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October, 1900.

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ARCHITECTURE AND THE ALLIED ARTS.

NEW YORK AND BOSTON.

ADVERTISERS' DIRECTORY.

ADVERTISERS' DIRECTORY.—*Continued.*

The
Architectural Record.

VOL. X. OCTOBER, 1900. No. 2.

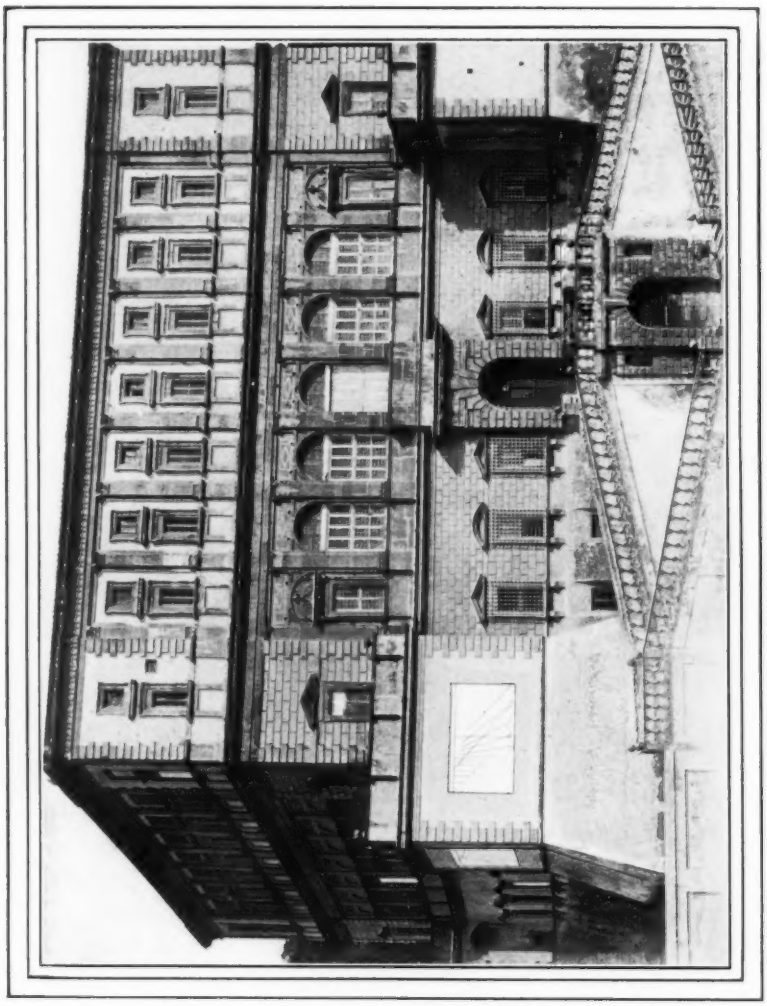
"An Idyll of the Renaissance."

IN the fair Ciminian hill country, where Dame Nature runs riot in woodland charm, and the busy world of man seems far away, there lies hidden a gem of lost architecture—a fairy palace, with tower and bastion and terrace, where kings might have dwelt in the days of old.

Unknown and unvisited by the omnipresent traveler, this regal villa of the princely house of Farnese stands in solitary splendor on a mountain height, embowered in parks and forests of virgin green, with a tiny village clustering around its base.

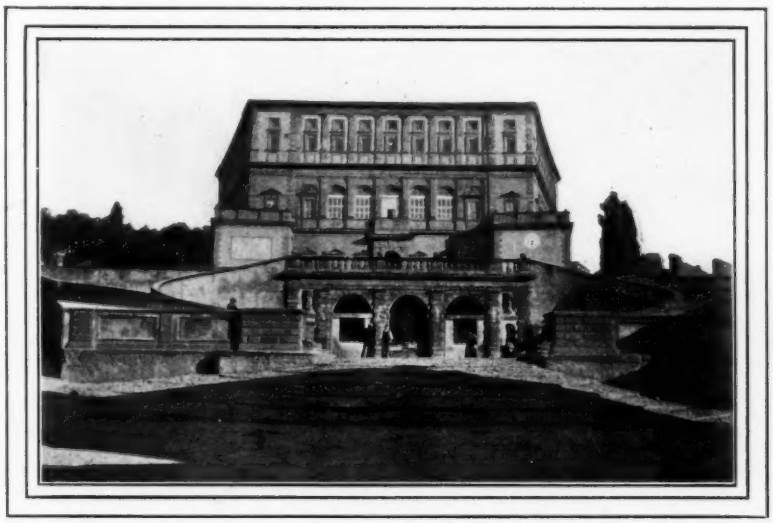
We had often heard of the many beauties of the Villa Farnese at Caprarola; of its lofty chambers with their frescoed walls, its parks and fountains, its exquisite outlook, and above all its architecture —the splendid work of the Renaissance architect, Vignola.

In a summer "villegiatura" spent in its neighborhood, therefore, we planned to visit its hidden treasures, and obtain a fund of knowledge concerning this most interesting spot, which in its shy remoteness fascinates the mind. But alas! we could glean little from the stolid natives of our "villegiatura," and our ideal seemed to fade, mirage-like, further away, till it threatened to become verily a "Chateau en Espagne." "Villa Farnese at Caprarola?" they would say in reply to our inquiries. "Si, Signora; e belissima, stupenda! . . . ma . . . un' po' distante!" There was no carriage or "diligence" to convey us there without going considerably out of the route, nor could the harmless necessary railway speed us thither; for Caprarola stands on its mountain height, in lofty contempt of such inartistic objects as trains. It seemed altogether a hopeless case; but it is a well-known fact that the more impossible things become, the more desirable do they appear; and if we left Italy now without seeing the Villa Farnese when within twenty miles of its gates, we would be but sorry art students. Coming moreover of a race that never know when they are beaten, we resolved to disregard Italian



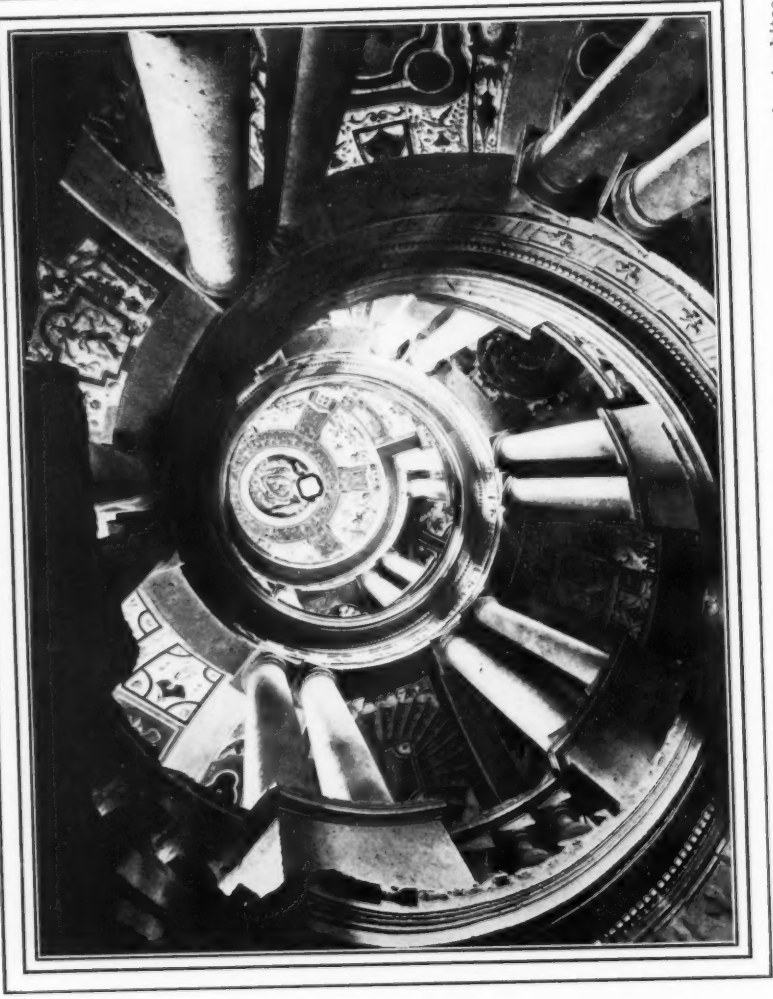
THE MAIN FACADE. Vignola, Architect.

discouragement, and reach Caprarola before the end of the summer if we had to make the whole journey on donkeys! By dint of persistent inquiry and a great deal of patience we discovered that it was possible, by changing two or three times in a very short journey, to reach by train the station of Ronciglione, from which centre a postal "diligence" travelled to Caprarola. So an early start was made from our "villegiatura," in the cold, clear freshness of the dawning, and a bright autumn day found a little party of American enthusiasts at the wayside station of Ronciglione at last, waiting with the serene patience begot of many Italian journeyings, for the "diligenza" which was to carry us to our enchanted palace in the mountains. But all



THE FARNESE PALACE, CAPRAROLA.

things come at last, even an Italian "diligenza," and with whips cracking and gay bells jingling, we started at a rattling pace to clatter through the tiny town of Ronciglione (the most imposing part of which is its name), drop the post bags unceremoniously on the "piazza," and off again on our gay career mountainwards. The whole country side is like a panorama of woodland loveliness, vineyards and gardens, terraces of olive groves, mountain-steep and valley gorge; all green with the vivid richness of southern summer. The high-road to this mountain citadel was splendid as if it led to a modern capital instead of a remote country hamlet; climbing the summit of the thickly-wooded hillside with many a graceful winding, till the blue expanse of plains stretched away in distance beneath us. So "passing fair" indeed was the summer landscape that it was almost regretfully we neared the haunts of men once more and passed under the gates of the little town. But it is Caprarola at last, and our long-



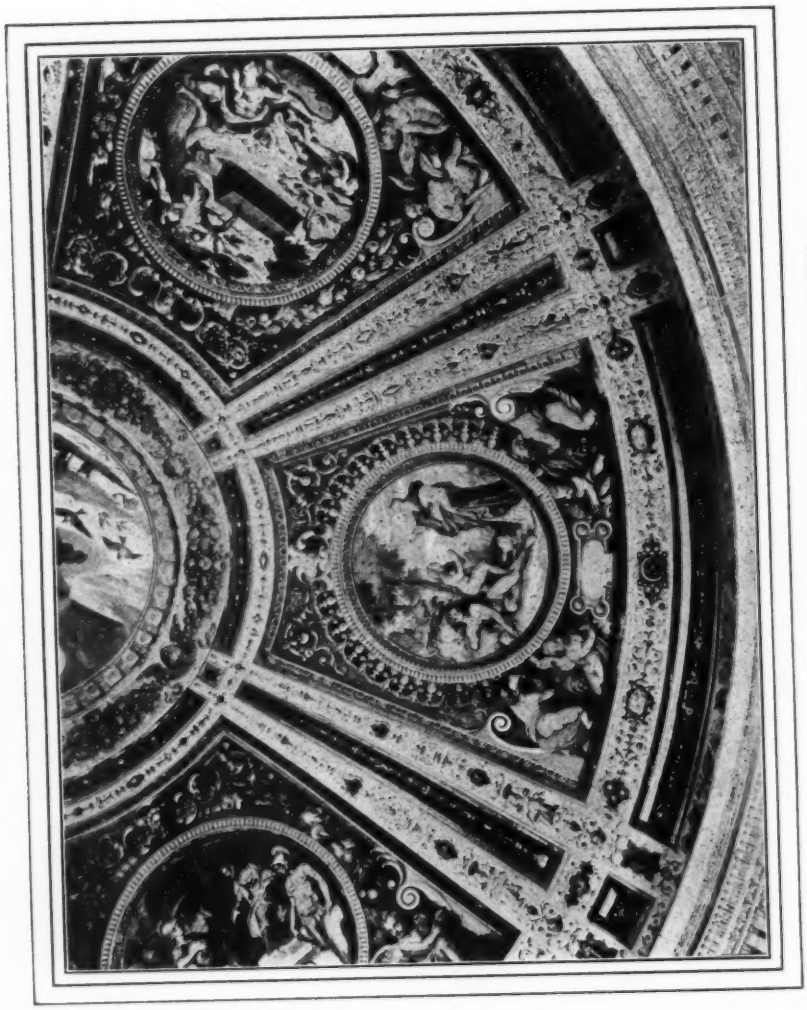
VIEW OF STAIRCASE. Vignola, Architect.

desired "Chateau en Espagne" is compassed, we reflected with triumph, as the tired horses slowly commenced the precipitous ascent up the almost perpendicular street, which looks like nothing so much as a model-drawing of perspective. With intense relief we discovered the horses only go half way, this steep being too much climbing even for an Italian imagination to contemplate; so we picked our way on foot up the rest of the narrow street, to which one feels as if they ought to cling with hand and foot, to avoid slipping and rolling down the cobble-stone all the way down the hillside.

The houses are poor and sordid, in the dark shadow of their overhanging eaves; and it is like a blaze of sunlight after darkness, or as if a curtain had been drawn away, revealing new worlds of glittering splendor, when, breathless, one gains the summit, and the splendid villa stands revealed, in truly royal magnificence.

Yet there is something grim and sombre in its desolate grandeur, No sculptured gateways or green parks or flower gardens break the lines of perfect architectural beauty, or lead up gradually from the sordid village to the Renaissance palace. It is one of Italy's sharp contrasts—a contrast cunningly devised no doubt by the architect to throw out the massiveness of the five-sided building, and render its severe beauty still more striking! The palace reigns alone on the summit of the hillside, approached by double flights of steps and balustrades, flanked by grim bastions, bearing ancient clocks and sun dials, which, in connection with the pentagonal architecture, give it the appearance of a stronghold fortress instead of a peaceful palace of art! But Caprarola belies its bellicose exterior; for it has seen no wars or sieges and the fortress walls have never resounded to the clash of arms, while the grass grows green in the quiet of the stony courtyards. The pentagonal form of the Villa Farnese is, perhaps, one of its most interesting features, rendering it almost unique among Italy's Renaissance palaces; especially in its position, crowning a sheer mountain height, where its five impregnable faces command alike mountain, valley, plain and sea—very bulwarks of massive strength of masonry.

It is almost incredible to think that this fortified palace was not built by a feudal baron, nor yet by a king with an uncertain kingdom; but by a peaceful churchman, one Cardinal Alexander of the Farnese family; as a lasting memorial of his princely house—a house of men of deeds, which gave warriors, rulers, law-givers, cardinals and pontiffs to their church and age! It was fortunate, indeed, that the building of this mighty treasure-house was entrusted to the skilled hand of an architect such as Vignola, who put into it all the strength of his versatile genius, which was to bring it down to posterity as a precious heirloom of the Renaissance. Thirteen years, from 1547 to 1559, were occupied on the building of the villa and its decorations; but



DETAIL OF THE DECORATION OF THE CHAPEL.

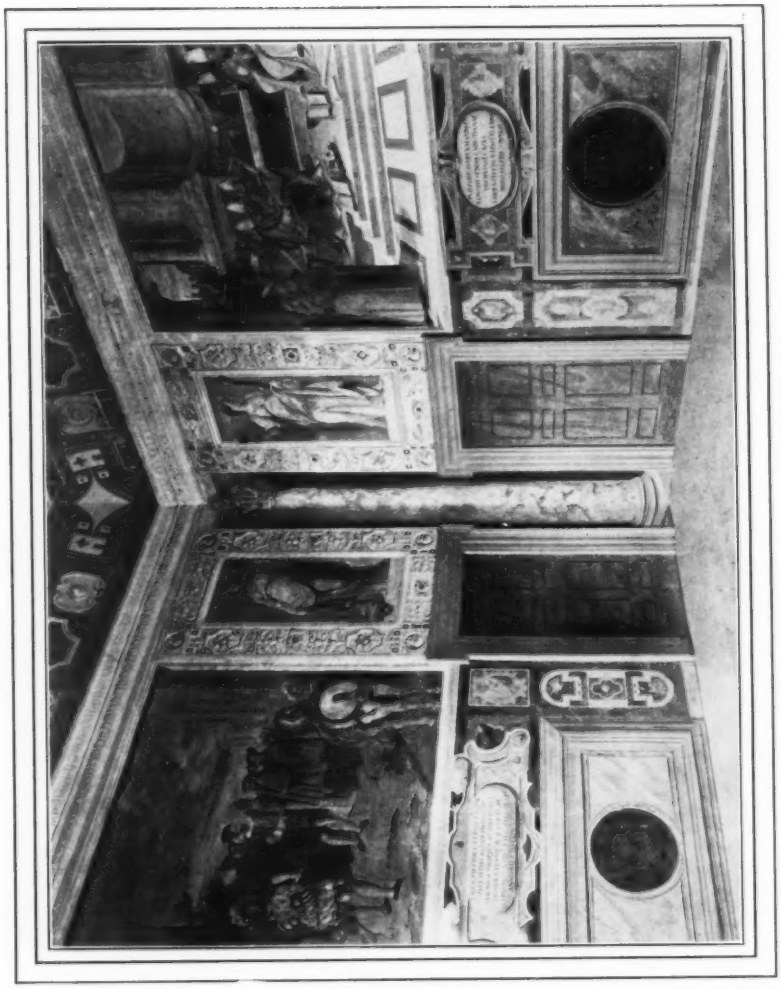
when one stands before the façade or wanders through the almost endless apartments, the stairways, the courtyards, and the terraced gardens, with their wealth of decorative detail, the years seem all too short.

It is a building worthy of a Michelangiolo, and one wonders, when the master came here after its completion to design the graceful "Sea-Horse" Fountain for the park, if some faint pang of envy did not cross even that mighty mind in realizing that the stately architectural pile before him was not the creation of his brain! We stood long before entering, contemplating the grand façade built in blocks of solid stone, with its magnificent arches and Ionic and Corinthian columns flanking the long lines of massive windows which rise tier after tier with mathematical precision. The "fleur-de-lis," the emblem of the Farnese, forms the upper sculptured frieze, while under the balustrade of the lower terrace two heads of colossal monsters are sculptured in deep-set niches, frowning down in the pride of the palace on the lowly village at their feet. The drowsy hush of a southern midday pervades all this silent kingdom. Not a person is to be seen and no human footfall reëchoes on the stony stairways; the grim stone monsters alone keeping watch and ward, like guardian genii of the enchanted spot! . . It takes courage to mount the winding steps of the portico in face of those long lines of staring windows, where one fancies the ghosts of dead and gone Farnese must linger; gazing once more from their lordly domain on the bright scenes of earth.

The massive doorway is closed, so we must needs take our courage in our hands and knock and knock again; the knocks reëchoing through vast spaces within; when lo! the charm is broken by the shrill bark of a dog. A part of the palatial doorway slowly opens, and an old porter, stately enough to be the sole heir of the Farnese greatness, attended by a pert little "Lupetto" dog, stands on the threshold, cap in hand, in dignified greeting.

The chill of the vast stone entrance-hall, with its barred windows, is grateful after the outside glare of summer sunshine, but we feel as if we were entering the palace of the "Sleeping Beauty," leading an enchanted life of its own behind these 16th century portals which shut out the outer world so completely.

One tall grey-bearded cicerone—a veritable country Hercules—seemed somewhat grim and unapproachable as if in harmony with the severe architecture of the palace over which he appears to be the presiding spirit; but the grimness thawed presently before our genuine enthusiasm, and realizing that we were appreciative he grew confidential in pointing out the many beauties of the grand old Renaissance structure; every stone of which, it can be seen, is dear to him.



THE COUNCIL CHAMBER.

The Palazzo Farnese was the property of the king of the two Sicilies, and belongs to the heirs of the Duke of Parma; but it has been let for some time to a family of Viterbese nobles, who inhabit it for a great part of the year. So the enchanted palace is not so solitary as we at first imagined; its ancient glories are not altogether allowed to lie waste or crumble; and some spectators at least remain; to feast their eyes on the artistic beauty which lies hidden in the hills. . . . The entrance-hall was formerly the guard-room of the palace, and frescoed views of the "fiefs" or "feuds" of the great Farnese family adorn its ceiling and walls. It opens upon one of the most beautiful architectural features of Caprarola—the splendid circular courtyard, supported on a circle of noble stone columns, with beehive capitals, between which are graceful arches, the whole effect being that of a Greek temple. Ceiling and walls reveal the delicate freshness of Antonio Tempesta's frescoes, which are repeated in the long series of apartments through which one passes. Verily the painter's imagination must have been taxed to find subjects diverse enough for all the chambers to be decorated with exquisite artistic fancy which strikes one as singularly appropriate to a summer palace; each room represents a season; "Spring" is garlanded with pale spring blossoms and Proserpine and Ceres gather flowers in the field; while "Summer" and "Winter" are appropriately decorated. But the chamber of "Autumn" carries away the palm; ruddy "Autumn" with its central figure crowned with vine-garlands; around which dainty "chiaroscuro" cherubs gather and press the luscious grapes with their tiny feet; and Bacchus, the jovial god, looks down on the vintage from the walls. They are truly "graziosi," these smaller frescoed chambers of the lower floor; even our stern art critic, the cicerone allows it; though he assures they are nothing compared to the splendors of the state-apartments on the floor below.

The "Scala Reggia" or "Royal Staircase" which leads us to them is, indeed, an imposing structure; worthy of its architect, and no less curious and uncommon than characteristic of this Renaissance palace, where architectural surprises are the order of the day. It is a winding staircase, of broad and low steps, supported by the thirty massive Doric columns; more suggestive of old Roman edifices than the ornamental grace of the Renaissance. One cannot but think how it deserves its name of the "Royal Staircase;" as slowly ascending one looks up to the three graceful snake-like windings, so full of symmetry, leading in perfect perspective to a frescoed cupola or dome where the "Fleur-de-Lis" of the Farnese is emblazoned in bold relief. Wreaths, scrolls and arabesques cover the walls; and the hand of the artist Tempesta is here as elsewhere in the splendid coloring; and our mentor pointed out especially to our notice a medallion frescoe of a woman on horseback, galloping away from a castle in hot haste.

FOUNTAIN.

It represents an incident in the history of Caprarola, when Tempesta was called here to paint these frescoes, with strict orders not to leave till the work was finished. Finding the toil too great, and with the true artistic temperament for change of scene and occupation, the artist made good his escape on a fleet horse disguised as a woman; leaving the frescoes for completion to other hands! So side by side with his artistic triumphs the painter's weakness goes down to posterity on the Farnese walls.

The head of the "Scala Regia" opens on the second story of the grand circular courtyard with its open portico; even more beautiful here than when seen from below, for the second order of great stone columns which encircle it have Ionic capitals, beautifully carved, and on the balustrade between the columns busts of the Roman Emperors look solemnly across the circle, from a background of Renaissance frescoes. Intensely picturesque in the strong lines of its architecture and the appropriateness of its decorations is this antique moss-grown courtyard and its "silent company;" where Rome and the Renaissance are ghosts alike, grown old together in this palatial abode of centuries.

A contrast to its sombreness comes the airy grace and lightness of the principal "Salon" of the state apartments—a lofty hall of splendid proportions, essentially designed for a summer residence, with five great windows, the centre of which opens on a broad balcony commanding the ever-fair prospect of blue hills and plains and forests.

The whole history of Hercules in the Ciminian hillside adorns the vaulted roof and walls; but the chief glory of the "Salon" is its Fountain—a gigantic erection in mosaic-work, occupying all one side of the vast hall! It is a marvel of fine and curious bas-reliefs; not only for the exquisite execution of the sculptured marble basin with its Renaissance garlands, but for the grace of the marble statues of cupids which adorn it, and the perfection of the perspective in the background landscape; where temples, waterfalls, mountain-heights, trees and foliage, stand out in high relief in the mosaic work like a painted picture. What a sight it must have been when the Farnese held summer court in this grand old pile, and gay ladies and brave gallants in court attire lingered by the cool mosaic fountain whose tiny "love gods" poured silver streams unceasingly into the marble basin with a gentle plash and murmur; reëchoing the airy nothings whispered by their side. And now the fountains flow no longer, and the knights and ladies are no more; while the grim custodian bolts the massive windows, and leaves the graceful sleeping cupid to his centuries repose; guarded by his mutilated companion-statues, who have suffered, like the rest of us, with the stress of years.

It is a fit commentary on the vanity of earthly things, to pass im-

mediately from the summer apartment with its pagan decorations, to the subdued light of the chapel—a beautiful little octagon shrine with stained glass windows and rich with frescoes from the Old Testament history to the New; from the creation of Adam and Eve to the full length figures of the Apostles and the "Dead Christ on His Mother's knee," which forms the altar-piece of this peaceful old-world shrine.

Each picture on the compartments of the ceiling is wreathed and encircled by minutely beautiful Renaissance designs of fruit, flowers and arabesques. The two Zuccheri brothers, who were among the celebrated 16th century artists, executed all the frescoes of the state apartments, assisted by Tempesta; and it said even by Vignola himself. If this work on the Palazzo Farnese had been the only effort of their genius, it was enough to bring them renown, for these apartments are an art gallery in themselves, especially the "Hall of the Farnese"—an apartment truly royal in the splendor of its decorations, where wall and ceilings are covered alike with frescoes of the memorable deeds of the Farnese family, from the foundation of its greatness down to the time the villa was built. It is a long succession of triumphs, triumphs in war, triumphs in peace, triumphs in religion—a pictorial family tree where every distinguished scion of the house is duly represented, enacting the chief scenes of his life.

Not only is this splendid "Hall of the Farnese" a family tree, but a representative picture of the times, a gallery of famous personages, where one sees many a countenance well-known to history, the theme harking back however always to the Farnese glories, their power, achievements and royal alliance. Second only in richness to this regal apartment is the "Council Chamber," with exquisite Corinthian columns, carved mantlepieces and vaulted ceilings, where the wealth of Renaissance decoration has been well-nigh exhausted in the grace of the designs.

Frescoes from the life of Pope Paul III., Farnese, adorn the ceiling, and four great frescoes on the same subject the walls, flanked by allegorical figures of Peace, Plenty, etc. These frescoes need weeks to realize their interest, but time was all too short. We could only pause a few brief moments before the noble picture of the meeting of the Emperor Charles V. and Francis of France with the Farnese pope as their intermediary, surrounded by knights and courtiers in gorgeous costumes—every face of the group a portrait.

Nor could we mark but in passing the characterization of types under the mitres and rich vestments of the prelates assembled in the famous Council of Trent. . . . The villa Farnese is indeed a fairyland of history as of art, and one wonders if the Sleeping Beauty had half so fair a palace as this treasure-house of the hills!

Hall after hall and chamber after chamber, each with its name and characteristic decoration, rich enough to furnish object lessons for

THE CARYATIDES.

artists and architects for centuries to come. There is the "Hall of the Aurora," with its graceful floating figures, the "Hall of the Weavers," with poor Arachne's fate, the "Hall of the Solitaries," from the Druids to Diogenes with his lantern, and the "Hall of Penitents," painted with frescoes of the world's illustrious penitents! Even is there a "Chamber of Judges," a "Chamber of Dreams" and a "Chamber of Angels," where the famous Dreams, the famous Judgments and the famous Angels of the Old Testament and the New are faithfully represented, in a kaleidoscope of every varying color and design.

