate, already mentioned. It is called the *Porte Narbonne*, because it opens towards that city. Close in front of it there is a wide, deep fosse; beyond which formerly were outworks. The approach is by a bridge, that was exposed to raking fires. The outer wall is strengthened by a large semicircular barbican. The entrance, southward, is just where this meets the wall, the sharp return of which completely flanks the opening. The space between the two great lines of the defences was divided by stout palisades, that would protect the barbican, the bases of the inner line, and other parts. The gate itself was flanked by two enormous oblong towers, built square towards the town and outwardly with semicircular broadsides. Upon the front of each of them there was an angular projection, or a beak, extending from the top quite to the base, where it obliged a mining party to be much exposed to flanking fires, and might prevent their operations. These towers are built of hard gray limestone, laid in courses of large blocks. Their walls were pierced with narrow slits, defended at the top by temporary wooden hoardings and surmounted by dark pointed roofs. The archway for the entrance, placed between them, was protected, first, by a massive chain, next by the machicolations, then by a portcullis and strong doors.



CARCASSONNE, BEFORE THE RESTORATION.



CARCASSONNE, THE NORTHERN END, POSTERN, AND CASTLE, RESTORED.

Beyond these was a passage-way, that could be raked from loopholes on each side and from a "murdering hole" above. And at the end there were more machicolations and a second strong porteullis. It is evident that garrisons could make intrusive visitors uncomfortable.

The interior of the Cité has narrow, crooked streets, on which are dreary houses, built of stone and occupied by humble people. Smells not suggestive of a flower garden everywhere prevail. But there are two extraordinary structures, of two kinds, both indispensable in mediæval towns, — the castle and the church. The former is upon the western side, the latter on the southern. Each has an open space around it.

The castle is almost a double cube upon the ground, and was provided with a barbican and fosse. Its large and oblong court remains, and shows now, on two sides, some ugly modern barracks. The exterior walls are high and guarded by ten towers, eight round and two square and oblong; one of the latter, very lofty, was the Watch Tower. All are covered by steep roofs. The uppermost defences, reached by rude stone stairs, show parapets and battlements, and in some parts the wooden hoardings are restored. The last were temporary sheds projecting from the battlements or parapets commanding all the outside of the walls, and forming shelters from which missiles could be thrown. They were supplied with strong steep roofs to turn aside projectiles, and were carried on stout beams pushed through, or resting on, the walls. They were employed in France for many years, and throughout Carcassonne, where restorations show how they were used. The towers along the outer lines were open towards the city, so that they were not defensible by enemies who gained them or the lists. Some of the towers there, however, and those on the inner lines are closed on every side, and many of them were arranged so that they could be held as separate forts, even if an enemy should penetrate the city. From the castle top the views are wide and picturesque, extending over the Cité with its encircling walls and towers, its pale-red tile-clad roofs, and lofty noble church, and thence across the larger modern town, and rolling country that surrounds them both, and reaches to the Pyre-

nean foot-hills southward, and the wilder *Montagnes Noires* that rise towards the north. The basement of the castle has a spacious stone-arched kitchen and a prison; and, within a tower, a rounded room, its centre high and arched, its sides with deep recesses that were cells. They tell us this was once the Torture-Room. There were, of course, large storerooms and barracks. The most attractive, beautiful, and even the most surprising object in the old *Cité*, however, is the Church of St. Nazaire, once the cathedral. It is built beside an open place close to the southern corner of the town. Externally, it shows an elegant Pointed design in green-gray stone. Of late it has been thoroughly restored. There is a nave, once fortified, and there are also transepts and a short apsidal choir. The large interior, in color whitish or pale gray, presents a massive plain Romanesque nave that has two aisles, great piers with capitals suggestive of Corinthian, round-arched arcades, and a Pointed barrel vault, — “bold, rude, and gloomy.” In strange contrast to this work, so evidently that of stern and warlike men, and joined to it, is the surprise, — a glory beautiful and brilliant, — the more recent Pointed choir and transepts, rich and light and soaring, gorgeous with their eleven great windows of bright-colored glass, that fill the eastern wall, and are framed in the graceful arches of the transept chapels and the apse. In this secluded corner of a town remote and now decayed is a creation of the “dark ages,” with a radiant beauty not yet rivalled by anything that wide and wise and rich America has built. No feeble men designed and made the mighty walls of Carcassonne, and neither ignorance, nor thought drawn forth by force, imagined and made real in art its church. A ray of light from heaven had touched a mind God had endowed, and that, from things material, formed for Him this graceful and resplendent offering.

A stone close by the altar bears the name of Simon de Montfort, and that recalls another and contrasted feature of the Middle Ages in the history of Southern France for many years previous to 1217. About a century before the Popes became established at Avignon, sundry sects, including many people in this region, were dissenters from the doctrines of

the Roman Church. The general name applied to them, the Albigenses, it is said, was taken from Albi, a city not far north of Carcassonne, where, in 1176, a Council had condemned them and had called them heretics. The persistent and ferocious efforts made to crush them, and their bold resistance, caused one of the earliest of those sanguinary wars that have been called religious, and that devastated and severely injured France for centuries. The Roman Church was dominant throughout the country. Toleration was not comprehended. Spiritual and more jealous temporal prerogatives endured no opposition. The beliefs, the prejudices, and the passions of an ignorant and energetic age were summoned to a service then deemed holy. A crusade, supplied with men from other parts of France and with recruits from armies that had fought against the infidel, was led by Simon de Montfort against the Albigenses. Raymond, Count of Toulouse, a powerful prince, in whose possessions, then extensive, many of them lived, was naturally indisposed to act with rigor towards his people; but the papal power reduced him to compliance with its purposes. The frightful siege and massacre — of twenty thousand men and women, it is said — at Béziers occurred. A siege of Carcassonne ensued (1210). The many fugitives from the surrounding country and from Béziers had rendered the Viscomte de Béziers, who held the place, unable to continue its defence. He was beguiled into the camp of the besiegers and there seized. Some of his garrison escaped, it has been stated, by a secret passage to the Castle of Cabaret, three leagues distant, whence they soon dispersed. Hundreds of those who remained were hung or burned. Then many others died by fire at Castelnaudary, Avignonet, and elsewhere. For a long time murder, havoc, ruin, desolated all the land. About 1229 the Inquisition was established at Toulouse. This was an earlier trial of the dread tribunal founded in 1233, and was the only office of the institution with which France was cursed. Its influence there was not dead as late as the last century.

Yet, while the passions and the terrors of that fierce, rude age made unendurable the pleasant land where we may travel now so peacefully and so agreeably, and while Religion, grown

political, forgot the mercy of its Lord, and ruled supreme, the great successful protest had begun against its bold assumptions, and an earnest faith and consecrated genius were creating in the Arts some of the noblest tributes man has offered his Creator.

The monuments that have already been described make evident the nature and importance of the Gallo-Roman period, the character and power of the mediæval pontiffs and their system, and the dangers and the safeguards of the rulers and their subjects in the Middle Ages in the South of France. These last were much the same elsewhere. But the remarkable confusion or commingling of the great diversity of people active in the country through the mediæval period, and the sources of their arts, are not so representatively shown by monuments that they have left.

During the earlier Middle Ages the inhabitants of Southern France, together with their arts, should be divided into two great groups. One of these was the Provençal, extending far along the Mediterranean coast and up the valley of the Rhone to Lyons, and including some adjacent territory. West of it the other, or the Aquitanian, was spread to the Atlantic and the mountain ranges of the Pyrenees, Cevennes, Cantal, and Limousin. Among the central highlands of the country, and partly separating these two groups, there was a third group, the Auvergnian. In all the three there is one general characteristic of design, some sort of round-arched style, based upon Roman models, or that is developed from them by the needs or fancy of the different people who succeeded the Gallo-Romans. The general term for this is Romanesque. The Provençal was more distinctly and entirely Southern or Italian; the Auvergnian, like the mountains that enfold it and supplied it with materials, has a marked, defined peculiarity; and the Aquitanian is mixed, as were its people, varying in inspiration from Byzantium, or still farther eastward, to the Gothic North. The former influence was early, and the latter was quite late. In the Provençal southern regions the old civilization, and the art sprung from it, continued longest, and was not as near extinction as in other portions of the country.

Meanwhile, as we shall find farther on, the Frankish people with their Pointed-arch style had become predominant throughout the north, and then the two together pushed towards the south. The Normans were established earlier in the northwest. They were an observant and once roving people, with original and with acquired ideas from which they shaped their own peculiar Romanesque. There was, accordingly, along a border land through Central France, a blending of the styles, as there at length was of the races; and the Frankish influence at last prevailed.

The Aquitanian region, bounded by the mountains and the sea, presents an early, but post-Roman, Round-arched style, and one that has a Pointed arch, but different from the Frankish both in origin and use; it is employed with domed roofs peculiar to this region. The interiors that have this combination have effects suggestive of an Eastern mosque, and show an Eastern influence. Was it transmitted by the Basques, the imprint of whose language still marks names of Aquitanian places? At Souillac there is a curious ancient church with domes supported by plain, heavy, Pointed arches. Its interior, says Mr. Fergusson, is much more like "a mosque in Cairo than a Christian church of the Middle Ages." This peculiar massive form of Pointed arch is very ancient. It was used in early Eastern Christian churches and by the Byzantine architects. The Moslems afterwards adopted it. The history of its transportation into France would be both curious and instructive. The chief, indeed the typical, example of the Aquitanian style is much more striking. It is one of the great monuments of history in all Southwestern France. It shows that in the Middle Ages styles came not by passing fashion, or by borrowing, as in our times. They were created or developed, and not merely copied; or if they had been transported, they showed movements of historical importance. All things have an origin, and so have all the features of this monument, for they explain themselves while showing one of the remarkable cathedrals of the country, St. Front's grand church at Périgueux.

The way to it from Carcassonne is long, and there are many places well worth seeing on the route, but here they must be

briefly mentioned. The Pyrenees show almost every form of mountain scenery, from polished beauty to wild grandeur. Albi, Auch, and Agen have cathedrals which few travellers examine. Busy, large, and interesting old Toulouse, with its Museum of pictures and antiquities, and grand Church of St. Sernin; and Pau, so famous, with its charming castle, park, and view, and good hotels, are well worth visits.

PÉRIGUEUX, seen from the south, presents a broad, low hill that rises eastward from the river l'Isle, — upon its side or crest the terrace and the trees of a large modern promenade, and the variety of buildings of an old French town. Out from them rises high a cluster of pale domes that have a strangely Oriental aspect; they crown the *Cathedral of St. Front*.

The ground form of this church is a Greek cross (182 feet by 182, internally), to which is joined a portion of an older church and a large, square, ancient, lofty tower, and, at the other end, a much more modern apse. Each of the five squares of the cross is covered by a dome. The edifice, that had become impaired quite seriously, has, since 1854, received a restoration that amounts almost to reconstruction, and presents throughout fresh stonework, uniformly pale, except the tower, that still remains dark-colored and much worn by age and weather. The design is simple to severity. The cross shows on its ends and sides twelve faces. Each end has a gable, under which are groups of three round-headed windows. Others like them, but made narrower or larger, are in parts beneath them. An arcade with five large arches covers the chief entrance. The interior surprises one by its great height, its space, its sombre light, and strange unlikeness to almost all other French cathedrals. It is grand, but plain to bareness. Its high, pale stone domes, undecorated, lighted dimly by small windows filled with colored glass, rest on great arches spread from pier to pier at the main angles. There is evident and curious suggestion of St. Mark's at Venice, but St. Mark's completely stripped of precious marbles and mosaics, of arcades between the piers, and of its many works of art. And this resemblance grows more striking while we realize that these

surfaces of wall and dome in mediæval times, with mediæval feeling, must have glowed with color. Yet we notice that the greater arches here are Pointed, and not Round, like those of the Venetian church. There is a reason for the features and the combinations that at first seem very strange. The active and far-reaching city by the sea, that gathered inspirations, hints, or treasures from the old Byzantine East, had studied in Constantinople St. Sophia's Church, and in 977 began the wonderful and costly shrine it dedicated to its patron. Meanwhile it was pushing busy enterprises westward; and the Normans, then most formidable on the sea, were driving commerce from the Atlantic coasts and Gibraltar to find a way through Mediterranean ports, Aigues-Mortes and others, towards the regions sought, — Northwestern France, and thence the British Isles. And thus a colony of Venice was established at Limoges in order to maintain the route, and here, some sixty miles beyond, was placed another colony. In 984 this edifice, that justly might be called Venetian, was begun. In it was reproduced, as far as the available material means allowed, the church of the great patron of its builders' distant native city. Here they could not gather marbles and mosaics, but they evidently reproduced the form, and some details that were here practicable; and as builders by the Adriatic had been influenced through intercourse with Eastern Greeks, so were these here by Western Basques. They brought from home conceptions of the Round arch and the dome, and here received fresh influence, and to them added that strong, simple Pointed arch, unlike the Northern, but so characteristic of a Southern people then extremely powerful. Although the paintings that once decorated the interior of the church are lost, and all its early monuments and altars disappeared in revolutions, wars, or changes, it still has much ornament, original and interesting, in its sculptured capitals. They show the influence of Italian and even of Roman models, and add one more chapter to the mediæval history recorded by these walls and domes and carved stones.

The large and high bell-tower, though later than the body of the church, is probably the oldest now in France. It shows an

effort to adapt forms almost Roman to a use quite novel when attempted here. It has a tall, square base, surmounted by two square divisions, each pierced with windows in two rows, on each side three, with tall pilasters of the height of each division separating them. The whole is covered by a high round cupola, that has a belt of pillars closely placed, and, also high, a curved and cone-like roof, that has a covering like scales turned upward. The full height is said to be 197 feet. The plan of the construction is not skilful or secure, and yet the structure has endured. The domes were made so heavy that much strengthening of their supports was soon required, and the imperfect stone employed compelled extensive restoration or rebuilding. The designs of both tower and church had great importance in their time, and they exerted a wide influence, — that of the former reached as far off as the Loire, and of the latter from the neighboring St. Étienne, at Périgueux (but little later than St. Front), to the cathedral at Angoulême, and many even distant parish and abbatial churches.

We can make note of the Provençal group that has been mentioned, after visiting examples of the other style of Pointed-arched design found in the Aquitanian group, and also other Round-arched work in Central France, resembling somewhat that which we have just examined. All these varied structures help to show the great diversity of art and people following the Gallo-Roman period.

Périgueux and its vicinity have other interesting objects that the guide-books indicate. Its Roman relics prove its great antiquity, when as *Vesuna* it was of importance. There are picturesque remains of a large amphitheatre, and, near the railway station, is the *Tour-de-Vésune*, a curious round structure, probably a tomb, a hundred feet in height. The churches that have been described date from the early mediæval times, and from the later, some quaint houses, parts of walls along the Quai, and narrow, crooked streets. The last are often still lined by their old domestic or their civil buildings, generally now both dirty and in poor condition. Smells and drainage in these streets would tend to reconcile us to their disappearance

if we did not feel that disregard of cleanliness is not inseparable from the picturesque. The newer portions of the city have large streets and pleasant boulevards, a terraced end of which commands a pretty view.

Our explorations lead us next from Périgueux southwestward to Bordeaux. Upon the way we find Libourne, and near it Saint-Emilion, much noted for its early church, its ruined castle, and its good red wines.

BORDEAUX presents along its river, the Garonne, a crescent-shaped, imposing front, three miles in length, and busy scenes that mark a great commercial city. There are many streets in which are interesting objects. It was of importance in the Gallo-Roman period, few works of which, however, now remain. The Amphitheatre, or Circus, was represented by considerable ruins until about a hundred years ago, when they were destroyed. Some fragments, probably miscalled the *Palais Gallien*, are in the Rue du Colysée. The oldest mediæval work is, possibly, *Sainte-Croix*, a church close by the river and the railway. Its façade is Romanesque, elaborately ornamented, but its inharmonious interior is not as ancient or as interesting. *Saint-Seurin*, far northwestward, has a southern porch (1267), remarkable for sculptures, and an aged, gray, fragmentary appearance outwardly; its low interior has heavy vaults, and modern colored glass in its not numerous windows. The chief of all the mediæval monuments, however, is the great *Cathedral, St. André*, placed almost at the centre of the city. It is cruciform, and has a darkened gray exterior. Two noble spires (150 feet in height) are placed in an unusual manner at the end of the north transept. The west front was ruined by an earthquake, it is said. The nave is partly Romanesque; the choir, like both the spires and transept, is in Pointed Gothic style that differs much in origin and character from the Pointed found at Périgueux. The features of the two chief parts are far more marked in the interior. The nave, that has no aisles, is fifty-six feet wide, and is comparatively low, affording thus a broad and unobstructed space resembling that in churches of the Aquitanian group, as at Bigorre, at Lourdes, St. Vincent's (Carcassonne), and the cathedrals at that city

and at Perpignan and Agen. On the other hand, the choir presents the Northern style in more marked contrast. The abundant and rich glass is modern. We shall also see outside, close by the eastern end, detached from it, the Tour de Peyberland, two hundred feet in height, built square below and rounded at the top. It bears a modern spire, replacing one destroyed by revolutionary fury. While its style is Northern, its detached position is Italian, as is shown at Florence, Venice, and at Pisa. This arrangement also is employed at *St. Michel's*, another noble church here, near the river, now restored. In style it is magnificent, rich, Northern Pointed, of the thirteenth and fifteenth centuries. Before its western front there stands a great bell-tower, detached, that bears a spire. The structure is 377 feet high. The spire itself is an enormous hollow cone of open tracery of stone, the view up into which is very curious. There is a peal of five-and-twenty bells below it. From its base a panoramic prospect stretches far around a country nearly flat, well wooded, and agreeable. The wide, pale, turbid river in a sweeping curve flows through the town, contrasted with its dingy dull-red tile-clad roofs and dusky grayish walls. The scattered public edifices vary its broad area; conspicuous among them is black-gray, triple-spired St. André.

Italian influence, that seems to have determined the position of these towers, and to have given the rounded form to the cathedral arches, was distinctly shown in mediæval language used in Southern France, where the Provençal, part Italian and part French, prevailed. The many feudal courts within this territory, and especially at Aix, far east, and at Bordeaux, far west, were centres of a brilliancy and culture hardly rivalled in their time. The introduction of the Northern features of design in art, and their association with those of the South, were through some incidents of history almost like a romance.

William, Duke of Aquitaine, the lord of many counties and possessions that had formerly been disconnected, became a very powerful prince. He abdicated in 1137 in favor of his granddaughter, Eleonora, aged fourteen. He had proposed that she should marry Louis le Jeune, the heir of Louis VI., and thus that his domains should be united to those of the kings of

France. His subjects and the lady gave assent, and she and Louis thus became the Duchess and the Duke of Aquitaine. At nearly the same time King Louis died, and they became the King and Queen of France. She was proficient in polite accomplishments, she could compose and sing Provençal poetry, she could both read and write, and she was beautiful. But she soon led her husband, with an insufficient cause, into an unsuccessful war. She was the ruler of her own domains, where she was much esteemed, and spent no little time among her subjects at Bordeaux, her capital and native city. Once more, and with less cause, she drew her husband into war, and the invasion of Champagne and a disaster followed. St. Bernard was just then preaching, and he influenced the king and queen to lead a new crusade to aid Jerusalem. A mania was roused, and they and many thousands of the people started for the Holy Land. Her influence soon showed itself. Disasters followed, and the royal pair grew much estranged; but they returned to France together in 1149. They lived there — he austere, and she extremely gay — until they were divorced, 1152. But six weeks afterward she married Henry Plantagenet, the Duke of Normandy. The great resources of her wide domains were placed at his disposal, and he soon departed with a fleet in order to secure his claims to a succession to the English crown, then worn by Stephen of Blois. In 1154, at Westminster, Henry and Eleonora were crowned King and Queen of England. They then ruled one fifth of France. And thus began the title of the English to southwestern portions of that country, and almost three hundred years of warfare and of occupation, during which their Northern Pointed style became transplanted in this region, where the Roman, some Italian, and some Eastern styles had flourished.

The Northern Pointed, in a large design, appears as far south as *Bayonne*, in its Cathedral, that in size and beauty is above the lower rank. Its plan is cruciform, with aisles and chapels; its interior is so extensively restored that it has the effect of a new building. The material employed is stone, light-brown, and uniform in color, darkened naturally where exposed. The tracery of the triforium, of geometrical design, is elegant.

There is ancient colored glass, now often broken, in the clerestory, and modern in the chapels, apse, and aisles. The first have decorations done in polychrome. This church, three at Bordeaux, and one at Bazas, nearly thirty miles southeastward, are the chief examples of the style in this part of the country.

Bordeaux has an unusually good public gallery of paintings, the opera, a large botanical and ornamental garden, and fine shops. All of these are above a mere provincial rank. Besides them are the structures and activity of an extensive commerce, all of which form monuments, if not historical, yet of the modern character and prosperity of the great city, that are interesting to all travellers.

We now pass rapidly by several minor and yet interesting places on the way to some of more importance. A ride by rail towards the North in less than five hours takes us from *Bordeaux* to *Saintes*, where there are Roman relics, a cathedral, and the eleventh-century Church of St. Eutrope, with a vast crypt. Another ride, of less than three hours, takes us eastward thence to *Angoulême*, that has a ruined castle, and a Romanesque cathedral worth attention. It is cruciform, with an apsidal choir, a central dome, and three more domes above the nave; it has no aisles. The western front, resembling some façades in Northern Italy, and the western dome, are of eleventh-century construction, but the others are of the twelfth. Each transept at its end has an imposing tower. The primitive effect has been impaired by devastation in the sixteenth century, during what are called the religious wars, and by subsequent restorations. It is still, however, among the interesting specimens of a marked style peculiar to Aquitania.

LIMOGES is three hours and a half by rail, a little north of east. It is not really charming to a traveller, despite the associations of its name with exquisite enamels, but it has a beautiful and interesting old cathedral, still unfinished. The north transept, choir, two bays of the nave, and a tall, slender tower at the intended western end, were built about 1270. They show the influence of art that then prevailed in the neighboring dominions of the kings of France, and the work of the great fraternity of masons that long practised it. A granite, toned

and darkened now by age, is used. The high interior, although restricted, shows a great design, that, if completed, would be beautiful and noble.

Limoges was an important place in Gallo-Roman times, and yet few objects dating from them now remain, and those are chiefly fragments placed in the Museum of the city. There, too, may be found examples of the painting in enamel famous in Limoges between the twelfth and seventeenth centuries. The art was introduced to it by the Byzantine Greeks. A few old houses also will be found, and some excursions can be made through pleasant country in the neighborhood. The ruins of the mediæval Château Chalusset, the Abbey of Solignac, and St. Junien's Church, of the eleventh century, will there be found.

The route that we are taking leads us eastward through almost the central part of France to one of its most picturesque and curious regions, — that around Clermont, in mountainous Auvergne. The railway, curving northward, passes Montluçon, that has a ruined castle, and, at five miles' distance, reaches Nérès les Bains. This town, within the last half-century, has become a place of much resort by bathers. It was once a splendid Gallo-Roman thermal station. Nineteen miles from Clermont is Aigueperse, from which excursions can be made to the remarkable and well-preserved large castles of Randan and Effiat. At Riom, eight miles from Clermont, there is the curious and early Church of St. Amable, and a Sainte Chapelle resembling that in Paris.

CLERMONT is a city of large size, with pleasant outer parts, within which are irregular old streets, dark walls, and reddish roofs, that rise upon a hill crowned by a sombre high cathedral. Westward from it are the strange volcanic mountains of the Puy de Dôme, and eastward is the broad and lofty, scarcely less remarkable, plateau of *Gergovia*, associated with the earliest history of all this ancient region. There is a delightful drive to it, that occupies an hour and a half, along a road presenting pleasant views and often shaded by large chestnut-trees. One of the objects seen is Mont Rognon, a steep or cone-like hill that bears upon its top the walls and towers of a castle, now in ruin,

grouping picturesquely at the many points of view. A ridge near the plateau commands a view both wide and wonderful towards the east and west. The great plateau itself is 1,500 metres in length and quite 500 wide. It is now covered by coarse pasturage, in which are frequent heaps of little stones, and almost as rude stone huts built for the shepherds. From the hill is seen a landscape like a vast and varied panorama. It includes the wide and beautiful Limagne towards the north, and westward from it the great cones, or the ridges of the many Puy^s that stretch towards Mont Dore. Along the east extend the mountains far beyond the deep, long valley of the Allier. The slopes from the plateau make it quite inaccessible from this direction and the north. Close to the eastern side, it has been thought, a Gallic city stood. It was a strong, commanding place, besieged and once attacked by Julius Cæsar (52 B. C.). The interesting story of his operations in the Roman Conquest is too long for a quotation here, but should be read in the fifth chapter of the third book of "Julius Cæsar," by Napoleon III. Although the skilful warrior was unsuccessful at this place, complete submission of the country followed during the next year. This region afterward, and for a long time, was the scene of notable events.

Clermont in the Roman period was populous, and even famous. It bore various names, and it experienced the fortunes of the Gallic province. The Vandals nearly ruined it in the third century. About the year 407 the Frankish hordes spread devastation there, and seventy years later came the Visigoths. Franks, Saracens, the Carlovingian Pepin, Normans, and Capetian Philip, in succession through a period of five ensuing centuries, brought it the miseries of war. Meanwhile the spirit of the Church survived and grew within the city. In 1095 a council was convened upon its hill. More than two hundred bishops and vast multitudes of people then heard Urban II.'s eloquent appeal for the redemption of the Holy Land, that drew from them a shout as of one voice, "Die le volt," — a shout that sounded forth the rally to the first Crusade. Within the seventy years that followed, five of the Popes came to Clermont, and within five centuries no less than sixteen sovereigns of France. A city so important, the scene of such

events, and governed by these rulers, had, as it naturally would have in the Middle Ages, a structure that would be a monument of no small part of all this history.

The *Cathedral* that now exists was not begun until 1248. Its predecessors had been several times destroyed and then rebuilt. The style we find employed was Northern Pointed, that had then advanced into this region. The chief material is the dark-gray lava of the Puy de Dôme. Construction was continued through a hundred years; but when the fifteenth century had ended it was still unfinished, and only in very recent times has the completion of the western towers been undertaken. The choir, the earliest portion of the building, is a noble feature. Its tall clerestory presents a range of large-sized windows filled with colored glass, that form some of those brilliant walls of glowing crystal in which the French architects delighted. They are continued all around the eastern end,—a curving apse that also is characteristic of its builders. The interior, in the greatness and the elegance of its design, presents a demonstration of their skilful labors and their grand conceptions. Of these we propose to visit even more impressive monuments.

The church of *Notre Dame du Port* is an interesting earlier building, and a good example of the native style, a Romanesque or Southern. It is oblong in form, and of an earthy grayish color. It is now hemmed closely in by buildings and by little streets. The western front, almost a plain wall, has a square door, and quaintly sculptured figures over it. The eastern end, now thoroughly restored, presents an apse from which project four chapels, that are nearly circular. The windows are Round-arched; the cornices along the outer walls and clerestory are bracketed and simple. Under that, upon the latter part, there is a band, made broad, with two long rows of circles like medallions filled with geometrical designs in black and grayish lava. Pillars, that resemble slender rude Corinthian columns, stand like buttresses around the chapels. The interior is simple, massive, almost clumsy, decorated chiefly by round pillars with a great variety of curious capitals. It evidently is the product of an age of strength rather than of gracefulness; of poverty, and yet of cordial sacrifice. Its style,

Auvergnian of early date, will be found in a larger church at Issoire. The oldest part of Notre Dame du Port, some writers think, is the remarkable but not large crypt, built in the sixth or seventh century. The Normans, in the ninth, made havoc with the parts above it, which, of late, have been restored.

An excursion from Clermont should certainly be made to mountains near it westward. Persons who have only known the common routes of travel can hardly realize that these volcanic heights exist in Central France. The Puy de Dôme alone, a huge and rocky cone that rises 4,800 feet above the level of the sea, is worth a visit. Although this may occupy a day that must be taken from the time allotted for the capital, it leads to things as interesting, possibly, as some revealed by one day's shopping done in Paris.

There is an attractive route to other prominent antiquities and scenery found in Auvergne. It is by the carriage road from Clermont through Randanne to *Mont Dore les Bains*, or by the new railway, nearly twenty-seven miles, and eastward thence by road across the hilly country to the valley of the Allier and the line towards Nîmes. By the latter two our route continues southward. From Clermont the road winds upward, and commands good views across the valley out of which it rises. It then crosses elevated and extensive tableland, with broad, bare, grassy surfaces. Along this part there are good views of the great Puy de Dôme and of two reddish, broken craters near it. Lava streams, now very old but very evident, are passed or traversed. The small, solitary inn, neat outside, dirty inside, at Randanne, is near a little crater that contains volcanic matter, and affords a prospect of the distant ranges of Mont Dore, — snow-clad and gloomy when the writer saw them, — visible across a wide and lonely region we would not expect to see in central portions of a populous and ancient country. Through this region lies the road, until, at length, it penetrates a narrow valley, nestled in the depths of which we find the Baths. A few remains of Roman temples and of other buildings still exist there, showing that warm springs, even in so remote a spot, were sought and found and for a long time used by that wise race. The Pic de Sancy certainly should be

ascended ; it reveals far older things in one of the remarkable great panoramic views in France.

The carriage road just mentioned from Mont Dore ascends and crosses a bare, grassy, lofty ridge, and then descends into a very large, deep valley environed by green hills. From its central portion rises, isolated, steep, and high, a hill that has a crest of steeper rocks. On these is perched the immense, strong *Castle of Murols*, one of the most important feudal relics in all France. Its walls, now rough and black or sombre gray, are built of lava and mixed stones, of which some are volcanic. There are ruinous but still extensive outworks. The château itself, polygonal in shape, has lofty walls and shattered turrets, that surround a small, irregular, half-ruined court, with broken buildings on its sides. These last were built of stone. In some parts it was smoothed or ornamented, but much of the workmanship was rude. The castle is now ill-kept and forsaken. It is said to have been founded long enough ago to have sustained a siege before the year 600. The exterior defences were constructed in the sixteenth century, the inner in the fifteenth, and some parts as recently as the eighteenth. It took its name from an old family that for a long time held it. There were many rooms, none very large, and there are curious nooks and passages quite fascinating to explorers who can understand the size and strength of a stronghold of an old noble, the domestic manners or accommodations in it, and some of the modes adopted for defence of a large feudal seat three hundred years ago. A tall round tower commands an admirable view. A half-mile distant, in the valley, is an ancient village, such as often nestled under feudal castles.

From this place the road leads on to *Saint-Nectaire*, a small and pleasant bathing-place, beside which is a hill that bears a quaint gray church, that dates from the eleventh century or earlier. Its style is simple, massive Romanesque ; it has apsidal chapels, rounded arches, low-pitched roofs, and a plain and bulky central tower, on which is set a cupola crowned by a little spire. The sculptured capitals of columns in the choir illustrate Biblical and other subjects. All the building is restored. In the vicinity may be found a Dolmen, or, as some

consider it, an altar of the Druids, curious Gallic subterranean works, remains of Roman *Thermæ*, and the ruins of a mediæval castle. There is also a hotel, — one of those pleasant houses travellers can meet in some French places that are little visited by foreigners.

The road towards the valley of the Allier presents good views across it, or back to Mont Dore. At *Issoire* we find St. Paul's, a large, important church, built in the tenth or the eleventh century. Its style is Romanesque. It is a quaint and massive representative example of early Auvergnian art. The breadth of its great western front and central tower, and the effective dispositions of its transepts and its choir, will be observed. It has been put in good repair and order. Its exterior is built of stone, now earthy brown; inside it has fresh decoration done in polychrome, perhaps too nearly coarse and gaudy to be quite harmonious with the stern and dignified old architecture. In design and details it resembles *Nôtre Dame du Port* at Clermont. On the outside of its chapel and apsidal walls are rude mosaics of small blocks in checkered lights and darks, characteristic of the style. The best example of Auvergnian found in America is probably at Boston, — in the brown exterior of the apse of Trinity, that stands contrasting its strange quaintness with the modern town.

Le Puy, a curious city, visited by few Americans, is south-eastward. On the way to it by rail there are good views along the valley of the Allier, especially where rocks confine the river. *Brioude* contains another early and important church. It is dedicated to St. Julien, — warrior and Christian, — who here, August 28, 303, received the martyr's palm. Its style is Romanesque. The apse shows the peculiar mosaic of Auvergne, but the general design is heavier and simpler than that of St. Paul's at Issoire. About twenty-five miles eastward from Brioude is *La Chaise Dieu*, a very interesting church, constructed in the fourteenth century for the monastery of the Casa Dei. It is in the Pointed style. Its most marked features are parts of the cloisters, and of the defensive works with which it was supplied, and also tapestries and carved wood stalls. Its site, remote and elevated, is unusually striking, in a lonely

mountain region. Some have stated that its floor is on a level with the summit of the Puy de Dôme, but it is really lower by a thousand feet. Its early style and its great size, as well as its suggestive and impressive situation, make it rank among the more remarkable examples of monastic institutions and of mediæval piety, especially in a country where they were once large, grand, and numerous, and where they have been visited by cruel devastation.

At the station of St. Georges d'Aurac, we leave the southern railway, and go east by another, that by rapid grades ascends a lofty ridge between the Allier and the Upper Loire. There are extensive prospects far across the valley of the former to the mountains of the wild Cantal, and less wide but extremely picturesque views of the latter.

LE PUY and its vicinity are admirably seen on this approach. Their features are almost unique. The city is environed by volcanic heights. A steep hill rises near its centre, covered by old buildings and crowned by the towers of the Cathedral. A huge crag beyond this, higher and more abrupt, bears a tall, bronze-colored statue of the Virgin, and a lofty cone of bare, dark rock is tipped with the spire of a small ancient chapel dedicated to St. Michel. A view that is even more remarkable and picturesque is found to be presented from the front of the new palace-like Museum. In the foreground is a pleasant park, or garden, with a large and handsome fountain in the centre. Over and beyond the waters, trees, and flowers, the hill with the cathedral and the Virgin's crag rise like a pyramid. The great attractions of the town and its vicinity have a small but convenient supplement in a hotel that shows French ways as they are only shown in old French towns that are but little visited by foreigners. It has a few large rooms that overlook a busy, quaint old market-place, and portions of the hill. There is a showy dining-room, where waiters in white ties serve comfortable dinners. In some other parts there is more dirt than absolute necessity requires.

Streets that are steep and narrow, quaint and not too clean, lead from the market-place up to the Romanesque cathedral. It is perched on a hill-top so contracted that the west part of

the nave is built upon a lofty base that rises from the sudden slopes beneath it. Parts of the exterior are blackish or dark brown. The western front has been repaired of late, and shows alternate bands in light and in dark stone. This front is very lofty. It presents three rows of Round-arched marked arcades, part of them open and part closed, and varied in their forms ; beneath them is a Pointed portal, large and strongly marked. A very wide, long stair ascends to it, and reaches far up through the archway and a crypt-like vestibule beneath the nave, where it turns southward and ascends still farther to an entrance in the transept. It is a very striking, unique approach. The lofty, large interior is heavily or simply built of earthy-gray dark stone, and covered by a series of plain, whitish, flattened domes ranged side by side. The choir, the oldest part, is probably not later than the tenth or the eleventh century. It shows much modern colored glass and many humble votive offerings to Nôtre Dame de Puy. Her image is a reproduction of one long considered to have been endowed with miraculous abilities, and that was destroyed when revolutionary fury swept the land. The original, for ages made an object of devotion, was of Eastern origin and brought here during the Crusades. Remarkable accounts are given of its creation, some of them connecting it with Jeremiah the Prophet. The figure does not show a flattering conception of the great Madonna. Of more interest to travellers are various picturesque and venerable portions of the church, — upon the outside eastward, in the hall, and in the cloisters. These last have a richness and a massive elegance that are extremely pleasing.

The Virgin of Le Puy, placed on a lofty crag and looking over town and valley and far distant hills, seems constantly inviting one to share with her the prospect she commands. The statue, if not classed with the monuments of history, is really one of them. A winding path leads to the feet of the colossal figure. It was built, they say, in 1860, in one hundred and twenty pieces, made from two hundred and thirteen iron cannon taken at Sebastopol. The height is fifty feet ; the weight, one hundred and fifty tons ; and the design was by M. Bonnassieux. Around it there are terraces and gardens. It is a

peculiar work of times not too religious to commemorate the trustful mediæval faith that lasted through great changes, and that, if not now active, may be only sleeping. Like Bavaria at Munich and St. Carlo Borromeo near Arona, it affords a wide outlook around the regions that it guards. Some narrow steps wind to the head, that seems to vibrate in the wind. The eyes are open, and from them the visitor can see far over the green fields and many homes on which the great face looks benignantly, and over which the mighty figure symbolizes a protecting care and blessing.

There is one more and an even stranger point of view within the limits of Le Puy. It is from a remarkably sharp, lofty cone of dark basaltic tufa, now a solitary relic of an ancient world, that towers almost two hundred and seventy feet above the streets around it, and upon its summit bears the spire-crowned chapel of St. Michel. Such pinnacles as this were thought to be peculiarly his. Not made by hands, they rise, like an earnest aspiration or great character, out of common things and raise heavenward the name or story of a hero.

A curious path leads up among the seams and crannies of the rock; there are at least two hundred steps along it. At the summit is the little chapel. It is quaint and simple, Romanesque in style, octagonal in form, and was begun in 962. The ornament is chiefly in the portal, that has curious sculptures, and mosaics made of colored basalts and light stones, — a mediæval style well known in Northern Italy. The interior is quite plain. It is deserted now; its altar seems to be a tomb of a departed faith. A narrow path surrounds the edifice, and from it there are striking views directly down into the town and far around the neighboring country.

Le Puy has interesting features apart from these uncommon objects that are not usually found in a remote provincial city. Besides the rude and ancient streets upon the hill, some of them covered and too steep for carriages, and the antiquities and strange geology in the vicinity, it has a fine, new, large Museum, that is likely to be well worth seeing.

An excursion should be made to Polignac, one of the largest ruined feudal castles in the country. It gives an impressive

introduction to one of the most important institutions of the Middle Ages, and is a most striking monument of the departed Feudal System. It is but a few miles from Le Puy. The drive to it is pleasant, and affords some views that are worth having. One of them is of a cliff-like range of dark basaltic columns almost sixty feet in height, that form the brow of a high hill.

THE CASTLE OF POLIGNAC occupies a long, broad table of volcanic rock, that rises boldly out of an extensive valley, and is in itself a huge stronghold. Close to the base there is a dismal, dirty village, that is much decayed, or else suggests a thought that mediæval towns by lordly feudal castles in this region were not cheerful. It, however, has a small and interesting parish church. The border of the rocky table is encircled by stone walls and towers, some parts of which are still complete. Their color now is a dark earthen-brown, that grows almost black when wet. The mode in which the walls are built along some of the crags is curious and ingenious. The various parts appear to have been raised, from time to time since the twelfth century, as use, and not a general plan, suggested. Access to the table or to its defences was impeded or prevented by the precipices or steep crags beneath them. The main edifice, now here and there repaired, is very broken, and its plan is indistinct. The huge, square, lofty donjon, standing at one end, retains parts of its machicolations, but shows ominous long cracks. It had a basement with a barrel vault, now nearly gone, and, over this, four stories. The floors and roof have disappeared. This tower and the main gateway are the most distinct remaining evidences of the style of the defences. A few vaults only of the newer Seigneur's residence exist. Among the much diminished wonders of the place a granite mask is shown, said to have been the mouthpiece of a classic oracle. The view commanded from the castle is of great extent across a vast area of agricultural country, and on mountains or high hills. The Romans, it is said, once occupied this place. It was the seat of the distinguished family that bore its name. It was almost destroyed in the great Revolution.

Polignac and Murols still show well, by their extent, design, and site, the combination of stronghold and residence, such as

was occupied by the great feudal families for generations, and such as the centuries of civil discord rendered possible or necessary. Here, at Polignac, among the broken yet imposing relics of a once important, powerful institution, we may well recall its rise and history ; for as an institution it has vanished from the land, and become as lifeless there as are the men who reared and held these now shattered and forsaken walls.

THE FEUDAL SYSTEM was a natural growth in primitively organized society and troubled times. A patriarchal form of clanship, or of not large groups of people with a leader, would in warlike periods need protection or association. The adventurous chiefs or clans would try to gain all that they could. The interests of members of a group at first, or often, would be mutual. An institution at an early date arose, and for a long while was efficient. It exerted weighty influence in France on nearly all the grades and the relations of society and on the civil and the military operations, and in time created great defensive residences. At a later and more peaceful period, and under altered circumstances, the elaborate and splendid structures of the Renaissance were built.

The Feudal System was almost confined to countries ruled by Charlemagne, extending from the German and Atlantic Oceans to the Middle Elbe and Hungary, and nearly to the former Neapolitan and present Spanish borders. Norman conquests carried it to Naples and Great Britain. It established through these territories nobles holding and entailing lands, possessing various privileges, owing services to a superior, and performing functions both of counsel and administration. Under this long-powerful class were military tenants also owing services to their superiors, especially in war. Beneath these were the freemen, or the burghers, in some towns or cities, and the cultivators of the soil throughout the rural regions, graded from the yeomanry to serfs bound to the land that they inhabited. When we consider the disorder, warfare, lack of education and communication that prevailed for centuries in mediæval Europe, we perceive a reason, even a necessity, for such a system. Those who tilled the ground, the most

exposed and scattered of the population, must have strong and organized protection, and the system furnished them a leader who could summon forces that might be sufficient for the need; and thus in turn they owed him their help if he required it. When a danger more extended made it necessary to combine the means afforded by the local leaders, — as when larger territory was invaded, — then the king or prince might summon few or many of his tributary lords, as they in turn would summon their dependants or their men-at-arms. The feudal lord provided the stronghold to which a neighborhood could rally or retreat when duty or necessity determined. Feudal vassals owed obedience and service, and the lord owed them protection. The times required the due of both, and their combined support of him who was the head of all, the sovereign. How little he sometimes obtained, how much at length he took, how lords and commons and their relations changed, of course, became apparent. While the Feudal System often was beneficent or indispensable, like many human institutions, and especially such as increase in power, it was attended by abuses. Lords could sometimes be oppressive or ambitious, and aggressive in their neighborhood or farther; robber-knights could build their castles by the river, or the great highway, or in the fastnesses of the secluded hills.

There were, accordingly, strong reasons why the products of this system, like Polignac and Murols and hundreds more of lesser size through France, existed and endured, and why strength for their maintenance was acquired and used long after they had ceased to be necessities. They mark the growth and strength of Feudalism.

Meanwhile the central royal power was slowly and then rapidly increasing. Tributary lords, who earlier were formidable subjects, gradually, and then more abruptly, changed to courtiers dependent on the sovereign, who grew from small or nominal to dominant authority. Security and knowledge, with prosperity and wealth, were also growing; and these causes, as we have observed, developed from the mediæval castle the unfortified and splendid residence or palace. The transition and result are shown us in some of the most superb or curious

structures ever built for human habitation, that will in due course be visited. They mark the long decline and utter fall of Feudalism.

Before we turn to other parts of France, and other branches of our subject, we review, to some extent, the styles of art shown in the mediæval monuments to which we have been led. It may be found sufficient simply to remember the great monuments of early Italian and of later English influence, in Aquitania, that have been described, and recall some noticeable features of the Romanesque (pp. 28, 29), developed in the Eastern groups. While it prevailed, the Church was the chief patron of the arts, and consequently the examples of the style are ecclesiastical. The monks used it so much that it has been termed *Architecture romane ou monacale*. The details of its history, forms, and ornament—too numerous to be given here—are shown by M. Chateau and M. Viollet-le-Duc. The folio text and plates of M. Revoil describe works in the South of France with great precision.

Auvergne produced, says Mr. Fergusson, “one of the most beautiful of the Round Gothic styles of France.” It can, indeed, be classed “among the perfected styles of Europe.” Three representative examples have already been described, at Clermont (p. 39), Saint-Nectaire (p. 41), and Issoire (p. 42). They are all distinguished by their peculiar and effective central towers, of the whole width of the church, by their curious chevets with Rounded chapels, and mosaics thought to be unique north of the Alps, and more especially by their vaults and roofs. These last are of a form shown also in Provence and Languedoc. There is a very good example in the church at Frontefroide, a few miles from Narbonne, that has a Pointed arch. The plan of the construction is so admirable that it well deserves more study, imitation, and development,—if this last can be possible. The wall supported by the pillars that divide the nave and aisles is low, and bears a wagon or a barrel vault built plain. Each of the side walls carries half of another arch like this, its apex resting on a foot of the main vault, and forming thus a long, continuous flying

buttress to support it. The exterior of these three arches forms a slope that can, with little filling, be made even and unbroken, and be covered by flat stones. Both roof and ceiling are thus strong and incombustible, without the risks and possibilities of those destructive fires to which the wooden roofs of Northern styles are liable. Construction such as this appears to be quite practicable for some modern works. Men with ideas can work it out. The churches with the domes are valuable models, less available, perhaps, but capable of useful adaptation. The designs and hall-like plans of many churches in the southern parts of France, like those at Carcassonne, Perpignan, and Albi, present, upon the other hand, some very practical examples for American designs and uses. Where wide, unobstructed spaces, solid work, and real ecclesiastical effect are wanted or esteemed, they are far better models, or far more instructive lessons, than the intricate cathedrals of the North, especially where an attempt is made to use their forms for audiences that are small compared with those for which the mediæval buildings were arranged. A grand conception thus applied to other purposes is dwarfed and parodied to a pretentious burlesque. These Southern models teach the building of a structure that is grand, convenient, simple, strong. When builders in America discard from public works the mean magnificence of lath and plaster, and the stupid and too usual construction that spreads fire so rapidly to every portion of a structure, and adopt true architecture in the place of an ambitious sham; when congregations offer their Creator tributes of good workmanship and not a poor pretence, — God will be much more truly served and honored, underwriters will not then be plundered by mere recklessness, and the wealth of the nation will be far less depleted by bad customs and by needless losses. Double walls with plaster laid upon the inner side secure both warmth and dryness; the bold single vault will grandly cover an area that in all parts is useful, and will bear a slating, closely bedded on it, that is solid and enduring; and both wall and vault and roof have no materials for kindling or spreading fire. Those costly libels on the glories of real Gothic art, in which some even educated people now are willing to assemble, there to sit within pre-

posterous aisles, or under huge stalactites of fictitious masonry, should disappear, or, better still, should never rise, and works be manifest more worthy far of that divine endurance and that simple truth taught by religion and its loyal preachers. He who built the solid world with all its beauty is now mocked by many offerings that disregard or that defy His teaching. Never should Devotion be divorced from Common-sense.

While the Feudal System had great influence upon the temporal condition of society, this also was affected deeply by the Church, for it did not confine its action to things spiritual, but endeavored to direct all the affairs of men. Paternal watch and care would naturally follow its belief and doctrine. This was particularly shown in one great class of institutions that the Church for many centuries maintained, and that meanwhile had great importance throughout France, particularly in the eastern portions of the country.

MONASTICISM seems to have arisen chiefly when great turmoil, insecurity, or license coexisted with a strong desire for contemplation, or retirement from distractions that made peaceful life almost impossible. Contrition, personal character, and other causes helped the growth. The institution could not have endured long without the deep religious feeling from which it sprang. To suppose that it had no abuses would be to suppose that it was never human. Modest wisdom may now peer back into the real gloom of the Middle Ages, and find only superstition in the monastery; but the mouldering fragments of the lovely cloisters of Provence, and Benedictine scholarship, are clearer statements than opinion. The conceptions of a distant age may very likely not suit ours; they may have been perverted; but the earnest piety of Bruno, or of Bernard of Cluny, is no less invaluable.

We can find the scattered ruins of once great or beautiful monastic edifices, but examples of un mutilated abbeys are now very rare in France. In Burgundy, where these establishments were once unusually grand, destruction has been almost complete. There the great increase of wealth and power in the Church was signally displayed. "The pride of Burgundy was

the great abbey church of Cluny." It was much the largest, and perhaps the grandest and most massive, ever built in France. Its total length was 580 feet, its width inside 120, and its area 70,000 feet or more. It was begun about 1089, and dedicated in 1131. It stood through nearly seven centuries, a glorious monument of art and history; a few small fragments of it now remain, with altered but still great significance.

The wild recesses of the mountains near Grenoble shelter the one large and ancient abbey that has flourished from the Middle Ages, that continues to be unimpaired, or nearly so, and that will give some adequate conception of a system thought to be of quite as much importance as the Feudal in its influence. This abbey is the "Grande Chartreuse," called "The Escorial of Dauphiné."

From Le Puy the way to it is by St. Étienne and Lyons. The railway to the Rhone is built, much of the distance, through a valley that is often deep, and bounded closely by rough, rocky, barren hills, or that is here and there expanded, green, and fertile. St. Étienne seems hardly French, with its dark evidences of a coal deposit, its thick smoke, its shabbiness and dirt, and its attendant factories and forges. It is large and busy, but will not detain us a great while. The Rhone, along the banks of which the line extends for several miles, is broad and muddy, — not the blue, bright river that flows swiftly from Geneva.

Lyons hardly has an impressive aspect when it is seen from this approach; but when it is examined it shows that it is a great, a busy, and a handsome city. The best general prospect of it, one of the grandest views in France, is from the hill of Fourvières, west of the Rhone. The view includes the city, its vicinity, the country far towards the east, and, in clear weather, the pale, distant summits of the Alps of Savoy, over all which dominates Mont Blanc.

The railway on the route from Lyons crosses first a broad flat country, and then penetrates between great hills. Their height increases until the valley traversed is hemmed in by

lofty limestone mountains, often very steep and broken into various irregular wild forms and outlines.

Grenoble is a very clean and pleasant city, with some very good new edifices. It is built upon a large flat tract, environed by high mountains like those just described, and by some others eastward that are snow-capped.

THE GRANDE CHARTREUSE is reached by several routes. The easiest one of them, perhaps, is through the valley just described to Voreppe, an ordinary little town, where the main road turns northward and ascends by zigzags for some distance, under chestnut trees and through a farming region. It then crosses a dividing narrow ridge, from which, by gentle slopes, it leads down to a broad, flat valley. This is bordered westward by large mountains, and eastward by high limestone crags that are yellowish-brown in color, and smoothly worn, or gray and shattered. At St. Laurent du Pont, a simple village, a small road is taken, that turns eastward and ascends a deep and narrow winding gorge. It is walled in by lofty limestone cliffs or broken ridges, and is shaded by thick forests, chiefly of large beeches or of larches. Near the entrance to the gorge there is a narrow passage formed by nature and by art among the rocks. A fort and gateway once were here to bar the path. It formerly gave much more difficult and more impressive access to the lonely monastery than the new and well-built road that has replaced it. Engineering skill has recently surmounted the wild mountain-sides, and wilder course, or rocky walls, of a large stream, across which lofty bridges have been built. Three tunnels also are constructed for the road. The gorge suggests the one between Bozen and Welshnoven in Tyrol, yet that is even stranger, although smaller.

The monastery is a very large, irregular collection of strong buildings, chiefly of the seventeenth century, stretched along the bottom of a very narrow valley. It is surrounded by high walls, enclosing a large oblong area. Steep mountains, on which forests grow, rise close upon each side. The buildings, simple and substantial, have but little architectural expression. They are constructed of rough stone and plastered.

The design is varied by plain stone window-casings, and by high pyramidal roofs that are covered with dark reddish slates. The horses and the ladies are all entertained outside the walls. Inside the great main portal is a courtyard, and beyond that is a structure not unlike some large hotels at Continental water-cure establishments. The interior of the main building is divided by a corridor more than four hundred feet in length, upon each side of which are large, square, plain refectories, named Salle de France, d'Italie, de Bourgogne, and d'Allemagne, where travellers are entertained. Beyond these are the rooms of the Superior and the monastic officers, and, on another side, the kitchen and the great refectory used by the monks. The church, a large plain hall (repaired in 1878), is also near. The cloisters, no exception to the plainness elsewhere, are about seven hundred feet in length, and form a sheltered, if not cheerful walk. The burial-ground and mortuary chapel are extremely simple, even dreary. On an upper floor there are a Gallery and Chapter-House. The latter is a large apartment with plain wainscoting and plastered walls and ceiling. In it is a large collection of pictures that include the portraits of the many abbots. But the best room is the Library. There are about six thousand volumes, chiefly on Divinity. The treasures were diminished seriously by "appropriations" in the Revolution. There are many small and snug, yet rather cheerless rooms, of which each monk has two or three; one of them is provided with a bench and tools for work. Each monk has also a small garden, where pathetic efforts are made to secure some beauty. One of the general features of the buildings is shown in the ceilings, that have small beams closely placed and crossed by massive girders. But the great simplicity throughout the monastery is in striking contrast with the products of that love of art and splendor elsewhere shown by the Carthusians. The site, however, well suggests another of their characteristics, a love of natural picturesqueness and grandeur.

The earliest buildings of the monastery were wooden. These, and several that succeeded them, were burned. But the importance and resources of the institution grew, almost until the Revolution. The estates then held by it were very large.

The losses that ensued in every way were heavy. When the monasteries were suppressed throughout the country, this was to be sold. It was not sold, because no one would buy. The adjacent ancient forests, planted by the monks, were seized, and still are held, by the existing civil power; and we are told that the community now pays a rent for its own buildings, and can gather sticks upon its lands by payment for permission. It has recovered its prosperity in some degree by revenues derived from farming and the preparation of the cordials known throughout the world. It is said that the large taxes paid upon the latter formed a very influential reason for preventing the expulsion of the monks in the recent action hostile to religious orders in the country. Public interest, and not its piety, preserves this now unique and precious monument of history.

The Grande Chartreuse was the original establishment of the great Order named from it. St. Bruno was the founder. In 1084 he sought the wild recesses of these lonely mountains, and in a rude age of war and violence devoted the remainder of his life to meditation and the practice of religion as it was then understood. Here, with a few associates, he formed a company of monks. They were feeble only in their means and numbers. They lived in rude cells, surrounded by a wilderness that was a haunt of savage beasts. But here St. Bruno made himself a power felt in the world for centuries. The more remarkable events of his career were subjects of a series of familiar pictures, twenty-two in number, by Le Sueur, who painted them in 1649. They were intended for the Great Chartreuse in Paris, and are now together in the Louvre. Good copies are appropriately kept here in the Chapter-House.

The monks of the Carthusian Order wear long white woollen robes with hoods; their feet are sandalled, and their heads are shaven. The austerity of both their rule and practice is extreme. Their silence is almost unbroken; two thirds of the year they fast; they eat no meat; their labors in the field and study are severe, and their devotions very frequent. They have had good libraries from the earliest times in their long history. "They were the first and greatest horticulturists in Europe; . . . wherever they settled 'they made the desert blossom as the

rose.'” The Order grew in numbers and in means, and spread through Europe. Like all human institutions, it experienced great changes and vicissitudes. Its wealth increased until extensive; real or fancied deviations and abuses grew, and finally strong enemies arose. In France, the Revolution left it wrecked.

Grenoble is the centre of a region that abounds in grand and romantic mountain scenery, and contains several interesting objects that are named in the Appendix.

The limits of this book, however, and the importance and variety of other monuments of art and history in the country, turn attention from the South to the domain where royal power arose and grew until it had united many territories and formed France. The influence of civil government, creative art, and military power, that spread from this great centre, by degrees affected or determined both the arts and institutions of the once divided people.

Frankish France, that has exerted such an increasing and extended influence through nine hundred years, presents not only great attractions from the number and importance of the objects in it, but a division of our subject that, while introducing the abundant treasures of the North and those formed by the central power, includes the works that are the grandest and the most significant, and that have had the greatest influence, of any in the country built within the last seven hundred years.

A wide and often interesting territory is passed at a leap, and many objects in it well worth seeing must be briefly mentioned. As the travelling world is apt to do, we hasten to the great centre, — Paris.

There are several pleasant routes to Paris from Grenoble. One leads by Geneva, and may be extended farther to the mountain regions of Savoy and Switzerland. On the way there is that pleasant, quiet city of Savoy, Chambéry. Just beyond is Aix-les-Bains, with modern baths and promenades, and relics of much ancient grandeur, showing how the Romans once appreciated its good springs. There is a pleasant route

from Switzerland by Lausanne across the Jura to Dijon. This place, before the Revolution, was wonderfully quaint; it still rewards a visit. Thence the almost flying *train rapide* upon the Lyons line goes in six hours to Paris. Another route from Grenoble or Geneva is by Macon, a pleasant resting-place.

The monuments, like the magnificence of Burgundy, were chiefly of monastic character; both were extraordinary. The greatest and the noblest, in design and in associations, have been utterly destroyed within a hundred years. Avallon, Autun, Besançon, Langres, and Tournus still show some grand remains of the ecclesiastical architecture of this famous ancient duchy. Cluny has been mentioned (p. 51). "During the eleventh and twelfth centuries," says Mr. Fergusson, it "was more important to France than Paris. Its influence on the whole of Europe was second only to that of Rome." Then it was a centre of Christian civilization.

Beyond Macon, upon the Lyons line, there is a branch at Chagny to Autun, a place that some have thought to be as curious as any city in all France. It has important ruined Roman works and a Cathedral that shows styles of architecture from the early Round-arched Romanesque to very Pointed Flamboyant. It was a larger and a grander city when, and long before, the fierce barbarians came, than it now is. The route from it to Paris may be by Dijon, or by four other interesting towns. Semur, about two hours and a half by rail from Dijon, has many mediæval relics, and is rivalled in picturesqueness by few towns in France. Auxerre, about three hours by rail beyond, is also picturesque, and has a very good Cathedral built in early and in flamboyant ogival, as the French prefer to say. Sens, nearly two hours nearer Paris, has another good Cathedral, interesting as a specimen of the transition from the Norman Round-arched style to early Pointed Gothic. Fontainebleau, but thirty-seven miles from Paris, is a romantic and magnificent museum of art and history. It should certainly receive a visit; and one more interesting hardly can be made in France than that devoted to its park and palace.

NORTHERN FRANCE.

THE ANCIENT ROYAL DOMAINS.

ROMAN AND MEDIEVAL PARIS: THE GREAT CATHEDRALS.

PARIS has been, for twenty centuries or more, a capital. The great vicissitudes, the triumphs, and the present features of the city are familiar, and a full description of them is not needed here. But we may well recall some portions of her history while we visit its invaluable monuments still spared. Her influence, although at times diminished, has almost continuously grown and spread, and always in a striking manner. Her position and resources have been so important that she has illustrated her changing fortunes by memorials in art that are not only of exceptional importance, but that are expressive of the development of the entire French nation. First, of course, the earlier ages, and the scanty relics that can be associated with them, occupy attention; then, when the subject has led us to other places, it will also lead us back to works of later periods in Paris.

The Romans found a city here that could oppose them, and that, even after losses, could send thousands of armed men against them. But their victory was at length decisive here, as it was throughout Gaul; and for about four hundred years they made *Lutetia* a centre of their civilization. About the end of the third century the island in the Seine was fortified, and at its eastern end there stood a temple; at its western, on the site of the Palais de Justice, was a palace. At the Place du Châtelet was the Forum. On Montmartre there were two temples, —

one for Mars and one for Mercury, — and also villas, the last vestiges of which remained as late as 1850. The quarter of the Palais Royal, it is said, was filled with dwellings, to which an aqueduct brought water from Chaillot. Towards the east there was a field of tombs. South of the river, near Sainte Geneviève, a circus and a temple stood. From the south there was a road that crossed the city at the Petit-Pont and Place du Châtelet, whence it turned towards the gate of Clichy and extended by St. Denis to Beauvais and to Rouen. Another road, beginning at the Forum, reached to Senlis, and another to La Marne. The Place de St. Michel, its neighborhood, and portions of the site or gardens of the Luxembourg, were covered by a camp that gave protection to a palace, and the *Thermes de Julien*. Parts of the latter are now the almost solitary relics of Lutetia, and indeed the most imposing buildings of their kind in France; they are, as is well known, incorporated with the *Hôtel de Cluny*.

These baths are represented now by two large halls and five apartments of small size. At one end, in one of the latter, are the stairs of service and the outlet of the aqueduct that brought water from Arcueil; there also is a furnace, made to heat the water. Close by this is the Tepidarium, a hall with massive walls, in which are niches that are alternately square and rounded, but without the vault that covered it. Beyond it are two narrow rooms, that may have been for dressing. Next, and in a line with the first hall, is a second, the Frigidarium, in plan a parallelogram. It has a vault, the top of which is nearly fifty feet above the floor. On one side is a large recess, the site of the Piscina; at the corner opposite there is a room. The arches of the vaulting are now the only decoration, and that is noble. The masonry, like much of that dating from the Imperial times, is massive brickwork, now stripped bare, but probably once covered with rich marbles or with stucco. These baths, although so large, were only, it is thought, a small part of the palace occupied by the Roman emperors and governors, and also by the earlier French kings. Its serious decay began in the ninth century, when the invasions of the Normans spread great devastation. It was sacked; and later

a new palace was erected on the site of the Palais de Justice. Philippe Auguste, who reigned 1180 to 1223, used some of the materials in the construction of defensive works around the city. The remainder was a residence of various public personages until 1340, when an abbot of Cluny obtained possession of it and accelerated the decay. The Hôtel de Cluny was erected on the ruins of a portion of the Roman structure in 1485, and was finished, as now seen, by a succeeding abbot, — Jacques d'Amboise. The building and the adjacent grounds were held by the abbots until the Revolution, and then by the state. At length a Museum was formed in the Hôtel. It has long been known for its remarkable collection of fine Renaissance and Mediæval furniture, glass, pottery, and other decorated articles, domestic and ecclesiastical.

The Royal power and Domains were for a long time small, extending over a few only of the fragments into which Roman Gaul was broken. The contentions, barbarism, or slight civilization that prevailed for several centuries have left few monuments. The first, or Merovingian, dynasty, that ruled from about 420 to 752, was chiefly of importance as the beginning of a long and famous line. Clovis (481–511) may be considered as the founder of the monarchy. Some great events, however, marked the Merovingian period. At Chalons, in 451, the flood of pagan barbarism was checked by the defeat of Attila, and in 732, at Tours, all Christian Europe was saved from a Moslem conquest. In the seventh century elected officers, the mayors of the palace, were almost superior to the kings, and Feudalism already had grown strong. The Carlovingians then ruled for about two centuries, distinguished chiefly by Charlemagne (768–814). His broad empire, the last semblance of the Roman, comprehended much of what we now call France. Among other services, it helped to spread the Romanesque style. When this empire was divided, the royal territory was still small. The narrow tract, extending from the Channel through the centre of the present country to the Loire, was by the year 1200 lengthened towards the south. Within a century the king's dominion reached from Brittany and the Atlantic to

Lorraine, and Languedoc was added. About 1400 it was an irregular and narrow territory that extended to the Mediterranean. The Capetians ruled from 987 to 1328, and were succeeded by the House of Valois. During these last three hundred years (1100–1400) the arts of Northern France were marvelously developed. Few traces of the military or the civil works in Paris at that period exist. Some portion of the sites of the successive lines of town defences are marked by streets and boulevards. The houses of all grades were long ago supplanted.

But the oldest and most permanent of institutions was established at an early date, and had been growing. It became the greatest patron of the arts here as it was elsewhere, and built the earliest as well as grandest mediæval monuments that now exist in Paris.

Upon Montmartre—hill of the martyrs—a little oratory was, in pagan times, erected. There “the seed of the word was planted in Lutetia, and there it began to bear fruit.” Christianity grew by the labors of its preachers, and gained so complete a conquest that its influence and power have never since been wholly lost. The earlier structures dedicated to the Church have disappeared; the oldest in the city is now *St. Germain-des-Prés*. Three churches built successively upon its site were burned by the marauding Normans. The existing nave dates from about the year 1000. The Roman influence, that possibly had never disappeared here since the time of Julius Cæsar, was shown, as in other regions, by its changed expression in the Romanesque. The style seems to have been employed more vigorously on all sides of the domain than in it, but was used here before the Northern forms became developed. It is shown in *St. Germain*, although there have been changes in the building. Recent restorations and rich decorations have made it, we are told, “the most complete monument in Europe of the style of the twelfth century.” Its interest and importance are, however, rivalled by the Romanesque cathedrals at Mayence and Speyer. They are larger, and have been restored of late. The latter dates from the same century, and is the grandest building in the style.

A few years after St. Germain was built, one of the most famous churches in the country was erected. It is six miles north of Paris.

THE ABBEY CHURCH OF ST. DENIS was dedicated in 1140, after having been constructed by the Abbé Suger in about ten years, with a rapidity then deemed to be astonishing. "Although," says Mr. Fergusson, it was "not the earliest," it "may be considered as the typical example of the earliest Pointed Gothic in France. It terminated the era of transition, and fixed the epoch when the Northern Pointed style became supreme, to the total exclusion of the Round-arched style that preceded it." Parts only of this edifice, however, now remain. About 1230 it was almost ruinous. "A last rebuilding," says a French account of it, that "put it nearly in the same condition that we see, required half a century of work, from 1231 to 1281, during the reigns of St. Louis and of Philip the Hardy." The existing parts built at that time are said to be "the western front, the towers, and the interior porch, the door of the north transept, the aisles and chapels of the apse, and the chapels of the crypt." Accordingly, the choir and western front show us the style of the designs and of the age of the Abbé Suger. The nave and transepts are about a hundred years less ancient; the north chapels of the nave are of the fourteenth century, and the splendid chapel of the Valois is of the sixteenth. The last is built upon the north side of the apse, for tombs of that great family.

The Abbey was instituted at a very early date. Its history is varied, and full of interest. St. Denis, and two of his companions, died martyrs for their faith upon Montmartre, and here the three were buried. Over their remains the Christians built a church as soon as they were permitted. It was reconstructed later by Sainte Geneviève. About 630, Dagobert, the dissipated Frankish king, according to a vow, erected a much richer church, that was replaced by still another, undertaken by Pepin and consecrated by Charlemagne in 775. Some fragments of this last have until now escaped the ravages of time and violence, and especially of the Normans in their ruinous invasions previous to the year 1000. In the succeeding century, both the history

and the condition of the Abbey roused a man with the capacity to do them greater honor, as well as to exert an important and enduring influence on art.

The Abbé Suger had no distinguished parentage, but had a great and comprehensive mind developed by good training at this Abbey. He became there the companion and the friend of Prince Louis, who, when Louis VI., made him a counsellor and minister. While he continued in these high positions he was, in 1122, made Abbot of St. Denis. In all of his ecclesiastical and political trusts he carried out reforms. When the succeeding sovereign, Louis VII., was absent in 1147 with the second great Crusade, Suger was governor of France. His devotion to study, learning, art, and all things good, was earnest. He enlarged the Abbatial Church, and much increased its splendor. He employed a style that was then new, and that was to become the grandest in all Christian Art. He carefully attended to important matters, like the quarrying of stone, the choice of wood, the making of the glass, "and even to the least details of furnishing or decoration. . . . By his care the painted windows, not less curious for the mystic signification of their subjects than remarkable for brilliancy, embellished the arched openings in the walls; the altar had most splendid decoration, . . . and the choir and treasury were furnished with incredible numbers of precious objects."

The Abbey was the royal burial-place of France after the reign of Dagobert. Few members of the earlier dynasties, indeed, but almost every one of the Capetians and more than fifty of the Bourbons, were laid in its vaults. Many princely or distinguished personages were entombed here. There were seventy-three successive abbots, some of them among the most illustrious of Frenchmen. When the Revolution came in 1790, the Abbey was suppressed. On the 14th of September, 1792, the monks united in their final service, and departed, finishing about eleven hundred and fifty years of occupation by their Order.

In the following autumn the tombs were ruined, the sepulchres were violated, and the treasures seized. The church was made a temple of the "Reason" thus displayed, and when too much injured for that use was made a market. Its complete

destruction and the sale of its materials were then attempted. But it remained ruinous and desecrated until the Empire was established, when a restoration was begun. The honor of preserving the remains of many of the monuments is due to Alexandre Lenoir. Before the Revolution of 1848 almost a million and a half of dollars were expended on repairs and on renewals, chiefly by Louis Philippe. The late Imperial government appointed as director of important restorations Viollet-le-Duc, the greatest modern master of the Gothic arts in France; and his achievements here are evident, as they have been in many other mediæval monuments.

The ground plan of the church and the ancient western front, although that is renewed, show features that appear so generally in designs of French cathedrals built in the Pointed Gothic style, that they should be particularly noticed and remembered. In accordance with a very early usage, the main front and entrance are turned towards the setting sun. Beyond these extends a lofty nave with transepts, forming thus upon the ground a cross, the head of which, containing the high altar, is towards the east, or coming light. These central parts rise with a lofty clerestory, below which, flanking them throughout, are aisles of much less height. The eastern end, an apse, is circular, or many-sided. Chapels are placed on its outer sides, and dedicated to the Virgin and to various saints. The features of the western front were for a long period established. There are three great perpendicular divisions, made by four huge buttresses. Between them, at the base, are three rich portals. Over the central portal is a large round window filled with tracery, a feature peculiar to the French designs. Above it is a gable. Across the upper portion of the front is an arcade. The side divisions terminate in lofty towers.¹ Each of the doors has a square head; the space between which and the covering arches, like these and the door-jambs, has elaborate sculptures. The last, here modern imitations, are a class of mediæval decoration made to teach as well as beautify; for they were made, like Bibles, for a people not instructed to read books, and often are important illustrations of the art and chosen subjects of their period.

¹ Here the upper part of the northern tower has been removed.

These sculptures at St. Denis show above the central portal a majestic Christ, and by his side the Virgin and Apostles, to whom he announces that he sits with them to judge the world. Beneath them is the resurrection; and beside them, in the arches, there are heaven and hell; below them are the wise and foolish virgins; over them are emblems of the Trinity. The northern portal has signs of the Zodiac, besides a modern bas-relief that shows the martyrdom of St. Denis and his companions. They again appear within the southern portal, with the Months and other figures. On each tower are statues of eight kings, placed in arcades beneath the battlement.

Suger himself, in a description that remains, informs us how this front was built. The vassals of the Abbey, and the neighboring people of whatever quality, with great exertions drew the columns from a newly opened quarry near Pontois to St. Denis. The children and the sick, indeed, desired to help this pious transportation. King Louis VII., together with his queen, Eleanora, who have been already mentioned (p. 35), came to lay the first of the foundation stones. The king is said to have been almost monkish in his tastes and habits, and to have been deeply interested in the work. It was finished in the ensuing three years and three months. The then superseded Round-arched style had been a favorite with the monks, and seems to have maintained a parting struggle in this front with its young Pointed-arched competitor. Accordingly the style here is, to some extent, transitional.¹

The interior, like almost every other in France, is very light and brilliant. Restorations make it in effect seem new; and even in the Middle Ages it could hardly have been fresher, or perhaps as splendid. All the walls and the main vault are uniform pale buff. The piers are clusters of tall, slender columns

¹ At St. Denis each of the portals at the sides is Pointed. Over them are arcades, each arch of which is single; three on each side have windows in them. Above the central portal (Round-arched here) is an arcade, also with three arches, in the middle one of which there is a window. Across the front, above the circular window, extends a heavy and unusual battlement, that shows the Abbey was in early times provided with defensive works. The gable is surmounted by a statue of St. Denis. The sculptures that surround the portals here are chiefly modern, and replace the old work that had been destroyed.

with bold, richly foliated capitals. The arches that they bear are Pointed. The triforium, a low arcade, is in design incorporated with a lofty clerestory that has large windows filled with mullions carrying traceries. The vaulting, as is usual in France, has only a few strong and simple ribs.

Other features that distinguish French design are well seen at the centre of the church. In each end of the transept, and at the west end of the nave, is an immense round window with rich tracery. Each one is filled with gorgeous colored glass, as also are the triforium and clerestory. The upper portions of the church are thus made like high crystal walls, that seem to symbolize those walls of jasper and all kinds of precious stones around the heavenly city. The mediæval architects of Northern France delighted to raise them above the shrines of the saints. The chapels in the choir at St. Denis increase the splendor. They have dark blue ceilings on which glitter golden stars, walls enriched by many colors in elaborate designs, and windows with hues rivalling the brilliancy above them.

The tombs of sovereigns, princes, and other famous personages, for which the Abbey is renowned, are in the transepts, choir, and a vast, massive crypt. They number one hundred and sixty-seven. Since 1860 nearly all of them have been placed on the upper pavement of the church, in many cases in their original positions. The dampness of the crypt was seriously injuring the monuments in it, and most of them have been removed into the church. The preservation of the great collection is surprising, when its recent history is considered. Much old work remains. There are renewals, and some careful restorations. The chronology of the memorials commences with a statue of King Clovis I. (481–511), the founder of the monarchy, and ends with a bust of Louis XVIII. The monuments in metal were destroyed or melted by the Revolutionists; the larger part of those in stone were saved by the courageous labors of M. Alexandre Lenoir, — whose honored name it is a pleasure to repeat, — and after many years were re-erected. They form, with the surrounding decorations, a museum of the changing styles of art in modern times. A full description of them would be too long to be given here, but mention of a few

works should be made. The monuments to the earlier personages are generally in quaint early styles; some of them are, however, modern works. Originally they were often colored, and they still appear in polychrome and gilding. Fourteen of the oldest occupy the places given them in the thirteenth century by St. Louis. The tomb erected to his eldest son is modern, but the design is mediæval. One of the most curious monuments is that in memory of Dagobert. It is made of white marble, and is richly sculptured, gabled, high, and large. It faces the south side of the choir.

The most imposing and elaborate monuments are Renaissance in date and style. Three of them will at once arrest attention. The first is to Louis XII. (1515) and Anne of Brittany (1514). It has a sculptured base and high arcade shaped like a temple, with twelve arches in which sit the Apostles. On the top the king and queen are kneeling. This admirable work was executed by Jean Juste at Tours. The tomb of Francis I. (1547) and Claude de France, his queen (1524), is the most magnificent. It was designed by Philibert de l'Orme, and he, Jean Goujon, Germain Pilon, and other famous sculptors made it a masterpiece of art. It is a structure large in size, cross-shaped in plan, elaborate in decoration, made of white and colored marbles. The third of these temple-like memorials is that of Henry II. (1559) and of Catherine de Médicis, his queen (1589), also designed, it is said, by Philibert de l'Orme. The statues, some of the chief works of Germain Pilon, present the king and queen in two positions. Below they are recumbent; on the top they are shown robed and kneeling. The angles have bronze figures of the Virtues; on the platform figures, also bronze, are kneeling. Several monuments besides these will attract attention. One is an urn made to contain the heart of Francis I.; a column stands for Henry III. (1589); there is a small memorial of Du Guesclin (1380). Elsewhere in the church there is a large collection of remains of sculptures, some of which are as early as the Gallo-Roman period.

St. Denis, before the acts of 1790, was one of the glories of the arts of France, and one of the grandest monuments of her

history. It was then made disgraceful to her people ; but it has regained its beauty and importance, while it also has become a symbol of a victory of civilization. Whatever changes of political or social thought or institutions have occurred, it still remains a noble record of the long development through which the people and their genius and arts have passed. The precious sculptures and the radiant walls are everywhere expressive of the truth that the most glorious triumph of a nation is in the wisely ordered sovereignty of self-command.

The French may well preserve the Abbey Church of St. Denis for its historical associations and its value in the world of art ; and when they look abroad and see the dark, damp vaults of the Escorial, the sepulchres beneath the altar of the Capuchins in Vienna, or those in the church of the fortress in St. Petersburg, or even those spanned by the arches of the glorious *Superga*, where do they find an evident superior ?

The monument of history next in date and in position is by far the grandest mediæval work in Paris, and one that has few rivals throughout France. It is, indeed, the centre of religion in the capital, and the triumphant and expressive masterpiece of Northern art.

The metropolitan Cathedral Church of Notre Dame was founded probably between 1160 and 1170 by its bishop, then Maurice de Sully. The high altar, it is said, was dedicated in 1182, and the interior was nearly finished in 1208. The western front dates from about 1223 to 1230, the two great towers about 1235, the transept portals from 1257, and the chapels from the following century. The plan is shown at page 97, together with the plans of four more of the great cathedrals, with which it can be there compared. It is a parallelogram, the eastern end of which is semicircular. Inside of it a nave, choir, and transept together form a Latin cross, along the sides and the apsidal end of which are two aisles, and chapels placed between enormous buttresses. Around the cross there is a high triforium that forms an aisle above the inner of the pair below it (an unusual arrangement), and a clerestory almost as high. The area covered is about 64,100

square feet. The length is said to be 390 feet, the width 144; in height, the nave is 102 feet, and the western towers 204. The circular window at each end of the transept is 36 feet in diameter. The weight of lead upon the roofs (that have a chestnut frame) has been computed to be 420,000 pounds.

The design not only shows great size and grandeur, but a general simplicity that gives increased effect to portions that are boldly, even richly decorated. In the western front¹ are the marked features that distinguish great façades built in the Pointed style in France. A local stone is used in the construction. It is uniformly soft, pale buff upon fresh surfaces, and worked with ease, but it is hard and grayish after long exposure. None of that variety or richness in the color used by the Italian architects is shown, and thus, as in other ways, the freedom of the Northern builders from Southern influence appears.

Another feature of the Northern French designs is prominent on the exterior of the sides and apse. There flying buttresses, immense half-arches crested by steep ridgy slopes, spring from huge and yet elegant supports of masonry along the outer circuit of the walls, and sweep far upward to the base of the enormous roof upon the nave. Tall pinnacles give needed weight and greater beauty at each more important point along the choir. These giant arms are very picturesque, but are not made for mere effect. They are vital parts of the construction, and the power and truth of Gothic art have fashioned them with grace and grandeur. The stone roofs used in Southern France

¹ For more than two thirds of its height it shows a vast square body, strongly marked by four plain, heavy buttresses dividing it into three parts. The base of each is penetrated by a lofty, deeply recessed portal, spanned by Pointed arches, bordered by a great profusion of quaint sculptures. Over these, and crossing all the front, there is a range of niches, large and canopied, and filled with statues, and surmounted by a gallery of open tracery. The centre of the front, still higher, has a large round window filled with radiating tracery. In each division at the side of this is a wide and Pointed arch above a pair of lesser arches that are closed and richly ornamented. The body of the front is crossed and terminated by a high arcade, with slender pillars bearing bold trefoiled tracery, and crested by still bolder mouldings and a gallery of open tracery. Above the great arcade the buttresses rise higher at the angles of two ponderous towers, both pierced upon each side by two tall archways, and both crowned and boldly marked by a deep, decorated cornice, and a lighter open parapet.

were not used in the North. The builders there had an original invention, bolder, much more complicated, picturesque, and capable of striking forms and their effects, but really not as solid. A ponderous vaulting, with an outward thrust that is tremendous, spans the nave at a great height. This thrust the mighty buttresses withstand, and make the structure firm. Nor is the vault both roof and cover of the nave. The Northern forms, if not the climate, brought in use another peculiar feature. Over the great vault of stone the builders spread a strong protection, the real roof. For the effect required in their long, lofty churches, and to turn aside the great deposits of the northern storms, they made it steep and high, and consequently huge, and in its wooden framework built a forest of strong beams. The sides of the great edifice, especially the curve or faces of the apse, presented thus a combination of marked sloping and acutely spiral lines, that give such intricacy of appearance to the middle height of the exterior of a great Frankish or French Gothic church. The windows are far larger and more numerous than those used in the South, and are divided by elaborate traceries, — another feature of design in Northern Gothic that originated where the scantier warmth and all the brightness of the sunshine were desired, and where the light and heat need not be shunned.

The interior at once gives a profound impression, by the grandeur and individuality of the design, by the apparent and real length, and even more by the great height and breadth. The latter is increased effectively by the unusual double aisles, and by the chapels ranged beyond them. All the parts have been completely and harmoniously finished or restored, so that the venerable structure seems a new one, or endowed with a perennial youth. The uniform pale grayish buff tone of the walls and vault is contrasted with rich mural paintings in the chapels, and the gorgeous glass that fills the many windows, to the coloring of which the prevailing neutral tint imparts intensified magnificence. The pillars of the lower of the two arcades beside the nave are round and heavy, — four feet in diameter, — and bear bold sculptured capitals and single arches. In the range above them, in each bay, there is a bearing arch, beneath which are

three small arches borne by slender pillars. In each bay of the clerestory is a broad, high window, that has mullions and a head of simple tracery. The vaulting has a few strong, simple ribs. The transept ends are lofty and superb; their upper parts are filled with traceries and glass, that form magnificent and brilliant walls. The choir is open to the transept, but not to its aisles, from which a high and solid screen between the arcade pillars separates it. Towards the choir this screen is faced by richly carved dark stalls; towards the aisles, by a long series of elaborately sculptured *alti-rilievi*, richly gilt and colored, representing some of the important Biblical events. The windows of the chapels in the apse form splendid backgrounds to the high altar. The light throughout the church, although subdued, is never sombre, for it comes through an immense expanse of tinted or glowing crystal.

Genius has wisely formed this vast interior for uses to which it is dedicated. Everywhere are shown truth, solemnity, and strength, that win one to a devotional or meditative mood. And one who is not stirred by music that resounds in tones of triumph or of praise through these old arches does not know what earth, or Paris, can afford him. The high altar looks through all the vast extent of the unbroken, unobstructed nave, where multitudes can see and hear the service in the choir, to which the organ, far above the western door, responds with wonderful effect. The pulpit stands beside the nave, where crowded audiences can assemble all around it and learn what the preacher says. The place, indeed, is made for the great congregation, not for a small society or sect. It is for all the people, where they worship in one faith, as they might act unitedly in civil or in military life.

This creation of the mediæval mind not only shows the character, feeling, manners, and history of generations that engaged in forming it, but gives us also an impressive proof of the resources of the Church. A thought of what would now be needed for the work enables us to comprehend the power that could accomplish the material labor, when the city had a much smaller population, far less wealth, and few mechanical resources. Another proof is the great length of time through

which the construction was extended, — nearly ninety years, — in which there were repeated wars and interruptions, and the changes that occurred in Gothic art. Yet the design was carried on, and was completed with a unity that is remarkable. The present century has witnessed the erection of about two thirds of the Cathedral at Cologne, — a larger and a more elaborate design, indeed, — and this has been prolonged through nearly forty years, though in a city that was undisturbed, and with the constant help of a far greater nation than France was when Notre Dame was built. And long before the latter was completed France was raising several immense cathedrals. The originality and scope of this design at Paris also prove the existence of great intellectual and spiritual strength, and show that if the mediæval mind was not as broad or educated as the modern, it was energetic, fresh, and capable of noble aspiration and achievement.

The Cathedral Church of Notre Dame was incomplete when Pierre de Montereau, the architect, between 1245 and 1248, erected the imposing SAINTE-CHAPELLE DU PALAIS for the relics brought by St. Louis from Palestine. It is the work of but one artist, the creation of a single inspiration, and “a marvel of the Middle Ages,” notable for unity and elegance, and the variety and richness of its decoration. St. Louis and Montereau neglected nothing that would make it worthy of the Crown of Thorns, the fragment of the Cross, and other venerated objects that it was to hold, and “spared not the finest or most brilliant colors, gold or precious stones, beneath which walls and pillars disappeared, or windows of enormous size where red and blue prevailed.” There are two chapels, one above the other, each a nave one hundred and ten feet long and thirty-four feet wide, built in four bays and with no aisles, square at one end, and at the other with an apse of seven sides. The under chapel is quite low, the upper very lofty; both are simply vaulted, and the ribs are few. A steep, high roof, and an acute and lofty spire, surmount the edifice. A large arcade, two-storied, and a great, elaborately traceried round window of the fifteenth century, extend across the western end. The lower chapel, dedi-

cated to the Virgin, was for officers and persons in attendance on the court or at the palace; the upper one was dedicated to the Holy Crown and Cross, and was intended for the king and royal suite. The mural decorations were almost destroyed, like other treasures, in the Revolution; but the splendid painted glass was saved as if by miracle. The restorations made in the last thirty years renew the pristine splendor of both chapels, that in color are among the most superb built in the Pointed style. If the original design had been completed, the effect of the proportions would have been both altered and improved. The structure would then have been the choir of a much longer church. "But," says Mr. Fergusson, "the noble simplicity of its design, . . . the majesty of its tall windows, . . . and the beauty of all its details render it one of the most perfect examples of the" Pointed style when that attained a culmination in the reign of St. Louis. The progress of the style becomes most evident when we compare its earlier forms at Notre Dame with those of the Sainte-Chapelle. The dignity shown in the former reappears here with an added elegance and with far greater splendor. The enormous paintings formed by the deep, rich tones of the glass are set between tall clustered pillars or the slender mullions, all enriched with delicate designs in gold and colors that completely cover them. An arcade that extends around the lower portions of the walls has even richer pillars, and the gilding on the arches makes them seem to be of gold. The traceries enclose mosaic pictures. On the jube are sculptured angels, painted and much gilded. They are represented in the act of praise, or bearing high the Holy Crown. The pavement glitters with enamelled tiles and polished marbles. There is nothing heavy, bare, or cold, but everywhere are lightness, strength, and richness, all the beauty that the wealth and genius of the pious builders could devise. They made their tribute of devotion here resplendent, like a fitting emblem of the heavens whose blue serenity they symbolized upon the vaults above the worshippers; they made this shrine as worthy as a building formed by hands could be to stand through ages an earthly gate to those celestial glories up to which the sacred emblems on the altar lead.

In the eleventh and twelfth centuries the conception and erection of grand churches had become a passion. Yet the execution of the work was not entirely effected even by the great and organized resources of the clergy, or by the enthusiasm or compliance of the laity, but it was aided in important ways, or rendered possible, by the co-operation of a large society, or guild, that was of peculiar service.

THE FREEMASONS, at the time when Notre Dame was rising, were already organized, as were the men in other crafts. They then became much more important, and exerted a great influence in architecture. The nature of their occupation tended to develop their organization. The employment of the skilful members was not, like that of many other crafts, continuous in any single town; it must be found where it was wanted. Thus these men must go from place to place, and often be with strangers. Signs were used by which the members of the guild might be enabled to identify or to assist each other. In their travels they became acquainted with the novelties and niceties developed in their trade. Superiors in art directed them. Designs and modes of building that the guild adopted were then widely practised and diffused. Originality of thought and observation furnished earlier forms and principles, and then experience or growing means developed them, or modified them. A characteristic feature of the architecture used by the French Freemasons was the Pointed arch, to which they gave a great variety of forms or combinations and of decoration. Many great examples of the changes in its treatment by succeeding generations will be named upon the following pages.

There has been a great deal of discussion in regard to the invention of the Pointed arch and style that they adopted. Mention has been made already of the very early Eastern Pointed arch (p. 29). The suggestion and the model of the so-called Gothic arch, especially where it was used in vaults, have been imaginatively discovered in the forest trees, with their tall trunks and interlacing branches. The traceries of window-heads with brightly colored glass have been supposed to be an imitation of the glories of the sunset penetrating open spaces. But the growth of forms and style proves that the origin was

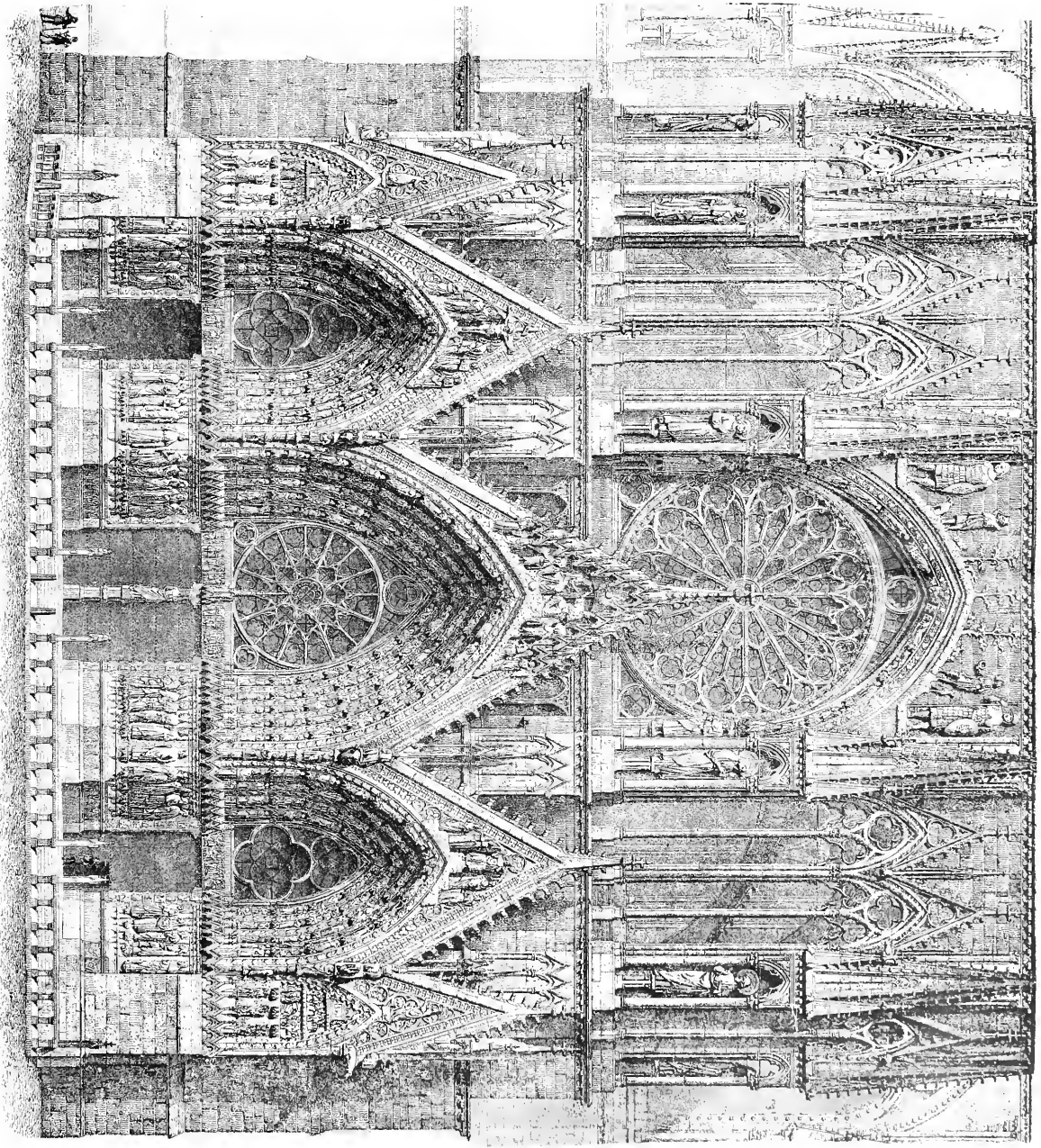
simpler and more reasonable. Exigencies of construction introduced this arch where spans were wide. The thrust was less than from a Round arch. Pendentives could be better managed. The ribs were used to strengthen vaultings, not to imitate the forest bowers. The windows at an early period were single openings, and generally small. They were subsequently larger and divided by a pillar or a mullion that sustained two smaller arches under one main arch that bore the wall above. The space between the lesser and the greater arches had at first a plain stone shield; later, this was pierced. The windows afterwards were made still larger; they had three or more divisions, and the lesser arches consequently were increased in number, the openings in the shield were made more numerous and ornamented, and tracery was thus developed. When both skill and wealth grew greater, the elaboration also was increased, until the window finally became a vast and complicated group of openings. To its erection the invention and the lavish use of colored glass contributed a great incentive, which was so important throughout Northern France, indeed, that its effects produced some very marked features in styles of architecture used in the latter portions of the Middle Ages. The same increasing means, together with the scarcity and ignorance of books, developed lavish use of sculpture. Porches, or entire façades, of churches then became like pages, understood with ease, that showed every one the teachings and beliefs held by the builders. The important portions of the history and doctrines of the Bible were thus represented. Like the sculptures, nearly everything in decoration or construction had a use, a reason, or a meaning, and was not contrived with a mere effort to be quaint or pretty. Needless buttresses were not, like idle men, arranged along a wall in the stupid uselessness shown by some builders who attempt to imitate. Utility was then embodied in grandeur or picturesqueness, and even in fantastic shapes; a purpose in all things prevailed.

