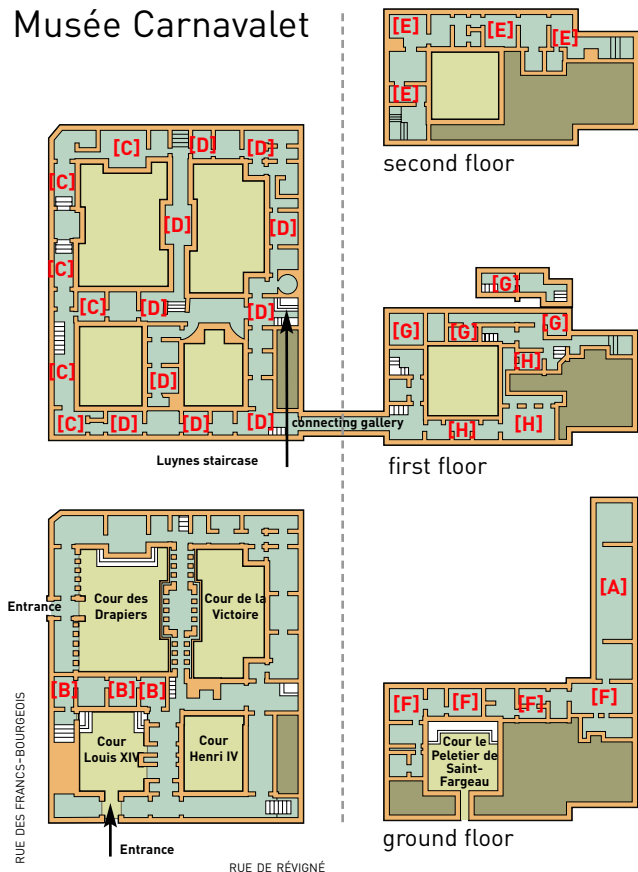


Musée Carnavalet



Hotel Carnavalet

Hotel le Peletier

- | | | |
|-------------------------|------------------------|------------------------------|
| [A] Prehistoric | [D] Eighteenth century | [F] Early nineteenth century |
| [B] Sixteenth century | [E] French Revolution | [G] Late nineteenth century |
| [C] Seventeenth century | | [H] Early twentieth century |

[C] Seventeenth-century Paris:

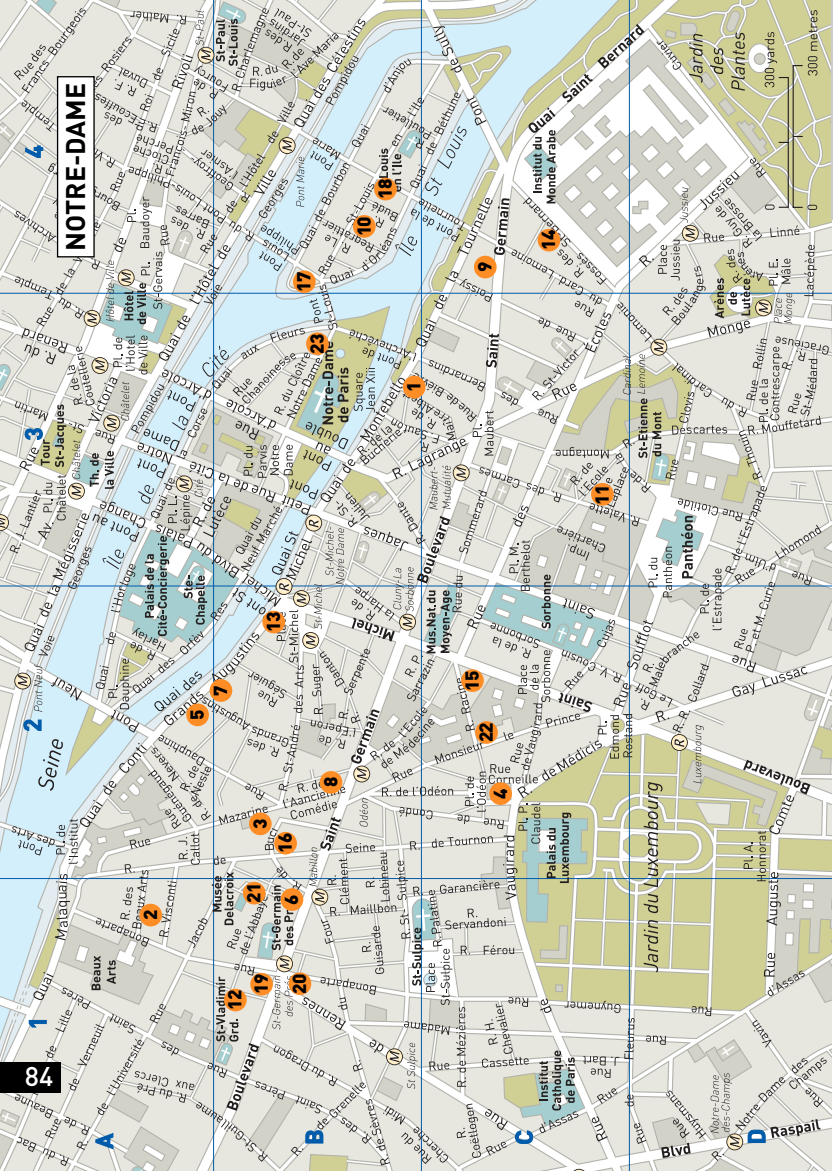
The transformation of Paris during the reigns of Louis XIII and Louis XIV is illustrated through decorative schemes inspired by Italy and interiors of grand town houses. The most remarkable early example of painted and gilded *boiseries*, wood panelling, (c. 1656) are two rooms from the Hôtel de la Rivière. Painted by Charles Le Brun, the project was one of his first major decorative commissions. The **apartments of the Marquise de Sévigné** occupied two wings of the *étage noble* of Carnavalet, from 1677 until her death in 1695 (Rooms 21–23). Her *Lettres de la Marquise*, which span 30 years, are a brilliant testament of contemporary society written in an unusually informal style for the time. The rooms contain her portrait (1662) by Claude Lefebvre, the engraving of which was used in the second edition of her *Lettres*.

