



Gustave Courbet: *Girls on the Banks of the Seine* (1857).

Henri Matisse purchased Cézanne's *Three Bathers* (c. 1879–82) from Vollard in 1899 and kept it for 36 years, until he and his wife donated it to the Petit Palais, when he wrote: '...it has provided me with moral support in critical moments in my adventure as an artist; I have drawn from it my faith and my perseverance...' This almost-square composition, one example of many *Bathers* painted by Cézanne, has a concentrated vitality. The paint handling is rapid and dense, and the figures, which are neither monumental nor especially lyrical, appear self-absorbed, enveloped by the landscape.

**Rooms 9–13:** These rooms contain examples of 18th-century decorative arts, mainly from the Edouard and Julia Tuck collection (see p. 367), and include a beautiful Sedan chair (c. 1700). French Regency *rocaille* furniture is characterised by the use of exotic wood veneers, intricate marquetry and lacquer. Beauvais tapestries include Rococo and Chinoiserie designs. An elaborate clock with a metal and porcelain case, *The Orchestra of Monkeys*, comes from Germany. From Room 13 the north staircase, with a very fine wrought iron balustrade, sweeps down to the ground floor.

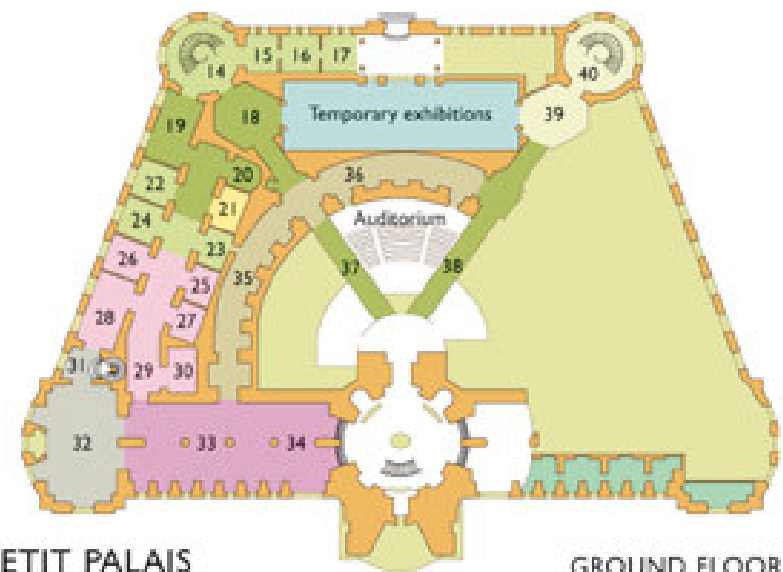
**Rooms 14–17:** Here are 19th-century Romantic and Classical works of portraiture. The leading sculptor of the period, Jean-Baptiste Carpeaux (1827–75), pre-empted Rodin in the use of dramatic light and shade in sculpture and came to prominence with the Ugolin (plaster) group in 1861. Several of his major public commissions led to controversy, and at the end of his career he was wracked by increasing persecution mania. Contrasting studies among a collection of portrait paintings are *Roman Odalisque* (1843), a beautifully balanced nude by Corot, and Manet's portrait of the dandified Cognac merchant, Théodore Duret, in which Manet includes an impeccable still-life.

**Rooms 18–20:** The mysteries of Symbolism, the antidote to Realism or Naturalism, permeate all the arts, with

## Ground floor

Bartholomé's *femme fatale*, Symbolist landscapes by Ménard and Brokman, experimental works by Henry Cros (1840–1907), and pastels by Odilon Redon (1840–1916), illustrating the range of Symbolist paintings, while bizarre creations by Jean Carriès (1855–94) include experiments with different materials and the maquette for a gateway. In Room 20, the sinuous lines of Art Nouveau are equally present in the dining room designed by Hector Guimard (1867–1942) for his home, and in superb jewellery by Georges Fouquet. Like Lalique, Fouquet preferred to use semi-precious stones on the basis of their colour and shapes.

**Room 21:** This room displays decorative panels commissioned from Edouard Vuillard (1868–1940) to decorate a room in a private home around 1900.



