Paris As It Was and As It Is by Francis W. Blagdon

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PARIS

AS IT WAS AND AS IT IS;

OR

A Sketch of the French Capital,

ILLUSTRATIVE OF

THE EFFECTS OF THE REVOLUTION,

WITH RESPECT TO
SCIENCES,
LITERATURE,
ARTS,
RELIGION,
EDUCATION,
MANNERS,
AND
AMUSEMENTS;

COMPRISING ALSO

A correct Account of the most remarkable National Establishments and
Public Buildings.

In a Series of Letters,

WRITTEN BY AN ENGLISH TRAVELLER,

DURING THE YEARS 1801-2,

TO A FRIEND IN LONDON.

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ADVERTISEMENT.

In the course of the following production, the Reader will meet with several references to a Plan of Paris, which it had been intended to prefix to the work; but that intention having been frustrated by the rupture between the two countries, in consequence of which the copies for the whole of the Edition have been detained at Calais, it is hoped that this apology will be accepted for the omission.

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NEW ORGANIZATION OF THE NATIONAL INSTITUTE.[1]

On the 3d of Pluviose, year XI (23d of January, 1803), the French government passed the following decree on this subject.

_Art_. I. The National Institute, at present divided into three classes, shall henceforth consist of four; namely:

_First Class_--Class of physical and mathematical sciences.

_Second Class_--Class of the French language and literature.

_Third Class_--Class of history and ancient literature.

_Fourth Class_--Class of fine arts.

The present members of the Institute and associated foreigners shall be divided into these four classes. A commission of five members of the Institute, appointed by the First Consul, shall present to him the plan of this division, which shall be submitted to the approbation of the government.
II. The first class, shall be formed of the ten sections, which at present compose the first class of the Institute, of a new section of geography and navigation, and of eight foreign associates.

These sections shall be composed and distinguished as follows:

MATHEMATICAL SCIENCES.

Geometry six members.
Mechanics six ditto.
Astronomy six ditto.
Geography and Navigation three ditto.
General Physics six ditto.

PHYSICAL SCIENCES.

Chemistry six ditto.
Mineralogy six ditto.
Botany six ditto.
Rural Economy and the Veterinary Art six ditto.
Anatomy and Zoology six ditto.
Medicine and Surgery six ditto.
The first class shall name, with the approbation of the Chief Consul, two perpetual secretaries; the one for the mathematical sciences; the other, for the physical. The perpetual secretaries shall be members of the class, but shall make no part of any section.

The first class may elect six of its members from among the other classes of the Institute. It may name a hundred correspondents, taken from among the learned men of the nation, and those of foreign countries.

III. The second class shall be composed of forty members.

It is particularly charged with the compilation and improvement of the dictionary of the French tongue. With respect to language, it shall examine important works of literature, history, and sciences. The collection of its critical observations shall be published at least four times a year.

It shall appoint from its own members, and with the approbation of the First Consul, a perpetual secretary, who shall continue to make one of the sixty members of whom the class is composed.

It may elect twelve of its members from among those of the other classes of the Institute.
IV. The third class shall be composed of forty members and eight foreign associates.

The learned languages, antiquities and ornaments, history, and all the moral and political sciences in as far as they relate to history, shall be the objects of its researches and labours. It shall particularly endeavour to enrich French literature with the works of Greek, Latin, and Oriental authors, which have not yet been translated.

It shall employ itself in the continuation of diplomatic collections.

With the approbation of the First Consul, it shall name from its own members a perpetual secretary, who shall make one of the forty members of whom the class is composed.

It may elect nine of its members from among those of the classes of the Institute.

It may name sixty national or foreign correspondents.

V. The fourth class shall be composed of twenty-eight members and eight foreign associates. They shall be divided into sections, named and composed as follows:
Painting ten members.
Sculpture six ditto.
Architecture six ditto.
Engraving three ditto.
Music (composition) three ditto.

With the approbation of the First Consul, it shall appoint a perpetual secretary, who shall be a member of the class, but shall not make part of the sections.

It may elect six of its members from among the other classes of the Institute.

It may name thirty-six national or foreign correspondents.

VI. The associated foreign members shall have a deliberative vote only for objects relating to sciences, literature, and arts. They shall not make part of any section, and shall receive no salary.

VII. The present associates of the Institute, scattered throughout the Republic, shall make part of the one hundred and ninety-six correspondents, attached to the classes of the sciences, belles-lettres, and fine arts.
The correspondents cannot assume the title of members of the Institute. They shall drop that of correspondents, when they take up their constant residence in Paris.

VIII. The nominations to the vacancies shall be made by each of the classes in which those vacancies shall happen to occur. The persons elected shall be approved by the First Consul.

IX. The members of the four classes shall have a right to attend reciprocally the private sittings of each of them, and to read papers there when they have made the request.

They shall assemble four times a year as the body of the Institute, in order to give to each other an account of their transactions.

They shall elect in common the librarian and under-librarian, as well as all the agents who belong in common to the Institute.

Each class shall present for the approbation of the government the particular statutes and regulations of its interior police.

X. Each class shall hold every year a public sitting, at which the other three shall assist.
XI. The Institute shall receive annually, from the public treasury, 1500 francs for each of its members, not associates; 6000 francs for each of its perpetual secretaries; and, for its expenses, a sum which shall be determined on, every year, at the request of the Institute, and comprised in the budget of the Minister of the Interior.

XII. The Institute shall have an administrative commission, composed of five members, two of the first class, and one of each of the other three, appointed by their respective classes.

This commission shall cause to be regulated in the general sittings, prescribed in Art. IX, every thing relative to the administration, to the general purposes of the Institute, and to the division of the funds between the four classes.

Each class shall afterwards regulate the employment of the funds which shall have been assigned for its expenses, as well as every thing that concerns the printing and publication of its memoirs.

XIII. Every year, each class shall distribute prizes, the number and value of which shall be regulated as follows:

The first class, a prize of 3000 francs.
The second and third classes, each a prize of 1500 francs.

And the fourth class, great prizes of painting, sculpture, architecture, and musical composition. Those who shall have gained one of these four great prizes, shall be sent to Rome, and maintained at the expense of the government.

XIV. The Minister of the Interior is charged with the execution of the present decree, which shall be inserted in the Bulletin of the Laws.

[Footnote 1: Referred to in Letter XLV, Vol. II of this work.]

INTRODUCTION.

On ushering into the world a literary production, custom has established that its parent should give some account of his offspring. Indeed, this becomes the more necessary at the present moment, as the short-lived peace, which gave birth to the following sheets, had already ceased before they were entirely printed; and the war in which England and France are now engaged, is of a nature calculated not only to rouse all the energy and ancient spirit of my countrymen, but also to revive their prejudices, and inflame their passions, in a degree proportionate to the enemy's boastful and provoking menace.
I therefore premise that those who may be tempted to take up this publication, merely with a view of seeking aliment for their enmity, will, in more respects than one, probably find themselves disappointed. The two nations were not rivals in arms, but in the arts and sciences, at the time these letters were written, and committed to the press; consequently, they have no relation whatever to the present contest. Nevertheless, as they refer to subjects which manifest the indefatigable activity of the French in the accomplishment of any grand object, such parts may, perhaps, furnish hints that may not be altogether unimportant at this momentous crisis.

The plan most generally adhered to throughout this work, being detailed in LETTER V, a repetition of it here would be superfluous; and the principal matters to which the work itself relates, are specified in the title. I now come to the point.

A long residence in France, and particularly in the capital, having afforded me an opportunity of becoming tolerably well acquainted with its state before the revolution, my curiosity was strongly excited to ascertain the changes which that political phenomenon might have effected. I accordingly availed myself of the earliest dawn of peace to cross the water, and visit Paris. Since I had left that city in 1789-90, a powerful monarchy, established on a possession of fourteen centuries, and on that sort of national prosperity which seemed to
challenge the approbation of future ages, had been destroyed by the force of opinion which, like, a subterraneous fire, consumed its very foundations, and plunged the nation into a sea of troubles, in which it was, for several years, tossed about, amid the wreck of its greatness.

This is a phenomenon of which antiquity affords no parallel; and it has produced a rapid succession of events so extraordinary as almost to exceed belief.

It is not the crimes to which it has given birth that will be thought improbable: the history of revolutions, as well ancient as modern, furnishes but too many examples of them; and few have been committed, the traces of which are not to be found in the countries where the imagination of the multitude has been exalted by strong and new ideas, respecting Liberty and Equality. But what posterity will find difficult to believe, is the agitation of men's minds, and the effervescence of the passions, carried to such a pitch, as to stamp the French revolution with a character bordering on the marvellous

--Yes; posterity will have reason to be astonished at the facility with which the human mind can be modified and made to pass from one extreme to another; at the suddenness, in short, with which the ideas and manners of the French were changed; so powerful, on the one hand, is the ascendancy of certain imaginations; and, on the other, so great is the weakness of the vulgar!
It is in the recollection of most persons, that the agitation of the public mind in France was such, for a while, that, after having overthrown the monarchy and its supports; rendered private property insecure; and destroyed individual freedom; it threatened to invade foreign countries, at the same time pushing before it Liberty, that first blessing of man, when it is founded on laws, and the most dangerous of chimeras, when it is without rule or restraint.

The greater part of the causes which excited this general commotion, existed before the assembly of the States-General in 1789. It is therefore important to take a mental view of the moral and political situation of France at that period, and to follow, in imagination at least, the chain of ideas, passions, and errors, which, having dissolved the ties of society, and worn out the springs of government, led the nation by gigantic strides into the most complete anarchy.

Without enumerating the different authorities which successively ruled in France after the fall of the throne, it appears no less essential to remind the reader that, in this general disorganization, the inhabitants themselves, though breathing the same air, scarcely knew that they belonged to the same nation. The altars overthrown; all the ancient institutions annihilated; new festivals and ceremonies introduced; factious demagogues honoured with an apotheosis; their busts exposed to public veneration; men and cities changing names; a portion of the people infected with atheism, and disguised in the livery of guilt and folly; all this, and more,
exercised the reflection of the well-disposed in a manner the most painful. In a word, though France was peopled with the same individuals, it seemed inhabited by a new nation, entirely different from the old one in its government, its creed, its principles, its manners, and even its customs.

War itself assumed a new face. Every thing relating to it became extraordinary: the number of the combatants, the manner of recruiting the armies, and the means of providing supplies for them; the manufacture of powder, cannon, and muskets; the ardour, impetuosity, and forced marches of the troops; their extortions, their successes, and their reverses; the choice of the generals, and the superior talents of some of them, together with the springs, by which these enormous bodies of armed men were moved and directed, were equally new and astonishing.

History tells us that in poor countries, where nothing inflames cupidity and ambition, the love alone of the public good causes changes to be tried in the government; and that those changes derange not the ordinary course of society; whereas, among rich nations, corrupted by luxury, revolutions are always effected through secret motives of jealousy and interest; because there are great places to be usurped, and great fortunes to be invaded. In France, the revolution covered the country with ruins, tears, and blood, because means were not to be found to moderate in the people that revolutionary spirit which parches, in the bud, the promised fruits of liberty, when its violence is not repressed.
Few persons were capable of keeping pace with the rapid progress of the revolution. Those who remained behind were considered as guilty of desertion. The authors of the first constitution were accused of being _royalists_; the old partisans of republicanism were punished as _moderates_; the land-owners, as _aristocrates_; the monied men, as _corrupters_; the bankers and financiers, as _blood-suckers_; the shop-keepers, as _promoters of famine_; and the newsmongers, as _alarmists_. The factious themselves, in short, were alternately proscribed, as soon as they ceased to belong to the ruling faction.

In this state of things, society became a prey to the most baneful passions. Mistrust entered every heart; friendship had no attraction; relationship, no tie; and men's minds, hardened by the habit of misfortune, or overwhelmed by fear, no longer opened to pity.

Terror compressed every imagination; and the revolutionary government, exercising it to its fullest extent, struck off a prodigious number of heads, filled the prisons with victims, and continued to corrupt the morals of the nation by staining it with crimes.

But all things have an end. The tyrants fell; the dungeons were thrown open; numberless victims emerged from them; and France seemed to recover new life; but still bewildered by the _revolutionary spirit_, wasted by the concealed poison of anarchy, exhausted by her
innumerable sacrifices, and almost paralyzed by her own convulsions, she made but impotent efforts for the enjoyment of liberty and justice. Taxes became more burdensome; commerce was annihilated; industry, without aliment; paper-money, without value; and specie, without circulation. However, while the French nation was degraded at home by this series of evils, it was respected abroad through the rare merit of some of its generals, the splendour of its victories, and the bravery of its soldiers.

During these transactions, there was formed in the public mind that moral resistance which destroys not governments by violence, but undermines them. The intestine commotions were increasing; the conquests of the French were invaded; their enemies were already on their frontiers; and the division which had broken out between the Directory and the Legislative Body, again threatened France with a total dissolution, when a man of extraordinary character and talents had the boldness to seize the reins of authority, and stop the further progress of the revolution.[1] Taking at the full the tide which leads on to fortune, he at once changed the face of affairs, not only within the limits of the Republic, but throughout Europe. Yet, after all their triumphs, the French have the mortification to have failed in gaining that for which they first took up arms, and for which they have maintained so long and so obstinate a struggle.

When a strong mound has been broken down, the waters whose amassed volume it opposed, rush forward, and, in their impetuous course, spread afar terror and devastation. On visiting the scene where this
has occurred, we naturally cast our eyes in every direction, to
discover the mischief which they have occasioned by their irruption;
so, then, on reaching the grand theatre of the French revolution, did
I look about for the traces of the havock it had left behind; but,
like a river which had regained its level, and flowed again in its
natural bed, this political torrent had subsided, and its ravages
were repaired in a manner the most surprising.

However, at the particular request of an estimable friend, I have
endeavoured to draw the contrast which, in 1789-90 and 1801-2, Paris
presented to the eye of an impartial observer. In this arduous
attempt I have not the vanity to flatter myself that I have been
successful, though I have not hesitated to lay under contribution
every authority likely to promote my object. The state of the French
capital, before the revolution, I have delineated from the notes I
had myself collected on the spot, and for which purpose I was, at
that time, under the necessity of consulting almost as many books as
Don Quixote read on knight-errantry; but the authors from whom I have
chiefly borrowed, are St. FOIX, MERCIER, DULAURE, PUJOULX, and BIOT.

My invariable aim has been to relate, _sine ira nec studio_, such
facts and circumstances as have come to my knowledge, and to render
to every one that justice which I should claim for myself. After a
revolution which has trench'd on so many opposite interests, the
reader cannot be surprised, if information, derived from such a
variety of sources, should sometimes seem to bear the character of
party-spirit. Should this appear _on the face of the record_, I can
only say that I have avoided entering into politics, in order that no
bias of that sort might lead me to discolour or distort the truths I
have had occasion to state; and I have totally rejected those
communications which, from their tone of bitterness, personality, and
virulence, might be incompatible with the general tenour of an
impartial production.

Till the joint approbation of some competent judges, who visited the
French capital after having perused, in manuscript, several of these
letters, had stamped on them a comparative degree of value, no one
could think more lightly of them than the author. Urged repeatedly to
produce them to the public, I have yielded with reluctance, and in
the fullest confidence that, notwithstanding the recent change of
circumstances, a liberal construction will be put on my sentiments
and motives. I have taken care that my account of the national
establishments in France should be perfectly correct; and, in fact, I
have been favoured with the principal information it contains by
their respective directors. In regard to the other topics on which I
have touched, I have not failed to consult the best authorities, even
in matters, which, however trifling in themselves, acquire a relative
importance, from being illustrative of some of the many-coloured
effects of a revolution, which has humbled the pride of many,
deranged the calculations of all, disappointed the hopes of not a
few, and deceived those even by whom it had been engendered and
conducted.

Yet, whatever pains I have taken to be strictly impartial, it cannot
be denied that, in publishing a work of this description at a time when the self-love of most men is mortified, and their resentment awakened, I run no small risk of displeasing all parties, because I attach myself to none, but find them all more or less deserving of censure. Without descending either to flattery or calumny, I speak both well and ill of the French, because I copy nature, and neither draw an imaginary portrait, nor write a systematic narrative. If I have occasionally given vent to my indignation in glancing at the excesses of the revolution, I have not withheld my tribute of applause from those institutions, which, being calculated to benefit mankind by the gratuitous diffusion of knowledge, would reflect honour on any nation. In other respects, I have not been unmindful of that excellent precept of TACITUS, in which he observes that "The principal duty of the historian is to rescue from oblivion virtuous actions, and to make bad men dread infamy and posterity for what they have said and done."[2]

In stating facts, it is frequently necessary to support them by a relation of particular circumstances, which may corroborate them in an unquestionable manner. Feeling this truth, I have some times introduced myself on my canvass, merely to shew that I am not an ideal traveller. I mean one of those pleasant fellows who travel post in their elbow-chair, sail round the world on a map suspended to one side of their room, cross the seas with a pocket-compass lying on their table, experience a shipwreck by their fireside, make their escape when it scorches their shins, and land on a desert island in their _robe de chambre_ and slippers.
I have, therefore, here and there mentioned names, time, and place, to prove that, _bona fide_, I went to Paris immediately after the ratification of the preliminary treaty. To banish uniformity in my description of that metropolis, I have, as much as possible, varied my subjects. Fashions, sciences, absurdities, anecdotes, education, fetes, useful arts, places of amusement, music, learned and scientific institutions, inventions, public buildings, industry, agriculture, &c. &c. &c. being all jumbled together in my brain, I have thence drawn them, like tickets from a lottery; and it will not, I trust, be deemed presumptuous in me to indulge a hope that, in proportion to the blanks, there will be found no inadequate number of prizes.

I have pointed out the immense advantages which France is likely to derive from her Schools for Public Services, and other establishments of striking utility, such as the _Depot de la Guerre_ and the _Depot de la Marine_, in order that the British government may be prompted to form institutions, which, if not exactly similar, may at least answer the same purpose. Instead of copying the French in objects of fickleness and frivolity, why not borrow from them what is really deserving of imitation?

It remains for me to observe, by way of stimulating the ambition of British genius, that, in France, the arts and sciences are now making a rapid and simultaneous progress; first, because the revolution has
made them popular in that country; and, secondly, because they are
daily connected by new ties, which, in a great measure, render them
inseparable. Facts are there recurred to, less with a view to draw
from them immediate applications than to develop the truths resulting
from them. The first step is from these facts to their most simple
consequences, which are little more than bare assertions. From these
the _savans_ proceed to others more minute, till, at length, by
imperceptible degrees, they arrive at the most abstracted
generalities. With them, method is an induction incessantly verified
by experiment. Whence, it gives to human intelligence, not wings
which lead it astray, but reins which guide it. United by this common
philosophy, the sciences and arts in France advance together; and the
progress made by one of them serves to promote that of the rest.
There, the men who profess them, considering that their knowledge
belongs not to themselves alone, not to their country only, but to
all mankind, are continually striving to increase the mass of public
knowledge. This they regard as a real duty, which they are proud to
discharge; thus treading in the steps of the most memorable men of
past ages.

Then, while the more unlearned and unskilled among us are emulating
the patriotic enthusiasm of the French in volunteering, as they did,
to resist invasion, let our men of science and genius exert
themselves not to be surpassed by the industrious _savans_ and
artists of that nation; but let them act on the principle inculcated
by the following sublime idea of our illustrious countryman, the
founder of modern philosophy. "It may not be amiss," says BACON, "to
point out three different kinds, and, as it were, degrees of ambition. The first, that of those who desire to enhance, in their own country, the power they arrogate to themselves: this kind of ambition is both vulgar and degenerate. The second, that of those who endeavour to extend the power and domination of their country, over the whole of the human race: in this kind there is certainly a greater dignity, though; at the same time, no less a share of cupidity. But should any one strive to restore and extend the power and domination of mankind over the universality of things, unquestionably such an ambition, (if it can be so denominated) would be more reasonable and dignified than the others. Now, the empire of man, over things, has its foundation exclusively in the arts and sciences; for it is only by an obedience to her laws, that Nature can be commanded.”[3]

LONDON, June 10, 1803.

[Footnote 1: Of two things, we are left to believe one. BONAPARTE either was or was not invited to put himself at the head of the government of France. It is not probable that the Directory should send for him from Egypt, in order to say to him: "we are fools and driveler, unfit to conduct the affairs of the nation; so turn us out of office, and seat yourself in our place." Nevertheless, they might have hoped to preserve their tottering authority through his support. Be this as it may, there it something so singular in the good fortune which has attended BONAPARTE from the period of his quitting Alexandria, that, were it not known for truth, it might well be taken
for fiction. Sailing from the road of Aboukir on the 24th of August, 1799, he eludes the vigilance of the English cruisers, and lands at Frejus in France on the 14th of October following, the forty-seventh day after his departure from Egypt. On his arrival in Paris, so far from giving an account of his conduct to the Directory, he turns his back on them; accepts the proposition made to him, from another quarter, to effect a change in the government; on the 9th of November, carries it into execution; and, profiting by the _popularis aura_, fixes himself at the head of the State, at the same time kicking down the ladder by which he climbed to power. To achieve all this with such promptitude and energy, most assuredly required a mind of no common texture; nor can any one deny that ambition would have done but little towards its accomplishment, had it not been seconded by extraordinary firmness.]

[Footnote 2: _“Praecipuum munus annalium reor, ne virtutes sileantur, utque praxis dictis factisque ex posteritate et infamia metus sit.”_]  

[Footnote 3: _“Praeterca non abs refuerit, tria hominum ambitionis genera et quasi gradus distinguere. Primum eorum qui propriam potentiam in patria sua amplificare cupiunt; quod genus vulgare est et degener. Secundum eorum, qui patriae potentiam et imperium inter humanum genus amplificare nituntur; illud plus certe habet dignitatis, cupiditatis haud minus. Quod si quis humili generis ipsius potentiam et imperium in rerum univertitatem instaurare et amplificare conetur ea procul dubio ambitio (si modo ita cocanda sit) reliquis et sanior est et augstior. Hominis autem imperium in res,
MY DEAR FRIEND,

Had you not made it a particular request that I would give you the earliest account of my debarkation in France, I should, probably, not have been tempted to write to you till I reached Paris. I well know the great stress which you lay on first impressions; but what little I have now to communicate will poorly gratify your expectation.

From the date of this letter, you will perceive that, since we parted yesterday, I have not been dilatory in my motions. No sooner had a messenger from the Alien-Office brought me the promised passport, or rather his Majesty's licence, permitting me to embark for France, than I proceeded on my journey.
In nine hours I reached Dover, and, being authorized by a proper introduction, immediately applied to Mr. Mantell, the agent for prisoners of war, cartels, &c. for a passage across the water. An English flag of truce was then in the harbour, waiting only for government dispatches; and I found that, if I could get my baggage visited in time, I might avail myself of the opportunity of crossing the sea in this vessel. On having recourse to the collector of the customs, I succeeded in my wish: the dispatches arriving shortly after, mid my baggage being already shipped, I stepped off the quay into the Nancy, on board of which I was the only passenger. A propitious breeze sprung up at the moment, and, in less than three hours, wafted me to Calais pier.

By the person who carried the dispatches to Citizen Mengaud, the commissary for this department (Pas de Calais), I sent a card with my name and rank, requesting permission to land and deliver to him a letter from M. Otto. This step was indispensable: the vessel which brought me was, I find, the first British flag of truce that has been suffered to enter the harbour, with the exception of the Prince of Wales packet, now waiting here for the return of a king’s messenger from Paris; and her captain even has not yet been permitted to go on shore. It therefore appears that I shall be the first Englishman, not in an official character, who has set foot on French ground since the ratification of the preliminary treaty.

The pier was presently crowded with people gazing at our vessel, as if she presented a spectacle perfectly novel: but, except the
tri-coloured cockade in the hats of the military, I could not observe
the smallest difference in their general appearance. Instead of crops
and round wigs, which I expected to see in universal vogue, here were
full as many powdered heads and long queues as before the revolution.
Frenchmen, in general, will, I am persuaded, ever be Frenchmen in
their dress, which, in my opinion, can never be _revolutionized_,
either by precept or example. The _citoyens_, as far as I am yet able
to judge, most certainly have not fattened by warfare more than JOHN
BULL: their visages are as sallow and as thin as formerly, though
their persons are not quite so meagre as they are pourtrayed by
Hogarth.

The prospect of peace, however, seemed to have produced an
exhilarating effect on all ranks; satisfaction appeared on every
countenance. According to custom, a host of inkeepers’ domestics
boarded the vessel, each vaunting the superiority of his master’s
accommodations. My old landlord Ducrocq presenting himself to
congratulate me on my arrival, soon freed me from their
importunities, and I, of course, decided in favour of the _Lion
d’Argent_.

Part of the _Boulogne_ flotilla was lying in the harbour.

Independently of the decks of the gunboats being full of soldiers,
with very few sailors intermixed, playing at different games of
chance, not a plank, not a log, or piece of timber, was there on the
quay but was also covered with similar parties. This then accounts
for that rage for gambling, which has carried to such desperate
lengths those among them whom the fate of war has lodged in our prisons.

My attention was soon diverted from this scene, by a polite answer from the commissary, inviting me to his house. I instantly disembarked to wait on him; my letter containing nothing more than an introduction, accompanied by a request that I might be furnished with a passport to enable me to proceed to Paris without delay, Citizen Mengaud dispatched a proper person to attend me to the town-hall, where the passports are made out, and signed by the mayor; though they are not delivered till they have also received the commissary’s signature. However, to lose no time, while one of the clerks was drawing my picture, or, in other words, taking down a minute description of my person, I sent my keys to the custom-house, in order that my baggage might be examined.

By what conveyance I was to proceed to Paris was the next point to be settled; and this has brought me to the _Lion d'Argent_.

Among other vehicles, Ducrocq has, in his _remise_, an apparently-good _cabriolet de voyage_, belonging to one of his Paris correspondents; but, on account of the wretched state of the roads, he begs me to allow him time to send for his coachmaker, to examine it scrupulously, that I may not be detained by the way, from any accident happening to the carriage.
I was just on the point of concluding my letter, when a French naval officer, who was on the pier when I landed, introduced himself to me, to know whether I would do him the favour to accommodate him with a place in the cabriolet under examination. I liked my new friend's appearance and manner too well not to accede to his proposal.

The carriage is reported to be in good condition. I shall therefore send my servant on before as a courier, instead of taking him with me as an inside passenger. As we shall travel night and day, and the post-horses will be in readiness at every stage, we may, I am told, expect to reach Paris in about forty-two hours. Adieu; my next will be from the _great_ city.

LETTER II.

_Paris, October 19, 1801._

Here I am safe arrived; that is, without any broken bones; though my arms, knees, and head are finely pummelled by the jolting of the carriage. Well might Ducroq say that the roads were bad! In several places, they are not passable without danger--Indeed, the government is so fully aware of this, that an inspector has been dispatched to direct immediate repairs to be made against the arrival of the English ambassador; and, in some _communes_, the people are at work by torch-light. With this exception, my journey was exceedingly
pleasant. At ten o'clock the first night, we reached _Montreuil_,
where we supped; the next day we breakfasted at _Abbeville_, dined at
_Amiens_, and supped that evening at _Clermont_.

The road between _Calais_ and _Paris_ is too well known to interest
by description. Most of the abbeys and monasteries, which present
themselves to the eye of the traveller, have either been converted
into hospitals or manufactories. Few there are, I believe, who will
deny that this change is for the better. A receptacle for the relief
of suffering indigence conveys a consolatory idea to the mind of the
friend of human nature; while the lover of industry cannot but
approve of an establishment which, while it enriches a State, affords
employ to the needy and diligent. This, unquestionably, is no bad
appropriation of these buildings, which, when inhabited by monks,
were, for the most part, no more than an asylum of sloth, hypocrisy,
pride, and ignorance.

The weather was fine, which contributed not a little to display the
country to greater advantage; but the improvements recently made in
agriculture are too striking to escape the notice of the most
inattentive observer. The open plains and rising grounds of
_ci-devant Picardy_ which, from ten to fifteen years ago, I have
frequently seen, in this season, mostly lying fallow, and presenting
the aspect of one wide, neglected waste, are now all well cultivated,
and chiefly laid down in corn; and the corn, in general, seems to
have been sown with more than common attention.
My fellow-traveller, who was a lieutenant de vaisseau, belonging to Latouche Treville's flotilla, proved a very agreeable companion, and extremely well-informed. This officer positively denied the circumstance of any of their gun-boats being moored with chains during our last attack. While he did ample justice to the bravery of our people, he censured the manner in which it had been exerted. The divisions of boats arriving separately, he said, could not afford to each other necessary support, and were thus exposed to certain discomfiture. I made the best defence I possibly could; but truth bears down all before it.

The loss on the side of the French, my fellow-traveller declared, was no more than seven men killed and forty-five wounded. Such of the latter as were in a condition to undergo the fatigue of the ceremony, were carried in triumphal procession through the streets of Boulogne, where, after being harangued by the mayor, they were rewarded with civic crowns from the hands of their fair fellow-citizens.

Early the second morning after our departure from Calais, we reached the town of St. Denis, which, at one time since the revolution, changed its name for that of Franciade. I never pass through this place without calling to mind the persecution which poor Abelard suffered from Adam, the abbot, for having dared to say, that the body of St. Denis, first bishop of Paris, in 240, which had been preserved in this abbey among the relics, was not that of the
areopagite, who died in 95. The ridiculous stories, imposed on the
credulity of the zealous catholics, respecting this wonderful saint,
have been exhibited in their proper light by Voltaire, as you may see
by consulting the _Questions sur l'Encyclopédie_, at the article
_Denis_.

It is in every person's recollection that, in consequence of the
National Convention having decreed the abolition of royalty in
France, it was proposed to annihilate every vestige of it throughout
the country. But, probably, you are not aware of the thorough sweep
that was made among the sepultures in this abbey of _St. Denis_.

The bodies of the kings, queens, princes, princesses, and celebrated
personages, who had been interred here for nearly fifteen hundred
years, were taken up, and literally reduced to ashes. Not a wreck was
left behind to make a relic.

The remains of TURENNE alone were respected. All the other bodies,
together with the entrails or hearts, enclosed in separate urns, were
thrown into large pits, lined with a coat of quick lime: they were
then covered with the same substance; and the pits were afterwards
filled up with earth. Most of them, as may be supposed, were in a
state of complete putrescency; of some, the bones only remained,
though a few were in good preservation.

The bodies of the consort of Charles I. Henrietta Maria of France,
daughter of Henry IV, who died in 1669, aged 60, and of their
daughter Henrietta Stuart, first wife of Monsieur, only brother to
Lewis XIV, who died in 1670, aged 26, both interred in the vault of
the Bourbons, were consumed in the general destruction.

The execution of this decree was begun at _St. Denis_ on Saturday the
12th of October 1793, and completed on the 25th of the same month, in
presence of the municipality and several other persons.

On the 12th of November following, all the treasure of _St. Denis_,
(shrines, relics, &c.) was removed: the whole was put into large
wooden chests, together with all the rich ornaments of the church,
consisting of chalices, pyxes, cups, copes, &c. The same day these
valuable articles were sent off, in great state, in waggons,
decorated for the purpose, to the National Convention.

We left _St. Denis_ after a hasty breakfast; and, on reaching Paris,
I determined to drive to the residence of a man whom I had never
seen; but from whom I had little doubt of a welcome reception. I
accordingly alighted in the _Rue neuve St. Roch_, where I found
B----a, who perfectly answered the character given me of him by
M. S----i.

You already know that, through the interest of my friend, Captain
O----y, I was so fortunate as to procure the exchange of B----a's
only son, a deserving youth, who had been taken prisoner at sea, and
languished two years in confinement in Portchester-Castle.

Before I could introduce myself, one of young B----a's sisters
proclaimed my name, as if by inspiration; and I was instantly greeted
with the cordial embraces of the whole family. This scene made me at
once forget the fatigues of my journey; and, though I had not been in
bed for three successive nights, the agreeable sensations excited in
my mind, by the unaffected expression of gratitude, banished every
inclination to sleep. If honest B----a and his family felt themselves
obliged to me, I felt myself doubly and trebly obliged to Captain
O----y; for, to his kind exertion, was I indebted for the secret
enjoyment arising from the performance of a disinterested action.

S----i was no sooner informed of my arrival, than he hastened to obey
the invitation to meet me at dinner, and, by his presence, enlivened
the family party. After spending a most agreeable day, I retired to a
temporary lodging, which B----a had procured me in the neighbourhood.
I shall remain in it no longer than till I can suit myself with
apartments in a private house, where I can be more retired, or at
least subject to less noise, than in a public hotel.

Of the fifty-eight hours which I employed in performing my journey
hither from London, forty-four were spent on my way between Calais
and Paris; a distance that I have often travelled with ease in
thirty-six, when the roads were in tolerable repair. Considerable
delay too is at present occasioned by the erection of _barrieres_, or
turnpike-bars, which did not exist before the revolution. At this
day, they are established throughout all the departments, and are an
insuperable impediment to expedition; for, at night, the
toll-gatherers are fast asleep, and the bars being secured, you are
obliged to wait patiently till these good citizens choose to rise
from their pillow.

To counterbalance this inconvenience, you are not now plagued, as
formerly, by custom-house officers on the frontiers of _every_
department. My baggage being once searched at _Calais_, experienced
no other visit; but, at the upper town of _Boulogne_, a sight of my
travelling passport was required; by mistake in the dark, I gave the
_commis_ a scrawl, put into my hands by Ducrocq, containing an
account of the best inns on the road. Would you believe that this
inadvertency detained us a considerable time, so extremely
inquisitive are they, at the present moment, respecting all papers?
At _Calais_, the custom-house officers even examined every piece of
paper used in the packing of my baggage. This scrutiny is not
particularly adopted towards Englishmen; but must, I understand, be
undergone by travellers of every country, on entering the territory
of the Republic.

_P. S._ Lord Cornwallis is expected with impatience; and, at _St.
Denis_, an escort of dragoons of the 19th demi-brigade is in waiting
to attend him into Paris.
On approaching this capital, my curiosity was excited in the highest degree; and, as the carriage passed rapidly along from the Barriere, through the Porte St. Denis, to the Rue neuve St. Roch, my eyes wandered in all directions, anxiously seeking every shade of distinction between monarchical and republican Paris.

The first thing that attracted my attention, on entering the faubourg, was the vast number of inscriptions placed, during the revolution, on many of the principal houses; but more especially on public buildings of every description. They are painted in large, conspicuous letters; and the following is the most general style in which they have been originally worded:

"REPUBLICQUE FRANCAISE, UNE ET INDIVISIBLE."

"LIBERTE, Egalite, FRATERNITE, OU LA MORT."

Since the exit of the French Nero, the last three words "ou la mort" have been obliterated, but in few places are so completely effaced as not to be still legible. In front of all the public offices and national establishments, the tri-coloured flag is triumphantly displayed; and almost every person you meet wears in his
hat the national cockade.

The tumult which, ten or twelve years ago, rendered the streets of Paris so noisy, so dirty, and at the same time so dangerous, is now most sensibly diminished. Boileau's picture of them is no longer just. No longer are seen those scenes of confusion occasioned by the frequent stoppages of coaches and carts, and the contentions of the vociferating drivers. You may now pass the longest and most crowded thoroughfares, either on foot or otherwise, without obstacle or inconvenience. The contrast is striking.

Indeed, from what I have observed, I should presume that there is not, at the present day, one tenth part of the number of carriages which were in use here in 1780-90. Except on the domestics of foreign ambassadors and foreigners, I have as yet noticed nothing like a livery; and, in lieu of armorial bearings, every carriage, without distinction, has a number painted on the pannel. However, if private equipages are scarce, thence ensues more than one advantage; the public are indemnified by an increased number of good hackney coaches, chariots, and cabriolets; and, besides, as I have just hinted, pedestrians are not only far less exposed to being bespattered, but also to having their limbs fractured.

Formerly, a _seigneur de la cour_ conceived himself justified in suffering his coachman to drive at a mischievous rate; and in narrow, crowded streets, where there is no foot-pavement, it was extremely
difficult for persons walking to escape the wheels of a great number of carriages rattling along in this shameful manner. But he who guided the chariot of a _ministre d'etat_, considered it as a necessary and distinctive mark of his master's pre-eminence to _bruler le pave_. This is so strictly true, that, before the revolution, I have here witnessed repeated accidents of the most serious nature, resulting from the exercise of this sort of ministerial privilege: on one occasion particularly, I myself narrowly escaped unhurt, when a decent, elderly woman was thrown down, close by my feet, and had both her thighs broken through the unfeeling wantonness of the coachman of the Baron de Breteuil, at that time minister for the department of Paris.

Owing to the salutary regulations of the police, the recurrence of these accidents is now, in a great measure, prevented; and, as the empirics say in their hand-bills: "_Prevention is better than cure._"

But for these differences, a person who had not seen Paris for some years, might, unless he were to direct his visits to particular quarters, cross it from one extremity to the other, without remarking any change to inform his mind, that here had been a revolution, or rather that, for the last ten years, this city had been almost one continual scene of revolutions.

Bossnet, once preaching before Lewis XIV, exclaimed: "Kings die, and so do kingdoms!" Could that great preacher rise from his grave into
the pulpit, and behold France without a king, and that kingdom, not
crumbled away, but enlarged, almost with the rapid accumulation of a
snow-ball, into an enormous mass of territory, under the title of
French Republic, what would he not have to say in a sermon? _Rien de
nouveau sous le ciel_, though an old proverb, would not now suit as a
maxim. This, in fact, seems the age of wonders. The league of
monarchs has ended by producing republics; while a republic has
raised a dukedom into a monarchy, and, by its vast preponderance,
completely overturned the balance of power.

Not knowing when I may have an opportunity of sending this letter, I
shall defer to close it for the present, as I may possibly lengthen
it. But you must not expect much order in my narrations. I throw my
thoughts on paper just as they happen to present themselves, without
any studied arrangement.

_October 21, in continuation_.

When we have been for some time in the habit of corresponding with
strangers, we are apt to draw such inferences from their language and
style, as furnish us with the means of sketching an ideal portrait of
their person. This was the case with myself.

Through the concurrence of the two governments, I had, as you know,
participated, in common with others, in the indulgence of being
permitted to correspond, occasionally, on subjects of literature with
several of the _savans_ and literati of France. Indeed, the principal
motive of my journey to Paris was to improve that sort of
acquaintance, by personal intercourse, so as to render it more
interesting to both parties. In my imagination, I had drawn a
full-length picture of most of my literary correspondents. I was now
anxious to see the originals, and compare the resemblance.

Yesterday, having first paid my respects to Mr. M----y, the successor
to Captain C----s, as commissary for the maintenance and exchange of
British prisoners of war, and at present _Charge d'affaires_ from our
court to the French Republic, I called on M. F----u, formerly
minister of the naval department, and at present counsellor of state,
and member of the National Institute, as well as of the board of
longitude. I then visited M. O----r, and afterwards M.
L------re, also members of the Institute, and both well known to our
proficients in natural history, by the works which each has published
in the different branches of that interesting science.

In one only of my ideal portraits had I been very wide of the
likeness. However, without pretending to be a Lavater, I may affirm
that I should not have risked falling into a mistake like that
committed, on a somewhat similar occasion, by Voltaire.

This colossus of French literature, having been for a long time in
correspondence with the great Frederic, became particularly anxious
to see that monarch. On his arrival in a village where the
head-quarters of the Prussian army were then established, Voltaire inquired for the king's lodging: thither he paced with redoubled speed; and, being directed to the upper part of the house, he hastily crossed a large garret; he then found himself in a second, and was just on the point of entering the third, when, on turning round, he perceived in one of the corners of the room, a soldier, not overclean in appearance, lying on a sorry bedstead. He went up and said to him with eagerness: "Where's the king?"--"I am Frederic," replied the soldier; and, sure enough, it was the monarch himself.

I am now settled in my new apartments, which are situated in the most centrical part of Paris. When you visit this capital, I would by all means, recommend to you, should you intend to remain here a few weeks, to get into private lodgings.

I know of no article here so much augmented in price, within the last ten years, as the apartments in all the hotels. After looking at several of them in the _Rue de la Loi_, accompanied by a French friend, who was so obliging as to take on himself all the trouble of inquiry, while I remained a silent bystander, I had the curiosity to go to the _Hotel d'Angleterre_, in the _Rue des Filles St. Thomas_, hot far from the _ci-devant Palais Royal_. The same apartments on the first floor of this hotel which I occupied in 1789, happened to be vacant. At that time I paid for them twelve louis d'or a month; the furniture was then new; it is now much the worse for nearly eleven years' wear; and the present landlord asked twenty-five louis a month, and even refused twenty-two, if taken for three months.
certain. The fact is, that all the landlords of ready-furnished
hotels in Paris seem to be buoyed up with an idea that, on the peace,
the English and foreigners of other nations will flock hither in such
numbers as to enable them to reap a certain and plentiful harvest.
Not but all lodgings are considerably increased in price, which is
ascribed to the increase of taxes.

To find private lodgings, you have only to cast your eye on the daily
advertiser of Paris, called _Les Petites Affiches_. There I read a
description of my present quarters, which are newly fitted up in
every particular, and, I assure you, with no small degree of tasteful
fancy. My landlady, who is a milliner, and, for aught I know, a very
fashionable one, left not the smallest convenience to my conjecture,
but explained the particular use of every hole and corner in the most
significant manner, not even excepting the _boudoir_.

This would be a most excellent situation for any one whose principal
object was to practise speaking French; for, on the right hand of the
_porte-cochere_ or gateway, (which, by the bye, is here reckoned an
indispensable appendage to a proper lodging), is the _magazin des
modes_, where my landlady presides over twenty damsels, many of whom,
though assiduously occupied in making caps and bonnets, would, I am
persuaded, find repartee for the most witty gallant.

LETTER IV.
Paris, October 23, 1801

Since my arrival, I have been so much engaged in paying and receiving visits, that I really have not yet been able to take even a hasty view of any of the grand sights introduced here since the revolution.

On Wednesday I dined with M. S----i, whose new 8vo edition of Buffon proceeds, I find, with becoming spirit. It is quite a journey to his residence; for he lives in one of the most retired quarters of Paris, However, I had no reason to repine at the distance, as the party was exceedingly cheerful. Naturalists and literati were not wanting.

Egypt was a subject that engrossed much of the conversation: it was mentioned as a matter of regret that, during the dominion of the French in that country, curiosity had not prompted the Institute, established at Cairo, to open one of the pyramids, with a view of ascertaining the object of the erection of those vast masses. At the desert, we had luscious grapes as large as damsons, in bunches of from three to five pounds in weight. They were of the species of the famous _chasselas de Fontainebleau_, which are said to have sprung from a stock of vine-plants, imported by Francis I. from the island of Cyprus. These did not come from that town, but grew against the naked wall in S----i’s garden. From this you may form a judgment of the climate of Paris.
The persons with whom I have had any correspondence, respecting literature, vie with each other in shewing me every mark of cordial hospitality; and those to whom I have been introduced, are by no means backward in friendly attention. All the lovers of science here seem to rejoice that the communication, which has been so long interrupted between the two countries, promises to be shortly re-opened.

After dining yesterday with Mr. M----y, the British minister, in company with Mr. D----n, the member for Ilchester, we all three went to an exhibition almost facing Mr. M----y's residence in the _Rue St. Dominique_. This was the third time of its being open to the public. As it is of a novel kind, some account of it may not be uninteresting. In French, it is denominated

THERMOLAMPES,
_or stoves which afford heat and light on an economical plan_.

The author of this invention, for which a patent has been obtained, is M. LEBON, an engineer of bridges and highways. The place of exhibition was the ground floor of one of the large hotels in the _Faubourg St. Germain_, on which was a suite of rooms, extremely favourable for displaying the effect of this new method of lighting and warming apartments.

In lieu of fire or candle, on the chimney stood a large crystal
globe, in which appeared a bright and clear flame diffusing a very agreeable heat; and on different pieces of furniture were placed candlesticks with metal candles, from the top of each of which issued a steady light, like that of a lamp burning with spirits of wine. These different receptacles were supplied with inflammable gas by means of tubes communicating with an apparatus underneath. By this contrivance, in short, all the apartments were warmed very comfortably, and illuminated in a brilliant manner.

On consulting M. LEBON, he communicated to me the following observations: "You may have remarked," said he, "in sitting before a fire, that wood sometimes burns without flame, but with much smoke, and then you experience little heat, sometimes with flame, but with little smoke, and then you find much warmth. You may have remarked too, that ill-made charcoal emits smoke; it is, on that account, susceptible of flaming again; and the characteristic difference between wood and charcoal is, that the latter has lost, together with its smoke, the principle and aliment of flame, without which you obtain but little heat. Experience next informs us, that this portion of smoke, the aliment of flame, is not an oily vapour condensable by cooling, but a gas, a permanent air, which may be washed, purified, conducted, distributed, and afterwards turned into flame at any distance from the hearth.

"It is almost needless," continued he, "to point out the formation of verdigrise, white lead, and a quantity of other operations, in which acetous acid is employed. I shall only remark that it is this
pyroligneous acid which penetrates smoked meat and fish, that it has
an effect on leather which it hardens, and that _thermolampes_ are
likely to render tanning-mills unnecessary, by furnishing the tan
without further trouble. But to return to the aeriform principle.

"This aliment of flame is deprived of those humid vapours, so
perceptible and so disagreeable to the organs of sight and smell.
Purified to a perfect transparency, it floats in the state of cold
air, and suffers itself to be directed by the smallest and most
fragil pipes. Chimnies of an inch square, made in the thickness of
the plaster of ceilings or walls, tubes even of gummed silk would
answer this purpose. The end alone of the tube, which, by bringing
the inflammable gas into contact with the atmospheric air, allows it
to catch fire, and on which the flame reposes, ought to be of metal.

"By a distribution so easy to be established, a single stove may
supply the place of all the chimnies of a house. Every where
inflammable air is ready to diffuse immediately heat and light of the
most glowing or most mild nature, simultaneously or separately,
according to your wishes. In the twinkling of an eye, you may conduct
the flame from one room to another; an advantage equally convenient
and economical, and which can never be obtained with our common
stoves and chimnies. No sparks, no charcoal, no soot, to trouble you;
no ashes, no wood, to soil your apartments. By night, as well as by
day, you can have a fire in your room, without a servant being
obliged to look after it. Nothing in the _thermolampes_, not even the
smallest portion of inflammable air, can escape combustion; while in
our chimnies, torrents evaporate, and even carry off with them the
greater part of the heat produced.

"The advantage of being able to purify and proportion, in some
measure, the principles of the gas which feeds the flame is," said M.
LEBON, "set forth in the clearest manner. But this flame is so
subjected to our caprice, that even to tranquilize the imagination,
it suffers itself to be confined in a crystal globe, which is never
tarnished, and thus presents a filter pervious to light and heat. A
part of the tube that conducts the inflammable air, carries off, out
of doors, the produce of this combustion, which, nevertheless,
according to the experiments of modern chymists, can scarcely be any
thing more than an aqueous vapour.

"Who cannot but be fond of having recourse to a flame so subservient?
It will dress your victuals, which, as well as your cooks, will not
be exposed to the vapour of charcoal; it will warm again those dishes
on your table; dry your linen; heat your oven, and the water for your
baths or your washing, with every economical advantage that can be
wished. No moist or black vapours; no ashes, no breeze, to make a
dirt, or oppose the communication of heat; no useless loss of
caloric; you may, by shutting an opening, which is no longer
necessary for placing the wood in your oven, compress and coerce the
torrents of heat that were escaping from it.

"It may easily be conceived, that an inflammable principle so docile
and so active may be made to yield the most magnificent illuminations. Streams of fire finely drawn out, the duration, colour, and form of which may be varied at pleasure, the motion of suns and turning-columns, must produce an effect no less agreeable than brilliant." Indeed, this effect was exhibited on the garden facade of M. LEBON'S residence.

"Wood," concluded he, "yields in condensable vapours two thirds of its weight; those vapours may therefore be employed to produce the effects of our steam-engines, and it is needless to borrow this succour from foreign water."

_P. S._ On the 1st of last Vendemiaire, (23rd of September), the government presented to the Chief Consul a sword, whose hilt was adorned with fourteen diamonds, the largest of which, called the _Regent_, from its having been purchased by the Duke of Orleans, when Regent, weighs 184 carats. This is the celebrated _Pitt_ diamond, of which we have heard so much: but its weight is exceeded by that of the diamond purchased by the late empress of Russia, which weighs 194 carats; not to speak of the more famous diamond, in possession of the Great Mogul, which is said to weigh 280 carats.

LETTER V.

_Paris, October 24, 1801._

Last night I received yours of the 20th ult. and as Mr. M----y
purposes to send off a dispatch this morning, and will do me the
favour to forward this, with my former letters, I hasten to write you
a few lines.

I scarcely need assure you, my dear friend, that I will, with
pleasure, communicate to you my remarks on this great city and its
inhabitants, and describe to you, as far as I am able, the principal
curiosities which it contains, particularizing, as you desire, those
recently placed here by the chance of war; and giving you a succinct,
historical account of the most remarkable national establishments and
public buildings. But to pass in review the present state of the
_arts, sciences, literature, manners, &c. &c._ in this capital, and
contrast it with that which existed before the revolution, is a task
indeed; and far more, I fear, than it will be in my power to
accomplish.

However, if you will be content to gather my observations as they
occur; to listen to my reflections, while the impression of the
different scenes which produced them, is still warm in my mind; in
short, to take a faithful sketch, in lieu of a finished picture, I
will do the best I can for your satisfaction.

Relying on your indulgence, you shall know the life I lead: I will,
as it were, take you by the arm, and, wherever I go, you shall be my
companion. Perhaps, by pursuing this plan, you will not, at the
expiration of three or four months, think your time unprofitably
spent. Aided by the experience acquired by having occasionally resided here, for several months together, before the revolution, it will be my endeavour to make you as well acquainted with Paris, as I shall then hope to be myself. For this purpose, I will lay under contribution every authority, both written and oral, worthy of being consulted.

LETTER VI

_Paris, October 26, 1801._

From particular passages in your letter, I clearly perceive your anxiety to be introduced among those valuable antiques which now adorn the banks of the Seine. On that account, I determined to postpone all other matters, and pay my first visit to the CENTRAL MUSEUM OF THE ARTS, established in the LOUVRE.

But, before, we enter the interior of this building, it may not be amiss to give you some account of its construction, and describe to you its exterior beauties.

The origin of this palace, as well as the etymology of its name, is lost in the darkness of time. It is certain, however, that it
existed, under the appellation of _Louvre_, in the reign of Philip
Augustus, who surrounded it with ditches and towers, and made it a
fortress. The great tower of the _Louvre_, celebrated in history, was
insulated, and built in the middle of the court. All the great
feudatories of the crown derived their tenure from this tower, and
came hither to swear allegiance and pay homage. "It was," says St.
Foix, "a prison previously prepared for them, if they violated their
oaths."[1] Three Counts of Flanders were confined in it at different
periods.

The _Louvre_, far from being cheerful from its construction, received
also from this enormous tower a melancholy and terrifying aspect
which rendered it unworthy of being a royal residence. Charles V.
endeavoured to enliven and embellish this gloomy abode, and made it
tolerably commodious for those times. Several foreign monarchs
successively lodged in it; such as Manuel, emperor of Constantinople;
Sigismund, emperor of Germany; and the emperor Charles the Fifth.

This large tower of the _Louvre_, which had, at different periods,
served as a palace to the kings of France, as a prison to the great
lords, and as a treasury to the state, was at length taken down in
1528.

The _Tower of the Library_ was famous, among several others, because
it contained that of Charles V. the most considerable one of the
time, and in which the number of volumes amounted to nine hundred.
OLD LOUVRE

The part of this palace which, at the present day, is called the _Old Louvre_, was begun under Francis I. from the plan of PIERRE LESCOT, abbot of Clugny; and the sculpture was executed by JEAN GOUGEON, whose minute correctness is particularly remarkable in the festoons of the frieze of the second order, and in the devices emblematic of the amours of Henry II. This edifice, though finished, was not inhabited during the reign of that king, but it was by his son Charles IX.

Under him, the _Louvre_ became the bloody theatre of treacheries and massacres which time will never efface from the memory of mankind, and which, till the merciless reign of Robespierre, were unexampled in the history of this country. I mean the horrors of St. Bartholemew's day.

While the alarmed citizens were swimming across the river to escape from death, Charles IX. from a window of this palace, was firing at them with his arquebuse. During that period of the revolution, when all means were employed to excite and strengthen the enmity of the people against their kings, this act of atrocity was called to their mind by an inscription placed under the very window, which looks on the _Quai du Louvre_.

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Indeed, this instance of Charles's barbarity is fully corroborated by historians. "When it was day-light," says Brantome, "the king peeped out of his chamber-window, and seeing some people in the _Faubourg St. Germain_ moving about and running away, he took a large arquebuse which he had ready at hand, and, calling out incessantly: _Kill, kill!_ fired a great many shots at them, but in vain; for the piece did not carry so far."--This prince, according to Masson, piqued himself on his dexterity in cutting off at a single blow the head of the asses and pigs which he met with on his way. Lansac, one of his favourites, having found him one day with his sword drawn and ready to strike his mule, asked him seriously: "What quarrel has then happened between His Most Christian Majesty and my mule?" Murad Bey far surpassed this blood-thirsty monarch in address and strength. The former, we are told by travellers in Egypt, has been known, when riding past an ox, to cut off its head with one stroke of his scimitar.

The capital was dyed with the blood of Charles's murdered subjects. Into this very _Louvre_, into the chamber of Marguerite de Valois, the king's sister, and even to her bed, in which she was then lying, did the fanatics pursue the officers belonging to the court itself, as is circumstantially related by that princess in her Memoirs.

Let us draw the curtain on these scenes of horror, and pass rapidly from this period of fanaticism and cruelty, when the _Louvre_ was stained by so many crimes to times more happy, when this palace
became the quiet cradle of the arts and sciences, the school for talents, the _arena_ for genius, and the asylum of artists and literati.

The centre pavilion over the principal gate of the _Old Louvre_, was erected under the reign of Lewis XIII. from the designs of LE MERCIER, as well as the angle of the left part of the building, parallel to that built by Henry II. The eight gigantic caryatides which are there seen, were sculptured by SARRASIN.

The facade towards the _Jardin de l'Infante_, (as it is called), that towards the _Place du Louvre_, and that over the little gate, towards the river, which were constructed under the reigns of Charles IX. and Henry III. in the midst of the civil wars of the League, partake of the taste of the time, in regard to the multiplicity of the ornaments; but the interior announces, by the majesty of its decorations, the refined taste of Lewis XIV.

NEW LOUVRE.

The part of the _Louvre_, which, with the two sides of the old building, forms the perfect square, three hundred and seventy-eight feet[2] in extent, called the _New Louvre_, consists in two double facades, which are still unfinished. LE VEAU, and after him D'ORBAY, were the architects under whose direction this augmentation was made by order of Lewis XIV.
That king at first resolved to continue the _Louvre_ on the plan
begun by Francis I.: for some time he caused it to be pursued, but
having conceived a more grand and magnificent design, he ordered the
foundation of the superb edifice now standing, to be laid on the 17th
of October 1665, under the administration of COLBERT.

Through a natural prejudice, Lewis XIV. thought that he could find no
where but in Italy an artist sufficiently skilful to execute his
projects of magnificence. He sent for the Cavaliere BERNINI from
Rome. This artist, whose reputation was established, was received in
France with all the pomp due to princes of the blood. The king
ordered that, in the towns through which he might pass, he should be
complimented and receive presents from the corporations, &c.

BERNINI was loaded with wealth and honours: notwithstanding the
prepossession of the court in favour of this Italian architect,
notwithstanding his talents, he did not succeed in his enterprise.
After having forwarded the foundation of this edifice, he made a
pretext of the impossibility of spending the winter in a climate
colder than that of Italy. "He was promised," says St. Foix, "three
thousand louis a year if he would stay; but," he said, "he would
positively go and die in his _own_ country." On the eve of his
departure, the king sent him three thousand louis, with the grant of
a pension of five hundred. He received the whole with great coolness.
Several celebrated architects now entered the lists to complete this grand undertaking.—MANSARD presented his plans, with which COLBERT was extremely pleased: the king also approved of them, and absolutely insisted on their being executed without any alteration. MANSARD replied that he would rather renounce the glory of building this edifice than the liberty of correcting himself, and changing his design when he thought he could improve it. Among the competitors was CLAUDE PERRAULT, that physician so defamed by Boileau, the poet. His plans were preferred, and merited the preference. Many pleasantries were circulated at the expense of the new medical architect; and PERRAULT replied to those sarcasms by producing the beautiful colonnade of the _Louvre_, the master-piece of French architecture, and the admiration of all Europe.

The facade of this colonnade, which is of the Corinthian order; is five hundred and twenty-five feet in length: it is divided into two peristyles and three avant-corps. The principal gate is in the centre avant-corps, which is decorated with eight double columns, crowned by a pediment, whose raking cornices are composed of two stones only, each fifty-four feet in length by eight in breadth, though no more than eighteen inches in thickness. They were taken from the quarries of Meudon, and formed but one single block, which was sawed into two. The other two avant-corps are ornamented by six pilasters, and two columns of the same order, and disposed in the same manner. On the top, in lieu of a ridged roof, is a terrace, bordered by a stone balustrade, the pedestals of which are intended to bear trophies intermixed with vases.
PERRAULT’S enemies disputed with him the invention of this
master-piece. They maintained that it belonged to LE VEAU, the
architect; but, since the discovery of the original manuscript and
drawings of PERRAULT, there no longer remains a doubt respecting
the real author of this beautiful production.

In front of this magnificent colonnade, a multitude of salesmen erect
their stalls, and there display quantities of old clothes, rags, &c.
This contrast, as Mercier justly remarks, still speaks to the eye of
the attentive observer. It is the image of all the rest, grandeur and
beggary, side by side.

However, it is not on the _outside_ of these walls only, that beggary
has been so nearly allied to grandeur. At least we have a solitary
instance of this truth of a very sinking nature.

Cardinal de Retz tells us, that going one morning to the _Louvre_ to
see the Queen of England, he found her in the chamber of her
daughter, afterwards Dutchess of Orleans, and that she said to him:
"You see, I come to keep Henriette company: the poor girl could not
leave her bed to-day, for want of fuel."--It is true, he adds, that,
for six months past Cardinal Mazarin had not paid her pension; the
tradesmen, would no longer give her credit, and she had not a piece
of wood to warm her.
Like St. Paul's in London, the facade of the _Louvre_ cannot be seen to the best advantage, on account of the proximity of the surrounding buildings; and, like many other great undertakings too, will, probably, never be completed, but remain a monument of the fickleness of the nation.

Lewis XIV, after having for a long time made the _Louvre_ his residence; abandoned it for _Versailles_: "Sire," said Dufreny once to that prince, "I never look at the _New Louvre_, without exclaiming, superb monument of the magnificence of our greatest kings, you would have been finished, had you been given to one of the begging orders of friars!" From that period, the _Louvre_ was wholly consecrated to the sittings of different academies, and to the accommodation of several men of science and artists, to whom free apartments were allotted.

I much regret having, for this year at least, lost a sight here, which I should have viewed with no inconsiderable degree of attention. This is the

PUBLIC EXHIBITION OF THE PRODUCTIONS OF FRENCH INDUSTRY.

Under the directorial government, this exhibition was opened in the _Champ de Mars_; but it now takes place, annually, in the square of the _Louvre_, during the five complementary days of the republican
calendar; namely, from the 18th to the 22d of September, both inclusive.

The exhibition not only includes manufactures of every sort, but also every new discovery, invention, and improvement. For the purpose of displaying these objects to advantage, temporary buildings are erected along the four interior walls of this square, each of which are subdivided into twenty-five porticoes; so that the whole square of the _Louvre_, during that period, represents a fair with a hundred booths. The resemblance, I am told, is rendered still more perfect by the prodigious crowd; persons of all ranks being indiscriminately admitted to view these productions. Precautions, however, are taken to prevent the indiscreet part of the public from rushing into the porticoes, and sentinels are posted at certain intervals to preserve order.

This, undoubtedly, is a very laudable institution, and extremely well calculated to excite emulation in the national manufactures, specimens of which being sent from all the principal manufacturing towns, the hundred porticoes may be said to comprise an epitome of the present state of all the flourishing manufactures of France. Indeed, none but new inventions and articles of finished workmanship, the fabrication of which is known, are suffered to make part of the exhibition. Even these are not admitted till after a previous examination, and on the certificate of a private jury of five members, appointed for that purpose by the prefect of each department. A new jury, composed of fifteen members, nominated by the
Minister of the Interior, again examine the different articles admitted; and agreeably to their decision, the government award premiums and medals to those persons who have made the greatest improvement in any particular fabric or branch of industry, or produced any new discovery or invention. The successful candidates are presented to the Chief Consul by the Minister of the Interior, and have the honour of dining with him at his public monthly dinner.

From all that I can learn concerning this interesting exhibition, it appears, that, though the useful arts, in general, cannot at present be put in competition here with those of a similar description among us, the object of the French government is to keep up a spirit of rivalry, and encourage, by every possible means, the improvement of those manufactures in which England is acknowledged to surpass other countries.

I am reminded that it is time to prepare for going out to dinner. I must therefore not leave this letter, like the _Louvre_, unfinished. Fortunately, my good friend, the prevailing fashion here is to dine very late, which leaves me a long morning; but for this, I know not when I should have an opportunity of writing long letters. Restrain then your impatience, and I promise that you shall very shortly be ushered into the GALLERY OF ANTIQUES,

"Where the smooth chisel all its force has shewn,
And soften'd into flesh the rugged stone."
LETTER VII.

_Paris, October 28, 1801._

Having, in my last letter, described to you the outside of the _Louvre_, (with the exception of the Great Gallery, of which I shall speak more at length in another place), I shall now proceed to give you an account of some of the principal national establishments contained within its walls.

Before the revolution, the _Louvre_ was, as I have said, the seat of different academies, such as the _French Academy_, the _Academy of Sciences_, the _Academy of Inscriptions and Belles Lettres_, the _Academy of Painting and Sculpture_, and the _Academy of Architecture_. All these are replaced by the _National Institute of Arts and Sciences_, of which, however, I shall postpone further mention till I conduct you to one of its public sittings.
At the period to which I revert, there existed in the _Louvre_ a hall, called the _Salle des Antiques_, where, besides, some original statues by French artists, were assembled models in plaster of the most celebrated master-pieces of sculpture in Italy, together with a small number of antiques. In another apartment, forming part of those assigned to the Academy of Painting, and called the _Galerie d'Apollon_, were seen several pictures, chiefly of the French school; and it was intended that the Great Gallery should be formed into a Museum, containing a collection of the finest pictures and statues at the disposal of the crown.

This plan, which had partly been carried into execution under the old _regime_, is now completed, but in a manner infinitely more magnificent than could possibly have been effected without the advantages of conquest. The _Great Gallery_ and _Saloon_ of the _Louvre_ are solely appropriated to the exhibition of pictures of the old masters of the Italian, Flemish, and French schools; and the _Gallery of Apollo_ to that of their drawings; while a suite of lofty apartments has been purposely fitted up in this palace for the reception of original antiques, in lieu of those copies of them before-mentioned. In other rooms, adjoining to the Great Gallery, are exhibited, as formerly, that is during one month every year, the productions of living painters, sculptors, architects, and draughtsmen.

These different exhibitions are placed under the superintendance of a
board of management, or an administration, (as the French term it),
composed of a number of antiquaries, artists, and men of science,
inferior to none in Europe in skill, judgment, taste, or erudition.
The whole of this grand establishment bears the general title of

CENTRAL MUSEUM OF THE ARTS.

The treasures of painting and sculpture which the French nation have
acquired by the success of their arms, or by express conditions in
treaties of alliance or neutrality, are so immense as to enable them,
not only to render this CENTRAL MUSEUM the grandest collection of
master-pieces in the world, but also to establish fifteen
departmental Museums in fifteen of the principal towns of France.
This measure, evidently intended to favour the progress of the fine
arts, will case Paris of a great number of the pictures, statues, &c.
amassed here from different parts of France, Germany, Belgium,
Holland, Italy, Piedmont, Savoy, and the States of Venice.

If you cast your eye on the annexed _Plan of Paris_, and suppose
yourself near the exterior south-west angle of the _Louvre_, or, as
it is more emphatically styled, the NATIONAL PALACE OF ARTS AND
SCIENCES, you will be in the right-hand corner of the _Place du Vieux
Louvre_, in which quarter is the present entrance to the CENTRAL
MUSEUM OF THE ARTS. Here, after passing through a court, you enter a
vestibule, on the left of which is the Hall of the Administration of
the Museum. On the ground-floor, facing the door of this vestibule,
is the entrance to the

GALLERY OF ANTIQUES.

In this gallery, which was, for the first time, opened to the public on the 18th of Brumaire, year ix. of the French republic, (9th of November 1800), are now distributed no less than one hundred and forty-six statues, busts, and bas-reliefs. It consists of several handsome apartments, bearing appropriate denominations, according to the principal subjects which each contains. Six only are at present completely arranged for public inspection: but many others are in a state of preparation.

The greater part of the statues here exhibited, are the fruit of the conquests of the army of Italy. Conformably to the treaty of Tolentino, they were selected at Rome, from the Capitol and the Vatican, by BARTHELEMY, BERTHOLET, MOITTE, MONGE, THOUIN, and TINET, who were appointed, by the French government, commissioners for the research of objects appertaining to the Arts and Sciences.

In the vestibule, for the moderate price of fifteen _sous_, is sold a catalogue, which is not merely a barren index, but a perspicuous and satisfactory explanation of the different objects that strike the eye of the admiring spectator as he traverses the GALLERY OF ANTIQUES. It is by no means my intention to transcribe this catalogue, or to mention every statue; but, assisted by the valuable observations with
which I was favoured by the learned antiquary, VISCONTI, long
distinguished for his profound knowledge of the fine arts, I shall
describe the most remarkable only, and such as would fix the
attention of the connoisseur.

On entering the gallery, you might, perhaps, be tempted to stop in
the first hall; but we will visit them all in regular succession, and
proceed to that which is now the furthest on the left hand. The
ceiling of this apartment, painted by ROMANELLI, represents the four
seasons; whence it is called the

HALL OF THE SEASONS.

In consequence, among other antiques, here are placed the statues of
the rustic divinities, and those relating to the Seasons. Of the
whole, I shall distinguish the following:

N deg. 210. DIANA.

Diana, habited as a huntress, in a short tunic without sleeves, is
holding her bow in one hand; while, with the other, she is drawing an
arrow from her quiver, which is suspended at her shoulder. Her legs
are bare, and her feet are adorned with rich sandals. The goddess,
with a look expressive of indignation, appears to be defending the
fabulous hind from the pursuit of Hercules, who, in obedience to the
oracle of Apollo, was pursuing it, in order to carry it alive to
Eurystheus; a task imposed on him by the latter as one of his twelve
labours.

To say that, in the opinion of the first-rate connoisseurs, this
statue might serve as a companion to the _Apollo of Belvedere_, is
sufficient to convey an idea of its perfection; and, in fact, it is
reckoned the finest representation of Diana in existence. It is of
Parian marble, and, according to historians, has been in France ever
since the reign of Henry IV. It was the most perfect of the antiques
which adorned the Gallery of Versailles. The parts wanting have been
recently restored with such skill as to claim particular admiration.

214. ROME.

In this bust, the city of Rome is personified as an Amazon. The
helmet of the female warrior is adorned with a representation of the
she-wolf, suckling the children of Mars.

This antique, of Parian marble, is of a perfect Greek style, and in
admirable preservation. It formerly belonged to the Gallery of
Richelieu-Castle.

51. ADOLESCENS SPINAM AVELLENS.
This bronze figure represents a young man seated, who seems employed in extracting a thorn from his left foot.

It is a production of the flourishing period of the art, but, according to appearance, anterior to the reign of Alexander the Great. It partakes a little of the meagre style of the old Greek school; but, at the same time, is finished with astonishing truth, and exhibits a graceful simplicity of expression. In what place it was originally discovered is not known. It was taken from the Capitol, where it was seen in the _Palazzo dei Conservatori_.

50. A FAUN, _in a resting posture_.

This young faun, with no other covering than a deer's skin thrown over his shoulders, is standing with his legs crossed, and leaning on the trunk of a tree, as if resting himself.

The grace and finished execution that reign throughout this figure, as well as the immense number of copies still existing of it, and all antiques, occasion it to be considered as the copy of the Faun in bronze, (or Satyr as it is termed by the Greeks), of Praxiteles. That statue was so celebrated, that the epithet of [Greek: perizoaetos], or the famous, became its distinctive appellation throughout Greece.

This Faun is of Pentelic marble: it was found in 1701, near _Civita
Lavinia, and placed in the Capitol by Benedict XIV.

59. ARIADNE, known by the name of CLEOPATRA.

In this beautiful figure, Ariadne is represented asleep on a rock in the Isle of Naxos, abandoned by the faithless Theseus, and at the moment when Bacchus became enamoured of her, as described by several ancient poets.

It is astonishing how the expression of sleep could be mistaken for that of death, and cause this figure to be called Cleopatra. The serpent on the upper part of the left arm is evidently a bracelet, of that figure which the Greek women called [Greek: opidion], or the little serpent.

For three successive centuries, this statue of Parian marble constituted one of the principal ornaments of the Belvedere of the Vatican, where it was placed by Julius II.

190. AUGUSTUS.

This head of Augustus, adorned with the civic crown of oak leaves, is one of the fine portraits of that emperor. It is executed in Parian marble, and comes from Verona, where it was admired in the Bevilacqua cabinet.
On quitting the HALL OF THE SEASONS, we return to that through which we first passed to reach it. This apartment, from being ornamented with the statues of ZENO, TRAJAN, DEMOSTHENES, and PHOCION, is denominated the

HALL OF ILLUSTRIOUS MEN.

It is decorated with eight antique granite pillars brought from _Aix-la-Chapelle_, where they stood in the nave of the church, which contained the tomb of Charlemagne.

Among the antiques placed in it, I shall particularize

N deg. 75. MENANDER.

This figure represents the poet, honoured by the Greeks with the title of _Prince of the New Comedy_, sitting on a hemi-cycle, or semicircular seat, and resting after his literary labours. He is clad in the Grecian tunic and _pallium_.

76. POSIDIPPUS.
The dress of Posidippus, who was reckoned among the Greeks one of the best authors of what was called the _New Comedy_, is nearly that of Menander, the poet. Like him, he is represented sitting on a hemi-cycle.

These two statues, which are companions, are admirable for the noble simplicity of their execution. They are both of Pentelic marble, and were found in the XVIth century at Rome, in the gardens of the convent of _San Lorenzo_, on Mount Viminal. After making part of the baths of Olympius, they were placed by Sixtus V. at _Negroni_, whence they were removed to the Vatican by Pius VI.

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Continuing our examination, after leaving the HALL OF ILLUSTRIOUS MEN, we next come to the

HALL OF THE ROMANS.