The Northern architects were bolder, more imaginative, and perhaps had greater mastery of the adaptabilities, than the Southern. They had conceptions, — aided or incited by their greater means, it may be, — that led them to wonderful achievements,

and by a distinctive treatment. They did not, for instance, use the simple nave or the strong roof found in the South. The lofty clerestory, their favorite, was much more daring and more brilliant, if it was less solid and caused risks. It had the splendid walls of glass and airy height, and, needing strong exterior supports, it had the sweeping flying buttresses; it also had the lofty wooden roof, both useful and imposing, but with the liability to fire (sometimes disastrous) and the certainty of slow decay. The art these Northern builders practised was progressive during several generations. Each succeeding work, especially if large, showed that the style was modified or was improved, and that elaboration was increased. Yet certain leading features of arrangement were preserved,—the long-cross shape upon the ground, the lofty western front and towers, the pinnacle-girt eastern apse, the mighty porches, many chapels, and the walls of splendid glass. And yet, with all this seeming likeness, there was an amazing variation. As all oaks are different, although the same in genus or species, so also will it be found the truth that no cathedrals are alike. Those in the North of France are demonstrations of the fact. Within but moderate distances from Paris can be found a dozen great examples, to which visits will well occupy as many pleasant summer days. These visits, introducing portions of our subject, should be noticed in connected, rather than in geographical arrangement, and may now be made in the order of the dates of the examples.

REIMS, about one hundred miles eastward from Paris, was, like many of the larger cities in the country, an important place in Gallo-Roman times. The walls that it then had were ruined, and replaced exactly, in the Middle Ages. One of the several entrances, the *Porte de Mars*, remains, the only complete monument of Roman work existing here. This gate is a triumphal arch in form. It was designed with three large archways, flanked and separated by Corinthian columns placed in pairs. They bore a decorated attic and entablature. The frieze, the panels of the attic, and the portions of the walls between the columns, were quite filled by sculptures or inscriptions. The

WESTERN PORTALS OF THE CATHEDRAL, REIMS.





original outlining is reformed, and much restoration has been made ; the structure is now kept with care.

The greatest mediæval work at Reims, as it is at Paris, is the wonderful *Cathedral*. It dates from 1211, or after much of Notre Dame had been erected, and Frankish architects had gained experience and new ideas. Their art, like that of the early printers, showed, almost from its birth, a near approach to perfection. Hardly any other specimen of it in France can rival this amazing church, one of the most remarkable of mediæval structures. When we turn a corner of a street we come directly to an angle of the western front, sober brown in color, broad and high and massive, with its three enormous portals, — piles of noble sculptures, — its superb rose window, over forty feet across, and at each angle a huge tower, immensely ponderous, yet airy in its open, bold construction, rising high athwart the bright blue sky. The long surprise, the grandeur, and the beauty of that view are seldom so impressively combined. This front, indeed, says Mr. Fergusson, is perhaps the most beautiful produced throughout the Middle Ages, and perhaps no other, “either of ancient or of modern times, surpasses it in beauty of proportion and of details, or in fitness for the purpose for which it was designed.”

The important features and divisions shown in Paris are here also, but with wonderful elaboration. Here the portals are much higher, deeper, far more richly sculptured, and are crowned by bold, pierced, decorated gables. All around their mighty arches are the heavenly glories and the story of salvation, figured by a company of hundreds of expressive statues. On the sides of each are pillars, pedestals, and canopies, all carved ; and ranks of saints, gigantic in their size, look down upon the entering worshippers. Along the soaring curves above them, row on row, are forms of champions of the faith and of the great angelic hosts. The gable of the central portal, under intricately sculptured canopies that crest and crown it, bears a group of statues of huge size, that represent the Coronation of the Virgin ; in the gable at the left is another group that shows the Crucifixion, and one at the right the Judgment.

The upper portions of the front, like those below them, are far bolder and more complex in design than those in Paris. Canopies and statues, huge in size, are on the faces of the buttresses; a vast and richly decorated Pointed arch springs over the rose window; the division at each side is pierced by two extremely lofty open arches that have traceries and pillars; the arcade that crosses and that terminates the body of the front is very high, and forms a range of niches filled with statues, all gigantic. On the tower each buttress has before it two astonishingly tall pillars, that with the great belfry openings give, as we have observed, a very light and bold effect to a construction really massive.

All the sides of the Cathedral are connected, and are finished with a harmony that is unusual. Great double ranks of flying buttresses, that although ponderous and simple are yet elegant, surround the clerestory, from which a steep roof rises, almost mountainous in its dimensions. Narrow streets towards the south and east, and the enclosures of the bishop's palace northward, limit views of the Cathedral in all these directions, in a way too often shown in this country.

The interior is wonderful in height, length, and massive elegance. The nave has on each side a single aisle, much loftier than any one in Notre Dame, and without chapels. The dividing pillars, although round, show the beginning of the complex Gothic shaft, for each has four of smaller size engaged or grouped around it. The triforium, a uniform arcade with four divisions in each bay, is lower than in Notre Dame. It is unglazed, and has behind it walls dull blue, or hung with tapestries. The clerestory is very high. The vaulting is acute and simply ribbed; its ground is painted blue and studded with bright stars or *fleurs-de-lis*; its ribs are buff, relieved by lines of red. The earlier monuments and altars have almost disappeared; those that replace the latter are indifferent. The choir, as usual in France, is open only towards the west. A portion of the glass is modern and not good, but more of it is ancient and of gemlike brilliancy. The sacristy contains a large collection of crucifixes, chalices, embroidered robes, and other objects used in the services. (See plan, p. 97.)

The size of the Cathedral can be comprehended, as we realize that of some great Alp, not only by walking around its base, but also by ascending to its upper parts. A walk along the parapet that crests the wall of the clerestory, and then above the vaulting and beneath the intricate, enormous wooden framework of the roof, and finally around and up one of the towers, will really prove the magnitude and strength of this grand structure, worthy of the giants. Yet in size it was surpassed by several other mediæval churches.

It was finished near the middle of the thirteenth century, or thirty years from its commencement. The architect throughout was Robert de Couci, of Reims. It was made peculiarly the royal church of France. Through several centuries the sovereigns were crowned in it, until the final ceremony for Charles X., May 29, 1825, when several changes in the edifice were made. It has been injured sundry times by fires, and these and even natural decay required no little outlay for repairs. The chapter for a long time annually spent the sum of 25,000 francs. At various times within the present century extensive restorations almost everywhere throughout the building have been executed.

There was formerly an *Abbey*, not far off, the church of which remains. It was dedicated to *St. Remi*, or St. Remigius, "Apostle of the Franks," who died in 535. The church is very large, and, notwithstanding an extensive restoration that deprives it of the full effect of age, is very interesting. It shows styles from early Round-arched Romanesque to late extremely Pointed Flamboyant, the variety and combination of which we may well remember. Of the older parts, the western front is curious rather than beautiful. The large interior is light in color, and is almost as bright as the open air. Around the choir are screens enriched with marble decorations, Renaissance in style. Behind the altar is the shrine of St. Remi, designed in Flemish Renaissance, with life-size statues of twelve peers of France. The city has some other objects that are minor monuments of history, among which are a few examples of the earlier domestic architecture, the Hôtel de Ville in handsome Renaissance, and fresh and fine new streets. Our subject,

however, takes us from them, over thirty miles northwest, to Laon.

The church of *Notre Dame* at LAON was built within two years (1191 to 1193), some say, or several years before the completion of the inner parts of Notre Dame at Paris, and the foundation of the Cathedral at Reims. The dates, however, are variously given, from 1112 to 1200. In scale and in arrangement the design at Laon is grand, to which its situation on a lofty hill or ridge contributes an increased effect. It is, indeed, in this respect like English Lincoln, whose cathedral looks so far around the land; but, like a French cathedral, this is crowded by the common houses of the town, and is not, like the former, graced by its surrounding grounds. Although of smaller size than Notre Dame at Paris, it is large. There are resemblances in style; but at Laon there is a group of lofty towers and spires, that is now unsurpassed in France. At each angle of the western front and of the transept, and at the centre of the cross, is a tower that was to bear a spire. The four towers towards the west have been finished, but the others are still incomplete; the central tower is low and covered by a pyramidal roof. The color of the outer parts has grown as sombre as the Caen stone can become; the inner parts have been restored to freshness. All the towers, except the central, have the bold and light effect displayed at Reims. The buttresses at each angle are, towards the top, like very lofty canopies supported by tall pillars standing far out from the walls. The windows and the other openings are rather large. Inside the church there are, as at Paris, both a lower and an upper vaulted aisle; but here, above the latter, a triforium is added. The east end, like very few east ends in France, is square, and so far it is English. But instead of the vast arched east window of an English church, this has a French round rose. The inside of the central tower is higher than the vaultings of the clerestory. The style is simple early Pointed, with but little sculpture, and with details sometimes rude. The pillars of the main arcade are massive, round, and low, and have large foliated capitals. There are resemblances to early English Pointed, noticeably in the use of slender pillars that are

clustered and are banded all around a core, — a grouping possibly more prevalent in England than in France, and that is shown at Lincoln and at Salisbury. Here, as there, these pillars have been often pushed or bent quite out of place. There is no great amount of colored glass, nor are there many noticeable monuments or altars. A wide and pleasant view can be gained from the towers; and even from a neighboring terrace, that is ornamented with clipped trees, there is an admirable prospect over fertile fields and hilly country.

The evidence of English influence that may exist at Laon is hardly strange, for when its cathedral was erected one fifth of the present area of France was subject to a king of England. Normandy, his duchy, was near, and he was stronger in the land than was the sovereign of France himself. Almost at the same time St. Hugo was erecting the east end of the Cathedral at Lincoln, and the travelling or associated order of freemasons must have been discussing questions of design and details.

The great cathedral next in age is that at Amiens; but between Laon and it are three less famous and immense, yet interesting, mediæval churches that are or were cathedrals.

SOISSONS is a quaint and quiet, small-sized city that deserves attention. Its *Cathedral* was begun in the twelfth century, and was continued in the next, but it is chiefly of the fourteenth century. It consequently shows a continuation of the history of the Pointed style. It is not distinguished for its size, but for the unusual elegance and fine proportions of its interior. Its gray western front suggests the style of Notre Dame at Paris, but reduced and simplified. The southern tower was built; the northern was, however, only finished up to the arcade that crosses all the upper portion of the front. The southern transept, recently restored, has an apsidal end, and its southeastern corner joins a large polygonal and high-roofed chapter-house. The choir has very massive flying buttresses. The northern transept, higher than the other, has, as is unusual, a porch or portal on its eastern side, the lofty arch of which is sharp and deeply set. The bright interior is almost white in tone, and has but little colored glass, except some, new and

very blue, placed in the clerestory and shallow chapels of the apse. The monuments are few.

This edifice was rivalled by the Abbey Church once dedicated to *St. Jean des Vignes*, the massive western front of which, with two great towers that bear high open spires, is nearly all of a great monastery spared by the destroyers during the first revolution. The townspeople then succeeded in preserving this grand fragment, still the most imposing object in Soissons. It is now kept in good repair, and parts, indeed, have been restored. The lower portions are light brown; the spires and upper parts have grown dark gray by long exposure. The two towers are of the thirteenth century; the spires were added afterwards. The style is early Pointed; the design is regular up to the base of a great central gable. There are three large portals; as is usual, all are boldly decorated. In the centre of the front, above the middle door, there is, much in the English manner, a great Pointed window, broad and high, from which the tracery has been broken. The southwestern tower and spire are lower and more simple than the northern. The latter can be ascended by a stone stair. The prospect thence gained reaches over all the city, and the low and not far distant hills around it. The remaining portions of the structure also can be seen. These are, besides the front, the only bay remaining of the nave that formed the organ-loft, a few bays of a cloister, and a hall, or a refectory. The monastery was once surrounded by strong defensive works, that have disappeared. The area they enclosed is now an arsenal or an artillery park, and visitors may have a passing thought of the degree of public benefit secured by this important change, and all that it involves.

SENLIS is a little over forty miles towards Paris and the main line of the northern railway. Its Cathedral was much injured or was burned by lightning early in the fourteenth century, and parts have been rebuilt at different times. There is, consequently, a curious mixture of the styles of possibly five centuries, from Romanesque to Flamboyant. The western front is high and simple, with the exception of a large and richly ornamented central portal, and a slender spire upon the south-

west tower, said to be 211 feet in height. The southern transept has a late, rich Pointed front. The history of the edifice is somewhat imperfect.¹ Several councils have been held at Senlis. Its Roman relics and town walls are very interesting.

Compiègne is not far northward. It is a quaint town, and a convenient station from which to drive to Pierrefonds. The castle there is among the wonders of the country.²

NOYON is fifteen miles beyond Compiègne. It is not large, but famous. Julius Cæsar laid siege to it, and in it Charlemagne lived, and Hugues Capet in 987 was chosen king of France. Between 1108 and 1344 five councils were held there, and the diocese contained a university. The Cathedral, dating from about 1137 to 1167, is transitional in style. Its plan is curious and rather complicated. The choir and each end of the transept have a rounded apse. The Romanesque of neighboring Germany is here seen mingled with the early Pointed style of France that proved predominant.³

Chauny, ten miles from Noyon, is eight miles from the grandest monument of military feudal architecture in the North of France, — Coucy-le-Château.⁴ About two hours by rail from Chauny is another of the great ecclesiastical monuments.

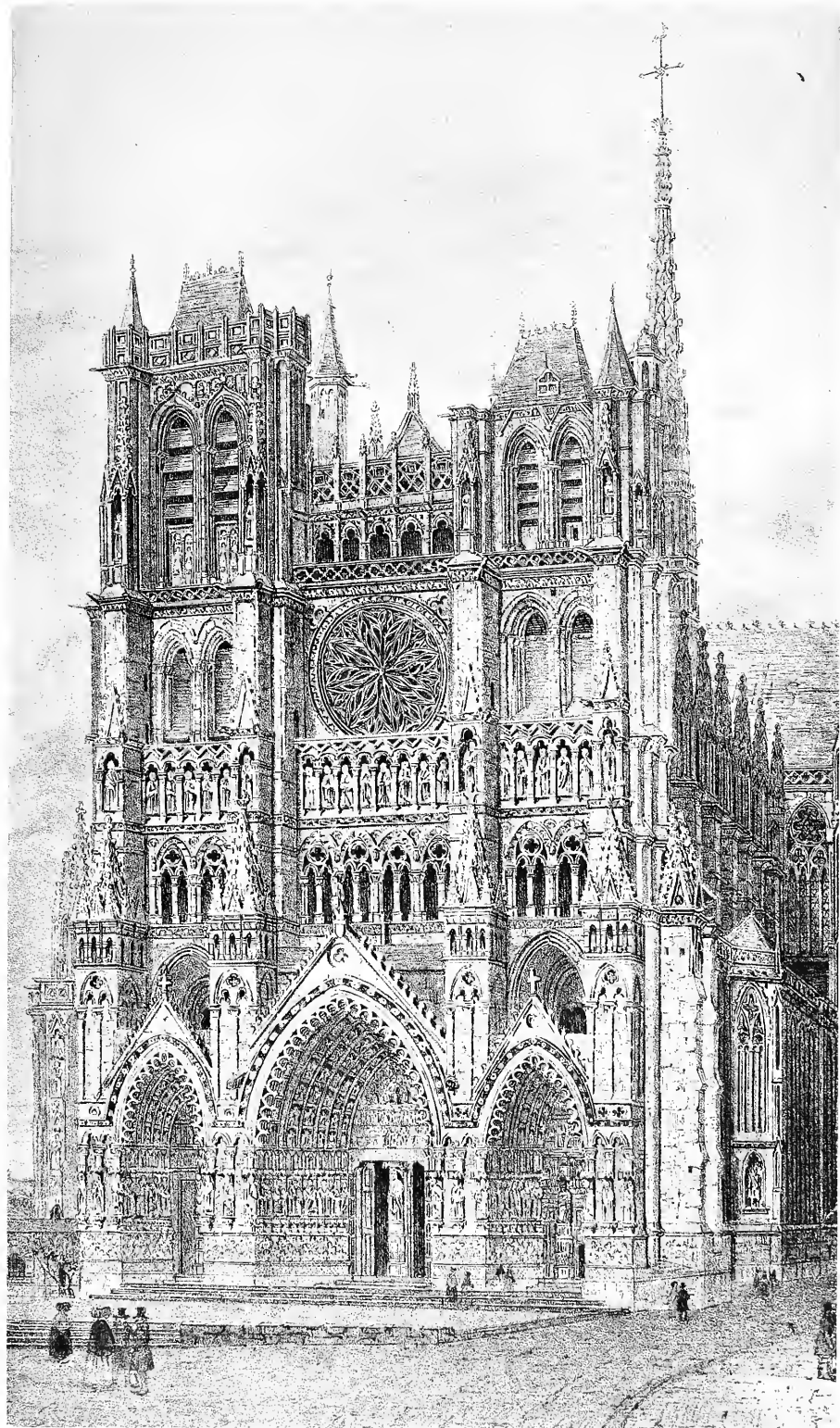
AMIENS, about midway between Calais and Paris, has a station and buffet that are well known to travellers, and a *Cathedral*⁵ — one of the most glorious in the country — that is probably less visited. It was begun in 1220, not ten years after Notre Dame at Paris was nearly finished, nine years after the Cathedral at Reims was begun, and seventeen (?) after that at Laon was built. We realize the intense activity and the resources of this great church-building age when we remember these few dates, the shortness of the distances between the places, and that simultaneously, at Beauvais, but thirty miles from Amiens, another vast cathedral was rising, and still others also at Rouen and Bourges. A visitor to Notre Dame at Amiens who is not delighted by its glories must be seldom satisfied, for it takes rank among the largest, purest, most complete, and most impressive of all the works of Gothic art.

¹ See p. 282. ² See p. 119. ³ See p. 280. ⁴ See p. 115. ⁵ See plan, p. 97.

It is constructed throughout of the usual light uniformly colored buffish stone. This has grown dark on the exterior, but on the interior it is freshly faced and pointed. There have been extensive restorations, particularly of the western front. This shows the three great portals in exuberant and grand development. The four great buttresses have richly decorated faces. The second and the first arcades are brought together, and extend across the middle part of the façade with a magnificent effect.¹ The great rose window, filled with complicated curves of geometrical elaborated tracery, is set high in the front. On each side from it are two lofty simple arches. Over these a cornice richly carved extends across the front, and over that, but in the centre only, is a double and much ornamented arcade. The towers are low and curiously flat, for they are only half as wide from east to west as from north to south. The sides and apse of the Cathedral show great ranges of enormous buttresses, like lofty spires, from which deep flying buttresses with open tracery spring to the clerestory walls. The whole effect is wonderfully grand and beautiful. A slender, lofty, very pointed spire surmounts the centre of the roof, that, like the roof at Reims, is mountainous in size and elevation.

The interior presents a nave of seven bays. Upon each side is an aisle, beyond which is a range of chapels placed between the buttresses. The transepts have three bays with aisles; the choir has four bays, and has double aisles; the apse is seven-sided, and has an aisle and six five-sided chapels, and one at the eastern end extended to three bays and to a small three-sided apse. The pavement is of marble tiling, checkered black and white. The aisles and their arcade are nearly half the height of the interior. The pillars, as at Reims, are round, and have a slender pillar, also round, engaged upon each side. The capitals are sculptured, but the mouldings of the arches are made bold and simple. The triforium of the nave is an

¹ The lower has four arches in the central part, and two in each beside it, all these eight spans having coupled smaller arches that have tracerics. The upper has eight arches or great niches in the central part, and five in each of the two laterals, all flanked by pillars bearing decorated canopies that cover statues. At this stage each buttress has upon its front a canopy, with pinnacles and pillars, also covering a statue. All these parts are built in bold relief.



arcade that has two larger and four smaller arches (in the choir are six) in each bay, and stands out boldly from the wall. The clerestory is built with wonderful openness and lightness. The vaulting, as it usually is in France, is very simply ribbed. The west end of the nave and each end of the transept have magnificent round windows, placed above great ranges that are made upright and traceried. All these are filled with colored glass, — a decoration wanting now in many other parts, or here and there suggested by the fragments of productions of the fourteenth to the sixteenth century. As usual in France, there are few monuments. The great choir-altar is, or was, a showy and incongruous intrusion of Louis the Fifteenth's age, and, like the times, more fitted for a ballroom than a church. The wall that separates the aisle and choir has, towards the latter, dark oak stalls, elaborate in their design and sculpture. Towards the aisles it has a series of niches, richly canopied and crowded with quaint colored figures dressed in mediæval costumes, executed in low or high relief, or quite detached, and representing portions of the Bible history. There is a service organ in the choir, that is not prominent, and high up at the western end another, and the chief, that has a brilliant case. The Lady Chapel, at the east, — the long one mentioned, — is restored and decorated with the French profusion of deep colors. These, together with the gorgeous glass between the slender mullions of its lofty windows, give it a superb effect. The altar, made of stone much carved and gilded, is unusually rich. The most splendid view of the interior is at the centre of the cross. It reaches through the transepts, choir, and apse, where both triforium and clerestory are glazed, and form enormous walls of radiant glass and light stone traceries, that in so many French cathedrals almost startle by their boldness in combining strength and airy elegance.

The floor of the triforium, and the exterior galleries along the top of the main walls, command most admirable views, as also does a walk above the highest vaultings between them and the huge and curious old wooden roof.

The marvellous Cathedral could hardly appear more beautiful and noble than once when the writer sat close by the west-

ern door until a service and the twilight came together. The bells were pealing far above, and in the distant choir the great high-altar brightened as the many candles there were lighted. Meanwhile worshippers were gathering before it. Then out of the silence that ensued arose the loud, sonorous chanting of the priests and choristers. By slow degrees the light grew fainter and still fainter, and the vast form of the church loomed grander and still grander. Low, sweet music of stringed instruments was joined by the full notes of the organ, which, with the voices of the singers, filled the shadowy immensity with the echoing harmonies of vespers. And then the bells, high over all, rang in their deep, sweet chorus, like responses from far distant upper worlds. The labors and the worries of the day had ceased to trouble, for the power of genius had raised far above and all around the worshippers beauty and majesty, so strong and enduring, and the message of the Lord, in tones that seemed unearthly, came so clearly, that the peace and promises, both everlasting, also seemed not prefigured, but realized, and something of that glory no man has yet seen appeared to be shining there, as if through the clouds and darkness that are round about Him.

BEAUVAIS was never a large city, but it is very old. The valor of its Gallic people is described by Cæsar, and the Roman occupation is suggested by a few small relics. Its inhabitants had not declined in courage in the fifteenth century, when, in 1472, without a garrison they closed their gates against no less a prince than Charles the Bold, with eighty thousand of his Burgundians, and held the place until assistance came from Paris. Women, old and young, helped stoutly in the defence that has been since commemorated each October in a quaint procession led by their successors. When "Jacques Bonhomme" stirred up the peasantry to an extensive insurrection against the feudal lords, Beauvais became their headquarters. The bold spirit of its people was never shown more conspicuously than in 1225, when they began their greatest monument, the vast cathedral dedicated to St. Peter.

St. Peter's at Beauvais was planned to be much larger and more daringly constructed than even *Notre Dame* at Amiens,

that was begun in 1220. For a long time the only part of the design completed was the choir, and that was not dedicated until 1272. The height and span of all the arches were extremely great, and the construction was defective, for in 1284 the roof gave way and fell. The choir was then rebuilt. The number of the pillars in the chief arcade was doubled, and the arches were thus rendered very narrow, while the height, already great, was much exaggerated in effect. An intermediate pier was also raised in every bay of the clerestory, and the triforium, comparatively low, was made almost a part of it, and both were glazed. The key of the great vault is said to be one hundred and fifty-three feet from the floor, or thirteen feet higher than the vault at Amiens. The colored glass is unusually splendid and abundant. Most of the transept, as it now appears, was not erected until 1500 to 1537 (some say 1555), and shows the great development or change the Pointed style had undergone. Crowded slender mouldings and profuse fine carvings were used in marked contrast with the simple and stronger, although often freely sculptured, features of the early style. In this late work but little of the wall was plain, and great extents of surface were covered with tall panels, while the larger windows, in the place of one or two stout mullions, had eight or ten, much smaller and more closely placed, with headings that were problems in geometry. There was often great attenuation, and yet great solidity and elegance.

If the clergy and the people of Beauvais had to this time attempted more than they could finish, there was still another and a more daring effort to be made. With his immense resources the supreme pontiff was building the Cathedral of St. Peter in Italian classic style at Rome, in size and in magnificence surpassing everything the ancient city, or the world, had known. Accordingly it was determined that St. Peter's at Beauvais should be unrivalled in its size and style among the Pointed Gothic works. Jean Wast, François Maréchal, and Martin Cambiche were the architects, and they erected at the centre of the cross a spire 486 feet high. The sides of the supporting tower were more than fifty feet in breadth, and its whole height was shown in the interior. The new work, doubt-

less, was very grand, but it lacked strength. Some thirteen years were occupied in the construction ; the duration as a finished work, however, was only five. The spire fell on Ascension Day in 1573, and with it, some say, the Pointed style in France. The boldest work built in the style was one of the last efforts made in it. As old and national as it then was, it had experienced the full career of rise, of wonderful development, of profuse enrichment, and of slow decline. This last disaster seemed to inflict discredit that it could not bear, and crush it with a final blow. A new Italian influence, with other forms of art that had been growing, had become dominant. The fresh, aggressive Renaissance was the adopted favorite. The intended nave at Beauvais was never built. The choir and transepts were repaired soon after the destruction of the spire, and stand enormous fractions of the vast design,—a strange, high, heavy mass when seen from far away, but stranger and wonderfully high and light when seen within, supported as if by a perpetual miracle.

Beauvais has several other objects that a traveller should visit. West of the Cathedral — on the ground its nave, if built, would cover — is the *Basse Œuvre*, one of the oldest structures since the Gallo-Roman period now left in France. Its date is of the sixth or seventh century ; its size is small, its style is plain and almost rude. There is no more striking evidence of the origin and the development of architecture in the North of France, and of the change in the condition and resources of the country through a thousand years, than is presented by the contrast between this small and humble early work and the immense and sumptuous Cathedral. The former shows with Rounded arches and the simplest forms the leading features that are in the latter, and, in Pointed style, immensely magnified and decorated. The *Basse Œuvre* has a nave, upon each side of which is an aisle of half its width and less than half its height. A mere blank wall is in the place of a triforium. The clerestory has undivided windows ; smaller windows like them light the aisles. The main arcade is low, and has plain piers instead of pillars ; roofs are sloping, and the ceilings are of wood and flat. The eastern end, it is supposed,

once had an apse placed opposite the nave, and a smaller one at the end of each aisle. The structure has a rude resemblance to a Roman basilica. It shows, probably without a doubt, the style of the churches in the North of France about the time when it was built, and also a suggestive source from which the active native minds obtained ideas that they so strikingly developed.

The church of *St. Étienne* is a plain but interesting structure in the transition style. The *Palais de Justice*, a building of the fifteenth century, was once the bishop's palace, and was fortified. Some of the picturesque domestic architecture may be found along the streets, but it is disappearing, as it is in many other old French towns.

The ride by rail to Paris from Beauvais will occupy not quite three hours. An excursion from the former city should certainly be made to one of the earliest and most curious of the great cathedrals in the Frankish group.

CHARTRES, in the bright weather that will probably be chosen for a journey to it, at once suggests the words of Mr. Lowell:—

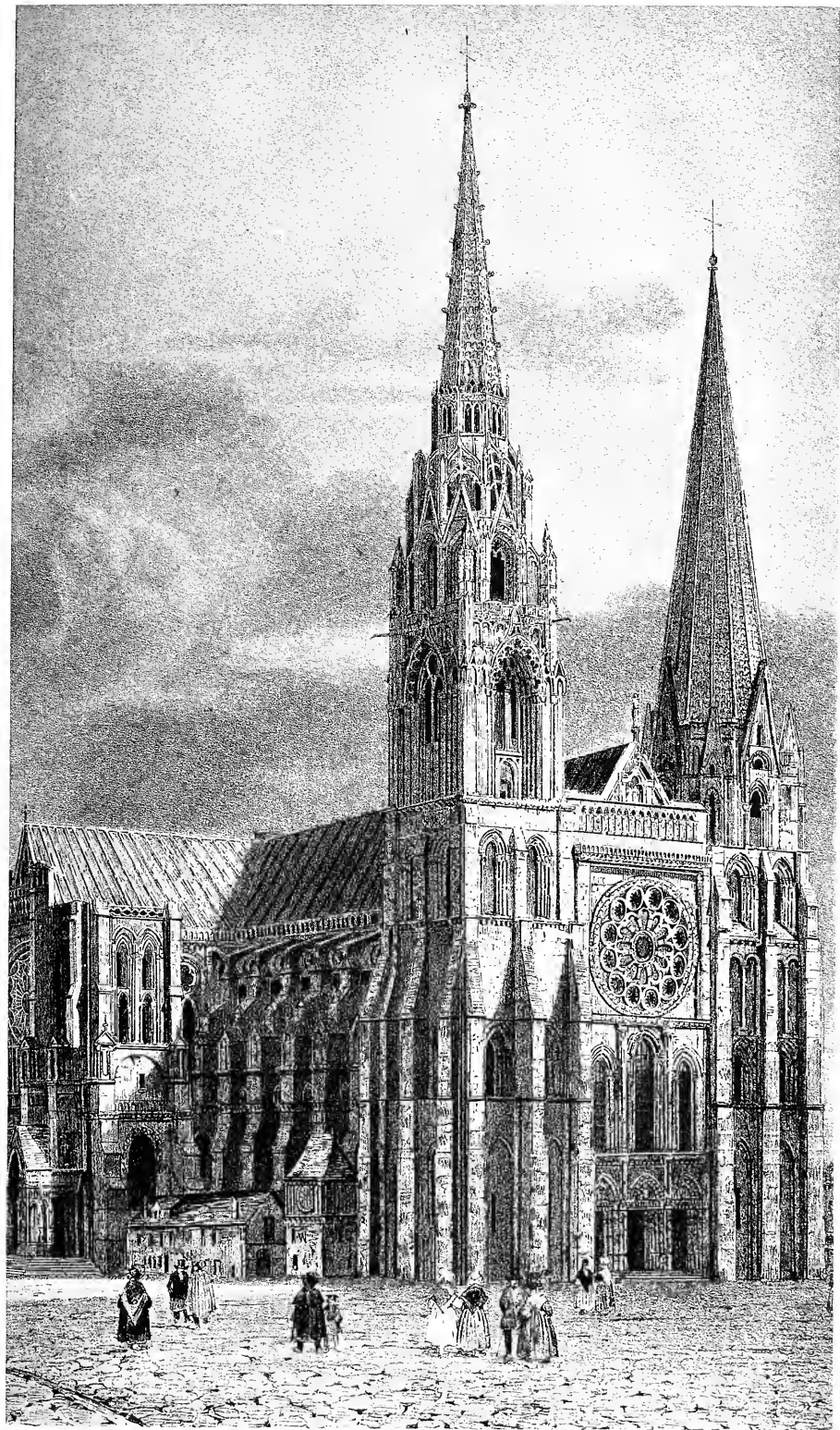
“ Far through the memory shines a happy day,
 Cloudless of care, down-shod to every sense,
 And simply perfect from its own resource . . .
 A day at Chartres.”

A seat should be secured upon the left side of the train, for there are admirable views to be obtained. The broad green Bois de Boulogne, the immense white city, and the hills around it are well seen from the elevated slopes of Mont St. Valérien. Beyond this is the park behind the now dismantled palace at St. Cloud. The country is hilly until Versailles is passed. There is a good view of a portion of the palace and its gardens. For many miles beyond them stretch the flat, broad grain-fields of La Beauce. At length two dark and lofty spires and an immense gray church rise prominently from the plain, and soon the quaint old town of Chartres is seen beneath them.

The church stands on a long, low hill, surrounded by the "pretty burgh."

" Its once grim bulwarks, tamed to lovers' walks,
Look down unwatchful on the sliding Eure,
Whose listless leisure suits the quiet place."

The poet and the great Cathedral guide us through a public square and a small street, and then we are "confronted with the minster's vast repose." Its western front has not the "kingly crowning" and the ranks of sculptured saints that glorify the mighty portals found at Reims and Amiens, but yet it has a beauty and a sublimity that are not even there. Far in the air — almost four hundred feet — arise the spires, one lower, plain, and older, and the other with the delicate enrichment of late Gothic art, and such exquisite proportions that they have been thought to be still unsurpassed in close approach to an ideal perfection. There are three large portals, now restored and fresh, but they are smaller than those of the great cathedrals in the North of France, and all are placed together in the centre of the front. Each door is faced by large, attenuated statues. The design is otherwise peculiar. There are three high arches, destitute of tracery, above the portals, and still higher is a large, round window filled with it, formed chiefly in small circles that have many foils. A simple gallery, with pillars, statues, and a little gable, crown this portion of the front. At the right and left of it is a massive tower, with three large buttresses upon each of its outer sides. Both of these towers are austere simple, and even rude. The southern spire is very broad and high, and ornamented only by plain ribs, and scale-like patterns carved between them. In marked contrast is the great elaboration of the northern spire. The tower is terminated with a large and richly headed central arch, upon each side of which are four tall pinnacles. From those at the angles flying buttresses spring to the corners of a large octagonal lantern. This is finished with a lofty arch and a sharp gable on each side, both filled with open tracery. The lantern has in turn its crown of pinnacles and flying buttresses. The latter are in double range, and



spring to a perpendicular division of the spire, that, above them, is surrounded by a gallery with pinnacles and gables. From these last the tapering spire itself arises, crocketed, and crowned by a tall, slender cross.

This façade is a result of the patient labors of successive generations. There seems to be an uncertainty about the dates when it was built, as is often the case with the great churches. It was, possibly, begun before the middle of the eleventh century. The chief parts, except the northern spire, were finished in 1145. It seems to have withstood a fire that in 1196 destroyed much of the edifice of which it was a part. The northern tower afterwards had a wooden spire with a leaden covering. On St. Anne's Day, July 26, 1506, about six in the evening, it was struck by lightning and consumed. The labor of rebuilding was at once begun. The clergy had the aid of princes, lords, and citizens. Jean Texier, of Beauce, was the architect. Between 1507 and 1514 the existing spire was built. Again we find a striking contrast between the rude simplicity of early art, when means were scanty and the times disturbed, and the exuberant fancy and elaboration of a much later age. The spire, since its completion, has aroused great admiration by its beauty, boldness, and unusual delicacy. The interior contains some vaulted stories and the bells. Upon a wall may still be found inscribed a curious account of the destruction of the ancient spire, that is almost contemporaneous. It is given in verses that begin:—

“ Je fu jadis de plomb et de bois construit
Grand, hault, et beau, et de somptueux ourage,
Jusques à ce que tonnere et orage
M'ha consommé dégasté et détruit.

“ En ce temps là qu'auais nécessité
Auait des gens qui pour moy lors veilloient
De bon cœur fut hyver ou esté
Dieu leur pardoint car pour lui traualloient.

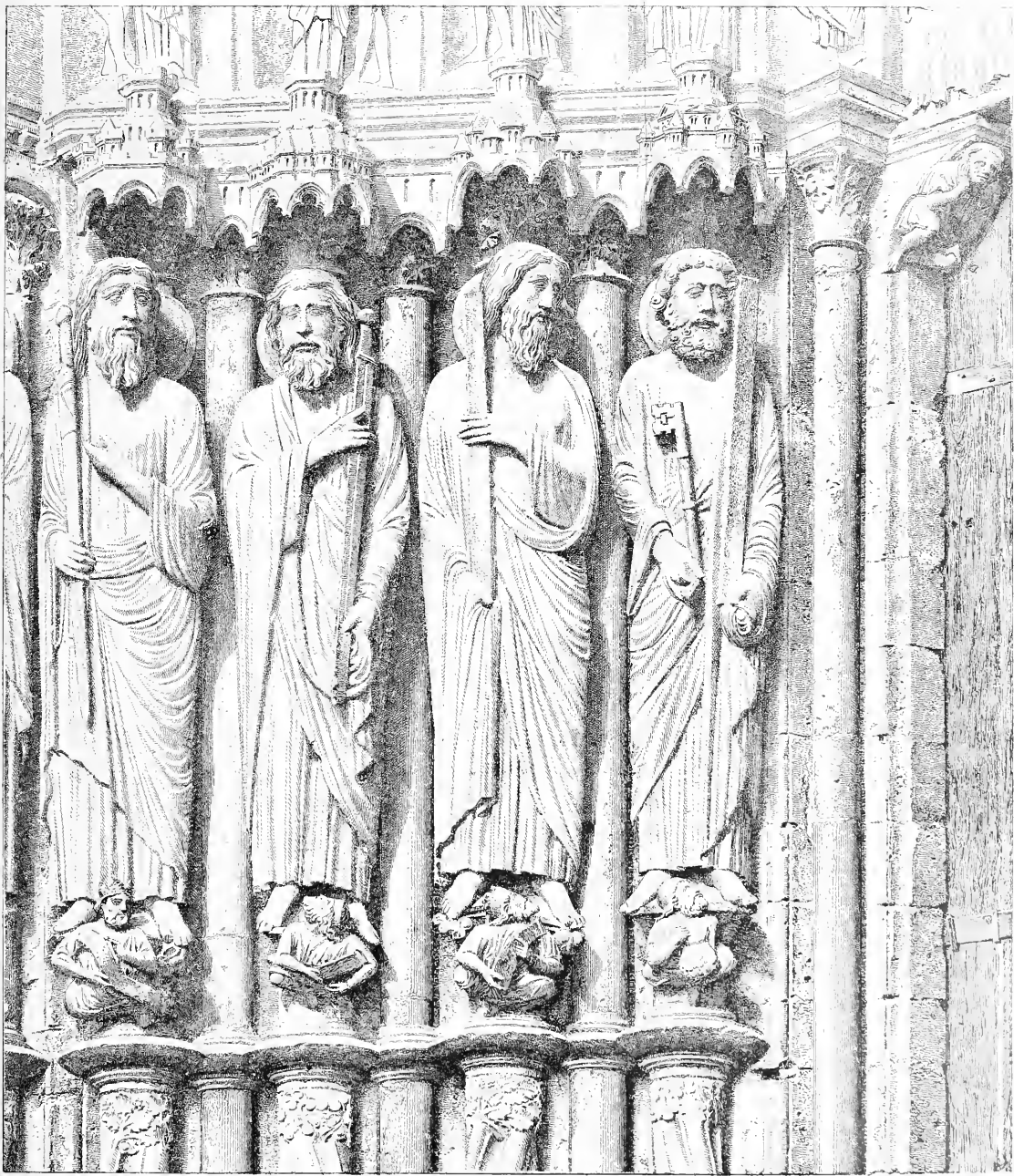
“ 1508.”

The sides of the Cathedral are much more remarkable than its western front. Work that had been begun on them quite early

in the eleventh century, seems to have been interrupted, and, in the middle of the succeeding century, zealously renewed. The consecration and dedication to the Holy Virgin was, however, not until 1260, by the seventy-sixth bishop, Pierre de Maincy. Even then the edifice was not completed as it now exists, and there appears to be a doubt how much of the twelfth-century work remains. The chief part of what is now seen was very possibly built after the conflagration in 1194 or 1196. A curious account shows how the work was carried on about the year 1250. Men of all professions and all ranks joined in extremely arduous labor. Some inhabitants of Rouen, with the blessings of their archbishop, and many people from other parts of Normandy, came to give help. These pilgrims had a chief, by whom their duties were assigned. All that they did was in due order; and at night they went in a procession, chanting hymns and bearing candles while they moved around the edifice.

A view along the sides of the Cathedral shows at once that the transept is longer than it usually is in France, and that some other very prominent features are simple, perpendicular, extremely massive buttresses. Between them and a lofty clerestory are triple flying buttresses, with arches borne on radiating pillars built between the lower and the middle span. These are, in ponderous form, the early elements of bold, light, pinnacled designs of later times. The windows are plain, single openings, or are divided by one mullion carrying two subarches, and a pierced shield like that described upon page 75. This early work, rich in imaginative thought, would show some imitation of the forest bowers, and of the forms of nature, if they were the models of the composition. But the simple, clear development from openings with a single arch to larger and divided windows is here made evident. Nor does the early vaulting, also, show an effort at mere imitation. Here it is the plain constructive work of common-sense and ingenuity. (See plan, p. 97.)

Each end of the transept has a lofty narrow gable, and is flanked by heavy buttresses and unfinished towers. There is a large, richly traceried rose-window placed above a row of upright windows, each of which has but one bay. The usual gal-



STATUES, CENTRAL DOOR, SOUTH PORCH, CHARTRES.

lery appears in bold relief below the gable. At the base of each front of the transept are three large portals, grouped like an arcade, astonishingly sculptured, and projecting far beyond the walls. Their fronts are in full light, and their deep arches most effectively recede into deep shadows. There are no others like them. Few designs so clearly show the spirit of true Gothic art and its creators. The poet has expressed the aspect and the calm significance of the worn, ancient stones:—

“ I stood before the triple northern port,
 Where dedicated shapes of saints and kings,
 Stern faces bleared with immemorial watch,
 Looked down benignly grave and seemed to say,
Ye come and go incessant; we remain
Safe in the hallowed quiets of the past;
Be reverent, ye who flit and are forgot,
Of faith so nobly realized as this.

“ The Grecian gluts me with its perfectness,
 Unanswerable as Euclid, self-contained,
 The one thing finished in this hasty world. . . .

“ But ah! this other, this that never ends,
 Still climbing, luring fancy still to climb,
 As full of morals half-divined as life,
 Graceful, grotesque, with ever new surprise
 Of hazardous caprices sure to please,
 Heavy as nightmare, airy-light as fern,
 Imagination’s very self in stone!

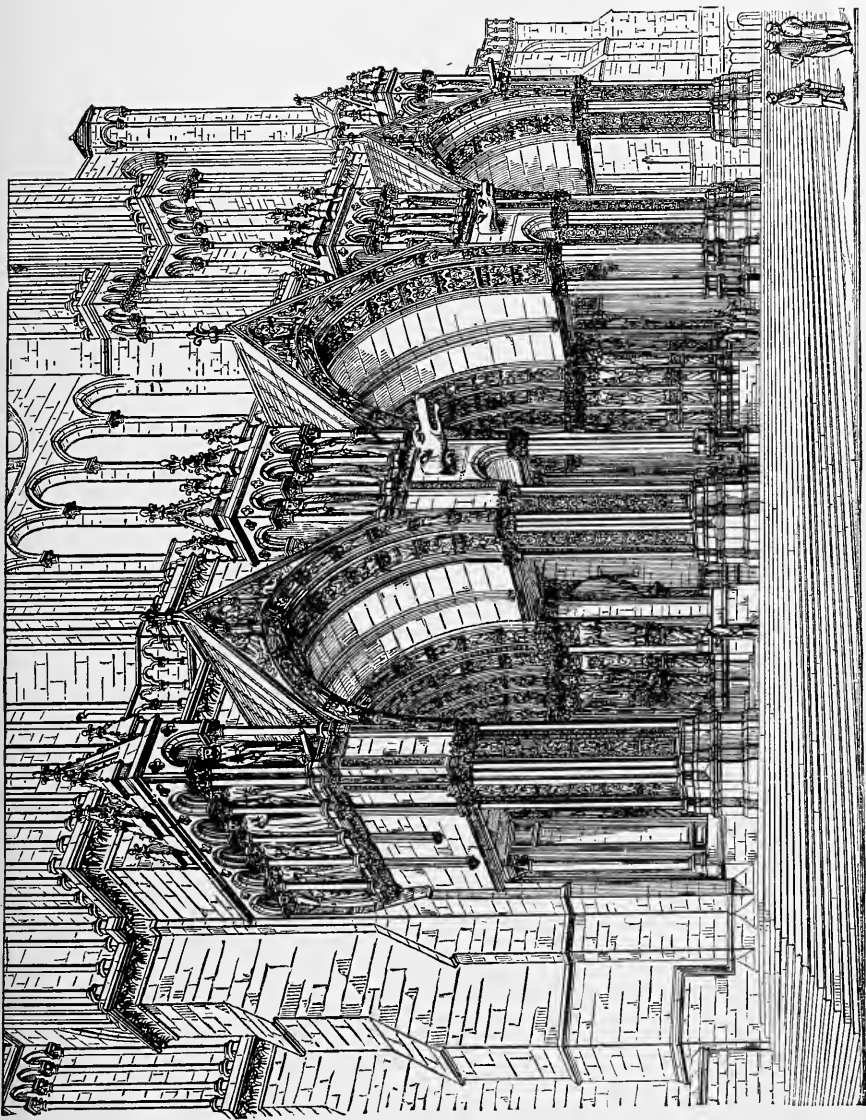
“ I looked and owned myself a happy Goth.
 Your blood is mine, ye architects of dream,
 Builders of aspiration incomplete,
 So more consummate . . . ”

The northern portals, shown in the next illustration, are now blackened by exposure. They stand on a long, broad platform. The deep piers are pierced, so that an ample passage-way extends from side to side. The central arch is wider and higher than are the others. But little more than a suggestion of the maze of sculptures can be given. The space between the covering

arches in the walls and the square heads of the doors is filled with them. "The glorious company of the Apostles," who invite to praise, is prominent. Impressive statues of the Patriarchs and Prophets, with their names in Gothic letters on their pedestals, are on the piers, and also statues of the princely or ennobled benefactors of the church. When the latter were erected their originals were so well known that they were not thought to require inscriptions, and the omission has left them unidentified. They who were thought to need no name have, by their very fame, become almost unknown. The central door, divided by a pier that bears a statue of the Virgin, has around it sculptures representing her from her birth to her apotheosis. Those around the right-hand doorway represent the history of Job, Samson, and other personages prominent in the Old Testament; around the left the subjects are from the New Testament. The greatest characters of the Bible, indeed, are here shown to all the people in the simple and severe, but yet expressive, art of the fourteenth century.

The southern transept also has three portals on a platform. It is reached by sixteen steps. They are similar in grouping to the northern, but quite different in details, and in their later and inferior art. The great profusion of the carvings is quite as remarkable. The statues are of kings and queens. The subjects of the sculptures set around the central door are the Last Judgment, Paradise, and Hell, all of which were frequently treated by artists of the Middle Ages. In the space above the right-hand door are shown events in the life of St. Martin of Tours, and over and beside it personages of his time in contemporaneous costumes. The subjects at the left-hand door are the apotheosis and the martyrdom of St. Stephen. The tracery of the great rose-window and some other parts have been renewed.

The prevailing color of the outside of the edifice has become a venerable gray. The stone of which it is constructed is a singularly rough one, that has many cavities, but that is very hard and durable. The edifice is in good order; it has been repaired, but not "restored;" not much work has been done



CHARTRES: THE NORTHERN PORTALS

for a long while, except upon the south exterior of the nave. There is a delightfully original and thoroughly old-world aspect that befits its history.

The fancy of an early age, that shows us here the vigor of its undertakings, its enthusiasm, and romance, described the grand Cathedral in its own peculiar language : —

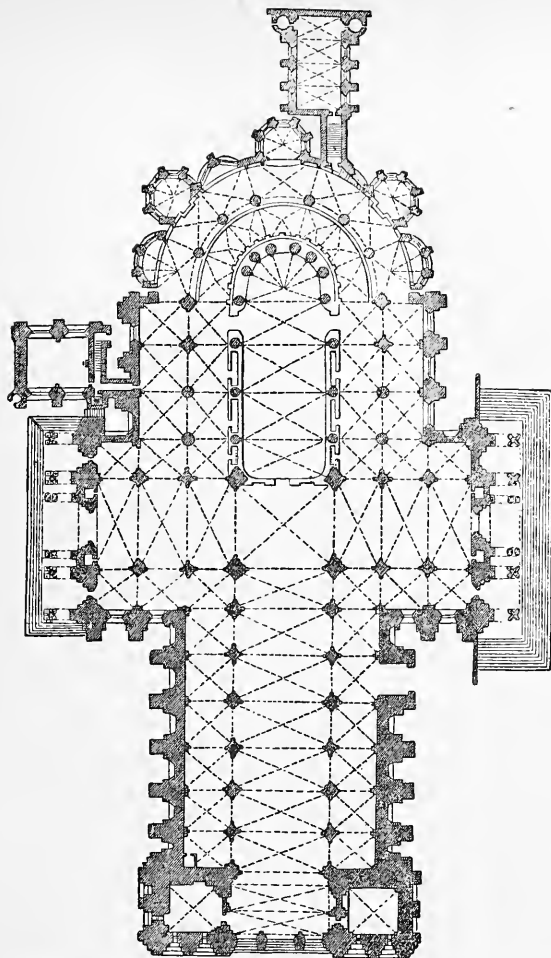
“ Au centre de la ville, entre huit avenues,
Ce saint temple s'élève à la hauteur des nues,
Et sa base s'enfonce autant dans les enfers,
Que son faite orgueilleux s'élève dans les airs.
Dans le vaste univers, il n'est pas une roche,
Dont la pointe superbe à sa hauteur approche. . . .

“ Il n'est rien de si haut, de si grand que sa cime,
Sa pointe touche au Ciel, son pied touche à l'abîme;
Et par ses deux clochers, célèbres en tous lieux,
Il donne aux habitans de la voûte azurée,
Du zèle des Chartrains une marque assurée:
Et par la profondeur de ses saints fondemens,
Il accroit des Démons la rage et les tourmens.”

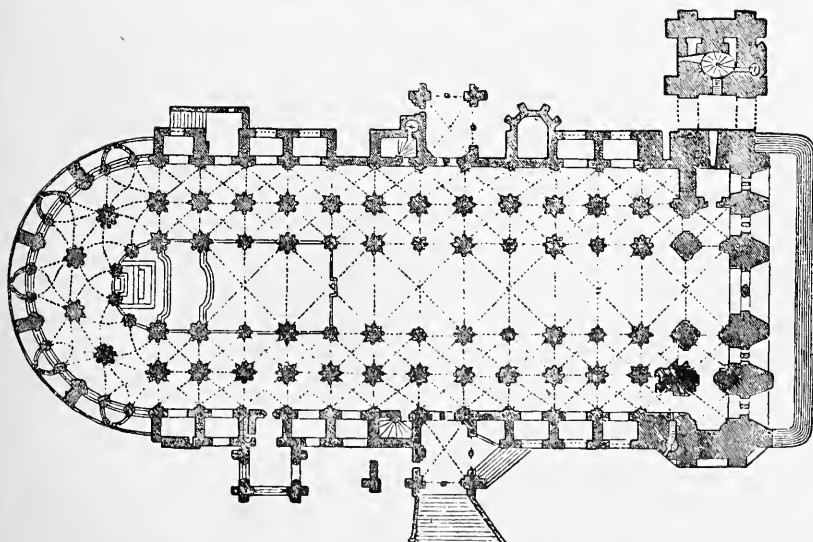
The interior impresses one by the simplicity, breadth, and grandeur of its whole effect. The walls, indeed, are dingy, — left thus by the dismal age of whitewash, — but the great profusion of old colored glass gives glory to them. The apparent length is great; the real length is said to be about four hundred and twenty feet. The nave is nearly fifty feet in width, and is one hundred and twelve or fourteen feet high. It has an aisle, but no chapels, on each side. The floor slants curiously towards the western end, and is paved with large flat Berchères stones. The pillars, like those in the naves at Amiens and Reims, are round; but here they are less lofty, and have a smaller round pillar engaged upon each side. The triforium is a low and plain arcade. The clerestory is very high; its windows are large, but very simple. Both arms of the transept have an aisle; the choir and apse have double aisles; the latter also has four chapels of small depth, and three that are semi-circular and larger. The choir has been disfigured by light imitation “marbling” on the piers and spandrels of the main

arcade. The groined roof throughout shows many stains by dampness. There are few monuments. The French arrangement of a wall around the choir presents one of the most remarkable of the details of the interior. The inner side, refinished during the last hundred years, is poor enough in style. It has *alti-rilievi* of white marble with black marble borders. The stalls are low. But towards the aisle the side is one of the most curious and most elaborate found in the country. It resembles similar designs at Paris and at Amiens, although it is, perhaps, less regular. The material is pale drab stone, in which is shown astonishingly delicate and complex carving, executed by Jean Texier, who worked on it for several years, beginning in 1514. It was continued, after he died, by other sculptors, and was not finished until about 1706. The lower parts are decorated with a variety of panels and carvings, and the upper parts with a continuous range of intricately ornamented canopies, that have a multitude of slender, crocketed, rich pinnacles. Upright divisions are arranged by buttresses not far apart, elaborately carved, and bearing statues. The middle portion of the composition is filled by a series of forty-one large groups of figures, cut in bold relief or quite detached, that represent the chief events in the lives of Christ and the Virgin. The design can hardly be described in any sketch, for that could not convey a clear idea of the profusion of the sculpture or of its uncommon delicacy, like "point-lace in stone;" for there are threads not thicker than a penknife blade. This work is one of the last great displays of Gothic art, that, like a bright day's sun, seemed to decline when in its greatest splendor. The apsidal aisle along this screen is an ideal of solemnity and grandeur.

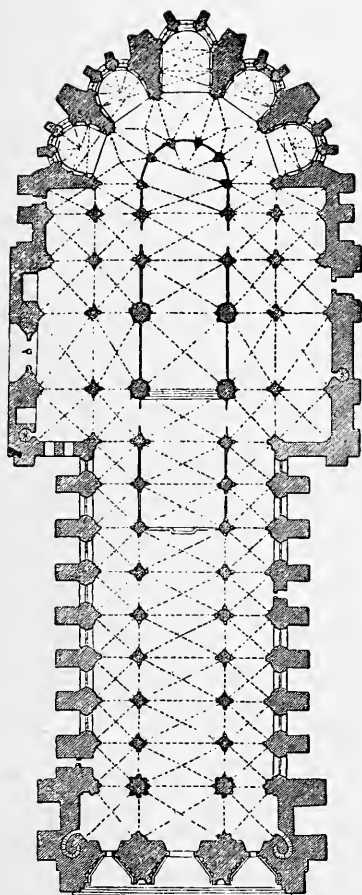
The crypt beneath the choir is probably the only portion of the edifice, begun by Bishop Fulbert in 1120, that remains, and consequently it is now the oldest part. The resources of his diocese must have been finite to a sensible degree, but they were much augmented by donations from other parts of France and even from foreign countries. Certainly the work achieved required great strength of mind and purse. The crypt is very large. Five stairways lead to it. Before the Revolution it con-



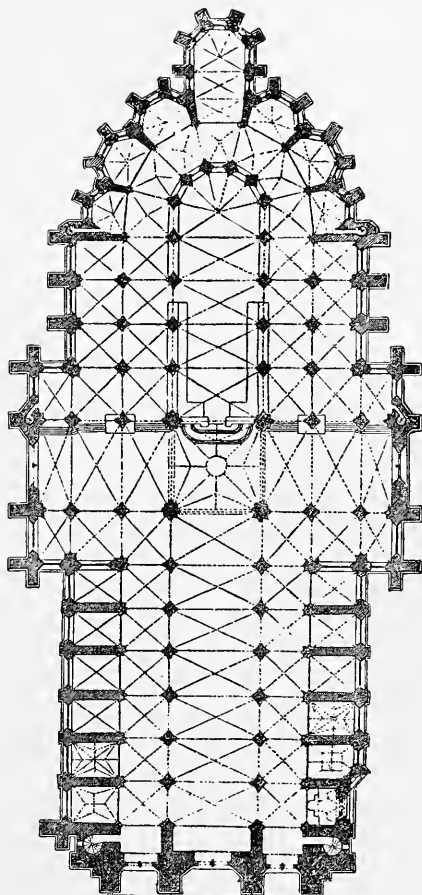
538. Plan of Chartres Cathedral. From Chapuy. Scale 100 fl. to 1 in



555. Plan of Cathedral at Bourges. From Girardot, Description de la Cathedrale. Scale 100 feet to 1 inch.

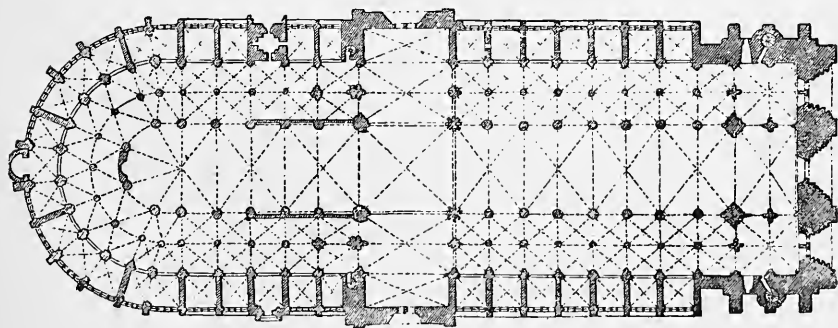


539 Plan of Rheims Cathedral.
Scale 100 feet to 1 inch.



540. Plan of Amiens Cathedral.
Scale 100 feet to 1 inch.

From Chapuy.



535. Plan of Cathedral of Notre Dame, Paris.
From Chapuy, *Moyen Age Monumental*.
Scale 100 ft. to 1 in.

tained no less than thirteen richly ornamented chapels. One of the chief features now is the peculiar vaulting. There are some deep and curious excavations, that were possibly intended to be places where the treasures of the church could be concealed in troubled times.

The greatest glory of the whole interior, however, is the vast amount of painted glass, made chiefly in the thirteenth century. The providence of Heaven and piety of man have saved it through the ages, and the furies of the Revolution. Nearly all of the one hundred and forty windows are yet filled with it. The tones are deep and rich, or sombre, and transmit a solemn, subdued, and mellow light through the vast space; and while they thus increase the grandeur of the architect's conception, they now veil in friendly dimness the cold walls, that have been stripped of altars, monuments, and color.

At the east end of the apse, connected with it by a passage and a stair, is a large oblong chapel, dedicated to St. Piat and erected in 1349. It is remarkable for its ornamentation. At its eastern end it is flanked by two round towers. In the centre of the nave is a curious maze of intricately circling lines, arranged in colored stone, the total length of which is said to be 967 feet. It is called *La Lieue*. The devotees or penitents once traversed it while they were occupied in prayer. It has also been thought to be an emblem of the temple at Jerusalem, used by the earlier Christians in their churches, but which, in the course of time, has been destroyed in most of them. The treasury of the Cathedral, previous to the Revolution, was supplied with a great number of remarkable and costly objects, often gifts made by the faithful during many generations. Precious remnants of the large collection that escaped the pillage are still shown.

A visitor can take a very interesting walk along the upper portions of the edifice, and there examine its construction and obtain some pleasant views. The roof is built, as usual, above the vaulting, but it is a new one, with an iron frame and copper covering, in place of the old wooden one destroyed by fire in 1836. Inside the parapet is a path along the tops of the side walls and of the six unfinished towers that were designed

to give a greater grandeur to the apse and transepts. The stones of the northwestern tower and of its spire are found to be much overgrown with lichens, but they are well preserved. The almost prodigal profuseness and elaboration of the ornament is fully shown, as also are the six great bells, and the extensive prospect that the upper parts command across the town and far around an open, rolling country. An attractive portion of the walk is by the interior and exterior galleries, from which the painted glass can be inspected more advantageously or closely; in many places the effect is curious.

The ancient edifice has naturally been the scene of some events that were important, such as the coronation of King Henry IV. in 1594. Among the leading features of its history, however, was its dedication. It is said to have been the first great church in France that was especially devoted to the Virgin, and on that account became the shrine to which great multitudes made pilgrimages, and to which abundant gifts and treasure were presented. It is no longer the venerated favorite of countless pilgrims of religion; but while its masterpieces of old art and its exalted form remain, and while a civilization now world-wide appreciates their value, many a visitor will come to realize their ennobling influence, and leave a cordial benediction on them and their long-departed and devout creators.

There are other objects, but not many, in the quaint and quiet city that one may desire to find, such as "the pea-green inn," wherein the poet ordered dinner; but the Cathedral so entirely surpasses all else that after it is seen one will be apt to bid good-by to Chartres.

Three other large cathedrals should be grouped with the five great examples of the Frankish Gothic style that have just been described, for they help to present a continuous history of the changes in it from an early period to its decline and the adoption of the Renaissance. They are the cathedrals of St. Étienne at Bourges, Ste. Croix at Orleans, and St. Gatien at Tours. All of them can be reached by rail from Chartres.

BOURGES, situated near the present centre of the country, is a very old town, but it is not large. Its history extends

back to the early Gallic period, and had importance in the Gallo-Roman and the mediæval times ; it was for a long while in the latter the capital of the old province of Berry. It is now the chief place of the Department of the Cher, and one of the large military arsenals and garrisons of France. Its old defensive works have nearly disappeared, but its narrow, crooked streets present some very interesting illustrations of the picturesque domestic architecture of the fifteenth and sixteenth centuries.

The *Cathedral* is, of course, the chief attraction, for it is one of the largest and most magnificent in France. It is surrounded by the streets and buildings of the town, and its west front is towards a narrow area along which are mean structures. The east and northeast parts are much obscured by others. On the northern side it has of late been cleared of similar intruders, and is opened to full view. A portion of the southern side is even better seen now from a large and formal garden. The exterior of the Cathedral has become dark gray, that on the western front assumes a russet tone. The ground-plan (p. 97) shows a parallelogram about twice as long as wide, to which a semicircular apse of the full width is added. There are, as is unusual, no transepts, but upon each side are projecting porches, said to date from the thirteenth century and to be the oldest parts. At each corner of the western front there is a tower. The northern one was built 1508–38. The length inside is said to be 405 feet, and the area covered 73,170 square feet. The nave has on each side two aisles, and chapels placed between the great exterior buttresses. The aisles and chapels are continued round the apse. The sides of the Cathedral show externally three walls : the outer one of them is that along the chapels, and the second, rising higher, that of the interior aisle ; the third and upper is that of the clerestory. Two ranges of huge double flying buttresses spring from massive pinnacle-crowned piers that rise along the outermost wall and give support to the main vault and the enormous roof above it. From the east, or from the sides, the beauty and the grandeur of the vast exterior are fully realized. While the style of the Cathedral is that of a Northern people, portions of its plan are

Southern, indicating that it was constructed where the former was affected by marked influences from the latter quarter. It is also somewhat later, both in age and the development of the design, than are the other Frankish churches that have been described.

The western front is generally of still later date than the body of the edifice, and has been thought to be too wide for just proportion, yet when seen alone it is a very noble composition. It is built upon a platform, reached by steps, extending its whole length, and is divided, not by four, but by six deep buttresses with traceries, between which are five great portals, each within a far-projecting gabled porch, surrounded by profuse and varied sculptures. The division in the centre, with its portal, is the widest and highest. It has an immense tall pointed window, with elaborate late tracery arranged in two subarches, each three-ayed, a large rose with a radiating figure, and much geometrical design with foils and cusps. The other four divisions of the front have decorated arches in three rows; the two divisions at the ends are crowned by towers, as has been said before, and the division in the centre has a terminating gable pierced with tracery placed in a circle. The lower portion of the front has been restored. Each doorway is divided by a pillar, and is spanned by two elaborately ornamented arches. All the space between these and the greater arches of the portals is enriched with carvings. The amount that has been lavished on the five superb main doorways is amazing. While imperial Rome was mistress of the world, she celebrated her proud triumphs on no arches that were crowded as full of bold sculptures as are these, built by the faithful of the later Christian Rome in this retired provincial town in ages sometimes called Dark, but often radiant with the light of genius, devotion, and sacrifice.

The central portal has, upon each side, two rows of canopied and pillared niches, five in each; and its covering arches on both sides have six more rows of four, or, all together, sixty-eight elaborately decorated niches, each of which contains a statue. All of them, besides the carvings placed above the door, are around this single portal. The other portals and the

intervening piers have quite two hundred other niches with their statues. The subjects, as is usual, are taken from religious history, and shown so that they can be read with ease by all. Above the central door, and in the very centre of the vast array, is Christ enthroned among archangels and between the kneeling Virgin and St. John ; St. Peter at his right conducts the good to Paradise, and at his left the demons seize the wicked. Angels, heroes renowned in the Old Testament, and saints who served the Church, fill the surrounding niches. Other portals show the Virgin's death, St. Stephen's martyrdom, the preaching of the Word in Berry by St. Ursin and St. Just, and various subjects. The design, execution, and expression of the sculptures show a high order of ability. The artist has proved here his genius, skill, and piety ; but his name, like that of the great architect who reared the mighty walls, is now unknown.

The interior has an effect of vastness seldom found in France, given by the height and the unusual width ; and though it is among the shortest of the large cathedrals, yet from the connection of the nave and choir and their unbroken lines it seems to be "one of the longest, as it certainly is one of the most majestic." There is no jube or screen, or even a high altar, to obstruct the view into the farthest limit of the apse. No interrupting variation of the lines disturbs the great arcades throughout their long extent and in their sweep around the eastern end, or the imposing vaults that rise one hundred and twenty feet above the pavement. Though the walls are pale, the vast interior is rendered much more sombre than is usual in France, by the smallness of the windows and the dark old painted glass that fills them. The exterior aisles are low, the inner are very lofty and have a triforium, as also has the nave. There are only a few monuments, but there are chapels that are still handsome ; some of them have been restored. One of the chief was built in 1446 by the great man of Bourges, Jacques Cœur, and by his son, who was an archbishop. It is now the sacristy, and is a beautiful and an impressive monument of their remarkable abilities.

The glory of the whole Cathedral is, however, its incalculable

wealth of painted glass, made between the thirteenth and seventeenth centuries and unsurpassed in France. Kind Providence and human piety or common-sense have here also saved precious works of art. Nearly all of the windows are now filled with this old glass. The colors have become subdued and blended, or of gemlike brilliancy. The vast west window is remarkably magnificent. Among the many splendid volumes that illustrate France, the large and costly folio by Cahier and Martin—their “*Vitraux Peints de St. Étienne*”—is conspicuous. It shows fully the great treasures here.

The crypt is very large. The style is Pointed, and the design is elegant and massive. The vaultings turned around the apse are remarkably adapted to its curve. Some fragments of the once beautiful monument erected by Charles VII. to Jean le Magnifique, Duc de Berri, are now placed here. His marble effigy was brought to the Cathedral from the Sainte-Chapelle in Bourges, built by him but no longer in existence. Several other exquisite white marble statues of considerable age are also placed here.

A walk along the upper parts of these immense and complicated structures is always interesting, but here it is fascinating. The path in the ascent leads through interior galleries and passages, built in the walls, to points from which the windows can be well examined, as at Chartres. It thence turns to the roof above the inner aisle, and mounts by very airy steps the steep ridge of a flying buttress, and then penetrates the vast and cavernous attic between the vaulting of the nave and very lofty slopes of the main roof. Again emerging to the open air, it leads along the tops of many walls, or else by narrow galleries, outside the western tower and gable, where, in places, it is much exposed, and there commands some almost startling prospects of the depths below. The view gained from the summit of the great northwestern tower is very wide. Directly in the foreground is the city, with old buildings that have dark gray walls and roofs of dark red tiles, or new, that have lighter walls and blackish slated roofs. From among these several venerable churches rise. The suburbs show some barracks, new and very large, and other military structures. Far and wide around

the city is a flat, green farming country that to the southwest and west is like a prairie, throughout which scarcely a village or a hill is seen.

There are several bits of picturesque and old-world building that remain in Bourges. The church of St. Bonnet has sundry windows filled with sixteenth-century painted glass. In some of the streets are quaint and antique houses with dark wooden frames exposed, between the beams of which are curious windows, or light-colored plaster, and sometimes still odder carvings.

Domestic architecture, less substantial and more liable to change than military, civil, or ecclesiastical, can hardly be expected to exist through many centuries, and consequently not much of it now old is found except in places that have suffered least from war, or that have been most undisturbed by the activities of peace. In Central and in Western France the greatest number of examples will be found. They are, unfortunately for the traveller and for the country, now becoming rapidly reduced in number, but alert researches will yet lead to many interesting objects that show how the people lived. The much larger and stronger residences of the kings and nobles, after all their great vicissitudes, will still be found to give an ampler insight into the surroundings and the modes of higher social life. At Bourges, a visit should certainly be made to one of the earliest and most remarkable houses in the country. It was built and occupied by an uncommon man, who was famous in his time. He was a citizen and royal minister, and a connecting link between the private and the public, or the humble and the more exalted, life. It is the *House of Jacques Cœur*, now in part restored, and the *Hôtel de Ville*.

Jacques Cœur was born about the close of the fourteenth century, and in early life became a merchant. He had qualities that will secure success. His courage, industry, and prudence enabled him to gain a fortune that was then immense. He "established the greatest trade that had ever been carried on by any private subject in Europe." It extended through-

out Languedoc and to the East. He was a French Lorenzo de' Medici. He became the master of the mint and minister of the finances of his sovereign, Charles VII., whom he supplied with very serviceable means for the expulsion of the English, who then had great power in France, and for the final conquest of Normandy. He was a royal favorite, and here in Bourges he built his residence. But he was very rich; he was accused unjustly, was imprisoned, "treated shamefully," and plundered. In 1453 he was fined four hundred thousand crowns, and the remainder of his vast estate was confiscated for the benefit of the weak king whom he had served. In 1455, in a romantic manner, he escaped to Rome, where Nicholas V. gave him command of a considerable fleet to fight the infidels, and, thus engaged, he died, in 1456, at Chios. It is said the king, but when too late, would have recalled him. The distinguished merchant left the monument of an enduring honorable character and of enlightened aid to art, while his accusers left but little evidence of either.

In 1443 he bought the land on which he probably at once began his house, and with the land he also bought a portion of the city wall, including three strong towers. These walls were built by private persons about two centuries before that date, and various parts thus passed to other owners by inheritance or sale. The house, like many of the more important houses in the country, has a court. Its shape is bent and oblong, and conformed to the direction of the old town wall and of a street extending nearly parallel to it. The outer side, or that towards the suburbs, has been cleared to view, and shows the high, plain, primitive defensive works. The front, towards the street and town, is lower, and, although much of it is in simple style, it is far more, and even richly, ornamented. The chief feature is a large arched entrance, with a smaller one beside it for unmounted persons, or for use when the main door was closed. Above the archways is a large canopied niche, intended for the statue of Charles VII. on horseback. The magnificence and picturesqueness of the structure are concentrated around the court, which is irregular, and lavishly enriched by the elaborated fancies of the mediæval mind. A titled courtier, small

Bourges. House of Jacques Coeur. View in Court.

LES VAILLANS D'BIENS IMPOSSIBLE.



in purse and great in envy, might have little liked to see what could be done by the merchant's larger means in mind and money. Jacques Cœur held other less important, but good residences.

The courtyard, on its inner side, presents the chief façade,¹ with two high stories that have shafted windows, a tall roof with dormers, and three angular and decorated towers, of different design, on which are cone-shaped roofs. Along the other sides are open cloisters, or arcades. The ornament is everywhere abundant. Over the great gate² is a chapel, that perhaps is twenty feet in length and width, and of greater height. The rich original stone carvings done in stone and wood remain, all unrestored except by recent coloring and gilding, with which the chapel throughout is now decorated. There are galleries and a large hall, almost square, with their original beamed ceilings,— the one above the latter massively constructed and now very dark. The larger part of the interior of the main building has been altered and its style transformed, but still it has some curious bits. The builder's treasury was in a round old city tower incorporated in the outer side. It has a stone groined ceiling rising from some corbels curiously carved. The stairways, in the mediæval fashion, were made winding and not large. There are, on various portions of the house, quaint sculptures that should be examined.

TOURS is a pleasant city, which travellers in Central France should visit. The *Cathedral of St. Gatien* is an elegant and interesting iron-gray structure, that in its design combines the later Pointed and the Renaissance. Its lofty western front is towards a square, and other parts are less obstructed than they usually are in France. Although it is not one of the largest or the earliest, it is one of the most complete and beautiful of French cathedrals. In 1170 the choir was begun. The construction was prolonged through many years, so that this part, as it exists, is chiefly of the thirteenth century. The transepts are of the fourteenth, the nave is of the fifteenth, the main por-

¹ At the left in the illustration (Shaw's Sketches, pl. 14, London, 1858).

² Joining the right, but not shown.

tal of the same and of the sixteenth century, and the western towers were completed as late as 1547. The western front presents some of the features that are the most prominent in older Northern French façades, but the details show changes in the style. There are the four buttresses, at their base the three great portals,¹ and at the corners the large towers; the latter and the gable of the nave between them are particularly prominent. Beneath the gable is the usual arcade, but more than commonly subordinate and more enriched. The rose forms the heading of a very large, high, Pointed eight-dayed window. On the faces of the buttresses are upright panels separated by elaborately carved, tall canopies or gables, arched and crocketed, and ranged in several rows. The walls of the towers are also almost covered with fine traceries and upright panels. Among the features that are also prominent, but that can hardly be called mediæval, are doubled cupolas. They crown the two great towers and a lower staircase turret, and show the incoming Renaissance, a style that was, in the sixteenth century, effecting peacefully a new Italian conquest. The details of the cupolas upon the towers are "yet so Gothic in design and so charmingly executed," says Mr. Fergusson, that they will almost "lead us to believe, in spite of the fanciful extravagance" displayed, "that the architects were approaching to something new and beautiful when the mania for classic details overtook them."

The interior presents an imposing and beautiful example of the lightness and the brilliancy that are peculiarly French. The walls are almost white; but color, in great profusion, is obtained by painted glass in windows that are so large

¹ The portals are deeply recessed, lofty and superb. Their outer arches are fringed with foils and cusps in strong relief; their gables are sharp and crocketed, and filled with open tracery. The sides, the covering arches, and indeed the basement of the front throughout, in a continuous design, are filled with richly canopied deep niches, all, or nearly all, now occupied by statues, of which there are thirty-six around the central door. Some of the statues are now old, but many are of recent date, replacing those that were destroyed in revolutionary times. The doorway in each portal is divided by a decorated pier supporting two depressed subarches, forming thus, in each, two entrances comparatively low. Between these and the covering arches is a large high space, filled in with traceries elaborately carved, and forming windows that have splendid painted glass.

and closely placed, that the triforium and the enormous clerestory and apse show one immense expanse of radiant crystal of the richest hues. Italian architects would probably have gained effects in color by the use of mural paintings or rich marbles. Spaniards would have suited their more sombre dispositions by contrasting dark walls with the glass, as they have done at Barcelona, or Seville, or in a portion of the great Cathedral at Granada, each of which shows solemnity and dimness. Here magnificence is cheerful, hardly serious, and faith can see the brightness of the sunrise and of coming glory, rather than the thickening cloud upon the mount of law, or the gathering shades before the Dies Iræ.

And besides this effect of brightness, the interior has that of great space, although the pillars are abundant and the nave is relatively narrow; for the screens, the stalls, and even the high altar, are all low, and do not hide the chapels to their farthest limit. The main body of the church has aisles; the transepts are without them, and appear thus to be narrow, but extremely high. In each of the square ends — north, south, and west — is a large and handsome rose set in a tall arched window, and all these increase the open effect of the interior. Its length is said to be 256 feet, and the height of the main vault 85 feet.

At Tours there is again good reason for the advice that has been expressed on these pages, — that the upper regions of a large cathedral should be visited. The workmanship shown in the ancient wooden roof here is remarkable; and a stone spiral stair, much ornamented, is exceptionally curious.

The russet-gray and lichen-grown southwestern tower, 200 feet in height, commands a wide and admirable view. Along an undulating farming country, fertile and well wooded, are seen gleams of the bright Cher, and, nearly parallel to them, the shallows and the gravel banks of the broad Loire, with borders of low hills in ranges. Eastward, when the day is clear, the Château of Amboise is visible, and westward, and close by, is seen Plessis-les-Tours, originally the ill-omened castle of Louis XI., so well described in "Quentin Durward," and now represented by a new, tall red-brick and light-stone château. Around the foreground is the large flat city, handsome, not-

withstanding all the dingy roofs of tiles that it presents, and out of which the public buildings rise. There are the Palais de Justice, the fresh, grand Theatre, and the huge, dark towers of St. Martin, whose church, once greater and still richer than St. Gatien's, was destroyed in that wild period of devastations, the first revolution. There are also, near the Loire, the high, dark Church of St. Julien, and on the river the long bridge of brick and stone with fifteen arches, rivalled by but few in France.

Tours is a very ancient place. It was one of the Gallic towns that made resistance to the arms of Julius Cæsar. It has always been important. But while we are looking from the high cathedral tower upon the broad lands spread around it, we turn southward, and think chiefly or alone of one event among all others. It is the mighty act that Dr. Arnold thought to be "among those signal deliverances which have affected for centuries the happiness of mankind." Upon the wide green plains before us Karl Martel, says Schlegel, "saved and delivered the Christian nations of the West from the deadly grasp of all-destroying Islam." While we realize what was done upon this ground before it grew so rich and peaceful, we feel that we are looking on a noble monument of human destinies that shows us, by its fields, its castles, and its churches, the eventful story of their possible existence as we see them. We remember how united Roman Gaul disintegrated; how numerous small, incoherent principalities replaced its strength by weakness; how the barbarians pressed on with paganism from the Northeastern wilds, and, from an opposite direction, came the fierce and terrible Mohammedans. The latter, who had conquered all South-western Asia, from the distant bounds of Persia to Suez, all Northern Africa to Gibraltar, and at length Spain, were swarming into Southern France, and threatening disordered Europe with subjugation. Then appeared a prince of German origin, named Karl Martel, to gather and lead the Frankish forces to oppose them. In the summer of 732 the Christians and the Moslems met somewhere upon these lands and fought the famous battle that has borne the name of Tours, — "the deadly battle," as the Moslems called it, — after which they fled across the Pyre-

nees, and never afterwards in force invaded France. Had victory been theirs at Tours, they would have then been unopposed by adequate resistance throughout Western Europe, and the Crescent might have been established not alone in Spain, but in all France, and even farther, and more strongly than it has been on the domes of St. Sophia and above the hills around the Golden Horn. But, after this decisive victory of Christianity, its faith and rescued institutions grew up here together with the people who, in time, have made the nation of whose lands and works so fair a portion is presented from St. Gatien's tower at Tours.

ORLEANS is about half-way from Tours to Paris. It contains one of the latest of the great cathedrals, — remarkable, indeed, “as the only Gothic cathedral erected in Europe since the Middle Ages.” It replaces one begun in 1287, but still unfinished in 1567, when, during the religious wars, the Calvinists put mines beneath the pillars and then left the edifice a ruin, except some portions of the choir and chapels of the apse. The first stone of the present edifice was laid on April 18, 1601, by Henry IV., assisted by the queen. Great zeal was shown at first, but the construction afterwards continued slowly, and has not yet been entirely completed. In size, rich decoration, and unity of design, it has few rivals throughout France. Some details on the exterior, especially upon the western towers and transepts, are affected by the style, then new, somewhat as shown at Tours; but the arrangement and general design, particularly of the grand interior, exhibit to a remarkable degree the spirit and character of older Gothic art. The plan resembles that of Notre Dame at Paris. It is nearly a double cube, to which is added a vast apse, of the whole width and semicircular in form, and in which are nine chapels. Both the nave and choir have six bays with double aisles. The transept, that projects but little from them, has upon each side three bays and a single aisle. The apse is seven-sided, and has also a single aisle. The cross is boldly marked upon the floor-plan. In the western front are some of the chief features of the thirteenth-century, or even earlier, designs. There are the four great

buttresses, the three vast portals, the arcade across the high square body of the front, and the two square towers, that here are uniform and raised to the great height of two hundred and eighty feet. Above the body of the front the towers have three receding stories, that are richly decorated; but their forms and their details do not accord with earlier examples. They are more like cupolas, of which the upper one is round; and they have heavy horizontal lines, instead of the predominating upward lines that mark the best designs in Pointed Gothic. Their chief grandeur is derived from size and boldness, and yet, even in details, they are superior to Wren's two towers at Westminster. The portals, although lofty, are, compared with those at Paris, Amiens, or Bourges, both poor and shallow. Over them are three windows, round, nearly uniform, and filled with tracery. Around the sides and apse of the Cathedral are a range of piers, and double flying buttresses, with open tracery, that spring from them, — all imposing and quite worthy of the periods in which the Pointed style was dominant.

The interior is lofty, spacious, graceful, and a bold success in composition. It is unobstructed, and the breadth is great, the vaulting of the clerestory is high, and through the vastness of the space the view extends into the noble apse and its surrounding chapels. The change the style has undergone since Notre Dame at Paris was erected, is at once observed. The triforium, that there was made a second range of aisle, is here made low, subordinate, and filled with open tracery, and, like the general design, is uniform throughout. The pillars, there made single, short, and round, are here clusters of large mouldings, strongly marked, that rise from bases, but that, without a break or capitals, sweep to the point of the sharp arches. The apse has but few rivals. The many windows of its chapels, and those far up in the clerestory, are brilliant with rich painted glass, the latter showing chiefly blue and orange. The walls and ceilings of the chapels, more especially in one that is three bays in length upon each side of the long choir, are rendered still more gorgeous by fresh polychrome and gilding.

The interior at Orleans has a glory of its own; that at Amiens is higher, that at Chartres appears more stern or

grand, and that at Paris newer and more sumptuous ; but few combine as much as this. A traveller could hardly spend an hour more pleasantly than one the writer passed here after an examination of the structure.

While we walk beneath the soaring arches of these mediæval churches, lighted by their gorgeous windows, we cannot but feel in some degree the spirit of the men by whom they were conceived and reared, and comprehend the grandeur of the purpose so completely carried out. For it was purpose, made as clear as it was noble. God was to be honored, and not by great show with slight work done. All that the heart and mind and means could give were to be His. The house of prayer and praise and of the shrines of saints was to be built so large that all the people could assemble in it for united worship, or, in many groups, could pay their vows ; or solitary penitents might seek for help and pardon in seclusion it would even then provide. The early builders worked when strength and faith were fresh and active, and when thought was often quaint, so that they made strong things, and carved the stones to show, sometimes, what we may think is not fit for a church. But they felt deep at heart the dread and gloom told in the *Dies Iræ*, and the faith and praise that sound forth in the *Credo* and *Te Deum*, and to thoughts that these inspired they gave marked form. They shaped and piled the stones, that lacked but voice to speak great truths, yet that were made expressive as historical inscriptions. They made God's great house fit for the pomp then felt to be due to His service. Where the lines of priests or monks and those they led, with cross and chant, walked to the shrines through kneeling crowds, the long arched roof should spread and aisles should stretch. The high altar, like the star that told Christ's birth, should be seen in the East. The doors in front of it, like the call to all made from it, should be both broad and high, like thoughts that raised and serve it, and the spire far in the sky should point to that great throne before which every knee must bow. While thus they thought, they built the long and lofty choir and nave, — the ship in which all of the people might be borne through the storms

or calms of life to the still port where there is rest that has no end. They raised the strong, wide vaulting of the nave so high above the aisles that light would fill it; and beside it, and around the choir and apse, they ranged the shrines. They spread upon the vaults the blue that is the symbol of the peace of heaven, the red that is the sign of God's great love, the gold that shows, as men best can, how pure and bright and rich His glory shines for all. Where choir and transept joined, and where the priests and people meet, they raised the Cross above a screen, and by its side built pulpits, where its lessons should be read; and in the nave they placed, among the congregation, one more pulpit, where all might be taught and helped by good words men might preach. Upon the walls they put the well-carved stones that tell of those who died in faith, so that the lessons of both mortal and immortal life were there.

Throughout the whole vast space the light still shines, as in their time, soft, dim, and rich, and makes all that is found there grander and more beautiful; for it is sent from heaven, and radiant forms of saints and ministering spirits bear it through the glowing windows to the shrines, and to each one who comes to them in God's great house of faith and hope.

NORTHERN AND CENTRAL FRANCE: MEDIÆVAL AND RENAISSANCE CASTLES.

THE Military Architecture that the French developed in the Middle Ages is as interesting as it is important. Some of its most noble monuments date from the distracted periods when Faith was patiently erecting the great works of art described on the preceding fifty pages. The wish for strong defences was quite as characteristic of the times; and skill, but of a different sort from that which served the Church, was sought and used for warlike purposes. Magnificent examples of its products still exist in Northern France. They show the various requirements of the society and ages that gave them existence. Château-Gaillard and Coucy are masterpieces of military art produced

when feudalism was strongest, and give a clear idea how a frontier or a great seigneur's lands were kept. Pierrefonds shows how the changes in the times made changes in the plans, and how when means grew larger they increased the splendor. All these particulars are demonstrated clearly even to the least detail. Loches shows the feudal walls and donjon strong and in their sternest aspect, but with the addition of the fairer lordly residence appropriate to later and more peaceful ages. Then, in historical succession, are the fascinating castles on the Loire, where so much of the pomp and beauty of the Renaissance appears in tower and hall, and where the story of their social life has left the charms of truth and romance. All these structures, grand, rich, or quaint, are monuments of the great changes through which France has grown, in war or peace, to her no less significant and altered present. We turn then to these scenes of so much that has marked the past, and find, as in the pictured stories on the pages that the scribes and painters made, the record of some of the systems that have shaped the usages and the conditions of nearly twenty generations.

Richard the Lion-hearted, sovereign of Normandy as well as England, had, by some mistake made in a treaty with the king of France, left open to the latter a frontier of his possessions. Rouen was thus exposed to French attacks ; and, in an age so warlike, that important Norman city and the country near it needed a secure defence. The place for this was found by Richard on the Seine, some twenty miles above the city, where the river curves so far around a tongue of land that its course is nearly five times longer than the distance over the isthmus that it makes. King Richard was not only famous for his valor, but he was an engineer, experienced and full of resources, and capable of things beyond his age.

CHÂTEAU-GAILLARD, the work he built here, although now in ruins, fully proves this fact. At the base of the peninsula the river formed, he built from stream to stream a rampart, that enabled him to guard a hill and thus command the space enclosed. The work was flanked by lofty cliffs that rise directly from the Seine. Straight across the river from the point he built a bridge, defended midway by an island strongly forti-

fied. Then nearly parallel with the bridge he set stockades of piles. The *tête-du-pont*, with walls and water all around it, grew in time to be the town of Petit Andely. Upon each side of it are hills, and in a valley that these make, extending inland from the Seine, is an artificial lake, and at its farther end another Andely, — the Grand, with walls and fosse. Beside the Petit Andely, a little distance down the river, the hill becomes an almost isolated cliff of chalk, that rises, wall-like, fully three hundred feet above the water. Upon this cliff is built the castle, with outworks, large, oblong, irregular, adapted to the shapes the rocks present, and flanked by great round towers. The castle, towards the northern end, has curving walls. These are made stronger, through almost their whole extent, by bastions like towers, — half-circles closely placed, from which cross-fires could rake in all directions.

The keep is round except towards the court, where it puts out a bold, sharp angle. Ingenuity could hardly shape a road more open to destruction for an enemy that might attempt to pass it than was the main approach. Even if the outer works were gained, the way then led beneath the bastions, where besiegers would be hemmed in under fire at short range from every point. The southern end of the plateau on which the castle stands is joined to hills beyond it by a ridge only a few yards wide, and rocky like the crags around it. Through it was dug a fosse; between it and the castle was a huge work, nearly triangular and strengthened by five round towers.

In a single year, 1196–97, King Richard finished all these vast constructions. No one dared attack them while he lived; but scarcely four years after he died, when his successor, John, of far less genius, held them, Philippe Auguste of France began a siege that lasted seven months. Possession of the promontory and the river was first gained, and then of Petit Andely. A close investment of the castle followed, and a near approach, but not along the road. The even more forbidding narrow ridge was used. There, by efforts that were such as giants might have made, and finally by bold surprise, the French compelled the garrison, then not two hundred men, to yield the castle. The Constable of Chester, the brave Roger de

Lacy, held it as long as men, without support outside, could make resistance.

The château sustained two other memorable sieges, — one against the English, whom the Duke of Exeter commanded, that lasted for seven months, in 1418, and the other for six weeks, in 1449, when it was held against the French by English forces. It was still important in the conflicts of the League. At length it was thought to be too dangerous a place in times of civil discord, and towards the middle of the seventeenth century its ruin was decreed, and it was then dismantled by the government of Louis XIII. Monks and private persons were allowed to use it as a quarry, but the access to it was so difficult that the walls and towers were left to be the slower prey of time and of the elements. The shattered ruin stands as evidence of what the Middle Ages and the great king could construct to guard and hold a long-debated and exposed frontier. Said Baron Taylor, “Never had Normandy, or even France, so crowned itself with ramparts that were so strong and elegant; never was a donjon there supported by such curious outworks; nowhere else could warriors look upon a landscape so enchanting.”