PETIT PALAIS

GROUND FLOOR

### WALLACE FOUNTAINS

Known in Paris simply as 'wallaces', these fountains were donated to the city by Sir Richard Wallace (see p.337) in 1872. Two years previously, upon inheriting his father's estate, Sir Richard had been caught up in the Siege of Paris and the painful birth of the Third Republic. Staying on in the city, he paid for an ambulance and a hospital, but the city's violent suppression of the Paris Commune in the following year persuaded Wallace to move his art collection to London for safe-keeping. He offered 50 fountains as a farewell gift. Conceived by Wallace himself in two different models (free-standing and also wall-mounted, the last remaining example now on Rue Cuvier) and designed by the sculptor Charles Auguste Lebourg, the fountains provided a free supply of clean drinking water and were enthusiastically received by pedestrian Parisians. The ornamental dome of the fountain is supported by four caryatids representing the gowned goddesses of Simplicity, Temperance, Charity and Kindness, distinguishable by their knees—whether left or right is covered or bare, held forward or back. The locations of the first batch of installations were decided by Eugène Belgrand (see p. 223). Eighty-two Wallace Fountains can now be found in different parts of Paris, none in the 1st and 2nd arrondissements but an average of five in each of the rest, with at least six in other French cities and towns. Others exist in more than 20 cities worldwide, with one most recently installed in Macao (the second in Asia after Tokyo).

The Wallace Fountain in the Marché aux Fleurs on Quai de la Corse.



### PONT NEUF

Map p. 475, D2

The picturesque Pont Neuf is in fact two bridges which meet on the western point of the island between the Quai du Louvre and (south) the Quai des Augustins. The two parts are unified by the same cornice supported by corbels decorated with expressive and varied heads. Despite its name (New Bridge), it is the oldest existing bridge in Paris, begun by Baptiste du Cerceau. It was conceived so that the king could travel between the Louvre and the Abbey of St-Germain-des-Près (see p. 68) and was the first bridge to be lined with side-walks instead of houses. Henri III (1574–89) laid the foundation stone in 1578; it was completed in 1607 and has required little maintenance until major renovations in 2006. Much admired from the start, paintings of it in former times can be found in the Musée Carnavalet (see p. 284). The Pointe de la Cité is occupied by the Square du Vert-Galant, a shaded area with fine panoramas of the banks of the Seine. Its name alludes to the amorous adventurer Henri IV (see p. 13). The equestrian statue of the king, by Jean de Bologne (1529–1608), given to Paris in 1604 by Marie de Medicis (1573–1642), was the first royal statue to be erected in a public place. Destroyed at the Revolution, the four slaves of the pedestal are at the Louvre. In 1818 the new statue by Lemot was inaugurated. Sightseeing boats, Vedettes du Pont Neuf (T: 01 46 33 98 38, [www.pontneuf.net](http://www.pontneuf.net)), depart from here.

degree of ease. His technique was to model in clay—he was not a carver. Numerous assistants or *practiciens* copied the clays in plaster, from which bronzes were cast; others carved the marbles under the master's supervision. Scattered through the museum are the antiques that he collected from dealers who specialised in job lots for sculptors, and from which he drew inspiration. They range from Egyptian, Chinese and Indian to medieval European pieces. He greatly admired Michelangelo.

The gardens behind the house, which can be visited independently, were remodelled in 1993. The formal layout, which is flanked by mature trees, frames to advantage the elegant south façade of the *hôtel*. Scattered around are more Rodin works, including Whistler's *Muse*, *Cybele*, and statues of painters Bastien Lepage and Claude Lorrain; in the pool is *Ugolino and his Children*.

### THE GATES OF HELL

The result of a commission of 1880 for the entrance to a new Musée des Arts Décoratifs (which never materialised), *The Gates of Hell* were based on Lorenzo Ghiberti's *Gates of Paradise* (1403–24) for the Baptistery in Florence, and the iconography on Dante Alighieri's *Divine Comedy* (1308–21) and Michelangelo's *Last Judgement* (1535–41) in the Sistine Chapel, Rome. Rodin modelled each figure separately in clay, experimenting with the composition on a wooden door frame. In the swirling cascade of the final version many figures are illegible and even faceless; some that stand out include the Three Shades at the entrance to Hell, the Thinker (who is Dante), two Falling Men, Ugolino, Paolo and Francesca and The Prodigal (slightly amended in *Fugit Amor*). Rodin described this project as his 'Noah's Ark' of inventions, as it provided him with an endless source of motifs which he re-used, in part or whole, in different positions, alone or in groups, amplified or reduced. The collection contains many examples: *The Thinker* in the garden, and the *Three Shades* on the staircase. The gates were cast only in 1926 and have stood in the forecourt of the *Hôtel Biron* since 1939.