The ceiling of this hall is ornamented with subjects taken from the Roman history, painted by ROMANELLI; and in it are chiefly assembled such works of sculpture as have a relation to that people.
Among several busts and statues, representing ADRIAN, PUBLIUS CORNELIUS SCIPIO, MARCUS JUNIUS BRUTUS, LUCIUS JUNIUS BRUTUS, CICERO, &c. I shall point out to your notice,

209. _The_ TORSO _of_ BELVEDERE.

This admirable remnant of a figure seated, though the head, arms, and legs are wanting, represents the apotheosis of Hercules. The lion's skin spread on the rock, and the enormous size of the limbs, leave no doubt as to the subject of the statue. Notwithstanding the muscles are strongly marked, the veins in the body of the hero are suppressed, whence antiquaries have inferred, that the intention of the author was to indicate the very moment of his deification. According to this idea, our countryman FLAXMAN has immortalized himself by restoring a copy of the _Torso_, and placing Hebe on the left of Hercules, in the act of presenting to him the cup of immortality.

On the rock, where the figure is seated, is the following Greek inscription:

[Greek: APOLLONIOS]

[Greek: NESTOROS]

[Greek: ATAENAIOS]

[Greek: EPOIEI.]
By which we are informed, that it is the production of APOLLONIUS, the Athenian, the son of Nestor, who, probably, flourished in the time of Pompey the Great.

This valuable antique is of Pentelic marble, and sculptured in a most masterly style. It was found at Rome, near Pompey's theatre, now Campo di Fiore. Julius II. placed it in the garden of the Vatican, where it was long the object of the studies of MICHAEL ANGELO, RAPHAEL, &c. those illustrious geniuses, to whom we are indebted for the improvement of the fine arts. Among artists, it has always been distinguished by the appellation of the _Torso of Belvedere_.

94. _A wounded warrior, commonly called the_ _GLADIATOR MORIENS_.

This figure, represents a barbarian soldier, dying on the field of battle, without surrendering. It is remarkable for truth of imitation, of a choice nature, though not sublime, (because the subject would not admit of it,) and for nobleness of expression, which is evident without affectation.

This statue formerly belonged to the _Villa-Ludovisi_, whence it was removed to the Museum of the Capitol by Clement XII. It is from the chisel of AGASIAS, a sculptor of Ephesus, who lived 450 years before the Christian era.
82. CERES.

This charming figure is rather that of a Muse than of the goddess of agriculture. It is admirable for the _ideal_ beauty of the drapery. She is clad in a tunic; over this is thrown a mantle, the execution of which is so perfect, that, through it, are perceived the knots of the strings which fasten the tunic below the bosom.

It formerly belonged to the _Villa-Mattei_, on Mount Esquiline; but was taken from the Museum of the Vatican, where it had been placed by Clement XIV.

80. _A Roman orator, called_ GERMANICUS.

Hitherto this admirable figure of a Roman orator, with the attributes of Mercury, the god of eloquence, has passed for that of Germanicus, though it is manifestly too old for him. Here we have another model of beautiful elegance of form, though not of an _ideal_ sublimity.

On the shell of a tortoise, at tide foot of the statue, is inscribed in beautiful Greek characters:

[Greek: KLEOMENAES]

[Greek: KLEOMENOYS]
Whence we learn that it is the production of CLEOMENES, an Athenian artist, mentioned by Pliny, and who flourished towards the end of the Roman republic, about 500 years before Christ. This statue was taken from the Gallery of Versailles, where it had been placed in the reign of Lewis XIV. It formerly belonged to the garden of Sixtus V. at Villa-Montalto, in Rome.

97. ANTINOUS, called the ANTINOUS OF THE CAPITOL.

In this monument, Adrian's favourite is represented as having scarcely attained the age of puberty. He is naked, and his attitude has some affinity to that of Mercury. However, his countenance seems to be impressed with that cast of melancholy, by which all his portraits are distinguished: Hence has been applied to him that verse of Virgil on Marcellus;

_"Sed frons laeta parum, et dejecto lumina vultu"_

This beautiful figure, of Carrara marble, is sculptured in a masterly manner. It comes from the Museum of the Capitol, and previously belonged to the collection of Cardinal Alessandro Albani. The fore-arm and left leg are modern.
In this colossal bust of the Bithynian youth, are some peculiarities which call to mind the images of the Egyptian god _Harpocrates_. It is finely executed in hard Greek marble, and comes from the Museum of the Vatican. As recently as the year 1790, it was dug from the ruins of the _Villa-Fede_ at Tivoli.

But enough for to-day--to-morrow I will resume my pen, and we will complete our survey of the GALLERY OF ANTIQUES.

LETTER VIII.

_Paris, October 29, 1801._

If the culture of the arts, by promoting industry and increasing commerce, improves civilization, and refines manners, what modern people can boast of such advantages as are now enjoyed by the French nation? While the sciences keep pace with the arts, good taste bids fair to spread, in time, from the capital throughout the country, and to become universal among them. In antiquity, Athens attests the truth of this proposition, by rising, through the same means, above all the cities of Greece; and, in modern times, have we not seen in Florence, become opulent, the darkness of ignorance vanish, like a
fog, before the bright rays of knowledge, diffused by the flourishing
progress of the arts and sciences?

When I closed my letter yesterday, we had just terminated our
examination of the HALL OF THE ROMANS. On the same line with it, the
next apartment we reach, taking its name from the celebrated group
here placed, is styled the

HALL OF THE LAOCOON.

Here are to be admired four pillars of _verde antico_, a species of
green marble, obtained by the ancients, from the environs of
Thessalonica. They were taken from the church of _Montmorency_, where
they decorated the tomb of Anne, the constable of that name. The
first three apartments are floored with inlaid oak; but this is paved
with beautiful marble.

Of the _chef d'oeuvre_ exhibited in this hall, every person of taste
cannot but feel particular gratification in examining the
undermentioned;

N deg. 108. LAOCOON.

The pathetic story which forms the subject of this admirable group is
known to every classic reader. It is considered as one of the most
perfect works that ever came from the chisel; being at once a
master-piece of composition, design, and feeling. Any sort of
commentary could but weaken the impression which it makes on the
beholder.

It was found in 1506, under the pontificate of Julius II, at Rome, on
Mount Esquiline, in the ruins of the palace of Titus. The three
Rhodian artists, AGESANDER, POLYDORUS, and ATHENOPORUS, mentioned by
Pliny, as the sculptors of this _chef d'oeuvre_ flourished during the
time of the Emperors, in the first century of the Christian era.

The group is composed of five blocks, but joined in so skilful a
manner, that Pliny thought them of one single piece. The right arm of
the father and two arms of the children are wanting.

111. AMAZON.

This uncommonly beautiful figure of Parian marble represents a woman,
whose feminine features and form seem to have contracted the
impression of the masculine habits of warfare. Clad in a very fine
tunic, which, leaving the left breast exposed, is tucked up on the
hips, she is in the act of bending a large bow. No attitude could be
better calculated for exhibiting to advantage the finely-modelled
person of this heroine.
For two centuries, this statue was at the _Villa-Mattei_, on Mount Coelius at Rome, whence it was removed to the Museum of the Vatican by Clement XIV.

118. MELEAGER.

The son of OEneus, king of Calydon, with nothing but a _chlamis_ fastened on his shoulders, and winding round his left arm, is here represented resting himself, after having killed the formidable wild boar, which was ravaging his dominions; at his side is the head of the animal, and near him sits his faithful dog.

The beauty of this group is sublime, and yet it is of a different cast, from either that of the _Apollo of Belvedere_, or that of the _Mercury_, called Antinoues, of which we shall presently have occasion to speak.

This group is of Greek marble of a cinereous colour: there are two different traditions respecting the place where it was found; but the preference is given to that of Aldroandi, who affirms that it was discovered in a vineyard bordering on the Tiber. It belonged to Fusconi, physician to Paul III, and was for a long time in the _Pighini_ palace at Rome, whence Clement XIV had it conveyed to the Vatican.
103 and 104. Two busts, called TRAGEDY and COMEDY.

These colossal heads of Bacchantes adorned the entrance of the theatre of the Villa-Adriana at Tivoli. Though the execution of them is highly finished, it is no detriment to the grandeur of the style.

The one is of Pentelic marble; and the other, of Parian. Having been purchased of Count Fede by Pius VI, they were placed in the Museum of the Vatican.

105. ANTINOUS.

This bust is particularly deserving of attention, on account of its beauty, its excellent preservation, and perfect resemblance to the medals which remain of Adrian's favourite.

It is of Parian marble of the finest quality, and had been in France long before the revolution.

112. ARIADNE, called (in the catalogue) BACCHUS.

Some sculptors have determined to call this beautiful head that of BACCHUS; while the celebrated VISCONTI, and other distinguished
antiquaries, persist in preserving to it its ancient name of ARIADNE, by which it was known in the Museum of the Capitol.

Whichever it may be, it is of Pentelic marble, and unquestionably one of the most sublime productions of the chisel, in point of _ideal_ beauty.

* * * * *

From the HALL OF THE LAOCOON, we pass into the apartment, which, from the famous statue, here erected, and embellished in the most splendid manner, takes the appellation of the

HALL OF THE APOLLO.

This hall is ornamented with four pillars of red oriental granite of the finest quality: those which decorate the niche of the Apollo were taken from the church that contained the tomb of Charlemagne at _Aix-la-Chapelle_. The floor is paved with different species of scarce and valuable marble, in large compartments, and, in its centre, is placed a large octagonal table of the same substance.

In proportion to the dimensions of this apartment, which is considerably larger than any of the others, a greater number of antiques are here placed, of which the following are the most
pre-eminent.

N deg. 145. APOLLO PYTHIUS, _commonly called the_ APOLLO OF BELVEDERE.

The name alone of this _chef d'oeuvre_ might be said to contain its eulogium. But as you may, probably, expect from me some remarks on it, I shall candidly acknowledge that I can do no better than communicate to you the able and interesting description given of it by the Administration of the Museum, of which the following is a fair abridgment.

"Apollo has just discharged the mortal arrow which has struck the serpent Python, while ravaging Delphi. In his left hand is held his formidable bow; his right has but an instant quitted it: all his members still preserve the impression given them by this action. Indignation is seated on his lips; but in his looks is the assurance of success. His hair, slightly curled, floats in long ringlets round his neck, or is gracefully turned up on the crown of his head, which is encircled by the _strophium_, or fillet, characteristic of kings and gods. His quiver is suspended by a belt to the right shoulder: his feet are adorned with rich sandals. His _chlamis_ fastened on the shoulder, and tucked up only on the left arm, is thrown back, as if to display the majesty of his divine form to greater advantage.

"An eternal youth is spread over all his beautiful figure, a sublime mixture of nobleness and agility, of vigour and elegance, and which
holds a happy medium between the delicate form of Bacchus, and the more manly one of Mercury."

This inimitable master-piece is of Carrara marble, and, consequently, was executed by some Greek artist who lived in the time of the Romans; but the name of its author is entirely unknown. The fore-arm and the left hand, which were wanting, were restored by GIOVANNI ANGELO DE MONTORSOLI, a sculptor, who was a pupil of Michael Angelo.

Towards the end of the fifteenth century, it was discovered at _Capo d'Anzo_, twelve leagues from Rome, on the sea-shore, near the ruins of the ancient _Antium_. Julius II, when cardinal, purchased this statue, and placed it in his palace; but shortly after, having arrived at the pontificate, he had it conveyed to the Belvedere of the Vatican, where, for three centuries, it was the admiration of the world.

On the 16th of Brumaire, year IX, (7th of November, 1801) BONAPARTE, as First Consul, celebrated, in great pomp, the inauguration of the Apollo; on which occasion he placed between the plinth of the statue, and its pedestal, a brass tablet bearing a suitable inscription.

The Apollo stands facing the entrance-door of the apartment, in an elevated recess, decorated, as I have before observed, with beautiful granite pillars. The flight of steps, leading to this recess, is paved with the rarest marble, inlaid with squares of curious antique
mosaic, and on them are placed two Egyptian sphynxes of red oriental granite, taken from the Museum of the Vatican.

142. VENUS OF THE CAPITOL.

This figure of Parian marble represents the goddess of beauty issuing from the bath. Her charms are not concealed by any veil or garment. She is slightly turning her head to the left, as if to smile on the Graces, who are supposed to be preparing to attire her.

In point of execution, this is allowed to be the most beautiful of all the statues of Venus which we have remaining. The _Venus of Medicis_ surpasses it in sublimity of form, approaching nearer to _ideal_ beauty.

Bupalus, a sculptor of the Isle of Scio, is said to have produced this master-piece. He lived 600 years before Christ, so that it has now been in existence upwards of two thousand four hundred years. It was found about the middle of the eighteenth century, near _San-Vitale_, at Rome. Benedict XIV having purchased it of the _Stati_ family, placed it in the Capitol.

125. MERCURY, _commonly called the_ ANTINOUs OF BELVEDERE.

This statue, also of the finest Parian marble, is one of the most
beautiful that can be imagined. More robust in form than either that of the _Apollo_ or of the _Meleager_, it loses nothing by being contemplated after the former. In short, the harmony which reigns between its parts is such, that the celebrated POUSSIN, in preference to every other, always took from it the _proportions of the human figure_.

It was found at Rome, on Mount Esquiline, under the pontificate of Paul III, who placed it in the Belvedere of the Vatican, near the Apollo and the Laocoon.

151. _The Egyptian_ ANTINOUS.

In this statue, Antinoues is represented as a divinity of Egypt. He is standing in the usual attitude of the Egyptian gods, and is naked, with the exception of his head and wrist, which are covered with a species of drapery in imitation of the sacred garments.

This beautiful figure is wrought with superior excellence. It is of white marble, which leads to a conjecture that it might have been intended to represent Orus, the god of light, it having been the custom of the Egyptians to represent all their other divinities in coloured marble. It was discovered in 1738, at Tivoli, in the _Villa-Adriana_, and taken from the Museum of the Capitol.
To judge from the great number of figures of Antinoues, sculptured by order of Adrian to perpetuate the memory of that favourite, the emperor’s gratitude for him must have been unbounded. Under the form of different divinities, or at different periods of life, there are at present in the GALLERY OF ANTIQUES no less than five portraits of him, besides three statues and two busts. Three other statues of Antinoues, together with a bust, and an excellent bass-relief, in which he is represented, yet remain to be placed.

156. BACCHUS.

The god of wine is here represented standing, and entirely naked. He is leaning carelessly with his left arm on the trunk of an elm, round which winds a grape-vine.

This statue, of the marble called at Rome _Greco duro_, is reckoned one of the finest extant of the mirth-inspiring deity.

* * * * *

Having surveyed every object deserving of notice in the HALL OF THE APOLLO, we proceed, on the right hand, towards its extremity, and reach the last apartment of the gallery, which, from being consecrated to the tuneful Nine, is called the
HALL OF THE MUSES.

It is paved with curious marble, and independently of the Muses, and their leader, Apollo, here are also assembled the antique portraits of poets and philosophers who have rendered themselves famous by cultivating them. Among these we may perceive HOMER and VIRGIL; but the most remarkable specimen of the art is

N deg. 177. EURIPIDES.

In this hermes we have a capital representation of the features of the rival of Sophocles. The countenance is at once noble, serious, and expressive. It bears the stamp of the genius of that celebrated tragic poet, which was naturally sublime and profound, though inclined to the pathetic.

This hermes is executed in Pentelic marble, and was taken from the academy of _Mantua_.

Since the revival of the arts, the lovers of antiquity have made repeated attempts to form a collection of antique statues of the Muses; but none was ever so complete as that assembled in the Museum of the Vatican by Pius VI, and which the chance of war has now transferred to the banks of the Seine. Here the bard may offer up to them a solemn invocation, and compose his lay, as it were, under
their very eyes.

The statues of CLIO, THALIA, TERPSICHERE, ERATO, POLYHYMNIA, and CALLIOPE, together with the APOLLO MUSAGETES, were discovered in 1774, at _Tivoli_, among the ruins of the villa of Cassius. To complete the number, Pius VI obtained the EUTERPE and the URANIA from the _Lancellotti_ palace at _Veletri_. They are supposed to be antique copies of the statues of the Nine Muses by Philiscus, which, according to Pliny, graced the portico of Octavia.

* * * * *

The air of grandeur that reigns in the general arrangement of the gallery is very striking: and the tasteful and judicious distribution of this matchless assemblage of antiques does great honour to the Council of the CENTRAL MUSEUM. Among the riches which Rome possessed, the French commissioners also, by their choice selection, have manifested the depth of their knowledge, and the justness of their discrimination.

The alterations and embellishments made in the different apartments of the GALLERY OF ANTIQUES have been executed under the immediate direction of their author, M. RAYMOND, member of the National Institute, and architect to the NATIONAL PALACE OF ARTS AND SCIENCES. In winter, the apartments are kept warm by means of flues, which diffuse a genial vapour. Here, without the expense of a single
_liard_, the young draughtsman may form his taste by studying the true antique models of Grecian sculpture; the more experienced artist may consult them as he finds occasion in the composition of his subjects; while the connoisseur, the amateur, or the simple observer may spend many an agreeable hour in contemplating these master-pieces which, for centuries, have inspired universal admiration.

These are the materials on which Genius ought to work, and without which the most promising talent may be greatly misapplied, if not entirely lost. It was by studying closely these correct models, that the great MICHAEL ANGELO, the, sublime RAPHAEL, and other eminent masters, acquired that idea of excellence which is the result of the accumulated experience of successive ages. Here, in one visit, the student may imbibe those principles to ascertain which many artists have consumed the best part of their days; and penetrated by their effect, he is spared the laborious investigation by which they came to be known and established. It is unnecessary to expatiate on the advantages which the fine arts may expect to derive from such a repository of antiques in a capital so centrical as Paris. The contemplation of them cannot fail to fire the genius of any artist of taste, and prompt his efforts towards the attainment of that grand style, which, disdaining the minute accidental particularities of individual objects, improves partial representation by the general and invariable ideas of nature.

A vast collection of antiquities of every description is still expected from Italy, among which are the _Venus of Medicis_ and the
_Pallas of Velestri_, a finely-preserved statue, classed by artists among those of the first rank, dug up at _Velestri_ in 1799, in consequence of the researches made there by order of the French commissioners. Upwards of five hundred cases were lying on the banks of the Tiber, at Rome, ready to be sent off to France, when the Neapolitans entered that city. They carried them all away: but by the last article of the treaty of peace with the king of Naples, the whole of them are to be restored to the French Republic. For the purpose of verifying their condition, and taking measures for their conveyance to Paris, two commissioners have been dispatched to Italy: one is the son of CHAPTAL, Minister of the Interior, and the other is DUFOURNY, the architect. On the arrival of these cases, even after the fifteen departmental Museums have been supplied, it is asserted that there will yet remain in the French capital, antiquities in sufficient number to form a museum almost from Paris to Versailles.

The CENTRAL MUSEUM OF THE ARTS is open to the public in general on the 8th, 9th, and 10th of each decade;[1] the other days are appropriated to the study of young pupils; but a foreigner has only to produce his _permis de sejour_ to gain admission _gratis_ every day from the hour of ten o'clock to four. To the credit of the nation, I must observe that this exception in favour of foreigners excites no jealousy whatever.

It is no more than a justice due to the liberality of the French republican government to add, that they set a noble example which is worthy of being followed, not only in England, but in every other
country, where the arts and sciences are honoured, or the general
interests of mankind held in estimation. From persons visiting any
national establishment, whether museum, library, cabinet, or garden,
in this capital, no sort of fee or perquisite is now expected, or
allowed to be taken. Although it was not a public day when I paid my
first visit to the CENTRAL MUSEUM, no sooner did I shew my _permis de
sejour_, than the doors were thrown open; and from M. VISCONTI, and
other members of the Council, who happened to be present, I
experienced the most polite and obliging attention. As an Englishman,
I confess that I felt a degree of shame on reflecting to what pitiful
exaction a foreigner would be subject, who might casually visit any
public object of curiosity in our metropolis.

[Footnote 1: By a subsequent regulation, Saturday and Sunday are the
days on which the CENTRAL MUSEUM is open to public inspection.]

LETTER IX.

_Paris, October 31, 1801._

In answer to your question, I shall begin by informing you that I
have not set eyes on the _petit caporal_, as some affect to style the
Chief Consul. He spends much of his time, I am told, at _Malmaison_,
his country-seat; and seldom appears in public, except in his box at
the Opera, or at the French theatre; but at the grand monthly parade,
I shall be certain to behold him, on the 15th of the present month of
Brumaire, according to the republican calendar, which day answers to the 6th of November. I have therefore to check my impatience for a week longer.

However, if I have not yet seen BONAPARTE himself, I have at least seen a person who has seen him, and will take care that I shall have an opportunity of seeing him too: this person is no less than a general--who accompanied him in his expedition to Egypt--who was among the chosen few that returned with him from that country--who there surveyed the mouths of the Nile--who served under him in the famous campaign of Syria; and who at this day is one of the first military engineers in Europe. In a word, it is General A----y, of the artillery, at present Director of that scientific establishment, called the DEPOT DE LA GUERRE. He invited me the day before yesterday to breakfast, with a view of meeting some of his friends whom he had purposely assembled.

I am not fond of breakfasting from home; _mais il faut vivre a Rome_ comme a Rome_. Between ten and eleven o'clock I reached the _Depot_, which is situated in the _Rue de l'Universite_, _Faubourg St, Germain_, at the _ci-devant Hotel d'Harcourt_, formerly belonging to the duke of that name. Passing through the gate-way, I was proceeding boldly to the principal entrance of the hotel, when a sentinel stopped me short by charging his bayonet. "Citizen," said he fiercely, at the same time pointing to the lodge on the right, "you must speak to the porter." I accordingly obeyed the mandate. "What's your business, citizen?" inquired the porter gruffly.--"My business,
citizen," replied I, "is only to breakfast with the general."--"Be so
good, citizen," rejoined he in a milder tone, "as to take the trouble
to ascend the grand stair-case, and ring the bell on the
first-floor."

Being introduced into the general's apartments, I there found eight
or ten persons of very intelligent aspect, seated at a round table,
loaded with all sorts of good things, but, in my mind, better
calculated for dinner than breakfast. Among a great variety of
delicacies, were beef-steaks, or, as they are here termed, _bif-ticks_
a l'Anglaise_. Oysters too were not forgotten: indeed, they compose
an essential part of a French breakfast; and the ladies seem
particularly partial to them, I suppose, because they are esteemed
strengthening to a delicate constitution.

Nothing could be more pleasant than this party. Most of the guests
were distinguished literati, or military men of no ordinary stamp.
One of the latter, a _chef de brigade_ of engineers, near whom I
considered myself fortunate in being placed, spoke to me in the
highest terms of Mr. SPENCER SMITH, Sir Sidney's brother, to whose
interference at _Constantinople_, he was indebted for his release
from a Turkish prison.

Notwithstanding the continual clatter of knives and forks, and the
occasional gingle of glasses, the conversation, which suffered no
interruption, was to me extremely interesting: I never heard any men
express opinions more liberal on every subject that was started. It
was particularly gratifying to my feelings, as an Englishman, to hear
a set of French gentlemen, some of whom had participated in the sort
of disgrace attached to the raising of the siege of _St. Jean
d'Acre_, generously bestow just encomiums on my brother-officer, to
whose heroism they owed their failure. Addison, I think, says,
somewhere in the Spectator, that national prejudice is a laudable
partiality; but, however laudable it may be to indulge such a
partiality, it ought not to render us blind to the merit of
individuals of a rival nation.

General A----y, being one of those whose talents have been found too
useful to the State to be suffered to remain in inaction, was obliged
to attend at the _Conseil des Mines_ soon after twelve o'clock, when
the party separated. Just as I was taking leave, he did me the favour
to put into my hand a copy of his _Histoire du Canal du Midi_, of
which I shall say more when I have had leisure to peruse it.

I do not know that a man in good health, who takes regular exercise,
is the worse for breakfasting on a beef-steak, in the long-exploded
style of Queen Bess; but I am no advocate for all the accessories of
a French _dejeuner a la fourchette_. The strong Mocha coffee which I
swallowed, could not check the more powerful effect of the Madeira
and _creme de rose_. I therefore determined on taking a long walk,
which, when saddle-horses are not to be procured, I have always found
the best remedy for the kind of restlessness created by such a
breakfast.
I accordingly directed my steps across the _Pont & Place de la Concorde_, traversed the street of the same name; and, following the _Boulevard_ for a certain distance, struck off to the left, that is, towards the north, in order to gain the summit of

MONTMARTRE.

In ancient times, there stood on this hill a temple dedicated to Mars, whence the name _Mons Martis_, of which has been made _Montmartre_. At the foot of it, was the _Campus Martius_, or _Champ de Mars_, where the French kings of the first race caused their throne to be erected every year on the first of May. They came hither in a car, decorated with green boughs and flowers, and drawn by four oxen. Such, indeed, was the town-equipage of king DAGOBERT.

"Quatre boeufs attelés, d'un pas tranquil et lent,
Promenaient dans Paris le monarque indolent."

Having seated themselves on the throne, they gave a public audience to the people, at the same time giving and receiving presents, which were called _estrennes_. Hence annual presents were afterwards termed _étrences_, and this gave rise to the custom of making them.

On this hill too fell the head of [Greek: Dionusios] or _St. Denis_: 
and in latter times, this was the spot chosen by the Marshal DE
BROGLIE, who commanded the thirty-five thousand troops by which the
French capital was surrounded in May 1789, for checking the spirit of
the turbulent Parisians, by battering their houses' about their ears,
and burying them under the ruins.

On the summit of _Montmartre_, is a circular terrace, in the centre
of which stands a windmill, and not far from it, are several others.
Round its brow are several _maisonettes_, or little country boxes,
and also some public gardens with bowers, where lovers often regale
their mistresses. Hence you command a full view of the city of Paris.
You behold roof rising above roof; and the churches towering above
the houses have, at this distance, somewhat the appearance of lofty
chimneys. You look down on the capital as far as the Seine, by which
it is intersected: beyond that river, the surface of the land rises
again in the form of an amphitheatre. On all sides, the prospect is
bounded by eminences of various degrees of elevation, over which, as
well as over the plains, and along the banks of the river, are
scattered villas, windmills, country-seats, hamlets, villages, and
coppices; but, from want of enclosures, the circumjacent country has
not that rich and variegated aspect which delights the eye in our
English rural scenery. This was always one of my favourite walks
during my residence in Paris before the revolution; and I doubt not,
when you visit the French capital, that you will have the curiosity
to scale the heights of _Montmartre_.

As to the theatres, concerning which you interrogate me, I shall
defer entering into any particular detail of them, till I have made
myself fully acquainted with the attractions of each: this mode of
proceeding will not occasion any material delay, as I generally visit
one of them every evening, but always endeavour to go to that house
where the _best_ performers are to be seen, in their _best_
characters, and in the _best_ pieces. I mention this, in order that
you may not think me inattentive to your request, by having hitherto
omitted to point out to you the difference between the theatrical
amusements here under the monarchy, and those of the republic.

The _theatre des arts_ or grand French opera, the _opera buffa_ or
Italian comic opera, the _theatre Feydeau_ or French comic opera, and
the _theatre Francais_, chiefly engage my attention. Yesterday
evening I went to the last-mentioned theatre purposely to see
Mademoiselle CONTAT, who played in both pieces. The first was _Les
Femmes Savantes_, a comedy, in which Moliere, wishing to aim a blow
at female pedantry, has, perhaps, checked, in some French women, a
desire for improvement; the second was _La fausse Agnes_, a laughable
afterpiece. Notwithstanding the enormous _embonpoint_ which this
celebrated comic actress has acquired since I saw her last on the
Parisian stage upwards of ten years ago, she acquitted herself with
her accustomed excellence. I happened to sit next to a very warm
admirer of her superior talents, who told me that, bulky as she was
become, he had been highly gratified in seeing her perform at _Rouen_
not long since, in her favourite character of _Roxalane_, in _Les
Trois Sultanes_. "She was much applauded, no doubt." observed I.
--"Not at all," replied he, "for the crowd was so great, that in no
part of the house was it possible for a man to use his hands."

LETTER X.

_Paris, November 2, 1801._

On reaching Paris, every person, whether Jew or Gentile, foreigner or not, coming from any department of the republic, except that of _La Seine_, in which the capital is situated, is now bound to make his appearance at the _Prefecture de Police_.

The new-comer, accompanied by two housekeepers, first repairs to the Police-office of the _arrondissement_, or district, in which he has taken up his residence, where he delivers his travelling passport; in lieu of which he receives a sort of certificate, and then he shews himself at the _Prefecture de Police_, or General Police-office, at present established in the _Cite_.

Here, his name and quality, together with a minute description of his person and place of abode, are inserted in a register kept for that purpose, to which he puts his signature; and a printed paper, commonly called a _permis de sejour_, is given to him, containing a duplicate of all these matters, filled up in the blanks, which he also signs himself. It is intended that he should always carry this paper about him, in order that he may produce it when called on, or,
in case of necessity, for verifying his person, on any particular
occasion, such as passing by a guard-house on foot after eleven
o'clock at night, or being unexpectedly involved in any affray. In a
word, it answers to a stranger the same end as a _carte de surete_,
or ticket of safety, does to an inhabitant of Paris.

I accordingly went through this indispensable ceremony in due form on
my arrival here; but, having neglected to read a _nota bene_ in the
margin of the _permis de sejour_, I had not been ten hours in my new
apartments before I received a visit from an Inspector of Police of
the _arrondissement_, who, very civilly reminding me of the omission,
told me that I need not give myself the trouble of going to the
Central Police-office, as he would report my removal. However, being
determined to be strictly _en regle_, I went thither myself to cause
my new residence to be inserted in the paper.

I should not have dwelt on the circumstance, were it not to shew you
the precision observed in the administration of the police of this
great city.

Under the old _regime_, every master of a ready-furnished hotel was
obliged to keep a register, in which he inserted the name and quality
of his lodgers for the inspection of the police-officers whenever
they came: this regulation is not only strictly adhered to at
present; but every person in Paris, who receives a stranger under his
roof as an inmate, is bound, under penalty of a fine, to report him
to the police, which is most vigilantly administered by Citizen FOUCHE.

Last night, not being in time to find good places at the _Theatre des Arts_, or Grand French Opera, I went to the _Theatre Louvois_, which is within a few paces of it, in hopes of being more successful. I shall not at present attempt to describe the house, as, from my arriving late, I was too ill accommodated to be able to view it to advantage.

However, I was well seated for seeing the performance. It consisted of three _petites pieces_: namely, _Une heure d'absence_, _La petite ville_, and _Le cafe d'une petite ville_. The first was entertaining; but the second much more so; and though the third cannot claim the merit of being well put together, I shall say a few words of it, as it is a production _in honour of peace_, and on that score alone, would, at this juncture, deserve notice.

After a few scenes somewhat languid, interspersed with common-place, and speeches of no great humour, a _denouement_, by no means interesting, promised not to compensate the audience for their patience. But the author of the _Cafe d'une petite ville_, having eased himself of this burden, revealed his motive, and took them on their weak side, by making a strong appeal to French enthusiasm. This cord being adroitly struck, his warmth became communicative, and animating the actors, good humor did the rest. The accessories were
infinitely more interesting than the main subject. An allemande,
gracefully danced by two damsels and a hero, in the character of a
French hussar, returned home from the fatigues of war and battle, was
much applauded; and a Gascoon poet, who declares that, for once in
his life, he is resolved to speak truth, was loudly encored in the
following couplets, adapted to the well-known air of _"Gai, le coeur
a la danse."_

"Celui qui nous donne la paix,
Comme il fit bien la guerre!
Sur lui deja force conplets....
Mai il en reste a faire:
Au diable nous nous donnions,
Il revient, nous respirons....
Il fait changer la danse;

Par lui chez nous plus de discord;
Il regle la cadence,
Et nous voila d'accord."

True it is, that BONAPARTE, as principal ballet-master, has changed
the dance of the whole nation; he regulates their step to the measure
of his own music, and _discord_ is mute at the moment: but the
question is, whether the French are bona-fide _d'accord_, (as the
Gascoon affirms,) that is, perfectly reconciled to the new tune and
figure? Let us, however, keep out of this maze; were we to enter it,
we might remain bewildered there, perhaps, till old Father Time came
to extricate us.

The morning is inviting: suppose we take a turn in the _Tuileries_,
not with a view of surveying this garden, but merely to breathe the
fresh air, and examine the

PALAIS DU GOUVERNEMENT.

Since the Chief Consul has made it his town-residence, this is the
new denomination given to the _Palais des Tuileries_, thus called,
because a tile-kiln formerly stood on the site where it is erected.
At that time, this part of Paris was not comprised within its walls,
nothing was to be seen here, in the vicinity of the tile-kiln, but a
few coppices and scattered habitations.

Catherine de Medicis, wishing to enlarge the capital on this side,
visited the spot, and liking the situation, directed PHILIBERT DE
L'ORME and JEAN BULLAN, two celebrated French architects, to present
her with a plan, from which the construction of this palace was begun
in May 1564. At first, it consisted only of the large square pavilion
in the centre of the two piles of building, which have each a terrace
towards the garden, and of the two pavilions by which they are
terminated.
Henry IV enlarged the original building, and, in 1600, began the
grand gallery which joins it to the *Louvre*, from the plan of DU
CERCEAU. Lewis XIII made some alterations in the palace; and in 1664,
exactly a century from the date of its construction being begun,
Lewis XIV directed LOUIS DE VEAU to finish it, by making the
additions and embellishments which have brought it to its present
state. These deviations from the first plan have destroyed the
proportions required by the strict rules of art; but this defect
would, probably, be overlooked by those who are not connoisseurs, as
the architecture, though variously blended, presents, at first sight,
an *ensemble* which is magnificent and striking.

The whole front of the palace of the _Tuileries_ consists of five
pavilions, connected by four piles of building, standing on the same
line, and extending for the space of one thousand and eleven feet.
The first order of the three middle piles is Ionic, with encircled
columns. The two adjoining pavilions are also ornamented with Ionic
pillars; but fluted, and embellished with foliage, from the third of
their height to the summit. The second order of these two pavilions
is Corinthian. The two piles of building, which come next, as well as
the two pavilions of the wings, are of a Composite order with fluted
pillars. From a tall iron spindle, placed on the pinnacle of each of
the three principal pavilions is now seen floating a horizontal
tri-coloured streamer. Till the improvements made by Lewis XIV, the
large centre pavilion had been decorated with the Ionic and Corinthian
orders only, to these was added the Composite.
On the facade towards the Place du Carrousel, the pillars of all these orders are of brown and red marble. Here may be observed the marks of several cannon-balls, beneath each of which is inscribed, in black, 10 AOUT.

This tenth of August 1792, a day ever memorable in the history of France, has furnished many an able writer with the subject of an episode; but, I believe, few of them were, any more than myself, actors in that dreadful scene. While I was intently remarking the particular impression of a shot which struck the edge of one of the casements of the first floor of the palace, my valet de place came up to know at which door I would have the carriage remain in waiting.

On turning round, I fancied I beheld the man who "drew Priam's curtain in the dead of night." That messenger, I am sure, could not have presented a visage more pale, more spiritless than my Helvétian. Recollecting that he had served in the Swiss guards, I was the less at a loss to account for his extreme agitation. "In what part of the chateau were you, Jean," said I, "when these balls were aimed at the windows?"----"There was my post," replied he, recovering himself, and pointing to one of the centre casements.----"Is it true," continued I, "that, by way of feigning a reconciliation, you threw down cartridges by handfuls to the Marseillese below, and called out; vive la nation?"----"It is but too true," answered Jean; "we then availed ourselves of the moment when they advanced under the persuasion that they were to become our friends, and opened on them a
tremendous fire, by which we covered the place with dead and dying.

But we became victims of our own treachery: for our ammunition being,
by this _ruse de guerre_, the sooner expended, we presently had no
resource left but the bayonet, by which we could not prevent the mob
from closing on us."--"And how did you contrive to escape," said I?

--"Having thrown away my Swiss uniform," replied he, "in the general
confusion, I fortunately possessed myself of the coat of a national
volunteer, which he had taken off on account of the hot weather. This
garment, bespattered with blood, I instantly put on, as well as his
hat with a tri-coloured cockade."--"This disguise saved your life,"
interrupted I.--"Yes, indeed;" rejoined he. "Having got down to the
vestibule, I could not find a passage into the garden; and, to
prevent suspicion, I at once mixed with the mob on the place where we
are now standing."--"How did you get off at last," said I?--"I was
obliged," answered he, "to shout and swear with the _poissardes_,
while the heads of many of my comrades were thrown out of the
windows."--"The _poissardes_," added I, "set no bounds to their
cruelty?"--"No," replied he, "I expected every moment to feel its
effects; my disguise alone favoured my escape: on the dead bodies of
my countrymen they practised every species of mutilation." Here Jean
drew a picture of a nature too horrid to be committed to paper. My
pen could not trace it.----In a word, nothing could exceed the
ferocity of the infuriate populace; and the sacking of the palace of
the Trojan king presents but a faint image of what passed here on the
day which overset the throne of the Bourbons.

According to a calculation, founded as well on the reports of the
police as on the returns of the military corps, it appears that the
number of men killed in the attack of the palace of the _Tuileries_
on the 10th of August 1792, amounted in the whole to very near six
thousand, of whom eight hundred and fifty-two were on the side of the
besieged, and three thousand seven hundred and forty on the side of
the besiegers.

The interior of this palace is not distinguished by any particular
style of architecture, the kings who have resided here having made
such frequent alterations, that the distribution throughout is very
different from that which was at first intended. Here it was that
Catherine de Medicis shut herself up with the Guises, the Gondis, and
Birague, the chancellor, in order to plan the horrible massacre of
that portion of the French nation whose religious tenets trenched on
papal power, and whose spirit of independence alarmed regal jealousy.

Among the series of entertainments, given on the marriage of the king
of Navarre with Marguerite de Valois, was introduced a ballet, in
which the papists, commanded by Charles IX and his brothers, defended
paradise against the huguenots, who, with Navarre at their head, were
all repulsed and driven into hell. Although this pantomime, solely
invented by Catherine, was evidently meant as a prelude to the
dreadful proscription which awaited the protestants, they had no
suspicion of it; and four days after, was consummated the massacre,
where that monster to whom nature had given the form of a woman,
feasted her eyes on the mangled corpses of thousands of bleeding
victims!
No sooner was the Pope informed of the horrors of St. Bartholemew's day; by the receipt of Admiral de Coligny's head which Catherine embalmed and sent to him, than he ordered a solemn procession, by way of returning thanks to heaven for the _happy event_. The account of this procession so exasperated a gentleman of Anjou, a protestant of the name of Bressaut de la Rouvraye, that he swore he would make eunuchs of all the monks who should fall into his hands; and he rendered himself famous by keeping his word, and wearing the trophies of his victory.

The _Louvre_ and the palace of the _Tuileries_ were alternately the residence of the kings of France, till Lewis XIV built that of Versailles, after which it was deserted till the minority of Lewis XV, who, when a little boy, was visited here by Peter the Great, but, in 1722, the court quitted Paris altogether for Versailles, where it continued fixed till the 5th of October 1789.

During this long interval, the palace was left under the direction of a governor, and inhabited only by himself, and persons of various ranks dependent on the bounty of the crown. When Lewis XVI and his family were brought hither at that period, the two wings alone were in proper order; the remainder consisted of spacious apartments appointed for the king's reception when he came occasionally to Paris, and ornamented with stately, old-fashioned furniture, which had not been deranged for years. The first night of their arrival,
they slept in temporary beds, and on the king being solicited the
next day to choose his apartments, he replied: "Let everyone shift
for himself; for my part, I am very well where I am." But this fit of
ill-humor being over, the king and queen visited every part of the
palace, assigning particular rooms to each person of their suite, and
giving directions for sundry repairs and alterations.

Versailles was unfurnished, and the vast quantity of furniture
collected in that palace, during three successive reigns, was
transported to the _Tuileries_ for their majesties' accommodation.
The king chose for himself three rooms on the ground-floor, on the
side of the gallery to the right as you enter the vestibule from the
garden; on the entresol, he established his geographical study; and
on the first floor, his bed-chamber: the apartments of the queen and
royal family were adjoining to those of the king; and the attendants
were distributed over the palace to the number of between six and
seven hundred persons.

The greater part of the furniture, &c. in the palace of the
_Tuileries_ was sold in the spring of 1793. The sale lasted six
months, and, had it not been stopped, would have continued six months
longer. Some of the king's dress-suits which had cost twelve hundred
louis fetched no more than five. By the inventory taken immediately
after the 10th of August 1792, and laid before the Legislative
Assembly, it appears that the moveables of every description
contained in this palace were valued at 12,540,158 livres (_circa_
L522,560 sterling,) in which was included the amount of the thefts,
committed on that day, estimated at 1,000,000 livres, and that of the
dilapidations, at the like sum, making together about L84,000
sterling.

When Catherine de Medicis inhabited the palace of the _Tuileries_, it
was connected to the _Louvre_ by a garden, in the middle of which was
a large pond, always well stocked with fish for the supply of the
royal table. Lewis XIV transformed this garden into a spacious square
or _place_, where in the year 1662, he gave to the queen dowager and
his royal consort a magnificent fete, at which, were assembled
princes, lords, and knights, with their ladies, from every part of
Europe. Hence the square was named

PLACE DU CARROUSEL.

Previously to the revolution, the palace of the _Tuileries_, on this
side, was defended by a wall, pierced by three gates opening into as
many courts, separated by little buildings, which, in part, served
for lodging a few troops and their horses. All these buildings are
taken down; the _Place du Carrousel_ is considerably enlarged by the
demolition of various circumjacent edifices; and the wall is replaced
by a handsome iron railing, fixed on a parapet about four feet high.
In this railing are three gates, the centre one of which is
surmounted by cocks, holding in their beak a civic crown over the
letters R. F. the initials of the words _Republique Francaise_. On
each side of it are small lodges, built of stone; and at the entrance
are constantly posted two _vedettes_, belonging to the horse-grenadiers of the consular guard.

On the piers of the other two gates are placed the four famous horses of gilt bronze, brought from St. Mark's place at Venice, whither they had been carried after the capture of Byzantium. These productions are generally ascribed to the celebrated Lysippus, who flourished in the reign of Alexander the Great, about 325 years before the Christian era; though this opinion is questioned by some distinguished antiquaries and artists. Whoever may be the sculptor, their destiny is of a nature to fix attention, as their removal has always been the consequence of a political revolution. After, the conquest of Greece by the Romans, they were transported from Corinth to Rome, for the purpose of adorning the triumphal arch of Septimius Severus. Hence they were removed to Byzantium, when that city became the seat of the eastern empire. From Byzantium, they were conveyed to Venice, and from Venice they have at last reached Paris.

As on the plain of Pharsalia the fate of Rome was decided by Caesar's triumph over Pompey, so on the _Place du Carrousel_ the fate of France by the triumph of the Convention over Robespierre and his satellites. Here, Henriot, one of his most devoted creatures, whom he had raised to the situation of commandant general of the Parisian guard, after having been carried prisoner before the Committee of Public Safety, then sitting in the palace of the _Tuileries_, was released by Coffinhal, the President of the Revolutionary Tribunal, who suddenly made his appearance at the head of a large body of horse
and foot, supported by four pieces of cannon served by gunners the most devoted to Robespierre.

It was half past seven o'clock in the evening, where Coffinhal, decorated with his municipal scarf, presented himself before the Committee: all the members thought themselves lost, and their fright communicating to the very bosom of the Convention, there spread confusion and terror. But Coffinhal's presence of mind was not equal to his courage: he availed himself only in part of his advantage. After having, without the slightest resistance, disarmed the guards attached to the Convention, he loosened the fettered hands of Henriot and his aides-de-camp, and conducted them straight to the _Maison Commune_.

It is an incontestable fact that had either Coffinhal or Henriot imitated the conduct of Cromwell in regard to the Levellers, and marched at the head of their troops into the hall of the Convention, he might have carried all before him, and Robespierre's tyranny would have been henceforth established on a basis not to be shaken.

But, when Henriot soon after appeared on the _Place du Carrousel_, with his staff and a number of followers, he in vain endeavoured by haranguing the people to stir them up to act against the Convention; his voice was drowned in tumultuous clamours, and he was deserted by his hitherto-faithful gunners. The Convention had had time to recover from their panic, and to enlighten the Sections. Henriot was outlawed
by that assembly, and, totally disconcerted by this news, he fled for refuge to the _Maison Commune_, where Robespierre and all his accomplices were soon surrounded, and fell into the hands of those whom but an instant before, they had proscribed as conspirators deserving of the most exemplary punishment.

Henriot, confused and terrified, sought his safety in flight, and was stealing along one of the galleries of the _Maison Commune_ when he met Coffinhal, who was also flying. At the sight of Henriot, who on coming from the Committee, had pledged his life on the success of his measures, Coffinhal was unable to check his rage. "Coward!" said he to him, "to this then has led your certain means of defence! Scoundrel! you shall not escape the death you are endeavouring to avoid!" Saying these words, he seized Henriot by the middle, and threw him out of a window of the second story of the _Maison Commune_. Henriot falling on the roof of a building in a narrow street adjoining, was not killed; but he had scarcely recovered himself before he was recognized by some soldiers in quest of him: he then crawled into a sewer, close to the spot where he had fallen; when a soldier thrusting his bayonet into the sewer, put out one of his eyes, and forced him to surrender.

Thus, the destiny of France, as is seen, hung by the thread of the moment. It will be recollected that Henriot had the arsenal at his disposal; he commanded the Parisian guard, and six thousand men encamped on the _Plaine des Sablons_, close to the capital: in a word, all the springs of the public force were in his hands. Had he
seized the critical minute, and attacked the Convention at the
instant of his release, the scene of the 10th of August would have
been renewed, and the _Place du Carrousel_ again stained with the
blood of thousands.

LETTER XI.

_Paris, November 5, 1801._

I rise much later to-day than usual, in consequence of not having
gone to bed till near seven o'clock this morning. Happening to call
yesterday on a French lady of my acquaintance, I perceived some
preparations which announced that she expected company. She did not
leave me long in suspense, but invited me to her party for that
evening.

This good lady, who is no longer in the flower of her age, was still
in bed, though it was four o'clock when I paid my visit. On
expressing my fears that she was indisposed, she assured me of the
contrary, at the same time adding that she seldom rose till five in
the afternoon, on account of her being under the necessity of keeping
late hours. I was so struck by the expression, that I did not
hesitate to ask her what was the _necessity_ which compelled her to
make a practice of turning day into night? She very courteously gave
me a complete solution of this enigma, of which the following is the
substance.
"During the reign of terror," said she, "several of us _ci-devant
noblesse_ lost our nearest relatives, and with them our property,
which was either confiscated, or put under sequestration, so that we
were absolutely threatened by famine. When the prisoners were
massacred in September 1792, I left nothing unattempted to save the
life of my uncle and grandfather, who were both in confinement in the
_Abbaye_. All my efforts were unavailing. My interference served only
to exasperate their murderers and contributed, I fear, to accelerate
their death, which it was my misfortune to witness. Their inhuman
butchers, from whom I had patiently borne every species of insult,
went so far as to present to me, on the end of a pike, a human heart,
which had the appearance of having been broiled on the embers,
assuring me that, as it was the heart of my uncle, I might eat it
with safety."--Here an ejaculation, involuntarily escaping me,
interrupted her for a moment.

"For my part," continued she, "I was so overwhelmed by a conflict of
rage, despair, and grief, that I scarcely retained the use of my
senses. The excess of my horror deprived me of utterance.--What
little I was able to save from the wreck of my fortune, not affording
me sufficient means of subsistence, I was, however reluctantly, at
length compelled to adopt a plan of life, by which I saw other women,
in my forlorn situation, support a decent appearance. I therefore
hired suitable apartments, and twice in each decade, I receive
company. On one of these two nights I give a ball and supper, and on
the other, under the name of _societe_, I have cards only.
"Having a numerous circle of female acquaintance," concluded she, "my balls are generally well attended: those who are not fond of dancing, play at the _bouillotte_; and the card-money defrays the expenses of the entertainment, leaving me a handsome profit. In short, these six parties, during the month, enable me to pay my rent, and produce me a tolerable pittance."

This melancholy recital affected me so much, that, on its being terminated, I was unable to speak; but I have reason to think that a favourable construction was put on my silence. A volume, of the size of a family bible, would not be sufficient to display half the contrasts engendered by the revolution. Many a _Marquise_ has been obliged to turn sempstress, in order to gain a livelihood; but my friend the _Comtesse_ had much ready wit, though no talents of that description. Having soothed her mind by venting a few imprecations against the murderers of her departed relatives, she informed me that her company began to assemble between the hours of eleven and twelve, and begged that I would not fail to come to her

PRIVATE BALL.

About twelve o'clock, I accordingly went thither, as I had promised, when I found the rooms perfectly crowded. Among a number of very agreeable ladies, several were to be distinguished for the elegance of their figure, though there were no more than three remarkable for
beauty. These terrestrial divinities would not only have embarrassed the Grand Signior for a preference, but even have distracted the choice of the Idalian shepherd himself. The dancing was already begun to an excellent band of music, led by Citizen JULIEN, a mulatto, esteemed the first player of country-dances in Paris. Of the dancers, some of the women really astonished me by the ease and gracefulness of their movements: steps, which are known to be the most difficult, seemed to cost them not the smallest exertion. Famous as they have ever been for dancing, they seem now, in Cibber's words, "to outdo their usual outdoings."

In former times, an extraordinary degree of curiosity was excited by any female who excelled in this pleasing accomplishment. I remember to have read that Don Juan of Austria, governor of the Low Countries, set out post from Brussels, and came to Paris _incog._ on purpose to see Marguerite de Valois dance at a dress-ball, this princess being reckoned, at that time, the best dancer in Europe. What then would be the admiration of such an _amateur_, could he now behold the perfection attained here by some of the beauties of the present day?

The men, doubtless, determined to vie with the women, seemed to pride themselves more on agility than grace, and, by attempting whatever required extraordinary effort, reminded me of _figurans_ on the stage, so much have the Parisian youth adopted a truly theatrical style of dancing.
The French country-dances (or cotilions, as we term them in England) and waltzes, which are as much in vogue here as in Germany, were regularly interchanged. However, the Parisians, in my opinion, cannot come up to the Germans in this, their native dance. I should have wished to have had Lavater by my side, and heard his opinion of the characters of the different female waltzers. It is a very curious and interesting spectacle to see one woman assume a languishing air, another a vacant smile, a third an aspect of stoical indifference; while a fourth seems lost in a voluptuous trance, a fifth captivates by an amiable modesty, a sixth affects the cold insensibility of a statue, and so on in ever-varying succession, though all turning to the animating changes of the same lively waltz. In short I observed that, in this species of dance, the eyes and feet of almost every woman appeared to be constantly at variance.

Without assuming the part of a moralist, I cannot help thinking that Werter was not altogether in the wrong when he swore, that, were it to cost him his life, no woman on whom he had set his affections, should ever waltz with any one but himself. I am not singular in this opinion; for I recollect to have met with the same ideas in a book written by M. JACOBI, I think, a German author.

Speaking of the waltz, "We either ought," says he, "not to boast so much of the propriety of our manners, or else not suffer that our wives and daughters, in a complete delirium, softly pressed in the arms of men, bosom to bosom, should thus be hurried away by the sound of intoxicating music. In this _whirligig_ dance, every one seems to
forget the rules of decorum; and though an innocent, young creature, exposed in this manner, were to remain pure and spotless, can she, without horror, reflect that she becomes, the sport of the imagination of the licentious youths to whom she so abandons herself?

It were to be wished," adds he, "that our damsels (I mean those who preserve any vestige of bashfulness), might, concealed in a private corner, hear sometimes the conversation of those very men to whom they yield themselves with so little reserve and caution."

To the best of my recollection, these are the sentiments of M. Jacobi, expressed twelve or fourteen years ago; yet I do not find that the waltz is discontinued, or even less practised, in Germany, than it was at the time when his work first appeared. This dance, like every other French fashion, has now found its way into England, and is introduced between the acts, by way of interlude I presume, at some of our grand private balls and assemblies. But, however I may be amused by the waltzing of the Parisian belles, I feel too much regard for my fair country-women to wish to see them adopt a dance, which, by throwing them off their guard, lays them completely open to the shafts of ridicule and malice.

Leaving this point to be settled by the worthy part of our British matrons, let us return to the Parisian ball, from which I have been led into a little digression.

The dancing continued in this manner, that is, French country-dances
and waltzes alternately, till four o'clock, when soup was brought round to all the company. This was dispatched _sans facon_, as fast as it could be procured. It was a prelude to the cold supper, which was presently served in another spacious apartment. No sooner were the folding-doors of an adjoining room thrown open, than I observed that, large as it was, it could not possibly afford accommodation to more than half of the number present. I therefore remained in the back-ground, naturally supposing that places would first be provided for all the women. Not so, my friend; several men seated themselves, and, in the twinkling of an eye, deranged the economy of the whole table; while the female bystanders were necessitated to seek seats at some temporary tables placed in the ballroom. Here too were they in luck if they obtained a few fragments from the grand board; for, such determined voracity was there exhibited, that so many vultures or cormorants could not have been more expeditious in clearing the dishes.

For instance, an enormous salmon, which would have done honour to the Tweed or the Severn, graced the middle of the principal table. In less than five minutes after the company were seated, I turned round, and missing the fish, inquired whether it had proved tainted. No: but it is all devoured, was the reply of a young man, who, pointing to the bone, offered me a pear and a piece of bread, which he shrewdly observed was all that I might probably get to recruit my strength at this entertainment. I took the hint, and, with the addition of a glass of common wine, at once made my supper.
In half an hour, the tables being removed, the ball was resumed, and
apparently with renewed spirit. The card-room had never been
deserted. _Mind the main chance_ is a wholesome maxim, which the good
lady of the house seemed not to have forgotten. Assisted by a sort of
_croupier_, she did the honours of the _bouillotte_ with that
admirable sang-froid which you and I have often witnessed in some of
our hostesses of fashion; and, had she not communicated to me the
secret, I should have been the last to suspect, while she appeared so
indifferent, that she, like those ladies, had so great an interest in
the card-party being continued till morning.

As an old acquaintance, she took an opportunity of saying to, me,
with joy in her eyes: "_Le jeu va bien_;" but, at the same time,
expressed her regret that the supper was such a scramble. While we
were in conversation, I inquired the name and character of the most
striking women in the room, and found that, though a few of them
might be reckoned substantial in fortune, as well as in reputation,
the female part of the company was chiefly composed of ladies who,
like herself, had suffered by the revolution; several were divorced
from their husbands, but as incompatibility of temper was the general
plea for such a disunion, that alone could not operate as a blemish.

To judge of the political predilection of these belles from their
exterior, a stranger would, nine times out of ten, be led into a
palpable error. He might naturally conclude them to be attached to a
republican system, since they have, in general, adopted the Athenian
form of attire as their model; though they have not, in the smallest
degree, adopted the simple manners of that people. Their arms are
bare almost to the very shoulder; their bosom is, in a great measure,
uncovered; their ankles are encircled by narrow ribbands in imitation
of the fastenings of sandals; and their hair, turned up close behind,
is confined on the crown of the head in a large knot, as we see it in
the antique busts of Grecian beauties.

The rest of their dress is more calculated to display, than to veil
the contours of their person. It was thus explained to me by my
friend, the _ci-devant Comtesse_, who at the same time assured me
that young French women, clad in this airy manner, brave all the
rigour of winter. "A simple piece of linen, slightly laced before,"
said she, "while it leaves the waist uncompressed, answers the
purpose of a corset. If they put on a robe, which is not open in
front, they dispense with petticoats altogether; their cambric_
chemise_ having the semblance of one, from its skirt being trimmed
with lace. When attired for a ball, those who dance, as you may
observe, commonly put on a tunic, and then a petticoat becomes a
matter of necessity, rather than of choice. Pockets being deemed an
incumbrance, they wear none: what money they carry, is contained in a
little morocco leather purse; this is concealed in the centre of the
bosom, whose form, in our well-shaped women, being that of the
Medicean Venus, the receptacle occasionally serves for a little gold
watch, or some other trinket, which is suspended to the neck by a
collar of hair, decorated with various ornaments. When they dance,
the fan is introduced within the zone or girdle; and the handkerchief
is kept in the pocket of some sedulous swain, to whom the fair one
has recourse when she has occasion for it. Some of the elderly
ladies, like myself," added she, "carry these appendages in a sort of
work-bag, denominated a _ridicule_. Not long since, this was the
universal fashion first adopted as a substitute for pockets; but, at
present, it is totally laid aside by the younger classes."

The men at this ball, were, for the most part, of the military class,
thinly interspersed with returned emigrants. Some of the generals and
colonels were in their hussar dress-uniform, which is not only
exceedingly becoming to a well-formed man, but also extremely
splendid and costly. All the seams of the jacket and pantaloons of
the generals are covered with rich and tasteful embroidery, as well
as their sabre-tash, and those of the colonels with gold or silver
lace: a few even wore boots of red morocco leather.

Most of the Gallic youths, having served in the armies, either a few
years ago under the requisition, or more recently under the
conscription, have acquired a martial air, which is very discernible,
in spite of their _habit bourgeois_. The brown coat cannot disguise
the soldier. I have met with several young merchants of the first
respectability in Paris, who had served, some two, others four years
in the ranks, and constantly refused every sort of advancement. Not
wishing to remain in the army, and relinquish the mercantile
profession in which they had been educated, they cheerfully passed
through their military servitude as privates, and, in that station,
like true soldiers, gallantly fought their country's battles.
The hour of six being arrived, I was assailed, on all sides, by applications to set down this or that lady, as the morning was very rainy, and, independently of the long rank of hackney-coaches, which had been drawn up at the door, every vehicle that could be procured, had long been in requisition. The mistress of the house had informed two of her particular female friends that I had a carriage in waiting; and as I could accommodate only a certain number at a time, after having consented to take those ladies home first; I conceived myself at liberty, on my return, to select the rest of my convoy. To relieve beauty in distress was one of the first laws of ancient chivalry; and no knight ever accomplished that vow with greater ardour than I did on this occasion.

LETTER XII.

_Paris, November 7, 1801._

My impatience is at length gratified. I have seen BONAPARTE. Yesterday, the 6th, as I mentioned in a former letter, was the day of the grand parade, which now takes place on the fifteenth only of every month of the Republican Calendar. The spot where this military spectacle is exhibited, is the court-yard of the palace of the _Tuileries_, which, as I have before observed, is enclosed by a low parapet wall, surmounted by a handsome iron railing.
From the kind attention of friend, I had the option of being admitted into the palace, or introduced into the hotel of Cn. MARET, the Secretary of State, which adjoins to the palace, and standing at right angles with it, commands a full view of the court where the troops are assembled. In the former place, I was told, I should not, on account of the crowd, have an opportunity to see the parade, unless I took my station at a window two or three hours before it began; while from the latter, I should enjoy the sight without any annoyance or interruption.

Considering that an interval of a month, by producing a material change in the weather, might render the parade far less brilliant and attractive, and also that such an offer might not occur a second time, I made no hesitation in preferring Cn. MARET’S hotel.

Accompanied by my introducer, I repaired thither about half past eleven o’clock, and certainly I had every reason to congratulate myself on my election. I was ushered into a handsome room on the first-floor, where I found the windows partly occupied by some lovely women. Having paid my devoirs to the ladies, I entered into conversation with an officer of rank of my acquaintance, who had introduced me to them; and from him I gathered the following particulars respecting the

GRAND MONTHLY PARADE.
On the fifteenth of every month, the First Consul in person reviews all the troops of the consular guard, as well as those quartered in Paris, as a garrison, or those which may happen to be passing through this city.

The consular guard is composed of two battalions of foot-grenadiers, two battalions of light infantry, a regiment of horse-grenadiers, a regiment of mounted chasseurs or guides, and two companies of flying artillery. All this force may comprise between six and seven thousand men; but it is in contemplation to increase it by a squadron of Mamaluks, intermixed with Greeks and Syrians, mounted on Arabian horses.

This guard exclusively does duty at the palace of the _Tuileries_, and at _Malmaison_, BONAPARTE's country-seat: it also forms the military escort of the Consuls. At present it is commanded by General LASNES; but, according to rumour, another arrangement is on the point of being made. The consular guard is soon to have no other chief than the First Consul, and under him are to command, alternately, four generals; namely, one of infantry, one of cavalry, one of artillery, and one of engineers; the selection is said to have fallen on the following officers, BESSIERES, DAVOUST, SOULT, and SONGIS.

The garrison (as it is termed) of Paris is not constantly of the same strength. At this moment it consists of three demi-brigades of the
line, a demi-brigade of light infantry, a regiment of dragoons, two
demi-brigades of veterans, the horse _gendarmerie_, and a new corps
of choice _gendarmerie_, comprising both horse and foot, and
commanded by the _Chef de brigade_ SAVABY, aide-de-camp to the First
Consul. This garrison may amount to about 15,000 effective men.

The consular guard and all these different corps, equipped in their
best manner, repair to the parade, and, deducting the troops on duty,
the number of men assembled there may, in general be from twelve to
fifteen thousand.

By a late regulation, no one, during the time of the parade, can
remain within the railing of the court, either on foot or horseback,
except the field and staff officers on duty; but persons enter the
apartments of the _Tuileries_, by means of tickets, which are
distributed to a certain number by the governor of the palace.

While my obliging friend was communicating to me the above
information, the troops continued marching into the court below, till
it was so crowded that, at first sight, it appeared impracticable for
them to move, much less to manoeuvre. The morning was extremely fine;
the sun shone in full splendour, and the gold and silver lace and
embroidery on the uniforms of the officers and on the trappings of
their chargers, together with their naked sabres, glittered with
uncommon lustre. The concourse of people without the iron railing was
immense: in short, every spot or building, even to the walls and
rafters of houses under demolition, whence a transient view of the parade could be obtained, was thronged with spectators.

By twelve o'clock, all the troops were drawn up in excellent order, and, as you may suppose, presented a grand _coup d'oeil._ I never beheld a finer set of men than the grenadiers of the consular guard; but owing, perhaps, to my being accustomed to see our troops with short skirts, I thought that the extreme length of their coats detracted from their military air. The horses mostly of Norman breed, could not be compared to our English steeds, either for make or figure; but, sorry and rough as is their general appearance, they are, I am informed, capable of bearing much fatigue, and resisting such privations as would soon render our more sleek cavalry unfit for service. That they are active, and surefooted, I can vouch; for, in all their sudden wheelings and evolutions in this confined space, not one of them stumbled. They formed, indeed, a striking contrast to the beautiful white charger that was led about in waiting for the Chief Consul.

The band of the consular guard, which is both numerous and select, continued playing martial airs, till the colours having been brought down from the palace, under the escort of an officer and a small detachment, the drums beat _aux champs_, and the troops presented arms, when they were carried to their respective stations. Shortly after, the impatient steed, just mentioned, was conducted to the foot of the steps of the grand vestibule of the palace. I kept my eye stedfastly fixed on that spot; and such was the agility displayed by
BONAPARTE in mounting his horse, that, to borrow the words of
Shakspeare, he seemed to

"Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds
To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship."

Off he went at a hand canter, preceded by his aides-de-camp, and
attended, on his right, by General LASNES and followed by other
superior officers, particularly the general commanding the garrison
of Paris, and him at the head of the district.

BONAPARTE was habited in the consular dress, scarlet velvet
embroidered with gold, and wore a plain cocked hat with the national
cockade. As I purpose to obtain a nearer view of him, by placing
myself in the apartments of the palace on the next parade day, I
shall say nothing of his person till that opportunity offers, but
confine myself to the military show in question.

Having rid rapidly along the several lines of infantry and cavalry,
and saluted the colours as he passed, BONAPARTE (attended by all his
retinue, including a favourite Mamaluk whom he brought from Egypt),
took a central position, when the different corps successively filed
off before him with most extraordinary briskness; the corps composing
the consular guard preceded those of the garrison and all the others:
on inquiry, however, I find, that this order is not always observed.

It is no less extraordinary than true, that the news of the
establishment of this grand parade produced on the mind of the late
emperor of Russia the first impression in favour of the Chief Consul.
No sooner did Paul I. hear of the circumstance, than he exclaimed:
"BONAPARTE is, however, a great man."

Although the day was so favourable, the parade was soon over, as
there was no distribution of arms of honour, such as muskets,
pistols, swords, battle-axes, &c. which the First Consul presents
with his own hand to those officers and soldiers who have
distinguished themselves by deeds of valour or other meritorious
service.

The whole ceremony did not occupy more than half an hour, when
BONAPARTE alighted at the place where he had taken horse, and
returned to his audience-room in the palace, for the purpose of
holding his levee. I shall embrace a future opportunity to speak of
the interior etiquette observed on this occasion in the apartments,
and close this letter with an assurance that you shall have an early
account of the approaching _fete_.

LETTER XIII.
Great preparations for the _fete_ of to-morrow have, for several
days, employed considerable numbers of people: it therefore becomes
necessary that I should no longer delay to give you an idea of the
principal scene of action. For that purpose, we must direct our steps
to the

JARDIN DES TUILERIES.

This garden, which is the most magnificent in Paris, was laid out by
the celebrated LE NOTRE in the reign of Lewis XIV. It covers a space
of three hundred and sixty toises[1] long by one hundred and
sixty-eight broad. To the north and south, it is bordered, throughout
its length, by two terraces, one on each side, which, with admirable
art, conceal the irregularity of the ground, and join at the farther
end in the form of a horse-shoe. To the east, it is limited by the
palace of the _Tuileries_; and to the west, by the _Place de la
Concorde_.

From the vestibule of the palace, the perspective produces a most
striking effect: the eye first wanders for a moment over the
extensive parterre, which is divided into compartments, planted with
shrubs and flowers, and decorated with basins, _jets-d'eau_, vases,
and statues in marble and bronze; it then penetrates through a
venerable grove which forms a beautiful vista; and, following the
same line, it afterwards discovers a fine road, bordered with trees,
leading by a gentle ascent to _Pont de Neuilly_, through the
_Barriere de Chaillot_, where the prospect closes.

The portico of the palace has been recently decorated with several
statues. On each side of the principal door is a lion in marble.

The following is the order in which the copies of antique statues,
lately placed in this garden, are at present disposed.

On the terrace towards the river, are: 1. Venus _Anadyomene_. 2. An
Apollo of Belvedere. 3. The group of Laocoon. 4. Diana, called by
antiquaries, _Succincta_. 5. Hercules carrying Ajax.

In front of the palace: 1. A dying gladiator. 2. A fighting
gladiator. 3. The flayer of Marsyas. 4. VENUS, styled _a la
coquille_, crouched and issuing from the bath. N. B. All these
figures are in bronze.

In the alley in front of the parterre, in coming from the terrace
next the river: 1. Flora Farnese. 2. Castor and Pollux. 3. Bacchus
instructing young Hercules. 4. Diana.

On the grass-plot, towards the _manege_ or riding-house, Hippomenes
and Atalanta. At the further end is an Apollo, in front of the horse-shoe walk, decorated with a sphynx at each extremity.

In the corresponding gras-plot towards the river, Apollo and Daphne; and at the further end, a Venus _Callypyga_, or (according to the French term) _aux belles fesses_.

In the compartment by the horse-chesnut trees, towards the riding-house, the Centaur. On the opposite side, the Wrestlers. Farther on, though on the same side, an Antinoues.

In the niche, under the steps in the middle of the terrace towards the river, a Cleopatra.

In the alley of orange-trees, near the _Place de la Concorde_, Meleager; and on the terrace, next to the riding-house, Hercules Farnese.

In the niche to the right, in front of the octagonal basin, a Faun carrying a kid. In the one to the left, Mercury Farnese.

Independently of these copies after the antique, the garden is decorated with several other modern statues, by COYZEVOX, REGNAUDIN, COSTOU, LE GROS, LE PAUTRE, &c. which attest the degree of perfection that had been attained, in the course of the last century, by French
sculptors. For a historical account of them, I refer you to a work, which I shall send you by the first opportunity, written by the learned MILLIN.

Here, in summer, the wide-spreading foliage of the lofty horse-chesnut trees afford a most agreeable shade; the air is cooled by the continual play of the jets-d’eau; while upwards of two hundred orange-trees, which are then set out, impregnate it with a delightful perfume. The garden is now kept in much better order than it was under the monarchy. The flower-beds are carefully cultivated; the walks are well gravelled, rolled, and occasionally watered; in a word, proper attention is paid to the convenience of the public.

But, notwithstanding these attractions, as long as it was necessary for every person entering this garden to exhibit to the sentinels the national cockade, several fair royalists chose to relinquish its charming walks, shaded by trees of a hundred years’ growth, rather than comply with the republican mandate. Those anti-revolutionary elegantes resorted to other promenades; but, since the accession of the consular government, the wearing of this doubtful emblem of patriotism has been dispensed with, and the garden of the Tuileries is said to be now as much frequented in the fine season as at any period of the old regime.

The most constant visitors are the quidnuncs, who, according to the
difference of the seasons, occupy alternately three walks; the _Terrasse des Feuillans_ in winter; that which is immediately underneath in spring; and the centre or grand alley during the summer or autumn.

Before the revolution, this garden was not open to the populace, except on the festival of St. Lewis, and the eve preceding, when there was always a public concert, given under a temporary amphitheatre erected against the west facade of the palace: at present no person whatever is refused admittance.

There are six entrances, at each of which sentinels are regularly mounted from the grenadiers of the consular guard; and, independently of the grand guard-room over the vestibule of the palace, there is one at the end of the garden which opens on the _Place de la Concorde_, and another on the _Terrasse des Feuillans_.

But what is infinitely more interesting, on this terrace, is a new and elegant building, somewhat resembling a _casino_, which at once unites every accommodation that can be wished for in a coffee-house, a tavern, or a confectioner's. Here you may breakfast _a l'Anglaise_ or _a la fourchette_, that is in the most substantial manner, in the French fashion, read the papers, dine, or sup sumptuously in any style you choose, or drink coffee and liqueurs, or merely eat ices. While thus engaged, you enjoy a full view of the company passing and repassing, and what adds beyond measure to the beauty of the scene,
is the presence of the ladies, who not unfrequently come hither with
their admirers to indulge in a _tete-a-tete_, or make larger parties
to dine or sup at these fashionable rendezvous of good cheer.

According to the scandalous chronicle, Very, the master of the house,
is indebted to the charms of his wife for the occupation of this
tasteful edifice, which had been erected by the government on a spot
of ground that was national property, and, of course, at its
disposal. Several candidates were desirous to be tenants of a
building at once so elegant and so centrical. Very himself had been
unsuccessful, though he had offered a _pot de vin_ (that is the
Parisian term for _good-will_) of five hundred louis, and six
thousand francs a year rent. His handsome wife even began to
apprehend that her mission would be attended with no better fortune.
She presented herself, however, to the then Minister of the Interior,
who, unrelenting as he had hitherto been to all the competitors, did
not happen to be a Scipio. On the contrary, he is said to have been
so struck by the person of the fair supplicant, that he at once
declared his readiness to accede to her request, on condition that
she would favour him with her company to supper, and not forget to
put her night-cap in her pocket. _Relata refero_.