But for an instant we left the pictorial splendors to gaze from a window at Nature's beauty without, so ever restful to the eye tired with too much abundance! If the façade of the villa seemed bare as a fortress in its architectural beauty, it is more than compensated for in the rear, where the windows look out on a "hill of gardens," climbing the gentle slopes of the Ciminian mountain side, and all the beauties of a Renaissance domain lie hidden in thick forest foliage. We of the outer world are not permitted to enter the mystic precincts of this old world pleasure-ground. It is guarded like some Lotus garden by its giant cypresses, shaded into the twilight of an everlasting repose, where the shadow of the past seems to fall even more heavily than in the frescoed palace.

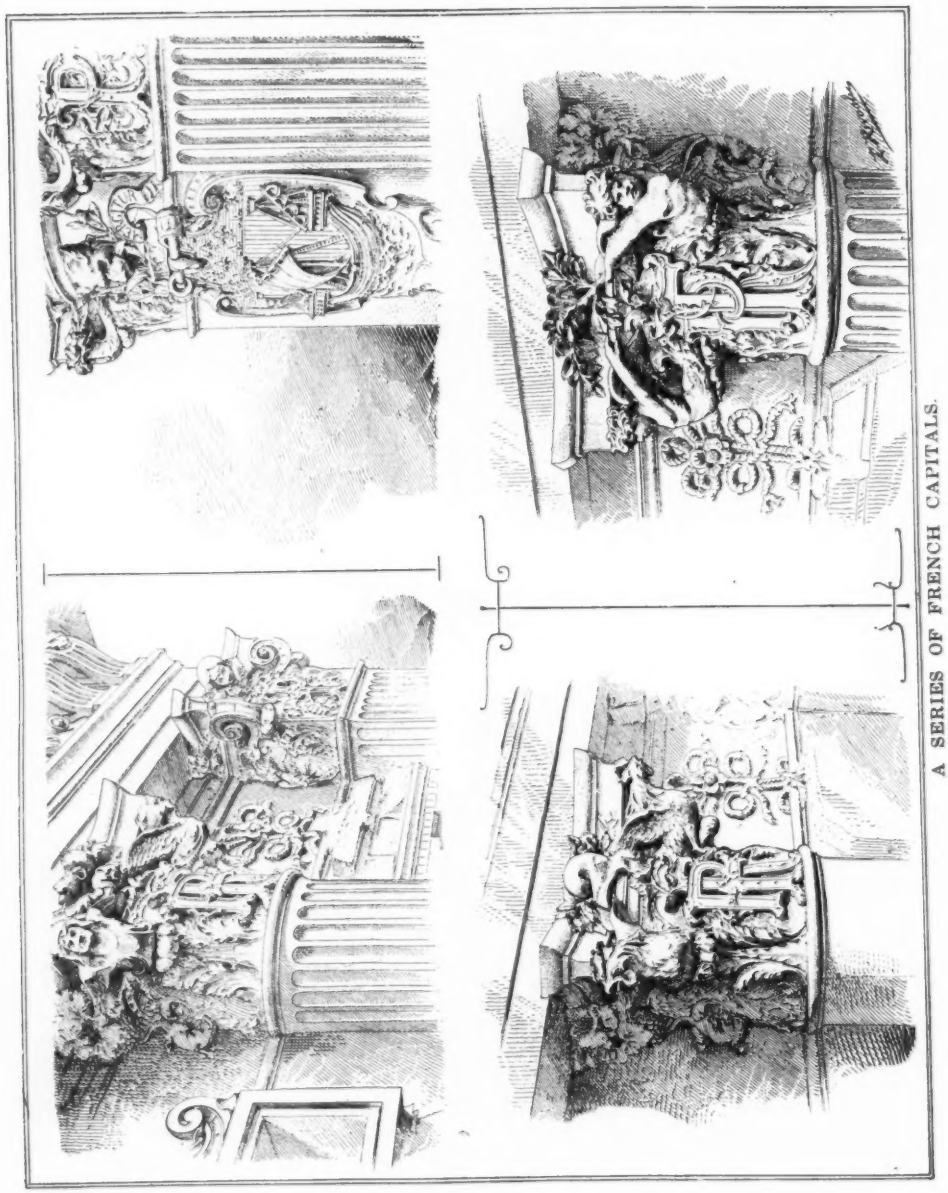
Even Nature has lost some of her imperial splendor in this "Garden of Sleep," and the birds sing low in the tree-tops, and the sun's rays peep through ilex avenues, while the stone "Caryatides" stand around in solemn semicircles. The summer house which Vignola built is at the summit of those tree-covered slopes, and Michel Angiolo's "Sea-horse Fountain," for this is a Villa of Fountains as well as of frescoes, and the soft drip of falling water lingers on the silent air. But our cicerone drew us from our reverie at the window with the opening of a heavy oaken portal, announcing with a lordly sweep "Ecco la Sala del Mappamondo," and the last and one of the most unique of the apartments, the "Hall of Maps," burst upon our view! Great ancient maps of the world adorn the walls, while the blue vaulted ceiling represents the firmament with all the constellations, and on the lower part portraits of famous astronomers and the signs of the Zodiac form a curious frieze! The portraits of the four great explorers, Christopher Columbus, Marco Polo, Magellan and Amerigo Vespucci would do honor to any picture gallery. Especially we noticed the serene beauty of expression and feature which distinguishes Columbus from his fellow-explorers, though all the faces bear that look of stern resolution characteristic of the great pioneers who have made themselves the "kings of the earth," even more than the Farnese who built their princely dwelling here, with such sovereign pomp and magnificence, for long after the last Farnese is for-

gotten Columbus and Vespucci live still in their discoveries, and we of the new worlds they sailed away to find, come and linger before them in homage.

One is reluctant to turn away at last from these realms of art, consumed with unavailing regrets that the palace could not be transported bodily, frescoes, gardens and all, to some resting place more accessible to the appreciative passerby, where one could return and linger among its beauties.

But as is probable with many air castles, perhaps their realization would fall short of the expectations, and who knows but that half the fascination of the Villa Farnese lies in its environment, in the fact that it is "far from the madding crowd," solitary and alone in the peerless beauty which makes it so truly "an Idyll of the Renaissance."

Marie Donegan Walsh.



A SERIES OF FRENCH CAPITALS.

Great Buildings of the World

No. 1

THE

Palace of Fontainebleau

With Notes by

RUSSELL STURGIS

Vol. X.—No. 2.—Sig. 2.

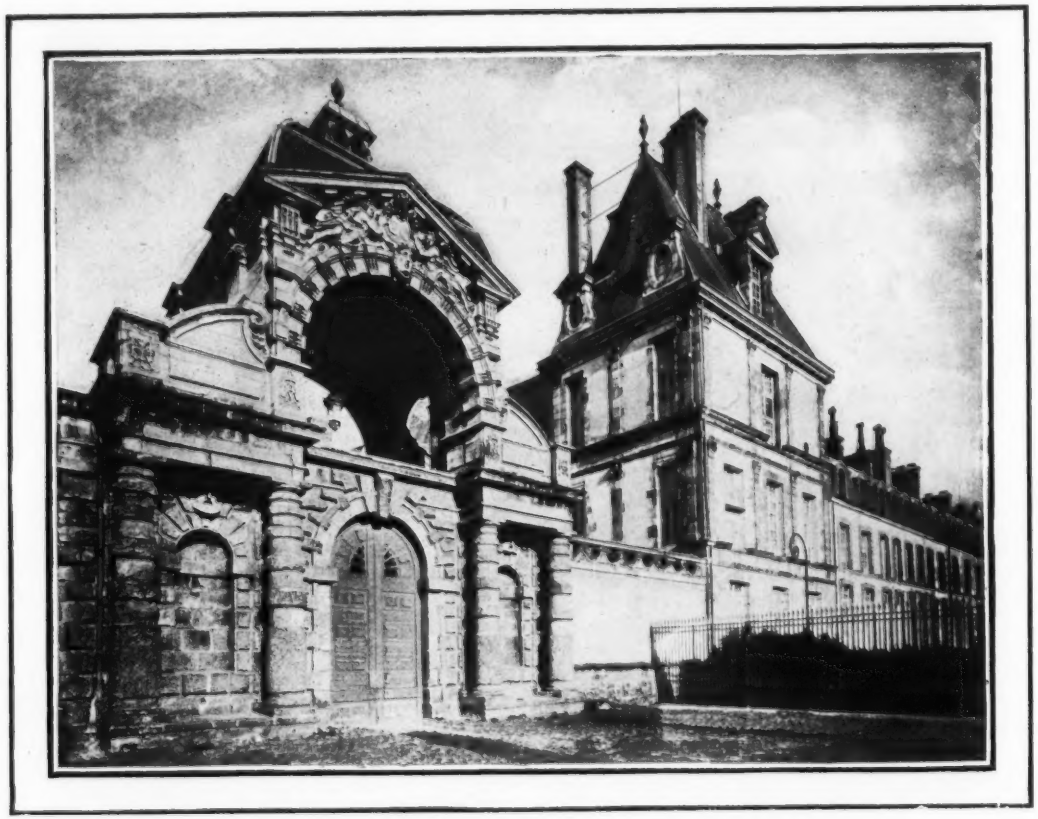


FIGURE I.

Gateway called the Porte Dauphine, or the Baptistery of Louis XIII.; seen from the Court of Henry IV. The opposite front, that on the Oval Court, is like this one in its main lines, being much more severe in design. The history of the baptizing of Louis XIII. under the cupola, which is here the culminating feature, is too long to tell in this place; for the modern visitor the present structure is a gateway and nothing else. The general opinion is that the whole gateway was built under Henry IV., but it has been pointed out by several French writers that it is inconceivable that the two fronts should be of the same epoch. The rusticated Tuscan order of the lower story in the present picture may come from an earlier building; or the re-awakening of the arts under Henry IV., after the long period of the religious wars may have been accompanied by some vagaries of attempted archaism.

The square tower on the right is a part of the great stretch of buildings which includes the Court of the Princes.

The square tower on the right is a part of the great stretch of buildings

FIGURE II.

Northeastern side of the Court of the White Horse, with the so-called Horseshoe Staircase (escalier en fer a chavel). This great court, about 350 by 500 feet, is called also Cour des Adieux, because of the fact that in this court took place that celebrated adieu of Napoleon to his army, in 1814. The photograph shows the principal front on the court, namely that at its upper end, or the end farthest from the entrance and the great grille. The buildings here were first erected under Francis I., except the great staircase, which, in its present form is a century later. The design has hardly preserved its original character as of a building of the pure Renaissance, as it has always been one of the abodes of French royalty as well as a great show place for the Parisians, and has been constantly handled, repaired, and altered. In spite of this, its general beauty of aspect and the admirable treatment of some of the details, as in the case of the dormer windows, which would seem to be too big for the roof, but which are brought into the design somehow, and that without loss of dignity.

FIGURE III.

Northeastern side of the great Court of the White Horse. In this picture the famous perron and the buildings of the upper end of the Court of the White Horse are shown from the southward, as they were shown from the northward in Fig. II. The plan of the great staircase is better seen here, and it will be noticed that the lower sweep is occupied by winders, whereas in the upper curves, on each side, the steps are all parallel and straight—all fliers with no winders among them. This great stoop is not a wholly admirable design, but its great size and the spirit and novelty of the design, together with a certain large indifference about it which it is hard to explain, will always make it an attractive feature of the most attractive of all palaces.

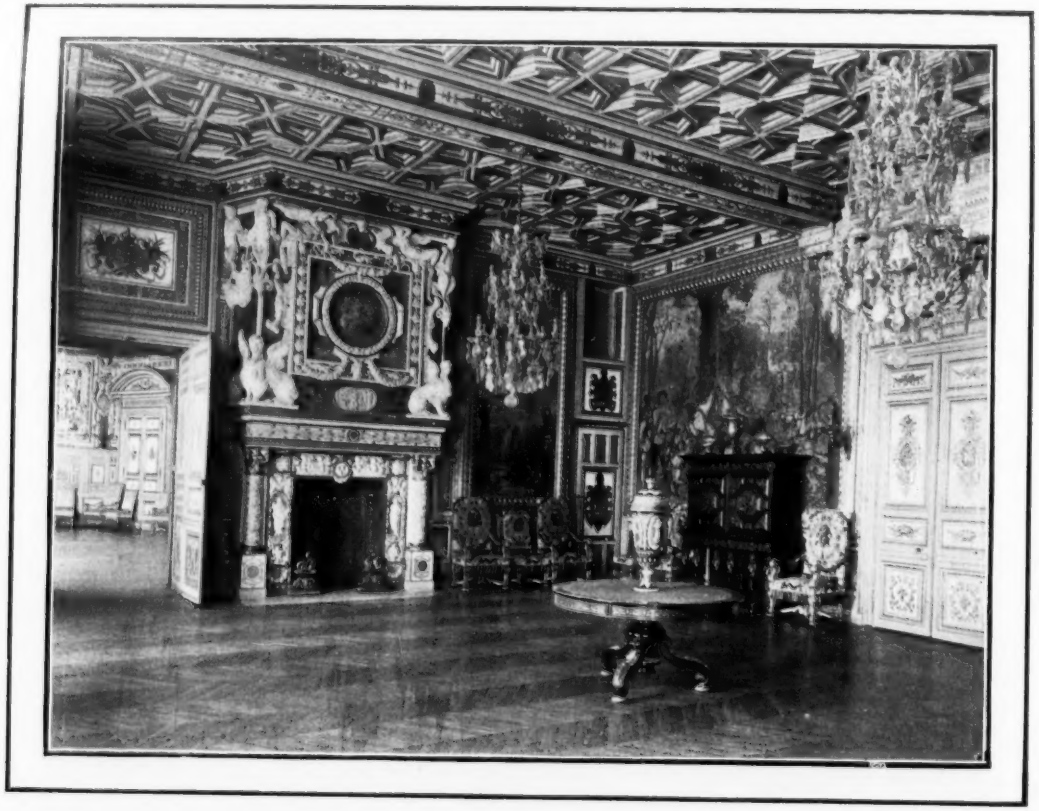


FIGURE IV.

Salon of Francis I. One of the rooms opening upon the Oval Court, upon which it has three great windows. It is one of the state-rooms of the palace, and has been so under many different reigns. Thus, according to the Guide-books, it served as an ante-chamber to the queen's apartments under the three last Bourbon kings—as the dining-room of the first Napoleon's household, and afterwards as one of the series of drawing-rooms under Louis Philippe. During the reign of bad taste which prevailed during the "Kingdom of July" the walls were painted with extraordinary imitations of tapestries, but these have been concealed by the tapestries shown in the picture, late Flemish pieces representing hunting scenes, and of unsurpassed merit and value. The ceiling also was made by the orders of Louis Philippe, but in this case, at least, a nearer approach to the ancient character of the building may be thought to have been preserved. Indeed, this room dates from the Renaissance, and a keen observer might find traces of the ancient sixteenth century decoration underlying the fantastical additions of later sovereigns. The chimney is of the reign of Francis I., though the decoration has been frequently repaired. The little marble medallion above the shelf is ascribed to Primaticcio. There are two magnificent cabinets in the room in ebony, or at least in ebene; by which term is meant here some fine-grained wood, such as holly or pear wood, stained black in imitation of the natural African wood.

FIGURE V.

Guard-room. This, as well as Fig. IV., is of the curious semicircle of rooms which surround the Oval Court at its western end. The Guard-room opens rather upon the Fountain Court than upon the Oval Court, but it is still a part of the earlier buildings and, indeed, its walls date from a much earlier epoch than those of the Salon of Francis I. The buildings at this end of the Oval Court are, in their foundations, and to a great extent in their heavy walls, of the time of St. Louis, or even of his grandfather. All the earlier history of the castle is very largely made up of inferences and ascriptions; but so much remains certain, that the buildings at the southeast and southwest of the Oval Court are the earliest of the whole palace and once formed part of a strong castle. As for the Guard-room in its present form, it seems to have been built under Francis I. The ceiling as it now remains is wholly of the time of Francis I. Indeed, it bears the marks in its decoration of a later reign. The almost incredible chimney-piece, in marble, of complex carving, in which the sculptor's hand has been too much for his wits and the design is forgotten in the details, is ascribed to Jacquet, and is known to have been put up by Henry IV. at the very beginning of his undisputed reign. It is alleged that all its parts came from an ancient room now destroyed, and this may account for its formlessness. The admirable woodwork painted in imitation of inlay, and the covering of the wall above the dado with a richly patterned silk-and-wool stuff are modern.

FIGURE VI.

Gallery of Henry II.; called also Salle des Fêtes. This room on the southeastern side of the Oval Court, opening also on the garden, is the gem and the especial glory of the Palace of Fontainebleau. It is about 100 feet long and one-third as wide within the walls, but the enormously thick walls, relics of the earlier days when all this was an important part of the strong royal castle, give it actually a greater width, on account of the great recesses of the windows. The chimney-piece is of the time of Henry II., but it has lost its most important decoration, the two famous bronze satyrs, which were melted during the troubles of the Revolution. The glory of this room is in its paintings, but in addition to these, the woodwork, though not as richly adorned as that of some of the rooms of this palace, is yet well worthy of careful study. The ceiling especially is of extraordinary effectiveness. As for the paintings, the present photograph is unfortunate in that a hanging lustre interposes itself between every important picture and the spectator—always excepting those on the chimney wall. They are commonly ascribed to Niccolo dell' Abate, but their designer, or inspirer, or at least he who decided upon the choice of subject and the place in the hall which each should fill, is thought to have been Primaticcio. The pictures on each side of the chimney are as follows:—Those in the half lunettes are fantastic hunting pieces, in which Francis I. and a curiously-imagined Hercules are killing terrible beasts of the forest, and the recumbent Dianas below are known simply as Diane aux Enfers and Diane au Repos. These Diana pictures, together with the crescents, single or interlaced, which are to be seen in many parts of the ornamentation, are Henry's homage to Diane de Poitiers.

FIGURE VII.

Madame de Maintenon's Sitting-room. This room also is in the curved suite of rooms at one end of the Oval Court. The rooms called the apartments of Madame de Maintenon are in a separate building immediately adjoining the southwestern end of the gallery of Henry II. They are, therefore, in close contact with the buildings of the early fortress, but the building which they occupy is more recent and is spoken of commonly as the Porte Doree or gilded gateway. The gateway itself is, of course, on the ground floor, while the room we are considering is immediately above it. The decoration is entirely of the reign of Louis XIV., but marked by extreme simplicity. There is, however, some furniture of almost unparalleled beauty and value in the eyes of the collector and student. Thus, the great sofa, with the rather celebrated tapestry which covers it (about which absurd stories are told), and the armchairs which match it in size and general character, if not in the design of the covering, are such pieces as, if they came to auction, would bring a million francs without a very long or arduous contest, and the extraordinary writing table of Boule work in the middle of the room is so nearly unique that its value in money can only be guessed.

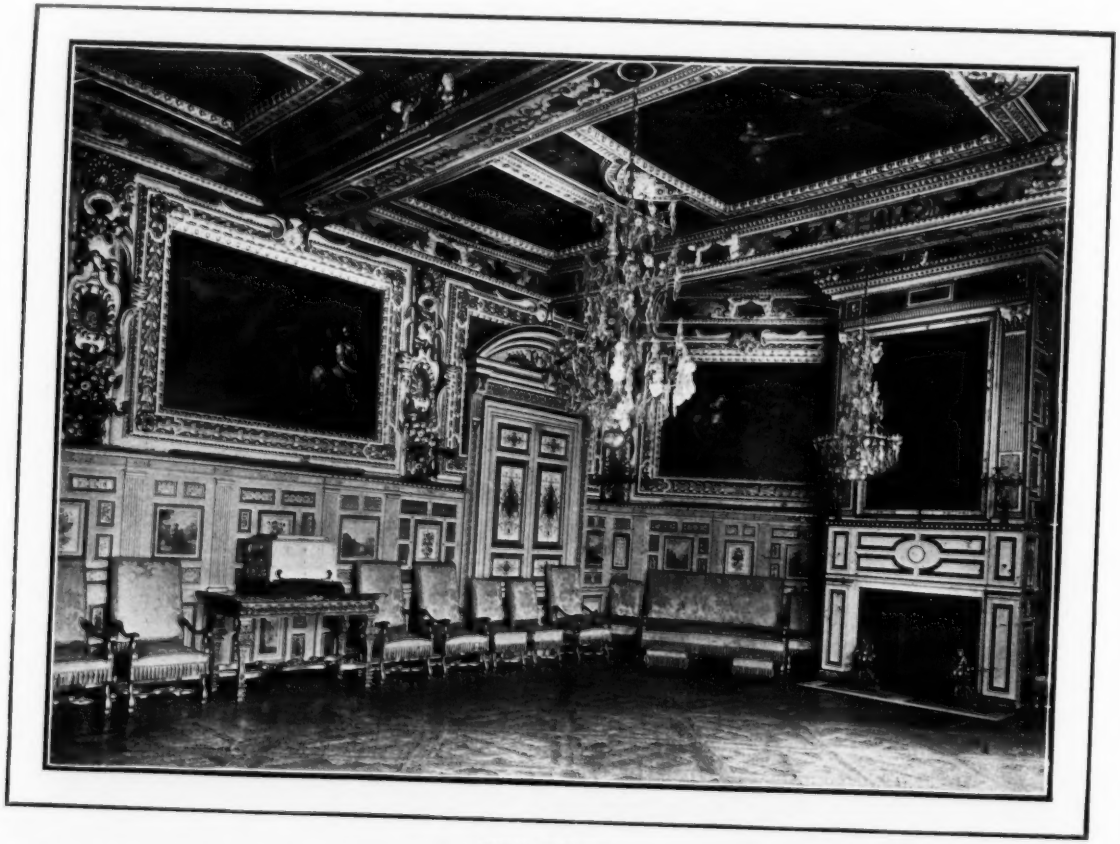


FIGURE VIII.

Salon of Louis XIII.; called also the Oval Salon. This also is one of the rooms on the Oval Court. It opens thereon with four large windows and adjoins the Salon of Francis I., which has been described above. Its reputation is that it was decorated in the reign of Henry IV., and that it has never been changed since, except as the restorers have altered it in minor details, and except as the doorways were made larger in the reign of Louis XV., with the purpose, as the Guide-books tell us, of allowing the ladies with their monstrous paniers (four feet in diameter in the average) to pass through. There are paintings of some importance in this room, but they do not form a necessary part of its decoration. It was the bed chamber of the second wife of Henry IV., and in this room Louis XIII. was born in 1601.

FIGURE IX.

Salon of the Tapestries. This is also one of the rooms on the Oval Court, and adjoins the Salon of Francis I., on the side opposite to the Salon of Louis XIII. It is smaller than either of those rooms. The tapestries are admirable specimens of sixteenth century Flemish work, and they relate at length the history of Psyche.

FIGURE X.

Reception room of Louis XV. This room occupies the outer angle of the great court—that of the White Horse described above. If, in Fig. II., we look at the extreme right hand, we see the chimneys of this and the adjoining rooms rising above the roofs of the corner pavilion. The room is not large. It has two windows to the east looking on the Court of the Fountain, and two to the south looking out on the gardens. Its decorations are chiefly a very splendid Gobelin Tapestry, one of the earliest important pieces known of that fabrication. No attempt has been made to keep this room in its condition as of any historic epoch.

FIGURE XI.

Salon belonging to the rooms occupied by Pope Pius VII., and usually called from an older tradition, Salon des Reines Meres. It opens by two windows on the Court of the Fountain. The important thing in this room is the extraordinary tapestry, which has been designed entirely with a decorative purpose and without attempt to imitate the effect of a picture. It is evident, however, that the paintings discovered in the sixteenth century in Rome, as at the baths of Titus, inspired the designer, for the similar paintings of Pompeii were hardly known at that time. The artist is thought to have been Giulio Romano. It is ascribed to the Gobelin factory in its earlier days, and is in perfect preservation. The tapestries which cover the sofas and armchairs are of the most exquisite work of Beauvais, the subjects being entirely pictorial, with floral borders. Of this peculiar variety of tapestry no finer specimens are known.

FIGURE XII.

Music-room of Marie Antoinette. This room is one of those in the buildings which surround the Oval Court, but it looks entirely away off to the north and west, and over the orangery. It has kept its decoration as of the reign of Louis XVI., that time when a revival of classical taste caused a return to simplicity of line and mass, and a complete abandonment of the rocaille decoration. The furniture and its coverings, paintings and reliefs of the walls and doors and ceiling are all of the same epoch, and are in perfect condition. It is less splendid and shows fewer varieties of decoration and workmanship than some other rooms of the epoch, but the character of the style is perfectly well shown in the walls and furniture.

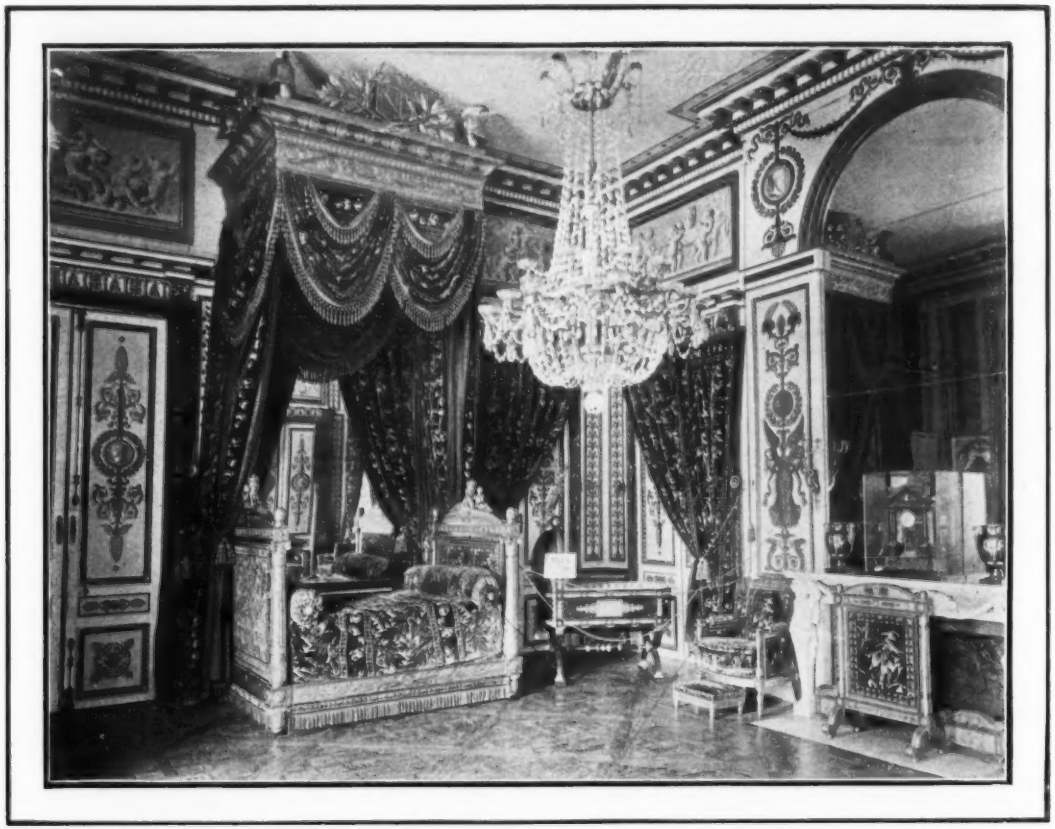


FIGURE XIII.