### The museum

The opening rooms contain portrait busts of Rodin by Bourdelle and others, and examples of the pretty potboilers Rodin produced to make a living. His first work accepted at the Salon was *The Man with the Broken Nose* in 1878. *The Age of Bronze* (1876–77) was Rodin's first freestanding figure and caused controversy at the time as it was erroneously reputed to have been cast from a living figure. In the late 1870s he systematically removed anything superfluous or distracting from his figures—the lance from the *Age of Bronze* or the cross from *St John the Baptist Preaching*—anything that added too

Detail from the *Gates of Hell* (1926) in the forecourt of the Musée Rodin.



## MUSEE CARNAVALET



wing of the courtyard, Juno, Hebe, Diana and Flora. It is not certain who carved the allegories of the four Elements on the left. Some years later Mme de Sévigné rented the building and lived here until her death in 1696 (see p. 289).

The Carnavalet was acquired in 1866 by the City of Paris and it was renovated and adapted to open as a museum in 1880. The front courtyard became known as Cour Louis XIV after the bronze statue of the king by Coysevox which stood in the courtyard of the Hôtel de Ville, miraculously survived the Revolution, and was moved here in 1890. The museum soon outgrew the space and it was extended to the west using elements from three demolished Parisian buildings: on the Rue des Franc-Bourgeois side is the Arc de Nazareth (1552–56) from the Ile de la Cité; to the west, the façade of the Bureau des Marchands Drapiers (1660), from Rue des Déchargeurs; and north, the central part of the Hôtel de Maréts (c. 1710) from Rue St-Augustin, all creating the Cour des Drapiers. Further extensions were carried out early in the 20th century around the two courtyards: Cour de la Victoire, named after the original lead statue Winged Victory (1807) by Simon Boizot (1743–1809) for the Châtelet fountain (a copy replaced the original in 1898); and Cour Henri IV after the bronze relief (1834) of the king by Henri Lemaire (1798–1880) for the Hôtel de Ville and placed here in 1907.