Be this as it may, I assure you that Madame Very, without being a
perfect beauty, is what the French call a _beau corps de femme_, or,
in plain English, a very desirable woman, and such as few ministers
of L'n. B-------te's years would choose to dismiss unsatisfied. This
is not the age of continence, and I am persuaded that any man who
sees and converses with the amiable Madame Very, if he do not envy
the Minister the nocturnal sacrifice, will, on contemplating the
elegance of her arrangements, at least allow that this spot of ground
has not been disposed of to disadvantage.

Every step we take, in this quarter of Paris, calls to mind some
remarkable circumstance of the history of the revolution. As the
classic reader, in visiting _Troas_, would endeavour to trace the
site of those interesting scenes described in the sublime numbers of
the prince of poets; so the calm observer, in perambulating this
garden, cannot but reflect on the great political events of which it
has been the theatre. In front of the west facade of the palace, the
unfortunate Lewis XVI, reviewed the Swiss, and some of the national
guards, very early in the morning of the 10th of August 1792. On the
right, close to the _Terrasse des Feuillans_, still stands the
_manège_ or riding-house, where the National Assembly at that time
held their sittings, and whither the king, with his family, was
conducted by ROEDERER, the deputy. That building, after having since
served for various purposes, is at present shut up, and will,
probably, be taken down, in consequence of projected improvements in
this quarter.

In the centre of the west end of the garden, was the famous _Pont
tournant_, by which, on the 11th of July 1789, the Prince de Lambesc
entered it at the head of his regiment of cavalry, and, by
maltreating some peaceable saunterers, gave the Parisians a specimen
of what they were to expect from the disposition of the court. This
inconsiderate _galopade_, as the French term it, was the first signal of the general insurrection.

The _Pont tournant_ is destroyed, and the ditch filled up. Leaving the garden of the _Tuileries_ by this issue, we enter the

PLACE DE LA CONCORDE.

This is the new name given to the _Place de Louis XV_. After the abolition of royalty in France, it was called the _Place de la Revolution_. When the reign of terror ceased, by the fall of Robespierre, it obtained its present appellation, which forms a strong contrast to the number of victims that have here been sacrificed to the demon of faction.

This square, which is seven hundred and eighty feet in length by six hundred and thirty in breadth, was planned after the treaty of Aix-la-Chapelle, and finished in 1763. It forms a parallelogram with its angles cut off, which are surrounded by ditches, guarded by balustrades, breast high. To repair from the _Tuileries_ to the _Champs Elysees_, you cross it in a straight line from east to west, and from north to south, to proceed from the _Rue de la Concorde (ci-devant Rue Royale)_ to the _Pont de la Concorde (ci-devant Pont de Louis XVI.)_
Near the intersection of these roads stood the equestrian statue in bronze of Lewis XV, which caught the eye in a direct line with the centre of the grand alley of the garden of the _Tuileries_. It has since been replaced by a statue of Liberty. This colossal figure was removed a few days ago, and, by all accounts, will not be re-erected.

The north part of this square, the only one that is occupied by buildings, presents, on each side of the _Rue de la Concorde_, two edifices, each two hundred and forty-eight feet in front, decorated with insulated columns of the Corinthian order, to the number of twelve, and terminated by two pavilions, with six columns, crowned by a pediment. On the ground-floor of these edifices, one of which, that next the _Tuileries_, was formerly the _Garde-Meuble de la Couronne_, are arcades that form a gallery, in like manner as the colonnade above, the cornice of which is surmounted by a balustrade. I have been thus particular in describing this facade, in order to enable you to judge of the charming effect which it must produce, when illuminated with thousands of lamps on the occasion of the grand _fete_ in honour of peace, which takes place to-morrow.

It was in the right hand corner of this square, as you come out of the garden of the _Tuileries_ by the centre issue, that the terrible guillotine was erected. From the window of a friend's room, where I am now writing, I behold the very spot which has so often been drenched with the mixed blood of princes, poets, legislators, philosophers, and plebeians. On that spot too fell the head of one of the most powerful monarchs in Europe.
I have heard much regret expressed respecting this execution; I have witnessed much lamentation excited by it both in England and France; but I question whether any of those loyal subjects, who deserted their king when they saw him in danger, will ever manifest the sincere affection, the poignant sensibility of DOMINIQUE SARREDE.

To follow Henry IV to the battle of Ivry in 1533, SARREDE had his wounded leg cut off, in order that he might be enabled to sit on horseback. This was not all. His attachment to his royal master was so great, that, in passing through the Rue de la Ferronnerie two days after the assassination of that prince, and surveying the fatal place where it had been committed, he was so overcome by grief, that he fell almost dead on the spot, and actually expired the next morning. I question, I say, whether any one of those emigrants, who made so officious a display of their zeal, when they knew it to be unavailing, will ever moisten with a single tear the small space of earth stained with the blood of their unfortunate monarch.

Since I have been in Paris, I have met with a person of great respectability, totally unconnected with politics, who was present at several of those executions: at first he attended them from curiosity, which soon degenerated into habit, and at last became an occupation. He successively beheld the death of Charlotte Corday, Madame Roland, Louis XVI, Marie Antoinette, Madame Elizabeth, Philippe Egalite, Madame du Barry, Danton, Robespierre, Couthon, St.
Just, Henriot, Fouquier-Tinville, _cum mullis aliis_, too numerous to mention.

Among other particulars, this person informed me that Lewis XVI struggled much, by which the fatal instrument cut through the back of his head, and severed his jaw: the queen was more resigned; on the scaffold, she even apologized to Samson, the executioner in chief, for treading accidentally on his toe. Madame Roland met her fate with the calm heroism of a Roman matron. Charlotte Corday died with a serene and dignified countenance; one of the executioners having seized her head when it fell, and given it several slaps, this base act of cowardice raised a general murmur among the people.

As to Robespierre, no sooner had he ascended the scaffold, amid the vociferous acclamations of the joyful multitude, than the executioner tore off the dirty bandage in which his wounded head was enveloped and which partly concealed his pale and ferocious visage. This made the wretch roar like a wild beast. His under jaw then falling from the upper, and streams of blood gushing from the wound, gave him the most ghastly appearance that can be imagined. When the national razor, as the guillotine was called by his partisans, severed Robespierre's head from his body; and the executioner, taking it by the hair, held it up to the view of the spectators, the plaudits lasted for twenty minutes. Couthon, St. Just, and Henriot, his heralds of murder, who were placed in the same cart with himself, next paid the debt of their crimes. They were much disfigured, and the last had lost an eye. Twenty-two persons were guillotined at the
same time with Robespierre, all of them his satellites. The next day, seventy members of the commune, and the day following twelve others, shared the fate of their atrocious leader, who, not many hours before, was styled the virtuous and incorruptible patriot.

You may, probably, imagine that, whatever dispatch might be employed, the execution of seventy persons, would demand a rather considerable portion of time, an hour and a half, or two hours, for instance. But, how wide of the mark! Samson, the executioner of Paris, worked the guillotine with such astonishing quickness, that, including the preparatives of the punishment, he has been known to cut off no less than forty-five heads, the one after the other, in the short space of fifteen minutes; consequently, at this expeditious rate of three heads in one minute it required no more than twenty-three minutes and twenty seconds to decapitate seventy persons.

Guillotin, the physician, who invented or rather improved this machine, which is called after his name with a feminine termination, is said to have been a man of humanity; and, on that principle alone, he recommended the use of it, from the idea of saving from painful sensations criminals condemned to die. Seeing the abuse made of it, from the facility which it afforded of dispatching several persons in a few minutes, he took the circumstance so much to heart that grief speedily shortened his existence.

According to Robespierre, however, the axe of the guillotine did not
do sufficient execution. One of his satellites announced to him the
invention of an instrument which struck off nine heads at once: the
discovery pleased him, and he caused several trials of this new
machine to be made at _Bicetre_. It did not answer; but human nature
gained nothing by its failure. Instead of half a dozen victims a day,
Robespierre wished to have daily fifty or sixty, or more; and he was
but too well obeyed. Not only had he his own private lists of
proscription; but all his creatures, from the president of the
revolutionary tribunal down to the under-jailers, had similar lists;
and the _almanac royal_, or French court calendar, was converted into
one by himself.

The inhabitants of the streets through which the unfortunate
sufferers were carried, wearied at length by the daily sight of so
melancholy a spectacle, ventured to utter complaints. Robespierre, no
less suspicious than cruel, was alarmed, and, dreading an
insurrection, removed the scene of slaughter. The scaffold was
erected on the _Place de la Bastille_: but the inhabitants of this
quarter also murmured, and the guillotine was transferred to the
_Barriere St. Antoine_.

Had not this modern Nero been cut off in the midst of his cruelties,
it is impossible to say where he would have stopped. Being one day
asked the question, he coolly answered: “The generation which has
witnessed the old _regime_, will always regret it. Every individual
who was more than fifteen in 1789, must be put to death: this is the
only way to consolidate the revolution.”
It was the same in the departments as in Paris. Every where blood ran in streams. In all the principal towns the guillotine was rendered permanent, in order, as Robespierre expressed himself, to _regenerate the nation_. If this sanguinary monster did not intend to "wade through slaughter to a throne," it is certain at least that he "shut the gates of mercy on mankind."

But what cannot fail to excite your astonishment and that of every thinking person, is, that, in the midst of these executions, in the midst of these convulsions of the state, in the midst of these struggles for power, in the midst of these outcries against the despots of the day, in the midst of famine even, not artificial, but real; in short, in the midst of an accumulation of horrors almost unexampled, the fiddle and tambourin never ceased. Galas, concerts, and balls were given daily in incredible numbers; and no less than from fifteen to twenty theatres, besides several, other places of public entertainment, were constantly open, and almost as constantly filled.

P. S. I am this moment informed of the arrival of Lord Cornwallis.

[Footnote 1: The ratio between the English fathom and the French toise, as determined between the first astronomers of both countries, is as 72 to 76.734.]
LETTER XIV.

_Paris, November 10, 1801._

On the evening of the 8th, there was a representation _gratis_ at all
the theatres, it being the eve of the great day, of the occurrences
of which I shall now, agreeably to my promise, endeavour to give you
a narrative. I mean the

NATIONAL FETE,
IN HONOUR OF PEACE,
_Celebrated on the 18th of Brumaire, year X_,
_the anniversary of_ BONAPARTE'S
_accession to the consulate_.

Notwithstanding the prayers which the Parisians had addressed to the
sun for the preceding twenty-four hours,

"----_Nocte pluit tota, redeunt spectacula mane_."

it rained all night, and was still raining yesterday morning, when
the day was ushered in by discharges of artillery from the saluting
battery at the _Hotel des Invalides_. This did not disturb me; I
slept soundly till, about eight o'clock, a tintamarre of trumpets,
kettle-drums, &c. almost directly under my window, roused me from my peaceful slumber. For fear of losing the sight, I immediately presented myself at the casement, just as I rose, in my shirt and night-cap. The officers of the police, headed by the Prefect, and escorted by a party of dragoons, came to the _Place des Victoires_, as the third station, to give publicity, by word of mouth, to the Proclamation of the Consuls, of which I inclose you a printed copy.

The civil officers were habited in their dresses of parade, and decorated with tricoloured sashes; the heads of their steeds, which, by the bye, were not of a fiery, mettlesome race, being adorned in like manner.

This ceremony being over, I returned not to bed, but sat down to a substantial breakfast, which I considered necessary for preparing my strength for the great fatigues of so busy a day. Presently the streets were crowded with people moving towards the river-side, though small, but heavy rain continued falling all the forenoon. I therefore remained at home, knowing that there was nothing yet to be seen for which it was worth while to expose myself to a good wetting.

At two o'clock the sun appeared, as if to satisfy the eager desire of the Parisians; the mist ceased, and the weather assumed a promising aspect. In a moment the crowd in the streets was augmented by a number of persons who had till now kept within doors, in readiness to go out, like the Jews keeping Easter, _cincti renibus & comedentes festinantur_. I also sallied forth, but alone, having previously refused every invitation from my friends and acquaintance to place
myself at any window, or join any party, conceiving that the best
mode to follow the bent of my humour was to go unaccompanied, and,
not confining myself to any particular spot or person, stroll about
wherever the most interesting objects presented themselves.

With this view, I directed my steps towards the _Tuileries_, which,
in spite of the immense crowd, I reached without the smallest
inconvenience. The appearance of carriages of every kind had been
strictly prohibited, with the exception of those belonging to the
British ambassador; a compliment well intended, no doubt, and very
gratifying when the streets were so extremely dirty.

For some time I amused myself with surveying the different
countenances of the groups within immediate reach of my observation,
and which to me was by no means the least diverting part of the
scene; but on few of them could I discover any other impression than
that of curiosity: I then took my station in the garden of the
_Tuileries_, on the terrace next the river. Hence was a view of the
_Temple of Commerce_ rising above the water, on that part of the
Seine comprised between the _Pont National_ and the _Pont Neuf_. The
quays on each side were full of people; and the windows, as well as
the roofs of all the neighbouring houses, were crowded beyond
conception. In the newspapers, the sum of 500 francs, or L20
sterling, was asked for the hire of a single window of a house in
that quarter.
Previously to my arrival, a flotilla of boats, decked with streamers and flags of different colours, had ascended the river from Chaillot to this temple, and were executing divers evolutions around it, for the entertainment of the Parisians, who quite drowned the music by their more noisy acclamations.

About half after three, the First Consul appeared at one of the windows of the apartments of the Third Consul, LEBRUN, which, being situated in the Pavillon de Flore, as it is called, at the south end of the palace of the Tuileries, command a complete view of the river. He and LEBRUN were both dressed in their consular uniform.

In a few minutes, a balloon, previously prepared at this floating Temple of Commerce, and adorned with the flags of different nations, ascended thence with majestic slowness, and presently took an almost horizontal direction to the south-west. In the car attached to it were Garnerin, the celebrated aeronaut, his wife, and two other persons, who kept waving their tricoloured flags, but were soon under the necessity of putting them away for a moment, and getting rid of some of their ballast, in order to clear the steeples and other lofty objects which appeared to lie in their route. The balloon, thus lightened, rose above the grosser part of the atmosphere, but with such little velocity as to afford the most gratifying spectacle to an immense number of spectators.

While following it with my eyes, I began to draw comparisons in my
mind, and reflect on the rapid improvement made in these machines, since I had seen Blanchard and his friend, Dr. Jefferies, leave Dover Cliff in January 1785. They landed safely within a short distance of Calais, as every one knows: yet few persons then conceived it possible, or at least probable, that balloons could ever be applied to any useful purpose, still less to the art of war. We find, however, that at the battle of Fleurus, where the Austrians were defeated, Jourdan, the French General, was not a little indebted for his victory to the intelligence given him of the enemy's dispositions by his aeronautic reconnoitring-party.

The sagacious Franklin seems to have had a presentiment of the future utility of this invention. On the first experiments being made of it, some one asked him: "Of what use are balloons?"--"Of what use is a new-born child!" was the philosopher's answer.

Garnerin and his fellow-travellers being now at such a distance as not to interest an observer unprovided with a telespope, I thought it most prudent to gratify that ever-returning desire, which, according to Dr. Johnson, excites once a day a serious idea in the mind even of the most thoughtless. I accordingly retired to my own apartments, where I had taken care that dinner should be provided for myself and a friend, who, assenting to the propriety of allowing every man the indulgence of his own caprice, had, like me, been taking a stroll alone among the innumerable multitude of Paris.
After dinner, my friend and I sat chatting over our dessert, in order that we might not arrive too soon at the scene of action. At six, however, we rose from table, and separated. I immediately proceeded to the _Tuileries_, which I entered by the centre gate of the _Place du Carrousel_. The whole facade of the palace, from the base of the lowest pillars up to the very turrets of the pavilions, comprising the entablatures, &c. was decorated with thousands of _lampions_, whence issued a steady, glaring light. By way of parenthesis, I must inform you that these _lampions_ are nothing more than little circular earthen pans, somewhat resembling those which are used in England as receptacles for small flower-pots. They are not filled with oil, but with a substance prepared from the offals of oxen and in which a thick wick is previously placed. Although the body of light proceeding from _lampions_ of this description braves the weather, yet the smoke which they produce, is no inconsiderable drawback on the effect of their splendour.

Nothing could exceed the brilliancy of the _coup d'oeil_ from the vestibule of the palace of the _Tuileries_. The grand alley, as well as the end of the parterre on each side and the edges of the basins, was illuminated in a style equally tasteful and splendid. The frame-work on which the lamps were disposed by millions, represented lofty arcades of elegant proportion, with their several pillars, cornices, and other suitable ornaments. The eye, astonished, though not dazzled, penetrated through the garden, and, directed by this avenue of light, embraced a view of the temporary obelisk erected on the ridge of the gradual ascent, where stands the _Barriere de
Chaillot_; the road on each side of the _Champs Elysees_ presenting an illuminated perspective, whose vanishing point was the obelisk before-mentioned.

After loitering a short time to contemplate the west facade of the palace, which, excelling that of the east in the richness of its architecture, also excelled it in the splendour of its illuminations, I advanced along the centre or grand alley to the _Place de la Concorde_. Here, rose three _Temples_ of correct design and beautiful symmetry, the most spacious of which, placed in the centre, was dedicated to _Peace_, that on the right hand to the _Arts_, and that on the left to _Industry_.

In front of these temples, was erected an extensive platform, about five feet above the level of the ground, on which was exhibited a pantomime, representing, as I was informed, the horrors of war succeeded by the blessings of peace. Though I arrived in time to have seen at least a part of it, I saw nothing, except the back of the spectators immediately before me, and others, mounted on chairs and benches, some of whom seemed to consider themselves fortunate if they recovered their legs, when they came now and then to the ground, by losing their equilibrium. These little accidents diverted me for the moment; but a misadventure of a truly-comic nature afforded me more entertainment than any pantomime I ever beheld, and amply consoled me for being thus confined to the back-ground.
A lusty young Frenchman, who, from his head-dress _a la Titus_, I shall distinguish by that name, escorting a lady whom, on account of her beautiful hair, I shall style _Berenice_, stood on one of the hindmost benches. The belle, habited in a tunic _a la Grecque_, with a species of sandals which displayed the elegant form of her leg, was unfortunately not of a stature sufficiently commanding to see over the heads of the other spectators. It was to no purpose that the gentleman called out "_a bas les chapeaux!_" When the hats were off, the lady still saw no better. What will not gallantry suggest to a man of fashionable education? Our considerate youth perceived, at no great distance, some persons standing on a plank supported by a couple of casks. Confiding the fair _Berenice_ to my care, he vanished: but, almost in an instant, he reappeared, followed by two men, bearing an empty hogshead, which, it seems, he procured from the tavern at the west entrance of the _Tuileries_. To place the cask near the feet of the lady, pay for it, and fix her on it, was the business of a moment. Here then she was, like a statue on its pedestal, enjoying the double gratification of seeing and being seen. But, for enjoyment to be complete, we must share it with those we love. On examining the space where she stood, the lady saw there was room for two, and accordingly invited the gentleman to place himself beside her. In vain he resisted her entreaties; in vain he feared to incommode her. She commanded; he could do no less than obey. Stepping up on the bench, he thence nimbly sprang to the cask; but, O! fatal catastrophe! while, by the light of the neighbouring clusters of lamps, every one around was admiring the mutual attention of this sympathizing pair, in went the head of the hogshead.
Our till-then-envied couple fell suddenly up to the middle of the leg in the wine-lees left in the cask, by which they were bespattered up to their very eyes. Nor was this all: being too eager to extricate themselves, they overset the cask, and came to the ground, rolling in it and its offensive contents. It would be no easy matter to picture the ludicrous situation of Citizen _Titus_ and Madame _Berenice_. This being the only mischief resulting from their fall, a universal burst of laughter seized the surrounding spectators, in which I took so considerable a share, that I could not immediately afford my assistance.

LETTER XV.

_Paris, November 11, 1801._

What fortunate people are the Parisians! Yesterday evening so thick a fog came on, all at once, that it was almost impossible to discern the lamps in the streets, even when they were directly over-head. Had the fog occurred twenty-four hours earlier, the effect of the illuminations would have been entirely lost; and the blind would have had the advantage over the clear-sighted. This assertion experience has proved: for, some years ago, when there was, for several successive days, a duration of such fogs in Paris, it was found necessary, by persons who had business to transact out of doors, to hire the blind men belonging to the hospital of the _Quinze-Vingts_.

to lead them about the streets. These guides, who were well
acquainted with the topography of the capital, were paid by the hour,
and sometimes, in the course of the day, each of them cleared five
louis.

Last night, persons in carriages, were compelled to alight, and grope
their way home as they could: in this manner, after first carefully
ascertaining where I was, and keeping quite close to the wall, I
reached my lodgings in safety, in spite of numberless interrogations
put to me by people who had, or pretended to have, lost themselves.

When I was interrupted in my account of the _fete_, we were, if I
mistake not, on the _Place de la Concorde_.

Notwithstanding the many loads of small gravel scattered here, with a
view of keeping the place clean, the quantity of mud collected in the
space of a few hours was really astonishing. _N'importe_ was the
word. No fine lady, by whatever motive she was attracted hither,
regretted at the moment being up to her ankles in dirt, or having the
skirt of her dress bemired. All was busy curiosity, governed by
peaceable order.

For my part, I never experienced the smallest uncomfortable squeeze,
except, indeed, at the conclusion of the pantomime, when the
impatient crowd rushed forward, and, regardless of the fixed bayonets
of the guards in possession of the platform, carried it by storm.
Impelled by the torrent, I fortunately happened to be nearly in front of the steps, and, in a few seconds, I found, myself safely landed on the platform.

The guard now receiving a seasonable reinforcement, order was presently restored without bloodshed; and, though several persons were under the necessity of making a retrograde movement, on my declaring that I was an Englishman, I was suffered to retain my elevated position, till the musicians composing the orchestras, appropriated to each of the three temples, had taken their stations. Admittance then became general, and the temples were presently so crowded that the dancers had much difficulty to find room to perform the figures.

Good-humour and decorum, however, prevailed to such a degree that, during the number, of hours I mixed in the crowd, I witnessed not the smallest disturbance.

Between nine and ten o'clock, I went to the Pont de la Concorde to view the fireworks played off from the Temple of Commerce on the river; but these were, as I understand, of a description far inferior to those exhibited at the last National Fete of the 14th of July, the anniversary of the taking of the Bastille.

This inferiority is attributed to the precaution dictated, by the higher authorities, to the authors of the fireworks to limit their
ingenuity; as, on the former occasion, some accidents occurred of a rather serious nature. The spectators, in general, appeared to me to be disappointed by the mediocrity of the present exhibition.

I was compensated for the disappointment by the effect of the illumination of the quays, which, being faced with stone, form a lofty rampart on each embankment of the river. These were decorated with several tiers of lamps from the top of the parapet to the water's edge; the parapets and cornices of the bridges, together with the circumference of the arches, were likewise illuminated, as well as the gallery of the _Louvre_, and the stately buildings adjoining the quays.

The palace of the Legislative Body, which faces the south end of the _Pont de la Concorde_, formed a striking object, being adorned, in a magnificent style, with variegated lamps and transparencies. No less splendid, and in some respects more so, from the extent that it presented, was the facade of the _ci-devant Garde-Meuble_, and the corresponding buildings, which form the north side of the _Place de la Concorde_, whither I now returned.

The effect of the latter was beautiful, as you may judge from the description which I have already given you of this facade, in one of my preceding letters. Let it suffice then to say, that, from the base of the lower pillars to the upper cornice, it was covered with lamps so arranged as to exhibit, in the most brilliant manner, the style
and richness of its architecture.

The crowd, having now been attracted in various directions, became more penetrable; and, in regaining the platform on the _Place de la Concorde_, I had a full view of the turrets, battlements, &c. erected behind the three temples, in which the skilful machinist had so combined his plan, by introducing into it a sight of the famous horses brought from _Marly_, and now occupying the entrance of the _Champs Elysees_, that these beautiful marble representations of that noble animal seemed placed here on purpose to embellish his scenery.

Finding myself chilled by standing so many hours exposed to the dampness of a November night, I returned to the warmer atmosphere of the temples, in order to take a farewell view of the dancers. The scene was truly picturesque, the male part of the groups being chiefly composed of journeymen of various trades, and the females consisting of a ludicrous medley of all classes; but it required no extraordinary penetration to perceive, that, with the exception of a few particular attachments, the military bore the bell, and, all things considered, this was no more than justice. Independently of being the best dancers, after gaining the laurels of victory in the hard-fought field, who can deny that they deserved the prize of beauty?

The dancing was kept up with the never-flagging vivacity peculiar to this nation, and, as I conclude, so continued till a very late hour
in the morning. At half past eleven I withdrew, with a friend whom I chanced to meet, to Very's, the famous _restaurateur's_ in the _Tuileries_, where we supped. On comparing notes, I found that I had been more fortunate than he, in beholding to advantage all the sights of the day: though it was meant to be a day of jubilee, yet it was far from being productive of that mirth or gaiety which I expected. The excessive dearness of a few articles of the first necessity may, probably, be one cause of this gloom among the people. Bread, the staff of life, (as it may be justly termed in France, where a much greater proportion is, in general, consumed than in any other country,) is now at the enormous price of eighteen _sous_ (nine-pence sterling) for the loaf of four pounds. Besides, the Parisians have gone through so much during the revolution, that I apprehend they are, to a certain degree, become callous to the spontaneous sensations of joy and pleasure. Be the cause what it may, I am positively assured that the people expressed not so much hilarity at this fete as at the last, I mean that of the 14th of July.

In my way home, I remarked that few houses were illuminated, except those of the rich in the streets which are great thorough-fares. People here, in general, I suppose, consider themselves dispensed from lighting up their private residence from the consideration that they collectively contribute to the public illumination, the expenses of which are defrayed by the government out of the national coffers.

Several songs have been composed and published in commemoration of this joyful event. Among those that have fallen under my notice, I
have selected the following, of which our friend M---s, with his usual facility and taste, will, I dare say, furnish you an imitation.

CHANT D’ALLEGRESSE,

_Pour la paix._

Air: _de la Marche Triomphante_.

_"Reviens pour consoler la terre,
Aimable Paix, descends des cieux,
Depuis assez long-temps la guerre
Afflige un peuple genereux,
Ah! quell' aurore pure & calme
S'offre a nos regards satisfaits!
Nous obtenons la double paline
De la victoire & de la paix._ bis.

_"Disparaissiez tristes images,
D'un temps malheureux qui n'est plus,
Nous reparerons nos dommages
Par la sagesse & les vertus.
Que la paix enfin nous rallie!
Plus d'ingrats ni de mecontens,
O triomphe de la patrie!

Plus de Francais indifferens._ bis.

_"Revenez phalanges guerrières,
Hérois vengeurs de mon pays,
Au sein d'une épouse, d'un père,
De vos parens, de vos amis,
Revenez dans votre patrie
Après tant d'effrayants hazards,
Trouver ce qui charme la vie,
L'amitié, l'amour, et les arts._ bis.

_"Oh! vous qui, sous des catacombes,
Êtes couchés au champ d'honneur,
Nos yeux sont fixés sur vos tombes,
En chantant l'hymne du vainqueur,
Nous transmettrons votre mémoire
Jusqu' aux siècles à venir,
Avec le burin de l'histoire,
Et les larmes du souvenir._ bis.

SONG OF JOY,

_In honor of peace._

Imitated from the French.
To the same tune: _de la Marche Triomphante._

Come, lovely Peace, from heav'n descending,
Thy presence earth at length shall grace;
Those terrible afflictions ending,
That long have griev'd a gen'rous race:
We see Aurora rise refulgent;
Serene she comes to bless our sight;
While Fortune to our hopes indulgent,
Bids victory and peace unite.

Be gone, ye dark imaginations,
Remembrances of horrors past:
Virtue's and Wisdom's reparations
Shall soon be made, and ever last.
Now peace to happiness invites us;
The bliss of peace is understood:
With love fraternal peace delights us,
Our private ease, and country's good.

Re-enter, sons of war, your houses;
Heroic deeds for peace resign:
Embrace your parents and your spouses,
And all to whom your hearts incline:
Behold your countrymen invite you,
With open, arms, with open hearts;
Here find whatever can delight you;
Here friendship, love, and lib'ral arts.

Departed heroes, crown'd with glory,
While you are laid in Honour's bed,
Sad o'er your tombs we'll sing the story,
How Gallia's warriors fought and bled:
And, proud to shew to future ages
The claims to patriot valour due,
We'll vaunt, in our historic pages,
The debt immense we owe to you.

LETTER XVI.

_Paris, November 13, 1801._

Enriched, as this capital now is, with the spoils of Greece and
Italy, it may literally be termed the repository of the greatest
curiosities existing. In the CENTRAL MUSEUM are collected all the
prodigies of the fine arts, and, day after day, you may enjoy the
sight of these wonders.

I know not whether you are satisfied with the abridged account I gave
you of the GALLERY OF ANTIQUES; but, on the presumption that you did
not expect from me a description of every work of sculpture contained
in it, I called your attention to the most pre-eminent only; and I shall now pursue the same plan, respecting the master-pieces of painting exhibited in the great

GALLERY OF THE LOUVRE

This gallery, which is thirteen hundred and sixty-five feet in length by thirty in breadth, runs north and south all along the quays of the river Seine, and joins the _Louvre_ to the palace of the _Tuileries_.

It was begun by Charles IX, carried as far as the first wicket by Henry IV, to the second by Lewis XIII, and terminated by Lewis XIV. One half, beginning from a narrow strip of ground, called the _Jardin de l'Infante_, is decorated externally with large pilasters of the Composite order, which run from top to bottom, and with pediments alternately triangular and elliptical, the tympanums of which, both on the side of the _Louvre_, and towards the river, are charged with emblems of the Arts and Sciences. The other part is ornamented with coupled pilasters, charged with vermiculated rustics, and other embellishments of highly-finished workmanship.

In the inside of this gallery are disposed the _chefs d'oeuvre_ of all the great masters of the Italian, Flemish, and French schools.

The pictures, particularly the historical ones, are hung according to the chronological order of the painters' birth, in different compartments, the number of which, at the present period, amounts to fifty-seven; and the productions of each school and of each master
are as much as possible assembled; a method which affords the advantage of easily comparing one school to another, one master to another, and a master to himself. If the chronology of past ages be considered as a book from which instruction is to be imbibed, the propriety of such a classification requires no eulogium. From the pictures being arranged chronologically, the GALLERY OF THE LOUVRE becomes a sort of dictionary, in which may be traced every degree of improvement or decline that the art of painting has successively experienced.

The entrance to the great GALLERY OF PAINTINGS is precisely the same as that to the GALLERY OF ANTIQUES. After ascending a noble stone stair-case, and turning to the left, you reach the SALOON OF THE LOUVRE.

This apartment, which serves as a sort of antichamber to the great Gallery, is, at the present moment, appropriated to the annual monthly exhibition of the productions of living painters, sculptors, architects, engravers, and draughtsmen. Of these modern works, I shall, perhaps, speak on a future occasion. But, in the course of a few days, they will give place to several master-pieces of the Italian School, some of which were under indispensable repair, when the others were arranged in the great Gallery.

It would be no easy task to express the various sentiments which take
possession of the mind of the lover of the arts, when, for the first
time, he enters this splendid repository. By frequent visits,
however, the imagination becomes somewhat less distracted, and the
judgment, by degrees, begins to collect itself. Although I am not,
like you, conversant in the Fine Arts, would you tax me with
arrogance, were I to presume to pass an opinion on some of the
pictures comprised in this matchless collection?

Painting being a representation of nature, every spectator, according
to the justness of his ideas, may form an opinion how far the
representation is happily pourtrayed, and in beholding it, experience
a proportionate degree of pleasure: but how different the sensations
of him who, combining all the requisites of a connoisseur,
contemplates the composition of a masterly genius! In tracing the
merits of such a production, his admiration gradually becomes
inflamed, as his eye strays from beauty to beauty.

In painting or sculpture, beauty, as you well know, is either
natural, or generally admitted: the latter depends on the perfection
of the performance, on certain rules established, and principles
settled. This is what is termed _ideal_ beauty, which is frequently
not within the reach of the vulgar; and the merit of which may be
lost on him who has not learned to know and appreciate it. Thus, one
of the finest pictures, ever conceived and executed by man, might
not, perhaps, make an impression on many spectators. Natural beauty,
on the contrary, is a true imitation of nature: its effect is
striking and general, so that it stands not in need of being pointed
out, but is felt and admired by all.

Notwithstanding this truth, be assured that I should never, of my own accord, have ventured to pronounce on the various degrees of merit of so many _chefs d'oeuvre_, which all at once solicit attention. This would require a depth of knowledge, a superiority of judgment, a nicety of discrimination, a fund of taste, a maturity of experience, to none of which have I any pretension. The greatest masters, who have excelled in a particular branch, have sometimes given to the world indifferent productions; while artists of moderate abilities have sometimes produced master-pieces far above their general standard. In a picture, which may, on the whole, merit the appellation of a _chef d'oeuvre_, are sometimes to be found beauties which render it superior, negligences which border on the indifferent, and defects which constitute the bad. Genius has its flights and deviations; talent, its successes, attempts, and faults; and mediocrity even, its flashes and chances.

Whatever some persons may affect, a true knowledge of the art of painting is by no means an easy acquirement; it is not a natural gift, but demands much reading and study. Many there are, no doubt, who may be able to descant speciously enough, perhaps, on the perfections and defects of a picture; but, on that account alone, they are not to be regarded as real judges of its intrinsic merit.

Know then, that, in selecting the most remarkable productions among
the vast number exhibited in the CENTRAL MUSEUM, I have had the good fortune to be directed by the same first-rate connoisseur who was so obliging as to fix my choice in the GALLERY OF ANTIQUES. I mean M. VISCONTI.

Not confining myself either to alphabetical or chronological order, I shall proceed to point out to you such pictures of each school as claim particular notice.

ITALIAN SCHOOL.

N. B. _Those pictures to which no number is prefixed, are not yet publicly exhibited_.

RAFFAELLO.

N deg. 55. (Saloon.) _The Virgin and Child, &c._ commonly known by the name of the _Madonna di Foligno_.

This is one of the master-pieces of RAPHAEL for vigour of colouring, and for the beauty of the heads and of the child. It is in his second manner; although his third is more perfect, seldom are the pictures of this last period entirely executed by himself. This picture was originally painted on pannel, and was in such a lamentable state of decay, that doubts arose whether it could safely be conveyed from
Italy. It has been recently transferred to canvass, and now appears
as fresh and as vivid, as if, instead of a lapse of three centuries,
three years only had passed since it was painted. Never was an
operation of the like nature performed in so masterly a manner. The
process was attended by a Committee of the National Institute,
appointed at the particular request of the Administration of the
Museum. The _Madonna di Foligno_ is to be engraved from a drawing
taken by that able draughtsman DU TERTRE.

N deg. ( ) _The Holy Family._

This valuable picture of RAPHAEL’S third manner is one of the most
perfect that ever came from his pencil. It belonged to the old
collection of the crown, and is engraved by EDELINCK. Although
superior to the _Madonna di Foligno_ as to style and composition, it
is inferior in the representation of the child, and in vigour of
colouring.

N deg. ( ) _The Transfiguration of Christ on Mount Tabor._

This is the last production of RAPHAEL, and his most admirable _chef
d’oeuvre_ as to composition and grace of the contours in all its
figures. It is not yet exhibited, but will be shortly. This picture
is in perfect preservation, and requires only to be cleaned from a
coat of dust and smoke which has been accumulating on it for three
centuries, during which it graced the great altar of St. Peter’s
church at Rome.

Among the portraits by RAPHAEL, the most surprising are:

N deg. 58. (Saloon.) _Baltazzare Castiglione_, a celebrated writer in Italian and Latin.

Every thing that RAPHAEL'S pencil has produced is in the first order.
That master has something greatly superior in his manner: he really appears as a god among painters. Addison seems to have been impressed with the truth of this sentiment, when he thus expresses himself:

"Fain would I RAPHAEL'S godlike art rehearse,
And shew th' immortal labours in my verse,
When from the mingled strength of shade and light,
A new creation rises, to my sight:
Such heav'nly figures from his pencil flow,
So warm with life his blended colours glow,
From theme to theme with secret pleasure lost,
Amidst the soft variety I'm lost."

LEONARDO DA VINCI.
There are several pictures by this master in the present exhibition; but you may look here in vain for the portrait of _La Gioconda_, which he employed four years in painting, and in which he has imitated nature so closely, that, as a well-known author has observed, "the eyes have all the lustre of life, the hairs of the eye brows and lids seem real, and even the pores of the skin are perceptible."

This celebrated picture is now removed to the palace of the _Tuileries_; but the following one, which remains, is an admirable performance.

N deg. ( ) _Portrait of Charles VIII._

FRA BARTOLOMEO.

N deg. 28. (Saloon.) _St. Mark the Evangelist_.

N deg. 29. (Saloon.) _The Saviour of the world_.

These two pictures, which were in the _Pitti_ palace at Florence, give the idea of the most noble simplicity, and of no common taste in the distribution of the lights and shades.
GIULIO ROMANO.

N deg. 35. (Saloon.) _The Circumcision_.

This picture belonged to the old collection of the crown. The figures in it are about a foot and a half in height. It is a real _chef d'oeuvre_, and has all the grace of the antique bas-reliefs.

TIZIANO.

N deg. 69. (Saloon.) _The Martyrdom of St. Peter_.

This large picture, which presents a grand composition in colossal figures, with a country of extraordinary beauty in the back-ground, is considered as the _chef d'oeuvre_ of TITIAN. It was painted on pannel; but, having undergone the same operation as the _Madonna di Foligno_, is now placed on canvass, and is in such a state as to claim the admiration of succeeding ages.

N deg. 74. (Saloon.) _The Portraits of Titian and his mistress._

70. (Saloon.) _Portrait of the Marquis del Guasto with some ladies._
Both these pictures belonged to the old collection of the crown, and
are to be admired for grace and beauty.

N deg. 940. (Gallery.) _Christ crowned with thorns_.

941. (Gallery.) _Christ carried to the grave_.

There is a wonderful vigour of colouring in these two capital
pictures.

The preceding are the most admirable of the productions which are at
present exhibited of this inimitable master, the first of painters
for truth of colouring.

CORREGGIO.

N deg. 753. (Gallery.) _The Virgin, the infant Jesus, Mary Magdalen,
and St. Jerome._

This picture, commonly distinguished by the appellation of the _St.
Jerome_ of CORREGGIO, is undoubtedly his _chef d'oeuvre_. In the year
1749, the king of Portugal is said to have offered for it a sum equal
in value to L18,000 sterling.
N deg. 756. (Gallery.) _The Marriage of St. Catherine_.

757. (Gallery.) _Christ taken down from the cross_.

This last-mentioned picture has just been engraved in an excellent manner by an Italian artist, M. ROSA-SPINA.

The grace of his pencil and his _chiaro oscuro_ place CORREGGIO in the first class of painters, where he ranks the third after RAPHAEL and TITIAN. He is inferior to them in design and composition; however the scarceness of his pictures frequently gives them a superior value. Poor CORREGGIO! It grieves one to recollect that he lost his life, in consequence of the fatigue of staggering home under a load of _copper_ coin, which avaricious monks had given him for pictures now become so valuable that they are not to be purchased for their weight, even in _gold_.

No collection is so rich in pictures of CORREGGIO as that of the CENTRAL MUSEUM.

PAOLO VERONESE.

N deg. 44. (Saloon.) _The Wedding at Cana_. 
45. (Saloon.) _The Repast at the house of Levi_.

51. (Saloon.) _The Pilgrims of Emmaus_.

These are astonishing compositions for their vast extent, the number
and beauty of the figures and portraits, and the variety and truth of
the colouring. Nothing in painting can be richer.

ANDREA DEL SARTO.

N deg. 4. (Saloon.) _Christ taken down from the cross_.

ANDREA SQUAZZELLI (his pupil.)

N deg. ( ) _Christ laid in the tomb_.

This capital picture is not in the catalogue.

GIORGIONE DEL CASTEL-FRANCO.

N deg. 32. (Saloon.) _A Concert containing three portraits_.

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This master-piece is worthy of TITIAN.

GUERCINO.

N deg. 33 (Saloon.) _St. Petronilla_.

This large picture was executed for St. Peter's church in the Vatican, where it was replaced by a copy in Mosaic, on being removed to the pontifical palace of Monte Cavallo, at Rome.

In the great Gallery are exhibited no less than twenty-three pictures by GUERCINO: but to speak the truth, though, in looking at some of his productions, he appears an extremely agreeable painter, as soon as you see a number of them, you can no longer bear him. This is what happens to _mannerists_. The dark shades at first astonish you, afterwards they disgust you.

ANDREA SACCHI.

N deg. 65. (Saloon.) _St. Remuald_.

This picture was always one of the most esteemed of those in the churches at Rome. It was the altar-piece of the church of St. Remuald.
in that city.

ALBANO.

N deg. 676. (Gallery.) _Fire._

677. _Air._

678. _Water._

679. _Earth._

In the Gallery are twenty-nine pictures of this master, and all of them graceful; but the preceding four, representing the elements, which were taken from the royal Cabinet of Turin, are the most remarkable.

BAROCCIO.

N deg. 686. (Gallery.) _The Virgin, St Anthony, and St. Lucia._

688. _St. Michaelina._
These are the best pictures of BAROCCIO already exhibited. His
colouring is enchanting. It is entirely transparent and seems as if
impregnated with light: however, his forms, and every thing else,
bespeak the _mannerist_.

ANNIBALE CARRACCI.

N deg. 721. (Gallery.) _Christ dead on the knees of the Virgin._

723. _The Resurrection of Christ._

728. _The Nativity of Christ._

730. _Christ laid in the tomb._

Of the CARRACCI, ANNIBALE is the most perfect. He is also remarkable
for the different manners which he has displayed in his works. They
appear to be by two or three different painters. Of more than twenty
in the Gallery, the above are the best of his productions.

MICHAEL ANGELO DA CARAVAGGIO.

N deg. 744. (Gallery.) _Christ laid in the tomb._
This wonderful picture, which was brought from Rome, is, for vigour of execution and truth of colouring, superior to all the others by the same master. Every one of his works bears the stamp of a great genius.

DOMENICHINO.

N deg. 763. (Gallery.) _The Communion of St. Jerome._

This picture, the master-piece of DOMENICHICO, comes from the great altar of the church of _San Geronimo della Carita_, at Rome. It will appear incredible that for a work of such importance, which cost him so much time, study, and labour, he received no more than the sum of about L10 sterling.

N deg. 769. (Gallery.) _St. Cecilia._

This capital performance is now removed to the drawing-room of the First Consul, in the palace of the _Tuileries._

After RAPHAEL, DOMENICHINO is one of the most perfect masters; and his _St. Jerome_, together with RAPHAEL'S Transfiguration, are reckoned among the most famous _chefs d'oeuvre_ of the art of
These are the finest of the twenty pictures by that master, now exhibited in the CENTRAL MUSEUM. They both came from Rome; the former, from the Vatican; the latter, from the Capitol.

GUIDO is a noble and graceful painter; but, in general, he betrays a certain negligence in the execution of several parts.

LUINI.

In this picture, LUINI has fallen little short of his master, LEONARDO DA VINCI.

ANDREA SOLARIO.
SOLARIO is another worthy pupil of LEONARDO. This very capital picture belonged to the collection of the crown, and was purchased by Lewis XIV.

PIERUNO DEL VAGA.

N deg. 928. (Gallery.) _The Muses challenged by the Pierides_.

An excellent picture from Versailles.

BALTASSARE PERUZZI.

N deg. 929. (Gallery.) _The Virgin discovering the infant Jesus asleep_.

A remarkably fine production.

SEBASTIANO DEL PIOMBO.
N deg. ( ) _Portrait of the young sculptor, Baccio Bomdinelli_.

This picture is worthy of the pencil of RAPHAEL. It is not yet exhibited.

PIETRO DA CORTONA.

N deg. 52. (Saloon.) _The Birth of the Virgin_.

53. _Remus and Romulus_.

These are the finest pictures in the collection by this master.

We have now noticed the best productions of the Italian School: in our next visit to the CENTRAL MUSEUM, I shall point out the most distinguished pictures of the French and Flemish Schools.

P. S. Lord Cornwallis is sumptuously entertained here, all the ministers giving him a grand dinner, each in rotation. After having viewed the curiosities of Paris, he will, in about a fortnight, proceed to the congress at Amiens. On his Lordship's arrival, I thought it my duty to leave my name at his hotel, and was most agreeably surprised to meet with a very old acquaintance in his military Secretary, Lieut. Col. L-------s. For any of the
ambassador's further proceedings, I refer you to the English newspapers, which seem to anticipate all his movements.

LETTER XVII.

_Paris, November 15, 1801._

The more frequently I visit the CENTRAL MUSEUM OF THE ARTS, the more am I inclined to think that such a vast number of pictures, suspended together, lessen each other's effect. This is the first idea which now presents itself to me, whenever I enter the GALLERY OF THE LOUVRE.

Were this collection rendered apparently less numerous by being subdivided into different apartments, the eye would certainly be less dazzled than it is, at present, by an assemblage of so many various objects, which, though arranged as judiciously as possible, somehow convey to the mind an image of confusion. The consequence is that attention flags, and no single picture is seen to advantage, because so many are seen together.

In proportion as the lover of the arts becomes more familiarized with the choicest productions of the pencil, he perceives that there are few pictures, if any, really faultless. In some, he finds beauties,
which are general, or forming, as it were, a whole, and producing a
general effect; in others, he meets with particular or detached
beauties, whose effect is partial: assembled, they constitute the
beautiful: insulated, they have a merit which the amateur
appreciates, and the artist ought to study. General or congregated
beauties always arise from genius and talent: particular or detached
beauties belong to study, to labour, that is, to the _nulla die sine
linea_ and sometimes solely to chance, as is exemplified in the old
story of Protogenes, the celebrated Rhodian painter.

To discover some of these beauties, requires no extraordinary
discernment; a person of common observation might decide whether the
froth at the mouth of an animal, panting for breath, was naturally
represented: but a spectator, possessing a cultivated and refined
taste, minutely surveys every part of a picture, examines the
grandeur of the composition, the elevation of the ideas, the
nobleness of the expression, the truth and correctness of the design,
the grace scattered over the different objects, the imitation of
nature in the colouring, and the masterly strokes of the pencil.

Our last visit to the CENTRAL MUSEUM terminated with the Italian
School; let us now continue our examination, beginning with the

FRENCH SCHOOL.

LE BRUN.
N deg. 17. _Gallery) The Defeat of Porus._

18. _The Family of Darius at the feet of Alexander._

19. _The Entrance of Alexander into Babylon._
   The Passage of the Granicus._

14. _Jesus asleep, or Silence._

16. _The Crucifix surrounded by angels._

The compositions of LE BRUN are grand and rich; his costume
well-chosen, and tolerably scientific; the tone of his pictures
well-suited to the subject. But, in this master, we must not look
for purity and correctness of drawing, in an eminent degree. He much
resembles PIETRO DA CORTONA. LE BRUN, however, has a taste more in
the style of RAPHAEL and the antique, though it is a distant
imitation. The colouring of PIETRO DA CORTONA is far more agreeable
and more captivating.

Among the small pictures by LE BRUN, N deg.s. 14 and 16 deserve to be
distinguished; but his _chefs d'oeuvre_ are the achievements of
Alexander. When the plates from these historical paintings, engraved
by AUDRAN, reached Rome, it is related that the Italians, astonished,
exclaimed: "_Povero Raffaello! non sei piu il primo._" But, when they
afterwards saw the originals, they restored, to RAPHAEL his former
pre-eminence.

CLAUDE LORRAIN.

N deg. 43. (Gallery.) _View of a sea-port at sun-set_.

45. _A Sea-piece on a fine morning_.

46. _A Landscape enlivened by the setting sun_.

The superior merit of CLAUDE in landscape-painting is too well known
to need any eulogium, The three preceding are the finest of his
pictures in this collection. However, at Rome, and in England, there
are some more perfect than those in the CENTRAL MUSEUM. One of his
_chefs d'oeuvre_, formerly at Rome, is now at Naples, in the Gallery
of Prince Colonna.

JOUVENET.

N deg. 54. (Gallery.) _Christ taken down from the cross_.
The above is the most remarkable picture here by this master.

MIGNARD.

N deg. 57. (Gallery.) _The Virgin_, called _La Vierge a la grappe_, because she is taking from a basket of fruit a bunch of grapes to present to her son.

NICOLAS POUSSIN.

N deg. 70. (Gallery.) _The Fall of the manna in the desert._

75. _Rebecca and Eleazar._

77. _The Judgment of Solomon._

78. _The blind Men of Jericho._

82. _Winter or the Deluge._

In this collection, the above are the finest historical paintings of POUSSIN; and of his landscapes, the following deserve to be admired.
POUSSIN is the greatest painter of the French school. His compositions bear much resemblance to those of RAPHAEL, and to the antique: though they have not the same _naivete_ and truth. His back-grounds are incomparable; his landscapes, in point of composition, superior even to those of CLAUDE. His large altar-pieces are the least beautiful of his productions. His feeble colouring cannot support proportions of the natural size: in these pictures, the charms of the background are also wanting.

LE SUEUR.

This is the _chef d'oeuvre_ of LE SUEUR, who is to be admired for the simplicity of his pencil, as well as for the beauty of his compositions.

VALENTINO.
N deg. 111. (Gallery.) _The Martyrdom of St. Processa and St. Martinian._

112. _Caesar's Tribute._

These are the finest productions of this master, who was a worthy rival of CARAVAGGIO.

VERNET.

N deg. 121. (Gallery.) _A Sea-port at sun-set._

This painter's style is generally correct and agreeable. In the above picture he rivals CLAUDE.

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We now come to the school which, of all others, is best known in England. This exempts me from making any observations on the comparative merits of the masters who compose it. I shall therefore confine myself to a bare mention of the best of their performances, at present exhibited in the CENTRAL MUSEUM.

FLEMISH SCHOOL.
RUBENS.

N deg. 485. (Gallery.) _St. Francis, dying, receives the sacrament._

503. _Christ taken down from the cross_, a celebrated picture
  from the cathedral of Antwerp.

507. _Nicholas Rochox, a burgomaster of the city of Antwerp, and
  a friend of_ RUBENS.

509. _The Crucifixion of St. Peter._

513. _St. Roch interceding for the people attacked by the
  plague._

526. _The Village-Festival_.

In this repository, the above are the most remarkable productions of
RUBENS.

VANDYCK.
N deg. 255. (Gallery.) _The Mother of pity._

264. _The portraits of Charles I, elector palatine, and his brother, prince Robert._

265. _A full-length portrait of a man holding his daughter by the hand._

266. _A full-length portrait of a lady with her son._

These are superior to the other pictures by VANDYCK in this collection.

CHAMPAGNE.

N deg. 216. (Gallery.) _The Nuns._

The history of this piece is interesting. The eldest daughter of CHAMPAGNE was a nun in the convent of _Port-Royal_ at Paris. Being reduced to extremity by a fever of fourteen months' duration, and given over by her physicians, she falls to prayers with another nun, and recovers her health.
CRAYER.

N deg. 227. (Gallery.) _The Triumph of St. Catherine._

GERHARD DOUW.

N deg. 234. (Gallery.) _The dropsical Woman._

HANS HOLBEIN.

N deg. 319. (Gallery.) _A young woman, dressed in a yellow veil, and with her hands crossed on her knees._

JORDAENS.

N deg. 351. (Gallery.) _Twelfth-Day._

352. _The Family-Concert._

ADRIAN VAN OSTADE.

N deg. 428. (Gallery.) _The family of Ostade, painted by himself._
430. _A smoking Club_.

431. _The Schoolmaster, with the ferula in his hand, surrounded by his scholars_.

PAUL POTTER.

N deg. 446. (Gallery.) _An extensive pasture, with cattle_.

This most remarkable picture represents, on the fore-ground, near an oak, a bull, a ewe with its lamb, and a herdsman, all as large as life.

REMBRANDT.

N deg. 457. (Gallery.) _The head of a woman with ear-rings, and dressed in a fur-cloak_.

458. _The good Samaritan_.

465. _The Cabinet-maker's family_.
466. _Tobias and his family kneeling before the angel Raphael, who disappears from his sight, after having made himself known._

469. _The Presentation of Jesus in the temple._

The pictures, exhibited in the _Saloon_ of the _Louvre_, have infinitely the advantage of those in the _Great Gallery_; the former apartment being lighted from the top; while in the latter, the light is admitted through large windows, placed on both sides, those on the one side facing the compartments between those on the other; so that, in this respect, the master-pieces in the _Gallery_ are viewed under very unfavourable circumstances.

The _Gallery_ of the _Louvre_ is still capable of containing more pictures, one eighth part of it (that next to the _Tuileries_), being under repair for the purpose.[1] It has long been a question with the French republican government, whether the palace of the _Tuileries_ should not be connected to the _Louvre_, by a gallery parallel to that which borders the Seine. Six years ago, I understand, the subject was agitated, and dropped again, on consideration of the state of the country in general, and particularly the finances. It is now revived; and I was told the other day, that a plan of construction had absolutely been adopted. This, no doubt, is more easy than to find the sums of money necessary for carrying on so expensive an undertaking.
If the fact were true, it is of a nature to produce a great sensation in modern art, since it is affirmed that the object of this work is to give a vast display to every article appropriated to general instruction; for, according to report, it is intended that these united buildings, should, in addition to the National Library, contain the collections of statues, pictures, &c. &c. still remaining at the disposal of the government. I would not undertake to vouch for the precise nature of the object proposed; but it cannot be denied that, in this project, there is a boldness well calculated to flatter the ambition of the Chief Consul.

However, I think it more probable that nothing, in this respect, will be positively determined in the present state of affairs. The expedition to St. Domingo will cost an immense sum, not to speak of the restoration of the French navy, which must occasion great and immediate calls for money. Whence I conclude that the erection of the new Gallery, like that of the National Column, will be much talked of, but remain among other projects in embryo, and the discussion be adjourned _sine die_.

Leaving the _Great Gallery_, we return to the _Saloon_ of the _Louvre_, which, being an intermediate apartment, serves as a point of communication between it and the

GALLERY OF APOLLO.
The old gallery of this name, first called _La petite galerie du Louvre_, was constructed under the reign of Henry IV, and, from its origin, ornamented with paintings. This gallery having been consumed by fire in 1661, owing to the negligence of a workman employed in preparing a theatre for a grand ballet, in which the king was to dance with all his court, Lewis XIV immediately ordered it to be rebuilt and magnificently decorated.

LE BRUN, who then directed works of this description in France, furnished the designs of all the paintings, sculpture, and ornaments, which are partly executed. He divided the vault of the roof into eleven principal compartments; in that which is in the centre, he intended to represent _Apollo_ in his car, with all the attributes peculiar to the Sun, which was the king's device. The _Seasons_ were to have occupied the four nearest compartments; in the others, were to have been _Evening_ and _Morning_, _Night_ and _Day-break_, the _Waking of the Waters_, and that of the _Earth at Sun-rise_.

Unfortunately for his fame, this vast project of LE BRUN was never completed. Lewis XIV, captivated by Versailles, soon turned all his thoughts towards the embellishment of that palace. The works of the GALLERY OF APOLLO were entirely abandoned, and, of all this grand composition, LE BRUN was enabled to execute no more than the following subjects:
1. _Evening_, represented by Morpheus, lying on a bed of poppies, and buried in a profound sleep.

2. _Night_ succeeding to day, and lighted by the silvery disk of the Moon, which, under the figure of Diana, appears in a car drawn by hinds.

3. _The Waking of the Waters_. Neptune and Amphitrite on a car drawn by sea-horses, and accompanied by Tritons, Nereids, and other divinities of the waters, seem to be paying homage to the rising sun, whose first rays dispel the Winds and Tempests, figured by a group to the left; while, to the right, Polyphemus, seated on a rock, is calling with his loud instrument to his Galatea.

The other compartments, which LE BRUN could not paint, on account of the cessation of the works, remained a long time vacant, and would have been so at this day, had not the _ci-devant_ Academy of Painting, to whom the king, in 1764, granted the use of the GALLERY OF APOLLO, resolved that, in future, the historical painters who might be admitted members, should be bound to paint for their reception one of the subjects which were still wanting for the completion of the ceiling. In this manner, five of the compartments, which remained to be filled, were successively decorated, namely:

1. _Summer_, by DURAMEAU.
2. *Autumn*, by TARAVAL.

3. *Spring*, by CALLET.

4. *Winter*, by LAGRENEE the younger,

5. *Morning*, or day-break, by RENOU.

The GALLERY OF APOLLO now making part of the CENTRAL MUSEUM, it would be worthy of the government to cause its ceiling to be completed, by having the three vacant compartments painted by skillful French artists.

Under the compartments, and immediately above the cornice, are twelve medallions, which were to represent the *twelve months of the year*, characterized by the different occupations peculiar to them: eight only are executed, and these are the months of summer, autumn, and winter.

The rich borders in gilt stucco, which serve as frames to all these paintings, the caryatides which support them, as well as the groups of Muses, Rivers, and Children, that are distributed over the great cornice, are worthy of remark. Not only were the most celebrated sculptors then in France, GASPAR and BALTHAZAR MARSY, REGNAUDIN, and
GIRARDON, chosen to execute them; but their emulation was also excited by a premium of three hundred louis, which was promised to him who should excel. GIRARDON obtained it by the execution of the following pieces of sculpture:

1. The figure representing a river which is under the _Waking of the Waters_; at the south extremity of the gallery.

2. The two trophies of arms which are near that river.

3. The caryatides that support one of the octagonal compartments towards the quay, at the foot of which are seen two children; the one armed with a sickle, the other leaning on a lion.

4. The group of caryatides that supports the great compartment where _Summer_ is represented, and below which is a child holding a balance.

5. The two grouped figures of Tragedy and Comedy, which rest on the great cornice.

In the GALLERY OF APOLLO will be exhibited in succession, about twelve thousand original drawings of the Italian, Flemish, and French schools, the greater part of which formerly belonged to the crown. This valuable collection had been successively enriched by the choice
of those of JABAK, LANQUE, MONTARSIS, LE BRUN, CROZAT, MARIETTE, &c.
yet never rendered public. Private and partial admission to it had,
indeed, been granted; but artists and amateurs, in general, were
precluded from so rich a source of study. By inconceivable neglect,
it seemed almost to have escaped the attention of the old government,
having been for a hundred years shut up in a confined place, instead
of being exhibited to public view.

The variety of the forms and dimensions of these drawings having
opposed the more preferable mode of arranging them by schools, and in
chronological order, the most capital drawings of each master have
been selected (for, in so extensive a collection, it could not be
supposed that they were all equally interesting); and these even are
sufficiently numerous to furnish several successive exhibitions.

The present exhibition consists of upwards of two hundred drawings by
the most distinguished masters of the Italian school, about one
hundred by those of the Flemish, and as many, or rather more, by
those of the French. They are placed in glazed frames, so contrived
as to admit of the subjects being changed at pleasure. Among the
drawings by RAPHAEL, is the great cartoon of the Athenian School, a
valuable fragment which served for the execution of the grand
_ fresco_ painting in the Vatican, the largest and finest of all his
productions. It was brought from the Ambrosian library at Milan, and
is one of the most instructive works extant for a study.
Besides the drawings, is a frame containing a series of portraits of illustrious personages who made a figure in the reign of Lewis XIV. They are miniatures in enamel, painted chiefly by the celebrated PETITOT of Geneva.

Here are also to be seen some busts and antique vases. The most remarkable of the latter is one of Parian marble, about twenty-one inches in height by twelve in diameter. It is of an oval form; the handles, cut out of the solid stone, are ornamented with four swans' heads, and the neck with branches of ivy. On the swell is a bas-relief, sculptured in the old Greek style, and in the centre is an altar on which these words may be decyphered.

[Greek: SOSIBIOS ATAENAIOS EPOIEI.]

_Sosibios of Athens fecit._

This beautiful vase[2] is placed on a table of violet African breccia, remarkable for its size, being twelve feet in length, three feet ten inches in breadth, and upwards of three inches in thickness.

It might, at first, be supposed that the indiscriminate admission of persons of all ranks to a Museum, which presents so many attractive objects, would create confusion, and occasion breaches of decorum. But this is by no means the case. _Savoyards_, _poissardes_, and the whole motley assemblage of the lower classes of both sexes in Paris, behave themselves with as much propriety as the more refined
visitors; though their remarks, perhaps, may be expressed in language less polished. In conspicuous places of the various apartments, boards are affixed, on which is inscribed the following significant appeal to the uncultivated mind, "Citoyens, ne touchez a rien; mais respectez la Propriete Nationale." Proper persons are stationed here and there to caution such as, through thoughtlessness or ignorance, might not attend to the admonition.

On the days appropriated to the accommodation of students, great numbers are to be seen in different parts of the Museum, some mounted on little stages, others standing or sitting, all sedulously employed in copying the favourite object of their studies. Indeed, the epithet CENTRAL has been applied to this establishment, in order to designate a MUSEUM, which is to contain the choicest productions of art, and, of course, become the centre of study. Here, nothing has been neglected that could render such an institution useful, either in a political light, or in regard to public instruction. Its magnificence and splendour speak to every eye, and are calculated to attract the attention of foreigners from the four quarters of the globe; while, as a source of improvement, it presents to students the finest models that the arts and sciences could assemble. In a philosophical point of view, such a Museum may be compared to a torch, whose light will not only dispel the remnant of that bad taste which, for a century, has predominated in the arts dependent on design, but also serve to guide the future progress of the rising generation.

[Footnote 1: In the great Gallery of the Louvre are suspended
about nine hundred and fifty pictures; which, with ninety in the
_Saloon_, extend the number of the present exhibition to one thousand
and forty.]

[Footnote 2: Whatever may be the beauty of this vase, two others are
to be seen in Paris, which surpass it, according to the opinion of
one of the most celebrated antiquaries of the age, M. VISCONTI. They
are now in the possession of M. AUBRI, doctor of Physic, residing at
N deg. 272, _Rue St. Thomas du Louvre_, but they formerly graced the
cabinet of the _Villa-Albani_ at Rome. In this apartment, Cardinal
Alessandro had assembled some of the most valuable ornaments of
antiquity. Here were to be seen the Apollo _Sauroctonos_ in bronze,
the Diana in alabaster, and the _unique_ bas-relief of the apothesis
of Hercules. By the side of such rare objects of art, these vases
attracted no less attention. To describe them as they deserve, would
lead me too far; they need only to be seen to be admired. Although
their form is antique, the execution of them is modern, and ascribed
to the celebrated sculptor, SILVIO DA VELETRI, who lived in the
beginning of the seventeenth century. Indeed, M. VISCONTI affirms
that antiquity affords not their equal; assigning as a reason that
porphyry was introduced into Rome at a period when the fine arts were
tending to their decline. Notwithstanding the hardness of the
substance, they are executed with such taste and perfection, that the
porphyry is reduced to the thinness of china.]

LETTER XVIII.
The _Louvre_, the _Tuileries_, together with the _National Fete_ in honour of Peace, and a crowd of interesting objects, have so engrossed our attention, that we seem to have overlooked the _ci-devant Palais Royal_. Let us then examine that noted edifice, which now bears the name of

PALAIS DU TRIBUNAT.

In 1629, Cardinal Richelieu began the construction of this palace. When finished, in 1636, he called it the _Palais Cardinal_, a denomination which was much criticized, as being unworthy of the founder of the French Academy.

Like the politic Wolsey, who gave Hampton-Court to Henry VIII, the crafty Richelieu, in 1639, thought proper to make a present of this palace to Lewis XIII. After the death of that king, Anne of Austria, queen of France and regent of the kingdom, quitted the _Louvre_ to inhabit the _Palais Cardinal_, with her sons Lewis XIV and the Duke of Anjou.

The first inscription was then removed, and this palace was called _le Palais Royal_, a name which it preserved till the revolution,
when, after the new title assumed by its then owner, it was
denominated _la Maison Egalite_, till, under the consular government,
since the Tribunate have here established their sittings, it has
obtained its present appellation of _Palais du Tribunat_.

In the sequel, Lewis XIV granted to Monsieur, his only brother,
maintained to Henrietta Stuart, daughter of Charles I, the enjoyment of
the _Palais Royal_, and afterwards vested the property of it in his grandson, the Duke of Chartres.

That prince, become Duke of Orleans, and regent of France, during the minority of Lewis XV, resided in this palace, and (to use Voltaire's expression) hence gave the signal of voluptuousness to the whole kingdom. Here too, he ruled it with principles the most daring;
holding men, in general, in great contempt, and conceiving them to be all as insidious, as servile, and as covetous as those by whom he was surrounded. With the superiority of his character, he made a sport of governing this mass of individuals, as if the task was unworthy of his genius. The fact is illustrated by the following anecdote.

At the commencement of his regency, the debts of the State were immense, and the finances exhausted: such great evils required extraordinary remedies; he wished to persuade the people that paper-money was better than specie. Thousands became the dupes of their avarice, and too soon awoke from their dream only to curse
the authors of a project which ended in their total ruin. It is almost
needless to mention that I here allude to the Mississippi bubble.

In circumstances so critical, the Parliament of Paris thought it their duty to make remonstrances. They accordingly sent deputies to the regent, who was persuaded that they wished to stir up the Parisians against him. After having listened to their harangue with much phlegm, he gave them his answer in four words: "Go and be d----n'd." The deputy, who had addressed him, nothing disconcerted, instantly replied: "Sir, it is the custom of the Parliament to enter in their registers the answers which they receive from the throne: shall they insert this?"

The principles of the regent's administration, which succeeded those of Lewis XIV, form in history, a very striking shade. The French nation, which, plastic as wax, yields to every impression, was new-modelled in a single instant. As a rotten speck, by spreading, contaminates the finest fruit, so was the _Palais Royal_ the corrupt spot, whence the contagion of debauchery was propagated, even to the remotest parts of the kingdom.

This period, infinitely curious and interesting, paved the way to the present manners. If the basis of morality be at this day overthrown in France, the regency of Philip of Orleans, by completing what the dissolute court of Lewis XIV had begun, has occasioned that rapid change, whose influence was felt long before the revolution, and will, in all probability, last for ages. At least, I think that such
a conclusion is exemplified by what has occurred in England since the
profligate reign of Charles II, the effects of whose example have
never been done away.

Different circumstances have produced considerable alterations in
this palace, so that, at the present day, its numerous buildings
preserve of the first architect, LE MERCIER, no more than a small
part of the second court.

The principal entrance of the Palais du Tribunat is from the Rue
St. Honore. The facade, on this side, which was constructed in 1763,
consists of two pavilions, ornamented by Doric and Ionic pillars, and
connected by a lofty stone-wall, perforated with arches, to three
grand gates, by which you enter the first court. Here, two elegant
wings present themselves, decorated with pilasters, also of the Doric
and Ionic orders, which are likewise employed for the pillars of the
avant-corps in the centre. This avant-corps is pierced with three
arches, which serve as a passage into the second court, and
correspond with the three gates before-mentioned.

Having reached the vestibule, between the two courts, where large
Doric pillars rise, though partly concealed by a number of little
shops and stalls, you see, on the right, the handsome elliptical
stair-case, which leads to the apartments. It branches off into two
divisions at the third step, and is lighted by a lofty dome. The
balustrade of polished iron is beautiful, and is said to have cost
thirty-two workmen two years' labour. Before the revolution, 
strangers repaired hither to admire the cabinet of gems and engraved 
stones, the cabinet of natural history, the collection of models of 
arts, trades, and manufactures, and the famous collection of 
pictures, belonging to the _last_ duke of Orleans, and chiefly 
assembled, at a vast expense, by his grandfather, the regent.

This second court is larger than the first; but it still remains in 
an incomplete state. The right-hand wing only is finished, and is 
merely a continuation of that which we have seen in the other court. 
On the left hand, is the site of the new hall intended for the 
sittings of the Tribunate. Workmen are now employed in its 
construction; heaps of stones and mortar are lying about, and, the 
building seems to proceed with tolerable expedition. Here, in the 
back-ground, is a crowd of little stalls for the sale of various 
articles, such as prints, plays, fruit, and pastry. In front stand 
such carriages as remain in waiting for those who may have been set 
down at this end of the palace. Proceeding onward, you pass through 
two parallel wooden galleries, lined on each side with shops, and 
enter the formerly-enchanting regions of the

JARDIN DU PALAIS DU TRIBUNAT.

The old garden of the _Palais Royal_, long famous for its shady 
walks, and for being the most fashionable public promenade in Paris, 
had, from its centrical situation, gradually attracted to its
vicinity a considerable number of speculators, who there opened
ready-furnished hotels, coffee-houses, and shops of various
descriptions. The success of these different establishments awakened
the cupidity of its wealthy proprietor, then Duke, of Chartres, who,
conceiving that the ground might be made to yield a capital
augmentation to his income, fixed on a plan for enclosing it by a
magnificent range of buildings.

Notwithstanding the clamours of the Parisian public, who, from long
habit, considered that they had a sort of prescriptive right to this
favourite promenade, the axe was laid to the celebrated _arbre de
Cracovie_ and other venerable trees, and their stately heads were
soon levelled to the ground. Every one murmured as if these trees had
been his own private property, and cut down against his will and
pleasure. This will not appear extraordinary, when it is considered
that, under their wide-spreading branches, which afforded a shelter
impervious to the sun and rain, politicians by day, adjusted the
balance of power, and arbiters of taste discussed the fashions of the
moment; while, by night, they presented a canopy, beneath which were
often arranged the clandestine bargains of opera-girls and other
votaries of Venus.

After venting their spleen in vague conjectures, witty epigrams, and
lampoons, the Parisians were silent. They presently found that they
were, in general, not likely to be losers by this devastation. In
1782, the execution of the new plan was begun: in less than three
years, the present inclosure was nearly completed, and the modern
The form of this garden is a parallelogram, whose length is seven hundred and two feet by three hundred in breadth, taken at its greatest dimensions. It is bordered, on three of its sides, by new, uniform buildings, of light and elegant architecture. Rising to an elevation of forty-two feet, these buildings present two regular stories, exclusively of the _mansarde_, or attic story, decorated by festoons, bas-reliefs, and large Composite fluted pillars, bearing an entablature in whose frieze windows are pierced. Throughout its extent, the whole edifice is crowned by a balustrade, on the pedestals of which vases are placed at equal distances.

In the middle of the garden stood a most singular building, partly subterraneous, called a _Cirque_. This circus, which was first opened in 1789, with concerts, balls, &c. was also appropriated to more useful objects, and, in 1792, a _Lyceum of Arts_ was here established; but in 1797, it was consumed by fire, and its site is now occupied by a grass-plot. On the two long sides of the garden are planted three rows of horse-chesnut trees, not yet of sufficient growth to afford any shade; and what is new, is a few shrubs and flowers in inclosed compartments. The walks are of gravel, and kept in good order.