Bedroom of Napoleon I. The chimney-piece of this room is of the reign of Louis XVI. Otherwise the room has been decorated in the style of the Empire, and has been kept in that state. The bedstead of Napoleon is in the middle of the picture. The cradle in the corner and shut off by ropes was, when the present writer saw it, in the Garde Meuble in Paris; some recent reformer has brought it to this Napoleonic room that it may be with the other pieces of the same epoch. It is an historical relic, the Cradle of the King of Rome, afterwards the Duke of Reichsstadt, the first Napoleon's only son, counted by the Bonapartists as Napoleon II.

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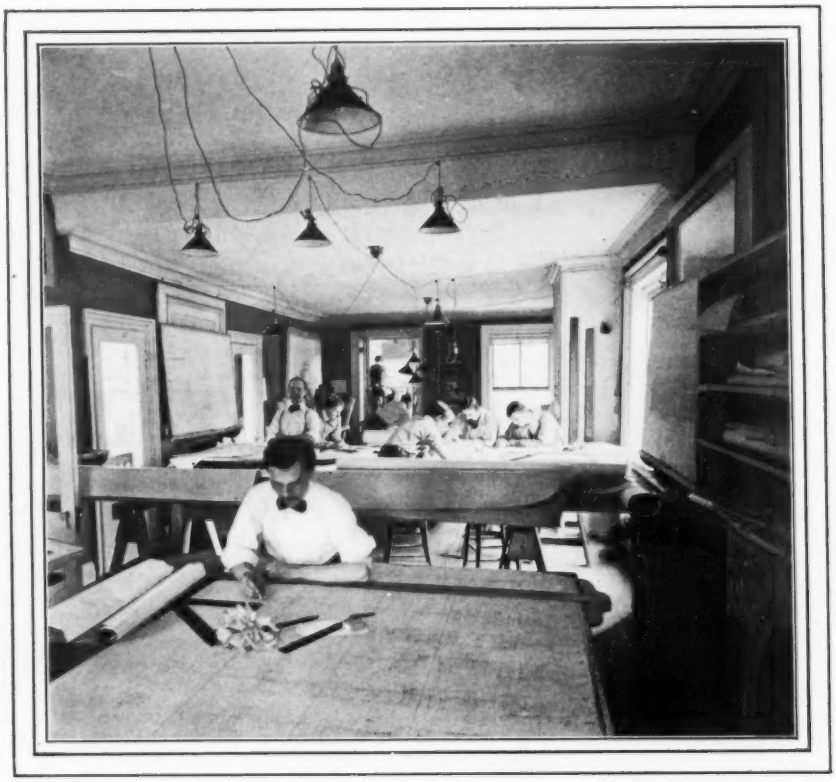

FOURTH FLOOR DRAUGHTING ROOM,
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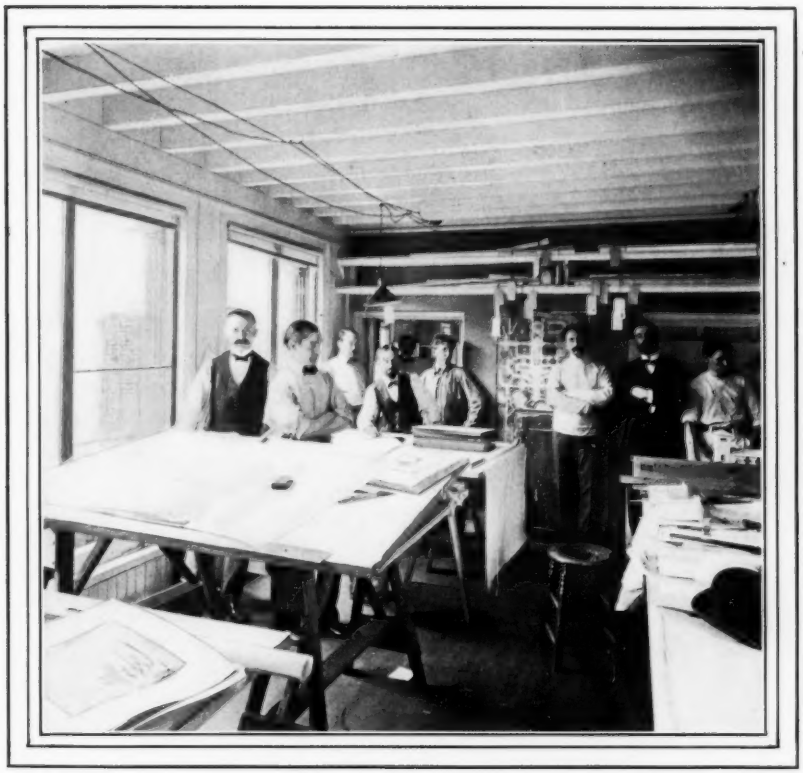


FOURTH FLOOR DRAUGHTING ROOM ANNEX.
Messrs. Carrère & Hastings' Office.

MODERN FRENCH ARCHITECTURE.

THE architecture of the nineteenth century in France has on the whole fairly expressed the dominant influences of the age. Born in the midst of war and political tumult, this century has been preëminently the age of democratic development and social-economic revolution. Its marvelous intellectual progress has been chiefly in the lines of practical science and of the popularizing of education. Never before were there so many schools, and never before have the great discoveries of science, the great inventions in mechanics, and the great movements of war and politics combined as in this century for the general advancement, welfare and comfort of the masses of humanity. It has become a century of industrial revolution. Steam, railroads and ocean navigation, the telegraph and telephone, the development of the world's resources in coal, iron and petroleum; the resulting concentration of industry in great manufacturing centres and of capital in vast financial aggregations; the conquest of savage lands, and modern colonial expansion—these are its typical achievements. They have changed the political relations of races and individuals and dethroned war from its ancient seat of honor as the noblest of human occupations.

There is a limit to the total energy a man or race can put forth at any time: If more be expended in one direction less can be used in another. When the whole civilized world is intent upon some one absorbing interest, distinguished achievement in other and very different lines is not to be looked for. Thus it was that the first quarter of this century during which Europe was recovering from the French revolution and the Napoleonic wars, and readjusting its changed boundaries and disturbed social relations, was marked by a general dearth of artistic production. The eighteenth century had witnessed a great decline in artistic taste, in spontaneity of invention, alike in architecture and the arts of painting and sculpture. This decline was noticeable even in France, whose artistic productiveness had been conspicuous for centuries. In the minor arts and in interior decoration especially there had been more activity, and—in spite of occasional extravagances and vulgarisms—a better and more refined taste and certainly a livelier imagination than anywhere else in Europe. But there was little of importance done in the later years of the century, and the reaction from the rococo extravagances of the Louis XV style visible in the refinements and restraint of the style of Louis XVI had little chance for effective expression on important buildings.

In the early years of this present century, then, there was nowhere

in Europe any strong current of artistic activity to give form and character to architectural design. As there was no vital, natural sap of inspiration in art, those who professed a concern for the beautiful sought to revive the fallen estate of architecture by reproducing the glories of ancient Rome. Now it is perfectly true that from a dead and buried past we may draw suggestion and inspiration for the present need; but it does not therefore follow that the dress and garb of antiquity will fit modern conditions. The Roman revival in France, which began with the Panthéon of Soufflot and the colonnaded facades of Gabriel and Servandoni in the second half of the eighteenth century and reached its culmination under the First Empire in the Madeleine, the Arch of the Carrousel and the Bourse in Paris and the Grand Theatre at Bordeaux, produced a number of very stately and decorative façades, but it did not reform architecture. Its chief concern seems to have been the embellishment of public squares and open spaces by means of colonnades, for which the building gave the excuse: it produced comparatively little change in the interior design and decoration of buildings. Like the dress of the "Incroyables," it was an external fashion, corresponding to no inward change of life or taste.

By the close of the first quarter of the century architecture, even in France, had sunk to very low estate. Its greatest recent achievement had been the Paris Bourse, externally a square peristylar Corinthian temple, dignified but uninteresting, internally a modern exchange with a glass-roofed court. The Ecole des Beaux-Arts, reflecting the official taste, was teaching pompous platitudes instead of vital principles, so far, at least, as the forms and details of architecture were concerned. Yet it should not be forgotten that even in this period it was observing and developing certain admirable traditions as to the monumental and artistic disposition of plans, and with much error was also teaching some truth. About this time—1825 to 1830—there appeared among its students three young men inspired with a new idea which was destined to affect profoundly the style of their successors as well as contemporaries, and from the application of which in important buildings they were destined to acquire lasting fame. Their names were Duc (not to be confounded with E. Viollet-le-Duc), Duban and Labrouste; and the new idea to which they resolved to devote themselves was the introduction into every school *projet* which they handled, and if possible into French architecture generally, of the spirit of Greek design and something of the crisp delicacy, variety and feeling of Greek profiles. They undertook no revolution either in planning or composition, as taught in the school, but they refused to be bound by the formulæ of Vignola or of Roman art. They avoided colonnades and great pediments, they refined and varied all their profiles, and sought by innovations, often eccentric,

often unwise, but often, also, of excellent effect, to give grace, vivacity, and interest to their work. Each achieved at least one conspicuous success—Duc in the Colonne Juillet on the Place de la Bastille, one of the finest of all memorial columns, and later in the extensions to the Palais de Justice, especially its west wing and "Hall of Lost Footsteps;" Duban in the Library of the Ecole des Beaux-Arts and the façade on the quay of its exhibition hall; and Labrouste in the Library of Ste. Geneviève near the Panthéon. These works were not designed upon any formula, but are all characterized by a certain flatness and delicacy of detail and a striving after novelty in minor features which give them a distinctive character, to which the not very happy name of Neo-Grec has been given. It is really more like Pompeiian design than anything else; and it would be hard to tell whether the house of Prince Eugene on the Avenue Montaigne is more "Neo-Grec" or Pompeiian in style.

About 1840 the architect Hitorff, returning from Sicily with his mind and his notebooks filled with examples of Greek architectural polychromy, attempted in the Church of St. Vincent de Paul to apply the principles of that art to a modern edifice. The result was only moderately successful: the external paintings soon faded or peeled away in patches and were at last wholly scraped off. The interior paintings by Flandin remain, and the interior of the church is a fine and dignified basilican design, more interesting than the clever and refined but cold and formal exterior.

The Neo-Grec movement, as a movement, was confined to the work of a small number of men—Duc, Duban, Labrouste, Hitorff, Clerget and a few others. But its influence was singularly pervasive and lasting. It strongly affected the work of the pupils and successors of these men—Lefuel, Garnier, Vaudremer, Ginain and our own R. M. Hunt. It put an end to the monotony of Palladian detail, it introduced variety and a touch of originality into French architecture; it led above all to a refinement in the treatment of profiles and mouldings which has ever since—or until recent years—been a marked characteristic of French work; and even its mannerisms and eccentricities imparted to the ordinary, "vernacular" Parisian façades a touch of piquancy in certain details which one looks for vainly in the corresponding work of speculative builders in this country.

But architecture in France, and indeed in Europe, needed something more than a purification of profiles, or a new set of formulæ: it needed an awakening; it required the stimulus of great opportunities and abundant resources. The art of building had for fifty years since the accession of Louis XVI been confined in France within very modest limits, and nowhere had there been any exceptional architectural movement to arouse slumbering talent or kindle the im-

agination. The constructive energies of the world were occupied chiefly with engineering problems. The development of iron as a structural material and the building of railways and canals engaged the resources of France, as of England and Germany, to the detriment of architecture as a public interest.

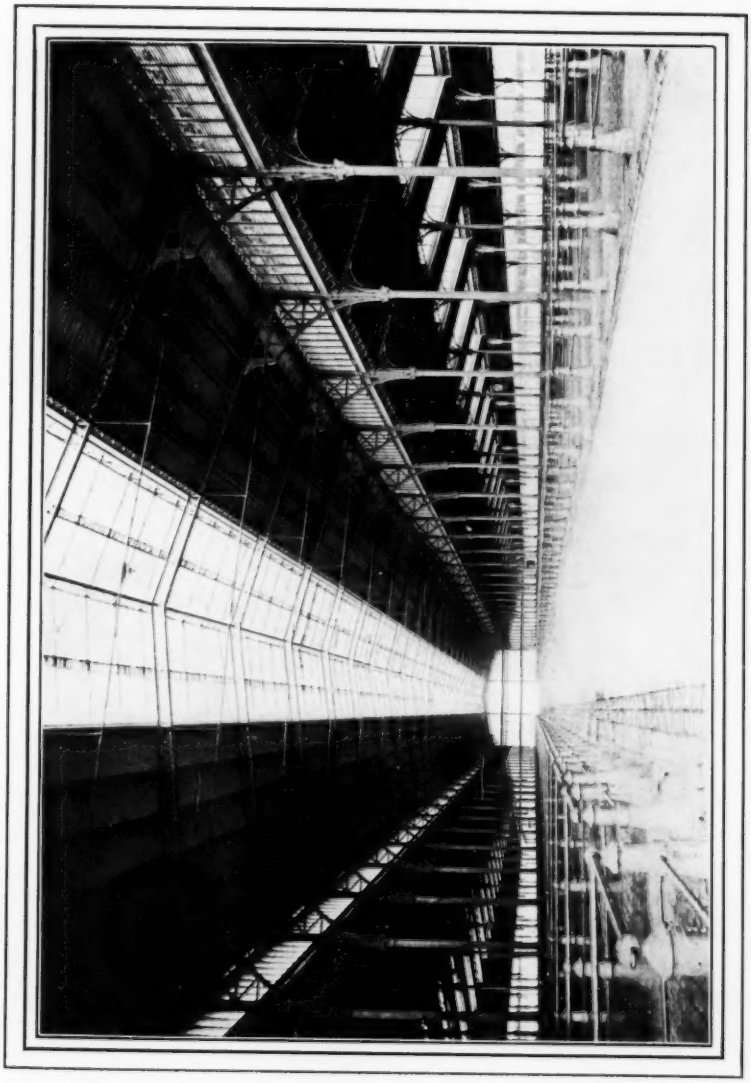
It was the accession of Napoleon III and the *coup d'etat* of December, 1852, which set in motion the new current of architectural activity. Napoleon's policy was in large measure that of *panem et circenses*; but his doles of bread wisely took the form of wages for labor on public works, and his games that of the promotion of every form of artistic enjoyment. This is not the place to discuss either the politics or the economics of the "Haussmanizing" of Paris: the facts alone now concern us. Napoleon created for himself a place beside Francis I and Louis XIV as a promoter of architecture, chiefly in Paris, and the Baron Haussmann was his Colbert. The modern world has seen nothing elsewhere to equal the extraordinary changes wrought in the aspect of Paris, and the marvelous accessions of architectural magnificence wrought in the eighteen years of Louis Napoleon's reign. The new Louvre, Opera House, Tribunal of Commerce, Historic and Lyric Theatres, the new avenues and boulevards, bridges and quays, the new churches and school buildings, the restoration or enlargement of old buildings and the embellishments of the city by new fountains, *barrières*, gardens and squares, belonging to this period, constitute a record of extraordinary activity and progress. The result was a genuine awakening. The artistic capacity of the French people manifested itself anew, liberated from the trammels of an affected classicism and given freedom to find expression in its own way. Napoleon, himself without special artistic predilections, and a believer in his motto of "la carrière ouverte aux talents," did not seek to impose an official style or lay down official canons of taste. Architecture and the allied arts entered upon a new chapter of their history, a chapter on whose brilliance and importance future historians of art are likely to dwell with far more insistence than those of our own day. We see too plainly the faults and defects of the style which developed under these conditions to appreciate fully how great was the advance it marked over what had preceded it. We are so used to hearing about the "narrowness" and "clap-trap" of the Ecole des Beaux-Arts and of the "official" style of modern French architecture that we are likely to forget or ignore the immense services rendered by that school to modern architecture, both in the training of great French architects—not to speak of the foreigners whom it has so generously received and liberally educated—and in the holding up of sound principles and generally wise and safe standards of taste. It

was precisely during the reign of Napoleon and under the influence of this general awakening in architecture that the Ecole began to take this position of enlightened liberality and good taste, and that foreign, and especially American students, *e. g.* Messrs. H. H. Richardson and R. M. Hunt, began to frequent its courses.

It was also during the reign of Napoleon III that the French architects first attained that mastery of metal construction in which they have so long led the world. I refer here not to engineering works, but to the use of metal in architecture. Doubtless many English and American roofs are from the engineering point of view—the point of view of economical ugliness—superior to the French; but the French have from the first designed their metallic buildings with an elegance of form and detail and a grace of effect which are unequaled elsewhere; and it was in the period between 1852 and 1870 that in their hands this branch of architecture passed from timid experiment into successful achievement. In this respect, as in all others, the architecture of the Republic has continued to be, until quite recent years, the outcome and natural sequence of that of the Second Empire. The Republic was for ten years after the awful catastrophes of Sédan and the Commune engaged in continuing, completing or restoring enterprises begun under the Empire.

Many of the earlier experiments of the French architects with the new material were, as might be suspected, artistically crude and unsuccessful. The properties and capacities of iron and the degree to which traditional forms could be applied to it, could only be learned by experience. Yet the Halles Centrales of Baltard (1852)—ten immense iron and glass market buildings with roofs overarching the intersecting streets—remain after nearly fifty years models of appropriate design in all but those structural details which have meanwhile been developed with the progress of the art. It was, however, the great international exhibitions which contributed most to this progress, and to these attention will be given further on.

Besides the "Haussmanizing" of Paris by new avenues and boulevards and the immense enterprise of the new Louvre, in which Visconti and Hector Lefuel displayed such consummate skill alike in planning and in detail, another undertaking of the first importance was initiated in the "Nouvel Opéra," as it was long called. This is the most palatial and splendid structure erected in modern times for purposes of artistic amusement. Its cost is said to have been over $15,000,000 and its erection, begun in 1863, was not completed until 1875. In this great building Charles Garnier attempted to give monumental expression to the principle enunciated years before by Schinkel that the exterior masses should interpret the functions of the internal "distribution." The frank emphasis of the lofty stage-box, of the domed auditorium and of the reception portion with its halls,



MARKET OF LA VILLETTE.

Paris.

stairs and *foyers*, gave character to the mass design of the whole, which was dressed in the details of the French Renaissance of the style of Henry II, freely treated with much Neo-Grec feeling and adorned with the most elaborate decorations of sculpture, carving, colored marble and gilding. It is in parts overloaded with ornament, and yet one can not refuse it the praise of predominant good taste. It is remarkably free from extravagance and eccentricity and the main façades is an excellent composition in all that relates to general masses and proportions. It established almost immediately a type which was imitated in scores of provincial theatres with considerable success, though with less florid ornamentation and less elaborate detail. Indeed, this type of façade was so amenable to other purposes that its influence may be traced far beyond the bounds of theatrical architecture. The five bays of somewhat open architecture, with arches below and columns above, set between two slightly advancing bays or pavilions more solidly treated, and crowned by a highly ornate attic, may be recognized, for instance, in the central part of Nénot's façade of the new Sorbonne, and in many other public buildings. The conception was not entirely original with Garnier, for its genesis may be traced back to the façades of St. Sulpice and of the Garde Meuble, but Garnier gave it definite form and great splendor of decoration effect.

During the Empire also the street architecture of Paris was greatly improved, and to some extent that of the larger provincial cities. New avenues were cut through congested regions, new squares opened, and monuments, fountains and other decorative works were multiplied. The Fontaine St. Michel in Paris and the spectacular Fontaine de Lonchamps at Marseilles, with its flanking museum palaces, belong to the later years of the Empire and the early years of the Republic. In the architecture of the ordinary blocks of apartments over stores which line most of these avenues and boulevards, the uniformity of material (cream-colored limestone) of skyline and of style resulted in a certain monotony. Taxes on windows and on all architectural projections and restrictive legislation were partly responsible for this, and the feverish boom given to building operations tended to the employment of many architects of inferior gifts; but even in the average architecture there was so much elegance in profiles and details and so little that was *outré* or vulgar, that the net result was a great artistic gain. The uniformity of the Parisian skylines at least secures for the buildings that line the streets a monumental breadth and massiveness of effect which make our irregular aggregations of 20-foot façades of assorted heights and colors appear distractingly bizarre to a Parisian. Round "pavilions" at the street corners of the blocks, and important build-

ings and monumental fountains at the ends of long vistas, forming "*points de vue*," were multiplied in this period; and the streets and open spaces were made architecturally still more impressive by the elegance of all their minor adjuncts of lamp posts, pillar clocks, shade trees and the like.

A noticeable element in this development of French architecture is the number and importance of official buildings, erected either by the

FONTAINE ST. MICHEL.

Paris. Davioud, Architect.

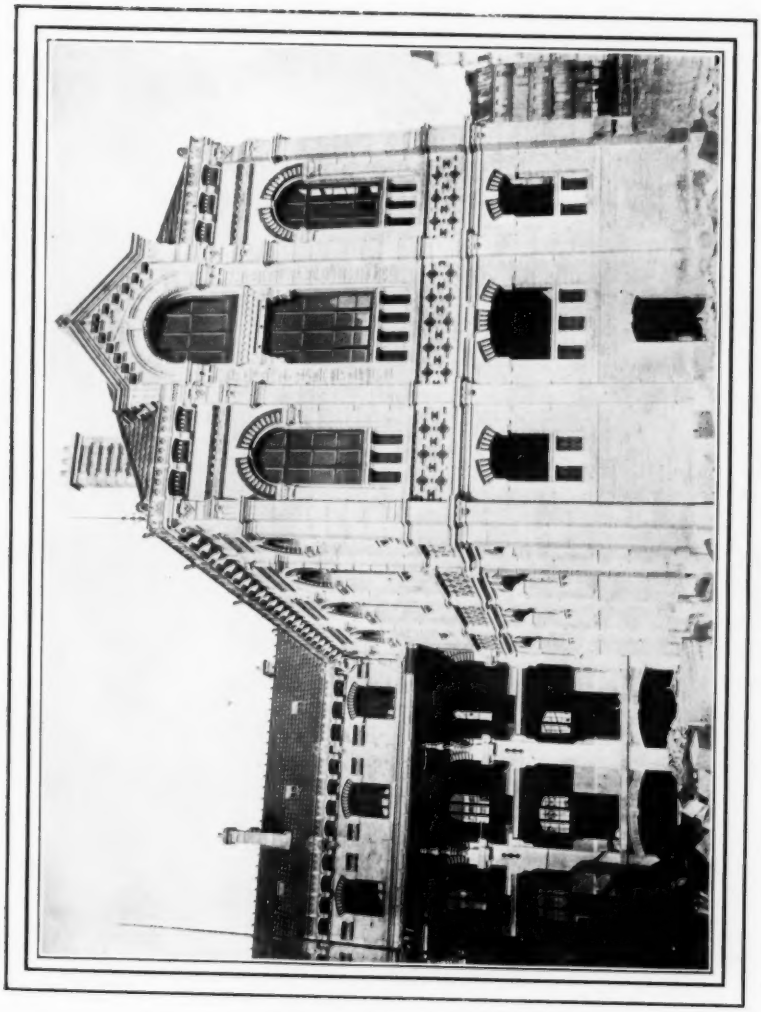
State or by the municipality. Not only were courthouses, town halls and *mairies*, prisons and hospitals erected by the public authorities, but theatres, museums, exchanges, libraries and churches and a host of buildings which, with us, would have been the work of private enterprise, were, as is the French custom, built by the government and by officially appointed architects. To this is in large measure due the general unity of architectural style which came to prevail throughout France. It was not exactly an official style, but it was unquestionably influenced by the style adopted in such important works as the Louvre and the Nouvel Opéra. Yet there were many exceptions to the dominance of this influence. In works of a utilitarian character, such as the markets and *abattoirs* of La Villette, the purpose of the building was frankly expressed by its masses and

openings without the help of pilasters, columns and Roman or Renaissance details, and iron was freely used with that touch of elegance to which I have referred. The Collège Chaptal by E. Train is a conspicuous instance of the effort to obtain effect by the treatment of grouped openings and the use of brick work, tiles and metal in

Marseilles. FOUNTAIN OF LONGCHAMPS.

connection with stone. If the result in this case was of doubtful value it simply enforces the lesson that is not easy to ignore tradition in design, and seldom wise. One cannot invent offhand a whole style that shall be better than the product of centuries of development.

The church architecture of the Second Empire and Republic presents a curious and interesting variety. The majority of the new churches were in a species of revived Romanesque—well composed, admirably built, but not extremely interesting. A few Gothic churches like the Bonsecours near Rouen were gaudy show-pieces, immensely clever, but not inspiring. Some were experiments like Baltard's St. Augustin in Paris, an ugly affair externally, owing in part of the pinched façade at the narrow end of a triangular lot. Internally vaulted in enamelled brick and tile upon an iron framework,



Paris. COLLEGE CHAPTAL. E. Train, Architect.

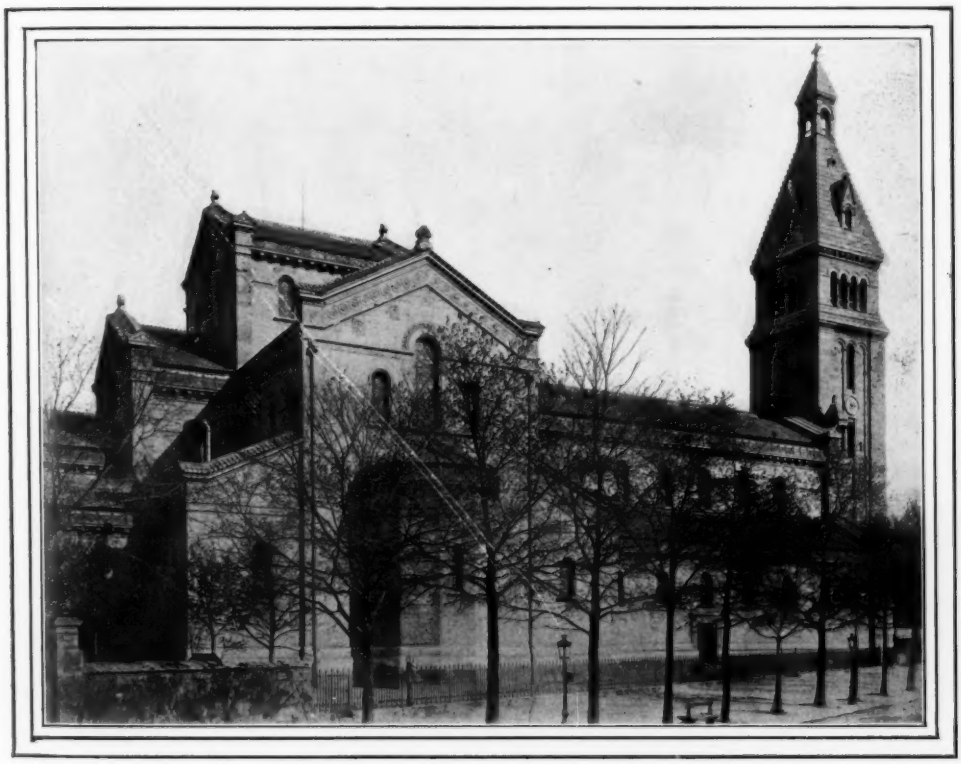
it is lacking in dignity and sobriety, and the emphasis of the meagre iron work is unpleasant. La Trinité is a Renaissance church, as clever as can be in every detail, but internally suggestive of a music hall, and marked by a lack of sobriety and reserve which de-

Paris. CHURCH OF LA TRINITÉ.

stroys its churchly dignity. The most successful church of the period (though completed under the Republic) is Vaudremer's Church of St. Pierre at Montrouge—a curiously interesting study of style: basilican in plan, designed externally after Auvergnese models, handled throughout with a Neo-Grec touch, it is not easy to classify as to style. But it has precisely the dignity which other ex-

amples lack, and the design is so harmonious, with all its eclecticism, that the French were rightly proud—though perhaps overproud—of its success.