COUCY, in Île de France, not far from Soissons (p. 81), was a huge, strong castle. It was built early in the thirteenth century, — “*d’un seul jet*,” said Viollet-le-Duc, and by a powerful will, controlling vast resources. In size and plan, magnificence and picturesqueness, it has well been thought to be the great ideal expression of feudal power and skill.

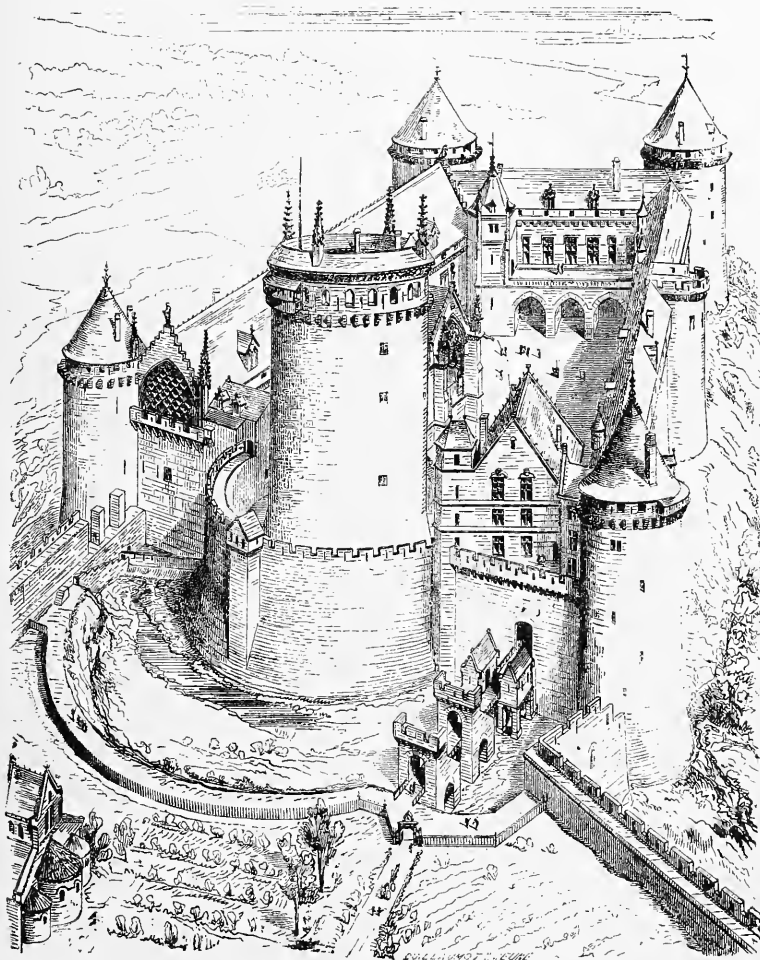
The lords who owned it were perhaps the wealthiest and most important in their time of all those tributary to the king of France; indeed, Enguerrand III., who built the castle, has been called “the greatest figure of the feudal age.” When he was living, the vassals of the crown desired the preservation of their independence, and there was a perpetual struggle with society, that then aspired to unity such as the stronger royal rule could give. His castle thus became the grandest to be found erected to protect a seigneur’s lands, or to advance his power, when feudalism was most flourishing. It shows its

purposes, as Carcassonne and Gaillard show how the southern and western frontiers were defended. The statement has indeed been made that he himself desired to be a king. He never was in name, but well might he and his successors in this mighty castle hold their motto, —

“ Roi je ne suis,
Prince, ni comte aussi,
Je suis le Sire de Coucy.”

The family of the redoubtable Enguerrand III. possessed the castle until the decease of Enguerrand VII., in 1396. It was then bought by Louis of Orleans, a wealthy prince and a lover of fine residences, who built Pierrefonds. He reconstructed many parts of Coucy, some of which exist. In 1498 Duke Louis II., then King Louis XII., united the estate to his domain. The castle was dismantled in the conflicts of the Fronde by order of Mazarin, in 1652. The country people afterwards made it a quarry. Its last lord was Philippe “Égalite” of Orleans. It finally became a ruin, and state property. In 1856 repairs that were much needed were begun, and have since been continued, by the Commission for Historical Monuments.

The site of the château was wisely chosen. The town of Coucy, a picturesque old place, is built upon a hill, that has steep sides and a broad area on its top that curves from east to south and west. Adjoining, and beyond it, north of west, there was a strongly walled, broad esplanade, to which a single gate gave entrance. The defences were formed “more especially against the town.” The castle is farther on, turned towards the north, and built upon the highest ground. It is protected by long, steep slopes on every side but one, and there, by a deep, wide moat, high walls, and an enormous donjon, that was made as if for giants. It is circular, and almost 63 yards high. Its diameter is 108 feet, and its walls, in some parts, are 34 feet thick. Around the donjon stood four towers of more than half its height, and other strong defences. Self-contained and independent, guarded from approach, and from the town that it commands, part palace and much more a fortress, Coucy is distinctly different from the



VUE RESTAURÉE EXTÉRIEURE DU CHATEAU DE COUCY

citadel inside the town of Carcassonne. It kept watch and ward for its great lords, and seemingly for feudalism itself, as if, too, for all time. Throughout the lives of twenty generations it has looked on Frenchmen and their lands; and meanwhile systems, dynasties, and social forms have changed, until the world beneath is now as little like its mediæval self as earth's two farthest sides are.

When the castle was complete the moat was spanned by a single bridge that was guarded by two arched towers, three draws, and two *corps-de-garde* on piles. The portal at the farther end had a double portcullis, and was exposed three ways to raking fires. Beyond it was a vaulted passage with long guardrooms, also vaulted, on each side. This passage was the only entrance to the courtyard, that was nearly surrounded by extensive buildings of two or more floors each. They were intended for the garrison, supplies, and various uses. There was storage-room to hold provisions for a thousand men through twelve months' siege. Towards the left, above small rooms, were placed the chapel and the hall. The former had two bays of vaulting, windows filled with tracery, and lofty gables towards the court. Between the chapel and the entrance is the donjon, with a moat and other strong defences of its own. Its vast, cylindrical, plain figure was unbroken to its battlemented top, except by narrow slits that hardly could be called such cheerful things as windows.

Of all defences of the castle, said M. Viollet-le-Duc, the donjon is by far the strongest and the best contrived, and merits very close attention. The construction was effected from a scaffolding, continued as the masonry was raised, and wound in a spiral line at a gentle slope around the walls, so that the huge and heavy stones composing them were rolled with ease into their places. "It is impossible," said he, "to use simpler and more ingenious means for building a great tower with speed, but without useless cost." The holes in which supports that bore the scaffolding were placed remain in sight, disposed in order all around the mighty cylinder. A narrow second bridge across the inner moat led to the single portal of the keep. Portcullis, doors, and iron gratings guarded it. Before

the destruction effected in 1652 there were three high stories in the tower. Each was a vaulted hall with twelve bold ribs converging to a central eye or opening. The third, or upper, of these eyes admitted light and gave good ventilation. Both the first and second hall had deep recesses in the walls between the pillars from which sprang the ribs. The third, by far the loftiest, hall was much the largest, for its walls are not as thick. Around it was a gallery about ten feet above the pavement. Here all the garrison could be assembled when a general order was to be given. From twelve to fifteen hundred men could be collected in this vast rotunda, and a speaker at its centre could be heard by every one. "There is scarcely any monument of Roman ages, or of modern times, that has an aspect of such power and grandeur," continues Viollet-le-Duc, who gives us also this conception of it: "One brings to mind a thousand men-at-arms assembled in the dome and galleries, that were arranged like boxes in a theatre; the dimmed light revealing the great multitude; the seigneur standing at the centre giving orders, while the winch is hurrying arms and missiles upward through the eyes above the vaults. Or still more striking is the scene when, in the night, the lamps are hanging from the arches of the gallery, the garrison is sleeping or talking in this mighty reservoir of men, the sounds outside come through the vaulting's eye,—the call to arms, the hurried steps of the defenders on the hoards of wood,—truly one paints a scene unique in grandeur. If the imagination of the romance-writers or historians, who seek a local coloring, can go far, it with difficulty presents to them what the sight of monuments like this—so grand, so simple in their dispositions—makes intelligible at a glance."

There was a flat main roof above this hall. It was surrounded by enormous battlements, or walls, of which the crest sloped out and in. Beneath them is a bold splayed cornice,—the only portion of the outside of the walls, except a row of heavy brackets, that projects beyond its face. These brackets bore a hoarding, or a sort of temporary wooden shed two stories high, used chiefly in a siege. It gave the men who held the works a high and safe position, from which they could directly fire or hurl projectiles on a foe beneath, and was a part

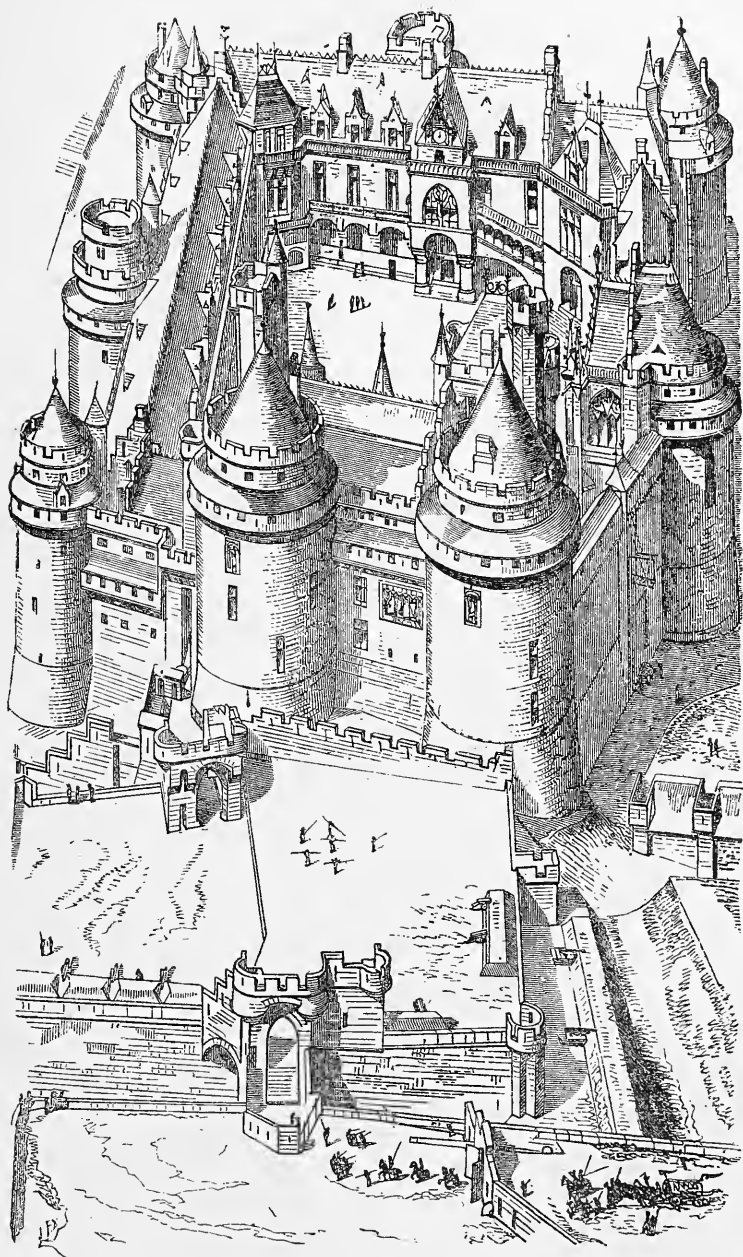
of French defences in the Middle Ages from the year 1200. It was thought, and proved, to be the real defence of towers and walls, especially when sapping was attempted. It was, as has been stated (p. 25), used extensively at Carcassonne. The view from the summit of the donjon is magnificent. It reaches from the wooded hills of Laon to those of Aigue, Chauny, and Noyon. We can hardly leave the castle without one more quotation from M. Viollet-le-Duc. "We advise," he wrote, that "all who desire sometimes to live in the past should visit the keep of Coucy, for nowhere else is the Feudal System shown so well in its power, customs, and life — all warlike — as in this admirable castle of Enguerrand." (See also p. 291.)

PIERREFONDS is a quiet little place, surrounded by a pleasant country. It is reached from Soissons, as has been already said, or through the picturesque old forest that extends for several miles beyond the palace and the town of Compiègne. At a little distance on one side of it is a low ridge, at the end of which, upon a terrace that is quite detached, rises the castle, "a romance in stone," with lofty pale-buff walls and steep dark roofs, — a wonder and surprise. It is so fresh, smooth, and bright, that it appears to be a work the builders have not left; and yet, when closely seen, it is evidently an almost unrivalled example of the later mediæval palace of a powerful feudal lord. It is strongly defended and richly decorated, and is a study of the military and the civil arts, such as the Pointed style could show in most complete development at the beginning of the fifteenth century. It is, indeed, a learned master's beau-ideal of all the grandeur and beauty of a castle of the Age of Chivalry. We can hardly determine which affects us more, the vastness of the edifice, or the magnitude and great variety of the restoration. Viollet-le-Duc, director of the latter, shows in his Description of the work that there were abundant means to guide the architect.

When Louis, Duke of Orleans, the brother of the king, Charles VI., established himself in his duchy of Valois, he built several strongholds, reconstructed others, acquired Coucy, and erected this grand residence at Pierrefonds. Its

environs, with rivers flowing all around them, could be guarded at all points, and from its gate extended one of the noblest forests in the whole vicinity of Paris. Louis, magnificent, ambitious, fond of art, wrote Viollet-le-Duc, "desired that his new castle should, at once, be one of the most sumptuous abodes of that epoch, and also a fortress so constructed that it might defy all possible attacks." Such the château was thought to be in 1411, when the duke was murdered and his castle burned. Repairs were made by his successor. Various fortunes for the castle followed, among which were a siege and change of ownership. At last, in 1617, King Louis XIII. ordered its destruction. Two great towers were ruined, the northern walls were sapped, the woodwork burned. It stood a shattered ruin, lofty, bold, and grand, until 1858, when Napoleon III. began the amazing restoration that is now completed. The expense has been five million francs; three quarters were provided by the emperor, and the remainder from the funds appropriated for the restoration of historical monuments.

Upon the ridge already mentioned are large outworks, and across it is a moat spanned by a bridge that is removable, and separates it from an esplanade on which the castle fronts. Another moat, extremely deep and wide, is cut between the esplanade and the main walls, and is crossed beneath the donjon by a second bridge, defended with the greatest care, and leading to the narrow portal. This is so arranged that any persons reaching it and stopped by its portcullis could be literally covered with projectiles. The court is large and square, except so far as the enormous donjon, at the right on entering, fills it. At the left a very oblong hall extends the full length of the court. Across its end are buildings for the garrison, approached by stairs outside. Towards the east are other buildings, including a short but lofty chapel. It has two large bays of vaulting, and an apse that fills a great bastion-like tower projecting far beyond the outer walls. All of the various other buildings have two or more high stories. The arrangement of them shows a curious change in feudal life. When they were built the lord no longer drew his full support in time of war from tributary vassals. During peace he could



VUE CAVALIERE DU CHATEAU DE PIERREFONDS
(Côté d'entrée).

maintain a garrison sufficient for his needs. A few selected men were all that he required. Indeed, until the fifteenth century the feudal garrison was small. Defence was so superior to attack that fifty men could hold a castle, if not large, against a strong army corps. But later, when a great château sustained a siege, a larger force must be employed. The feudal bonds were loosed, and lords possessing great domains were then obliged to use the mercenary troops who sold their services, and it was not quite safe to place full reliance on their faithfulness. Accordingly the halls and stairs were so contrived here that the troops could be collected and withheld from all the outer walls and main defences, and be summoned only when they were required among the picked defenders.

The donjon was the seigneur's special reservation, and supplied for every need. It could be isolated from the other parts of the defences, and the lord within its walls would be as secure as mediæval times allowed, and as splendidly and grandly housed as mediæval art enabled him to be. Upon the lower floor is a high hall that measures nearly seventy feet by forty feet, and beside it are two saloons, and two large chambers in adjoining towers. The second floor is similar in plan. All these apartments are large and richly decorated. Around the walls are carved oak wainscotings, above which were hung tapestries, and arms and trophies gained in war. The chimney-pieces, of great size, have sculptures representing foliage, and animals, grotesque or natural. Above the double fireplace in the Hall of State are nine statues of distinguished heroines, — Sémiramis, Lampédo, Deiphile, Thamyris, Tanqua, Penthesilea, Menélippe, Hippolyte, and Déifemme. These parts and details, like the ceilings, are all ornamented with subdued and warm or brilliant colors and with gilding. Where the ceilings are made flat they show small beams, placed closely and supported by a few huge girders crossing at right angles. The apartments are some of the most picturesque and splendid modern restorations; their interest in history and art is great, and they will well reward a visit. They form a grand introduction to a series of remarkable châteaux, where the designs

of times long past are reproduced by France with great exactness and magnificence.

Pierrefonds, besides its varied wealth in architecture, has a large Museum, chiefly formed by the late emperor. It is, or was, one of the best collections that have been made of armor dating from the middle of the fifteenth century, including very rare and rich examples. There are also sculptures, models of the restorations, and many curious and interesting objects.

The defences of the castle were extended by strong outworks, built when artillery was becoming a predominating force in war. They should be studied carefully upon the spot, or in the full descriptions by M. Viollet-le-Duc. His words may well be quoted to give a concise expression of the character of Pierrefonds. It has, said he, "resumed its primitive appearance, so that we can see the noblest specimen of feudal architecture of the fifteenth century in France. . . . However picturesque may be" the numerous ruins in the land, "they give us but a slight idea that they were habitations of great lords, the most enlightened of the middle age, the friends of arts and letters, and possessors of enormous wealth." But here, in the feudal arts "developed by the inspiration of the Valois, we find the germ of all the splendors of the Renaissance in France, far more than in the imitation of the Italian arts."

LOCHES is not far, by rail, from Tours. The castle is one of the largest ever built in France. It is less splendid, but more varied, than Pierrefonds. It shows, combined, the strong and early military and religious styles of art, and the lighter and more elegant transition to the Renaissance. The interest of its history, both personal and national, is great, although in these particulars, as well as in grandeur, beauty, and condition, it is far surpassed by Windsor. Its associations are chiefly with ruder ages.

The town of Loches is quaint and quiet. It is now surrounded by a pleasant rural country, that is flat or varied by low hills. There are a few quaint mediæval gates, several ancient houses, and some old-world narrow streets, above all

which rise the long, gray, warlike walls, the towers and roofs, of Louis XI.'s castle. It occupies a large and rocky but low hill. A rather steep and narrow winding street leads to the gate, placed in an archway flanked by towers. Beyond the long-disused portcullis and a heavy, aged-looking vault, there is a narrower way, cut deeply in the rock, and leading into the broad area that the walls enclose. The space is occupied by houses, gardens, and the scattered older buildings that make what is called the castle. Modern, simple, or domestic although some parts are, the history of the place extends to ages far remote, through many stirring and important scenes in war and peace. In early mediæval times a stronghold grew here, and was held successively by various struggling races, lords, or kings whose power was not yet firm. At length the strong and warlike counts of Anjou made it their chief seat, and one of them began the church found at some distance from the gate. This edifice is massive, gray, and low, and is peculiar in both plan and style. It was consecrated in 965, and dedicated to St. Ours. The Virgin's belt and other relics that had been brought from the East by Geoffrey, reigning count, were placed here. The church has two quaint towers with cone-shaped roofs, and two others covering the nave are placed between them. The existing eastern portion of the edifice was finished in 1180, some time after the west front was built. The influences that would mark a border region in the arts are evident.

Inside the church are heavy Pointed arches of a Southern origin, like those almost contemporaneous at Périgueux, and in the later parts are rounded Norman arches. Although the height and splendor of St. Nazaire's at Carcassonne are wanting, there is a strange, quaint effect of primitive magnificence. The plain and sturdy masses are relieved by carvings in the capitals and corbels, and noticeably by the great west portal, that is Romanesque and rich with sculpture. One of the most interesting objects associated with the church, although it has been placed in a more modern building used for civil purposes, is the tomb of Agnes Sorel. We cannot but remember her at Loches, and the old anecdote of her bequest, — two thousand or

more golden crowns, — provided her remains should be kept in the choir. When Louis XI., who was hostile to her, visited the church, the monks suggested that her character was not quite worthy of their sanctity and of the place, and that her body should be moved elsewhere. “By all means,” said the king; “and as you will then have no title to her legacy, you can transfer the whole to me, it is so unworthy to be touched by you.” The king was shrewd, the monks grew thoughtful, and the “Belle des belles” remained entombed, where she desired to be, until 1793, when all that time had spared of her remains was scattered, and her long fair hair was torn by base fanatics of the reign of “Reason.”

Loches, like the regions that surround it, had become in the eleventh century a part of the possessions of the kings of England. John, called Lackland, lost it in 1206, together with Poitou, Touraine, Anjou, and Maine. The kings of France then held and sometimes occupied it. Again the English, in the fourteenth century, recovered it, and kept possession nearly fifty years, when victories at Cressy and Poitiers enabled them to gain such ground in France that their predominance was almost settled. But the kings of France once more obtained the castle. Charles VII., dispirited or unambitious, in humble state and fortunes, made the place awhile his residence. Here he formed a strong attachment that gives Loches a portion of its romance. In the court of René, Count of Anjou, brother of his queen, there was a maid of honor to the countess, *Demoiselle de Fromenteau*, whose beauty was a marvel. Her pure complexion, sparkling eyes, fair hair, and rosy lips, and, more than all, her noble spirit, first attracted and soon ruled the king. The English then controlled so much of France that Charles seemed careless of his own or of his country's fate. The sole reward that could obtain her favor was the king's devotion to an earnest effort to expel those thought to be the enemies of France. The potent influence that Agnes could exert was used to rouse and guide the man who, by his high position, could alone secure the freedom of her native land; and if the sacrifice she made was great, her motive and success were also great, and subjects of a judgment higher far than human. The

courtiers, not the queen, were hostile to her, it is said, as was the Dauphin who succeeded,—that strange man, King Louis XI. The royal power and the prosperity of France were re-established. Through the advice of Agnes, Charles obtained important loans from his most wealthy subject, whose eventful life is intimately associated with the reign of Charles and with the history of Bourges (p. 104). The loans, and efforts that the “*Belles des belles*” inspired, helped much to add the whole of Normandy to France. The royal favorite, in some way that is still mysterious, fell ill and died at Château de Mesnil. There have been many women who have borne relations to the kings of France like those of Agnes Sorel, but few have been as interesting, and few were influenced so much by patriotic purposes.

When Louis succeeded to the throne he made the stern old keep at Loches a stronghold of the gloomy tyranny that marked his reign. No pile of stones could more distinctly show us what that was. The keep is at a farther end of the extensive area of the castle, where a boulevard with grass and trees extends to old and timeworn walls, surrounding what is now, and always must have been, it seems, a lonely place, as appropriate as could be to its dismal use. A gate beneath a heavy arch gives access to a court not regular in shape or large. The donjon, at one side, is now a huge, square hollow shell, grown dark and gray. It is extremely high, but stripped of battlements. Its walls are eight feet thick, and made of rubble faced with small, thin, square-cut blocks of limestone. At the angles are buttresses like great round pillars. The outer face is close upon the edge of the plateau on which the castle stands. All the floors and roofs are gone, but yet the plan is shown. The style is Norman, and the work is thought to have been done eight hundred years ago for counts of Anjou. Along two other sides of the enclosure are the outer castle walls, with four or five round towers. All these are large, but lower than the donjon. In two of them, and elsewhere, are prisons that once made the name of Loches a terror. Portions were constructed in the thirteenth century; but the chief—the highest, and the worst in its devices—is a tower built by Louis XI. The

stonework on the inside of the towers is so pale in color that the aspect is less gloomy and less savage than one would associate with the known or probable events enacted in them, and the effect in parts above the ground at first may seem not quite in keeping with their history. But when we go far downward by a winding turnpike stair, damp, dim, and worn, four stories under the existing, probably original, ground surface of the court, we comprehend the living death that slowly wasted prisoners there. The heavy wooden doors are old, with clumsy, massive bolts and hinges. Every story has a large, low room. Upon the walls are figures and inscriptions, rudely carved by slow and painful effort in the scanty light, and on the cold, hard stone. In one of these great dungeons is a single window that was guarded by no less than six stout iron gratings, one beyond the other, in the very thick, strong wall. The lowest dungeon shows a floor and lower portions of its sides cut in the native rock. The dampness of this den is chilling when one's stay is brief, and more than suggestive of the misery in which men lingered there though many months or years. These are the dread *cachots* of Louis XI. But in a neighboring tower he had some worse inventions for prolonging suffering. There flights of steps descend to a large round room, that has a dome-shaped top and little light. In it were hung the iron cages that Cardinal Balue contrived, with bars placed closely, plates inside and out, and ponderous locks. The Cardinal himself had ample time to test his own invention, when he had incurred the king's displeasure for a treasonable use of secrets of the state. He lived eight years shut in a cage, the greatest length of which was scarce eight feet. These cages did not disappear until as late as 1789. Another room has a long, stout iron bar across it, a little height above the floor, to which a row of captives could be chained. It has the name of Torture Room, a place that must have existed somewhere in the castle. Scraps of iron are shown to travellers as relics of the instruments employed, but their history probably is not tragic. One must visit German museums to find the real devices for a mediæval cross-examination. Many men of note were prisoners in these dungeons, and in rooms destroyed

during the present century. A hundred steps below the surface of the ground, and in the deepest cell of all, Ludovico il Moro was confined ten years by Louis XII. His fate was cruel, — like his former life, it has been said. Philip de Comines also was kept in confinement in the castle, and in a cage awhile. The Duc d'Alençon, the Bishops of Autun and Puy, the Comte de St. Vallier, Oudard du Biez, a marshal of the kingdom, Pierre de Navarre, Charles de Lorraine, François de Rochecouart, a nephew of the Cardinal, and other men of rank were honored and made wretched by confinement in the dens of Loches.

While these gloomy portions of the castle show a strongly marked and dismal chapter of its history, still other portions, placed, as seems but natural, upon the side most distant from them, were the scenes of courtly life. This is associated with a large and picturesque late Gothic building that has steep roofs, dormers, and stone-shafted windows. It is used as a Sous-préfecture, and is kept in good repair and has a pleasant garden. The brilliant courts of Francis I. and Henry II. were here about the middle of the sixteenth century. Charles IX. and Henry IV. were also here. When Louis XIV. became king he found more modern and attractive residences, and the castle ceased to be associated with the life of royalty. The various works, except the donjon, are now kept in tolerably good repair. The vast extent of walls is still almost intact. Effective views of portions of the castle are obtained at several points; one of the best is near the railway station. Above the town, close by, and on the left, is seen the lofty Gothic building just described; some distance back, and at the right, the bare, huge donjon rises, and between the two the cone-shaped spires or roofs upon the church. Another view is from an almost opposite direction, showing also, over houses of the town, the donjon in the centre, at the left the high, round, partly broken tower of Louis XI., joined by walls to three low bastion-like towers, far at the right, built somewhere near the year 1200. The main gate of the castle and its towers, not very tall but strong, form still another picturesque and noticeable group.

AMBOISE is fourteen miles from Tours; the latter is twenty-five from Loches. It is a quaint old town, that scarce finds room between the Loire and rocky bluffs. These have a lordly look, and seem to be intended for the castle. It is transitional or mixed in style. Although the circuit of the walls is large, the extent of the apartments is not great. Its history began at least in early mediæval times. Foulques Nerra and the counts of Anjou held it. In 1493, by confiscation, it became royal property, and was occupied by kings for several years before the reign of Louis XI. He, in 1469, is said to have here instituted to the honor of St. Michael the knightly order named from him,—the first who, knight and saint, “took up God’s quarrels;” and fought stoutly the old dragon that had been the foe of human kind. And almost while the king was doing this he was committing Cardinal Balue to long confinement in an iron cage at Loches.

His son, Charles VIII., was very fond of Amboise. After a campaign in Italy, he showed the tastes its arts inspired, and built here two huge towers, the gardens, and the chapel of St. Hubert, still existing. Charles died suddenly in 1498. The works were stopped, but his successors, Louis XII. and Francis I., lived in the castle, where the latter entertained the Emperor Charles V., and showed his love of architecture, signs of which remain. Still later Francis II. and his queen so widely known, the beautiful Princess of Scotland, Mary Stuart, spent here some of their not many happy days. There were two incidents associated with the civil wars and with this place, — the bold conspiracy of Renaudie to seize the royal couple, and the treaty signed in 1563 — the Edict of Amboise — that granted toleration to the Huguenots. Many executions were caused by the plot; some persons detected in it were hanged around the battlements, and others, put in sacks, were thrown into the river. Henry III., as if continuing the dismal character thus given the castle, made it a sort of succursale of the Bastille for prisoners of state. This use was made of it for nearly two succeeding centuries, when the Duke of Choiseul-Stainville gained it in exchange for other property, and changed its character, but its old brilliant life did not return. In 1793

the state, by confiscation, took it. Early in the present century the ruin of large portions of the buildings, long neglected, seemed impending, and they were destroyed. The restoration of the monarchy gave Amboise to the Duke of Orleans, who repaired and decorated it. Still later it again became a prison of the state, and Abd-el-Kader, caught in Algiers, was kept here until Napoleon III. released him. The castle and its grounds are now a portion of the national or public property.

We find them what their history and uses naturally made them. The castle walls are high and strong, and were made able to withstand attacks, but they are not marvels of defensive art like the earlier works that we have visited. They were constructed when security was needed, and when the splendor and convenience of the residence could be more safely sought, as both were more desired. The buildings that the walls enclose are not now extensive, but the gardens, that have in themselves a power of recreation, still remain with some of their old beauty, and the wide and noble view commanded from the terraces has grown in charms.

The area of the castle is an oblong square placed on a ridge just where the valley of the small Amasse cuts through it at nearly a right angle with the Loire. High walls, with towers of hardly greater height, built at the angles, face its sides. The entrance is directly from the town and valley, through one of the towers,—a massive sort of bastion, one of two built, as already said, by Charles VIII. Within it is a spiral road by which a carriage can ascend, and by which the Emperor Charles V. went to the castle. The vaultings that support the road are masterpieces of construction. As an approach it is perhaps unique, and its effect when Charles V. passed over it was quaintly described by Dubellay. “Ycelle tour,” he wrote, “estoit ornée de tous les ornements dont on se pouvoit adviser, et tant garnie de flambeaux at autres luminaires, qu’on y voyoit aussi cler qu’en un campagne en plein midy.” When we have reached the open air we find the pleasant gardens, and then, turning to the left, go to the chapel of St. Hubert. It is perched upon the outer wall towards the valley. Its ground plan is a Greek cross; its centre bears a slender spire. The

size is small, the outside is dark and aged, and the style inside is the richest Flamboyant. Above the door the saint's conversion forms the subject of a bold, elaborate carving. The interior has been restored, and is fresh and almost white. The delicacy of the decoration, all in stone, is wonderful. Around the wall there is a range of canopy-like work, almost suggesting lace or cobweb petrified. The bosses in the arches of the roof are garlands, or are like snow-flakes magnified. The fancy and the cost that have been lavishly bestowed are surprising, and we realize from this gem the richness of the latest Pointed style in France. The front of the castle towards the Loire presents a long, high wall, flanked strongly, and along the centre crowned by what remains of the old residence. It is not large, but is picturesque and rather high. Behind these structures is the deep green background of the trees and shrubbery in the garden. There is but little left to see inside the residence. The rooms were recently dismantled and almost in ruins. The view from them and from the terrace under them, especially from the northeastern angle, is delightful. It long ago aroused La Fontaine's admiration, and it has improved so much that it certainly should please a traveller now. The narrow town and broad, bright Loire are close beneath. Beyond extends a wide and pleasant country far on either side. The tall twin towers of the Cathedral of St. Gatien in Tours are seen in dim relief against the western sky. To La Fontaine the view seemed boundless, and no other that he knew, or that he thought the world could show, was more beautiful.

CHENONCEAUX is ten miles from Amboise. It is a curious château, complete, romantic, and with three centuries of bright associations. The drive there is through the forest of Amboise, that the family of Orleans for a long time owned. The trees, although not large, make portions of the way agreeable. The road, a good one, crosses a broad swell of land between the Loire and Cher, and then ascends the open vine-grown valley of the latter. On the way we pass the park of Chanteloup, in which there is a tower, called sometimes a pagoda. It is all that remains to mark a splendid seat embellished by the minister of

Louis Quinze, the Duc de Choiseul, banished from the court to his estates. His great château was sold for its materials in 1830.

At Chenonceaux an avenue with trees leads to a terrace close beside the Cher. A porter's lodge stands at the right; in front there is an area, and beyond it and a drawbridge is the quaint façade of the château, in style the picturesque and charming Renaissance, that gives such striking character to many old and new French residences. Its design is very regular. There are two decorated stories, crowned by three tall dormers and a high steep roof, and at each end a tall round turret with a spire-like roof. The walls are stone, pale buff and almost white; the roofs are almost black, with small square slates. The whole façade presents a fitting introduction to "a marvel of the sixteenth century," as the castle has been called. It is such a residence as we might fancy from its history.

An unimportant castle had been here about three hundred years, belonging to a family named Marques, allied to the kings of France. It was not far from 1500 when a wealthy seigneur, Thomas Bohyer, of Auvergne, as were the Marques originally, bought the place and added much to the estate. He founded the existing castle, choosing for it a peculiar site, that of a mill built in the river by the Marques. The body of the building was completed in 1515. It is perhaps unique in its position and arrangement. The son of Thomas Bohyer lost the place by debts his father owed the state, and Francis I. secured it in 1535. Henry II., his successor and his son, transferred the castle to Diana of Poitiers. She finished Bohyer's plans, and built a bridge behind the castle, quite across the river, that on its five round arches bears two stories. Besides this work, she made several changes. Catherine de Médicis, the Regent, longed to hold the place, and on the death of Henry promptly dispossessed Diana. After her time various members of the royal family lived here, among them Henry IV. and Gabrielle d'Estrées. In 1733 the farmer-general, M. du Pin, acquired the place by purchase, and his widow held it until 1799, when she died at the age of ninety-three. This venerable and respected lady had an influence that was ex-

tremely rare in France during the Revolution. She was compelled to burn her titles of nobility and several paintings that were then obnoxious to the ruling powers, but otherwise she and her property were not disturbed. The virtues that could save them must indeed have been distinguished. She preserved the wonderful old castle. It is now restored and owned by an enlightened and wealthy gentleman. The builders and the aged guardian have a wise successor, worthy of a precious monument of social life and history.

Beyond a drawbridge is a decorated entrance door with the inscription, "Deus spes mea salus" (God, my hope and my salvation). The vestibule, or hall, has ornamented vaults of stone. At the right and left are quaint old rooms. A staircase, also built of stone, is on the former side, and on the other are the chapel and a library in two pavilions at the angles. The chapel was completed by Bohyer in 1521. Its lofty windows, rich colors, and carvings give it a superb effect. In the various apartments the attention is attracted by the carved and painted doorways, by the splendid chimney-pieces with the monograms of Charles IX. and Catherine de Médicis, and by the ceilings, one of which, in the library, shows great elaboration. The portion of the building, already mentioned, that is still more curious, is that constructed by Henry II.'s favorite, Diana of Poitiers. It is a long and narrow structure, for it stands upon the five-arched bridge across the river. The first and second stories form two galleries with windows on each side. Those on the lower floor have balconies, and all command unusual and pleasant views. The attic has a range of rooms for servants. At the lower end of the first gallery is a door that opens to another drawbridge, leading to the park. One more surprise in the arrangement of the residence awaits us. In the two great piers extending lengthwise underneath the older part that Bohyer built, and forming its support, are found some vaulted rooms. One of the piers contains a dining-room, and one a kitchen with a narrow stair of stone that leads straight to the water.

The general effect of the whole house is of great quaintness, picturesqueness, and even splendor, but not of great domestic

comfort as that is now understood. There is, besides, a charm now seldom found. An old-world social life seems to have lingered here for generations far beyond the time when it departed elsewhere; and, as shown at Angiers, Blois, and Pau, though in a more homelike way, a romance of the past has become embodied in the walls and carvings.

Among the shadowy figures that seem to haunt the place, is that of a graceful, handsome woman, not as young as she was once, and dressed in black and white. It is Diana of Poitiers, the only child of Comte de St. Vallier, the widow of a *sénéchal* of Normandy who was descended from Charles VII. and Agnes Sorel. She was one of the most attractive of those bewitching women who for generations played such prominent, peculiar parts in social life and politics in France. A favorite of Francis I., and then neglected, she, though more than twice the age of Henry, the heir apparent, gained such influence with him that she maintained it through a quarter of a century, until his sudden death. She was then sixty, and we can imagine what her powers of mind and charms of person must have been to hold this strange ascendancy. He, when Henry II., gave her Chenonceaux. She wished for it because it was one of the most delightful of the minor royal seats. The influence she had on Francis I., like that exerted by the favorite of Charles VII. on him, is said to have been used to urge the king to greater energy in public matters. Her influence is said to have developed in the son a courtesy and gentleness he lacked, and also an extravagance that seriously weakened him. Diana patronized the artists and the poets of the time, and made her seat a centre of the arts as well as fashion. With the poet Marot, rumor said, she was extremely liberal in favors. She was, however, watched by a powerful enemy, whose jealousy, activity, and rights at length expelled her from this chosen and embellished home. Catherine de Médicis, the queen of Henry, promptly after his decease, took full possession, and gave Diana in exchange the Château de Chaumont, twelve miles up the Loire from Amboise. Catherine in turn was here the patron of the arts, and decorator of the residence that she had for a long while wished to occupy. Among the persons of distinc-

tion whom she entertained here was Tasso; so that she caused the name of one of the chief poets of her country to be associated with Chenonceaux, as her father-in-law had that of one of its chief artists, Leonardo da Vinci.

In 1559 there was a brilliant fête at Chenonceaux, at which appeared, in all her youthful beauty, a bewitching woman whose affairs have made so much discussion, and whose days were spent in such a wide variety of castles. Catherine received her son, King Francis II., and his bride, Queen Mary Stuart. There is a quaint account of the arrival of the newly married pair to spend in this agreeable retreat their honeymoon, — no inconsiderable portion of their married life. “The park was decorated with obelisks, triumphal arches, trophies, naiads whose urns ran claret wine, and, in the mythologic taste in vogue, Olympian deities. But fireworks gave by far the chief delight, for they were novelties in France. Just at the instant when the sovereigns crossed a bridge to reach the terrace of the castle, . . . light was applied to the fusees, a thousand burned like flying basilisks careering through the air till lost to view, or dropping finally to sink beneath the current of the Cher. . . . But the best device was on the very terrace, where fire was set to two little columns.” These scattered brilliant sparks and flames of every color, and at last exploded in a “million” loud petards, so that everybody “was delighted to have seen that day, before which none had seen the like.” Inscriptions — Latin, Greek, Italian, French — were placed around, and poems were hung on the trees. One with poetic license said: —

“Où vas-tu si grand pas, princesse, arreste toy
Et voyde ce grand parc la mélange naïfve,
Les fleurs et les berseaux qui du long de la rive
De mon voisin le Cher sont a l'entour de moy.

Avant que ma Pallas, mère de vostre roy,
(Veillent les puissans dieux que son amour poursuyve)
Eust pris plaisir icy il n'y avoit fleur vive;
Mais desers et buyssons estoient ce que je voy.”

Queen Mary here at least had brightness for a while around her. Her chamber is still shown, — just as she left it, so they

say. It is in charming Renaissance, with tapestried, oak-panelled walls. Upon the polished floors still stand the cabinets, bed, and chairs she used, all carved in oak. Close by her toilet-table is a mirror of Venetian glass—the first one seen in France—that once reflected her fair features. What an eloquent companion-piece this rich apartment is to the quaint room in Holyrood, and the bare narrow closet-room adjoining, with its tragic story, or that cold and ruined tower that crumbles on Loch Leven!

The life of the venerable lady who preserved the castle has given it some of its most peaceful and agreeable associations. She had tastes for literature, M. du Pin, her husband, was refined and educated, and the two received here much of the best French society. The list of guests for fifty years includes all the great names in letters throughout that period in France. Rousseau's "Devin du Village" was performed for the first time in the little theatre here, while he was a visitor.

"Par ces allées," says M. de la Saussaye, "pourrait reprendre ses nobles entretiens tout ce peuple de héros et de génies; les Condé, les Vendôme, les Voltaire, les Montesquieu, les Buffon, les Jean-Jacques." Chenonceaux is, as he has written, one of those rare palaces made famous by French history,— "the only one, perhaps, that can present itself to the eager curiosity of our era in the full integrity of form and primitive embellishment. The centuries have there changed nothing."

BLOIS is twenty miles from Amboise, and also on the Loire. It is a large and interesting town, and has a castle of much greater size and of more importance, in both art and history, than perhaps any other on that famous castellated river. The Château of Blois combines, indeed, the grandeur of immensity and a commanding site, the picturesqueness and interest of three marked eras in French architecture, and associations with the public and social life of many generations. The old work and recent thorough restorations make it one of the great civil monuments of France.

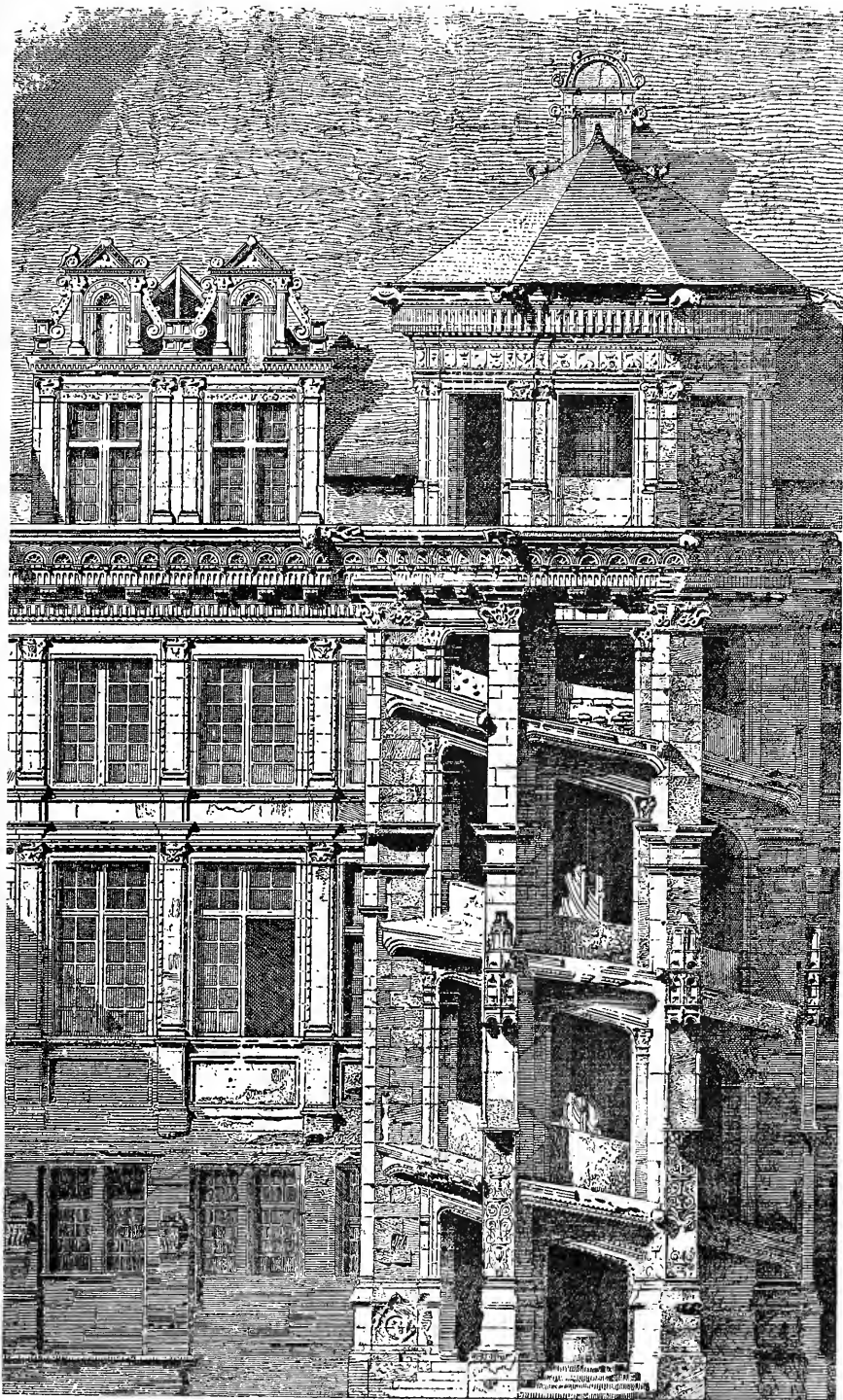
The castle, like so many other places in the country, stands

upon a site the Romans used. On it they had a camp protected by the Loire, and by the valley through which flows the smaller Cosson. In feudal times the counts of Blois had here a stronghold. Portions of their building, of the thirteenth century, remain in the great hall. Froissart, who lived here once, declared that in his time there was no other stronger, handsomer, or larger castle throughout France. The dukes of Orleans made it more important. About the middle of the fifteenth century, Charles of Orleans, who was fond of art, transformed the battlemented fortress, then becoming useless, into a residence. It was well guarded, but adapted to the altered and more peaceful times. The luxury and comfort of domestic life had been developed by them and the higher revived civilization that was spreading from the South. An arcade that he built remains.

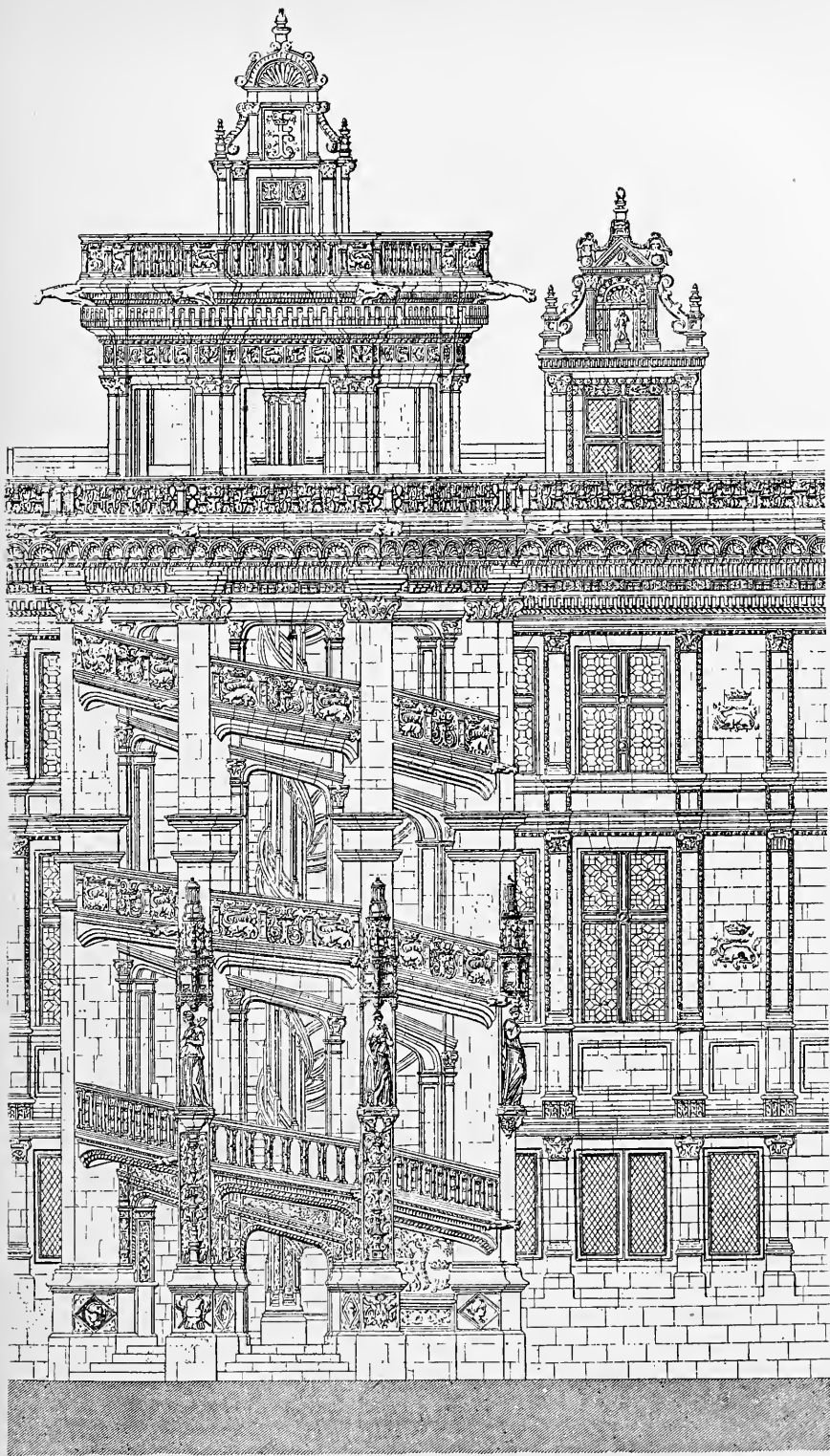
In 1462 the Duke of Orleans had a son born here, who, in 1498, began to reign as Louis XII., and here he lived through most of his life. He altered and rebuilt the castle, making it "so sumptuous that it indeed looked like the building of a king," and the most important that he raised. His works still form a large and interesting portion of the castle, and example of the style that, as already said, succeeded feudal strength and gloom, and showed a new and even greater picturesqueness. "It replaced the long and narrow openings with windows, arched or shafted; the low posterns and portcullises of iron, with portals carved like porches of the churches; sombre vaults, with elegant arcades;" and, finally, the battlemented towers — "the last relics of the old strong castles — were then treated with such studied elegance that they became a decoration rather than a defence."¹

The most imposing view of the château is from a street below the northern, or longest side. Trees, shrubbery, and a garden fill the foreground, from which rises a steep bank crowned by the lofty walls, that are divided in four stories. At the right there is a large pavilion in the semi-classic style adopted in the country for two centuries or more. In the middle portion are two long ranges of pilasters, and elliptic or round arches, Renaissance in style. At the left are

¹ Archives de la Commission des Monuments Historiques, p. 30.



BLOIS: STAIRCASE OF FRANCIS I. BEFORE RESTORATION.



BLOIS: STAIRCASE OF FRANCIS I., RESTORED.

plainer, older, lower buildings. High, broad roofs cover every part.

In front of the less prominent east end of the château and the main entrance there, is sloping ground from which this front is seen effectively. It is constructed of dull, dark-red bricks, with square-topped window-casings, parapets, and dormers—all much carved and moulded—of buff stone. The great gate is beneath a rounded archway, with a large and richly canopied recess above it, in which stands a statue of Louis XII. on horseback. Beyond the archway is a court, irregular in shape, around which, at a glance, are seen the three important styles shown by the structure. The eastern end was built by Louis XII. soon after 1500. In the court it shows the features of the front outside. Tall, decorated, gabled dormers stand in bold relief against a high, dark, slated roof. Beneath them is a second story with rich parapet and mullioned windows, and a first with an arcade that has pilasters and elliptic arches. On each side is a large square tower, four stories high, crowned with an ornamented cornice, lofty dormers, and a tall cone-shaped roof. The feudal tower, the pointed gable, pinnacle, and shafted window of the Gothic style, are blended with Italian forms and dispositions. The right side of the court was chiefly built by Francis I., and is the most decorated and important portion of the castle. The king, whose visits here were brief, constructed it for Claude, his queen, a native of the place, and fond of Blois, where she spent much of her time. The outside of this portion forms the middle of the northern or most imposing front of the château, and in the court presents another front that is relatively as prominent. The latter has a basement, two stories, large shafted windows, a bold rich cornice, a parapet and dormers, and a long, high roof. Both stories are divided by pilasters, and all show French treatment of the Renaissance. The most marked of all the features is a great state staircase in an octagonal tower. Five of the sides project beyond the walls, and have unusually large and richly decorated pilasters at the angles. The stair is open to the light, and winds with an easy sweep up to the highest floor. It has

a rail that is a maze of carving. It is one of the most striking and beautiful designs, in France, that was executed in the sixteenth century and is now complete. A plate shows it as it has been restored, and another shows its previous condition. The style, details, and feeling suggest Italian Renaissance, but influenced by delicate French fancy. The tastes and fashions spread by the revival of the letters and arts of classic times had here, as elsewhere, substituted new in place of native styles, and even of the blended forms, used hardly twenty years before by Louis XII. But still a subtle native spirit gave a picturesque arrangement to the parts and its own marked character and grace. Adjoining this attractive building, and replacing old quaint work, is a lofty whitish structure, tame in design, constructed by Mansart for Gaston, Duke of Orleans, about a century later. It fills one of the courtyard's shorter sides, and shows what Gaston would have made the castle had he lived. It also shows the third variety of style, important in the history of art, that flourished when the old-time picturesqueness had wellnigh departed, and a regularity sometimes both cold and formal marked the architecture and to some extent the social life of France. The fourth side of the courtyard has at one end more of this structure, a part of that of Louis XII., and, just between the two, the Pointed Chapel with a high, dark slated roof that bears a dark and slender spire, and a crest of gilded ornamented iron-work. The interior is lofty, and enriched with colors. Dull red prevails upon the walls, and brilliant hues in the tall windows. Throughout the castle the exterior is restored or in repair. The older portions have grown dark with age. More than twenty of the rooms are also restored, and form a series unlike any other in the country. They are generally long and rather low. The doors are narrow and very low. The windows are divided by a heavy mullion and a transom that form a Latin cross. Some of the walls are now covered with canvas painted in large patterns, like the old stamped leather it replaces, and some are panelled. The ceilings show small beams placed closely and extending lengthwise, crossed from side to side and partially supported by huge girders. The

chief magnificence is in the chimney-pieces. They rise to the ceiling, and have ample places for wood fires. Some of them show elaborate Renaissance designs, and others, in a simpler style, have at each side some heavy mouldings that are perpendicular for several feet above the hearth, and then curved forward to form brackets under a broad frieze filled with royal ciphers. The alligator-like salamander of Francis I. appears in burnished gold. The Duresque A of Anne of Brittany, and the crowned F of Francis I. are also shown. The effect of the apartments is more picturesque than splendid. They have a very quaint, old-world look, and yet they lack the furnishing that gives a living charm at Chenonceaux and Pau. There we can feel that we have stepped far back into the homes of those who lived long ago. Still here at Blois it is not difficult to bring before our minds the varied scenes that have been witnessed in these antique rooms, so little like rooms made for modern life.

Soon after Louis XII. was on the throne, his virtues gained for him the name of father of his people. He had not reigned a year when he seems to have shown that he deserved the title. Here in 1499 he called together the assembly of the notables. The "Ordonnance de Blois" resulted, and the reformation of abuses in the kingdom. Nearly three years later he received here Philip the Archduke of Austria, and Jeanne of Castile, the Archduchess. Her son Charles became the husband of the Princess Claude, King Louis's daughter. Much new work and decoration, parts of which remain, were done in preparation for them. They arrived with an imposing retinue that numbered several hundreds. "As the evening had begun, the town was lighted up with torches, and the archers and porters, ranged in a line extending from the entrance of the outer court of the château up to the chamber of the king, held lighted torches in their hands. The hall where Louis XII. was seated with his court was richly decorated. When the archduke reached this hall, he took off his hat and was announced. The king replied, "Voilà un beau prince." The archduke then made three low bows before he reached the king. When he had made the first, the king arose and slowly walked

towards him; at the second Louis raised his hat, and at the third embraced him, while they spoke in undertones. The king replaced his hat; the duke remained uncovered, and the former urged him much to cover, but the duke declined, and they continued to converse." Religious duties occupied the succeeding day; then bad weather came and they were kept in doors, except when twice the royal party tried *la chasse à l'oiseau*, and rain prevented that amusement. Fêtes were thus confined within the castle. "In the evening after supper there was dancing for three hours." These social pleasures did not, however, fill all their time. December 13, 1501, the princes signed a treaty, that involved a policy with Austria. A sequel to the visit, attended with grave consequences, followed, Sept. 22, 1504, when, also at the castle, Louis and the ambassadors of Austria signed a treaty for the marriage of Prince Charles and Claude of France.

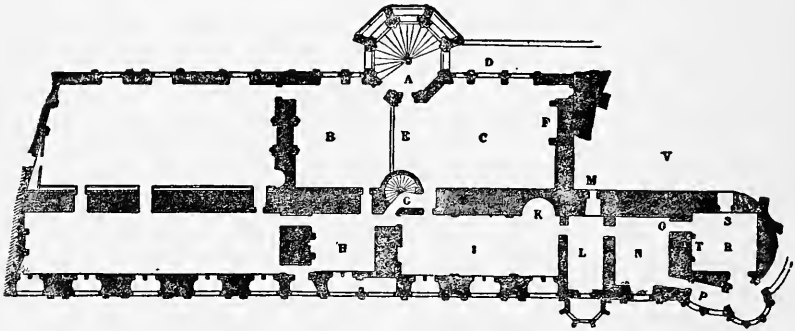
Louis XII., as has been stated, spent much of his time at Blois. He kept his Christmas here in 1507, "et se passa le temps en joye," said Jean d'Auton, "car le roy estoit très sain et en bon point, et tous ses pays en paix et plantureux en biens." Dec. 2, 1509, Charles, Duke of Alençon, and Marguerite of Angoulême, were married, and the fêtes that followed were arranged by Louis here. A dinner in the hall was given, while the king took his alone, according to established usage. At the royal table, laid on one side only, was the queen. She, the bride, and the ambassadors, were served with golden dishes, other guests with silver. While they dined, the queen gave the heralds a great vase of gilded silver filled with money to be cast among the people at the cry, "Largesse!" When dinner was concluded there was dancing; then, on three of the days, all went to see the tilting. In 1510 the famous Machiavelli was at Blois to represent the Florentines. In 1513 (April 9) the first French law was enacted to secure a national collection of the products of the great invention "that seemed more divine than human." A precious library at Blois was a result.

Another phase of the history of the château ensued when Louis XII. and Francis I. had passed away, and Catherine

de Médicis was ruler, while King Henry III. was on the throne. The terrible religious wars that devastated France through many years had culminated in the day of St. Bartholomew in 1572. But for a fifth, sixth, and seventh time the conflict was renewed. The king was profligate, the state disordered; bitter feuds prevailed throughout the country. In the great Salle-des-États at Blois, where parliaments had met, the king had introduced some comic actors and their plays from Italy. The age of massacre developed opera bouffe. It is said that Henry III., dressed as a woman, often took a part. The Parliament of 1588 assembled, and the Duke of Guise with solemn ceremonies, and the wish of many, then became more king than was the king himself. Henry III. was overpowered. The writers and the preachers showed him to be a tyrant whom the Evil One maintained. Guise was obeyed and feared, nor was his family without ambition. Henry III. was isolated and depressed.

On the 18th of December, 1588, Christine of Lorraine and Ferdinand de' Medici, Grand Duke of Tuscany, were married, and a brilliant fête occurred at Blois. That evening, while the court was thinking of its pleasures, Henry in his cabinet took counsel with some friends and told them of his purpose; he would treat the Duke of Guise not in the common way of justice. "Je suis résolu," he said, "de le faire tuer présentement dans ma chambre; il est temps que je sois seul roi." This purpose, and effective means besides, were then discussed. The king's resolve prevailed. Its execution was not easy. Always the Duke of Guise went guarded by his partisans, and Henry III. had but one mode to gain his end, — to catch the duke alone and strike him down when far from help. The apartments of the king have been restored. The plan shows how they were used for the perpetration of the murder. Through almost the middle of the portion of the castle where they are, extends lengthwise a massive wall. Along the side towards the courtyard and the stair of Francis I. (A) are halls existing (B, C), and beyond them was a council cabinet (V), no longer standing. On the outer side, and parallel, there is a range of smaller rooms. The first of them (R) is in an ancient tower, and had

a doorway (S), mentioned later, through the middle wall into the cabinet (V). The second was an oratory (N). These and the third (L) extended by the cabinet, and were divided from it by the thick or middle wall. Beyond them was a larger room, the chamber of the king (I). Three doors in line con-



NOTE. — The plan is reduced from the Archives de la Commission des Monuments Historiques.

nected all the four apartments. At the farther end of the chamber a door gave access to a stair (G), that led up to attics, and down to the apartments of King Henry's mother. He arranged that on December 23d his act should be performed. Ill-omened prophecies did not disturb the Duke of Guise. The king appeared to wish retirement, and, as Christmas was approaching, gave more time to his devotions. On the 23d he had proposed a pilgrimage, for which an early start was to be made, preceded by a council that the duke was summoned to attend. "A cold rain fell in torrents; heaven appeared to weep for the calamities to come." The duke ascended to the cabinet, and then the stairs were lined by troops whose officers were in the plot. The castle gates were closed. The partisans of Guise were roused by these uncommon incidents. His secretary tried to send him warning, but the troops repelled the bearer. When the session of the council had begun (in V), the duke stood by the fireplace (F), but soon was summoned to the king's apartment, and at once, but hesitatingly, passed through the door described (S), and it was closed behind him.

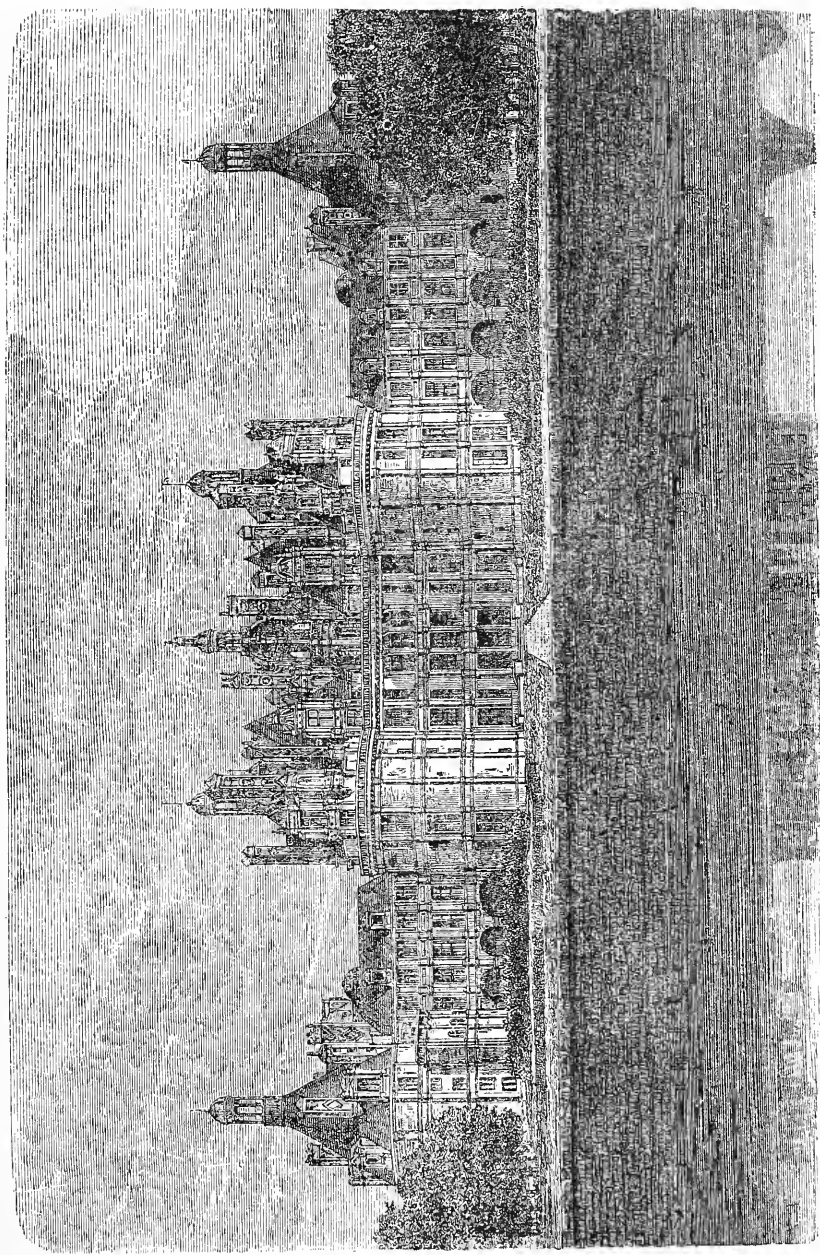
He had gone a few steps only (towards O) when he was attacked; the royal purpose was accomplished: Guise died with the words, "Mon Dieu! miséricorde!" They now show the doorway where the king appeared and looked upon his victim, while he put his foot upon the cold dead face, as Guise had done to Admiral Coligny on the day of St. Bartholomew. The members of the council soon were roused, and at once learned of the event. The cabinet was filled with troops. The nearest friends of Guise were seized. The Cardinal de Guise, together with his brother the Archbishop of Lyon, were kept in an apartment in the tower, where on the next day they were murdered. On the 5th of January Catherine de Médicis, who had been ill, expired. The king detained eight persons of distinction from the party of the Guises, one of whom quite soon escaped. But he gained little by the acts that now invest the castle with its chief associations of a tragical description. Death soon overtook him. Then his house of Valois ceased to reign. The Bourbons, with their hero Henry IV., arose. The royal power became confirmed and centralized at Paris. France was consolidated, and through two eventful centuries the king's domain was no longer the minor tract that it had been in early times, or the disputed regions of those later, but the entire land, "until the sovereign declared, *L'État, c'est moi!*"

The castle, in the following reigns, was little used by royalty, and was as much a prison as a residence. In 1619 Marie de Médicis, the mother of the king (then Louis XIII.), was in confinement here, and early in that year escaped. The window through which she departed is still shown. The story of her bold adventure has been told in all its details by M. de la Saussaye, to whom the writer (and not he alone) has been indebted for historical particulars concerning Blois. A final royal fête in the château occurred when the "Grande Monarque" visited it in 1668. There he met La Vallière, but she soon ceased to be his favorite and lived a penitent where she had triumphed. The royal governors appointed for the castle in the century succeeding hardly deigned to occupy it. Then the Revolution devastated it throughout. It was a barrack going to ruin until 1845, when it was classed among the historical

monuments, and restorations under MM. Duban and Duchatel were undertaken. Four hundred thousand francs were voted for the work, and the results, with those of later efforts, now appear; and the Château of Blois, again invested with the grandeur and picturesqueness of its varied styles of art, is now almost without a rival as a monument of courtly life through several reigns of the old monarchy.

The Château of CHAMBORD, *l'œuvre capitale* of Francis I. and of the early Renaissance in France, is about ten miles from Blois. The drive to it is by a good, though narrow road across an open farming country, flat and not much wooded. Two or three poor villages of low gray houses are along the way. The latter portion of the distance — it may be a mile — is through an extensive park. There are, however, in this neighborhood but few large trees. When the castle is approached, it looks like a little town of towers, high, pointed roofs, and tall, elaborately ornamented chimneys. It was built of soft white stone that hardens by exposure, and that has now grown pale buff, or gray in the upper parts, where also much of it has a crumbling, lichen-covered surface. On the roofs are small, square blackish slates. The immense and seemingly intricate design is an imposing work in a transition style, conceived and executed while the feudal castellated forms were retained, and Italy inspired the native genius to develop new and beautiful details.

The centre of the chief façade presents a huge square donjon with great round towers, sixty feet across, placed at its angles. On each side of it extends a wing that at the end has also an enormous tower. This last is round, and, like the others, covered by a cone-shaped roof. Three stories, marked by cornices and pilasters, extend throughout the front. There are not many windows. A range of dormers and astonishingly numerous chimneys, all of which are richly carved, rise in relief against the slates or sky, presenting strange, fantastic outlines. The wings adjoin a structure of less height, built by Mansart for Louis XIV. and forming a vast, hollow square, within which more than half of the huge donjon is projected. The interior of the latter is divided by halls that reach from side to side, and



CHATEAU DE CHAMBORD

form a cross. Each angle has a large area and contains apartments. This arrangement is continued through the upper stories. Twelve great halls are thus contrived, each lighted at its outer end. The ceilings of those on the first and second story show large beams placed closely in the style so much in vogue in France. Those on the third, or upper, story have a low, elliptically arched top of stone, with deep, square sunken panels. At the centre, where all the halls meet, is the marvel of the castle,—the double spiral staircase, built of stone and reaching to the roof. It is contrived so that two persons or a crowd could be moving either way upon it and not see or interfere with each other. The stair is open at its outer side, encircled and supported by pilasters in the Italian style, and guarded by a massive balustrade. Here, and throughout the vast exterior, the old designs appear. The many rooms that fill the angles of the donjon have been reconstructed. When the writer saw them they were shabby and decayed. Their panelled wainscot, cheap cloth ceilings, torn or soiled, made in the style they used in France a century ago, do not incite to picturing old scenes. No strong imagination is required, however, to reanimate the halls with stately or brilliant figures such as once lived in them, and the wonder of the castle—its strange roof—still more suggests old days and their society. Upon this roof there are four paths above the halls, made flat and broad for promenades. Around the outer parapets there is another path. Along all of these rise the roofs and chimneys, and much higher, in the centre, is a great, arched, open structure. A winding stair leads through it to a room commanding an extensive view. The donjon, with its court and outer buildings, is seen just below. Long, straight roads radiate from it across the open spaces, and among the small-sized trees of the vast park, to the country far beyond. The roofs, with their ingenious maze of ornaments, are, however, the chief attraction. No slight portion of their curious construction will be found inside. A forest has been turned to timber to support and form them.

The body of the château was built by Francis I. and Henry II., but its history began some centuries before their time. It was,

however, small and unimportant, and in 1526 had been destroyed to be replaced by the existing edifice begun that year. The architect, whose name was long unknown, was Pierre Nepveu of Blois, whom Francis, some have thought, assisted with his own ideas. It was, says M. Chateau, "a mighty effort that concentrated all the abilities of French Protestant genius, by a brilliantly original creation that opposed invasion of Italian genius." Its character, says M. Lenoir, displays "an ancient French château dressed in the Renaissance," or, as expressed by M. Gilbert, "the passage of the Gothic taste to Renaissance." The work has been described and praised by native writers and by many from foreign parts. Cerceau, Blondel, Brantôme, Duchesne, Charles V., and others later, have expressed their admiration. Viollet-le-Duc, the chief authority, concisely tells us that Chambord has nothing of the character of the Italian architecture of the commencement of the sixteenth century, but is in plan, as well as aspect and construction, not alone a French creation, but one of the borders of the Loire. Francis I. employed here eighteen hundred workmen for a dozen years. From 1526 to 1547, the year he died, he spent "444,570 livres, 6 sous, 4 deniers tournois," and masons then had little more than three sous daily wages. The capitals, so varied and enriched, cost twenty-seven sous apiece; the window-glass was dearer then than now.

Francis occupied a wing called the Orleans from that family. His "F" and Salamander, once abundant, still appear. No vestiges remain here of the paintings he collected, or of frescos in the halls by Jean Cousin. There was, besides, a gallery of portraits of the learned Greeks who fled to Italy from Constantinople. The chapel, in a wing, is large and in good order, and, though blank and bare, has still some portions of its early richness. Inside the castle walls are said to be, or to have been, a good supply of secret passages, convenient for the intrigues of the court in Francis's time. He much enjoyed and often visited Chambord.

Henry II. had his father's tastes, and, as remarked, continued his designs. Jacques Coquereau was his architect, and handsome Diane de Poitiers was the favorite to be commemorated

in the crests. In 1552 the king ratified here a treaty that gave France, eventually, Metz and other cities. While the regency of Catherine de Médicis continued, she often came here to hunt, or to mount the central tower with her astrologers to gain intelligence from aspects of the sky and stars.

Charles IX. continued the works. From 1547 to 1571 the cost was over 91,000 livres, or, all together, in the money of to-day, above two million francs were spent here. Henry III. and Henry IV. were seldom at Chambord. The *Grand Monarque* enjoyed it, so much indeed that he, unhappily, rebuilt a portion of the structure that surrounds the court. The style is far less picturesque than older work around it. Here he gave some brilliant fêtes, and had a theatre in which was first presented Molière's "Pourceaugnac" (1669) and "Le Bourgeois-Gentilhomme" (1670). During the long decline of the monarchy the fortunes of the castle followed in its course. From 1725 to 1793 it was the residence of Stanislaus Leczinski, who had been King of Poland (1704-1709). He and his queen were much esteemed by all the people of the region. In his time some changes in the place were made; the moat that had surrounded the château was filled, and greater healthiness secured while picturesque effect was much impaired. In 1748 this great estate was given to Marshal Saxe, as a reward for the victory he gained at Fontenoy. The king detailed for him two regiments and sundry cannons, and the veteran amused himself by frequently reviewing them upon the broad, convenient grounds. He lived here like a little monarch, disciplined his troops severely, hung them if they broke his rules, maintained a theatre, and was a patron of the arts and letters, and like royalty, as then exemplified, had courtiers and his mistresses. The story of Chambord had subsequently little interest until the Revolution, when, in 1793, the local powers decreed the sale of all its portable effects. "The marvels of the arts ten reigns had gathered were within a few short days dispersed; they even stripped the wainscot from the walls, the panels from the rooms, the shutters from the windows, and the chimney-pieces from their places. The inside doors, so rich in ornament, and picture frames were cast into the fire then lighted

in the Hall of Judgment." The chimney-pieces, saved in part, have been restored. The only furniture preserved is a great stone table on which Marshal Saxe is said to have been embalmed. Destruction of the *fleurs-de-lis* and other signs of royalty was soon decreed, but M. Marie, an architect, succeeded in averting almost total ruin from the castle. While the Empire lasted it received some slight protection and repairs. In 1820 it was bought (for 1,542,000 francs, obtained through national subscription) and presented in the name of France to the Duc de Bordeaux. The fortunes of Chambord have since been full of change. Its losses have been great, but time and senseless violence have been opposed by efforts that preserve a grand and most impressive monument of the life and manners through two centuries of the Old Régime.

CHAUMONT-SUR-LOIRE, about midway between Amboise and Blois, is a château that shows on an imposing scale a residence of the transition period, but is much more feudal or more northern in effect and style than Chambord. It stands upon a lofty bank, and has a lordly and commanding outlook far across the valley of the Loire, presenting towards it large, irregular main buildings flanked by towers with high sharp roofs, works of the fifteenth century. The entrance, from the bank or ridge, is by an archway that is also flanked by cone-roofed towers with heavy battlements. It opens on a court. A cruciform chapel, large enough to be a church, is at one side. The gallery and numerous apartments in the castle are well preserved or well restored and are very interesting. Some tapestries alone remain to show the early furnishing, but modern industry and taste supply a primitive effect.

The environs of Blois have other notable châteaux that are attractive. Southward is FOUGÈRES, constructed by the treasurer of Louis XI., Pierre de Refuge. Some changes made a little later were almost the last, and it remains a good example of the minor feudal fortified château to which were added the conveniences thought to be needed for a residence at the beginning of the sixteenth century. Its battlemented, cone-roofed towers and its arcaded court are curious and picturesque.

BEAUREGARD is nearer Blois. It was built chiefly in the sixteenth century, and is Renaissance in style, with large, square, shafted windows, lofty dormers, an arcade, pilasters, and steep roofs. Its gallery and rooms are happy restorations. In the former, one of the most remarkable in France, are about three hundred and sixty portraits, most of them historically valuable. They illustrate France from the reign of Philippe de Valois to that of Louis XIII., about three hundred years. This great collection first suggested that now at Versailles, and for it many portraits here were copied. A chamber near the gallery contains more than seventy works relating to the reign of Louis XIV.

BURY, a grand château with moat and towers, was a palatial residence, built in the sixteenth century. It was long celebrated for its magnificence, but this is now only hinted by its ruins, that are as degraded as they are impressive. Its lords enriched another of their castles from its treasures, a superb one on the Loire, a dozen miles from Blois and near Chaumont, — the castle of Onzain, of which no vestiges remain. The final demolition of the latter was effected less than sixty years ago.

MONTRICHARD upon the Cher, some twenty miles southwestward, stands upon a low, steep, rocky hill. It now presents a lofty mass of ruined walls and towers, built by Foulques Nerra, Count of Anjou, who through fifty years enlarged the restricted territory that he inherited, and who died at Metz in 1040. It then descended to the house of Amboise, and thence to the kings of England. Later the French, of course, recovered the château, the grand remains of which now form a good example of the military architecture of the early feudal ages. From their top is a wide and pleasant view far over that part of "fair Touraine," where it displays the fertile fields and frequent villages along the Cher.

MENARS, six miles from Blois and on the Loire, was built in the latter portion of the seventeenth century, chiefly from the plans of the Marquise de Pompadour. It is more notable for size, and the extent of its façade towards the river, than for the beauty of its style. "It is of that epoch when art sought

out conceptions not as elevated as in earlier ages, and was devoted to producing charming furniture and those seductive and capricious trifles known as Pompadour" (Saussaye). The Revolution visited Menars and plundered it. The wise reformers then demolished various works of art; among them was a bust of Gratien, the Roman emperor, supposed to be St. Gatien of Tours! But many works were saved to form a Museum at Blois. Of late, a school has been established at Menars.

The valley of the Loire was evidently for a long while the "court end" of the country, where the Old Régime displayed its splendors. All that was most distinctive of its life was here, and here its downfall can be fully realized. Feudalism, that had a natural and even salutary growth and mission, changed, while arts of war and ways of peace developed new conditions for the people and the lords. Artillery and national consolidation made the strong old castles less required or wanted. Towns grew larger, and the dwellers in them stronger. More than all, the sovereigns gathered to themselves the power and patronage of all the country. Feudal warlike lords no longer fought for their immediate domain and vassals, but became the landlords, and when great enough, or when ambitious, followers of the court and of its favors. The delights of life and the rewards of effort were found chiefly near the king. The provinces were more and more forsaken for the palaces. Old ties that bound the leaders and those led were loosened. Costly living at the court and poorer times away from it at length ensued. France was not well governed; she lost nearly everywhere at home, and quite as much abroad. Then, finally, the effort to arrest decline was made, too late. A deluge broke through gilded but decayed old barriers. A human torrent little wiser or kinder than pent-up waters swept the land, and left but little life or splendor in the old château. But, thanks for strength the Old Régime could use, for art that does not die, and human reason that revives, these monuments of centuries of social life and human interests can still present, with their peculiar fascinations, their attractive story.

There is one more castle that, though far away, seems so related to the castles in Touraine, that a description of it should be given here. It has been already mentioned on page 30, and may be known to more Americans than any other.

The *Château* at PAU deserves the name of palace, and its history is almost that of the Southwest of France. The rulers of the little sovereignty of Béarn possessed it, or its site, about six centuries, until the union with the kingdom of Navarre (c. 1436). Gaston IX., called Gaston Phébus, in the latter portion of the fourteenth century desired to make the place his residence, and built important parts of the château that still exist. Gaston X., who wished to have a truly royal seat among his Béarnese people, near 1460 built towards the north and east, and formed the park. By his resolve, the States of Béarn were always to assemble in the castle halls. In 1527 "La Marguerite des Marguerites," the sister of King Francis I. of France, became the queen of Henry II. and Navarre, and made the residence a palace of the Renaissance. Here, Dec. 14, 1553, Henry IV. of France was born. He spent his earlier years in this healthy region, and grew in various sorts of strength. He, however, in later life, and Louis XIII. after him, transferred to other places treasures that were once collected here. The Louis who succeeded left the castle to their governors, and finally the Revolution added degradation to neglect. The lands were sold. The castle was made a barrack and a stable, and fast grew ruinous. In 1838 complete repair and furnishing were begun by Louis Philippe I. Napoleon III. magnificently finished all the restorations, and the castle, now the property of France, is guarded as a monument of history. Its style, as might well be supposed, is varied, and nobly illustrates both the arts of feudalism and of the period of the Renaissance.

It stands upon a bluff, that rises nearly a hundred feet above the Gave, and gives it an extensive and famous outlook southward, over lower land and hills, upon the distant pointed Pyrenees. Its ground plan shows a very tall and narrow A without the point. The left-hand, or the southern, longer

side is toward the river; the shorter end is towards the park, that reaches nearly a mile along the latter; and the open end, that has the entrance, is towards the town. On terraces beneath the southern side are gardens. By the eastern (open) end there is a large deep moat. A bridge of masonry now crosses it in place of the old draw. This front presents great towers connected by a Renaissance arcade with rich and elegant details, built of a pale buff stone. The left, or southern, tower, called the Tower of Gaston Phébus, was the donjon built by him. It is a huge square pile, above a hundred feet in height, constructed of red bricks that have become dingy and much worn. The walls of the main building next it, like much of the exterior of the castle, have a clayey tint and rough-cast finish. The quoins, cornices, and casings of the doors and windows are of pale buff stone. The rich arcade across the entrance was begun in 1859 and finished in 1864. It replaces an old building that for a long time was a prison, the sombre walls and grated windows of which darkened the interior of the château. The oblong court has lofty structures on three sides. It is narrow at the farther end. A door there opens to the ancient Salle-des-Gardes, a low, vaulted, and irregular apartment that contains some heavy furniture in Gothic style. Beyond it is another vaulted hall, the dining-room for officers. In line with this and on the southern side, extends the dining-room of state, commanding views across the gardens and the river to the Pyrenees. It formerly was called the Hall of Arms, and was the place for the assembly of the States of Béarn. It has a ceiling of dark oak that shows small beams placed closely, gilded at their lower corners, and supported by great intersecting timbers, the sides of which are panelled. The walls have Flemish tapestries for hangings. There is ample space to spread the table nearly sixty feet in length and ten in breadth. A noble staircase, built of stone and richly ornamented, is beyond this room. Perhaps no other castle similar in style can show its equal. It leads to the first, or chief, story, and the great apartments. In all of them the well-waxed wooden floors are bare; the walls have tapestries; the finishing and ceilings are dark oak,—the latter formed with beams

exposed and plain ; the chimney-pieces, of white stone, are very high, superbly ornamented, and in Renaissance designs. The furniture is contemporaneous with the rooms, or new work fashioned in their style. The chief effect of these apartments, like that of the château, is given by size, position, and the grouping. Some details of furniture and finish are not finer than are seen in first-rate houses in America ; the bathroom is hardly as good as would be found there. But none are probably so picturesque and so imposing. Upon this floor the rooms are varied in their shapes, are simple, spacious, and of sombre color. The castle really is a more imposing residence of sixteenth-century society than is now found in Touraine. Upon this floor there are, successively, the antechamber, quaint and handsome, the reception room, more richly furnished, and the fine saloon of Marguerite. A statue of young Henry IV. in bronze, a chimney-piece remarkable for carving and for style, and hangings of red silk velvet decorate the last. Beyond it is the sleeping-chamber of the sovereigns built by Gaston Phébus. In it he, Louis XI., Charles V., and Francis I., Queen Isabelle of Spain, and other dignitaries, have reposed. The Cabinet and Queen's Boudoir adjoin it. The furnishing of these last three rooms is of uncommon interest. In the story next above there is a suite that is especially historical. The antique style is very striking. Two of the rooms were Abd-el-Kader's, one was Henry IV.'s, and two were occupied by Jeanne d'Albret, his mother, Queen of Navarre.

The lives of these two famous royal personages give the castle some of its most tragic and most brilliant associations. The great religious wars of France were active in their time. Jeanne was Protestant, and in the tower of Gaston Phébus, it is said, heard Calvin preach. She educated Henry in her faith, and in 1569 accompanied him to Rochelle, where he was made the chief of the supporters of her cause, with Prince Condé and Admiral Coligny for lieutenants. On August 24th a tragedy was acted in the great Reception Room. Ten Béarnese nobles, who were Catholics, were killed there by the order of Montgomery, the general of the queen. Henry, as is well known, bravely led the army that upheld his mother's cause, and was

the hero of its faith until Charles IX., on St. Bartholomew's in 1572, "gave him the option of embracing Popery, or instant death." The sudden horror turned his choice, and ultimately, too, his morals. History tells how he lived with all the freeness of society that then existed. But none of the kings of France have been more popular. Henault says: "He united to extreme frankness the most dexterous policy; to the most elevated sentiments, a charming simplicity of manners; to a soldier's courage, an inexhaustible fund of humanity." The chamber in which he was born contains his cradle. It was saved by courage and discretion in the Revolution, and concealed until security returned. It is a tortoise shell that bears a laurel crown, and is supported by six lances carrying the flags of France and of Navarre. A portion of a long inscription on it tells the character and exploits of the king whose earliest days were spent in it:—

"Il prit deux cents places sur la Ligue, se trouva à soixante combats, commanda en trois batailles rangées; constamment le premier à la charge et le dernier dans la retraite; toujours inférieur en nombre et toujours victorieux.

"Ce héros fut plus grand par la bonté de son cœur pour ses sujets que par l'éclat de ses victoires."

We are led naturally from the birthplace of this famous king to the amazing palaces that have become the fascinating monuments of the old monarchy of which he was so great a leader, for their history cannot, indeed, be separated from that of his family. They owe important features and much of their interest to the art-loving king related to his mother, as well as to him, his son, and famous grandson. The transition from the Middle Ages to those of the Renaissance and modern life is nowhere else made more apparent than in the marked contrast found between the donjon and thick, battlemented walls of the château, and the long, open, richly decorated structures, where the many windows open upon parks and gardens, and where nothing shows the work of war, but everything displays the luxuries of peace.

THE GREAT PALACES OF FRANCE.

THE CHÂTEAU AT FONTAINEBLEAU is the oldest and the most curious and varied of the great palaces. It is the successor of a hunting-seat built in order that the kings might be near the enormous forest that extends for miles across the country, and that was a favorite resort for generations of the ancient royalty. The court that followed, or attended, made extensive buildings necessary, and the rural residence became a vast and splendid palace, ornamented by all the resources of great wealth and of successive schools of art. The oldest parts that now exist were those built by Louis IX. (1226-70) and Francis I. (1515-47). Additions were made by Henry II. (1547-59), Henry III. (1573-89), by Henry IV. (1589-1610), and Louis XIII. (1610-43). The palace stands beside the town, and large and pleasant, although formal gardens. The ground plan is curiously complicated. The front is like a square inverted \cap turned towards the town. An arm extending from the middle of the top connects this with another U turned somewhat sidewise. A hollow square is joined both to its top and left part. There are seven courts, of which the one in the main front is by far the largest. It derived its name from a white plaster copy of the equestrian statue of Marcus Aurelius at Rome, placed there by Catherine de Médicis, but now removed.

This *Cour du Cheval Blanc* on three of its long sides has buildings two or three stories high, marked by pilasters and cornices, accented by pavilions, and crowned by lofty roofs. The walls are brick; the ornamented parts, like many more around the palace, are of stone. In the centre of the front a

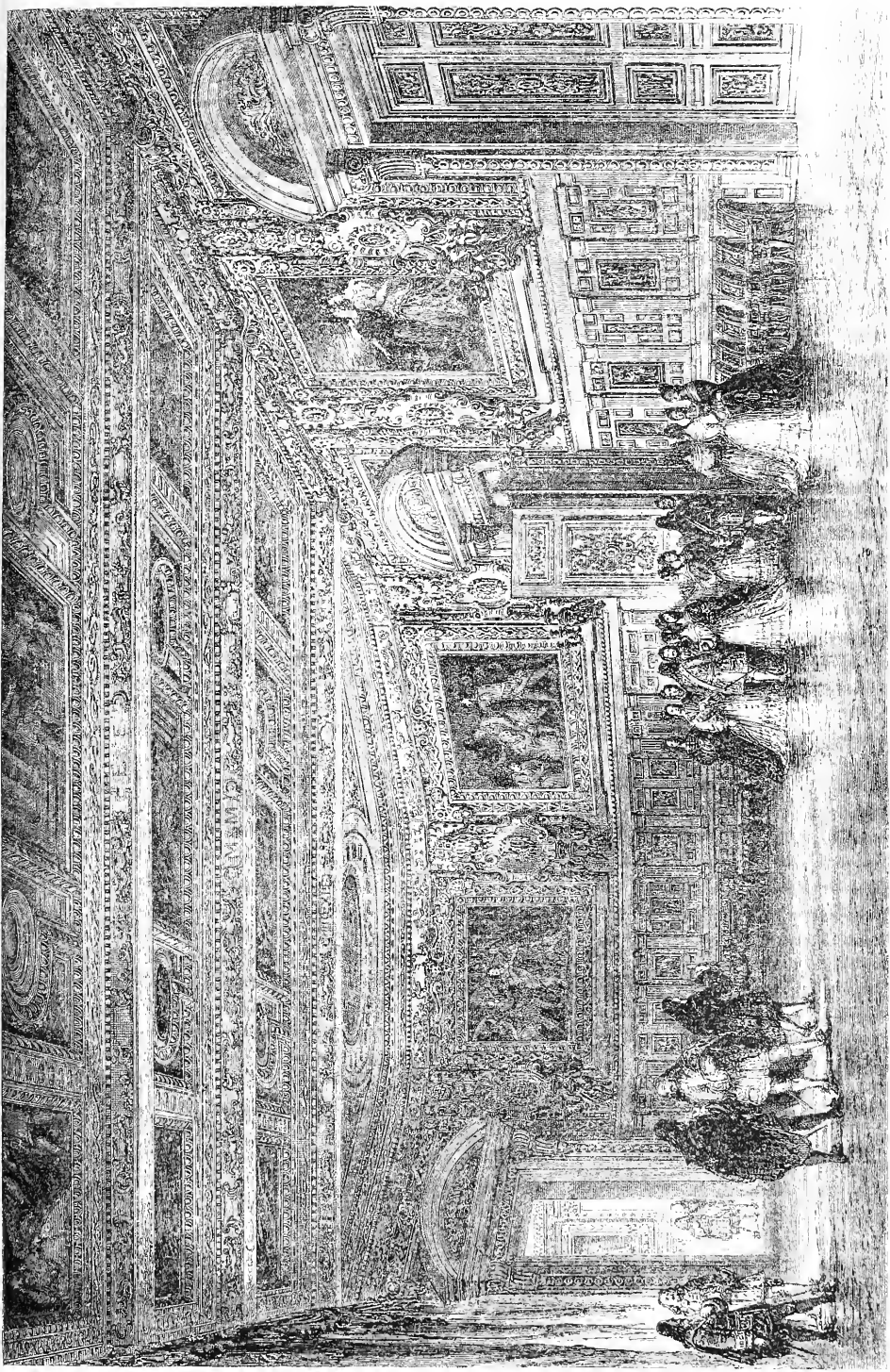
double-curving stair, called from its shape "the horse-shoe," ascends to the main floor and entrance. Napoleon I. here bade adieu to his Old Guard, or what was left of it to meet him, before he went to Elba. The vestibule is large and square. Along each side are richly carved and panelled doors, superbly cased. The order in which visitors are often shown the parts beyond must be reversed if their chronology is followed. The first of the great number of apartments seen would then be the longest with but one exception, and the most superb.