On the ground-floor, a covered gallery runs entirely round the
garden. The shops, &c. on this floor, as well as the apartments of
the _entresol_ above them, receive light by one hundred and eighty
porticoes, which are open towards the garden, and used to have each a
glass lantern, with reflectors, suspended in the middle of their
arch. In lieu of these, some of a less brilliant description are now
distributed on a more economical plan under the piazzas; but, at the
close of day, the rivalship of the shopkeepers, in displaying their
various commodities, creates a blaze of light which would strike a
stranger as the effect of an illumination.

The fourth side of the garden towards the _Rue St. Honore_ is still
occupied by a double gallery, constructed, as I have already
mentioned, of wood, which has subsisted nearly in its present state
ever since I first visited Paris in 1784. It was to have been
replaced by a colonnade for the inclosure of the two courts. This
colonnade was to have consisted of six rows of Doric pillars,
supporting a spacious picture-gallery, (intended for the whole of the
Orleans collection), which was to have constituted the fourth facade
to the garden, and have formed a covered walk, communicating with the
galleries of the other three sides.

These galleries, whose whole circumference measures upwards of a
third of a mile, afford to the public, even in bad weather, a walk
equally agreeable and convenient, embellished, on the one side, by
the aspect of the garden, and, on the other, by the studied display
of every thing that taste and fashion can invent to captivate the
attention of passengers.
No place in Paris, however, exhibits such a contrast to its former attractions as this once-fashionable rendezvous. The change of its name from _Palais Royal_ to _Maison Egalite_ conveys not to the imagination a dissimilitude more glaring than is observable between the present frequenters of this favourite promenade, and those who were in the habit of flocking hither before the revolution.

At that period, the scene was enlivened by the most brilliant and most captivating company in the capital, both in point of exterior and manners. At this day, the medal is exactly reversed. In lieu of well-dressed or well-behaved persons of both sexes, this garden, including its purlieus, presents, morning and evening, nothing but hordes of stock-jobbers, money-brokers, gamblers, and adventurers of every description. The females who frequent it, correspond nearly to the character of the men; they are, for the greater part, of the most debauched and abandoned class: for a Lais of _bon ton_ seldom ventures to shew herself among this medley of miscreants.

In the crowd, may be occasionally remarked a few strangers attracted by curiosity, and other individuals of respectable appearance called hither on business, as well as some inoffensive newsmongers, resorting to the coffee-houses to read the papers. But, in general, the great majority, of the company, now seen here, is of a cast so extremely low, that no decent woman, whether married or single, thinks of appearing in a place where she would run a risk of being
put out of countenance in passing alone, even in the daytime. In the
evening, the company is of a still worse complexion; and the
concourse becomes so great under the piazzas, particularly when the
inclemency of the weather drives people out of the garden, that it is
sometimes difficult to cross through the motley assemblage. At the
conclusion of the performances in the neighbouring theatres, there is
a vast accession of the inferior order of nymphs of the Cyprian
corps; and then, amorous conversation and dalliance reach the summit
of licentious freedom.

The greater part of the political commotions which have, at different
times, convulsed Paris, took their rise in the _ci-devant Palais
Royal_, or it has, in some shape, been their theatre. In this palace
too originated the dreadful reverse of fortune which the queen
experienced; and, indeed, when the cart in which her majesty was
carried to the scaffold, passed before the gates of this edifice, she
was unable to repress a sign of indignation.

All writers who have spoken of the inveterate hatred, which existed
between the queen and M. d'Orleans, have ascribed it to despised
love, whose pangs, as Shakspeare tells, us, are not patiently
endured. Some insist that the duke, enamoured of the charms of the
queen, hazarded a declaration, which her majesty not only received
with disdain, but threatened to inform the king of in case of a
renewal of his addresses. Others affirm that the queen, at one time,
shewed that the duke was not indifferent to her, and that, on a hint
being given to him to that effect, he replied: "Every one may be
ambitious to please the queen, except myself. Our interests are too opposite for Love ever to unite them." On this foundation is built the origin of the animosity which, in the end, brought both these great personages to the scaffold.

Whatever may have been the motive which gave rise to it, certain it is that they never omitted any opportunity of persecuting each other. The queen had no difficulty in pouring the duke as a man addicted to the most profligate excesses, and in alienating from him the mind of the king: he, on his side, found it as easy, by means of surreptitious publications, to represent her as a woman given to illicit enjoyments; so that, long before the revolution, the character both of the queen and the duke were well known to the public; and their example tended not a little to increase the general dissoluteness of morals. The debaucheries of the one served as a model to all the young rakes of fashion; while the levity of the other, was imitated by what were termed the _amiable_ women of the capital.

After his exile in 1788, the hatred of M. d'Orleans towards the queen roused that ambition which he inherited from his ancestors. In watching her private conduct, in order to expose her criminal weaknesses, he discovered a certain political project, which gave birth to the idea of his forming a plan of a widely-different nature. Hitherto he had given himself little trouble about State affairs; but, in conjunction with his confidential friends, he now began to calculate the means of profiting by the distress of his country.
The first shocks of the revolution had so electrified the greater part of the Parisians, that, in regard to the Duke of Orleans, they imperceptibly passed from profound contempt to blind infatuation. His palace became the rendezvous of all the malcontents of the court, and his garden the place of assembly of all the demagogues. His exile appeared a public calamity, and his recall was celebrated as a triumph. Had he possessed a vigour of intellect, and a daring equal to the situation of leader of a party, there is little doubt that he might have succeeded in his plan, and been declared regent. His immense income, amounting to upwards of three hundred thousand pounds sterling, was employed to gain partisans, and secure the attachment of the people.

After the taking of the Bastille, it is admitted that his party was sufficiently powerful to effect a revolution in his favour; but his pusillanimity prevailed over his ambition. The active vigilance of the queen thwarting his projects, he resolved to get rid of her; and in that intention was the irruption of the populace directed to Versailles. This fact seems proved: for, on some one complaining before him in 1792, that the revolution proceeded too slowly. "It would have been terminated long ago," replied he, "had the queen been sacrificed on the 5th of October 1789."

Two months before the fall of the throne, M. d'Orleans still reckoned to be able to attain his wishes; but he soon found himself
egregiously mistaken. The factions, after mutually accusing each other of having him for their chief, ended by deserting him; and, after the death of the king, he became a stranger to repose, and, for the second time, an object of contempt. The necessity of keeping up the exaltation of the people, had exhausted his fortune, great as it was; and want of money daily detached different agents from his party. His plate, his pictures, his furniture, his books, his trinkets, his gems, all went to purchase the favour, and at length the protection, of the Maratists. Not having it in his power to satisfy their cupidity, he opened loans on all sides, and granted illusory mortgages. Having nothing more left to dispose of, he was reduced, as a last resource, to sell his body-linen. In this very bargain was he engaged, when he was apprehended and sent to Marseilles.

Although acquitted by the criminal tribunal, before which he was tried in the south of France, he was still detained there in prison. At first, he had shed tears, and given himself up to despair, but now hope once more revived his spirits, and he availed himself of the indulgence granted him, by giving way to his old habits of debauchery. On being brought to Paris after six months’ confinement, he flattered himself that he should experience the same lenity in the capital. The jailer of the _Conciergerie_ not knowing whether M. d’Orleans would leave that prison to ascend the throne or the scaffold, treated him with particular respect; and he himself was impressed with the idea that he would soon resume an ascendency in public affairs. But, on his second trial, he was unanimously declared
guilty of conspiring against the unity and indivisibility of the
Republic, and condemned to die, though no proof whatever of his guilt
was produced to the jury. One interrogatory put to him is deserving
of notice. It was this: "Did you not one day say to a deputy: _What
will you ask of me when I am king?_ And did not the deputy reply: _I
will ask you for a pistol to blow out your brains?_"

Every one who was present at the condemnation of M. d'Orleans, and
saw him led to the guillotine affirms that if he never shewed courage
before, he did at least on that day. On hearing the sentence, he
called out: "Let it be executed directly." From the revolutionary
tribunal he was conducted straight to the scaffold, where,
notwithstanding the reproaches and imprecations which accompanied him
all the way, he met his fate with unshaken firmness.

LETTER XIX.

_Paris, November 18, 1801._

But if the _ci-devant Palais Royal_ has been the mine of political
explosions, so it still continues to be the epitome of all the trades
in Paris. Under the arcades, on the ground-floor, here are, as
formerly, shops of jewellers, haberdashers, artificial florists,
milliners, perfumers, print-sellers, engravers, tailors, shoemakers,
hatters, furriers, glovers, confectioners, provision-merchants,
woollen-drapers, mercers, cutlers, toymen, money-changers, and
booksellers, together with several coffee-houses, and
lottery-offices, all in miscellaneous succession.

Among this enumeration, the jewellers' shops are the most attractive
in point of splendour. The name of the proprietor is displayed in
large letters of artificial diamonds, in a conspicuous compartment
facing the door. This is a sort of signature, whose brilliancy
eclipses all other names, and really dazzles the eyes of the
spectators. But at the same time it draws the attention both of the
learned and the illiterate: I will venture to affirm that the name of
one of these jewellers is more frequently spelt and pronounced than
that of any great man recorded in history, either ancient or modern.

With respect to the price of the commodities exposed for sale in the
_Palais du Tribunat_, it is much the same as in _Bond Street_, you
pay one third at least for the idea of fashion annexed to the name of
the place where you make the purchase, though the quality of the
article may be nowise superior to what you might procure elsewhere.
As in Bond Street too, the rents in this building are high, on which
account the shopkeepers are, in some measure, obliged to charge
higher than those in other parts of the town. Not but I must do them
the justice to acknowledge that they make no scruple to avail
themselves of every prejudice formerly entertained in favour of this
grand emporium, in regard to taste, novelty, &c. by a still further
increase of their prices. No small advantage to the shopkeepers
established here is the chance custom, arising from such a variety of
trades being collected together so conveniently, all within the same
inclosure. A person resorting hither to procure one thing, is sure to be reminded of some other want, which, had not the article presented itself to his eye, would probably have escaped his recollection; and, indeed, such is the thirst of gain, that several tradesmen keep a small shop under these piazzas, independently of a large warehouse in another quarter of Paris.

Pamphlets and other ephemeral productions usually make their first appearance in the _Palais du Tribunat_; and strangers may rely on being plagued by a set of fellows who here haw h about prohibited publications, of the most immoral tendency, embellished with correspondent engravings; such as _Justine, ou les malheurs de la vertu, Les quarante manieres, &c._ They seldom, I am told, carry the publication about them, for fear of being unexpectedly apprehended, but keep it at some secret repository hard by, whence they fetch it in an instant. It is curious to see with what adroitness these vagrants elude the vigilance of the police, I had scarcely set my foot in this building before a Jew-looking fellow, coming close to me, whispered in my ear: "_Monsieur veut-il la vie polissonne de Madame--------?_" Madame who do you think? You will stare when I tell you to fill up the blank with the name of her who is now become the first female personage in France? I turned round with astonishment; but the ambulating book-vender had vanished, in consequence, as I conclude, of being observed by some _mouchard._ Thus, what little virtue may remain in the mind of youth is contaminated by precept, as well as example; and the rising generation is in a fair way of being even more corrupted than that which has preceded it.
"_AEtas parentum, pejor avis, tuit
Nos nequiores, mox daturos
Progeniem vitiostiorem._"

Besides the shops, are some auction-rooms, where you may find any article of wearing apparel or household furniture, from a lady's wig _a la Caraculla_ to a bed _a la Grecque:_ here are as many puffers as in a mock auction in London; and should you be tempted to bid, by the apparent cheapness of the object put up for sale, it is fifty to one that you soon repent of your bargain. Not so with the _magazins de confiance a prix fixe_, where are displayed a variety of articles, marked at a fixed price, from which there is no abatement.

These establishments are extremely convenient, not only to ingenious mechanics, who have invented or improved a particular production of art, of which they wish to dispose, but also to purchasers. You walk in, and if any article strikes your fancy, you examine it at your ease; you consider the materials, the workmanship, and lastly the price, without being hurried by a loquacious shopkeeper into a purchase which you may shortly regret. A commission of from five to one half per cent, in graduated proportions, according to the value of the article, is charged to the seller, for warehouse-room and all other expenses.

Such is the arrangement of the ground-floor; the apartments on the
first floor are at present occupied by _restaurateurs_, exhibitions
of various kinds, billiard-tables, and _academies de jeu_, or public
gaming-tables, where all the passions are let loose, and all the
torments of hell assembled.

The second story is let out in lodgings, furnished or unfurnished, to
persons of different descriptions, particularly to the priestesses of
Venus. The rooms above, termed _mansardes_, in the French
architectural dialect, are mostly inhabited by old batchelors, who
prefer economy to show; or by artists, who subsist by the employment
of their talents. These chambers are spacious, and though the
ceilings are low, they receive a more uninterrupted circulation of
fresh air, than the less exalted regions.

Over the _mansardes_, in the very roof, are nests of little rooms, or
cock-lofts, resembling, I am told, the cells of a beehive. Journeymen
shopkeepers, domestics, and distressed females are said to be the
principal occupiers of these aerial abodes.

I had nearly forgot to mention a species of apartment little known in
England: I mean the _entresol_, which is what we should denominate a
low story, (though here not so considered), immediately above the
ground-floor, and directly under the first-floor. In this building,
some of the _entresols_ are inhabited by the shopkeepers below; some,
by women of no equivocal calling, who throw out their lures to the
idle youths sauntering under the arcades; and others again are now
become _maisons de pret_, where pawnbrokers exercise their usurious dealings.

In the _Palais du Tribunat_, as you may remark, not an inch of space is lost; every hole and corner being turned to account: here and there, the cellars even: are converted into scenes of gaiety and diversion, where the master of the house entertains his customers with a succession of vocal and instrumental music, while they are taking such refreshments as he furnishes.

This speculation, which has, by all accounts, proved extremely profitable, was introduced in the early part of the revolution. Since that period, other speculations, engendered by the luxury of the times, have been set on foot within the precincts of this palace. Of two of these, now in full vigour and exercise, I must say a few words, as they are of a nature somewhat curious.

The one is a _cabinet de decrotteur_, where the art of blacking shoes is carried to a pitch of perfection hitherto unknown in this country.

Not many years ago, it was common, in Paris, to see counsellors, abbes, and military officers, as well as _petits-maitres_ of every denomination, full dressed, that is, with their hat under their arm, their sword by their side, and their hair in a bag, standing in the open street, with one leg cocked up on a stool, while a rough Savoyard or Auvergnat hastily cleaned their shoes with a coarse
mixture of lamp-black and rancid oil. At the present day, the
_decrotteurs_ or shoe-blacks still exercise their profession on the
_Pont Neuf_ and in other quarters; but, as a refinement of the art,
there is also opened, at each of the principal entrances of the
_Palais du Tribunat_, a _cabinet de decrotteur_, or small apartment,
where you are invited to take a chair, and presented with the daily
papers.

The artist, with due care and expedition, first removes the dirt from
your shoes or boots with a sponge occasionally moistened in water,
and by means of several pencils, of different sizes, not unlike those
of a limner, he then covers them with a jetty varnish, rivaling even
japan in lustre. This operation he performs with a gravity and
consequence that can scarcely fail to excite laughter. Yet, according
to the trite proverb, it is not the customer who ought to indulge in
mirth, but the _artist_. Although his price is much dearer than that
demanded by the other professors of this art, his cabinet is seldom
empty from morning to night; and, by a simple calculation, his pencil
is found to produce more than that of some good painters of the
modern French school.

At the first view of the matter, it should appear that the other
speculation might have been hit on by any man with a nose to his
face; but, on more mature consideration, one is induced to think that
its author was a person of some learning, and well read in ancient
history. He, no doubt, took the hint from VESPASIAN. As that emperor
blushed not to make the urine of the citizens of Rome a source of
revenue, so the learned projector in question rightly judged that, in
a place of such resort as the _Palais Tribunat_, he might, without
shame or reproach, levy a small tax on the Parisians, by providing
for their convenience in a way somewhat analogous. His penetration is
not unhandsomely rewarded; for he derives an income of 12,000 francs,
or L500 sterling, from his _cabinets d'aisance_.

Since political causes first occasioned the shutting up of the old
_Theatre Francais_ in the _Faubourg St. Germain_, now reduced to a
shell by fire, Melpomene and Thalia have taken up their abode in the
south-west angle of the _Palais Tribunat_, and in its north-west
corner is another theatre, on a smaller scale, where Momus holds his
court; so that be you seriously, sentimentally, or humorously
disposed, you may, without quitting the shelter of the piazzas,
satisfy your inclination. Tragedy, Comedy, and Farce all lie before
you within the purlieus of this extraordinary edifice.

To sum up all the conveniences of the _Palais Tribunat_, suffice
it to say, that almost every want, natural or artificial, almost
every appetite, gross or refined, might be gratified without passing
its limits; for, while the extravagant voluptuary is indulging in all
the splendour of Asiatic luxury, the parsimonious sensualist need not
depart unsatisfied.

Placed in the middle of Paris, the _Palais Tribunat_ has been
aptly compared to a sink of vice, whose contagious effects would
threaten society with the greatest evils, were not the scandalous scenes of the capital here concentrated into one focus. It has also been mentioned, by the same writer, Mercier, as particularly worthy of remark, that, since this building is become a grand theatre, where cupidity, gluttony, and licentiousness shew themselves under every form and excess, several other quarters of Paris are, in a manner, purified by the accumulation of vices which flourish in its centre.

Whether or not this assertion be strictly correct, I will not pretend to determine: but, certain it is that the _Palais du Tribunat_ is a vortex of dissipation where many a youth is ingulfed. The natural manner in which this may happen I shall endeavour briefly to explain, by way of conclusion to this letter.

A young Frenchman, a perfect stranger in Paris, arrives there from the country, and, wishing to equip himself in the fashion, hastens to the _Palais du Tribunat_, where he finds wearing apparel of every description on the _ground-floor_: prompted by a keen appetite, he dines at a _restaurateur's_ on the _first-floor_: after dinner, urged by mere curiosity, perhaps, if not decoyed by some sharper on the look-out for novices, he visits a public gaming-table on the same story. Fortune not smiling on him, he retires; but, at that very moment, he meets, on the landing-place, a captivating damsel, who, like Virgil's Galatea, flies to be pursued; and the inexperienced youth, after ascending another flight of stairs, is, on the _second-floor_, ushered into a brothel. Cloyed or disgusted there, he is again induced to try the humour of the fickle goddess, and
repairs once more to the gaming-table, till, having lost all his
money, he is under the necessity of descending to the _entresol_
to pawn his watch, before he can even procure a lodging in a
_garret_ above.

What other city in Europe can boast of such an assemblage of
accommodation? Here, under the same roof, a man is, in the space of a
few minutes, as perfectly equipped from top to toe, as if he had all
the first tradesmen in London at his command; and shortly after,
without setting his foot into the street, he is as completely
stripped, as if he had fallen into the hands of a gang of robbers.

To cleanse this Augaean stable, would, no doubt, be a Herculean
labour. For that purpose, Merlin (of Douay), when Minister of the
police, proposed to the Directory to convert the whole of the
buildings of the _ci-devant Palais Royal_ into barracks. This was
certainly striking at the root of the evil; but, probably, so bold a
project was rejected, lest its execution, in those critical times,
should excite the profligate Parisians to insurrection.

LETTER XX.

_Paris, November 20, 1801._

One of the private entertainments here in great vogue, and which is
understood to mark a certain pre-eminence in the _savoir-vivre_ of the present day, is a nocturnal repast distinguished by the insignificant denomination of a

THE.

A stranger might, in all probability, be led to suppose that he was invited to a tea-drinking party, when he receives a note couched in the following terms:

"Madame R------ prie Monsieur B--------- de lui faire l'honneur de venir au the quelle doit donner le 5 de ce mois."_

Considering in that light a similar invitation which I received, I was just on the point of sending an apology, when I was informed that a _the_ was nothing more or less than a sort of rout, followed by substantial refreshments, and generally commencing after the evening's performance was ended at the principal theatres.

On coming out of the opera-house then the other night, I repaired to the lady's residence in question, and arriving there about twelve o'clock, found that I had stumbled on the proper hour. As usual, there were cards, but for those only disposed to play; for, as this lady happened not to be under the necessity of recurring to the _bouillotte_ as a financial resource, she gave herself little or no
concern about the card-tables. Being herself a very agreeable, sprightly woman, she had invited a number of persons of both sexes of her own character, so that the conversation was kept up with infinite vivacity till past one o'clock, when tea and coffee were introduced. These were immediately followed by jellies, sandwiches, pates, and a variety of savoury viands, in the style of a cold supper, together with different sorts of wines and liqueurs. In the opinion of some of the Parisian sybarites, however, no _the_ can be complete without the addition of an article, which is here conceived to be a perfect imitation of fashionable English cheer. This is hot punch.

It was impossible for me to refuse the cheerful and engaging _dame du logis_ to taste her _ponche_, and, in compliment to me as an Englishman, she presented me with a glass containing at least a treble allowance. Not being overfond of punch, I would willingly have relinquished the honour of drinking her health in so large a portion, apprehending that this beverage might, in quality, resemble that of the same name which I had tasted here a few evenings ago in one of the principal coffeehouses. The latter, in fact, was a composition of new rum, which reminded me of the trash of that kind distilled in New England, acidulated with rotten lemons, sweetened with capillaire, and increased by a _quantum sufficit_ of warm water. My hostess's punch, on the contrary, was made of the best ingredients, agreeably to the true standard; in a word, it was proper lady's punch, that is, hot, sweet, sour, and strong. It was distributed in tea-pots, of beautiful porcelaine, which, independently of keeping it longer warm, were extremely convenient for pouring it out without spilling. Thus
concluded the entertainment.

About half past two o'clock the party broke up, and I returned home, sincerely regretting the change in the mode of life of the Parisians.

Before the revolution, the fashionable hour of dinner in Paris was three o'clock, or at latest four: public places then began early; the curtain at the grand French opera drew up at a quarter past five. At the present day, the workman dines at two; the tradesman, at three; the clerk in a public office, at four; the rich upstart, the money-broker, the stock-jobber, the contractor, at five; the banker, the legislator, the counsellor of state, at six; and the ministers, in general, at seven, nay not unfrequently at eight.

Formerly, when the performance at the opera, and the other principal theatres, was ended at nine o'clock, or a quarter past, people of fashion supped at ten or half after; and a man who went much into public, and kept good company, might retire peaceably to rest by midnight. In three-fourths of the houses in Paris, there is now no such meal as supper, except on the occasion of a ball, when it is generally a mere scramble. This, I presume, is one reason why substantial breakfasts are so much in fashion.

"_Dejeuners froids et chauds_," is an inscription which now generally figures on the exterior of a Parisian coffeehouse, beside that of "_The a l'Anglaise, Cafe a la creme, Limonade, &c._" Solids are here
the taste of the times. Two ladies, who very gallantly invited
themselves to breakfast at my apartments the other morning, were
ready to turn the house out of the window, when they found that I
presented to them nothing more than tea, coffee, and chocolate. I was
instantly obliged to provide cold fowl, ham, oysters, white wine, &c.
I marvel not at the strength and vigour of these French belles. In
appetite, they would cope with an English ploughman, who had just
turned up an acre of wholesome land on an empty stomach.

Now, though a _the_ may be considered as a substitute for a supper,
it cannot, in point of agreeableness, be compared to a _petit
souper_. If a man must sup, and I am no advocate for regular suppers,
these were the suppers to my fancy. A select number of persons, well
assorted, assembled at ten o'clock, after the opera was concluded,
and spent a couple of hours in a rational manner. Sometimes a _petit
souper_ consisted of a simple _tete-a-tete_, sometimes of a _partie
quarree_, or the number was varied at pleasure. But still, in a
_petit souper_, not only much gaiety commonly prevailed, but also a
certain _epanchement de coeur_, which animated the conversation to
such a degree as to render a party of this description the _acme_ of
social intercourse, "the feast of reason and the flow of soul."

Under the old _regime_, not a man was there in office, from the
_ministre d'etat_ to the _commis_, who did not think of making
himself amends for the fatigues of the morning by a _petit souper_: these _petits soupers_, however, were, in latter times, carried to an
excessive pitch of luxurious extravagance. But for refinements
attempted in luxury, though, I confess, of a somewhat dissolute
nature, our countryman eclipsed all the French _bons vivans_ in
originality of conception.

Being in possession of an ample fortune, and willing to enjoy it
according to his fancy, he purchased in Paris a magnificent house,
but constructed on a small scale, where every thing that the most
refined luxury could suggest was assembled. The following is the
account given by one of his friends, who had been an eye-witness to
his manner of living.

"Mr. B---- had made it a rule to gratify his five senses to the
highest degree of enjoyment of which they were susceptible. An
exquisite table, perfumed apartments, the charms of music and
painting; in a word, every thing most enchanting that nature,
assisted by art, could produce, successively flattered his sight, his
taste, his smell, his hearing, and his feeling.

"In a superb saloon, whither he conducted me," says this gentleman,
"were six young beauties, dressed in an extraordinary manner, whose
persons, at first sight, did not appear unknown to me: it struck me
that I had seen their faces more than once, and I was accordingly
going to address them, when Mr. B----, smiling at my mistake,
explained to me the cause of it." "I have, in my amours," said he, "a
particular fancy. The choicest beauty of Circassia would have ho
merit in my eyes, did she not resemble the portrait of some woman,
celebrated in past ages: and while lovers set great value on a miniature which faithfully exhibits the features of their mistress, I esteem mine only in proportion to their resemblance to ancient portraits.

"Conformably to this idea," continued Mr. B----, "I have caused the intendant of my pleasures to travel all over Europe, with select portraits, or engravings, copied from the originals. He has succeeded in his researches, as you see, since you have conceived that you recognized these ladies on whom you have never before set your eyes; but whose likenesses you may, undoubtedly, have met with. Their dress must have contributed to your mistake: they all wear the attire of the personage they represent; for I wish their whole person to be picturesque. By these means, I have travelled back several centuries, and am in possession of beauties whom time had placed at a great distance."

"Supper was served up. Mr. B---- seated himself between Mary, queen of Scots, and Anne Bullein. I placed myself opposite to him," concludes the gentleman, "having beside me Ninon de l'Enclos, and Gabrielle d'Estrees. We also had the company of the fair Rosamond and Nell Gwynn; but at the head of the table was a vacant elbow-chair, surmounted by a canopy, and destined for Cleopatra, who was coming from Egypt, and of whose arrival Mr. B---- was in hourly expectation."
LETTER XXI.

_Paris, November 21, 1801._

Often as we have heard of the extraordinary number of places of public entertainment in Paris, few, if any, persons in England have an idea of its being so considerable as it is, even at the present moment. But, in 1799, at the very time when we were told over and over again in Parliament, that France was unable to raise the necessary supplies for carrying on the war, and would, as a matter of course, be compelled not only to relinquish her further projects of aggrandisement, but to return to her ancient territorial limits; at that critical period, there existed in Paris, and its environs, no less than seventy

PUBLIC PLACES OF VARIOUS DESCRIPTIONS.

Under the old _regime_, nothing like this number was ever known. Such an almost incredible variety of amusements is really a phenomenon, in the midst of a war, unexampled in its consumption of blood and treasure. It proves that, whatever may have been the public distress, there was at least a great _show_ of private opulence. Indeed I have been informed that, at the period alluded to, a spirit of indifference, prodigality, and dissipation, seemed to pervade every class of society. Whether placed at the bottom or the top of Fortune's wheel, a thirst of gain and want of economy were alike
conspicuous among all ranks of people. Those who strained every nerve
to obtain riches, squandered them with equal profusion.

No human beings on earth can be more fond of diversion than the
Parisians. Like the Romans of old, they are content if they have but
_panem et circenses_, which a Frenchman would render by _spectacles
et de quoi manger_. However divided its inhabitants may be on
political subjects, on the score of amusement at least the Republic
is one and indivisible. In times of the greatest scarcity, many a
person went dinnerless to the theatre, eating whatever scrap he could
procure, and consoling himself by the idea of being amused for the
evening, and at the same time saving at home the expense of fire and
candle.

The following list of public places, which I have transcribed for
your satisfaction, was communicated to me by a person of veracity;
and, as far as it goes, its correctness has been confirmed by my own
observation. Although it falls short of the number existing here two
years ago, it will enable you to judge of the ardour still prevalent
among the Parisians, for "running at the ring of pleasure." Few of
these places are shut up, except for the winter; and new ones succeed
almost daily to those which are finally closed. However, for the sake
of perspicuity, I shall annex the letter S to such as are intended
chiefly for summer amusement.

1. _Theatre des Arts, Rue de la Loi_.

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2. ------- Francais, Rue de la Loi.

3. ------- Feydeau, Rue Feydeau.

4. ------- Louvois, Rue de Louvois.

5. ------- Favart, now Opera Buffa.

6. ------- de la Porte St. Martin.

7. ------- de la Societe Olympique (late Opera Buffa).

8. ------- du Vaudeville, Rue de Chartres.

9. ------- Montansier, Palais du Tribunat.

10. ------- de l'Ambigu Comique, Boulevard du Temple.

11. ------- de la Gaiete, Boulevard du Temple.

12. ------- des Jeunes Artistes, Boulevard St. Martin.
13. _------- des Jeunes Eleves, Rue de Thionville._

14. _------- des Delassemens Comiques, Boulevard du Temple._

15. _------- sans Pretension, Boulevard du Temple._

16. _------- du Marais, Rue Culture Ste. Catherine._

17. _------- de la Cite, vis-a-vis le Palais de Justice._

18. _------- des Victoires, Rue du Bacq._

19. _------- de Moliere, Rue St. Martin._

20. _------- de l'Estrapade._

21. _------- de Mareux, Rue St. Antoine._

22. _------- des Aveugles, Rue St. Denis._

23. _------- de la Rue St. Jean de Beauvais._
24. _Bal masque de l'Opera, Rue de la Loi._

25. _---------- de l'Opera Buffa, Rue de la Victoire._

26. _Bal du Sallon des Etrangers, Rue Grange Bateliere._

27. _--- de l'Hotel de Salm, Rue de Lille, Faubourg St. Germain._

28. _--- de la Rue Michaudiere._

29. _Soirees amusantes de l'Hotel Longueville, Place du Carrousel._

30. _Veillees de la Cite, vis-a-vis le Palais de Justice._

31. _Phantasmagorie de Robertson, Cour des Capucines._

32. _Concert de Feydeau._

33. _Ranelagh au bois de Boulogne._

34. _Tivoli, Rue de Clichy_, S.
35. _Frascati, Rue de la Loi_, S.

36. _Idalie_, S.

37. _Hameau de Chantilly, aux Champs Elysees._

38. _Paphos, Boulevard du Temple._

39. _Vauxhall d'hiver._

40. _------- d'ete_, S.

41. _------- a Mousseaux_, S.

42. _------- a St. Cloud_, S.

43. _------- au Petit Trianon_, S.

44. _Jardin de l'hôtel Biron, Rue de Varenne_, S.

45. _------- Thelusson, Chaussee d'Antin_, S.
40. _------ Marboeuf, Grille de Chaillot_, S.

47. _------ de l'hotel d'Orsay_, S.

48. _Fetes champetres de Bagatelle_, S.

49. _La Muette, a l'entree du Bois de Boulogne_, S.

50. _Colisee, au Parc des Sablons_, S.

51. _Amphitheatre d'equitation de Franconi, aux Capucines._

52. _Panorama, meme lieu._

53. _Exhibition de Curtius, Boulevard du Temple._

54. _Experiences Physiques, au Palais du Tribunat._

55. _La Chaumiere, aux Nouveaux Boulevards._

56. _Cabinet de demonstration de Physiologie et de Pathologie, au_
Although, previously to the revolution, the taste for dramatic
amusements had imperceptibly spread, Paris could then boast of no
more than three principal theatres, exclusively of _l'Opera Buffa_
introduced in 1788. These were _l'Opera les Francais_, and _les
Italiens_, which, with six inferior ones, called _petits spectacles_,
brought the whole of the theatres to ten in number. The subaltern
houses were incessantly checked in their career by the privileges
granted to the _Comedie Francaise_, which company alone enjoyed the
right to play first-rate productions: it also possessed that of
censorship, and sometimes exercised it in the most despotic manner.
Authors, ever in dispute with the comedians, who dictated the law to
them, solicited, but in vain, the opening of a second French theatre.
The revolution took place, and the unlimited number of theatres was
presently decreed. A great many new ones were opened; but the
attraction of novelty dispersing the amateurs, the number of
spectators did not always equal the expectation of the managers; and
the profits, divided among so many competitors, ceased to be
sufficiently productive for the support of every establishment of
this description. The consequence was, that several of them were soon
reduced to a state of bankruptcy.

Three theatres of the first and second rank have been destroyed by
fire within these two years, yet upwards of twenty are at present
open, almost every night, exclusively of several associations of
self-denominated _artistes-amateurs_. 
Amidst this false glare of dramatic wealth, theatres of the first rank have imperceptibly declined, and at last fallen. It comes not within my province or intention to seek the causes of this in the defects of their management; but the fact is notorious. The _Theatres Favart_ and _Feydeau_, at each of which French comic operas were chiefly represented, have at length been obliged to unite the strength of their talents, and the disgrace which they have experienced, has not affected any of those inferior playhouses where subaltern performers establish their success on an assemblage of scenes more coarse, and language more unpolished.

At the present moment, the government appear to have taken this decline of the principal theatres into serious consideration. It is, I understand, alike to be apprehended, that they may concern themselves too little or too much in their welfare. Hitherto the persons charged with the difficult task of upholding the falling theatres of the first rank, have had the good sense to confine their measures to conciliation; but, of late, it has been rumoured that the stage is to be subjected to its former restrictions. The benefit resulting to the art itself and to the public, from a rivalship of theatres, is once more called in question: and some people even go so far as to assert that, with the exception of a few abuses, the direction of the _Gentils-hommes de la chambre_ was extremely good: thence it should seem that the only difficulty is to find these lords of the bed-chamber, if there be any still in being, in order to restore to them their dramatic sceptre.[1]
Doubtless, the liberty introduced by the revolution has been, in many respects, abused, and in too many, perhaps, relative to places of public amusement. But must it, on that account, be entirely lost to the stage, and falling into a contrary excess, must recourse be had to arbitrary measures, which might also be abused by those to whose execution they were intrusted? The unlimited number of theatres may be a proper subject for the interference of the government: but as to the liberty of the theatres, included in the number that may be fixed on to represent pieces of every description, such only excepted as may be hurtful to morals, seems to be a salutary and incontestable principle. This it is that, by disengaging the French comic opera from the narrow sphere to which it was confined, has, in a great measure, effected a musical revolution, at which all persons of taste must rejoice, by introducing on that stage the harmonic riches of Italy. This too it is that has produced, on theatres of the second and third rank, pieces which are neither deficient in regularity, connexion, representation, nor decoration. The effect of such a principle was long wanted here before the revolution, when the independent spirit of dramatic authors was fettered by the procrastinations of a set of privileged comedians, who discouraged them by ungracious refusals, or disgusted them by unjust preferences. Hence, the old adage in France that, when an author had composed a good piece, he had performed but half his task; this was true, as the more difficult half, namely, the getting it read and represented, still remained to be accomplished.
As for the multiplicity of playhouses, it certainly belongs to the government to limit their number, not by privileges which might be granted through favour, or obtained, perhaps, for money. The taste of the public for theatrical diversions being known, the population should first be considered, as it is that which furnishes both money and spectators. It would be easy to ascertain the proportion between the population of the capital and the number of theatres which it ought to comprise. Public places should be free as to the species of amusement, but limited in their number, so as not to exceed the proportion which the population can bear. The houses would then be constantly well attended, and the proprietors, actors, authors, and all those concerned in their success, secure against the consequences of failure, and the true interest of the art be likewise promoted. In a word, neither absolute independence, nor exclusive privilege should prevail; but a middle course be adopted, in order to fix the fate of those great scenic establishments, which, by forming so essential a part of public diversion, have a proportionate influence on the morals of the nation.

I have been led, by degrees, into these observations, not only from a review of the decline of some of the principal playhouses here, but also from a conviction that their general principle is applicable to every other capital in Europe. What, for example, can be more absurd than, in the dog-days, when room and air are particularly requisite, that the lovers of dramatic amusement in the British metropolis are to be crammed into a little theatre in the Haymarket, and stewed year
after year, as in a sweating-room at a bagnio, because half a century
ago an exclusive privilege was inconsiderately granted?

The playhouses here, in general, have been well attended this winter,
particularly the principal ones; but, in Paris, every rank has not
exactly its theatre as at a ball. From the _spectacles_ on the
_Boulevards_ to those of the first and second rank, there is a
mixture of company. Formerly, the lower classes confined themselves
solely to the former; at present, they visit the latter. An increase
of wages has enabled the workman to gratify his inclination for the
indulgence of a species of luxury; and, by a sort of instinct, he now
and then takes a peep at those scenes of which he before entertained,
from hearsay, but an imperfect idea.

If you wish to see a new or favourite piece, you must not neglect to
secure a seat in proper time; for, on such occasions, the house is
full long before the rising of the curtain. As to taking places in
the manner we do in England, there is no such arrangement to be made,
except, indeed, you choose to take a whole box, which is expensive.
In that case you pay for it at the time you engage it, and it is kept
locked the whole evening, or till you and your party, make your
appearance.[2]

At all the _spectacles_ in Paris, you are literally kept on the
outside of the house till you have received a ticket, in exchange for
your money, through an aperture in the exterior wall. Within a few
paces of the door of the principal theatres are two receiver's offices, which are no sooner open, than candidates for admission begin to form long ranks, extending from the portico into the very street, and advance to them two abreast in regular succession. A steady sentinel, posted at the aperture, repeats your wishes to the receiver, and in a mild, conciliating manner, facilitates their accomplishment. Other sentinels are stationed for the preservation of order, under the immediate eye of the officer, who sees that every one takes his turn to obtain tickets: however, it is not uncommon, for forestallers to procure a certain number of them, especially at the representation of a new or favourite piece, and offer them privately at a usurious price which many persons are glad to pay rather than fall into the rear of the ranks.

The method I always take to avoid this unpleasant necessity, I will recommend to you as a very simple one, which may, perhaps, prevent you from many a theatrical disappointment. Having previously informed myself what _spectacle_ is best worth seeing, while I am at dinner I send my _valet de place_, or if I cannot conveniently spare him, I desire him to dispatch a _commissionnaire_ for the number of tickets wanted, so that when I arrive at the theatre, I have only to walk in, and place myself to the best advantage.

It is very wisely imagined not to establish the receiver's offices in the inside of the house, as in our theatres. By this plan, however great may be the crowd, the entrance is always unobstructed, and those violent struggles and pressures, which among us have cost the
lives of many, are effectually prevented. You will observe that no half-price is taken at any theatre in Paris; but in different parts of the house, there are offices, called _bureaux de supplement_, where, if you want to pass from one part of it to another, you exchange your counter-mark on paying the difference.

Nothing can be better regulated than the present police, both interior and exterior, of the theatres in Paris. The eye is not shocked, as was formerly the case, by the presence of black-whiskered grenadiers, occupying different parts of the house, and, by the inflexible sternness of their countenance, awing the spectators into a suppression of their feelings. No fusileer, with a fixed bayonet and piece loaded with ball, now dictates to the auditors of the pit that such a seat must hold so many persons, though several among them might, probably, be as broad-bottomed as Dutchmen. If you find yourself incommoded by heat or pressure, you are at liberty to declare it without fear of giving offence. The criticism of a man of taste is no longer silenced by the arbitrary control of a military despot, who, for an exclamation or gesture, not exactly coinciding with his own prepossessions, pointed him out to his myrmidons, and transferred him at once to prison. You may now laugh with Moliere, or weep with Racine, without having your mirth or sensibility thus unseasonably checked in its expansion.

The existence of this despotism has been denied; but facts are stubborn things, and I will relate to you an instance in which I saw it most wantonly exercised. Some years ago I was present at the
Theatre Francais, when, in one of Corneille's pieces, Mademoiselle Raucourt, the tragic actress, was particularly negligent in the delivery of a passage, which, to do justice to the author, required the nicest discrimination. An amateur in the _parterre_ reproved her, in a very gentle manner, for a wrong emphasis. Being at this time a favourite of the queen, she was, it seems, superior to admonition, and persisted in her misplaced shrieks, till it became evident that she set the audience at defiance: other persons then joined the former in expressing their disapprobation. Instantly the _major_ singled out the leading critic: two grenadiers forced their way to the place where he was seated, and conveyed him to prison for having had the audacity to reprove an actress in favour at court. From such improper exercise of authority, the following verse had become a proverb:

:"Il est bien des sifflets, mais nous avons la garde." 

Many there are, I know, who approved of this manner of bridling the fickle Parisians, on the ground that they were so used to the curb that they could no longer dispense with it. A guard on the outside of a theatre is unquestionably necessary, and proper for the preservation of order; but that the public should not be at liberty to approve or condemn such a passage, or such an actor, is at once to stifle the expression of that general opinion which alone can produce good performers. The interior police of the theatre being at present almost entirely in the hands of the public themselves, it is, on that account, more justly observed and duly respected.
Considering the natural impetuosity of their character, one is surprised at the patient tranquillity with which the French range themselves in their places. Seldom do they interrupt the performance by loud conversation, but exchange their thoughts in a whisper. When one sees them applaud with rapture a tender scene, which breathes sentiments of humanity or compassion, speaks home to every feeling heart, and inspires the most agreeable sensations, one is tempted to question whether the Parisians of the present day belong to the identical race that could, at one time, display the ferocity of tigers, and, at another, the tameness of lambs, while their nearest relations and best friends were daily bleeding on the scaffold?

By the existing regulations, many of which are worthy of being adopted in London, no theatre can be opened in Paris without the permission of the police, who depute proper persons to ascertain that the house is solidly built, the passages and outlets unincumbered and commodious, and that it is provided with reservoirs of water, and an adequate number of fire-engines.

Every public place that may be open, is to be shut up immediately, if, for one single day, the proprietors neglect to keep the reservoirs full of water, the engines in proper order, and the firemen ready.

No persons can be admitted behind the scenes, except those employed
in the service of the theatre. Nor is the number of tickets
distributed to exceed that of the persons the house can conveniently
hold.

No coachman, under any pretext whatever, can quit the reins of his
horses, while the persons he has driven, are getting out of or into
their carriage. Indeed, the necessity of his doing so is obviated by
porters stationed at the door of the theatres, and appointed by the
police. They are distinguished by a brass plate, on which their
permission and the name of the theatre are engraved.

At all the theatres in Paris, there is an exterior guard, which is at
the disposal of the _civil_ officer, stationed there for the
preservation of order. This guard cannot enter the inside of the
theatre but in case of the safety of the public being exposed, and at
the express requisition of the said officer, who can never introduce
the armed force into the house, till after he has, in a loud voice,
apprized the audience of his intention.

Every citizen is bound to obey, _provisionally_, the officer of
police. In consequence, every person invited by the officer of
police, or summoned by him, to quit the house, is immediately to
repair to the police-office of the theatre, in order to give such
explanations as may be required of him. The said officer may either
transfer him to the competent tribunal, or set him at liberty,
according to circumstances.
Proper places are appointed for carriages to wait at. When the play
is ended, no carriage in waiting can move till the first crowd coming
out of the house has disappeared. The commanding officer of the guard
on duty decides the moment when carriages may be called.

No carriage can move quicker than a foot-pace, and but on a single
rank, till it has got clear of the streets in the vicinity of the
theatre. Nor can it arrive thither but by the streets appointed for
that purpose.

Two hours before the rising of the curtain, sentinels are placed in
sufficient number to facilitate the execution of these orders, and to
prevent any obstruction in the different avenues of the theatre.

Indeed, obstruction is now seldom seen; I have more than once had the
curiosity to count, and cause to be counted, all the _private_
carriages in waiting at the grand French opera, on a night when the
boxes were filled with the most fashionable company. Neither I nor my
_valet de place_ could ever reckon more than from forty to fifty;
whereas, formerly, it was not uncommon to see here between two and
three hundred; and the noise of so many equipages rattling through
the streets, from each of the principal theatres, sufficiently
indicated that the performance was ended.
By the number of advertisements in the _petites affiches_ or daily advertiser of Paris, offering a reward for articles lost, no doubt can exist of there being a vast number of pickpockets in this gay capital; and a stranger must naturally draw such an inference from observing where the pockets are placed in men's clothes: in the coat, it is in the inside of the facing, parallel to the breast: in the waistcoat, it is also in the inside, but lower down, so that when a Frenchman wants to take out his money, he must go through the ceremony of unbuttoning first his surtout, if he wears one in winter, then his coat, and lastly his waistcoat. In this respect, the ladies have the advantage; for, as I have already mentioned, they wear no pockets.

[Footnote 1: During the old _regime_, the theatres were under the control of the _Gentils-hommes de la chambre_, but at the establishment of the directorial government, they were placed in the power of the Minister of the Interior, in whose department they have since continued. Of late, however, it is asserted, that they are each to be under the direction of a Prefect of the Palace.]

[Footnote 2: Independently of the boxes reserved for the officers of the staff of the city of Paris, and those at the head of the police, who have individually free admission to all the _spectacles_ on producing their ivory ticket, there is also a box at each theatre appropriated to the Minister of Public Instruction.]
LETTER XXII.

_Paris, November 23, 1801._

Yesterday being the day appointed for the opening of the session of
the Legislative Body, I was invited by a member to accompany him
thither, in order to witness their proceedings. No one can be
admitted without a ticket; and by the last constitution it is
decreed, that not more than two hundred strangers are to be present
at the sittings. The gallery allotted for the accommodation of the
public, is small, even in proportion to that number, and, in general,
extremely crowded. My friend, aware of this circumstance, did me the
favour to introduce me into the body of the hall, where I was seated
very conveniently, both for seeing and hearing, near the _tribune_,
to the left of the President.

This hall was built for the Council of Five Hundred, on the site of
the grand apartments of the _Palais Bourbon_. Since the accession of
the consular government, it has been appropriated to the sittings of
the Legislative Body, on which account the palace has taken their
name, and over the principal entrance is inscribed, in embossed
characters of gilt bronze:

PALAIS DU CORPS LEGISLATIF.
The palace stands on the south bank of the Seine, facing the _Pont de la Concorde_. It was begun, in 1722, for Louise-Francoise de Bourbon, a legitimated daughter of Lewis XIV. GIRARDINI, an Italian architect, planned the original building, the construction of which was afterwards superintended by LASSURANCE and GABRIEL. The Prince de Conde having acquired it by purchase, he caused it to be considerably augmented and embellished, at different times, under the direction of BARRAU, CARPENTIER and BELISARD.

Had the _Pont de la Concorde_ subsisted previously to the erection of the _Palais Bourbon_, the principal entrance would, probably, have been placed towards the river; but it faces the north, and is preceded by a paltry square, now called _Place du Corps Legislatif_.

In the centre of a peristyle, of the Corinthian order, is the grand gateway, crowned by a sort of triumphal arch, which is connected, by a double colonnade, to two handsome pavilions. The lateral buildings of the outer court, which is two hundred and eighty feet in length, are decorated with the same order, and a second court of two hundred and forty feet, includes part of the original palace, which is constructed in the Italian style.

The principal entrances to the right and left lead to two halls; the one dedicated to _Peace_; the other, to _Victory_. On the one side, is a communication to the apartments of the old palace; on the other, are two spacious rooms. The room to the left, inscribed to _Liberty_.

is intended for petitioners, &c.; that to the right, inscribed to

Equality, is appropriated to conferences. Between the halls of

Liberty and Equality, is the hall of the sittings of the Legislative

Body.

The form of this hall is semicircular; the benches, rising gradually

one above the other, as in a Roman amphitheatre, are provided with

backs, and well adapted both for ease and convenience. They are

intersected by passages, which afford to the members the facility of

reaching or quitting their places, without disturbance or confusion.

Every seat is distinguished by a number, so that a deputy can never

be at a loss to find his place. In the centre, is an elevated

rostrum, with a seat for the President, directly under which is the

_tribune_, also elevated, for the orator addressing the assembly. The

tribune is decorated by a bas-relief, in white marble, representing

France writing her constitution, and Fame proclaiming it. The table

for the four secretaries is placed facing the tribune, beneath which

the _huissiers_ take their station. The desk and seat of the

President, formed of solid mahogany, are ornamented with _or moulu_.

The folding doors, which open into the hall, to the right and left of

the President's chair, are also of solid mahogany, embellished in the

same manner. Their frames are of white marble, richly sculptured.

Independently of these doors, there are others, serving as a

communication to the upper-seats, by means of two elegant stone

stair-cases.

In six niches, three on each side of the tribune, are so many statues
of Greek and Roman legislators. On the right, are Lycurgus, Solon, and Demosthenes: on the left, Brutus, Cato, and Cicero. The inside of the hall is in stucco, and the upper part is decorated by a colonnade of the Ionic order. The light proceeds from a cupola, glazed in the centre, and the remainder of which is divided into small compartments, each ornamented by an emblematical figure. The floor is paved with marble, also in compartments, embellished with allegorical attributes.

Having made you acquainted with the hall of the sittings, I think it may not be uninteresting to give you an account of the forms observed in opening the session.

When I arrived, with my friend, at the Palace of the Legislative Body, most of the members were already assembled in the apartments of their library. At noon, they thence repaired to the hall, preceded by the _huissiers_, messengers of state, and secretaries.

The opening of the session was announced by the report of artillery.

The oldest member, in point of years, took the President's chair, provisionally.

The four youngest members of the assembly were called to the table to discharge the office of secretaries, also provisionally.
The provisional President then declared, that the members of the Legislative Body were assembled by virtue of Article XXXIII of the constitution, for the session of the year X; that, being provisionally organized, the sitting was opened; and that their names were going to be called over, for the purpose of ascertaining the number of members present, and for forming definitive arrangements, by the nomination of a president and four secretaries.

The names were then called over alphabetically, and, after they were all gone through, they were recalled.

This ceremony being terminated, four committees, each composed of four members, whose names were drawn by lot by the President, proceeded, in presence of the assembly, to scrutinize the ballot.

It thence resulted, that the number of members present was two hundred and twenty-eight;

That Citizen DUPUIS was elected President by a majority of votes;

That Citizens DUBOSC, BORD, ESTAQUE, and CLAVIER were individually elected, by a similar majority, to officiate as secretaries.
In consequence. Citizen DUPUIS was proclaimed President, and took the chair. He then moved the following resolution, which was agreed to:

"The Legislative Body declares, that it is definitely constituted, and decrees that the present declaration shall be carried to the Conservative Senate, to the Tribunate, and to the Consuls of the Republic, by a messenger of State."

The President next addressed the assembly in these words:

"Citizens Legislators,

"After twelve years of a painful and glorious struggle against all Europe, in order to insure the triumph of the liberty of man and that of nations, the moment is at length arrived when Peace is on the point of crowning the efforts of the French people, and securing the Republic on a foundation never to be shaken. For this peace, which will unite by the bonds of friendship two great nations, already connected by esteem, we are indebted to the valour and wisdom of the heroic pacificator, to the wise administration of the government, to the bravery of our invincible armies, to the good understanding subsisting between all the constituted authorities, and, above all, to that spirit of moderation which has known how to fix limits to victory itself. The name of peace, so dear to the friend of human nature, ought to impose silence on all malignant passions, cordially unite all the children of the same country, and be the signal of
happiness to the present generation, as well as to our posterity.

"How gratifying is it to us, Citizens Legislators, after having passed through the storms of a long revolution, to have at length brought safely into port the sacred bark of the Republic, and to begin this session by the proclamation of peace to the world, as those who preceded us opened theirs by the proclamation of the Rights of Man and that of the Republic! To crown this great work, nothing more remains for us but to make those laws so long expected, which are to complete social organization, and regulate the interests of citizens. This code, already prepared by men of consummate prudence, will, I hope, be soon submitted to your examination and sanction; and the present session will be the most glorious epoch of our Republic: for there is nothing more glorious to man than to insure the happiness of his fellow-creatures, and scatter beforehand the first seeds of the liberty of the world."

"_L'impression! L'impression!_" was the cry that instantly proceeded from bench to bench on the close of this speech, which was delivered in a manner that did honour to the President's feelings. But, though you have it, as it were, at second-hand, and cannot be struck by Citizen DUPUIS' manner, I hope you will deem the matter sufficiently interesting to justify its insertion in this letter.

Three orators, deputed by the government, were next announced, and introduced in form. They were habited in their dress of Counsellors
of State, that is, a scarlet coat, richly embroidered in shaded silks
of the same colour, over which they wore a tricoloured silk sash.

One of them, having ascended the tribune, and obtained leave to
speak, read an extract from the registers of the Council of State,
dated the 24th of Brumaire, purporting that the First Consul had
ominated the Counsellors of State, REGNIER, BERENGER, and DUMAS to
repair to the present sitting. Citizen REGNIER then addressed the
assembly in the name of the government. He read his speech from a
paper which he held in his hand. It began by announcing the signature
of the preliminaries of peace with England, and informed the
Legislative Body that measures had been taken by the government for
regulating the various branches of the interior administration and of
its intention to submit to them the civil code. It was replete with
language of a conciliating nature, and concluded with a wish that the
most unalterable harmony might subsist between the first authorities
of the State, and strengthen in the mind of the people the confidence
which they already testified.

From the tenour of this speech, I think it may be inferred that the
government is apprehensive of a difference of opinion respecting the
civil code; not so much in this place, for, by the constitution, the
lips of the deputies are sealed, but in the Tribunate, where a warm
discussion may be expected.

The President made a short and apt reply to the orators of the
government, who then retired with the same ceremony with which they had entered. Both these speeches were ordered to be printed.

The Conservative Senate addressed to the Legislative Body, by a message read by the President, the different acts emanated from its authority since the last session. Ordered to be inserted in the Journals. A few letters were also read by the President from different members, excusing themselves for non-attendance on account of indisposition. Several authors having addressed a copy of their works to the Legislative Body, these presents were accepted, and ordered to be placed in their library.

The administrative commission of the Legislative Body announced that the ambassador of the Cisalpine Republic had sent a present of three hundred medals, struck on occasion of the peace and of the _forum Bonaparte_, which medals were distributed to the members.

The assembly the broke up, the next sitting being appointed for the following day at noon.

Lord Cornwallis and suite sat in the box allotted to Foreign Ministers, facing the President, as did the Marquis de Lucchesini, the Prussian ambassador, and some others. A small box is likewise appropriated to reporters, who take down the proceedings. The members were all habited in their appointed dress, which consists of a dark blue coat embroidered with gold, blue pantaloons and white waistcoat,
also embroidered, a tricoloured silk sash, worn above the coat, and
ornamented with a rich gold fringe. They wore a plain cocked hat,
with the national cockade, and short boots. This meeting of
legislators, all in the same dress, undoubtedly presents a more
imposing spectacle than such a variegated assemblage as is sometimes
to be seen in our House of Commons.

By the present constitution, you will see that no new law can be
promulgated, unless decreed by the Legislative Body.

The votes in this assembly being taken by ballot, and the laws being
enacted without any discussion, on the part of its members, on the
plans debated before it by the orators of the Tribunate and of the
government, it necessarily follows that the sittings present far less
interest to strangers, than would result from an animated delivery of
the opinion of a few leading orators.

Before I take leave of this palace, I must introduce you into the
suite of rooms formerly distinguished by the appellation of _petits_
appartemens du Palais Bourbon_, and which, before the revolution,
constituted one of the curiosities of Paris.

In the distribution of these, BELISARD assembled all the charms of
modern elegance. The vestibule, coloured in French gray, contains, in
the intervals between the doors, figures of Bacchantes, and, in the
ceiling, wreaths of roses and other ornaments painted in imitation of
relief. The eating-room, which comes next, is decorated so as to represent a verdant bower, the paintings are under mirrors, and tin-plate, cut out in the Chinese manner, seems to shew light through the foliage. In two niches, made in the arbour-work, in the form of porticoes, which Cupids are crowning with garlands, are placed two statues from the antique, the one representing Venus _pudica_, and the other, Venus _callypyga_, or _aux belles fesses_: mirrors, placed in the niches, reflect beauties which the eye could not discover.

The drawing room, another enchanting place, is of a circular form, surrounded with Ionic pillars. In the intercolumniations, are arches lined with mirrors, and ornamented with the most tasteful hangings. Under each arch is a sopha. The ceiling represents caryatides supporting a circular gallery, between which are different subjects, such as the Toilet of Venus, the Departure of Adonis, &c. Every thing here is gallant and rich; but mark the secret wonder. You pull a string; the ceiling rises like a cloud, and exhibits to view an extensive sky, with which it becomes confounded. The music of an invisible orchestra, placed above the ceiling, used to be heard through the opening, and produced a charming effect, when entertainments were given in these apartments.

This is not all. You pull another string; and, by means of concealed machinery, the aperture of the three casements suddenly becomes occupied by pannels of mirrors, so that you may here instantly turn day into night. The bed-chamber, the _boudoir_, the study, &c., are
all decorated in a style equally elegant and tasteful.

LETTER XXIII.

_Paris, November 25, 1801._

Of all the public edifices in this capital, I know of none whose interior astonishes so much, at first sight, and so justly claims admiration, especially from those who have a knowledge of architecture or mechanics, as the

HALLE AU BLE.

This building is destined for the reception of corn and flour: it was begun in 1762, on the site of the ancient _Hotel de Soissons_, which was purchased by the city of Paris. In the space of three years, the hall and the circumjacent houses were finished, under the direction of the architect, CAMUS DE MEZIERE.

The circular form of this hall, the solidity of its construction, its insulated position, together with the noble simplicity of its decoration, perfectly accord with the intention and character of the object proposed. Twenty-five arches, all of equal size, serve each as an entrance. On the ground-floor are pillars of the Tuscan order, supporting vast granaries, the communication to which is by two
stair-cases of well-executed design.

The court is covered by a cupola of one hundred and twenty feet in diameter, forming a perfect semicircle, whose centre, taken on a level with the cornice, is forty-four feet from the ground. The dome of the Pantheon at Rome, which is the largest known, exceeds that of the _Halle au Ble_ by thirteen feet only. This cupola is entirely composed of deal boards, a foot in breadth, an inch in thickness, and about four feet in length. It is divided into twenty-five lateral openings, which give as many rays of light diverging from the centre-opening, whose diameter is twenty-four feet. These openings are all glazed, and the wood-work of the dome is covered with sheets of tinned copper.

PHILIBERT DE L'ORME, architect to Henry II, was the original author of this new method of covering domes, though he never carried it into execution. As a homage for the discovery, MOLINOS and LEGRAND, the architects of the cupola, have there placed a medallion with his portrait. It is said that this experiment was deemed so hazardous, that the builder could find no person bold enough to strike away the shores, and was under the necessity of performing that task in person. To him it was not a fearful one; but the workmen, unacquainted with the principles of this manner of roofing buildings, were astonished at the stability of the dome, when the shores were removed.
No place in Paris could well be more convenient for giving a banquet than the _Halle au Ble_: twelve or fourteen hundred persons might here be accommodated at table; and little expense would be required for decoration, as nothing can be more elegant than the cupola itself.

Several periodical publications give a statement, more or less exact, of the quantity of flour lodged in this spacious repository, which is filled and emptied regularly every four or five days. But these statements present not the real consumption of Paris, since several bakers draw their supply directly from the farmers of the environs; and, besides, a great quantity of loaves are brought into the capital from some villages, famous for making bread, whose inhabitants come and retail them to the Parisians.

The annual consumption of bread-corn in this capital has, on an average, been computed at twenty-four millions of bushels. But it is not the consumption only that it is useful to know: the most material point to be ascertained, is the method of providing effectually for it; so that, from a succession of unfavourable harvests, or any other cause, the regular supplies may not experience even a momentary interruption. When it is considered that Paris contains eight or nine hundred thousand of the human race, it is evident that this branch of administration requires all the vigilance of the government.

Bread is now reckoned enormously dear, nineteen _sous_ for the loaf.
of four pounds; but, during the winter of 1794, the Parisians felt all the horrors of a real famine. Among other articles of the first necessity, bread was then so scarce, that long ranks of people were formed at the doors of the bakers' shops, each waiting in turn to receive a scanty portion of two ounces.

The consumption of flour here is considerably increased by the immense number of dogs, cats, monkies, parrots, and other birds, kept by persons of every class, and fed chiefly on bread and biscuit.

No poor devil that has not in his miserable lodging a dog to keep him company: not being able to find a friend among his own species, he seeks one in the brute creation. A pauper of this description, who shared his daily bread with his faithful companion, being urged to part with an animal that cost him so much to maintain: "Part with him!" rejoined he; "who then shall I get to love me?"

Near the _Halle au Ble_, stands a large fluted pillar of the Doric order, which formerly belonged to the _Hotel de Soissons_, and served as an observatory to Catherine de Medicis. In the inside, is a winding stair-case, leading to the top, whither that diabolical woman used frequently to ascend, accompanied by astrologers, and there perform several mysterious ceremonies, in order to discover futurity in the stars. She wore on her stomach a skin of parchment, strewn with figures, letters, and characters of different colours; which skin she was persuaded had the virtue of insuring her from any
attempt against her person.

Much about that period, 1572, there were reckoned, in Paris alone, no less than thirty thousand astrologers. At the present day, the ambulating magicians frequent the _Old Boulevards_, and there tell fortunes for three or four _sous_; while those persons that value science according to the price set on it, disdaining these two-penny conjurers, repair to fortune-tellers of a superior class, who take from three to six francs, and more, when the opportunity offers. The TROPHONIUS of Paris is Citizen Martin, who lives at N deg. 1773 _Rue d'Anjou_; the PHEMONOE is Madame Villeneuve, _Rue de l'Antechrist_.

Formerly, none but courtesans here drew the cards; now, almost every female, without exception, has recourse to them. Many a fine lady even conceives herself to be sufficiently mistress of the art to tell her own fortune; and some think they are so skilled in reading futurity in the cards, that they dare not venture to draw them for themselves, for fear of discovering some untoward event.

This rage of astrology and fortune-telling is a disease which peculiarly affects weak intellects, ruled by ignorance, or afflicted by adversity. In the future, such persons seek a mitigation of the present; and the illusive enjoyments of the mind make them almost forget the real sufferings of the body. According to Pope,

"Hope springs eternal in the human breast,
Man never _is_, but always _to be_ blest."

At the foot of the above pillar, the only one of the sort in Paris, is erected a handsome fountain, which furnishes water from the Seine. At two-thirds of its height is a dial of a singular kind, which marks the precise hour at every period of the day, and in all seasons. It is the invention of Father Pingre, who was a regular canon of St. Genevieve, and member of the _ci-devant_ Academy of Sciences.

While we are in this quarter, let us avail ourselves of the moment; and, proceeding from the _Halle au Ble_ along the _Rue Oblin_, examine the

**CHURCH OF SAINT EUSTACHE.**

This church, which is one of the most spacious in Paris, is situated at the north extremity of the _Rue des Prouvaires_, facing the _Rue du Jour_. It was begun in 1532, but not finished till the year 1642.

Notwithstanding the richness of its architecture, it presents not an appearance uniformly handsome, on account of the ill-combined mixture of the Greek and Gothic styles: besides, the pillars are so numerous in it, that it is necessary to be placed in the nave to view it to the best advantage.
The new portal of St. Eustache, which was constructed in 1754, is formed of two orders, the Doric and the Ionic, the one above the other. At each extremity of this portal, rise two insulated towers, receding from all the projection of the inferior order, and decorated by Corinthian columns with pilasters, on an attic serving as a socle. These two towers were to have been crowned by a balustrade; one alone has been finished.

Several celebrated personages have been interred in this church. Among them, I shall particularize one only; but that one will long live in the memory of every convivial British seaman. Who has not heard the lay which records the defeat of Tourville? Yes--

He who "on the main triumphant rode
To meet the gallant Russel in combat o'er the deep;"
Who "led his noble troops of heroes bold
To sink the English admiral and his fleet."

Though considered by his countrymen, as one of the most eminent seamen that France ever produced, and enjoying at the time of his death the dignity of Marshal, together with that of Vice-admiral of the kingdom, Tourville never had an epitaph. He died on the 28th of May 1701, aged 59.

Some of the monuments which existed here have been transferred to the
Museum in the _Rue des Petits Augustins_, where may be seen the sarcophagus of Colbert, Minister to Lewis XIV, and the medallion of Cureau de la Chambre, physician to that king, and also his physiognomist, whom he is said to have constantly consulted in the selection of his ministers. Among the papers of that physician there still exists, in an unpublished correspondence with Lewis XIV, this curious memorandum: “Should I die before his majesty, he would run a great risk of making, in future, many a bad choice.”

It is impossible to enter one of these sanctuaries without reflecting on the rapid progress of irreligion among a people who, six months before, were, on their knees, adoring the effigies which, at that period, they were eager to mutilate and destroy. Iron crows and sledge-hammers were almost in a state of requisition. In the beginning, it was a contest who should first aim a blow at the nose of the Virgin Mary, or break the leg of her son. In one day, contracts were entered into with masons for defacing images which for centuries, had been partly concealed under the dusty webs of generations of spiders.

As for the statues within reach of swords and pikes, it was a continual scene of amusement to the licentious to knock off the ear of one angel, and scratch the face of another. Not an epitaph was left to retrace the patriotic deeds of an upright statesman, or the more brilliant exploits of a heroic warrior; not a memento, to record conjugal affection, filial piety, or grateful friendship. The iconoclasts proceeded not with the impetuous fury of fanatics, but
with the extravagant foolery of atheistical buffoons.

All the gold and silver ornaments disappeared: a great part of them were dissolved in the crucibles of the mint, after having been presented as a homage to the Convention, some of whose members danced the _carmagnole_ with those who presented them at their bar, loaded on the back of mules and asses, bedecked with all the emblems of catholic worship; while several of the rubies, emeralds, &c. which had formerly decorated the glory, beaming round the head of a Christ, were afterwards seen glittering on the finger of the revolutionary committee-men.

Chaumette, an attorney, was the man who proclaimed atheism, and his example had many imitators. It seemed the wish of that impious being to exile God himself from nature. He it was who imagined those orgies, termed the festivals of reason. One of the most remarkable of these festivals was celebrated in this very church of _St. Eustache_.

Although Mademoiselle Maillard, the singing heroine of the French opera, figured more than once as the goddess of reason, that divinity was generally personified by some shameless female, who, if not a notorious prostitute, was frequently little better. Her throne occupied the place of the altar; her supporters were chiefly drunken soldiers, smoking their pipe; and before her, were a set of half-naked vagabonds, singing and dancing the _carmagnole_.

"In this church," says an eye-witness, "the interior of the choir represented a landscape, decorated with cottages and clumps of trees. In the distance were mysterious bowers, to which narrow paths led, through declivities formed of masses of artificial rock.

"The inside of the church presented the spectacle of a large public-house. Round the choir were arranged tables, loaded with bottles, sausages, pies, pates, and other viands. On the altars of the lateral chapels, sacrifices were made to luxury and gluttony; and the consecrated stones bore the disgusting marks of beastly intemperance.

"Guests crowded in at all doors: whoever came partook of this festival: children thrust their hands into the dishes, and helped themselves out of the bottles, as a sign of liberty; while the speedy consequences of this freedom became a matter of amusement to grown persons in a similar state of ebriety. What a deplorable picture of the people, who blindly obeyed the will of a few factious leaders!

"In other churches, balls were given; and, by way of shutting the door in the face of modesty, these were continued during the night, in order that, amidst the confusion of nocturnal revelry, those desires which had been kindled during the day, might be freely gratified under the veil of darkness."
"The processions which accompanied these orgies, were no less attended with every species of atheistical frenzy. After feasting their eyes with the sacrifice of human victims, the Jacobin faction, or their satellites, followed the car of their impure goddess: next came, in another car, a moving orchestra, composed of blind musicians, a too faithful image of that Reason which was the object of their adoration."

The state of France, at that period, proves that religion being detached from social order, there remained a frightful void, Which nothing could have filled up but its subsequent restoration. Without religion, men become enemies to each other, criminals by principle, and bold violators of the laws; force is the only curb that can restrain them. The inevitable consequence is, that anarchy and rapine desolate the face of the earth, and reduce it to a heap of misfortune and ruin.

LETTER XXIV.

_Paris, November 27, 1801._

When we travel back in idea for the last ten years, and pass in review the internal commotions which have distracted France during that period, and the external struggle she has had to maintain for the security of her independence, we cannot refuse our admiration to the constancy which the French have manifested in forming
institutions for the diffusion of knowledge, and repositories of objects tending to the advancement of the arts and sciences. In this respect, if we except the blood-thirsty reign of Robespierre, no clash of political interests, no change in the form or administration of the government, has relaxed their ardour, or slackened their perseverance. Whatever set of men have been in power, the arts and sciences have experienced almost uninterrupted protection.

In the opinion of the French themselves, the GALLERY OF ANTIQUES, in the CENTRAL MUSEUM OF THE ARTS, may claim pre-eminence over every other repository of sculpture; but many persons may, probably, feel a satisfaction more pure and unadulterated in viewing the MUSEUM OF FRENCH MONUMENTS.

Here, neither do insignia of triumph call to mind the afflicting scenes of war, nor do emblems of conquest strike the eye of the travelled visiter, and damp his enjoyment by blending with it bitter recollections. Vandalism is the only enemy from whose attacks the monuments, here assembled, have been rescued.

This Museum, which has, in fact, been formed out of the wrecks of the revolutionary storm, merits particular attention. Although it was not open to the public, for the first time, till the 15th of Fructidor, year III (2nd of September 1795), its origin may be dated from 1790, when the Constituent Assembly, having decreed the possessions of the
Clergy to be national property, charged the _Committee of Alienation_ to exert their vigilance for the preservation of all the monuments of the arts, spread throughout the wide extent of the ecclesiastical domains.

The philanthropic LA ROCHEFOUCAULD, (the last Duke of the family), as President of that committee, fixed on a number of artists and literati to select such monuments as the committee were anxious to preserve. The municipality of Paris, being specially entrusted, by the National Assembly, with the execution of this decree, also nominated several literati and artists of acknowledged merit to co-operate with the former in their researches and labours. Of this association was formed a commission, called _Commission des Monumens_. From that epoch, proper places were sought for the reception of the treasures which it was wished to save from destruction. The _Committee of Alienation_ appointed the _ci-devant_ monastery of the _Petits Augustins_ for the monuments of sculpture and pictures, and those of the _Capucins, Grands Jesuites, and Cordeliers_, for the books and manuscripts.

By these means, the monuments in the suppressed convents and churches were, by degrees, collected in this monastery, which is situated in the _Rue des Petits Augustins_, so named after that order of monks, whose church here was founded, in 1613, by Marguerite de Valois, first wife of Henry IV.
At the same period, ALEXANDRE LENOIR was appointed, by the Constituent Assembly, director of this establishment. As I shall have frequent occasion to mention the name of that estimable artist, I shall here content myself with observing, that the choice did honour to their judgment.