Later churches have in many cases followed suggestions from the Aquitanian domical churches of the tenth-twelfth century, e. g., St. Martin at Tours and the vast, ugly, costly and splendidly built Sacré-Coeur at Montmartre by Abadie—a sad example of a wasted opportunity. The Church of La Fourvière, at Lyons, is as



Paris. ST. PIERRE DE MONTROUGE. Vaudremer, Architect.

fantastic, not to say reprehensible, a freak as one could easily find, while the new church of Notre Dame de la Garde at Marseilles is, on the other hand, a very successful work. Both of these are in a species of Romanesque style; the utter difference of the results illustrates to how small a degree merit and success in modern architecture depend upon the historic style adopted or imitated.

It is now nearly thirty years since the Republic was established; and, although there has been no such phenomenal activity in architecture as in the eighteen years of the Second Empire, the record of these thirty years is important and interesting. During the first half of the period this record consisted in large measure of the continua-

tion and development of enterprises begun with the Empire, or the rebuilding of structures destroyed by the Commune in 1871. There was no change in the prevailing style, which continued to follow the models set by Pierre Lescot and Philibert Delorme in the sixteenth century, but with great freedom, after the fashion of Lefuel or Garnier, not uninfluenced by the Neo-Grec episode. The alterations of the Long gallery of the Tuileries-Louvre and of the pavilions de

Marseilles. NOTRE DAME DE LA GARDE (CATHEDRAL).

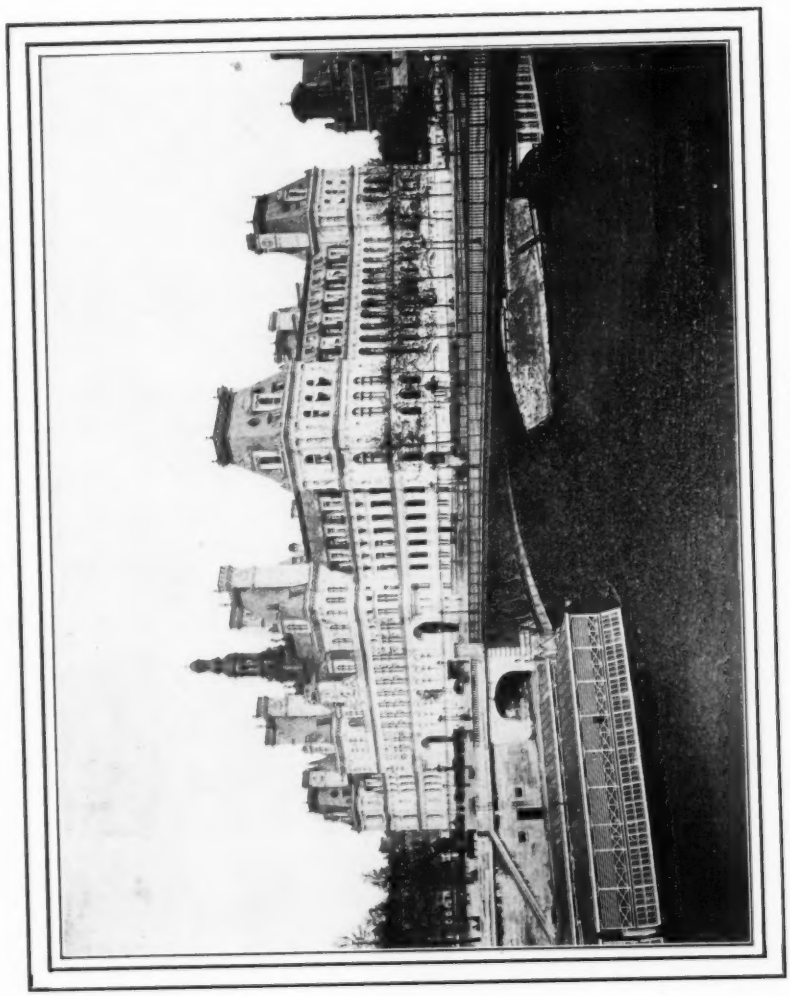
Marsan and de Flore were resumed and completed, with the new "guichet" or triple-arched passageway through the Long gallery at the head of the Pont des Saints-Pères. This striking and bridge-like composition was crowned with a superb gilded bronze relief of the Genius of Art, by Falguière. The ruined Tuileries were left standing until 1883, when they were finally demolished, and the dusty waste of the Carrousel was transformed into a beautiful garden, peopled with statues and monuments, and opening up a clear vista from the Pavillon de Sully to the Arcade Tromphe.

The Hotel de Ville, which had been destroyed by the Commune, was rebuilt between 1875 and 1883 from plans by Ballu and Dé-

perthes, as the result of an important competition. The new building is an admirable exemplification of the consummate skill of modern French architects in handling a program, both as to plan and style. In this case it was required, or at least suggested, that the new building should resemble the ruined one in general style and mass, but

LOUVRE PAVILION OF THE PREFECTURE.
Paris. Visconti & Lefuel, Architects.

might depart radically from its detailed arrangements. Messrs. Ballu and Déperthes produced an entirely new design within these limitations, retaining a number of the most successful features of the old design, but radically changing other parts. The new building is fully equal, if not superior, to the one it replaced, and its architectural details are throughout extremely elegant. It is the most important



HOTEL DE VILLE. Ballu & Déperthes, Architects.

Paris.

single building erected under the Republic, and certainly one of the most successful.

Very numerous are the *préfectures*, *mairies*, chambers of commerce and exchanges erected in Paris and the chief provincial cities in the last thirty years, of which the chief thing to be said in the absence of detailed individual criticism is, that they represent, for the most part, established and well-developed types of design, both in plan and exterior: types well thought out, logical to a fault,

Neuilly. MAIRIE (TOWN HALL).

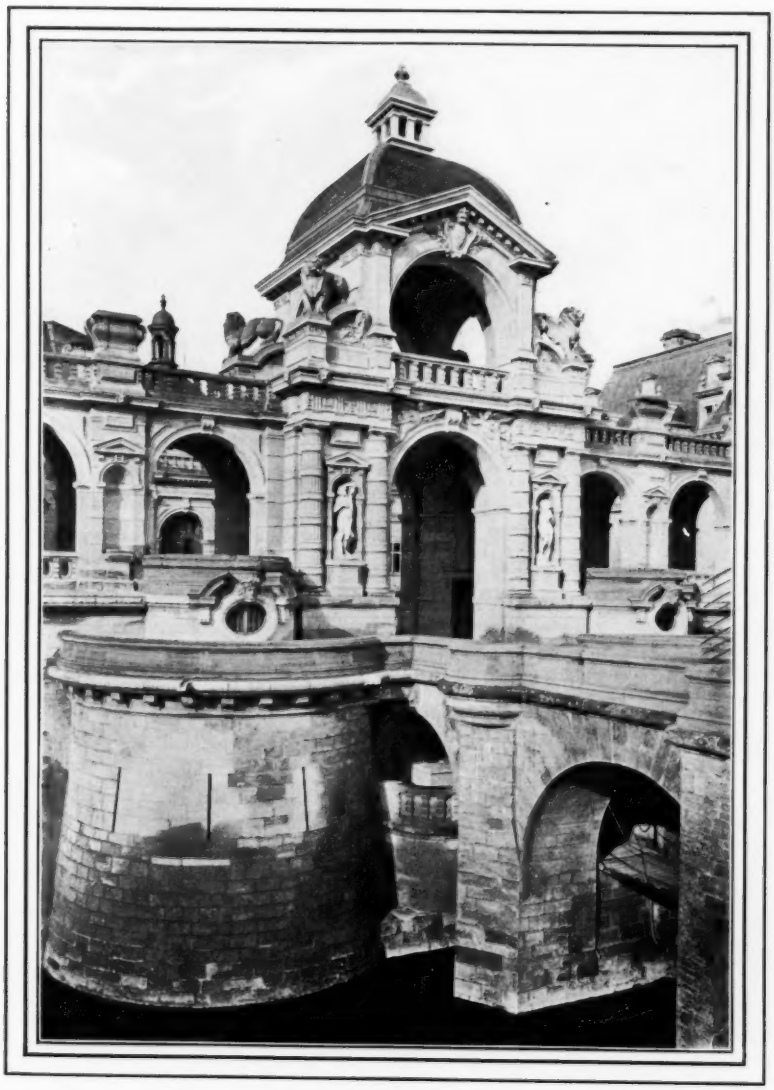
pleasing in general aspect and marked by good taste and propriety; and that if examples of remarkable originality are very few, so also are examples of bad taste and offensive ugliness.

It would far transcend the limits of a magazine article to undertake even brief mention of the important buildings put up in France during the last thirty years. They can only be referred to by classes, with occasional reference to particular examples. Exclusive of international exhibitions, which have been the most conspicuous architectural achievements of the Republic, educational buildings occupy the place of first importance. The library and new wing of the Ecole de Médecine, by Vaudremer, and the new Sorbonne, by Nénot, are among the conspicuous ornaments of the Latin Quarter: the

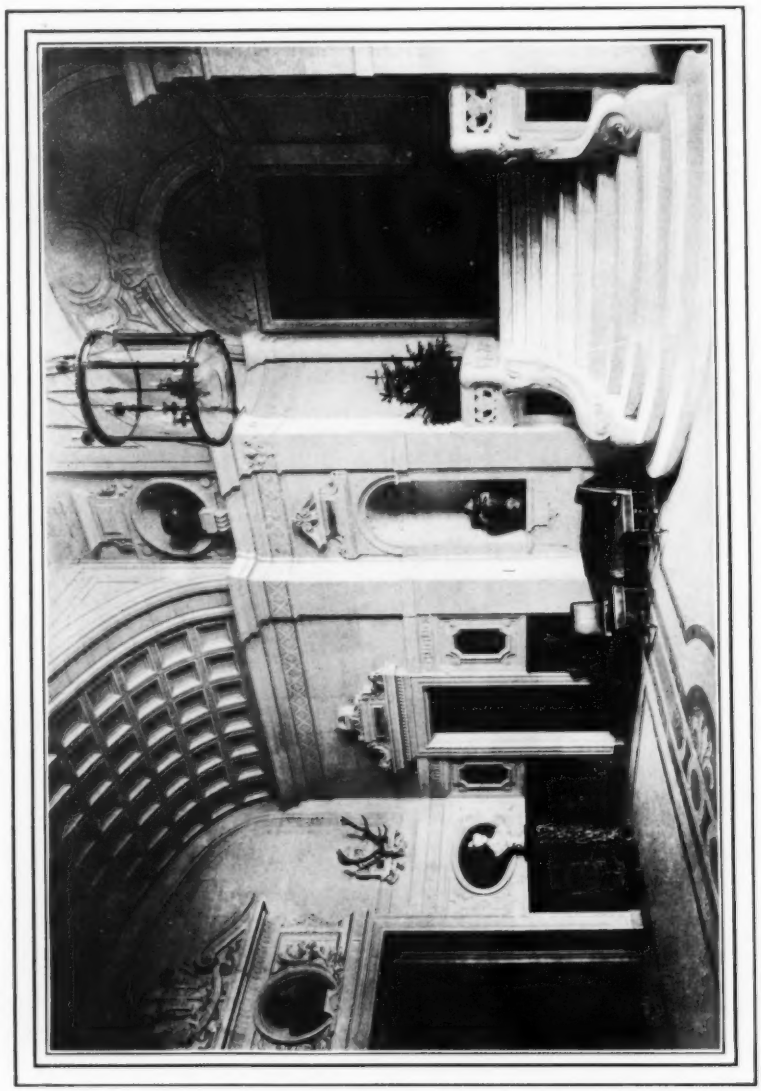
former by reason of its impressive and very Neo-Grec façade with engaged columns in the second story (1880-82), and the latter more particularly by reason of its admirable plan and very handsome "hemicycle" or amphitheatre. The façade of the Sorbonne is dignified but not especially noticeable, and, unlike most great French

Paris. GRANDS MAGAZINS DU PRINTEMPS.

buildings, is badly set on a narrow street. A large number of important colleges and *lycées*, both in Paris and elsewhere, attest the care of the government for secondary education. All of these are very spacious and well-arranged buildings, rarely over three stories in height, and the long development of façades of moderate height which results is in French eyes more attractive and dignified than the more massive, compact and lofty buildings which American taste seems to prefer. In commercial buildings there is less of a distinct



Chantilly. EXTERIOR OF MAIN ENTRANCE TO CHÂTEAU.



ENTRANCE VESTIBULE OF CHÂTEAU.

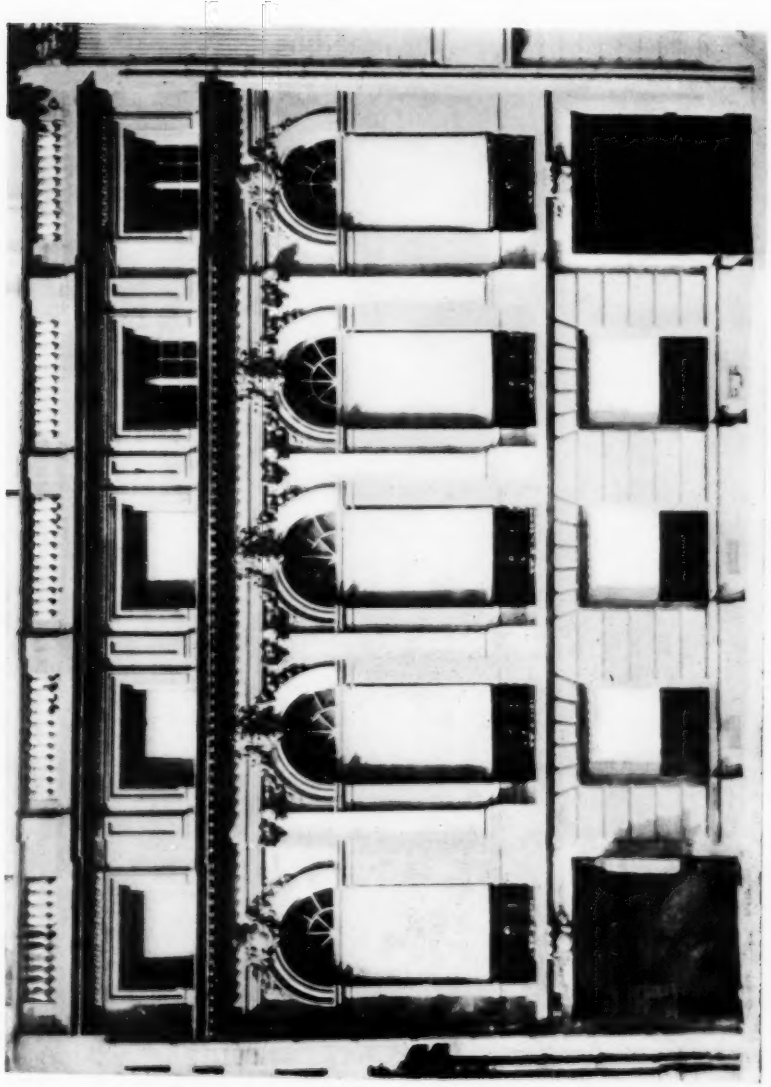
Chantilly.

style than with us. The skyscraper is unknown; the elevator is only beginning to come into general use, and the ordinary shop or office building is in no way distinguishable from the block of apartments over stores which line many of the streets. Occasionally, however, special considerations have led to special treatment, with a certain monumental distinction of effect, as in the Comptoir d'Escompte, the Magazins du Printemps, the new Figaro office, and some other examples. Decorative sculpture plays a large part in all these buildings, and there is no city where there are so many sculptors capable of clever work, and so much good sculpture of the second rank, *i.e.*, on buildings not of the first importance, as in Paris.

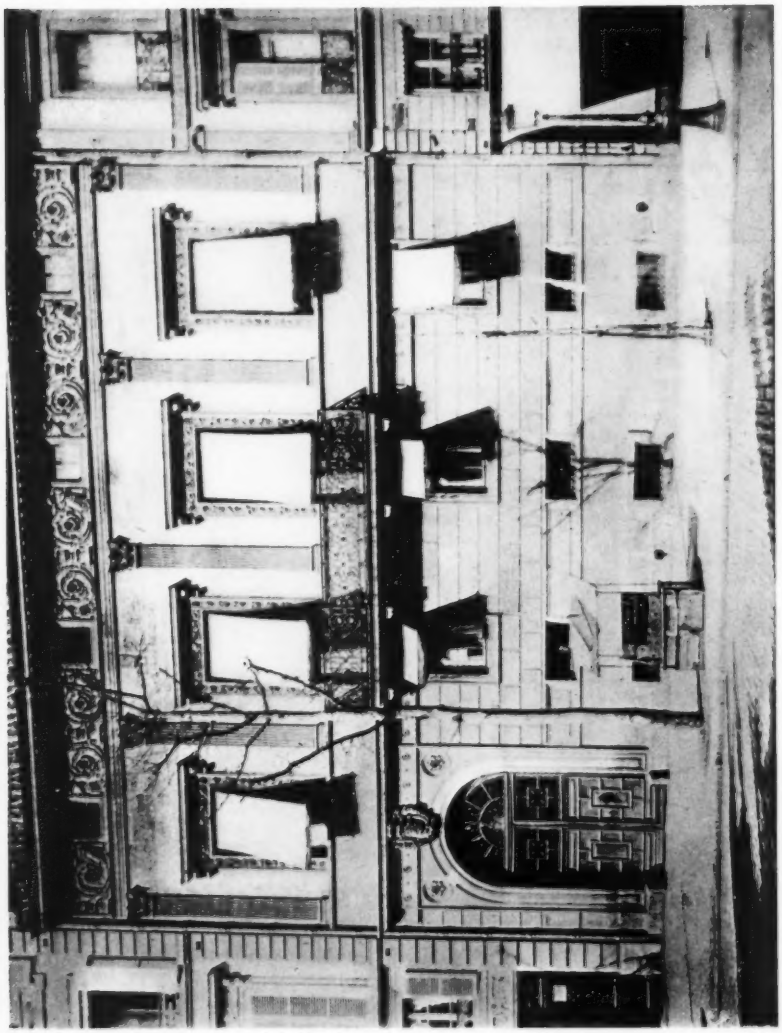
In domestic architecture it should be observed at the outset that the Frenchman is not skilled in rural architecture. His ordinary "château" and "villa" is a most uninteresting, perked-up affair, narrow and high, and planned as much as possible like a large city house. The broad, low, rambling country house, with its nooks and corners, "dens" and corridors, piazzas and porches, which is the desire of the American or Englishman—he will have none of it! Give him a monumental problem, however, and he is in his element. The magnificent Chateau de Chantilly, rebuilt by the Duc d'Aumale at enormous expense and presented to the State fifteen years ago, is an instance of the same sort of skill displayed in the Hotel de Ville at Paris. It is picturesque, monumental, and beautiful in every detail. The new parts are fully as good as the old, or better. But in houses of a more modest scale the best examples are in the city; and there the most interesting are not the most pretentious, like the palace of Count Camondo or of Meissonier, nor the little ones—narrow-fronted, eccentric, overdone, such as abound near the Parc Monceaux—but those of midway importance, having a frontage of from thirty-five to sixty or seventy feet; houses of rich men, but not of the multimillionaries. There are scores of these in Paris, so beautiful in their proportions, so attractive and yet unostentatious in their composition, and so refined and carefully studied in every detail, as to merit very high praise. I know of one in the style of the Pandolfini house at Florence—a rusticated basement, two stories of pedimented windows, and a cornice and balustrade—which compels my heretical consent to the belief that it is really more beautiful in every way than the classic Florentine example. There are others in which the old alphabet of pilasters and cornices and pediments and round arches and classic *rinceaux* is used in combinations as old as the Renaissance, and yet with a touch of originality so subtle that, while it defies analysis, it turns the whole design into poetry, or gives it the grand air, one cannot explain how. And even in long rows of more or less monotonous street fronts there is often such an air of elegance,

RESIDENCE, AVENUE DES CHAMPS, ELYSÉES.

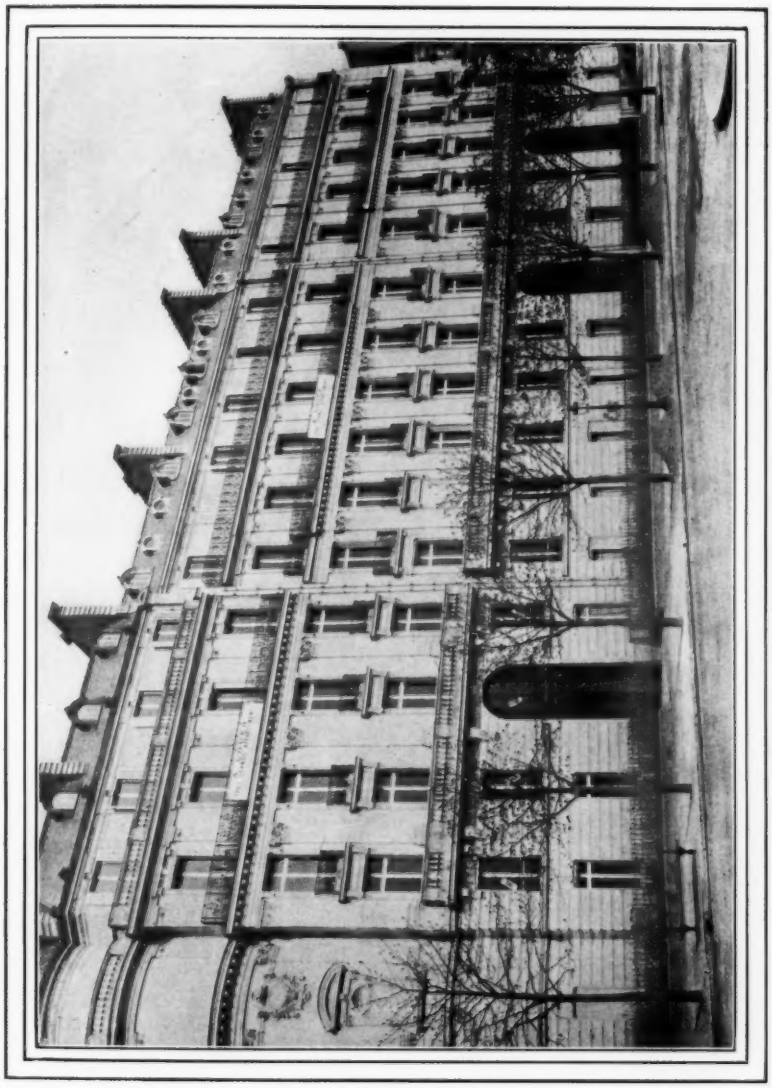
Paris.



Paris. RESIDENCE, AVENUE DES CHAMPS, ELYSÉES.



Paris. RESIDENCE OF THE ARCHITECT VAUDREMER, RUE D'ANTIN.



Paris. MODERN APARTMENT HOUSES, AVENUE MONTAIGNE.

such an indefinable but real distinction of style, that we may well ask whether our own architects have not something to learn from them—perhaps the lesson of a more careful, patient and minute study of their mouldings and profiles.

Unfortunately, during the last ten years or more, a new and

MAIN ENTRANCE TO ÉCOLE CENTRALE.
Paris.

pernicious influence has manifested itself in French architecture. The Parisians have grown weary in well-doing, or, rather, the pursuit of progress and improvement has degenerated into a chase after the *ignis fatuus* of "originality." They have got tired of the monotony of their architecture, and have sought the remedy precisely where the anarchists have sought a refuge from the monotony of the restraints of the social order—in the negation of all restraint. The result has been in most cases the substitution of rank ugliness for

the classical proprieties of the formerly prevalent style, and the perpetration of innumerable outrages against common sense. The new Flemish-German school of decadent industrial design has invaded Paris with its wire-drawn and serpentine lines and its disregard of structural propriety as flagrant as in the worst extravagances of the Louis XV. style, and has met with a cordial reception. Such deplorable extravaganzas as the building on the Rue Réaumur by Mr. Montarnal, with its violation of every recognized principle of composition and scale, have been multiplied. Contrast this with the entrance to the Ecole Centrale, built thirty years ago, where we also have grouped openings over a doorway—how dignified, sober, refined is the older work, and what a fearful price has been paid for the "originality" of the later production, in which the cleverness that pervades every detail simply accentuates the hideousness of the result.

The New York Life Insurance Co. has recently occupied its new premises in Paris, the outcome of a competition. It is a costly building, well planned on the whole, but in its external design destitute of a single feature which can be called beautiful. The architect's effort to ignore the traditional Parisian style has not made the building less Parisian, but has deprived it of all the traditional Parisian elegance, and of *style* in the broader sense. Against these architectural divagations such noble and admirable designs as the Musée Galliéra of Ginain stand in mute but effective protest. There is no *banalité* about works like this, and yet it violates not one of the historic traditions of good architecture. It is to be hoped that extravagances like those we have described mark merely the extreme swing of a pendulum which will soon confine its vibrations within the limits of common sense and artistic propriety, and that this present movement of impatience may result in imparting to French architecture greater freedom of expression without loss of the restraint and dignity which have characterized it in the past, but which this movement now seeks to sacrifice.

I can only briefly touch upon the Exposition architecture of the Republic, because so large and important a theme deserves an article apart. The three expositions of 1878, 1889 and 1900 mark three phases of development in the handling of metal and glass in buildings of a combined utilitarian and festal character. I have already spoken of the skill displayed in the metallic structure of the Halles Centrales and similar buildings. The railway train sheds of the larger stations in Paris and other cities and glazed courtyard roofs like that over the great Museum of Sculpture in the Ecole des Beaux-Arts are in nearly every case not only excellent in their engineering, but distinctly elegant in design. The qual-

ities of iron are clearly recognized and the lightness of construction which it makes possible is successfully attained without either the meagreness of line or the complexity of tie-rods and struts which are apt to characterize American works of the same category. When, however, the problem of iron construction involves the whole building, difficult questions arise of wall treatment, mass and silhouette. The thinness and lack of

Marseilles. LIBRARY AND ART SCHOOL.

mass of iron supports make effective architectural treatment very difficult. They seem to call for some sort of sheathing, for a decorative dress of some other material, to mask the poverty and angularity of the metallic framework. Exhibition buildings offer a specially favorable opportunity for such decorative apparel, because of their festal character, and because the temporary nature of most of them authorizes the use of a more flimsy and theatrical dress than befits a permanent monument. The very rational and logical design of the buildings of 1878 did not sufficiently recognize this consideration, and the result was disappointing in its painful attenuation and poverty of detail. Eleven years later the steel skeletons were clothed in a decorative

dress of many materials—brick and tiles for the solid fillings of walls and domes, beaten sheet metal and staff for the decorative details, while color and gilding and the lustre of ceramic tiles added splendor to the general effect. Not everywhere were the forms beautiful and the decoration strictly architectural in conception; but the result was on the whole a triumphant demonstration of French technical and artistic skill. Yet the most notable feature of the Fair was to my mind the superbly simple interior of the Machinery Hall, almost without walls, but with a noble roof of steel and glass spanning at a leap the whole width of 357 feet, its moderate height making the vastness of the hall all the more impressive. The huge nave of the Liberal Arts Building at Chicago surpassed it in width and height and was perhaps superior as a design of economical engineering, but it did not approach the French example in beauty of aspect and failed to give their true value to the vast dimensions of the hall it covered.