The Gallery of Francis I. was built by his direction about the fifteenth year from his accession (that is, 1528 to 1530). Rosso dei Rossi, "maître Roux," designed much of it. The Italian influence appears; but yet the atmosphere of France has given the inspiration, for the rich result is so extremely French that Italy would hardly show details combined like those profusely spread through this long, narrow, fanciful, and splendid hall. The style is sumptuous Renaissance. The walls for nearly half their height are lined with black oak wainscot, panelled, richly carved, and touched with gilding. Above this they are covered by a range of narrow or great oblong frames that once surrounded paintings allegorical in character, but subsequently changed because there was too great a latitude in their expression. Beside these frames, and on their tops, are many large white standing or reclining figures, that project in bold relief and striking contrast with the darker backgrounds. Scrolls, festoons, and brackets make the really regular design seem very intricate. A cornice with a deep, much ornamented frieze extends around the gallery. The ceiling is divided crosswise by great beams that form large squares, the grounds of which are filled with varied panels almost Arabic in geometrical complexity. Light chestnut wood, black mouldings, and some gilding add their rich effect of color to its forms. The prospect from the windows extends across the Cour de la Fontaine, the fish-pond, and the gardens. There are few apartments in the world that are so romantic and so splendid. When the earlier courts in brilliant semi-mediæval costumes filled it, there could be few scenes of statelier picturesqueness. Then the dark oak wainscot, that seems sombre now, would prove a most effective background to the gay and glittering figures.

Beyond this gallery are the two large and square *Saloons of St. Louis*. Although they bear his name and are supposed to occupy a portion of the old château used by him, they have been transformed so that they now suggest but little of their early age and aspect. Their name alone recalls the history of Fontainebleau before the reign of Francis I. No proof is found, it has been said, that kings of France held this domain before 1100. Some time later Louis VII. had a seat here, and built a chapel in 1160. St. Louis (1226-70) made no small additions, and the oldest portions of the castle are his work. He built the chapel of the Trinity. It seems strange that it is now uncertain what the building was that Francis I. inherited. Although it was a royal seat long occupied, we can only suppose it was a feudal style of castle, with its moat and towers, and not extensive. He rebuilt, in what was then the modern style, the ancient structures on the present Cour Ovale (the second U described above), besides his gallery, and other parts. Within a few years he, indeed, built more than all that was constructed both before and after him for centuries, and here installed a colony of artists brought from Italy. About the year 1514 Leonardo da Vinci came from Rome. He died here in 1519, supported by the king himself, it has been said. Andrea del Sarto was honored and enriched (1516-20) at Fontainebleau. Sebastien Serlio came in 1528, when all the Cour Ovale was well advanced by native architects. They are not known now by their names, but by their work, which shows that the French Renaissance was already a marked style. The large round arches, the composite capitals, and the entablatures were taught by Italy; the shafted windows and the lofty roofs, by Northern lessons; and the combination that was the result is French. The work of the Italian Serlio is shown, it is supposed, in a façade towards the Fountain Court, — a simple, grand, and regular design, more Roman in character.

The "maître Roux," who several years "reigned over art" in France, was rivalled finally by Primaticcio, a scholar of the famous Giulio Romano, who succeeded him in 1542. Both Cellini and Vignola disturbed the arbitrary Bolognese, but he at length became sole master. All that he did is not now known;

but there are still remains of what his fancy shaped in the grandest of the old apartments, called the Ballroom, or the *Gallery of Henry II.*,—the dining-room of state during the Empire. It is about thirty feet in width, and quite a hundred feet in length. Along each side are five deep archways that have windows opening on the gardens and the Cour Ovale. The lower portions of the walls have a panelled wainscot made of chestnut, gilded, and above this are large richly decorated panels reaching to the arches. All of the wall above them to the deep and moulded cornice is filled with a multitude of figures in rich fresco. Deep octagonal and small square panels, boldly moulded, fill the flat high ceiling, that is also made of chestnut, gilded. The effect of this and of the walls and polished oaken inlaid floor is very brilliant. Though the frescos are not bright and have been much retouched, and though their drawing sometimes is not accurate, they give a rare magnificence to the apartment, and preserve a striking feature of its early aspect. At the upper end, beneath an elliptical arch, and reaching to it, is a lofty white and gilded chimney-piece (shown in the plate annexed). Upon each side of it a Roman Doric pillar bears a high and large entablature, and over that Ionic paired pilasters bear another. Richly sculptured panels fill the spaces, and the walls beside the structure give its form and lightness full relief by frescos that fill all their upper parts. Besides the paintings by Primaticcio, and sculptures on the chimney-piece by Rondellet, the hall contains work done by Philibert Delorme. The hall required large repairs as early as the time of Henry IV. These were so badly done that many frescos suffered injury. Neglect and time, and even violence, had left the hall, like much else in the palace, ruinous and desolate, when Louis Philippe I. commissioned M. Alaux to make the difficult but most successful restorations that renew the primitive effect. Beyond, and next the gallery, is the *Chapel* built by *Francis I.*, in 1528, above another built by *Louis IX.*, and, like that, dedicated to Saturnin, saint and martyr of Toulouse. The former is a lofty room, with a double range of low rounded arches at its side and ends. The lower chapel, now much altered,



FONTAINEBLEAU, SALOON OF LOUIS XIII.

shows a clumsy effort to dress Gothic forms in Renaissance. The chapels do not rank among the wonders of the palace.

Beneath the Gallery of Henry II. is the *Hall of Louis Philippe*, finished in a stately classic style by him, with coffered ceiling borne by pairs of dark plain Roman Doric columns. The ornamented parts show various tints of bronze. The doors are very large and handsome, and these and enormous mirrors add much to the splendor. Between the gallery and the apartments of St. Louis, on the left, are four rooms that were occupied by Madame de Maintenon, where Louis XIV. signed the revocation of the Edict of Nantes.

Along the Cour Ovale, and opposite the Ballroom and the Chapel, are several noble rooms. The first in order is the *Saloon of Louis XIII.*, an octagon, the length of which is twice the width. It was begun by Francis I., and finished under Henry IV. in honor of his queen, and of his son from whom it takes its name. Paul Bril of Antwerp and Ambrose Dubois painted many of its panels. It was restored, after great neglect, by Louis Philippe I., and opened at the marriage of his son, the Duke of Orleans. The design is very splendid. On the walls, as in the Galleries, there is a high, much decorated wainscot, over which are several large and handsome paintings in rich frames that form a portion of the stationary finish. At the sides of these are masses of elaborate scroll-work, from the base of which project large groups of candlesticks. The high and handsome doors are richly cased, and over them are heavy rounded caps supported by large brackets. A few great beams divide the ceiling. These, and the panelled spaces intervening, are superbly decorated in gold, color, and reliefs. Of the paintings, nine upon the walls and six upon the ceiling by Dubois present the fable of Theagenes and Chariclea, whose loves and woes were told in Greek romance by Heliodorus fifteen hundred years ago. The wooden chimney-piece, placed at the farther end, was too much decayed for restoration, and is replaced by marble. All the other decorations of this room are of the original designs, and are not surpassed in splendor or in intricacy by any elsewhere in the palace. The other rooms that form the suite are very elegant. Their decoration is elaborate and deli-

cate. The style is so marked that it has received the name of Louis XIII.

Midway in this suite, but at a right angle with it, is the longest hall at Fontainebleau, the *Library* or *Galerie de Diane*. It is a truly royal room. The style might be called classic Doric. The ceiling is round-arched and painted, and has been restored, or made, during the present century. The cases hold a large collection of good books on various subjects. Many of the volumes bear the initials of Napoleon I., Napoleon III., and Louis Philippe. The collection, although modern, represents a long and interesting history, no less than that of the great library of Paris and France begun here. Charles V. (1364–80) gathered here some volumes that his father owned, and added to them about nine hundred others,—no small number when printing was unknown. Charles VI. transported them to Paris, and placed them in the Louvre. The catalogue exists, and enumerates, says Mr. Edwards, “Bibles, Psalters, Missals, Lives of the Saints, a few of the works of the Fathers of the Church, many treatises on Astrology and Chiromancy, several books on Politics and Jurisprudence, and several on Medicine, including translations of various Arabic works into Latin and French; but the strength of the collection lay in its abundance of historical works—as history then ran—and of romances, both in prose and verse.” The list of the contents of a mediæval library of such importance is very curious, and not less so was the fate of this collection. The “liberal” borrower—a modest name for thief—existed at that time. In 1411 there were eleven hundred books, of which two hundred had been lent; and twelve years later the loans reached five hundred and sixty. In a little while the larger part of the remaining volumes was dispersed. Louis XI., soon after 1461, collected all he could of them, and brought them back to Fontainebleau. Thence Louis XII. took them to Blois. He added others, as did Charles VIII., especially Italian books. Francis I., in 1544, brought back the library to Fontainebleau, where preparations had been made for it. Then it numbered eighteen hundred and ninety volumes, to which there were added many that the king had bought, or gained by confiscation of the Constable of Bour-

bon's property. Francis, while an active monarch and a gay man of society, was an assiduous collector. Manuscripts, particularly Greek, were favorites with him, as were handsome women. In 1556 it was decreed, by ordinance of Henry II., "that all booksellers should furnish the Royal Library with a copy of every book printed 'with privilege.'" In 1594 De Thou was made librarian by Henry IV., and from that time the long and famous line of Chief Librarians continued. The collection was in 1595 removed to Paris. There its splendid history belongs to France, and there we find it in the Rue Richelieu.

Another suite extends irregularly from the library to the main vestibule. It fronts the garden of Diana, and is parallel to the grand apartments of Louis XIII. and the Gallery of Francis I. The style is comparatively modern, and the historical associations have a fresh interest. The third room of the suite is very elegant. It is the *Chamber* that has been occupied by Marie de Médicis, Anne of Austria, Marie Thérèse, Marie Antoinette, Josephine, and Eugénie. It was built by Louis XIII. and Louis XIV., but the doors and chimney-piece date from the reign of Louis XVI., who made the window fastenings. In the ceiling are deep, round, very richly ornamented panels. On the walls and at the windows are rich hangings of Lyons silk. The state bed stands at the end and is enclosed by an elaborately decorated rail. The head is covered by a splendid canopy. About midway along the suite is the extremely large and gorgeous *Throne Room*. The woodwork is richly carved, and almost covered with bright, dead, or silvery gilding. In the ceiling is a huge square panel with large semi-circles turning outward at the sides; great beams and brackets extend to it from the walls, and all are covered with profuse ornament. The whole effect is very splendid, but on close examination there seems to be something unsubstantial in the work, suggestive of the last reign of the Old Régime, and of the more imposing Empire that succeeded it. The splendor given in the latter was not made by marble or enduring art, but by upholstery, and gilding laid on composition surfaces. The room dates from the time of Charles IX. In 1642 it had been

already finished by Louis XIII. In 1713 Louis XIV. made it larger. It did not, however, have its present name until the Empire flourished. The throne remains as Napoleon I. used it, with a canopy and draperies of crimson velvet and a fringe of gold, but the numerous imperial bees that studded it have been removed.

The six rooms that extend back of the Gallery of Francis I., and form a portion of the suite just mentioned, might be called the *Suite of the First Empire*. They are finished in the sort of "classic" that was then in fashion. Napoleon I. was often there. He signed his act of abdication on a little table, still exhibited. The Allied Powers then held Paris, but fifty thousand men near Fontainebleau were ready to obey his call to march; their cry was "To Paris!" But his marshals were wiser and refused to attack the capital. They told Napoleon plainly that France required the act that he had signed, apparently with great composure. When the document had gone forth from him, he hid his face with his hands for several minutes, "and then looking up," says Scott, "with that smile of persuasion which he had so often found irresistible, he implored his brethren of the field to annul the resolutions they had adopted," and renew the contest. "The marshals were deeply affected, but they could not give way. . . . He acquiesced once more." Two years of a gigantic warfare ended in these retired scenes, and the wide empire, formed by the most bloody and ambitious efforts made in modern times, dissolved. Once more it tried to live, but in this quiet handsome room its real vitality ceased to exist.

The *Suite of Pius VII.* forms an historical continuation to that associated with Napoleon I. It extends along the Cour de la Fontaine and portions of the formal gardens, upon an opposite side of the palace. It was built by Francis I. and afterwards restored or changed by Charles IX., Louis XIII., and Louis XIV. It received its present name from its use by the Pope when he was in a captivity and exile that were made, in 1812, to seem a visit to his conqueror, Napoleon I. The decoration is elaborate, and, although not strictly Roman, might be called classic. Anne of Austria's chamber is superb.

Charles V. of Germany used it in 1539. It was the papal Oratory. The style of Louis XIII. is also well shown in this suite. The refinement and effect are remarkable. The grounds are white, or very light, and are relieved by oblong panels with rich frames in black and gilt, or solid gilt; those on the walls have veined black marble borders. Upon the grounds are scrolls and figures painted with extreme elaboration, like Italian wall decorations.

Near this suite are two long narrow rooms, lined by an oaken dado in which nearly a hundred finely painted plates of porcelain are set. The walls above them have panelled frescos by Ambrose Dubois. A modern corridor of great extent leads from these rooms, and beside the entrance court, to the modern *Theatre*. It is close to the front end of the wing between the court and the gardens. It is small and elegant, finished in white and gold and hung with yellow silk. The carpets are crimson. The household officers sat in the pit, the court in a lower gallery, and guests in one above. All of the spacious waiting-rooms and lobbies have handsome furniture.

This long description of apartments need not be increased by mention of the immense number on the lower floor. Yet one exception should be made, for some account of one that rises through both stories and is of importance.

The *Chapel of the Trinity* stands nearly on the site of one that Louis IX. constructed, and was built by Francis I. when he enlarged the palace. The body is 130 feet in length and 26 feet wide, besides the chapels at the sides. A rich Corinthian arcade with paired pilasters bears a ceiling that is flat except around the border, where it curves down to meet the sides. It is covered with elaborately ornamented panels enclosing paintings. The windows are large and square-headed. Louis XIII. raised the sumptuous altar, Bordoni designed it, Jean Dubois painted its Descent from the Cross, and Germain Pilon modelled its six fine bronze statues. Before it Louis XV. was married, and Napoleon III. baptized.

The *Gardens* almost surround the palace, and are very large. A portion of them are in the old French style, and are stiff and formal, but stately and attractive. Those in the picturesque

or English style are very charming. A pond walled in with stone contains by far the oldest occupants of any part of Fontainebleau, which make one of its more noted sights. They are the carp, so tame that they will come in shoals for food from visitors. Their age seems fabulous, for it is said to be at least two hundred years.

The views of the château presented at the various points on its irregular exterior are picturesque or imposing, but in few places indicate the splendors of the vast interior. The best views are found, perhaps, in the Cour Ovale and near the Cour de la Fontaine. The styles are as varied as the outlines of the buildings, and should be examined on the spot or in the careful plates by M. Rodolphe Pfnor (Paris, 1863).

The palace, indeed, the creation of many sovereigns and decorated by the arts of generations, is no mere array of shows and furnishings: it is a history of France expressed in fascinating splendor on the grandest scale; it is, indeed, no unimportant monument of the development of modern civilization.

The *Forest* also is a monument of history, and one of enormous size, for its circuit is twelve leagues. America may boast of boundless forests as some of her great features, and then estimate how her supplies of timber rapidly grow scant, or, in her older settled parts, may look for tracts where the undisturbed primitive condition of the land, in all its quiet grandeur, can be felt and studied. Fontainebleau preserves the long and noble avenues, the winding paths, and ancient trees, that have been familiar to many generations of the French. It shows the wide variety of sylvan scenery, from rocky deserts to the dense luxuriance of fertile grounds, from tangled wilds to formal alleys. The surface also is diversified, from cliffs to meadows, or from hills to deep ravines. Francharde has the ruins of a Hermitage, and sandstone rocks or heights from which a wilderness is visible. Still other points command much wider prospects of the forest. In some parts the roads are very good; in others they are as rude as in the backwoods of America. The gorge of Apremont is noted for its picturesqueness. Many of the trees, especially tall oaks

and aged beeches, are remarkable. The scattered veterans — old oaks — are very noble and impressive. They have ancient names to suit their years. The Pharamound is lofty, huge, and gaunt; the Clovis is stouter and much worn by time. Charlemagne, Jean Bart, and Francis I. are represented.

Fontainebleau, a palace of the Renaissance, has, in French art, a middle place between one chiefly of earlier date, at St. Germain-en-Laye, and another of later age that marks imposingly the splendors and the end of the old monarchy and all that attended it, — Versailles.

The palace or château at ST. GERMAIN-EN-LAYE is reached by rail in less than an hour from Paris. It stands, with youth renewed, upon a portion of the hills that stretch around the city, and has an outlook proud enough to be becoming to the kings who built it and who occupied its halls. Although its history is a long one, it had no great importance before Francis I. developed its extent and use. He made it large and brilliant. His successors often occupied it until the "Grand Monarque" removed the court to the new seat at Versailles. Louis XIV. gave it to Madame de la Vallière, and afterwards it was assigned to James II. when he was in exile. He lived here until his death, in 1701. From that time it was seldom occupied by royalty. Through the revolutionary period it was a barrack, then a military school, and finally a prison. Napoleon III. began a restoration, and the château has become a Museum for the Gallo-Roman, Scandinavian, and Gaulish objects gathered from the Louvre and many other places. There are four façades, of which one fronts the town, and another faces the forest and commands a view along the celebrated terrace, an immense one begun by Henry IV. It stretches a mile and a half along a ridge, and is a hundred feet in breadth. On one side it is shaded by large trees, and on the other is supported by walls fifteen to twenty-five feet high. The views from it are wide and noble, extending to Marly and its aqueduct, Mont St. Valérien, Montmartre, a large part of distant Paris, and the country far beyond.

The walls of the château are built of Caen stone; the window casings and some other parts, of red moulded bricks. There

are four tall stories, and in heavy wings, projecting boldly at the angles, a fifth story is added. The main stair rises to the upper floor, and is built in straight flights between plastered walls that have piers bearing low arched ribs, both formed of red bricks. Along the sides an "F" and fleurs-de-lis in gilt are frequent decorations. At the landings towards the park are charmingly designed arcades. Upon the lower floors the rooms are quaint. The walls are colored a plain warm buff or bear simple patterns. The dado is red, the windows are deeply recessed, the great open fireplaces are of red bricks and pale stone, and the ceilings are flat and stoutly timbered. All of the woodwork is dark oak. Upon the upper floor the ceilings have groined arches of Caen stone and red bricks. Along the front towards the town is a spacious and noble hall with a lofty Pointed vaulting of the same materials. It has nine bays and two rows of windows. In it are early arms, and a large amount of Roman pottery found in France, including some fine Samian ware. A very full and carefully arranged collection in the other rooms shows the natural history of prehistoric times, the arms and utensils of the period of the lacustrine dwellings, and of the Gallic, Gallo-Roman, and early French ages. There are many large glass Roman vases, some small bronzes, and large casts of the sculptures on the Roman arches left in France. The models of a number of the dolmens scattered through the country are conveniently arranged and are very curious.

The restoration of the edifice, begun by the imperial government, has been continued; for here at least politics seem to have been kept divorced from art and a great monument of national history. The truth seems to be more fully realized that the preservation of such works is not for any dynasty, but for France. In the vast and varied forest are many walks and drives. They are less wonderful than those at Fontainebleau, but are well worth a visit. The terrace is, however, the principal attraction outside of the château.

VERSAILLES has been so frequently described, and is so widely known, that any long account of it at first seems needless here. But since the writer's several visits have always

left him with a wish to go again, especially to linger in its stately and unrivalled gardens, there may be some recollections that may be revived, and every one may not have found that the history of the palace has become too trite.

Louis XIII., we are told, had, like the Knight of Snowdown, lost his way one night when on a chase, and sought a shelter. This he found inside a mill, where two roads met among the woods. He liked the place, purchased it in 1632, and built a hunting-seat there, of red bricks and pale buff stone. It was a modest edifice. It afterwards became the property of his successor, and the centre and controlling object in the largest and most splendid palace ever built in Northern Europe; for when Louis XIV. determined that a palace should be built there, he desired to keep his father's house. He thus, perhaps by filial feeling, marred a vast and costly structure, the enormous cut-stone front of which is broken by the red-brick building in its centre, and the sumptuous palace of the son is turned around three of its other sides. The general shape of this new part, that nearly makes the whole, became thus relatively narrow and immensely long. The centre is pushed far back and joined to the side portions by two long returns, and the simple hunting-seat is conspicuously enclosed between them. The stone of which the new parts are constructed has become a grayish buff. The style is a modern combination of classic features. The side towards the gardens, all of which was built by Louis XIV., has, as it were, five fronts. The other side, towards the town, extends along the broad and open Grand Court, the large area of which is roughly paved and lined by statues. It slopes to the Place d'Armes, a still larger open area, where three great avenues converge, the central one of which is the road to Paris.

The house of Louis XIII. occupies the middle of this latter front. At each of its outer corners, where the arms of the new palace extend forward to give it their seemingly filial embrace, there is a high pavilion with tall Corinthian pillars and a pediment. The frieze bears an inscription that describes the present dedication of the structure, "A toutes les Gloires de la France." At the right hand, a loftier wing stands boldly

forward. It is richly decorated, covered by a long, steep roof, and was formerly the Royal Chapel. By its side there is an entrance to the gardens and the palace. Portions of the vast interior of the latter are not now shown to the public, but persons who have visited it will remember the seemingly endless suites and corridors, the multitude of statues, and the almost countless pictures.

The styles of building and of decoration shown are almost wholly those used for the last two hundred years in France. The vast array of paintings and sculptures chiefly illustrate the wars that have marked or influenced the history of the country. The many hundred portraits, both on canvas and in stone, however, are extremely interesting and important, and well represent the various persons who, in peace as well as war, have had a national or a world-wide distinction. It is not easy to examine all these works of art in the order of the times to which they relate, but some approach to such an order can be made here, for without it no description would be clear. The collection occupies about one hundred and sixty stairways, passages, rooms, and large halls, arranged upon the lower and main floors, and many more rooms on the upper floor.

The division of the palace at the right on entering has not, in recent years, been open to the public. Its ground-plan shows two large hollow squares united; the chapel crosses one end and the theatre the other. The middle line shows the position of two rows of apartments called the *Salles des Croisades*. They contain pictures representing important events in those great campaigns. The subjects are historical, but the compositions are of course imaginary to some extent. Among them are shown the capture of Jerusalem in 1099; the fight at Ascalon in 1177; the capture of Jerusalem by Jacques de Molay, the Grand Master of the Templars; and the raising of the siege of Malta in September, 1565, — a work that recalls Prescott's magnificent description of the glorious defence and victory. The style of the rooms is modern Gothic; the chief material used is oak, on which are gilded lines and bosses; the ceilings have heavy beams, square panels, and emblazoned shields.

On the side of the squares towards the gardens are eleven rooms in a suite. They have a simple finish, and their walls are covered with historical paintings. One of the earliest subjects represented is King Clovis entering Tours in 508. Most of the other subjects relate to war. One of the latest shows Louis XVI. distributing charity to the poor during the rigor of the trying winter of 1788. Before the Revolution these rooms were occupied by princes and dukes of the household.

In the handsome, but not splendid suite directly above it, the series of historical subjects is continued from 1792 to 1836, and extended to the other side of the squares, where subjects are shown from the wars in Algiers (1843 and later), the Crimea (1854-55), and Italy (1859). The costume, scenery, and incidents shown in these works are far more accurate than those in the early subjects, and are very interesting. Several years ago, some of these pictures had bad cracks, caused by the thickness of the paint or too much glazing. The color was less injured. One of the most prominent works is the Capture of the Smahla of Abd-el-Kader in Algiers (1843), by Horace Vernet; it is of enormous size, and full of life. The corridor upon this floor, like one beneath it, is lined by statues that are portraits, some of which are of considerable age. The upper story, called the Northern Attic, has ten rooms containing painted portraits, many of which are old and valuable. The subjects are chiefly persons of historical importance. They are closely set in panels bordered by small lines of gilding. The style of all these rooms is simple. One of the most curious portraits is a quaint old Martin Luther, with the motto, "Pestis eram vivus, moriens ero mors tua, papa."

The part of the collection in this north wing is like a general history of France, with some details of certain periods. The various reigns are more especially illustrated in rooms in other portions of the palace, but its plan and chronology cannot be simultaneously followed. It is necessary now to go backwards in history, along a suite of eighteen rooms extending entirely around the central portion of the palace that projects towards the gardens. The first room, near the entrance, was the Saloon of Ambassadors in the reign of Louis XIV. It is now the

Hall of Celebrated Warriors, and contains portraits chiefly of modern persons; among them are Lafayette, by Ary Scheffer, and Jean Bart, by Graincourt. Thirteen *Halls of the Marshals of France* stretch beyond, displaying portraits of the greatest leaders of the French armies, arranged in order from a late date to the Middle Ages. Two of the rooms at the beginning of the suite were occupied by Madame de Pompadour. The ladies of the family and court had others. On the farthest side towards the gardens is the *Gallery of Louis XIII.*, with pictures of the scenes and personages of his reign and some of the succeeding one. On the left, and towards the great front court, is a parallel suite around three of its sides, —three rooms on each of them. All are in the house built by Louis XIII. Four of the rooms contain plans and paintings that relate to subjects dating from his reign to that of Louis Philippe; two have portraits of the sovereigns of France, and three have views of royal residences, some of which no longer stand. The last seven Halls of the Marshals open southward on the gardens, and were the apartments of the Dauphin in the reign of Louis XIV. In a line with them are two more large square halls, containing portraits: in the first are those of the early *Constables of France*; in the second, those of the *Admirals*.

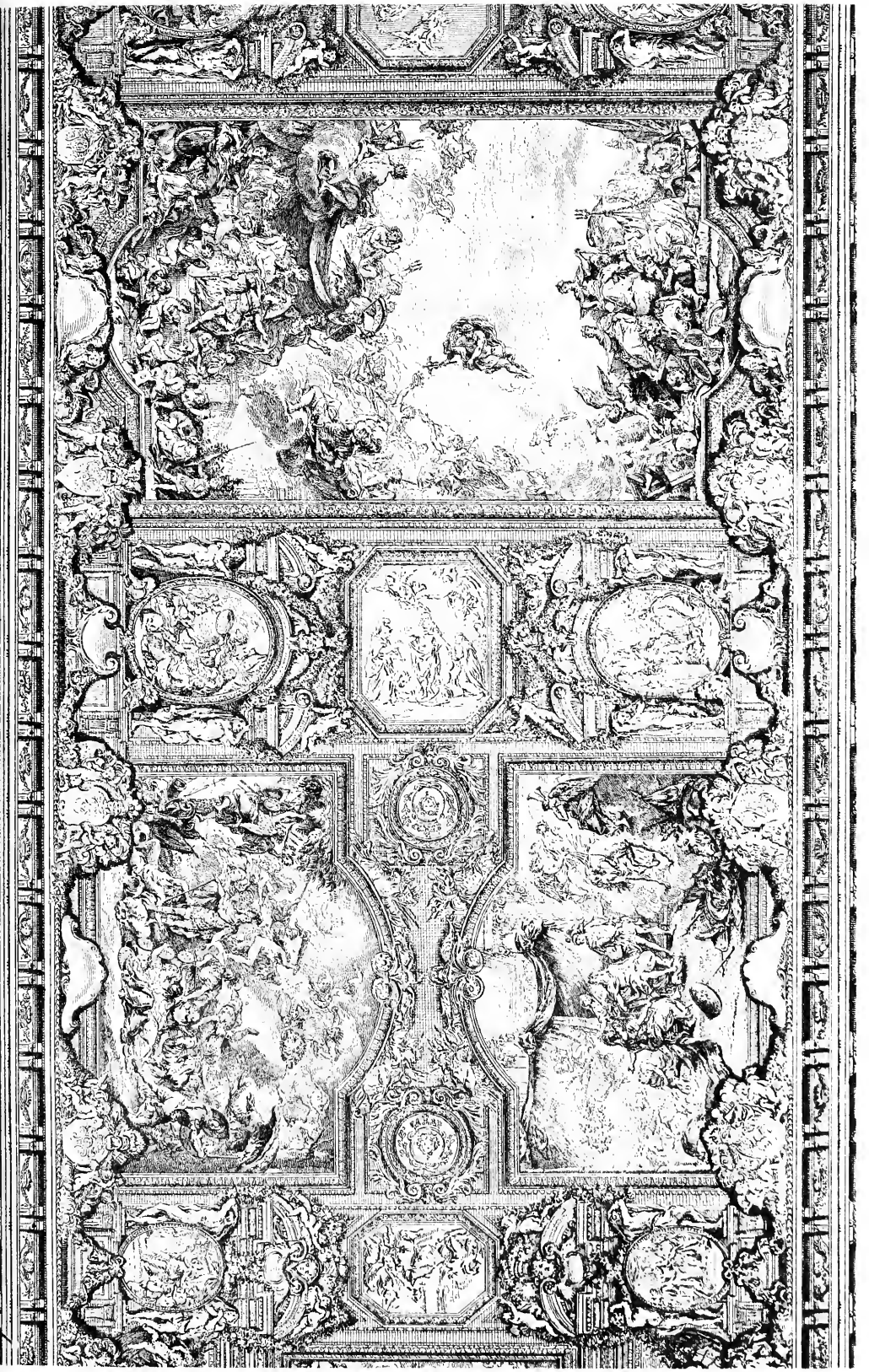
At a right angle with these last-named rooms extends the long *Suite of the Empire* (1796–1810), containing one hundred and twenty-nine important illustrations of its history. The rooms, thirteen in number, were occupied in the reign of Louis XIV., by M. le Duc de Charolais; in that of Louis XVI., by the handsome Princesse de Lamballe. The finishing is delicate and rich; where portions of the walls appear, tall, narrow, or smaller square panels cover them, and all are filled with arms or scrolls carved in relief. The grounds are green or crimson, and the decorations gold. In the paintings, as a French description states, “no reminiscence seems to have escaped the notice of the scrupulous collector; . . . from Toulon to Austerlitz, from the imperial coronation to St. Helena, you may peruse each page of the Imperial Epic on these walls.” Marengo and its glories fill a hall across the end. From it

another corridor of busts and statues leads back parallel to this suite. At the end of it, a noble stair gives access to a corridor above it, that reaches to the *Hall of 1830*, at the end in this direction. It contains large paintings that show the scenes through which Louis Philippe became the ruler of the French. This hall was once occupied by the governess of the "Enfants de France," and afterwards by Madame Elizabeth. *The Gallery of Battles*, a lofty hall some forty feet in width and nearly four hundred feet in length, completed by Louis Philippe, covers the main floor above the Suite of the Empire. The round arched ceiling has large skylights. Twenty-four pairs of Corinthian pillars vary the design of the extended walls, on which are over thirty very large paintings of scenes in victories that Frenchmen have gained, or helped to gain, — from Tolbiac by Clovis (496), to Wagram by Bonaparte (1809). Americans will probably examine Couder's Capture of Yorktown in 1781, wherein the Frenchman, moved alone, of course, by truth and natural politeness, makes his countryman the foremost person, and George Washington too civil to be prominent. Some of these paintings are extremely interesting. Busts of important warriors, who have been wounded or killed in battles fought for France, are also placed along the walls. *The Hall of 1792*, with Valmy duly shown, connects this story and wing of the palace with the central block. Just at the right are eight apartments lined with water-color paintings of campaigns from 1796 to 1814. The style of finish here is simple. In the upper story is another large collection of historic portraits, representing many generations and sorts of persons. Several of the subjects are American, and some of them can be recognized without the names upon them. On the main floor of the central block the chief apartments are arranged along the three sides towards the gardens. They are the most magnificent and interesting in the palace. All, or nearly all of them, were built by the "Grand Monarque," and impressively suggest the splendor of the crowded court he gathered at his residence.

Two large and two small rooms, that make the first four of the suite, were occupied by Madame de Maintenon. They now

contain pictures of the campaigns from 1792 to 1795. The next apartment was the great Guard Room, previously the chapel and now called the *Hall of Napoleon's Coronation*. It is very large, and has enormous paintings on the walls and ceiling illustrating that event. Beyond this hall the royal suite begins with the *State Apartments of the Queen*. Their last occupant was Marie Antoinette. All of them are large and rich, and finished in white and gold. The lofty ceilings are gilded and painted. The pictures on the walls illustrate the reign of Louis XIV. The first room is the *Salle des Gardes*, where, Oct. 6, 1789, the armed mob from Paris entered, and threatened to kill the queen. The next room was the Antechamber of the queen, where she and the king dined publicly, or so that persons introduced could see them eat. The ceiling has, or had, a picture painted by Paul Veronese. The Salon of the queen, where she received, and her Bedchamber are beyond. In the latter Louis XV. was born, and there the queens of Louis XIV. and Louis XV. died, and Marie Antoinette lived until October, 1789. Behind these state apartments, and upon an inner court, are five small private rooms that were occupied by Marie Antoinette and now bear her name. The finish, chiefly wooden panelling in white and gilt, the size and snugness, make the rooms much like those that might be found in a handsome private residence. All are now in perfect order, and the dainty queen might occupy them if at any hour she should enter them. Here, when the mob in 1789 had reached the state apartments, she found refuge while her guard defended the approach. The mob killed three of these devoted men who in succession stopped the door, and thus gained time for her escape and for clearing the palace. The terrible events that soon occurred and closed the Old Régime, and old associations with Versailles, will be remembered here with a distinctness that is almost startling.

The Bedroom of the queen adjoins the square Saloon of Peace, the first of the truly *Grand Apartments of the King*, a long and splendid suite, and the oldest of the parts that Louis XIV. built. He first occupied them permanently in 1681, when he removed from St. Germain. He was then forty-three years old. There are nine or ten of these immense and sumptuous



apartments, all in similar and freely treated classic style, with walls of white and colored marbles panelled, floors of polished oak, and high coved or round arched ceilings richly carved, gilt, and frescoed. Where an order has been used it is Corinthian, freely treated and enriched. The tall arched windows open on the gardens, and the suite fills two long sides of the great block projecting towards them.

The *Saloon of Peace* is built at a corner of the palace where it commands wide views over the park and gardens. It has a lofty dome-like ceiling, painted with an allegory of the royal marriages with Spain, Bavaria, and Savoy. A lofty archway on the side opens to the whole length of the garden front along the vista formed by this saloon, the Gallery of Mirrors, — Louis XIV.'s grandest hall, — and the Saloon of War, that in its shape and finish, except the painting, is like the Saloon of Peace.

The *Gallery of Mirrors*, truly the Great Gallery of old Versailles, is nearly 240 feet in length, 42 feet in height, and 33 feet in width. Along its sides are seventeen arches. Those on one side are filled by windows, on the other by huge mirrors made up of small plates. Along each side are twenty-four pilasters. All of these, and numerous panels on the walls, are made of colored marbles. An elaborate cornice is made of stucco, also colored. The capitals and some other parts are bronze. The ceiling is round arched, a simple vault prolonged. On it are trophies, and the sculptured figures of twenty-three young children, robust and active, and nine large and eight small divisions, or compartments, richly framed and filled with paintings by Lebrun. These last present the history of Louis XIV. to 1679, idealized, to the date when Louis had declared himself the state, and France was dominant in Europe with an army of one hundred and forty thousand men and a navy that had sixty thousand more. The great disasters and disgraces of the reign had not then come. Its arts and splendors are superbly shown, as also is the egotism, almost sublime, of him who caused this gorgeous exhibition of all of them to be created. Since he felt himself the state, well might he say, "I am Versailles." There is but little here of those great men whose

genius made the glories of his reign in war and politics and literature. The sun of France diffuses all the light so much of which he had absorbed.

At one side of the Gallery are apartments that for nearly ninety years were private rooms, so far as any could be private, of the Louis who were in succession so long on the throne. These rooms are in the residence of Louis XIII. The first is entered from the Gallery and is called the *Œil-de-Bœuf*. It was the chamber of Louis XIII. and an anteroom in Louis XIV.'s time, where many an applicant for royal favor once awaited his caprice. It is a large and handsome room, with light but lavish decoration. From it, in a line along the front or Marble Court, open two large halls, one for the royal footmen and the second for the body-guard. Adjoining also, and along the inner end of the court, is the *Chamber of Louis XIV.* It is large and splendid, and finished with elaborately carved and gilded panellings upon white grounds. The ceiling was formerly plainer. At the side, within a massive railing, is the sumptuous bed, that, gorgeous as it is, seems hardly comfortable. Nearly all the furniture is the original, collected after its dispersion at the Revolution. Here the great king was accustomed to receive, and here his long life ended Oct. 1, 1715. His last injunction to the child, his great-grandson, who took his high position, was: "Relieve your people as much as possible, and do what I have had the misfortune to be unable to perform myself." His sun, that shone so brightly for many years, was sadly clouded in his latest. With his glories he left a legacy that held the elements of long and sure decay, a casket of Pandora that in time was fully opened. Oct. 6, 1789, the mob of Paris marched upon Versailles, and in the Marble Court, upon the very pavement that was first among the splendors there, beneath the windows of this chamber, shouted, "Pas d'enfant!" when Marie Antoinette, upon the balcony just here, presented to the crowd the Dauphin. Here the king in turn appeared and heard the fatal cry, "Le roi à Paris!" Here, where four successive Louis lived a hundred and sixty years or over, where the works of each looked on a scene that the acts of each had helped to create,— here, from the balcony,

the last departure from Versailles began, at one o'clock upon that day of wrath and terror. Then the royal family went forth to Paris, and since then the palace has no longer been a residence; the Old Régime had ended

Next to this chamber is the *Council Room*. It was divided into two apartments in the time of Louis XIV. The next king made it one, as it is now seen. Here state business was transacted; here the "Grand Monarque," when Molière was slighted in the palace, served him at the royal table, and the dramatist no longer lacked attentions from the courtiers. Next, beside the Marble Court, is the chamber occupied by Louis XV., who for this use remodelled Louis XIV.'s billiard-room, and decorated it with lavish splendor, in the new, luxuriant style known as Louis Quatorze. This style appears in other rooms with its marked character. Elaborate and elegant carved scrolls and figures, brightly gilded, are relieved upon white grounds, as in this chamber, or the grounds are lilac and the decorations white. It was fresher, and perhaps showed more invention than the semi-classic works by Jules Mansart in the preceding reign. It gained the name Rococo, and in its refined and fanciful frivolity it also showed the spirit of the times and the higher social life in which it rose. In it the straight line is discarded for the line voluptuous, and yet the whole effect is very splendid and peculiarly French.

It has, says Fergusson, "the great and unique merit of being *a style*, and the only thing approaching to one that has been invented since the Renaissance." It has completeness and strict harmony, and carries one design from a panelled ceiling to the legs of a footstool. It is used in several rooms connected with the chamber. They are the Salon des Pendules, where stands a large and curious clock; the Cabinet des Chasses, from which the royal family could see the game brought from a hunt; the Library of Louis XVI.; and the Porcelain and Gold rooms. In one room towards the Marble Court a window has a shutter that when turned out from the case gives access to a little closet in the wall, through which there is a small round window. By the use of these conveniences, Louis XV. could privately discover who was in the entrance court be-

low, or on an emergency some favorite lady could quietly retire.

The "Grand Monarque" on his Olympus recognized the other personages usually associated with that place by giving several of his halls their names. The *Saloon of Apollo* is next that of War. Its decorative painting is remarkable. The frescos or wall-paintings, indeed, in all the Grand Apartments are richly colored, and are drawn with grace, freedom, or boldness. They are contrasted with old gold or bronze or luxuriant decorations in relief, and every part, now toned by time, combines to give a mellowed sumptuous effect that seldom can be found. They naturally are not very like Italian works that make so many walls and ceilings express great thoughts or fancies. They are, like their makers, French, and still, in deepened but not faded richness, show, like some spell-bound vision, their enduring imagery of the brilliancy and stately elegance of the almost unrivalled court they mirrored or idealized in their freshness.

The square *Saloon of Mercury* and the oblong *Saloon of Mars* are the next halls in the suite. The former was for eight days the lighted chapel where the remains of the "Grand Monarque" were laid in state; the latter was used for concerts, balls, and cards. The paintings on the ceiling represent Mars drawn by wolves, and also the horrors and benefits of war. The *Saloons of Diana, Venus, and Abundance* extend in the same direction, and, with the *Saloon of Hercules* at a right angle to them, complete the suite. The Saloon of Diana was the billiard-room of Louis XIV.; that of Hercules was formed in 1771 from a portion of the old chapel. On the ceiling is a painting that is almost unrivalled in size. It is about fifty feet by sixty, and represents the apotheosis of a hero, who is introduced to Jupiter by Love and Virtue. Jupiter, beside whom Juno sits, presents to him Hebe led by Hymen. All the high society of Mount Olympus is present.

Next to this imposing hall is the large white vestibule before the Chapel. Its style is rich Corinthian.

The Chapel is a masterpiece of eighteenth-century art. It was begun by Mansart in 1699, but was not finished until 1710, so that the king, who really made Versailles, could use

it during only the last few years of his life, when he had passed the limit of threescore years and ten. The exterior is 148 feet long, 75 feet wide, and 90 feet high. It has a clerestory and a tall steep roof. Corinthian pilasters and entablatures, rich carvings, and nearly thirty statues decorate it. A dozen years or more ago, the upper portions of the walls were weather-worn and much defaced, but recently all parts have been put in complete repair. The interior shows, on all sides, a low round-arched and richly carved arcade, supporting tall Corinthian pillars that carry a lofty vaulting of round arches lavishly decorated with gold and paintings, and strongly but effectively contrasted with the light tone of the walls below them. The windows are filled with colored glass. There is no other church in France of greater elegance and splendor.

The *Theatre*, the last great apartment built in the palace, was not begun until 1753, when Louis XV. desired to please Madame de Pompadour, who loved the play. She died before it was completed, in 1770, the fifty-fifth year of Louis's reign. Before this time the theatres in the palace, where Molière, Racine, and Lulli had appeared, were temporary structures. The new theatre was substantial and superb. It was opened, May 16, with the marriage fêtes of Louis (who four years later became Louis XVI.) and Marie Antoinette. Its circling walls present two rows of boxes, separated by square piers upon which stand Ionic pillars. These support a half-arch rising towards the centre of a ceiling that is ribbed and pierced with windows. Between the pillars are brilliant chandeliers; ten thousand candles were at first used in lighting. All the walls are crimson, and the lavish ornaments are richly gilded. The central ceiling, which is rather flat, has a huge picture representing Apollo, Love, and Venus wreathing crowns for Genius. The stage is very large, and very empty now. The royal box and hall behind it are in keeping with the splendor of the place. The only king who really used the theatre was Louis XVI. In 1777 the opera was given before the Emperor of Germany. Oct. 1, 1789, the celebrated and momentous ball and banquet to the royal guard were given here. Three hundred plates were laid upon a table of a horse-shoe shape; two military

bands played in the orchestra. Towards the end of the supper the king, queen, and dauphin came into the royal box, just when the air was played, "O Richard, o mon roi! l'univers t'abandonne!" The reception was enthusiastic, and the last like it given to the king. The protestations of devotion to him, and the threats against his enemies, became distorted and intensified in Paris. Within a week its savage mob was in the guard-room of the queen. The Revolution came; this splendid theatre, like all the palace, was dismantled. Louis Philippe found general decay, and even fragments of the decorations used in the theatre on the last night of its old glories. He restored the building and revived the drama on the stage. In 1848 the temporary government gave a concert here, and the Garde Nationale had a charitable ball. In 1855 Napoleon III. gave a supper here to the Queen of England and Prince Albert. In 1871 the existing government made the palace its headquarters, and the National Assembly occupied the theatre, as it did for some time afterwards. Since the events of 1870 the public has seldom been allowed to see the place.

The palace shows vividly that it has been the growth of more than two eventful centuries, the creation of enormous wealth and power, of skilful and inventive art, and though at first of a despotic, stately will, at last of a wise, patriotic feeling. No other nation has a palace and a gallery like this, or a monument that so fully illustrates its character and history.

The "Grand Monarque," it has been said, spent on the palace and its grounds—and the latter cost the greater fraction—nearly one thousand million francs; and yet it was not in this way that he impoverished his country. The insane desire for military glory ruined France. Napoleon I., with all his power, could not incur the charge of restoration, refurnishing, and occupation, estimated at fully fifty million francs, since the stupid, wasteful fury of the Revolution had swept over everything. Louis XVIII. spent six millions in repairs. Louis Philippe spent fifteen millions, it is said, and made the magnificent Museum one of the greatest glories of France.

The Gardens at Versailles are not only among the wonders of the country, but of the world. Art, care, lavish cost, im-

mense extent, and honorable preservation make them fit to surround the marvellous palace. A Frenchman can be justly proud of them. It is a delight to remember, or still better to look down, the broad and stately central avenue that seems to have no end, but stretches to the distant water and across the lawns until it disappears in the hazy sunshine. The ideal of beautiful and noble decorative gardening is realized. The view from the regal terrace reaches far in every direction, along the vast extent of the fronts of the palace, on six great fountains with broad, bright basins and groups of statuary, over beds of brilliant flowers, on tall, trim hedges, almost countless large white marble statues, and thick, forest-like plantations of high, graceful trees that bound the view in nearly all directions. On each side of the great avenue, and far back from it, are narrow shaded walks, and almost every imaginable device to vary the effect of forest scenery, or its combination with the forms of architecture, or the beauty of elaborate gardens. The trees are no longer those that Louis XIV. planted; his were destroyed in 1775, and others were put in their places by Louis XVI. The unrivalled water-works and fountains, that are still distributed throughout the grounds, are played a few times every year. The cost of playing them two hours is said to be ten thousand francs. They were thoroughly repaired in 1850 at a large expense. The grandest group is called the Bassin de Neptune. It has a spacious basin decorated with numerous colossal statues of deities, beyond which rises a long, sloping avenue, lined with cascades, jets, and tall trees. The view of these and of the complicated streams and white sprays of sparkling water is wonderful.

The two *Trianons*, at one side of the park, are palaces in size and elegance. One, called the Great, was built by Louis XIV. for Madame de Maintenon; the other, called the Small, was built by Louis XIV. The grounds around them are charming. Among the trees and shrubbery is the Swiss Chalet of Marie Antoinette. It is as like Swiss cottages as Watteau's shepherds are like herdsmen; but it is, with its surroundings, uncommonly romantic. A great deal of the private royal history of France in the last century is associated with these elegant and quiet residences.

ST. CLOUD is nearly midway from Versailles to Paris. Its name is derived from St. Clodoald, a grandson of King Clovis, who became a hermit and was canonized. The English burned the town in 1358. In 1572 a private palace was built there, that was afterwards held by the bishops of Paris. The gardens were then renowned. In 1658 Louis XIV. bought the palace, and soon gave it to the Duke of Orleans, his brother, who enlarged and decorated it. The Orleans family possessed it as their seat till 1782, when Louis XVI. purchased it for Marie Antoinette. She spent much time at St. Cloud. Napoleon I. was often there. He liked the place, and there transacted much important business of his reign. Napoleon III. made it his summer residence. In 1871 the whole interior of the palace was destroyed by fire. The blackened walls now give no evidence of the magnificence they once enclosed. The gorgeous gildings, tapestries, frescos, elegant and sumptuous furniture, rich hangings, — all the luxury of French interior decoration, — and the moderate size of many rooms made this a home-like palace, splendid but yet comfortable. From its front there is, or was, a noble view of Paris. At St. Cloud, in 1589, Henry III. was killed by Jacques Clément. In the Galerie d'Apollon, a vast room, Napoleon and Marie Louise were married (1810), and Prince Napoleon was baptized by Pius VII. In the Salon de Mercure the First Napoleon held his councils. Josephine, as well as Marie Antoinette, lived here. The park and gardens, and the famous water-works and fountains, still remain, and would seem much more wonderful if Versailles was not so near. The walks, although disfigured by the ruins, are yet charming.

The palaces in Paris are even more famous and magnificent. Their associations with national history extend through more than the last three centuries. The succession of stately domestic styles of art shown in them is admirably introduced by a mediæval residence that, although not a palace, is very noble. It is the Hôtel de Cluny, connected with the Roman baths that once covered the area it occupies, and that have been described on page 59. The apartments are peculiarly picturesque, and are filled with works of art illustrating the Middle Ages and the Renaissance.

The HÔTEL DE CLUNY retains much of the form and style in which it was completed, in 1490, by the Abbé Jacques d'Amboise. Until the Revolution it was held by the Abbés of Cluny, and in it many famous personages lived or were guests. Mary, sister of Henry VIII. of England, widow of Louis XII., occupied the chamber of Reine Blanche. Here James V. of Scotland and the Princess Madeleine, the daughter of Francis I., were married, and the Duke of Guise and the Abbess of Port Royal found a refuge. The Section of Marat was here in 1793. At length, after a remarkable preservation through the changes of above three hundred years, the Hôtel was acquired by M. du Sommerard, the well-known learned antiquary and collector. The great number of precious objects that he gathered were bought by the government in 1843. Additions have been made to the collection, and also large repairs to the building. A Museum, unique in character and housing, and extremely valuable, has been formed, and is carefully maintained.

The building is oblong, and has at each end a wing that projects at a right angle from the front, and, with a wall, encloses a courtyard. The entrance is by a large arched gateway on the Rue des Mathurins. An octagonal tower, about midway along the front, contains the largest of three stairs. There are two stories; all the walls are of cut stone; the roofs are high and dark. The style is that domestic, or civic, Gothic, as it may be called, that is so picturesque, and that is found in more elaborate designs at Bourges and Rouen. It is surprising that the American devotion to French fashions has produced so few attempts to use this practicable style in the United States. The windows are square-headed, and often have a mullion and transom that form a cross, the full effect of which appears inside. The glazing is varied by richly colored glass, with arms and curious devices, forming brilliant surfaces enclosed in splayed recesses in the darkly tinted walls. The rooms, although of various shapes, are generally square, and are not very high. The floors are oak, as also are the ceilings, in which all the beams appear,—the smaller closely set; the larger, often very large, supporting them. The chimney-pieces are broad and high, and show little color except the light stone

of which they are constructed. These apartments, for their full effect, require the presence of people in the gayly colored costumes of the Middle Ages or the Renaissance, contrasted with the dark or duller tints prevailing in the finish. Then each would have its due value; the living pictures would have a background that they in turn would enliven. Although the whole interior is evidently a museum, it has yet a charming old-world look, and so also have scores of objects shown. The faience is a delightful study. Only a catalogue, a dissertation, or actual sight can give an adequate idea of it, and of the ivories, enamels, silver-work, and furniture. The Gothic chapel, square, high, and admirably kept, is still more marked in character; a graceful staircase in a corner will alone reward a visit there. We learn at least that though the earlier times were ruder than the present, a love of grace and splendor then existed quite as great as is now found; color and picturesqueness were more esteemed, and there were heads as wise and imaginative even as our own. One has not fully learned the aspect of a mediæval house, or seen Paris, who has not been in the Hôtel de Cluny.

The minor palaces of Paris would be great elsewhere; and while our chief attention is attracted to the one that is so far pre-eminent that it makes all others in the city seem of small importance, yet we should not pass the others without visits. Two, at least, have no slight interest.

The PALACE OF THE LUXEMBOURG was built quite early in the seventeenth century for Marie de Médicis. It sometime bore the name of her distinguished family, and was designed, it has been said, from their grand residence,—the Pitti Palace, Florence,—or at least its court; the likeness is, however, rather fancied than correct. It is, externally, a French arrangement of Italian features. It is built around a court, 300 by 360 feet in size, with large pavilions at the angles,—final traces of the towers made to defend the mediæval French châteaux. The entrance from the street is through a low, connecting side, French also in its character, like similar examples found at Fontainebleau and elsewhere. The Ionic, Doric, and

Tuscan orders are employed, but rustication is the most marked feature. The architect, De Brosse, here proved himself a master of his art. The large interior is still more French. The lower story has a celebrated room, the Chamber of Marie de Médicis, with richly gilt and painted decoration of her time. The pictures, toned by age, are by the famous artists whose important services the queen secured, — Champagne, Poussin, and Peter Paul Rubens. The last, in 1620, came to Paris, and in three years finished the extensive series of paintings that illustrate the life of Marie and of Henry IV. The pictures were formerly kept in this palace, but are now in the Louvre. The principal compartment in the ceiling of the chamber is by him. Almost by miracle this fine example of the richest seventeenth-century interior decoration has been kept until our time. The many state apartments on the floor above are very brilliant, and especially the Chapel of the Senate. It is small, but almost too resplendent for its use. The Senate Hall and the immense and gorgeous Salle du Trône exhibit all the luxury of the stateliest French interior design. Carved wood and every tint of gilding, paintings, velvets, and pure glass, combine to give a superb effect. And yet with all this there is, or was, the suggestion of the insubstantial though brilliant splendors of the Empire that is also evident at Fontainebleau. The present uses of the palace that are most likely to interest a traveller are the exhibitions made in it of the more remarkable productions of the living artists of the country in both painting and sculpture. The important works successively displayed fill one of the most interesting galleries in France.

Historical events, in great variety, have been associated with the Luxembourg. Among the earliest was the accession of Marie de Médicis to power when Henry IV., her husband, was assassinated. In the afternoon, at four o'clock, he was in perfect health; at half-past six he had been some time dead, the parliament that was in session had been notified — and rather sharply — of what was desired, and it had acted, and his widow was proclaimed the regent! The palace soon passed to the family of Orleans, then to Elizabeth, Duchesse de Guise, who gave it, in 1694, to Louis XIV. The revolutionists made it a

prison. It was, in 1795, the meeting-place of the Directory, then of the Consulate, and, in 1814, of the Peers. Since then, except from 1848 to 1852, when various parties acted in it, this body or the Senate occupied it until the end of the Empire.

PALAIS ROYAL, as it is still called, is one of the most prominent and well-known edifices in the city. Its familiar features recall its history, although the uses of its changed interior are now little like those that were originally intended. For a long time there had been a residence upon the site, when, in 1620, Cardinal Richelieu began the building called the Palais Cardinal. It had magnificent apartments and large gardens. A little of the story told of Hampton Court was here repeated, for the king was jealous of the grandeur of his powerful subject, and took the estate as a present. For nearly a century and a half it remained a royal palace, and thus obtained its name. Within this period various members of the royal family were occupants. The Regent Orleans collected in it numerous pictures, forming what was called the Orleans Gallery, that was dispersed by sale just at the outbreak of the Revolution. The extravagances of high life were quite enough conspicuous here before that time, and during it excesses of a different sort were even more notorious. The gardens had been very handsome; but in 1781 the Orleans fortunes, then become embarrassed, seem to have compelled that some remunerative use should be made of them. The extensive buildings that surround a part, and still exist, were accordingly undertaken. These, as is well known, form a vast quadrangle with four arcades along the lower story, that is filled with brilliant shops, and is still unsurpassed by any structure of its kind. A large portion of the garden, with its rows of clipped and formal trees, remains in the centre. At the end towards the Louvre is another court that, although much smaller, is yet a large one. The buildings that surround it have been, until recent years, a palace. Many changes have been made in them, occasioned chiefly by destructions after revolutions. The rooms were, at one time, occupied for various commercial uses, then some of them for the Tribunate, then for Prince Lucien Bonaparte. In 1814 again a Duke of Orleans

held the palace and occupied it until 1831, when he became the sovereign. In 1848, when he had been dethroned, the mob invaded it, and it was left a wreck. When the Second Empire flourished, it was handsomely restored, and Prince Napoleon lived in it. His suites of rooms, but seldom shown the public, were towards the Louvre. They were in classic style, and were elegant and comfortable. In them was an interesting library of books, a portion of which was about or by the family of Bonaparte. The furniture of the apartment where Napoleon I. was born — and it was good — was also there, as well as a collection of antiquities. The sculptures and the paintings were excellent. The Commune finished all this home-like and refined magnificence. Scarred and blackened walls, that many will remember, marked the site for years, until a third or fourth rebuilding has of late effaced a part at least of their suggestions. One of the greatest losses caused by stupid madness here was in the fire of 1848, when Louis Philippe's library was burned. Then many modern paintings, nearly six hundred thousand plate engravings, many thousand books of value, and immense amounts of costly furniture, china, and articles of taste were brutally destroyed. The barbarism concealed in Paris has, at least three times in ninety years, invaded and made desolate the Palais Royal. Meanwhile, in the great and pleasant garden and the long arcades around it, common life, with but moderate interruption, has walked and talked, dined or taken coffee, bought or sold, or lounged, as now it does, and all the many shops have shown the graceful art with which the French can put before the world the countless pretty things they make.

THE LOUVRE has such a long and eventful history, and such immense collections of the various productions of the arts through nearly twenty centuries, and is so widely known, that full descriptions of it hardly need be attempted here. And yet some review is interesting, even to the many who have seen it, or in different degrees may know it. Those who do not know it by careful examination can hardly realize the wealth of art in France.

The vast extent of buildings so familiar on the Rue de Rivoli and on the Seine, that now show much of all that is stateliest and richest in three centuries of architectural design in this inventive country, far surpass all other examples in it, and form really one of the world's chief wonders. We do not know with accuracy what was once on the Palatine, but we may well doubt if anything created there was really comparable with this vast and lofty palace. The Vatican has greater, though perhaps less varied treasures. In St. Petersburg the Hermitage and Winter Palace have superb apartments and priceless treasures; and the latter is the largest royal or imperial palace that is now occupied, but its exterior does not afford a basis for a comparison. The Louvre has no apartments that are as picturesque as some at Fontainebleau, or as substantial and magnificent as the Gallery of Louis XIV. at Versailles; and yet the colonnade and court at the east end of the Louvre far surpass in grandeur and beauty anything that Mansart executed. The court, indeed, is thought to be the noblest in the world. The new Louvre and the Place du Carrousel, united, are far larger and quite worthy to be next it. We must go to Italy to find a rival for this square; there cannot be another like St. Mark's in Venice, or that before the Cathedral at Milan. But, grand as are these vast exteriors at Paris, they are but the massive and appropriate frame of galleries of art that if once lost would leave a void the world could never fill again.

The Louvre is on a site that has been occupied by the residences of sovereigns of France from Dagobert to 1870, or more than a dozen centuries. At first there was some sort of castle that became a hunting-seat near forests that in early mediæval times covered the ground now occupied by miles of stately streets. Philippe Auguste, about the year 1200, fortified the place much more, and made a stronghold with a moat, embattled towers, and works that probably resembled, in accommodations and defences, old castles of which the remains exist in Northern France. This structure had become dilapidated, and was quite unsuitable to be the city residence of Francis I., who, in 1528, began the great square court, the western portion of the southern side of which dates from this time. Pierre Lescot was

the architect. Henry II., son of Francis I., completed all this side, and built the wing extending towards the river and containing the splendid Galerie d'Apollon. Henry IV. built portions towards the river. Jean Goujon was the sculptor. He was a Huguenot, and it is said that on St. Bartholomew's day, 1572, he was shot while at work upon the Louvre. Louis XIII. built the large pavilion on the western side (towards the new additions), and lower portions of the northern front. Lemercier was then the architect. The "Grand Monarque" attempted to complete the structure. Claude Perrault designed and built the eastern and the river fronts (from 1666 to 1670); the former includes the famous and imposing colonnade that is almost unrivalled in the modern world. The king was soon engaged upon his favorite palace at Versailles, and work here was abandoned. For a century or more there was no roof, and ruin seemed to be impending, when Napoleon I. completed the exterior. The later kings arranged and finished the apartments. When we realize the extent of time, the change of fashions, the variety of architects, and the many influences through which the construction was prolonged, surprise will be added to our admiration of the great, beautiful, and harmonious design.

When portions of the Louvre had been built, including possibly a quarter of the long and narrow structure on the river, the neighboring palace of the Tuileries was begun in 1564. The plan, by Philibert de l'Orme, was for a block 860 feet from north to south, and 550 feet from east to west, that would include courts of various sizes. Immensely large as was the structure, it was to have had only a single story and a lofty roof, and the details were not faultless. Happily this plan was never executed. The façade towards the gardens was erected, and a portion, since made higher, has remained until a recent date, the ruin that the Commune left in 1871. The greatness that distinguished Henry IV. did not ennoble architecture in his reign. Cerceau then built two pavilions at the corners, whose ungraceful details were so long conspicuous. One of them, near the river, was rebuilt by the late emperor, and the other, on the Rue de Rivoli, in corresponding and far better style, by the Republic. Between these and the central

block stood portions built in Henry IV.'s unhappy period of the arts, and marked by a lack of grace and correctness rare in France. Much more of this design, with its uncouth pilasters and fragmentary entablatures, appears towards the street and river. Bad as was taste when Henry IV. was king, it was worse in the earlier reign of Charles IX.: indeed, in art it ranked almost with the religion shown by him on St. Bartholomew's; it was distorting murder of the classic or Italian styles. The country happily escaped his chief attempt at executing architectural design, — Charleval, in Normandy.

The largest amount of building in a single reign was that accomplished during the Second Empire. Five years (1852–57) sufficed for the erection of the large, elaborate, and noble blocks upon each side of what was called the Place Napoléon, next the great quadrangle of the Louvre. Whatever was bequeathed by the Empire, France may justly feel that she gained from it public buildings here, that in their style are unsurpassed in modern times.

M. Visconti was the architect. He combined solidity and elegance, exuberance and plainness, grace and boldness, classic rules and native fancy, with a rich and grand effect, — the consummation of the Renaissance in France.

The vast interior of the Louvre, even more than the outside, exhibits the wide range of styles that have prevailed in the country for three hundred years, but chiefly the more formal or more stately, for there is little of the Rococo. The existing rooms and halls are associated less with public and personal events, of course, than those in palaces that were long occupied by families or were used by ruling powers.

The interest that gathers here is, as has been suggested, in the vast collection of art treasures. We do not look at furniture, or splendid walls that once surrounded remarkable scenes in history, but on a Cosmos of the arts of more than twenty centuries. The period, indeed, is much longer if it includes the dates of the Assyrian and Egyptian objects. The collection of French works, as it naturally would be in such a national museum, is the best that can be found. The illustrations of single schools or subjects are surpassed elsewhere. The wonder, value, and

indeed unique distinction, of the collection is its comprehensive and full, if not unrivalled, illustration of the ancient and modern art of several nations brought together for comparison and study.

The earliest works in the collections are Assyrian and Egyptian. Their number and importance is great, but is surpassed, especially in larger works, by the collection of the British Museum. The former class owes much to the labors of M. Botta, and the latter to those of the scholars who went to Egypt with Napoleon I. The early Greek remains are also valuable, though perhaps more curious than beautiful. Etruscan work, especially in pottery, is very fully shown. Greek and Roman sculptures, notably the latter, are to most observers of more interest, and here are very fully shown. They are arranged in massive arched apartments on the lower floor. A suite constructed by Napoleon III. contains a series of statues and busts that show, to the life, the long succession of those powerful men who made so deep an impression on the ancient world, or so strikingly represented it, — the Emperors of Rome. Domestic articles, as they may be called, also form a large and valuable department. Other rooms on the same floor contain French sculptures of the Middle Ages, the period of the Renaissance, and modern schools. Mediæval works that are illustrations necessary for a portion of the history of art, are shown elsewhere. The arms and armor are at the Musée d'Artillerie, and many other objects at the Hôtel de Cluny.

The paintings are, however, from their number, importance, and the wide variety of schools they represent, the greatest glory, possibly, of the Museum of the Louvre. The early art of Italy is moderately shown; of Germany, imperfectly; of France there was but little. The great schools that afterwards arose in Italy are shown by fully five hundred paintings. There are, naturally, larger numbers and much more important works that may be seen in places where these schools once flourished; still the comprehensiveness of the collection, even in the products of this single nation, is apparent, and few galleries supply such opportunities for gaining fair conceptions of the whole. The less varied Spanish schools are also nobly shown; indeed,

we could hardly expect to find them represented by works as important as those that are here. The Flemish and Dutch examples are important in their number, value, and variety. Rubens is most conspicuous with the reality and allegory of the lives of Henry IV. and Marie de Médicis. The English school is represented most imperfectly of all. The French, as might well be supposed, could hardly be more thoroughly illustrated. When we consider that it is practically much younger than the Italian or German schools, we are impressed by the great number of its products here, and by the scope of subjects, — landscape, portraiture, imagination, history, religion, all supply them. Works of living artists are not placed in this collection. Many of the paintings on the large flat ceilings rank, at least in size and interest, among the marked productions of French art, and form a characteristic class. Although these positions may be thought to be improper for large, finely executed pictures, they often show with rich effect a composition that is quite too large for the walls beneath. The thought of decorating ceilings in such a style is Italian in its origin and frequent practice, but the treatment here is French, like so much else.

The halls are almost as remarkable as the many paintings they contain, especially the four largest. First of all is the *Grand Gallery*, a quarter of an English mile in length, with an oaken floor, a marble base, a round-arched ceiling partly glazed, and grouped columns. The main surface of the walls is completely covered with Italian, Spanish, Flemish, and other pictures. At the end is the immense *Salon Carré*, square, as its name implies, with lofty walls and dome-like ceiling. Here, on the lower parts, the finish is simple and polished black; on the upper parts it is more decorated and quite light. The walls are hung with masterpieces of the foreign schools, among which are Murillo's great Conception of the Virgin, Veronese's Marriage Scene at Cana, Raphael's *La Belle Jardinière*, Joan of Aragon, and Holy Family (with seven figures), and Da Vinci's *La Joconde*. Another hall, resembling this, contains some of the most distinguished works by Frenchmen; and a fourth, constructed by Napoleon III., has others. None of the halls,

however, in itself is as superb as the *Galerie d'Apollon*. Charles IX. began it; in 1661 it was burned; afterwards it was rebuilt, repaired, and altered at different times, and was finally completed in 1851. It is 184 feet long and 28 feet wide. The walls are panelled, lightly colored, richly gilt, and furnished with large portraits done in Gobelins tapestry,—remarkable examples of the style peculiarly French. The round-arched ceiling is elaborate and splendid. Here the many works in crystals, metals, and enamels are arranged in splendid cases.

Large, but plainer rooms contain a precious and extensive series of the drawings by great masters of the various schools. Still others have an exhibition, also large and valuable, of carved ivory and ceramics. On an upper floor is a long Museum of the Navy, filled with many curious objects.

Through all these galleries a marked difference appears between the subjects shown and those that are predominant at Versailles, where war is the characteristic. The French have been a fighting people, and their military exploits have furnished many subjects that occupy a great amount of space, suggestive of the time they filled in history. The French have, however, also had many years of peace, and have gained many of its trophies, with which they have filled a second palace. Versailles is the Gallery of War; the noble Louvre is now the open temple of the arts and victories of Peace.

MEDIÆVAL AND MODERN PARIS.

THE extensive and imposing changes that have made Paris the most splendid city in the world have swept away almost unnumbered works associated with the past, the walls and castles, the old hotels of the nobles, and historic houses, along with the narrow, ill-paved streets. Antiquities have departed, but more light, health, and brilliancy have entered. Still, hap-

pily, the great landmarks of art and history remain. The walls, the old Bastille, and the Temple with its later dismal story, are indeed no longer found. The ancient palace on the island has likewise almost disappeared, yet still four aged towers show its site, and tell in part its history. The chief of them,—square, high, and so well known, that looks out on the Seine,—the Tour de l'Horloge, is of early date. In 1370 Charles V. placed on it the first large-sized clock that had been seen in Paris. The existing tower and clock are careful restorations finished in 1852. The old round cone-roofed towers beside the river are also of early date, and with some churches and the Hôtel de Cluny supply the chief examples of the buildings of mediæval Paris.

The churches of the city show the longest, most impressive and varied monumental record of the styles of art that have prevailed in it. The earliest, greatest, and richest of these edifices have been described. Attention may be given briefly to some others of the more important, not yet mentioned.

At *Vincennes* the chapel, not unlike the Sainte Chapelle at Paris in its form, but plainer in its decoration, though among the latest Pointed works in France, is the successor of a chapel of the fourteenth century. In the Rue St. Martin the *Conservatoire des Arts et Métiers* occupies the ancient abbey that has given the street its name. Some portions, now restored, show early and imposing Pointed Gothic. The refectory, a long and lofty hall with painted vaultings, borne by seven tall pillars ranged along the centre, is now made a library of art and science. There are several churches that, in parts at least, are of the fifteenth century. Almost beside the library just named is found *St. Nicholas des Champs*, the western front of which was built in 1420. *St. Gervais*, a little east of the Hôtel de Ville, was dedicated in the same year, but the construction was prolonged through two centuries, and its western front is classic Renaissance. The well-known front of *St. Germain l'Auxerrois*, looking towards the colonnade upon the east side of the Louvre, is of the fifteenth century. The nave was finished in 1423; the choir is earlier, and many parts are later. The nearness of the palaces caused this church to be

long used as a royal chapel. At the Revolution it escaped any great injury, but it received much in 1831. It has, of late, been thoroughly restored. Its interest in art is rivalled by that of its history. On Aug. 23, 1572, the bells in the tower first gave the signal for the massacre of St. Bartholomew, and tolled while it was enacted.

St. Étienne-du-Mont was once a chapel in the Abbey of Ste. Geneviève, and is close by the lofty modern church that bears her name. It was made parochial in 1222. The existing design dates chiefly from the period between 1491 and 1537, but there have been subsequent additions and recent large repairs or restorations. It is one of the most picturesque churches in the city, and is larger than some cathedrals in the provinces. It shows a mixture of quite different styles. The interior, throughout, is built of pale Caen stone. There are two stories of arcades, above the lower one of which extends a curious gallery. The rood-screen is elaborate. There are also several statues by Germain Pilon, and many tapestries designed by Le Sueur.

St. Eustache is a parish church, and in size is surpassed, in Paris, only by the metropolitan cathedral. It is cruciform, has transepts, aisles, and apse, and many chapels, and was built in various years between 1532 and 1637, when it was consecrated. In style it is peculiar; it has Gothic features of arrangement and detail, for of the latter it has clustered pillars, traceries, and ribs, and yet the pillars, capitals, and mouldings are chiefly of semi-classic or Renaissance design and character. Indeed, it shows that while the native art preserved its forms a newer fashion clothed them. On the western front the modern classic triumphed. It is a very interesting and important illustration of the history of French architecture. Its interior, although so mixed in style, impresses one. Its frescos, organ, and superb high altar are remarkable, and upon grand days the music is uncommonly attractive.

Besides these, and other older churches, there are three of much more modern date, that are distinguished for grandeur, beauty, and the application of the classic style to modern uses.

In 1706 the *Church of the Hôtel des Invalides* was finished. It is renowned for its dome — a masterpiece of French, indeed of modern, art — and for the tomb in which Napoleon I. is laid beneath its lofty arches. The dome is more like that upon St. Paul's in London than is any other on the Continent, and, adds Mr. Fergusson, it certainly is "one of the most pleasing examples of a domical building of this class in Europe, and wants only a very little to make it the typical and most beautiful monument of its class." The portion of the edifice that bears the dome is square; each corner has a large round chapel, in the centre is the dome, and on the floor the shape is a Greek cross. The material is pale buff stone, the style Corinthian, the light a purple blue. The floors of the transepts and the chancel are a few steps higher than are those beneath the dome, where there is a large round opening to the crypt surrounded by a massive marble parapet. A circle of colossal statues — twelve white marble angels — stands in front of twelve large piers. They look towards a huge sarcophagus, placed in the centre, formed of polished dark-red granite, and in Roman style. In this the body of Napoleon I. is laid. The chancel, although very large, is nearly filled by the immense High Altar and its baldachin. The pillars of the latter have tall twisted shafts of black and white breccia, and capitals and bases, like the crown above, of richly gilded bronze. The altar base is deep green serpentine and pure black marble. At its back is the entrance to the crypt through a great door, upon each side of which stands a large bronze knightly figure, bearing on a cushion the insignia of empire. On a tablet placed above the door appear the well-known words of Bonaparte's request: —

" Je désire que mes cendres
Reposent sur les bords de la Seine
Au milieu de ce peuple français
Qui j'ai tant aimé."

In 1764 two very large and noble churches, in a modern rendering of classic features, were begun. It was many years before they were completed. They are now, perhaps, the grandest works in what might be called the Roman style that ever stood in France.

The church rededicated to *Ste. Geneviève*, the patron saint of Paris, occupies the site of one that Clovis built between 506 and 511, or later, and in which *Ste. Geneviève* was buried in 512. Philippe Auguste replaced it with another at about the time when *Notre Dame* was rising. The patron's church at length became almost a ruin, and on the 1st of August, 1758, the ground was blessed, and the foundations of a structure worthy of her were begun. The king, Louis XV., September, 1764, solemnly laid the corner-stone beneath a pier that bears the dome. The architect was Jacques-Germain Soufflot, who had gained inspirations from great works in Italy and Eastern Asia. On the ground, the plan shows a Greek cross. At the centre is a dome 265 feet high. The area is 60,252 square feet. The length is 302 feet, and the width 255 feet. The exterior, except a portico in front, is plain, and has grown brown with age. The interior is much enriched, although the paleness of its light drab color and its space may make it seem a little bare. The order is Corinthian, and the details are very elegant. A noticeable feature in construction here is the support originally and more recently given to the dome. At first it was too bold or faulty, and the piers were made much larger; still the area of the piers and pillars is unusually small. The structure of the vaulting is peculiar and deserves attention. The bare monotony of the one neutral color has been much relieved of late by paintings in tall panels along the lower portion of the walls. The subjects on the west side of the northern transept are events in the career of *St. Louis*; in other places they relate to *Ste. Geneviève*. Her death is pictured in three spaces (but one composition) on the south side of the choir. It is a recent characteristic example of French art. By far the largest paintings are around the dome. The pendentives by Gérard show *Glory*, *Justice*, *France*, and *Death*, and also *Bonaparte*. The central painting covers 3,721 square feet. It is the work of Baron Gros, and shows *Clovis*, *Charlemagne*, *St. Louis*, and *Louis XVIII.*, or sovereigns whose eras were important to the country, rendering homage to *Ste. Geneviève*.

The front of the portico has six Corinthian pillars, behind which are ten others. They are 60 feet in height and 6 feet

in diameter, and bear a pediment 129 feet broad. Upon it is a sculptured group representing France dispensing honors to her famous men, who are around her. On the frieze, in gilded letters, are the words, "Aux Grands Hommes La Patrie Reconnaissante."

Several distinguished men are buried or commemorated in the church, — Lagrange, Soufflot the architect, Bougainville the circumnavigator, Marshal Lannes, the Duke de Montebello, Mirabeau, Rousseau, Voltaire, and others. Mirabeau and Marat were "depantheonized" by orders. The church was made a stronghold of the revolutionists in 1848. It has more than once escaped secularization, but now rests consecrated and devoted to its destined Christian uses.

While it was intended that the architectural design should be correctly classic, it was thought, when the construction was advanced, that this result could only be obtained by the adoption of a plan resembling ancient models, and the temple of the *Madeleine* was undertaken. Work upon it was continued slowly until 1789, when it was stopped. Napoleon I., in 1806, proposed to dedicate the edifice to Glory, to commemorate the victories of France. Vignon was architect, and under him the present structure was advanced, when the events of 1815 once more stopped the work. It was at length completed by Louis Philippe. The area covered is 350 feet by 147, or more than 51,000 square feet. It is externally a peripteral Corinthian temple, with eight pillars at each end raised on a basement reached by spacious steps across the southern front, in which the portico is doubled. The dimensions of the order correspond with those used in the Pantheon at Rome. Each of the pillars, fifty-two in number, are 49 feet high. The walls are solid, and have thirty-two large statues of great saints in niches. In the southern pediment is an alto-rilievo 24 feet high and 126 feet long. It is the largest in existence. In the centre is Christ, — a figure 18 feet in height, — and at his feet is St. Mary Magdalene. The Virtues are at his right hand, and at his left the Vices are repelled by an avenging Angel. On the frieze, the cornice, and all parts available, are carvings lavishly employed. The great bronze doors are 33 feet high by 16½ in

width, and have illustrations of the Ten Commandments in their panels.

The interior has three immense, round, dome-like vaults, a semicircular apsidal northern end, and, at the south, a vestibule the whole width of the church. All are designed like features of the halls in Roman baths. The walls are of buff stone, and ornamented by Corinthian pillars of large size, by screens that have Ionic pillars of much smaller size, and by rich marbles set in panels. Gilding is profusely used on all. The ceiling of the apse, by Ziegler, represents the Propagation of the Faith. Around and on the splendid altar are many statues in white marble, works of Marochetti. At each end of the interior is an organ; the one above the southern door is very large and gorgeous. A sobered light comes through openings in the arches of the ceiling. There are few more brilliant services than the High Mass here on Sunday.

The change in style and spirit of French art is nowhere else, perhaps, so marked as in this edifice, especially if it is compared with the great mediæval churches. The study of the classic orders, and the new imperialism that early in this century was rivalling the conquests and constructions of the Cæsars, here display their fullest strength. The Arc de Triomphe and La Madeleine are unsurpassed in modern times in their especial styles; indeed, the former never has been equalled. The Walhalla on the Danube might rank as superior to the latter, for its high, detached position gives it a predominance that befits a great classic temple, and the lack of which is so apparent here. The motive here, too, was no less in contrast with that of the mediæval church, than is the style. Napoleon I. desired to use the works begun before the Revolution, and finally decreed at Posen that they should be portions of a monument to the Grand Army, and that upon the front should be inscribed the words, "L'Empereur Napoléon aux soldats de la grande armée!" and, upon the walls inside, the names of soldiers who had died upon the field of battle. Statues of distinguished officers, the flags or arms obtained in victories, and other fitting objects should add to the trophies of this temple that he proposed to dedicate to

Glory. A competition in designs ensued; one hundred and twenty-seven were offered, and Napoleon, from his camp at Finckenstein, May 30, 1807, confirmed Vignon as architect,—the only one who had fulfilled his purpose; for, said he, “it is a temple I have ordered, not a church,—such an one,” he added, “as they had at Athens, and have not in Paris.” Greece and Rome, indeed, inspired his taste and projects in the arts. Another power than his, however, soon ordained the final disposition of the work, and Christianity once more became possessed of a great temple, pagan in style. The Bourbon kings repeated acts of Constantine.

Many other works belong to the third period of Italian influence on art in France, the first of which was Roman and the second Renaissance. The third, with changing vigor, has continued upwards of a century, and hardly yet has lost its hold upon the public mind. The Arches of L’Etoile and the Place du Carrousel (begun in 1806) are prominent examples of its products. The latter is an imitation of the Arch at Rome erected by Septimius Severus; the former is a bold, original design, suggested by the classic monuments of triumph; but never when Roman power was greatest did it build an arch so striking or colossal. The Colonne Vendome (1806–10), the Bourse (1808–26), and other works in Paris; the Grand Theatre by Victor Louis at Bordeaux (1777); and, at Marseilles, the new Exchange,—are also representative designs of the same period.

Two regions of France, still undescribed upon these pages, are not surpassed by any others in natural attractions or in illustrations of long and widely separated periods of varied life and history, and of the arts practised by a very early people as well as by their busy and ingenious successors. Their monuments are now found scattered through the pleasant scenery or quaint old towns of Brittany.

NORTHWESTERN FRANCE.

BRITTANY.

BRITTANY presents some of the fairest scenes and oldest monuments in France. Its oblong territory, that projects far into the Atlantic, has an elevated centre. This, as it extends westward, forms two diverging ranges of high hills, and thus gradually changes the scenery from wavy lowlands eastward to effects of even grandeur where it rears its seaward front. Along the portion of the southern coast where that now forms a boundary of Morbihan, the land is lower, and, in broken undulations, slopes to planes or sand-bars by the water. South of Vannes and Auray, ancient towns, the sea has worked a way into these lowlands, and has formed a sort of gulf with a remarkably irregular shore-line. Just here some of the oldest monuments of this old country still exist,—apparent in their forms, but full of mystery in origin. The use of some of them is now thought to be known; but the significance or purpose of the largest is still an enigma. In remote and prehistoric times this region was occupied by a people who had great but rude ability. Society was organized, and powerful chiefs existed. Learning and religion were controlled by still more powerful priests, to whom the name of Druids has been given. They did not worship images, it is believed, but offered sacrifices, that towards the period of their chief supremacy were human and extremely cruel. Yet the attention paid the dead is still as evident as it was great. The monuments of this primeval people found in France are chiefly near the sea; by which, apparently, they reached the country. M. Bertrand and others think that they came from the North, and, after settling on the coasts,

went inland by the rivers. Eastward there are fewer of their works, and scarcely any have been found beyond a line from Dijon to Brussels and down the Rhone. A different opinion has been held by other writers, who think they originally came from Asia at a very early period. They certainly were a remarkable and not uninteresting people, and perhaps they may be called the founders of the population whose array of monuments we have been visiting.

When really does the history of France begin? asks M. Boissier. It is only within these fifty years, he says, that one would not have been embarrassed to reply. The wars of Gaul and Rome were previously held to be the limit, and beyond was night: nobody dreamed of explorations in the darkness. We have grown more brave or curious, he continues, and the study of antiquity has added ages to its history. Small fragments, flints, and bones, and rudely sculptured stones, have served as guides to this increase; and still more have the strange, gigantic megaliths of Morbihan,—impressive objects that we visit with unusual interest, especially, it may be, since but few Americans examine them.

Southwest of Vannes and nearly south of Auray, in the Gulf of Morbihan (the little sea), there is a granite island called GAVR INNIS (or Goat Island). On its highest part is a circular grass-grown or stony mound, 300 feet in circuit, 30 feet in height. Close to the surface of a hollow in the centre of its top is found a Dolmen, or stone chamber, with a very long passage extending to the outside of the mound. The name—from “taal,” a table, “maen,” a stone—has been applied to structures somewhat like a table, or a broad flat altar raised on smaller stones; or to a great development of this design, where huge flat slabs were set up edgewise, several feet apart, and covered by still larger ones, so that a chamber like a cave was formed. Generally a long and narrow passage led to it, and it was further covered, sometimes deeply, by a mound, or by at least sufficient earth to hide it. Many of these chambers have been opened. One of them at Bagneux, near Saurmur, the largest, has no earth around it. They were tombs, and used apparently for persons of importance. On the

mainland, two miles westward from Gavr Innis, is LOCMARIAQUER, an humble village, near which are Menhris, or long monoliths resembling obelisks. The tallest one erect in France is said to be near Brest; its height was over forty feet. The largest in the country was, however, one now prostrate near this village. It is broken into four unequal pieces, that seem to be lying as they fell. The ends are bluntly pointed. When erect its height was more than sixty feet. These stones, that by their height and antiquity astonish us, may have been idols, or the symbols of some power their builders revered. There also are around Locmariaquer several Dolmens. One called Mané Lud has two large covering stones above its chamber, and four more above the passage, all close to the surface of the ground. Pierre-Turquoise has also near the surface covering stones, the largest one of which seems to be split into three unequal parts. If these were once united, they formed an enormous stone. Another Mané had a Dolmen far below the surface of very stony ground. The Pierre Plates was a long Dolmen, now in part exposed. It has six covering stones remaining, only one of which is very large. The Table de César, so called, is an immense square stone, that was the covering of a Dolmen; it is now above the surface, and is much broken. This now small and obscure village is supposed to be upon the site of Dariorigum, capital of the Venetes, afterwards a Roman town.

About eight miles westward from Locmariaquer is CARNAC, a little village, in the neighborhood of which are objects even more remarkable. Among the buildings of the village is one particularly to be noticed. It has been recently constructed, and is the small and neat Musée Miln, named from a Scottish antiquary who has done good work throughout this region. It contains much pottery, some statuettes, and other Roman objects, simple in style, found near here, and a portion of the scanty relics of the earlier inhabitants. In the hotel at Plouharnel (a good one), two miles distant, is an interesting supplementary collection of small articles from the primeval tombs. The granite church at Carnac, as in most French places, is conspicuous. Its style is Renaissance, as fanciful —

the porch particularly — as poor taste and scanty funds could make it. Not far off is a low, grassy, solitary hill, and on it is a small, low, whitewashed building, like a house. It was a chapel of Saint Michael. The ground around it commands a very wide and varied prospect. From far east to southwest is the ocean, and in the latter direction the long, low, sandy promontory of Quiberon. The foregrounds show small swells of open land, with scarcely any trees, — but bleak grass fields, a few of grain, some scattered patches of pale purple heather, and abundant stone walls crested with rough whin. Around the north, beyond such land as this, stretch forests over slightly wavy ground, as far as Auray. In the open country, and not many hundred yards away, northeast and northwest, in full view, appear two strange collections of gray stones, of varied shapes, but most of them oblong, upright, and huge. These are the famous and mysterious alignments of Carnac. One should first go northeastward to Kermario, where there are a few farm-houses. There, on a swell of land, are nine (perhaps eleven) marked rows of megaliths, — huge granite masses ten or twelve feet high above the ground, set a few yards apart, some broken, some thrown down, all gray with the exposure of uncounted ages. This great group, however, is but the central one of a long array, more than 300 feet in breadth, that reaches for almost a mile in each direction, east and west, and forms a monument, perhaps unique, and little less than two miles long. It traverses uneven ground. Towards the west are swells and hollows, on which are a few small fields of grain, some pastures, belts of whin, and patches of thick heather. Two high-roads, a few cart-tracks, and stone walls that are quite numerous enough, extend across the line. The stones have disappeared, or never have existed, in the hollows. Fragments in the stone walls show where many have been moved. Upon a little swell of ground, close by a few poor cottages, the stones appear in place; but they are small and scattered. This alternation is repeated farther on; and then, upon the long slope of a bare low hill, the mighty ranks again appear, increasing in size until they end upon the crest. There stands a rude brown hamlet of low, small, poor houses, called Ménéac. The

largest stones, and most complete arrangement of them, are found there. They are of many shapes and sizes, huge and flat, or rounded like enormous beach-stones, tall and narrow ashlars, or rude and comparatively small blocks; these last are most numerous. Their pale and brownish granite, where exposed, has grown a hoary gray, and much of its surface is really encrusted with thick lichens, or is fringed with others, dry and bushy, dull pale green, like those that grow at Stonehenge. Silent and mysterious the great ranks stand. No man can tell who placed them there, or knows what meaning they keep hidden. Long and arduous labor, clearly comprehended purpose, great significance, were certainly required to make them possible. No buried dead are found among them; no conceivable religious rite would seem to have determined their arrangement. Possibly they form a record of advancing time, and each stone marks a year, or a departed chief, or a notable event.¹ And, if so, when does history in France begin?

Almost exactly in a line with this array, perhaps a mile towards the west, is a Cromlech on a swell of land. It is a large slab, raised on smaller stones. Farther on, and in a line, upon another swell, are three Dolmens in a group. They are not large. They have been broken into; but are still covered scantily with earth. They were built side by side, with long low passages into them turned towards the great alignments. Is it chance or meaning that determines these particulars?

Erdeven, five miles northwest of Carnac, contains a similar array of stones. It is less perfect, and is not two thirds the size. It also ends on rising ground. The arrangements are somewhat different, and are well worth studying for evidence regarding these peculiar monuments, the great examples of which are at Carnac. Other works by the same builders, and all worth visiting, are scattered through this region.

Brittany, besides these relics of antiquity and its attractive scenery, contains remarkable and interesting illustrations of the arts and manners of the latter portion of the Middle Ages and the times immediately afterwards. Domestic architecture,

¹ Mr. Miln (Carnac, p. 101) thought that they are the remains of an immense necropolis, and (p. 84) that the granite soil, "from its porous nature, would tend to disintegrate bones rapidly."

as is soon discovered, is so subject to great changes, that examples of it are not long preserved. This part of France retains a number, unusual in character and in amount; yet these are disappearing quite too rapidly, and have the interest of rarities as well as illustrations of the habits and the tastes of former generations. Both Vannes and Auray, places that will probably be visited by those who go to Carnac, contain old houses.

AURAY is a large-sized country town, best seen from a stone tower, with steps outside, that stands in public grounds. The view obtained there is extensive over a country with broad hills, that are not high and show more wooded land than fields. A river winds up from the south. The town, according to the Breton fashion, is placed in a valley, here not deep, and shows no small extent of blackish or of rusty yellow-brown house-roofs, and walls beneath them that are generally whitened. In the winding streets some of these houses will be found to be antique. They have granite basements, over which are projecting stories, and quaint gables, built with timber frames that are exposed and painted some dark color, chiefly black, and here and there carved curiously, — all which details give very picturesque effects.

VANNES is a larger place, and, although modernized and plain, has some attractive ancient features. Near its centre, clustering around its small cathedral, are narrow, quaint old streets, that still suggest the later mediæval times. The older houses, like those in Auray, have stone basements; but they are more ornamented, and have quaint engaged pillars, over which are brackets oddly carved, and timbered stories that project, some of them on moulded splays. The human figure is here and there shown, — made less graceful than grotesque. Upon one corner are a stout man and woman, half length, colored to demonstrate how art made their clothes and Nature tinted their round faces. Several hundred feet of the town walls remain, with parapets on heavy brackets, and effective towers, — in one of which, at least, is an old gateway. All are earthy gray, and front a narrow meadow close beside a little stream. The small cathedral (St. Pierre) shows work and styles of several dates. Its western front, rebuilt in 1875, in

Pointed of the thirteenth century, has almost nothing of the usual French arrangement. There is only one door, in the centre, sculptured on its upper parts; a central upright window; and no buttresses, except two that are small placed at the southwest corner. At the other corner is a tower with a low spire. The nave, begun in 1450, and not finished for some sixty years, has, on each side, a row of chapels built between the buttresses, but no aisles. The mouldings of the arches run into the heavy piers supporting them, and show the Pointed style at its decline. All, or nearly all, the windows have modern colored-glass. The vault dates back only to 1768. Brittany can show much more imposing churches in its western regions.