In the mean time, under pretext of destroying every emblem of feudality, the most celebrated master-pieces were consigned to ruin; but the commission before-mentioned opportunely published instructions respecting the means of preserving the valuable articles which they purposed to assemble.

The National Convention also gave indisputable proof of its regard for the arts, by issuing several decrees in their favour. Its _Committee of Public Instruction_ created a commission, composed of distinguished literati and artists of every class, for the purpose of keeping a watchful eye over the preservation of the monuments of the arts. The considerable number of memoirs, reports, and addresses, diffused through the departments by this learned and scientific association, enlightened the people, and arrested the arm of those modern Vandals who took a pleasure in mutilating the most admired statues, tearing or defacing the most valuable pictures, and melting casts of bronze of the most exquisite beauty.

Among the numerous reports to which these acts of blind ignorance gave birth, three published by GREGOIRE, ex-bishop of Blois, claim
particular distinction no less on account of the taste and zeal which they exhibit for the advancement of literature and the fine arts, than for the invective with which they abound against the madness of irreligious barbarism. This last stroke, aptly applied, was the means of recovering many articles of value, and of preserving the monuments still remaining in the provinces.

In these eventful times, LENOIR, the Conservator of the rising museum, collected, through his own indefatigable exertions, a considerable number of mausolea, statues, bas-reliefs, and busts of every age and description. No sooner did a moment of tranquillity appear to be reestablished in this country, than he proposed to the government to place all these monuments in historical and chronological order, by classing them, according to the age in which they had been executed, in particular halls or apartments, and giving to each of these apartments the precise character peculiar to each century. This plan which, in its aggregate, united the history of the art and that of France, by means of her monuments, met with general approbation, and was accordingly adopted by the members of the government.

Thus, throughout this Museum, the architectural decorations of the different apartments are of the age to which the monuments of Sculpture, contained in each, belongs; and the light penetrates through windows of stained glass, from the designs of RAPHAEL, PRIMATICCIO, ALBERT DURER, LE SUEUR, &c., the production of the particular century corresponding to that of the sculpture.
Come then, let us visit this Museum, and endeavour to discriminate the objects which may be most interesting both to the artist and historian. We first enter the

ANTI-CHAMBER.

This apartment presents itself to our inquisitive looks, as a Hall of Introduction, which may not be unaptly compared to the preface of a grand work. Here we behold a crowd of monuments, arranged methodically, so as to prepare our eyes for tracing the different ages through which we have to travel.

We first remark those altars, worn by the hand of Time, on which the trading Gauls of the ancient _Lutetia_, now Paris, sacrificed to the gods in the time of Tiberius. Jupiter, Mars, Vulcan, Mercury, Venus, Pan, Castor and Pollux, and the religious ceremonies here sculptured, are sufficient to attest that the Parisians were then idolaters, and followed the religion of the Romans, to whom they were become tributary. The Inscriptions on each of these monuments, which are five in number, leave no doubt as to their authenticity, and the epoch of their erection.

These altars, five in number, are charged with bas-reliefs, and the first of them is inscribed with the following words in Latin.
_Tiberius Caesar, having accepted or taken the name of Augustus, the navigators (Nautae) belonging to the city of Paris, publicly consecrated this altar to Jupiter the most great and most good._

In 1711, these monuments were dug up from the choir of the cathedral of _Notre-Dame_, out of the foundations of the ancient church of Paris, constructed by Childebert, on the ruins of a temple, formerly dedicated to Isis, which he caused to be demolished. Near them we see the great goddess of the Germans figure under the name of Nehalennia, in honour of whom that people had erected a great number of monuments, some of which were discovered in the year 1646, when the sea retired from the island of Walcheren.

Capitals, charged with bas-reliefs, taken from a subterraneous basilic, built by Pepin, have likewise been collected, and follow those which I have just mentioned. Next comes the tomb of CLOVIS, which exhibits that prince lying at length; he is humbling himself before the Almighty, and seems to be asking him forgiveness for his crimes. We likewise see those of CHILDEBERT and of the cruel
CHILPERIC. The intaglio, relieved by inlaid pieces of Mosaic, of queen FREDEGOND, has escaped the accidents of twelve centuries. Just Heaven! what powers have disappeared from the face of the earth since that period! And to what reflections does not this image, still existing of that impious woman, give birth in the mind of the philosopher! CHARLEMAGNE, who was buried at Aix-la-Chapelle, seated on a throne of gold, appears here, in a haughty attitude, with his sword in his hand, still to be giving laws to the world!

As might naturally be supposed, most of these figures have suffered much by the rude attacks of Time; but in spite of his indelible impression, the unpolished hand of the sculptor is still distinguishable, and betrays the degraded state of the arts during the darkness of the middle ages. Let us pass into the

HALL OF THE THIRTEENTH CENTURY.

Here we shall remark arches in the Gothic style, supported by thick pillars, according to the architecture of that period. Ornaments, in the form of _culs-de-lampe_, terminate the centre of the arches, which are painted in azure-blue, and charged with stars. When temples were begun to be sheltered or covered, nations painted the inside of the roof in this manner, in order to keep in view the image of the celestial canopy to which they directed all their affections, and to preserve the memory of the ancient custom of offering up sacrifices to the divinity in the open air.
Here the statue of LEWIS IX, surnamed the Saint, is placed near that of PHILIP, one of his sons, and of CHARLES, his brother, king of Sicily, branded in history, by having, through his oppression, driven his subjects into revolt, and caused the massacre of the French in that island in 1277; a massacre well known by the name of the _Sicilian vespers_.

It seems that it was the fashion, in those days, for kings themselves to be bearers at funerals. We are told by St. Foix, that the body of LEWIS, another son of the Saint, who died in 1662, aged 26, and whose cenotaph is here, was first carried to St. Denis, and thence to the abbey of Royaumont, where it was interred. "The greatest lords of the kingdom," says he, "alternately bore the coffin on their shoulders, and Henry III; king of England, carried it himself for a considerable time, as feudatory of the crown."

PHILIP III, too, above-mentioned, having brought to Paris the remains of his father from Tunis in Africa, carried them barefooted, on his shoulders, to St. Denis. Wherever he rested by the way, towers were erected in commemoration of this act of filial piety; but these have been destroyed since the revolution.

The casements of this hall, in the form of ogives, are ornamented with stained glass of the first epoch of the invention of that art.

We now come to the
HALL OF THE FOURTEENTH CENTURY.

This hall shews us the light, yet splendid architecture of the Arabs, introduced into France in consequence of the Crusades. Here are the statues of the kings that successively appeared in this age down to king JOHN, who was taken prisoner by Edward, the black prince, at the battle of Poietiers. They are clad after the manner of their time, and lying at length on a stylobate, strewn with flower-de-luces. Twenty-two knights, each mounted on lions, armed cap-a-pie, represented of the natural size, and coloured, fill ogive niches ornamented with Mosaic designs, relieved with gold, red, and blue.

The tombs of CHARLES V, surnamed the _Wise_, and of the worthy constable, DU GUESCLIN, together with that of SANCERRE, his faithful friend, rise in the middle of this apartment; which presents to the eye all the magnificence of a Turkish mosque. After having quitted it, what a striking contrast do we not remark on entering the

HALL OF THE FIFTEENTH CENTURY!

Columns, arabesque ceilings charged with gilding, light pieces of sculpture applied on blue and violet grounds, imitating cameo, china, or enamel; every thing excites astonishment, and concurs in calling to mind the first epoch of the regeneration of the arts in this
country.

The ideas of the amateur are enlivened in this brilliant apartment: they prepare him for the gratification which he is going to experience at the sight of the beautiful monuments produced by the age, so renowned of Francis I. There, architecture predominates over sculpture; here, sculpture over architecture.

The genius of RAPHAEL paved the way to this impulse of regeneration: he had recently produced the decorations of the Vatican; and the admirable effect of these master-pieces of art, kindled an enthusiasm in the mind of the artists, who travelled. On their return to France, they endeavoured to imitate them: in this attempt, JEAN JUSTE, a sculptor sent to Rome, at the expense of the Cardinal D'AMBOISE, was the most successful.

First, we behold the mausoleum of LOUIS D'ORLEANS, victim of the faction of the Duke of Burgundy, and that of his brother CHARLES, the poet. Near them is that of VALENTINE DE MILAN, the inconsolable wife of the former, who died through grief the year after she lost her husband. As an emblem of her affliction, she took for her device a watering-pot stooped, whence drops kept trickling in the form of tears. Let it not be imagined, however, that it was on account of his constancy that this affectionate woman thus bewailed him till she fell a victim to her sorrow.
LOUIS D'ORLEANS was a great seducer of ladies of the court, and of the highest rank too, says Brantome. Indeed, historians concur in stating that to a brilliant understanding, he joined the most captivating person. We accordingly find that the Dutchess of Burgundy and several others were by no means cruel to him; and he had been supping tête-à-tête with Queen Isabeau de Baviere, when, in returning home, he was assassinated on the twenty-third of November 1407. His amorous intrigues at last proved fatal to the English, as you will learn from the following story, related by the same author.

One morning, M. d'Orleans having in bed with him a woman of quality, whose husband came to pay him an early visit, he concealed the lady's head, while he exhibited the rest of her person to the contemplation of the unsuspecting intruder, at the same time forbidding him, as he valued his life, to remove the sheet from her face. Now, the cream of the jest was, that, on the following night, the good soul of a husband, as he lay beside his dear, boasted to her that the Duke of Orleans had shewn him the most beautiful woman that he had ever seen: but that for her face he could not tell what to say of it, as it was concealed under the sheet. "From this little intrigue," adds Brantome, "sprang that brave and valiant bastard of Orleans, Count Dunois, the pillar of France, and the scourge of the English."

Here we see the statues of CHARLES VI, and of JANE of Burgundy. The former being struck by a _coup de soleil_, became deranged in his intellects and imbecile, after having displayed great genius; he is
represented with a pack of cards in his hand to denote that they were
first invented for that prince's diversion. The latter was Dutchess
of BEAUFORT, wife to the Duke, who commanded the English army against
Charles VII, and as brother to our Henry IV, was appointed regent of
France, during the minority of his nephew, Henry V.

Next come those of RENEE D'ORLEANS, grand-daughter of the intrepid
Dunois; and of PHILIPPE DE COMMINES, celebrated by his memoirs of the
tyrant, LEWIS XI, whose statue faces that of CHARLES VII, his father.

The image of JOAN OF ARC, whom that king had the baseness to suffer
to perish, after she had maintained him on the throne, also figures
in this hall with that of ISABEAU DE BAVIERE. The shameful death of
the Maid of Orleans, who, as every one knows, was, at the instigation
of the English, condemned as a witch, and burnt alive at Rouen on the
30th of May 1430, must inspire with indignation every honest
Englishman who reflects on this event, which will ever be a blot in
the page of our history. Isabeau affords a striking example of the
influence of a queen's morals on the affections of the people. On her
first arrival in Paris, she was crowned by angels, and received from
the burghers the most magnificent and costly presents. At her death,
she was so detested by the nation, that in order to convey her body
privately to St. Denis, it was embarked in a little skiff at
_Port-Landri_, with directions to the waterman to deliver it to the
abbot.
The superb tomb of LEWIS XII, placed in the middle of this apartment, displays great magnificence; and his statue, lying at length, which represents him in a state of death, recalls to mind that moment so grievous to the French people, who exclaimed, in following his funeral procession to St. Denis, "Our good king Lewis XII is dead, and we have lost our father."

The historian delights to record a noble trait of that prince's character. Lewis XII had been taken prisoner at the battle of St. Aubin by Louis de la Trimouille, who, fearing the resentment of the new king, and wishing to excuse himself for his conduct, received this magnanimous reply: "It is not for the king of France to revenge the quarrels of the duke of Orleans."

The statue of PIERRE DE NAVARRE, son of Charles the _Bad_, seems placed here to form in the mind of the spectator a contrast between his father and Lewis XII. The tragical end of Charles is of a nature to fix attention, and affords an excellent subject for a pencil like that of Fuseli.

Charles the _Bad_, having fallen into such a state of decay that he could not make use of his limbs, consulted his physician, who ordered him to be wrapped up from head to foot, in a linen cloth impregnated with brandy, so that he might be inclosed in it to the very neck as in a sack. It was night when this remedy was administered. One of the female attendants of the palace, charged to sew up the cloth that
contained the patient, having come to the neck, the fixed point where she was to finish her seam, made a knot according to custom; but as there was still remaining an end of thread, instead of cutting it as usual with scissors, she had recourse to the candle, which immediately set fire to the whole cloth. Being terrified, she ran away, and abandoned the king, who was thus burnt alive in his own palace.

What a picture for the moralist is this assemblage of persons, celebrated either for their errors, crimes, talents, or virtues!

LETTER XXV.

_Paris, November 28, 1801._

Conceiving how interested you (who are not only a connoisseur, but an F.A.S.) must feel in contemplating the only repository in the world, I believe, which contains such a chronological history of the art of sculpture, I lose no time in conducting you to complete our survey of the MUSEUM OF FRENCH MONUMENTS in the _Rue des Petits Augustins._

Having examined those of the fifteenth century, during our former visit, we are at length arrived at the age of the Fine Arts in France, and now enter the
"But see! each muse in LEO'S golden days,
Starts from her trance, and trims her wither'd bays;
Rome's ancient Genius, o'er its ruins spread,
Shakes off the dust, and rears his reverend head;
Then Sculpture and her sister arts revive,
Stones leap'd to form, and rocks began to live."

These beautiful lines of Pope immediately occur to the mind, on
considering that, in Italy, the Great LEO, by the encouragement which
he gave to men of talents, had considerably increased the number of
master-pieces; when the taste for the Fine Arts, after their previous
revival by the Medici, having spread throughout that country, began
to dawn in France about the end of the fifteenth century. By
progressive steps, the efforts made by the French artists to emulate
their masters, attained, towards the middle of the sixteenth century,
a perfection which has since fixed the attention of Europe.

On entering this hall, which is consecrated to that period, the
amateur finds his genius inflamed. What a deep impression does not
the perfection of the numerous monuments which it has produced make
on his imagination! First, he admires the beautiful tomb erected to
the memory of FRANCIS I, the restorer of literature and the arts;
who, by inviting to his court LEONARDO DA VINCI and PRIMATICCIO, and
establishing schools and manufactories, consolidated the great work
of their regeneration.

"Curse the monks!" exclaimed I, on surveying this magnificent monument, constructed in 1550, from the designs of the celebrated PHILIBERT DE L'ORME. "Who cannot but regret," continued I to myself, "that so gallant a knight as Francis I. should fall a victim to that baneful disease which strikes at the very sources of generation? Who cannot but feel indignant that so generous a prince, whose first maxim was, that _true magnanimity consisted in the forgiveness of injuries, and pusillanimity in the prosecution of revenge_, should owe his death to the diabolical machinations of a filthy friar?" Yet, so it was; the circumstances are as follows:

Francis I. was smitten by the charms of the wife of one Lunel, a dealer in iron. A Spanish chaplain, belonging to the army of the Emperor Charles V, passing through Paris in order to repair to Flayers, threw himself in this man's way, and worked on his mind till he had made him a complete fanatic: "Your king," said the friar, "protects Lutheranism in Germany, and will soon introduce it into France. Be revenged on him and your wife, by serving religion. Communicate to him that disease for which no certain remedy is yet known."--"And how am I to give it to him?" replied Lunel; "neither I nor my wife have it."--"But I have," rejoined the monk: "I hold up my hand and swear it. Introduce me only for one half-hour by night, into your place, by the side of your faithless fair, and I will answer for the rest."
The priest having prevailed on Lunel to consent to his scheme, went to a place where he was sure to catch the infection, and, by means of Lunel's wife, he communicated it to the king. Being previously in possession of a secret remedy, the monk cured himself in a short time; the poor woman died at the expiration of a month; and Francis I, after having languished for three or four years, at length, in 1547, sunk under the weight of a disorder then generally considered as incurable.

The tomb of the VALOIS, erected in honour of that family, by Catherine de Medicis, soon after the death of Henry II, is one of the masterpieces of GERMAIN PILON. In the execution of this beautiful monument, that famous artist has found means to combine the correctness of style of Michael Angelo with the grace of Primaticcio. To the countenance of HENRY and CATHERINE, who are represented in a state of death, lying as on a bed, he has imparted an expression of sensibility truly affecting.

Next comes the tomb of DIANE DE POITIERS, that celebrated beauty, who displayed equal judgment in the management of State affairs and in the delicacy of her attachments; who at the age of 40, captivated king Henry II, when only 18; and, who, though near 60 at the death of that prince, had never ceased to preserve the same empire over his heart. At the age of fourteen, she was married to Louis de Breze, grand seneschal of Normandy, and died in April 1506, aged 66.
Brantome, who saw her not long before her death, when she had just recovered from the confinement of a broken leg, and had experienced troubles sufficient to lessen her charms, thus expresses himself:

"Six months ago, when I met her, she was still so beautiful that I know not any heart of adamant which would not have been moved at the sight of her."--To give you a perfect idea of her person, take this laconic description, which is not one of fancy, but collected from the best historians.

Her jet black hair formed a striking contrast to her lily complexion. On her cheeks faintly blushed the budding rose. Her teeth vied with ivory itself in whiteness: in a word, her form was as elegant as her deportment was graceful.

By way of lesson to the belles of the present day, let them be told that DIANE DE POITIERS was never ill, nor affected indisposition. In the severity of the winter, she daily washed her face with spring-water, and never had recourse to cosmetics.----"What pity," says Brantome, "that earth should cover so beautiful a woman!"

No man, indeed, who sympathizes with the foibles of human nature, can contemplate the tomb of DIANE DE POITIERS, and reflect on her numerous virtues and attractions, without adopting the sentiments of Brantome, and feeling his breast glow with admiration.
This extraordinary woman afforded the most signal protection to
literati and men of genius, and was, in fact, no less distinguished
for the qualities of her heart than for the beauty of her person.
"She was extremely good-humoured, charitable, and humane," continues
Brantome "The people of France ought to pray to God that the female
favourite of every chief magistrate of their country may resemble
this amiable frail one."

As a proof of the elevation of her sentiments, I shall conclude by
quoting to you the spirited reply DIANE made to Henry II, who, by
dint of royal authority, wished to legitimate a daughter he had by
her: "I am of a birth," said she, "to have had lawful children by
you. I have been your mistress, because I loved you. I will never
suffer a decree to declare me your concubine."

The beautiful group of the modest Graces, and that representing
Diana, accompanied by her dogs Procion and Syrius, sculptured by Jean
Gougeon, to serve as the decoration of a fountain in the park of
DIANE DE POITIERS at Anet, attracts the attention of the connoisseur.

The tomb of GOUGEON, composed of his own works, and erected to the
memory of that great artist, through gratitude, is, undoubtedly, a
homage which he justly deserved. This French Phidias was a Calvinist,
and one of the numerous victims of St. Bartholomew's day, being shot
on his scaffold, as he was at work on the _Louvre_, the 24th of
August 1572. Here too we behold the statues of BIRAGUE and of the
GONDI, those atrocious wretches who, together with Catherine de Medicis, plotted that infamous massacre; while CHARLES IX, no less criminal, here exhibits on his features the stings of a guilty conscience.

The man that has a taste for learning, gladly turns his eye from this horde of miscreants, to fix it on the statue of CLAUDE-CATHERINE DE CLERMONT-TONNERRE, who was so conversant in the dead languages as to bear away the palm from Birague and Chiveray, in a speech which she composed and spoke in Latin, at twenty-four hours’ notice, in answer to the ambassadors who tendered the crown of Poland to Charles IX.

If the friend of the arts examine the beautiful portico erected by Philibert de l’Orme, on the banks of the Eure, for Diane de Poitiers, composed of the three orders of architecture, placed the one above the other, and forming altogether an elevation of sixty feet, he will be amazed to learn that this superb monument constructed at Anet, twenty leagues distant from Paris, was removed thence, and re-established in this Museum, by the indefatigable conservator, LENOIR.

On leaving the apartment containing the master-pieces brought to light by Francis I, the next we reach is the

HALL OF THE SEVENTEENTH CENTURY.
What a crowd of celebrated men contained in the temple consecrated to
taste, courage, and talents!

There, I behold TURENNE, CONDE, MONTAUSIER, COLBERT, MOLIERE,
CORNEILLE, LA FONTAINE, RACINE, FENELON, and BOILEAU. The great LEWIS
XIV, placed in the middle of this hall, seems to become still greater
near those immortal geniuses.

Farther on, we see the statue of the implacable RICHELIEU,
represented expiring in the arms of Religion, while Science is
weeping at his feet. Ye Gods! what a prostitution of talent! This is
the master-piece of GIRARDON; but, in point of execution, many
connoisseurs prefer the mausoleum of the crafty MAZARIN, whom
COYZEVOX has pourtrayed in a supplicating posture.

LEWIS XIII, surnamed the _Just_, less great than his illustrious
subject, DE THOU, casts down his eyes in the presence of his
ministers.

The mausolea of LE BRUN, LULLI, and JEROME BIGNON, the honour, the
love, and the example of his age, terminate the series of monuments
of that epoch, still more remarkable for its literati than its
artists. We at last come to the
HALL OF THE EIGHTEENTH CENTURY.

Here we admire the statues of MONTESQUIEU, FONTENELLE, VOLTAIRE, ROUSSEAU, HELVETIUS, CREBILLON, PIRON, &c. &c. The tombs of the learned MAUPERTUIS and CAYLUS, and also that of Marshal D'HARCOURT, give a perfect idea of the state of degradation into which the art of design had fallen at the beginning of this century; but the new productions which decorate the extremity of this spacious hall are sufficient to prove to what degree the absolute will of a great genius can influence the progress of the arts, as well as of the sciences. VIEN and DAVID appeared, and the art was regenerated.

Here, too, we find a statue, as large as life, representing Christ leaning on a pillar, executed by MICHAEL ANGELO STODTZ. I notice this statue merely to observe, that the original, from which it is taken, is to be seen at Rome, in the _Chiesa della Minerva_ where it is held in such extraordinary veneration, that the great toe-nail of the right foot having been entirely worn away by the repeated kisses of the faithful, one of silver had been substituted. At length this second nail having been likewise worn away, a third was placed, of copper, which is already somewhat worn. It was sculptured by MICHAEL ANGELO BUONAROTI.

We experience an emotion of regret at the aspect of the handsome monument by MICHALLON, on learning that it was erected to the memory of young DROUAIS, a skilful and amiable artist, stopped by death, in
1788, during his brilliant career, at the early age of 24. He has left behind him three historical pictures, which are so many master-pieces.

The beautiful statue of the youthful Cyparissus, by CHAUDET, the most eminent French sculptor, reminds us of the full and elegant form of the fine Greek Bacchus, which decorates the peristyle of the antichamber or Hall of Introduction.

Thus the amateur and the student will find, in this Museum, an uninterrupted chronology of monuments, both antique and modern, beginning by those of ancient Greece, whose date goes back to two thousand five hundred years before our era, to examine those of the Romans, of the Lower Empire, of the Gauls, and thence pass to the first epoch of the French monarchy, and at length follow all the gradations through which the art has passed from its cradle to its decrepitude. The whole of this grand establishment is terminated by a spacious garden, which is converted into an

ELYSIUM.

There, on a verdant lawn, amid firs, cypresses, poplars, and weeping willows, repose the ashes of the illustrious poets, MOLIERE, LA FONTAINE, BOILEAU, &c.; of the learned DESCARTES, MABILLON, MONTFAUCON, &c., inclosed in sarcophagi; there, they still receive the homage which mankind owe to talents and virtue.
But hold! mark the sepulchre of the learned and tender HELOISE. Her remains, though formerly conjoined to those of her lover, were subsequently separated, and after a lapse of three hundred years, they are now reassembled.

Here one kind grave unites their hapless name,

And grafts her love immortal on his fame.

With a smile seated on her lips, HELOISE seems to be sighing for the object of her glowing affection: while the unfortunate ABELARD, coldly reclined, is still commenting on the Trinity. The _Paraclete_, having been sold and demolished, LENOIR, with all the sensibility of an admirer of genius, withdrew the bones of ABELARD and HELOISE from that monastery, and placed them here in a sepulchral chapel, partly constructed from the remains of their ancient habitation.

Such is the MUSEUM OF FRENCH MONUMENTS. When completed, for some valuable specimens of the arts still remain to be added, it will be one of the most interesting establishments in Paris, and perhaps in Europe, especially if considered in regard to the improvement of modern sculpture, and, I may add, architecture. No building can be better adapted than a monastery for an establishment of this nature. The solemn gloom of cloisters suits the temper of the mind, when we reflect on the mortality incident to a succession of ages, and the melancholy which it inspires, is in perfect unison with our feelings,
when we contemplate the sepulchral monuments that recall to our
memory the actions of the illustrious departed.

This Museum is very extensive, the three courts and large garden,
which at present compose the whole of its premises, occupying a space
of three thousand seven hundred and sixty-two toises. LENOIR,
however, has recently presented to the First Consul a plan for
enlarging it, without any additional expense of building, by adding
to it the neighbouring Hotel de Bouillon. He proposes that there
should be a new entrance by the quay, exhibiting a spacious court,
decorated with statues, erected in regular order; and that the
apartments on the ground-floor should be appropriated as follows:

1. To a collection of portraits of all the celebrated men of France.

2. To a chronological series of armour of all ages.

3. To a complete collection of French medals.

4. To a library, solely formed of the books necessary for obtaining a
knowledge of the monuments contained in this Museum.

When I consider the mutilated state in which most of these monuments
were found at the first formation of this interesting establishment,
and view the perfection in which they now appear; when I remark the
taste and judgment displayed in the distribution and interior
arrangement of the different apartments of this rich museum; when I
learn, from the printed documents on the subject, the strict economy
which has been observed in the acquisition or restoration of a great
number of monuments, the more valuable as they illustrate the history
of the arts; I confess that I find myself at a loss which most to
admire in the Conservator, his courage, zeal, perseverance, or
discrimination. Indeed, nothing but an assemblage of those qualities
could have overcome the difficulties and obstacles which he has
surmounted.

I shall add that LENOIR’S obliging disposition and amenity of manners
equally entitle him to the gratitude and esteem of the connoisseur,
the student, or the inquisitive stranger.

LETTER XXVI.

_Paris, December 1, 1801_.

I was highly gratified the other day on finding myself in company
with some of those men whom (to borrow Lord Thurlow’s expression, in
speaking of Warren Hastings,) I have known only as I know Alexander,
by the greatness of their exploits; men whose names will be
transmitted to posterity, and shine with distinguished lustre in the
military annals of France.
General A----y had already invited me to dine with him, in order to meet General B----r; but, on the day fixed, the latter, as minister for the war department, being under the necessity of entertaining Lord Cornwallis, the party was postponed till the 8th of Frimaire, (20th of November), when, in addition to General B----r, General A----y had assembled at his table several men of note. Among others, were General M----rd, who commanded the right wing of the army of Naples under Macdonald, in which he distinguished himself as a brave soldier; and D----ttes, physician in chief to the army of the East. This officer of health, as medical men are here denominated, is lately returned from Egypt, where his skill and attention to his professional duties gained him universal admiration.

In society so agreeable, time passed away rapidly till General B----r arrived. It was late, that is about seven o'clock, though the invitation expressed five precisely, as the hour of dinner. But, in Paris, a minister is always supposed to be detained on official business of a nature paramount to every other consideraton. On my being introduced to General B----r, he immediately entered into conversation with me concerning Lord Cornwallis, whom he had known in the American war, having served in the staff of Rochambeau at the siege of Yorktown. As far back as that period B----r signalized himself by his skill in military science. It was impossible to contemplate these distinguished officers without calling to mind how greatly their country was indebted to the exertion of their talents on various important occasions. These recollections led me to admire
that wisdom which had placed them in stations for which they had proved themselves so eminently qualified. In England, places are generally sought for men; in France, men are sought for places.

At seven, dinner was announced, and an excellent one it was, both in quality and quantity. \textit{Presto} was the word, and all the guests seemed habituated to expedition. The difference between the duration of such a repast at this day, and what it was before the revolution, shews how constantly men become the slaves of fashion. Had BONAPARTE resembled Lucullus in being addicted to the pleasures of the festive board, I make no doubt that it would have been the height of \textit{ton} to sit quietly two or three hours after dinner. But the Chief Consul is said to be temperate, almost to abstemiousness; he rises from table in less than half an hour; and that mode is now almost universal in Paris, especially among the great men in office. Two elegant courses and a desert were presently dispatched; the whole time employed in eating I know not how many good dishes, and drinking a variety of choice wines, not exceeding thirty-five minutes. At the end of the repast, coffee was presented to the company in an adjoining room, after which the opera of \textit{Tarare} was the attraction of the evening.

I have already mentioned to you that General A----y had put into my hand \textit{L'Histoire du Canal du Midi}, written by himself. From a perusal of this interesting work, it appears that one of his ancestors[1] was the first who conceived the idea of that canal, which was not only planned by him, but entirely completed under his immediate direction. Having communicated his plan to Riquet, the
latter submitted it to Colbert, and, on its being approved by Lewis XIV, became _contractor_ for all the works of that celebrated undertaking, which he did not live to see finished. Riquet, however, not content with having derived from the undertaking every advantage of honour and emolument, greedily snatched from the original projector the meed of fame, so dearly earned by the unremitting labour of thirty successive years. These facts are set forth in the clearest light in the above-mentioned work, in which I was carefully examining General A----y's plans for the improvement of this famous canal, when I was most agreeably interrupted.

I had expressed to the General a wish to know the nature of the establishment of which he is the director, at the same time apprising him that this wish did not extend to any thing that could not with propriety be made public. He obligingly promised that I should be gratified, and this morning I received from him a very friendly letter, accompanied by the following account of the

DEPOT DE LA GUERRE.

The general _Depot_ or repository of maps and plans of war, &c, &c, was established by LOUVOIS, in 1688. This was the celebrated period when France, having attained the highest degree of splendour, secured her glory by the results of an administration enlightened in all its branches.
At the beginning of its institution, the _Depot de la guerre_ was no more than archives, where were collected, and preserved with order, the memoirs of the generals, their correspondence, the accounts yet imperfect, and the traces of anterior military operations.

The numerous resources afforded by this collection alone, the assistance and advantages derived from it on every occasion, when it was necessary to investigate a military system, or determine an important operation, suggested the idea of assembling it under a form and classification more methodical. Greater attention and exactness were exerted in enriching the _Depot_ with every thing that might complete the theoretical works and practical elucidations of all the branches of the military art,

Marshal DE MAILLEBOIS, who was appointed director of this establishment in 1730, was one of the first authors of the present existing order. The classification at first consisted only in forming registers of the correspondence of the generals, according to date, distinguishing it by _different wars_. It was divided into two parts, the former containing the letters of the generals; and the latter, the minutes or originals of the answers of the king and his ministers. To each volume was added a summary of the contents, and, in regular succession, the journal of the military operations of the year. These volumes, to the number of upwards of two thousand seven hundred, contain documents from the eleventh century to the close of the last American war; but the series is perfect only from the year
1631. This was a valuable mine for a historiographer to explore; and, indeed, it is well known that the _Memoirs of Turenne and of Conde_, the _History of the war of 1741_, and part of the fragments of the _Essay on the Manners and History of Nations_, by Voltaire, were compiled and digested from the original letters and memoirs preserved in the _Depot de la guerre_.

Geographical engineers did not then exist as a corps. Topography was practised by insulated officers, impelled thereto by the rather superficial study of the mathematics and a taste for drawing; because it was for them a mean of obtaining more advantageous employments in the staffs of the armies: but the want of a central point, the difference of systems and methods, not admitting of directing the operations to one same principle, as well as to one same object, topography, little encouraged, was making but a slow progress, when M. DE CHOISEUIL established, as a particular corps, the officers who had applied themselves to the practice of that science. The _Depot_ was charged to direct and assemble the labours of the new corps. This authority doubled the utility of the _Depot_; its results had the most powerful influence during the war from 1757 to 1763.

Lieutenant-General De VAULT, who had succeeded Marshal De MAILLEBOIS as director of the _Depot de la guerre_, conceived, and executed a plan, destined to render still more familiar and secure the numerous documents collected in this establishment. He first retrenched from the _Military Correspondences and Memoirs_ all tedious repetitions and unnecessary details; he then classed the remainder under the head
of a different army or operation, without subjecting himself to any
other order than a simple chronology; but he caused each volume to be
preceded by a very succinct, historical summary, in order to enable
the reader to seize the essence of the original memoirs and
documents, the text of which was faithfully copied in the body of
each volume, in this manner did he arrange all the military events
from the German war in 1677 to the peace of 1763. This analysis forms
one hundred and twenty five volumes.

It is easy to conceive how much more interesting these historical
volumes became by the addition, which took place about the same
epoch, of the labours of the geographical engineers employed in the
armies. The military men having it at the same time in his power to
follow the combinations of the generals with the execution of their
plans, imbibes, without difficulty, the principles followed by great
captains, or improves himself from the exact account of the errors
and faults which it is so natural to commit on critical occasions.

When all the establishments of the old _regime_ were tottering, or
threatened by the revolutionary storm, measures were suggested for
preserving the _Depot de la guerre_, and, towards the end of 1791, it
was transferred from Versailles to Paris. Presently the new system of
government, the war declared against the emperor, and the foreseen
conflagration of Europe, concurred to give a new importance to this
establishment. Alone, amidst the general overthrow, it had preserved
a valuable collection of the military and topographical labours of
the monarchy, of manuscripts of the greatest importance, and a body
of information of every kind respecting the resources, and the
country, of the powers already hostile, or on the point of becoming
so. All the utility which might result from the _Depot_ was then
felt, and it was thought necessary to give it a new organization.[2]

The _Depot de la guerre_, however, would have attained but
imperfectly the object of its institution, had there not been added
to its topographical treasure, the richest, as well as the finest,
collection in Europe of every geographical work held in any
estimation. The first epochs of the revolution greatly facilitated
the increase of its riches of that description. The general impulse,
imprinted on the mind of the French nation, prompted every will
towards useful sacrifices. Private cabinets in possession of the
scarcest maps, gave them up to the government, The suppression of the
monasteries and abbeys caused to flow to the centre the geographical
riches which they preserved in an obscurity hurtful to the progress
of that important science: and thus the _Depot de la guerre_ obtained
one of the richest collections in Europe.[3] The government, besides,
completed it by the delivery of the great map of France by CASSINI,
begun in 1750, together with all the materials forming the elements
of that grand work. It is painful to add that not long before that
period (in 1791) the corps of geographical engineers, which alone
could give utility to such valuable materials had been suppressed.[4]

In the mean time, the sudden changes in the administrative system had
dispersed the learned societies employed in astronomy, or the
mathematical sciences. The _National Observatory_ was disused. The
celebrated astronomers attached to it had no rallying point: they
could not devote themselves to their labours but amidst the greatest
difficulties; the salary allowed to them was not paid; the numerous
observations, continued for two centuries, were on the point of being
interrupted.

The _Depot de la guerre_ then became the asylum of those estimable
men. This establishment excited and obtained the reverification of
the measure of an arc of the meridian, in order to serve as a basis
for the uniformity of the weights and measures which the government
wished to establish.

MECHAIN, DELAMBRE, NOUET, TRANCHOT, and PERNY were dispatched to
different places from Barcelona to Dunkirk. After having established
at each extremity of this line a base, measured with the greatest
exactness, they were afterwards to advance their triangles, in order
to ascend to the middle point of the line. This operation, which has
served for rectifying a few errors that the want of perfection in the
instruments had occasioned to be introduced into the measure of the
meridian of CASSINI, may be reckoned one of the most celebrated works
which have distinguished the close of the eighteenth century.

The establishment of the system of administration conformably to the
constitution of the year III (1795) separated the various elements
which the _Depot de la guerre_ had found means to preserve. The
_Board of Longitude_ was established; the _National Institute_ was
formed to supply the place of the _Academy of Sciences_, &c. The
_Depot de la guerre_ was restored solely to its ancient prerogatives.

Two years before, it had been under the necessity of forming new
geographical engineers and it succeeded in carrying the number
sufficiently high to suffice for the wants of the fourteen armies
which France had afterwards on foot.[5] These officers being employed
in the service of the staffs, no important work was undertaken. But,
since the 18th of Brumaire, year VIII, (9th of November, 1799) the
Consuls of the Republic have bestowed particular attention on
geographical and topographical operations. The new limits of the
French territory require that the map of it should be continued; and
the new political system, resulting from the general pacification,
renders necessary the exact knowledge of the states of the allies of
the Republic.

The _Depot de la guerre_ forms various sections of geographers, who
are at present employed in constructing accurate maps of the four
united departments. Piedmont, Savoy, Helvetia, and the part of Italy
comprised between the Adige and the Adda. One section, in conjunction
with the Bavarian engineers, is constructing a topographical map of
Bavaria: another section is carrying into execution the military
surveys, and other topographical labours, ordered by General MOREAU
for the purpose of forming a map of Suabia.

The _Depot_ has just published an excellent map of the Tyrol, reduced
from that of PAYSAN, and to which have been added the observations
made by Chevaliers DUPAY and LA LUCERNE. It has caused to be resumed
the continuation of the superb map of the environs of Versailles, called _La carte des chasses_, a master-piece of topography and execution in all the arts relating to that science. Since the year V (1795), it has also formed a library composed of upwards of eight thousand volumes or manuscripts, the most rare, as well as the most esteemed, respecting every branch of the military art in general.

Although, in the preceding account, General A----y, with that modesty which is the characteristic of a superior mind, has been totally silent respecting his own indefatigable exertions, I have learned from the best authority, that France is soon likely to derive very considerable advantages from the activity and talent introduced by him, as director, into every branch of the _Depot de la guerre_, and of which he has afforded in his own person an illustrious example.

In giving an impulse to the interior labours of the _Depot_, the sole object of General A----y is to make this establishment lose its _paralyzing_ destination of archives, in which, from time to time, literati might come to collect information concerning some periods of national or foreign history. He is of opinion that these materials ought to be drawn from oblivion, and brought into action by those very persons who, having the experience of war, are better enabled than any others to arrange its elements. Instruction and method being the foundations of a good administration, of the application of an art and of a science, as well as of their improvement, he has conceived the idea of uniting in a classical work the exposition of the knowledge necessary for the direction of the _Depot_, for
geographical engineers, staff-officers, military men in general, and historians. This, then, is the object of the _Memorial du Depot de la guerre_, a periodical work, now in hand, which will become the guide of every establishment of this nature, by directing with method the various labours used in the application of mathematical and physical sciences to topography, and to that art which, of all others, has the greatest influence on the destiny of empires: I mean the art military. The improvements of which it is still susceptible will be pointed out in the _Memorial_, and every new idea proposed on the subject will there be critically investigated.

In transcribing General A----y's sketch of this extremely-interesting establishment, I cannot but reflect on the striking contrast that it presents, in point of geographical riches, even half a century ago, to the disgraceful poverty, in that line, which, about the same period, prevailed in England, and was severely felt in the planning of our military expeditions.

I remember to have been told by the late Lord Howe, that, when he was captain of the Magnanime at Plymouth, and was sent for express to London, in the year 1757, in order to command the naval part of an expedition to the coast of France, George II, and the whole cabinet council, seemed very much astonished at his requiring the production of a map of that part of the enemy's coast against which the expedition was intended. Neither in the apartment where the council sat, nor in any adjoining one, was any such document; even in the Admiralty-office no other than an indifferent map of the coast could
be found: as for the adjacent country, it was so little known in
England, that, when the British troops landed, their commander was
ignorant of the distance of the neighbouring villages.

Of late years, indeed, we have ordered these matters better; but, to
judge from circumstances, it should seem that we are still extremely
deficient in geographical and topographical knowledge; though we are
not quite so ill informed as in the time of a certain duke, who, when
First Lord of the Treasury, asked in what part of Germany was the
Ohio?

P.S. In order to give you, at one view, a complete idea of the
collections of the _Depot de la guerre_, and of what they have
furnished during the war for the service of the government and of the
armies, I shall end my letter by stating that, independently of eight
thousand chosen volumes, among which is a valuable collection of
atlases, of two thousand seven hundred volumes of old archives, and
of upwards of nine hundred _cartons_ or pasteboard boxes of modern
original documents, the _Depot_ possesses one hundred and thirty-one
volumes and seventy-eight _cartons_ of descriptive memoirs, composed
at least of fifty memoirs each, four thousand seven hundred engraved
maps, of each of which there are from two to twenty-five copies,
exclusively of those printed at the _Depot_, and upwards of seven
thousand four hundred valuable manuscript maps, plans, or drawings of
marches, battles, sieges, &c.
By order of the government, it has furnished, in the course of the
war, seven thousand two hundred and seventy-eight engraved maps, two
hundred and seven manuscript maps or plans, sixty-one atlases of
various parts of the globe, and upwards of six hundred descriptive
memoirs.

[Footnote 1: FRANCOIS ANDREOSSY; who was the great great grandfather
of the present French ambassador at our court.]

[Footnote 2: On the 25th of April, 1792, was published a regulation,
deemed by the king, respecting the general direction of the _Depot
de la guerre_. The annual expense of the establishment, at that time
amounted to 68,000 francs, but the geographical and historical
departments were not filled. _Note of the Author._]

[Footnote 3: An _Agence des cartes_ was appointed, by the National
Assembly, to class these materials, and arrange them in useful
order.]

[Footnote 4: At the juncture alluded to (1793), the want of
geographical engineers having been felt as soon as the armies took
the field, three brigades were formed, each consisting of twelve
persons. The composition of the _Depot de la guerre_, was increased
in proportion to its importance: intelligent officers were placed
there; and no less than thirty-eight persons were employed in the
interior labour, that is, in drawing plans of campaigns, sieges, &c.
[Footnote 5: That tempestuous period having dispersed the then
director and his assistants, the _Depot de la guerre_ remained, for
some time, without officers capable of conducting it in a manner
useful to the country. In the mean while, wants were increasing, and
military operations daily becoming more important, when, in 1793,
CARNOT, then a member of the Committee of Public Welfare, formed a
private cabinet of topography, the elements of which he drew from the
_Depot de la guerre_. This was a first impulse given to these
valuable collections. _Note of the Author_.]

[Footnote 6: Prince Charles is employed at Vienna in forming a
collection of books, maps, and military memoirs for the purpose of
establishing a _Depot_ for the instruction of the staff-officers of
the Austrian army. Spain has also begun to organize a system of
military topography in imitation of that of France. Portugal follows
the example. What are we doing in England?]

LETTER XXVII

_Paris, December 3, 1801_.

In this season, when the blasts of November have entirely stripped
the trees of their few remaining leaves, and Winter has assumed his
hoary reign, the garden of the _Tuileries_, loses much of the gaiety of its attractions. Besides, to frequent that walk, at present, is like visiting daily one of our theatres, you meet the same faces so often, that the scene soon becomes monotonous. As well for the sake of variety as exercise, I therefore now and then direct my steps along the

BOULEVARDS.

This is the name given to the promenades with which Paris is, in part, surrounded for an extent of six thousand and eighty-four toises.

They are distinguished by the names of the _Old_ and the _New_. The _Old_, or _North Boulevards_, commonly called the _Grands Boulevards_, were begun in 1536, and, when faced with ditches, which were to have been dug, they were intended to serve as fortifications against the English who were ravaging Picardy, and threatening the capital. Thence, probably, the etymology of their name; _Boulevard_ signifying, as every one knows, a bulwark.

However this may be, the extent of these _Old_ Boulevards is two thousand four hundred toises from the _Rue de la Concorde_ to the _Place de la Liberte_, formerly the site of the Bastille. They were first planted in 1660, and are formed into three alleys by four rows of trees: the middle alley is appropriated to carriages and persons
on horseback, and the two lateral ones are for foot-passengers.

Here, on each side, is assembled every thing that ingenuity can imagine for the diversion of the idle stroller, or the recreation of the man of business. Places of public entertainment, ambulating musicians, exhibitions of different kinds, temples consecrated to love or pleasure, Vauxhalls, ball-rooms, magnificent hotels, and other tasteful buildings, &c. Even the coffee-houses and taverns here have their shady bowers, and an agreeable orchestra. Thus, you may always dine in Paris with a band of music to entertain you, without additional expense.

The _New_ Boulevards, situated to the south, were finished in 1761. They are three thousand six hundred and eighty-three toises in extent from the _Observatoire_ to the _Hotel des Invalides_. Although laid out much in the same manner as the _Old_, there is little resemblance between them; each having a very distinct appearance.

On the _New Boulevards_, the alleys are both longer and wider, and the trees are likewise of better growth. There, the prospect is rural; and the air pure; while cultivated fields, with growing corn, present themselves to the eye. Towards the town, however, stand several pretty houses; little theatres even were built, but did not succeed. This was not their latitude. But some skittle-grounds and tea-gardens, lately opened, and provided with swings, &c. have attracted much company of a certain class in the summer.
In this quarter, you seldom meet with a carriage, scarcely ever with persons sprucely dressed, but frequently with honest citizens, accompanied by their whole family, as plain in their garb as in their manners. Lovers too with their mistresses, who seek solitude, visit this retired walk; and now and then a poor poet comes hither, not to sharpen his appetite, but to arrange his numbers.

Before, the revolution, the _Old_ Boulevards, from the _Porte St. Martin_ to the _Theatre Favart_, was the rendezvous of the _elegantes_, who, on Sundays and Thursdays, used to parade there slowly, backward and forward, in their carriages, as our belles do in Hyde Park; with this difference, that, if their admirers did not accompany them, they generally followed them to interchange significant glances, or indulge in amorous parley. I understand that the summer lounge of the modern _elegantes_ has, of late years, been from the corner of the _Rue Grange Bateliere_ to that of the _Rue Mont-Blanc_, where the ladies took their seats. This attracting the _muscadins_ in great numbers, not long since obtained for that part of the Boulevard the appellation of _Petit Coblentz_.

Nearly about the middle of the North Boulevard stand two edifices, which owe their erection to the vanity of Lewis XIV. In the gratification of that passion did the _Grand Monarque_ console himself for his numerous defeats and disappointments; and the age in which he lived being fertile in great men, owing, undoubtedly, to the
encouragement he afforded them, his display of it was well seconded
by their superior talents. Previously to his reign, Paris had several
gates, but some of these being taken down, arcs of triumph, in
imitation of those of the Romans, were erected in their stead by
_Louis le Grand_, in commemoration of his exploits. And this too, at
a time when the allies might, in good earnest, have marched to Paris,
had they not, by delay, given Marshal Villars an opportunity of
turning the tide of their victories on the plain of Denain. Such was
the origin of the

PORTE SAINT DENIS.

The magnificence of its architecture classes it among the first
public monuments in Paris. It consists of a triumphal arch, insulated
in the manner of those of the ancients: it is seventy-two feet in
diameter as well as in elevation, and was executed in 1672, by BULLET
from the designs of BLONDEL.

On each side of the principal entrance rise two sculptured pyramids,
charged with trophies of arms, both towards the faubourg, and towards
the city. Underneath each of these pyramids is a small collateral
passage for persons on foot. The arch is ornamented with two
bas-reliefs: the one facing the city represents the passage of
the Rhine; and the other, the capture of Maestricht.

On the frieze on both sides LUDOVICO MAGNO was formerly to be read,
in large characters of gilt bronze. This inscription is removed, and
to it are substituted the word _Liberte, Egalite, Fraternite_.

On arriving from Calais, you enter Paris by the _Porte St. Denis_. It
was also by the _Porte St. Denis_ that kings and queens made their
public entry. On these occasions, the houses in all the streets
through which they passed, were decorated with silk hangings and
tapestry, as far as the cathedral of _Notre-Dame_. Scented waters
perfumed the air in the form of _jets d'eau_; while wine and milk
flowed from the different public fountains.

Froissard relates that, on the entrance of Isabeau de Baviere, there
was in the _Rue St. Denis_ a representation of a clouded heaven,
thickly sown with stars, whence descended two angels who gently
placed on her head a very rich crown of gold, set with precious
stones, at the same time singing verses in her praise.

It was on this occasion that Charles VI, anxious for a sight of his
intended bride, took a fancy to mix in the crowd, mounted on
horseback behind Savoisi, his favourite. Pushing forward in order to
approach her, he received from the serjeants posted to keep off the
populace several sharp blows on the shoulders, which occasioned great
mirth in the evening, when the circumstance was related before the
queen and her ladies.

Proceeding along the Boulevard towards the east, at a short distance
from the _Porte St. Denis_, you arrive at the

PORTE SAINT MARTIN.

Although this triumphal arch cannot be compared to the preceding in magnificence, it was nevertheless executed by the same artists, having been erected in 1674. It is pierced with three openings, the centre one of which is eighteen feet wide, and the two others nine. The whole structure, which is fifty-four feet both in height and breadth, is rusticated, and in the spandrels of the arch are four bas-reliefs; the two towards the city represent the capture of Besancon, and the rupture of the triple alliance; and those towards the faubourg, the capture of Lomberg, and the defeat of the Germans under the emblem of an eagle repulsed by the god of war. These bas-reliefs are crowned by an entablature of the Doric order, surmounted by an attic. The _Porte St. Martin_ is the grand entrance into Paris from all parts of Flanders.

At the west extremity of this _North_ Boulevard, facing the _Rue de la Concorde_, stands an unfinished church, called _La Magdeleine_, whose cemetery received not only the bodies of Lewis XVI, his consort, and his sister, but of the greater part of the victims that perished by guillotine.

In the space comprised between _La Magdeleine_ and the _Vieille Rue du Temple_, I speak within compass when I say that there are
sometimes to be seen fifty ambulating conjurers of both sexes. They
all vary the form of their art. Some have tables, surmounted by
flags, bearing mysterious devices; some have wheels, with
compartments adapted to every age and profession--One has a robe
charged with hieroglyphics, and tells you your fortune through a long
tube which conveys the sound to your ear; the other makes you choose
in a parcel, a square piece of white paper, which becomes covered
with characters at the moment when it is thrown into a jug that
appears empty. The secret of this is as follows:

The jug contains a little sulphuret of potash, and the words are
written with acetite of lead. The action of the exterior air, on, the
sulphuret of potash, disengages from it sulphurated hydrogen gas,
which, acting on the oxyd of lead, brings to view the characters that
before were invisible.

Here, the philosophic Parisians stop before the movable stall of an
astrologer, who has surmounted it with an owl, as an emblem of his
magic wisdom. Many of them take this animal for a curiosity imported
from foreign countries; for they are seldom able to distinguish a bat
from a swallow.

"Does that bird come from China, my dear?" says a lusty dame to her
elderly husband, a shopkeeper of the Rue St. Denis.--"I don't know,
my love," replies the other.--"What eyes it has got," continues she;
"it must see a great deal better than we." "No;" cries a countryman
standing by; "though its eyes are so big, it can't, in broad day,
tell a cow from a calf."

The lady continues her survey of the scientific repository; and the
conjurer, with an air of importance, proposes to her to draw, for two
_sous_, a motto from Merlin's wheel. "Take one, my dear," says the
husband; "I wish to know whether you love me." The wife blushes and
hesitates; the husband insists; she refuses, and is desirous of
continuing her walk, saying that it is all foolishness.--"What if it
is?" rejoins the husband, "I've paid, so take a motto to please me."
For this once, the lady is quite at a nonplus; she at last consents,
and, with a trembling hand, draws a card from the magic wheel: the
husband unrolls it with eagerness and confidence, and reads these
words: "_My young lover is and will be constant._"--"What the devil
does this mean?" exclaims the old husband; quite disconcerted.
--"'Tis a mistake," says the conjurer; "the lady put her hand into
the wrong box; she drew the motto from the wheel for _young girls_,
instead of that for _married women_. Let _Madame_ draw again, she
shall pay nothing more."--"No, Mr. Conjurer," replies the shopkeeper,
"that's enough. I've no faith in such nonsense; but another time,
madam, take care that you don't put your hand into the wrong box."
The fat lady, with her face as red as fire, follows her husband, who
walks off grumbling, and it is easy to see, by their gestures, that
the fatal motto has sown discord in the family, and confirmed the
shopkeeper's suspicions.

Independently of these divers into futurity, the corners of streets
and walls of public squares, are covered with hand-bills announcing 
books containing secrets, sympathetic calculations of numbers in the 
lottery, the explanation of dreams in regard to those numbers, 
together with the different manners of telling fortunes, and 
interpreting prognostics.

At all times, the marvellous has prevailed over simple truth, and the 
Cumaean Sibyl attracted the inquisitive in greater crowds than 
Socrates, Plato, or any philosopher, had pupils in the whole course 
of their existence.

In Paris, the sciences are really making a rapid progress, 
notwithstanding the fooleries of the pseudo-philosophers, who parade 
the streets, and here, on the _Boulevards_, as well as in other parts 
of the town, exhibit lessons of physics.

One has an electrifying machine, and phials filled with phosphorus: 
for two _sous_, he gives you a slight shock, and makes you a present 
of a small phial.

Farther on, you meet with a _camera obscura_, whose effect surprises 
the spectators the more, as the objects represented within it have 
the motion which they do not find in common optics.

There, you see a double refracting telescope: for two _sous_, you
enjoy its effect. At either end, you place any object whatever, and
though a hat, a board, or a child be introduced between the two
glasses, the object placed appears not, on that account, the less
clear and distinct to the eye of the person looking through the
opposite glass. _Pierre_ has seen, and cannot believe his eyes:
_Jacques_ wishes to see, and, on seeing, is in ecstacy: next comes
_Fanchon_, who remains stupified. Enthusiasm becomes general, and the
witnesses of their delirium are ready to go mad at not having two
_sous_ in their pocket.

Another fellow, in short, has a microscope, of which he extols the
beauty, and, above all, the effects: he will not describe the causes
which produce them, because he is unacquainted with them; but,
provided he adapts his lessons to the understanding of those who
listen to him, this is all he wants. Sometimes he may be heard to say
to the people about him: “Gentlemen, give me a creeping insect, and
for one _sou_, I will shew it to you as big as my fist.” Sometimes
too, unfortunately for him, the insect which he requires is more
easily found among part of his auditors, than the money.

P.S. For the preceding account of the Parisian conjurers I am
indebted to M. Pujoulx.

LETTER XXVIII.

_Paris, December 4, 1802_. 
In one of your former letters you questioned me on a subject, which, though it had not escaped my notice, I was desirous to avoid, till I should be able to obtain on it some precise information. This I have done; and I hasten to present you with the following sketch, which will afford you a tolerably-correct idea of the

FRENCH FUNDS, AND NATIONAL DEBT.

The booked or consolidated debt is called

TIERS CONSOLIDE,

from its being the consolidated third of the national debt, of which the remaining two-thirds were reimbursed in _Bons de deux Tiers_ in 1797 and 98. It bears interest at five per Cent. payable half yearly at the _Banque de France_. The payment of the interest is at present six months in arrear. But the intention of the government is, by paying off in specie the interest of one whole year, to pay in future as soon as due.

The days of payment are the 1st of Germinal (23d of March) and the 1st of Vendemiaire (23d of September).
This stock purchased at the present price of from 55 to 60 would produce from eight to nine per cent. The general opinion is, that it will rise to 80; and as it is the chief stock, and the standard of the national credit, it is the interest, and must be the constant object of the government to keep up its price.

There is a _Caisse d'amortissement_ or Sinking Fund, for the special purpose of paying off this stock, the effect of which, though not exactly known, must shortly be very considerable. The _Tiers Consolide_ is saleable and transferable at a moment's warning, and at a trifling expense. It is not subject to taxation, nor open to attachments, either on the principal or interest.

For purchasing, no sort of formality is required; but for receiving interest, or selling, it is necessary to produce a power of attorney. An established rule is, that the seller always retains his right to half a year's interest at the succeeding stated period of payment, so that he who purchases in the interval between March and September, is entitled to the interest commencing from the 23d of the latter month only; and he who buys between September and March, receives not his first dividend till the 23d of the following September.

**TIERS PROVISOIRE.**

This is the debt, yet unbooked, which is composed of the provisional claims of the creditors of the emigrants, the contractors, and
various other holders of claims on the government.

The _Tiers Provisoire_ is to be booked before the 1st of Vendemiaire, year XII of the Republic (23d of September, 1803), and will from that day bear interest of five per cent; so that, setting aside the danger of any retrospect in the interval, and that of any other change, it is at the present price, of from 15 to 50, cheaper than the _Tiers Consolide_ to which, in about eighteen months, it will, in every respect, be assimilated.

BONS DE DEUX TIERS,

Is paper issued for the purpose of reimbursing the reduced two-thirds of the National Debt, and in the origin rendered applicable to the purchase of national houses and estates in the French Colonies, since ordered to be funded at five per cent; so that the price of this species of paper is entirely subordinate to that of the _Tiers Consolide_ and supposing that to be 60 francs per cent, the _Bon de deux Tiers_ would be worth 3 francs. There are no hopes, however distant, that the government will ever restore the _Bons de deux Tiers_ to their original value.

BONS DE TROIS QUARTS,

So called from having been issued for the purpose of reimbursing the
three-fourths of the interest of the fifth and sixth years of the
Republic (1797 to 1798). They are, in all respects, assimilated to
the preceding stock.

COUPONS D'EMPRUNT FORCE.

These are the receipts given by the government to the persons who
contributed to the various forced loans. This paper is likewise
assimilated to the two last-mentioned species, with this difference,
that it is generally considered as a less sacred claim, and is
therefore liquidated with greater difficulty. The holders of these
three claims are hastening the liquidation and consolidation of them,
and they are evidently right in so doing.

QUARTS AU NOM ET QUART NUMERAIRE.

This paper is thus denominated from its having been issued for the
purpose of reimbursing the fourth of the dividend of the fifth and
sixth years of the Republic (1797 to 1798). It is generally thought
that this very sacred claim on the government will be funded _in
toto_.

RACHATS DE RENTE,

Is the name given to the redemption of perpetual annuities due by
individuals to the government, on a privileged mortgage on landed
estates; the said annuities having been issued by the government in
times of great distress, for the purpose of supplying immediate and
urgent events.

This paper is not only a mere government security, but is also
specially mortgaged on the estates of the person who owes the annuity
to the government, and who is, at any time, at liberty to redeem it
at from twenty to twenty-five years purchase. Claims of this
description, mortgaged on most desirable estates near the metropolis,
might be obtained for less than 60 per cent; which, at the interest
of five per cent, and with the additional advantage, in some
instances, of the arrears of one or two years, would produce between
eight and nine per cent.

Next to the _Tiers Consolide_, _Rachats de Rente_ are particularly
worthy of attention; indeed, this debt is of so secure and sacred a
nature, that the government has appropriated a considerable part of
it to the special purpose and service of the hospitals and schools;
two species of institutions which ought ever to be sheltered from all
vicissitudes, and which, whatever may be the form or character of the
government, must be supported and respected.

ACTIONS DE LA BANQUE DE FRANCE.

These are shares in the National Bank of France, which are limited to
the number of thirty thousand, and were originally worth one thousand francs each; they therefore form a capital of 30,000,000 francs, or L1,250,000 sterling, and afford as follows:

1. A dividend which at present, and since the foundation, has averaged from eight to ten per cent, arising from the profits on discount.

2. A profit of from four to five per cent more on the discount of paper, which every holder of an _action_ or share effects at the Bank, at the rate of one-half per cent per month, or six per cent for the whole year.

The present price of an _action_ is about twelve hundred francs, which may be considered as producing:

80 francs; dividend paid by the Bank on each share.

30 francs; certain profits according to the present discount of bills.

110 francs; per share 10-10/11 per cent.

_Actions de la Banque de France_, though subject, in common with all
stocks, to the influence of the government, are, however, far more
independent of it than any other, and are the more secure, as the
National Bank is not only composed of all the first bankers, but also
supported by the principal merchants in the country. This investment
is at present very beneficial, and certainly promises great eventual
advantages. The dividends are paid in two half-yearly instalments.

ACTIONS DE LA CAISSE DE COMMERCE,
ET
ACTIONS DU COMPTOIR COMMERCIAL.

The _Caisse de Commerce_ and the _Comptoir Commercial_ are two
establishments on the same plan, and affording, as nearly as
possible, the same advantages as the _Banque de France_: the
only difference is as follows:

1. These last two are, as far as any commercial establishment can be,
independent of the government, and are more so than the _Banque de
France_, as the _actions_ or shares are not considered as being a
public fund.

2. The _Actions de la Caisse de Commerce_ limited in number to two
thousand four hundred, originally cost 5000 francs, and are now worth
6000. The holder of each _action_ moreover, signs circulating notes
to the amount of five thousand francs, which form the paper currency
of the Bank, and for the payment of which the said holder would be
responsible, were the Bank to stop payment.

3. The _Actions du Comptoir Commercial_ are still issued by the
administrators of the establishment. The number of _actions_ is not
as yet limited: the price of each _action_ is fifteen hundred francs
(_circa_ L60 sterling), and the plan and advantages are almost
entirely similar to those of the two last-mentioned institutions.

The _Banque de France_, the _Caisse de Commerce_, and the _Comptoir
Commercial_, discount three times a week. The first, the paper of the
banking-houses and the principal commercial houses holding
bank-stock; the second, the paper of the wholesale merchants of every
class; and the third, the paper of retailers of all descriptions; and
in a circulation which amounts to 100 millions of francs (_circa_ 4
millions sterling) per month, there have not, it is said, been seen,
in the course of the last month, protests to the amount of 20,000
francs.

BONS DE L'AN VII ET DE L'AN VIII.

Is a denomination applied to paper, issued for the purpose of paying
the dividend of the debt during the seventh and eighth years of the
Republic.

These _Bons_ are no further deserving of notice than as they still
form a part of the floating debt, and are an article of the supposed liquidation at the conclusion of the present summary. It is therefore unnecessary to say more of them.

ARRERAGES DES ANNEES V ET VI.

These are the arrears due to such holders of stock as, during the fifth and sixth years of the Republic, had not their dividend paid in _Bons de trois Quarts_ and _Quart Numeraire_, mentioned in Art. IV and VI of this sketch. I also notice them as forming an essential part of the above-mentioned supposed liquidation, at the end of the sketch, and shall only add that it is the general opinion that they will be funded.

To the preceding principal investments and claims on the government, might be added the following:

_Coupes de Bois._

_Cedules Hypothecaires._

_Rescriptions de Domaines Nationaux._

_Actions de la Caisse des Rentiers._

_Actions des Indes._

_Bons de Moines et Religieuses._

_Obligations de Receveur._
However, they are almost entirely unworthy of attention, and afford but occasionally openings for speculation. Of the last, (_Obligations de Receveur_) it may be necessary to observe that they are monthly acceptances issued by the Receivers-General of all the departments, which the government has given to the five bankers, charged with supplying money for the current service, as security for their advances, and which are commonly discounted at from 7/8 to one per cent per month.

I shall terminate this concise, though accurate sketch of the French funds by a general statement of the National Debt, and by an account of an annuity supposed to be held by a foreigner before the revolution, and which, to become _Tiers Consolide_, must undergo the regular process of reduction and liquidation.

_National Debt_.

_Francs._

Consolidated Stock (_Tiers Consolide_) 38,750,000
Floating Debt, to be consolidated, about 23,000,000
Life Annuities 20,000,000
Ecclesiastical, Military, and other Pensions 19,000,000

---------

100,750,000
The value of a franc is something more than 10 d. English money: according to which calculation, the National Debt of France is in round numbers no more than L4,000,000

Supposed liquidation of an annuity of L100. sterling, or 2,400 livres tournois held by a foreigner before the war and yet unliquidated.

Francs.

Original Annuity 2,400

Tiers Consolide

Bons de deux Tiers 2,400

The actual value of the whole, including the arreared dividends up to the present day is as follows:

Francs.

Tiers Consolide as above,
800 francs sold at 60 francs 9,600

Bons de deux Tiers, ditto
1600 francs sold at 3 francs 48

Arrears from the first year of the Republic to the fifth ditto (23d
of September, 1792 to the 23d of September, 1797) are to be paid in
Assignats, and are of no value.

Arrears of the fifth and sixth years supposed to
be liquidated so as to afford 25 per cent of
their nominal value, about 600
Arrears in _Bons_ for the year VII, valued at 50
per cent loss 400
Arrears of the year VIII, due in _Bons_, valued
at 25 per cent loss 600
Arrears of the year IX, due in specie 600
Arrears of the year X, of which three months
are nearly elapsed 200
-----
Total of the principal and interest of an original
annuity of 2,400 livres, reduced (according
to law) to 800 12,248
Or in sterling, _circa_ L500
-----

I had almost forgot that you have asked me more than once for an
explanation of the exact value of a modern franc. The following you
may depend on as correct.

The _unite monetaire_ is a piece of silver of the weight of five
_grammes_, containing a tenth of alloy and nine tenths of pure
silver. It is called _Franc_, and is subdivided into _Decimes_, and _Centimes_: its value is to that of the old _livre tournois_ in the proportion of 81 to 80.

_Value in livres tournois._

<table>
<thead>
<tr>
<th>liv. sous. deniers.</th>
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<tbody>
<tr>
<td>Franc 1 0 3</td>
</tr>
<tr>
<td>Decime 2 0 3</td>
</tr>
<tr>
<td>Centime 2 4 3</td>
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LETTER XXIX.

_Paris, December 7, 1801_.

At the grand monthly parade of the 15th of last Brumaire, I had seen the First Consul chiefly on horseback: on which account, I determined to avail myself of that of the 15th of the present month of Frimaire, in order to obtain a nearer view of his person. On these occasions, none but officers in complete uniform are admitted into the palace of the _Tuileries_, unless provided with tickets, which are distributed to a certain number at the discretion of the governor. General A----y sent me tickets by ten o'clock this morning, and about half after eleven, I repaired to the palace.

On reaching the vestibule from the garden of the _Tuileries_, you
ascend the grand stair-case to the left, which conducts you to the guard-room above it in the centre pavilion. Hence you enter the apartments of the Chief Consul.

On the days of the grand parade, the first room is destined for officers as low as the rank of captain, and persons admitted with tickets; the second, for field-officers; the third, for generals; and the fourth, for councillors of state, and the diplomatic corps. To the east, the windows of these apartments command the court-yard where the troops are assembled; while to the west, they afford a fine view of the garden of the _Tuileries_ and the avenue leading to the _Barriere de Chaillot_. In the first-room, those windows which overlook the parade were occupied by persons standing five or six in depth, some of whom, as I was informed, had been patient enough to retain their places for the space of two or three hours, and among them were a few ladies. Here, a sort of lane was formed from door to door by some grenadiers of the consular guard. I found both sides of this lane so much crowded, that I readily accepted the invitation of a _chef de brigade_ of my acquaintance to accompany him into the second room; this, he observed, was no more than a privilege to which I was entitled. This room was also crowded; but it exhibited a most brilliant _coup d'oeil_ from the great variety and richness of the uniforms of the field-officers here assembled, by which mine was entirely eclipsed. The lace or embroidery is not merely confined to the coats, jackets, and pantaloons, but extends to the sword belts, and even to the boots, which are universally worn by the military. Indeed, all the foreign ambassadors admit that none of the levees of
the European courts can vie in splendour with those of the Chief Consul.

My first care on entering this room, was to place myself in a situation which might afford me an uninterrupted view of BONAPARTE. About twenty-five minutes past twelve, his sortie was announced by a _huissier_. Immediately after, he came out of the inner apartment, attended by several officers of rank, and, traversing all the other rooms with a quick step, proceeded, uncovered, to the parade, the order of which I have described to you in a former letter. On the present occasion, however, it lasted longer on account of the distribution of arms of honour, which the First Consul presents with his own hand to those heroes who have signalized themselves in fighting their country's battles.

This part of the ceremony, which was all that I saw of the parade yesterday, naturally revived in my mind the following question, so often agitated: "Are the military successes of the French the consequences of a new system of operations and new tactics, or merely the effect of the blind courage of a mass of men, led on by chiefs whose resolutions were decided by presence of mind alone and circumstances?"

The latter method of explaining their victories has been frequently adopted, and the French generals have been reproached with lavishing the lives of thousands for the sake of gaining unimportant
advantages, or repairing inconsiderable faults.

Sometimes, indeed, it should seem that a murderous obstinacy has
obtained them successes to which prudence had not paved the way; but,
certainly, the French can boast, too, of memorable days when talent
had traced the road to courage, when vast plans combined with
judgment, have been followed with perseverance, when resources have
been found in those awful moments in which Victory, hovering over a
field of carnage, leaves the issue of the conflict doubtful, till a
sudden thought, a ray of genius, inclines her in favour of the
general, thus inspired, and then art may be said to triumph over art,
and valour over valour.

And whence came most of these generals who have shewn this
inspiration, if I may so term it? Some, as is well known, emerged
from the schools of jurisprudence; some, from the studies of the
arts; and others, from the counting-houses of commerce, as well as
from the lowest ranks of the army. Previously to the revolution it
was not admitted, in this country at least, that such sources could
furnish men fit to be one day the arbiters of battles and of the fate
of empires. Till that period, all those Frenchmen who had
distinguished themselves in the field, had devoted themselves from
their infancy to the profession of arms, were born near the throne of
which they constituted the lustre, or in that cast who arrogated to
themselves the exclusive right of defending their country. The glory
of the soldier was not considered; and a private must have been more
than a hero to be as much remarked as a second lieutenant.
Men of reflection, seeing the old tactics fail against successful essays, against enthusiasm whose effects are incalculable, studied whether new ideas did not direct some new means; for it would have been no less absurd to grant all to valour than to attribute all to art. But to return to the main subject of my letter.

In about three quarters of an hour, BONAPARTE came back from the parade, with the same suite as before, that is, preceded by his aides-de-camp, and followed by the generals and field-officers of the consular guard, the governor of the palace, the general commanding the first military division, and him at the head of the garrison of Paris. For my part, I scarcely saw any one but himself; BONAPARTE alone absorbed my whole attention.

A circumstance occurred which gave me an opportunity of observing the Chief Consul with critical minuteness. I had left the second room, and taken my station in front of the row of gazers, close to the folding-doors which opened into the first room, in order to see him receive petitions and memorials. There was no occasion for BONAPARTE to cast his eyes from side to side, like the _Grand Monarque_ coming from mass, by way of inviting petitioners to approach him. They presented themselves in such numbers that, after he put his hat under his arm, both his hands were full in a moment. To enable him to receive other petitions, he was under the necessity of delivering the first two handfuls to his aides-de-camp. I should like to learn what
becomes of all these papers, and whether he locks them up in a little desk of which he alone has the key, as was the practice of Lewis XIV.

When BONAPARTE approached the door of the second room, he was effectually impeded in his progress by a lady, dressed in white, who, throwing herself at his feet, gracefully presented to him a memorial, which he received with much apparent courtesy; but still seemed, by his manner, desirous to pass forward. However, the crowd was so considerable and so intent on viewing this scene, that the grenadiers, posted near the spot where it took place, were obliged to use some degree of violence before they could succeed in clearing a passage.