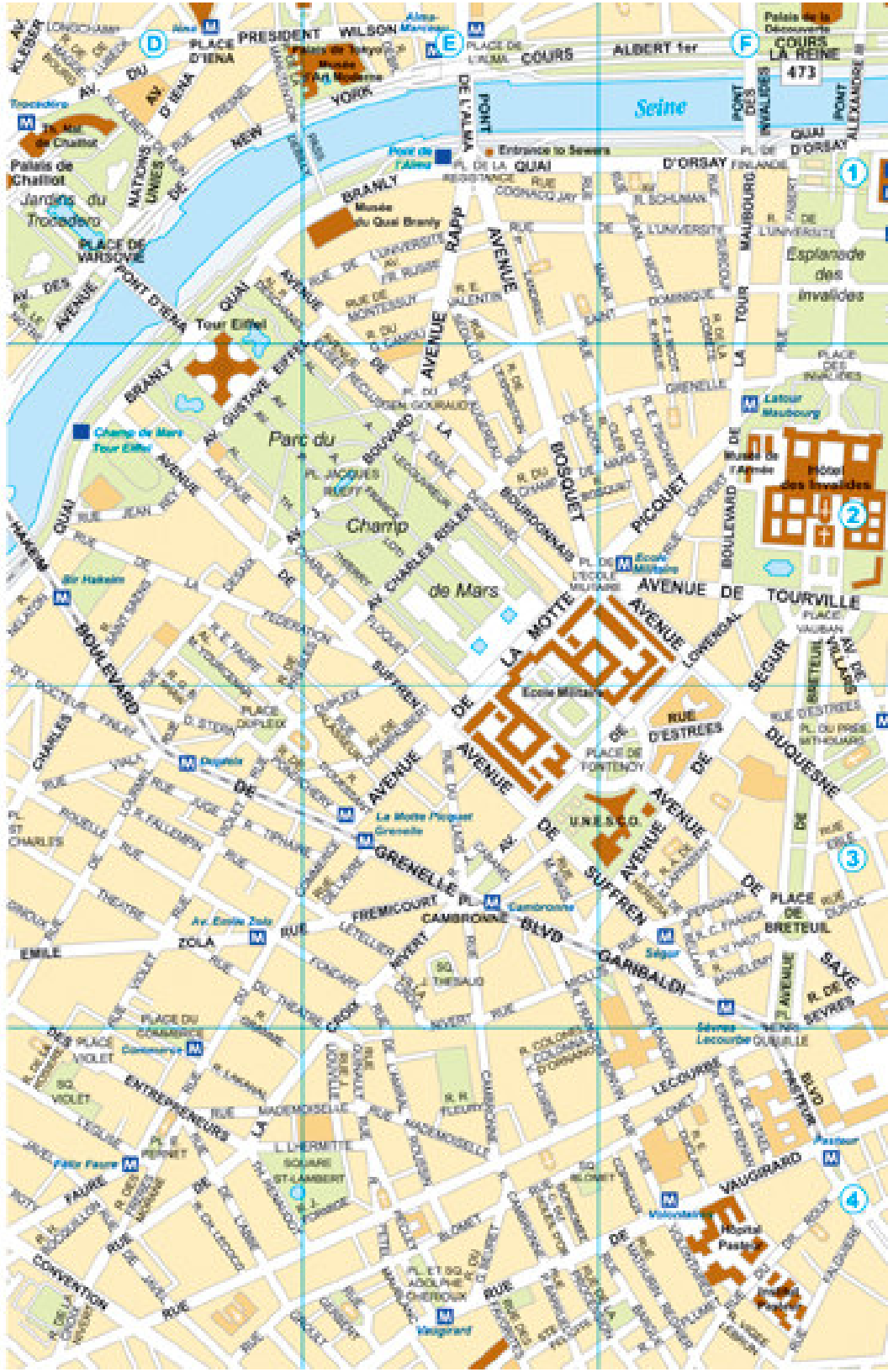
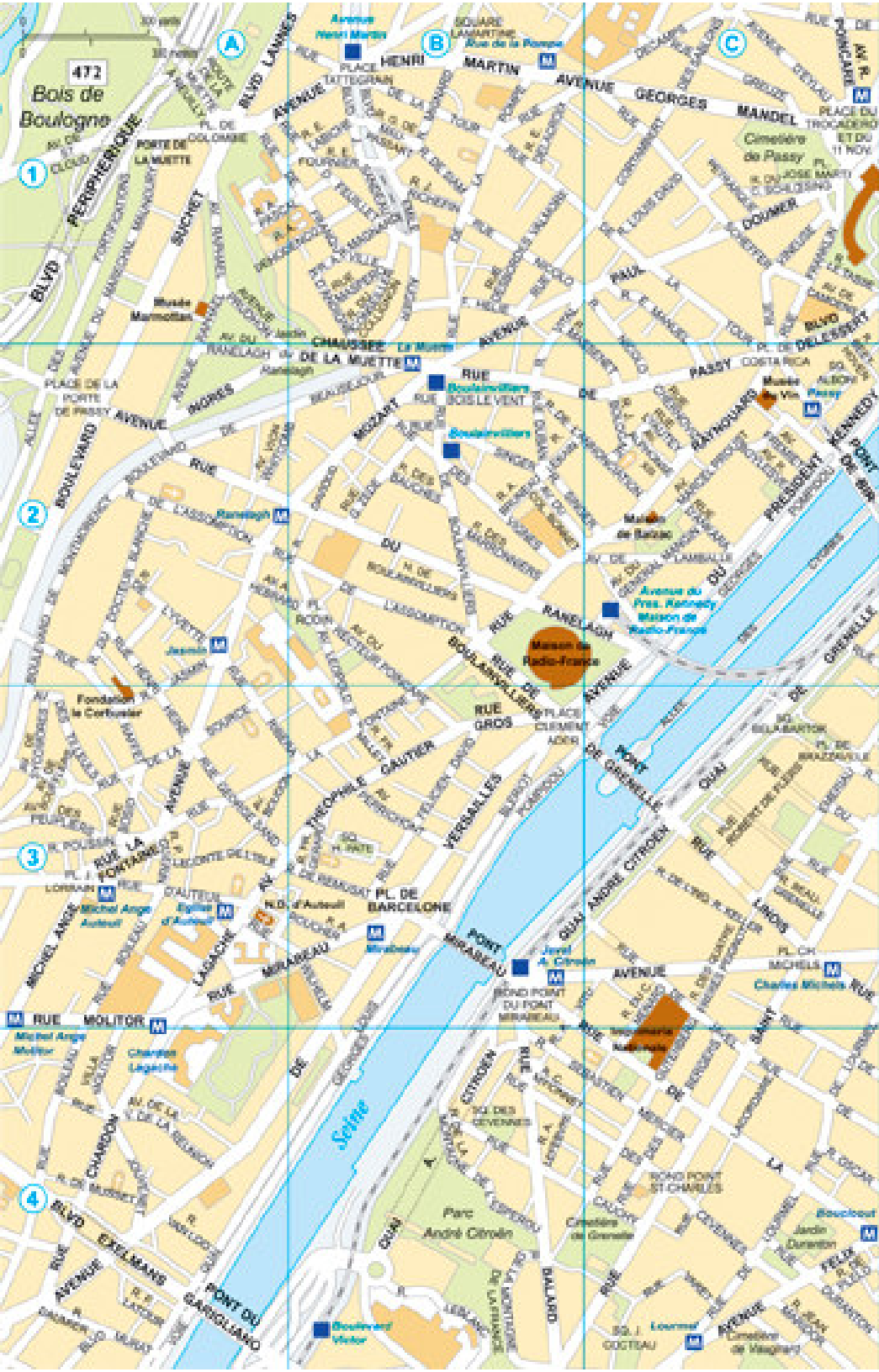
In 1895 the museum acquired the Hôtel le Peletier de St-Fargeau, built by Pierre Bullet for Michel de Peletier in 1687–90 on Rue de Sévigné. A sober building, the Rue Payenne façade (around the gardens of Square Georges Cain) is less austere than those facing the courtyard. The Orangerie is decorated with an allegory of Truth, and on the main façade is a figure of Time. The building has retained only the main stairwell and one room with gilded panelling and mirrors on the first floor.