QUIMPER, seventy-five miles distant, near the southwest bastion that Brittany puts forward towards the ocean, is a large and pleasant provincial town, and has the largest Breton church. The town — well worth a visit — is, as usual in this part of the country, placed in a valley beside a river. On one bank is a long range of well-built modern houses; on the other is a high steep ridge, the side of which is covered by a park or forest, penetrated by ascending paths that give a pleasant access to the top and views across the town. The latter has a quaint effect, but hardly mediæval. On its winding streets are some old houses, and among the modern buildings is a Musée with paintings, small antiquities, and valuable bequeathed engravings.

The *Cathedral*, dedicated to St. Corentin, is near the river. It is very dark gray in general color, and, although now thoroughly restored, has not lost the venerable look appropriate to its age. It dates from between 1239 and 1515; but the towers (like the west door), begun in 1424, were finished by M. Viollet-le-Duc in 1854 to 1856. The western front is towards an ample Place surrounded by plain houses, some of which are quaint. The front has the four buttresses of usual French designs; but they are small, and do not reach to the tops of the two flanking towers, the upper parts of which are square. There is a single portal, moderate in size and depth; it is well carved, and has some dark stone-canopies around its arch.

Above it are two upright traceried windows, somewhat English in style, and in each of the outer faces of the towers a pair of lancets, narrow and extremely tall, that are quite French. The chief amount of ornament, remarkably effective, is between the springing of the arches of these lancets and the tops of large and open-traceried pinnacles placed at each angle of the towers, and of tall, gabled, open-work structures on the cardinal fronts of each of the spires. A tall and handsome gallery forms part of this enrichment.

The interior, as usual, is not dark. Its general effect is of simplicity and majesty. The pillars and arches are of pale, fine, well-cut granite with a brownish limestone tint. The groined ceiling has thin simple ribs and whitened grounds. All, or nearly all, the windows have modern colored-glass, with figures, and some portions of the ancient glazing. The triforium, throughout, is an arcade with small-sized trefoiled arches, over which extends a gallery of open quatrefoils. The choir turns northward with a curious bend from the direct line of the nave,—suggestive, some have thought, or have imagined, of the inclination of the dying Saviour's head upon the upper portion of the cross. The altar is a new one of gilt bronze, with jewelled ornaments, and a high arched canopy, the under part of which is blue and gold; the front has a red and gilded gable. Each end of the transept is built solid to a considerable height, and is covered by a new polychrome, and in the centre has a modern gilt bronze richly decorated altar. All this recent work is in harmony with the Pointed style of the interior. The chapels of the choir have mural paintings of religious subjects, and blue ceilings studded with gold stars. The stalls are plain; the screen is low, light, modern iron-work in mediæval style. There are no monuments of general importance.

The exterior of the sides and apse (a polygon) is simple, but quite good. The bishop's palace and its grounds are eastward. On the south side of the latter are the old enclosing walls. They have a parapet or cornice borne on heavy corbels.

The quaint Breton costume is still worn by many of the women; their large curious white head-dress is particularly

noticeable. These local fashions have so nearly disappeared in Europe that a moderate retention of them is very interesting. Railways, that have penetrated or encompass so many of the old and once remote parts, have invaded Brittany, and brought the now almost universal style of dress, and the change of local thought and manners, that they carry. Still, however, Breton spirit lives, and keeps, to an unusual degree, some of the old-time modes and aspects of the land.

While Quimper shows the largest, and perhaps the noblest, monument of the Age of Faith in Brittany, a late mediæval work, in a little-visited small town upon its eastern border, shows perhaps the most complete and most imposing monument of war, or rather of that state of constant risk and vigilance existing simultaneously, and requiring strong defence.

VITRÉ, between Rennes and Laval, is one of the most interesting ancient towns remaining in the northern part of France; indeed it is, although on a small scale, a northern Carcassonne. The railway station, quite of course now, is at one end of its largest street; but not far up that, the age of steam and the express is left behind, and the marked contrasts of the Old Régime are found. Upon the right is the Rue Poterie, a nearly undisturbed example of a street three hundred years ago, irregular and narrow, lined with curious old houses, that have solid wooden frames, projecting stories, and, along their basements, corridors obtained by setting back the walls and carrying the fronts on posts. These walks suggest the "Rows" at Chester, but are smaller, and close to the level of the street. Another odd old street leads in an opposite direction down a hill, and thence outside the grand town walls extending to the north, and the no less imposing walls of the Château. The narrow, crooked Rue de la Baudrairie branches from the last-mentioned street. It is throughout lined by small ancient houses, and is scarcely rivalled in mediæval look by any other in the North of France. It is at least a worthy mate to the old Rue aux Fèves at Lisieux. Close by its farther end, and to the left, is a stone archway, that gives access to a little desolate area in front of the restored Château. It is a large, brown, triangular edifice, with a court,

begun about the end of the eleventh century, and reconstructed in the fourteenth or the fifteenth. Part of it has been of late a prison. It presents two bulky machicolated towers, with large round turrets at their angles, flanking the main portal; all crowned by high, steep, black-slatted roofs. The walls are of cut stone, the windows small. The left-hand tower is finished with four stories and a lofty attic. On the second and third stories, each of which has three rooms of good size, is the Town Library, in unusually picturesque quarters. They are reached, like all the upper stories, by a pretty turnpike staircase built of stone. The doors are of dark wood beneath low pointed arches. All the ceilings are of wood, and show the framing of the floor above, — small beams placed near together crossed by heavy rafters, or the former only three diameters apart. Some of them are dark brown, with dull red in the angle mouldings of the beams. The chimney-pieces are plain and high, and made of white stone. The attics show the rafters of the roof placed closely and sharply pitched or arched. The towers are now numbered among the Historical Monuments, and are the most important or most interesting portions of the castle. When it was rebuilt, its masters, the Seigneurs de la Tremouille, were Protestant, and their experience may have produced their motto still apparent, carved upon the stone, "Post tenebras, spero lucem." In the court is a much decorated pulpit (?), that may also be associated with them. One of the few known sieges of the city was in 1588, when its inhabitants, who held the Calvinistic faith, compelled the Duc de Mercœur to retire.

Notre Dame, the largest church, is of good size and in good order. It has the peculiar bending of the choir aside from the direct line of the nave, of which a specimen is seen at Quimper, and a painted and pointed wagon vault. The walls are of dark stone, the glass is colored, and the pulpit, of dark oak, is elaborately carved. It is a church of much less elegance than St. Nazaire, at Carcassonne; but the Château gives Vitré some points of interest not found in even that extraordinary city.

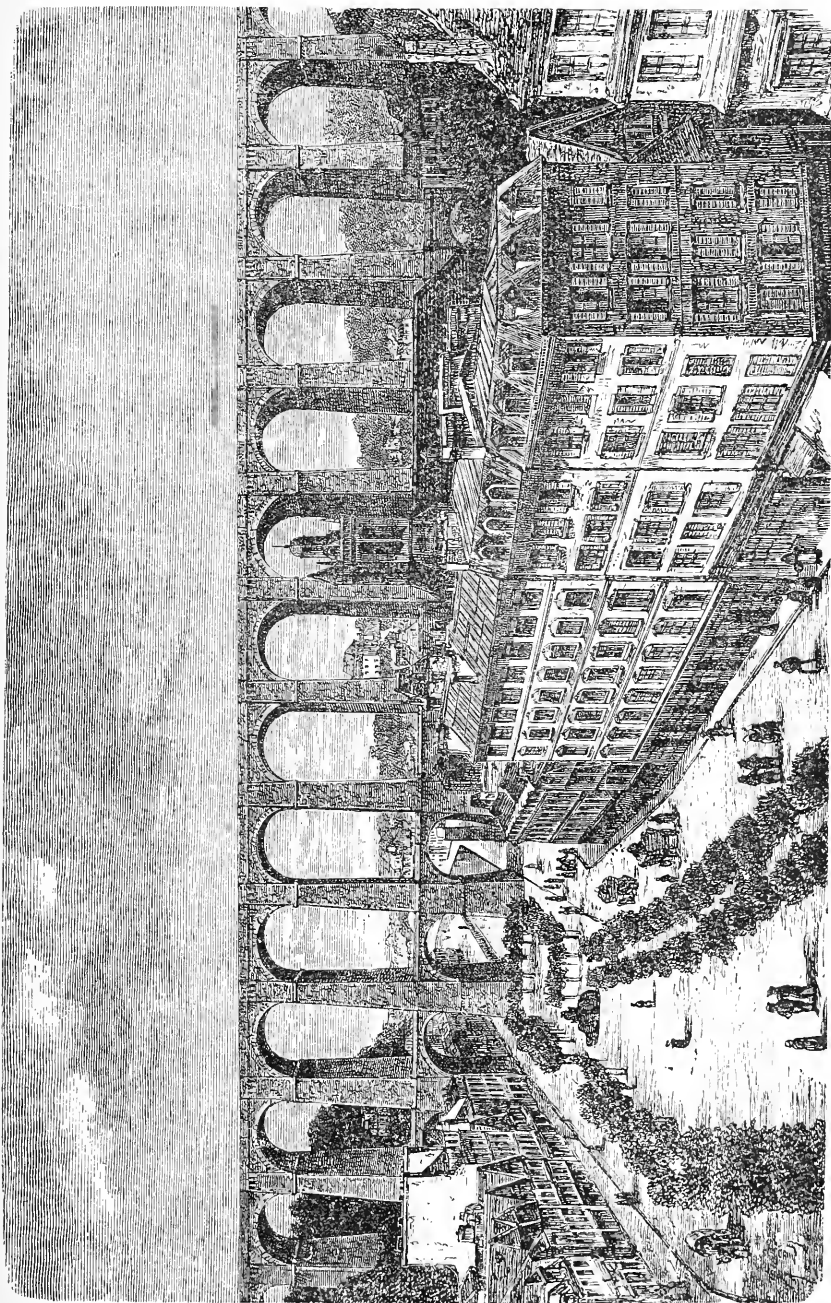
There are several other towns in Brittany containing streets or buildings that show Breton modes of life in former genera-

tions,—like Domfront, Fougères, Morlaix, Dinan, and Dol. Besides these, smaller places — Landerneau, Hennebont, St. Pol de Leon, St. Malo, and, king of little cities, St. Michel — present attractions that can entertain or teach one for a month, account of which might fill a book, as Mrs. Bury Palisser has pleasantly shown.

One of the chief attractions of the country is its charming, although often quiet, rural scenery. From the Botanic Garden or the Platform, on the verge of high land at Avranches, is a wide outlook, that forms an effective first view, quite enough to make one wish to travel through it. Long low ridges, all well wooded, reach towards the sea-shore, or are on it. A prominent object rising from a spacious bay, and plainly seen, although miles off, is the pyramidal Mont St. Michel, crowned by its castle-girded church. The foreground is a rural district, green with fields and trees; the sky line is the open ocean or the inland stretch of Brittany. Its northern coasts, or regions back of them, have moderately elevated land, in long and rolling swells, on which are grainfields, pastures, many apple-orchards, and abundant woodlands. There are few pines; deciduous trees, often of good size, prevail. Thus far the country seems an England, kept less trim, but with more forests. Villages, however, are not numerous, and there is a noticeable absence of the houses or the seats of gentlemen. Few churches that are prominent are seen. The country is crossed at intervals by moderately deep ravines, that give peculiar character to it, and show perhaps its most romantic scenery. The rocks here show themselves, sometimes with very picturesque effect, as where the Rance winds north from Dinan to the sea at St. Malo. In other parts the surfaces are almost wholly soil, and stones or rocks are few. But seldom does the underlying granite crop out, and then it is darkened by exposure. Good views, and, indeed, a constant series of unusually wide ones, are had from the railway nearly all the distance from Avranches to Brest, for it is built along the higher land. This route, made necessary by the surface of the country, gives one more advantage: it enables travellers to realize the peculiar sites of Breton towns, or many of them,

that have been already mentioned. They are opposites to old Etrurian towns perched on high hill-tops,—they are packed in valleys, sometimes narrow. A remarkable example is at Laval, a large town, the imposing structure of which is the high granite railway viaduct, that, like a work of the imperial Romans, strides from side to side of the Mayenne, and gives an outlook over nearly all the city. At Morlaix is another similar work, on which one comes suddenly, and from which one looks down upon the dark roofs and whited walls of the old town, as one seldom can on such a place. The railway also rises over Landerneau, almost encircling it, and enabling one to see it well. It is a quaint old town, but, like too many others, it has lost a great part of its ancient walls and towers, that not long since existed. The railway thence to Quimper ascends to a great elevation, and commands imposing views far westward to the ocean, and over mountainous heights near it. The profusion of wide forests or scattered trees that marks the Breton landscape is found here, even to the summits of some of the highest hills in the two ranges that extend abreast from the interior towards the sea, or that confront it. There are also great swells covered by green pastures or by grain, and many hedges in which are tall trees, such as are seen elsewhere in Brittany. This rich, agricultural, well-wooded country reaches nearly to Auray, a place that has already been described. The ride around the coast is one of the most interesting to be found in France. A portion of the railway, to Lamballe, is poor; the scenery is never unattractive.

The most ancient monuments in Brittany, one of its most curious towns, and its noblest church, have been described, and yet the treasures of the country furnish many other tempting subjects, that here must be only mentioned. The old castles, most of them now ruins, and the antique streets and houses, like the Rue de Jerzual that plunges down the hillside at Dinan, abound in picturesqueness, and illustrate old-time life, but do not have the place in art belonging to the churches; these show nearly all the product of real art that Brittany contains, and are seldom earlier than the last period of the Pointed style.



VIADUC DE MORLAIN (CHEMIN DE FER DE PARIS A BREST.)

The church of *Notre Dame du Folgoët*, eight miles from Landerneau, dates from 1364 to 1423. Some persons may think that it is rather the result of superstition than of faith (for it was built as a memorial of a dubious miracle); but it is a remarkable achievement. Genius and great skill are shown. The material used is dark green Kersanton stone of a bronze tint and extremely hard. The carvings of vine leaves, thistles, and various natural forms are wonderfully elaborate, and display great ability in execution and design. The other sculptures are many and peculiar. The work, however, is a proof of what could be accomplished by the Dukes of Brittany, who had it done, rather than an exhibition of strictly local art.

The church of *Kreizker*, at St. Pol, is similar in character; elaborate and bold, and said to be from the designs, not of a Breton, but of an Englishman. It has a spire 393 feet high, of open-work, made more remarkable by the material used, — one quite the opposite of plastic, — granite of the region. It dates from the latter portion of the fifteenth century. The lofty and elaborate tower that bears it is supported by four pillars buttressed by the vaulting of the aisles. Some other portions of the church are richly decorated; but the spire, indeed a marvel, is its most distinguished feature.

The large granite church at Dol, before the Revolution a cathedral, in its style resembles Early English Pointed. It has the English square east-end, and, like many Breton churches, is supposed to have been built from the designs of English architects. The influence of that people in the country during several generations is at least suggested.

The remarkable and lofty rocky pyramid of *Mont St. Michel* has been already mentioned. It is surrounded by broad sands, or surges of the ocean (as the tide may be), and crowned by its high and impressive structures, that combine the monastery and the knightly castle. Here the faith that recognized the great archangel dwelling in high places, in extremely early ages dispossessed the pagans, and established hermits and monks, who through the periods of storm and dire confusion kept the truths of peace and holiness. Here St. Aubert, more than a thousand years ago, began the Benedictine monastery, destined to exist

almost nine hundred years, and then, after following the Order of St. Maur, to find its latter end in the paganism of the "age of reason." Here kings and nobles brought their offerings; here pilgrims of a score of generations worshipped at St. Michael's shrine; around these lofty walls the struggles of conflicting dynasties have surged more wildly than the sea beneath them, and upon them the slow weather-wear of countless storms has preyed. The consecrated isle was ravaged, then protected, by the Normans; from it went their ships to aid the Conqueror of England. Here both Henry I. and Henry II. ruled; and here, in turn, Philippe Auguste, it has been said, destroyed and reconstructed, and the cause of the French kings found its one fortress throughout Normandy when Henry V. in victory swept that region. Here (or at Amboise?) that not most saintly knight, Louis XI., founded the great Order of St. Michael. While the wars, called the religious, spread through France, the Huguenots were for a short time masters here. Comparative tranquillity ensued when these great struggles ended. Since the Revolution the historic buildings of the island long remained degraded; but that full appreciation of the value of the Monuments of France, that has of late been growing, has produced a general and interesting restoration of a group of structures, almost unique, that looks far around the neighboring sea and coasts, and well deserves its name,—the eye of Brittany and Normandy.

From the consecrated, kingly, knightly mount we go across the sands to enter and explore one other charming part of France, the very names in which, as they were once used, are tempting invitations to the places that have borne them.

NORMANDY, ANJOU, AND MAINE.

THERE are so many ways of reaching interesting places in this region, and the routes that travellers may find convenient are so various, that it is difficult to mark one road to them, nor could one road well lead so that the chief objects would be

seen in the order of their age and associations. Accordingly, with some disregard of time or space, a tour to a number of attractive cities may be sketched, so that the historical objects in them may be mentioned rather in the order of date than of geography.

CAEN in the eleventh century was an important Norman city, and, although in many parts it now has the appearance of a large and busy place of recent times, it still contains much that illustrates its long history and the marked character of that bold people, strong in mind and body, once predominant throughout Northwestern France, and other even broader regions. The city is spread over almost level ground, and reaches up a hill of no great height at its eastern and western ends. Another hill, midway and farther back, bears on its top a modern-looking castle. Towers and steeples rise in many places; but on the eastern hill are two large yet not lofty towers that have a peculiar interest, exceeded only by that of two tall and noble spires — the most conspicuous objects in the city — standing on the western hill. Long, narrow, and not very ancient-looking streets, with shops or houses, a few of which are old, lead towards the church crowned by these spires. At length a quiet, larger street, that hardly seems to be much older than some persons in it, ascends a moderate slope and leads by a sort of court or *cul-de-sac* that to the left slants down the hillside. At the bottom, and at the left-hand corner, suddenly are seen the venerable giants, — two square, plain towers, lofty and round-arched, rising far above the simple, grayish, massive, western front of a large church. Around their tops are decorated turrets crowned by pinnacles, from among which spring the spires, lifting their worn heads 260 feet above the pavement.

It is St. Stephen's Church, dedicated about 1075, and chiefly built by William Duke of Normandy, the first Norman King of England, for his great *Abbaye-aux-Hommes*, — an offering or penance, according to the Pope's decree, for absolution after his marriage with his relative Matilda, daughter of the Count of Flanders. Her work was the magnificent *Abbaye-aux-Dames* upon the eastern hill.

St. Stephen's Church is built of small grayish stones. Its western front, as well as some other features, "may be regarded," says Mr. Fergusson, "as the prototype of the façades of nearly all the Gothic cathedrals of France." It has three round-arched portals, but they are not large, and four great buttresses, but of the plainest possible design. These early rudimentary forms are in marked contrast with the marvellous development attained at Reims and Amiens. The Normans may have found suggestions for these features and their style in Romanesque examples in Germany, where the Round-arched style was both earlier and later than the variety used by the Normans. The interior of St. Stephen's is dim and noble. The material used is pale buff stone. The length to the high altar is as great as in Notre Dame at Paris, or about 370 feet. The nave has on each side a lower and upper aisle, and two high stories of round-arched arcades with enormous piers, engaged in which are small pillars with quaint capitals. The massive vaulting has a few heavy ribs, and Pointed arches. In the choir the style is somewhat different, for that part is newer by about a hundred years. The spandrels of the main arcade are ornamented with circles filled with tracery, behind which is a deep recess that gives a bold and curious effect. The style suggests, and yet it is not like, the Round-arched style in Southern France. It has its own unique development and history.

The grand design and ponderous masonry of this vast church, that have survived the wear and wreck of eight long centuries, form one of the most graphic and magnificent existing chronicles of the strong race of men who built it,—their masterpiece of art in France. They had not been long settled in the country when they raised it; but their power was fixed, and was, like their conceptions, vigorous and a result of far extended observation.

The Normans, wild and pitiless as were the storms that swept the wintry North from which they issued, had for generations scourged the fields and towns of weak, dismembered Gaul from Rouen to Marseilles. Wherever with their ships or boats they found or forced a way, they went with fire and death. At

length in 912 one of their leaders, Rollo, baptized Robert, was made Duke of Normandy, — a region that his race had conquered. There they grew to be a settled people, and Rollo's fifth successor, William, was their ruler. Meanwhile others of the race were, in their native fashion, traversing the seas, — some even to America. Another body went from France to Southern Italy, where they secured possessions and increased them until they held Calabria, Apulia, and Sicily (1029–90). In both the North and South, where they became established, they soon showed a fondness and aptitude for art, adopting styles they found, but giving them new forms that they designed. In Sicily, for instance, they found works of the Saracens with a peculiar pointed arch, and also Greek and Roman structures. Their compositions that resulted there are still important and of great interest. From parts of what they found, and from the Romanesque they knew in France, they formed the marked designs of their Cathedral at Cefalu, and that of Monreale, — their latest and most splendid edifice. The Normans who remained in France found there the Romanesque that was so prevalent throughout the country until about the year 1150. They, or their kinsmen, had also seen German treatment of this style. The French Normans used the two varieties, and developed what has been called the Norman style. In England, where the so-called Conquest brought about remarkable results, the Norman power was greatest, and examples of the arts it practised are more numerous and even grander than any found in Normandy. One marked feature is massiveness, sometimes less real than seeming; for, while the mediæval builders could make solid facings to their walls, they were too apt to use imperfect mortar, and form weak cores or fillings. The details of the decoration are well known. They were concentrated especially around the doors, that were set deeply in the ponderous walls and flanked by pillars with short, strangely fashioned capitals, from which toothed, enlaced, or zigzag mouldings curved around the arch. The window openings were single archways, generally small. Upon the walls were often placed arcades, sometimes with intersecting arches, that formed bold, effective traceries. The piers and pillars seem

to have been built by giants to resist time and all hostile hands.

St. Stephen's Church, as has been said, shows many of the features afterwards developed in the largest Frankish Gothic cathedrals, the earliest of which, at St. Denis, has been described on pages 64 to 66. The front has the three great divisions and main portals, the four huge buttresses, and the central gable flanked by two great towers, that at St. Stephen's bear spires of later date. These features, but without the spires, are also found in the abbatial church that Queen Matilda built for women, as her part of the marriage, or the penitential, offering demanded by the Pope.

The *Church of the Holy Trinity*, or of the *Abbaye-aux-Dames*, was founded in 1066, and dedicated June 18th of the same year,—but was not finished, it is thought, for nearly twenty years. In the twelfth century it was almost rebuilt, and with nearly the existing form and details. It is smaller than St. Stephen's, but has greater elegance and richness, and may well be ranked as the most beautiful and nearest perfect of the larger Norman churches in the country. The western front, like all of the exterior, is venerably gray. Its central door is much more decorated than that of St. Stephen's. The ancient apse has two rows of imposing arches. The interior, although it is constructed of a pale buff, whitish stone, is dim and solemn on a cloudy day. The windows in the nave are small and filled with tinted glass; those in the apse have bluish glass. The style, compared with that of the *Abbaye-aux-Hommes*, shows plainly an advance towards the full development of the great Northern mediæval church. There is a gracefulness that would not be expected of the builders or the times. The transepts and the arches of the central tower are very bold. The two arcades, the apse, and a large semi-dome show strong and elegant round arches, as also does the simple vaulting; where, however, a Pointed arch depressed, appears. Above the nave the vaults are formed in squares that cover two bays of the sides, between which is a separating shaft. A rib springs from it, and, with another opposite, spans the nave at a right angle, and supports a wall that fills its spandrel. The effect is curious and unusual.

Extensive restorations have been made, including the removal of a floor that for a time divided the interior, or a part of it, into two stories. The tomb of Queen Matilda, after being twice violated, was restored in 1819. It stands in the apse; beneath which and the choir is a small crypt, about thirty by twenty-seven feet, with thirty-four round pillars and a simple vaulting. The many monuments once here were ruined by the Calvinists and Revolutionists. Some ugly buildings, formerly monastic, and dating from 1726 they say, are crowded against the sides of the exterior of the church.

The *Castle* in the Norman period, of course, was prominent; but it is now ill represented by very large and altered modern-looking works, that still contain, however, a chapel dedicated to St. George, and the Exchequer Hall of William. Both are in Norman style, and are (or lately were) used as storehouses. The views around the city gained from portions of the castle are interesting.

The *Church of St. Pierre* stands in the centre of the town, beside the Market-place. It is the most elaborate and elegant of all the monuments in Caen, and shows the history of local art from the time when the Pointed style had become established to the end of the Middle Ages. Its lofty front, crowned by a sharply pointed gable, is extremely rich. On its side is a very beautiful, high, square tower, that bears a spire two hundred and thirty feet in length, built of stone in 1308. The belfry stage is very tall, and has elaborately moulded narrow archways reaching from the bottom to the top. In strength, grace, and lightness it has scarcely a rival throughout France. Both the front and tower are in Pointed style. The nave, perhaps as old, is quite eclipsed by the remarkable and richly decorated choir, surrounded by surprising chapels built in 1521. The style is almost Renaissance run wild, although the forms are Gothic. In the chapels—there are five—the ribs have pendent ornaments that vary in each one, and fringe them like stalactites of fantastic and luxuriant design. Their walls inside have statues and abundant ornament, and on the outside work as rich; but there it has grown gray and much decayed. The busy Market-place gives animation to the church, that

stands with all its wealth of beauty and elaboration in the midst of daily labors, like an ever-present blessing.

St. Sauveur, not far from it, and smaller, and perhaps in parts more aged, shows a curious combination of the Pointed and the Renaissance, with rich and mouldering work inside, as well as outside. Near St. Stephen's Church is one formerly dedicated to *Saint Nicholas*, but it is now desecrated. It is an unaltered, plain, and interesting Norman edifice, built near the year 1100.

Old Houses were once numerous in Caen, but few remain. Yet there are still found, scattered through the town, quaint dark-framed buildings, with strange carvings and light-colored walls; and also some of stone, that long inside their sculptured fronts gave homes to people who would now seem curiosities in France. Among the many shops can be discovered odd old places where attractive bric-a-brac is furnished to its lovers.

There are *Public Buildings*, large and good for a provincial town. The Hôtel de Ville, a modern classic edifice, contains a Gallery of Paintings worth a visit. The Marriage of the Virgin, by Perugino, is the best work.

William the Conqueror, whose marriage caused such notable results at Caen, conferred distinction on a dull town eighteen miles thence by the railway. He was born in 1027, in the great castle that, although now partly ruined, is preserved with care as one of the most famous that the Normans built, or that remains in France, and that is now by far the grandest structure at Falaise. His statue, an imposing figure on a war-horse, stands in a not very stately Place close by the entrance. An inscription tells spectators of his prowess. Robert, Duke of Normandy, his father, who, sententiously if not politely, was surnamed The Devil, looked down from one of the few small windows high up in the castle to a mill, that still has its successor, and near by it saw (the story says) Arletta, daughter of the miller. She was very pretty, and eventually was brought into the castle and became the mother of the hero.

The *Castle of Falaise* stands on the very broken, rocky, grass-

and-shrub-grown end of a high ridge, around almost three sides of which flows a small stream, the Ante. Extensive outworks stretch along the higher ground towards the town, and still show varied and imposing portions of their ancient walls. The area within them is now occupied by gardens, and the large but not fine buildings of a College. A shaded walk along the southern rampart and across the ridge leads to the donjon, with unmistakable, stern Norman features, — massive, square, almost without a window, and with flat, broad buttresses. The walls are built of small rough stones, now gray or a dark-brownish tint, and show a great deal of the so-called herring-bone arrangement. Floors, roofs, and battlements have disappeared; but nearly the full height, about sixty feet, is shown. Repairs on a large scale have put the structure in good order. The interior, about fifty feet by sixty feet in area, was crossed, as usual, by a thick wall. The age of this part of the castle has been variously estimated. There, perhaps, was here a stronghold long before the time of Robert; but he seems to have chiefly given importance to it at about the date of William's birth. The donjon also seems to have been strengthened or repaired about a century later. At the southwest corner is annexed a smaller oblong donjon, about twenty feet wide inside, built or changed between the twelfth and sixteenth centuries. South of it, and connected by a narrow passage formed between two walls, is a much higher, large, round tower, that bears the name of Talbot, — the English governor who held Falaise for Henry V., and built it in 1420–22. The walls are very thick, and have, externally, a facing of smooth stones, now a light purplish gray. There were three vaulted stories, and beneath the lowest a deep dungeon, reached by a round hole, or scuttle, in its top. The walls enclose a winding-stair, and a deep well that reaches to the upper story. The dark vaulted chambers and peculiar passages still form a curious and interesting place for explorations. From the summit of the tower the view is wide, especially towards the south. The town, with its gray walls and roofs of dull red tiles or new black slates, lies in a hollow northeast, and on ground that rises eastward. A well-wooded country, with long, low swells of land, extends

beyond. Towards the west and northwest hills near by more closely bound the view.

This tower, says M. Hurel, appears to be a monument to flatter English pride, when, by the treaty of Troyes, the King of England was called to the throne of France. The use of guns and powder made it needful, says another. M. Saint-Paul has mentioned it as almost the sole work attributable to the English now left in the North of France.

The Chamber of Arlette, so called, perhaps is the most curious portion of the castle. It is in the northwest upper corner of the donjon, built inside the wall, and hardly eight feet square. It has an arched alcove, a narrow slit to answer for a window, and once was provided with a fireplace. It is a bare and cheerless place now; but it may have once been charming. Furniture and hangings can work wonders with stone walls. Arlette, whose name is spelled in several ways, was, as already said, the daughter of a miller, or a tanner, Belgian in origin, established on the Ante, beneath the castle. She was a young blonde; she dreamed, a Trouvère has recorded, that a tree grew from her that would overshadow Normandy and England. Learned writers have thought that her son was not born in this chamber; but the popular tradition certainly does not agree with them. Duke Robert afterwards went to the Holy Land; and after he was dead she married a distinguished knight. A niche called Robert's chamber is close by Arlette's. The view from it, especially down on the valley, is extremely picturesque.

The castle has endured through many changes brought by war and peace. Duke Robert had to fight for it about the time when William was baptized. King Henry I. of France, through treason of its governor, obtained it in 1041. In 1105 King Henry I. of England laid siege to it; and in 1138 Geoffroy d'Anjou. It then submitted to the English; but in 1204 Philippe Auguste of France attacked and took it. Through most of the thirteenth century it had a period of repose. In 1418 it was regained by the English. The great Talbot tower was built by them afterwards. In 1450 Charles VII. of France retook it. In the century succeeding, during the religious wars, it was much coveted, and was besieged in 1589-90 by Henry IV.

It was then left dismantled, and had little care until 1823, when some repairs were made. From 1832 to 1848 still more was done. In 1844 the castle was classed as an historical monument, and "works intelligent and serious" were done. In 1864 the Imperial Government began large restorations, that extended through the donjon in the following year. The work has been continued since that time, so that the safety of this grand and curious memorial of the Normans is secured. As wrote Pierre David:—

“Ce donjon si longtemps par la guerre habité . . .
Voyez-le, comme un aigle ouvrant ses ailes grises,
Cramponner sur le sol, ses ongles rocailleux.”

BAYEUX, an hour by rail from Caen, has some extremely interesting Norman works. Its two main streets, in which old houses still remain, or a small Boulevard, with very pleasant bits of view, lead to a rising ground where the cathedral stands, and, farther on, to the Hôtel de Ville. The latter, in a basement room, contains the famous *Bayeux tapestry*, displayed in an extensive case, built in a hollow parallelogram and glazed. This needlework was probably the work of Queen Matilda, and is made to represent the scenes connected with the conquest of England by her husband William. It is barely twenty inches wide, and is two hundred and thirteen feet in length. It is now in good order, backed in many places with new cloth, and throughout looks like a coarse, unbleached cotton. It is linen closely filled with figures rudely worked in colored thread, like children's "samplers." Some of the figures are in outline, and others filled; all quaint, and with expression one would think impossible. The colors are remarkably unfaded. The "Vetusta Monumenta" (London) shows it well in large-sized plates. Events that led to William's expedition, its sea voyage, the victory at Hastings, and the sequel, are illustrated in such a way that this rude work, so frail and yet so wonderfully kept, becomes a record of great value. Costume, armor, vessels, buildings (all round-arched), appear with no small accuracy, we may feel, although the horses are bright blue or red.

The *Cathedral* stands upon ground sloping eastward, and is less obstructed than is usual in France; but its surroundings are not beautiful. Externally its general color is an earthy gray, but many parts are dark and lichenous. It was begun about 1106, and in its western portions has fine Norman work. The crypt beneath the choir dates from about 1077, and has some curious capitals and early frescos, showing angels playing various instruments of music. The upper portions of the edifice are much more modern; a tall central dome-like tower in style and age belongs within our times. Extensive restorations have of late been made, especially upon this part, that has been raised, and its supporting piers rebuilt, at large expense. The western front has two immense square towers with lofty spires that differ slightly from each other, and five arches, of which one, the central, is made larger than are those beside it. It is very plain and ugly. The two next it are profusely ornamented, and have been much injured, but are now restored. The central tower, a lofty octagon on a square base, is covered by a high, dark coppered dome, and a belfry like a cupola. It has eleven small bells, played by machinery. A turnpike stair built of wrought iron leads to it, and to a wide and pleasant view across a moderately hilly, beautifully wooded, yet well cultivated country. Far below extends the town,—a singularly gray one, for nearly all the walls are of that color, and the roofs are covered with dark slates.

The interior, light buff in color, as is usual in France, is, in the choir, the transepts, and the upper portion of the nave, of Pointed style, built in 1157 and later. It is 315 feet in length and 81 feet high. The lower western portion of the nave has an arcade of Norman work that, although heavy, is unusually decorated, all the wall above the arches being carved. It shows the style when half a century older, it may be, than the *Abbaye-aux-Hommes*. The eastern end, in contrast to it, is a century later still, and is a beautiful example of the Early Pointed, rivalled by but few in France. There is not now much colored glass, except in the west end and transept fronts. The monuments are few; some of the altars are of recent date. There is a charming view of the cathedral seen

above the trees along the Boulevard that leads back to the railway station.

ANGERS, a centre of Anjou, is now a pleasant place, still picturesque, although the mania for widening streets is penetrating it, and great Parisian-looking houses are arising where the old ones stood. It is no longer "black" Angers, unless to one who looks down on it, when it is a white Angers with black-slate roofs. It still has narrow streets, but few of their romantic mediæval houses, still a castle vast and dark, a good cathedral of unusual style, and, best of all, a bishop's palace, recently restored by M. Viollet-le-Duc, that is a vision of ideal splendor of the Middle Ages. In a narrow street there is a handsome new hotel, with elegance and comfort well adapted to a quaint old plan, where one can live at ease near by some of the chief attractions.

First among these, and a few steps off, is the *Cathedral*. Its tall front is close upon the brow of a steep slope towards the river Maine. This front and the farthest portion of the apse are unobstructed; but the other parts are cased with common buildings, except one side where the restored and picturesque high palace of the bishop stands. The front seems narrow for its height, and differs much from those prevailing in the North. It has a single richly sculptured portal of twelfth-century work, with curious statues, and, beneath the arch, a bas-relief. Around this is a bold but inharmonious pavilion, Renaissance in style, built in 1540. There are no large buttresses. Two lofty slender towers rise at the corners, bearing spires. The sides, externally, are very plain. The southern tower commands a wide and pleasant view throughout the city and a broad, green, level country. The interior is cruciform; it has no aisles, but has a spacious nave, choir, and transept that are higher than they seem, and form a simple, noble specimen of Pointed work arranged in a design peculiar to Anjou. The large, square, domed divisions found in Aquitaine are here, but with the difference that here they are large, square, and vaulted with the Northern Pointed arch. The nave is 54 feet wide and nearly 80 feet high. There is no clerestory or triforium. The whole length is about 300 feet.

The edifice is in a sort of border-land between the two great forms of Pointed style, between the large and aisleless southern naves and the more complicated northern plans. Although begun in the twelfth century and finished in the sixteenth, when the central or the national French influence prevailed, it shows the character that early times and circumstances had imparted. The interior, pale buff as usual, shows, in the upper portions of the walls, large windows, nearly all of which have colored glass, much of it old and rather fragmentary. At the western end is an organ loft of wood supported by four huge dark caryatides that spring out from the wall. The pulpit is among the largest and the richest carved in wood to be found in the country. It has many figures, much relievo work, and a high canopy. As usual, also, there are scarcely any monuments. The restorations have been extensive.

On a street that still has several quaint old houses and winds down the hill beside the church, and joined to it, is the tall *Palace of the Bishops*, a twelfth-century building, thoroughly restored from 1862 to 1865, but only finished at a recent date. An open area, around which stands the palace, fronts the street. The palace walls are high. The masonry, of dark and light materials, is effectively arranged to show large tiers of arches in two stories. In the lower one of these are two long halls; each has a double row of plain vaults, built upon small round crumbling pillars, crowned by curious capitals. A stair, restored in a white stone, beneath the steps of which are ribs and arches, mounts by quick, large turns to the main floor. On this there is a very wide, high hall, said to be 80 feet in length. It has a flat and ponderous wooden ceiling of beams set a little ways apart. The ground is dark dull blue, on which are large dull yellow scrolls. The beams are dull dark red, plain on the sides, but varied on the lower faces by white scrolls. The walls are white, with dull red lines disposed in squares and oblongs, each enclosing something like a cross or star of the same color. At right angles with this hall, and opening from it, are three rooms, that although smaller and much lower are still large. They are far richer in design. The style is Norman, and the whole effect is gorgeous, and yet elegant and

quiet. No interior restoration in this style, perhaps, surpasses them. They have round-arched doors and windows, with pillars at the angles and almost as high as are the walls. The capitals, the arch fronts, and tall chimney-pieces — two of which last reach up to the ceiling — show abundant carving, coloring, and gilding. On the walls, as high up as the pillars, are painted imitation draperies in sober or dark tints; above these are lighter colors, on which ornaments are painted. All the ceilings are horizontal, and show beams, placed closely, crossed by massive trusses set on corbels. The colors of the grounds are deep dull slaty blue or deep dull red; the beams are brown or brighter red, with patterns on the under side in blue, vermilion, or in gilding. All the colors are made flat.

The *Castle*, oblong but irregular in ground plan, stands not far back from the river on the slope to higher land, on which a great deal of the town is built. No other one in France, perhaps, combines, like this, age, size, and preservation. It was undertaken by Philippe Auguste, and finished by St. Louis, within the century that followed the accession of the former in 1180. It has walls nearly 80 feet in height, built of a blackish slate and banded, more for strength than ornament perhaps, with courses of light stone made rather broad but narrower than the dark. Along these, seventeen towers, or huge round bastions, are closely placed. They are no higher than the walls, except one placed at the northwest corner and another at the southeast, which retain almost their original height and command good views around the town. All of the towers are plain, tall cylinders, set upon rather widely flaring bases. The walls and towers throughout have plain flat tops without the ancient battlements. A walk around their tops enables one to realize their extent and height, besides affording a pleasant prospect. The river Maine once flowed along one end, but there a quay has been constructed. On the other sides and end the spacious fosse still yawns, cut deeply as it penetrates the hillside. Over it a high and narrow draw-bridge leads to the low entrance archway. An extensive area inside is bordered by the walls, within which are a few old

buildings, some low new ones, and a Gothic chapel. All the castle is now an arsenal.

A portion of the structure towards the river, now in ruin, was the Ducal Palace of Anjou. The remnants of a spacious hall with an enormous fireplace are shown. Beyond this, and beneath an angle tower, is a low, large room that has a barrel vault and two grated windows. It is lined with planks upon the floor and portions of its sides. They call it now the torture-room, and probably it has seen misery enough; but it would be more properly described as the state dungeon, a use made of it for a long time. Some of the rings for chaining prisoners still are shown. It has been occupied by Huguenots, Vendean Royalists, and Socialists in 1852.

Across the river are two interesting buildings. One of these, *La Trinité*, is a restored or handsomely rebuilt church of the eleventh century or later. The interior is an aisleless nave, with eight compartments, 32 feet wide between the piers, and 52 feet within recesses between them. At the entrance it is 80 feet in height, and at the farther end but 62 feet, — an unsuccessful plan for making it seem longer, of which a large example will be found in the cathedral at Poitiers. It is, with the exception of this fault, a church deserving the attention of the modern architect.

In streets near by are several ancient dark-framed houses, chiefly small and in poor order. Dirt quite too often damages the picturesqueness of French towns.

A little distance up the river is the *Hospice of St. John*, a large monastic-looking structure, founded in 1153, it has been stated, by the Duke of Anjou and by Henry II., King of England, — “famed among all princes of his time for zeal to aid the public good,” a Frenchman adds. The building destined for the sick is a vast parallelogram, the shape of other portions of the structure, and contains a hall begun in 1177 and finished in 1184. It has high pointed vaults, two rows of pillars, and round-headed windows. Granaries and crypts are built in a similar grand style. Internally, a stone both hard and fine, and foreign to Anjou, is used, while the exterior is of rough stone like that used on inferior houses. In the chapel and

in cloisters leading to it, a transition style from Romanesque to early Pointed was employed. The patients of the hospital were some time since removed to a new building (Ste. Marie), and other changes have been made, the writer is informed, in this unusually old and interesting institution, that was for a long time remarkably illustrative of mediæval art, manners, and benevolence.

Among the crooked streets that penetrate the old town on the hill is the *Logis-Barrault*, built by a mayor of that name about four hundred years ago. He was also the treasurer of Brittany. His house was large and grand, and was arranged, as usual in France, around a court. Extensive changes have reduced its beauty, and ugly modern rough-cast buildings have been added. In the court, however, are some gray old parts, and the interior contains rooms with beamed ceilings, all in the domestic Gothic style. These rooms, and others less remarkable, are now used for a museum with ordinary paintings, casts of sculptures, some antiques, a library, and a collection that illustrates the geology of the department and general natural history. The edifice has seen the splendor that attended Cæsar Borgia's visit (1497), the residence of Marie de Médicis, widow of King Henry IV., the simple life of friars, the labors of a seminary, and still later of a central school of the department. It is not a "matter for astonishment that the remains of it should be so few," says Mr. Clutton, and we cannot but agree with him.

The desecrated tower of *St. Aubin* is near by, enormous in its bulk,—far larger than the towers of the Cathedral, and a grand example of the Early Pointed style. They now make shot in it.

The *Préfecture* is also near; remarkable for an arcade of richly decorated Norman work that shows a strange array of most improbable wild animals and men, and frescos of incongruous Bible scenes.

Angers evidently can still show a great deal that illustrates the old times when Anjou was a duchy. Its imposing period began with Foulques Nerra, in 989, and lasted for two centuries. It had been notable in Roman times, and was important under English rule, and finally in the domains of royal France.

When it was "black Angers," the capital of old Anjou, it was more notable than since it has become provincial; but it has now gained the better fortune of a great, peaceful, and firm prosperity, and if increasing wealth and comfort make it less romantic, any one who really knows the place will rank it with the most agreeable and picturesque of the provincial cities in the country.

NANTES, within three hours by rail from Angers, is both larger and more modern-looking. It shows works of several centuries. Parts are almost like modern Paris; but its general effect is that of a commercial city of large size, built in or since the times of the First Empire. It stands on nearly level ground, and at first sight is not imposing; but it will well reward excursions through its narrow, busy streets.

The ride from Angers is much of the way along the Loire or not far distant from it, through a country generally flat, but here and there sufficiently diversified by hills towards the north, or farther off towards the south, to make its surface pleasing. The river often is in sight, — a broad, quick, turbid stream, divided sometimes into separated channels partly hidden by thick willows. Towns and country residences, large and elegant, are numerous to a degree one seldom finds in France. The towns have simple buildings, often picturesque, and well-kept and good churches. Old, gray, turreted chateaux are also seen. The country-seats, or most of them, have admirable sites, and are extremely picturesque. The land is beautifully wooded or well cultivated, and is varied by green pastures. The whole region evidently is one where prosperity is well established.

The *Castle* is the first great object that the traveller sees in Nantes. It is close by the railway station, and is separated from the Loire, upon the south, by a wide street, and from the town by a large grass-grown fosse, by which it is encircled. It is a large, massive structure, higher in reality than in effect; built of not very large gray stones, laid in moderately wide courses alternating with very narrow belts of blackish slate, except upon a portion of the northern side, where it is built of

dark red bricks. The outer walls have broad round towers engaged in them. A bridge upon the western side leads to a deep strong archway, through which an extensive court, irregular in form, is entered. Various buildings, generally rather old and also quite irrègular, surround it. On the southern side is a lofty edifice that has three stories and a basement in late Gothic style, with canopied windows and gabled dormers. It dates from the sixteenth century. Near its centre is a tower containing an extremely dirty stair, by which the upper floors are reached. The northern part on each of these has three large halls, now mere plain, lofty storerooms, used to hold small-arms and rifles. From the roof upon the tower is a wide and interesting view around the city. It lies chiefly northward from the Loire, a long extent of which is seen. Beyond the river is a suburb and a pleasant, green, and open country. In the city the chief object seen is the Cathedral, placed on higher ground, and showing its great towers and southern side. St. Nicholas, a new, large, light gray church in early Pointed style, and the rich Renaissance bell-tower of St. Croix, are also quite conspicuous. The city has almost one hundred and twenty thousand people, and of course is large. As it is built of stone that grows light brown, and has good buildings, its appearance is imposing.

The castle, said to have been founded in 938, was, for a long time after the latter portion of the fifteenth century, a royal residence. Anne of Brittany was born and lived in it. Changes that came here, as to all France, converted the fine Gothic chapel, where she married Louis XII., into a powder magazine that blew up eighty years ago. The chapel now is undergoing reconstruction. Here the great *Edit de Nantes*, for the protection of the Protestants, and so important to the French, was signed by Henry IV. in 1598. Here Cardinal de Retz was kept a prisoner, and in 1654 had a romantic and difficult escape, that finally enabled him to go to Rome. The castle, although interesting, is, however, less so than that at Angers.

The *Cathedral* of St. Pierre, a light gray, heavy structure, fronts a new and handsome square. It has two great western towers, about 170 feet in height; but the chief ornament of

this façade is given by rich and noble portals, that have sculptured groups and canopies around their sides and arches. In the centre the dead are shown arising,—angels are above them,—and in lower portions of the other (southern) side is an Inferno. The interior, that dates from 1434, perhaps, to 1500, shows a nave that, although short (for it is only five bays long), is very lofty, grand, and elegant. Its height is said to be 120 feet. Mouldings of uncommon boldness, starting from the bases of the arcade piers, rise to their tops and sweep around the sharp, tall arches, and the vaults. There are few capitals, and little tracery in the windows, or much colored glass. The tone of the interior, although light, is less so than is usual in this country. At the intersection of the transept the great arches were supported by strong timbers, and a wall hid a new choir, built recently in the style used in the nave. A very large and beautiful white marble monument, relieved with red and black, of altar form, stands in the southern transept. It is Renaissance in style, and such a work as is now seldom seen in French cathedrals. It was raised, in 1507, by Anne of Brittany, in memory of her father, Francis II., the last Duke of Brittany, and of her mother, Marguerite de Foix, his duchess. Michel Columb was the artist. On the top lie figures of the ducal pair in full official costume, and above life size. Their heads are borne by angels, and a lion at their feet supports their arms. Four figures of full size, that represent four virtues, occupy the angles; Justice is shown by Anne herself. Along the sides are statues of the Twelve Apostles, of white marble, placed in niches of red marble. Many other figures, also, are grouped in this splendid composition. In the other transept is a monument to General Lamoricière; very fine and similar in style, but canopied. A frontispiece of heavy and elaborate Renaissance surrounds the arch above the common-place High Altar. Power that could revoke the Edict and spread misery through France could not complete this grand edifice, but only made a botch of it. The age that has restored the toleration Henry guaranteed at Nantes is now completing it. The choir, perhaps of the eleventh century, a common Romanesque design, had been enclosed in walls designed like

those built in the nave, but left unfinished, it is said, four hundred years ago. The work has been continued within thirty years, and recently was nearly done. When this new choir is opened to the nave the church will be indeed a noble one. The eastern end is towards a boulevard, almost a park in its dimensions, with the trees of which, and others nearer, the high walls and lofty, darkly slated roof group with a capital effect.

The *modern churches* are a noticeable feature of the city. In the western part is the Beauport, in classic style, or modern round-arched Renaissance. It has a simple, spacious, grand interior, with vaults of stone that would be worthy of the Romans, and with handsome mural paintings. St. Nicholas is like a small cathedral; seldom is a parish church as grand. It has a lofty spire, and much more colored glass than has St. Peter's. It cost about five hundred thousand dollars, all obtained by contributions. M. Lassus was the architect. Its decorations are still incomplete. These two churches show the old French likings for the Classic and the Pointed styles.

The *Palais de Justice*, finished in 1852 in modern Renaissance, is large and elegant, and fronts a new, imposing square. It is a good example of this class of buildings, found in the chief towns of the departments, and adding so much to their importance.

The *Musée des Beaux Arts* is a long, low, good, but simple classic edifice, upon a hillside, with a high base at the southern end, profusely decorated, when the writer saw it, with advertisements, conspicuous among which were those of Howe's sewing-machines. Eight rooms contain a large collection of Italian and French paintings. Many of the chief cities in the country now have similar art-galleries. They may be, and almost of course must be, more remarkable for quantity than quality; but they are creditable to the places where they are exhibited, and are an indication of the means and tastes of the communities that own them. Of the pictures here, eleven hundred and fifty-five were brought together by François Cacault and given in 1810, and seventy-seven others were bequeathed in 1852 by Edgar Clarke, the Duc de Feltre. A special hall contains the latter. Thirty more came, two years later, from M. Urvoy de Saint-

Bedan. The Government and various persons also helped. From most of these directions sculptures were received. Perugino, Sebastiano del Piombo, and Salvator Rosa are represented, as also are Ingres and Philippe de Champagne. An interesting catalogue describes some thirteen hundred works, and mentions books that have above ten thousand classed engravings. This sketch shows how provincial galleries have been formed, and the extent one of them may attain. The number of them, little known to general travellers, is surprising; and they are of such importance in the art of France that they deserve at least some mention in the long enumeration of the monuments illustrating her history.

Canals, like docks, that penetrate the city, and broad quays along the river, with the business on them, give the place an aspect that suggests the busy Dutch or Flemish seaports. The *old houses*, slated and dark-framed, with gables and odd carvings, are now few. Some still exist in narrow streets around St. Croix (one of them is six stories high), and in some other places, but they disappear so rapidly that in successive years a traveller must search for them, depending little on directions given before his visit. Of more modern objects that give interest to the city, the *Jardin des Plantes* deserves attention. It has a long avenue of large magnolias perhaps unrivalled.

Nantes, with its long history, has been the scene of many stirring and often terrible events. It was a powerful Gallic and Roman city. In 445 the Huns besieged it sixty days. The Normans took it by assault in June, 843. Twice afterwards these wild invaders brought it fire and sword. The Comte de Rennes took it in 992; the English laid siege to it in 1343 and 1380, and Charles VIII. in 1491, when Nantes became a portion of the king's domain. The royalists of La Vendée attacked it in 1793, and were repulsed. The orgies of the Revolution nowhere were more hideous than here. Men, women, children, by uncounted thousands, were then murdered by the party of fraternity and reason, till a pestilence arose in retribution from its drowned and unburied victims.

Peace with its prosperity has been for many years effacing objects that were associated with these centuries of tragedy,

and now the business man, more than the antiquary or observer of the monuments of history, finds occupation in the ancient, modern-looking city.

Another of the great strong castles on the Loire, and also one of the most ancient monuments along it, is found up the river at Saumur. The scenery, as already said, if quiet, charms one by its beauty. In the autumn, good fruits add their part to the enjoyment, and the weather can then be as gorgeous as that which marks the season in America. Some homely sights will also please the transatlantic traveller; the Indian corn and great rich yellow pumpkins in the fields, both raised here in large quantities, will have a pleasant and familiar look.

SAUMUR is still among the most attractive, picturesque old towns along the Loire. An island lies between it and the railway, so that when one goes across a second bridge to reach the chief part of the place, an admirable view of it is gained. The bridge, about 900 feet in length, with twelve large arches, is among the best in France. Just at the right of it is the small, new, elegant Hôtel Budan. Across the street (a broad one) is the theatre, a large square building with Corinthian pillars on its front; then houses, and the picturesque town-hall, one part of which is old and one part new. The former is a square, built in the fourteenth or fifteenth century, of black and white stone with a heavy trefoiled cornice, turrets at the corners, and a high sharp roof; it once formed a portion of the town walls, that have elsewhere disappeared. Beyond, and in a line with it, are other houses, and behind the river front is the town, the thin tall spire of St. Pierre, and, on a height above them all, the square gray mass of the low-towered castle.

Several dolmens, curious Celtic monuments still well preserved, exist in the vicinity. The *Dolmen of Bagneux* is thought to be the largest and most perfect in the country. It is southward from Saumur, and less than two miles distant by a straight highway. A side-road leads one to a garden with a pretty group of trees, and in this is the dolmen, the shape of which is a parallelogram, said to be 64 feet long.

It is composed of huge flat stones, a little broken at the

edges, that seem to be only split. The largest block is said to measure 24 by 21 feet, and to be $2\frac{3}{4}$ feet thick. Some of the blocks are thinner. They are placed so that they form a sort of house with one large room, that, in effect, is like a cave: four make the roof, that is flat and overgrown with grass or shrubs; the others make the sides. The use of this strange structure, on which differing opinions have been held, was probably for the protection of the bodies of the dead. The contrast between its low, rude, gloomy interior and the majestic beauty and the brightness of St. Gatien's Church at Tours, not four hours distant, is a striking one, — almost a revelation of the difference between the darkness in which paganism lays down its dead and the resplendent glory with which Christianity surrounds them. If the dolmen was a temple, there would be a still greater contrast.

The *Castle of Saumur* was built, it has been thought, in the eleventh, twelfth, and thirteenth centuries. The site is more commanding than that of either Angers or Nantes, and rivals that of Loches. The castle stands at one side of the town and high above it. The approach is through narrow, winding, ill-paved streets, or one street that has turns enough to make several, lined by mean houses. Outworks, partly of the semi-modern sort, enclose a large irregular area. At the east end is the enormous donjon, forming three sides of a hollow square, and having at each outer corner a large octagonal tower with a round, sloping base. The masonry is stone, now grown dark gray. It is conspicuous far and wide; but as the towers have been reduced in height, and all the structure has low modern roofs, a near view is not picturesque. Nearly all the battlements are gone. The place is now an arsenal, and has a garrison. The prospect over the broad valley of the Loire is noble.

There are *churches* in or near Saumur that are worth visiting. *St. Pierre*, the chief church in the town, and in its very midst, stands on a little square. It has a "classic" western front, far less successful than is that at Auch. On the inside it is restored, and spick and span new in effect, although the style is very old, — that of Anjou, — an aisleless nave that has been altered.

It is said to date from the eleventh, or even the tenth, century. The northern and eastern portions of the church of *Notre Dame de Nantilly* are thought by some to date from the fifth century, but more probably from the eleventh; some parts are of the fifteenth. Curious old tapestries add to its interest.

Fontevrault, about ten miles above Saumur, is a defaced but famous abbey church peculiarly Angovine. Its nave, that dates from the twelfth century, has four large domes with round and pointed arches, and no aisles. Its choir is of apsidal form, with three apsidal chapels, and is curious, especially on the outside. The whole design is simple, massive, and effective. Henry II., Richard I., and others of their family, were buried here; but all the fame and power of the Plantagenets did not, in time, secure repose for their remains, or preservation of their monuments. The relics of these latter, still of interest, were lately shown behind a cage of bars appropriate to the prison into which the Abbey was some time ago converted. The late Emperor designed the restoration of the church and these important monuments.

A ride not two hours long, by rail, takes one through farming regions, flat and very green, between Saumur and the old city of Le Mans. The country is well wooded, and is much divided by abundant rows of trees or shrubbery. There are few towns in sight, and fewer residences than along the Loire.

LE MANS is an irregular, large city, modernized, but not as thoroughly and handsomely as is Angers. It is a busy place, and tolerably clean except in its more ancient or unaltered streets, on which are many queer old houses. The *Cathedral* should be approached from the southeast. A large open square is entered by a sudden turn, and then, on a bright morning, comes a quick surprise. High on sloping ground beyond are seen the lofty Pointed transepts, choir, and curving apse, surrounded by its chapels, girt at the base by garden shrubs and trees, and crowned by huge and complex flying buttresses and pinnacles and a great tower upon the southern transept, all dark gray, with here and there relieving tints, and rising unobstructed in the clear bright air athwart

the deep blue sky. France can hardly show elsewhere such a stately vision of grand mediæval art.

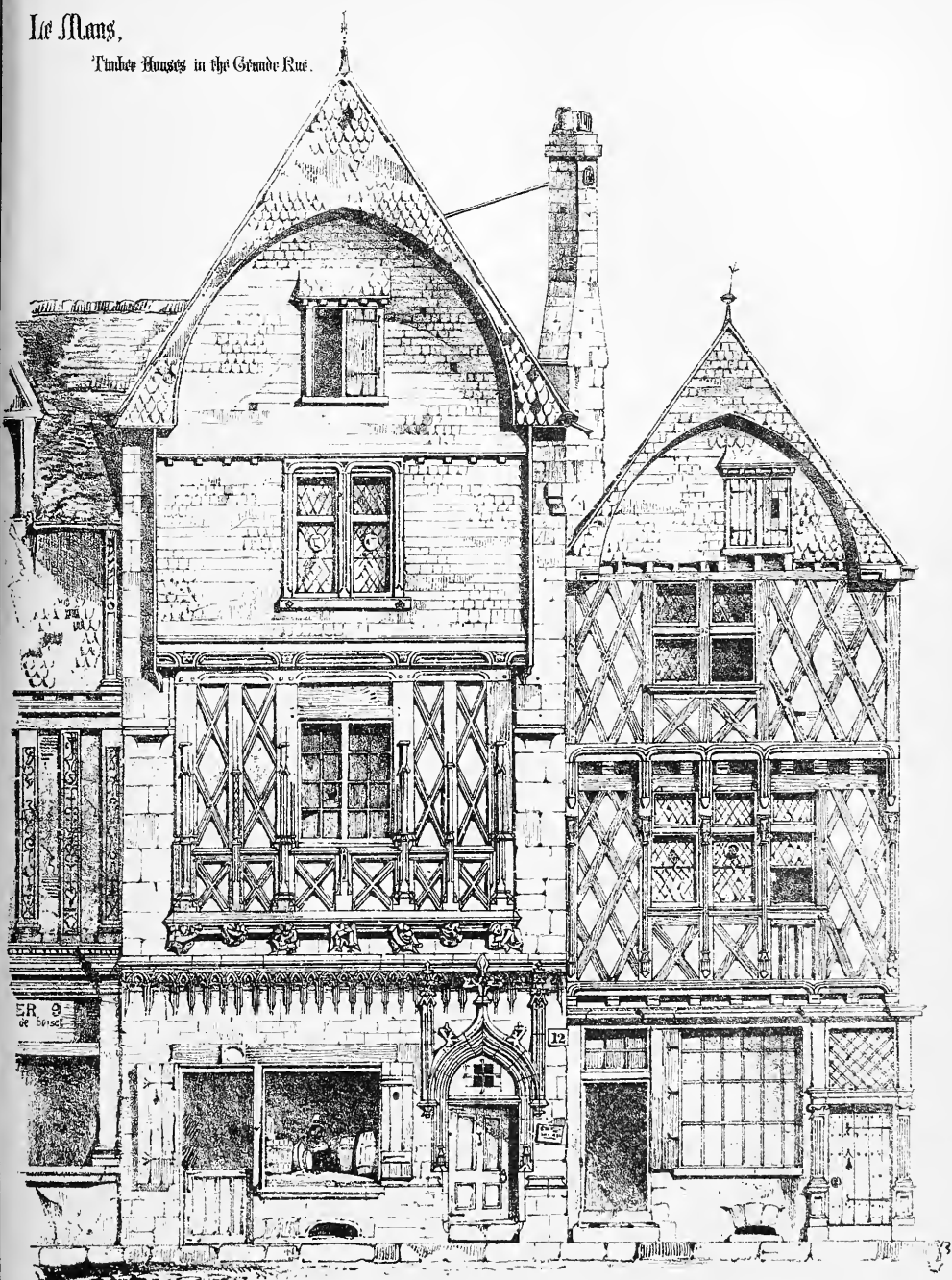
The eastern portions of the church date from the thirteenth to the fifteenth century, and were finished in 1434. The top of the great tower, above 200 feet in height, is nearly 330 feet above the river Sarthe, on which the town is built. The nave is Romanesque, plain, and upon a smaller scale. It is, perhaps, of the twelfth century. The western front may have been built before the eleventh, and portions of the sides three centuries earlier. The main western portal shows some very early work and figures well preserved.

The whole interior is now fresh-looking. In the nave the stone-work is restored, and has clean, pale surfaces ; the other parts, apparently, are covered with a wash of the usual French tint. The length throughout is 415 feet ; the height of the choir vault, 109 feet. Both arms of the transept are remarkable for height and elegance. The triforium is joined to the immense and lofty windows of the clerestory, and both are glazed. The northern front has an enormous window ; the southern is blank, because the tower is there, and in place of a window has a large organ in a loft. But the vast choir is by far the most imposing part, and it is wonderful. It is surrounded by two aisles, the outer with eleven apsidal chapels, and the inner, very lofty, with a rich triforium and clerestory. Above the latter rises the great clerestory of the main portion of the choir. The windows, in all parts, have richly colored glass. The whole effect combines splendor, airiness, and vastness. In the Lady Chapel are remains of polychromatic ornament, with which it once was covered. The high altar, stalls, and pulpit (in the nave) are modern and very plain. There are now few monuments, but those are interesting.

Quaint and narrow streets lead up and down around the western portion of the town, and show some old-time styles of living and of lodging. These streets extend to the Market-place, a rather large and busy one, more odd than picturesque ; and others, that have a modern aspect and good shops or better houses, lead to the church of *Notre Dame de la Couture*. It has a choir, begun about 990, but built chiefly in

Le Mans,

Timber Houses in the Grande Rue.



the thirteenth century, in a transition style. It is large enough for a cathedral, and indeed is larger than are several cathedrals in the country. Its western front, in early Pointed style, is of great size, and has two great towers that rise not far above the roof, and a deep, sculptured portal, also large, all of a bold design. The nave is large, and has no aisles. The apsidal choir shows an arcade of early date, with now fresh but rather rude stone-work, and ugly bastard Gothic piers and arches; these last were raised to strengthen central portions of the building. In an eastern chapel of the southern transept is a very rich, high Renaissance altar-piece of white and colored marbles. The church formerly belonged to a large monastery, minor edifices of which now form the Prefecture, in which is a museum and a library.

Le Mans, like many other old French cities, was a Gallo-Roman place of importance. Some remains of walls that date from that time still exist, or recently were well preserved. The city was captured in 510 by Clovis, by Thierry in 598, and by Britons and by Normans five times in the period between 818 and 866. The latter held it from 905 until 937. Then the Counts of Anjou took it four times from 1036 to 1060, and William I. four times within a few years later. Before the year 1101 it was obtained four other times by various masters. Thus, in less than three centuries, it was besieged or captured seventeen times; and yet the ravages of war continued. Other conquerors came. The English held it from 1424 to 1448. Henry IV., in person, took it from the League in 1589. The troubles of the Fronde were active in it. Every war seemed destined to assail *Le Mans*. In December, 1793, the royalists of *La Vendée* were here defeated with a dreadful slaughter. Four years later it was pillaged by the Chouans. One, when amid the peaceful business of a town like this, can scarce conceive the vast amount and the variety of fighting and of misery that it has witnessed, or can justly realize the vicissitudes through which its monuments have passed.

There is a city visited by many and well known, but that cannot fairly be omitted in these sketches. It is often first or last among the ancient places in the country that travellers

from abroad will see, and its old streets and noble buildings, that well reward attention, leave a pleasant parting recollection of the ancient and attractive towns in France.

ROUEN, one of the largest French cities, is extremely old. It was a Gallic place of note. The Romans called it Rothomagus, and this name was only changed in the tenth century, when the victorious Normans called it by its present name. The Roman emperors made it a "second Lyons," but few relics of their works in it remain. The Normans, after their accustomed early ravages, made it the capital of Normandy, the duchy that they formed when Rollo, in the latter part of the ninth century, was their successful leader. Here the dukes resided till the time when William I. became King of England. In 1204 Philippe Auguste besieged and took the city, and annexed it and the duchy to the royal French domains. King Henry V. of England, after Agincourt, in 1415, retook them both; but Henry VI. lost them when Charles VII. of France, or rather beautiful Agnes Sorel, redeemed French territory nearly thirty years thereafter. On the 20th of May, 1431, the execution here of the renowned Joan of Arc did not endear the English to the French.

The city stands on generally level ground beside the Seine, about a hundred miles by water from the sea, and is almost surrounded by considerable hills. The river, here a thousand feet in breadth, is bordered by good quays. The streets that penetrate the town, or most of them, are narrow, and so complicated that they may prove puzzling to a stranger. Through the outer portions of the town are boulevards in the French fashion, on the site of the old walls where Englishmen and Frenchmen fought.

The *Cathedral of Notre Dame* attracts the first attention. It is near the centre of the city, and, in its chief parts, was finished in 1217, to take the place of one destroyed by fire in 1200. Portions of the older building still remain, and many notable additions have been made in later times. The plan is cruciform. A Lady Chapel, three bays and an apse in length, projects beyond the eastern end; it dates from the beginning of the fourteenth century. The southern tower of the western

front was built between 1485 and 1507; the northern portal, in 1478; and a new iron spire placed on a central tower has recently been finished. There is, consequently, ample opportunity for a variety of style. The length of the interior is about 435 feet, of the transept, almost 175 feet; and the vault is nearly 90 feet in height, excepting that of the great central lantern tower, which is nearly 170 feet. Supplied with these particulars of form and size, one turns into the Market-place, an area irregular in shape and moderate in extent.

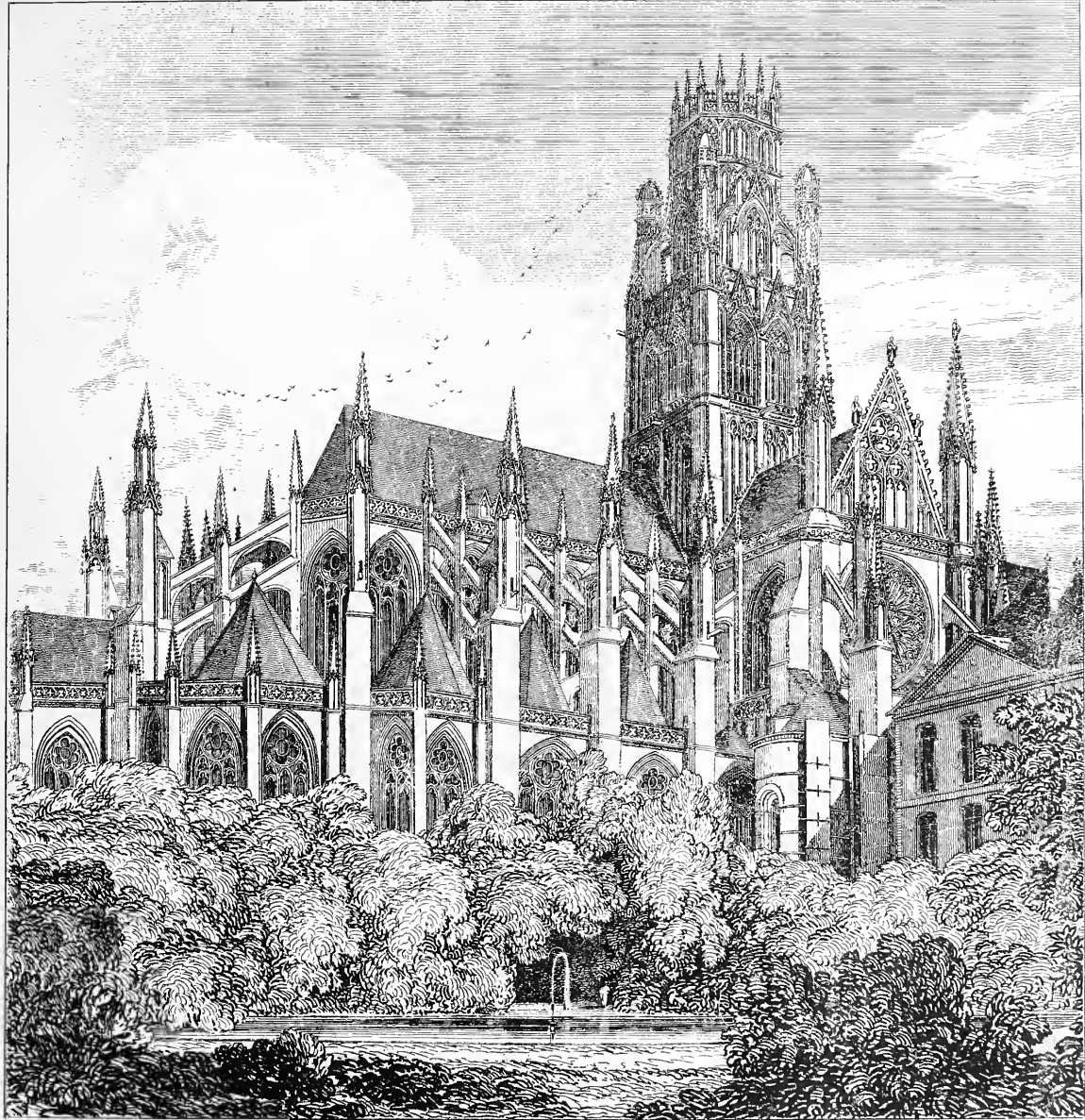
The vast, broad, lofty western front — brown and elaborate — rises majestic, close at hand. Each corner has a tall square tower, the northern one four-storied and arcaded in simple massive early Pointed, crowned by a high belfry of rich Flamboyant and lofty, almost cone-shaped roof, — the southern with four taller stories in elaborate late Pointed, crowned by an octagonal lantern, girt with buttresses and pinnacles. Between these towers are three great portals, separated by two masses of rich traceries and carvings that rise high like spires. These portals are surmounted by eight lofty traceried divisions filled with statues, or the central rose, and terminated by elaborate headings and sharp gables, all with open traceries in a luxuriant design in Pointed style. Beyond them towers the central lantern, worthy of them, and the thin cast-iron spire of open-work, almost 500 feet in height, unworthy of the most ambitious lightning-rod contractor.

The enormous width (about 180 feet) that so impresses one, is gained by placing the two towers beyond the lateral walls. There is a patched effect to this remarkable façade imparted by the unhewn blocks inserted to be carved; but still its deep and sombre coloring, its great variety and richness, its superb south tower, its breadth, and its height (almost 250 feet), make it unique among the great cathedral fronts that France has built.

The sides of the cathedral have been much obstructed by inferior buildings, some of which were fastened to it. Several have been removed, but others still remain. The northern front is thus made to face down a sort of court, to which the entrance is through two large handsome doorways of a gate or

portal, in late Pointed style. This front, like that towards the south, presents large square towers, raised only to the height of a tall central gable, under which is a great round arch that spans a splendid rose, with a traceried arcade beneath it. At the base is an elaborate portal, deeply set, and lined with more than fifty statues. Over it a traceried gable rises, very sharp, and terminated by a statue reaching nearly to the centre of the rose. The southern front is less obstructed, and is more elaborate. The eastern end is partly on a narrow street, and chiefly shows the Lady Chapel, that resembles the main story of the Sainte-Chapelle in Paris. From this eastern point of view the grouping of the towers, walls, and roofs is picturesque, but hardly as imposing as from other points that have been mentioned.

The interior is large and grand, especially the transept. A large aisle surrounds all parts, except, of course, the western end. Beyond it in the nave are chapels, nine or ten upon each side. The piers are massive clusters of round columns, with bold foliated capitals, and bear thick arches strongly moulded. The arcade has double tiers of these, placed one upon the other. Over them is a triforium, also strongly marked; and over this a clerestory, not very high. Four stages thus are formed. The vaulting is a simple one, with few but massive ribs. The apse contains some gorgeous ancient colored glass. The monuments, although not numerous, are more so than is usual in France, and show what the cathedral may have had before the Revolution. Three that are the most remarkable are in the Lady Chapel. Of these three the largest and richest is one made in 1525 for George d'Amboise, Archbishop of Rouen, a cardinal, and minister of Louis XIII., and his brother, also a cardinal. It is superb, although now worn and faded. Its high, oblong base has rich pilasters, and six sitting statues placed on pedestals in niches. In the middle, or main part, the cardinals are kneeling, and around and behind them are more statues, niches, and pilasters. In the centre is St. George. A sumptuous canopy in the same style, with more than twenty statues and rich pinnacles, surmounts this middle part. Another monument, in colored marbles, also rather faded, was erected for



ABBAY CHURCH OF ST. OUVEN, AT ROUEN.

Louis de Brézé, Seneschal of Normandy, and husband of Diana of Poitiers, whose kneeling figure at his head mourns over his recumbent, slightly draped, emaciated body. At the ends Corinthian pillars bear a carved entablature, and over that, before an arch, the knight is riding in full dress. Two female figures at each end support another rich entablature and other ornaments. Both of these monuments are Renaissance. Small stones placed in the pavement of the choir mark where the heart of Richard Cœur de Lion, and the bodies of some of his kindred were once buried.

The high central spire is curious, although unlovely. The seven hundredth and the topmost step within it is, or was, not only the most elevated in a Gothic church accessible, without especial order, to the public, but among the least secure in its appearance. The spire is very open, and composed of iron castings screwed together. When the writer mounted to its top upon a windy day, the rust, the slight incline of its attenuated angles, and the height seemed ominous. The top is very small. The view from it is wide and good, along the valley of the Seine, upon the far extended city, and the hills around it. St. Ouen is seen to great advantage.

St. Ouen, the church of one of the oldest abbeys formerly in Normandy, is the chief glory of Rouen, and one of the most precious and most beautiful of all the monuments of France. In size, design, and execution it surpasses the Cathedral, large and elaborate as that is. As a help to an examination of it, a few particulars of history and dimensions are desirable, as also are the opinions given by several authors.

The Abbé Jean Roussel conceived the present church to take the place of one much injured by successive fires. The corner-stone was laid May 25, 1318. The kings and counts of Valois gave great help. The church was built up to the transept, and then, through the latter portion of the century and years that followed, work was slowly carried on amid the troubles of the times. The English, in their occupation of the city (nearly thirty years from 1415), continued it. The sculptor Alexandre de Berneval, who also painted glass, gave beauty to the roses of the transepts. The abbés, the cardinals Bohier

and Cibo, almost finished the great edifice before the opening of the sixteenth century. Although six generations had been working on it, an harmonious design was executed, with exception of the western front, that was not finished till our times. The church was devastated by the Huguenots in 1562. They burned the organ, stalls, and other things. The revolutionists built a smith's forge within it, and badly smoked the interior. The other buildings of the abbey were destroyed from time to time, — the palace, by "cold barbarism," since 1820, to display a commonplace Hôtel de Ville, in so-called "classic" style.

The church, a Latin cross in form, has a large lofty aisle around its body, to which, in the choir, are added outer chapels, — that devoted to the Virgin being larger than the others, and placed at the farthest east, against the end, that is rounded according to the French arrangement. The interior length is said to be 443 feet, and the width across the transepts nearly 140 feet, while the height is about 107 feet. The upright windows are one hundred and twenty-five in number, in addition to the roses. Flamboyant is the prevailing style.

The difference, yet general agreement, of opinions on St. Ouen's may be indicated by quotations. "It is one of the noblest and most perfect Gothic edifices in the world," says Murray. "Nothing can be finer than the body of this admirable church," a local writer states. "If borne here from a land where our religion and our arts are both unknown, our wonder would find its expression in a hymn of praise: *Non est hic aliud, nisi domus Dei*," wrote Charles Nodier, or his associates. "Nothing can exceed the beauty of proportion of this most elegant church," says Mr. Fergusson, in 1855; "and except that it wants the depth and earnestness of the earlier examples, it may be considered as the most beautiful thing of its kind in Europe." Dawson Turner (1820) says it is perhaps the noblest Pointed edifice in France; and adds: "The French, blind as they usually are to the beauties of Gothic architecture, have always acknowledged its merits. Hence it escaped the general destruction which fell upon the conventual churches of Rouen at the time of the Revolution." Mr. Ruskin, in the "Seven Lamps," in 1855, however, says (p. 202):

“There is nothing truly fine in the church but the choir, the light triforium and tall clerestory, the circle of eastern chapels, the details of sculpture, and the general lightness of proportion.” Also (p. 35): “I do not know anything more strange or unwise than the praise lavished upon [the] lantern; it is one of the basest pieces of Gothic in Europe; . . . its entire plan and decoration resembling, and deserving little more credit than, the burnt-sugar ornaments of elaborate confectionery.” On the other hand, “the excellences of the building,” Mr. Cotman wrote in 1822, “have been denied by none, while some have gone so far as to consider it as the very perfection of that style, which has generally, however improperly, obtained the name of *Gothic*.” The human mind, it thus appears, arrives at different conclusions on a given subject, yet there may be, as remarked, a general agreement.

“St. Ouen was born A. D. 600, at the village of Sanci, near Soissons. He was of a noble family, and was educated in the Abbey of St. Médard, at Soissons, whence he was removed, at an early age, to the court of Clothair II. At the court he contracted an intimate friendship with St. Eloi; and, under Dagobert, became the favorite of the monarch, as well as his chancellor and minister of state. During the whole of his life his strong turn to religion rendered him a warm patron of monastic establishments. . . . He was still young when he renounced the world, embraced the ecclesiastical state, and devoted himself to the preaching of the gospel; shortly after which, at the request of the inhabitants of Rouen, he was appointed to succeed St. Romain as their pastor. His consecration took place in 646, and was performed in the church of the monastery of St. Peter, since called St. Ouen. It was also at his own particular desire that he was there interred. He died at Clichy, near Paris, in the year 689.” (Cotman, ii. 88.)

A pleasant garden and a street around the eastern portions of the church afford an unobstructed and delightful view of them. They are constructed of a stone grown gray with age, but are in excellent condition. An exterior lower wall is nearly filled with richly traceried windows. Over it arise the many cone-shaped chapel roofs, between which, and far higher still,

springs up a range of double flying buttresses and pinnacles, that gather round the lofty choir. The gabled transept ends add strength and beauty to this grouping, and above them all the great, elaborately decorated lantern towers, 285 feet high (100 feet above the roof), made square below, octagonal above, and given a nobler form by huge rich pinnacles placed at the angles of the lower portion. Moonlight adds effects of wonderful and charming beauty to this graceful structure. There is one — a minor — feature to be searched for, a round tower on the east side of the north transept. It is low, two-storied only, and has two round arches, Norman in appearance. It is said to be a portion of the church that Richard I. erected. Near it, formerly, were the refectory, chapter-house and cloister, ruthlessly and stupidly destroyed, and not by maddened, brutal revolutionists. Within the abbey several kings of France were guests. There Henry IV. sojourned four months. The civic officers presented him with keys. His reply to the aldermen is so expressive and so terse that it may be here quoted: “*Soyez-moi bons sujets, et je vous serai bon roi, et le meilleur roi que vous ayez jamais eu.*”

The west front has at each corner a great tower, built square below, octagonal two-thirds of its height, that bears a spire with crockets and bands of carving. In the centre is a gable crossed by an arcade with statues, and below this an immense rose window. Three portals of great size, the central larger than the other two, have sharp and lofty gables with pierced traceries, and doors, set deeply, flanked by a profusion of rich sculpture. The central doorway is divided by a pillar, on which is a statue of Christ standing, and superbly canopied. Upon each side, between the mouldings, similar in style, are six apostles. In the arch are seventy richly canopied and differing angels. In the space between the arch and square heads of the doors is tracery. The other portals are of similar but less elaborate design. The bright, harmonious interior is stately, but less decorated than is the exterior. The triforium and clerestory, both filled with tracery, united form one of those walls of crystal in which the later mediæval architects of France delighted, as we have found elsewhere. Brilliancy, and airy space, and

elegance distinguished the design. The area of supports is very small, but the requisite strength has been secured. The tone of color of the stone is a pleasing light brown. The altars and the monuments are not remarkable.

Whatever critics may declare about this church, the general effect that it produces may be well expressed in words that Dr. Dibdin wrote about his visit to it (1818). "It was," said he, "towards sunset when we made our first entrance. The evening was beautiful; and the variegated tints of sunbeam, admitted through the stained glass of the [western] window . . . were perfectly enchanting." It "was a blaze of dazzling light; and nave, choir, and side aisles seemed magically illumined; . . .

Seemed all on fire — within, around;
 Deep sacristy, and altar's pale;
 Shone every pillar foliage-bound.

Lay of the Last Minstrel.

We declared instinctively that the ABBEY OF ST. OUEN could hardly have a rival, certainly no superior."

Another interesting church is that of *St. Maclou*. It is not large, but has some rich and charming decoration. It is later Pointed in its style, and is remarkable for its old glass, and for a portal dating from the fifteenth century and sculptured lavishly. "The subject of the tympanum bas-relief is the Last Judgment," Mr. Ruskin says, "and the sculpture of the Inferno side is carried out with a degree of power whose fearful grotesqueness I can only describe as a mingling of the minds of Orcagna and Hogarth. The demons are perhaps even more awful than Orcagna's; and in some of the expressions of debased humanity in its utmost despair, the English painter is at least equalled. Not less wild is the imagination which gives fury and fear even to the placing of the figures." ("Seven Lamps," p. 155.) The three arches of this portal are of a peculiar and elaborate design. The saint may have been first attracted to this spot by a good well or spring, the water of which issues now at the northwestern angle of the church, close to the base of two elaborately decorated buttresses. The

statue of the saint, who for ages was much venerated in Rouen, stood for a long time headless over it. Said Mr. Wright in his description: "Every screen and porch and window and balustrade in this very elegant structure is decorated with as much profusion as that beautiful buttress which is converted into 'the sheer, immaculate, and silver fountain' of St. Maclou."

The *Palais de Justice* is an example of the later florid Pointed style, applied to civil purposes. It stands around three sides of a court, and fronts towards a narrow street. Its size is large, its ornament profuse. It was completed in 1499, but has been much restored. In 1875 the roof at the left hand had large repairs. It was erected or renewed in 1493. The other side was recent. The vast *Salle des Procureurs*, 180 feet in length, and over 50 wide, has a remarkable and lofty wooden roof, unusual in France. Its pointed windows are of moderate size, and it is free from pillars. The body of the building has a large apartment with a fine elaborately panelled oaken ceiling with much gilding. The façade, a sombre yellowish gray in color, is the most elaborately decorated portion of the edifice, and gives us an impressive illustration of the taste and wealth of both the merchants and the rulers of Rouen four hundred years ago; for in this building met the Senate, and the left-hand wing, or all, was made originally the Exchange. The richest cities of America could find a subject for suggestive study here. The basement, or the lower story of this front, has flattened arches, almost half elliptical, crowned by ogee hood-mouldings, crocketed. The main, or second, story has square-headed windows, each marked with a cross, formed by a mullion and a transom, and each covered by a canopy. A richly ornamented buttress is alternate with the windows. In the centre is a tower-like half-octagon, minutely carved, two-storied oriel. Its roof is very high, and varied by four dormers with intricate decoration, and a range of high, rich, open traceries that form a sort of parapet. The whole design is of a kind we seldom see in France, and is suggestive of the mediæval civic buildings of the Belgian cities.

The *Hôtel du Bourgheroulde* was built about the same time as the *Palais de Justice*. It stands around an open court, is

smaller, plainer, and less perfect. It displays, however, an arcade upon one side, in an attractive style that came in use a little later,—that imaginative and elaborate Renaissance known as the style of Francis I., by whose great patronage and influence it flourished, as is shown at Fontainebleau. This beautiful arcade was probably erected after 1520. It has columns that suggest the forms of candelabra, and most delicately wrought pilasters. The arches are depressed and rounded, of the form called the Burgundian, chiefly seen in the latest Gothic buildings in Burgundy, but at times in the northern parts of France. The base, about six feet in height, has six stone bas-reliefs, among the few contemporary works extant, that show the meeting of King Henry VIII. and Francis I., in 1520, on the Field of the Cloth of Gold, near Calais. The cornice is also sculptured. Upon the older buildings, also, are some bas-reliefs with various rural subjects. The arcade has been much injured by exposure to the weather.

The *Place de la Pucelle*, a little west of the Cathedral, is a monument more in its name than anything beside; for something called a statue set “upon a pump” is quite unworthy of Joan of Arc and of her country. Here, in 1431, the Maid of Orleans was burned alive. Her murder, though arranged by form of law, was one of those events that showed the tragic and the brutal side of mediæval character and times. The deep disgrace of it belongs not only to the English, but more, even, to the French. The latter had allowed her to be made a prisoner: one of them betrayed her; one, the Bishop of Beauvais, was her dishonored judge. Human cruelty and meanness were contrasted with her patriotism. The English killed an enemy according to the civil and religious usage of the age; and did not many of the French, both king and subjects, prove unworthy of a woman who was trying to redeem their country?

Rouen has other objects that the traveller will seek. It has a *Gallery* of paintings in that “classic” and intrusive building, the Hôtel de Ville, already mentioned, near St. Ouen, and a *Public Library*, of which M. Crapelet and Dr. Dibdin have

discoursed. It contains the relics of a number of the old monastic collections. In the former convent of Ste. Marie is a *Musée des Antiquités*, well worth a visit. It has Gallic, Roman, and old French antiquities, and several curiosities. The early glass, and the ceramic and numismatic treasures are both numerous and good. There are also some other churches that will prove of interest, especially that of *St. Gervais*, one of the earliest in France. It has a crypt that seems to date back to the Gallo-Roman period; it is said to be of the fourth century. The priory of St. Gervais became associated with the melancholy end of William I. of England, who died plundered and forsaken. He who conquered England was, when dead, deprived of the simple courtesy humanity concedes.

The *mediæval streets* of Rouen, as already said, show everywhere encroachments of the needs or tastes of modern times. Their narrow, ill-conditioned pavement, without sidewalks, traversed by a gutter in the centre, and their much more curious, peculiar houses, are fast undergoing changes. In the ancient Rue du Bac was one of the most notable examples of the quaint but not clean old-time street. The Rue de la Grosse Horloge still retains, or very recently could show, much of its old, attractive picturesqueness. It is spanned by an uncommon structure giving it its name, a round-arched gateway, finished, it is said, in 1527, but underneath a large square tower with a steep roof said to have been erected in 1389. Upon the front is the chief public clock, set in a handsome frame. The whole design is very interesting, and, placed as it is amid the busy labors of the day, shows how it first arose among a people who instinctively seemed to enjoy the picturesque, and had few carriages and not an omnibus or tram to cause objection to it.

The *environs*, like those of many other cities, can supply additional attractions for a visit to Rouen; and to these, travellers will find directions in abundance.

Rouen has, as we have found, a great variety of monuments, that show the changes of history and art from the simplicity or feeble means of the fourth century, characterizing St. Gervais, through the mediæval age, to its decline with a fantastic brilliancy, and the succeeding period of the sumptuous Renaissance,

to the cold "classic" era in the present century, and the existing restless commercial activity. It has, perhaps, as many objects as any city in the country outside Paris that are monuments of the long history of France, and naturally is a place where one reviews, especially when leaving, the immense array in which they are distinguished.

These pages show a simple sketch of the more striking portions of a vast and splendid composition, always picturesque and often magnificent. Its various features well illustrate the impressive drama of two thousand years of national development, extending through the darkest and brightest, the most tragic and most splendid, periods of human history. One who with sympathy for man, although it be with strangers, and with art that shows the inmost feeling and experiences of his fellows, will find perpetually fresh delight in visiting these monuments of France and of her people. The whole progress, from the dim obscurity of early ages to the greatness and the splendor of full day, is clearly shown by them.

A tour through the country leads to the memorials of prehistoric time, and of the native races, or the primitive inhabitants, at Roc-de-Vic, Gergovia, and Bagneau, or where those strange old stones, all worn and letterless, like tablets in some long-forsaken burial-ground of the forgotten, stand in their mysterious yet expressive silence on the wind-swept moors of Morbihan. The way that leads far from the golden milestone at La Turbia to the shores of Brittany significantly shows the reach of the victorious Roman march, and the abundant relics of the conquerors' work, still scattered all along the way, are proofs of their great power and skill, and the enduring rule that they maintained throughout this broad and varied land. Their record, strong as they were, was at length the old one of all men, — told in France pathetically as upon the plains and hills of Italy. Their wisdom, strength, and unity declined, until disintegration left a dismal chaos of small states and petty rulers from which a renewed world was to rise. A power no less gigantic was to grow and finally rule every one of them.

The Church of Christian Rome supplanted the imposing pagan mistress of the earth, and, in her turn, became chief patron of the arts, and maker and recorder of the current history. Her monuments, pre-eminent when built, have, through the ages, stood unrivalled. She used or developed forms and styles before unknown. In Southern, Eastern, and Central France she adapted Roman pillars, vaults, and arches to new tastes or the requirements of her ritual. In the North, she, through the invaders there domesticated, worked out other features from the same materials, or helped create a glorious and imaginative style fit for the exercise of noblest minds for noblest purposes. The thoughts, beliefs, and fancies of the period when modern life was born and growing were wrought in innumerable carved and curiously built stones. Italians brought to Périgieux, the English to broad Aquitaine, the Normans to the Northwest, styles that centuries apart were known elsewhere; and throughout nearly every portion of the land the native French spread the productions of their own exuberant and graceful genius, — each directed by the all-controlling Church.