It is too early to pass a final verdict on the buildings of the Exposition of 1900. From views and descriptions thus far at hand it would appear that they are by no means free from the aberrations of the modern Decadent school of French design. What is eccentric and dreamlike abounds in the various buildings, and much that to a sober taste appears wholly reprehensible. Yet there is undeniable power and imagination shown, both in the scheme and decoration of the Exposition buildings, and metal, glass, faience and masonry have been handled with extraordinary technical skill. Color—strong and brilliant color—is everywhere dominant, and the total effect promises to be as far outside of anything hitherto attempted in architecture as the Arabian Nights' tales are outside of realism. Whether this sensational architecture has underlying it enough of sound taste and of the elements of eternal art to warrant our hailing it as a step in advance, time alone can tell.

A. D. F. Hamlin.

AMERICAN ARCHITECTURE AS OPPOSED TO ARCHITECTURE IN AMERICA.

AT no time since the Europeans first began to build in America has there been anything which might properly be called an American style of architecture. There have been American ways of building, as for instance, our high buildings with the skeleton construction, and the cast-iron fronts of thirty or forty years ago, but the decorative features have been used in accordance with passing fashions, supposedly modeled on European usage, with no such modification as would stamp them with what might be called an air of nationality, or else they have been extraordinary attempts by individuals at originality. None of these attempts has met with popular favor.

All the so-called "styles" of the past have been created by a slow system of evolution from what has gone before, accomplished by the combined effort of all the minds engaged, working along the same lines, each one contributing his infinitesimal share to the never-ending process—a process which is precisely similar to that which produces our fashions in dress. No one knows exactly who is responsible for the change, but we can see that change is always in progress: to the uninitiated it may not seem very apparent from year to year, but if we compare the fashions in dress at intervals of ten or fifteen years, the change is striking enough for any one to distinguish. So it is in architecture, though owing to the nature of the materials used, change occurs more slowly. If we study the history of architecture in Europe, we shall find that from the tenth century all the great changes in style were simultaneously common to all the countries. Thus we find in practically all European countries at about the same epoch, the styles which are classified in a general way as Romanesque, Gothic, Renaissance, Rococo, etc., but in each country or province, soon after their introduction, they assume a distinctive local character. We also find that some one country is in advance of the others, and that every great change spreads rapidly from the place where it was first developed to all the other countries, but that the minor changes do not spread rapidly, and are confined generally to the different localities where they originate, and go to make the local or national distinctions of the general style. It is natural that as communication becomes more rapid between different sections, these local differences should disappear, and this is exactly what we find has happened. In France, for instance, during the Gothic epoch, we find distinct local characteristics in the different provinces—thus the Burgundian, Aquitanian, Touranian, those of the

Isle de France, etc.—while to-day the style is national, or we may say, Parisian.

Now it seems not at all unlikely that the causes which have led to the breaking down of the barriers between the different provinces of one country, will in future operate to break down the barriers between the different countries—that local characteristics will become less and less pronounced, and that even the minor changes in the fashion of building will tend to become more world-wide. This is exactly what has occurred in the fashions for dress. Local distinctions are rapidly passing away, and a dress that is fashionable to-day in Paris is also fashionable in New York, Berlin, Rome, St. Petersburg, London, and in every other civilized capital. If France leads in this respect, and the others follow, it must be because there is in the French mind a quality which fits it to lead in such matters, for the bondage of the other nations is entirely voluntary.

Owing to the peculiar situation of America and to the natural independence and lack of reverence of the American mind, the course of architecture here has presented an anomaly in the development of style, and rules which apply elsewhere do not seem to apply here. Nevertheless it is very certain that the process of development which works everywhere else will in time be found working here; indeed, it becomes more evident daily that this process is already well under way. The foundation for any such development must necessarily begin with the schools. In every European country we find that before the young men begin to build, they undergo a long process of training, either in schools or as apprentices, to fit them for the work. In the past we have thought such preparation unnecessary. Almost every young American as soon as he is able to draw a straight line, has felt himself competent to undertake any work of architecture, and not only that, but he has found that most people have been ready to agree with him in this way of thinking. People having large sums to invest, if not willing to intrust them to him at the start, have been willing to do so after a few years, when he is supposed to have had the necessary experience. These methods still hold true in many places to-day. Physicians, engineers, lawyers, and other professional men must have been properly trained before they are employed: not so with architects. Most employers, indeed, feel that they are very good architects themselves, and few have any distinct notion of what constitutes an architectural training.

This is an entirely unnatural state of affairs, and no one who understands the American mind can believe that it will last. Indeed, there is at the present time every indication that it will not last. Schools of architectural multiply on every side—young men

flock abroad to seek architectural training, and the results of this movement are already beginning to be apparent in our architecture. Fortunately this force is a unifying one. I say fortunately, though I doubt if it could be otherwise. The great majority of our students are thinking and working in the same style, though this can by no means be said of our practicing architects. They are for the most part still borrowing from any epoch of antiquity, or designing in a style of their own invention as the fancy seizes them. They deprecate what they call the "Frenchifying" of American architecture, as if there were any such thing as American architecture in the hodge-podge which we see about us.

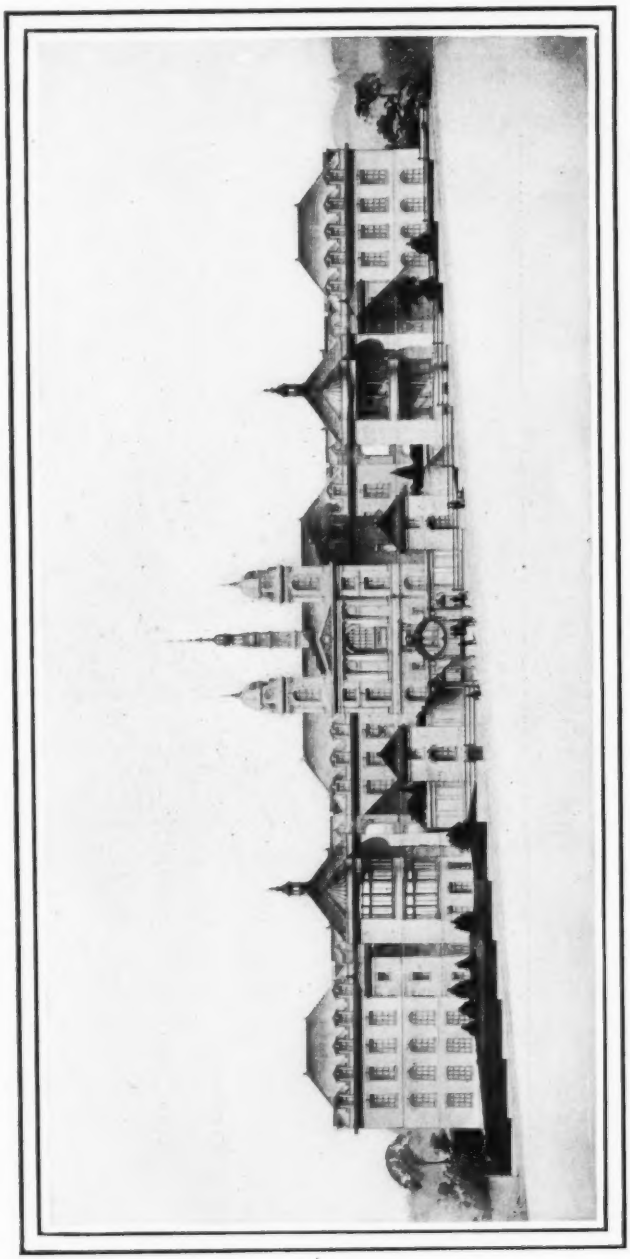
In the meantime the French influence is slowly but surely predominating. Our young men go to Paris and become convinced of the wisdom of the French methods. From the great masters of the French school, under whose influence they are brought, they imbibe such logical, reasonable and convincing instruction, that I do not believe it possible for a young man anxious to learn, to come away unconvinced. The converts which these men make after they return, among the young men who themselves are not able to go abroad, are as ten to one.

A revolution is in full progress among us, and it is beginning just where it ought to begin; that is, with the students. Let no one mistake the introduction of what appears to be modern French architecture as only a passing fancy to go the way of the "Richardsonian Romanesque," "Queen Anne" and "Italian Renaissance." It is an entirely different affair. It means much more than appears on the surface. The French resemblance is only an incident: it may, indeed, soon pall and pass away, but the movement means that the principles which the French use are being introduced here, and these will last because they are founded on good taste, guided by common sense. Henceforth American architects are to be properly instructed before they enter upon their duties. American architecture is not to be "Frenchified," unless France can dominate the fashions of the world in building by her taste and skill, as she has dominated them in dress. The movement means that our architects of the future will apply to the art in this country, the same logical reasoning, and that they will have the same careful preparation for the work that helps the Frenchman to lead the world in the fine arts. It also means that in the future the whole body of American architects are to work together along the same lines—to think in the same style. Thus we are about to enter upon a course which will make possible the evolution of a national style of our own, or perhaps enable us to set the fashion for the world.

Ernest Flagg.

SOLDIERS' MONUMENT.

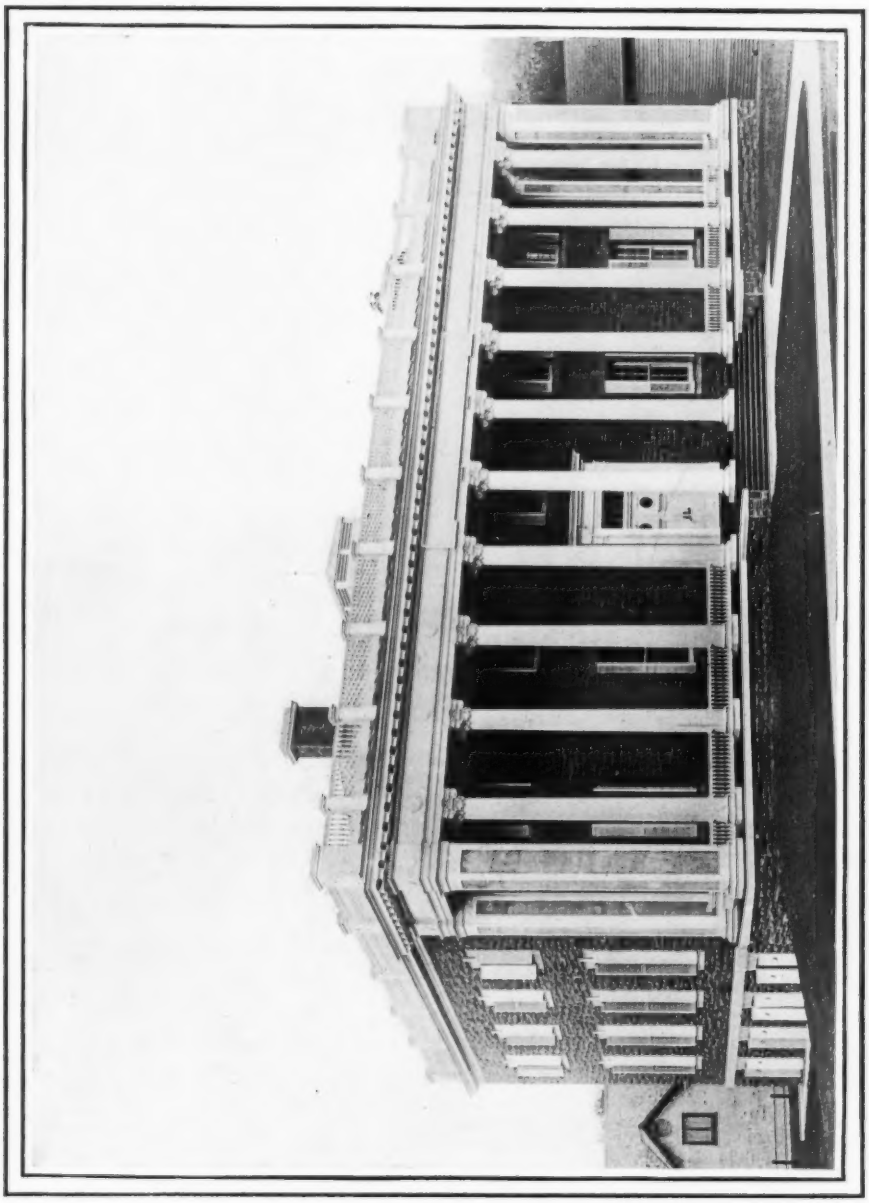
New Britain, Conn. Ernest Flagg, Architect.



ST. MARGARET'S MEMORIAL HOSPITAL. Ernest Flagg, Architect.

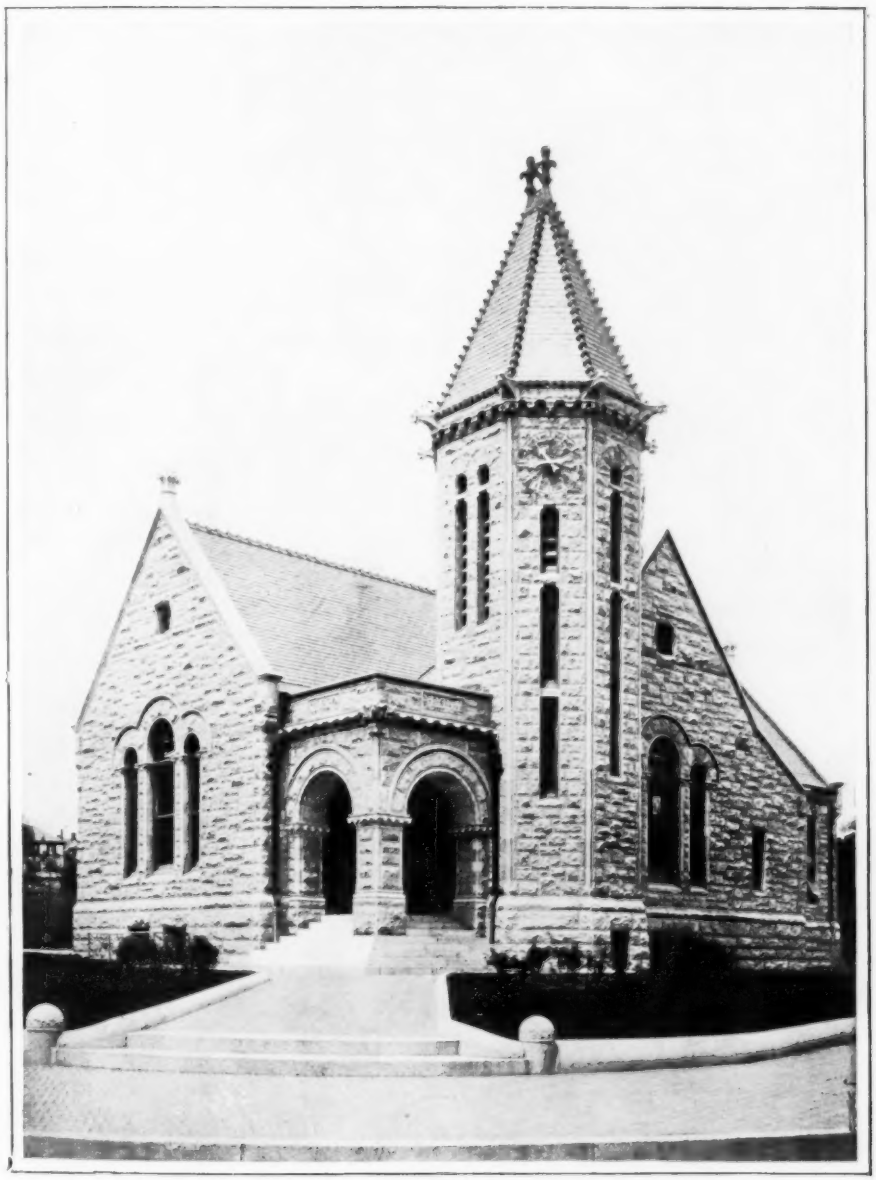
Pittsburg, Pa.

INTERIOR OF CHAPEL, ST. MARGARET'S MEMORIAL HOSPITAL.
Pittsburg, Pa. Ernest Flagg, Architect



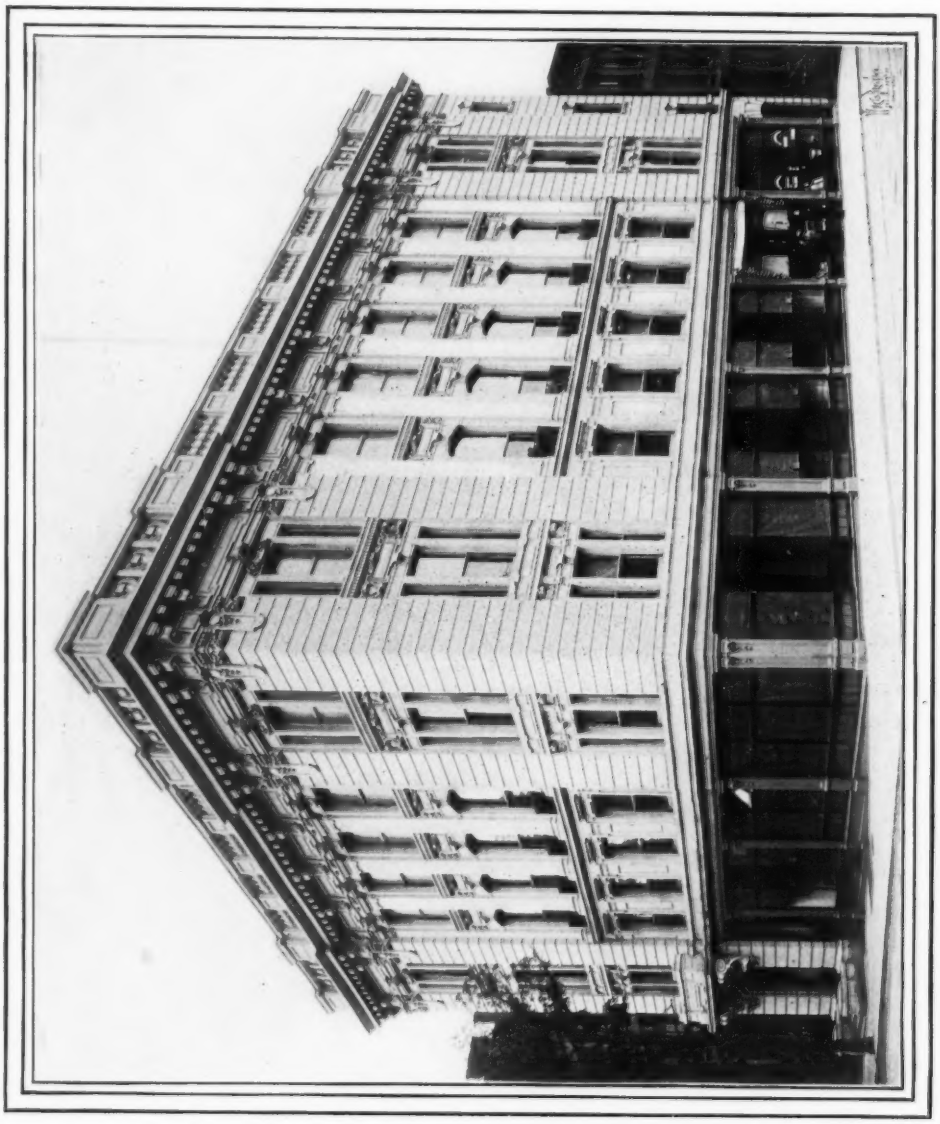
Y. M. C. A. BUILDING. Ernest Flagg, Architect.

Cooperstown, N. Y.

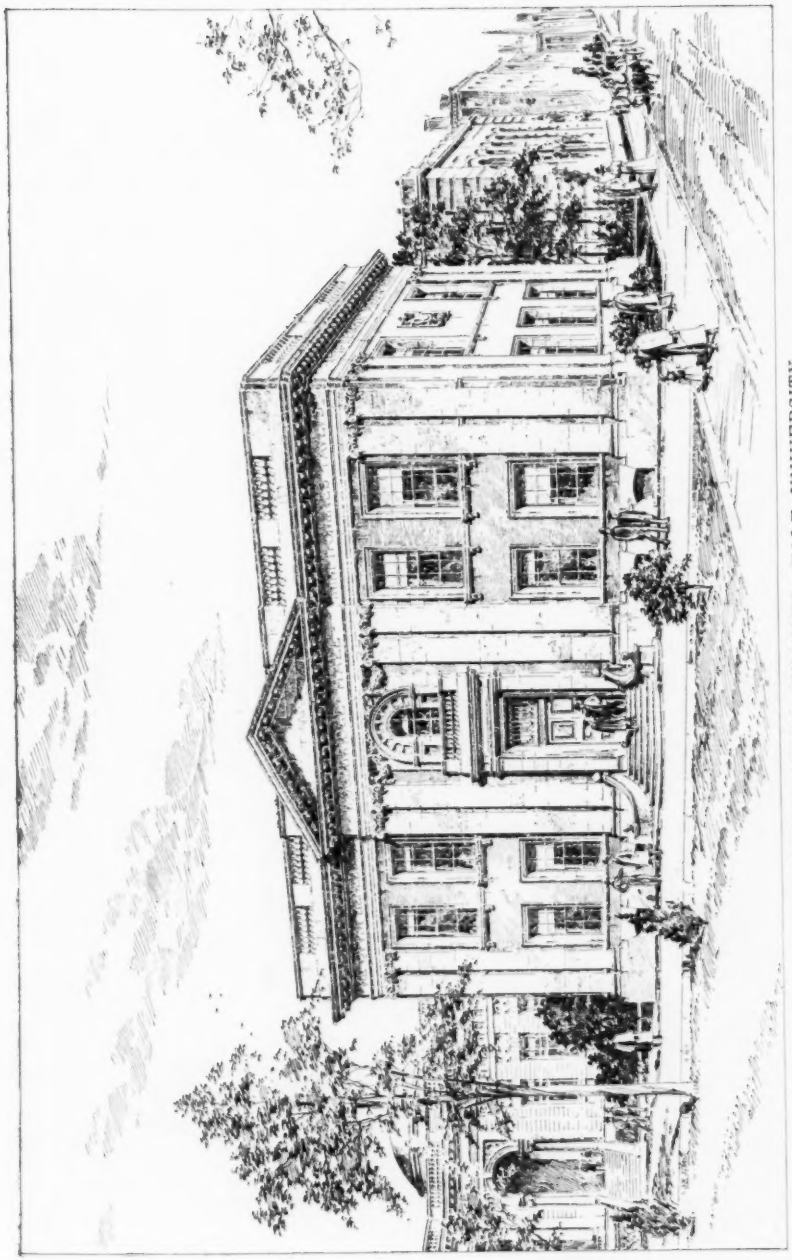


FREE LIBRARY.

Madison, N. J. W. P. Adden, Architect.

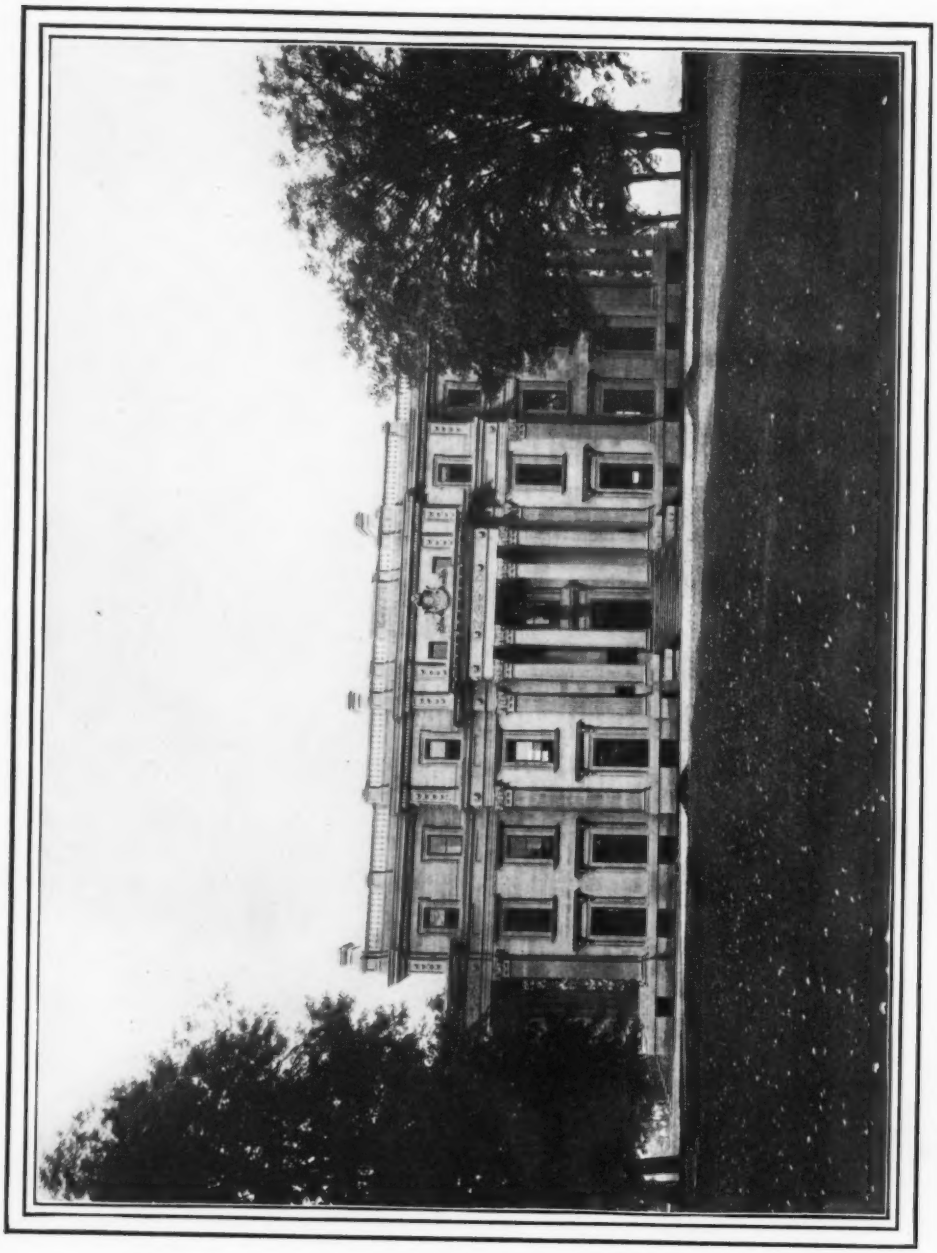


YOUNG MEN'S HEBREW ASSOCIATION BUILDING.
92d St. and Lexington Ave., New York City.
A. W. Brunner, Architect.