Of all the portraits which you and I have seen of BONAPARTE in England, that painted by Masquerier, and exhibited in Piccadilly, presents the greatest resemblance. But for his side-face, you may, for twelve _sous_, here procure a perfect likeness of it at almost every stall in the street. In short, his features are such as may, in my opinion, be easily copied by any artist of moderate abilities. However incompetent I may be to the task, I shall, as you desire it, attempt to _sketch_ his person; though I doubt not that any French _commis_, in the habit of describing people by words, might do it greater justice.

BONAPARTE is rather below the middle size, somewhat inclined to stoop, and thin in person; but, though of a slight make, he appears
to be muscular, and capable of fatigue; his forehead is broad, and shaded by dark brown hair, which is cut short behind; his eyes, of the same colour, are full, quick, and prominent; his nose is aquiline; his chin, protuberant and pointed; his complexion, of a yellow hue; and his cheeks, hollow. His countenance, which is of a melancholy cast, expresses much sagacity and reflection: his manner is grave and deliberate, but at the same time open. On the whole, his aspect announces him to be of a temperate and phlegmatic disposition; but warm and tenacious in the pursuit of his object, and impatient of contradiction. Such, at least, is the judgment which I should form of BONAPARTE from his external appearance.

While I was surveying this man of universal talent, my fancy was not idle. First, I beheld him, flushed with ardour, directing the assault of the _tete-de-pont_ at _Lodi_; next dictating a proclamation to the Beys at _Cairo_, and styling himself the friend of the faithful; then combating the ebullition of his rage on being foiled in the storming of _Acre_. I afterwards imagined I saw him like another CROMWELL, expelling the Council of Five Hundred at _St. Cloud_, and seizing on the reins of government: when established in power, I viewed him, like HANNIBAL, crossing the _Alps_, and forcing victory to yield to him the hard-contested palm at _Marengo_; lastly, he appeared to my imagination in the act of giving the fraternal embrace to Caprara, the Pope's legate, and at the same time holding out to the see of Rome the re-establishment of catholicism in France.

Voltaire says that "no man ever was a hero in the eyes of his
valet-de-chambre." I am curious to know whether the valet of the
First Consul be an exception to this maxim. As to BONAPARTE'S public
character, numerous, indeed, are the constructions put on it by the
voice of rumour: some ascribe to him one great man of antiquity as a
model; some, another; but many compare him, in certain respects, to
JULIUS CAESAR, as imitators generally succeed better in copying the
failings than the good qualities of their archetypes, let us hope,
supposing this comparison to be a just one, that the Chief Consul
will, in one particular, never lose sight of the generous clemency of
that illustrious Roman--who, if any spoke bitterly against him,
deemed it sufficient to complain of the circumstance publicly, in
order to prevent them from persevering in the use of such language.
"_Acerbe loquentibus satis habuit pro concione denunciare, ne
perseverarent._"

"The character of a great man," says a French political writer, who
denies the justness of this comparison, "like the celebrated picture
of Zeuxis, can be formed only of a multitude of imitations, and it is
as little possible for the observer to find for him a single model in
history, as it was for the painter of Heraclea to discover in nature
that of the ideal beauty he was desirous of representing[1]."--"The
French revolution," observes the same author, a little farther on,
"has, perhaps, produced more than one CAESAR, or one CROMWELL; but
they have disappeared before they have had it in their power to give
full scope to their ambition[2]." Time will decide on the truth and
impartiality of these observations of M. HAUTERIVE.
As at the last monthly parade, BONAPARTE was habited in the consular
dress, that is, a coat of scarlet velvet, embroidered with gold: he
wore jockey boots, carelessly drawn over white cotton pantaloons, and
held in his hand a cocked hat, with the national cockade only. I say
only, because all the generals wear hats trimmed with a splendid
lace, and decorated with a large, branching, tricoloured feather.

After the parade, the following, I understand, is the _etiquette_
usually observed in the palace. The Chief Consul first gives audience
to the general-officers, next to the field-officers, to those
belonging to the garrison, and to a few petitioners. He then returns
to the fourth apartment, where the counsellors of state assemble.
Being arrived there, notice is sent to the diplomatic corps, who meet
in a room on the ground-floor of the palace, called _La Salle des
Ambassadeurs_. They immediately repair to the levee-room, and, after
paying their personal respects to the First Consul, they each
introduce to him such persons, belonging to their respective nations,
as they may think proper. Several were this day presented by the
Imperial, Russian, and Danish ambassadors: the British minister, Mr.
Jackson, has not yet presented any of his countrymen nor will he, in
all probability, as he is merely a _locum tenens_. After the levee,
the Chief Consul generally gives a dinner of from one hundred and
fifty to two hundred covers, to which all those who have received
arms of honour, are invited.

Before I left the palace, I observed the lady above-mentioned, who
had presented the memorial, seated in one corner of the room, all in
tears, and betraying every mark of anxious grief: she was pale, and
with her hair dishevelled; but, though by no means handsome, her
distressed situation excited a lively interest in her favour. On
inquiry, I was informed that it was Madame Bourmont, the wife of a
Vendean chief, condemned to perpetual imprisonment for a breach of
the convention into which he had jointly entered with the agents of
the French government.

Having now accomplished my object, when the crowd was somewhat
dispersed, I retired to enjoy the fine weather by a walk in the

CHAMPS ELYSEES.

After traversing the garden of the _Tuileries_ and the _Place de la
Concorde_, from east to west, you arrive at this fashionable summer
promenade. It is planted with trees in quincunx; and although, in
particular points of view, this gives it a symmetrical air; yet, in
others, the hand of art is sufficiently concealed to deceive the eye
by a representation of the irregular beauties of nature. The French,
in general, admire the plan of the garden of the _Tuileries_, and
think the distribution tasteful; but, when the trees are in leaf, all
prefer the _Champs Elysees_, as being more rural and more inviting.
This spot, which is very extensive, as you may see by the Plan of
Paris, has frequently been chosen for the scene of national fetes,
for which it is, in many respects, better calculated than the _Champ
de Mars. However, from its proximity to the great road, the foliage is imbrowned by the dust, and an idea of aridity intrudes itself on the imagination from the total absence of water. The sight of that refreshing element recreates the mind, and communicates a powerful attraction even to a wilderness.

In fact, at this season of the year, the _Champs Elysees_ resemble a desert; but, in summer, they present one of the most agreeable scenes that can be imagined. In temporary buildings, of a tasteful construction, you then find here _restaurateurs_, &c, where all sorts of refreshments may be procured, and rooms where "the merry dance" is kept up with no common spirit. Swings and roundabouts are also erected, as well as different machines for exercising the address of those who are fond of running at a ring, and other sports. Between the road leading to _l'Etoile_, the _Bois de Boulogne_, &c, and that which skirts the Seine, formerly called the _Cours de la Reine_, is a large piece of turf, where, in fine weather, and especially on Sundays, the Parisian youths amuse themselves at foot-ball, prison-bars, and long tennis. Here, too, boys and girls assemble, and improve their growth and vigour by dancing, and a variety of healthful diversions; while their relations and friends, seated on the grass, enjoy this interesting sight, and form around each group a circle which is presently increased by numbers of admiring spectators.

Under the shade of the trees, on the right hand, as you face the west, an immense concourse of both sexes and all ages is at the same
time collected. Those who prefer sitting to walking occupy three long rows of chairs, set out for hire, three deep on each side, and forming a lane through which the great body of walkers parade. This promenade may then be said to deserve the appellation of _Elysian Fields_, from the number of handsome women who resort hither. The variety of their dresses and figures, the satisfaction which they express in seeing and being seen, their anxious desire to please, which constitutes their happiness and that of our sex, the triumph which animates the countenance of those who eclipse their rivals; all this forms a diversified and amusing picture, which fixes attention, and gives birth to a thousand ideas respecting the art and coquetry of women, as well as what beauty loses or gains by adopting the ever-varying caprices of fashion. Here, on a fine summer's evening, are now to be seen, I am told, females displaying almost as much luxury of dress as used to be exhibited in the days of the monarchy. The essential difference is that the road in the centre is not now, as in those times, covered with brilliant equipages; though every day seems to produce an augmentation of the number of private carriages. At the entrance of the _Champs Elysees_ are placed the famous groups of Numidian horses, held in by their vigorous and masterly conductors, two _chefs d'oeuvre_ of modern art, copied from the group of _Monte-Cavallo_ at Rome. By order of the Directory, these statues were brought from _Marly_, where they ornamented the terrace. They are each of them cut out of a block of the most faultless Carrara marble. On the pedestal on which they stood at that once-royal residence, was engraved the name of COSTOU, 1745, without any Christian name: but, as there were two brothers of that name, Nicolas and Guillaume, natives of Lyons, and both excellent sculptors, it is become a matter
of doubt by which of them these master-pieces were executed; though
the one died in 1733, and the other in 1746. It is conjectured,
however, that fraternal friendship induced them to share the fame
arising from these capital productions, and that they worked at them
in common till death left the survivor the task of finishing their
joint labour.

To whichever of the two the merit of the execution may be due, it is
certain that the fiery, ungovernable spirit of the horses, as well as
the exertion of vigour, and the triumph of strength in their
conductors, is very happily expressed. The subject has frequently
afforded a comparison to politicians. “These statues,” say some
observers, “appear to be the emblem of the French people, over whom
it is necessary to keep a tight hand.”--“It is to be apprehended,”
add others, “that the reins, which the conductors hold with so
powerful an arm, are too weak to check these ungovernable animals.”

[Footnote 1: _De l'Etat de la France, a la fin de l'an VIII._ page
270.]

[Footnote 2: Ibid. page 274.]

LETTER XXX.

_Paris, December 8, 1801._
You desire that I will favour you with a particular account of the means employed to transfer from pannel to canvas those celebrated pictures which I mentioned in my letter of the 13th ult deg.. Like many other, things that appear simple on being known, so is this process; but it is not, on that account, the less ingenious and difficult in execution.

Such is the great disadvantage of the art of painting that, while other productions of genius may survive the revolution of ages, the creations of the pencil are intrusted to perishable wood or canvas. From the effect of heat, humidity, various exhalations to which they may be carelessly exposed, and even an unperceived neglect in the priming of the pannel or cloth, master-pieces are in danger of disappearing for ever. Happy, then, is it for the arts that this invaluable discovery has been lately brought to so great a degree of perfection, and that the restoration of several capital pictures having been confided to men no less skilful than enlightened, they have thus succeeded in rescuing them from approaching and inevitable destruction.

Of all the fruits of the French conquests, not a painting was brought from Lombardy, Rome, Florence, or Venice, that was not covered with an accumulation of filth, occasioned by the smoke of the wax-tapers and incense used in the ceremonies of the catholic religion. It was therefore necessary to clean and repair them; for to bring them to
France, without rendering them fit to be exhibited, would have answered no better purpose than to have left them in Italy. One of those which particularly fixed the attention of the Administration of the CENTRAL MUSEUM OF THE ARTS, was the famous picture by RAPHAEL, taken from the _Chiesa delle Contesse_ at Foligno, and thence distinguished by the appellation of

MADONNA DI FOLIGNO.

This _chef d'oeuvre_ was in such a lamentable state of decay, that the French commissioners who selected it were under the necessity of pasting paper over it in order to prevent the scales, which curled up on many parts of its surface, from falling off during its conveyance to Paris. In short, had not the saving hand of art interposed, this, and other monuments of the transcendent powers of the Italian school, marked by the corroding tooth of Time, would soon have entirely perished.

As this picture could not be exhibited in its injured state, the Administration of the Museum determined that it should be repaired. They accordingly requested the Minister of the Interior to cause this important operation to be attended by Commissioners chosen from the National Institute. The Class of Physical and Mathematical Sciences of that learned Society appointed to this task, GUYTON and BERTHOLLET, chymists, and the Class of Literature and Fine Arts named VINCENT and TAUNAY, painters.
These Commissioners, in concert with the Administration, having ascertained the state of the picture, it was unanimously agreed that the only mean of saving it would be to remove it from the worm-eaten pannel on which it was painted. It was, besides, necessary to ascertain the safety of the process, in order that, without, exciting the apprehensions of the lovers of the arts, it might be applied to other pictures which required it.

The Report of the four Commissioners before named, respecting the restoration of the _Madonna di Foligno_, has been adopted by the Classes to which they respectively belong, and is to be made to the National Institute at their next public sitting on the 15th of Nivose (5th of January, 1802).

In order to make you perfectly acquainted with the whole of the process, I shall transcribe, for your satisfaction, that part of the Report immediately connected with the art of restoring damaged or decayed paintings. This labour, and the success by which it was attended, are really a memorial of what the genius and industry of the French can achieve. To all those who, like you, possess valuable collections, such information cannot but be particularly interesting.

"The desire of repairing the outrages of time has unfortunately accelerated the decay of several pictures by coarse repainting and bad varnish, by which much of the original work has been covered.
Other motives, too, have conspired against the purity of the most beautiful compositions: a prelate has been seen to cause a discordant head of hair to conceal the charms of a Magdalen.

"Nevertheless, efficacious means of restoration have been discovered: a painting, the canvass of which is decayed, or the panel worm-eaten, is transferred to a fresh cloth; the profane touches of a foreign pencil are made to disappear; the effaced strokes are reinserted with scrupulous nicety; and life is restored to a picture which was disfigured, or drawing near to its end. This art has made great progress, especially in Paris, and experienced recent improvement under the superintendance of the Administration of the Museum; but it is only with a religious respect that any one can venture on an operation which may always give rise to a fear of some change in the drawing or colouring, above all when the question is to restore a picture by RAPHAEL."[1]

"The restoration may be divided into two parts; the one, which is composed of mechanical operations, whose object is to detach the painting from the ground on which it is fixed, in order to transfer it to a fresh one; the other, which consists in cleaning the surface of the painting from every thing that can tarnish it, in restoring the true colour of the picture, and in repairing the parts destroyed, by tints skilfully blended with the primitive touches. Thence the distinctive division of the mechanical operations, and of the art of painting, which will be the object of the two parts of this Report. The former particularly engaged the attention of the Commissioners of
the _Class of Sciences_; and the latter, which required the habit of handling a scientific pencil, fell to the share of the Commissioners of the _Class of Fine Arts_"

FIRST PART.

"Although the mechanical labour is subdivided into several operations, it was wholly intrusted to Citizen HACQUINS, on whose intelligence, address, and skill, it is our duty to bestow every commendation."

"The picture represents the Virgin Mary, the infant Jesus, St. John, and several other figures of different sizes. It was painted on a pannel of 1-1/2 inches in thickness: a crack extended from its circumference to the left foot of the infant Jesus: it was 4-1/2 lines wide at its upper part, and diminished progressively to the under: from this crack to the right hand border, the surface formed a curve whose greatest bend was 2 inches 5-1/2 lines, and from the crack to the other border, another curve bending 2 inches. The picture was scaling off in several places, and a great number of scales had already detached themselves; the painting was, besides, worm-eaten in many parts."

"It was first necessary to render the surface even: to effect this, a gauze was pasted on the painting, and the picture was turned on its face. After that, Citizen HACQUINS made, in the thickness of the
wood, several grooves at some distance from each other, and extending
from the upper extremity of the bend to the place where the pannel
presented a more level surface. Into these grooves he introduced
little wooden wedges; he then covered the whole surface with wet
cloths, which he took care to remoisten. The action of the wedges,
which swelled by the moisture against the softened pannel, compelled
the latter to resume its primitive form: both edges of the crack
before-mentioned being brought together, the artist had recourse to
glue, in order to unite the two separated parts. During the
desiccation, he laid oak bars across the picture, for the purpose of
keeping the pannel in the form which he wished it to assume."

"The desiccation being effected slowly, the artist applied a second
gauze on the first, then successively two thicknesses of grey
blotting paper."

"This preparation (which the French artists call _cartonnage_) being
dry, he laid the picture with its face downward on a table, to which
he carefully confined it; he next proceeded to the separation of the
wood on which the painting was fixed."

"The first operation was executed by means of two saws, one of which
acted perpendicularly; and the other, horizontally: the work of the
two saws being terminated, the pannel was found to be reduced to the
thickness of 4-1/2 lines. The artist then made use of a plane of a
convex form on its breadth: with this instrument he planed the pannel
in an oblique direction, in order to take off very short shavings, and to avoid the grain of the wood: by these means he reduced the pannel to 2/3 of a line in thickness. He then took a flat plane with a toothed iron, whose effect is much like that of a rasp which reduces wood into dust: in this manner he contrived to leave the pannel no thicker than a sheet of paper."

"In that state, the wood was successively moistened with clear water, in small compartments, which disposed it to detach itself: then the artist separated it with the rounded point of a knife-blade."

"The picture, thus deprived of all the wood, presented to the eye every symptom of the injury which it had sustained. It had formerly been repaired; and, in order to fasten again the parts which threatened to fall off, recourse had been had to oils and varnishes. But those ingredients passing through the intervals left by such parts of the picture as were reduced to curling scales, had been extended in the impression to the paste, on which the painting rested, and had rendered the real restoration more difficult, without producing the advantageous effect which had thence been expected."

"The same process would not serve for separating the parts of the impression which had been indurated by varnishes, and those where the paste had remained unmixed: it was necessary to moisten the former for some time in small compartments: when they were become sufficiently softened, the artist separated them with the blade of
his knife: the others were more easily separated by moistening them
with a flannel, and rubbing them slightly. It required all the
address and patience of Citizen HACQUINS to leave nothing foreign to
the work of the original painter: at length the outline of RAPHAEL
was wholly exposed to view, and left by itself."

"In order to restore a little suppleness to the painting, which was
too much dried, it was rubbed all over with carded cotton imbibed
with oil, and wiped with old muslin: then white lead, ground with
oil, was substituted in the room of the impression made by paste, and
fixed by means of a soft brush."

"After being left to dry for three months, a gauze was glued on the
impression made by oil; and on the latter, a fine canvas."

"When this canvas was dry, the picture was detached from the table,
and turned, in order to remove the _cartonnage_ from it with water;
this operation being effected, the next proceeding was to get rid of
the appearance of the inequalities of the surface arising from the
curling up of its parts: for that purpose, the artist successively
applied on the inequalities, flour-paste diluted. Then having put a
greasy paper on the moistened part, he laid a hot iron on the parts
curved up, which became level: but it was not till after he had
employed the most unequivocal signs to ascertain the suitable degree
of heat, that he ventured to come near the painting with the iron."
"It has been seen that the painting, disengaged from its impression made by paste and from every foreign substance, had been fixed on an impression made by oil, and that a level form had been given to the uneven parts of its surface. This master-piece was still to be solidly applied on a new ground: for that, it was necessary to paste paper over it again, detach it from the temporary gauze which had been put on the impression, add a new coat of oxyde of lead and oil, apply to it a gauze rendered very supple, and on the latter, in like manner done over with a preparation of lead, a raw cloth, woven all in one piece, and impregnated, on its exterior surface, with a resinous substance, which was to confine it to a similar canvass fixed on the stretching-frame. This last operation required that the body of the picture, disengaged from its _cartonnage_, or paper facing, and furnished with a new ground, should be exactly applied to the cloth done over with resinous substances, at the same time avoiding every thing that might hurt it by a too strong or unequal extension, and yet compelling every part of its vast extent to adhere to the cloth strained on the stretching-frame. It is by all these proceedings that the picture has been incorporated with a ground more durable than the original one, and guarded against the accidents which had produced the injuries. It was then subjected to restoration, which is the object of the second part of this Report."

"We have been obliged to confine ourselves to pointing out the successive operations, the numerous details of which we have attended; we have endeavoured to give an idea of this interesting art, by which the productions of the pencil may be indefinitely
perpetuated, in order only to state the grounds of the confidence
that it has appeared to us to merit."

SECOND PART.

"After having given an account of the mechanical operations, employed
with so much success in the first part of the restoration of the
picture by RAPHAEL, it remains for us to speak of the second, the
restoration of the painting, termed by the French artists
_restauration pittoresque_. This part is no less interesting than the
former. We are indebted to it for the reparation of the ravages of
time and of the ignorance of men, who, from their unskilfulness, had
still added to the injury which this master-piece had already
suffered.

"This essential part of the restoration of works of painting,
requires, in those who are charged with it, a very delicate eye, in
order to know how to accord the new tints with the old, a profound
knowledge of the proceedings employed by masters, and a long
experience, in order to foresee, in the choice and use of colours,
what changes time may effect in the new tints, and consequently
prevent the discordance which would be the result of those changes.

"The art of restoring paintings likewise requires the most scrupulous
nicety to cover no other than the damaged parts, and an extraordinary
address to match the work of the restoration with that of the master,
and, as it were, replace the first priming in all its integrity,
concealing the work to such a degree that even unexperienced eye
cannot distinguish what comes from the hand of the artist from what
belongs to that of the master.

"It is, above all, in a work of the importance of that of which we
are speaking, that the friends of the arts have a right to require,
in its restoration, all the care of prudence and the exertion of the
first talents. We feel a real satisfaction in acquainting you with
the happy result of the discriminating wisdom of the Administration
of the CENTRAL MUSEUM OF THE ARTS; who, after having directed and
superintended the first part of the restoration, employed in the
second, that of the painting (which we call _pittoresque_) Citizen
ROESER, whose abilities in this line were long known to them, and
whose repeated success had justified their confidence."

After having assured the Institute that they consider the
_pittoresque_ part of the restoration of the _Madonna di Foligno_ as
pure as it was possible to be desired, the Commissioners proceed to
call their attention to some discordance in the original design and
colouring of this _chef d'oeuvre_, and to make on it some critical
observations. This they do in order to prevent any doubts which might
arise in the mind of observers, and lead them to imagine that the
restoration had, in any manner, impaired the work of RAPHAEL.

They next congratulate themselves on having at length seen this
masterpiece of the immortal RAPHAEL restored to life, shining in all
its lustre, and through such means, that there ought no longer to
remain any fear respecting the recurrence of those accidents whose
ravages threatened to snatch it for ever from general admiration.

They afterwards terminate their Report in the following words:

"The Administration of the CENTRAL MUSEUM OF THE ARTS, who have, by
their knowledge, improved the art of restoration, will, no doubt,
neglect nothing to preserve that art in all its integrity; and,
notwithstanding repeated success, they will not permit the
application of it but to pictures so injured, that there are more
advantages in subjecting them to a few risks inseparable from
delicate and numerous operations, than in abandoning them to the
destruction by which they are threatened. The invitation which the
Administration of the Museum gave to the National Institute to attend
the restoration of the _Madonna di Foligno_ by RAPHAEL, is to us a
sure pledge that the enlightened men of whom it is composed felt that
they owed an account of their vigilance to all the connoisseurs in
Europe."

[Footnote 1: It may not be amiss to observe that RAPHAEL employed the
_impasto_ colour but in few of his pictures, of which the
_Transfiguration_ is one wherein it is the most conspicuous: his
other productions are painted with great transparency, the colours
being laid on a white ground; which rendered still more difficult the
LETTER XXXI.

_PARIS, December 10, 1801._

"Of all the bridges that were ever built," says Sterne, "the whole world, who have passed over it, must own that the noblest--the grandest--the lightest--the longest--the broadest that ever conjoined land and land together upon the face of the terraqueous globe, is the PONT NEUF."

The _Pont Neuf_ is certainly the largest, and, on account of its situation[1], the most conspicuous, and most frequented of any of the bridges in Paris; but, in the environs of the capital, is one which surpasses them all. This is the _Pont de Neuilly._

The first stone of the _Pont Neuf_ was laid by Henry III in 1578, and the foundation of the piles was begun to be formed on the opposite side; when the troubles of the League forced DU CERCEAU, the architect, to withdraw to foreign countries. The work was not resumed till the reign of Henry IV, who ordered it to be continued under the direction of MARCHAND; but, owing to various causes, the _Pont Neuf_ was not finished till 1674.
The length of this bridge is one thousand and twenty feet, and its breadth seventy-two; which is sufficient to admit of five carriages passing abreast. It is formed of twelve arches, seven of which are on the side of the _Louvre_, and five on the side of the _Quai des Augustins_, extending over the two channels of the river, which is wider in this place, from their junction.

In 1775, the parapets were repaired, and the foot-way lowered and narrowed. SOUFFLOT, the architect of the Pantheon, availed himself of this opportunity to build, on the twenty half-moons which stand immediately above each pile, as many rotundas, in stone, to serve as shops. On the outside, above the arches, is a double cornice, which attracts the eye of the connoisseur in architecture, notwithstanding its mouldering state, on account of the _fleurons_ in the antique style, and the heads of Sylvans, Dryads, and Satyrs, which serve as supports to it, at the distance of two feet from each other.

As the mole that forms a projection on this bridge between the fifth and seventh arch, stands facing the _Place Dauphine_, which was built by Henry IV, it was the spot chosen for erecting to him a statue. This was the first public monument of the kind that had been raised in honour of French kings. Under the first, second, and third race, till the reign of Lewis XIII, if the statue of a king was made, it was only for the purpose, of being placed on his tomb, or else at the portal of some church, or royal residence which he had either built.
or repaired.

Parisians and strangers used to admire this equestrian statue of Henry IV, and before the revolution, all agreed in taking him for the model of goodness. In proof of his popularity, we are told, in the Tableau de Paris, that a beggar was one day following a passenger along the foot-way of the Pont Neuf; it was a festival. "In the name of St. Peter," said the mendicant, "in the name of St. Joseph, in the name of the Virgin Mary, in the name of her divine Son, in the name of God?" Being arrived before the statue of the conqueror of the League, "In the name of Henri quatre," exclaimed he, "in the name of Henri quatre?" "Here!" said the passenger, and he gave him a louis d'or.

Unquestionably, no monarch that ever sat on the throne of France was so popular as Henri quatre; and his popularity was never eclipsed by any of his successors. Even amidst the rage of the revolutionary storm, the military still held his memory in veneration. On opening the sepultures at St. Denis in 1793, the coffin of Henry IV was the first that was taken out of the vault of the Bourbons. Though he died in 1610, his body was found in such preservation that the features of his face were not altered. A soldier, who was present at the opening of the coffin, moved by a martial enthusiasm, threw himself on the body of this warlike prince, and, after a considerable pause of admiration, he drew his sabre, and cut off a long lock of Henry's beard, which was still fresh, at the same time exclaiming, in very energetic and truly-military terms: "And I too am a French soldier!"
In future I will have no other whiskers." Then placing this valuable lock on his upper lip, he withdrew, adding emphatically: "Now I am sure to conquer the enemies of France, and I march to victory."

In Paris, all the statues of kings had fallen, while that of Henry IV still remained erect. It was for some time a matter of doubt whether it should be pulled down. "The poem of the _Henriade_ pleaded in its favour;" but, says Mercier, "he was an ancestor of the perjured king." Then, and not till then, this venerated statue underwent the same fate.

It has been generally believed that the deed of Ravaillac was dictated by fanaticism, or that he was the instrument employed by the Marchioness of Verneuil and the Duke of Epernon for assassinating that monarch. However, it stands recorded, I am told, in a manuscript found in the National Library, that Ravaillac killed Henry IV because he had seduced his sister, and abandoned her when pregnant. Thus time, that affords a clue to most mysteries, has also solved this historical enigma.

This statue of Henry IV was erected on the 23d of August, 1624. To have insulted it, would, not long since, have been considered as a sacrilege; but, after having been mutilated and trodden under foot, this once-revered image found its way to the mint or the cannon-foundry. On its site now stands an elegant coffeehouse, whence you may enjoy a fine view of the stately buildings which
adorn the quays that skirt the river.

While admiring the magnificence of this _coup d'oeil_, an Englishman cannot avoid being struck by the multitude of washerwomen, striving to expel the dirt from linen, by means of _battoirs_, or wooden battledores. On each side of the Seine are to be seen some hundreds hard at work, ranged in succession, along the sides of low barks, equal in length to our west-country barges. Such is the vigour of their arm that, for the circumference of half-a-mile, the air resounds with the noise of their incessant blows. After beating the linen for some time in this merciless manner, they scrub it with a hard brush, in lieu of soaping it, so that a shirt which has passed through their hands five or six times is fit only for making lint. No wonder then that Frenchmen, in general, wear coarse linen: a hop-sack could not long resist so severe a process. However, it must be confessed, that some good arises from this evil. These washerwomen insensibly contribute to the diffusion of knowledge; for, as they are continually reducing linen into rags, they cannot but considerably increase the supply, of that article for the manufacture of paper.

Compared to the Thames, even above bridge, the Seine is far from exhibiting a busy scene; a few rafts of wood for fuel, and some barges occasionally in motion, now and then relieve the monotony of its rarely-ruffled surface. At this moment, its navigation is impeded from its stream being swollen by the late heavy rains. Hence much mischief is apprehended to the country lying contiguous to its banks. Many parts of Paris are overflowed: in some streets where carriages
must pass, horses are up to their belly in water; while pedestrians are under the necessity of availing themselves of the temporary bridges, formed with tressels and planks, by the industrious Savoyards. The ill consequences of this inundation are already felt, I assure you; being engaged to dinner yesterday in the _Rue St. Florentin_, I was obliged to step into a punt in order to reach the bottom of the stair-case; and what was infinitely more mortifying to the master of the house, was that, the cellar being rendered inaccessible,—he was deprived of the satisfaction of regaling his guests with his best claret.

On the right hand side of the _Pont Neuf_, in crossing that bridge from the _Quai de l'Ecole_ to the _Quai de Conti_, is a building, three stories high, erected on piles, with its front standing between the first and second arches. It is called LA SAMARITAINE.

Over the dial is a gilt group, representing Jesus Christ and the Samaritan woman near Jacob's well, pourtrayed by a basin into which falls a sheet of water issuing from a shell above. Under the basin is the following inscription:

_Fons Hortorum_{
_Puteus aquarum viventium._
These words of the Gospel are here not unaptly applied to the
destination of this building, which is to furnish water to the garden
of the _Tuileries_, whose basins were not, on that account, the less
dry half the year. The water is raised by means of a pump, and
afterwards distributed, by several conduits, to the _Louvre_ and the
_Palais du Tribunat_, as well as to the _Tuileries_.

In the middle, and above the arch, is a superstructure of timber-work
faced with gilt lead, where are the bells of the clock and those of
chimes, which ought to play every half-hour.

This tasteless edifice interrupts the view in every direction and as
it is far from being an ornament to the _Pont Neuf_, no one could now
regret its entire removal. Under the old _regime_, however, it was
nothing less than a government.

Among the functions of the governor, were included the care of the
clock, which scarcely ever told the hour, and that of the chimes,
which were generally out of order. When these chimes used to delight
Henry IV, it is to be presumed that they were kept in better tune. It
was customary to make them play during all public ceremonies, and
especially when the king passed.

"The _Pont Neuf_, is in the city of Paris what the heart is in the
human body, the centre of motion and circulation: the flux and reflux
of inhabitants and strangers crowd this passage in such a manner, that, in order to meet persons one is looking for, it is sufficient to walk here for an hour every day. Here, the mouchards, or spies of the police, take their station; and, when at the expiration of a few days, they see not their man, they positively affirm that he is not in Paris."

Such was the animated picture of the Pont Neuf, as drawn by Mercier in 1788, and such it really was before the revolution. At present, though this bridge is sometimes thronged with passengers, it presents not, according to my observation, that almost continual crowd and bustle for which it was formerly distinguished. No stoppage now from the press of carriages of any description, no difficulty in advancing quickly through the concourse of pedestrians. Fruit-women, hucksters, hawkers, pedlars, indeed, together with ambulating venders of lottery-tickets, and of tisane, crying "a la fraiche! Qui veut boire?" here take their stand as they used, though not in such numbers.

But the most sensible diminution is among the shoe-blacks, who stand in the carriage-way, and, with all their implements before them, range themselves along the edge of the very elevated trottoir or foot-pavement. The decrotteurs of the Pont Neuf were once reputed masters of the art: their foresight was equal to their dexterity and expedition. For the very moderate sum of two liards, they enabled an abbe or a poet to present himself in the gilded apartments of a dutchess. If it rained, or the rays of the sun were uncommonly
ardent, they put into his hand an umbrella to protect the economy of
his head-dress during the operation. Their great patrons have
disappeared, and, in lieu of a constant succession of customers, the
few _decrotteurs_ who remain at their old-established station, are
idle half the day for want of employment.

These Savoyards generally practise more than one trade, as is
indicated by the _enseigne_ which is affixed, on a short pole, above
their tool-box.

LA FRANCE tond les
chiens coupe les chats
proprement et sa femme
vat en ville et en campagne

Change the name only, and such is, line for line, letter for letter,
the most ordinary style of their _annonce_. It is, however, to be
presumed, that the republican belles have adopted other favourites
instead of dogs and cats; for no longer is seen, as in the days of
royalty, the aspiring or favoured lover carrying his mistress's
lap-dog in the public promenades. In fact, the business of
dog-shearing, &c. seems full as dead in this part of Paris as that
of shoe-cleaning. The _artists_ of the _Pont Neuf_ are, consequently,
chop-fallen; and hilarity which formerly shone on their countenance,
is now succeeded by gloomy sadness.
At the foot of the _Pont Neuf_ on the _Quai de la Feraille_ recruiting-officers used to unfurl their inviting banners, and neglect nothing that art and cunning could devise to insnare the ignorant, the idle, and the unwary. The means which they sometimes employed were no less whimsical than various: the lover of wine was invited to a public-house, where he might intoxicate himself; the glutton was tempted by the sight of ready-dressed turkeys, fowls, sausages &c. suspended to a long pole; and the youth, inclined to libertinism, was seduced by the meretricious allurements of a well-tutored doxy. To second these manoeuvres, the recruiter followed the object of his prey with a bag of money, which he chinked occasionally, crying out "_Qui en veut?_" and, in this manner, an army of heroes was completed. It is almost superfluous to add, that the necessity of such stratagems is obviated, by the present mode of raising soldiers by conscription.

Before we quit the _Pont Neuf_, I must relate to you an adventure which, in the year 1786, happened to our friend P-----, who is now abroad, in a situation of considerable trust and emolument. He was, at that time, a half-pay subaltern in the British army, and visited Paris, as well from motives of economy as from a desire of acquiring the French language. Being a tall, fresh-coloured young man, as he was one day crossing the _Pont Neuf_, he caught the eye of a recruiting-officer, who followed him from the _Quai de la Feraille_ to a coffee-house, in the _Rue St. Honore_, which our Englishman frequented for the sake of reading the London newspapers. The recruiter, with all the art of a crimp combined with all the
politeness of a courtier, made up to him under pretence of having
relations in England, and endeavoured, by every means in his power,
to insinuate himself into the good graces of his new acquaintance.
P----, by way of sport, encouraged the eagerness of the recruiter,
who lavished on him every sort of civility; peaches in brandy,
together with the choicest refreshments that a Parisian coffee-house
could afford, were offered to him and accepted: but not the smallest
hint was dropped of the motive of all this more than friendly
attention. At length, the recruiter, thinking that he might venture
to break the ice, depicted, in the most glowing colours, the
pleasures and advantages of a military life, and declared ingenuously
that nothing would make him so happy as to have our countryman P----
for his comrade. Without absolutely accepting or rejecting his offer,
P---- begged a little delay in order to consider of the matter, at
the same time hinting that there was; at that moment, a small obstacle
to his inclination. The recruiter, like a pioneer, promised to remove
it, grasped his hand with joy and exultation, and departed, singing a
song of the same import as that of Serjeant Kite:

"Come brave boys, 'tis one to ten,
But we return all gentlemen."

In a few days, the recruiter again met Mr. P---- at his accustomed
rendezvous; when, after treating him with coffee, liqueur, &c. he
came directly to the point, but neglected not to introduce into his
discourse every persuasive allurement. P----, finding himself pushed
home, reminded the recruiter of the obstacle to which he had before
alluded, and, to convince him of its existence, put into his hand His Britannic Majesty's commission. The astonishment and confusion of the French recruiter were so great that he was unable to make any reply; but instantly retired, venting a tremendous ejaculation.

[Footnote 1: By the Plan of Paris, it will be seen that the _Pont Neuf_ lies at the west point of the Island called _L'Ile du Palais_, and is, as it were, in the very centre of the capital.]

LETTER XXXII.

_Paris, December 13, 1801._

In this gay capital, balls succeed to balls in an almost incredible variety. There are actually an immense number every evening; so that persons fond of the amusement of dancing have full scope for the exercise of their talents in Paris. It is no longer a matter of surprise to me that the French women dance so well, since I find that they take frequent lessons from their master, and, almost every night, they are at a dance of one kind or another. Added to this, the same set of dances lasts the whole season, and go where you will, you have a repetition of the same. However, this detracts not in the smallest degree; from the merit of those Parisian belles who shine as first-rate dancers. The mechanical part of the business, as Mr. C----g would call it, they may thus, acquire by constant practice; but the decorative part, if I may so term the fascinating grace which,
they display in all their movements, is that the result of study, or
do they hold it from the bounteous hand of Nature?

While I am speaking of balls, I must inform you that, since the
private ball of which I gave you so circumstantial an account, I have
been at several others, also private, but of a different complexion;
inasmuch as pleasure, not profit, was the motive for which they were
given, and the company was more select; but, in point of general
arrangement, I found them so like the former, that I did not think it
worth while to make any one of them the subject of a distinct letter.
In this line Madame Recamier takes the lead, but though her balls are
more splendid, those of Madame Soubiran are more agreeable. On the
21st of Frimaire, which was yesterday, I was at a public ball of the
most brilliant kind now known in Paris. It was the first of the
subscription given this season, and, from the name of the apartment
where it is held, it is styled the

BAL DU SALON DES ETRANGERS.

Midnight is the general hour for the commencement of such diversions;
but, owing to the long train of carriages setting down company at
this ball, it was near two o’clock before I could arrive at the scene
of action, in the _Rue Grange Bateliere_, near the Boulevards.

After I alighted and presented my ticket, some time elapsed before I
could squeeze into the room where the dancing was going forward. The
spectators were here so intermixed with the dancers, that they formed around them a border as complete as a frame to a picture. It is astonishing that, under such circumstances, a Parisian Terpsichore, far from being embarrassed, lays fresh claim to your applause. With mathematical precision, she measures with her eye the space to which she is restricted by the curiosity of the by-standers. Rapid as lightning, she springs forward till the measure recalling her to the place she left, she traces her orbit, like a planet, at the same time revolving on her axis. Sometimes her "light, fantastic toe" will approach within half an inch of your foot; nay, you shall almost feel her breath on your cheek, and still she will not touch you, except, perhaps, with the skirt of her floating tunic.

Among the female part of the company, I observed several lovely women; some, who might have been taken for Asiatic sultanas, irradiating the space around them by the dazzling brilliancy of their ornaments; others, without jewels, but calling in every other aid of dress for the embellishment of their person; and a few, rich in their native charms alone, verifying the expression of the poet. Truth compels me to acknowledge that six or eight English ladies here were totally eclipsed. For the honour of my country, I could have wished for a better specimen of our excellence in female beauty. No women in the world, or at least none that ever I have met with in the different quarters I have visited, are handsomer than the English, in point of complexion and features. This is a fact which Frenchmen themselves admit; but for grace, say they, our countrywomen stand unrivalled, I am rather inclined to subscribe to this opinion. In a
well-educated French woman, there is an ease, an affability, a desire
to please and be pleased, which not only render her manners
peculiarly engaging, but also influence her gait, her gestures, her
whole deportment in short, and captivate admiration. Her natural
cheerfulness and vivacity spread over her features an animation
seldom to be found in our English fair, whose general characteristics
are reserve and coldness. Hence that striking expression which
exhibits the grace of the French belles to superior advantage.

Although my memory frequently disappoints me when I wish to retain
names, I have contrived to recollect those of three of the most
remarkable women in the ball-room. I shall therefore commit them to
paper before I forget them. Madame la Princesse de Santa-Croce
displayed more diamonds than any of her competitors; Mademoiselle
Lescot was the best dancer among several ladies renowned for dancing;
and Madame Tallien was, on the whole, the handsomest female that I
saw in the room. There might possibly be women more beautiful than
she at this ball, but they did not come under my observation.

I had previously seen Madame Tallien at the _Opera Buffa_, and was
struck by her appearance before, I knew who she was. On seeing her
again at the _Salon des Etrangers_, I inquired of a French lady of my
acquaintance, whose understanding and discernment are pre-eminent, if
Madame T------ had nothing to recommend her but her personal
attractions? The lady's answer is too remarkable for me not to repeat
it, which I will do _verbatim_. "In Madame T------," said she,
"beauty, wit, goodness of heart, grace, talents, all are united. In a
gay world, where malice subsists in all its force, her
inconsistencies alone have been talked of, without any mention being
made of the numerous acts of beneficence which have balanced, if they
have not effaced, her weakness. Would you believe," continued she,
"that, in Paris, the grand theatre of misconduct, where moral
obligations are so much disregarded, where we daily commit actions
which we condemn in others; would you believe, that Madame T------
experiences again and again the mortification of being deprived of
the society of this, or that woman who has nothing to boast of but
her depravity, and cannot plead one act of kindness, or even
indulgence? This picture is very dark," added she, "but the colouring
is true."--"What you tell me," observed I, "proves that,
notwithstanding the irruption of immorality, attributed to the
revolution, it is still necessary for a woman to preserve appearances
at least, in order to be received here in what is termed the best
company."--"Yes, indeed," replied she; "if a woman neglects that main
point in Paris, she will soon find herself lowered in the opinion of
the fashionable world, and be at last excluded from even the
secondary circles. In London, your people of fashion are not quite so
rigid."--"If a husband chooses to wink at his wife's incontinence,"
rejoined I, "the world on our side of the water is sufficiently
complaisant to follow his example. Now with you, character is made to
depend more on the observance of etiquette; and, certainly,
hypocrisy, when detected, is of more prejudice to society than
barefaced profligacy."--The lady then resumed thus concerning the
subject of my inquiry. "Were some people to hear me," said she, "they
might think that I had drawn you a flattering portrait of Madame
T------ and say, by way of contrast, when the devil became old, he
turned hermit; but I should answer that, for some years, no
twenty-four hours have elapsed without persons, whom I could name on
occasion, having begun their daily career by going to see her, who
saved their life, when, to accomplish that object, she hazarded her
own."

Here then is an additional instance of the noble energy manifested by
women during the most calamitous periods of the revolution.
Unappalled by the terrors of captivity or of death, their sensibility
impelled them to brave the ferocity of sanguinary tyrants, in order
to administer hope or comfort to a parent, a husband, a relation, or
a friend. Some of these heroines, though in the bloom of youth, not
content with sympathizing in the misfortunes of others, gave
themselves up as a voluntary sacrifice, rather than survive those
whose preservation they valued more than their own existence. Rome
may vaunt her Porcia, or her Cornelia; but the page of her history
can produce no such exaltation of the female character as has been
exhibited within the last ten years by French women. Examples, like
these, of generosity, fortitude, and greatness of soul, deserve to be
recorded to the end of time, as they do honour to the sex, and to
human nature.

If, according to the scale of Parisian enjoyment, a ball or rout is
dull and insipid, _a moins qu'on ne manque d'y etre etouffe_, how
supreme must have been the satisfaction of the company at the _Salon
des Etrangers!_ The number present, estimated at seven or eight
hundred, occasioned so great a crowd that it was by no means an easy
enterprise to pass from one room to another. Of course, there was no
opportunity of viewing the apartments to advantage; however, I saw
enough of them to remark that they formed a suite elegantly
decorated. Some persons amused themselves with cards, though the
great majority neither played nor danced, but were occupied in
conversing with their acquaintance. There was no regular supper, but
substantial refreshments of every kind were to be procured on paying;
and other smaller ones, _gratis_.

From the tickets not being transferable, and the bearer's name being
inserted in each of them, the company was far more select than it
could have been without such a restriction. Most of the foreign
ambassadors, envoys, &c. were present, and many of the most
distinguished persons of both sexes in Paris. More regard was paid to
the etiquette of dress at this ball than, I have ever witnessed here
on similar occasions. The ladies, as I have before said, were all _en
grande toilette_; and the men with cocked hats, and in shoes and
stockings, which is a novelty here, I assure you, as they mostly
appear in boots. But what surprised me not a little, was to observe
several inconsiderate French youths wear black cockades. Should they
persist in such an absurdity, I shall be still more surprised, if
they escape admonition from the police. This fashion seemed to be the
_ignis fatuus_ of the moment; it was never before exhibited in
public, and probably will be but of ephemeral duration.

I cannot take leave of this ball without communicating to you a
circumstance which occurred there, and which, from the extravagant
credulity it exhibits in regard to the effects of sympathy, may
possibly amuse you for a moment.

A widow, about twenty years of age, more to be admired for the
symmetry of her person, than for the beauty of her features, had,
according to the prevailing custom, intrusted her pocket-handkerchief
to the care of a male friend, a gentlemanlike young Frenchman of my
acquaintance. After dancing, the lady finding herself rather warm,
applied for her handkerchief, with which she wiped her forehead, and
returned it to the gentleman, who again put it into his pocket. He
then danced, but not with her; and, being also heated, he, by
mistake, took out the lady's handkerchief, which, when applied to his
face, produced, as he fancied, such an effect on him, that, though he
had previously regarded her with a sort of indifference, from that
moment she engaged all his attention, and he was unable to direct his
eyes, or even his thoughts, to any other object.

Some philosophers, as is well known, have maintained that from all
bodies there is an emanation of corpuscles, which, coming into
contact with our organs, make on the brain an impression, either more
or less sympathetic, or of a directly-opposite nature. They tell you,
for instance, that of two women whom you behold for the first time,
the one the least handsome will sometimes please you most, because
there exists a greater _sympathy_ between you and her, than between
you and the more beautiful woman. Without attempting to refute this
absurd doctrine of corpuscles, I shall only observe that this young
Frenchman is completely smitten, and declares that no woman in the
world can be compared to the widow.

This circumstance reminds me of a still more remarkable effect, ascribed to a similar cause, experienced by Henry III of France. The marriage of the king of Navarre, afterwards Henry IV, with Marguerite de Valois, and that of the Prince de Conde with Marie de Cleves, was celebrated at the Louvre on the 10th of August, 1572. Marie de Cleves, then a most lovely creature only sixteen, after dancing much, finding herself incommoded by the heat of the ball-room, retired to a private apartment, where one of the waiting-women of the queen-dowager, seeing her in a profuse perspiration, persuaded her to make an entire change of dress. She had scarcely left the room when the Duke of Anjou, afterwards Henry III, who had also danced a great deal, entered it to adjust his hair, and, being overheated, wiped his face with the first thing that he found, which happened to be the shift she had just taken off. Returning to the ball, he fixed his eyes on her, and contemplated her with as much surprise as if he had never before beheld her. His emotion, his transports, and the attention which he began to pay her, were the more extraordinary, as during the preceding week, which she had passed at court, he appeared indifferent to those very charms which now made on his heart an impression so warm and so lasting. In short, he became insensible to every thing that did not relate to his passion.

His election to the crown of Poland, say historians, far from flattering him, appeared to him an exile, and when he was in that
kingdom, absence, far from diminishing his love, seemed to increase it. Whenever he addressed the princess, he pricked his finger, and never wrote to her but with his blood. No sooner was he informed of the death of Charles IX, than he dispatched a courier to assure her that she should soon be queen of France; and, on his return, his thoughts were solely bent on dissolving her marriage with the Prince de Conde, which, on account of the latter being a protestant, he expected to accomplish. But this determination proved fatal to the princess; for, shortly after, she was attacked by a violent illness, attributed to poison, which carried her off in the flower of her age.

No words can paint Henry's despair at this event: he passed several days in tears and groans; and when he was at length obliged to shew himself in public, he appeared in deep mourning, and entirely covered with emblems of death, even to his very shoe-strings.

The Princess de Conde had been dead upwards of four months, and buried in the abbey-church of St. Germain-des-Pres, when Henry, on entering the abbey, whither he was invited to a grand entertainment given there by Cardinal de Bourbon, felt such violent tremblings at his heart, that not being able to endure their continuance, he was going away; but they ceased all at once, on the body of the princess being removed from its tomb, and conveyed elsewhere for that evening.

His mother, Catherine de Medicis, by prevailing on him to marry Louise de Vaudemont, one of the most beautiful women in Europe, hoped
that she would make him forget her whom death had snatched from him, and he himself perhaps indulged a similar hope, but the memoirs of those times concur in asserting that the image of the Princess de Conde was never effaced from his heart, and that, to the day of his assassination, which did not happen till seventeen years after, whatever efforts he made to subdue his passion, were wholly unavailing.

Sympathy is a sentiment to which few persons attach the same ideas. It may be classed in three distinct species. The first seems to have an immediate connexion with the senses; the second, with the heart; and the third, with the mind. Although it cannot be denied that the preference we bestow on this or that woman is the result of the one or the other of these, or even of all three together; yet the analysis of our attachments is, in some cases, so difficult as to defy the investigation of reason. For, as the old song says, some lovers

Will "whimper and whine

For lilies and roses,
For eyes, lips, and noses,
Or a _tip of an ear_."

To cut the matter short, I think it fully proved, by the example of some of the wisest men, that the affections are often captivated by something indefinable, or, in the words of Corneille,
LETTER XXXIII.

_Paris, December 14, 1801._

I have already spoken to you of the _Pont Neuf_. To the east of it, as you will see by the Plan of Paris, the small islands in the middle of the Seine are connected to its banks by several bridges; while to the west, there are two only, though a third is projected, and, previously to the late rise of the river, workmen were employed in driving piles for the foundation. I shall now describe to you these two bridges, beginning with the

PONT NATIONAL.

Before the revolution, this bridge bore the appellation of _Pont Royal_, from its having been built by Lewis XIV, and the expenses defrayed but of his privy purse, to supply the place of one of wood, situated opposite to the _Louvre_, which was carried away by the ice in 1684. It is reckoned one of the most solid bridges in Paris, and, till the existence of the _Pont de la Concorde_, was the only one built across the river, without taking advantage of the islands above-mentioned. It stands on four piles, forming with the two

_"Par un je ne sais quoi--qu'on ne peut exprimer."_
abutments five elliptical arches of a handsome sweep. The span of the
centre arch is seventy-two feet, that of the two adjoining sixty-six,
and that of the two outer ones sixty. On each side is a raised
pavement for foot-passengers, in the middle of which I should imagine
that there is breadth sufficient to admit of four carriages passing
abreast.

GABRIEL had undertaken this bridge from the designs of MANSARD. The
work was already in a state of forwardness, when, at a pile on the
side of the _Faubourg St. Germain_, the former could not succeed in
excluding the water. A Jacobin, not a clubist, but a Jacobin friar,
one FRANCOIS ROMAIN, who had just finished the bridge of Strasburg,
was sent for by the king to the assistance of the French architects,
and had the honour of completing the rest of the work.

In the time of Henry IV, there was no bridge over this part of the
river, which he used frequently to cross in the first boat that
presented itself. Returning one day from the chace, in a plain
hunting dress, and having with him only two or three gentlemen, he
stepped into a skiff to be carried over from the _Faubourg St.
Germain_ to the _Tuileries_. Perceiving that he was not known by the
waterman, he asked him what people said of the peace, meaning the
peace of Vervins, which was just concluded. "Faith! I don't
understand this sort of peace," answered the waterman; "there are
taxes on every thing, and even, on this miserable boat, with which I
have a hard matter to earn my bread."--"And does not the king,
continued Henry, "intend to lighten these taxes?"--"The king is a
good kind of man enough," replied the waterman; "but he has a lady
who must needs have so many fine gowns and gewgaws; and 'tis we who
pay for all that. One would not think so much of it either, if she
kept to him only; but, they say, she suffers herself to be kissed by
many others."

Henry IV was so amused by this conversation, that, the next morning,
he sent for the waterman, and made him repeat, word for word, before
the Dutchess of Beaufort, all that he had said the preceding evening.
The Dutchess, much irritated, was for having him hanged. "You are a
foolish woman," said Henry; "this is a poor devil whom poverty has
put out of humour. In future, he shall pay no tax for his boat, and I
am convinced that he will then sing every day, _Vive Henri! Vive
Gabrielle!_"

The north end of the _Pont National_ faces the wing of the palace of
the _Tuileries_ distinguished by the name of the _Pavillon de Flore_.
From the middle of this bridge, you see the city in a striking point
of view. Here, the celebrated Marshal de Catinat used frequently to
make it part of his morning's amusement to take his stand, and, while
he enjoyed the beauty of the prospect, he opened his purse to the
indigent as they passed. That philosophic warrior often declared that
he never beheld anything equal to the _coup d'oeil_ from this
station. In fact, on the one side, you discover the superb gallery of
the _Louvre_, extending from that palace to the _Tuileries_; and, on
the other, the _Palais du Corps Legislatif_, and a long range of
other magnificent buildings, skirting the quays on each bank of the
These quays, nearly to the number of thirty, are faced with stone, and crowned with parapets breast high, which, in eighteen or twenty different spots, open to form watering-places. The Seine, being thus confined within its bed, the eye is never displeased here by the sight of muddy banks like those of the Thames, or the nose offended by the smell arising from the filth which the common sewers convey to the river.

The galiot of _St. Cloud_ regularly takes its departure from the _Pont National_. Formerly, on Sundays and holidays, it used to be a very entertaining sight to contemplate the Paris cocknies crowding into this vessel. Those who arrived too late, jumped into the first empty boat, which frequently overset, either through the unskilfulness of the waterman, or from being overloaded. In consequence of such accidents, the boats of the Seine are prohibited from taking more than sixteen passengers.

Not many years ago, an excursion to _St. Cloud_ by water, was an important voyage to some of the Parisians, as you may see by referring to the picture which has been drawn of it, under the title of "_Voyage de Paris a Saint Cloud par mer, et le retour de Saint Cloud a Paris par terre_."

Following the banks of the Seine, towards the west, we next come to
PONT DE LA CONCORDE.

This bridge, which had long been wished for and projected, was begun in 1787, and finished in 1790. Its southern extremity stands opposite to the _Palais du Corps Legislatif_; while that of the north faces the _Place de la Concorde_, whence it not only derives its present appellation, but has always experienced every change of name to which the former has been subject.

The lightness of its appearance is less striking to those who have seen the _Pont de Neuilly_, in which PERRONET, Engineer of bridges and highways, has, by the construction of arches nearly flat, so eminently distinguished himself. He is likewise the architect of this bridge, which is four hundred and sixty-two feet in length by forty-eight in breadth. Like the _Pont National_, it consists of five elliptical arches. The span of the centre arch is ninety-six feet; that of the collateral ones, eighty-seven; and that of the two others near the abutments, sixty-eight. Under one of the latter is a tracking-path for the facility of navigation.

The piles, which are each nine feet in thickness, have, on their starlings, a species of pillars that support a cornice five feet and a half high. Perpendicularly to these pillars are to rise as many pyramids, which are to be crowned by a parapet with a balustrade: in
all these, it is intended to display no less elegance of workmanship
than the arches present boldness of design and correctness of
execution.

On crossing these bridges, it has often occurred to me, how much the
Parisians must envy us the situation of our metropolis. If the Seine,
like the Thames, presented the advantage of braving the moderate
winds, and of conveying, by regular tides, the productions of the
four quarters of the globe to the quays which skirt its banks, what
an acquisition would it not be to their puny commerce! What a
gratification to their pride to see ships discharging their rich
cargoes at the foot of the _Pont de la Concorde_! The project of the
canal of Languedoc must, at first, have apparently presented greater
obstacles; yet, by talents and perseverance, these were overcome at a
time when the science of machinery of every description was far less
understood than it is at the present moment.

It appears from the account of Abbon, a monk of the abbey of St.
Germain-des-Pres, that, in the year 885, the Swedes, Danes, and
Normans, to the number of forty-five thousand men, came to lay siege
to Paris, with seven hundred sail of ships, exclusively of the
smaller craft, so that, according to this historian, who was an
eye-witness of the fact, the river Seine was covered with their
vessels for the space of two leagues.

Julius Caesar tells us, in the third book of his Commentaries, that,
at the time of his conquest of the Gauls, in the course of one
winter, he constructed six hundred vessels of the wood which then
grew in the environs of Paris; and that, in the following spring, he
embarked his army, horse and foot, provisions and baggage, in these
vessels, descended the Seine, reached Dieppe, and thence crossed over
to England, of which, he says, he made a conquest.

About forty years ago, the scheme engaged much attention. In 1759,
the Academy of Sciences, Belles-Lettres, and Arts of Rouen, proposed
the following as a prize-question: "Was not the Seine formerly
navigable for vessels of greater burden than those which are now
employed on it; and are there not means to restore to it, or to
procure it, that advantage?" In 1760, the prize was adjourned; the
memoirs presented not being to the satisfaction of the Academy. In
1761, the new candidates having no better success, the subject was
changed.

However, notwithstanding this discouragement, we find that, on the
1st of August, 1766, Captain Berthelot actually reached the _Pont
Royal_ in a vessel of one hundred and sixty tons burden. When, on the
22d of the same month, he departed thence, loaded with merchandise,
the depth of the water in the Seine was twenty-five feet, and it was
nearly the same when he ascended the river. This vessel was seven
days on her passage from Rouen to Paris: but a year or two ago, four
days only were employed in performing the same voyage by another
vessel, named the _Saumon_.

Engineers have ever judged the scheme practicable, and the estimate of the necessary works, signed by several skilful surveyors, was submitted to the ministry of that day. The amount was forty-six millions of livres (circa £1,916,600 sterling).

But what can compensate for the absence of the tide? This is an advantage, which, in a commercial point of view, must ever insure to London a decided superiority over Paris. Were the Seine to-morrow rendered navigable for vessels of large burden, they must, for a considerable distance, be tracked against the stream, or wait till a succession of favourable winds had enabled them to stem it through its various windings; whereas nothing can be more favourable to navigation than the position of London. It has every advantage of a sea-port without its dangers. Had it been placed lower down, that is, nearer to the mouth of the Thames, it would have been more exposed to the insults of a foreign enemy, and also to the insalubrious exhalations of the swampy marshes. Had it been situated higher up the river, it would have been inaccessible to ships of large burden.

Thus, by no effort of human invention or industry can Paris rival London in commerce, even on the supposition that France could produce as many men possessed of the capital and spirit of enterprise, for which our British merchants are at present unrivalled.

Yet, may not this pre-eminence in commercial prosperity lead to our
destruction, as the gigantic conquests of France may also pave the way to her ruin? Alas! the experience of ages proves this melancholy truth, which has also been repeated by Raynal: "Commerce," says that celebrated writer, "in the end finds its ruin in the riches which it accumulates, as every powerful state lays the foundation of its own destruction in extending its conquests."

LETTER XXXIV.

_Paris, December 16, 1801._

No part of the engagement into which I have entered with you, so fully convinces me of my want of reflection, and shews that my zeal, at the time, got the better of my judgment, as my promising you some ideas on FRENCH LITERATURE.

It would, I now perceive, be necessary to have inhabited France for several years past, with the determined intention of observing this great empire solely in that single point of view, to be able to keep my word in a manner worthy of you and of the subject. It would be necessary to write a large volume of rational things; and, in a letter, I ought to relate them with conciseness and truth; draw sketches with rapidity, but clearness; in short, express positive
results, without deviating from abstractions and generalities, since you require from me, on this subject, no more than a letter, and not a book.

I come to the point. I shall consider literature in a double sense. First, the thing in itself; then, its connexions with the sciences, and the men who govern. In England, it has been thought, or at least insinuated in some of the papers and periodical publications, that literature had been totally annihilated in France within the last twelve years. This is a mistake: its aberrations have been taken for eclipses. It has followed the revolution through all its phases.

Under the Constituent Assembly, the literary genius of the French was turned towards politics and eloquence. There remain valuable monuments of the fleeting existence of that assembly. MIRABEAU, BARNAVE, CAZALES, MAURY, and thirty other capital writers, attest this truth. Nothing fell from their lips or their pen that did not hear at the same time the stamp of philosophy and literature.

Under the Legislative Assembly and the Convention, the establishments of the empire of letters were little respected. Literati themselves became victims of the political collisions of their country; but literature was constantly cultivated under several forms. Those who shewed themselves its oppressors, were obliged to assume the refined language which it alone can supply, and that, at the very time when they declared war against it.
Under the Directorial government, France, overwhelmed by the weight of her long misfortunes, first cast her eye on the construction of a new edifice, dedicated to human knowledge in general, under the name of _National Institute_. Literature there collected its remains, and those who cultivate it, as members of this establishment, are not unworthy of their office. Such as are not admitted into this society, notwithstanding all the claims the most generally acknowledged, owe this omission to moral or political causes only, on which I could not touch, without occupying myself about persons rather than the thing itself.

The French revolution, which has levelled so many gigantic fortunes, is said (by its advocates) to have really spread a degree of comfort among the inferior classes. Indeed, if there are in France, as may be supposed, much fewer persons rolling in riches, there are, I am informed, much fewer pining in indigence. This observation, admitting it to be strictly true, may, with great propriety, be applied to French literature. France no longer has a VOLTAIRE or a ROUSSEAU, to wield the sceptre of the literary world; but she has a number of literary degrees of public interest or simple amusement, which are perfectly well filled. Few literati are without employ, and still fewer are beneath their functions. The place of member of the Institute is a real public function remunerated by the State. It is to this cause, and to a few others, which will occur to you beforehand, that we must attribute the character of gravity which literature begins to assume in this country. The prudery of the
school of DORAT would here be hissed. Here, people will not quarrel with the Graces; but they will no longer make any sacrifice to them at the expense of common sense.

In this literary republic still exist, as you may well conceive, the same passions, the same littleness, the same intrigues as formerly for arriving at celebrity, and keeping in that envied sphere; but all this makes much less noise at the present juncture. It is this which has induced the belief that literature had diminished its intensity, both in form and object: that is another mistake. The French literati are mostly a noisy class, who love to make themselves conspicuous, even by the clashing of their pretensions; but, to the great regret of several among them, people in this country now attach a rational importance only to their quarrels, which formerly attracted universal attention. The revolution has been so great an event; it has overthrown such great interests; that no one here can any longer flatter himself with exciting a personal interest, except by performing the greatest actions.

I must also make a decisive confession on this matter, and acknowledge that literature, which formerly held the first degree in the scale of the moral riches of this nation, is likely to decline in priority and influence. The sciences have claimed and obtained in the public mind a superiority resulting from the very nature of their object; I mean utility. The title of _savant_ is not more brilliant than formerly; but it is more imposing; it leads to consequence, to superior employments, and, above all, to riches. The sciences have
done so much for this people during their revolution, that, whether through instinct, or premeditated gratitude, they have declared their partiality towards the _savans_, or men of science, to the detriment of the mere literati. The sciences are nearly allied both to pride and national interest; while literature concerns only the vanity and interest of a few individuals. This difference must have been felt, and of itself alone have fixed the esteem of the public, and graduated their suffrages according to the merit of the objects. 

Regard being had to their specific importance, I foresee that this natural classification will be attended with happy consequences, both for sciences and literature.

I have been enabled to observe that very few men of science are unacquainted with the literature of their country, whether for seeking in it pleasing relaxation, or for borrowing from it a magic style, a fluent elocution, a harmony, a pomp of expression, with which the most abstract meditations can no longer dispense to be received favourably by philosophers and men of taste. Very few literati, on the other hand, are unacquainted with philosophy and the sciences, and, above all, with natural knowledge; whether not to be too much in arrear with the age in which they live, and which evidently inclines to the study of Nature, or to give more colour and consistence to their thoughts, by multiplying their degrees of comparison with the eternal type of all that is great and fertile.

It has been so often repeated that HOMER, OSSIAN, and MILTON, knew every thing known in their times; that they were at once the greatest
natural philosophers and the best moralists of their age, that this
truth has made an impression on most of the adepts in literature; and
as the impulse is given, and the education of the present day by the
retrenchment of several unnecessary pursuits, has left, in the mind
of the rising generation, vacancies fit to be filled by a great
variety of useful acquirements, it appears to me demonstrated, on
following analogy, and the gradations of human improvement, that the
sciences, philosophy, and literature will some day have in France but
one common domain, as they there have at present, with the arts, only
one central point of junction.

The French government has flattered the literati and artists, by
calling them in great numbers round it and its ministers, either to
give their advice in matters of taste, or to serve as a decoration to
its power, and an additional lustre to the crown of glory with which
it is endeavouring to encircle itself; but, in general, the palpable,
substantial, and solid distinctions have been reserved for men of
science, chymists, naturalists, and mathematicians: they have seats
in the Senate, in the Tribunate, in the Council of State, and in all
the Administrations; while LAHARPE, the veteran of French literature,
is not even a member of the Institute, and is reduced to give
lessons, which are, undoubtedly, not only very interesting to the
public, but also very profitable to himself, and produce him as much
money, at least, as his knowledge has acquired him reputation.

It results from what I have said, that French literature has not
experienced any apparent injury from the revolutionary storm: it has
only changed its direction and means: it has still remaining talents
which have served their time, talents in their maturity, and talents
in a state of probation, and of much promise.

Persons of reflection entertain great hopes from the violent shock
given to men's minds by the revolution; from that silent inquietude
still working in their hearts; from that sap, full of life,
circulating with rapidity through this body politic. "The factions
are muzzled," say they; "but the factious spirit still ferments under
the curb of power; if means can be found to force it to evaporate on
objects which belong to the domain of illusion and sensibility, the
result will prove a great blessing to France, by carrying back to the
arts and to literature, and even to commerce, that exuberance of heat
and activity which can no longer be employed without danger on
political subjects."

The same men, whom I have just pointed out, affirm that England
herself will feel, in her literary and scientific system, a salutary
concussion from the direction given here to the public mind. They
expect with impatience that the British government will engage in
some great measure of public utility, in order that the rivalship
subsisting between the two nations on political and military points,
which have no longer any object, may soon become, in France, the most
active and most powerful vehicle for different parts of her interior
improvement.
Of all kinds of literature, _Epic Poetry_ is the only one in which France has not obtained such success as to place her on a level with TASSO and MILTON. To make amends, her poets have followed with advantage the steps of ARIOSTO, without being able to surpass him.

From this school have issued two modern epic poems: _La guerre des dieux payens contre les dieux chretiens_, by PARNY and _La conquête de Naples_, by GUDIN. The former is distinguished by an easy versification, and an imagination jocose and fertile, though, certainly, far too licentious. Educated in the school of DORAT, he possesses his redundance and grace, without his fatuity. His elegies are worthy of TIBULLUS; and his fugitive pieces are at once dictated by wit and sentiment: thus it was that CHAULIEU wrote, but with more negligence. The latter has thought to compensate for the energy and grace that should give life to his subject (which he considers only in a playful and satirical light), by a truly tiresome multitude of incidents. Conceive three huge volumes in octavo, for a poem which required but one of a moderate size, and, in them, a versification frequently negligent. These are two serious faults, which the French will not readily overlook. No where are critics more severe, on the one hand, against redundance that is steril, and on the other, respecting the essential composition of verse, which ought always to flow with grace, even when under restraint. Catholicism, however, has no more reason to be pleased with the loose scenes presented in this work, than christianity, in general, has with the licentious pictures of PARNY; but GUDIN is far less dangerous to Rome, because he will be less read.
Several authors have devoted their labours to _Tragedy_, during the course of the revolution. CHENIER has produced a whole theatre, which will remain to posterity, notwithstanding his faults, as he has contrived to cover them with beauties. ARNAULT and MERCIER of Compiègne are two young authors that seem to have been educated in the school of DUCIS, who is at this day the father of all the present tragic writers. The pieces which they have produced have met with some success, and are of considerable promise.

_Comedy_ lost a vigorous supporter under the tyranny of ROBESPIERRE. This was FABRE D'EGLANTINE. That poet seldom failed of success, drew none but bold characters, and placed himself, by his own merit, between MOLIERE and DESTOUCHES. COLIN D'HARLEVILLE and LEGOUVE produce agreeable pieces which succeed. They paint, with an easy and graceful pencil, the absurdities and humours of society; but their pieces are deficient in plot and action. FABRE D'EGLANTINE pourtrayed, in striking colours, those frightful vices which are beyond the reach of the law. His pieces are strongly woven and easily unravelled. PICARD seems to have taken GOLDONI, the celebrated Venetian comic writer, for his model. Like him, an excellent painter, a writer by impulse, he produces, with wonderful fecundity, a number of interesting comedies, which make the audience laugh till they shed tears, and how and then give great lessons. PALISSOT, CAILHAVA, and MERCIER are still living; but no longer produce any thing striking.

I shall say little of French eloquence. Under the new form of government, orators have less opportunity and less scope for
displaying transcendent talents than during the first years of the revolution. Two members of the government, CAMBACERES and LEBRUN, have distinguished themselves in this career by close, logical argument, bright conceptions, and discriminating genius. BENJAMIN CONSTANT and GUINGUENE, members of the Tribunate, shewed themselves to advantage last year, as I understand, in some productions full of energy and wisdom. DEMEUNIER and BOISSI D'ANGLAS are already, in the Tribunate, veterans of eloquence; but the man who unites, in this respect, all the approbation of that body, and even of France, is DAUNOU. In exterior means he is deficient; but his thoughts proceed at once from a warm heart and an open mind, guided by a superior genius; and his expressions manifest the source from which they flow.

Several capital works of the historic kind have made their appearance in France within the last ten years; but, with the exception of those of celebrated voyagers or travellers, such as LA PEROUSE, BAUDIN, SONNINI, LABILLARDIERE, OLIVIER, ANDRE MICHAUD, &c. those whose object has been to treat of the arts, sciences, and manners of Greece, such as the travels of Anacharsis, of Pythagoras, or of Antenor; those whose subject has not been confined to France, such as the _Precis de l'histoire generale_, by ANQUETIL; people ought to be on their guard against the merit even of productions written mediatly or immediately on the revolution, its causes, and consequences. The passions are not yet sufficiently calmed for us not to suspect the spirit of party to interpose itself between men and truth. The most splendid talents are frequently in this line only the most faithless guide. It is affirmed, however, that there are a few
works which recommend themselves, by the most philosophic
impartiality; but none of these have as yet fallen under my
observation. A striking production is expected from the pen of the
celebrated VOLNEY. This is a _Tableau Physique des Etats Unis_; but
it is with regret I hear that its appearance is delayed by the
author's indisposition.

_Novels_ are born and die here, as among us, with astonishing
abundance. The rage for evocations and magic spectres begins to
diminish. The French assert that they have borrowed it from us, and
from the school of MRS. RADCLIFF, &c. &c. They also assert, that the
policy of the royalist-party was not unconnected with this
propagation of cavernous, cadaverous adventures, ideas, and
illusions, intended, they say, by the impression of a new moral
terror to infatuate their countrymen again with the dull and
soporific prestiges of popery. They see with joy that the taste for
pleasure has assumed the ascendency, at least in Paris, and that
novels in the English style no longer make any one tremble, at night
by the fireside, but the old beldams of the provincial departments.