Meanwhile the feudal institutions and the almost ceaseless warfare or confusion of the times gave rise to countless castles and the strong and picturesque defences of the towns. The two divisions of the arts, of peace and war, still show distinctly the conditions of society through which the modern state grew towards maturity. Americans can realize also that this growth was not that of a foreign people only, it was that through times and institutions that somewhere or in some form affected quite as much the ancestors of nearly all who bear the name. What was developed by them for the French, of course, is most apparent. All the history of the Old Régime can still be read upon its monuments. The growth and long career of royalty, associated with the increasing strength and riches of the country and the great revival of the arts and learning, are still clearly and magnificently shown; not the resources of the king alone, but in connection with them the growth of the people and the nation. The dismantled castle and town wall bear their impressive record of the civil changes; many

hundred well-kept churches stand with their suggestions. They are priceless monuments of native art and genius that France and the world can never spare, and they are something more, far more. One looks in the cathedrals on the dwindling congregations, and at vespers finds, instead of reverent crowds and music once resounding when the labors of the day were passed, an emptiness and silence as the night comes on. Is it the stillness of a long-coming gloom when no men feel or think, or gathering darkness ushering rest that brings strength for new, nobler labors? France has already learned that government does not entirely consist of errors practised by the Old Régime, and time can prove that a religion that she needs is not exemplified by failings she has found, but in beatitudes she yet must seek and practise. The glorious temples of her faith await the coming life of power renewed and truth triumphant. Her early saints, revived in spirit needed for the age, may come again.

The history of the people and their accustomed modes of living, shown not only by the greater monuments, are also illustrated by still numerous humbler objects scattered through the country. Health and comfort evidently are increased, but picturesqueness does sometimes seem vanishing. Yet Dirt and Sickness are by no means sisters of inventive Fancy, mother of quaint Beauty. She should be helped to expel intruders, and not die for their sins. Great numbers of the inhabitants of town and country are much better lodged and fed, we may think, than were their ancestors long ago; but statements indicate that many also have not yet experienced the blessings of a high civilization in the former, or of an Arcadia in the latter.

The philosophy of history is, however, an extensive subject, separate from the sketches on these pages. Their delineation of material things illustrative of it leads the attention finally to very numerous and varied buildings found in many places and not yet classed as Historical Monuments, but that in their turn will take their places in the series, and form an important portion of it. The railways with their viaducts and stations, the hotels, and civil edifices of our day will show what our thoughts and conditions were. The hotels of the departed

nobles of the Old Régime tell us a story of their times and lives. Perhaps a traveller or student in the future may explore the Grand or Continental in Paris, and bring to mind the record of a different structure of society. The feudal residence is now impossible in France; the houses of the lords are few; the royal court is ended. A travelling world, and commons utterly unknown when any older Louis or a Henry reigned, have caused the erection of a new and wonderful variety of needed structures, with much less of art, it may be, than the older buildings had, but with as marked a character, illustrative of an important era. Possibly some wise successor of the masters of sham Gothic may, at some date, show a pasteboard locomotive as a reproduction of one of the most significant and powerful creations of our time.

While there are works now done that indicate materialism, there also is a care for ancient monuments and what they signify, far greater than in any previous age. The attention given the masterpieces of religious art is very noticeable. A fresh subject, that of restoration and renewal, has arisen, and caused earnest discussion, while it has obtained an interest and application never hitherto surpassed. The Middle Ages and the period of the Renaissance have furnished an abundance of suggestions for both private and civil edifices, and noticeably in America. Contemporaneous French architecture and the arts of decoration, while they show some things to be avoided, can teach much. The old French thoroughness, stability, and grace are not now shown on every opportunity; indeed, some think these virtues are declining. French carefulness in building and French thrift in living are too valuable to the nation to be in the least diminished, and Americans might save their country from enormous needless loss if they would follow more old French examples. Even mediæval work can sometimes teach wise moderns that in rude and troubled times there was more than the groping of benighted, scantily intelligent people,—that there was bold, original, strong thought in men who laid, as they could lay, foundations on which their successors to our time have safely built. Should far more favored modern men do less?

The saving care of the Historical Monuments of France, begun by royalty, received increased attention from the imperial government, and, in succession, is continued now by the republic. It has been no question of mere dynasty or politics. It was for France and her magnificent inheritance. The splendid and instructive record of the nation must be well preserved. For ages may a strong and prosperous people guard securely their invaluable heritage!

When an American describes this wonderful array of national historical memorials, one thought is constant. If France, with the vast and costly series spared her, can devote, as she does, so much study, labor, and hard money to its preservation, how can Americans, with even cold and decent courtesy to their grand history, with even self-respect for their position in the family of the enlightened nations, fail to keep the few comparatively inexpensive, but still precious monuments of their unparalleled career?

M. Viollet-le-Duc, one of the greatest masters of French art, whose skill is shown upon so many of its noblest works, wrote, at the end of his book on the "Military Architecture" of his country, words that a friend of France may quote when he describes her monuments,—the "hope that this essay may help to save from destruction some of these precious remnants of the ancient works which have been so intimately bound up with the national existence, . . . and which the hands of man and individual interests, even more than the ravages of time, are every day destroying."

The long lists that follow give a fair conception of the realization of his hope and the hopes of many others.

When the list of the preserved and precious monuments of the grand history of America is written, what shall it be? The works relate to all the people; when will the nation own or guard them? Cities have begun to set a good example; Philadelphia, for instance, keeps the priceless Independence Hall, and Boston the Old State House, to show how mute things wisely teach and testify. But time and change are working where we cannot well afford to bear the sure results.

THE COMMISSION having charge of the HISTORICAL MONUMENTS OF FRANCE “has powerfully and energetically contributed to the preservation of the memorials of past ages belonging to all the schools of architecture, that are one of the glories of [the] country, and that, collectively, form the true history of [the] national art.” The Commission has been distinguished for the ability, learning, and patriotism of its members, and has accomplished a great amount of valuable work. In 1831 the French Chambers began action that prepared the way for it, by voting an annual appropriation of 80,000 francs for urgent repairs of historical structures, and to encourage local authorities. In 1836 the amount was increased to 200,000 francs ; and the Commission, of eight members, was created, September 29, 1837, to direct the enlarged labors and expenditures. In 1838 the appropriation was 400,000 francs, and several members were added to the Commission. In 1842 the appropriation was 600,000 francs, and in 1848 it was 800,000 francs. After the political changes in the latter year the amount varied from 745,000 francs, in 1850, to 870,000, in 1855, and 1,100,000, in 1859,—a sum that has not since been increased. When monuments have become national property, the expenses belonging to them have been borne by the State ; but when they are communal or departmental property, and local resources are insufficient, aid is furnished. Circulars in regard to the preservation of monuments are issued, calling attention not only to them, but also to the best modes of preserving their character and interest. While losses, errors, and some disappointments have occurred, a noble work has been accomplished for art, for patriotism, and for civilization.

LISTS AND BRIEF NOTICES
OF THE
HISTORICAL MONUMENTS
OF
FRANCE,
AND OTHER OBJECTS OF HISTORICAL INTEREST.

“ARCHITECTURE is the art which so disposes and adorns the edifices raised by man, for whatsoever uses, that the sight of them may contribute to his mental health, power, and pleasure. . . . There are few buildings which have not some pretence or color of being architectural; . . . a building raised to the honor of God, or in memory of men, has surely a use to which its architectural adornment fits it.” — RUSKIN, *Seven Lamps*, 7, 8.

“FRENCH ARCHITECTURE presents a field of inquiry of vast extent. This is owing to the circumstance that no country in Europe presents so many nationalities mixed together in such inextricable confusion as the now uniform and united Empire of France. . . . At the same time, it is perhaps only through this architecture that we can either understand or know what these races were, and what their history or locality.” — FERGUSSON, *History of Architecture*, 593.

THE CHURCH “was not only dedicated to God; it was consecrated to the consolation, the peace, even the enjoyment, of man. . . . It is impossible to follow out to their utmost extent, or to appreciate too highly the ennobling, liberalizing, humanizing, Christianizing effects of church architecture during the Middle Ages.” — DEAN MILMAN, *Latin Christianity*, ix. 288, 289.

“The number of CASTLES which covered the soil of France, more especially on the frontiers of provinces, is incalculable. There was not a village, *bourgade*, or small town, which did not possess at least one, without reckoning the isolated castles, military posts, and towers which at short intervals dotted the courses of rivers, the valleys which were used as passes, and the *marches*. . . . There is no country of Western Europe where one meets with more numerous, more complete, or finer feudal fortifications, of the date of the thirteenth and fourteenth centuries, than in France.” — VIOLETT-LE-DUC, *Military Arch.*, Oxford, 1860, p. 79.

I. — CELTIC OR GALLIC WORKS.

A star denotes some of the most important objects. The names of objects classed as Historical Monuments are in CAPITAL letters. Figures in parentheses refer to pages where longer notices of the objects are given.

Dolmens classed as HISTORICAL MONUMENTS. Charente, ST. FOST. — Do., Inférieure, LA JARNE. — Gironde, PUJOLS. — Ille-et-Vilaine, ESSÉ. — Indre, LINIEZ, MONTCHEVRIER, and ST. PLANTAIRE. — Haute-Loire, LANGEAC, St. Èble (Dolmen de BOUGEAC), Vieille-Brioude (Dolmen de SAUVAGNAC). — Maine-et-Loire, * BAGNEUX, near Saumur (see page 233). — Manche, CARNEVILLE, FLAMANVILLE, MARTINVEST, ST. GERMAIN-SUR-AY. — Mayenne, Ste. Suzanne (Dolmens des ERVES). — Morbihan, * LOCMARIAQUER (201), ÎLE-AUX-MOINES. — Puy-de-Dôme, ST. NECTAIRE. — Vienne, POITIERS. — Others, chiefly in Western France, some of which are very remarkable : Bassetière, Bougon (five in D. Sèvres), Breuil, Crévant, Epone (S. et Oise), Crouzille (large), De l'Age, De la Drue, Exoudun, Farges (several near it), La Fierre, Frébouchère (Vendée), Frétaval, Lathus, Livernon (Pierre-Martine, large), Montvallier, Noyant (two), Pierre-Folle (large), Plouharnel and Quiberon (201) (Morbihan), St. Benoit du Sault (between it and La Souterraine are several), St. Hilaire, St. Nazaire (N. of it, and near, are the largest in Loire Inf.), St. Plantaire, * Ste. Marguerite, Sillars, Tocane St. Apre (several near it), Trois Moutiers (do.), Valettes, Villedieu, La Chapelle Vendomoise (and near it three others).

Menhirs and **Cromlechs** classed as HISTORICAL MONUMENTS. Charente, ESSÉ (Menhir). — Côtes-du-Nord, QUINTIN (do.). — Finistère, CROZON, PLOBANNALEC. — Manche, Bouillon (Menhir de VAUMOISSON), CARNEVILLE, CERISY-LA-SALLE, FLAMANVILLE, LES PIEUX, MARTINVEST, ST. GERMAIN-SUR-AY, ST. PIERRE-ÉGLISE. — Morbihan, * Carnac (the most celebrated, described on pages 201-203). — Nord, Sars-Poterie (Menhir, called PIERRE-DE-DESSUS-BISE), Solre-le-Château (do. PIERRES MARTINES). — S. et Loire, AUXY. — Somme, DOINGT. Others, and some of the most remarkable, are at Gellainville and Maintenon (Eure-et-Loire), Lemeneç (Côtes-du-Nord), St. Hilaire-sur-Rille (Orne), Karmervan, Ste. Radigonde (trilithons), and Erdeven (203) (Brittany), various monuments.

Various Monuments, classed as **HISTORICAL MONUMENTS**. B. du Rhône, **CELTIC GROTTA**. — Eure-et-Loire, Changé, **DRUIDIC MONUMENTS** and Gallic **OPPIDUM**. — Finistère, GOUÉZEC (gallery), PLOMELIN, POULAN. — Manche, BRETTEVILLE (gallery), LA HAYE D'ECTOT (Druidic), TOURLAVILLE (do.). — Morbihan, CARNAC (201-203), CRACH, ERDEVEN (203), ÎLE-DE-GAVRINNIS (L'), gallery (200), ÎLE-LONGUE, LOCMARIAQUER (201), PLOUHARNEL (201). — Seine-et-Marne, La Chapelle-sur-Crécy, **CELTIC MONUMENT**.

Fortifications. "The most curious" that remain are **Roc-de-Vic* (Corrèze); these form an oval 200 met. long, with two fosses and walls 6 to 12 met. high. On **MONT DE *GERGOVIE** (Puy-de-Dôme) are remains; this place was held by Vercingetorix against Julius Cæsar (37-38).

About half of the one hundred and twenty objects above are Historical Monuments.

II. — ROMAN WORKS.

The names of those classed as Historical Monuments are in **CAPITAL** letters.

Altars. These may be seen best in various Museums.

Amphitheatres. * **ARLES** (B. du Rhône), large (6-8). — Angers, scanty. — Besançon, do. — Bordeaux, **PALAIS GALLIEN** (33). — Cahors, scanty. — CIMIEZ (2), 3 m. from Nice, 210 × 175 ft., held 8,000, well preserved. — CHENEVIÈRE (Loiret), smaller, but one of the most curious Roman relics in Central France. — Dole (Jura). — DOUÉ (Maine-et-Loire). — FRÉJUS (Var). — GRAND (Vosges). — Limoges and Lyons, scanty. — * **NÎMES** (Gard), the grandest in France (9-11). — **ORANGE** (Vaucluse), — Paris, corner Rue Monge and R. de Navarre, second century. — **PÉRIGUEUX** (Dordogne), — **POITIERS** (Vienne), — Reims, — **SAINTES** (Charente Inf.), considerable remains of one that was as large as that at Nîmes, but was inferior in style. — Tours, Vienne, and **VAISON** (14) (Vaucluse), all with more or less scanty remains.

Arches (Triumphal). *S. E. France*: **CARPENTRAS**, still interesting (14). — **CAVAILLON** (9), mutilated remains of late work (both in Vaucluse). — Fréjus (3) (Var), **LA PORTE DORÉ**. — Orange (14) (Vaucluse), **MARIUS**, on the great military road from Lyons to Marseilles. — **ST. REMY** (B. du Rhône), parts lost, but sculptures (protected) remain (9). *E. France*: Aix (Savoie), Campanus. — Besançon (Doubs), **PORTE NOIRE** (Mars), tolerably perfect, restored. — **LANGRES**, one built into the town wall. — Reims (Marne), **PORTE DE MARS** (76), protected, much restored. *W. France*: **SAINTES** (Charente Inf.), on the military route to Poitiers.

Aqueducts. *S. E. France*: * **FRÉJUS** (3) (Var), important remains that can be traced 30 k. (especially at Gargallon), the whole length of the

work, — “the most important in France.” — Nîmes (Gard), the CASTEL-LUM DIVISORIUM (11), and near, the *PONT DU GARD (12-14), the grandest in France. *S. France*: Amélie-les-Bains (Pyr. Orientales), remains of one that supplied the Roman town and baths. *E. France*: Besançon (Doubs), considerable fragments. — VIEUX (Ain), now used (?). *Central France*: ARCUEIL, about 4 m. from Paris, remains of one that supplied the Thermæ in Paris. — Autun, (bridge?) de MONTJEU, very large; also remains of a smaller. — Blois, one in rock, well preserved, ascribed to the Romans. — Cahors, vestiges. — Le Mans (Sarthe), remains of three subterranean. — Nérès (Allier), remains of AQUE NERI. — Paris, Rue Monge and R. de Navarre, for an amphitheatre. — St. Just, for Lyons (many fragments at Fuers?). — MONT PILA (Rhône), at Chaponost and Bonnant. — Vienne (Isère), four of moderate size. *W. France*: CARHAIX (Finistère). — LUYNES, west of Tours.

Baths (Thermæ). Aix (B. du Rhône), fragments of the BATHS OF SEXTIUS. — ÉVAUX (Creuse). — FRÉJUS (Var), vaulted halls, well preserved. — Jurançon (near Pau), *Mosaic, and slight relics. — LUXEUIL (H. Saône). — Lyons, BATHS in the new seminary. — Mt. Dore (Puy de Dôme), fragments. — NÉRIS (Allier), fragments of magnificent works. — *NÎMES (Gard), important remains (11, 12). — Paris, *ST. JULIEN (59), “the finest in France.” — Poitiers. — ST. HONORÉ (Nièvre). — Vichy (Allier), portions.

Bridges. Apt (Vaucluse), 4 kil. from it is the Pont Julien (Roman?), of three arches and one of the best preserved. Its length is 68 met. Widely different dates have been assigned to it. — CÉRESTE (Alpes Bas.). — GALLARGUES (Gard). — St. Chamas (B. du Rhône), PONT FLAVIEN, one arch. — Lezines, two arches. — Périgueux (Dordogne), four reconstructed. — ST. THIBÉRY (Hérault). — Sommières (Gard), seventeen arches, and very remarkable. — VAISON (Vaucluse), one arch, one of the most remarkable.

Camps (the best remains are said to be in the Dep. of Somme). Aix (B. du Rhône) ENTREMONT. — AMBOISE (Indre-et-Loire). — Brigueil, Chasseneuil (two near it). — JUBLAINS (Mayenne), very complete. — Larroumieu, Lançon (B. du Rhône), CAMP DE CONSTANTINE (?). — LA CHEPPE (Marne). — Longwy (Meurthe-et-Moselle), TITELBERG. — L'ÉTOILE and LIERCOURT (Somme). — Pouzac. — Pont-du-Gy (Pas de Calais). — Saulgonde. — Songe, Camp de César. — ST. SAULGE (Nièvre). — TIRANCOURT (Somme), two miles from Picquigny, quite complete. — VERMAND (Aisne).

Circuses. At Bordeaux, remains? — ORANGE (Vaucluse). — Vienne (Isère), an obelisk, etc.

Gates to Cities. *Autun (Saône-et-Loire), PORTE D'ARROUX (finest), and PORTE ST. ANDRÉ (the best preserved). — Cahors (Lot), PORTE DE DIANE. — *Nîmes (Gard), PORTE D'AUGUSTE, and PORTE DE FRANCE (12).

Temples. Aix (Savoie), DIANA, in ruins. — Autun (S. et Loire), JANUS, square, three sides, and MINERVA. — CHORGES (Hautes-Alpes), church, once a temple. — Corseul (near Dinan, Côtes-du-Nord), ruins, called TEMPLE OF MARS. — GRAND (Vosges). — IZERNORE (Ain), remains. — Le Puy (H. Loire), DIANA (Baptistery, so called). — Nantua (Ain), remains (to Mars?). — Nîmes (Gard), * "MAISON CARRÉE" (11, 12), "the best preserved," and DIANA, tolerably so. — Riez (B. Alpes), four granite Corinthian columns, and eight in a circle. — Vernègues (B. du Rhône, near Aix), "LA MAISON BASSE," the oldest, but only scanty remains. — Vienne (Isère), AUGUSTUS AND LIVIA, columns on three sides, injured, but perhaps the second best in France.

Theatres. *S. France:* * ARLES (5) (B. du Rhône). — AUTUN (S. et Loire), remains of one that held thirty-three thousand people. — CHAMPELIEU (Oise). — * FRÉJUS (Var). — * ORANGE (14) (Vaucluse). — Vaison (Vaucluse) and VIENNE (Isère), both small. *Central France:* DREVANT (near St. Amand, Cher), important remains of a large work, 230 by 240 Fr. ft. — NÉRIS (Allier), small remains. *N. France:* SOISSONS (Aisne). *N. W.* LILLEBONNE (*Julia Bona*, E. of Havre), considerable remains and some of the few in the N. of Europe. — Locmariaquer (Brittany), slight remains. — Valognes (Manche), of ALAUNA, vestiges. — Vieux, lower parts uncovered, 1853.

Tombs. CERSEUIL (Aisne); La Penne, irregular pyramid "PENNELLE;" St. Remy, a MAUSOLEUM with a base and two stories, and VERNÈGUES (all in B. du Rhône). — FEURS (Loire). — LANUÉJOLS (Lozère). — Vaison (Vaucluse), a large tomb. — Vienne (Isère), near it the Tombeau-de-Pilate.

Towers. Antibes (Alpes-Mar.), two towers. — Autun, Tour de Minerve, square. — Beaugency, (Loiret), TOUR DE CÉSAR. — BIRAN (Gers). — CORMERY (Indre-et-Loire). — GALLARGUES (Gard). — Tour de Grisset (third century). — La Turbia (Alpes Mar.), TOUR D'AUGUSTE. — Nîmes, TOUR MAGNE (11). — Le Mans (Sarthe), TOWER in town walls. — PIRE-LONGE, at St. Romain-de-Benet (Charente Inf.), and at AIGUILLON (Lot-et-Garonne). — Provins (S. et Marne), TOUR DE CÉSAR. — PUISSALICON (Hérault). — St. LARY (Gers). — Périgueux (Dordogne), TOUR DE VÉSONE (32). — Turenne (Corrèze), TOUR DE CÉSAR.

Villas. ANSE (Rhône), large, uncovered 1844-45. — La Buisse (Isère). — Brossac (Charente), LACOU DAUSENA. — Clinchamps (Calvados), 1829. — Jurançon (near Pau), 1850. — MONCRABEAU, Villa called de Bapteste, (Lot-et-Garonne). — St. Medard des Prés (Vendée), 1847. — Poitiers (Vienne), 1882. — Perrennou (Finistère).

Various Objects. Alaise (Doubs), remains of a city. — ALAUNA (Manche). — Antibes (Alpes Mar.), ruins of aqueduct, circus, two towers, tombs, etc. — Appriciani (Corse), STATUE. — Arles (B. du Rhône), ALISCAMPS, COLUMN called St. Lucien, OBELISK, PALACE OF CONSTANTINE (5-9). — Avignon (Vaucluse), RUINS. — BAVAY (Nord), baths, aque-

duct, circus, relics of roads, etc. — BELLEY (Ain), fragments. — Bielle (Bas. Pyr.), MOSAICS. — Bossay and Boussay, various objects. — Braquemont (near Dieppe, Seine Inf.), CIRÉ DE LIMES. — Chassenon (Charente), ruins of a large city. — Champlieu (Oise), TEMPLE, THEATRE, and BATHS. — Chateaudun (near it) and Cosne (Nièvre), various remains. — COUHARD, La pierre de, a pyramid near Autun. — Champagne (Ain), remains of a house and baths. — Cussy-la-Colonne (Côte d'Or), COLUMN (monumental?). — Die (Drome), remains. — Drevant (Cher, near St. Amand), RUINS. — Famars (Nord), RUINS. — Feurs (*Forum Segusianorum*, Loire), large ruins of walls, tombs, military columns, etc. — Gergovia (37, 38) (Puy de Dôme), REMAINS. — Jublains (Mayenne), CASTELLUM (unique?) and vestiges of a theatre and baths. — Landunum (Côte d'Or), RUINS at Vertault uncovered 1846. — Lanuejols (Lozère), "Roman tomb." — Londinière (Seine Inf.), various remains. — Luxeuil, INSCRIPTIONS (H. Saône). — MANDEURE (Doubs), many relics of a large city. — Marseilles (B. du Rhône), CAVES DE ST. SAUVEUR. — Membrey (H. Saône), MOSAICS and RUINS. — MILITARY COLUMN between Arles and Apt. — Monterabeau (Lot-et-Garonne), VILLA BAPTESTE. — Monflanquin (do.), RUINS. — Naix (Meuse), ancient NASIUM. — Nérac (L. et G.), RUINS and MOSAICS. — Nérís (Allier), MONUMENTS. — POITIERS (Vienne), near it a town recently discovered and very interesting. — Pondoly (Bas. Pyr.), MOSAICS and RUINS. — POMPONIANA (near Hyères), an uncovered city with a great variety of objects. — PUY DE DÔME (40), Ruins. — RIEZ (Bas Alpes), various remains, and ROTUNDA (restored in 1818). — Saint-Gilles (Gard), HOUSE. — Saint-Gervais (H. Savoie), col de la Forclaz, INSCRIPTION. — STE. COLOMBE (Rhône), large EDIFICE and various remains. — Ste. Marguerite-sur-Mer (Seine Inf.), MOSAICS. — Salon (B. du Rhône), WALLS and FRAGMENTS. — THÉSÉE (Loir-et-Cher), a large hall quite entire, walls and small objects. — TINTINIAC (Corrèze, at Naves), Arena. — Tours (Indre-et-Loire), WALLS at the Archbishopric, fortifications, fourth and fifth centuries. — Villars (Nièvre), RUINS.

NOTE. — There are also Roman remains in Algeria classed by France as Historical Monuments.

III. CATHEDRALS IN FRANCE.

The name of the place in which the cathedral stands is given in **full-face** type ; the name of the department follows, and then that of the patron to whom the edifice is dedicated, in *italics* placed within brackets. H. M. signifies that the edifice is classed as an Historical Monument. Particulars of date, style, and dimensions are next added. The figures, in various cases, are found to be differently stated by various authors ; those given are supposed to be at least nearly correct.

Agen, Lot-et-Garonne (*St. Caprais*), H. M. It was begun during the eleventh century, in Romanesque style (said to have been badly restored), and finished in 1624. The size is not large. It is, externally, a plain, heavy grayish edifice. Internally it shows a short nave, shorter transepts, and a semicircular choir set back. The effect is of a short, lofty, Pointed-arched nave, with a large space for seeing and hearing, — an arrangement noticeable in Southern France and worthy of modern imitation. The decoration throughout is new polychrome with large patterns, in supposed old style, but not very good. It is near the railway station. See pages 30, 34.

Aire, Landes (*St. Jean-Baptiste*). Begun in the thirteenth century and finished in 1837. Various styles are shown. It is one of the lesser cathedrals.

Aix, Bouches-du-Rhône (*St. Sauveur*), H. M. Begun in the twelfth and finished in the sixteenth century. It is in the old city, much hemmed in by large and rather mean buildings, and is not of great size or grandeur. The western front has a large, richly decorated portal, with boldly carved wooden doors (usually covered, but shown to visitors). They are very well preserved, and have foliage much undercut, and figures representing “the twelve Theological Virtues (or the Sibyls), and the four Greater Prophets ;” the style is late Pointed. The interior shows early, simple, round-arched and Pointed work, and, in the transepts and elsewhere, Renaissance arches, pilasters, and pediments. The ancient octagonal or round baptistery has a dome resembling the style found at Ravenna. The pillars are Corinthian, and apparently antique. They have dark shafts, white capitals, and bases that are nearly buried. The dome has a modern stucco yellow-washed finish. The walls are plain and also yellow. There is a small and very curious, but ill-kept cloister, with little pillars of various designs that support a heavy, plain, ugly modern building. Inside the east aisle are round arches with zigzag mouldings that may show where Norman architects obtained suggestions. See page 4.

Ajaccio, Corse. "A building of the sixteenth century, in the Italian style, having a belfry and dome, with the interior richly decorated" (Forester, page 213 [1861]). It was finished in 1585. An interesting object in it is the white marble font where Napoleon I. was baptized, July 21, 1771.

***Albi**, Tarn (*St. Cecile*), H. M. Begun in 1282 and finished in 1512. The style is Pointed, with some late work and round arches. The design is an immense nave, over 300 feet long, 98 feet high, and 82 feet wide internally, with an apse eastward, and westward a huge tower that rises 400 feet or more above the river Tarn below it. There are no transepts. The material is brick, with stone for ornamental parts. The exterior is simple, "the image of solidity." A great porch, on the south side, has rich carvings. The interior is very noble. The choir occupies about one half, and is separated from the other half by a jubé, or rood-loft, of great height, elaboration, and beauty. The screen around the choir is also of magnificent design, in rich and massive Pointed style. The walls, vaults, and side chapels are nearly covered with paintings of Scripture subjects on deep blue grounds in Italian style, many parts of which are fresh. The former date from 1505, and portions of the latter from the fourteenth or fifteenth century. Bishop Bernard de Castanet laid the foundations; Bishop Jean Jofredi (Cardinal d'Arras) directed the painting and dedicated the edifice; Cardinal d'Amboise secured for it the superb jubé and screen; and M. Maries, a learned engineer, saved it from destruction at the Revolution.

Amiens, Somme (*Notre Dame*), H. M. 1220-72. Described on pages 83-86. A bishopric about 303.

Angers, Maine-et-Loire (*St. Maurice*), H. M. Twelfth to sixteenth century. Described on pages 223, 224.

Angoulême, Charente (*St. Pierre*), H. M. Eleventh and twelfth centuries. Described on page 36.

Arras, Pas-de-Calais (*Notre Dame*). It was begun in 1755, is cruciform, and in Italian style, with a "plain but handsome" interior. The old cathedral was almost entirely destroyed in the Revolution.

Auch, Gers (*Ste. Marie*), H. M. It was begun in 1489, and the western front finished at the end of the seventeenth century. It is large (said to be 347 feet long, and 74 feet high), and generally plain, except the western front, that is dark earthy-brown in color and French classic in style, built in the reign of Louis XIV., and incongruously joined to the Pointed body of the edifice. Yet it is picturesque and imposing. A guide-book states incorrectly that it is like St. Peter's at Rome. The roofs are reddish, pale and dull, or dark and dirty. The interior is simple, and has a spacious effect and pale brownish color. The triforium has low arched openings and is ungraceful. The vaultings are plain. The choir has very dark, richly carved stalls, each of them with a full-length alto-rilievo figure. There is a lofty, new, solid rood-screen, built of wood, with a central door, over which is an organ; and a large, lofty, and rich high altar in "classic" style, with a back also much carved. A balustrade of red-veined marble is placed before

the choir chapels. There are few monuments, but a considerable amount of bright glass, colored and figured, chiefly in headings of the windows, except in four of the five apsidal choir chapels, where large windows are filled. There seems to have been very little recent restoration. The edifice stands at the edge of a hill, on which much of the town is built, and from which is a good view. A large and remarkable staircase with several turns communicates with a portion of the town below. There is a shaded Place south of the cathedral. The elevated site makes it very prominent when seen from the east.

Autun, Saône-et-Loire (*St. Lazare*), H. M. It was begun about 1060, consecrated in 1132, and finished in 1178. There is an elegant central Pointed spire, but the style is chiefly Romanesque. The effects are picturesque rather than grand. The piers, the Pointed barrel vault, and the groined and traceried organ-loft are notable. Of many monuments, one to Cardinal Rollin and another to President Jeannin remain. (See Chapuy, 1830.)

Avignon, Vaucluse (*Notre Dame des Doms*), H. M. This very early edifice dates, some think, chiefly from the age of Charlemagne. The length is about 200 feet, and the width of the nave about 30 feet. A Pointed roof, and side chapels are of the fourteenth century. There is a heavy central lantern tower with remains of old paintings, and a choir in which is a carved gilt marble chair, said to have been the Papal throne. The edifice has been much altered, but never could have been large or fine. The vaulting shows remains of frescos painted by Simone Memmi, in 1339. The most remarkable part is the porch, in late Imperial Roman style; it may have belonged to a building of that period. The cathedral is joined to the Palace of the Popes, described on pages 16-20.

Bayeux, Calvados, H. M. A church in the form of a Latin cross, of various dates from 1106, and extensively restored. It is an interesting edifice, and is described on pages 222, 223.

Bayonne, Basses-Pyrénées, H. M. Built towards the end of the twelfth century. See pages 35, 36.

* **Beauvais**, Oise (*St. Pierre*), H. M. 1225-1537. Its great features are its wonderful *choir and transepts. In addition to the description on pages 86-88, other particulars may be added. The exterior, of light gray stone, darkened on exposed parts by lichens, and unscarred by fresh restorations, has lost its statuary, but otherwise is in exquisite order. The enormous height of the choir and ends of the transept at once impress one, as also do the elevation, isolation, and boldness of the buttresses around the choir; they are like great towers, from which flying buttresses spring one above another. Buildings have been cleared from each end of the transept, each of which has a richly carved door of wood grown nearly black. The northern is Gothic, and has eight *alti-rilievi* statues; the southern is Renaissance and even richer. There is no west front, but a mere end there is closed by curiously rude and clumsy woodwork covered with dark slates. The Basse Œuvre (page 88) touches it.

The interior amazes one by its height. The color is pale grayish, except in the vault of the central tower (of the same height as the other vaulting), which is dark, and in that of the choir, which is covered with a dirty pale brownish wash. Five out of the seven five-sided chapels of the apse have rich new polychromatic and gilt decoration. The Lady Chapel has gorgeous glass, and the ceiling is chiefly blue. The high altar, a low one, and the choir screen, a tall open railing, are incongruous Rococo. The stalls are low and ordinary, and the red and gilt bishop's throne is poor. The narrowness of the space between the piers of the choir is remarkable; in the west bay it is hardly more than their diameter. A bay of the apse is a wonderful example of height and narrowness. The clerestory windows are enormously high, and at such an elevation that the belt of colored glass throughout them gives one on the floor an effect of color only, not of pictured figures. The steep, high roof is covered with large plates of lead, except the one bay of the nave, on which small, very dark slates are used. The bold, sharp cutting of the tracery is very noticeable, as also is the use of small stones and iron clamps.

The view from the parapet is of considerable extent. The large town chiefly shows small, steep, dull or dirty-red tiled roofs. The fine church of St. Etienne is the chief object rising from them. The Palais de Justice is close at the west. It has a square court with grass and flowers, beyond which is a Gothic structure. The entrance is by a gateway flanked by large round towers with tall, conical, darkly slated roofs. East and south-east lies a flat country, some of it rather wild, and in other directions are broad, low swells of well-wooded land. Southwest, low hills approach the town and bound the view.

The *Basse Œuvre* has, externally, plain walls of small square stones, such as the Romans often used. They are a buff-brown color. The interior has no look of antiquity. The ceiling and walls are plastered.

Belley, Ain. A minor cathedral of various dates and styles. Roman Columns in the nave are classed as Historical Monuments.

Besançon, Doubs (St. Jean), H. M. It dates from the eleventh to the thirteenth century. The nave, a fine one, is of the latter. "It is one of the few double-apse churches of France, and in plan, at least, very much more like what we find on the banks of the Rhine" (Fergusson).

Blois, Loir-et-Cher. A simple, Pointed church of the Jesuits, rebuilt in 1678. The front is Renaissance.

Bordeaux, Gironde (St. André), H. M. It dates from the eleventh century, but many parts are later. It has been restored, and is described on pages 33, 34.

Boulogne, Pas-de-Calais (Notre Dame). It was built, on high ground, between 1827 and 1867. It is 330 feet long, and 112 feet wide. The style is Italian. There is a very conspicuous dome, 68 feet in diameter and about 300 feet high. The edifice, although it may be criticised, is a remarkable monument to the Abbé Haffreingue, by whose energy and skill it was

built, in place of the old cathedral destroyed during the Revolution. The material is light-colored stone. Unfortunately the details of the design are often incorrect. The conception and execution have seldom been surpassed since the Middle Ages, but better knowledge of the rules of the style was needed.

* **Bourges**, Cher (*St. Etienne*), H. M. Built from the thirteenth to the sixteenth century, 405 feet long, 73,170 square feet in area. Described on pages 99-102. An archbishopric in 506.

* **Cahors**, Lot, H. M. Begun about the end of the eleventh, and continued to the fifteenth century. It has been much mutilated since the fourteenth. There are no transepts, and only a short, but large nave, with two cupolas, 32 and 25 met. high, and each 46 met. in circumference, built in the style used at St. Front's (see page 30). The apse is Pointed. Traces remain of sculptures belonging to the Provençal school of the twelfth century, that show Southern influences.

Cambrai, Nord (*Notre Dame*). A church of the eighteenth century was destroyed by fire in 1859, and rebuilt in similar style.

Carcassonne, Aude (*St. Michel*). The style is early Pointed, with an arrangement used in Southern France, — a lofty nave, here about 80 feet wide, no piers, and vaults supported by buttresses, between which are chapels. The walls have stripes that remind one of Tuscany, and lines of color along the simple ribs of the vaults. There is also a considerable amount of colored glass.

Châlons sur Marne, Marne (*St. Etienne*), H. M. An early mediæval church, burned in the twelfth and thirteenth centuries, afterwards rebuilt, and the choir destroyed by fire in 1668. It now shows modern mixed with old work. The length is about 350 feet. There are two open spires (seventeenth century), and a nave, 90 feet high (thirteenth century). The lofty triforium and clerestory have ancient glass. The high altar is one of the most splendid in France.

Chambéry, Savoie. A church of the fourteenth century, finished in 1430, in Pointed style. There is a large and good Pointed western portal, and a simple and rather large interior, with much bad painted tracery; that of the ceiling is on a dark blue ground.

Chartres, Eure-et-Loir (*Ste. Vierge*), H. M. It was begun in the twelfth century, and finished in 1260. The northern spire, however, dates from 1514. Area, 68,260 square feet. Described on pages 89-98.

Chateauroux, Indre. It is an elegant edifice, built since about 1857. The style is early Pointed. It stands in an open space at the eastern edge of the town, near the station. The material used is a uniformly colored, pale drab stone. The roofs are covered with dark, plain slates. There are two western spires. The interior is lofty, simple, and elegant, and is whitish or cream-tint in color. Although second-class in size, it has the advantage of unity in design.

Clermont, Puy-de-Dôme, H. M. Built between 1248 and 1265, conse-

crated in 1346, and still imperfect in 1496 and recently. Described on page 39. A bishopric about the middle of the third century.

Coutances, Manche (*Notre Dame*), H. M. Probably built in the last half of the thirteenth century, and extensively repaired, after great injury by war, about a hundred years later. It is in Pointed style, and is one of the noblest churches in Normandy. It stands on a commanding site, has two high western spires, a vaulted interior over 100 feet high, a central tower "wonderfully fine in the exterior" (Cotman), "side porches close behind the towers," and open "tracery (corresponding with the windows) which divide the side chapels." "Most of the windows are of later date than the body of the building" (Knight). There is a great uniformity of design, and much resemblance to the ex-cathedral at Lisieux (Cotman).

Dax, Landes. Reconstructed between 1656 and 1719. The sacristy, a portal, and some minor parts are of the older church of the thirteenth century.

Dijon, Côte-d'Or (*St. Bénigne*), H. M. Begun after the fall of a former church in 1271, and finished in 1291, in Pointed style. It is distinguished for its lightness, boldness, and extent — 213 (French) feet long, 87 wide, 84 high. There is a spire at the centre, 300 feet high, built in the seventeenth century. It is covered with dark metal, mounted on a slender octagonal arcade, and leans eastward. The nave is very simple. The crypt is of the eleventh century. There appears to have been a church of *St. Bénigne* at Dijon destroyed in the Revolution (Fergusson). The bishopric dates from 1731.

Digne, Basses-Alpes (*St. Jerome*). An early Pointed nave, recently "restored," with double aisles, an apse, but "no transepts, clerestory, or triforium. The west portal is curious" (J. M.). There is also an older cathedral (*Notre Dame*), with paintings of the fifteenth and sixteenth centuries.

Évreux, Eure, H. M. An imposing dark-gray cruciform church, built from the eleventh to the eighteenth century in various styles. It is of medium size, and stands in a large valley, surrounded by the town. The choir (1330-60), and indeed the whole body of the church, is in elegant and elaborate Pointed style. The western front, more curious than beautiful, is Renaissance, and faces a lane leading to the bishop's palace. There are two towers; the north, or bell, tower (1392-1417) is larger than the southern (sixteenth century). There are two short spires and a taller one on the central tower. The transepts project but little from the body of the church. The north front, of medium dark brownish color, is Flamboyant, remarkably rich and beautiful (1465-75), and in good order, except the noble portal, which has lost its sculptured figures. The choir (1335-40) and apse are surrounded by chapels; the central one on the latter, the Lady Chapel (1465-75), projects four bays, or 61 feet, and is very fine. The nave is remarkably narrow, — it is only 21 feet between the pillars, — and its aisles are only about 12 feet wide. Extensive repairs on it and

the south transept are nearly done (1883). The main arcade is massive and round-arched; but the upper part, including a new, fresh cream-colored stone vaulting, is Pointed. The central tower is open within. There is considerable old colored glass in the nave and transepts. All the windows of the choir and Lady Chapel have it. The organ case nearly fills the west end above the great portal, and, like the pulpit, is of richly carved wood, now very dark brown. At each square end is a rose window. The great altar, choir screen, and stalls are low. All the chapels are enclosed by high open-work screens of dark wood, most of them Gothic. The best external views of the edifice are from the grounds of the palace, south, and from the street at the northeast.

Fréjus, Var (*St. Etienne*), H. M. Eleventh or twelfth century (?), but often restored (?). The style is Provençal Romanesque. The baptistery, magnificent oak doors, and cloister are noticeable. The Episcopal palace has pilasters, etc., from Gallo-Roman edifices, and also has towers.

Gap, Hautes-Alpes. An early edifice (classed as a HISTORICAL MONUMENT ?).

Grenoble, Isère (*Notre Dame*), H. M. Old work and styles are mixed with more modern, since a rebuilding after devastations in the sixteenth century; the general effect is modern, the interest minor. A good late Pointed Tabernacle (1457) and the tomb of Bishop Chissay (1467) are among the chief features.

Langres, Haute-Marne (*St. Mammée*), H. M. The choir, apsidal and with only one chapel, dates from the second half of the twelfth century; the nave is about fifty years later. The styles are Pointed and Romanesque. The transepts are very short. The vaulting, especially of the nave, is noticeable for its construction in the manner used in Burgundy, the Lyonnais, and adjoining parts. This cathedral is the last original expression of that school of Pointed art that arose in the Southeast of France (V.-le-Duc). Roman influence, once strong in this region, may perhaps be shown in the pillars, especially the capitals, in the choir. It is "a large and interesting church" (J. M.).

Laval, Mayenne (*La Trinité*). It dates from the twelfth century, and was made a cathedral in 1855. It is cruciform, in Pointed style; the nave, without aisles, resembles that at Angers. The choir, with a square eastern end, unusual in France, has aisles and chapels of the fifteenth and sixteenth centuries. There is a large crypt and basement.

Le Mans, Sarthe (*St. Julien*), H. M. Eleventh to fifteenth century. The choir is imposing; the apse is perhaps the grandest in France. Described on pages 235, 236.

Limoges, Haute-Vienne (*St. Etienne*), H. M. 1270-1554, but still incomplete. See pages 36, 37. The bishopric dates from about the middle of the third century.

Luçon, Vendée. A large edifice in Pointed style. The nave has aisles. There is an open-work spire not less than 200 feet high. It was made a cathedral in 1317. Cardinal de Richelieu was bishop in 1606-24.

Lyons, Rhône (*St. Jean-Baptiste*), H. M. The choir was built at the end of the twelfth century, the nave in the thirteenth and fourteenth, and the western front, with two low, heavy towers, in the latter. There are towers, also low, on two sides of the choir. A singular mixture of local Pointed styles is shown. The interior is rather bare, but has some showy colored glass. The exterior is very dark. A chapel built by Cardinal de Bourbon is perhaps the most remarkable portion. The see of Lyons was established in the second century.

Marseilles, Bouches-du-Rhône (*St. Victor*). A large and important modern edifice, still unfinished, described on page 4.

Meaux, Seine-et-Marne (*St. Etienne*), H. M. Twelfth to sixteenth century. It was contemporaneous with Notre Dame in Paris, but almost entirely reconstructed about the middle of the thirteenth century, repaired from the fifteenth to the sixteenth century, and restored since 1854. It is about 330 feet long, and about 130 feet wide. The vaulting reaches a height of 109 feet. There is a tower, about 200 feet high, once richly decorated, and now capped by a huge, hideous black box, — a belfry, that, however, commands a grand view, even to Paris, about 28 miles distant. It is a noble and interesting church. It stands detached, except where joined by an enclosed court north of the nave, and by ugly buildings at the north transept. A platform of eight or ten steps extends along the west front, that faces a small Place. The south side is towards a street, and the apse is on an alley. The latter and the choir have been restored and have a fresh appearance. The south transept is undergoing extensive repairs (1883); it was much worn. The south side of the nave and the west front are much worn. The latter has three portals, all injured, but the northern one retains its old sculptured heading. The front is earthy brown, with darker browns towards the base, and russet tints towards the top. The color of the interior is, as usual, pale throughout. The clerestory is low, and rises only from the capitals of the piers. The nave has five bays, the choir three, and both have double aisles. Each transept has two bays, and the apse has seven. The last has five lofty and very elegant five-sided chapels. Three arches of the main arcade of the choir have tracery like windows. The north end of the transept is very elegant, and has geometrical tracery from the bottom to the top. It has no rose, but a lofty Pointed window, the lower range of tracery in which is doubled and has a very bold effect. The outer aisle of the choir and the one aisle of the apse have remarkably tall Pointed windows that give a very open, airy appearance. The High Altar, choir screen, and stalls are simple. The bishop's throne is (1883) a red chair that would be thought to be too shabby for many parlors. It is not suggestive of Bossuet, "the Eagle of Meaux."

Mende, Lozère, H. M. Rebuilt in the fourteenth and injured in the sixteenth century. It was rebuilt on the same plan between 1600 and 1620. The two large west towers (1508-12) were preserved; the higher of them is remarkable, and about 275 feet high. The interior shows a nave with an aisle and ten chapels on each side.

Montauban, Tarn-et-Garonne. "A large modern building in the Italian style" (J. M.). It was finished in 1739, and is about 290 feet long, and 125 feet wide. The arch of the nave is over 80 feet high. The order used is chiefly Doric.

Montbrison, Loire (*Notre Dame*). Begun in 1205, it is still unfinished. The style is Pointed, and the design simple. The nave is "vast and majestic."

Montpellier, Hérault (*St. Pierre*). It was begun in 1364, and was made a cathedral in 1536. It has been recently restored. It stands on the hollowed side of a hill in the city. The style is Pointed. The choir now looks quite new. The interior is simple, and is whitewashed. The western front, perhaps more peculiar than good, has two square towers (the upper half of the south is new), and a huge porch, like a bay of a nave, with two round, spire-capped towers for its outer supports. The heat and glare of the south are, possibly, suggested and avoided by the lighting of the nave, nearly all of which is through the clerestory. See page 21.

Moulins, Allier (*Notre Dame*), H. M. The choir, in the decorated Pointed of the fifteenth century, was begun in 1468. The vaulting is elaborate. The edifice has been recently completed, the nave under the direction of M. Viollet-le-Duc. There are two elegant west towers and spires.

Nantes, Loire-Inférieure (*St. Pierre*), H. M. Begun in 1434. A nave and transepts, and western front with towers, 160 feet high. (The choir was nearly completed in 1880.) A noble church, described on pages 229-31.

Narbonne, Aude (*St. Just and St. Pasteur*), H. M. A grand and lofty choir, 131 feet high (1272-1480), in beautiful Pointed style. Chapels were added in the fifteenth century. Other parts, begun in 1708 and left unfinished, 1772, are in poor style. There are some interesting monuments and much colored glass. See page 21. The bishopric dates from the third century.

Nevers, Nièvre (*St. Cyr*), H. M. An apse at the west and a vast transept are of the eleventh century; the nave was rebuilt in the thirteenth; and the choir, after a fire, at the end of the same century. There were restorations and additions in the fourteenth and fifteenth centuries. The edifice, much mutilated by time and by man, threatened ruin, and has recently been restored.

Nice, Alpes-Mar. (*St. Reparata*). It was built in 1650, in the very showy Italian style of that century. There is a central dome, and pilasters are used through the interior. There is little that is important in art.

Nîmes, Gard (*St. Castor*), H. M. In the base are parts of the Roman temple of Augustus; parts of the front are of the eleventh century, and much of the edifice is of the sixteenth and seventeenth centuries. It is, externally, irregular and ordinary, and internally very simple, with a wide nave and choir, small transepts, and no aisles. The vaulting is Pointed; the walls are whitewashed.

* **Orléans**, Loiret (*Ste. Croix*), H. M. 1601-1829 (with some older parts). A very large and remarkable cathedral, described on pages 109-11.

Famiers, Ariège. It has a massive, octagonal, brick, Gothic tower, and a nave rebuilt in the seventeenth century from designs by Mansard in the style of that time. There are many curious ecclesiastical buildings near it.

* **Paris, Seine** (*Notre Dame*), H. M. 1160 to the fourteenth century; the area is 64,108 square feet. Described on pages 68-72. The bishopric dates from about the middle of the third century.

* **Périgueux, Dordogne** (*St. Front*), H. M. 984-1047; restored; a cathedral since 1669. Described on pages 30-32.

Perpignan, Pyrénées-Orientales (*St. Jean*). 1324-1577. This edifice, much hemmed in by others, has a plain mean wall for a western front that is towards a small Place. The interior presents a lofty spacious nave and apse, with chapels between the piers along the sides. The ribbed vaulting is Pointed. The altars are modern, and showy rather than good. There is a Spanish effect not unnatural from the nearness of that territory.

Poitiers, Vienne, H. M. It was begun in 1161, and finished by the end of the twelfth century, conformably to the local traditions of Poitou, but with forms already Gothic. The western front, that has two low towers flanking its group of three portals, was begun in the middle, and finished at the end, of the thirteenth century, except the upper parts, that were built in the fourteenth and fifteenth centuries. The plan is curious, — an oblong narrowed towards the east, having a nave and two aisles of nearly equal height, each with eight square bays. Each arm of the transept is the size of a bay, and projects beyond the body. By the diminution of the width, and height also, towards the east "a false perspective is attained, which certainly at first sight gives the church an appearance of greater length than it really possesses." Doubtless, "the Northern architects were right in rejecting all these devices" (Fergusson). This church, built near the geographical division between the Southern and Northern styles, shows, like some others, the great historical changes in mediæval France.

"From the middle of the thirteenth century the French ogival architecture established itself in all the provinces united to the crown, and likewise in some of those that were vassals. Except in Provence and in some southern dioceses, the provincial styles were effaced, and the efforts of the bishops tended to raise cathedrals in the style of those that were the pride of the cities of the north" (V.-le-Duc). A bishopric about 303.

* **Puy, Haute-Loire** (*Notre Dame*), H. M. Fifth (?) to the fifteenth century. Various styles; very striking western front, etc. Described on pages 43, 44.

* **Quimper, Finistère** (*St. Corentin*), H. M. Begun 1239 (but the only part of this time remaining is the Lady Chapel). The choir was finished in 1410. The richly decorated portal and towers of the western front were begun in 1424. The walls of the nave and transept were raised at about the same time. The towers were rebuilt with spires in 1858, from designs by Viollet-le-Duc. The interior has been restored by M. Bigot. There is a magnificent gilt bronze high altar (1867). The monuments have been

destroyed. The length of the edifice is about 300 feet, the width a little over 50 feet, and the height under the vault is about 66 feet. This noble cathedral is the largest in Brittany, and is described on pages 205, 206.

* **Reims**, Marne (*Notre Dame*), H. M. 1211-41. Area, 67,475 square feet. This cathedral, one of the largest and grandest Gothic edifices in the world, is described on pages 77-79. The bishopric dates from about A. D. 260.

Rennes, Ille-et-Vilaine (*St. Pierre*). 1787-1844, in pseudo-classic style. "A very spacious, lofty, and imposing *Hall* of Grecian architecture; the principal aisle having a richly decorated vaulted roof, supported by massive and well-proportioned fluted Corinthian columns." The effect is "striking, but not ecclesiastical" (J. M.).

Rochelle (La), Charente-Inférieure (*St. Barthélemy and St. Louis*). 1742-1862, in "Greek" style. It occupies the place of an old church of St. Barthélemy, destroyed in the sixteenth century, of which a tower remains, now a HISTORICAL MONUMENT.

Rodez, Aveyron (*Ste. Vierge*), H. M. Although begun in 1277, it was not finished until about 1535. Only the lower parts of the choir date from the thirteenth century. There are a nave, aisles, transept, and chapels, forming a Latin cross about 320 feet long and 120 feet broad. The western front, finished in 1530, is mixed Flamboyant and Renaissance. There is a magnificent tower (1510-26), in late Pointed style, 265 feet high. The entrances are at the sides. The interior is 110 feet high, and has a high altar at both the west and east ends. The Jubé dates from the end of the fifteenth century. The chapels have more than the usual number of tombs and objects of interest. The site of the edifice is commanding.

* **Rouen**, Seine-Inférieure (*Notre Dame*), H. M. 1200-1507 and later. The style is decorated Pointed. This magnificent and interesting cathedral is described on pages 238-41.

Saintes, Charente-Inférieure (*St. Pierre*), H. M. Rebuilt 1117-27, repaired in the fourteenth and fifteenth centuries, devastated in the religious wars 1562 or 1568, and rebuilt 1582-85. The interior of the transepts dates from the twelfth century, of the nave from the fifteenth, and the vaultings of the latter and of the choir from the eighteenth (1763). The glass is modern. A conspicuous detached tower, in elegant Flamboyant style, "occupies the site of the church built by Charlemagne in fulfilment of the vow of his father Pepin, after defeating on this spot Gaiffre, Duke of Aquitaine" (J. M.). The church of St. Eutrope at Saintes has one of the largest crypts in France (eleventh to twelfth century), one of the purest examples of the architecture of the twelfth century in Saintonge.

St. Briec, Côtes-du-Nord (*St. Etienne*), H. M. Thirteenth to eighteenth century. It is a Latin cross, about 242 feet long, 126 feet across the transepts, and 63 feet high under the vault. It is built on the site of a monastic chapel made, episcopal in the ninth century. There is a fortified tower. The western front, said to be poor, has two other towers. Much of the

nave was rebuilt in the eighteenth century in the taste of the period. A large amount of work has also been done during the present century.

St. Claude, Jura (*St. Pierre*). Begun in the fourteenth century, continued during later centuries, "restored" poorly in the eighteenth and nineteenth, and still incomplete. The length is about 206 feet; width, 87 feet; height, 80 feet. The bishopric (1742) was suppressed in 1801 and re-established in 1821.

St. Flour, Cantal, 1375, dedicated 1496, finished 1556. "Its towers, demolished in 1593, have been recently rebuilt" (J. M.). It is a heavy Gothic edifice, with good vaulting. The site, like that of the town, is picturesque and commanding.

St. Jean-de-Maurienne, Savoie (*St. Jean-de-Maurienne*), chiefly fifteenth century, and noted for its wood carvings and stone reliquary. There are several tombs, and an interesting cloister in early Pointed style.

Sées, Orne, H. M. It dates chiefly from the twelfth or thirteenth century. The nave is partly Norman; the choir, in early French style, was built at the end of the fourteenth century. The very short choir, of two bays, and the Lady Chapel, are now separated by a wall from the transepts, and are being rebuilt (1883). The edifice, until recently, was much mutilated, and in parts almost ruinous. The simple but noble exterior of the sides and transept has been restored; the north transept has been much renewed. The interior length is 314 feet; the height is 80 feet. There are two western spires, the southwest 210 feet high, the northwest 232 feet.

Sées is a good example of surprises that await a visitor to the remoter and less known cathedral towns of France. It is a large, plain, quiet country town, about half-way between Paris and the sea, upon a line drawn almost west. The cathedral, standing on slightly rising ground, towers over it with unexpected grandeur. The western front, facing a rather large, open, sloping area, is the chief feature, and is, in some respects indeed, unique. It is dark gray or brownish, and has, very unusually, its two high spires complete. They suggest those at Quimper. There are three portals, all very deep, those at the sides small, the central one of immense size and occupying nearly half the central division of the front. It dates from the end of the twelfth century; and although it has lost its sculptures, it still shows that it must have been very rich as well as grand. On each side of it is a unique and enormous buttress, required by the original bad construction in the thirteenth century. From each a flying buttress springs to the main wall. The interior is very light; the vault is almost white; polychrome is used only in the ribs and bosses of the transept. The lofty nave, of six bays, has large round pillars in its very high main arcade. The triforium is elaborate, and resembles Early English. The clerestory is low and above the capitals of the piers. There is an aisle on each side, but only one chapel (midway on the north side); arcades extend along the lower part of the walls of the nave. The south aisle has lofty lancet windows and some colored glass. Two of the bays (on the

inside only) are rather like Early English. The north arm of the transept has three narrow, and the south two wide, bays. There are small doors (in the former, one, the latter, two) at the ends. On each end bold tracery reaches nearly half-way up a blank wall, above which is a large and elegant rose window, in a square, filled with superb colored glass, with which all the windows in the transept are also filled. The central portion of the church, enclosed by a low white and gray marble balustrade, is now used for a choir, the designs in which are incongruous pseudo-classic. The organ is in the upper part of the west end. The pavement is common stone.

Sens, Yonne (*St. Etienne*), H. M. It was built chiefly in the middle of the twelfth century, with transepts, and extensively repaired in the thirteenth century. The russet-brown, large, but rather flat-looking western front, about 155 feet wide, has three portals, the central about 43 feet wide and 46 feet high, and a tower, finished in 1535, about 240 feet high, and commanding a grand view. The rose window was small, and is now walled up. The nave and choir have a continuous range of aisle on each side that extends around an apse of the full width of the church, and that is covered by round arches. The arcade, forming three bays, shows small coupled pillars, with elegant bell-shaped capitals, between large piers of clustered columns, in a style adopted in the churches of Île de France at the end of the twelfth century, and shown at Noyon and Langres, and at Canterbury, England, with which there are interesting analogies. Each end of the transept has a magnificent rose set in a tall Pointed window; the whole in elegant Flamboyant and filled with the most brilliant colored glass in the church. The north rose is full of figures of angels. Each arm of the transept has two bays and no triforium, but very lofty clerestory windows with colored glass. The opening to the chapels along the nave is by unusual arc-arches, low and broad, beneath several of which is an arcade of three small arches, also unusual.

A very remarkable feature is the large Salle Synodale extending southward on a line with the west front. Its vaulted basement contains a Museum of Sculptures, chiefly broken. The main floor has a very large vaulted hall of six bays, its full size. Windows on the west side and south end are heavily arched and traceried, and along this side is a row of clustered pillars curiously set about half a yard from the wall. On the east side is a broad, shallow fireplace. The huge roof is covered with colored tiles. The palace, injured since 1800, still shows interesting Renaissance work.

Toulouse, Haute-Garonne (*St. Etienne*), H. M. The nave, of the twelfth century, is wide and low, and without aisles. The choir is rather wide, and dates from 1275 to 1502, but was rebuilt in the seventeenth century, after a fire in 1609. The apse, with chapels, is of the fifteenth century. The transepts are very narrow. The style is Pointed. There is a strange arrangement of parts: the nave is opposite the south aisle of the

choir; a rose window in the western front is at one side of the main door, and in the centre of the nave. Polychrome has invaded the interior. The (seventeen) chapels were refitted in "the bad taste of the [First] Empire" (A. J.). The bishopric dates from about the middle of the third century. Houses crowd upon the exterior of the edifice.

Tours, Indre-et-Loire (*St. Gatien*), H. M. This beautiful cathedral, dating from 1170 to 1547, is described on pages 105-108. The bishopric dates from the third century.

Troyes, Aube (*St. Pierre et St. Paul*), H. M. A Latin cross, with a total length of about 374 or 386 feet. The width at the transept is about 168 feet, and the height under the vault about 100 feet. The choir (with chapels of 1223), of the thirteenth century, is one of the largest in France, and resembles that at St. Denis (see page 66). It retains, in thirteen large upper bays, its magnificent glass of the thirteenth and fifteenth centuries, and there are few such displays in France. The clerestory is of one design throughout, except the heads of the windows. There are seven apsidal chapels. The exterior was not substantially built. The nave, of the fourteenth and fifteenth centuries, has two aisles on each side. The transepts are small and without aisles. The western front, towards a dreary little gravelled Place, was begun in 1506, but not finished until the end of the sixteenth century. The style is Flamboyant; the details are rich and boldly carved. There are three vast and superb portals and two towers (the southern is incomplete). The front, of pale brown color, is in fair order. It is built only to the top of its rose window. Since 1849 there have been extensive restorations under the care of M. Milet. The choir has been "almost rebuilt," and all the south side of the church is renewed. The town is large and flat, and contains several curious old streets and churches. St. Nizier and St. Jean have irregular exteriors but late Pointed interiors, with elaborately ribbed groins and interesting old colored glass. La Madeleine is small and early, and has a very rich jubé, now white but with remains of color, and one of the few yet spared to France.

Tulle, Corrèze, H. M. Twelfth century, a granite nave only, in Romanesque and "severe early" Pointed styles. It was a Benedictine abbey-church, and was mutilated during the Revolution.

Valence, Drome (*St. Apollinaire*), H. M. Twelfth century, Romanesque, or Lyonnaise, in style, and small but interesting. It was rebuilt on a new plan in 1604. It is cruciform, and has a long transept and lofty aisles. A square tower, of four stories (rebuilt 1862), is perhaps its chief feature. The arches and ceiling are round, supported by piers with capitals resembling Corinthian.

Vannes, Morbihan (*St. Pierre*). Thirteenth to eighteenth century, but rebuilt since the end of the fifteenth. It is described on pages 204, 205.

Verdun, Meuse. A see of the fourth century. At the end of the twelfth century this church had a peculiar plan, — a long nave with an aisle on each

side, and at each end a square transept, short choir, and semicircular apse, all without aisles. The interior was much changed in the fourteenth and seventeenth centuries. The church has been restored by M. Boeswillwald.

Versailles, Seine-et-Oise (*St. Louis*). Built in 1743, by H. Mansart de Sagonne. It is not remarkable.

Viviers, Ardèche, H. M. The choir is of the fourteenth century, and has no aisles. There is a Romanesque tower; the style otherwise is early Pointed. The episcopal palace is of the seventeenth century. A mediæval bishopric under the metropolitan of Vienne.

IV. CHURCHES FORMERLY CATHEDRALS.

These edifices, although generally smaller than the actual cathedrals, are sometimes large and often ancient or interesting. The notes at the head of List III. apply to the following:—

Agde, Hérault, H. M. A city near the Mediterranean, founded by the Phœnicians. It is said that its first bishop lived in the third century. The cathedral, built of blackish basalt, and originally a pagan temple, was consecrated in the seventh century. It has a massive square stone tower, about 120 feet high, that is a landmark at sea. There is a magnificent altar-piece and a good cloister.

Alais, Gard. An old cathedral of moderate architectural value. The bishopric existed from 1694 to the Revolution. The bishop's palace, of the eighteenth century, is fine.

Alençon, Orne (*Notre Dame*), H. M. It was begun in 1553; the portal was finished in 1617. The nave is of the sixteenth century, in Pointed style, and is about 102 feet long, 32 feet wide, and 64 feet high. The choir is plain, and of the eighteenth century.

Alet, Aude (*Notre Dame*), H. M. It is a basilica in form, and has a pentagonal apse.

Apt, Vaucluse, H. M. It was begun in 1056 and finished in the fourteenth century, but it has since been altered. The crypt of Ste. Anne, of the eleventh century, resembles a choir with aisles.

Arles, Bouches-du-Rhône (*St. Trophimus*), H. M. It was founded about 601, almost entirely rebuilt at a later date, and received the relics of its patron, the first Bishop of Arles, in 1152. It has been called "one of the most sacred shrines and curious monuments of art in France." The exterior parts have generally a dark iron-gray color. The west front, towards a public square, is a plain wall on which buildings abut, and which presents a lofty, round-arched, deeply recessed porch, very well preserved, a study of the sculptures of the ninth and tenth centuries (or eleventh and twelfth, as some say). The cloisters are next in interest. They have coupled columns, forming groups of arches divided by piers, and curious

statuary. On two sides the arches are pointed, and on two they are semi-circular. The historical associations are numerous. The interior of the church has undergone various changes, and is "restored." It is plain, dark, narrow, long, and high in effect. The aisles are unusually narrow. There was a bishop of Arles about the middle of the third century. The town and Roman works in it are described on pages 5-9.

* **Auxerre**, Yonne (*St. Etienne*), H. M. It was begun about 1213; the nave was finished about 1350, and portions about 1550. It is still incomplete. The style is elegant early Pointed and Flamboyant. The west front has only its north tower finished, and shows an enriched central portal, rose window, and lofty gable. The internal length is 330 feet; the height, 92 feet. The choir retains much of its rich thirteenth-century glass. The edifice throughout shows much elegance and beauty. The bishopric dates from about A. D. 132.

Auxonne, Côte-d'Or (*Notre Dame*). "Begun in 1309, and finished (?) about 1360." The portals, towers, and approaches were begun, it is said, in 1516. The transept has a tower of the tenth or eleventh century.

Avranches, Manche. A monumental stone, and a few fragments of sculpture (all H. M.) mark the site of the old Cathedral, one of the noblest in Normandy, that was taken down in 1799. The site is very commanding. At some distance, and on an inferior site, is a new building of gray granite, still incomplete. Its style is Pointed, but its beauty is not remarkable.

* **Bazas**, Gironde (*St. Jean*), H. M. Tenth and eleventh centuries, rebuilt in 1233, and the tower (about 160 feet high) of the fifteenth and sixteenth centuries. The western front (thirteenth to sixteenth century) still has 290 statues, and is perhaps the richest in Southern France. There is a large nave with aisles.

Bethléem. There is no church, but a curious history. The Bishop of Bethlehem in Palestine was driven thence in 1223, and brought to France by Count Guido of Nevers. He lived near Clamecy (Nièvre), retaining his title, and the privileges of the French bishops, but without clergy, tithes, etc. His see was a village, and he assisted other bishops. (See Wiltsch II. 242.) The church of Bethléem has been, of late, a hotel.

Béziers, Hérault (*St. Nazaire*), H. M. Twelfth to fourteenth century. A remarkable and lofty edifice, battlemented and resembling a castle, stern in aspect, befitting its associations with the terrible massacre after the siege of 1209, when the Romish crusaders killed many thousand Albigenses, besides the faithful among them, under the order of the Abbot of Cîteaux, — "Cædite eos, novit enim Dominus qui sunt ejus."

Bourg, Ain (*Notre Dame*). Built fifteenth to seventeenth century. The exterior is Renaissance; the interior, Pointed. The pentagonal apse is perhaps the best part. Only one chapel retains its old glass. The stalls (68) in the choir are noticeable. It is now a parish church; it was the seat of a bishopric 1516-36. The most interesting church here is that of *Notre Dame

de Brou, outside the walls, built 1505-36, in the Pointed style, when it was blending with Renaissance.

Brioude, Haute-Loire (*St. Julien*), H. M. Twelfth century, Romanesque. See page 42.

Carcassonne, Aude (*St. Nazaire*), H. M. Described on page 26.

Carpentras, Vaucluse (*St. Siffrein*), H. M. It dates between 1405 and 1519, and is in late Pointed style. It is now a parish church of moderate interest. The tower is said to date from the age of Charlemagne (or more probably from the tenth century).

Castres, Tarn (*St. Benoit*). Seventeenth century. It has a good vaulting and chapels, but wants a western front.

Cavaillon, Vaucluse (*St. Vêran*), H. M. It was consecrated in 1251, but parts are much earlier. It has an apse externally hexagonal, internally semicircular. The arcades of the nave have round arches, and its vault has pointed arches. There is a small cloister (eleventh century?).

Condom, Gers, H. M. 1521-31. "A handsome Gothic church" (J. M.). It has an elegant portal, an imposing interior, and a lofty vault. The choir is badly disfigured by terra-cotta stalls (A. J.).

Couserans, Ariège. See **St. Lizier**.

Die, Drôme, H. M. It was partly rebuilt in the seventeenth century, but is unfinished. It has one of the large naves of Southern France, about 268 feet long and 76 feet wide, and without a pillar. The style is Pointed.

Dinan, Côtes-du-Nord (*St. Sauveur*), H. M. It is partly of the eleventh or twelfth century, in Romanesque style, and built of granite. The front shows curious carvings around the (twelfth-century) portal. Parts above are of the sixteenth century. It has a good tower (1557-58 and later), and a spire built about 1779. There is a monument (only) to Duguesclin.

***Dol**, Ille-et-Vilaine, H. M. Thirteenth to sixteenth century. It is a very large church, one of the best in Brittany, massively built of gray granite, in Pointed style, resembling English. The eastern end is square, and thus is more English than French. The grouped pillars of the nave are noticeable. It was much injured during the Revolution.

Elne, Pyrénées-Orientales, H. M. An early bishopric transferred to Perpignan. The church (1019-60, but altered) is very interesting. It is a basilica with nave and aisles. The style is rude, except in a cloister that is Pointed, and elegant (fourteenth century?), and about 50 feet square.

Embrun, Hautes-Alpes, H. M. It is a large and fine edifice in Pointed style, with a lofty Romanesque tower and spire. Its marble altar, organ, and glass are noticeable. The western front is varied with black and yellow stone.

Glandèves, Alpes-Basses. An ancient town, the name of which is preserved by that of an elevated castle. The bishopric was transferred to Entrevaux and afterwards suppressed.

Grasse, Alpes-Maritimes. The town is more noted for the manufacture of perfumery than for its church. There was a bishopric in the fourteenth century.

Laon, Aisne (*Notre Dame*), H. M. A large and remarkable edifice of the twelfth century, the ancient cathedral of this department. It is described on pages 80, 81.

Lavaur, Tarn. An early bishopric. It existed in the fourteenth century.

Lectoure, Gers. A bishopric in the tenth century. There is a church built in the twelfth century by the English, and restored in 1515. It has a large nave, and nine rich Renaissance chapels in the choir.

Lescar, Basses-Pyrénées, H. M. A bishopric before 1789. The church is a Basilica, about 200 feet long and 74 feet wide. It is probably of the twelfth century. The sculptured capitals are curious.

* **Lisieux**, Calvados (*St. Pierre*), H. M. It dates from the thirteenth century, and is in early Pointed style. The eastern end was built 1197–1214, the Lady Chapel in the fifteenth century (restored). It stands upon a slope, and the imposing western front is reached by steps at the corner of a large Place. There are small but very rich side portals (restored); the central portal is stripped of decoration, but above it is a large arch enclosing three lancets with mullions and ribs covered with carved foliage. There are two great square towers of similar design below the roof-top, but with differing belfries. The one to the south bears a spire. The interior is spacious, but has scarcely a monument or altar to note, and little colored glass. Some restorations are being made, and more are needed.

Lodève, Hérault (*St. Fulcran*), H. M. Rebuilt in the thirteenth, and altered in the sixteenth century. It has a high square tower and ruins of a cloister.

Lombez, Gers, H. M. A church of the fourteenth century, with a wide and lofty nave, and fifteenth-century glass. The bishopric was created in 1317. The palace is now a sous-préfecture.

Louviers, Eure (*Notre Dame*), H. M. The nave and choir (1218) are in transition style from Round to Pointed, and have immense pillars. The southern front (1496) is rich late Pointed. The edifice is still grand, although it has been mutilated.

Macon, Saône-et-Loire (*St. Vincent*), H. M. Two lofty, plain, polygonal towers (restored), and fragments of the body, only remain of the ancient cathedral. (All the twelve churches of Macon were destroyed in the Revolution, and there was no place of worship until after the coronation of Napoleon I.)

Mallezais, Vendée. Seat of a bishopric and cathedral, 1317. The Abbey church — its oldest parts of the eleventh century, and portions of its nave of the twelfth — was enlarged, and is now, with Abbatial buildings (fourteenth century), classed as a Historical Monument. The bishopric was transferred to La Rochelle in the reign of Louis XIV.

Mirepoix, Ariège. A bishopric, 1318-1801. A large parish church (H. M.), founded 1401 and unfinished. The town, much injured in the Middle Ages, is now a pleasant place.

Noyon, Oise (*Notre Dame*), H. M. It dates from 1137 to 1167; but additions were made in the thirteenth and fourteenth centuries, and it is one of the most curious churches in Northern France. The length is about 341 feet; the height of the two western towers is about 213 feet. It is cruciform, and has a round apse at each end of the transept, besides one at the east end, — a very unusual arrangement. Both Round and Pointed arches are used, but the latter prevail. It is said to have been injured by fires in 1131, 1152, 1238, and 1293. It has high roofs covered with not very dark purple slates. The west front, towards an area with little of other note on it, has two heavy russet-gray towers, of equal height, crowned by pyramidal roofs. There is a feature, almost unique in France, of an arcade of three arches, or vaults, in front of the portals, which are in the recesses thus formed and now stripped of their evidently once abundant sculptures. In front of the piers between the arches are two remarkable, bold buttresses standing out in front, and each sending back a flying buttress. Above the arcade, in each of the three divisions of the front, is a large pointed arch, but there is no rose. The openings of the belfries are very tall. In line with the west front is a very large Chapter-House of five bays, with a tall window in each, and a high roof. Its interior shows two rows of groins, and, along the centre, four slender stone pillars supporting them. On the south side are two windows, lower than the five opposite them, and a door, all with richly carved heads and opening to the cloister. Only the west aisle of this (with six bays) remains. It is decayed, and chiefly remarkable as a feature now seldom found in France. The area is an orchard garden. The cloisters at Salisbury and Lincoln are far superior. The style of the interior of the church is early Pointed, and, in some ways, suggests Early English. The Lady Chapel, of three high bays, is on the south side of the nave, and is a notable feature. It has rich colored glass, and a fine Pointed reredos reaching to the top of the vault, which has unusually elaborate ribs and bosses. The whole interior is very light; color is confined to the small eastern chapels, as also is most of the painted glass. The height and design are uniform throughout, and the effect is spacious. There seems to have been little restoration inside, but a great deal on the outside of the eastern apse. The Bibliothèque near by it is a curious, oblong, two-storied, ancient building of frame and plaster work. The second story projects on worn carved timbers.

Oloron, Basses-Pyrénées. The bishopric was a very early one. It existed in the sixth century. Bishop Roussel preached doctrines of the Reformation, and three descendants of his murderer succeeded him in office. The see was afterwards suppressed. The situation of the town is picturesque. The church of **STE. MARIE**, the former cathedral, is now a Historical Monument.

Orange, Vaucluse (*Notre Dame*). Portions of the sides date from 1085 to 1126, but the work is chiefly poor and modern.

Périgueux, Dordogne (*St. Etienne*), H. M. It presents the choir of a domed church of the eleventh century, or earlier, and was a cathedral until 1669. The present cathedral, St. Front, in similar style, is described on pages 30-32.

St. Bertrand-de-Comminges, Haute-Garonne, H. M. It was built between the eleventh and fourteenth centuries, in mixed styles. The front has a curious early portal, and a tower about 100 feet high. The interior, in Pointed style, is a nave without aisles and with eleven chapels. It is about 200 feet long, 53 feet wide, and has a bold vault. The sculptures, in marble and wood, are interesting, especially in the sixty-six stalls of the choir. The treasury has curious objects. The cloister (thirteenth century), uncovered and ruinous on three sides, is remarkable. The site of the church is commanding, and the surrounding scenery picturesque.

St. Dié, Vosges. Good cloisters, in Pointed style, remain.

St. Lizier, Ariège, H. M. CHURCH of the twelfth century, with choir, transept, and CLOISTER, but no aisles. Also a bishop's palace.

* **St. Lo, Manche** (*Notre Dame*), H. M. Built on a hill, and imposing with its two high spires. Its western front is rich fifteenth-century Pointed; its nave, twelfth century.

St. Malo, Ille-et-Vilaine. A large edifice in Pointed style, much modernized.* Its choir suggests that at Dol.

NOTE. The ancient bishoprics of St. Pol, St. Pons, and Riez-Saintes are not marked by notable churches. Rieux (H.-Garonne) has a fine church.

Ste. Marie, Basses-Pyrénées. The church, former seat of the ancient bishopric of Oloron, was founded in 1080, and shows a mixture of styles to the fifteenth century. It was frequently injured during the troubled times of Béarn. The porch with three Pointed arcades, and the earlier (twelfth century) portal with sculptures, are interesting. The nave, with two aisles on each side, is about 150 feet long and 106 feet wide. The choir is of the fourteenth century.

* **St. Omer, Pas-de-Calais** (*Notre Dame*), H. M. A Latin cross, about 370 feet long, with aisles, and chapels that have marble balustrades. The vaults are about 70 feet high. The transepts are very large. The edifice was finished about the middle of the fifteenth century. A great portal from Théroüanne, "one of the oldest and most magnificent of the Low Countries," was brought here and erected after 1553. The wood carvings and clock are noticeable.

St. Papoul, Aude, H. M. A bishopric from 1317 to the Revolution. Church and cloister.

St. Paul-Trois-Châteaux, Drome, H. M. A Latin cross of the twelfth century, with an apse having eight curious columns, "Corinthian" in style. At each end of the transept is also an apse. The nave is high, and has two

orders. The front has a remarkable portal, and a tower of various dates (Joanne).

* **St. Pol-de-Léon**, Finistère, H. M. The construction is said to have been carried on from the thirteenth to the fifteenth century, and rich wood carving in the choir to be of the sixteenth. "The transepts display Romanesque features;" the nave is early Pointed; the choir shows the decadence of that style. The western front has two elegant towers and spires, and a vestibule suggesting that at Peterborough in England.

St. Servan, Ille-et-Vilaine (*St. Pierre d'Aleth*). A very early (partly Roman ?) but now ruinous edifice, built of bricks and red or dark granite.

Sarlat, Dordogne, H. M. Built in the eleventh and twelfth centuries, much repaired in the fourteenth century, and of minor interest. The bishopric dated from about 1317.

Senez, Basses-Alpes, H. M. 1130-1242, in Romanesque style. The chapels are noticeable.

Senlis, Oise (*Notre Dame*), H. M. It shows a mixture of styles from the twelfth to the sixteenth centuries, at least (Chapuy). The length of the church is about 325 feet, and of the transepts 115 feet; the height under the vault, 100 feet. It stands on rising ground. The west front is towards a retired, paved area, partly grass-grown, that slopes towards it; its color is clayey gray, but there are greenish spots, and deep russet-green and dark gray on the upper parts. The main portal, dating from 1154, has boldly carved splays in good order, with remains of color, and is one of the few where the old work seems to have escaped very serious injury or restoration. The one spire (southwest), of the thirteenth century, is the great feature; it carries its bulk well up; at the angles are noticeable canopies on very tall pillars. The height is found stated 211, 224, and 257 feet. It commands a view across nearly forty miles of country. The large west window is of the sixteenth century, the chapels of the apse are of the twelfth, and the Chapter House of the thirteenth. The church is short in effect, but compact and elegant; the choir, as it rarely is in France, is longer than the nave. The interior, throughout, is almost white; color is used only in three chapels and on the rich bosses of the nave and transept. There is colored glass in the west window, in the chapels of the aisles and apse, and in the clerestory of the latter. The great arcade is low, the triforium large; it is a second vaulted aisle, indeed. In the choir and apse are round pillars with graceful, well-carved capitals; the shafts in the apse are very slender for the weight they bear. The ends of the transept are notable features, and very elaborate. See also pages 82, 83.

The town itself is not attractive, but it has a pretty park, and two gray, once fine, Gothic churches, now desecrated and ruinous.

Sisteron, Alpes-Basses. An ancient, elevated, picturesque town, with a remarkable ruined citadel and a Museum of Antiquities. A bishopric existed here in the twelfth century. The church is a Historical Monument.

***Soissons**, Aisne (*Notre Dame, St. Gervais, and St. Protais*), H. M. Twelfth and thirteenth centuries. It has an unfinished, but good western front, and an elegant interior. Described on pages 81, 82.

Tarbes, Hautes-Pyrénées (*Eglise de la Séde*), H. M. Twelfth and thirteenth centuries. The style is Romanesque transition. It has a large nave, "without aisles or sculpture."

***Toul**, Meurthe (*St. Etienne*), H. M. Now a parish church. It was founded in the tenth century; the very rich western front was built about 1447. It has two towers, nearly 250 feet high, and a grand portal. It is very rich, and is a masterpiece "surpassed by few in France." A traceried gable above the rose is also remarkable. The choir, transept, and cloister are of the thirteenth century. The nave is nearly 120 feet high. The edifice was seriously injured during the Revolution. Since 1840 important restorations have been made (south transept, 1849) under direction of M. Bœswilwald.

Toulon, Var (*Ste. Marie-Majeure*). It was built about 1096 in Provençal style, and restored in 1119 and 1154 in Pointed. It was enlarged in 1609 and 1660, and consecrated in 1661; in 1793 it was mutilated. The "great nave" is about 165 feet long, but only about 33 feet wide. There are two aisles. The bishopric, under the arch-episcopal see of Arles, existed as early as the eleventh century.

Treguier, Côtes-du-Nord, H. M. It was almost entirely rebuilt about 1339. There have been extensive restorations during the last thirty years. It forms a Latin cross about 250 feet long, and 130 feet across the transept. The height under the vaulting is 60 feet. There are three curious towers and a cloister (1461-68) with forty-two (?) bays. "Notwithstanding its extreme irregularity [especially inside], it presents a noble and imposing aspect" (Mérimeé).

Uzès, Gard (*St. Thierry*). Destroyed in 1611. Its bell-tower remains, the TOUR FENESTRELLE, of the eleventh or twelfth century, with a square basement, and six or seven stories, each with engaged columns and narrower than the one below it. There is a good view from the top.

Vabres, Aveyron. An ex-cathedral of little note. There was a bishopric in the fourteenth century.

Vaison, Vaucluse, H. M. It dates from the tenth to the twelfth century, and is a basilica with a nave, two aisles, and a ruined cloister (fourteenth century, etc.). Suffragan bishopric of Arles, thirteenth century to 1475; then of a new see of Avignon.

Vence, Alpes-Maritimes, H. M. It has a nave with four aisles, but no transept, and a choir with fifty-one stalls. In the chapels are several magnificent altar-pieces. The baptistery and sarcophagus of St. Veran are also interesting. From the eleventh to the fifteenth century the bishopric was in the arch-episcopal see of Embrun.

Vienne, Isère (*St. Maurice*), H. M. The see is one of the most ancient north of the Alps, there having been a bishop about A. D. 118. The

church was a basilica with three apses. It was rebuilt in the twelfth century, but finished only in 1515, and "by successive efforts accommodated to the Gothic taste." It is near the Rhone, nineteen miles south of Lyons, and stands on a terrace reached by twenty-eight steps. The front, dating from the fifteenth century, is partly transitional in style. There are two heavy decorated towers. The nave is about 317 feet long, 119 feet wide, and 90 feet high. The Pointed ceiling is blue, studded with gold stars. There is no transept. It "is the largest and finest of the churches of Provence" (Fergusson).

V. ROYAL PALACES.

Amboise (page 128), Blois (page 135), Carentan (Manche), and Chambord (page 144), were mediæval or Renaissance seats. — Chantilly (Oise). Le Petit Château was a Renaissance seat of the Montmorency and Orleans families. A château of the Condés here was destroyed. — Compiègne (Oise). A modern classic palace of the eighteenth century, restored. It was used by Napoleon I. and III. — Eu (Seine-Inf.). A red brick building with high roofs, dating from 1578, but much enlarged by Louis-Philippe. — Fontainebleau, 61 k. southeast of Paris, large, splendid, and picturesque (page 155). — Louvre (page 185). — Luxembourg (page 182). — Malmaison, near, and west of Paris. A building of the eighteenth century, etc., occupied by Napoleon I. — Marly, destroyed at the Revolution. — Meudon, 5 m. from Paris, has a commanding site, park, and grand terrace. It was built in 1660, and was bought by Louis XIV. — Pau (page 151). — Rambouillet (S. et O.), an edifice of various dates from the fourteenth century, thirty miles from Paris. — St. Cloud, near Paris, a modern palace ruined in 1871 (page 180). — St. Germain, 13 m. from Paris, dates from the fourteenth century, and is large and curious (page 165). — Trianons (page 179). — Tuileries, fragments of this once magnificent historical monument of France may be found in England, Germany, Russia, and a few shops. — Vaux-Praslin (S. et M.), a vast and splendid edifice dating from the reign of Louis XIV. — Versailles (pages 166-179).

The following account, long as it is, is a very condensed list of gleanings from many hundred pages. More works could be mentioned; the list made by the Commission in charge of the Historical Monuments is constantly increasing. The writer has found it of much service in proving his account and adding many names to it. He has, however, mentioned nearly four hundred objects, and added many particulars not found in it, and probably collected enough to show the really amazing wealth of France in Works of Historical Interest.

WORKS OF HISTORICAL INTEREST.

Names printed in CAPITALS indicate works classed as HISTORICAL MONUMENTS ; references to centuries are abbreviated thus : 15 c. for fifteenth century.

NORTHERN FRANCE,

Comprising nearly all the early Frankish territory, and Artois, Brittany, Champagne, Flanders, Ile de France, Normandy, and Picardy. The modern *Departments* are :—*Northern Coast, from East to West* : Nord — Pas-de-Calais — Somme — Seine-Inférieure — Eure — Calvados — Manche — Ille-et-Vilaine — Côtes-du-Nord — Finistère. *Next Range inland, E. to W.* : Aisne — Oise — Seine-et-Oise (around Paris) — Seine (Paris) — Eure-et-Loir — Orne — Mayenne — Morbihan. *Third Range, E. to W.* : Ardennes — Meuse — Marne — Seine-et-Marne — Loiret — Loir-et-Cher — Sarthe — Maine-et-Loire — Loire-Inférieure — Indre-et-Loire.

Nord.

Abbey. St. Amand-les-Eaux. FRONT and TOWER of the church.

Cathedral. Cambrai (see page 266).

Churches. Dunkerque, St. ELOI. — * Hazebrouck, St. NICOLAS, 1430, etc. — Lille, St. MAURICE. — SOLRE-LE-CHÂTEAU. *Bell-towers* at Bergues, St. MARTIN, 15 c. — COMINES. — Douai, NOTRE DAME, 12-14 c. — Dunkerque, St. ELOI.

Castles. COMINES.

Various Works. Cassel, HÔTEL DE VILLE. — Cysoing and Denain, PYRAMIDS. — Douai, HÔTEL DE VILLE. — Lille, HÔTEL DES TEMPLIERS, PORTE DE PARIS, Ruins of the PALACE OF RIHOUR, and also the Market Place, and 16-17 c. Houses. Bourse, 17 c. See also Gallic and Roman Works.

Pas-de-Calais.

Abbey. St. Omer, TOWER of St. BERTIN, Benedictine, 1326-1520. — Arras, St. Vaast, 1754.

Cathedrals. Arras (see page 263). — Boulogne (see page 265).

Churches. Aire-sur-la-Lys, St. PIERRE, 15-17 c. — Boulogne, Notre Dame, ANCIENT CRYPT. — Douvrin, TRIPTYCH. — LILLERS. — St. Omer, NOTRE DAME. *Ex-Cathedral* (see page 281). *Bell-towers* at ARRAS and BÉTHUNE, St. Vaast, 14 c.

Various Works. Arras, the Grand Place, and Hôtel de Ville, 16 c. — Boulogne, Haute Ville.

Somme.

Abbeys. Berthaucourt-les-Dames, CHURCH. — Corbie, CHURCH of St. Pierre, Benedictine, Pointed style. — St. Acheul, very early, now college. — St. Riquier, CHURCH, Pointed style, 15-16 c., splendid, and well preserved.

Cathedral. AMIENS (see pages 83, 263).

Churches. Abbeville, ST. WULFRAN, collegiate, 1488-17 c., rich, unfinished. — Airaines, NOTRE DAME de l'Abbaye, early. — Athies, PORTAL. — BEAUVAL. — Conty, ST. ANTOINE, 15 c., etc. — Crécy, early, massive. — Doullens, ST. PIERRE, remains; secularized. — FOLLEVILLE. — GAMACHES, 12-15 c., restored. — Ham, CRYPT. — Montdidier, ST. PIERRE, 1475-80, etc.; also, in it, the TOMB of Raoul de Crépy. — NAMPS-AU-VAL. — Nesle, NOTRE DAME, 12 c. and later, large, and has a chapter-house. — Picquigny, ST. MARTIN, 13-15 c. — Poix, ST. DENIS, 15-16 c. — Roye, St. Pierre, 12-17 c., PORTAL and GLASS. — Rue, CHAPEL of St. Esprit, 13-16 c. — ST. RIQUIER, 15-16 c., Pointed style (Abbey). — TILLOLOY.

Castles. BOVES, ruins near Amiens. — FOLLEVILLE. — HAM, 13-15 c. and later, very large, halls, etc. — LUCHEUX, various dates. — Peronne, chiefly 16-17 c. — Picquigny, 16 c., interesting remains. — Pont-Remy, 14-15 c. and later, restored. — RAMBURES, mediæval, well-preserved; private.

Various Works. Ailly-sur-Noye, TOMB of Jean Haubourdin, in the church. — Amiens, PORT MONTRE-ÉCU and Citadel. — Davenescourt, TOMB of Jean de Hangest, in the church. — Domart, MAISON DES TEMPLIERS, now Hôtel de Ville. — Doullens, SEPULCHRE, in St. Martin's. — Sains, TOMB of the Three Martyrs in the church. — St. Germain-sur-Bresle, TOMB in the church.

Seine-Inférieure.

Abbeys. Fécamp Notre Dame, CHURCH, 11-18 c. Also Abbey buildings in public use. — Jumiéges, RUINS, 11-17 c., imposing, of church (St. Pierre), etc. — St. Honorine, 11 c., remains of church. — St. Martin-de-Boscherville, 11-17 c. CHURCH, CHAPTER-HOUSE, 1157-1200, and remains of CLOISTER, of St. George. — St. Victor-l'Abbaye, CHURCH, CHAPTER-HOUSE, 13 c. STATUE, 13 or 14 c., of William the Conqueror. — St. Wandrille, 12-15 c., imposing ruins, grand refectory. — Valmont, CHAPEL, etc., an interesting and well-kept ruin.

Cathedral. ROUEN (see pages 238, 272).

Churches. ANGERVILLE-L'ORCHER. — ARQUES, 16-17 c. — Aumale, ST. PIERRE ET ST. PAUL, 1508-1610. — AUZEBOSC. — Blangy-sur-Bresle, NOTRE DAME, 14 c., reconstructed 14-17 c. — BURES, 12-15 c. — CAUDEBEC-EN-CAUX, 15-17 c., rich and notable. — Dieppe, ST. JACQUES, 12-16 c. St. Remy, 16 c. — DUCLAIR, Renaissance. — Elbeuf, ST. ÉTIENNE, 16 c., GLASS. ST. JEAN, 16-18 c., GLASS. — ÉTRETAT. — Eu, ST. LAURENT, one of the finest in Normandy. CHAPEL of the College, 1624-26. — Gournay-en-Bray, ST. HILDEVERT, 13 c. — GRAVILLE-STE.-HONORINE. —

Harfleur, St. MARTIN, 15-16 c., restored. — HOUPEVILLE. — LE BOURG-DUN, various dates. — LE MONT-AUX-MALADES. — Le Petit Quévilly, CHAPEL of St. Julien-des-Chartreux. — Le Tréport, St. JACQUES, 16 c. — Lillebonne, NOTRE DAME, 16 c. — MONTIVILLIERS, 11-16 c. — MOULNEAUX. — Neufchâtel-en-Bray, NOTRE DAME, 12-16 c., restored. — Rouen. CLOISTER Ste. Marie (Museum). St. GERVAIS, CRYPT, almost Roman. St. GODARD, 16 c., etc., glass. St. MACLOU, 1432-1520 (page 245). St. OUEN, 1318-1614, west front modern (page 241), and CHAMBRE AUX CLERCS. St. PATRICE, 1535, glass of 16 c. St. Romain, 17 c. St. VINCENT, 16 c. St. VIVIEN, 15-16 c., restored. — St. JEAN-D'ABBETOT. — St. SAENS, 13 c., GLASS, 14-16 c. — St. Valery-en-Caux, CHAPEL. — St. Wandrille, CHURCH, and CHAPEL of St. Saturnin (private). — STE. GERTRUDE. — Sigy, CHOIR, 12 c. — VALLIQUERVILLE. — VARENGÉVILLE-SUR-MER, 11-16 c. — VEULETTES, 12 c. — VILLEQUIER, 12 c., chiefly 16 c. — YAINVILLE.