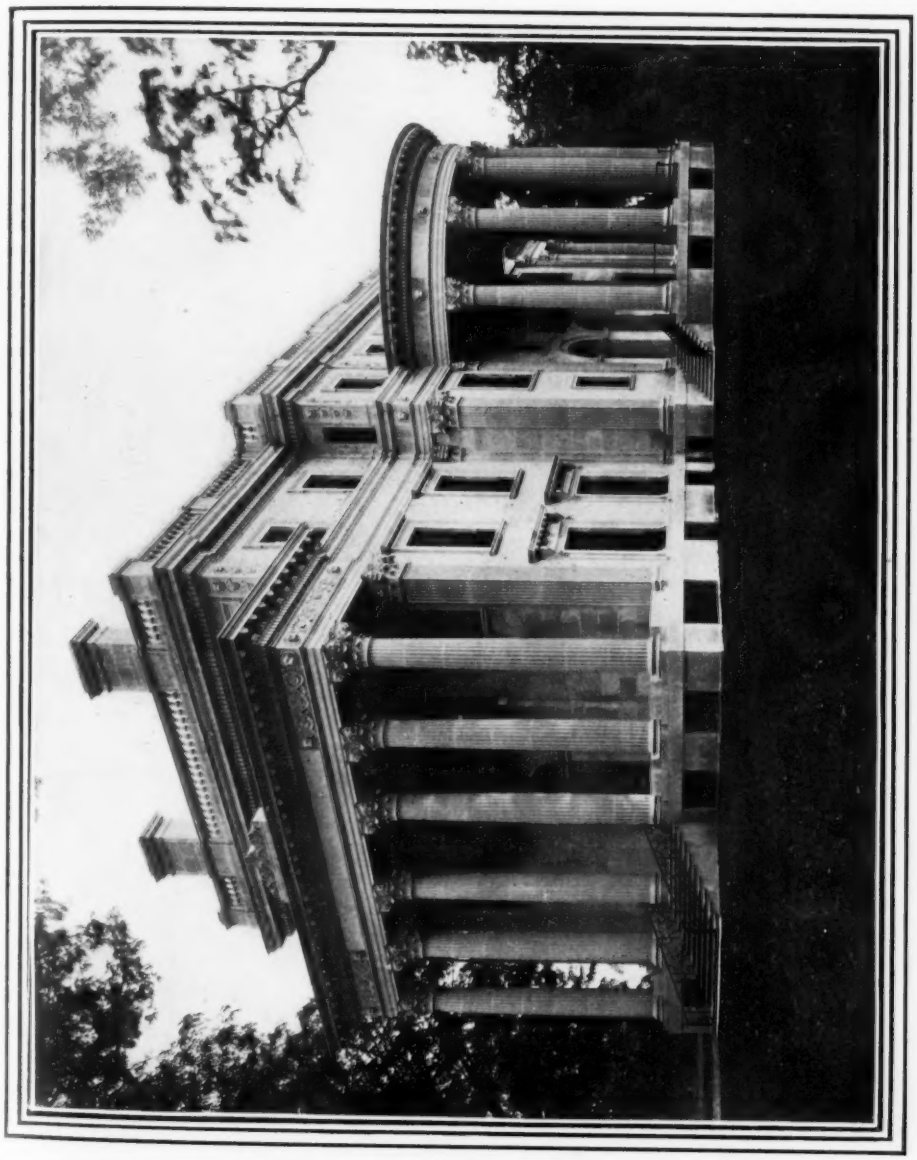
ADMINISTRATION BUILDING, YALE UNIVERSITY. Howells & Stokes, Architects.

New Haven, Conn.



RESIDENCE OF F. W. VANDERBILT, ESQ. McKim, Mead & White, Architects.

Hyde Park, N. Y.



RESIDENCE OF F. W. VANDERBILT. McKim, Mead & White, Architects.

Hyde Park, N. Y.

RESIDENCE OF NORMAN REAM, ESQ. Shepley, Rutan & Coolidge, Architects.

Thompson, Conn.

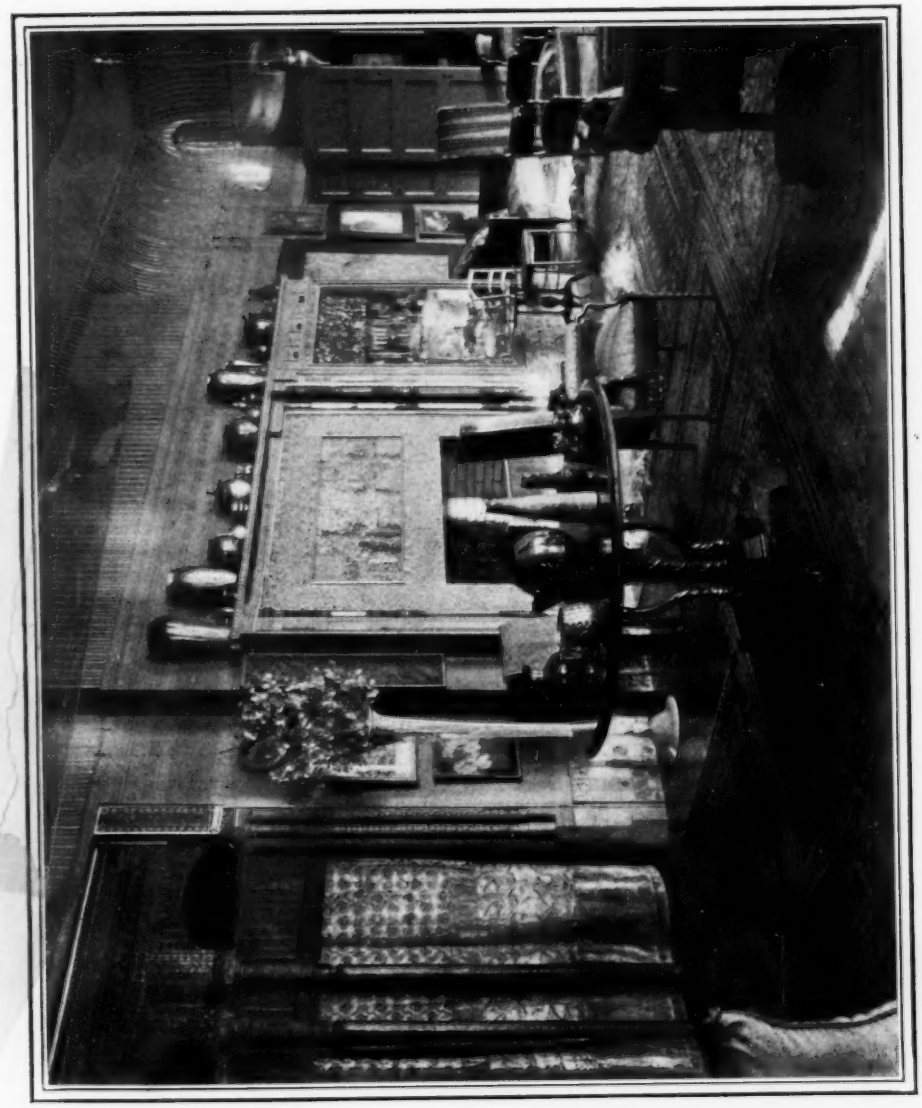
EXTERIOR OF TIFFANY HOUSE.

Madison Avenue and 72d Street.

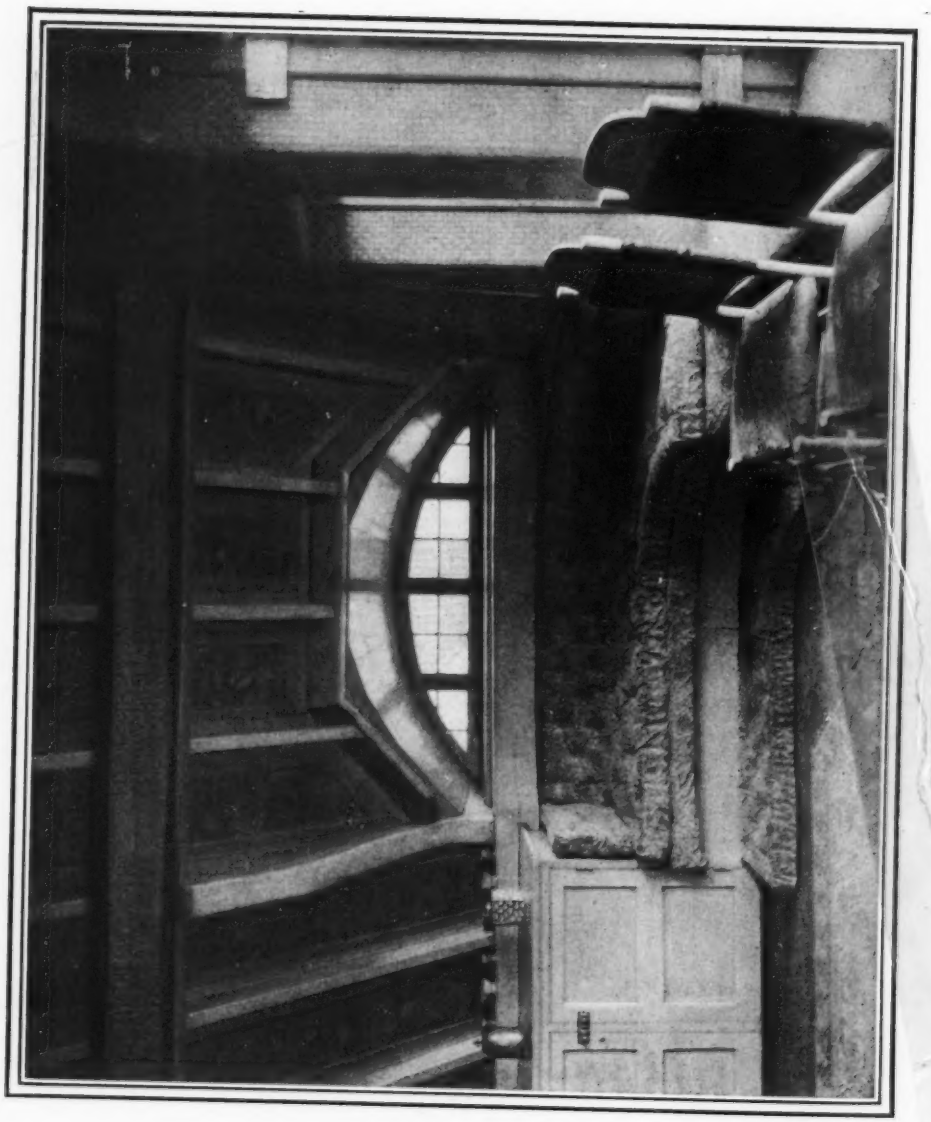
THE TIFFANY HOUSE

The remarkable interiors represented in this series of illustrations were all designed by Mr. Louis C. Tiffany, and are good examples of the genius of this original artist

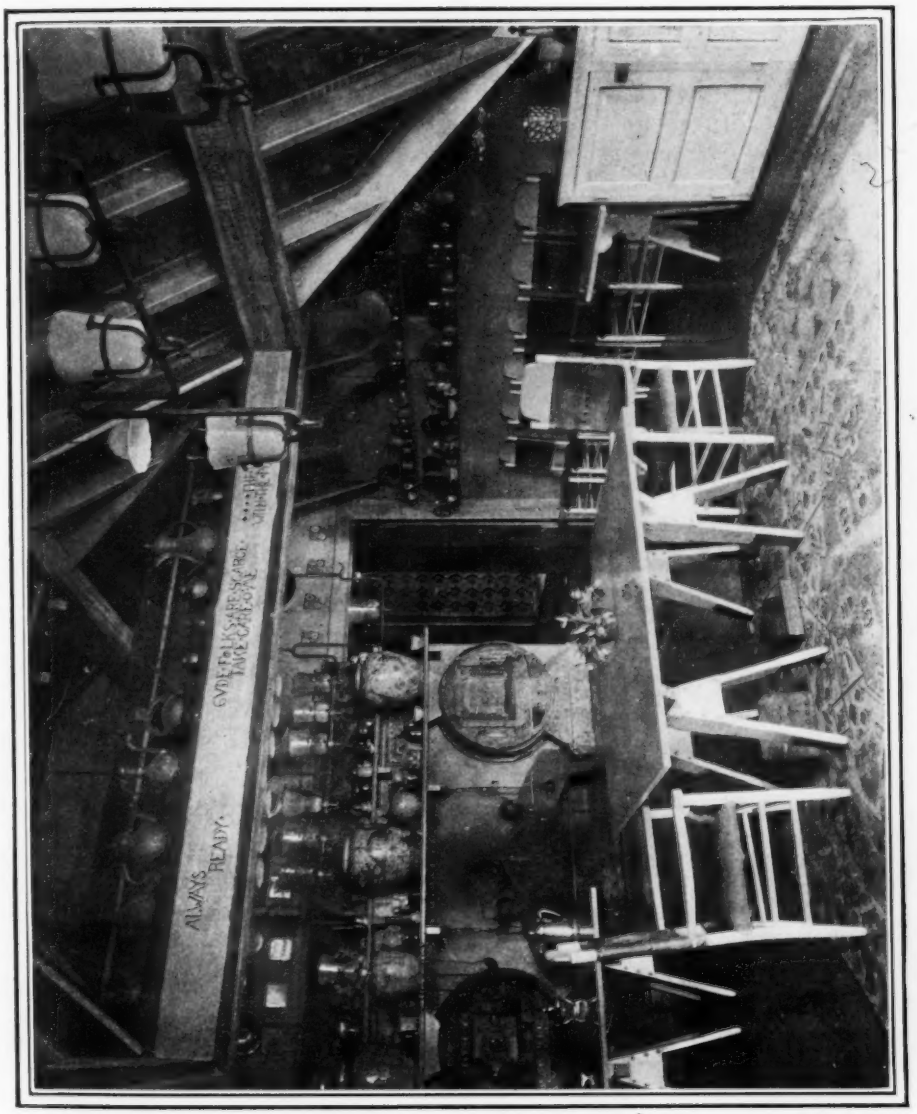
FIREPLACE IN LIBRARY.



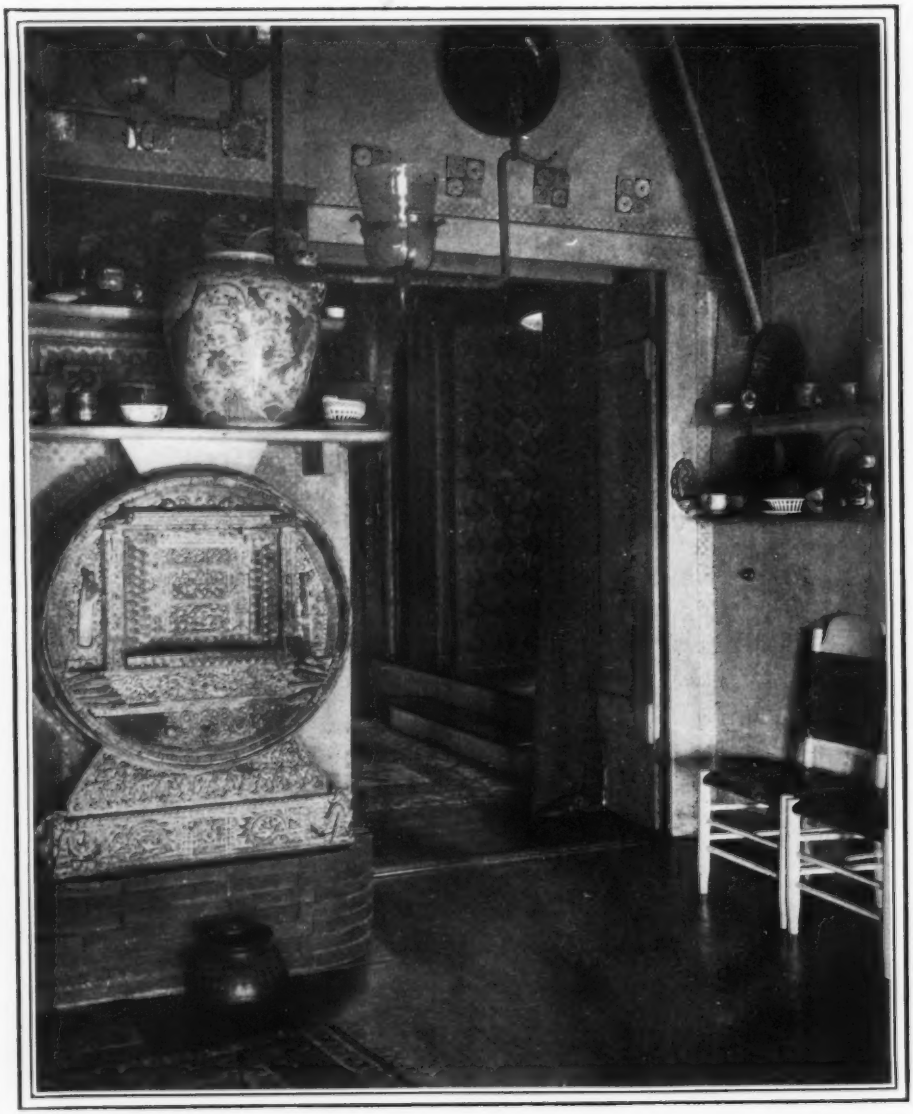
BALL ROOM.



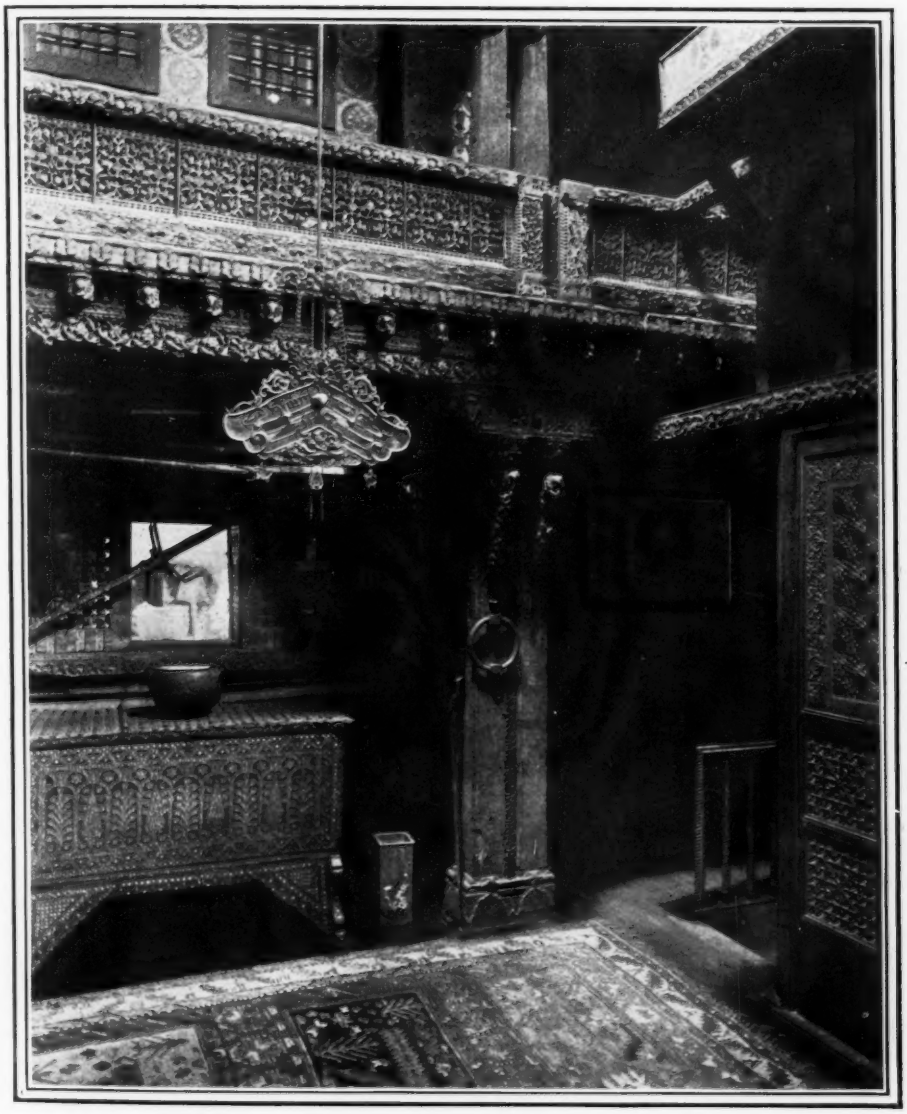
CORNER IN BREAKFAST ROOM.



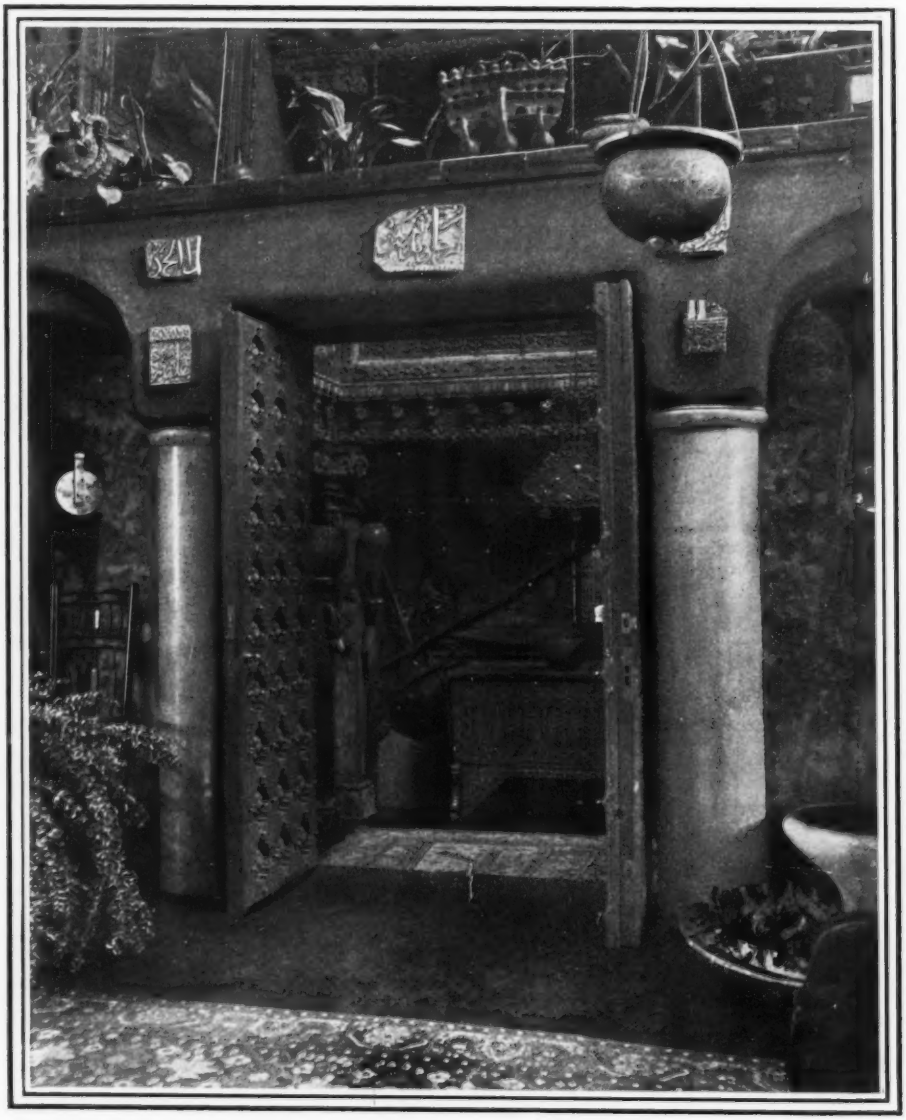
BREAKFAST ROOM.



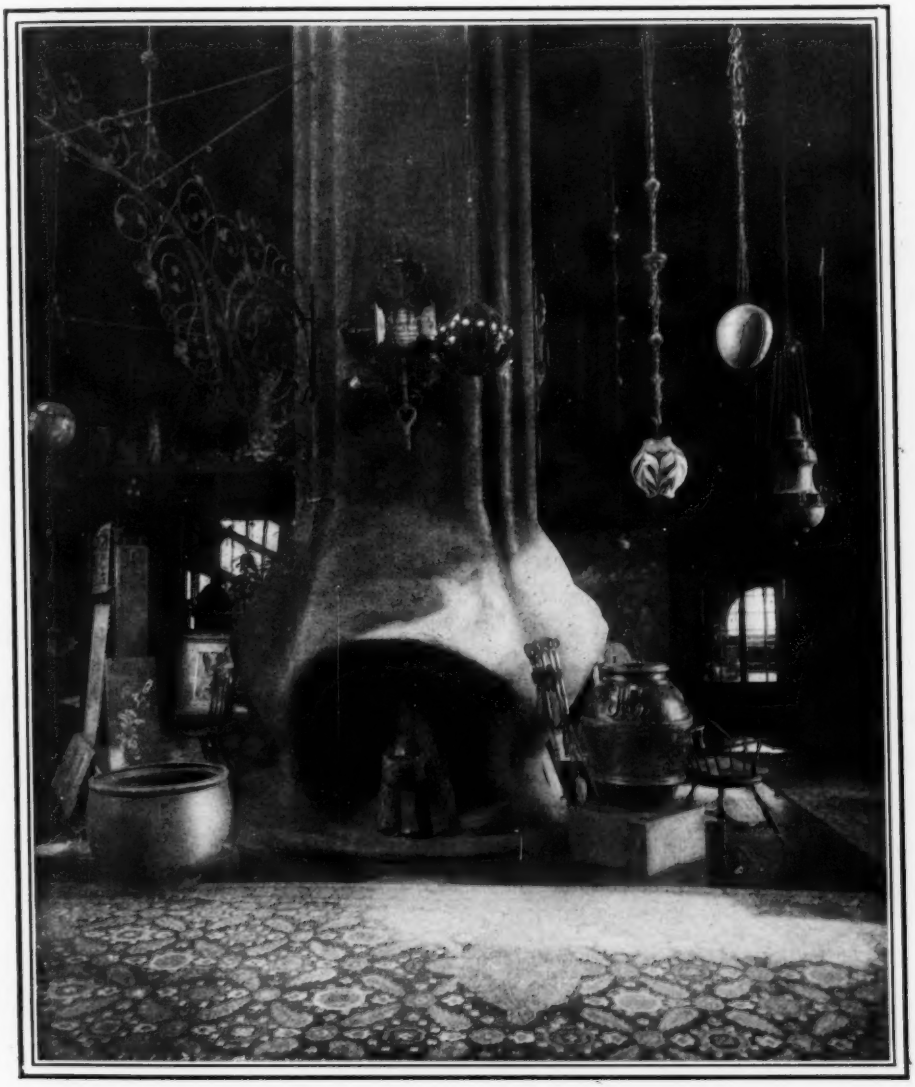
ANOTHER CORNER IN BREAKFAST ROOM.