The less important kinds of literature, such as the _Apologue_ or
_Moral Fable_, which is not at this day much in fashion; the
_Eclogue_ or _Idyl_, whose culture particularly belongs to agrestical
and picturesque regions; _Political Satire_, which is never more
refined than under the influence of arbitrary power; these kinds, to
which I might add the _Madrigal_ and _Epigram_, without being
altogether abandoned, are not generally enough cultivated here to
obtain special mention. I shall make an exception only in favour of
the pastoral poems of LECLERC (of Marne and Loire) of which I have
heard a very favourable account.

At the end of a revolution which has had periods so ensanguined,
_Romance_, (romantic poetry) must have been cultivated and held in
request. It has been so, especially by sentimental minds, and not a
little too through the spirit of party; this was likely to be the
case, since its most affecting characteristic is to mourn over tombs.

_Lyric poetry_ has been carried by LEBRUN, CHENIER, &c. to a height
worthy of JEAN BAPTISTE ROUSSEAU. The former, above all, will stand
his ground, by his weight, to the latest posterity; while hitherto
the lyric productions of CHENIER have not been able to dispense with
the charm of musical harmony. FONTANES, CUBIERES, PONS DE VERDUN,
BAOUR-LORNIAN, and DESPAZE are secondary geniuses, who do not make us
forget that DELISLE and the Chevalier BERTIN are still living; but
whose fugitive pieces sometimes display many charms.

When you shall be made acquainted that Paris, of all the cities in
the world, is that where the rage for dancing is the most
_nationalized_, where, from the gilded apartments of the most
fashionable quarters to the smoky chambers of the most obscure
suburbs, there are executed more capers in cadence, than in any other
place on earth, you will not be surprised if I reserve a special
article for one of the kinds of literature that bears the most
affinity to this distinctive diversion of the Parisian belles, which has led MERCIER to say, that their city was the _guingette_ of Europe; I mean _Song_. Perhaps, a subject new and curious to treat on, would be the influence of vocal music on the French revolution. Every one knows that this people marched to battle singing; but, independently of the subject being above my abilities, it would carry me too far beyond the limited plan which I have prescribed to myself.

Let it suffice for you to know, that there has existed in Paris a sort of lyric manufactory, which, under the name of "_Diners du vaudeville_" scrupulously performed, for several years, an engagement to furnish, every month, a collection of songs very agreeable and very captivating. These productions are pretty often full of allusions, more or less veiled, to the political events of the moment; seldom, however, have they been handled as very offensive weapons against persons or institutions. The friends of mirth and wine are seldom dark and dangerous politicians. This country possesses a great number of them, who combine the talents required by the gravest magistracy with all the levity of the most witty and most cheerful _bon vivant_. I shall quote at random FRANCOIS DE NEUFCHATEAU, the two SEGURS, PIIS, &c. &c. Others, such as BARRE, DESFONTAINES, and RADET, confine themselves to their exclusive functions of professed song-makers, and write only for the little musical theatres, or for the leisure of their countrymen and their evening-amusements.

It is impossible to terminate a sketch of the literature of France,
without saying a word of such of the _Journals_ as I have yet
perused, which are specially devoted to it. The _Mercure de France_
is one of those held in most esteem; and habit, as well as the spirit
of party, concurs in making the fortune of this journal. There exists
another, conducted by a member of the Institute, named POUGENS, under
the title of _Bibliotheque Francaise_, which is spoken of very
favourably. But that which appears every ten days, under the name of
_Decade Philosophique_, is the best production of the sort. A society
of literary men, prudent, well-informed, and warmly attached to their
country, are its authors, and deposit in it a well-digested analysis
of every thing new that appears in the arts, sciences, or literature.
Nevertheless, a labour so carefully performed, is perfectly
disinterested. This is the only enterprise of the kind that does not
afford a livelihood to its associates, and is supported by a zeal
altogether gratuitous.

Without seeking to blame or approve the title of this last-mentioned
journal, I shall only remark that the word _Decade_, coupled with the
word _Philosophique_, becomes in the eyes of many persons a double
cause of reprobation; and that, at this day, more than ever, those
two words are, in the opinion the most in fashion, marked by a
proscription that is reflected on every thing which belongs to the
science of philosophy.

This would be the moment to inquire into the secret or ostensible
causes which have led to the retrograde course that is to be remarked
in France in the ideas which have been hitherto reckoned as conducive
to the advancement of reason. This would be the moment to observe the
new government of France endeavouring to balance, the one by the
other, the opinions sprung from the Republic, and those daily
conjured up from the Monarchy; holding in _equilibrio_ two colours of
doctrines so diametrically opposite, and consequently two parties
equally dissatisfied at not being able to crush each other,
_neutralizing_ them, in short, by its immense influence in the
employment of their strength, when they bewilder or exhaust
themselves uselessly for its interests; but I could not touch on
these matters, without travelling out of the domain of literature,
which is the only one that is at present familiar to me, in order to
enter into yours, where you have not leisure to direct me; and you
may conceive with what an ill grace I should appear, in making before
you, in politics, excursions, which, probably, would have for me the
inconvenience of commanding great efforts, without leaving me the
hope of adding any thing to your stock of information.

LETTER XXXV.

_Paris, December 18, 1801._

Divided as Paris is by the Seine, it seldom happens that one has not
occasion to cross it more than once in the course of the day. I shall
therefore make you acquainted with the bridges which connect to its
banks the islands situated in that part of the river I have not yet
described. Being out of my general track, I might otherwise forget to
make any further mention of them, which would be a manifest omission,
now you have before you the Plan of Paris.

We will also embrace the opportunity of visiting the _Palais de
Justice_ and the Cathedral of _Notre-Dame_. East of the _Pont-Neuf_,
we first arrive at the

PONT AU CHANGE.

This bridge, which leads from the north bank of the Seine to the _Ile
du Palais_, is one of the most ancient in Paris. Though, like all
those of which I have now to speak, it crosses but one channel of the
river, it was called the _Grand Pont_, till the year 1141, when it
acquired its present name on Lewis VII establishing here all the
money-changers of Paris.

It was also called _Pont aux Oiseaux_, because bird-sellers were
permitted to carry on their business here, on condition of letting
loose two hundred dozen of birds, at the moment when kings and queens
passed, in their way to the cathedral, on the day of their public
entry. By this custom, it was intended to signify that, if the people
had been oppressed in the preceding reign, their rights, privileges,
and liberties would be fully re-established under the new monarch.
On the public entry of Isabeau de Baviere, wife of Charles VI, a
Genoese stretched a rope from the top of the towers of _Notre-Dame_
to one of the houses on this bridge: he thence descended, dancing on
this rope, with a lighted torch in each hand. Habited as an angel, he
placed a crown on the head of the new queen, and reascending his
rope, he appeared again in the air. The chronicle adds that, as it
was already dark, he was seen by all Paris and the environs.

This bridge was then of wood, and covered with houses also of wood.
Two fires, one of which happened in 1621, and the other in 1639,
occaisioned it to be rebuilt of stone in 1647.

The _Pont au Change_ consists of seven arches. Previously to the
demolition of the houses, which, till 1786, stood on each side of
this bridge, the passage was sufficiently wide for three carriages.

Traversing the _Ile du Palais_ from north to south, in order to
proceed from the _Pont au Change_ to the _Pont St. Michel_, we pass
in front of the

PALAIS DE JUSTICE.

Towards the end of the ninth century, this palace was begun by Eudes.
It was successively enlarged by Robert, son of Hugh Capet, by St.
Lewis, and by Philip the Fair. Under Charles V, who abandoned it to
occupy the _Hotel St. Paul_, which he had built, it was nothing more
than an assemblage of large towers, communicating with each other by
galleries. In 1383, Charles VI made it his residence. In 1431,
Charles VII relinquished it to the Parliament of Paris. However,
Francis I. took up his abode here for some time.

It was in the great hall of this palace that the kings of France
formerly received ambassadors, and gave public entertainments.

On Whitsunday, 1313, Philip the Fair here knighted his three sons,
with all the ceremonies of ancient chivalry. The king of England, our
unfortunate Edward II, and his abominable queen Isabella, who were
invited, crossed the sea on purpose, and were present at this
entertainment, together with a great number of English barons. It
lasted eight days, and is spoken of, by historians, as a most
sumptuous banquet.

This magnificent hall, as well as great part of the palace, being
reduced to ashes in 1618, it was rebuilt, in its present state, under
the direction of that skilful architect, JACQUES DE BROSSES. It is
both spacious and majestic, and is the only hall of the kind in
France: the arches and arcades which support it are of hewn stone.

Another fire, which happened in 1776, consumed all the part extending
from the gallery of prisoners to the _Sainte Chapelle_, founded by
St. Lewis, and where, before the revolution, were shewn a number of
costly relics. The ravages occasioned by this fire, were repaired in 1787, and the space in front laid open by the erection of uniform buildings in the form of a crescent. To two gloomy gothic gates has been substituted an iron railing, of one hundred and twenty feet in extent, through which is seen a spacious court formed by two wings of new edifices, and a majestic facade that affords an entrance to the interior of the palace.

In this court Madame La Motte, who, in 1786, made so conspicuous a figure in the noted affair of the diamond necklace, was publicly whipped. I was in Paris at the time, though not present at the execution of the sentence.

In the railing, are three gates, the centre one of which is charged with garlands and other gilt ornaments. At the two ends are pavilions decorated with four Doric pillars. Towards the _Pont St. Michel_ is a continuation of the building ornamented with a bas-relief, at present denominated _Le serment civique_.

At the top of a flight of steps, is an avant-corps, with four Doric columns, a balustrade above the entablature, four statues standing on a level with the base of the pillars, and behind, a square dome.

These steps lead you to the _Merciere_ gallery, having on the one side, the _Sainte Chapelle_, and on the other, the great hall, called the _Salle des Procureurs_. In this extensive hall are shops, for the
sale of eatables and pamphlets, which, since the suppression of the
Parliament, seem to have little custom, as well as those of the
milliners, &c. in the other galleries.

In what was formerly called the _grande chambre_, where the
Parliament of Paris used to sit, the ill-fated Lewis XVI, in 1788,
held the famous bed of justice, in which D'ESPRESMENIL, one of the
members of that body, struck the first blow at royalty; a blow that
was revenged by a _lettre de cachet_, which exiled him to the _Ile de
St. Marguerite_, famous for being the place of confinement of the
great personage who was always compelled to wear an _iron mask_. The
courage of this counsellor, who was a noble and deputy of the
_noblesse_, may be considered as the _primum mobile_ of the
revolution. Under the despotism of the court, he braved all its
vengeance; but, in the sequel, he afforded a singular proof of the
instability of the human mind. After having stirred up all the
parliaments against the royal authority, he again became the humble
servant of the crown.

After the revolution, the _Palais de Justice_ became the seat of the
Revolutionary Tribunal, where the satellites of Robespierre, not
content with sending to the scaffold sixty victims at a time,
complained of the insufficiency of their means for bringing to trial
all the enemies of liberty. Dumas, at one time president of this
sanguinary tribunal, proposed to his colleagues to join to the hall,
where the tribunal sat, part of the great hall of the palace, in
order to assemble there five or six hundred victims at a time; and on
its being observed to him that such a sight might in the end disgust the people; "Well," said he, "there's but one method of accomplishing our object, without any obstacle, that is to erect a guillotine in the court-yard of every prison, and cause the prisoners to be executed there during the night." Had not Robespierre's downfall involved that of all his blood-thirsty dependents, there seems no doubt that this plan would have been carried into speedy execution.

Nothing can paint the vicissitude of human events in colours more striking than the transitions of this critical period. Dumas who made this proposal, and had partially satisfied his merciless disposition by signing, a few hours before, the death-warrant of sixty victims, was the very next day brought before the same tribunal, composed of his accomplices, or rather his creatures, and by them condemned to die. Thus did experience confirm the general observation, that the multiplicity and enormity of punishments announces an approaching revolution. The torrents of blood which tyrants shed, are, in the end, swelled by their own.

In lieu of a tribunal of blood, the _Palais de Justice_ is now appropriated to the sittings of the three tribunals, designated by the following titles: _Tribunal de cassation_, _Tribunal d'appel_, and _Tribunal de premiere instance_. The first of these, the _Tribunal de cassation_, occupies the audience-chambers of the late parliament; while the _grande chambre_ is appointed for the meetings of its united Sections. The decoration of this spacious apartment is entirely changed: it is embellished in the antique style; and a
person in contemplating it might fancy himself at Athens.

Adjoining to the _Palais de Justice_, is the famous prison, so
dreaded in the early periods of the revolution, called

LA CONCIERGERIE.

From this fatal abode, neither talent, virtue, nor patriotism could,
at one time, secure those who possessed such enviable qualities.
Lavoisier, Malsherbes, Condorcet, &c. were here successively immured,
previously to being sent to the guillotine. Here too the unfortunate
Marie-Antoinette lived in a comfortless manner, from the 2nd of July,
1793, to the 13th of October following, the period of her
condemnation.

On being reconducted to the prison, at four o'clock in the morning,
after hearing her sentence read, the hapless queen displayed a
fortitude worthy of the daughter of the high-minded Maria Theresa.
She requested a few hours' respite, to compose her mind, and
entreated to be left to herself in the room which she had till then
occupied. The moment she was alone, she first cut off her hair, and
then laying aside her widow's weeds, which she had always worn since
the death of the king, put on a white dress, and threw herself on her
bed, where she slept till eleven o'clock the same morning, when she
was awakened, in order to be taken to the scaffold.
Continuing to cross the _Ile du Palais_ in a direction towards the south, we presently reach the

PONT ST. MICHEL.

This bridge stands in a direct line with the _Pont au Change_, and is situated on the south channel of the river. It was formerly of wood: but having been frequently destroyed, it was rebuilt with stone in 1618, and covered on both sides with houses. From the _Pont Neuf_, the back of these buildings has a most disagreeable and filthy appearance. It is said that they are to be taken down, as those have been which stood on the other bridges.

In severe winters, when there is much ice in the river, it is curious, on the breaking up of the frost, to behold families deserting their habitations, like so many rats, and carrying with them their valuables, from the apprehension that these crazy tenements might fall into the river. This wise precaution is suggested by the knowledge of these bridges, when built of wood, having been often swept away by ice or great inundations.

The _Pont St. Michel_ consists of four arches. Its length is two hundred and sixty-eight feet, by sixty in breadth, including the houses, between which is a passage for three carriages.
If, to avoid being entangled in narrow, dirty streets, we return, by
the same route, to the north bank of the Seine, and proceed to the
westward, along the _Quai de Gevres_, which is partly built on piles,
driven into the bed of the river, we shall come to the

PONT NOTRE-DAME.

A wooden bridge, which previously existed here, having been
frequently carried away by inundations, Lewis XII ordered the
construction of the present one of stone, which was begun in 1499,
and completed in 1507. It was built from the plan of one JOCONDE, a
Cordeliers, and native of Verona, and is generally admired for the
solidity, as well as beauty of its architecture. It consists of six
arches, and is two hundred and seventy-six feet in length. Formerly
it was bordered by houses, which were taken down in 1786: this has
rendered the quarter more airy, and consequently more salubrious.

It was on this bridge that the Pope's Legate reviewed the
ecclesiastical infantry of the League, on the 3d of June, 1590.
Capuchins, Minimes, Cordeliers, Jacobins or Dominicans, Feuillans,
&c. all with their robe tucked up, their cowl thrown behind, a helmet
on their head, a coat of mail on their body, a sword by their side,
and a musquet on their shoulder, marched four by four, headed by the
reverend bishop of Senlis, bearing a spontoon. But some of this holy
soldiery, forgetting that their pieces were loaded with ball, wished
to salute the Legate, and killed by his side one of his chaplains.

His Eminence finding that it began to grow hot at this review,

hastened to give his benediction, and vanished.

_December 18, in continuation_.

Traversing once more two-thirds of the _Ile du Palais_ in a direction
from north to south, and then striking off to the east, up the _Rue
de Callandre_, we reach the

CATHEDRAL OF NOTRE-DAME.

This church, the first ever built in Paris, was begun about the year
375, under the reign of the emperor Valentinian I. It was then called
_St. Etienne_ or _St. Stephen's_, and there was as yet no other
within the walls of this city in 1522, when Childebert, son of
Clovis, repaired and enlarged it, adding to it a new basilic, which
was dedicated to _Notre Dame_ or Our Lady.

More anciently, under Tiberius, there had been, on the same spot, an
altar in the open air, dedicated to Jupiter and other pagan gods,
part of which is still in being at the MUSEUM OF FRENCH MONUMENTS, in
the _Rue des Petits Augustins_.

These two churches existed till about the year 1160, under the reign
of Lewis the Young, when the construction of the present cathedral was begun partly on their foundations. It was not finished till 1185, during the reign of Philip Augustus.

This Gothic Church is one of the handsomest and most spacious in France. It has a majestic and venerable appearance, and is supported by one hundred and twenty clustered columns. Its length is three hundred and ninety feet by one hundred and forty-four in breadth, and one hundred and two in height.

We must not expect to find standing here the twenty-six kings, benefactors of this church, from Childeric I to Philip Augustus, fourteen feet high, who figured on the same line, above the three doors of the principal facade. They have all fallen under the blows of the iconoclasts, and are now piled up behind the church. There lie round-bellied Charlemagne, with his pipe in his mouth, and Pepin the Short, with his sword in his hand, and a lion, the emblem of courage, under his feet. The latter, like Tydeus, mentioned in the Iliad, though small in stature, was stout in heart, as appears from the following anecdote related of him by the monk of St. Gal.

In former times, as is well known, kings took a delight in setting wild beasts and ferocious animals to fight against each other. At one of these fights, between a lion and a bull, in the abbey of Ferrieres, Pepin the Short, who knew that some noblemen were daily exercising their pleasantry on his small stature, addressed to them
this question: "Which of you feels himself bold enough to kill or separate those terrible animals?" Seeing that not one of them stepped forward, and that the proposal alone made them shudder: "Well," added he, "tis I then who will perform the feat." He accordingly descended from his place, drew his sword, killed the lion, at another stroke cut off the head of the bull, and then looking fiercely at the railers: "Know," said he to them, "that stature adds nothing to courage, and that I shall find means to bring to the ground the proud persons who shall dare to despise me, as little David laid low the great giant Goliah." Hence the attribute given to the statue of king Pepin, which not long since adorned the facade of _Notre-Dame_.

The groups of angels, saints, and patriarchs, which, no doubt, owe their present existence only to their great number, still present to the eye of the observer that burlesque mixture of the profane and religious, so common in the symbolical representations of the twelfth century. These figures adorn the triple row of indented borders of the arches of the three doors.

Two enormous square towers, each two hundred and two feet in height, and terminated by a platform, decorate each end of the cathedral. The ascent to them is by a winding staircase of three hundred and eighty-nine steps, and their communication is by a gallery which has no support but Gothic pillars of a lightness that excites admiration.
Independently of the six bells, which have disappeared with the little belfry that contained them, in the two towers were ten, one of which weighed forty-four thousand pounds.

At the foot of the north tower is the rural calendar or zodiac, which has been described by M. Le Gentil, member of the Academy of Sciences. The Goths had borrowed from the Indians this custom of thus representing rustic labours at the entrance of their temples.

Another Gothic bas-relief, which is seen on the left, in entering by the great door, undoubtedly represents that condemned soul who, tradition says, rose from his bier, during divine service, in order to pronounce his own damnation.

None of the forty-five chapels have preserved the smallest vestige of their ornaments. Those which escaped the destructive rage of the modern Vandals, have been transported to the MUSEUM OF FRENCH MONUMENTS. The most remarkable are the statue of Pierre de Gondi, archbishop of Paris, the mausoleum of the Conte d'Harcourt, designed by his widow, the modern Artemisia, and executed by Pigalle, together with the group representing the vow of St. Lewis, by Costou the elder. Six angels in bronze, which were seen at the further end of the choir, have also been removed thither.

The stalls present, in square and oval compartments, bas-reliefs very delicately sculptured, representing subjects taken from the life of
the Holy Virgin and from the New Testament. Of the two episcopal pulpts, which are at the further end, the one, that of the archbishop, represents the martyrdom of St. Denis; the other, opposite, the cure of king Childebert, by the intercession of St. Germain.

Some old tapestry, hung scantily round the choir, makes one regret the handsome iron railing, so richly wrought, by which it was inclosed, and some valuable pictures, which now figure in the grand Gallery of the CENTRAL MUSEUM OF THE ARTS.

The nave, quite as naked as the choir and the sanctuary, had been enriched, as far as the space would admit, with pictures, twelve feet high, given for a long time, on every first of May, by the Goldsmiths’ company and the fraternity of St. Anne and St. Marcel.

On the last pillar of the nave, on the right, was the equestrian statue of Philip of Valois. That king was here represented on horseback, with his vizor down, sword in hand, and armed cap-a-pie, in the very manner in which he rode into the cathedral of _Notre-Dame_, in 1328, after the battle of Cassel. At the foot of the altar he left his horse, together with his armour, which he had worn in the battle, as an offering to the Holy Virgin, after having returned thanks to God and to her, say historians, for the victory he had obtained through her intercession.
Above the lateral alleys, as well of the choir as of the nave, are large galleries, separated by little pillars of a single piece, and bordered by iron balustrades. Here spectators place themselves to see grand ceremonies. From their balconies were formerly suspended the colours taken from the enemy: these are now displayed in the _Temple of Mars_ at the HOTEL DES INVALIDES.

The organ, which appears to have suffered no injury, is reckoned one of the loudest and most complete in France. It is related that Daquin, an incomparable organist, who died in 1781, once imitated the nightingale on it so perfectly, that the beadle was sent on the roof of the church, to endeavour to discover the musical bird.

Some of the stained glass is beautiful. Two roses, restored to their original state, the one on the side of the archipiscopal palace in 1726, and the other above the organ, in 1780, prove by their lustre, that the moderns are not so inferior to the ancients, in the art of painting on glass, as is commonly imagined.

Should your curiosity lead you to contemplate the house of Fulbert, the canon, the supposed uncle to the tender Heloise, where that celebrated woman passed her youthful days, you must enter, by the cloister of _Notre-Dame_, into the street that leads to the _Pont Rouge_, since removed. It is the last house on the right under the arcade, and is easily distinguished by two medallions in stone, preserved on the facade, though it has been several times rebuilt.
during the space of six hundred years. All the authors who have
written on the antiquities of Paris, speak of these medallions as
being real portraits of Abelard and Heloise. It is presumable that
they were so originally; but, without being a connoisseur, any one
may discover that the dresses of these figures are far more modern
than those peculiar to the twelfth century; whence it may be
concluded that the original portraits having been destroyed by time,
or by the alterations which the house has undergone, these busts have
been executed by some more modern sculptor of no great talents.

Leaving the cathedral, by the _Rue Notre-Dame_, and turning to the
left, on reaching the _Marche Palu_, we come to the

PETIT PONT.

Like the _Pont St. Michel_, this bridge is situated on the south
channel of the river, and stands in a direct line with the _Pont
Notre-Dame_. It originally owed its construction to the following
circumstance.

Four Jews, accused of having killed one of their converted brethren,
were condemned to be publicly whipped through all the streets of the
city, on four successive Sundays. After having suffered the half of
their sentence, to redeem themselves from the other half, they paid
18,000 francs of gold. This sum was appropriated to the erection of
the _Petit Pont_, the first stone of which was laid by Charles VI, in
In 1718, two barges, loaded with hay, caught fire, and being cut loose, drifted under the arches of this bridge, which, in the space of four hours, was consumed, together with the houses standing on it. The following year it was rebuilt, but without houses.

Proceeding to the east, along the quays of the _Ile du Palais_, you will find the

PONT AU DOUBLE.

This little bridge, situated behind the _Hotel-Dieu_, of which I shall speak hereafter, is destined for foot-passengers only, as was the _Pont Rouge_. The latter was the point of communication between the _Cite_ and the _Ile_ St. Louis_; but the frequent reparations which it required, occasioned it to be removed in 1791, though, by the Plan of Paris, it still appears to be in existence. However, it is in contemplation to replace it by another of stone.[1]

Supposing that you have regained the north bank of the Seine, by means of the _Pont Notre-Dame_, you follow the quays, which skirt that shore, till you reach the

PONT MARIE.
This bridge forms a communication between the Port St. Paul and the Ile St. Louis. The Pont Marie was named after the engineer who engaged with Henry IV to build it; but that prince having been assassinated; the young king, Lewis XIII, and the queen dowager, laid the first stone in 1614: it was finished, and bordered with houses, in 1635. It consists of five arches. Its length is three hundred feet by sixty-two in breadth. An inundation having carried away two of the arches, in 1658, they were repaired without the addition of houses, and in 1789, the others were removed.

Passing through the Rue des Deux Ponts, which lies in a direct line with the Pont Marie, we arrive at the

PONT DE LA TOURNELLE.

This bridge takes its name from the Chateau de la Tournelle, contiguous to the Porte St. Bernard, where the galley-slaves used formerly to be lodged, till they were sent off to the different public works. It consists of six arches of solid construction, and is bordered on each side by a foot-pavement.

You are now acquainted with all the bridges in Paris; but should you prefer crossing the Seine in a boat, there are several ferries between the bridges, and at other convenient places. Here, you may
always meet with a waterman, who, for the sum of one _sou_, will carry you over, whether master or lackey. Like the old ferryman Charon, he makes no distinction of persons.

[Footnote 1: Workmen are, at this moment, employed in the construction of three new bridges. The first, already mentioned, will form a communication between the _ci-devant College des Quatre Nations_ and the _Louvre_; the second, between the _Ile du Palais_ and the _Ile St. Louis_; and the third, between the _Jardin des Plantes_ and the Arsenal.]

LETTER XXXVI.

_Paris, December 20, 1801._

What a charming abode is Paris, for a man who can afford to live at the rate of a thousand or fifteen hundred pounds a year! Pleasures wait not for him to go in quest of them; they come to him of their own accord; they spring up, in a manner, under his very feet, and form around him an officious retinue. Every moment of the day can present a new gratification to him who knows how to enjoy it; and, with prudent management, the longest life even would not easily exhaust so ample a stock.

Paris has long been termed an epitome of the world. But, perhaps,
never could this denomination be applied to it with so much propriety as at the present moment. The chances of war have not only rendered it the centre of the fine arts, the museum of the most celebrated masterpieces in existence, the emporium where the luxury of Europe comes to procure its superfluities; but the taste for pleasure has also found means to assemble here all the enjoyments which Nature seemed to have exclusively appropriated to other climates.

Every country has its charms and advantages. Paris alone appears to combine them all. Every region, every corner of the globe seems to vie in hastening to forward hither the tribute of its productions. Are you an epicure? No delicacy of the table but may be eaten in Paris.--Are you a toper? No delicious wine but may be drunk, in Paris.--Are you fond of frequenting places of public entertainment? No sort of spectacle but may be seen in Paris.--Are you desirous of improving your mind? No kind of instruction but may be acquired in Paris.--Are you an admirer of the fair sex? No description of female beauty but may be obtained in Paris.--Are you partial to the society of men of extraordinary talents? No great genius but comes to display his knowledge in Paris.--Are you inclined to discuss military topics? No hero but brings his laurels to Paris.--In a word, every person, favoured by Nature or Fortune, flies to enjoy the gifts of either in Paris. Even every place celebrated in the annals of voluptuousness, is, as it were, reproduced in Paris, which, in some shape or another, presents its name or image.

Without going out of this capital, you may, in the season when Nature
puts on her verdant livery, visit _Idalium_, present your incense to
the Graces, and adore, in her temple, the queen of love; while at
_Tivoli_, you may, perhaps, find as many beauties and charms as were
formerly admired at the enchanting spot on the banks of the Anio,
which, under its ancient name of _Tibur_, was so extolled by the
Latin poets; and close to the Boulevard, at _Frascati_, you may, in
that gay season, eat ices as good as those with which Cardinal de
Benis used to regale his visitors, at his charming villa in the
_Campagna di Roma_. Who therefore need travel farther than Paris to
enjoy every gratification?

If then, towards the close of a war, the most frightful and
destructive that ever was waged, the useful and agreeable seem to
have proceeded here hand in hand in improvement, what may not be
expected in the tranquillity of a few years' peace? Who knows but the
emperor Julian's "_dear Lutetia_" may one day vie in splendour with
Thebes and its hundred gates, or ancient Rome covering its seven
mountains?

However, if _Tivoli_ and _Frascati_ throw open their delightful
recesses to the votaries of pleasure only in spring and summer, even
now, during the fogs of December, you may repair to

PAPHOS.

It might almost be said that you enter this place of amusement
gratis, for, though a slight tribute of seventy-five _centimes_ (_circa_ seven-pence halfpenny sterling) is required for the admission of every person, yet you may take refreshment to the amount of that sum, without again putting your hand into your pocket; because the counter mark, given at the door, is received at the bar as ready-money.

This speculation, the first of the kind in France, and one of the most specious, is, by all accounts, also one of the most productive. It would be too rigorous, no doubt, to compare the frequenters of the modern PAPHOS to the inhabitants of the ancient. Here, indeed, you must neither look for _elegantes_, nor _muscadins_; but you may view belles, less gifted by Fortune, indulging in innocent recreation; and for a while dispelling their cares, by dancing to the exhilarating music of an orchestra not ill composed. Here, the grisette banishes the _ennui_ of six days' application to the labours of her industry, by footing it away on Sunday. Hither, in short, the less refined sons and daughters of mirth repair to see and be seen, and to partake of the general diversion.

PAPHOS is situated on that part of the Boulevard, called the _Boulevard du Temple_, whither I was led the other evening by that sort of curiosity, which can be satisfied only when the objects that afford it aliment are exhausted. I had just come out of another place of public amusement, at no great distance, called
LA PHANTASMAGORIE.

This is an exhibition in the _Cour des Capucines_, adjoining to the Boulevard, where ROBERTSON, a skilful professor of physics, amuses or terrifies his audience by the appearance of spectres, phantoms, &c. In the piece which I saw, called _Le Tombeau de Robespierre_, he carries illusion to an extraordinary degree of refinement. His cabinet of physics is rich, and his effects of optics are managed in the true style of French gallantry. His experiments of galvanism excite admiration. He repeats the difficult ones of M. VOLTA, and clearly demonstrates the electrical phenomena presented by the metallic pile. A hundred disks of silver and a hundred pieces of zinc are sufficient for him to produce attractions, sparks, the divergency of the electrometer, and electric hail. He charges a hundred Leyden bottles by the simple contact of the metallic pile. ROBERTSON, I understand, is the first who has made these experiments in Paris, and has succeeded in discharging VOLTA's pistol by the galvanic spark.

FITZJAMES, a famous ventriloquist, entertains and astonishes the company by a display of his powers, which are truly surprising.

You may, perhaps, be desirous to procure your family circle the satisfaction of enjoying the _Phantasmagoria_, though not on the grand scale on which it is exhibited by ROBERTSON. By the communication of a friend, I am happy in being enabled to make you master of the secret, as nothing can be more useful in the education
of children than to banish from their mind the deceitful illusion of
ghosts and hobgoblins, which they are so apt to imbibe from their
nurses. But to the point—"You have," says my author, "only to call
in the first itinerant foreigner, who perambulates the streets with a
_galantee-show_ (as it is commonly termed in London), and by
imparting to him your wish, if he is not deficient in intelligence
and skill, he will soon be able to give you a rehearsal of the
apparition of phantoms: for, by approaching or withdrawing the stand
of his show, and finding the focus of his glasses, you will see the
objects diminish or enlarge either on the white wall, or the sheet
that is extended.

"The illusion which leads us to imagine that an object which
increases in all its parts, is advancing towards us, is the basis of
the _Phantasmagoria_, and, in order to produce it with the
_galantee-show_, you have only to withdraw slowly the lantern from
the place on which the image is represented, by approaching the outer
lens to that on which the object is traced: this is easily done, that
glass being fixed in a moveable tube like that of an opera-glass.
As for approaching the lantern gradually, it may be effected with the
same facility, by placing it on a little table with castors, and, by
means of a very simple mechanism, it is evident that both these
movements may be executed together in suitable progression.

"The deception recurred to by phantasmagorists is further increased
by the mystery that conceals, from the eyes of the public, their
operations and optical instruments: but it is easy for the showman to
snatch from them this superiority, and to strengthen the illusion for the children whom you choose to amuse with this sight. For that purpose, he has only to change the arrangement of the sheet, by requiring it to be suspended from the ceiling, between him and the spectators, much in the same manner as the curtain of a playhouse, which separates the stage from the public. The transparency of the cloth shews through it the coloured rays, and, provided it be not of too thick and too close a texture, the image presents itself as clear on the one side as on the other.

"If to these easy means you could unite those employed by ROBERTSON, such as the black hangings, which absorb the coloured rays, the little musical preparations, and others, you might transform all the _galantee-shows_ into as many _phantasmagorias_, in spite of the priority of invention, which belongs, conscientiously, to Father KIRCHER, a German Jesuit, who first found means to apply his knowledge respecting light to the construction of the magic lantern.

"The coloured figures, exhibited by the phatasmagorists, have no relation to these effects of light: they are effigies covered with gold-beater's skin, or any other transparent substance, in which is placed a dark lantern. The light of this lantern is extinguished or concealed by pulling a string, or touching a spring, at the moment when any one wishes to seize on the figure, which, by this contrivance, seems to disappear.
"The proprietors of the grand exhibitions of _phantasmagoria_ join to these simple means a combination of different effects, which they partly derive from the phenomena, presented by the _camera obscura_. Some faint idea of that part of physics, called optics, which NEWTON illuminated, by his genius and experience, are sufficient for conceiving the manner in which these appearances are produced, though they require instruments and particular care to give them proper effect."

Such is the elucidation given of the _phantasmagoria_ by an intelligent observer, whose friend favoured me with this communication.

LETTER XXXVII.

_Paris, December 21, 1801._

If Paris affords a thousand enjoyments to the man of fortune, it may truly be said that, without money, Paris is the most melancholy abode in the world. Privations are then the more painful, because desires and even wants are rendered more poignant by the ostentatious display of every object which might satisfy them. What more cruel for an unfortunate fellow, with an empty purse, than to pass by the kitchen of a _restaurateur_, when, pinched by hunger, he has not the means of procuring himself a dinner? His olfactory nerves being still more readily affected when his stomach is empty, far from affording him a
pleasing sensation, then serve only to sharpen the torment which he suffers. It is worse than the punishment of Tantalus, who, dying with thirst, could not drink, though up to his chin in water.

Really, my dear friend, I would advise every rich epicure to fix his residence in this city. Without being plagued by the details of housekeeping, or even at the trouble of looking at a bill of fare, he might feast his eye, and his appetite too, on the inviting plumpness of a turkey, stuffed with truffles. A boar's head set before him, with a Seville orange between its tusks, might make him fancy that he was discussing the greatest interests of mankind at the table of an Austrian Prime Minister, or British Secretary of State; while _pates_ of _Chartres_ or of _Perigord_ hold out to his discriminating palate all the refinements of French seasoning. These, and an endless variety of other dainties, no less tempting, might he contemplate here, in walking past a _magazin de comestibles_ or provision-warehouse.

Among the changes introduced here, within these few years, I had heard much of the improvements in the culinary art, or rather in the manner of serving up its productions; but, on my first arrival in Paris, I was so constantly engaged in a succession of dinner-parties, that some time elapsed before I could avail myself of an opportunity of dining at the house of any of the fashionable

RESTAURATEURS.
This is a title of no very ancient date in Paris. _Traiteurs_ have long existed here: independently of furnishing repasts at home, these _traiteurs_, like Birch in Cornhill, or any other famous London cook, sent out dinners and suppers. But, in 1765, one BOULANGER conceived the idea of _restoring_ the exhausted animal functions of the debilitated Parisians by rich soups of various denominations. Not being a _traiteur_, it appears that he was not authorized to serve ragouts; he therefore, in addition to his _restorative_ soups, set before his customers new-laid eggs and boiled fowl with strong gravy sauce: those articles were served up without a cloth, on little marble tables. Over his door he placed the following inscription, borrowed from Scripture: "_Venite ad me omnes qui stomacho laboratis, et ego restaurabo vos._"

Such was the origin of the word and profession of _restaurateur_.

Other cooks, in imitation of BOULANGER, set up as _restorers_, on a similar plan, in all the places of public entertainment where such establishments were admissible. Novelty, fashion, and, above all, dearness, brought them into vogue. Many a person who would have been ashamed to be seen going into a _traiteur’s_, made no hesitation of entering a _restaurateur’s_, where he paid nearly double the price for a dinner of the same description. However, as, in all trades, it is the great number of customers that enrich the trader, rather than the select few, the _restaurateurs_, in order to make their business
answer, were soon under the necessity of constituting themselves traiteurs; so that, in lieu of one title, they now possess two; and this is the grand result of the primitive establishment.

At the head of the most noted restaurateurs in Paris, previously to the revolution, was LA BARRIERE in the ci-devant Palais Royal; but, though his larder was always provided with choice food, his cellar furnished with good wines, his bill of fare long, and the number of his customers considerable, yet his profits, he said, were not sufficiently great to allow him to cover his tables with linen. This omission was supplied by green wax cloth; a piece of economy which, he declared, produced him a saving of near 10,000 livres (circa 400L sterling) per annum in the single article of washing. Hence you may form an idea of the extent of such an undertaking. I have often dined at LA BARRIERE'S was always well served, at a moderate charge, and with remarkable expedition. Much about that time, BEAUVILLIERS, who had opened, within the same precincts, a similar establishment, but on a more refined plan, proved a most formidable rival to LA BARRIERE, and at length eclipsed him.

After a lapse of almost eleven years, I again find this identical BEAUVILLIERS still in the full enjoyment of the greatest celebrity. ROBERT and NAUDET in the Palais du Tribunat, and VERY on the Terrace des Feuillant dispute with him the palm in the art of Apicius. All these, it is true, furnish excellent repasts, and their wines are not inferior to their cooking: but, after more than one impartial trial, I think I am justified in giving the preference to
BEAUVILLIERS. Let us then take a view of his arrangements: this, with a few variations in price or quality, will serve as a general picture of the _ars coquinaria_ in Paris.

On the first floor of a large hotel, formerly occupied, perhaps, by a farmer-general, you enter a suite of apartments, decorated with arabesques, and mirrors of large dimensions, in a style no less elegant than splendid, where tables are completely arranged for large or small parties. In winter, these rooms are warmed by ornamental stoves, and lighted by _quinquets_, a species of Argand's lamps. They are capable of accommodating from two hundred and fifty to three hundred persons, and, at this time of the year, the average number that dine here daily is about two hundred; in summer, it is considerably decreased by the attractions of the country, and the parties of pleasure made, in consequence, to the environs of the capital.

On the left hand, as you pass into the first room, rises a sort of throne, not unlike the _estrado_ in the grand audience-chamber of a Spanish viceroy. This throne is encircled by a barrier to keep intruders at a respectful distance. Here sits a lady, who, from her majestic gravity and dignified bulk, you might very naturally suppose to be an empress, revolving in her comprehensive mind the affairs of her vast dominions. This respectable personage is Madame BEAUVILLIERS, whose most interesting concern is to collect from the gentlemen in waiting the cash which they receive at the different tables. In this important branch, she has the assistance of a lady,
somewhat younger than herself, who, seated by her side, in stately
silence, has every appearance of a maid of honour. A person in
waiting near the throne, from his vacant look and obsequious
carriage, might, at first sight, be taken for a chamberlain; whereas
his real office, by no means an unimportant one, is to distribute
into deserts the fruit and other _et ceteras_, piled up within his
reach in tempting profusion.

We will take our seats in this corner, whence, without laying down
our knife and fork, we can enjoy a full view of the company as they
enter. We are rather early: by the clock, I perceive that it is no
more than five: at six, however, there will scarcely be a vacant seat
at any of the tables. "_Garcon, la carte_!"---"_La voila devant vous,
Monsieur._"

Good heaven! the bill of fare is a printed sheet of double _folio_,
of the size of an English newspaper. It will require half an hour at
least to con over this important catalogue. Let us see; Soups,
thirteen sorts.--_Hors-d'oeuvres_, twenty-two species.--Beef, dressed
in eleven different ways.--Pastry, containing fish, flesh and fowl,
in eleven shapes. Poultry and game, under thirty-two various forms.
--Veal, amplified into twenty-two distinct articles.--Mutton, confined
to seventeen only.--Fish, twenty-three varieties.--Roast meat, game,
and poultry, of fifteen kinds.--Entremets, or side-dishes, to the
number of forty-one articles.--Desert, thirty-nine.--Wines, including
those of the liqueur kind, of fifty-two denominations, besides ale
and porter.--Liqueurs, twelve species, together with coffee and ices.
Fudge! fudge! you cry--Pardon me, my good friend, 'tis no fudge. Take the tremendous bill of fare into your own hand. _Vide et lege_. As we are in no particular hurry, travel article by article through the whole enumeration. This will afford you the most complete notion of the expense of dining at a fashionable _restaurateur's_ in Paris.

BEAVILLIERS, RESTAURATEUR

_Anciennement a la grande Tavernede la Republique, Palais-Egalite, No. 142, Presentement Rue de la LOI, No. 1243._

**PRIX DES METS POUR UNE PERSONNE.**--LES ARTICLES DONT LES PRIX NE SONT POINT FIXES, MANQUENT.

**POTAGES.**

<table>
<thead>
<tr>
<th>fr. s.</th>
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<tbody>
<tr>
<td>Potage aux laitues et petits pois 0 15</td>
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<td>Potage aux croutons a la puree 0 15</td>
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<td>Potage aux choux 0 15</td>
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<td>Potage au consomme 0 12</td>
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<td>Potage au pain 0 12</td>
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<td>Potage de sante 0 12</td>
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<td>Potage au vermicel 0 12</td>
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Potage au ris 0 12
Potage a la julienne 0 12
Potage printanier 0 15
Potage a la puree 0 15
Potage au lait d'amandes 0 15
Potage en tortue 1 10

HORS-D'OEUVRES.

Tranche de melon 1 0
Artichaud a la poivrade 0 15
Raves et Radis 0 6
Salade de concombres 1 10
Thon marine 1 10
Anchois a l'huile 1 5
Olives 0 15
Pied de cochon a la Sainte-Menoueld 0 12
Cornichons 0 8
Petit sale aux choux 1 5
Saucisses aux choux 0 18
1 Petit Pain de Beurre 0 4
2 OEufs frais 0 12
1 Citron 0 8
Risole a la Choisy 1 0
Croquette de volaille 1 4
3 Rognons a la brochette 1 0
Tete de veau en tortue 2 5
Tete de veau au naturel 1 0
1 Cotelette de porc frais, sauce robert 1 0
Chou-Croute garni 1 10
Jambon de Mayence aux epinards 1 5

ENTREES DE BOEUF.

fr. s.
Boeuf au naturel ou a la sauce 0 15
Boeuf aux choux ou aux legumes 0 18
Carnebif 1 10
Rosbif 1 5
Filet de Boeuf saute dans sa glace 1 5
Bifteck 1 5
Entre-cote, sauce aux cornichons 1 5
Palais de Boeuf au gratin 1 4
Palais de Boeuf a la poulette ou a l'Italienne 1 0
Langue de Boeuf glacee aux epinards 1 0
Jarrets de veau 0 15

ENTREES DE PATISSERIE.

Pate chaud de legumes 1 5
2 petits Pates a la Bechamel 1 4
2 petits Pates au jus 0 16
1 Pate chaud d'anguille 1 10
1 Pate chaud de cretes et de rognons de coqs 2 0
Tourte de godiveau 1 0
Tourte aux confitures 1 5
Vol-au-Vent de filets de volailles 2 0
Vol-au-Vent de Saumon frais 1 10
Vol-au-Vent de morue a la Bechamel 1 5
Vol-au-Vent de cervelle de veau a l’Allemande 1 5

ENTREES DE VOLAILLES.
( _Toutes les entrees aux Truffes sont de 15 de plus_.)

fr. s.
Caille aux petits pois 2 10
Pigeon a la crapaudine 2 10
Chapon au riz, le quart 2 15
Chapon au gros sel, le quart 2 10
Demi-poulet aux Truffes ou aux Huitres 4 0
Fricassee de poulets garnie, la moitie 3 10
Fricassee de poulets, la moitie 3 0
Salade de volaille 3 0
Friteau de poulet, la moitie 3 0
Demi-poulet a la ravigotte ou a la tartare 3 0
Marinade de poulet, la moitie 3 0
Le quart d’un poulet a l’estragon ou a la creme ou
aux laitues 1 10
Blanquette de poularde 2 10
1 cuisse de poulet aux petits pois 2 0
1 cuisse de volaille au jambon 20
2 côtelettes de poulet 30
1 cuisse ou aile de poulet en papillote 110
1 cuisse de poulet a la Provencale 110
Ragout mele de cretes et de rognons de coqs 30
Capilotade de volaille 30
Filet de poularde au supreme 30
Mayonaise de volaille 30
Cuisses de Dindon grillees, sauce robert 30
Le quart d'un Canard aux petits pois ou aux navets 110
Foie gras en caisses ou en matelote
Perdrix aux choux, la moitie
Salmi de perdreau au vin de Champagne
Pigeons en compote ou aux petits pois 210
Bechamel de blanc de volaille 210
2 cuisses de poulet en hochepot 110
Ailerons de dinde aux navets 110
Blanc de volaille aux concombres 30

**ENTREES DE VEAU.**

fr. s.
Riz de veau pique, a l'oseille ou a la chicoree 20
Riz de veau a la poulette 20
Fricandeau aux petits pois 15
Fricandeau a la chicoree 14
Fricandeau a la ravigotte 14
Fricandeau à l’oseille 1 4
Fricandeau à l’Espagnole 1 4
Côtelette de veau au jambon 1 4
Côtelette de veau aux petits pois 1 10
Côtelette de veau en papillotte 1 5
Côtelette de veau panée, sauce piquante 1 0
Côtelette de veau, sauce tomate 1 5
Blanquette de veau 1 0
Oreille de veau à la ravigotte 1 4
Oreille de veau farcie, frite 1 4
Oreille de veau frite ou en marinade 1 4
Cervelle de veau en matelote 1 4
Cervelle de veau à la purée 1 4
Tendons de veau panés, grillés, sauce piquante 1 4
Tendons de veau à la poulette 1 4
Tendons de veau en macedoine 1 5
Tendons de veau aux petits pois 1 5

ENTREES DE MOUTON.

Gigot de mouton braisé, aux légumes 1 0
Tendons de mouton grillés 0 18
Tendons de mouton aux petits pois 1 5
Hachi de mouton à la Portugaise 1 0
2 Côtelettes de mouton à la minute 1 5
2 Côtelettes de mouton aux racines 1 5
2 Côtelettes de mouton au naturel 0 18
2 Cotelettes de pré 1 0
Epigramme d'agneau
2 Cotelettes d'agneau au naturel
Tendons d'agneau aux pointes d'asperges
Tendons d'agneau aux petits pois
Blanquette d'agneau
Filet de chevreuil 1 5
Cotelette de chevreuil
Queue de mouton a la puree 1 5
Queue de mouton a l'oseille ou a la chicoree 1 5

ENTREES DE POISSONS.

fr. s.
Merlan frit
Maquereau a la maitre d'hotel
Saumon frais, sauce aux capres 2 10
Raie, sauce aux capres ou au beurre noir 1 10
Turbot, sauce aux capres 2 10
Cabillaud
Morue fraiche au beurre fondu
Morue d'Hol. a la maitre-d'hotel ou a la Provencale 1 10
Sole frite
Sole sur le plat 5 0
Eperlans frits
Barbue
Turbotin
Matelote de carpe et d'anguille 2 0
Tronçon d'anguille à la tartare 1 10
Carpe frite, la moitié 2 0
Perche du Rhin à la Vallesfiche
Goujons frits 1 5
Truite au bleu
Laitance de carpe
Moules à la poulette 1 5
Homard 3 0
Esturgeon 2 10

ROTS.

fr. s.
Becasse
3 Mauviettes

Poularde fine 9fr. la moitié 4 10
Poulet Normand, 7fr. la moitié 3 10
Poulet gras, 6fr. la moitié 3 0
1 Pigeon de volière 2 10
Perdreau rouge
Perdreau gris 3 10
Caneton de Rouen
Caille 2 0
Agneau
Veau 1 0
Mouton
Levreaux
Grive

Obergine 1 10

ENTREMETS.

Gelee de citron 1 10
Concombres a la Bechamel 1 10
Laitues a jus 1 10
Petits pois a la Francaise ou a l'Anglaise 1 10
Haricots verts a la poulette ou a l'Anglaise 1 10
Haricots blancs a la maitre-d'hotel 0 18
Feves de marais 1 10
Artichaud a la sauce 1 10
Artichaud a la barigoul 1 10
Artichaud frit 1 5
Truffes au vin de Champagne
Truffes a l'Italienne
Croute aux truffes
Navets
Carottes 0 18
Epinards au jus 0 18
Chicoree au jus 1 5
Celeri au jus
Choux-fleurs a la sauce ou au parmesan 1 10
Macedoine de legumes 1 5
Pommes de terre a la maitre-d'hotel 0 18
Champignons a la Bordelaise 1 4
Croutes aux champignons 1 10
OEufs brouilles au jus 0 15
OEufs au beurre noir 1 0
Omelette aux fines herbes 0 15
Omelette aux rognons ou au jambon 1 0
Omelette au sucre ou aux confitures 1 5
Omelette soufflee 1 10
Beignets de pommes 1 10
Charlotte de pommes 1 10
Charlotte aux confitures 2 0
Riz souffle 1 10
Souffle aux pommes de terre 1 10
Le petit pot de creme 0 10
Macaroni d'Italie au parmesan 1 5
Fondu 1 4
Plumpuding 1 10
Eorevisses 2 0
Salade 1 0

DESSERT.

fr. s.
Cerneaux 0 15
Raisins 1 5

Fraises
Cerises
Groseilles
Framboises
Abricot 0 8
Peche 0 12
Prunes 0 3
Figue 0 5
Amandes 0 15
Noisettes 0 12
Pommes a la Portugaise
Poirès 0 8
Pomme
Compote de verjus epepine
Compote d'epine-vinette
Compote de poires 1 4
Compote de pommes
Compote de cerises 1 4
Nix Vert 0 10
Meringue 0 8
Compote de groseilles 1 4
Compote d'abricot 1 4
Compote de peche 1 4
Confitures 1 4
Cerises liquides 1 4
Marmelade d'abricots 1 10
Gelée de groseilles 1 4
Biscuit à la crème 1 8
Fromage à la crème 1 10
Fromage de Roquefort 0 10
Fromage de Viry 0 15
Fromage de Gruyère 0 8
Fromage de Neufchâtel 0 5
Fromage de Clochestré ou Chester 0 10
Cerises à l'eau-de-vie 0 12
Prunes à l'eau-de-vie 0 12
Abricots à l'eau-de-vie
Pêches à l'eau-de-vie

VINS.

fr. s.
Clarette 6 0
Vin de Bourgogne 1 15
Vin de Chablis 2 0
Vin de Beaune 2 5
Vin de Mulsaux 3 0
Vin de Montrachet 3 10
Vin de Pomard 3 10
Vin de Volnay 3 10
Vin de Nuits 3 10
Vin de Grave 5 0
Vin de Soterne 5 0
Vin de Champagne mousseux 5 0
Vin de champagne, mousseux 4 0
Tisane de Champagne 3 10
Vin de Rose 5 0
Vin de Silery rouge 6 0
Vin de Silery blanc 6 0
Vin de Pierri 5 0
Vin d'Ai 5 0
Vin de Porto 6 0
Latour 6 0
Vin de Cote-Rotie 5 0

Vin du Clos Vougeot de 88 7 4
Clos St. Georges 6 0
Vin de Pomarel 6 0
Vin du Rhin 8 0
Vin de Chambertin 5 0
Vin de l'Hermitage rouge 5 0
Vin de l'Hermitage blanc 6 0
Vin dela Romanee 5 0
Ronflante Conti 8 0
Vin de Richebourg 5 0
Chevalier montrachet 6 0
Vin de Vone 5 0
Vin de Bordeaux de Segur 5 0
Vin de Bordeaux Lafite 5 0
Vin de Saint Emilion 5 0
Bierre forte ou porter 2 0
Bierre 0 10

VINS DE LIQUEURS.

fr. s.
Vin de Chereste, demi-bouteille 4 0
Vin de Malvoisie, _idem_  4 0
Madere sec _id._  4 0
Malaga 3 0
Alicante _id._  3 0
Muscat 3 0
Le petit verre 0 10
Vermouth
Chipre
Calabre
Paille
Palme
Constance
Tokai
Le petit verre 1 0

LIQUEURS.
Anisette d'Hollande 0 15
Anisette de Bordeaux 0 12
Eau-de-vie d'Andaye 0 10
Fleur d'Orange 0 10
Cuirasseau 0 10
Rhum 0 10
Kirschewaser 0 10
Eau Cordiale de Coradon 0 15
Liqueurs des Isles 0 15
Marasquin 0 15
Eau-de-vie de Dantzick 0 15
Eau-de-vie de Coignac 0 8
Case, la tasse 12s. la demie 0 8
Glace 0 15

One advantage, well deserving of notice, of this bill of fare with
the price annexed to each article, is, that, when you have made up
your mind as to what you wish to have for dinner, you have it in your
power, before you give the order, to ascertain the expense. But,
though you see the price of each dish, you see not the dish itself;
and when it comes on the table, you may, perhaps, be astonished to
find that a pompous, big-sounding name sometimes produces only a
scrap of scarcely three mouthfuls. It is the mountain in labour
delivered of a mouse.

However, if you are not a man of extraordinary appetite, you may, for
the sum of nine or ten francs, appease your hunger, drink your bottle of Champagne or Burgundy, and, besides, assist digestion by a dish of coffee and a glass of liqueur. Should you like to partake of two different sorts of wine, you may order them, and drink at pleasure of both; if you do not reduce the contents below the moiety, you pay only for the half bottle. A necessary piece of advice to you as a stranger, is, that, while you are dispatching your first dish, you should take care to order your second, and so on in progression to the end of the chapter: otherwise, for want of this precaution, when the company is very numerous, you may, probably, have to wait some little time between the acts, before you are served.

This is no trifling consideration, if you purpose, after dinner, to visit one of the principal theatres: for, if a new or favourite piece be announced, the house is full, long before the raising of the curtain; and you not only find no room at the theatre to which you first repair; but, in all probability, this disappointment will follow you to every other for that evening.

Nevertheless, ten or fifteen minutes are sufficient for the most dainty or troublesome dish to undergo its final preparation, and in that time you will have it smoking on the table. Those which admit of being completely prepared beforehand, are in a constant state of readiness, and require only to be set over the fire to be warmed. Each cook has a distinct branch to attend to in the kitchen, and the call of a particular waiter to answer, as each waiter has a distinct number of tables, and the orders of particular guests to obey in the
dining-rooms. In spite of the confused noise arising from the gabble of so many tongues, there being probably eighty or a hundred persons calling for different articles, many of whom are hasty and impatient, such is the habitual good order observed, that seldom does any mistake occur; the louder the vociferations of the hungry guests, the greater the diligence of the alert waiters. Should any article, when served, happen not to suit your taste, it is taken back and changed without the slightest murmur.

The difference between the establishments of the fashionable _restaurateurs_ before the revolution, and those in vogue at the present day, is, that their profession presenting many candidates for public favour, they are under the continual necessity of employing every resource of art to attract customers, and secure a continuance of them. The commodiousness and elegance of their rooms, the savouriness of their cooking, the quality of their wines, the promptitude of their attendants, all are minutely criticized; and, if they study their own interest, they must neglect nothing to flatter the eyes and palate. In fact, how do they know that some of their epicurean guests may not have been of their own fraternity, and once figured in a great French family as _chef de cuisine_?

Of course, with all this increase of luxury, you must expect an increase of expense: but if you do not now dine here at so reasonable a rate as formerly, at least you are sumptuously served for your money. If you wish to dine frugally, there are numbers of _restaurateurs_, where you may be decently served with _potage_.

_bouilli_, an _entree_, an _entremet_, bread and desert, for the moderate sum of from twenty-six to thirty _sous_. The addresses of these cheap eating-houses, if they are not put into your hand in the street, will present themselves to your eye, at the corner of almost every wall in Paris. Indeed, all things considered, I am of opinion that the difference in the expense of a dinner at a _restaurateur's_ at present, and what it was ten or eleven years ago, is not more than in the due proportion of the increased price of provisions, house-rent, and taxes.

The difference the most worthy of remark in these rendezvous of good cheer, unquestionably consists in the company who frequent them. In former times, the dining-rooms of the fashionable _restaurateurs_ were chiefly resorted to by young men of good character and connexions, just entering into life, superannuated officers and batchelors in easy circumstances, foreigners on their travels, &c. At this day, these are, in a great measure, succeeded by stock-jobbers, contractors, fortunate speculators, and professed gamblers. In defiance of the old proverb, "_le ventre est le plus grand de tous nos ennemis," guttling and guzzling is the rage of these upstarts. It is by no means uncommon to see many of them begin their dinner by swallowing six or seven dozen of oysters and a bottle of white wine, by way of laying a foundation for a _potage en tortue_ and eight or ten other rich dishes. Such are the modern parvenus, whose craving appetites, in eating and drinking, as in every thing else, are not easily satiated.
It would be almost superfluous to mention, that where rich rogues abound, luxurious courtesans are at no great distance, were it not for the sake of remarking that the former often regale the latter at the _restaurateurs_, especially at those houses which afford the convenience of snug, little rooms, called _cabinets particuliers_. Here, two persons, who have any secret affairs to settle, enjoy all possible privacy; for even the waiter never has the imprudence to enter without being called. In these asylums, Love arranges under his laws many individuals not suspected of sacrificing at the shrine of that wonder-working deity. Prudes, whose virtue is the universal boast, and whose austerity drives thousands of beaux to despair, sometimes make themselves amends for the reserve which they are obliged to affect in public, by indulging in a private _tete-a-tete_ in these mysterious recesses. In them too, young lovers frequently interchange the first declarations of eternal affection; to them many a husband owes the happiness of paternity; and without them the gay wife might, perhaps, be at a loss to deceive her jealous Argus, and find an opportunity of lending an attentive ear to the rapturous addresses of her aspiring gallant.

What establishment then can be more convenient than that of a _restaurateur_? But you would be mistaken, were you to look for _cabinets particuliers_ at every house of this denomination, Here, at BEAUVILLIERS', for instance, you will find no such accommodation, though if you dislike dining in public, you may have a private room proportioned to the number of a respectable party: or, should you be sitting at home, and just before the hour of dinner, two or three
friends call in unexpectedly, if you wish to enjoy their company in a quiet, sociable manner, you have only to dispatch your _valet de place_ to BEAUVILLIERS' or to the nearest _restaurateur_ of repute for the bill of fare, and at the same time desire him to bring table-linen, knives, silver forks, spoons, and all other necessary appurtenances. While he is laying the cloth, you fix on your dinner, and, in little more than a quarter of an hour, you have one or two elegant courses, dressed in a capital style, set out on the table. As for wine, if you find it cheaper, you can procure that article from some respectable wine-merchant in the neighbourhood. In order to save trouble, many single persons, and even small families now scarcely ever cook at home; but either dine at a _restaurateur's_, or have their dinners constantly furnished from one of these sources of culinary perfection.

But, while I am relating to you the advantages of these establishments, time flies apace: 'tis six o'clock.—If you are not disposed to drink more wine, let us have some coffee and our bill. When you want to pay, you say: "_Garçon, la carte payante!_" The waiter instantly flies to a person, appointed for that purpose, to whom he dictates your reckoning. On consulting your stomach, should you doubt what you have consumed, you have only to call in the aid of your memory, and you will be perfectly satisfied that you have not been charged with a single article too much or too little.

Remark that portly man, so respectful in his demeanour. It is BEAUVILLIERS, the master of the house: this is his most busy hour,
and he will now make a tour to inquire at the different tables, if
his guests are all served according to their wishes. He will then,
like an able general, take a central station, whence he can command a
view of all his dispositions. The person, apparently next in
consequence to himself, and who seems to have his mind absorbed in
other objects, is the butler: his thoughts are, with the wine under
his care, in the cellar.

Observe the cleanly attention of the waiters, neatly habited in
close-bodied vests, with white aprons before them: watch the
quickness of their motions, and you will be convinced that no scouts
of a camp could be more _on the alert_. An establishment, so
extremely well conducted, excites admiration. Every spring of the
machine duly performs its office; and the regularity of the whole
might serve as a model for the administration of an extensive State.
Repair then, ye modern Machiavels, to N deg. 1243, _Rue de la Loi_; and,
while you are gratifying your palate, imbibe instruction from
BEAUVILLIERS.

END OF THE FIRST VOLUME.

* * * * *

* * * * *

PARIS
AS IT WAS AND AS IT IS;

OR

A Sketch of the French Capital,

ILLUSTRATIVE OF

THE EFFECTS OF THE REVOLUTION,

WITH RESPECT TO

SCIENCES,
LITERATURE,
ARTS,
RELIGION,
EDUCATION,
MANNERS,
AND
AMUSEMENTS;

COMPRISING ALSO
A correct Account of the most remarkable National Establishments and Public Buildings.

In a Series of Letters,

WRITTEN BY AN ENGLISH TRAVELLER,

DURING THE YEARS 1801-2,

TO A FRIEND IN LONDON.

* * * * *

Ipsa varietate tentamus efficere, ut alia aliis, quaedem fortasse omnibus placeant. PLIN. Epist.

* * * * *

VOL. II

LONDON
An establishment at once deserving of the attention of men of feeling, particularly of those who, in cultivating literature, apply themselves to the science of metaphysics and grammar; an establishment extremely interesting to every one, the great difficulties of which mankind had, repeatedly, in the course of ages, endeavoured to encounter, and which had driven to despair all those who had ventured to engage in the undertaking; an establishment, in a word, which produces the happiest effects, and in a most wonderful manner, is the

NATIONAL INSTITUTION OF THE DEAF AND DUMB.

To the most religious of philanthropists is France indebted for this sublime discovery, and the Abbe Sicard, a pupil of the inventor; the Abbe de l'Epee, has carried it to such a degree of perfection, that it scarcely appears possible to make any further progress in so useful an undertaking. And, in fact, what can be wanting to a species of instruction the object of which is to establish between the deaf and dumb, and the man who hears and speaks, a communication like that
established between all men by the knowledge and practice of the same idiom; when the deaf and dumb man, by the help of the education given him, succeeds in decomposing into phrases the longest period; into simple propositions, the most complex phrase; into words, each proposition; into simple words, words the most complex: and when he distinguishes perfectly words derived from primitives; figurative words from proper ones; and when, after having thus decomposed the longest discourse, he recomposes it; when, in short, the deaf and dumb man expresses all his ideas, all his thoughts, and all his affections; when he answers, like men the best-informed, all questions put to him, respecting what he knows through the nature of his intelligence, and respecting what he has learned, either from himself or from him who has enlightened his understanding? What wish remains to be formed, when the deaf and dumb man is enabled to learn by himself a foreign language, when he translates it, and writes it, as well as those of whom it is the mother-tongue?

Such is the phenomenon which the Institution of the deaf and dumb presents to the astonishment of Europe, under the direction, or rather under the regeneration of the successor of the celebrated Abbe de l'Epee. His pupils realize every thing that I have just mentioned. They write English and Italian as well as they do French. Nothing equals the justness and precision of their definitions.

Nor let it be imagined that they resemble birds repeating the tunes they have learned. Never have they been taught the answer to a question. Their answers are always the effect of their good logic,
and of the ideas of objects and of qualities of beings, acquired by a
mind which the Institutor has formed from the great art of
observation.

This institution was far short of its present state of perfection at
the death of the celebrated inventor, which happened on the 23d of
December 1789. During the long career of their first father, the deaf
and dumb had been able to find means only to write, under the
dictation of signs, words whose import was scarcely known to them.
When endeavours were made to make them emerge from the confined
sphere of the first wants, not one of them knew how to express in
writing any thing but ideas of sense and wants of the first
necessity. The nature of the verb, the relations of tenses, that of
other words comprehended in the phrase, and which form the syntax of
languages, were utterly unknown to them. And, indeed, how could they
answer the most trifling question? Every thing in the construction of
a period was to them an enigma.

It was not long before the successor of the inventor discovered the
defect of this instruction, which was purely mechanical and acquired
by rote. He thought he perceived this defect in the _concrete_ verb,
in which the deaf and dumb, seeing only a single word, were unable to
distinguish two ideas which are comprehended in it, that of
affirmation and that of quality. He thought he perceived also that
defect in the expression of the qualities, always presented, in all
languages, out of the subjects, and never in the noun which they
modify; and, by the help of a process no less simple than ingenious
and profound, he has made the deaf and dumb comprehend the most 
arduous difficulty, the nature of abstraction; he has initiated them 
in the art of generalizing ideas by presenting to them the adjective 
in the noun, as the quality is in the object, and the quality 
subsisting alone and out of the object, having no support but in the 
mind, for him who considers it, and but in the abstract noun for him 
who reads the expression of it. He has, in like manner, separated the 
verb from the quality in concrete verbs, and communicated to the deaf 
and dumb the knowledge of the true verb, which he has pointed out to 
them in the termination of all the French verbs, by reattaching to 
the subject, by a line agreed on, its verbal quality. This line he 
has translated by the verb _to be_, the only verb recognized by 
philosophic grammarians.

These are the two foundations of this very extraordinary source of 
instruction, and on which all the rest depend. The pronouns are 
learned by nouns; the tenses of conjugation, by the three absolute 
tenses of conjugation of all languages; and these, by this line, so 
happily imagined, which is a sign of the present when it connects the 
verbal quality and the subject, a sign of the past when it is 
intersected, a sign of the future when it is only begun.

All the conjugations are reduced to a single one, as are all the 
verbs. The adverbs considered as adjectives, when they express the 
manner, and as substitutes for a preposition and its government, when 
they express time or place, &c. The preposition represented as a mean 
of transmitting the influence of the word which precedes it to that
which follows it; the articles serving, as in the English language, to determine the extent of a common noun. Such is a summary of the grammatical system of the Institutur of the deaf and dumb.

It is the metaphysical part, above all, which, in this institution, is carried to such a degree of simplicity and clearness, that it is within reach of understandings the most limited. And, indeed, one ought not to be astonished at the rapid progress of the deaf and dumb in the art of expressing their ideas and of communicating in writing with every speaker, as persons absent communicate with each other by similar means. In the space of eighteen months, a pupil begins to give an account in writing of the actions of which he is rendered a witness, and, in the space of five years, his education is complete.

The objects in which the deaf and dumb are instructed, are Grammar, the notions of Metaphysics and Logic, which the former renders necessary, Religion, the Use of the Globes, Geography, Arithmetic, general notions of History, ancient and modern, of Natural History, of Arts and Trades, &c.

These unfortunates, restored by communication to society, from which Nature seemed to have intended to exclude them, are usefully employed. One of their principal occupations is a knowledge of a mechanical art. Masters in the most ordinary arts are established in the house of the deaf and dumb, and every one there finds employment in the art which best suits his inclination, his strength, and his
natural disposition. In this school, which is established at the extremity of the _Faubourg St. Jacques_, is a printing-office, where some are employed as compositors; others, as pressmen. In a preparatory drawing-school they are taught the rudiments of painting, engraving, and Mosaic, for the last of which there are two workshops. There is also a person to teach engraving on fine grained stones, as well as a joiner, a tailor, and a shoemaker. The garden, which is large, is cultivated by the deaf and dumb. Almost every thing that is used by them is made by themselves. They make their own bedsteads, chairs, tables, benches, and clothes. The deaf and dumb females too make their shirts, and the rest of their linen.

Thus their time is so taken up that, with the exception of three hours devoted to moral instruction, all the rest is employed in manual labour.

Such is this establishment, where the heart is agreeably affected at the admirable spectacle which presents at once every thing that does the most honour to human intelligence, in the efforts which it has been necessary to make in order to overcome the obstacles opposed to its development by the privation of the sense the most useful, and that of the faculty the most essential to the communication of men with one another, and the sight of the physical power employed in seeking, in arts and trades, resources which render men independent.

But to what degree are these unfortunates deaf, and why are they
dumb?

It is well known that they are dumb because they are deaf, and they are more or less deaf, when they are so only by accident, in proportion as the auditory nerve is more or less braced, or more or less relaxed. In various experiments made on sound, some have heard sharp sounds, and not grave ones; others, on the contrary, have heard grave sounds, and not sharp ones.

All would learn, were it deemed expedient to teach them, the mechanism of speech. But, besides that the sounds which they would utter, would never be heard by themselves, and they would never be conscious of having uttered them, those, sounds would be to those who might listen to them infinitely disagreeable. Never could they be of use, to them in conversing with us, and they would serve only to counteract their instruction.

Woe be to the deaf and dumb whom it should be proposed to instruct by teaching them to speak! How, in fact, can, the development of the understanding be assisted by teaching them a mechanism which has no object or destination, when the thought already formed in the mind, by the help of signs which fix the ideas, restores not the mechanism of speech?

Of this the Institutor has been fully sensible, and, although in his public lessons, he explains all the efforts of the vocal instrument
or organ of the voice, and proves that he could, as well as any other man, teach the deaf and dumb to make use of it, all his labour is confined to exercising the instrument of thought, persuaded that every thing will be obtained, when the deaf and dumb shall have learned to arrange their ideas, and to think.

It is then only that the Institutor gives lessons of analysis. But, how brilliant are they! You think yourself transported into a class of logic. The deaf and dumb man has ceased to be so. A contest begins between him and his master. All the spectators are astonished; every one wishes to retain what is written on both sides. It is a lesson given to all present.

Every one is invited to interrogate the deaf and dumb man, and he answers to any person whatsoever, with a pen or pencil in his hand, and in the same manner puts a question. He is asked, "What is Time?" --"Time," says the dumb pupil, "is a portion of duration, the nature of which is to be successive, to have commenced, and consequently to have passed, and to be no more; to be present, and to be so through necessity. Time," adds he, "is the fleeting or the future." As if in the eyes of the dumb there was nothing real in Time but the future. --"What is eternity?" says another to him--"It is a day without yesterday, or to-morrow," replies the pupil.--"What is a sense?"--"It is a vehicle for ideas."--"What is duration?"--"It is a line which has no end, or a circle."--"What is happiness?"--"It is a pleasure which never ceases."--"What is God?"--"The author of nature, the sun of eternity."--"What is friendship?"--"The affection of the mind."
"What is gratitude?"—"The memory of the heart."

There are a thousand answers of this description, daily collected at the lessons of the deaf and dumb by those who attend them, and which attest the superiority of this kind of instruction over the common methods. Thus, this institution is not only, in regard to beneficence and humanity, deserving of the admiration of men of feeling, it merits also the observation of men of superior understanding and true philosophers, on account of the ingenious process employed here to supply the place of the sense of seeing by that of hearing, and speech by gesture and writing.