Castles. ARQUES. Ruins of a great mediæval work, long a quarry for stone. — Bainvilliers, Renaissance, fine. — Boos, Manor, ruins. — DIEPPE, 1435, military post, changed. — Epreville-Martainville, 1485, Renaissance, injured but fine. — EU, 1578 to 17 c., restored and changed by Louis Philippe. — LILLEBONNE, broken ruins, private. — LONGUEVILLE, early, fragments. — MESNIÈRES. — Moulineaux, "Chateau de Robert le Diable," ruins. — TANCARVILLE, grand ruins, great halls, lofty towers, etc. — Valmont, Manor, 11-15 c.

Various Works. Braquemont, CITÉ DE LIMES. — Darnetal, TOUR DE CARVILLE. — Ronen, BUREAU DES FINANCES (private), 16 c. TOUR de Jeanne d'Arc. FONTAINE DE LISIEUX. HÔTEL DE BOURGTHÉROULDE, 15 c., private (page 246). MONUMENT of St. Romaine. PALAIS DE JUSTICE, 1493-99 and 1842-52, very rich (page 246). TOUR DE L'HORLOGE, 1389, 1511. — Ste. Marguerite-sur-Mer, Mosaics. — VARENGÉVILLE-SUR-MER, MANOIR D'ANGO; private.

Eure.

Abbeys. BEAUMONT-LE-ROGER, Ste. Trinité, Priory Church, 13 c., walls, etc. — Bernay, CHURCH and edifices in public uses. — Le Bec-Hellouin, 15 c. TOWER, restored. — Pont-de-l'Arche, BON-PORT, Cistercian, church and buildings, large, fine, and well preserved.

Cathedral. ÉVREUX (see page 267).

Churches. ANNEBAULT. — Beaumontel, TOWER. — Bernay, Notre Dame de la Couture, GLASS. — BOISNEY. — BROGLIE, 12-16 c., etc. — Conches, STE. FOY, rebuilt 15-16 c. — ÉVREUX, St. TAURIN, early, restored. — FONTAINE-LA-SORET. — Gisors, St. GERVAIS ET St. PROTAIS, 13-16 c. — Harcourt, CHURCH. CHAPEL of the Hospital. — LE GRAND, and LE PETIT ANDELY. — Lorviers, NOTRE DAME, *ex-Cathedral*, 13-15 c., restorations (page 279). — PACY-SUR-EURE, 13-14 c. — Pont-Audemer, St. Ouen, GLASS. — PONT-DE-L'ARCHE, 15 c., glass 14 c.? — QUILLEBEUF, 11 c.

Portal. — Rugles, TOWER, 15 c. — ST. LUC. — Serquigny, PORTAL, 11 c., and later work. — TILLIÈRES. — THIBOUVILLE. — Verneuil, LA MADELEINE. — VERNON, 12-15 c., restored.

Castles. BEAUMESNIL. Broglie, Age of Louis XIV., rich rooms, library, etc. Ruins of an old castle. — CHAMBRAY-SUR-EURE, private. — CHÂTEAU-GAILLARD, grand ruin (see page 113). — Conches, 11 c., Donjon, etc.; ruins well kept. — Dangu, 17 c., once very large; mutilated. — GAILLON, entrance and two towers, Renaissance. — GISORS, ruins, well kept; "one of the best examples of mediæval fortification in France." TOUR DU PRISONNIER. — HARCOURT, important, grand ruins. — Le Chesnay, 15 c., fine; restored. — Le Neubourg, early; ruins. — Neaufles-St.-Martin, DONJON. — Thevray, one of the latest mediæval Donjons. — Verneuil, DONJON; also parts of TOWN WALLS.

Various Works. ÈVTEUX, TOUR DE L'HORLOGE, 15 c., restored. Fine Renaissance Episcopal Palace. City walls. — Ivry-la-Bataille, OBELISK. — Verneuil, RENAISSANCE HOUSES. RAMPARTS. — Vernon, TOUR DES ARCHIVES. Old Houses.

Calvados.

Abbeys. Abbaye d'Ardenne, Church preserved, buildings ruinous. Four m. from Caen. — Caen, STE. TRINITÉ (Abbaye-aux-Dames), 1066, etc.; restored (see page 216). — ST. ÉTIENNE (Abbaye-aux-Hommes), very noble (see page 213). — Longues, 13-14 c., ruins. — St. Arnoult, 11-16 c. Priory church, ruin. — ST. GABRIEL, Priory, ruins. — ST. PIERRE-SUR-DIVE, large church, 13-14 c., etc. — Val Richer, ruins (12 c.?) changed to residence of M. Guizot.

Cathedral. BAYEUX (see pages 222, 264).

Churches. ASNIÈRES. — AUDRIEU, 13-14 c. — Bayeux, CHAPEL of the Seminary. — BERNIÈRES, fine tower, 13 c. — BRETTEVILLE-L'ORGUILLEUSE. — BRICQUEVILLE. — Caen, NOTRE DAME. ST. GILLES. ST. JEAN, 14 c. ST. PIERRE, 13-16 c. (see page 217). ST. NICOLAS (see page 218). — CAMPIGNY. — COLLEVILLE. — CRIQUEBŒUF, 12 c. — CULLY. — Dives, NOTRE DAME, 11-15 c. — DOUVRES. — ÉTREHAM. — Falaise, ST. GERVAIS. ST. JACQUES. — FONTAINE-HENRI. — FORMIGNY. — GUÉRON. — Honfleur, STE. CATHARINE. — LANGRUNE. — LE BREUIL. — LE FRESNE-CAMILLY. — Lisieux. ST. PIERRE. *Ex-Cathedral* (see page 279). — LOUVIERS. — MAIZIÈRES. — MARIGNY, Romanesque. — MATHIEU. — MOUEN. — NORREY, remarkable. — OUISTREHAM. — PONT-L'EVÊQUE, 16 c., glass, lofty nave. — RYES. — ST. CONTEST. — ST. LOUP-HORS-BAYEUX. — STE. MARIE-AUX-ANGLAIS, 13 c., well preserved. — SASSY. — SECQUEVILLE-EN-BESSIN. — THAON, Romanesque. — Touques, ST. PIERRE, 11-18 c. — TOUR, near Bayeux. — VIERVILLE. — VIEUX-PONT-EN-AUGE. — VIRE. — VOUILLY.

Castles. Aubigny, 17 c., large, fosse, etc. — Balleroy, 17 c., imposing; fosse, etc. — Caen, citadel, chiefly modern (see page 217). — Creully, 15-16 c., oid haïis; once one of the most important in this department. — De la

Tour, large park, near. — FALAISE, 12 c., lofty Donjon, wide view, one of the most important relics in Normandy; also remains of town walls (see page 218). — FERVACQUES, 15-17 c., imposing and picturesque. — FONTAINE-HENRI, 15-16 c., Renaissance, well preserved. — Glatigny, 16 c., etc. — Lantheil, Age of Louis XIII.; reconstructions. — LASSON. — Lion-sur-Mer, 16 c., Renaissance. — Longpré, 16 c., restored 18 c. — Outrelaize, 16 c., etc.; grand park. — ST. GERMAIN-DE-LIVET. — Thury-Harcourt, 17 c., fine; old works almost disappeared. — Villers, style of Louis XIII., fine. — Versainville, 18 c., fine.

Various Works. Bayeux, TAPESTRY of Queen Mathilde (page 221). — Caen, Ancient HALL OF THE COLLEGE. HÔTEL D'ESCOVILLE. MAISON DES GENDARMES. Renaissance HOUSES. — Lisieux, Rue-aux-Fèvres. Houses of 14-16 c. — Vire, ruins of defensive works, 12 c., etc.

Manche.

Abbeys. Abbaye-Blanche, Transition, restored 1850. Near Mortain. — Blancheland, 12 c., part of church, Abbot's house. — Cerisy-la-Forêt, church, 11 c., very interesting. — HAMBYE, 12-16 c., imposing ruins, church, chapter-house, etc. — LE MONT-ST.-MICHEL, abbey, castle, church, hall, etc. (see page 211). — LUZERNE, 12-15 c., remarkable remains. — St. Sauveur-le-Vicomte, REMAINS. — Savigny, Transition; ruins.

Cathedral. COUTANCES (see page 267).

Churches. CARENTAN. — Coutances, ST. PIERRE, 15-17 c., late Pointed. St. Nicolas. — Granville, various dates; interesting. — LESSAY. — Lestre, ST. MICHEL. — MARTIGNY. — MORTAIN. — PÉRIERS, 14-15 c., one of the finest in this department. — QUERQUEVILLE. — St. Lo, STE. CROIX. NOTRE DAME. — ST. MARIE-DU-MONT. — STE. MÈRE-ÉGLISE, 14 c. — St. Pair, 11-12 c.

Castles. BRICQUEBEC, 14-16 c., lofty Donjon, imposing ruins. — Chanteloup, Renaissance, fine; towers and fosse. — Flamanville, 1654-66, very fine. — Hauteville, Tancred's, near St. Lo. — LA HAYE-DU-PUITS, remains. — ST. JEAN-LE-THOMAS, ruins of strong works. — ST. PIERRE-DE-SEMILLY, remains. — ST. SAUVEUR-LE-VICOMTE, feudal, picturesque ruins. — THORIGNY, 16 c. — Tournelville, 16 c., fine; important restorations.

Various Works. Avranches, MONUMENTAL STONE, and fragments of *old Cathedral*. Parts of walls of town. — Coutances, AQUEDUCT. — Mont-St.-Michel, FORTIFICATIONS (see page 211). — Quinéville, LA GRANDE CHEMINÉE. — Vauville-sur-Mer, ALLÉE COUVERTE, 12 c., 27 ft. high. See Gallic Works.

Ille-et-Vilaine.

Abbeys. Betton, St. Sulpice, church, etc., ruins.

Cathedral. Rennes (see page 272). *Ex-Cathedral.* DOL (see pages 209, 278), St. Malo (page 281), and St. Servan (page 282).

Churches. Fougères, St. Leonard, 1407-1637. St. Sulpice, 1410-1763; restored. — Langon, CHAPEL of STE. AGATHE, "probably the oldest Breton

edifice." — MONTAUBAN. — Redon, ST. SAUVEUR, early and interesting. — VITRÉ (see page 208).

Castles. Beaumont, towers, etc. — COMBOURG, flanked by four towers; well preserved. — Comper, 15 c., etc., restored; fosse and pond. — Dol, once strong; remains only. — FOUGÈRES, 12 c., etc. Thirteen (?) towers. — Hédé, one of the strongest in Brittany, granite ruins. — Montmuran, 1036, etc.; imposing towers and later work; gardens. — Rochers, 15 c., etc.; interesting apartments, Mad. de Sévigné's. — St. Malo, mediæval, court, towers, Donjon. Barrack. — VITRÉ, 14–15 c., grand ramparts and towers (partly of the old town); great gateway (see page 207).

Various Works. Fougères, portions town walls, 15 c. — Landéan, CELLIERS. — Redon, ramparts, 14 c. — Rennes, Le Porte Mordelaise. — St. Malo, defensive works. — Vitré, old streets and houses. See Gallic Works (Essé).

Côtes-du-Nord.

Abbeys. BEAUPORT, 13 c., etc., church, hall, etc.; ruins (private) at Kéridy. — Châtelaudren, Priory of Notre Dame du Tertre, PAINTINGS. — LEHON, Priory, etc., 12–15 c., ruins.

Cathedral. St. Brieuc (see page 272).

Churches. Bourbriac, early and remarkable. — Dinan, ST. SAUVEUR, *ex-Cathedral*, 12 c., etc., Romanesque and Pointed (see page 278). — Guingamp, NOTRE DAME DE BON SECOURS, 13–15 c.; large restorations. — Lamballe, NOTRE DAME, mixed styles; restored. — LANLEFF, 11–12 c. (?), curious ruin. — Lannion, St. Pierre, CRYPT. — Montcontour, St. Mathurin, 16 c., etc.; splendid Renaissance GLASS. — St. Leon, CHAPEL of St. Jacques. — TRÉGUIER, 14 c., *ex-Cathedral*, and cloister (see page 283).

Castles. Coninnais, 15 c., Renaissance; apartments; fine. — Dinan, 14 c., great size, towers, halls, etc. Prison. — Garaye, ruined walls; Renaissance, etc. Near Dinan. — Guildo, mediæval; trapeze form; on the seacoast. — Hunaudaye, extensive ruins, towers, ramparts, etc. — Latte (Fort de la), 17 c., large, on a high promontory. — Lehon, 12 c., etc., bold site; picturesque ruins. — Montafilant, 12 c., important remains. — Roche Jagu, mediæval; apartments; preserved. — TONQUEDEC, very early; imposing ruins of towers, courts, etc., "the Pierrefonds of Brittany."

Various Works. Dinan, RAMPARTS, 13–14 c. Old Houses. — Moncontour, ruined town walls. — Plédran, VITRIFIED CAMP of Péran. — St. Brieuc, TOMB of St. Guillaume in the Cathedral. Old Houses. See Roman Temple, etc. (Corseul).

Finistère.

Abbeys. Convent of Cordeliers, 1862, etc. Near Morlaix. — Daoulas, 12–15 c., etc.; ruins. — Landévennec, the most ancient in Brittany (5 c. ?); church, 11 c.; ruins of cloister. — Plougonvelin, church 1157–1208, imposing ruins of ST. MATTHIEU. — Quimperlé, STE. CROIX. Crypt, 11 c. Reconstructions on early plan since 1862.

Cathedral. Quimper (see pages 205, 271).

Churches. Daoulas, CHAPEL of Ste. Anne. — Folgoët (see page 211). NOTRE DAME, collegiate, 1422. No transept. Jubé. — GOULVEN. — LAMBADER, Templars; rich rood, etc. — LANMEUR, CRYPT. — LOCRONAN, 15 c. — LOCTUDY, very early and curious, Templar. — Penmarc'h, St. NONNA, 16 c., very large. — PLEYBEN, mixed styles, large, CALVARY. — PLOGASTEL-ST.-GERMAIN. — PONT-CROIX, Notre Dame de Roscodon, 12-15 c., very large and rich. — Ploaré, 15 c., Latin cross. — Quimper, EPISCOPAL CHAPEL, church of LOC-MARIA. CATHEDRAL. — St. JEAN-DU-DOIGT. — St. Pol-de-Leon, the *ex-Cathedral* (see page 282). KREIZKER, end 14 c., spire 393 feet high; very rich work (see page 211). — Spézet, Chapel du Cran, very rich glass.

Castles. Brest, changed, but "one of the most remarkable monuments of mediæval military architecture." — Chateaulin, ruins on a lofty site. — Hénan, 15-16 c., Donjon, chapel, etc. Ruins; fine view. — Kerjean, 1560, style of Henry II.'s Louvre. — La Roche-Maurice, ruins, rocky site, fine view. — Rustéphan, 15 c., rectangular; ruins.

Various Works. Carhaix, AQUEDUCT. — Guerlesquin, PRÉTOIRE. — Morlaix, Houses, 15-17 c.

Aisne.

Abbeys. Abbaye St. Vincent, fortified walls. Near Laon. — Longpoint, ruined. Church consecrated 1227. 10 k. from Soissons. — PRÉMONTRÉ, 18 c., founded 1120; secularized. — Soissons, ARCADES of NOTRE DAME, Towers and Cloister of St. JEAN-DES-VIGNES (see page 82). — St. Médard, CRYPT. — Vauclerc, GRANGE.

Cathedral. SOISSONS (see page 81).

Churches. Aubenton, PORTAL. — Braine, St. YVED, 12 c. — Cerseuil, ANCIENT TOMBS. — ESQUEHÉRIES. — ESSOMES. — La Ferté-Milon, GLASS. — Laon, CHAPEL OF THE TEMPLARS, 1134. NOTRE DAME, *ex-Cathedral* (see pages 80, 279). St. MARTIN. — LAVAQUERESSE. — MARLE. — MEZY-MOULINS. — NOUVION-LE-VINEUX. — Royaucourt, St. JULIEN. — St. Michel, CHOIR. — St. QUENTIN (collegiate), choir finished 1257, nave 1456, portal 1477, etc.; fine. — Soissons, St. PIERRE-AU-PARVIS. — Vermand, BAPTISTERY.

Castles. COUCY,¹ perhaps the beau-ideal of a Feudal castle in France.

¹ The description of Coucy on pages 115-19 can be made much longer. The castle, pale gray, broad, and high, rises commandingly at the end of a long ridge above a zone of thickly growing, deep-green trees that cover the steep sides. There is a charming shaded walk around the base of the lofty walls. In the upper part of the end opposite the Donjon are eight large windows; but nearly all the exterior shows solid, smoothed, squared stones in regular courses. The approach from the town is now by a narrow lane; the entrance is through a low pointed arch in the broken wall of the Esplanade, which has, on all sides, lost its upper parts and is crested with grass, vines, or small shrubs. The area is large, and

Restored. — FÈRE-EX-TARDENOIS (private). — LA-FERTÉ-MILON, 12 c. and later; also parts of town walls near Soissons. — Marchais, 16 c., Renaissance. Prince of Monaco. Château Thierry, old; large ruins; fine view. — VILLERS-COTTERÊTS, time of Francis I., ruins; now Dépôt de Mendicité.

Various Works. LAON, PALAIS DE JUSTICE, 13 c., and PORTE DE SOISSONS. — St. Quentin, HÔTEL DE VILLE, 14-15 c. See Roman Works.

Oise.

Abbeys. Abbaye de la Victoire, Pointed style, picturesque ruins (1783), near Senlis. — BURY, Priory, 12 c. — CREIL, 12-13 c., ruinous. — Fontaine-les-Corps-nus, ruins of the Abbey of CHAALIS. — OURSCAMPS, 13 c., remains, church, Abbot's house, great hall. — ST. GERMER, very large and grand CHURCH, STE. CHAPELLE, Abbot's house, etc. — ST. LEU-D'ESSE-RENT, church and remains; one of the finest in this department.

Cathedral. BEAUVAIS (see pages 86, 264). *Ex-Cathedral.* NOYON (pages 83, 279), and SENLIS (pages 82, 282).

Churches. ACY-EN-MULCIEN. — AGNETZ, 13 c. and 1540; very large. — Allonne, TOWER. — ANGICOURT. — ANGY, very early. — BARON. — Beau-

non grass-grown and crossed by paths lined by tall trees. The moat before the castle itself is partly filled, and crossed by a causeway. All the rooms at the entrance of the main structure, shown in the illustration — M. Viollet-le-Duc's restoration — are represented only by fragments, and all the interior buildings are mere wrecks. The interior side of the outer wall of the Great Hall is tolerably preserved, and retains broken carved stone niches and a fireplace. In the farthest tower at the left is a round, vaulted "Guard Room" entire. In the centre of the floor is a round hole, opening to a cachot below, about forty feet deep. The farthest tower at the right had three vaulted stories, all the vaults of which are destroyed. They were curiously built with the pier of each story over the key of the vault below it. There was also a very deep cachot.

The donjon is amazing. Its stone-walled fosse, although ruined, is still distinctly shown. Its one small door has been restored. The vast walls rise smooth and solid, pierced by the original slits, and by a few windows, said to be modern. Perpendicular cracks, caused by the explosion in 1652, have been carefully filled. An iron band has been placed above and below the bold brackets. The top of the enormously thick walls has been covered with new slabs of stone laid watertight. The interior is open from the bottom to the top, which is covered by a wooden and zinc roof. The position of the groining is still shown. A winding stone stair, with steps about five feet wide, leads to the battlements. On both their outer and inner face is a bold cornice with two rows of huge carved leaves, most of which remain. The view extends over a great amphitheatre of long and broad, but not high, swells of land covered with forests, grain-fields, or green pastures. Coucy is now easily reached by rail; it is nearly a mile from the station to the gate of the castle. After a breakfast at the "Pomme d'Or," a delightful afternoon can be spent in exploring the town, the castle, and the grounds around them. Coucy is wonderful.

vais, BASSE-ŒUVRE (pages 88, 265). ST. ÉTIENNE. — CAMBRONNE-LEZ-CLERMONT. — Chambly, NOTRE DAME. — CHELLES. — Compiègne, ST. ANTOINE, 16 c. ST. JACQUES. — Creil, ST. ÉVREMONT. — Crépy-en-Valois, ST. THOMAS, remains. — ERMENONVILLE, 13-16 c. — EVE, SPIRE and GLASS. — LA VILLETERTRE. — MAIGNELAY. — MELLO, collegiate. — Mogneville, TOWER. — MONTAGNY. — MONTAGNY-STE.-FÉLICITÉ. — MONTATAIRE, collegiate. — MORIENVAL, 10-12c. — MOUCHY-LE-CHÂTEL, 11-16 c., restored. — Nanteuil-le-Haudouin, FORTIFIED PORTAL. — NOGENT-LES-VIERGES, 15-17 c. — PIERREFONDS. — PLAILLY. — Pontpoint, ST. PIERRE, 12-16 c. — RULLY. — ST. CLÉMENT. — ST. JEAN-AUX-BOIS. — ST. MARTIN-AUX-BOIS. — Senlis, ST. FRAMBourg (collegiate). ST. VINCENT. — TRACY-LE-VAL, 12-15 c. — TRIE-LE-CHÂTEAU. — VERBERIE. — VILLERS-ST.-PAUL, early. — VILLERS-SUR-COUDUN.

Castles. Chantilly, 16 c., Renaissance, large and picturesque. — Clermont-sur-Oise, Donjon (11 c. ?), now a Prison. — Creil, on an island; once strong; base of a tower. — Ermenonville, chiefly park scenery (injured); here Rousseau died. — Mello, mediæval, partly rebuilt. — MONTÉPILLOY, 12 c., towers, fosse, Donjon, etc. — Mouchy-le-Châtel, Renaissance, magnificently restored. — PIERREFONDS, "one of the marvels of the Middle Ages," 1390, splendidly restored, 1858, etc. (see page 119). — SENLIS, 12-14 c., portions of Royal. — THIERS, ruins.

Various Works. Allonne, MALADRERIE DE ST. LAZARE; private. — Beauvais, EPISCOPAL PALACE, now Palais de Justice (see pages 89, 264). Houses, 11-16 c. — Clermont, HÔTEL DE VILLE. — Compiègne, HÔTEL DE VILLE, 15 c. Parts of 15 c. fortifications. — Noyon, HÔTEL DE VILLE. — Senlis, ARÈNES, and remains of town walls. — Trie-le-Château, HÔTEL DE VILLE.

Seine-et-Oise (around Paris).

Abbeys. LONGPONT, church, 11 c. — MORIGNY, 10 c., tower, etc. — Notre Dame de la Roche, 13 c., ruins. Augustine. — Port Royal, slight remains. — ROYAUMONT, early; cloisters, refectory, etc. — St. Cyr, 18 c., convent, now school. — St. Ouen l'Aumone, ruins of MAUBUISSON. — Vaux-de-Cernay, early, ruins of church, etc.

Cathedral. Versailles (see page 276).

Churches. Athis-Mons, TOWER. — BEAUMONT-SUR-OISE. — BELLOY. — BOUGIVAL, 12-13 c., etc. — CHAMPAGNE. — Corbeil, ST. SPIRE, 12-16 c. St. Jean en l'Île, Templar, 13 c. — DEUIL. — Domont, 12 c., small, restored. — ÉCOUEN, 16 c., Pointed style. — Étampes, NOTRE DAME, 11-12 c. ST. BASILE. — GASSICOURT. — GONESSE. — Hardricourt, TOWER. — Houdan, unfinished, Pointed style. — JUZIERS. — LA-FERTÉ-ALEPS. — Limay, TOWER. — Lormoy, 15 c., style, etc. — Luzarches, TOWER. — Mantes, NOTRE DAME, 14 c., etc., large and fine, two towers; restorations. — MAREIL-EN-FRANCE. — MAREIL-MARLY. — Montfort-l'Amaury, ST. PIERRE, 12 c., etc. — MONTMORENCY, 16 c., Pointed style. — NESLES. — POISSY,

11-15 c., remarkable: restored. — Pontoise, ST. MACLOU, 12-16 c. — RICHEBOURG. — RUEIL. — ST. SULPICE DE FAVIÈRES, 13 c., fine. — TAVERNY. — TRIEL. — TRIVERVAL. — VERNOUILLET. — VÉTHEUIL, collegiate; various styles.

Castles. Bord'haut, 16 c., towers, fosse, etc.; picturesque. — Chamarande, 17 c., by Mansart, splendid. Duc de Persigny. — Chevreuse, mediæval, large ruins. — Dampierre, brick, magnificent; restored. Duc de Luynes. — ÉCOUEN, c. 1600, Renaissance, large and fine; seat of the Condé family to 1830. — Étampes, TOUR GUINETTE, a large Donjon. — Fromont, De Thou's. — La Madeleine, ruins. — La Queue-en-Brie, TOWER. — LA ROCHE-GUYON (the ancient parts); it is chiefly modern; grand apartments. — MAISONS-SUR-SEINE, 17 c.; grounds. — Méréville, 17 c., large. — MONTFORT-L'AMAURY, large mediæval; ruins. — MONTLHÉRY, 11 c., parts of walls, and towers; Donjon almost entire, is about 100 feet high; fine view, 30 k. south of Paris. — Rosny, red brick, built by Sully, 17 c. — ST. GERMAIN-EN-LAYE, very large and fine, restored (see page 165). — Savigny-sur-Orge, 15-18 c., brick and stone, fosse and four towers. — St. Clair-sur-Epte, ruins; once strong. — VERSAILLES (described on pages 167-79).

Various Works. Carrières-St.-Denis, RETABLE, in the church. — Houdan, large Donjon, 12 c. — Champmotteux, TOMB of the Chancelier de l'Hôpital, in the church. — Magny-les-Hameux, TOMBS of the ancient Abbey of Port-Royal-des-Champs. — Maisons-sur-Seine, MILL. — Mantes, FOUNTAIN. — Marly, ABREUVOIR. — Montfort-l'Amaury, PORTAL of the Cemetery and Cloister. — Presles, PIERRE TURQUAISE, in the forest of Carnelle (see page 201 for Pierre Turquoise in Morbihan). — St. Germain-en-Laye, GROTTA of the Pavilion of Henry IV. — Louvres, HÔTEL DE VILLE.

Seine (Paris).

Abbeys. Boulogne, remains of the Abbey of LONGCHAMP. — ST. DENIS (see pages 62-68).

Cathedral. Paris, NOTRE DAME (see pages 68-72).

Churches. ARCUEIL. — BAGNEUX. — BOULOGNE. — NOGENT-SUR-MARNE. — SAINT-MAUR. — SURESNES. — Vincennes, STE. CHAPELLE (see page 192). — VITRY. Vincennes, CHÂTEAU.

Various Works. Arcueil, remains of the Roman AQUEDUCT. RENAISSANCE HOUSE. — Charenton, PAVILION of Antoine de Navarre.

In Paris. *Churches.* CATHEDRAL (pages 68-72), CLOISTER of Carmes-Billettes, ST. ÉTIENNE-DU-MONT (page 193), ST. EUSTACHE (page 193), Ste. Geneviève (page 195), ST. GERMAIN-DES-PRÉS (page 61), ST. GERMAIN-L'AUXERROIS (pages 192, 193), ST. GERMAIN DE CHARONNE, ST. GERVAIS (page 192), ST. JULIEN-LE-PAUVRE, La Madeleine (pages 196-98), CHURCH and REFECTORY of the ancient Priory of ST. MARTIN-DES-CHAMPS, now the Conservatoire des Arts-et-Métiers (page 192), ST. MERRY, ST. SÉVERIN, ST. PIERRE DE MONTMARTRE, STE. CHAPELLE (pages 72, 73), TOWER of St. Jacques, TOWER and REFECTORY of the Abbey of Ste. Geneviève.

Hotels. DE BEAUVAIS, CARNAVALET, de Clisson (GATE), DE CLUNY (pages 59, 181, 182), DES INVALIDES (page 194), LAMBERT, DE MAYENNE, PIMODAN, DE SENS, DE SOUBISE, DE SULLY, ZAMET (or Lesdiguières). — *At the École des Beaux-Arts*, remains of the Hôtel DE LA TRÉMOUILLE; parts of the façade of the Château D'ANET; portico of the Château DE GAILLON; and fragments of SCULPTURE and ARCHITECTURE. — COLUMN of the ancient Hôtel de Soissons (at the Halle au Blé).

Houses. FRONTS of those on the PLACE ROYALE and PLACE VENDÔME, House of FRANCIS I., brought from Moret to the Champs-Élysées, HOUSE No. 9 rue Hautefeuille, do. No. 14 Place Royale (PAINTINGS).

Palaces. DE L'INSTITUT, DE JUSTICE (pages 72, 192), DES THERMES (page 59), DU LUXEMBOURG (pages 182-84), Louvre (pages 185-91), Ministry of the MARINE and ancient GARDE-MEUBLE, Palais-Royal (pages 184, 185).

Various Works. FOUNTAIN in the rue de Grenelle, and des Innocents, Galerie Mazarine, PAINTINGS by Româneli, at the National Library, PORTE ST. DENIS, PORTE ST. MARTIN, VAL-DE-GRÂCE.

Eure-et-Loir.

Abbeys. Bonneval, fragments, and two towers (9 c.?). — Coulombs, 11 c., ruins; Benedictine.

Cathedral. CHARTRES (see pages 89, 266).

Churches. Bonneval, NOTRE DAME, 12-13 c. — Chartres, church of LOËNS. ST. ANDRÉ, early. ST. AIGNAN, 15-17 c. ST. PIERRE, 10-13 c.; enamels in the chapel of the apse. — Chateaudun LA MADELEINE, 13-14 c., and later. — Dreux, ST. PIERRE, various dates. Royal Chapel, 19 c. — GALLARDON. — Mignières, CHAPEL des Trois-Maries. — NOGENT-LE-ROI, Renaissance. — Nogent-le-Rotrou, NOTRE DAME, 13 c., but chiefly later. ST. HILAIRE, 10-18 c.; restorations. ST. LAURENT, various dates; do. — St. Lubin-des-Joncherets, GLASS. — St. Piat, SARCOPHAGUS, in the church.

Castles. ANET, middle of 16 c., once elegant; ruins. — ALLUYES, towers and Donjon, 13-14 c. — CHÂTEAUDUN, immense size, grand court, façade, 15 c. Donjon, 1490. — Coudreaux, rebuilt end 18 c. — COURTAILAIN, 1442, magnificent, restored. Seat of the Montmorency family. — Dreux, fragments. — La Ferté Vidame, historical. — MAINTENON, 15 c. and later, magnificent, picturesque, and interesting. — MONTIGNY-LE-GANNELON, 15 c.; additions, Prince de Montmorency-Laval. — Nogent-le-Rotrou, still one of the most interesting in this department. — SOREL. — VILLEBON, 15 c., court, fosse, etc., well kept. The most curious of La Beauce.

Various Works. Brou, HOUSE. — Chartres, HÔTEL-DIEU. MAISON DU MÉDECIN. PORTE GUILLAUME, 12-14 c. Houses 15-17 c. — Dreux, HÔTEL DE VILLE. — Maintenon, AQUEDUCT, ruined, built by Louis XIV., 1684-88, rivalled now by the great railway viaduct. — Marboué, MOSAIC. — Nogent-le-Rotrou, TOMB of Sully, in the Hospice.

Orne.

Abbeys. La Trappe, ruins. Church rebuilt.

Cathedral. SÉES (see page 273).

Churches. Alençon, NOTRE DAME, *ex-Cathedral*, 16 c., etc., fine (see page 276). — Argentan, St. Martin, GLASS. — AUTHEUIL. — CHAMBOIS. — Domfront, NOTRE DAME-SOUS-L'EAU, 11 c., etc. — Logni, Renaissance. — LONLAY-L'ABBAYE. — Mortagne, 1494-1535.

Castles. ALENÇON, 15 c., towers. Prison. — ARGENTAN, large; restored; in public use. — Bellême, well preserved (?). — Carrouges, 14 c., ruins. Donjon, fosse, etc. — Chambois, 12-13 c. DONJON, etc.; very large. — Domfront, 11 c., etc., bold site. DONJON, ruin. — Laigle, 17 c., brick; large. — Longni, 17 c., brick; large. — Mortrée, CHÂTEAU D'O, 16-18 c., magnificent. — Ranes, 16 c., etc., imposing. — Vauvineaux, 14-15 c., ruins.

Mayenne.

Abbeys. Evron, 12-14 c., etc. Church, sculpture, buildings. Chapel of St. CRÉPIN. — La Roë, CHURCH. — Laval, Abbey of St. MARTIN.

Cathedral. Laval (see page 268).

Churches. AVESNIÈRES, 12-15 c., modified; interesting. — Château-Gontier, St. JEAN, 11 c.; interesting. — Évron, CHAPEL of St. Crépin, CHURCH. — JAVRON. — Laval, LA TRINITÉ. — Price, 11-12 c., curious.

Castles. Foulletorte, Renaissance. — LASSAY. — LAVAL, 12 c. Donjon, court (16 c.?), dark walls, hall, etc. — Mayenne, towers. Prison. — St. Ouen-des-Toits.

Various Works. Evron, old houses. — Laval, old houses. — Olivet, TOMBS in the Abbey of Clermont. — Ste. Suzanne, CAMP DES ANGLAIS. Extensive RAMPARTS.

Morbihan.

Abbeys. Brech, 16-17 c., chiefly. Church and edifices, "vast and grand," now stripped. Asylum. — St. GILDAS-DE-RHUIS, church (now parish), 12-17 c. Treasury, etc.

Cathedral. Vannes (see pages 204, 275).

Churches. Guern, NOTRE DAME-DE-QUELVEN. — Hennebont, NOTRE DAME DE PARADIS, about 1513-30, beautiful. — Josselin, Notre Dame, Tomb of Olivier de Clisson, restored 1858. — L'ÎLE D'ARZ. — KERNAS-CLÉDEN. — La Fauouët, St. Fiacre, 15 c., magnificent wooden JUBÉ. — Ploërmel, St. ARMAL, 1511-1602, rich glass. St. BARBE, chapel, 1489, singular; bold site. — St. Nicolas-des-Eaux, Chapel of St. Nicodème, 1539. — St. GILDAS-DE-RHUIS.

Castles. Elven, TOWERS, ruins of LARGOUËT. — JOSSELIN, irregular, mediæval military; restorations; bold site. — Langouet, ruins. — Napoleonville, 15 c., ruins. — Plessir Kaer, Age of Francis I. and earlier. — Pontivy, rebuilt 1485; ruinous. Dukes of Rohan. — Sarzeau, SUCINIO, 1250, etc., pentagonal; magnificent ruins.

Various Works. Hennebont, parts of town walls. — Vannes, do. (see page 204). — See Gallic Works, of which there are many in this department.

Ardennes (3d Range, E. End).

Churches. ATTIGNY. — BRAUX. — MOUZON. — Rethel, ST. NICOLAS. — ST. VAUBOURG. — VERPEL. — Vouziers, PORTAL.

Castles. TUGNY. At Attigny, School called LA MOSQUÉE.

Meuse (3d Range, E. End).

Abbey. Lachalade, CHURCH.

Cathedral. Verdun (see page 275).

Churches. AVIOTH. — ÉTAIN. — MONT-DEVANT-SASSEY. — REMBERCOURT-AUX-POTS.

Various Works. Avioth, LANTERNE DES MORTS.¹ — Hatton-Châtel, CALVARY. — Ligny, TOUR DE LUXEMBOURG. — Naix, ruins of NASIUM. — St. Mihiel, SEPULCHRE.

Marne.

Abbey. Reims, ST. REMI (see page 79).

Cathedrals. CHÂLONS (see page 266). — REIMS (pages 77, 272).

Churches. AVENAY. — BOUILLY. — CAUROY. — Châlons, NOTRE DAME. ST. ALPIN. ST. JEAN. — CHEMINON-LA-VILLE. — DORMANS. — ÉPERNAY. — Lépine, NOTRE DAME. — MAISONS-SOUS-VITRY. — MARGERIE. — MAURUPT. — MONTMORT. — ORBAIS. — Notre Dame de l'Épine, 14-16 c., restored; a "miniature cathedral," near Châlons. — RIEUX. — ST. AMAND. — SOMMEPY. — VERTUS.

Castle. MONTMORT.

Various Works. La Cheppe, CAMP. — Reims, HÔTEL DE VILLE, MAISON DES MÉNÉTRIERS. MOSAIC. TOMB of Jovin, in the Museum. PORTE DE MARS (Roman).

Seine-et-Marne (E. of Paris).

Cathedral. MEAUX (see page 269).

Churches. Brie-Comte-Robert, ST. ETIENNE, 12 or 13 c. CHAPEL of the Hôtel Dieu, remains. — Chamigny, CRYPT. — Champeaux, CHURCH and TOMBS. — CHÂTEAU-LONDON. — DONNEMARIE. — FERRIÈRES. — La Chapelle-la-Reine, PORTAL, in the Sacristy. — LA CHAPELLE-SUR-CRÉCY. — Lagny (Abbey), 13-16 c. — LARCHANT. — Melun, NOTRE DAME, 14-15 c., restored. ST. ASPAIS. St. Sarveur, CLOISTER. — MONTEREAU. — MORET, 12-15 c. — NEMOURS, St. Jean, 12-15 c. — OTHIS. — Provins, Cordeliers, CLOISTER. STE. CROIX. St. Ayoul, TRANSEPT. ST. QUIRIACE. — RAMPILLON. — ROZOY. — ST. CYR. — ST. LOUP-DE-NAUD. — VILLENEUVE-LE-COMTE. — VOULTON.

¹ These structures, found in the central and southwestern parts of France, are hollow columns, with a round open story at the top, covered by a pyramid, in which, night and day, a lamp burned in honor of the departed. (A. Saint-Paul.)

Castles. Courpalay, Château DE LA GRANGE-BLÉNEAU. — FONTAINEBLEAU. — Fontenay-Trésigny, ruins of VIVIER. — Louan, ruins of MONTAIGUILLON. — Maincy, VAUX-PRASLIN. — MONTCEAUX, ruins. — Moret, old; ruined town walls. — NANTOUILLET. — Nemours, flanked by towers; used for institutions. — Provins, remains of ancient FORTIFICATIONS.

Various Works. Chelles, MONUMENT of Chilpéric. — Jouarre, CRYPT and CROSS, in the ancient cemetery. — Juilly, TOMB of Cardinal de Bérulle, in college chapel. — Meaux, BUILDING, 11-13 c., called de la Maitrise. EPISCOPAL PALACE. — Moret, TOWN GATE, and remains of walls. — Oissery, TOMB of the family des Barres, in the church. — Provins, CROSS. GRANGE aux dîmes. TOUR de César. WALLS.

Loiret (S. of Paris).

Abbey. Beaugency, church of NOTRE DAME.

Cathedral. ORLEANS (see pages, 109, 270).

Churches. Beaugency, St. ÉTIENNE. — Cléry, NOTRE DAME. — Cra-
vant, very early. — FERRIÈRES. — GERMIGNY-DES-PRÉS. — LA CHAPELLE-
St. MESMIN. — LORRIS. — MEUNG. — PUISEAUX. — Orleans, St. Aignan,
CRYPT. CHAPEL of St. Jacques. CRYPT of St. Avit, in the Seminary. Also,
HOUSES of DIANE DE POITIERS, of AGNES SOREL, of FRANCIS I., and of
the RENAISSANCE. HÔTEL GROSSOT, now Hôtel de Ville. Salle des
Thésés, UNIVERSITY. — St. BENOÎT-SUR-LOIRE, 11-15 c. — St. BRISSON.
— YÈVRE-LE-CHÂTEL, very early; ruin.

Castles. BEAUGENCY, various ages; large DONJON, since 1840 Dépôt
de Mendicité. — Châteauneuf-sur-Loire, Renaissance, partly destroyed,
but still large. — Chatillon-sur-Loing, of the Condés. Admiral Coligny. —
Cormes, 16 c., restored. — GIEN, now Palais de Justice, brick and stone;
court; vast. La Ferté St. Aubin, 1635-50, by Mansart; relics of 13 c.;
fosse. — Jonchère, de la, interesting ruined apartments. — Meung, "red
ruins" on the Loire. — Orleans (near it), Château de la Fontaine, and
Château de la Source, Lord Bolingbroke's. — Rouville, 15 c., restored;
transition style. — SULLY, Dukes of Sully to 1807; front on the Loire;
fosse; ruinous. — YÈVRE-LE-CHÂTEL, very early; towers; ruins.

Various Works. Beaugency, HÔTEL DE VILLE, 1526. Old Houses.
TOUR DE CÉSAR. — Châteauneuf, TOMBS in the church. — Gien, HOUSES
of the 16 c. — LORRIS, HÔTEL DE VILLE. — Montbuoy, AMPHITHEATRE of
CHENEVIÈRE. — Orleans, old HÔTEL DE VILLE (see churches above).

Loir-et-Cher.

Abbeys. Faverolles, CHURCH of the Abbaye d'AIGUES-VIVES, nearly
all 12 c. — Pont-Levoy, 15-18 c., vast and entire, now a college. — Troo,
Priory of NOTRE DAME-DES-MARCHAIS. — Vendôme, 17 c. CHURCH DE
LA TRINITÉ, now a barrack.

Cathedral. Blois (see page 265).

Churches. Blois, ST.-NICOLAS-ST.-LAUMER. — COUR-SUR-LOIRE. — La Ferté-Imbault, CHAPEL of ST. THAURIN. — LASSAY. — LAVARDIN. — MESLAND. — Montoire, CHAPEL of ST. GILLES. — Montrichard, NOTRE DAME-DE-NANTEUIL. — NOURRAY. — ROMORANTIN. — St. Aignan, CHAPEL of ST. LAZARE. — Selles-St.-Denis, CHAPEL of ST. GENOUX. — SELLES-SUR-CHER, 11 c., etc. — Suèvres, ST. LUBIN. — TROO, 12 c. — Vendôme, DE LA TRINITÉ, rebuilt 15-16 c.

Castles. BLOIS (see page 135). — Bury, 16 c., ruin (see page 149). — Cellettes, BEAUREGARD, 16-17 c., restored (see page 149). — CHAMBORD, Renaissance (see page 144). — CHAUMONT, rebuilt 15 c. (see page 148). — CHEVERNY, 1634, fine apartments; restored (private). — Couture, DE LA POISSONNIÈRE of Ronsard. — FOGÈRES, 10 c., rebuilt 15 c., shows style of 15 c. (see page 148). — Fréteval, 10 c., large ruin; wild ravine; town fortifications. — La Ferté-Imbault, age of Louis XIII. and earlier; CHAPEL, 12 c. — LAVARDIN, Donjon, court, various works; restored. — Menars, owned by Madame de Pompadour, now a college. — MONTOIRE, square Donjon, 12 c.; well preserved; other works. — Montrichard, 11 c., imposing remains. — Rochambeau, Park; Marquis de Rochambeau, descendant of Marshal Rochambeau, of American Revolution; near Vendôme. — Romorantin, time of Francis I.; brick and stone; public use. — St. Agil, Renaissance, preserved. — VENDÔME, 11-17 c., large ruin; Donjon, almost entire, one of the most curious of the Middle Ages.

Various Works. Blois, FOUNTAIN of Louis XII., HÔTEL d'Alluye, MAISON de Denis Dupont, TOUR d'Argent (last three private). — Romorantin, PORTE D'ORLÉANS, and old houses and towers. — Thésée, ROMAN WALLS. — Vendôme, old PORTAL (Hôtel de Ville).

Sarthe.

Abbeys. Abbaye de l'Épau, 13 c., etc., church and buildings secularized. — SOLESMES, CHURCH of the Priory, a Latin cross, RICH SCULPTURES. Library. Chiefly 18 c.; reoccupied. Benedictine.

Cathedral. LE MANS (see pages 235, 268).

Churches. BAZOUGES. — La Bruère, GLASS. — La Ferté-Bernard, NOTRE DAME-DES-MARAIS, 1450-1500, Flamboyant and Renaissance. — Le Mans, NOTRE DAME-DE-LA-COUTURE, chiefly 13 c.; very large and fine (see page 236). NOTRE DAME-DU-PRÉ. — ST. CALAIS. — VIVOIN.

Castles. Bonnetable, 1478, grand towers, hall, etc. — Courtanvaux, various dates; very imposing. — Le Lude, 15 c., chiefly Renaissance, magnificent. — Sablé, important remains and huge towers, mediæval; modern, with rich apartments; view. — Sillé-le-Guillaume, 11 c., etc., towers, etc.; ruins; view. — Vassé, 16 c., remains.

Various Works. La Ferté-Bernard, old PORTAL (now Hôtel de Ville). — Le Mans, HOUSE of the communal school of design. ANCIENT HOUSES. ROMAN TOWER. POSTERN.

Maine-et-Loire.

Abbeys. Angers, Abbaye DE LA TRINITÉ, 11–12 c., restored. — FONTEVRAULT, 1125, CHURCH, STATUES of the Plantagenets (see page 234). — Montglonne, ruins, very large but not fine.

Cathedral. ANGERS (see pages 223, 263).

Churches. Angers, ST. MARTIN. ST. SERGE, 1036–56, and 15 c. RONCERAY, part c. 1120. — BEAULIEU. — BÉHUARD. — Chemillé, TOWER. — CUNAUT, 11–13 c. — Doué, ST. DENIS, ruins. — Gennes, ST. EUSÉBE. ST. VÉTÉRIN. — LION D'ANGERS, nave and transept, early. — MONTREUIL-BELLAY. — PONTIGNÉ. — PUY-NOTRE-DAME, early. — ST. GEORGES-CHATELAISSON. — St. Florent-le-Vieil, CHAPEL. — Saumur, CHAPEL of St. Jean. NOTRE DAME-DE-NANTILLY, ST. PIERRE. — SAVENNIÈRES, 4–6 c., possibly the oldest in France. — TRÈVES, CHAPEL of St. Macé.

Castles. ANGERS, grand (see page 225). — BRÉZÉ, rebuilt, 16 c. — BRISSAC, early 17 c., restored, grand interior. — Champtocé, 13 c., ruins. — Champtoceaux, ruins. — Distré, Château DE POCÉ. — Dampierre, 15 c., interesting. — Écuillé, Château DU PLESSIS-BOURRÉ. — La Durbellière, ruins; seat of the Larochejacquelines. — Landifer, Renaissance. — LES PONTS-DE-CÉ. — MONTREUIL-BELLAY, 15 c., restored. — MONTSOREAU, feudal and magnificent; partly ruined. — Plessis-Macé, 15 c., imposing ruins. — SAUMUR (see page 234). — Serrant, notable in the last three centuries. St. George, square tower. — Tiffauges, 11–15 c, dismantled by Richelieu; a large ruin.

Various Works. Angers, HÔTEL PINCÉ. HÔTEL DIEU. PALAIS DES MARCHANDS. PALAIS EPISCOPAL, SALLE SYNODALE (see page 224). CLOISTER of ST. AUBIN, remains. TAPESTRIES in the Cathedral. TOWER of St. Aubin (see page 227). — Candé, MAISON DE RABELAIS. — Doué, AMPHITHEATRE. — Fontevault, TOUR D'ÉVRAULT, chapel of Ste. Catharine. — Trèves, TOWER.

Loire-Inférieure.

Abbey. Meilleraie, church, 1183–18 c.; buildings vast and fine.

Cathedral. NANTES (see pages 229, 270).

Churches. Batz, CHAPEL of Notre Dame-du-Mûrier. — GUÉRANDE. — Le Croisic, CHAPEL of St. Goustan. — Nantes, ST. JACQUES, 1484, west front 1851, Roman style. — ST. GILDAS-DES-BOIS.

Castles. Ancenis, early, often besieged, rebuilt 1700. — Chassy, old country-seat of Bishops of Nantes, 7 k. east of Nantes. — CHÂTEAUBRIANT, Donjon, etc. — Château de la Gâcherie, “all the luxury and art of feudality at its decline.” — CLISSON, mediæval, once very large; ruins, dungeons, well, etc., 15 m. from Nantes. — Motte-Glain, 1496, picturesque; court; restored. — NANTES, 15 c., etc., extensive (see page 228). — Oudon, TOWER. — Sailleraye, rebuilt 17 c., picture gallery, gardens, etc.

Various Works. Guérande, town walls, 1431, towers (ten?); streets and houses, 15 c.

— Indre-et-Loire.

Abbeys. Chinon, ST. MESME. — Cormery, 13-16 c., ruined. — Tours, TOWERS and CLOISTER of St. Martin.

Cathedral. TOURS (see pages 105, 275).

Churches. Amboise, ST. DENIS, and TOMB of Philibert Babou. — Avon, one of the most remarkable of Touraine. — AZAY-LE-RIDEAU. — BEAULIEU. — Bléré, CHAPEL of ancient cemetery. — CANDÉS, 13 c. — Champigny, CHAPEL of the Castle. — Château-Renault, 12-14 c., restored. — CHENONCEAUX. — Chinon, ST. MEXME, 10-15 c. — LANGEAIS. — Le Liget, CHAPEL. — Loches, ST. OURS (see page 123). — MONTRÉSOR. — PREUILLY, 11 c. — RIVIÈRE. — STE. CATHERINE-DE-FIERBOIS. — Tours, ST. JULIEN. — VERNOU.

Castles. AMBOISE (see page 128). — AZY-LE-RIDEAU; important buildings and apartments are preserved. — CHENONCEAUX (see page 130). — Candés, 15 c.; in public use. — Champigny, rebuilt, CHAPEL. — CHINON, large ruins; imposing, "the French Winsor" of the English Plantagenets. — Cinq-Mars, ruins. — Grillemont, 1465-70, belonged to Tristan l'Hermitte. South of Tours. — LANGEAIS, mediæval, reconstructed, 15 c. A council here, 1270. Sieges. It is one of the best examples of the military architecture of its age. — Larçay, 10 k. from Tours, a large rectangular enclosure (a Roman Castellum?). — Le PLESSIS-LEZ-TOURS, remains. — LOCHES (see page 122). — Luynes, early; altered 16 c.; fine views. — Montbazou, 12 c., etc.; ruins. — Montrésor, 11-15 c., restored; it has towers and double walls, and a bold site. 17 k. east of Loches. — La Rochecotte, modern; rich collection of works of art. — St. Quentin, with a large tower occupied by Agnes Sorel. — USSÉ, reconstructed, 15-16 c. Donjon, halls, chapel, towers. — Veigné. Several castles are near this place. — Vallandry, 1540, great tower and view.

Various Works. Amboise, HOUSE of Leonardo da Vinci. CAMP. — Chanteloup, PAGODA. — Cormery, ROMAN TOWER. — Loches, HÔTEL DE VILLE. TOUR ST. ANTOINE. — Luynes, AQUEDUCT. — Mettray, GROTTES-AUX-FÉES. — Parçay-Meslay, FERME DE MESLAY. — Rochecorbon, LA LANTERNE, feudal, square beacon tower. — St. Mars (Cinq Mars), PILE. — TOURS, CAVES DE L'ARCHEVÊCHE. HOUSE OF TRISTAN. ROMAN WALLS.

CENTRAL FRANCE.

Auvergne, Bourbonnais, Nivernois, and the Upper Loire. *Departments:* Allier — Cantal — Haute-Loire — Loire — Lozère — and Puy-de-Dôme.

Abbeys. Aurillac. Church, now Parish, 13 c., with a Renaissance tower; and Brageac, ruins of church 10-11 c., three naves (Cantal). — LA BÉNISSENS DIEU, church 1640, Cloisters, etc. Private (Loire). — LA

CHAISE DIEU, church, 14-15 c., grand, now parish; Cloister; and Chamalières, Benedictine Priory, 11 c., etc., one of the best Romanesque churches of Central France (H. Loire). — Chantelle, ABBEY (Allier). — Chanteuges, Priory CHURCH, 12 c.; CLOISTER, ruined (H. Loire). — CHARLIEU, Benedictine, ruins; porch, 12 c., cloister, etc. (Loire). — Ebreuil, CHURCH, 10-13 c. — Langogne, CHURCH, 11 c., and part recent (Lozère). — Le Monastier, CHURCH, 10-16 c., now parish (H. Loire). — Noirlac, transition, large; preserved; now a factory. — ST. MENOUX, Benedictine CHURCH, early Burgundian style (Allier). — ST. ROMAIN-LE-PUY, a ruined Priory, 11 c., etc. (Loire). — Souvigny, PRIORY CHURCH, 11-15 c., mutilated but fine (Allier). — Virlet, CHURCH OF BELLE-AIGUE (P. de D.).

Cathedrals. Allier, MOULINS. — Cantal, St. Flour. — Haute-Loire, LE PUY. — Loire, Montbrison. — Lozère, MENDE. — Puy-de-Dôme, CLERMONT.

Churches formerly Cathedrals. Haute-Loire, BRIOUDE.

Churches. Aigueperse, STE. CHAPELLE, transition style, CHOIR; and Ambert, St. JEAN, 1471-1518, granite (P. de D.). — AMBIERLE (Loire).

Beaujeu, chapel of castle, 11 c. Curious old houses in the town (Rhône). — Beaulieu, St. LAURENT, 14 c. (Loire). — BEAUZAC (H. Loire). — Billom, St. CERNEUF, very early and remarkable (P. de D.). — BIOZAT (Allier). — BOURBON L'ARCHAMBAULT, 12 c. (Allier). — BOURG-ARGENTAL, 9 c., recently rebuilt (Loire). — BRAGEAC, and BREDONS (Cantal). — Brioude, St. JULIEN, 12 c. (see page 42) (H. Loire).

CHAMALIÈRES (H. Loire) and Do., 7-12 c., and 17 c., collegiate, now parish (P. de D.). — CHAMBRON (P. de D.). — Chanteuges, CHURCH and CLOISTER (H. Loire). — CHATEL-MONTAGNE (Allier). — CHAURIAT (P. de D.). — CISTRIÈRES-LAMANDY (H. Loire). — Clermont, NOTRE DAME DU PORT, 11 c. (see page 39) (P. de D.). — COGNAT, and Cusset, St. SATURNIN, reconstructed (Allier).

DORAT, and ENNEZAT (P. de D.). — HURIEL (Allier). — HERMENT, Romanesque; and Issoire, St. PAUL, 10 c. (P. de D.). — Lavaudieu, CHURCH and CLOISTER; and Lavoûte-Chilhac, CHURCH and CLOISTER (H. Loire).

Mauriac, NOTRE DAME-DES-MIRACLES, 12 c. (Cantal); and MAILLAT (P. de D.). — MANGLIEU, and MONTFERRAND (P. de D.). — MEILLERS (Allier). — MONTAIGU-EN-COMBRAILLES (P. de D.). — Montbrison, NOTRE DAME D'ESPÉRANCE, 1223-1466. SALLE DE LA DIANA, ceiling, about 1300. — MONTSALVY, 12-17c. (Cantal). — MOZAC, Roman-Byzantine style, etc. RELIQUARIES (P. de D.).

NÉRIS (Allier). — ORCIVAL (P. de D.). NOTRE DAME, 11 c., remarkable. — PLAUZAT (P. de D.). — Puy-en-Velay, St. MICHEL. BAPTISTERY of St. JEAN, 5-6 c. St. LAURENT, 14 c. (H. Loire).

Riom (Puy de Dôme). St. AMABLE, mixed styles, restored. NOTRE DAME DU MARTHURET, 15 c. STE. CHAPELLE, 16 c. — RIOTORD (H. Loire). — ROYAT (P. de D.), 10-12 c., fortified.

St. Bonnet-le-Château (Loire). Pointed. — St. DÉsirÉ (Allier). — St.

DIDIER-LA-SEAUVE (H. Loire), very early. — ST. HILAIRE-LA-CROIX (P. de D.), Auvergnian style, fine. — STE. MARIE-DES-CHAZES (H. Loire). — ST. MARTIN-VALMEROUX (Cantal). — ST. MENOUX (Allier). — ST. NECTAIRE, 11 c. (see page 41) (P. de D.). — ST. PAULIEN (H. Loire), 11 c., transition. — ST. SATURNIN (P. de D.). — ST. POURÇAIN (Allier). — Saugues (H. Loire), TOWER. — SEMUR-EN-BRIONNAIS, 12 c., transition (Saône-et-Loire). — SOUVIGNY, PARISH CHURCH, and ST. MARC (Allier).

Thiers (P. de D.), ST. GENÈS, 1016, etc.; repaired. Church of MOUTIER. — THURET (do.). — TOULON.

VEAUCE, early; VICQ, 13 c., etc., Crypt; and YGRANDE (Allier). — Vic-le-Comte, STE. CHAPELLE, and VOLVIC (P. de D.). — VILLEDIEU, and YDES, 12 c. Templar (Cantal).

Castles. Aponch (Cantal), small remains of a large castle.

Batie (de la) (Loire), mediæval, well preserved. — Beauregard, once seat of Bishops of Clermont. — Blot-le-Rocher, ruins on a hill. — BOURBON L'ARCHAMBAULT; Bellenaves, 15 c., etc.; and Busset, 13-14 c., etc., restored; view (Allier). — Buron, old; picturesque ruins on peak of a high hill (P. de D.).

Ceyssac, tower and walls on a high rock near Le Puy (H. Loire). — Château des Féés, square, turreted; lofty site (Allier). — Château Gay, 14 c., strong; chapel; ruined (P. de D.). — Châteauneuf-Randan, parts of walls and tower (Lozère). — Château d'Urfé, 13 c., grand view; Chateldon, 12-16 c.; and Chatelguion, ruined tower on a rock (P. de D.). — Chillac, towers, etc., on rocky heights (H. Loire).

Effiat, 16 c., etc., interesting halls, etc., well preserved (P. de D.). — Espaly, ruins on great volcanic rocks near Le Puy (H. Loire).

Fayette (de la), 13 c., etc., walls, towers, ruined; good views. Seat of the family of General La Fayette (P. de D.).

Hérisson, 14 c., imposing ruin, and Huriel, 12-15 c., Donjon one of the best and well preserved in France (Allier).

LA PALISSE (Allier). — Larderole, Ruins (H. Loire). — Lestoing, towers on a rocky peak.

Mardogne, 15 c., great ruins on a peak. — Madic, great towers and walls, one of chief ruins of Cantal. — Mauzun, had three walls, nineteen towers, ruins on a basaltic peak (P. de D.). — Marcellat, feudal, with towers; Montgilbert, walls, many towers; ruins; Montluçon, ruins (Allier). — Montpeyroux, small remains; Mont-Rognon, 12 c. (see page 37) (P. de D.). — Montrond, 14-16 c., imposing ruins (Loire). — MOULINS (Allier). Moulins-Engilbert, remarkable (Nièvre). — Murat, towers, etc. (Cantal). — Murols, 14-15 c., one of the most remarkable in France (see page 41) (P. de D.).

Nonette, feudal, once strong; slight ruins (P. de D.).

Pouilly-les-Nonains, Borsy, and Pionsat, Renaissance (Loire). — POLIGNAC, 14 c., etc., large ruins (see page 46) (H. Loire). — Pontgibaud, old walls, towers, etc.; well preserved; and Randan, 10-11 c., 1822, etc.,

extensive, restored (P. de D.). — Rochefort, grand feudal, restored ; high site (Allier).

Sury-le-Comtal, Renaissance, preserved (Loire).

Thiers, small remains ; Thuret, do. ; and Tournouël, 10-17 c., one of the chief feudal ruins of Puy-de-Dôme. — Tournemire, Château d'ANJONY (Cantal).

Voûte (de la), Gothic and Renaissance (H. Loire).

Various Works. Le Puy, UNIVERSITY OF ST. MAIEUL (H. Loire). — Montaigu-en-Combrailles, LANTERNE DES MORTS (see note, page 297) (P. de D.). — Montferrand, OLD HOUSES (do.). — Moulins, MAUSOLEUM of the Duke of Montmorency (Allier). — Riom, BEFFROI, HÔTEL DE VILLE, HOUSES of the 16 c. (P. de D.). — Royat, CROSS (do.). — Chambon, SEPULCHRAL MONUMENT (do.). — See also Gallic and Roman Works.

EASTERN FRANCE.

Burgundy, with Bresse, Franche-Comté, Savoy, and the Saône to Lyons. *Departments, Eastern Range, North to South* : Meurthe-et-Moselle — Vosges — Haute-Marne — Haute-Saône — Doubs — Jura — Ain — Haute-Savoie — Savoie. *Middle* : Aube — Côte-d'Or — Saône-et-Loire — Rhône. *Western* : Yonne — Nièvre.

Abbeys. ABONDANCE (H. Savoie). — Auxerre, ST. GERMAIN, 13-14 c., ruin (Yonne). — Autun, RUINS of REFECTORY (S. et L.). — Abnay-le-Duc, CHURCH and PORTAL of PRIORY (Côte-d'Or).

Baume-les-Messieurs, ruined ; CHURCH (St. Pierre, now Parish), early, and various dates ; tombs (Jura).

CLUNY, only traces of buildings once immense (Saône-et-Loire). — Cîteaux, slight remains (Côte-d'Or). — Clairvaux, church, destroyed 19 c. The site of St. Bernard's Abbey is a prison (Aube).

Dijon, CHARTREUSE, 14 c., fragments. WELLS (Côte-d'Or.). — Étival, CHURCH (Vosges).

FONTENAY, 13 c., church, chapter-house, cloister, etc., Burgundian style (Côte-d'Or).

HAUTECOMBE, early, actual 1743, restored 1824 by King Charles Felix (Savoie). — Luxeuil, CHURCH and RUINS of CLOISTER (H. Saône).

Meyriat, fragments (Ain). — Montbenoit, CLOISTER (Doubs). — Montigny-lez-Cherlieux, RUINS (H. Saône). — Morteau, PRIORY CHURCH (Doubs).

Nantua, church, very early PORTAL (Ain).

Paray-le-Monial, CHURCH, 11-12 c., remarkable ; restorations (S. et Loire). — Perrecy-les-Forges, PRIORY CHURCH (do.). — PONTIGNY, church, 1150, restored 1615-30, large and nearly entire ; buildings 13 c., etc., Cistercian (Yonne).

Saulieu, CHURCH of ST. ANDOCHE, 12 c., etc. — St. Seine-l'Abbaye, CHURCH, early, 15 c., frescos (do.) (Côte-d'Or). — Sept-Fontaines, CHURCH (Doubs). — St. Marcel, CHURCH (S. et L.). — St. RÉVÉRIEN (see page 306).

Tournus, ST. PHILIBERT, church, 11-14 c., very large; restored (S. et L.). — Trois-Fontaines, CHURCH (H. Marne).

Val St. Benoît, PRIORY, 13-15 c., etc., ruins. CHAPEL (S. et L.). — Vézelay, Church of LA MADELEINE, c. 1100-13 c., restored by Viollet-le-Duc.

The Abbeys of Burgundy, once very numerous and important, nearly disappeared during the Revolution or since its events. There are few or no traces of the vast Abbeys of Clairvaux, Cluny, Cîteaux, and Luxeuil.

Cathedrals. Haute-Marne, LANGRES. — Doubs, BESANÇON. — Jura, St. Claude. — Ain, Belley. — Savoie, Chambéry, and St. Jean-de-Maurienne. — Aube, TROYES. — Côte-d'Or, DIJON. — Saône-et-Loire, AUTUN. — Rhône, LYONS. — Yonne, SENS. — Nièvre, NEVERS.

Churches formerly Cathedrals. Meurthe-et-Moselle, TOUL. — Vosges, St. Dié. — Ain, Bourg. — Côte-d'Or, Auxonne. — Saône-et-Loire, Macon (TOWERS). Yonne, AUXERRE.

Churches. AIGNY-LE-DUC, 13-16 c. (Côte-d'Or). — Aime, ST. MARTIN (Savoie). — ANZY-LE-DUC, early, grand; and Autun, STE. CHAPELLE (S. et L.). — ARCIS-SUR-AUBE (Aube). — APPOIGNY (Yonne). — ARNY-LE-DUC (Côte-d'Or). — Auxerre, ST. EUSÈBE. ST. GERMAIN. ST. PIERRE (Yonne). — Auxonne, Notre Dame, 1309-60 and 16 c. (Côte-d'Or). — Avallon, ST. LAZARE, collegiate; very early. ST. MARTIN, 13 c. (Yonne).

Bar-sur-Aube, ST. MACLOU. ST. PIERRE (Aube). — Beaune, NOTRE DAME, collegiate, 12-19 c. (Côte-d'Or). — BELLEVILLE, 11 c., Romanesque, well preserved (Rhône). — Besançon, St. Vincent, CHURCH and CLOISTER (Doubs). — BÉRULLES, 16 c. (Aube). — BLÉCOURT, and BOURBONNE-LES-BAINS (H. Marne). — BLENOD-LES-TOUL (Meurthe). — Bois-STE.-MARIE, and BRANCION (Saône-et-Loire). — Brou, 16 c., Gothic CHURCH; TOMBS in the choir. The most remarkable in this part of France (Ain).

CEFFONDS (H. Marne). — CHABLIS (Yonne). — Châlon-sur-Saône, ST. VINCENT, 14-15 c. (Saône-et-Loire). — CHAMBORNAY-LÈS-BELLEVAUX (H. Saône). — CHAOURGE (Aube). — CHAPAIZE, 11 c., large (S. et L.). — CHAPPE (Aube). — CHÂTEAUNEUF, 12 c., restored (S. et L.). — Chatillon-sur-Seine, ST. VORLE, very early, bad late work; PAINTINGS (Côte-d'Or). — CHATILLON-D'AZERGUES (Rhône). — Chaumont, ST. JEAN BAPTISTE, CHAPEL of College (H. Marne). — CHISSEY, Romanesque (Jura). — CHITRY, and CIVRY (Yonne). — Clamecy, ST. MARTIN, 13-16 c. (Nièvre). — Cluny, NOTRE DAME, 13 c. (S. et L.). — COURTEFONTAINE (Doubs). — CORBIGNY, and Cosny, ST. AIGNAN (Nièvre).

Decize, ST. ARÉ, 10-16 c. (Nièvre). — Dijon, ST. BÉNIGNE, CRYPT, 11 c. NOTRE DAME, 14-15 c. ST. MICHEL, 16 c. FAÇADE. ST. ÉTI-

ENNE. ST. JEAN, now a market. ST. PHILIBERT (Côte-d'Or). — Dole, college church PORCH (Jura). — DONZY (Nièvre).

Épinal, ST. MAURICE (Vosges). — Ervy, GLASS (Aube).

FAVERNEY (H. Saône). — FLAVIGNY, 13 c. (Côte-d'Or). — Foissy, TABERNACLE (Côte-d'Or). — FOUCHÈRES (Aube).

GOURDON (S. et L.). — GARCHIZY (Nièvre).

Île-Barbe (L'), RUINS (Rhône). — ISÔMES (H. Marne).

Joigny, SEPULCHRE (Yonne).

LHUÏTRE (Aube). — La Charité, STE. CROIX (Nièvre). — Langres, ST. DIZIER (Museum) (H. Marne). — LAÏTRE-SOUS-AMANCE; and LONGUYON (Meurthe). — Lyons, D'AINAY, 10-11 c., restored. ST. IRÉNÉE. ST. NIZIER. ST. PAUL, very early; restored. St. Pierre, PORTAL. N. Dame de Fourvières, modern votive church, grand view (Rhône).

MAILLY-LE-CHÂTEAU, 13 c. (Yonne). — MEURSAULT (Côte-d'Or). — MINORVILLE (Meurthe). — Moelain, ST. AUBIN (H. Marne). — MÉDONVILLE (Vosges). — Montbenoit, 13 c., glass, tombs, STALLS, etc. (Doubs). — MONTIÉRAMEY (Aube). — MONTIÉRENDER (H. Marne). — MOUTIERS (Yonne). — MONTRÉAL, 13 c., restorations (Yonne). — MOYENMOUTIER (Vosges). — MUSSY-SUR-SEINE (Aube).

Nancy, CHAPEL of the Cordeliers, and TOMBS of the Dukes of Lorraine. St. Eptre, PAINTINGS (Meurthe). — NEUVY-SAUTOUR, Renaissance (Yonne). — Nevers, CHAPEL of the Convent of the Sisters of Charity. ST. ÉTIENNE. ST. PIERRE, FRESCOS (Nièvre). — Nogent-sur-Seine, ST. LAURENT (Aube).

OLLEY; and PONT-À-MOUSSON (Meurthe).

Pagny-le-Château, castle CHAPEL, 15 c., one of the most remarkable of this department, and PLOMBIÈRES (Côte-d'Or). — PARAY-LE-MONIAL (S. et L.). — PONTAUBERT (Yonne). — PRÉMERY (Nièvre).

Riceys (Les), Ricey-Bas, 15-16 c., Rosnay, and Rumilly-lez-Vaudes, all H. M. (Aube). — Roullans, CHAPEL OF AIGREMONT (Doubs). — ROUVRES (Côte-d'Or).

SALLES (Rhône). — SEMUR-EN-BRIONNAIS (S. et L.). — Salins, ST. ANATOILE, Romanesque and Gothic (Jura). — Semur, N. DAME, 13-15 c., cloister; and Sennecy-le-Grand, PAINTINGS (S. et L.). — Sens, CHURCH of the HOSPITAL. ST. SAVINIEN (Yonne). — St. André, PORTAL (Aube). — ST. ANDRÉ-DE-BAGÉ (Ain). — ST. FARGEAU, front 13 c.; and ST. FLORENTIN, 15 c., restored (Yonne). — ST. GERMAIN-DES-BOIS, and ST. LAURENT-EN-BRIONNAIS, Choir and Tower (S. et L.). — St. Julien-du-Sault, GLASS, and Ste. Magnance, early, TOMB (Yonne). — ST. MARCEL, 11 c., one of the best in the region (S. et Loire). — ST. NICOLAS-DU-PORT; and Toul, ST. GENGOULT (Meurthe). — St. Paul de Varax, early, PORTAL, 9-10 c. (Ain). — ST. PÈRE-SOUS-VÉZELAY, 13-15 c., restorations (Yonne). — St. Parize-le-Châtel, CHURCH and CRYPT; ST. RÉVÉRIEN, 12 c., Priory now Parish church; and ST. SAULGE (Nièvre). — STE. SABINE, 13 c., ST. THIBAUT, 13-14 c., and THIL-CHÂTEL (Côte-d'Or).

Tannay, St. LÉGER, 13-14 c., and Varzay, St. PIERRE, 13-14 c. (Nièvre).—Vermenton, 12-13 c. TOWERS (Yonne).—Tonnerre, HOSPITAL CHAPEL; Ste. Catharine, CRYPT; St. Pierre, PORTAL (Yonne).—Troyes, CHAPEL OF St. GILLES. La Madeleine, JUBÉ. St. JEAN, St. Martin-ès-Vignes, GLASS. St. NIZIER. St. PANTALÉON. St. URBAIN (Aube).

VASSY; VIGNORY; and Villars-St.-Marcellin, CRYPT (H. Marne).—Villefranche, N. DAME DES MARAIS, 14-16 c., restorations (Rhône).—Villemaur, 16 c., Renaissance; JUBÉ; and VILLENAUXE (Aube).—Vermenton, TOWERS; and VILLENEUVE-SUR-YONNE (Yonne).—VARZAY (Nièvre).

Castles. Allinges, ruins; grand view (Haute-Savoie).—ANCY-LE-FRANC, 16-17 c., one of the best in France; restored (Yonne).

Besançon, citadel by Vauban (Doubs).—BLAMONT, ruined (Meurthe).—BOURBILLY, private (Côte-d'Or).—BRIORDE, inscriptions (Ain).—Brienne, handsome; Count de Brienne (Aube).—BUSSY-RABUTIN, 17 c., square, large, fine. Paintings (Côte-d'Or).

Charolles, very large; civil uses; towers 14 c. (S. et L.).—CHASTEL-LUX, 13 c., triangular, six towers, well preserved (Yonne).—Château-de-Joux, various dates, strong (Doubs).—Châteauneuf, 16 c. (S. et L.).—Chevreau, imposing ruins (S. et L.).—Chatillon-d'Azergues, old, large, well preserved. DONJON, HALLS, CHAPEL (Rhône).—CORMATIN, 18 c., remarkable (S. et L.).—Cirey, ruinous. Voltaire here, 1734-39 (H. Marne).

DIJON; and ÉPOISSE, 14 c., etc. (Côte-d'Or).—GERMINY (Meurthe).

Germolles, 1672, curious (S. et L.).—Héricourt, old (H. Saône).

Martincourt, Château DE PIERREFORT (Meurthe).—MONTBARD, Donjon 14 c.; interior 18 c., Buffon's (Côte-d'Or).—Montbéliard, 1751; towers 15 c.; archives here, etc. (Doubs).—Montceau, Lamartine's; and Montjeu, various dates; apartments. Talleyrand-Perigord (S. et L.).—Montculot, or d'Urey, wild, high site, in "French Siberia;" and Montfort, 17 c., ruins (Côte-d'Or).—Montmorot, Donjon ruined; at a great elevation (Jura).

Noyers, feudal, once vast; remains (Yonne).—Orgelet, ruined 1595; view (Jura).

Pierre-Châtel, fortress (Ain).—PRÉNY (Meurthe).—La Rochette, ruins (H. Savoie).—La Rochepot, grand ruins; and Semur, ruined DONJON (Côte-d'Or).—Rosemond, 14 c., one of the best feudal castles in Central France (Nièvre).

St. Sauveur, TOWER; and St. FARGEAU (Yonne). St. Point, Lamartine's (S. et L.).—St. Dizier, once strong; remains (H. Marne).—SULLY, Renaissance, etc., splendid; grand court; Marquis de MacMahon's; and Tramayes, old and well preserved (S. et L.).

TANLAY, 17 c., etc., vast and splendid; Coligny's (Yonne).—THOISY-LA-BERCHÈRE, private (Côte-d'Or).—Valléry, remains (Yonne).—Vandenesse, 15 c., very large.—VAUDÉMONT (Meurthe).

Various Works. Autun, FONTAINE ST. LAZARE. Early fortifications.

See also Roman Works (S. et L.). — Auxerre, EPISCOPAL PALACE, now Prefecture, TOUR DE L'HORLOGE (Yonne).

Beaune, HOSPITAL (Côte-d'Or). — Besançon, PALAIS GRANVELLE (Doubs).

Cluny, ANCIENT HOUSES ; and Couhard, PYRAMID (S. et L.).

Dijon, HÔTEL DES AMBASSADEURS D'ANGLETERRE. PALAIS DES DUCS DE BOURGOGNE. Churches (Côte-d'Or). — Domrémy, HOUSE OF JOAN OF ARC (Vosges). — Dole, Renaissance Houses (Jura). — Flavigny, gates, walls, houses, 15–16 c. (Côte-d'Or).

Fontaine-Française, COMMEMORATIVE MONUMENT (Côte-d'Or).

Jœuf, subterranean works, HYPOGÆUM (Meurthe).

Luxeuil, HÔTEL DE VILLE (Maison-Carrée), HOUSES 15–16 c. (H. Saône). — Lyons, ANCIENNE MANÉCANTERIE.

Montréal, considerable remains of early fortifications (Yonne).

Nancy, Ancient DUCAL PALACE. COLUMN of St. Jean (Meurthe). — Nevers, DUCAL PALACE, "one of the most important feudal structures of Central France." PORTE DU CROUX. Parts of walls (Nièvre).

Paray-le-Monial, MAISON JAILLET (S. et L.)

Semur, old ramparts, gates, streets, Renaissance houses (Côte-d'Or). — Sens, SALLE SYNODALE. FAÇADE and GATE at Archbishop's (Yonne).

Tonnerre, HALL in Hospital, chapel, 13 c. (Yonne). — Troyes, HÔTEL DE MARIZY, HÔTEL DE MAUROY, HÔTEL DE VAULUISANT. MAISON DE L'ÉLECTION ; all these are private (Aube).

Vallery, TOMB OF PRINCE DE CONDÉ in the church ; Vézelay, RAMPARTS ; and Villeneuve-sur-Yonne, GATES and WALLS (Yonne).

SOUTHEASTERN FRANCE.

The frontier towards Switzerland and Italy, Dauphiné, the Rhone below Lyons, Vivarez, Gevaudan, Provence, Rouergue, Languedoc, Foix, and Roussillon. *The Departments, Eastern Frontier, North to South*: Alpes, Hautes, Basses, and Maritimes. *Second Range*: Isère — Drôme — Vaucluse — Var. *Third*: Ardèche — Gard — Bouches-du-Rhône. *Western*: Aveyron — Hérault — Tarn — Aude — Pyrénées-Orientales — Ariège.

Abbeys. ALET, *ex-Cathedral*, 11 c., and ruins of Bishop's Palace (Aude). — Arles, Abbey of MONTMAJOUR (B. du Rhône). — Avignon, ruins of the CONVENT of the CELESTINS (Vaucluse).

Belmont, ABBEY CHURCH ; and Bonneval, RUINS (Aveyron). — Boulbonne, ruins 17 c. (Ariège). — BOURG ST. ANDÉOL (Ardèche). — CORNEILLA-EN-CONFLENT (PYR. O.).

Celleneuve, STE. CROIX ; and Clermont, ST. PAUL (Hérault). — Chalais, 1640 (Isère). — Cimies, 1543, cloister, etc. (Alpes M.). — CONQUES (Aveyron), Ste. Foy, church 1030–60, one of the most curious of S. France. —

Cordes, Abbey of SENANQUE (Vaucluse). — CRUAS, fortified ; Donjon, parts of the walls ; Romanesque CHURCH (Ardèche).

Domène, church, 1050, ruined (Isère).

Fontfroide, 12 c. church ; 13 c. Chapter-house and CLOISTER (Aude).

Groseau, 11 c., CHAPEL, etc. (Vaucluse). — Grande Chartreuse, one of the most interesting in France (see page 53) (Isère).

Lagrasse, early, various dates, well preserved (Aude). — Lerins (Île Ste. Marguérite, near Cannes), castellated (Rom.).

Marseilles, CHURCH OF ST. VICTOR ; and Montmajour, 11-12 c., imposing ruins (B. du Rhône). — MAZAN, 14-15 c. ruins (Ardèche). — Monastir-del-Camp, PRIORY (Pyrénées O.).

Pignan, Abbey of ST. VIGNOGOU (Hérault).

St. Antoine, CHURCH, 13-14 c., tolerably preserved, "the marvel of Dauphiny and its finest" (Isère). — St. Genys-des-Fontaines, early church (Pyrénées O.). — St. GILLES, CHURCH, the "*ne plus ultra* of Byzantine art" (see page 20) (Gard). — St. Hugon, 1675, ruined splendor (Isère). — St. Lizier, CLOISTER (Ariège). — St. Marcel-les-Sauzet, CHURCH (Drôme). — St. Martin du Canigou, early CHURCH, ruins, etc. (Pyr. O.) — St. MICHEL DE CUXA, 974, church, ruins, some of the finest in Pyr. O. — Do. de Grammont, 12 c., preserved ; country house (Hérault). — ST. PONS, 13-15 c., ruins (B. du R.). — St. Pons, restored 1835 (Alpes M.). — SENANQUE, 16 c. "Perhaps none of this age in France is as well preserved" (Vaucluse). — Serrabona, CHURCH (Pyr. O.). — Silvacane, Cistercian CHURCH, "noble and severe." Other parts ruinous (B. du Rhône). — SILVANÈS (Aveyron). — Silve-Bénite, largely 17 c., ruins (Isère). — Sorèze (Tarn).

THORONET, remains of several parts. Church and Cloister (Var).

Valbonne, rebuilt 1780, restored 1836 ; vast ; scenery (Gard). — Valcroisau, remains ; farm buildings ; and Vernaison, early, ruins ; a pilgrimage shrine (Drôme). — Villeneuve-lez-Avignon. RUINS of the CHURCH of the Chartreuse, and FRESCOS of the School of Giotto (Gard). — VILLEFRANCHE (Aveyron). — Villeveyrac, Abbey of VALMAGNE (Hérault).

Cathedrals. Isère, GRENOBLE. — Drôme, VALENCE. — Vaucluse, AVIGNON. — Var, FRÉJUS, also the BAPTISTERY and CLOISTER. — Ardèche, Viviers. — Gard, NÎMES (the front is an Historical Monument). — Bouches-du-Rhône, AIX, with the CLOISTER. — Aveyron, RODEZ. — Hérault, Montpellier. — Tarn, ALBI. — Aude, Carcassonne, Narbonne. — Pyrénées-Orientales, Perpignan. — Ariège, Pamiers.

Churches formerly Cathedrals. Isère, VIENNE. — Vaucluse, APT, CARPENTRAS, CAVAILLON (with the CLOISTER), Orange, VAISON (with the CLOISTER). — Var, Toulon. — Gard, Alais, Uzès, the TOWER. — Bouches-du-Rhône, ARLES. — Aveyron, Vabres. — Hérault, AGDE, BEZIERS, LODÈVE. — Tarn, Castres, Lavaur. — Aude, ALET (remains), ST. NAZAIRE at Carcassonne, St. PAPOUL. — Pyrénées-Orientales, ELNE. — Ariège, Mirepoix, St. Lizier, the CLOISTER. — Alpes B., EMBRUN. — Drome, DIE, and ST. PAUL-TROIS-CHÂTEAU.

Churches. Albi, St. SALVI (Tarn). — ALLOS (Alpes-Basses). — Aix, St. JEAN-DE-MALTE, 13 c., fine. — Apt, St. Saturnin (Rom.), and Avignon, St. PIERRE (Vaucluse). — Arles, Des Porcelets-aux-Aliscamps, and Sainte-Croix-de-Montmajour (CHAPELS), St. JEAN (museum), St. CÉSAIRE, St. TROPHIME and its CLOISTER (see page 276), St. HONORAT-DES-ALISCAMPS (B. du Rhône). — Arles-les-Bains, CLOISTER (Pyr. O.).

Béziers, St Jacques (Rom.) (Hérault), — Beaucaire, CHAPEL OF ST. LOUIS (Rom.) (Gard). — BURLATS (Tarn). — Boulou, 10–11 c., Templar (Pyr. O.).

CAROMB, 14 c. (Vaucluse). — CASTRIES (Hérault). — Carcassonne, St. NAZAIRE (Aude). — CHABRILLAN (Drôme). — CHAMPAGNE, Romanesque (Ardèche). — CHORGES, Roman temple (H. Alpes). — CORNEILLEN-CONFLENT (Pyr. O.). — COUSTOUGES, 9 c., curious (Pyr. O.).

Digne, NOTRE DAME (Alpes B.). — ESPONDEILHAN (Hérault).

Font-Romeu, large and curious pilgrimage church (do.). — Fréjus, St. ETIENNE, 11–12 c., restored (Var). — FORCALQUIER, Round and Pointed, one of the finest in the department of B. Alpes.

Gaillac, St. MICHEL (Tarn). — Grenoble, St. Laurent, CRYPT (Isère). — GRIGNAN (Drôme).

Hyères, St. LOUIS, 13 c., restored (Var).

LA GARDE-ADHÉMAR, early, restored; Lachau, N. DAME DE CALMA; LÉONCEL (Drôme). — LA GRAND (H. Alpes). — LA CANNET-DU-LUC (Var). — LARROQUE D'OLMES (Ariège). — LARGENTIÈRE, very early (Ardèche). — LE LUC (Var). — LES SAINTES-MARIES (B. du Rhône).

Manosque, TOWER (B. Alpes). — MAGUELONE, 12 c. fortified (Hérault). — Malaucene, CHAPELLE DU GROSEAU (Vaucluse). — MARNANS (Isère). — Marseilles, NOTRE DAME DU ROUET. — MÉLAS (Ardèche). — MARCEVOL (Pyr. O.). — MIREPOIX (Ariège). — Mollégés (Rom.) (B. du Rhône). — Montréal, St. VINCENT (Aude).

NANT, 12 c. (Aveyron). — Narbonne, St. PAUL, 13 c. St. JUST (Aude).

Pernes, NOTRE-DAME-DE-NAZARETH, very early; CRYPT (Vaucluse). — Perpignan, CHAPEL of the Castle. CHURCH of Vieux-St.-Jean (Pyr. O.). — PERSE (Aveyron). — PLANÈS, triangular, very curious (Pyr. O.).

RIEUX-MINERVOIS, 9 c.; Rieux-Mérinville (Rom.) (Aude). — Riez, CHAPEL of Ste. Maxime (B. Alpes). — Romans, St. BARNARD, 12–18 c. (Drôme). — Rabastens, mural paintings, 14–15 c. (Tarn).

SABART (Ariège). — SAILLAGOUSSE (Pyr. O.). — SAULT, 12 c. (Vaucluse). — Salon, St. LAURENT, 1344 (B. du Rhône). — SEYNE, transition (B. Alpes). — St. CHEF (Isère). — St. GABRIEL. Ste. Croix-de-Montmajour, St. Jean-de-Moustier and Ste. Marie (Rom.) (B. du Rhône). — St. GUILLEM-DU-DÉSERT, St. Martin-de-Londres and St. Pierre-de-Maguelone (Rom.), and St. PONS-DE-THOMIÈRES (Hérault). — St. Hilaire, CHURCH and CLOISTER; and St. PAPOUL, do. do. (Aude). — St. MAXIMIN, early, "largest and most sublime and beautiful Pointed in Provence" (Var). — Ste. Marie (Rom.) (B. du R.). — St. PARGOIRE, St. Pierre-de-Reddes (Rom.) (Hérault). — St. RESTITUT, Romanesque, restored (Drôme). — St.

Ruf (Rom.) near Avignon. — St. Vérédème (Rom.) (Gard). — SISTERON (Alpes B.). — SIX-FOURS (Rom.) and SOLLIÈS-VILLE (Var). — SORRÈZE (Tarn).

Tarascon, STE. MARTHE, 1187-1216?, rebuilt 14 c., and St. Gabriel, near Tarascon (Rom.) (B. du Rhône). — THINES, 11-12 c., single nave (Ardèche). — TOURNON (Ardèche). — Le Thor, STE. MARIE-AU-LAC, Roman-Byzantine, one of the best preserved in S. France (Rom.), and Vaison, CHAPEL OF ST. QUENTIN (Vaucluse).

VALVERT, Notre Dame de, Romanesque (B. Alpes). — VALRÉAS, and Vaison (Rom.). — VAUCLUSE; Venasque, BAPTISTERY, 11 c. (Vaucluse). — Vienne, ST. ANDRÉ-LE-BAS. ST. PIERRE, 10-12 c., etc. ST. MAURICE (Isère). — Viviers, TOWER (Ardèche). — Villeneuve-lez-Avignon, ST. PONS, and PAINTINGS. St. André (Rom.) (Gard), and V. LEZ-MAGUELONE (Hérault). — VILLEFRANCHE-DE-CONFLENT (Pyr. O.). — UNAC (Ariège).

NOTE. — Churches marked (Rom.) are Romanesque, and illustrated by Revoil, folio, Paris, 1873.

Castles. Adrets, feudal stronghold of the Baron d'Adrets (Isère). — Aubenas, remains of one old; a newer, 13-16 c., public uses (Ardèche). — Avignon, one of the most remarkable in Europe or of the Middle Ages (see page 16).

Barbe-Bleu, Donjon and towers (Drôme). — La Barben, 17 c., one of the finest in Provence. — Barraux (Fort), 16 c., etc., important, on the frontiers of Savoy. — De la Bastie, mediæval; remains; fine view (Isère). — Bayard, 13-15 c., considerable ruins; great view. — BEAUCAIRE, mediæval, tower, chapel, etc.; on a rock, view (Gard). — Beaugard, 1768-85, view; and Beauvoir, 13 c. (?) ruins (Isère). — Bougueron, 11 c., etc., walls; and Bon-Repos, 15 c., towers, etc., chapel ruinous (Isère). — BOURNAZEL (Aveyron). — Bressieux, 11 c., very picturesque (Isère). — Brissac-le-Haut, large ruins (Lozère). — Buous, 14-16 c., grand views (Vaucluse).

Castellet, built by Charles V., lofty brick tower now prison (Pyr. O.). — Castelnau, Roland, Camisard, chief killed here 1704 (Gard). — Château-Arnoux, 15 c., apartments (B. Alpes). — Châteaubourg, lofty site, St. Louis here 1248; restored. — Crest, large and curious tower (Drôme). — Crussol, walls, towers; ruin; grand view (Ardèche).

Fabrezan, 12 c., etc. (Aude). — FOIX, interesting (Ariège). — Force-Réal, 13 c., large ruins; great view over Roussillon, sea, etc. (Pyr. O.).

Grandval, 17 c., vast size (Tarn). — Grenoble, citadel, very strong, has feudal remains; grand view (Isère). — GRÉOULX (B. Alpes). — GRIGNAN, Madame de Sévigné's, restored (Drôme).

HYÈRES, mediæval, large ruins (Var). — ÎLE ST. HONORAT (Alpes Mar.). — Lagarde, early and 17-18 c., altered (Ariège). — Lagnes, very large, ruined (Vaucluse). — LES-BAUX (B. du Rhône). — LESDIGUIÈRES, considerable remains. Private (Isère). — Do., large (now factory?) (Isère). — Leran, early, fully restored (Ariège). — Lordat, picturesque ruins (Ariège).