[D] Eighteenth-century Paris:

This period encompasses the reigns of Louis XIV, Louis XV and Louis XVI. The stairwell from the Hôtel de Luyens, with trompe l'oeil paintings by P.A. Brunetti (1748), has been reconstructed, as has a rare survival of Claude-Nicolas Ledoux's decorative work in the officers'

room of the Café Militaire (1762). This was his first commission in Paris and he went on to design over 50 of the toll gates for the Farmers General city wall. During the Regency period, Rococo decoration became fashionable. The superb painted decoration from a house in Rue de la Pelleterie (Room 58) was the work of François Boucher and Jean Honoré Fragonard c. 1765.

[E] French Revolution: These rooms vividly retrace this turbulent period in Parisian history. Paintings and engravings recording key moments include *The Tennis Court Oath* (1789), painted by Jacques-Louis David. The painting depicts the moment when key Third Estate members (commoners who were generally outvoted at General Estate meetings) gathered in the Jeu du Paume at Versailles and swore to remain united until France had a working constitution. The huge *Fête de la Fédération* shows the Champs de Mars on 14th July 1790 when the oath to the Republic was sworn. A major part of the revolutionary history is curiosities such as a chest that carried letters from the Bastille, the keys of the Bastille, and a model of the prison cut from one



introduction

At the heart of Paris, where the River Seine widens, are two islands, the Ile de la Cité and the Ile St-Louis. Totally different in character, they each have their charms. The larger Ile de la Cité, the geographic centre of Paris and site of the original Gallic settlement of Lutèce, has a long and important history. This is reflected in its prestigious monuments such as the imposing cathedral of Notre-Dame de Paris, and Sainte Chapelle, a royal chapel. Solemn 19th-century buildings associated with law and justice occupy much of the island, but more intimate are the Marché aux Fleurs, Place Dauphine, and small public gardens. Of the seven bridges linking the island to the mainland, the 16th-century Pont Neuf, in two sections, is the oldest in Paris; and behind Notre-Dame a footbridge leads to the smaller Ile St-Louis. This discreetly elegant backwater has beautiful 17th-century façades, the immaculate little Baroque church of St-Louis-en-l'Île, and the local Bertillon ice-cream. On the Left Bank (*Rive Gauche* or south of the river), opposite the islands is the lively Latin Quarter, whose title is a reminder of the language spoken by the medieval scholars of the University of Paris. Many centuries later it is still a student quarter, and in May 1968 was the focus of student riots. Slightly seedy in places, the old streets around Boulevard St-Michel are irresistible to visitors.