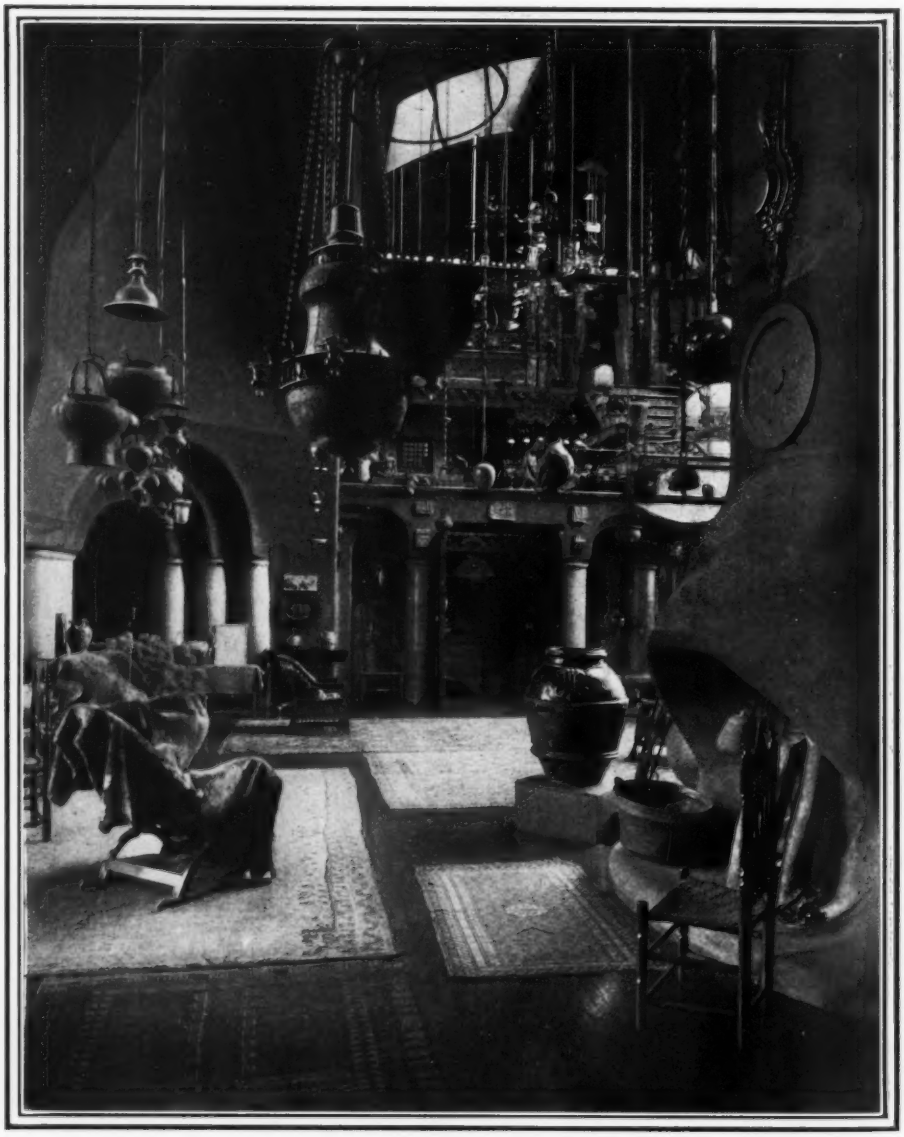
VESTIBULE TO STUDIO.
(The woodwork was a portion of an East Indian palace.)



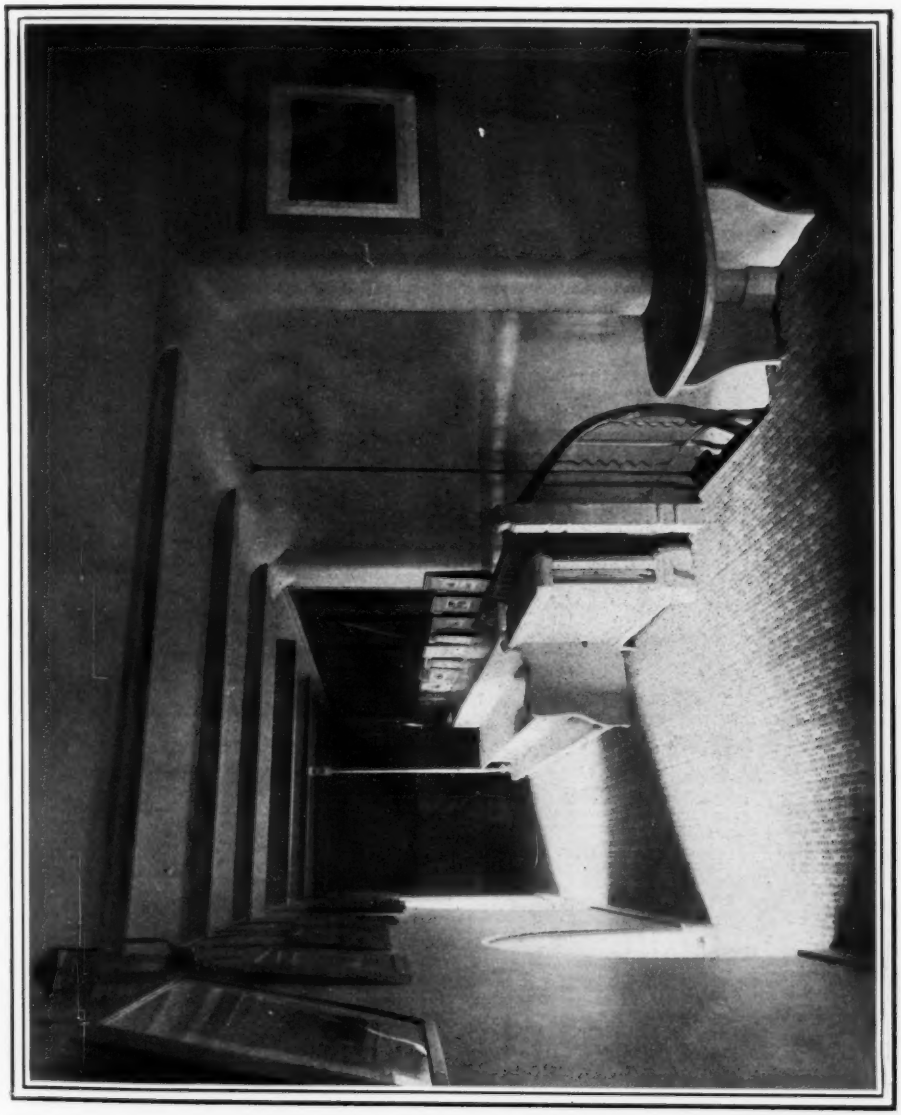
ENTRANCE TO STUDIO.
(Showing carved teak doors.)



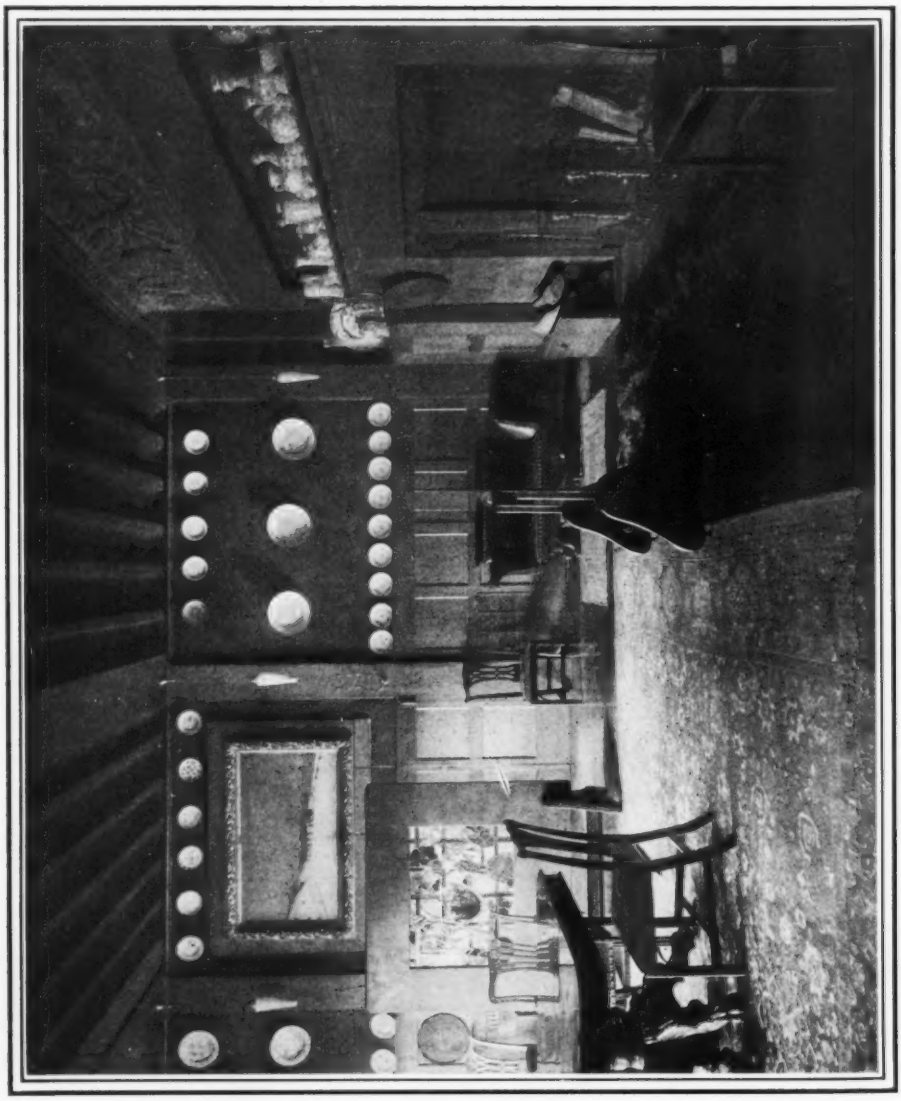
STUDIO, SHOWING FOUR-SIDED FIREPLACE.



ANOTHER VIEW OF STUDIO.



PASSAGEWAY FROM STUDIO.



THE DINING ROOM.

Italian Cabinets. (In the collection of E. Wauters.)

M. EMILE WAUTERS AS A PAINTER OF ARCHITECTURE.

M. EMILE WAUTERS, the Belgian painter, whose interesting collection of art treasures was described in one of our past numbers, has not confined himself exclusively to portraits and historical pictures, the two most important genres of the art of painting. He has also produced some Oriental work, very faithful and coherent in character, and a number of architectural views, the features of which denote special aptitude on the part of this eminent artist.

M. Wauters has enriched art with numerous souvenirs of churches and other edifices of Venice, Rome and Naples; mosques, streets in Tangiers and Cairo, etc., etc. His chief canvas in this genre is "The Transept of St. Mark's Church at Venice," one of the most picturesque parts of that imposing edifice, with its high, bold arches, so well traced and so beautifully adorned with rich mosaics all glowing with bright golden reflexes. The pillars and balconies in polished marble of every color shine under the action of the glancing light thrown by the large rose-window at the bottom of the transept, and which dances under the arches, striking softly here and there a lamp, a votive offering, a statue, or a tabernacle. This remarkable work is in the possession of the King of the Belgians. (Fig. 1.)

The same picturesque, unexpected lines, and the same bright-colored effects, are met with again in two other motives, more restricted but quite as charming, of the same basilica. "St. Isidore's Chapel" (Fig. 2*), which, owing to the lack of light, photographers have not been able to reproduce, is a meditative note composed entirely of

*This picture is probably the only representation extant of this portion of St. Mark's.

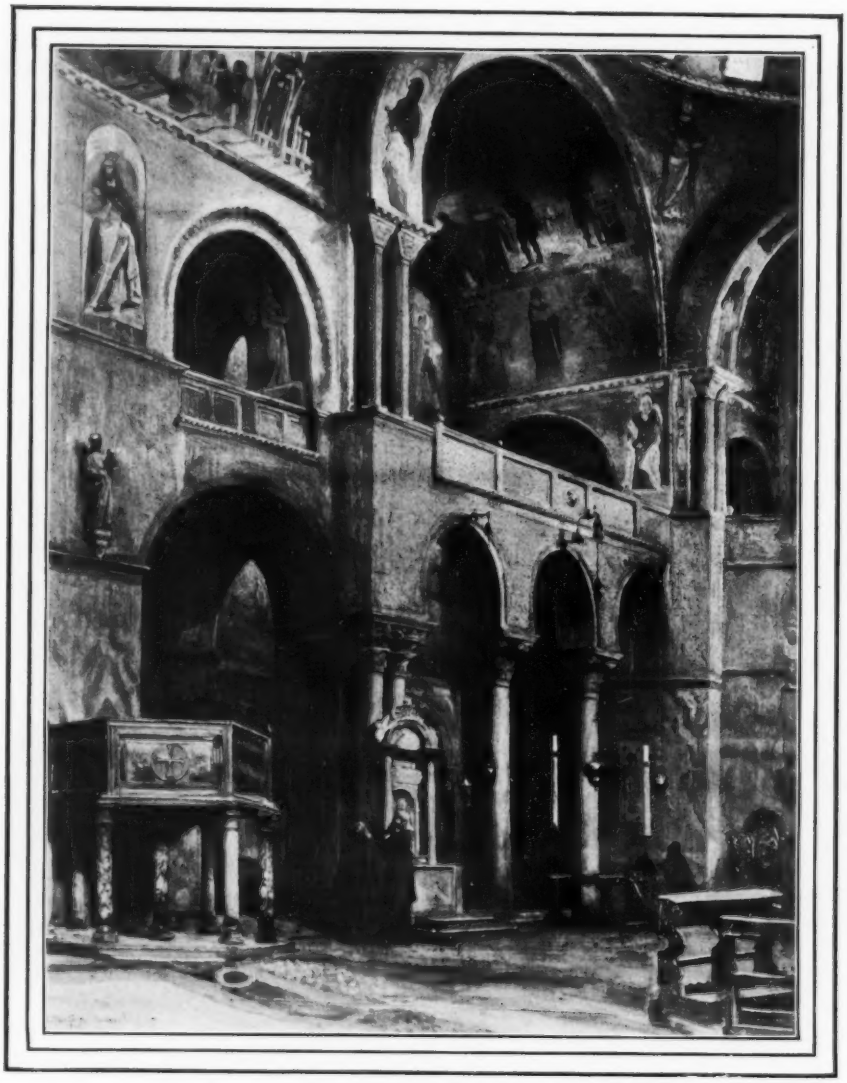


FIG. 1. THE TRANSEPT OF S. MARK'S, VENICE

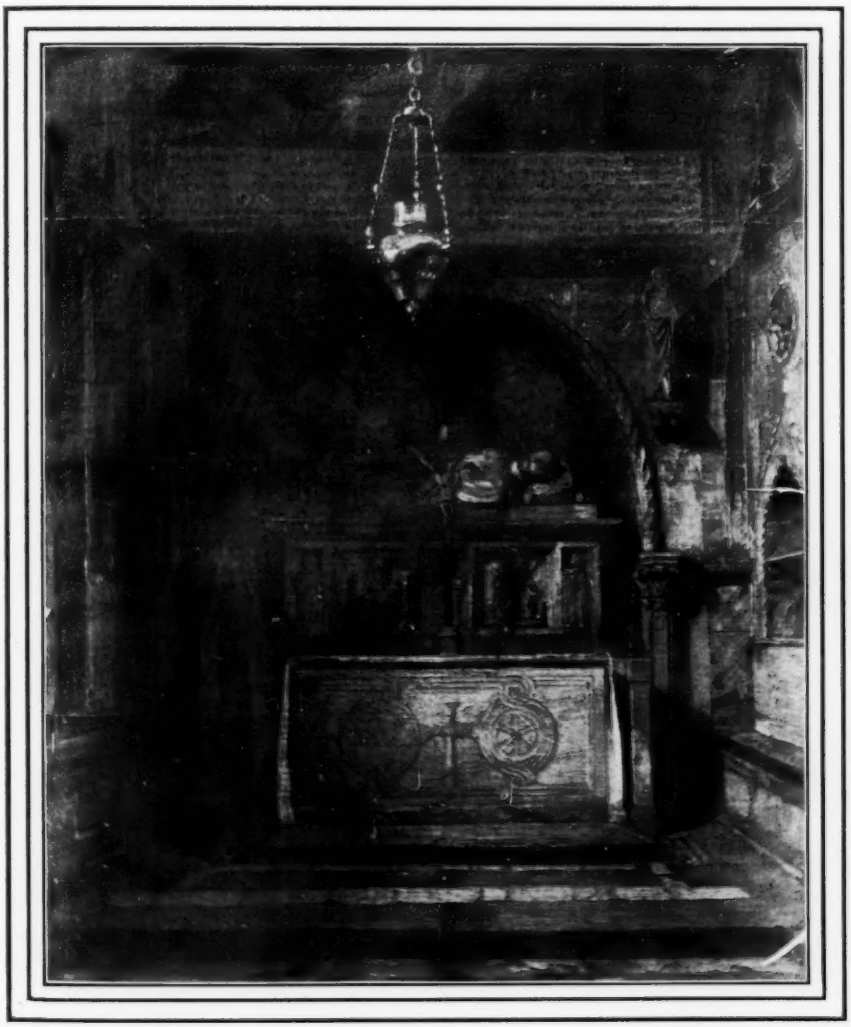


FIG. 2. S. ISIDORE'S CHAPEL, S. MARK'S, VENICE.

Fig. 3. Portico, S. Mark's, Venice.

penumbra and light and shade. The saint, in alabaster, is sleeping on his marble tomb, around which are carved some finely-sculptured bas-reliefs representing episodes in the holy man's life. A vault-arch, leaning against the bottom wall and resting on two low pillars, forms a frame to the sarcophagus. The floor is paved with slabs of red porphyry. In the center of the chapel hangs a brass lamp, being the only bright thing in this sombre arrangement—this assemblage of marbles of every hue. This harmony of heavy lines and tones has something intensely mystic about it.

"St. Isidore's Chapel" forms part of the Jaulet Collection at Brussels.

The portico seen in our third illustration is also from St. Mark's. Here again we find marble as the prevailing feature. There is marble everywhere—in pillars, walls and pavements—and it is of divers colors, black and yellow, grey and red. The porphyry steps and the bases of the columns shine brightly, so smooth are they from having been trodden and brushed against by the faithful during century upon century. Superb golden mosaics relating the history of Abraham run in a frieze round the arches. Of rational, scientific architecture there is none. What, we

Fig. 4. Door of Sacristy, Frari Church, Venice.

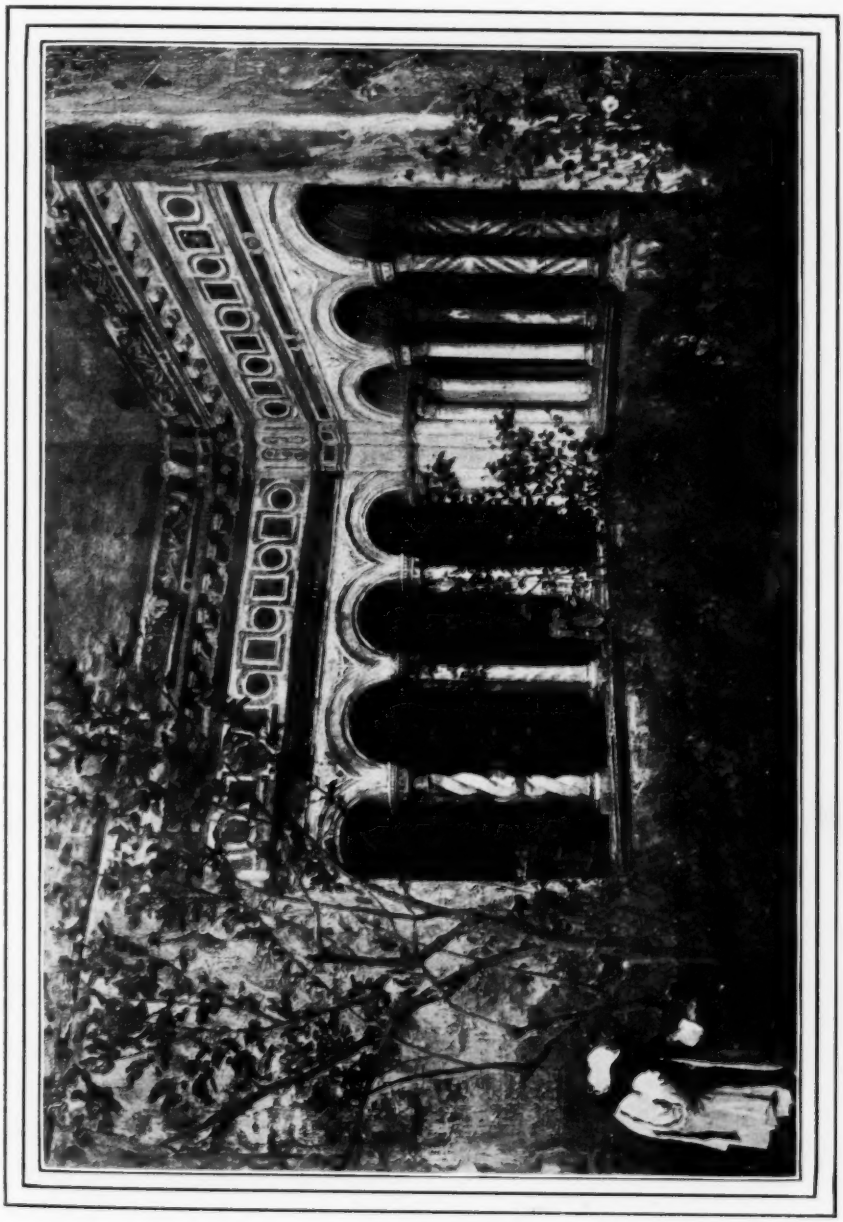


FIG. 5. IN THE CHURCH OF S. JOHN, LATERAN, ROME.

may ask, can be the object of those massive pillars? They are planted right at the entrance of the portico, just like sentinels, without any apparent motive whatever. Still, the effect is decidedly good. On other columns, of smaller size, the arches are out of the perpendicular. There are no delicate mouldings, no science nor refinement in the lines, and yet how captivating is the general effect! What a rich frame, too, is formed by that open doorway, leaving us to imagine, beyond in the sombre nave, mysterious lights and religious effects.

Fig. 6. The Great Mosque of Tangiers.

Also from Venice is the small Romanesque door of the Sacristy of the Frari Church, which is reproduced in Fig No. 4. In this we note simplicity, excellent proportions and sculptured ornamentation of a realistic character, adapted with much originality.

The following are the terms in which M. Wauters expressed himself in one of his letters from Italy relating the first impression felt by him on entering the Church of St. John, Lateran. (Fig. No. 5, Pon Collection, at Louvain):—

Fig. 7. Pompeiian Atrium.

"We are at the gates of Rome, in the Church of St. John, Lateran, and at the bottom of the cloister of that venerable Roman basilica. Pillars, small arches, friezes—everything is in marble of the most immaculate whiteness: never has a ray of sunlight fallen on its purity, which has remained for centuries enveloped in melancholy silence. Laurel trees and blooming rose bushes grow in the center of parterres of box and fill the mystic spot with strange,

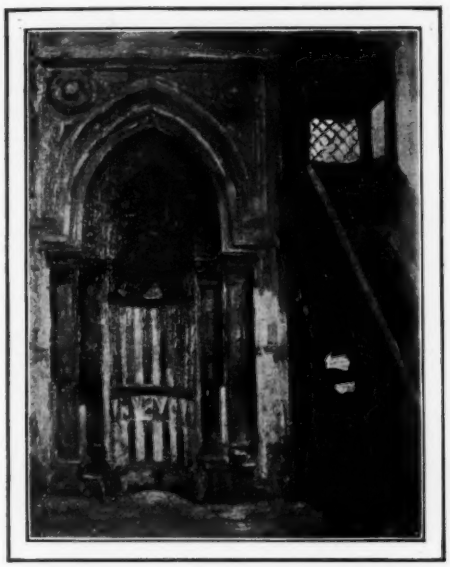


Fig. 8. The "Mirab," Mosque Toulcun, Cairo.

troubling odors. Monks in long white garments glide in the shadow of the low, Romanesque arches like spectres in their shrouds, while through the deathly silence the screech-owl, perched on the high counterforts, sends forth its mournful cry, sounding like a plaintive appeal to the souls of the departed."

Between two massive counterforts in huge blocks of stone M. Wauters has chosen, beyond the reach of any bright light, these fine, delicate columns, inlaid with rich mosaics; these friezes with lions' muzzles, foliage and palm-leaves, which are so becomingly framed by the slender silhouette of the lemon tree and the dark green of the box and rose bushes.

What a contrast there is between that sad-looking canvas, all grey with melancholy and crowned with a thousand architectural details, and the sunlit picture of the Great Mosque of Tangiers, shown in Fig. No. 6, with its massive minaret, covered with gleaming *azuléjos*, and its powerfully proportioned portico, flanked by great smooth walls of dazzling whiteness. The green of the Prophet predominates in every part of the edifice; the joists, the corbels of the portico, the door, the glazed tiles covering the roof of the mosque, the *azuléjos* lining the walls of the minaret—all are in various shades of green, giving the whole edifice a novel and very picturesque appearance.

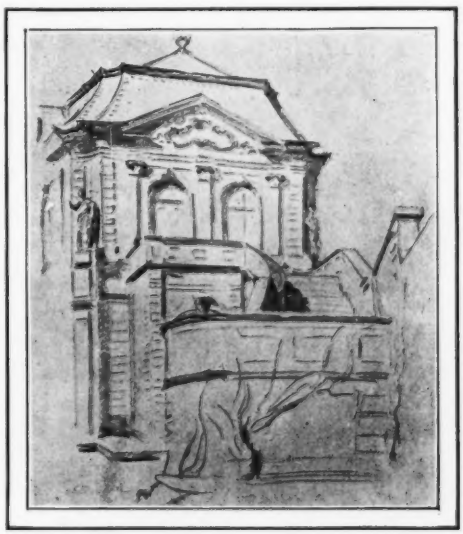


Fig. 9. Recreation Pavilion of the Benedictines of Echternach.

Picturesque, too, are the

"Pompeiian Atrium" (No. 7), with its fluted columns and their orange-colored stucco bases, and the "*Mirab* of the Mosque Touloun at Cairo" (No. 8), adorned with tablets of rare marbles.

Fig. No. 9. The "Recreation Pavilion of the Benedictines of Echternach," a red-chalk drawing, represents a graceful little structure erected in 1765 by the Benedictine monks who, for a long period, occupied a most flourishing abbey in the Duchy of Luxemburg. In 1789 the French seized the whole of the monastic and ecclesiastical property and declared it to be the property of the State, so that this charming pavilion now belongs to the township and is used as a

Dutch Stove. (Collection of E. Wauters.)

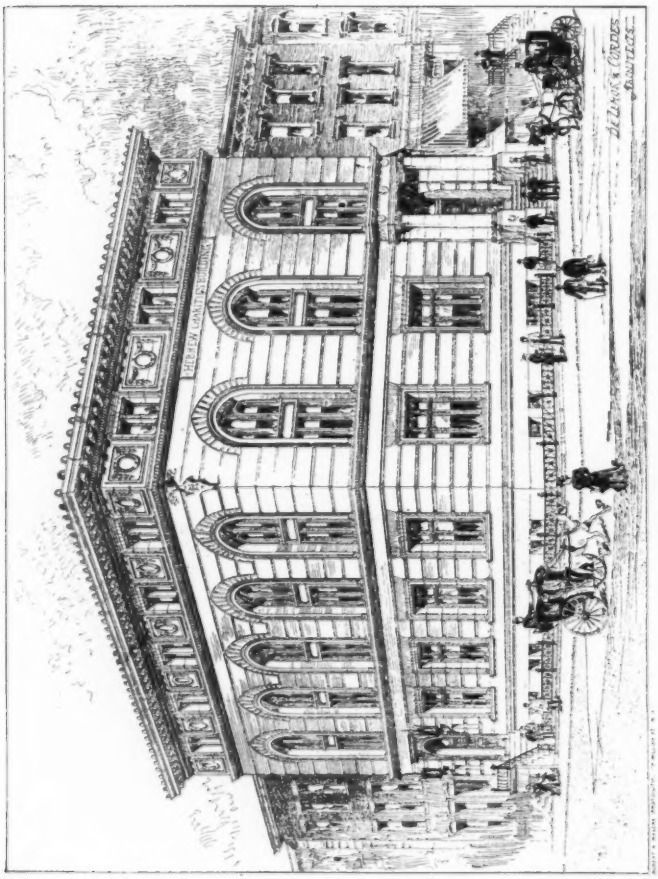
place of shelter. Built as it is on a smiling, verdant spot beside the River Sière, this little edifice in the Louis XV. style would produce an exquisite effect if the municipality, realizing what a treasure it possesses, would but repair the building and keep it in good order. It consists of a vaulted hall, open on three sides and standing on a level with the park in which it is situated, and a large upper room, lighted on every side by high windows. Three pilasters sustain the arches of the hall. An exterior staircase of elegant form leads to the first floor, while a handsome mansard roof covers the tiny edifice. The cut-off or flattened corners are ornamented at the height of the

upper floor with decorative statues. The plan is novel, the proportions are elegant, and the few ornamental details exceedingly appropriate. The rock work on the keystones of the hall are very original motives.