### Paintings and sculpture collection

The Museum has a vast collection of art works which are distributed throughout the museum in the relevant rooms or in separate galleries. These important historic documents recording cityscapes and monuments, momentous events and people, are by well-known as well as lesser-known artists. There are views of medieval Paris on the Ile de la Cité and the Left Bank and many painters captured the Seine and the Quais on canvas. Gradually the emblematic buildings and monuments which still define Paris appear in the works, such as the Louvre and Tuileries, Pont Neuf c. 1633 when it was still new, Place Dauphine, Place Royale (the present Place des Vosges), the Hôpital St-Louis, Les Invalides, and the Eiffel Tower. The 'Parisian Canaletto', Nicolas Ragnenet (1715–93), left a rich source of information on Paris during the (the Enlightenment (in Room 29) and the Romantic landscapist, Hubert Robert (1733–1808), painted many views including the Eiffel Tower and the Champ-de-Mars when brand new in 1889.

### Visiting the museum

This is a complicated museum to get around, the two buildings being linked by a long gallery, and containing some 155 rooms. Since the museum belongs to the City of Paris, however, and is free of charge, it is possible to be selective and make several visits. Archaeological finds, paintings, sculpture, furniture, interiors and other



The Ile de la Cité is of major historical and administrative importance and has outstanding monuments including the cathedral of Notre-Dame de Paris, the Sainte-Chapelle and the Conciergerie.