Page 83: A detail from the west front of Notre-Dame showing Adam and Eve and the Serpent (1166–75; restored)

Musée National du Moyen Age

Open: Wed–Mon 9.15–5.45, closed Tues **Charges:** Entry fee, except 1st Sun of month and under-18s **Tel:** 01 53 73 78 16 **Web:** www.musee-moyenage.fr **Metro:** Cluny-la-Sorbonne **Map:** p. 84, C2 **Highlights:** Gallo-Roman baths remains; *The Lady and the Unicorn* tapestry; the *Golden Rose*

The intimate Museum of the Middle Ages is famous for its collection of tapestries. It is housed in the Hôtel de Cluny, a rare surviving example in Paris of medieval domestic architecture. The property was originally acquired by the Abbey of Cluny (Burgundy) to establish a residence in the university area and dates from c. 1490. Louis XII's widow, Mary Tudor, was among those who lived here briefly in the early 16th century. At the Revolution, the building became national property, and in 1833 was filled with the treasures collected by Alexandre du Sommerard. The collection of medieval arts and crafts is exhibited thematically in 22 small rooms over two floors.

Ground Floor

The oldest tapestry in the museum depicts *The Resurrection* (c. 1420). Other fragile textiles and embroideries (6th–14th century), shown in rotation, include Coptic or Byzantine works. Among them is the outstanding English early 14th-century *Embroidery with Leopards*, in gold on velvet.

Small objects include intricately carved ivories (4th–12th centuries) such as the sensual *Ariadne* from Constantinople. On a larger scale are Romanesque capitals from the abbey church of St-Germain-des-Prés (see p. 96), original statues from Sainte-Chapelle (see *previous page*), and sculptures removed from Notre-Dame (see p. 86), including the original heads from the gallery of the *Kings of Judah*.

The remains of the **Gallo-Roman baths** incorporate the best-conserved vestige of Roman Paris. They were probably built during the 1st century and modified c. 212–217 AD. The *frigidarium* is unique in

The exquisite 15th-century *The Lady and the Unicorn* tapestry, woven in silk



shop

The studently quarter of St-Michel has some fun shops, while westward, on Boulevard St-Germain and around Place St-Sulpice, the addresses get classier. Streets such as Rue Monsieur-le-Prince (**map p. 84, B2-C2**) and Rue Mouffetard (**map p. 84, D3**), in the heart of the Latin Quarter, are interesting for browsing. Rue de Buci (**map p. 84, B2**) near the crossroads of Rues Dauphine, Mazarine and Buci, is an enticing street market (closed Sun) with colourful fruit and vegetable stalls, scrumptious pastry shops and well-stocked delis.

A.P.C., 3 Rue de Fleurus, Tel: 01 42 22 12 77; no. 4 (men), Tel: 01 45 49 15; and 45 Rue Madame (surplus), Tel: 01 45 48 43 71, Metro: St-Placide. Close to the Luxembourg gardens, Jean Toutou's Atelier de Production et Création is the last word in well-cut cool casual togs, in understated colours. Such things as T-shirts, jeans, shoes, children's wear, and very wearable, simple women's wear are popular and moderately pricey. **Map p. 84, D1**

Diptyque, 34 Boulevard Saint-Germain, Tel: 01 43 26 45 27, Metro: Maubert-Mutualité. Diptyque's line of luxury, scented candles uses only evocative natural fragrances. The 53 to chose from include *figuier* (fig leaf), *foin coupé* (freshly-cut hay), and *chevreffeuille* (honeysuckle). The candles have been marketed since 1963, and an eau de toilette, based on an old formula followed. Now, the range includes body lotions, soap, pot pourri,

scented sprays which compliment the candles, and an unusual *vinigre de toilette*. All the products are beautifully presented in well-designed packaging. **Map p. 84, C3**

Fromagerie 31, 64 Rue de Seine, Tel: 01 43 26 50 31, Metro: Mabillon, Odéon. With every cheese imaginable to choose from, where do you start? A non-pasteurised Camembert, or a pungent Munster? The staff are extremely helpful and, if you can't decide, there is a cheese and wine bar and outside terrace where, you can really get to grips with the cheese challenge by opting for a tasting plate of five, seven or nine cheeses, and a glass of wine. **Map p. 84, B2**

Games in Blue, 24 Rue Monge, Tel: 01 43 25 96 73, Metro: Cardinal-Lemoine. This shop has a wonderful selection of all types of board games, ancient and modern, as well as wooden jigsaw puzzles. **Map p. 84, D3**