Méglos, prominent, picturesque (Ariège). — Minerve, ruins; remarkable scenery of the Gorge du Brian (Hérault). — Mirabal, lofty white marble Donjon, etc., great view (Ariège). — Mirabeau, ruins (Vaucluse). — MIREPOIX (Ariège). — Monaco, ancient and modern; a large palace. — Montegut, ruins (Ariège). — Montalimar, citadel, one of the oldest and most interesting in S. France; great view. — MONTSÉGUR, ruins of once important castle (Ariège). — Montsveroux, 16 c., fine (Isère). — Mornas, mediæval, chapel, imposing ruins (Vaucluse). — Murat, ruined by Louis XI., many towers; on high basaltic cliffs.

Najac, 12-13 c., one of the finest in S. France (Aveyron).

Orgon, ruined; important since Roman times (B. du Rhône).

Penne, 15 c., ruins on a high site; sieges (Tarn). — PERNES, early, now in public use. PAINTINGS, 14 c. (Vaucluse). — Perpignan, large citadel, Donjon, 13 c., etc., of Kings of Majorque (Pyr. O.). — Peyrolles, well preserved (B. du Rhône). — Ponsas, Château du Pilate, ruins (Drôme).

Queyras, feudal, lofty site; now a military post (Dauphiné).

Rochebonne, 16 c., high towers; and Rochemaure, imposing ruins (Ardèche). — Rochechinard, ruins; grand view; and Roussillon, 1533, once splendid, interesting remains (Isère). — La Rocher de Foix, three great towers, dungeons, etc.; grand view (Ariège).

Salon, mediæval; prison? (B. du Rhône). — Sassenage, Age of Louis XIII., imposing (Isère). — Séverac, feudal, ruin, sieges; great view. — Sisteron, citadel, ancient and picturesque (B. Alpes). — Soyons, La Tour Maudite (Ardèche). — Suze-la-Rousse, early; restored (Drôme). — St. André, very picturesque; grottos near. Near Nice. — St. Martin-Laguépie, latter part of 16 c., imposing ruins (Tarn). — St. Quentin, walls, and huge tower, one of the most remarkable in France (Isère). — St. Vallier, Diana of Poitiers; restored (Drôme). — St. Venin (La Tour de), said to be miraculous; fine view (Isère).

Tallard, CHAPEL; imposing ruins (H. Alpes). — Tarascon, tower and ruined walls (Ariège). — TARASCON, 1291, rebuilt 15 c., massive and well preserved; prison (B. du Rhône). — Terride, ruins (Ariège). — Tencin (Madame de Tencin), handsome; and Tolvon (Counts of Savoy), ruins; grand view (Isère). — Tournon, public uses (Ardèche). — Tour d'Aigues, magnificent feudal work, ruined (Vaucluse).

Uriage, 13-16 c.; restored (Isère).

Valernes, mediæval; ruined (B. Alpes). — Vals, ancient, ruined (Ardèche). — Vauvenargues, very early to 16 c., great size, remarkable apartments; occupied (B. du Rhône). — Vence-Cagnes, old, fine, halls, etc. (Grimaldi family) (Alpes Mar.). — Vienne, castle of Solomon (Isère). — Villefranche, large forts; view. Near Nice. — Villefranche, ancient; now public uses (Ariège). — VILLENEUVE-LEZ-AVIGNON, feudal citadel, grand view (Vaucluse). — Virieu, magnificent feudal, well preserved (Isère).

Yzerand, very early; ruins (Ardèche).

Various Works. Aigues-Mortes, RAMPARTS, 13 c. TOUR DE CON-

STANCE (Gard). — Aix, RENAISSANCE HOUSES (B. du Rhône). — Albi, ARCHBISHOP'S PALACE, 14 c. — MAISON DES VIGUIERS, Old Houses (Tarn). — Apt, ancient CEMETERY (Vaucluse). — Alleins, do. (B. du Rhône). — Aramon, old Ramparts and Castle (Gard). — Arles, COLUMN of St. Lucien, TOWER of La Trouille. See Roman Works (B. du Rhône). — Avignon, RAMPARTS, 1349-68, with gates and thirty-nine (?) towers; remarkable. HÔTEL DES MONNAIES. PALACE OF THE POPES (see page 16). TOMB of John XXII. in the Cathedral (Vaucluse).

Barcelonnette, TOUR DE L'HORLOGE (B. Alpes). — Les Baux, old RAMPARTS, CASTLE, HOUSES, etc. (B. du Rhône). — Briançon, walls, forts, etc.

Cadenet, antique VASE in the church (Vaucluse). — CARCASSONNE, FORTIFICATIONS (see page 22) (Aude). — Caromb, ramparts; and Carpentras, PALACE OF THE LÉGAT, HÔTEL DIEU (Vaucluse). — Castellar, houses, church, towers, etc.; fortified. Italian frontier. — Ceret, BRIDGE (Pyr. O.). — Cordes, MAISON DU GRAND VENEUR (Tarn). — Cuers, ruins of walls and of castle (Var).

Die, PORTE St. Marcel (Drôme).

Entraigues, Tower of the Templars (Vaucluse). — Gaillac, Old Houses (Tarn).

Îles de Lérins, on St. Honorat, CHURCH of St. Honorat, 7-11 c. DONJON, 1073-1190. CHAPELS.

Joyeuse, remains of ramparts (Ardèche).

Marsanne, old tower (Drôme). — Mazan, gates of old fortifications (Vaucluse). — Marseilles, HALLE PUGET. HÔTEL DE VILLE. MAISON PUGET (B. du Rhône). — Monteux, PORTE NEUVE (Vaucluse).

Narbonne, HÔTEL DE VILLE (Aude). — Nîmes (see Roman Works) (Gard).

Orgon, ramparts, old houses, etc., 29 k. from Avignon.

Pamiers, ecclesiastical buildings (Ariège). — Perpignan, LOGE DES MARCHANDS. RUINS of the PALACE of the Dukes of Aragon (Pyr. O.). — Peyruis, three castles, etc. (B. Alpes).

Rodez, Ancient HOUSE (Aveyron). — Saou, ecclesiastical and military buildings (Drôme). — St. Pons, GOVERNOR'S HOUSE (Hérault).

St. Gabriel, TOWER (B. du Rhône). — St. Martin de Brômes, TOWER, Templar? (B. Alpes). — St. Remy, MAISON DE PLANET (B. du R.). — Simiane, ROTUNDA, and Sisteron, WALLS (B. Alpes).

Tain, TAUROLOBE (Drôme). — Trets, feudal ruins, old houses, etc. (B. du R.).

Valence, LE PENDENTIF, 1548, a sepulchral monument (Drôme). — Vernègues, CHAPEL of St. Césaire. TOMBS. TEMPLE DE LA MAISON BASSE (B. du R.). — Villefranche-de-Confient, ANCIENT HOUSES (Pyr. O.). — Villeneuve-lez-Avignon, TOWER of Philippe le Bel. TOMB of Innocent VI., and PICTURES in the Chapel of the Hospital (Gard). — Viviers, MAISON DE CHEVALIERS (Ardèche).

SOUTHWESTERN FRANCE.

Berry, Southern Touraine, Limosin, Poitou, Guyenne, and Gascogne, or west of Auvergne and south of the Lower Loire. *Departments, Eastern Side, North to South*: Cher — Indre — Creuse — Corrèze — Lot — Tarn-et-Garonne — Haute-Garonne. *Second Range*: Vienne — Haute-Vienne — Dordogne — Lot-et-Garonne — Gers — Hautes-Pyrénées. *Third*: Deux-Sèvres — Charente. *Atlantic Border*: Vendée — Charente-Inférieure — Gironde — Landes — Basses-Pyrénées.

Cher.

Abbey. NOIRLAC, near St. Amand.

Cathedral. BOURGES (see pages 99, 266).

Churches. AUBIGNY-VILLE. — Bourges, St. Bonnet, GLASS. — Bruère, 11 c. — CHARLY. — CHÂTEAUMEILLANT. — CONDÉ. — DUN-LE-ROI, 13-15 c. — INEUIL. — JARS. — LA CELLE-BRUÈRE. — LES AIX-D'ANGILLON. — MEHUN-SUR-YÈVRE, 11-15 c. — PLAINPIED, 1080, etc. — ST. AMAND-MONT-ROND. — ST. PIERRE-DES-ÉTIEUX. — ST. SATUR. — VIERZON.

Castles. AINAY-LE-VIEIL. — AUBIGNY-VILLE. — Bellac. — CHÂTEAUMEILLANT, (?) Renaissance. — Culan, Château de Croi. — La Ferté-Reuilly, 1659, by Mansart; large and fine seat of Madame de Montijo. — Le Noyer, Château de Boucard. — Lignièrès, various dates. — MEHUN-SUR-YÈVRE. — MEILLANT. — SANCERRE, Donjon, 13 c. — St. Amand-Mont-Rond, a few remains.

Various Works. Bourges, ARCHÆOLOGICAL COLLECTION in the Museum. HÔTEL CUJAS. HÔTEL DE JACQUES-CŒUR (see page 103). HÔTEL LALLEMANT. PORTE ST. OURS. — Charly, Tomb of a Knight in the Cemetery.

Indre.

Abbeys. FONTGOMBAULT, ruins, church, 1110-41 and 15 c. — Déols, or Bourg-Dieu, Romanesque, 12 c. Tower of Abbey, Crypt of St. Étienne.

Cathedral. Châteauroux (see page 266).

Churches. Ardentes, St. MARTIN, very early. — CHÂTILLON-SUR-INDRE, 10 c. — GARGILESSÉ, 12 c., paintings, 15 c. — Issoudun, GLASS. SCULPTURES, Tree of Jesse in the chapel of the hospital. — La Châtre, St. Germain, GLASS. — LEVROUX, St. SILVAIN, 13 c. — MÉOBEQC. — MÉZIÈRES-EN-BRENNE, 14 c. — MOTTE-FEUILLY, 15 c. — NEUVY-ST.-SÉPULCRE, 11-12 c. — Nohant-Vic, PAINTINGS. — St. GENOU. — St. MARCEL.

Castles. Argenton, extensive ruins. — D'Ars, Renaissance. — Azay-le-Ferron, 15 c., well-preserved monument of the religious wars. — Bouchet, 14-16 c., grand ruins, wide view. — Chabenet, rebuilt, 15 c., recently restored. — Châteaubrun, 13-16 c., large Donjon, on a rocky height. — Châteauroux, 16 c., turreted and gloomy. — CHÂTEAU-GUILLAUME, private. — Gaucourt, 13-14 c., ruins. — De la Guerche, Charles VII.'s time (?),

very lofty. — Mazières, ruins. — De la Motte, 12 c., well preserved. — Nohant, Mme. George Sand's. — Pallnau, feudal; high round tower, wide view. — Pommiers, 15 c. — Prune-au-Pot, 15 c., walls, court, Donjon, three towers, fosse. — Rocherolles, preserved chapel. — St. Sévère, 13 c., grand round Donjon. — Valençay, 1540, grand effect, Renaissance applied to a fortified residence by Ph. de Lorme.

Various Works. CIRON, COLUMN. — Déols, TOMB of St. Ludre in the Chapel of St. Étienne. — Estrées, COLUMN. — Issoudun, TOUR BLANCHE. — DOLMENS at Liniez, Montchevrier, and St. Plantaire. — Ruffec, Roman ROAD and Tumulus.

Creuse.

Churches. BÉNÉVENT. — Bounat-les-Églises, fortified. — Chambon, STE. VALÉRIE, early, fine. — CHÉNÉRAILLES, 13 c., TOMB of Barthélemy de la Place. — ÉVAUX. — MOUTIERS D'AHUN, abbey church, now parish. — LA SOUTERRAINE, 11-12 c., Crypt. — St. Pierre-de-Fursac, GLASS.

Castles. BOUSSAC, TAPESTRIES, 15 c., very large. — Crozant, mediæval, ruined, very large, three courts, towers; wild site. — Lépend, large; rebuilt, Duc de Montpensier's. — Pontarion, partly ruined.

Corrèze.

Abbeys. AUBAZINE, remarkable church. — Meymac, CHURCH and buildings.

Cathedral. TULLE (see page 275).

Churches. ARNAC-POMPADOUR. — AUBAZINE. — BEAULIEU, 13 c. — Brives-la-Gaillarde, St. MARTIN, 12 c. — MEYMAC. — ST. ANGEL, 12 c. — ST. CYR-LA-ROCHE. — ST. ROBERT. — Ségur, CHAPEL. — USSEL, Pointed. — UZERCHE, 12 c., once fortified. — VIGEOIS.

Castles. COMBORN, ruins, grand site. — Moustier-Ventadour, Château DE VENTADOUR. — Pompadour, 15 c. — Ségur, large ruins. — TURRENNE, 13-14 c., grand towers.

Lot.

Abbey. Hospital St. Jean, Pilgrimages here, CHURCH and chapels; scenery.

Cathedral. CAHORS (see page 266).

Churches. ASSIER. — Figeac, CHAPEL of Notre Dame-de-Pitié. — ST. SAUVEUR. — Gourdon, St. PIERRE. — LE MONTAT. — ROCAMADOUR. — SOULLAC, 12 c.

Castles. ASSIER, age of Francis I., ruin. — CASTELNAU-BRETENOUX, 13 c., Donjon, 14 c. Restored. — Cénevières, 13-15 c., very large, halls, etc. — Larroque, 13-14 c. — MERCUES, 13 c. Large gallery of portraits (last two near Cahors). — Roufiac, large picturesque ruins. — St. Laurent, Château DE MONTAT.

Various Works. Cahors, FORTIFICATIONS. HOUSE OF HENRY IV. Palace of John XXII., very large, 14 c. PONT VALENTRE, 14 c. Old

Houses. — Figeac, HÔTEL DE VILLE, PALAIS DE JUSTICE, 14 c. OBELISKS. HOUSE in the Rue Ortabadia.

Tarn-et-Garonne

Abbey. BEAULIEU, 1141, etc., church, cloister, etc., remarkable ruins.

Cathedral. Montauban (see page 270).

Churches. AUVILLAR. — BAUMONT-DE-LOMAGNE. — CAUSSADE, TOWER, 14 c. — GRISSOLLES, 13 c. — MOISSAC, CHURCH and CLOISTER. — MONTPEZAT, 13 c. VAREN, early.

Castle. BRUNIQUEL, ruins, 11–12 c.

Various Works. St. Antonin, HÔTEL DE VILLE, 12 c., unique in France

Haute-Garonne.

Abbeys. Bonnefont, ruins, square tower, etc. — Nizors, Cistercian, 15 c., now baths. — Toulouse, CHURCH and CONVENT of the Jacobins.

Cathedral. TOULOUSE (see page 274).

Churches. MON TSAUNES, 12–13 c. — ST. AVENTIN. — ST. GAUDENS. — ST. BERTRAND DE COMMINGES, *ex-Cathedral* (see page 281). — ST. JUST-DE-VALCABRÈRE. — Toulouse, ST. SERNIN and MANÉCANTERIE. DU TAUR. — Valcabrère, ST. JUST. — VENERQUE.

Castles. Aurignac, feudal, great Donjon, 14 c. — Balesta, 15 c. Donjon, restored. — Blagnac. — Bramevaque, 11 c., great size, Donjon, etc., ruins. — Castel-Blancat (Tour de), wide view. — Ciadoux, 15 c. — Fronsac, towers, 12 c., etc. — Montaignut-Segla. — Montespan, early; large ruin. — Montpezat, ruins. — Palameny, Renaissance. — Pibrac, 16 c. — Roquefort, 12 c., large ruin. Sieges. — St. Beat, 12 c., etc., two lines of works, towers, etc. — St. Martory, 16 c. — Salies, 12–14 c. Donjon, etc., imposing ruins. — Terrasse (de la), very early; now a factory.

Various Works. Toulouse, CAPITOLE. COLLEGE ST. RAYMOND. HOTELS and HOUSES.

Vienne.

Abbeys. CHARROUX, ruins. — Nouaillé, CHURCH partly fortified; interesting buildings. — LIGUGÉ, Monastery.

Cathedral. POITIERS (see page 271).

Churches. Antigny, FRESCOS. — Chauvigny, NOTRE DAME, and ST. PIERRE, both restored. — Civray, ST. NICOLAS. — FONTAINE-LE-COMTE. — LUSIGNAN, 11 c., restored. — Montmorillon, NOTRE DAME. Octagonal CHAPEL of the Maison Dieu. — Poitiers, church of MONTIERNEUF, 11–17 c. NOTRE DAME. STE. RADEGONDE. ST. HILAIRE. St. Porchaire, TOWER. ST. JEAN, secularized. — ST. SAVIN, 11 c., mural paintings; restored. — St. Pierre-les-Églises, very early, restored.

Castles. CHAUVIGNY, three of 11–15 c. — GENÇAY, 13–15 c., imposing ruins; triangular; high towers. — Lusignan, old, famous, sieges; slight remains. — Lussac-les-Châteaux, two joined by a bridge, all ruined; pictu-

resque scenery. — Moncontour, 11–12 c. Donjon. Remains of town fortifications. — Montmorillon, CHAPEL, 12–13 c. — MONTREUIL-BONNIN, 15 c. Early Donjon. — Ormes (les), 18 c., partly ruin. — Ruffec, Counts of Broglie; ruins.

Various Works. CHARTROUX, TOWER of church. — Château-Larcher, LANterne des Morts (see note, page 297). — Poitiers, ancient TOWER, la Poudrière. DOLMEN. PALAIS DE JUSTICE. (See Roman Works.)

Haute-Vienne.

Cathedral. LIMOGES (see pages 36, 37, 268).

Churches. Cussac, early, and later dates. — LE DORAT, 11–12 c. — Mortemart, remains of two conventual churches. — ORADOUR-SUR-VAYRES, early, and various dates. — SALLES-LAVAUGUYON, 11 c. — ROCHECHOUART. — ST. JUNIEN, Tomb of St. Junien, 1100, and later. — ST. LÉONARD. — ST. VICTURNIEN, early. — St. Yrieix, LE MOUTIER. — Solignac, church, 1143; other parts, 15–18 c.; abbey site now a china factory.

Castles. Boisseuil, ruins of CHALUSSET, 12–13 c., large, and with three enclosures. — Chalus, two, with parts well preserved; Richard Cœur de Lion was killed here. — Lastours, well preserved; fosse almost entire. — Lavauguyon, some of the chief ruins in Limousin. — Mortemart, 10 c., etc., ruins; Madame de Montespan's. — Peyrière, 16 c. and earlier; picturesque. — ROCHECHOUART, rebuilt at the end of the 15 c., large court and grand site.

Dordogne.

Abbeys. BRANTÔME. — Cadouin, church 1154, and magnificent CLOISTER. — Chantelle, church.

Cathedral. PÉRIGUEUX (see pages 30, 271).

Churches. BEAUMONT. — BUSSIÈRE-BADIL, 13 c. — CERCLES. — MONT-PAZIER, 14–17 c. — Périgueux, church of LA CITÉ, *ex-Cathedral* (see page 280). — ST. ÉTIENNE. — ST. AVIT-SÉNIEUR, 12 c. — ST. CYPRIEN. — ST. JEAN-DE-COLE. — ST. PRIVAT. — Sarlat, CHAPEL. *Ex-Cathedral* (see page 282).

Castles. BARRIÈRE, 3–4 c. (?) and 10–12 c., brick and stone (Périgueux). — Beauséjour, 15 c., large ruin. — Biron, one of the most remarkable of Guienne. CHAPEL. — BOURDEILLES, rebuilt 14 c. High Donjon, double enclosure of walls. — Castelnau, 14 c., towers. — Excideuil, 14 c., ruins. — Fayrac, 15 c., towers. — HAUTEFORT, 16–17 c., in place of an early one. Private. — JUMILLAC-LE-GRAND, private. — Mareuil-sur-Belle, 15 c., towers, fosse, etc. — Puyferrat, 15 c., high towers. — PUY-ST.-ASTIER, 14 c. — ST. ASTIER, 13 c. — Ségur, remarkable vaults, prisons, etc. — Thiviers. — Tour Blanche.

Various Works. Belvès, several buildings, 13–15 c. — Domme, PORTE DES TOURS. — Périgueux. TOUR MATAGUERRE, AMPHITHEATRE, TOUR DE VESONE. L'ÉVÊCHE. — Sarlat, Houses, 13–16 c.

Lot-et-Garonne.

Abbeys. Moissac, church, rebuilt 15 c. Cloister, 1100-1108, remarkable.

Cathedral. AGEN (see page 262).

Churches. Aubiac, 11 c., one of the most curious in Southern France. — LE MAS-D'AGENAIS. — Marmande, CHURCH and CLOISTER. — MÉZIN. — MOIRAX. — MONSEMPRON. — Villefranche, ST. SABIN, ruins.

Castles. Aiguillon, mostly 13 c., traces of early. — Astaffort. — BONAGUIL, one of the earliest built to resist artillery; well preserved. — Castel Jaloux, once important; ruins. — Gavaudun, 13 c., ruins, TOWER. — Moirax, ruins. — NÉRAC, ruins of grand works. — Pujols, 13 c., nearly entire. — Sauveterre de Fumel, old, picturesque, well preserved. — XAIN-TRAILLES.

Various Works. Aiguillon, TOWERS, TOURASSE, and PIRELONGE. — Moncrabeau, Monflanquin, and Nérac, ROMAN REMAINS. Hauteefage, lofty TOWER, 15 c. — Villeneuve-sur-Lot, old streets, houses, arcades, etc.

Gers.

Abbeys. Flaran, church, 12 c., and cloister well preserved. — Gimont, church, 12 c. — SIMORRE, Convent church, 1301-1442; brick. — Pessau, 7 c. (?) ruins.

Cathedral. AUCH (see page 263).

Churches. Bassouès, 10 c. (?) ruin. — CONDOM, *ex-Cathedral* (see page 278). — Fleurance, FAÇADE and GLASS. — Lectoure, *ex-Cathedral* (see page 279). — LOMBEZ, 14 c., large, *ex-Cathedral* (see page 279). — Larroumieu, large, very early.

Castles. Barbotan, feudal, small ruins. — Bassouès, high TOWER, great view. — Caussens, small ruins. — Lectoure, early. — Montesquieu, ruins.

Hautes-Pyrénées.

Abbeys. St. Gaudens, church, 11-15 c., fine. — Médous, 15 c., Capucin. — St. SAVIN, repaired; one of most remarkable Romanesque churches. — Escaladieu, chapel and ruins.

Churches. Agos, CHAPEL. — IBOS. — LUZ, fortified, Templar. — Pouzac, 15 c., fortified. — Tarbes, *ex-Cathedral* (see page 282).

Castles. Beaucenis, 14-16 c., large picturesque ruins; repaired. — Bordères, ruin of manor. — Cadiac, 11 c., feudal tower. — Castelnau d'Azun, 14 c., ruins, two Donjons. — Gélos, 15 c., small ruin. — Labatut, old, high Donjon. — Laloubière, 14 c., towers, etc., large ruin. — Lourdes, early, modernized. — Mauléon-Barousse, 12 c., Donjon. — Mauvezin, 14 c., considerable remains; "the history of all the wars and massacres of Bigorre is intimately connected with it." — Montaner, 14 c., ruin, high Donjon. — Montoussé, ruins. — Odos, 15 c., etc. — Prince-Noir, end 15 c. — St. Elix, Age of Francis I., large and curious. — Sarrancolin, 12-13 c. (?) remains.

Deux-Sèvres.

Churches. Airvault, ST. PIERRE. — Bressuire, NOTRE DAME, 12-15 c. — CELLES. — CHAMPDENIERS. — JAVARZAY, 12 c. — MARNES. — Melle, ST. HILAIRE, 11-12 c. — ST. PIERRE, 12 c. — ST. SAVINIEN. — Ménagoute, CHAPEL. — Niort, NOTRE DAME, 15 c. — OYFON, 1518, CHURCH and TOMBS. — Parthenay, NOTRE DAME-DE-LA-COULDRE. — ST. LAURENT, 11-16 c. — Ste. Croix, 12 c. — PARTHENAY-LE-VIEUX. — ST. GÉNÉROUX, early. — ST. JOUIN-LES-MARNES. — ST. MAIXENT. — Thouars, ST. LAON. CHAPEL of the Castle. — VERRINES-SOUS-CELLES.

Castles. Bressuire, one of the largest and grandest ruins of Western France. — JAVARZAY, 15-16 c., ruins. — NIORT, large Donjon, last of a strong castle. — Oiron, 1546 and later, richly furnished apartments. — Parthenay, small relics. — St. Loup, Age of Louis XIII., well preserved. — THOUARS, high site, very large and interesting. — STE. CHAPELLE, Renaissance.

Various Works. Airvault. — PONT DE VERNAY. — Bougon, TUMULUS. — Parthenay, PORTE ST. JACQUES, 13 c., well preserved.

Charente.

Abbeys. Bassac, 11-15 c., CHURCH and cloisters only. — Lesterps, Abbey CHURCH, 11-13 c. — LA COURONNE, ruined since the Revolution.

Cathedral. ANGOULÊME (see pages 36, 263).

Churches. Angoulême, CHAPEL of St. Gelais. — Aubeterre, ST. JEAN. — BARRET, 11 c. — CHARMANT. — CHÂTEAUNEUF. — Confolens, ST. BARTHELEMY. — COSNE. — GENSAC. — Montbron, ST. MAURICE, 12 c. — MONTMOREAU. — MOUTHIER. — PLASSAC. — RIOUX-MARTIN. — ROULLET, 12 c. — ST. AMANT-DE-BOIXE. — ST. MICHEL-D'ENTRAIGUES, 1137, etc., restored. — SEGONZAC, 12 c. — TORSAC. — YVRAC-MALLEYRAND, 12 c.

Castles. Angoulême, two TOWERS. — AUBETERRE, 14-15 c., ruins. — BARBEZIEUX. — CHALAIS, 14-16 c., ruins. — Frégeneuil, commanding site. — Marthon, one very old, vast and grand ruin; one 17 c., unfinished. — Montauzier, 15c., now a factory. — Montmoreau, remains. — Pranzac, early feudal, large ruins. — LA ROCHEFOUCAULD, 14-16 c., very large, "finest on the Charente." — La Loche Landry, rebuilt, occupied.

Various Works. See Gallic and Roman Works, Brossac, Essé, St. Fost.

Loire-Inférieure (see NORTHERN FRANCE).

Vendée.

Abbeys. MAILLEZAIS, church, 12-14 c.; RUINS. — Fontanelles, chapel and ruins. — NIEUIL-SUR-L'AUTISE, 11-12 c., front 14 c., CHURCH, now Parish, restored; CLOISTER.

Cathedral. Luçon (see page 268).

Churches. CURZON, Crypt. — Fontenay-le-Comte, NOTRE DAME, 11-16 c. — FOUSSAIS. — LE BOUPÈRE. — MAILLEZAIS. *Ex-Cathedral* (see page 279). — VOUVANT, 11 c.

Castles. Bessay, 1577, Donjon. — Nizau Villandraut. — POUZAUGES, huge Donjon, 13-14 c., ruined.

Charente-Inférieure.

Cathedrals. La Rochelle (see page 272) and Saintes (page 272).

Churches. AULNAY. — ÉCHILLAIS. — ESNANDES. — FÉRIOUX. — LA JARNE, early. — MARENNES. — MOËZE. — PONT L'ABBÉ, Abbey church. — RÉTOUX. — ST. DENIS-D'OLORON. — ST. GEMME. — Saintes, ST. EUTROPE. ST. MARIE-DES-DAMES. ST. PIERRE. — SURGÈRES. — THÉZAC.

Castles. Ciré, 1549. — CRAZANNES, 13-18 c., three edifices. — Fouras, 14 c. — JONZAC. — Montguyon, grand and very large ruins. — Pons, Donjon, 11-12 c., etc. Also TOWER and GATE, remains of town fortifications. — TAILLEBOURG, early; on a rock.

Various Works. Ebéon, PYRAMID. — FÉRIOUX, LANTERNE DES MORTS (see page 297). — Le Douhet, AQUEDUCT. — La Rochelle, HÔTEL DE VILLE, Renaissance. TOWER of St. Barthélemy, 14 c. PORTE de la Grosse Horloge, 14 c.

Gironde.

Cathedral. BORDEAUX (see pages 33, 265).

Churches. AILLAS. — AVENSAN. — Bazas, *ex-Cathedral* (see page 277). ST. JEAN. — BÉGADAN. — Blasimont, ST. NICOLAS. — Bordeaux, ST. BRUNO. STE. CROIX. ST. ELOI. STE. EULALIE. ST. MICHEL. ST. SEURIN. ST. PIERRE. — BOULIAC. — GAILLAN. — LA LIBARDE. — La Réole, ST. PIERRE. — LA SAUVE. — LÉOGNAN. — LOUPIAC-DE-CADILLAC. — MOULIS. — Petit-Palais, ST. PIERRE. — PONDAURAT. — PUJOLS. — ST. DENIS-DE-PILES. — ST. ÉMILION, monolithic. — ST. MACAIRE. — ST. MICHEL. — ST. VIVIEN. — STE. FERME. — ST. QUENTIN, 12-15 c. — La Sauve, 13-14 c. — Soulac Ste. Maria, end of Roman period. — UZESTE. — VERTHEUIL.

Castles. Beycheville, M. Guestier's. — BLANQUEFORT. — Blaye, early and later, citadel. — CADILLAC, Château d'Épernon, 16 c., repaired 1816; now a prison. — Château de LA BRÈDE, 13-16 c., interesting apartments. — Coutras, once grand, nearly demolished 1730, well, and cupola. — GENSAC, ruins. — Haut-Brion. — Langoiran, 14 c., grand ruins. — Margaux, various dates, classic, etc. — MONTESQUIEU, 13-16 c. — Montferrand, magnificent residence near Bordeaux. — RAUZAN, 14-15 c., imposing remains, walls, towers, Donjon, etc. — Roquetaillade, 14 c., ruins, towers, halls, etc. — St. Émilion, early Donjon, etc., ruin. — St. Michel-Montaigne, mediæval; birthplace of Montaigne, and as in his times. — Vayres, modern on old site; gardens. — Villandraut, large square; towers, fosse, etc.

Various Works. Bordeaux, TOMB of Montaigne in the College chapel. PALAIS GALLIEN. — Cordouan, LIGHTHOUSE, three stories, c. 1611 (?). — Libourne, CLOCK TOWER. — Mérignac, TOUR DE VEYRINES. — Nérigean, CROSS. — Rions, WALLED ENCLOSURE. — Pujols, DOLMEN.

Landes.

Abbeys. St. Sever, Basilica, early but injured. Other buildings in public use. — Sorde, early, rebuilt 17-18 c., small ruins.

Cathedrals. Dax (see page 267) and Aire (page 262).

Churches. Dax, St. PAUL. — Hagetmau, CRYPT. — Montfort-en-Chalosse, fortified. — St. MAS D'AIRE. — St. Sever, ORGANS. — SORDES.

Castles. Arengosse, fine. — Aspremont, 15 c., ruins, Donjon, hall, etc. — Dax, 15 c. and earlier; towers, fosse. — Peyrehorade, 16 c. — Pouillon, ruins. — St. Pic, ruins.

Basses-Pyrénées.

Abbeys. BIELLE, Romanesque, built of Roman materials, ruins. — Luc, 10-16 c., ruins, three apses, carvings, etc.

Cathedral. BAYONNE (see pages 35, 264).

Churches. CASTLENAU-RIVIÈRE-BASSE, 14 c. — LEMBEYE. — LESCAR, fine proportions, *ex-Cathedral* (see page 279). — LUCQ, 10-16 c. — MORLAAS, Romanesque. — NAY. — Oloron, STE. CROIX. STE. MARIE, 11-15 c., *ex-Cathedral* (see page 281). — STE. ENGRÂCE, 11 c.

Castles. Arricau, old and strong. — Assat, 15 c. — Asson, 13 c., ruins. — Assoste, small ruins. — La Bastide de Villefranche, Donjon 14-15 c. — Bayonne, two, 11-15 c. — Béon. — Came, ruins, walls, and towers. — COARRAZE. — Lanne, fine site. — Marrac, c. 1707, burned 1825, imposing ruin. — Mauléon-Licharre, mediæval, ruinous. — Monein, ruins. — Oloron. — Orthez, TOUR DE MONCADE, 13 c., high site, relic of the castle. — PAU, one of the finest in Southern France (see page 151). — St. Boès, 13 c. remains.

Various Works. Montaner, TOWER, 13 c. — Nay, HOUSE of Jeanne d'Albret. — Orthez, BRIDGE. — Pondoly (Jurançon), MOSAICS and other ANTIQUE WORKS. — Bielle, ROMAN MOSAICS.

NOTE. *Fortified Towns*, or remains of works, are (or lately were) found at the following places in *Southwestern France*: Angoulême, remains (Charente). — Bazas, small do., old streets. — Bourges, do. 4 c. and mediæval. — Cadillac, walls (Gironde). — Cahors, towers 14 c. (Lot). — Capdenac, 12-16 c. (Lot). — Carcassonne, LA CITÉ (page 22). — Cordes, one of the best preserved in France (Tarn). — Loudon, remains (Vienne). — St. Émilion (Gironde). — St. Foy-la-Grande, 14 c. fortifications (do.). — Gourdon, remains (Lot). — Jargeau, walls (Loiret). — Jarnac, remains (Charente). — Langon (Vendée). — St. Maxient. — St. Marcel, remains (Indre). — St. Lizier, remarkable and extensive works (Ariège). — Masseube. — Moirax. — La Réole, remains of three lines, 14 c. and earlier (Gironde). — Rodez, remains; also old houses (Aveyron). — Roche Posay, relics (Vienne). — Saliers, walls, ports, houses, 15-16 c.; feudal aspect (Cantal). — Thouars, walls and towers, 12-13 c. on a steep hill (Deux-Sèvres). — Villemaur, ramparts (Haute-Garonne).

SUPPLEMENTARY LISTS.

HISTORICAL ORDER OF THE MORE IMPORTANT EXAMPLES OF THE

Mediæval Styles.

Romanesque, Churches. *Northern France:* St. Germain-des-Prés, Paris. — St. Georges, Boscherville, and Graille, Seine-Inférieure. — St. Remi at Reims, Marne. — St. Étienne and St. Nicolas at Caen, Calvados. — Cunnault, Maine-et-Loire. — St. Denis at Amboise, and Preuilly, Indre-et-Loire. — St. Benoist-sur-Loire, Loiret. — St. Aignan, Loir-et-Cher.

Eastern France: St. Étienne at Nevers, and La Charité-sur-Loire, Nièvre. — La Madeleine at Vézelay, and Montréal, Yonne. — Cathedral of Autun, Cluny, Paray-le-Monial, Semur, and Tournus, Saône-et-Loire. — Vignory, H. Marne. — Ainay at Lyons, Rhône.

Central France: Notre Dame du Port at Clermont, St. Paul at Issoire, St. Nectaire, and Royat, Puy-de-Dôme. — Ebreuil, Châtel-Montagne, and Gannat, Allier. — St. Julien at Brioude, and the Cathedral at Puy, H. Loire.

Southeastern France: Abbey of St. Gilles, Gard. — Cavaillon, and Thor, Vaucluse. — Cruas, Ardèche.

Southwestern France: St. Hilaire and Notre Dame la Grande at Poitiers, and St. Savin, Vienne. — St. Sernin at Toulouse, H. Garonne. — St. Croix at Bordeaux, Gironde. — St. Euterpe at Saintes, Charente Inf. — Beaulieu, Corrèze. — Cathedral at Angoulême, Charente.

Transition, Churches (more or less complete). *Northern France:* St. Maurice and Ste. Trinité at Angers, Maine-et-Loire. — Notre Dame de la Coulture, and du Pré at Mans, Sarthe. — Ste. Trinité at Laval, Mayenne. — St. André at Chartres, Eure-et-Loir. — St. Pierre at Soissons, Aisne. — Notre Dame at Étampes, and the collegiate church at Poissy, Seine-et-Oise. — Lilliers, Nord. — Nonant, and Trévières, Calvados. — St. Germer, and Tracy le Val, Oise.

Eastern France: Abbey of Fontenay, and church of Pontigny, Yonne. — Ste. Croix at La Charité-sur-Loire, Nièvre.

Southwestern France: Civray, Vienne.

Pointed, Thirteenth Century. Cathedrals. Amiens, nave and choir. — Bayeux, aisles, choir, and chapels of the apse. — Beauvais, lower and middle parts. — Chartres, nave and choir. — Coutances, nearly all. — Lisieux

(ex-cath.), parts of the nave and choir. — Mans, aisles, choir, and chapels of the apse. — Paris, nave, choir, and portal. — Reims, almost all. — Rouen, aisles, choir, and chapels of the apse. — Sées, nave and aisles. — Tours, choir and chapels of the apse.

Central France: Auxerre (ex-cath.), sundry parts. — Dijon, parts of the nave and choir. — Lyons, almost all of the choir. — Nevers, nave.

Southwestern France: Bordeaux, sundry parts.

Churches. Ste. Chapelle at Paris, entire. — Abbey Church of St. Denis, nave and choir in part. — The nave and choir of St. Jacques at Compiègne, Gonesse, and Mantes (Seine-et-Oise), and Eu (Seine-Inf.). — Gournay (do.), west front. — St. Pierre-sur-Dives (Calvados), nave, choir, and chapels of the apse. — Vire, part of the nave.

Pointed, second, *Fourteenth Century. Cathedrals. Northern:* Paris, northern portal of Notre Dame. — Bayeux, great portal. — Meaux. — Tours. *Eastern:* Auxerre and Troyes, the nave. — Toul (ex-cath.), many parts. — Tréguier (ex-cath.). *Southeastern:* Rodez and a large part of the nave at Perpignan.

Churches. Northern: Tower of St. Pierre, and choir of St. Stephen, at Caen. — Choir of the church at Carentan. — St. Jacques at Compiègne. — Do. at Dieppe. — St. Séverin at Paris. — St. Ouen at Rouen. — Chapel at Vincennes. — A large part of Notre Dame de l'Épine near Châlons-sur-Marne. *Central:* La Chaise-Dieu, abbey church.

Pointed, third, *Fifteenth Century. Cathedrals. Northern:* Beauvais, portal of transept. — Évreux, central tower and transept. — Orléans, a large part. *Eastern:* Toul (ex-cath.), a large part. *Southeastern:* A large part of Aix, Alby, and Avignon. *Central:* Do. of Moulins. *Southwest:* Do. of Bordeaux and Limoges.

Churches. Northern: At Paris, choirs of St. Gervais and of St. Merry. Front, and several other parts of St. Germain-l'Auxerrois. — Abbeville, St. Wulfran. — Caen, St. Jean. — Compiègne, St. Antoine. — Harfleur. — Reims, choir of St. Remi. — Rouen, tower and side portal of St. Ouen. Porch, and parts of the nave of St. Maclou. Porch of St. Vincent. — St. Lo, a large part of Notre Dame. — Senlis, St. Pierre (ruin). — Somme, St. Riquier. *Southwestern:* St. Maurice, ex-cathedral at Vienne.

NOTE. The above list is rearranged geographically from "L'Architecture en France" by Léon Chateau. 8vo. Paris, 1864.

GEOGRAPHICAL POSITION OF THE

Mediæval Styles.

The styles of French architectural design in the first half of the twelfth century have been classed by the Commission for the Historical Monuments in thirteen schools. After that time most of them disappeared, and the Pointed style of the Île-de-France prevailed.

In the *northeast* was the *School of Picardy*, slightly marked, extending from the frontier to the Meuse, and westward beyond the Somme. Along the *northern coasts* from Dieppe to St. Malo, and as far south as Chartres, was the *Norman School*. Brittany, in the *northwest*, had no distinctive school, but was influenced by Normandy and Poitou. The *School of Anjou* was south of Normandy, and extended its influence thence southward to beyond the Loire, and from Brittany in the west to Chartres in the east.

In *Central France*, the *Auvergnian School* spread its influence from Nevers in the north to Toulouse in the south, and from the Rhone in the east to Agen and Nérís in the west.

In *Eastern France*, extending from Picardy at the north, was the *School of Champagne*, exerting influence from Sens to the frontier, and to Nancy and Langres southward. Thence extending over a wide area along the frontier, westward to Auvergne, and far south, was the *Burgundian School*. A *Rhenish School* had influence eastward.

In *Southeastern France* was the *Provençal School*. Its influence extended from Lyons in the north along the frontier east, to the sources of the Loire and Allier and in a direct line to Béziers in the west. From this region westward almost to the Atlantic, and along the Spanish frontier southward, and northward to Rodez and Mende, was the *School of Languedoc*.

In *Southwestern France*, north of the last-named, was the *School of Périgord*, reaching from Auvergne on its east towards the Atlantic and as far as Angoulême and Limoges, north. West and north of it was the *School of Saintonge*; and between that and the school of Anjou, was the *School of Poitou*, that extended to Nantes and Tours.

The *School of Île-de-France*, that became national, had, to the middle of the twelfth century, spread its influence from the Channel on the north, to Chartres, Orleans, and Bourges in the south, and from Troyes in the east to Rouen in the west.

Modern Aqueducts and Viaducts.

On pages 258 and 259 is a list of Roman works, for public use, that includes a style of structures among the earliest built by civilized people in France. The long enumeration of subsequent works in the country may be properly closed with a list of some of the chief recent works similar in form and destined, possibly, to be important monuments of history. Several of the modern aqueducts and railway viaducts are worthy of comparison with the great ancient aqueducts.

In the north is the viaduct at Morlaix (Finistère), a view of which is given at page 210. It is about 190 feet high. Not far from Paris are the viaducts of Brunoy (Seine-et-Oise), 72 feet high, with 28 arches; Changis (Seine-et-Marne), 66 feet high, with 30 arches; Chantilly (Oise), the same height, with 36 arches; Pont du Val, 108 feet high, with two tiers of arches;

and one over the Loing (do.), 62 feet high, with 30 arches. In the southwest is that of Busseau, of iron, with six very high arches; that of Le Palais, 450 feet long and 44 feet high; and that of Rocherolle, of granite, with two tiers of arches and a roadway 660 feet long. These three are in H. Vienne. There are several large viaducts on the line from Tours to Bordeaux. The line from Clermont to Nîmes extends about 132 kilometres through the Department of Lozère, and in that distance has 98 tunnels and 46 viaducts, of which latter, one, the Altier, is about 236 feet high. The most extraordinary railway viaduct in France is, however, that of Garabi (Cantal), built in 1883. It is made chiefly of iron. Its principal arch is about 541 feet long, and rises 400 feet above the river Truyère.

Modern aqueducts show works that also may be well compared with those built by the Romans. The aqueduct of Arcueil, south of Paris, has 25 arches, 72 feet high. They were erected, 1613-24, for carrying water to that city, and succeed the structure built for the same purpose by the Emperor Julian. The aqueduct of Maintenon was erected, 1684-88, by Louis XIV., to supply Versailles. It is now a ruin; only "14 out of 47 arches, 42 feet span and 83 feet high," remain. In Southern France, a structure with 48 arches was finished in 1734 at Carpentras, and at Montpellier another (page 21) was begun in 1753. It has a tier of 53 large arches, bearing 183 that are smaller; its total length is 2,896 feet. The grandest work is, however, that of Roquefavour (page 4), built in 1846 and forming a portion of the aqueduct leading to Marseilles. It is a triumph of practical French art.

I N D E X.

Names found *only* after page 254 are not included, but classes of objects are mentioned. The names of the Departments below refer to alphabetical lists of works in them printed after page 254. Figures in *italics* refer to descriptions or quotations.

- ABBEYS, 57 and 304-5, 62-8, 193, 213, 216, 241. *See* lists, 285-321.
 Abd-el-Kader, 129, 153, 169.
 Agen, 30, 34, 262, 318.
 Agnes Sorel, 123-5, 133, 238, 298, 301; house of (Orleans), 298.
 Aigueperse, 37, 302.
 Aigues-Mortes, 11, 20-1, 31, 312.
 Ain (Dep.), works in, 259-61, 304.
 Aisne (Dep.), works in, 291-2.
 Aix, 4, 34, 262, 309, 312, 323.
 Aix-les-Bains, 56, 259, 260.
 Alaux (M.), 158.
 Albi, 27, 30, 263, 309, 312.
 Albigenses, 27.
 Alemanni (The), 7.
 Algiers, 169, 261.
 Alhambra (The), 16.
 Allier (The), 38, 40, 42, 43; (Dep.), works in, 302.
 Alpes (Dep.), works in, 308-12.
 Alps (The), 1, 52.
 Amable (St.), church, 37, 302.
 Amasse (The), 129.
 Amboise, 107, 128-30, 133, 135, 148, 212, 259, 301, 322; Edict of, 128; George d', 240; J. d', 60, 181, 263.
 Amiens, 83-6, 90, 110, 214, 263, 286, 323.
 AMPHITHEATRES, Arles, 6-9; Bordeaux, 33; Lillebonne, 7, 260; Nîmes, 9-11; list of, 258.
 Andely, 114, 287.
 Andrea del Sarto, 157.
 Angers, 133, 223-8, 229, 234, 235, 258, 263, 300, 322.
 Angoulême, 32, 36, 263, 319, 321, 322.
 Anjou, 124, 223, 228; Counts of, 123, 124, 125, 128, 149, 226, 237; works in, 300; School of, 324.
 Anne of Brittany, 67, 139, 229, 230.
 Ante (The), 219, 220.
 Antibes (Antipolis), 2, 260.
 Apollo, Saloons of, 176, 180, 187, 191.
 Apremont, 164.
 Apt, 259, 276, 309, 312.
 AQUEDUCTS, effects of, 5, 21; modern, 3, 4-5, 21, 289, 324; Roman, 3, 11, 12-14.
 Aquitania, 28, 29, 34, 35, 49, 223, 250.
 Arausio (Orange), 14, 258-9.
 Arc (The), 5.
 Arch, Pointed, origin of, 74-5; early Eastern, 29, 74.
 Arches, modern, 198; triumphal, *see* Roman.
 ARCHITECTURE, nature of, 256; do. French, 256; Angovine, 223, 234, 324; Aquitanian, 29, 30-2, 33; Auvergnian, 28, 39-40, 42, 49-50, 302-3, 324; Breton, 199-211; Byzantine, 20, 31; Classic (modern), 194-8, 231; Domestic (old), 89, 103-5, 181, *see* Houses (old); Flamboyant, 16, 57, 82, 130; German, 214, 215; Italian, 34, 35; Louis XIII., 159-60, 162; Louis XV., 175; military, 15-18, 20, 22-6, 41, 112-27, 136, 151, 182, 207-8, 217, 218-21, 225-6, 228-9, 234, *see* 285-321; Norman, 57, 123, 125, 213-17, 219-21, 222, 224-5, 227, 244; School, 324; Provençal, 28, 32, 266; Pointed (Northern), 21, 29, 33-5, 39, 42, 50, 57, 64, 66, 69-112, 74-6, 88, 190-3, 217-18, 222, 230, 235-7, 239-47, 246, *see* 262-321; Pointed (Southern), 29, 31, 123, 223, 266; recent, 251-2; Renaissance, 67, 79, 88, 105, 106, 113, 122, 131, 135, 136, 137-9, 144-7, 149, 151-3, 156-9, 188, 192, 193, 217, 223, 230, 237, 240-1, 247; do. minor works, 181-2; Rococo, 175, 188; Roman-

- esque, 4, 20, 26, 28-9, 32, 33, 36, 39, 41, 42, 43-4, 45, 49-51, 52, 57, 60, 61, 65, 83, 88, 123, 214-15, 236, *see* 262-321; oldest bell-tower, 31-2; Modern Gothic, 168; do. viaducts, 324, *see* Roman, in the Index, and Lists III. and following.
- Ardèche (Dep.), works in, 308-13.
- Ardennes (Dep.), works in, 297.
- Ariège (Dep.), works in, 308-13.
- Arles, 5-9, 12, 20, 258, 260, 308, 309, 310, 312.
- Arletta, 218, 220.
- Arnold (Dr.), 108.
- Ascalon, 168.
- Assisi, 17.
- Assyrian Antiquities, 188, 189.
- Attila, 60.
- Aube (Dep.), works in, 304-8.
- Aubert (St.), 211.
- Auch, 30, 234, 263, 318.
- Aude (The), 22, 23; (Dep.), works in, 309-10.
- Auray, 199, 200, 202, 204, 210.
- Austria, 140; Anne of, 161, 162; Archduke, 139-40.
- Autun, 57, 259, 260, 264, 304, 305, 322.
- Auvergne, 28, 37-42, 49, 131; Mosaic of, 39, 42, 49; works in, 301-4.
- Auxerre, 57, 277, 304, 305, 323.
- Aveyron (Dep.), works in, 308-12.
- Avignon, 12, 15-20, 26, 260, 264, 308, 309, 311, 313, 323.
- Avignonnet, 27.
- Avranches, 209, 277, 289.
- BAGNEUX**, 200, 233-4, 249, 257.
- Baluz (Card.), 126, 128.
- Barcelona, 107.
- Bart (J.), 165.
- Basques (The), 29, 31.
- Basse-Cœuvre, 88-9, 264, 265, 293.
- Bastile, 128.
- Bavaria, 45, 173.
- Bayeux, 221-3, 264, 288, 323.
- Bayonne, 35-6, 264, 321.
- Béarn, 151, 152.
- Beauce, 91.
- Beauvais, 83, 86-9, 247, 264-5, 292-3, 323.
- Bell-towers, 285, 304.
- Benedictines, 51, 211.
- Bénézet (St.), 18.
- Bernard (St.), 51, 304.
- Berneval (A. de), 241.
- Berri (Duc de), 102.
- Berry, 19, 99.
- Bertrand, M., 199.
- Besançon, 57, 258, 259, 265, 305, 308.
- Bethléem, 277.
- Béziers, 27, 277, 309; Viscomte de, 27.
- Bible (The), in Mediæval sculptures, 64-5, 71, 75, 77, 94, 100.
- Blois, 133, 135-44, 146, 148, 149, 259, 265, 298, 299; Ordonnance of, 139.
- Blondel, 146.
- Bohier (Card.), 241.
- Bohyer (F.), 131, 132.
- Boissier, M., 200.
- Bolingbroke (Lord), 298.
- Bonaparte (Prince L.), 185.
- Bonassieux, M., 44.
- Bordeaux, 33-6, 198, 258, 259, 265, 320, 322, 323; Duc de, 148.
- Bordoni, 163.
- Bouches-du-Rhône (Dep.), works in, 308-12.
- Bougainville, 196.
- Bourbons, 63, 143, 198.
- Bourges, 83, 98-105, 110, 125, 181, 266, 314, 321.
- Brantôme, 146.
- Brest, 207, 291.
- BRIDGES**, Roman, 5, 12-14; list of, 259; Mediæval, 18, 22; Historical Monuments, 313, 315, 319, 321.
- Bril (Paul), 159.
- Brioude, 42, 277, 302, 322.
- Britain, 47.
- BRITANNY**, 60, 198, 199-212, 324; costume, 206-7; Dukes of, 211, 230; Gallic works, 257-8; natural features, 199, 209-10; towns, 209-10; lists of works in, 289-91, 296, 300.
- Bruno (St.), 51, 55.
- Brussels, 200.
- Burgundy, 51, 57; works in, 304-8; the Burgundians, 8, 19, 86.
- Bury (Château), 149, 299.
- Byzantium, 28, 31, 37.
- CABARET**, 27.
- Cacault (F.), 231.
- Caen, 212-18, 221, 238-9, 322, 323.
- Cæsar (Julius), 38, 83, 86, 108, 258.
- Cæsar Borgia, 227.
- Cahier (and Martin), 102.
- Calais, x, 247.
- Calvados (Dep.), works in, 288-9.
- Calvin (J.), 153.
- Cambiche (M.), 87.
- Cantal, 28, 43; (Dep.), works in, 301-4.
- Capet (H.), 83; Capetians, 61, 63.
- Carcassonne, 21, 22-26, 33, 116, 119, 123, 207, 208, 266, 278, 309, 310, 313, 321.
- Carlo (St.), 45.

- Carolingians, 60.
 Carnac, 201-3, 257-8.
 Carpentoracte, 14.
 Carpentras, 14, 20, 258, 278, 309, 313, 325.
 Castelnauary, 27.
 CASTLES: Aigues-Mortes, 21, 312; Amboise, 128-30, 301; Anet, 295; Angers, 225-6, 300; Avignon, 15-18, 311; Beauregard, 149, 303; Blois, 135-44, 299; Bury, 149, 299; Caen, 217, 288; Carcassonne, 25-6; Chambord, 144-8, 299; Chaumont, 148, 299; Chenonceaux, 130-35, 301; Coucy, 115-19, 291; Falaise, 218-21, 289; Fougères, 148, 299; Gaillard, 113-15, 288; Loches, 122-7, 301; Menars, 149; Montrichard, 149, 290; Murols, 41, 303; Nantes, 228-9, 300; Pau, 151-4, 321; Pierrefonds, 119-22, 293; Polignac, 46-7, 303; Popes, 15-18, 311; Saumur, 234, 300; Vitry, 207-8, 290, *see* Lists, 285-321; the great number in France, 256.
 CATHEDRALS: Amiens, 83-6, 263, 286; Angers, 223-4, 263; Angoulême, 36, 263; Bayeux, 222-3, 264, 288; Bayonne, 35-6, 264; Beauvais, 86-8, 264, 292; Bordeaux, 33-4, 265; Bourges, 98, 99-102, 266; Chartres, 89-98, 266; Clermont, 39, 266; Le Mans, 235-6, 268; Le Puy, 43-4, 271; Limoges, 36-7, 268; Marseilles, 3, 4, 269; Montpellier, 21, 270; Nantes, 229-31, 270; Narbonne, 21, 270; Orleans, 98, 109-11, 270; Paris, 68-72, 73, 77, 78, 80, 81, 83, 195, 271, 294; Périgueux, 29-32, 266, 271; Quimper, 205-6, 271; Reims, 77-9, 80, 83, 272, 297; Rouen, 238-41, 272, 286; Sées, 273-4; Senlis, 82-3, 282, 292; Sens, 274; Soissons, 81-2, 283, 291; Tours, 98, 105-8, 109, 234, 275; Troyes, 275; Vannes, 204-5, 275; features of the Northern, 64-112; character of do., 111-12; list of, 262-84.
 Cavaillon, 9, 258, 278, 309, 322.
 Cefalu, 215.
 Cellini, 157.
 Cemelenum, 2.
 Ceramics, 191.
 Cerceau, 146, 187.
 Cevennes, 28.
 Chagny, 57.
 Chalons, 60, 266, 297, 323.
 Chaluset, 37, 317.
 Chamas (St.), 5, 259.
 Chambéry, 56, 266.
 Chambord, 144-8, 299, 323.
 Champagne, 19, 183, 324.
 Chanteloup, 130, 301.
 Chapuy, 282.
 Charente (Dep.), works in, 319.
 Charente Inf. (Dep.), works in, 320.
 Charlemagne, 47, 60, 62, 83, 165, 195.
 Charles the Bold, 86; V. (Emperor), 128, 129, 146, 153, 163. Kings of France: V., 160, 192; VI., 119, 160; VII., 102, 104, 124, 133, 220, 238; VIII., 128, 129, 160, 232; IX., 127, 132, 147, 154, 161, 162, 188, 191; X., 79.
 Charleval, 188.
 Chartres, 89-98, 102, 110, 266, 295, 322, 323, 324.
 Chateau, M., 49, 146, 323.
 Château-Gaillard, 112, 113-15, 116, 288.
 Chaumont, 133, 148, 149, 299.
 Chauny, 83, 119.
 Chenonceaux, 130-35, 139, 301.
 Cher (The), 107, 130, 131, 134, 149; (Dep.), works in, 314.
 Chester, 207.
 Choir Screens, remarkable, 71, 96.
 Choiseul (Duc de), 131; do. Stainville, 128.
 Christ (statue), 196.
 Church (The), 18-20, 27-8, 49, 51-2; resources, 71-2; influence, 250.
 CHURCHES (remarkable): Angers, 226, 231, 300; Beauvais, 88-9, 292-3; Bordeaux, 33, 320; Brioude, 42, 302; Caen, 213-18, 288; Carcassonne, 26, 309; Clermont, 39-40, 302; Folgoët, 211, 291; Fontevrault, 234, 300; Issoire, 42, 302; Kreizker, 211, 291; La Chaise Dieu, 42, 302; Laon, 80-1, 83, 291; Le Mans, 236, 299; Nantes, 229, 300; Paris, 294; Madeleine, 196-8; St. Germain, 61, 322; St. Denis, 62-8, also, 192-3, 194-8, 294; Ste. Chapelle, 72, 294; Ste. Geneviève, 195-6; Reims, 79, 297; Rouen, 241-6, 248, 287; Saint-Gilles, 20, 309, 322; St. Pol-de-Leon, 282, 291; Saumur, 234-5, 300; Soissons, 82, 291; passion for building, 74.
 Cibo (Card.), 242.
 Cimiez, 2, 258.
 Clarke (Edgar), 231.
 Claude of France, 67, 137, 139, 140.
 Clement V., 19; VI., 19.
 Clermont, 37-40, 42, 49, 266, 302, 322.
 Clodoald (St.), 180.
 Cloud (St.), 89, 180, 284.
 Clovis, 60, 66, 165, 169, 171, 180, 195, 237.
 Cluny, 51-2, 57, 59, 304, 305, 322; Hôtel de, 59-60, 180-2, 189, 295.
 Clutton (H.), 227.
 Cœur (J.), 101, 125; house of, 103-5, 314.
 Coligny (Adl.), 143, 153, 298.
 Cologne, 72.
 Columb, M., 230.

- Commission for the Historical Monuments, 254, 284.
 Compiègne, 83, 119, 284, 293, 323.
 Condé (Prince), 153, 324.
 Constantine, 198.
 Coquereau (J.), 146.
 Corrèze (Dep.), works in, 315.
 Cosson (The), 136.
 Côte d'Or (Dep.), works in, 304-8.
 Côtes-du-Nord (Dep.), works in, 290.
 Cotman (J. S.), 243, 266.
 Coucy, 83, 112, 115-19, 291.
 Cousin (J.), 146.
 Crapelet, M., 247.
 Cressy, 124.
 Creuse (Dep.), works in, 315.
 Crimea, 169.
 Cromlechs, list of, 203, 257.
 Cross (Holy), 72, 73.
 Crown of Thorns, 72, 73.
 Crusades, 35, 44; first, 38, 63; Hall of the, 168.
 Crypts, 40, 44, 96-7.
- DAGOBERT, 62, 63, 67, 186.
 Dauphiné, 19, 52; works in, 309-13.
 David (P.), 221.
 De Brosse, 183.
 De Lude, 17.
 Denis (St.), 62, 65; church of, 62-8, 216, 294.
 Diana of Poitiers, 131, 132, 133, 146, 241, 298, 312; house of (Orleans), 298.
 Dibdin (T. F.), 245, 247.
 Dijon, 57, 200, 267, 304, 305, 308, 323.
 Dinan, 209, 210, 278, 290.
 Dol, 209, 278, 289, 290.
 Dolmens, 200-3, 233-4, 315, 317, 321; list of, 257.
 Domfront, 209, 296.
 Dordogne (Dep.), works in, 317.
 Doubs (Dep.), works in, 304-8.
 Drôme (Dep.), works in, 309-13.
 Druids, 199.
 Duban, 144.
 Dubellay, 129.
 Dubois (A.), 159, 163; (J.), 163.
 Duchatel, 144.
 Duchesne, 146.
 Du Guesclin, 67, 278.
 Du Pin, 131-2, 135.
- EDWARDS (E.), 160.
 Effiat, 37, 303.
 Egyptian Antiquities, 188, 189.
- Elbe (The), 47.
 Eleonora (Queen), 34-5, 65.
 Elizabeth (Mad.), 171.
 Emilion, St., 33, 320, 321.
 Empire (French), 153, 161, 162, 183, 188, 253; suite of the, 162, 170.
 Enamels, 37.
 English (The), in France, 34-5, 114-15, 124, 206, 211, 219, 220, 227, 232, 237, 241, 247, 250, 278, 280.
 Enguerrand III., 115, 116, 119; VII., 116.
 Erdeven, 203, 257, 258.
 Escorial (The), 68.
 Esterels (The), 3.
 Etienne (St.), 52; at Caen, 214-16, 288.
 Eugenie (Empress), 161.
 Eure (The), 90; (Dep.), works in, 287.
 Eure-et-Loir (Dep.), works in, 295.
 Evreux, 267-8, 287, 323.
 Exeter (Duke of), 115.
- FALAISE, 218-21, 288, 289.
 Fergusson (J.), 49, 57, 73, 106, 175, 194, 214, 242, 256, 265, 267, 271, 275, 283.
 Feudalism, 8, 46-9, 60, 150, 250.
 Feudal System, 47-8, 119.
 Field of the Cloth of Gold, 247.
 Finistère (Dep.), works in, 290-1.
 Fireworks (1559), 134.
 Fontainebleau, 57, 155-65, 166, 284, 298.
 Fontevrault, 234, 300.
 Forcalquier (Lords), 19.
 FORESTS: Breton, 209; Compiègne, 119; Fontainebleau, 164-5; St. Germain, 166.
 Forum Julii, 3.
 Fougères, 148, 209, 290, 299.
 Foulques Nerra, 128, 149, 227.
 Fountains, 179, 180.
 FRANCE, approach to, x; early people, 199; mediæval, 7-9, 10, 15, 19, 20; travelling in, x. See Church, Empire, Feudal System, Régime, Roman, Royal; review of history, etc., vii-ix, 249-53.
 Franchard, 164.
 Francis I., 67, 127, 128, 131, 133, 137, 139, 140, 141, 145, 146, 151, 153, 157, 159, 160, 161, 162, 163, 181, 186, 187, 247, 295, 298; gallery of, 156; houses of, 293, 298; tree, 165; Francis II., 128, 134.
 Franks (The), 7, 38.
 Freemasons (The), 74.
 Fréjus, 3, 258, 259, 268, 309, 310.
 Froissart, 136.
 Fronde (The), 116, 237.
 Frontefroide, 49, 309.

- GABRIELLE D'ESTRÉES, 131.
 Gallo-Roman (Museum), 166. *See* Roman.
 Gard (Dep.), works in, 309-13.
 Gardon (The), 12.
 Garonne (The), 33, 34; Haute (Dep.), works in, 316.
 Gaston (of Béarn), 151, 152, 153.
 Gâtien (St.), 130. *See* Tours.
 Gauls (The), 86.
 Gave (The), 151.
 Gavr-Innis, 200, 258.
 Geneva, 52, 56, 57.
 Geneviève (Ste.), 62, 193, 195.
 Gérard, 195.
 Gergovia, 37-8, 249, 258, 261.
 Germain (St.), 61-2.
 Germain-en-Laye, 165-6, 172, 284, 294.
 German Races, 7-8, 18-19.
 Gers (Dep.), works in, 318. *See* Roman.
 Gilbert, M., 146.
 Giotto and Giotto, 17.
 Gironde (Dep.), works in, 320.
 Glanum, 9. *See* Remy (St.).
 Glass, old Colored, 39, 63, 66, 73, 78, 85, 95, 97, 102, 107.
 Gobelins Tapestry, 191.
 Goujon (J.), 67, 187.
 Granada, 107.
 Grande Chartreuse, 52, 53-5, 56, 309.
 Greek Sculptures, 189.
 Grenoble, 52, 53, 56, 57, 268, 309, 310, 311.
 Gros (Baron), 195.
 Guise (Duke of), 141-3, 181; (Duchess), 183.
- HAMPTON COURT, 184.
 Henault, 154.
 Hennebont, 209, 296-7.
 Henry I. (France), 212, 220; II., 67, 127, 131, 132, 145, 146, 151, 155, 158, 159, 161, 187; gallery of, 158; III., 67, 128, 141, 147, 155, 180; IV., 98, 109, 127, 131, 147, 151, 153-4, 155, 158, 159, 161, 165, 183, 187, 188, 190, 220, 224, 229, 237, 238, 244, 294, 315; house of (Cahors), 315; V. (England), 212, 219, 238; VIII. (do.), 181, 247.
 Hérault (Dep.), works in, 308-13.
 HISTORICAL MONUMENTS, vii, 253; Commission for, 254; lists of, 257-321.
 Hogarth (W.), 245.
 Holy Land, 20, 35, 38.
 Holyrood, 135.
 Hospice of St. John, 226.
 Hôtel des Ambassadeurs d'Angleterre, 308; Bourthéroulde, 246-7, 287; de Cluny, 59-60, 181-2, 189, 295; des Invalides, 194, 295; of the Templars, 285, 286; *de Ville*, Avignon, 16; Bayeux, 221; Bourges, 103, 314; Caen, 218; Narbonne, 21; Rouen, 242, 246; Saumur, 233: various Hôtels de Ville, HISTORICAL MONUMENTS, 285, 286, 292, 293, 294, 295, 297, 298, 301, 304, 308, 313, 316, 320 (twenty-two are named).
 Hotels (old), 42, 43; French, xii.
 Houses (old), 99, 103, 204, 205, 207, 218, 226, 236, 288, 289-91, 295-6, 298-300, 304, 308, 312-18.
 Houses, HISTORICAL MONUMENTS: Chevaliers (Viviers), 313; Agnes Sorel and Diana of Poitiers (Orleans), 298; D. Dupont (Blois), 299; Francis I. (Paris and Orleans), 295, 298; Grand Veneur (Cordes), 313; Henry IV. (Cahors), 315; Jeanne d'Albret (Nay), 321; Joan of Arc (Domremy), 308; Leonardo da Vinci (Amboise), 301; Ménétriers (Reims), 297; Planet (St. Remy), 313; Puget (Marseilles), 313; Rabelais (Candé), 300; Vigniers (Albi), 312.
 Hubert (St.), 128, 129.
 Hugo (St.), 81.
 Huguenots, 128, 212.
 Hungary (King of), 19.
 Huns (The), 232.
 Hurel, M. (Hist. of Falaise), 220.
 Hyères, 3, 310, 311.
- ÎLE DE FRANCE, 19; School of, 323-4; works in Aisne, Oise, Seine, S.-et-Oise, 291-4; S.-et-Marne, 297-8.
 Ille-et-Vilaine (Dep.), works in, 289.
 Indre (Dep.), works in, 314.
 Indre-et-Loire (Dep.), works in, 301.
 Ingres, 232.
 Inquisition, 27.
 Isabella (Queen), 153.
 Isère (Dep.), works in, 309-13.
 L'Isle (The), 30.
 Issoire, 40, 42, 49, 302, 322.
- JACQUES BONHOMME, 86.
 James II. (England), 165; V. (Scotland), 181.
 Jean (St.) des Vignes, 82; d'Anton, 140.
 Jeanne d'Albret, 153; house of (Nay), 321; of Castile, 139.
 Jerusalem, 168.
 Joan of Arc, 238, 247; tower of, 287; house of, 308.
 Joanne of Naples, 19-20.
 John (King), 114, 124.

Josephine (Empress), 161, 180.
 Julien (St.), 108, 301, 302.
 Junien (St.), 37, 317.
 Jura (Dep.), works in, 304-6.
 Juste (J.), 67.

KERMARIO, 202.
 Kersanton Stone, 211.

LACY (R. DE), 114-5.
 La Fayette, 303.
 La Fontaine, 130.
 Lagrange, 196.
 La Havre, 7.
 La Lieue, 97.
 Lamballe, 210; Princess of, 170.
 Lamoricière (Gen.), 230.
 Landerneau, 209, 210, 211.
 Landes (Dep.), works in, 321.
 Langres, 57, 268.
 Languedoc, 19, 23, 49, 61; States of, 13.
 Lanterne des Morts, *see* Note, 297; 304, 317, 320.
 Laon, 80-1, 119, 279, 291, 292.
 Lassus, M., 231.
 La Turbia, 1, 2, 14, 249, 260.
 Laurent du Pont (St.), 53.
 Lausanne, 57.
 Laval, 207, 210, 268, 296, 322.
 League (The), 115.
 Lebrun, 173.
 Leczinski (S., of Poland), 147.
 Le Mans, 235-7, 259, 260, 268, 299, 322, 323.
 Lenoir (Alex.), 64, 66; M., 146.
 Leonardo da Vinci, 134, 137, 190; house of (Amboise), 301.
 Le Puy, 42-6, 52, 271, 302, 304, 322.
 Lescot (P.), 186.
 Le Sueur, 55, 193.
 Leven (Loch), 135.
 Libourne, 33.
 LIBRARIES: Blois, 140; Fontainebleau, 160; National, 160; Noyon, 280; Rouen, 247; Vitré, 208.
 Lillebonne, 7, 260, 287.
 Limagne, 38.
 Limoges, 31, 36-7, 258, 268, 323.
 Limousin, 19, 28.
 Lincoln, 80, 81, 280.
 Lisieux, 207, 279, 288, 323.
 L'Isle (The), 30.
 Loches, 113, 122-7, 128, 234, 301.
 Locmariaquer, 201, 257, 260.
 Logis-Barrault, 227.
 Loir-et-Cher (Dep.), works in, 298.
 Loire (The), 8, 43, 60, 107, 108, 113, 123,

129, 130, 133, 135, 136, 148, 149, 150, 223, 229, 234; (Dep.), works in, 301-4; Haute-Loire, *do.*, 302-4; Loire-Inf., *do.*, 300.
 Loiret (Dep.), works in, 298.
 Lorraine, 61; Charles de, 127; Christine de, 141.
 Lot (Dep.), works in, 315.
 Lot-et-Garonne (Dep.), works in, 318.
 Louis VI., 34, 63; VII., 34-5, 63, 65, 157; IX. (St.), 23, 62, 67, 72, 73, 155, 157, 158, 159, 163, 195, 225; XI., 123, 124, 125, 127, 148, 153, 160, 212; XII., 67, 107, 116, 127, 128, 136, 137, 138, 139-40, 160, 181, 229; XIII., 115, 120, 143, 149, 151, 155, 159, 162, 163, 167, 170, 174, 187, 240; Saloon of, 159; style of, 159-60, 163; XIV., 127, 143, 144, 147, 149, 159, 162, 165, 167, 169, 170, 171, 172, 173, 174, 175, 176, 178, 179, 180, 183, 186, 187, 284, 295; XV., 85, 131, 163, 172, 175, 177, 195; style of, 175; XVI., 169, 170, 175, 177, 179, 180; XVIII., 66, 178, 195; Philippe, 64, 151, 158, 159, 160, 171, 178, 185, 196, 284.
 Louis de Brézé, 241.
 Louvre (The), 55, 160, 165, 183, 184, 185-91, 192, 284.
 Lowell (J. R.), 89, 90, 93, 98.
 Lozère (Dep.), works in, 302.
 Ludovico il Moro, 127.
 Lulli, 177.
 Lunel, 20.
 Lutetia, 58, 61.
 Luther (M.), 169.
 Luxembourg (The), 182-4, 284, 295.
 Lyonnais, 19.
 Lyons, 28, 52, 258, 259, 269, 305, 306, 308, 322, 323.
 MACHIAVELLI, 140.
 Macon, 57, 279, 305.
 Maincy (P. de), 92.
 Maine, 124; River, 223, 225.
 Maine-et-Loire (Dep.), works in, 300.
 Maintenon (Mad. de), 159, 171, 179, 295.
 Malta, 168.
 Manche (Dep.), works in, 289.
 Manécanterie (Lyons), 308; (Toulouse), 316.
 Mansart, 138, 144, 175, 176, 186, 294, 314.
 Marat, 181, 196.
 Maréchal (F.), 87.
 Marengo, 170.
 Marguerite (of Navarre), 151; (de Foix), 230.
 Marie (M.), 148.

- Marie Antoinette, 161, 172, 174, 179, 180;
 Louise, 180; Thérèse, 161.
 Marly, 165.
 Marne (Dep.), works in, 297; Haute, do.,
 do., 304-6.
 Marochetti, 197.
 Marot (C.), 133.
 Marques (The), 131.
 Marseilles, 3, 4, 12, 198, 214, 261, 269, 309,
 310.
 Martel (Karl), 10, 108.
 Mary (Queen of Scots), 128, 134-5.
 Matilda (Queen), 213, 217, 221.
 Maur (St.), 212.
 Maurice de Sully, 68.
 Mayence, 61.
 Mayenne (The), 210; (Dep.), works in,
 296.
 Mazarin (Card.), 116.
 Meaux, 269, 297, 298, 323.
 Médicis (Cath. de), 67, 131, 132, 133,
 140-1, 147, 155; Ferdinand, 141; L.
 de, 104; Marie, 143, 161, 182, 183, 190,
 227.
 Mediterranean Coast, 1, 2, 21, 28, 31.
 Memmi (S.), 17, 264.
 Ménéce, 202.
 Menhirs, list of, 257.
 Merovingians, 60.
 Mesnil, 125.
 Meurthe-et-Moselle (Dep.), works in,
 304-8.
 Meuse (Dep.), works in, 297.
 Michel (St.), 43, 45, 128, 202, 209, 211-12.
See Mont.
 Middle Ages, 7-9, 15, 16, 20; in S. France,
 26-8; feudal, 47-8; marvel of, 72; prison,
 126-7.
 Milan, 186.
 Milman (Dean), 256.
 Miln (J.), 201; Musée do., 201.
 Mirabeau, 196.
 Models for Study, 50.
 Molay (J. de), 168.
 Molière, 147, 177.
 Monaco, 1, 2, 311.
 Monasticism, 51-2.
 Monreale, 215.
 Mont Dore, 38, 40-2, 259.
 Montereau (P. de), 72.
 Montgomery, 154.
 Monthuçon, 37, 303.
 Montmartre, 58, 61, 62, 165.
 Montpellier, 21, 270, 309.
 Montrichard, 149, 299.
 Mont Rognon, 37, 303.
 Mont St. Michel, 209, 211-12, 289.
 Mont St. Valérien, 89, 165.
 Morbihan, 199, 200, 249, 257; (Dep.),
 works in, 296.
 Morlaix, 209, 210, 290.
 Moslems, 68, 108.
 MOUNTAINS: Alps, 1, 7, 53; Auvergne, 37,
 38, 40-1; Cantal, 23; Cevennes, 23; Es-
 terels, 3; Jura, 57; Limousin, 23; Maures,
 3; Noires, 26; Pyrenees, 8, 26, 28, 30;
 Vaucluse, 7; Ventoux, 18.
 Murillo, 190.
 Murois, 41, 46, 48, 303.
 MUSEUM: Arles, 6; Avignon, 12, 16; Blois,
 150; Bordeaux, 36; Bourges, 314; Brit-
 ish, 189; Caen, 218; Cluny, 60, 181-2;
 German, 126; Le Puy, 43, 45; Limoges,
 37; Louvre, 188-9; Miln, 201; Mont-
 pellier, 21; Nantes, 231-2; Naval, 191;
 Nimes, 12; Pierrefonds, 122; Rouen,
 247-8; St. Germain, 165-6; Sisteron,
 282; Toulouse, 30.
 NANTES, 228-33, 234, 270, 300; Edict of,
 21, 159, 229, 230.
 Naples, 47.
 Napoleon I., 156, 160, 162, 172, 178, 180,
 185, 187, 189, 194, 196, 197-8, 263, 279,
 284; historical paintings of, 170-2; tomb
 of, 194; III., 11, 13, 38, 120, 129, 151,
 160, 163, 165, 178, 180, 189, 190, 284;
 Prince, 180.
 Narbonne, 21, 49, 270, 309, 310.
 Navarre, 151, 154; A. de, 294.
 Nectaire (St.), 41-2, 49, 257, 322.
 Nemausus (Nimes), 9, 12, 13, 258-60.
 Nepveu (P.), 146.
 Nérès-les-Bains, 37, 259, 260, 261, 302.
 Nice, 1, 2, 3, 270.
 Nicholas V., 104.
 Nièvre (Dep.), works in, 305-8.
 Nimes, 7, 9-12, 13, 40, 258, 259, 260, 270,
 309.
 Nodier (C.), 242.
 Nord (Dep.), works in, 285.
 Normandy, 19, 81, 92, 104, 125, 133, 188,
 212-23, 238-48, 324; Dukes of, 215, 218;
 lists of works in, 286-89, 296.
 Normans (The), 8, 29, 31, 38, 40, 61, 62,
 214-15, 233, 237, 238, 250; in Italy, 215.
 Norman Style. *See* Architecture.
 Noyon, 83, 119, 280, 292, 293.
 OISE (Dep.), works in, 292-3.
 Olympus, 176.
 Onzain, 149.
 Orange, 14, 20, 258, 259, 281, 309.
 Orcagna, 245.

Orleans, 19, 98, 108-11, 270, 284, 298;
Dukes of, 116, 119, 129, 130, 136, 138,
146, 159, 180, 183, 184, 185, 284.
Orne (Dep.), works in, 296.
Ostrogoths (The), 8, 19.
Oudard du Biez, 127.
Ouen (St.), life, 243; church of, 241-5,
247, 287.
Ours (St.), 123, 301.

PADUA, 17.

PALACES: *Royal*, 154, 155-80, 182-91, see
list, page 284; *Episcopal*, Angers, 224,
300; others, 288, 293, 298, 300, 308, 312,
313; *Ducal*, 226 (Anjou), 313 (Arra-
gon), 308 (Burgundy), 308 (Nancy and
Nevers); Granville, 308; Hermitage,
186; John XXII. (Cahors), 315; Légat,
313; Longchamps, 2; Marchands, 300;
Palais de Justice, 287, 292, 293, 295, 316,
317; Popes, 15, 16-20; Rihour (Lille),
285; *Royal*, 184-5, 295.

Palatine (The), 186.

Palisser (Mrs. B.), 209.

Pantheon (The), 196.

Paris, 40, 55, 57; Roman, 58-60, 258, 259,
260, 271; Mediæval, 58-60, 68-73, 181,
191-3, 322, 323; 86, 89, 109, 110, 120,
160, 161, 162, 165, 174, 175, 178, 180,
240; modern works in, 193-8; first large
clock, 192; monuments in, 294-5.

Pas-de-Calais (Dep.), works in, 285.

Pau, 30, 133, 139, 284, 321; Château,
151-4.

Paul's (St.), 194.

Pepin (King), 38, 62.

Périgueux, 29, 30-3, 123, 250, 258, 266,
271, 281, 317.

Perpignan, 21, 34, 271, 309, 310, 312,
313.

Perrault (C.), 187.

Peter (St.), 87.

Petersburg (St.), 68, 186.

Perugino, 218, 232.

Pfnor (R.), 163.

Pharamound, 165.

Philibert de l'Orme, 67, 158, 187.

Philip de Champagne, 232; Comines, 127.

Philip I., 38; II. (Auguste), 60, 114, 186,
195, 212, 220, 225, 238; III. (Hardi), 23,
62; IV., 19.

Picardy, 19, 324.

Pic de Sancy, 40-1.

Pierrefonds, 83, 113, 116, 119-22, 290, 293.

Pilon (G.), 67, 163, 193.

Pitti Palace, 182.

Pius VII., 162, 180; suite of, 162.

Plantagenets (Tombs), 235; castle, 301.

Plessis, 107, 301.

Plouharnel, 201.

Pointed Style. See Architecture.

Poitiers, 124, 226, 257, 258, 259, 261, 271,
316, 317, 322.

Poitou, 19, 124, 324.

Polignac, 45-7, 48, 303.

Pompadour (Mad. de), 149, 177, 299; style,
150.

Pomponiana, 3, 261.

Pont du Gard, 12-14, 15, 259.

Pont Flavien, 5, 259.

PORTALS (mediæval): Amiens, 84; Bourges,
100-1; Chartres, 93-4; Nantes, 230; Or-
leans, 110; Reims, 77; Sées, 273; Tours,
106; St. Ouen, 244.

Poussin, 183.

Prescott (W. H.), 168.

Primaticcio, 158.

Promenade de Peyrou, 21.

Puy-de-Dôme (Dep.), works in, 302.

Pyrénées (Dep.), works in, Basses, 321;
Hautes, 318; Orientales, 309-13.

QUIBERON, 202, 257.

Quimper, 205-7, 208, 210, 271, 291.

RACINE, 177.

Railways, x-xii; viaducts, 324.

Rance (The), 209.

Randan, 37, 303.

Randanne, 40.

Raphael, 190.

Raymond of Toulouse, 27.

Refuge (P. de), 148.

Régime (Old), 150, 161, 172, 174-5, 250.

Reims, 76-9, 90, 214, 258, 272, 297, 322,
323.

Remi (St.), 79, 297.

Remy (St.), 9, 258, 260, 313.

Renaissance. See Architecture.

Renaudie, 128.

René (King), 4.

Rennes, 207, 272, 289.

Retz (Card.), 229.

Revoil (M.), 49.

Rhone (The), 2, 4, 7, 8, 14, 15, 18, 28, 52,
200; (Dep.), works in, 304-8.

Richard I., 113, 114, 235, 244.

Richelieu (Card.), 184, 268.

Riom, 37, 302, 304.

RIVERS. See Allier, Amasse, Ante, Arc,
Aude, Cher, Eure, Gardon, Garonne,
Gave, L'Isle, Loire, Maine, Mayenne,
Rance, Rhone, Sarthe.

- Robert de Couci, 79; Duke of Normandy, 218, 219, 220.
 Roc-de-Vic, 249, 258.
 Rochambeau, 299.
 Rochechouart (F. de), 127.
 Rochelle, 153, 272, 320.
 Rocher des Doms, 15, 18.
 Rodez, 272, 309.
 Rognac, 4, 5.
 Rohan (Duke of), 13, 296.
 Rollo, 215, 238.
 Romans (The), 2, 7, 10, 14-15, 46, 58, 136, 249; rivalled, 4, 10, 186.
 ROMAN: amphitheatres, 2, 3, 6-9, 9-11, 33, 258; aqueducts, 3, 11, 12-14, 258; effect of, 5, 21; arches, 3, 5, 9, 14, 76, 100, 258; baths, 11, 37, 42, 59; bridges, 5, 12-14, 259; halls imitated, 197; list of, 279; camps, 259; character, 14-15, 249; Coliseum, 9; Conquest, 1, 2, 38, 249; emperors, 189; gates, 3, 12, 259; sculptures, 166, 189, etc.; temples, 11, 12, 260; theatres, 5-6, 14, 260; tombs, towers, and villas, 260; works, 1, 2, 3, 5-15, 22, 33, 56, 58-9, 76, 86, 215, 249; list of, 258-61.
 Romanesque. *See* Architecture.
 Romano (G.), 157.
 Rome, Christian, 18-20, 57, 87; Imperial, 100, 196.
 Rondelet, 158.
 Roof of Northern churches, 69-70, 72, 76, 79, 84, 85, 102, 107; Southern do., 69.
 Rosso dei Rossi, 156, 157.
 Rothomagus, 238.
 Rouen, 83, 92, 181, 214, 238-49, 272, 284, 286, 287.
 Round-arch styles, 8. *See* Architecture.
 Rousseau (J. J.), 135, 196.
 Roussel (Abbé), 241.
 Royal: domains, 58-61; power, its rise, 19; growth, 19, 23, 48, 143, 150, 250; tombs, 66-8.
 Rubens (P. P.), 183, 190.
 Ruskin (J.), 242-3, 245, 256.
- SAINTES, 36, 258, 272, 320, 322.
 Saint-Gilles, 20, 261, 309, 322.
 Saintonge, 19.
 Salisbury, 81, 230.
 Saône, Haute (Dep.), works in, 304-8; S. et Loire, do., 304-8.
 Saracens (The), 8, 38, 215.
 Sarthe (The), 236; (Dep.), works in, 299.
 Saumur, 200, 233-35, 300.
 Saussaye (M. de la), 143, 150.
 Savoie (Dep.), works in, 304-5; do. Haute, do., 261, 304.
 Savoy, 56, 173.
 Saxe (Marshal), 147, 148.
 Schlegel, 108.
 Scott (Sir W.), 162, 245.
 SCULPTURES: Greek, 189; mediæval (large works), 20, 39, 41, 64-5, 69, 93-4, 96, 223, 230; later French, 189; Renaissance, 156-9, 189; Roman, 166, 189. *See* Bible.
 Sées, 273-4, 296, 323.
 Seine (The), 113, 191, 238; (Dep.), works in, 294-5; S. et Marne, do., 297; S. et Oise, do., 293.
 Semur, 57, 306, 308.
 Senate (Hall of the), 183-4.
 Senlis, 82-3, 282, 293, 323.
 Sens, 57, 274, 305, 306, 308.
 Serlio (Seb.), 157.
 Sernin (St.), 30, 316.
 Severus (S.), 198.
 Seville, 107.
 Sèvres, Deux- (Dep.), works in, 319.
 Sicily, 215.
 Sienna, 17.
 Simon de Montfort, 22, 26, 27.
 Soissons, 81-2, 119, 282, 291, 322.
 Solignac, 37, 317.
 Somme (Dep.), works in, 286.
 Sommerard (M. du), 181.
 Sorel (Agnes), 123-5, 133, 238, 298, 301.
 Soufflot (J. G.), 195, 196.
 Souillac, 29, 315.
 Spain, 5, 21, 173.
 Speyer, 61.
 SPIRES: Amiens, 84; Beauvais, 87-8; Bordeaux, 33-4; Caen, 213; Chartres, 90-1; Evreux, 267-8; Rouen, 239, 241; Sées, 273.
 St. Cloud, 180, 284.
 St. Georges d'Aurac, 43.
 St. Germain-en-Laye, 165-6, 172, 284, 294.
 St. Malo, 209, 281, 289, 290.
 St. Paul (M.), 219.
 St. Pol-de-Leon, 209, 211, 282, 291.
 Stephen (St.), 213. *See* Caen.
 Stonehenge, 203.
 Suger (Abbé), 62-3.
 Sully (Dukes of), 295, 298; castle, 307.
 Superga (The), 68.
 Switzerland, 56.
- TALBOT (Gov. of Falaise), 219.
 Tapestry, 300; (Bayeux), 221, 239.
 Tarn (Dep.), works in, 309-13.
 Tarn-et-Garonne (Dep.), works in, 316.
 Taylor (Baron), 115.
 Texier (J.), 91.

- THEATRES, Modern: Avignon, 16; Bordeaux, 36; Fontainebleau, 163; Saumur, 233; Versailles, 177-8. Roman: Arles, 5-6; Orange, 14; Lillebonne, 7; list of, 260.
- Thou (J. A. de), 161, 294.
- Tolbiac, 171.
- TOMBS: Plantagenet, 235; Roman, 260; Royal, 66-8; various (Historical Monuments), 285, 287, 290, 294, 295, 296, 297, 298, 304, 308, 313, 314, 315.
- Torture Rooms, 17, 26, 125-6, 226.
- Toulouse, 27, 30, 158, 274-5, 316, 322; lords of, 19.
- Touraine, 19, 124, 149, 153.
- Tournus, 57, 305.
- Tour d'Horloge, 287, 288, 308, 313, 320, 321.
- Tours, 9, 60, 67, 98, 105-9, 169, 234, 258, 261, 275, 301, 323.
- TOWERS: Aigues Mortes, 20; Amiens, 83; Arles, 5-8; Beauvais, 86; bell-towers, 285, 304; Bordeaux, 34; Bourges, 99; Carcassonne, 23-6; Chartres, 90-1; Clermont, 39; Coucy, 117-18; Laon, 80; Limoges, 36; Loches, 125; Nîmes, 11; Orleans, 110; Périgieux, 31-2; Polignac, 46; Reims, 77; St. Denis, 62, 64; St. Nectaire, 41; Tours, 106; various (HISTORICAL MONUMENTS), 285, 287, 296, 297, 298, 299, 300, 301, 312, 313, 315, 317, 318, 320, 321. (About forty are named.)
- Travelling in France, vii-xiv.
- Tremouille (lords), 208.
- Trianons (The), 179, 284.
- Trincavel, 22.
- Trophœa Augusti, 1.
- Troyes, 219, 275, 305, 307, 308.
- Tuileries (The), 187, 284.
- Turner (D.), 242.
- Tuscany, 17.
- Tyrol, 53.
- URBAN II., 38; V., 15.
- Urvoy de St. Bedan (M.), 231.
- VAISON, 14, 20, 258, 283, 309.
- Vallier (Comte de), 127, 133.
- Vallière (Mlle. la), 143, 165.
- Valmy, 171.
- Valois (The), 143; P. de, 149.
- Vandals (The), 38.
- Vannes, 199, 200, 204-5, 275, 296.
- Var (Dep.), works in, 309-13.
- Vasio (Vaison), 14.
- Vatican, 186.
- Vaucluse, 7; (Dep.), works in, 308-13.
- Vendée (Dep.), works in, 319-20.
- Vendôme (Column), 198; town, 298, 299.
- Venetian Glass, 135.
- Venice, 30, 31, 34, 186.
- Vénus d'Arles, 6.
- Vernet (H.), 169.
- Veronese (P.), 172, 190.
- Versailles, 89, 149, 166-79, 180, 186, 191, 276, 284, 294.
- Vespers, 251; at Amiens, 86.
- Vesuna (Périgieux), 32.
- Vetusta Monumenta, 221.
- Victoria (Queen), 178.
- Vienna, 68.
- Vienne, 258, 259, 260, 283, 309, 311, 322, 323.
- Vienne (Dep.), works in, 316.
- Vienne, Haute (Dep.), works in, 317.
- Vignola, 157.
- Vignon, 196, 198.
- Villeneuve, 18, 312, 313.
- Vincennes, 192, 294, 323.
- Viollet-le-Duc, 16, 49, 64, 115, 117, 118, 119, 120, 122, 146, 205, 223, 253, 256, 268, 270, 271, 305.
- Virgin (The), first cathedral of, 98; great statue, 43-5.
- Visconti (M.), 188.
- Visigoths (The), 8, 22, 38.
- Vitré, 207-8, 290.
- Volcanic Region, 40-1, 45, 46.
- Voltaire, 196.
- Voreppe, 53.
- Vosges (Dep.), works in, 304-8.
- WAGRAM, 171.
- Walhalla (The), 197.
- Washington (G.), 171.
- Wast (J.), 87.
- Westminster, 35, 110.
- William I., 212, 213, 217, 218, 219, 220, 221, 237, 238; D. of Aquitaine, 34-5.
- Windsor, 122, 301.
- Work of Faith, 111-12.
- Wright, 246.
- YONNE (Dep.), works in, 304-8.
- Yorktown, 171.
- ZIEGLER, 197.

ACME
BOOKBINDING CO., INC.

MAY 5 1992

100 CAMBRIDGE STREET
CHARLESTOWN, MASS