The architect's name has been preserved in the annals of the little town of Echternach. He was called Veit, and it is generally supposed that he was a Benedictine.

In 1884 this Recreation Pavilion of the Benedictine monks was used for a period of six months as a studio by M. Wauters, who went to those wild Luxemburg valleys in search of pure air, rest and tranquillity.

G. Sérae.



HEBREW CHARITIES BUILDING.
De Lemos & Cordes, Architects.

The Residence of

O. G. Jennings, Esq.

7 East 72d Street

New York City

Architects { Ernest Flagg and
Walter B. Chambers

RESIDENCE OF O. G. JENNINGS, ESQ.
No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.

ENTRANCE VESTIBULE DOORS.
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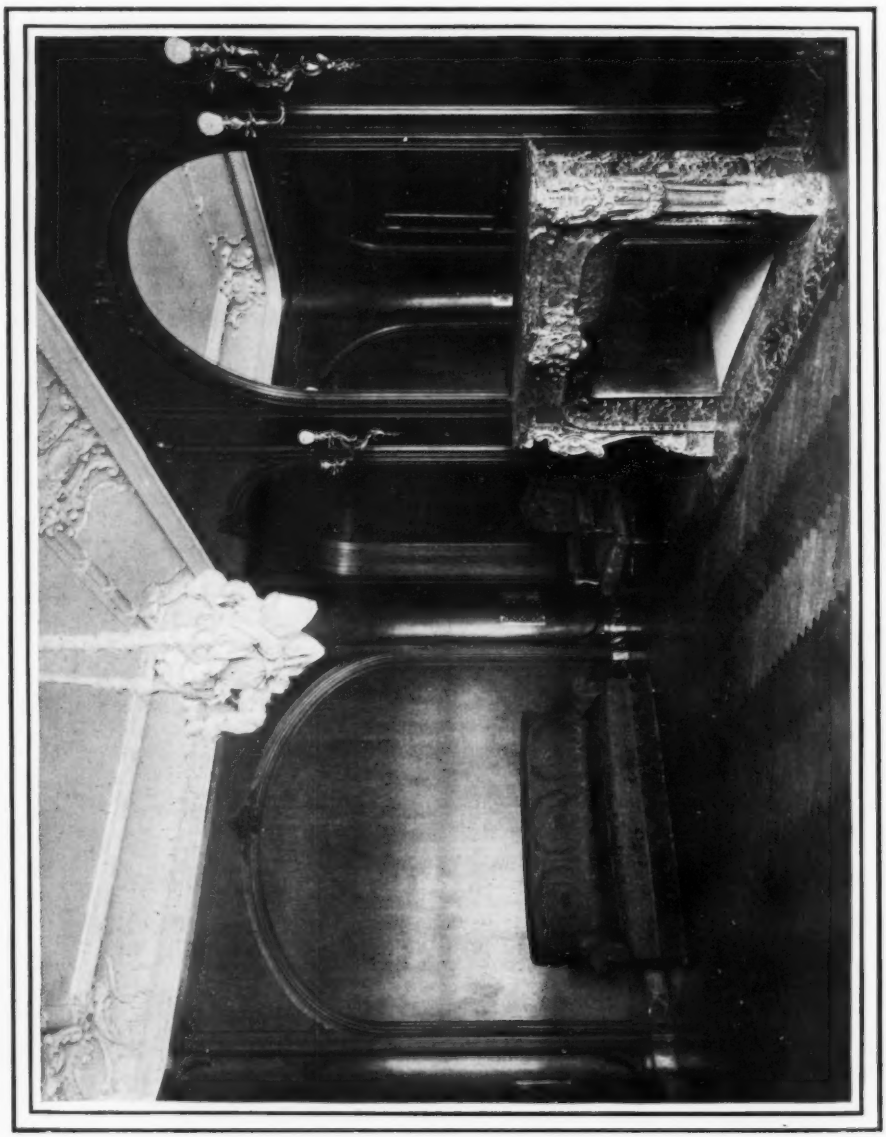

RECEPTION ROOM.
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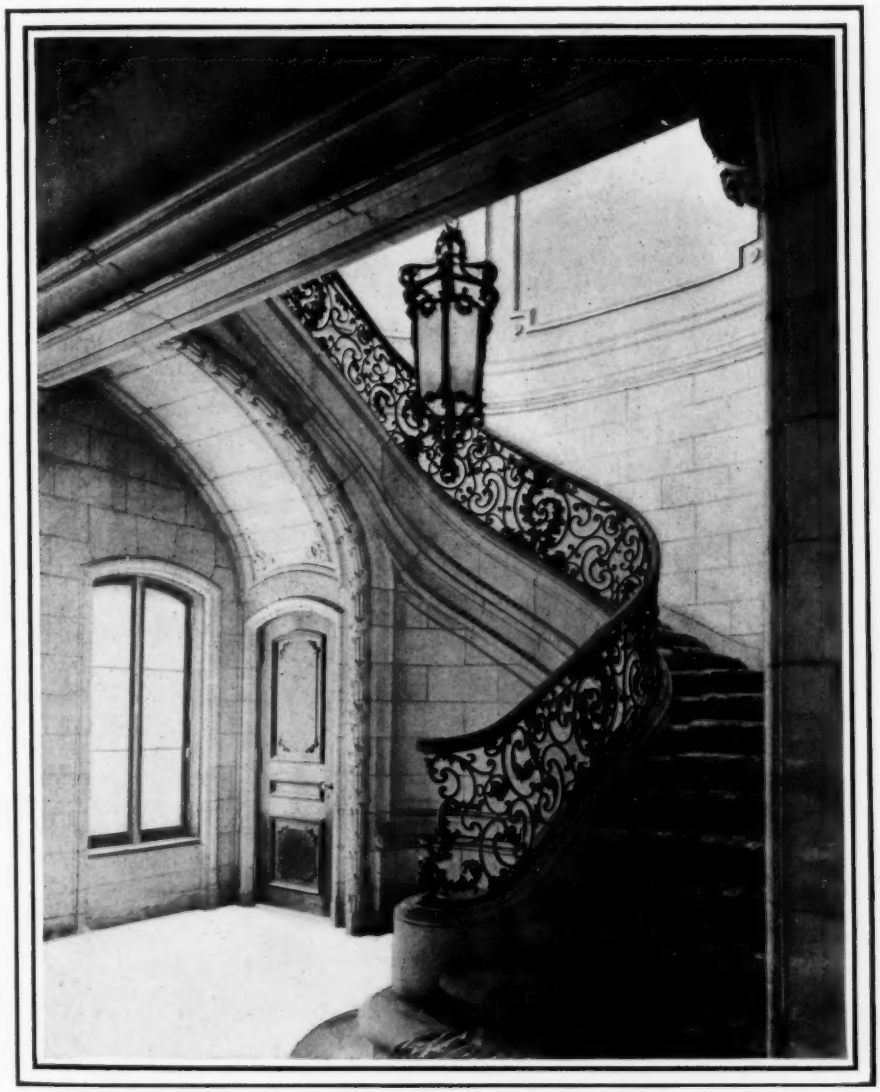

STONE STAIRCASE.

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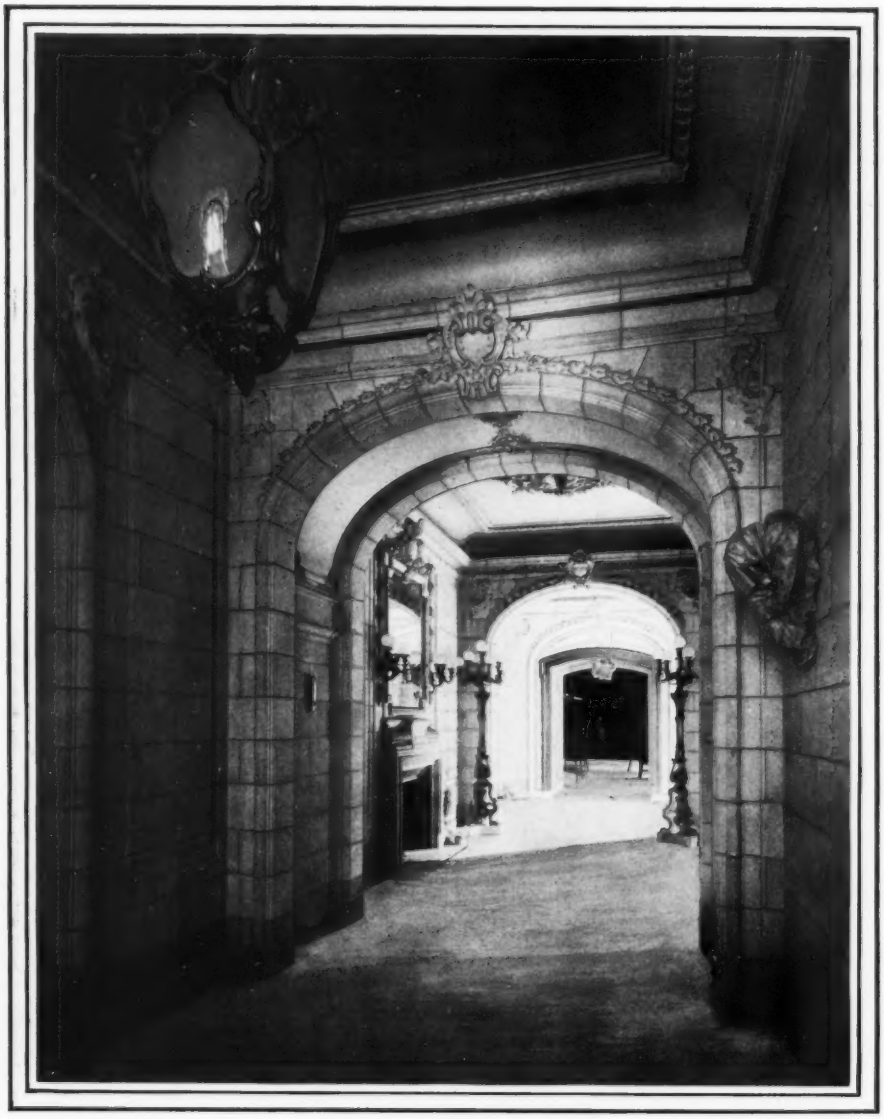

ENTRANCE HALL.
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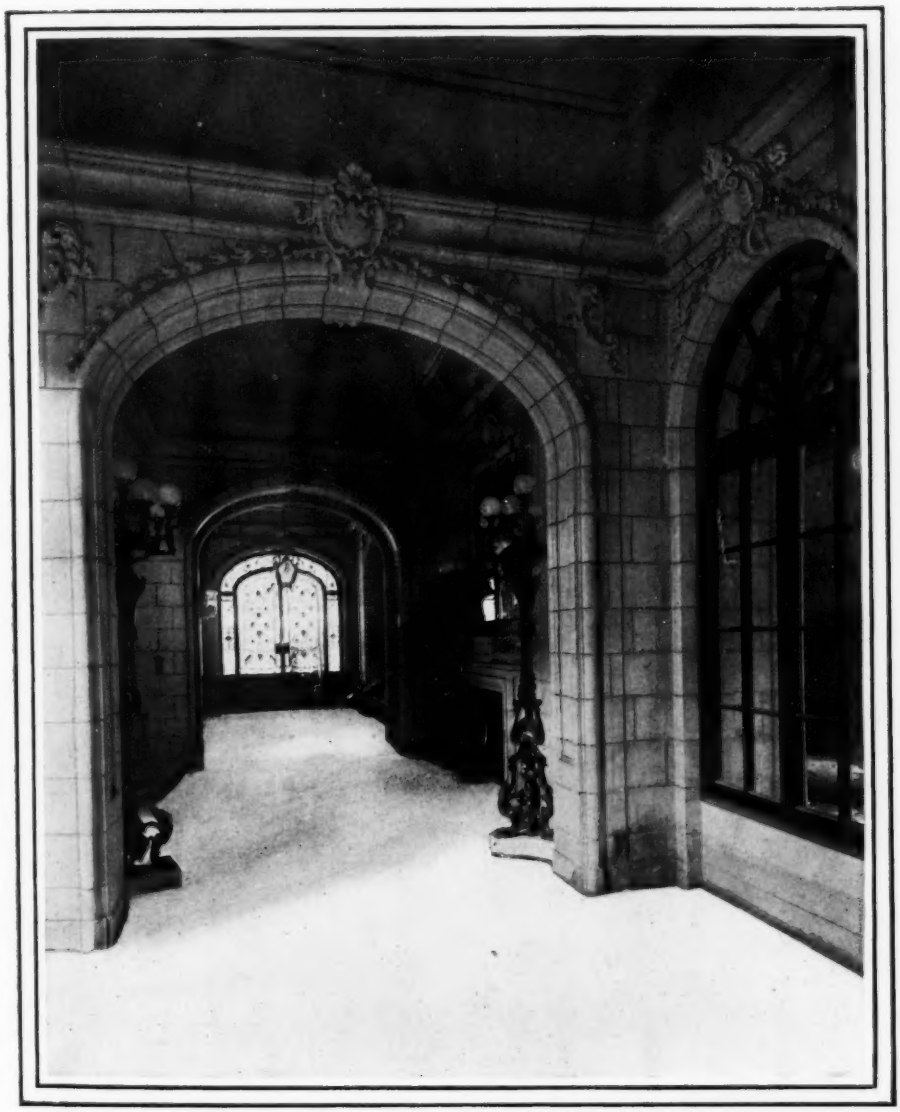

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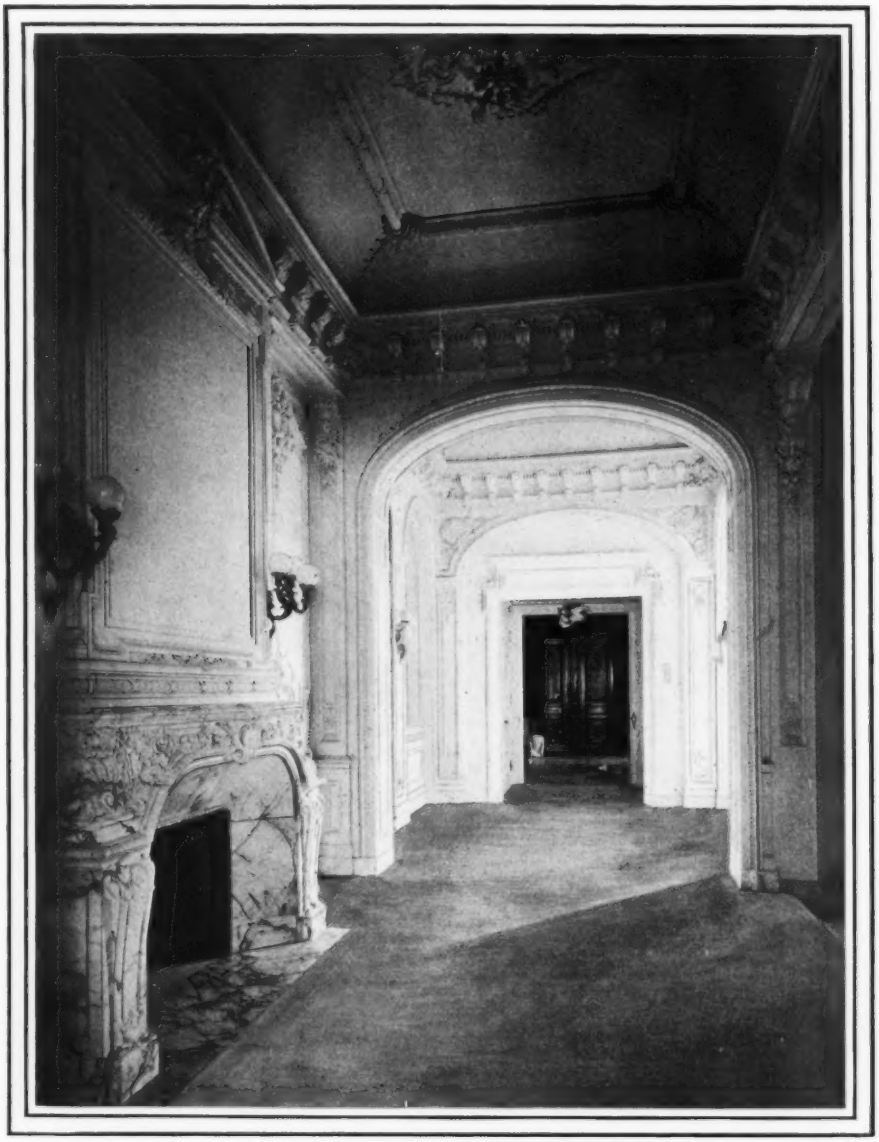

STAIR HALL AND GALLERY, LOOKING NORTH.
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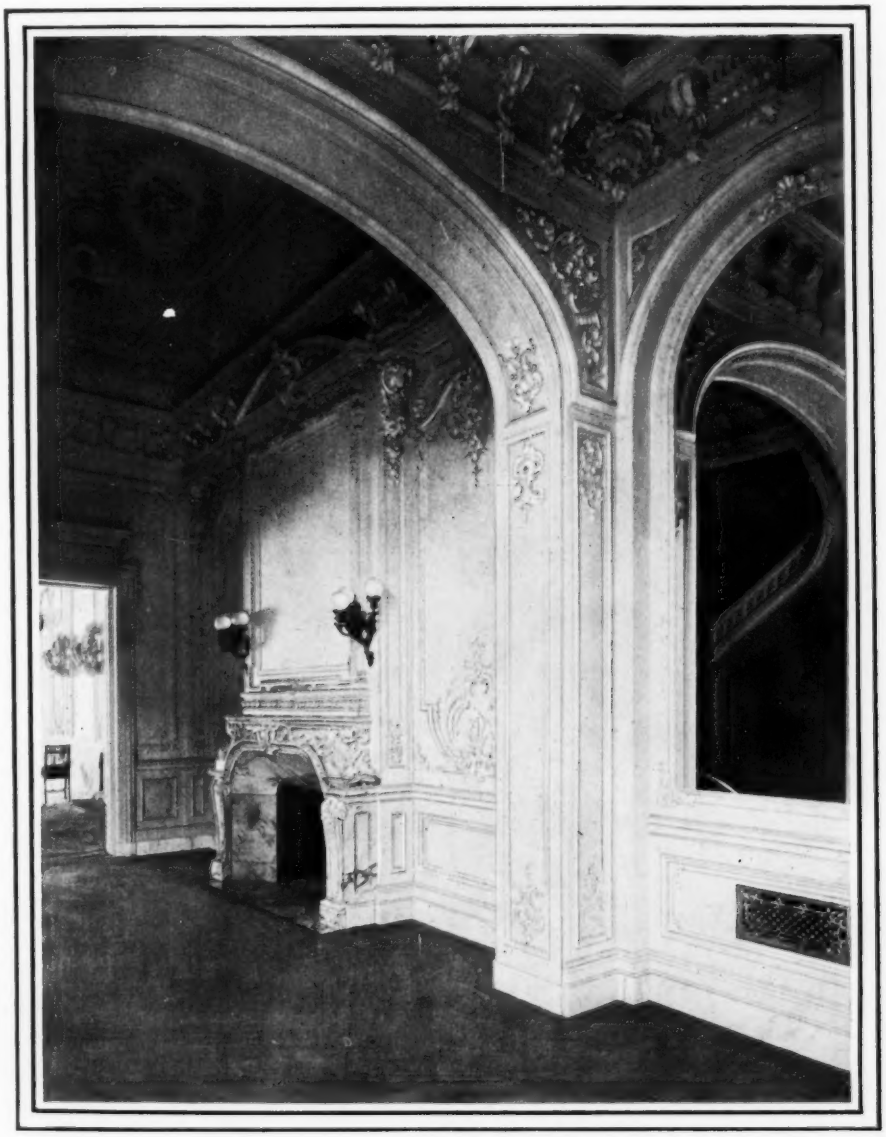

STAIR HALL AND GALLERY, LOOKING SOUTH.
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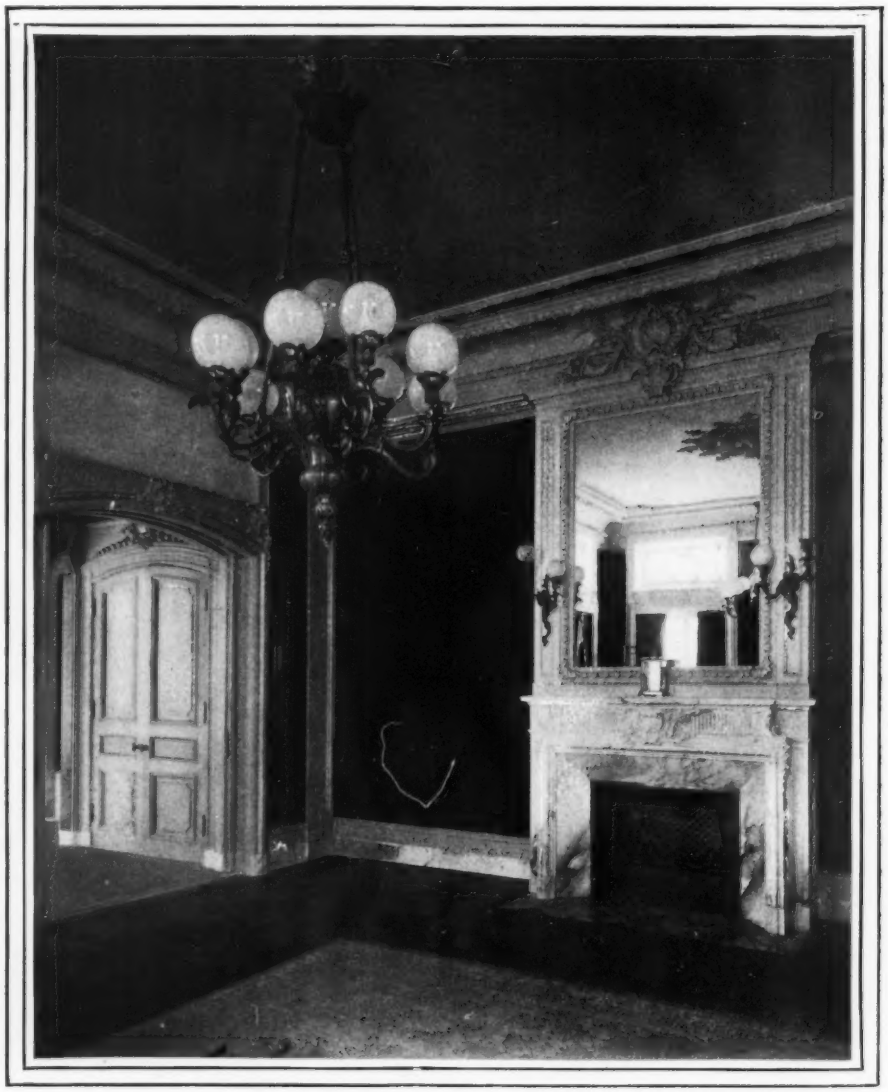

DINING ROOM.
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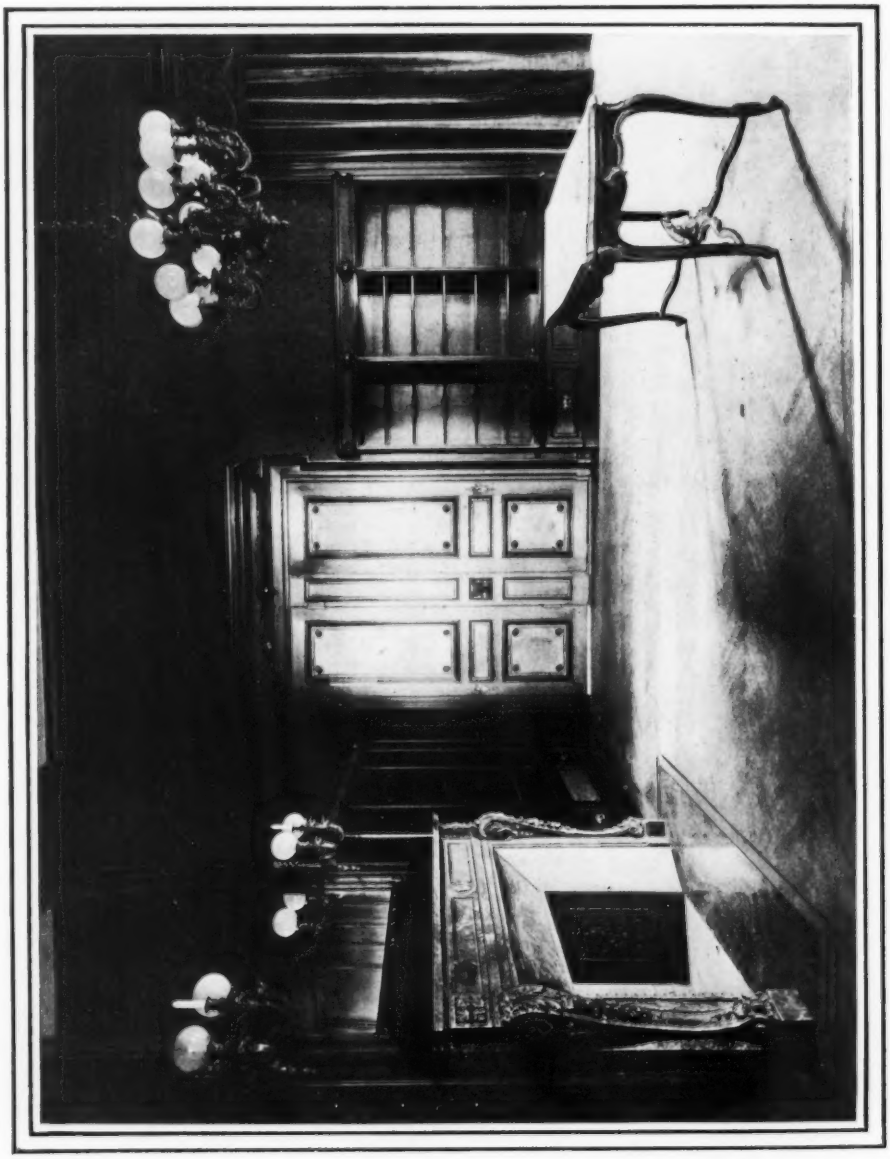

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