Kayser, 8 & 14 Rue Monge, Tel: 01 44 07 01 42, Metro: Maubert-Mutualité. This boulangerie/pâtisserie produces the sort of bread and cakes that you associate with Paris and dream about when you're not there. No. 14 specialises in organic bread. **Map p. 84, D3**

La Maison des Trois Thés, 33 Rue Gracieuse, Tel: 01 43 36 93 84, Metro: Place Monge. This is no cosy teashop in the received style but a revered address where tea-making rituals are elevated to the highest art. Demonstrations are held and tea connoisseurs can taste and purchase the very best of rare Oolong teas. The serene setting is the province of Yu Hui Tseng, the only woman among 10 Chinese tea

masters in the world. She personally selects the teas during trips to Taiwan and China, and there may be as many as 1,000 to chose from. **Map p. 84, D3**

Liwan, 8 Rue Saint-Sulpice, Tel: 01 43 26 07 40, Metro: Odéon. Lina Audi's boutique is a veritable Aladdin's cave of varied and breathtakingly exotic clothes, accessories and luxury household objects inspired by Africa and the Middle East. Everything is handmade, whether satin cushions, Moroccan slippers of every hue, or copper bowls. There are djellabas, jackets and caftans in heavenly colours or beautifully embroidered. It is no wonder that Liwan has a star-studded clientele. **Map p. 84, B1**

Paris's long-established anglophone literary institution, Shakespeare and Co.





Edouard Manet's *Le Déjeuner sur l'Herbe* caused a scandal when first shown

Slightly later is *The Balcony* (1868–69), shown opposite in Room 14, a confident painting

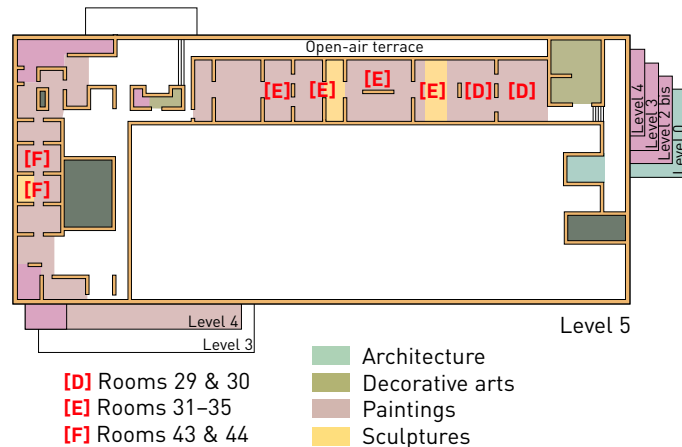
whose use of colour and dramatic contrasts proves his versatility and admiration for Goya.

Level 5 (Impressionism and Post-Impressionism)

[D] Rooms 29 and 30: These collections are introduced by Fantin-Latour's *Hommage à Delacroix* of a group of painters and writers which includes Edouard Manet and Emile Zola. Degas' *Absinthe Drinkers* (1876) is an exercise in spatial harmony and colour but depicts addiction and despair, a theme also

addressed by Zola in his book *L'Assommoir* (1877).

[E] Rooms 31–35: Typically hedonistic are paintings by Renoir from the 1870s to 1919 such as *Dance in the Country* (1883) and *Bal du Moulin de la Galette* (1876) in Montmatre on a Sunday afternoon, while Monet captures modern life in



- [D]** Rooms 29 & 30
- [E]** Rooms 31–35
- [F]** Rooms 43 & 44

- Architecture
- Decorative arts
- Paintings
- Sculptures

the *Gare St-Lazare* (1877) and paintings of London and Giverny in the first decade of the 20th century. Post-Impressionism contains rich pickings. There are intense and sometimes rhapsodic paintings by van Gogh including the *Bedroom at Arles* (1889).

[F] Rooms 43 and 44: Here are shown Gauguin's impenetrable, but richly coloured, symbolism in *La Belle Angèle* (1889) and *The Gold of their Bodies* (1901) which was painted while he lived in the South Pacific from 1875 to 1903.

Level 2 (Twentieth century)

The splendid Salon de Thé of the old station hotel (*open for lunch and tea with a good value buffet at midday; ticket holders only, no reservations*) is a wonderful survival from the old station hotel and retains its original 1900 painted and gilded decor.

[G] Rooms 70–72: These rooms have paintings by the Nabis group, including works by the co-founder Maurice Denis. The

Nabis group sought to promote the teachings of Gauguin, and their name derived from the Hebrew for 'prophet'.