## HISTORY OF THE ILE DE LA CITE

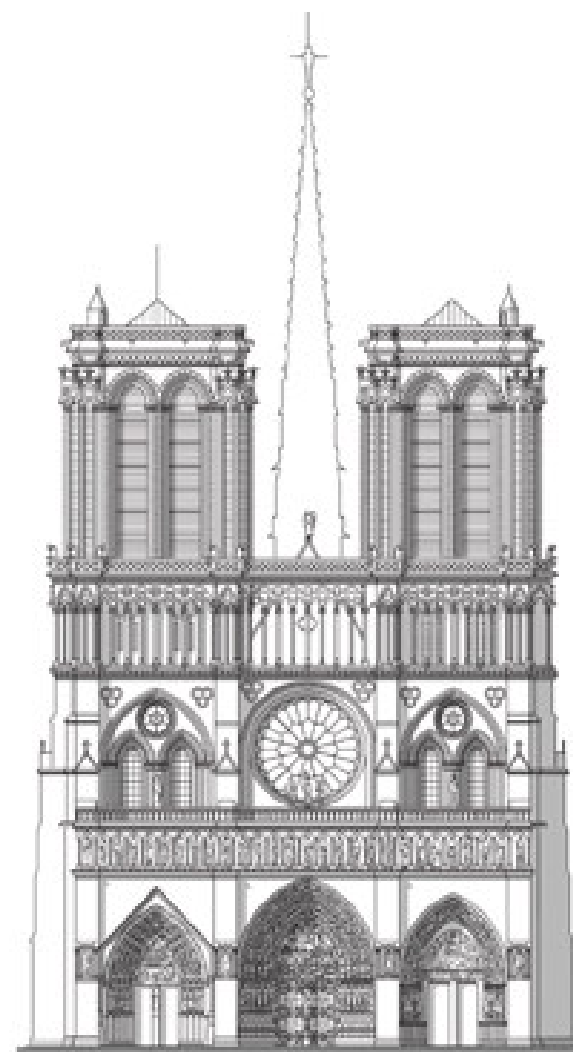
The Ile de la Cité was the earliest inhabited part of Paris. According to Caesar, it was the site of the *oppidum* of the Celtic tribe known as the Parisii. The island was settled c. 52 BC by the Romans and became known as *Luétice* or *Luétetia Parisiorum*. There was a temple towards the east, on the site of the present cathedral, and traces of the Roman settlement can be explored (see p. 30). *Luétetia* gradually spread to the Left Bank (see p. 41) and c. 300 the settlement became known as Paris, chosen as the capital of the Franks in 508, under Clovis I (r. 481–511). The island, protected by the river, but also a convenient crossing point, centre for river traffic, and close to ancient overland routes, became a strategic focal point. From the 10th century, the Capetian kings were responsible for the great buildings of the Cité, including the palace. For many centuries the island continued to be the royal, legal and religious centre, with 14 parishes in the Middle Ages. It remained barely altered from 1300 until the mid-19th century, when the medieval quarters were run through by Baron Haussmann's city improvement projects (see p. 223) creating pretty much what can be seen today. The island continues to be an ecclesiastical, judicial and legal centre.

## NOTRE-DAME DE PARIS

Map p. 475, E2

Open Mon–Sat 8–6.45, Sun 8–7.45; T. 01 42 34 56 10.

The oldest of the great emblems of Paris, Notre-Dame cathedral has been described as the ribcage of the city, with all its associations, from pre-Christian times to Quasimodo (see p. 28) via royal marriages and presidential funerals. The building of Notre-Dame played an important role in the history of medieval architecture. Begun in 1163, it expanded on the new style initiated at St-Denis (see p. 408), which became known as Gothic. The west front, with its magnificent rose window, was completed in the 13th century. Notre-Dame in its turn influenced ecclesiastical architecture in the Ile-de-France and all over Europe. Despite successive alterations, this building represents a textbook example of the evolution of the Gothic style from the 12th to 14th centuries.



NOTRE-DAME: THE WEST FRONT

Bishop Maurice de Sully (d. 1196), was the inspiration behind the move to replace two earlier churches, St-Etienne and Notre-Dame, by a single building on a much larger scale. St-Etienne, founded by Childebert in 528, had itself replaced a Roman temple dedicated to Jupiter. Tradition holds that the foundation stone of the new cathedral was laid by Pope Alexander III in 1163. Between that date and the consecration of the main altar on 19th May 1182, the choir and double ambulatory were finished except for the high vault. The second phase of work, which completed the