I must not conceal from my countrymen, above all, that the Institutor, in his public lessons, formally declares, that it is by giving to the French language the simple form of ours, and accommodating to it our syntax, he has been chiefly successful in making the deaf and dumb understand that of their own country. I must also add, that it is no more than a justice due to the Institutor to say that, in the midst of the concourse of auditors, who press round him, and who offer him the homage due to his genius and philanthropy, he shews for all the English an honourable preference, acknowledging to them, publicly, that this attention is a debt which he discharges in return for the asylum that we granted to the unfortunate persons of his profession, who, emigrating from their native land, came among us to seek consolation, and found another home.
Should ever this feeble sketch of so interesting an institution reach SICARD, that religious philosopher, who belongs as much to every country in the world as to France, the land which gave him birth, he will find in it nothing more than the expression of the gratitude of one Englishman; but he may promise himself that as soon as the definitive treaty of peace shall have reopened a free intercourse between the two nations, the sentiments contained in it will be adopted by all the English who shall witness the extraordinary success of his profoundly-meditated labours. They will all hasten to pay their tribute of admiration to a man, whose most gratifying reward consists in the benefits which he has had the happiness to confer on that part of his fellow-creatures from whom Nature has withheld her usual indulgence.

LETTER XXXIX.

_Paris, December 25, 1801._

Much has been said of the general tone of immorality now prevailing in this capital, and so much, that it becomes necessary to look beyond the surface, and examine whether morals be really more corrupt here at the present day than before the revolution. To investigate the subject through all its various branches and ramifications, would lead me far beyond the limits of a letter. I shall therefore, as a criterion, take a comparative view of the increase or decrease of the different classes of women, who, either publicly or privately,
deviate from the paths of virtue. If we begin with the lowest rank, and ascend, step by step, to the highest, we first meet with those unfortunate creatures, known in France by the general designation of PUBLIC WOMEN.

Their number in Paris, twelve years ago, was estimated at thirty thousand; and if this should appear comparatively small, it must be considered how many amorous connexions here occupy the attention of thousands of men, and consequently tend to diminish the number of public women.

The question is not to ascertain whether it be necessary, for the tranquillity of private families, that there should be public women. Who can fairly estimate the extent of the mischief which they produce, or of that which they obviate? Who can accurately determine the best means for bringing the good to overbalance the evil? But, supposing the necessity of the measure, would it not be proper to prevent, as much as possible, that complete mixture by which virtuous females are often confounded with impures?

Charlemagne, though himself a great admirer of the sex, was of that opinion. He had, in vain, endeavoured to banish entirely from Paris women of this description; by ordering that they should be condemned to be publicly whipped, and that those who harboured them, should carry them on their shoulders to the place where the sentence was put
in execution. But it was not a little singular that, while the
emperor was bent on reforming the morals of the frail fair, his two
daughters, the princesses Gifla and Rotrude, were indulging in all
the vicious foibles of their nature.

Charlemagne, who then resided in the _Palais des Thermes_, situated
in the _Rue de la Harpe_, happened to rise one winter's morning much
earlier than usual. After walking for some time about his room, he
went to a window which looked into a little court belonging to the
palace. How great was his astonishment, when, by the twilight, he
perceived his second daughter, Rotrude, with Eginhard, his prime
minister, on her back, whom she was carrying through the deep snow
which had fallen in the night in order that the foot-steps of a man
might not be traced.

When Lewis the _debonnaire_, his successor, ascended the throne, he
undertook to reform these two princesses, whose father's fondness had
prevented him from suffering them to marry. The new king began by
putting to death two noblemen who passed for their lovers, thinking
that this example would intimidate, and that they would find no more:
but it appears that he was mistaken, for they were never at a loss.
Nor is this to be wondered at, as these princesses to a taste for
literature joined a very lively imagination, and were extremely
affable, generous, and beneficent; on which account, says Father
Daniel, they died universally regretted.
Experience having soon proved that public women are a necessary evil in great cities, it was resolved to tolerate them. They therefore began to form a separate body, became subject to taxes, and had their statutes and judges. They were called _femmes amoureuses_, _filles folles de leur corps_, and, on St. Magdalen's day, they were accustomed to form annually a solemn procession. Particular streets were assigned to them for their abode; and a house in each street, for their commerce.

A penitentiary asylum, called _les Filles Dieu_, was founded at Paris in 1226, and continued for some years open for the reception of _female sinners who had gone astray, and were reduced to beggary_. In the time of St. Lewis, their number amounted to two hundred; but becoming rich, they became dissolute, and in 1483, they were succeeded by the reformed nuns of Fontevrault.

When I was here in the year 1784, a great concourse of people daily visited this convent in order to view the body of an ancient virgin and martyr, said to be that of St. Victoria, which, having been lately dug up near Rome, had just been sent to these nuns by the Pope. This relic being exposed for some time to the veneration and curiosity of the Parisian public, the devout wondered to see the fair saint with a complexion quite fresh and rosy, after having been dead for several centuries, and, in their opinion, this was a miracle which incontestably proved her sanctity. The incredulous, who did not see things in the same light, thought that the face was artificial, and that it presented one of those holy frauds which have so
frequently furnished weapons to impiety. But they were partly
mistaken: the nuns had thought proper to cover the face of the saint
with a mask, and to clothe her from head to foot, in order to skreen
from the eyes of the public the hideous spectacle of a skeleton.

In 1420, Lewis VIII, with a view of distinguishing impures from
modest women, forbade the former to wear golden girdles, then in
fashion. This prohibition was vain, and the virtuous part of the sex
consoled themselves by the testimony of their conscience, whence the
old proverb: "_Bonne renommee vaut mieux que ceinture doree_."

Another establishment, first called _Les Filles penitentes ou
repenties_, and afterwards _Filles de St. Magloire_, was instituted
in 1497 by a Cordelier, and had the same destination. He preached
against libertinism, and with such success, that two hundred
dissolute women were converted by his fervent eloquence. The friar
admitted them into his congregation, which was sanctioned by the
Pope. Its statutes, which were drawn up by the Bishop of Paris, are
not a little curious. Among other things, it was established, that
"none should be received but women who had led a dissolute life, and
that, in order to ascertain the fact, they should be examined by
matrons, who should swear on the Holy Evangelists to make a faithful
report."

There can be no doubt that women were well taken care of in this
house, since it was supposed that virtue even might assume the mask
of vice to obtain admission. The fact is singular. "To prevent girls from prostituting themselves in order to be received, those who shall have been once examined and refused, shall be excluded for ever.

"Besides, the candidates shall be obliged to swear, under penalty of their eternal damnation, in presence of their confessor and six nuns, that they did not prostitute themselves with a view of entering into this congregation; and in order that women of bad character may not wait too long before they become converted, in the hope that the door will always be open to them, none will be received above the age of thirty."

This community, for some years, continued tolerably numerous; but its destination had been changed long before the suppression of convents, which took place in the early part of the revolution. All the places of public prostitution in Paris, after having been tolerated upwards of four hundred years, were abolished by a decree of the States General, held at Orleans in 1560. The number of women of the town, however, was far from being diminished, though their profession was no longer considered as a trade; and as they were prohibited from being any where, that is, in any fixed place, they were compelled to spread themselves every where.

At the present day, the number of these women in Paris is computed at twenty-five thousand: they are taken up as formerly, in order to be sent into infirmaries, whence they, generally, come out only to
return to their former habits. Twelve years ago, those apprehended underwent a public examination once a month, and were commonly sentenced to a confinement, more or less long, according to the pleasure of the minister of the police. The examination of them became a matter of amusement for persons of not over-delicate feelings. The hardened females, neither respecting the judge not the audience, impudently repeated the language and gestures of their traffic. The judge added a fortnight's imprisonment for every insult, and the most abandoned were confined only a few months longer in the _Salpetriere_.

Endeavours have since been made to improve the internal regulation of this and similar houses of correction; but, as far as my information goes, with little success. For want of separating, from the beginning of their confinement, the most debauched from those whom a moment of distress or error has thrown into these scenes of depravity, the contamination of bad example rapidly spreads, and those who enter dissolute, frequently come out thievish; while all timidity is banished from the mind of the more diffident. Besides, it is not always the most culpable who fall into the hands of the police, the more cunning and experienced, by contriving to come to terms with its agents, employed on these errands, generally escape; and thus the object in view is entirely defeated.

On their arrival at the _Salpetriere_, the healthy are separated from the diseased; and the latter are sent to _Bicetre_, where they either find a cure or death. Your imagination will supply the finishing
strokes of this frightful picture.--These unfortunate victims of indigence or of the seduction of man, are deserving of compassion. With all their vices, they have, after all, one less than many of their sex who pride themselves on chastity, without really possessing it; that is, hypocrisy. As they shew themselves to be what they really are, they cannot make the secret mischief which a detected prude not unfrequently occasions under the deceitful mask of modesty. Degraded in their own eyes, and being no longer able to reign through the graces of virtue, they fall into the opposite extreme, and display all the audaciousness of vice.

The next class we come to is that which was almost honoured by the Greeks, and tolerated by the Romans, under the denomination of COURTESANS.

By courtesans, I mean those ladies who, decked out in all the luxury of dress, if not covered with diamonds, put up their favours to the highest bidder, without having either more beauty or accomplishments, perhaps, than the distressed female who sells hers at the lowest price. But caprice, good fortune, intrigue, or artifice, sometimes occasions an enormous distance between women who have the same views.

If the ancients made great sacrifices for the Phrynes, the Laises, or the Aspasias of the day, among the moderns, no nation has, in that respect, surpassed the French. Every one has heard of the luxurious
extravagance of Mademoiselle Deschamps, the cushion of whose
_chaise-percee_, was trimmed with point-lace of very considerable
value, and the harness of whose carriage was studded with paste, in
imitation of diamonds. This woman, however, lived to repent of her
folly; and if she did not literally die in a poorhouse, she at least
ended her days in wretchedness.

Before the revolution, of all the gay ladies in Paris, Madame
Grandval displayed the greatest luxury in her equipage; and
Mademoiselle D'Hervieux, in her house. I knew them both. The former I
have seen at Longchamp, as well as at the annual review of the king's
household troops, in a splendid coach, as fine as that of any Lord
Mayor, drawn by a set of eight English grays, which cost a hundred
and twenty guineas a horse. She sat, like a queen, adorned with a
profusion of jewels; and facing her was a _dame de compagnie_,
representing a lady of the bedchamber. Behind the carriage, stood no
less than three tall footmen, besides a chasseur, in the style of
that of the Duke of Gloucester, in rich liveries, with swords, canes,
and bags.

As for the house of Mademoiselle D'Hervieux, it was every thing that
oriental luxury, combined with French taste, could unite on a small
scale. Although of very low origin, and by no means gifted with a
handsome person, this lady, after having, rather late in life,
obtained an introduction on the opera-stage as a common _figurante_,
contrived to insinuate herself into the good graces of some rich
protectors. On the _Chaussee d'Antin_, they built for her this palace
in miniature, which, twelve years ago, was the object of universal
admiration, and, in fact, was visited by strangers as one of the
curiosities of Paris.

At the present day, one neither sees nor hears of such favourites of
fortune; and, for want of subjects to paint under this head, I must
proceed to those of the next rank, who are styled

KEPT WOMEN.

What distinctions, what shades, what different names to express
almost one and the same thing! From the haughty fair in a brilliant
equipage, figuring, like a favourite Sultana, with "all the pride,
pomp, and circumstance" of the toilet, down to the hunger-pinched
female, who stands shivering in the evening at the corner of a
street, what gradations in the same profession!

Before the revolution, there were reckoned in Paris eight or ten
thousand women to whom the rich nobility or financiers allowed from a
thousand pounds a year upwards to an almost incredible amount. Some
of these ladies have ruined a whole family in the short space of six
months; and, having nothing left at the year's end, were then under
the necessity of parting with their diamonds for a subsistence.
Although many of them are far inferior in opulence to the courtesans,
they are less depraved, and, consequently, superior to them in
estimation. They have a lover, who pays, and from whom they, in
general, get all they can, at the same time turning him into
terrible ridicule, and another whom, in their turn, they pay, and for whom
they commit a thousand follies.

These women used to have no medium in their attachments; they were
either quite insensible to the soft passion, or loved almost to
distraction. On the wane, they had the rage for marrying, and many of
them found men who, preferring fortune to honour, disgraced
themselves by such alliances. Some of these ladies, if handsome, were
not unfrequently taken by a man of fortune, and kept from mere
ostentation, just as he would sport a superlatively elegant carriage,
or ride a very capital horse; others were maintained from caprice,
which, like Achilles's spear, carried with it its own antidote; and
then, of course, they passed into the hands of different keepers. It
cannot be denied, however that a few of these connexions were founded
on attachment; and when the woman, who was the object of it, was
possessed of understanding, she assumed the manners and deportment of
a wife. Indeed, now and then a keeper adopted the style of oriental
gallantry.

Beaujon, the banker of the court, who had amassed an immense fortune,
indulged himself in his old age, and, till his death, in a society
composed of pretty women, some of whom belonged to what was then
termed good families, among which he had diffused his presents. In an
elegant habitation, called _la Chartreuse_, which he erected in the
_Faubourg du Roule_, as a place of occasional retirement, was a most
curious apartment, representing a bower, in the midst of which was
placed a bedstead in imitation of a basket of flowers: four trees,
whose verdant foliage extended over part of the ceiling, which was
painted as a sky, seemed to shade this basket, and supported drapery,
suspended to their branches. This was M. Beaujon's Temple of Venus.

The late Prince of Soubise, for some years, constantly kept ten or a
dozen ladies. The only intercourse he had with them, was to breakfast
or chat with them twice or thrice a month, and latterly he maintained
several old stagers, in this manner, from motives of benevolence. At
the end of the month, all these ladies came in their carriages at a
fixed hour, in a string, as it were, one after the other. The steward
had their money ready; they afterwards, one by one, entered a very
spacious room furnished with large closets, filled with silks,
muslins, laces, ribbands, &c. The prince distributed presents to
each, according to her age and taste: thus ended a visit of mere
ceremony, interspersed with a few words of general gallantry.

Such was the style in which many women were kept by men of fortune
under the old _regime_. At the present day, if we except twenty or
thirty perhaps, it would be no easy matter to discover any women
supported in a style of elegance in Paris, and the lot of these seems
scarcely secured but from month to month. The reason of this mystery
is, that the modern Croesuses having mostly acquired their riches in
a clandestine manner, they take every possible precaution to prevent
the reports in circulation concerning their ill-gotten pelf from
being confirmed by a display of luxury in their _cheres amies_. On
this account, many a matrimonial connexion, I am told, is formed
between them and women of equivocal character, on the principle, that a man is better able to check the extravagant excesses of his wife than those of his mistress.

We now arrive at that class of females who move in a sphere of life the best calculated for making conquests. I mean

OPERA-DANCERS.

When a spectator, whose eyes are fascinated by the illusion of scenic decorations, contemplates those beauties whose voluptuous postures, under the form of Calypso, Eucharis, Delphis, &c. awaken desire in the mind of youth, and even of persons of maturer years, he forgets that the divinities before him are women, who not unfrequently lavish their favours on the common herd of mortals. His imagination lends to them a thousand secret charms which they possess not; and he cannot be persuaded that they are not tremblingly alive to a passion which they express with so much apparent feeling. It is in their arms only that he discovers his error. To arrive at this point, many an Englishman has sacrificed thousands of pounds; while his faithless fair has been indulging in all the wantonness of her disposition, perhaps, with some obscure Frenchman among the long train of her humble admirers. Hence the significant appellation of _Milord Pot-au-feu_, given to one who supports a woman whose favours another enjoys _gratis_.

Such an opera-dancer used formerly to exhibit herself in a blaze of jewels in the lobby, and according to the style in which she figured, did she obtain respect from her companions. The interval between them was proportioned to the degree of opulence which the one enjoyed over the other, so that the richer scarcely appeared to belong to the same profession as the poorer. To the former, every shopkeeper became a candidate for custom; presents were heaped on presents, and gold was showered on her in such a manner that she might, for the time, almost have fancied herself a second Danae.

In the midst of this good fortune, perhaps, an obscure rival suddenly started into fashion. She then was eclipsed by her whom, a few days before, she disdained. Instead of a succession of visiters, her house was deserted; and, at the expiration of the year, the proud fair, awakened from her golden dream by the clamours of her importunate creditors, found herself without one friend to rescue her valuables from their rapacious gripe.

No wonder, then, that this order of things, (excepting the reverse by which it was sometimes followed) was very agreeable to the great majority of these capering beauties, and, doubtless, they wished its duration. For, among the reports of the _secret_ police, maintained by Lewis XVI, in 1792, it appears by a letter addressed to M. de Caylus, and found among the King's papers in the palace of the _Tuileries_, that most of the female opera-dancers were staunch _aristocrates_; but that democracy triumphed among the women who sang
at that theatre. This little anecdote shews how far curiosity was
then stretched to ascertain what is called public opinion; and I have
no doubt that the result confirmed the correctness of the statement.

The opera-stage was certainly never so rich as it now is in
first-rate female dancers, yet the frail part of these beauties were
never so deficient, perhaps, in wealthy admirers. Proceeding to the
next order of meretricious fair, we meet with that numerous one
denominated

GRISETTES.

This is the name applied to those young girls who, being obliged to
subsist by their labour, chiefly fill the shops of milliners,
mantua-makers, and sellers of ready-made linen, &c.

The rank which ought to be assigned to them, I think, is between
opera-dancers and demireps. You may smile at the distinction; but, as
Mr. Tickle justly observes, in the Spectator, we should vary our
appellations of these fair criminals, according to circumstances.
"Those who offend only against themselves," says he, "and are not a
scandal to society; but, out of deference to the sober part of the
world, have so much good left in them as to be ashamed, must not be
comprehended in the common word due to the worst of women. Regard is
to be had to their situation when they fell, to the uneasy perplexity
in which they lived under senseless and severe parents, to the
importunity of poverty, to the violence of a passion in its beginning
well-grounded, to all the alleviations which make unhappy women
resign the characteristic of their sex, modesty. To do otherwise than
thus," adds he, "would be to act like a pedantic Stoic, who thinks
all crimes alike, and not as an impartial spectator, who views them
with all the circumstances that diminish or enhance the guilt."

If we measure them by this standard, _grisettes_ appear entitled to
be classed immediately below demireps; for, as Lear says of his
daughter,

"-------- Not to be the worst
Stands in some rank of praise."

Their principal merit consists in their conducting themselves with a
certain degree of decorum and reserve, and in being susceptible of
attachment. Born in an humble sphere, they are accustomed from their
infancy to gain their livelihood by their industry. Like young birds
that feel the power of using their wings, they fly from the
parent-nest at the age of sixteen; and, hiring a room for themselves,
they live according to their means and fancy.

More fortunate in their indigence than the daughters of petty
tradesmen, they overleap the limits of restraint, while their charms
are in full lustre; and sometimes their happiness arises from being
born in poverty. In marrying an artisan of their own class, they see
nothing but distress and servitude, which are by no means compatible
with their spirit of independence. Vanity becomes their guide, and is
as bad a guide as distress; for it prompts them to add the resources
of their youth and person to those of their needle. This double
temptation is too strong for their weak virtue. They therefore seek a
friend to console them on Sundays for the ennui of the remainder of
the week, which must needs seem long, when they are sitting close at
work from morning to night. In general, they are more faithful than
any of the other classes of the frail part of the sex, and may be
supported at little expense, and without scandal.

It would require almost the powers of the inquisition to ascertain
whether grisettes have increased or diminished since the
revolution; but their number is, and always has been, immense in
Paris. An object highly deserving of the attention of the French
legislators would be to find a remedy for this evil. A mortal blow
should, no doubt, be struck at the luxury of the toilet; as the rage
for dress has, I am convinced, undermined the virtue of as many women
as the vile stratagems of all the Lotharios in being. Leaving these
matters to some modern Lycurgus, I shall end my letter. But, in my
eager haste to close it, I must not omit a class, which has increased
in a proportion equal to the decrease of kept women. As they have no
precise designation in France, I shall take the liberty of applying
to them, that of

DEMIREPS.
Without having the shameless effrontery of vice, these ladies have not the austere rigour of virtue. Seeing that professed courtesans insnared the most promising youths, and snatched them from other women, this description of females sprang up, in a manner, to dispute with them, under the rose, the advantages which the others derived from their traffic. If they have not the same boldness in their carriage, their looks bespeak almost as much complaisance. They declaim loudly against women of all the classes before-mentioned, for the best possible reason; because these are their more dangerous rivals. It is certain that a virtuous woman cannot hold the breach of chastity too much in abhorrence, but every Lucretia ought to have "a tear for pity," especially towards the fallen part of her sex.

Nothing can be more disgusting than to hear women, who are known to have transgressed, forget their own frailties, and rail against the more unguarded, and, consequently, more artless part of womankind, without mercy or justice.

Demireps, in general, profess the greatest disinterestedness in their connexions; but if they receive no money at the moment of granting their favours, they accept trinkets and other presents which have some value. It is not at all uncommon for a man to think that he has a _bonne fortune_, when he finds himself on terms of intimacy with such a woman. Enraptured at his success, he repeats his visits, till one day he surprises his belle, overwhelmed by despair. He eagerly inquires the cause. After much entreaty, she informs him that she has had ill luck at play, and, with anguish in her looks, laments that
she is ruined beyond redemption. The too credulous admirer can do no less than accommodate her secretly with a sufficient sum to prevent her from being taken to task by her husband; and thus the disinterested lady proves, in the end, a greater drain to the gallant's pocket than the most mercenary courtesan.

The man who would wish to recommend himself to their favour, scarcely need take any further trouble than to change some of their trinkets, which are no longer in fashion. Sometimes he may meet with a husband, who, conniving at his wife's infidelity, will shew him every mark of attention. In that case, the lover is quite at home, and his presence being equally agreeable to the obliging husband as to the kind wife, when they are all three assembled, they seem to fit their several places like the three sides of an equilateral triangle.

Since the revolution, the increase of demireps is said to have diminished most sensibly the class of what are termed kept women. Indeed, it is affirmed by some, that the number of the former has, within these few years, multiplied in a tenfold proportion. Others again maintain that it is no greater than it was formerly; because, say they, the state of society in Paris is not near so favourable to amorous intrigue as that which existed under the old regime. Riches being more equally divided, few persons, comparatively speaking, are now sufficiently affluent to entertain large parties, and give routs, balls, and suppers, where a numerous assemblage afforded, to those inclined to dissipation, every opportunity of cultivating an intimate acquaintance. I must confess that these reasons, assigned by some
worthy Frenchmen whose opinions I respect, do not altogether accord
with the result of my observation; and, without taking on myself to
controvert them, I am persuaded that truth will bear me out in
asserting, that, if the morals of that class of society in which I
have chiefly mixed during the different periods of my stay in France,
are not deteriorated, they are certainly not improved since I last
visited Paris.

After having painted, in regular succession, and with colours
occasionally borrowed, the general portrait of all those classes of
females whose likeness every English traveller has, no doubt, met
with, I must find a little corner of my canvass for a small number of
women who might, probably, be sought in vain out of Paris. However
great a recommendation their rarity may be in the eyes of some, still
it is not the only quality that points them out to the notice of the
impartial observer.

When a man has come to his senses respecting the sex, or, according
to the vulgar adage, sown his wild oats, he naturally seeks a sincere
friend to whom he can unbosom himself with confidence. Experience
warns him that few men are to be trusted; and unless he has had the
good fortune to meet with a virtuous wife, blessed with an engaging
temper and a good understanding, he must even, like Junius, be the
depository of his own secret. In Paris, however, he may find one of
those scarce females, who, being accustomed early in life to
reflection, possess the firm mind of a man, combined with the quick
sensibility of a woman.
When the illusion of the first passions is dissipated, their reason becomes unclouded. Renouncing every narrow thought, they raise themselves to the knowledge of the most weighty affairs, and, by an active observation of mankind, are accustomed to discriminate every shade of character. Hence their penetration is great; and they are capable of giving good advice on important occasions. In short, a French woman at thirty makes an excellent friend, and, attaching herself to the man she esteems, thinks no sacrifice too great for the advancement of his interest, or the security of his happiness or reputation.

The friendship between man and woman is a thousand times more sweet than that between one man and another. A woman's friendship is active, vigilant, and at the same time tender. French women cherish more sincerely their old friends than their young lovers. They may perchance deceive the lover, but never the friend; the latter they consider as a sacred being. Whence, no doubt, Rousseau (who has not spared the Parisian ladies) has been led to say: "I would never have sought in Paris a wife, still less a mistress; but I would willingly have made there a female friend; and this treasure would, perhaps, have consoled me for not finding the other two."

LETTER XL.

_Paris, December 27, 1801._
About thirty years ago, a public insult offered to human nature, in
the person of some unfortunate blind men belonging to the Hospital of
the _Quinze-vingts_, and repeated daily for the space of two months,
suggested to a spectator the idea of avenging it in a manner worthy
of a true philanthropist.

In a coffeehouse of the _Foire St. Ovide_, in Paris, were placed ten
blind beggars, muffled up in grotesque dresses and long pointed caps,
with large paste-board spectacles on their nose, without glass: music
and lights were set before them; and one of them was characterized as
Midas, with the ears of an ass, and the addition of a peacock's tail,
spread behind him. He sang, while all the others played the same
parts of a monotonous tune, without either taste or measure; and the
unfeeling public turned into derision the unfortunate actors in this
infamous scene. This happened in September 1771.

From that moment, M. VALENTIN HAuEY, brother to the celebrated
mineralogist of that name, animated by a noble enthusiasm, conceived
the project of teaching the blind to write and read, and of placing
in their hands books and music, printed by themselves. After
employing twelve years in maturing it, at length, in 1784, he
ventured to carry it into execution. To so laudable and benevolent a
purpose, he devoted all his fortune; and hence originated the
establishment known in Paris, since the year 1791, by the title of
NATIONAL INSTITUTION OF THE INDUSTRIOUS BLIND.

Presently M. HAUeY found his plan seconded by the Philanthropic Society, and the benefactions and advice of several persons, no less distinguished for understanding than benevolence, contributed not a little to encourage his zeal in its prosecution. The following were the primary objects of the establishment.

1. To withdraw the blind from the dangerous paths of idleness.

2. To procure them certain means of subsistence by the execution of pleasant and easy labours.

3. To restore them to society.

4. To console them for their misfortune.

To rescue the blind from idleness is, unquestionably, of itself a great blessing, as it preserves them from an infinite number of vices, and consequently must be approved by the moralist. But another advantage, equally deserving of approbation, is to cause them to find, in their labour, an infallible resource against indigence.

Previously to the execution of this beneficent plan, a young blind child, born of poor parents, was reduced to the melancholy and
humiliating necessity of standing in a public thoroughfare, exposed
to all the inclemency of the weather, to beg its bread, and, at
present, it has no occasion to owe its livelihood but to its own
labour.

The children that M. HAUeY had to educate were, in general, of the
class of artisans, though a few belonged to that of artists and men
of science. Some were born with a little aptitude for mechanical
labours, others with a great disposition for the arts and sciences.
These considerations naturally pointed out to him his plan of
instruction, which is divided into four branches.

I. Handicraft work, viz. Spinning, knitting, making of cord, fringe,
trimming, ribband, pasteboard, &c.

Task-masters direct the execution of these works, which are as easy
to the blind as to the clear-sighted.

II. Education, viz. Reading, writing, arithmetic, geography,
literature, history, foreign languages, arts and sciences.

This education of blind children is carried on by means of
raised-work or relief, and is intrusted to other blind people
whose education is completed. The latter not only instruct their
unfortunate fellow-sufferers, but also the clear-sighted.
The sense of feeling is so refined in blind children, that a pupil, a little informed, becomes perfectly acquainted with maps by handling them: he points out with his finger countries and towns; if a map is presented to him upside down, he places it in a proper manner, and if one map is substituted to another, he instantly discovers the deception.

III. Printing, viz. In black characters, for the public. In relief, for themselves.

In black, they have printed no inconsiderable number of voluminous works, for the use of the public. In relief, they have printed for themselves a catechism, a grammar, and a great quantity of music. No where but at this institution, and at the MUSEUM OF THE BLIND, of which I shall presently speak, is there to be found an office for printing in relief.

IV. Music, viz. Vocal and instrumental, and composition.

The music of the blind pupils has always been employed with the greatest success in public festivals, playhouses, balls, coffeehouses, and many public and private assemblies. It is impossible to form an adequate idea of the decided taste of the blind for music, and of the consolation which it affords them. Deprived of
their eyes, they seem to become all ears.

No sooner had M. HAUeY rendered public his first essays, than the learned, and especially the members of the _ci-devant_ Academy of Sciences, stamped them with their approbation, as appears by a Report signed by some of the most distinguished of that body, such as DESMARETS, LA ROCHEFOUCAULT, CONDORCET, &c. Professors of the arts, cultivated by his pupils, such as printing, music, &c. were equally eager to acknowledge to what an astonishing degree the blind had succeeded in appropriating to themselves the enjoyment of those arts. Three of the first master-printers in Paris certified the intelligence and skill of the blind pupils; and a concert was executed by them to the no small satisfaction of the _ci-devant_ Academy of Music.

Persons of every degree now wished to be spectators of the result of these essays. Lewis XVI sent for the Industrious Blind, their machinery, &c. to Versailles; he visited them when at work, and inspected their several performances, attended by all the royal family, princes of the blood, ministers, ambassadors, &c. After having procured the inhabitants of that town this interesting sight for several successive days, he rewarded the blind with marks of his favour and encouragement.

The government, which succeeded to the monarchy, shewed no less interest in the progress of M. HAUeY'S undertaking. The different
legislatures, which have successively governed France, promoted it by various decrees. In proportion as the number of the pupils increased, so did the resources of their industrious activity. By a law which was solicited by M. HAUeY, and which excited and kept up a singular emulation among his pupils, the blind, in preference to the clear-sighted of equal merit, were admitted to the various secondary employments of the establishment. From that period, the first blind pupils, formed by M. HAUeY, being promoted to the functions of teachers, transmitted with success to young blind children, sent for instruction, from different parts of the Republic, the first elements of education given them by himself and assistants. By virtue of this law, the office of house-steward was intrusted to LESUEUR, a blind pupil who had already discharged it with credit at a banker's. It will scarcely be believed, no doubt, that a blind man can be a cashier, receive money coming in, either from the public treasury, or from the industry of his brothers in misfortune; make of it a suitable division; buy commodities necessary for life and clothing; introduce the strictest economy into his disbursements; by means of his savings, procure the establishment the implements and machinery of the Industrious Blind; in times of real scarcity, make use of the productions of the labour of the grown blind, to maintain the young blind pupils, and that, with all these concerns on his hands, his accounts should always be ready for inspection.

M. HAUeY informs me that out of fifteen or twenty of his old pupils, whom he has connected by the ties of marriage, ten or twelve are fathers; and that they have children more fortunate than the authors
of their days, since the enjoy the benefit of sight. But the most interesting part of these connexions is, that the blind father (on the principle of the plan before-stated) teaches his clear-sighted son reading, arithmetic, music, and every thing that it is possible to teach without the help of the eyes.

Raised work, or relief, is the simple and general process by means of which M. Hauy forms his pupils, and there are a great number of them whose abilities would excite the pride of many a clear-sighted person. For instance, in addition to the before-mentioned lesueur, who is an excellent geographer and a good mathematician, might be quoted huard, a man of erudition and a correct printer; likewise caillat, a capital performer on the violin, and a celebrated composer. For vocal and instrumental music, printing, and handicraft work, there might be noticed thirty or forty, as well as ten or twelve for knowledge relating to the sciences.

It may not be improper to observe, that M. Hauy always first puts a frame into the hands of his pupils, and that he has made a law, to which he scrupulously adheres, not to lean too much towards the _agreeable_ arts, unless the pupil manifest for them a peculiar disposition.

Hence you may form an idea of the proficiency which these unfortunates attain under the auspices of the benevolent M. Hauy. In the compass of a letter, or even of several letters, it is impossible
to develop proceedings which it is more easy to put into execution
than to describe. The process alone of printing in relief would
require a vast number of pages, and some plates, in order to make it
perfectly intelligible; but the greater part of what composes these
branches of instruction is amply detailed in a work, which I shall
communicate to you, entitled "_Essai sur l'Education des Aveugles_,
_par_ Valentin Hauey, _auteur de la maniere de les instruire_,"
printed under the sanction of the _ci-devant_ Academy of Sciences.

By a law on public education, passed in July 1796, several
establishments were to be founded in favour of blind children, in the
principal towns of the Republic; but, in consequence of the political
changes which have since occurred in the government, it has never
been carried into execution.

In October, 1800, the Consuls decreed that the _National Institution
of the Industrious Blind_ should be united to the Hospital of the
_Qinze-vingts_, together with the soldiers who had lost their sight
in Egypt. M. HAUeY is shortly to be honoured by a pension, as a reward
for the services which he has bestowed on those afflicted with
blindness. At the present moment, he is engaged in founding a second
establishment, of a similar nature, which is to take the name of

MUSEUM OF THE BLIND.

On my asking M. HAUeY, whether he would not retire, as it was intended
he should, on his pension? "This favour of the government," replied he, "I consider as a fresh obligation, silently imposed on me, to continue to be of service to the blind. The first establishment, supported and paid by the nation, belonged to the poor. In forming the second," added he, "I have yielded to the wishes of parents in easy circumstances, who were desirous of giving to their blind children a liberal education."

I have already mentioned, that, agreeably to M. HAUeY'S plan, the blind instruct the clear-sighted; and in this Museum, which is situated _Rue Sainte Avoie, Hotel de Mesme, No. 19_, the former are to be seen directing a class of fifty youths, whom they instruct in every branch before-mentioned, writing excepted. It is also in contemplation to teach a blind pupil _pasigraphy_, or universal language, invented by DEMAIMIEUX.

M. HAUeY details to strangers every part of his plan with the most patient and obliging attention. When he had concluded, I could not avoid expressing a wish that the art of instructing the blind in the fullest extent might be speedily introduced among all nations. "After having paid to my country," rejoined M. HAUeY, "the merited homage of my invention, my anxiety to contribute to the relief of the afflicted, wherever they may be found, gives birth to the desire of propagating, as much as possible, an institution which enlightened men and philanthropists have been pleased to recommend to the attention of foreigners and to the esteem of my countrymen, as may be seen by consulting different literary publications from the year 1785
down to the present time, particularly the new French Encyclopaedia,

at the article _Aveugle._

"I should," added he, "perform a task very agreeable to my feelings

in concurring, by my advice and knowledge, to lay in England the

foundation of an establishment of a description similar to either of

those which I have founded in Paris. One of my pupils in the art of

instructing the blind, M. GRANCHER, a member of several learned

societies in France, and possessed of my means and method, would

voluntarily devote his talents and experience to the success of such

an undertaking, to which he is himself strongly attached through

philanthropy and zeal for my reputation."--"I am persuaded,"

interrupted I, "that were the advantages of such an establishment

made public in England, it would receive the countenance and support

of every friend of human nature."--"It is an unquestionable fact,"

concluded M. Hauey, "that an institution of fifty blind, well

conducted, ought, by their labour, to produce more than would defray

its expenses. I have already even tried with success to apply to the

English tongue my method of reading, which is so contrived for the

French language, that I need not give more than two or three lessons

to a blind child, in order to enable him to teach himself to read,

without the further help of any master."

LETTER XLI.

_Paris, December 29, 1801._
Such a crowd of different objects present themselves to my mind,
whenever I sit down to write to you, that, frequently as I have
visited the Grand French Opera since my arrival here, I have been
hesitating whether I should make it the subject of this letter.
However, as it is one of the first objects of attraction to a
stranger, and the first in a theatrical point of view, I think you
cannot be too soon introduced to a knowledge of its allurements. Let
us then pass in review the

THEATRE DES ARTS ET DE LA REPUBLIQUE.[1]

Previously to the revolution, the French opera-house, under the name
of _Academie Royale de Musique_, was situated on the Boulevard, near
the _Porte St. Martin_. Except the facade, which has been admired,
there was nothing very remarkable in the construction of this
theatre, but the dispatch with which it was executed.

The old opera-house in the _Palais Royal_ having been burnt down on
the 8th of June 1781, M. LENOIR, the architect, built a new one in
the short space of sixty days, and, within a fortnight after, it was
decorated and opened. Had an hospital been reduced to ashes, observes
an able writer, it would have required four years at least to
determine on the eligibility of new plans.--But a theatre,
constructed with such expedition, excited apprehensions respecting
its stability: it was necessary to remove them, and, by way of
trying the house, the first representation was given gratis. This had the desired effect: after having sustained the weight of between two and three thousand market-women, oyster-wenches, shoe-blacks, chimney-sweepers, porters, &c, it was deemed sufficiently solid to receive a more refined audience.

At the beginning of the year 1793, the interior of this quickly-built theatre was also destroyed by fire. But the opera experienced no interruption: such an event would be regarded as a public calamity in the capital. In fact, this expensive establishment affords employ to a vast number of persons. The singers, dancers, musicians, machinists, painters, tailors, dress-makers, scene-shifters, &c. attached to it, would constitute a little nation. The richness and variety of the dresses give activity to several branches of trade, and its representations involve all the agreeable arts. These united attractions captivate foreigners, and induce them to squander considerable sums of money in the country. Hence, were the opera-house shut up, commerce would suffer; there would be an absolute void in the pleasures of the Parisians; and, as experience proves, these volatile people would sooner resign every thing most valuable than any portion of their amusements. Besides, without such an establishment, the talents of singers and dancers could not be maintained in their present perfection. It holds out to them constant encouragement and remuneration; while, compared to any other theatre, it excites in the spectators a greater number of pleasing sensations. How then could it be dispensed with?
Accordingly, when the disaster befell the theatre of the _Porte St. Martin_, it was considered as a fortunate circumstance that the present opera-house was just finished. The performers of the _ci-devant Academie de Musique_ immediately established themselves in this new asylum, which is situated in the _Rue de la Loi_, facing the National Library, and opened it to the public under the name of _Theatre des Arts_. I must observe, by the way, that, in France, all players, dancers, musicians, and every one who exercises an art, are now styled _artistes_.

The form of this house is nearly a parallelogram: one of the shorter sides is occupied by the stage, and the other three are slightly curved. In general, one is ill placed here, except in the boxes in front of the stage, and in the pit, the seats of which rise abruptly, in the manner of an amphitheatre, from the orchestra to the first tier of boxes. The Chief Consul has chosen for himself the stage-box, as I believe we term it in England, on the right hand of the actors. It is elegantly decorated with scarlet velvet, embroidered in gold. The ornaments (I am not speaking of the scenery) are neither of superlative elegance, nor do they display extraordinary taste. The curtain, however, is majestic and beautiful, as well as the ceiling.

"Here," says a French author, "arts, graces, genius, and taste conspire to produce a most magnificent, a most brilliant, and most enchanting spectacle. Here heroes come to life again to sing their love and their despair; here many a goddess is seen to mix with
mortals, many a Venus to descend from the radiant Olympus in order to throw herself into the arms of more than one Anchises."--Certainly, if splendid decorations, rich and appropriate dresses, the most skilful machinists, the most distinguished composers, a numerous and most select orchestra, some excellent actors, together with the most celebrated dancers in Europe, of both sexes, constitute a brilliant spectacle, this justly deserves that title. In these magnificent arrangements, we see again the Grand French Opera, as it appeared in the most splendid days of the monarchy. With the exception of the singing, every other department at this theatre is much improved; the only drawback that I can discover at the representation of the same pieces, which I have often seen here before the revolution, consists in the exterior of the spectators. Between the acts, when I transport myself in idea to the former period, and, looking round the house, form a comparison, I find the republican audience far less brilliant, owing, no doubt, to the absence of that glare of diamonds, embroidery, lace, and other finery, which distinguished the frequenters of the opera under the old government.

The performances at the opera being, in general, more calculated for charming the eyes and ears, than gratifying the understanding, it is, consequently, the most frequented of any of the capital.

"-------- With the many
Action is eloquence, and th' eyes of th' ignorant
More learned than their ears."
There is, however, no piece represented at this theatre that a stranger ought not to see, either on account of the music, or of the spectacle and its decorations. The operas, or lyric tragedies, which, from the number of times they have been performed, appear to have obtained the greatest success, are those of GLUCK. The originality, the energy, the force and truth of declamation of this great musician were likely to render him successful, especially among the French, who applauded the two last-mentioned qualities on their other national theatre.

With the exception of one only, all the works of GLUCK have remained as stock-pieces, and are played from time to time. They are five in number; namely, _Iphigenie en Aulide_, _Iphigenie en Tauride_, _Orphee et Euridice_, _Armide_, and _Alceste_. That which could not maintain its ground, and consequently fell, was _Narcisse_. The flimsiness of the poem was the cause; for the music, I am assured, is the finest that GLUCK ever composed, and several pieces of it have been repeatedly performed in the Parisian concerts.

The _Didon_ of PICCINI and the _OEdipe a Colonne_ of SACCHINI have had no less success than the operas of GLUCK. They are very frequently represented.

It may not, perhaps, be unseasonable to remind you that, from twenty to twenty-five years ago, when the old operas of LULLI and RAMEAU
were laid aside, and replaced by modern works, two parties were
formed, which, from the name of the musician that each adopted, were
called, the one, _Gluckists_; and the other, _Piccinists_. Their
inveteracy was great, somewhat like that which, forty years before,
existed between the _Molinists_ and _Jansenists_; and few persons, if
any, I believe, remained neuter. Victory seems to have crowned the
former party. Indeed the music of GLUCK possesses a melody which is
wonderfully energetic and striking. PICCINI is skilful and brilliant
in his harmony, as well as sweet and varied in his composition; but
this style of beauty has been thought to be deficient in expression.
Truth obliges me to say, that, of PICCINI'S works, no opera is now
played but his _Didon_, and that his other productions, which, to the
best of my recollection, are _Alys_, an opera called _Iphigenie en
Tauride_, and _Penelope_, have fallen. This was ascribed to the
mediocrity of the language; a part of an opera somewhat essential,
though no great attention seems to be bestowed on it. But if people
here are not very difficult as to the style of the language, they
require at least an action well conducted and interesting. When the
piece is of itself cold, it is not in the power of the finest music
to give it warmth. The _OEdipe a Colonne_ of SACCHINI is reckoned by
many persons the _chef-d'oeuvre_ of operas. That able musician has
there excelled in all that is graceful, noble, and pathetic; but it
exhibits not the tragic fire that is to be found in the works of
GLUCK. SACCHINI has left behind him another composition, called
_Arvire et Eveline_, which, though a cold subject, taken from the
history of England, is held in estimation.
At this theatre are also performed what the French term _opéras de genre_. These are a species of comic opera, in which is introduced a great deal of show and bustle. _Panurge_, _La Caravanne_, _Anacreon_, _Tarare_, _Les Pretendus_, _Les Mysteres d'Isis_, &c. are of this description. The music of the first three is by GRETRY. It is considered as replete with grace, charm, and truth of expression. The poem of _Panurge_ is an _estravaganza_. Those of the _Caravanne_ and of _Anacreon_ are but indifferent. It required no small share of talent to put words into the mouth of the charming poet, whose name is given to the last-mentioned piece; but M. GUY appears not to have thought of this. _Tarare_ is a tissue of improbabilities and absurdities. The poem is frequently nothing but an assemblage of words which present no meaning. It is a production of the celebrated BEAUMARCHAIS, who has contrived to introduce into it a sort of impious metaphysics, much in fashion here before the revolution. The music is by SALIERI; it is very agreeable. The decorations are brilliant and diversified. The piece is preceded by a prologue (which no other opera has) representing the confusion and separation of the elements; and at the time of its first appearance, I remember it was said that chaos was the image of the author's head.

_Les Pretendus_ is a piece in one act, the plot of which is weak, though of a gay cast. The music is charming. It is by LE MOYNE, who died a few years ago, at an early period of life. _Les Mysteres d'Isis_, which is now the rage, is an incoherent parody from a German opera, called _the Enchanted Flute_. To say that the music is by MOZART, dispenses me from any eulogium. The decorations are extremely
beautiful and varied: a scene representing paradise is really enchanting.

After speaking of lyric tragedies, I should have mentioned those which are either in rehearsal, or intended to be brought forward at this theatre. They consist of _Hecube_, _Andromaque_, _Semiramis_, and _Tamerlan_. Although none of them are spoken of very highly, they will, in all probability, succeed in a certain degree; for a piece scarcely ever has a complete fall at the opera. This theatre has so many resources in the decorations, music, and dancing, that a new piece is seldom destitute of something worth seeing.

What, at the present day, proves the greatest attraction to the opera, is the dancing. How bad soever may be a piece, when it is interspersed with fine ballets, it is sure of having a certain run. Of these I shall say no more till I come to speak of that department.

The weakest part of the performances at the opera is the singing. All are agreed as to the mediocrity of the singers at this theatre, called _lyric_. No one can say that, within the last ten or twelve years, they are improved. To any person fond of the Italian style, it would be a sort of punishment to attend while some of the singers here go through a scene. On the stage of the French comic opera, it has been adopted, and here also a similar change is required; but with the will to accomplish it, say its partisans, the means, perhaps, might still be wanting. The greater part of the old
performers have lost their voice, and those who have not, do not appear to have sufficiently followed the progress of modern taste to be able all at once to embrace a new manner.

The first singer at the opera, in point of talent, is LAIS. He even leaves all the others far behind him, if we consider him only as a singer. He is a tenore, according to the expression of the Italians, and a taille, according to that of the French: in the cantabile or graceful style, he is perfect; but he ought to avoid tragic pieces requiring exertion, in which his voice, though flexible, is sometimes disagreeable, and even harsh. Besides, he is absolutely deficient in nobleness of manner; and his stature and countenance are better suited to low character. Indeed, he chiefly performs in the operas termed here opéras de genre, such as Panurge, La Caravanne, Anacreon, and Les Pretendus. In these, his acting is correct, and his delivery judicious.

LAIS is no less famous for the violence of his political opinions than for his talents as a singer. At the period when the abettors of the reign of terror were, in their turn, hunted down, for a long time he durst not appear on the stage. He was accused by his brother performers of having said that the opera would never go on well till a guillotine should be placed on the stage. This stroke was levelled against the greater part of the actors and the musicians belonging to the orchestra. However, as LAIS could not be reproached with any culpable actions, he found zealous defenders, and the public sacrificed their resentment to their pleasure. This lenity appears
not to have had on him the effect which one would imagine. He still possesses every requisite for singing well, but seems indifferent as to the means of pleasing, and exerts himself but little.

If singers were esteemed by seniority, and perhaps by employment, LAINÉZ would be reckoned the first at this theatre. He is a counter-tenor, and performs the parts of a lover. His voice is very strong, and, besides singing through his nose, he screams loud enough to split one's ears. I have already observed that the ears of a tasteful amateur would sometimes be shocked at this theatre. The same remark, no doubt, was equally just some time ago; for J. J. ROUSSEAU, when he was told that it was intended to restore to him the free admission which he had enjoyed at the opera, replied that this was unnecessary, because he had at the door of his country-residence the screech owls of the forest of Montmorency. Those who are partial to LAINÉZ think him an excellent actor. This means that he has some warmth, and bestirs himself like a demoniac. When the heroes of the opera wore hair-powder, nothing was more comic than to see him shake his head, which was instantly enveloped in a cloud of dust. At this signal the plaudits burst forth with great violence, and the would-be singer, screaming with still greater loudness, seemed on the point of bursting a blood-vessel.

It is reported that, not long since, a great personage having sent for the _artists_ belonging to the opera, said to them, addressing himself to LAINÉZ, "Gentlemen, do you intend to keep long your old singers?"[2] The same personage then turning round to the dancers
added, "As for you, gentlemen of the dance, none but compliments can be paid to you."

LAFORET who (as the French express it), _doubles_ LAINEZ, that is, performs the same characters in his absence, has little more to recommend him than his zeal. His voice is tolerably agreeable, but not strong enough for so large a house. As an actor he is cold and awkward.

Next comes CHERON: he sings bass. His voice is strong, and the tone of it sonorous and clear. However, it is thought to be weakened, and although this singer sometimes throws out fine tones, he is reproached with a want of taste and method. He is a sorry actor. Indeed, he very seldom makes his appearance, which some attribute to idleness; and others, to his state of health. The latter is likely to be occasionally deranged, as in point of epicurism, he has as great a reputation as our celebrated Quin.

ADRIEN, who _doubles_ CHERON, is an excellent actor; but his means do not equal his intelligence. He presents himself wonderfully well; all his movements, all his gestures have dignity, grace, and ease. There are, for the same employment, other secondary singers, some of whom are by no means backward in exertion, particularly DUFRESNE; but an impartial observer can say nothing more in their commendation.

Let us now examine the qualifications of _Mesdames les cantatrices_.

The first female singer at the opera is Mademoiselle MAILLARD. By means of a rather pretty face, a clear voice, and a cabal of malcontents (for there are some every where and in every line), she obtained loud applause, when she first appeared some years ago as the rival of the charming ST. HUBERTI. Since the revolution, France has lost this celebrated actress, and probably for ever. She emigrated, and has since married the _ci-devant_ Comte d'Antraigues. Although she had not a powerful voice, she sang with the greatest perfection; and her impressive and dignified style of acting was at least equal to her singing.

At the present day, Mademoiselle MAILLARD has succeeded Madame ST. HUBERTI, and is, as I have said, the first singer, in point of rank. She is become enormous in bulk, and as the Italians express it, _canta a salti_. Her powerful voice fills the house, but she is not unfrequently out of tune; her declamation is noisy; while her masculine person gives her in all her motions the air of a Bacchante. These qualities, no doubt, recommended her to the notice of CHAUMETTE, the proclaimer of atheism, under whose auspices she more than once figured as the goddess of reason. She has, nevertheless, occasionally distinguished herself as an actress; and those who love noise, admire the effect of her transitions. But I give the preference to Mademoiselle LATOUR, who has a melodious pipe, which you will probably hear, as it is said that she has not retired from the stage, where she frequently reminded the public of the fascinating ST. HUBERTI, particularly in the character of _Didon_.

Since the prolonged absence of Mademoiselle LATOUR, Madame BRANCHU doubles Mademoiselle MAILLARD. She is of much promise both as a singer and actress. Her voice is agreeable, but not extensive.

Mademoiselle ARMAND is another most promising singer, who has a more powerful organ than Madame BRANCHU, and when she has perfectly acquired the art of modulating it, will, doubtless, prove a very valuable acquisition to this theatre. Her voice has much sweetness, and sometimes conveys to the ear the most flattering sounds, as its low tones are grave without being harsh, and its high ones sonorous without being sharp. She seems to execute the most difficult pieces of music with considerable ease; but she is deficient in action.

Mademoiselle HENRY is strong as to method, but weak as to means, in singing. There are several other female singers; but, in my opinion, their merits do not entitle them to particular mention.

Twelve or fourteen years ago, the opera was much better provided with singers than it is at the present moment. Their voices, in every line of this department, were well-toned and powerful. They easily reached the highest notes according to the tone given by the diapason. Since then, the powers of most of the singers who still remain on the stage have diminished, and those called in to supply the place of such as are dead or have retired, are not near so rich in voice as their predecessors. The diapason, however, has remained the same: to this,
in a great measure, may be attributed those shrieks and efforts which
disgust foreigners, unaccustomed to the French method. At the
Parisian comic opera, in consequence of a remonstrance from the
principal singers, their diapason has been lowered half a tone; and
it seems necessary to examine whether the same rule be not applicable
to this theatre.

The choruses, notwithstanding, are now given here with more effect
and precision than I ever remember at any former period. In these,
the ear is no longer offended by exaggerated extensions of the voice,
and, on the whole, they are sung in a grand and graceful style.

The orchestra, which is ably led by REY, has also experienced a
manifest improvement. The principal musicians, I understand, have
been recently changed; and the first artists are engaged for the
execution of the solos, and nothing can now be wished for, either as
to the spirit and correctness of the overtures, or to the melody and
taste of the accompaniments.

The Chief Consul is said to be particularly partial to Italian music.
In consequence, KREUTZER, a capital violin, and also a celebrated
composer, has been dispatched to Italy by the French government, for
the express purpose of selecting and purchasing the finest musical
compositions which can be procured in that land of harmony. Thus, the
advice given by ROUSSEAU, in his _Dictionnaire de Musique_, has at
length been followed.
So much for the singing department of the opera, which, as you see, with some exceptions, is but indifferent: in my next, I shall speak of the dancing.

[Footnote 1: Since the above letter was written, this Lyric theatre has changed its name for that of _Theatre de l'Opera_. This seems like one of the minor modifications, announcing the general retrograde current setting towards the readoption of old habits; for the denomination of _Theatre des Arts_ was certainly unobjectionable, as poetry, music, dancing, painting, and mechanics, concurred in rendering more pompous and more surprising the effects which a fertile genius, when governed by reason, might assemble here for the gratification of the public. The addition of the words _et de la Republique_ was probably given to it from patriotic zeal, at the time when the _Royal Academy of Music_ was abolished by the decree which annihilated all similar monarchical institutions.]

[Footnote 2: It appears that, from pique, this old opera-singer refused to sing on Easter-Sunday last, (1802) at the cathedral of _Notre-Dame_.]

LETTER XLII

_Paris, December 30, 1801_.
Dancing, like the other arts in France, has, during the revolution, experienced the vicissitudes of this new order of things; but also, like the other arts, it has made a progress equally astonishing and rapid. However, it must not thence be inferred that dancing, particularly theatrical, had not attained a certain degree of superiority long before the revolution; yet a most evident improvement has been made in it, not only by the old-established dancers, who then seemed almost to have done their best, but by the numerous competitors who have since made their appearance.

It is not in the power of words to convey an adequate idea of the effect produced on the senses by some of the ballets. In lieu of those whimsical capers, forced attitudes, vague and undefined gestures of a set of dancers whose movements had no signification, dancing now forms an animated, graceful, and diversified picture, in which all the human passions are feelingly portrayed. Their language is the more expressive from its being more refined and concentrated. In the silence of pantomime, recourse is had to every ingenious gesture, in order to impart to them greater force and energy; and, in this mute play, restraint seems to kindle eloquence. Every motion has its meaning; the foot speaks as well as the eye, and the sensations of the mind are expressed by the attitudes of the body. A delicate sentiment is rendered with the rapidity of lightning. Love, fear, hope, and despair, change countenances, and say every thing that they wish to say, void of deceit, as if falsehood no longer existed as soon as the mouth ceased to open.
It should not be forgotten that it was NOVERRE who first brought about in France this reform in what were till then called ballets, without deserving the title. He banished wigs, hoop-petticoats, and other preposterous habiliments, and, by dint of superior genius, seconded by taste and perseverance, introduced those historical pictures, replete with grace, expression, and sentiment, in the room of the flat, insipid, and lifeless caricatures, which had hitherto usurped admiration.

But, though NOVERRE, and, after him, the GARDELS, introduced on the Parisian stage the pantomimic art in all the lustre in which it flourished on the theatres of Greece and Rome, yet they had been anticipated by HILWERDING in Germany, and ANGIOLINI in Italy, two celebrated men, who, in a distinguished manner, laid the foundations of a species of modern entertainment, before known only by the annals of ancient history. Those who have trod in their steps have infinitely surpassed them in attractions, and, by their scientific compositions, acquired a justly-merited reputation.

GARDEL, who, for the last fifteen years, has been the first dancer at the opera, shews himself but seldom. After having, during that long period, received the warmest and best deserved applause, either in the execution of the noble style of dancing, or in the composition of ballets, he seems now to have devoted himself almost exclusively to the last-mentioned branch of his art, and the perfection to which he
daily carries it, may well compensate the public for the privation of his talents in the line of execution.

The most famous pantomimical ballets or _ballets d'action_ (as they are styled) now represented here, are _Psyche_, _Telemaque_, _Le Jugement de Paris_, _Mirza_, and _la Dansomanie_. The impression to which I have before alluded, is particularly observable during the representation of the first three (composed by GARDEL), the charm of which would be weakened by any attempt at description. No spectator, be his disposition ever so cold and indifferent, can behold them unmoved. Every effort of human skill and invention is exerted to excite astonishment and admiration. The _ensemble_ of the _spectacle_ and decorations correspond to the fertile genius of the author. It is the triumph of the art, and there may be fixed the limits of pantomime, embellished by dancing. Nothing more perfect than the rapid change of scenery. Meteors, apparitions, divinities borne on clusters of clouds or in cars, appear and disappear, as if by enchantment, exhibiting situations the most picturesque and striking.

BOULAY, the principal machinist, is, perhaps, the first in his line in Europe. In the opera of _Armide_, I have seen him raise into the air nearly one half of the theatre. He executes whatever is proposed to him, no matter how difficult, and he is well seconded by the painters and draughtsmen. The new decorations display much taste, and produce an effect truly wonderful.
Had I not already made the remark, you might have concluded from the general tenour of my observations, that the dancing forms the most brilliant part of the _spectacle_ at this theatre, or, in other words, that the accessory prevails over the main subject. It is no longer, as heretofore, a few capital dancers of both sexes who form the ornament of the opera. Almost all the competitors in this line are so many _virtuosi_ who deserve and equally participate the plaudits of the public. There is not among them any mediocrity. The establishment of the _ecole de la danse_ is for this theatre a nursery, where Terpsichore finds, in great numbers, the most promising plants for the decoration of her temple. It is saying little to affirm that nothing equals the superiority of talents of this description which the opera comprehends at the present moment. These advantages, I understand, are chiefly due to GARDEL. He has given the example and the precept, and, through his guidance, the art of dancing is become doubly captivating.

After having supplied most of the principal cities in Europe with capital dancers, this theatre, far from being impoverished, is still in possession of a numerous train of first-rate _artists_ of both sexes in every style of dancing. The men are GARDEL, MILON, ST. AMAND, DESHAIES, GOYON, BEAUPRE, BRANCHU, BEAULIEU, AUMER, LEON, TAGLIONI, DUPORT, and VESTRIS.

It is unnecessary to speak of the talents of VESTRIS, as they are as well known in London as in Paris. I shall therefore content myself with remarking that he delights in exhibiting feats of agility; but
as his age increases, connoisseurs think that he declines a little. Nevertheless, he is still, in reality, the first dancer at the opera. It is said that his son, ARMAND VESTRIS, will, in time, be able to supply his place; in the mean while, DUPORT bids fair to fill it, in case the "_Dieu de la danse_" should retire; not to mention DESHAIES, who has lately met with an accident which has disabled him for the present; but who, when on the stage in the presence of Vestris, has shewn that he could also astonish and delight the spectators. Without having the boldness of his rival, he exhibits more certainty and _a-plomb_. In the character of _Telemaque_, he appears with all the grace of Apollo. If excellence in dancing be allowed to consist less in the efforts of the dancer, than in the ease and gracefulness of his attitudes, and the lightness and precision of his steps, DESHAIES may he classed in the first rank of his profession.

In this exercise, as in every thing else, there is a just medium, and this is more particularly observed by the principal female dancers. The names of these are GARDEL, CLOTILDE, CHEVIGNY, PERIGNON, COLLOMB, CHAMEROI,[1] SAULNIER, VESTRIS, DELISLE, MILLIERE, LOUISE, FELICITE, DUPORT, TAGLIONI, ALINE, ETIENNE, JACOTOT, FLORINE, ADELE, to whom may be added two most promising _debutantes_, LA NEUVILLE and BIGOTINI, whose first appearance I witnessed.

Though Madame GARDEL, wife of the principal ballet-master, shines in _demi-caractere_, her talents, in the different parts in which she is placed, are above all panegyric. As NOVERRE has said somewhere of a famous dancer, "she is always tender, always graceful, sometimes a
butterfly, sometimes a zephyr, at one moment inconstant, at another
faithful; always animated by a new sentiment, she represents with
voluptuousness all the shades of love." To sum up her merits, she is
really in her art the female Proteus of the lyric scene. Mademoiselle
CLOTILDE is a tall, elegant woman, who dances in the serious style.
All her movements, made with precision, exhibit the beautiful
proportion of her finely-modelled figure; but, owing to her stature,
she appears to most advantage in pantomime, particularly in the
character of _Calypso_ in the ballet of _Telemaque_. In the same
ballet, MILLIERE, in the part of _Eucharis_, displays her playful
graces and engaging mien. CHEVIGNY is full of expression in
pantomime, and dances in great perfection, notwithstanding her
_embonpoint_. PERIGNON and COLLOMB are superior in the comic style,
and all the others are not without some peculiar excellency.[2]

I should never finish, were I to attempt to particularize the merits
of all these fascinating women, who, as well as the men, have, of
late, alternately interchanged the characters they performed in the
ballets of action. Even those introduced occasionally in the fetes
given and received by the heroes in the different operas, present a
real contest, in which the first-rate dancers of both sexes exert
themselves to snatch the palm from their rivals. When a theatre
possesses such a richness, variety, and assemblage of talents in the
same art, it may boldly stylo itself the first in Europe. But I must
confess that an innovation has been introduced here which detracts
much from what has always been considered as fine dancing. I mean the
mania of _pirouettes_. This, however, seems less to be attributed to
a decided _penchant_ of the dancers than to that of a new public, not yet familiarized to what constitutes true taste.

During a revolution, every thing changes, every thing assumes a new face. What was entitled to please yesterday in times of tranquillity, is to-day, during the jar of public opinion, and will be to-morrow subject to all the variations of caprice. The marvellous and gigantic usurp the place of the natural, and claim alone the right to entertain. True it is that the dancers have found means to render this new manner interesting, while they have enjoyed the sweets of it. The pleasure of being applauded is so great, that it is no easy matter to withstand the powerful allurement of the plaudits of a numerous audience. Boileau has said, "_Aimez-vous la muscade? On en a mis par tout._." The French dancers, following his example, have said, "_Aimez-vous les pirouettes?_" The public have answered _oui_; and _pirouettes_ are all the rage.

When a certain king of Bisnagar sneezes, the court, the town, the provinces, all the subjects of his empire, in short, sneeze in imitation of their monarch. Without departing from my subject, I shall only observe that _pirouettes_, like this sneezing, have found their way from the opera-stage into the circles of every class of society in Paris. There lies the absurdity. The young Frenchmen have been emulous to dance like dancers by profession; the women have had the same ambition; and both men and women have, above all, been desirous to shine like them in _pirouettes_. Thence most of the dances, formerly practised in society, in which simple and natural
grace was combined with a certain facility and nobleness of execution, have been entirely laid aside. It must be acknowledged, that, among the dancers in private company, there are many, indeed, who, by dint of imitation and study, have attained a great degree of perfection. But I now perceive that people here no longer dance for their amusement; they dance to gratify their vanity, and many a person who has not practised some hours in the morning under the tuition of his master, excuses himself in the evening, pretends to be lame, and declines dancing.

The taste and elegance of the dresses of the opera-dancers, like those of the heroes and heroines of the sock and buskin, leave nothing to be wished for. In lieu of drawers, which all women, without exception, were formerly obliged to wear on the stage[3], those who dance have now substituted silk pantaloons, woven with feet, in order to serve also as stockings. In some particular characters, they wear these of flesh colour, and it is not then easy, at first sight, to distinguish whether it be or be not the clothing of nature.

The French opera having been long considered as the grand national theatre, it has ever been the pride of the government, whether monarchical or republican, to support it in a manner worthy of the nation. In fact, the disbursements are so great, that it would be impossible for the receipts to cover them, though the performances are seldom suspended for more than two days in the week, and the house is generally crowded. This theatre is managed by the
government, and on its account. The Minister of the Interior appoints
a commissioner to superintend its operations, and managers to conduct
them. During the old _regime_, the opera cost the crown annually from
one hundred and fifty to two hundred thousand livres. What the
extraordinary expenses of this house are, under the present
government, is not so easily ascertained; but, from the best
information that I have been able to procure, their amount is from
three to four hundred thousand francs a year. Here is a considerable
increase; but it must be remembered that the price of several
articles is now greatly augmented, if not doubled.

The receipt of the opera, on an average, used to be from twelve to
fifteen thousand livres a night; what it is at this day, is not
positively known. Formerly, the produce of the boxes, let by the
year, was such, that nine thousand livres were paid, in a manner,
before the doors were thrown open. That resource is almost void at
present; nevertheless, this house being more spacious than the old
one, the prices of admission higher, and the performance, perhaps,
more constantly attended, the money taken at the door cannot well be
less than it was formerly. It then cost much less than it does now to
bring out a new piece. Thirty or forty thousand livres were
sufficient for the production of the most magnificent opera; while
the disbursements to be made for _Tamerlan_ will, it is thought,
amount to upwards of eighty thousand francs. At this rate, the first
representation of the _Mysteres d’Isis_, of which so much has been
said, must have been attended with an expense of more than a hundred
thousand. Scandal whispers, that the managers of the opera are rather
partial to expensive pieces; but as they are accountable for their
conduct to the Minister of the Interior, I should presume that they
must act as honourable men.

The salaries are not considerable at this theatre. The first
performers have not more than twelve thousand francs a year,
extensively of the _feux_, which is the sum given to each of them,
when they perform. This, I understand, does not exceed a louis a
night. Those who have a name, indemnify themselves by going, from
time to time, to play in the great commercial towns of the
departments, such as Bordeaux, Lyons, Marseilles, &c. where they
generally collect a rich harvest. It is said that VESTRIS has
received from the government a gratification to prevent him from
visiting the British metropolis; and it is also reported that DIDELOT
and LABORIE have made vain efforts to return to the Parisian opera;
but that the managers, faithful to their instructions, refuse to
readmit such of the old performers as have voluntarily quitted it.
What attaches performers to the opera-house is the _pension de
retraite_. They all eventually obtain it, even the chorus-singers.

The remuneration of authors, that is, of the poet and composer of the
music, is to each three hundred francs for every representation, when
the piece is not less than three acts. This is the most common
division. I know of no operas in one act; those in two are paid in
the above proportion.[4]
[Footnote 1: GARDEL has lately added another sprig of laurel to his brow, by the production of a new pantomimical ballet, called _Daphnis et Pandrose, ou la vengeance de l'amour_. He has borrowed the subject from a story of Madame DE GENLIS, who took it from fable. Every resource of his inexhaustible genius has been employed to give the happiest effect to this charming work, to enumerate the beauties of which is, by general report, beyond the powers of language. All the first-rate dancers of both sexes are placed in the most advantageous point of view throughout this ballet. Madame GARDEL performs in it the part of Cupid, with all the charms, wiles, and graces which poets ascribe to the roguish deity. The other characters are represented in a manner no less interesting. In short, music, dancing, pantomime, dress, decoration, every thing in this piece, concurs to stamp it as one of the most wonderful productions of the kind ever exhibited to the admiration of the public.]

[Footnote 2: In a preceding note, VESTRIS has been mentioned as the reputed lover of Mademoiselle CHAMEROI, and from this instance of illicit intercourse, it might, perhaps, be erroneously inferred that most of the Parisian female opera-dancers had overleaped the pale of virtue. Without pretending to enter the lists as the champion of their character, though I admire their talents as warmly as any amateur, truth induces me to observe that many of these ladies enjoy an unblemished reputation. Madame VESTRIS, in particular, is universally represented as a young and pretty woman, much attached to her faithless husband, and, notwithstanding his improper example, a constant observer of the most exemplary conduct.]
[Footnote 3: Many years ago, a Parisian actress, coming on the stage
in the part of _Merope_, in the tragedy of that name, her petticoats
somehow happened to catch in the side-scene, and, in her hasty
endeavours to disentangle them, she exhibited to the audience the
hind part of her person. In consequence of this accident, a _sentence
de police_ enjoined every woman, whether actress or dancer, not to
appear on the boards of any theatre, without drawers.]

[Footnote 4: The refusal made by the Rector of St. Roch to admit into
that church the corpse of Mademoiselle CHAMEROI, has informed us in
England of the loss which this theatre has sustained in that young
and accomplished dancer. She died, generally regretted, in
consequence of being delivered of a child of which VESTRIS considered
himself as the real father. However, M. DE MARKOFF, the Russian
ambassador at Paris, stood sponsor to the infant, and, according to
the scandalous chronicle, was not contented with being only a
spiritual father. The Parisian public have consoled themselves for
this loss by talking a great deal about the scene to which it gave
rise. It seems that the Rector was decidedly in the wrong, the
dancers of the opera never having been comprised in the papal
excommunication which involved players. The persons composing the
funeral procession were also in the wrong to go to St. Roch, since
the Rector had positively declared that the corpse of Mademoiselle
CHAMEROI should not enter the church.]
LETTER XLIII.

_Paris, January 1, 1802._

Fast locked in the arms of Morpheus, and not dreaming of what was to happen, as Lord North said, when the king caused him to be awakened, in the dead of the night, to deliver up the seals, so was I roused this morning by a message from an amiable French lady of my acquaintance, requesting me to send her some _bonbons_. "_Bonbons_!" exclaimed I, "in the name of wonder, Rosalie, is your mistress so childishy impatient as to send you trailing through the snow, on purpose to remind me that I promised to replenish her _bonbonniere_?"--"Not exactly so, Monsieur," replied the _femme de chambre_, "Madame was willing to be the first to wish you a happy new year."--"A new year!" said I, "by the republican calendar, I thought that the new year began on the 1st of Vendemiaire."--"Very true," answered she; "but, in spite of new laws, people adhere to old customs; wherefore we celebrate the first of January."--"As to celebrating the first of January, _a la bonne heure_, Rosalie," rejoined I, "I have no sort of objection; but I wish you had adhered to some of your other old customs, and, above all, to your old hours. I was not in bed till past six o'clock this morning, and now, you wake me at eight with your congratulations."--"Never mind, Monsieur," said she, "you will soon drop asleep again; but my mistress hopes that you will not fail to make one of her party on the _Fete des Rois_."--"Good heaven!" exclaimed I again, "what, is a counterrevolution at hand, that the _Fete des Rois_ must also be
celebrated?"—"Tis," interrupted Rosalie, "only for the pleasure of
drawing for king and queen."—"Tell Madame," added I, "that I will
accept her invitation."—Dismissing the _soubrette_ with this
assurance, at the same time not forgetting to present her with a new
year's gift, she at once revealed the secret of her early visit, by
hinting to me that, among intimate friends, it was customary to give
_étrennes_. This, in plain English, implies nothing more nor less
than that I must likewise make her mistress a present, on the
principle, I suppose, that _les petits cadeaux entretiennent
_l'amitié_.

My reflection then turned on the instability of this people. After
establishing a new division of time, they return to the old one, and
celebrate, as formerly, the first of January. Now, it is evident that
the former accords better with the order of nature, and that autumn
was the first season which followed the creation. Why else should
apples of irresistible ripeness and beauty have presented themselves
to the eye of our first parents in the garden of Eden? This would not
have been the case, had the world commenced in winter.

Besides, a multitude of advantages would accrue to the French from an
adherence to the 1st of Vendemiaire, or 23d of September of the
Gregorian calendar, as the first day of the year. The weather, after
the autumnal equinox, is generally settled, in consequence of the air
having been purified by the pre-existing gales, the ordinary
forerunners of that period: and the Parisians would not be obliged to
brave the rain, the wind, the cold, the frost, the snow, &c. in going
to wish a happy new year to their fathers, mothers, uncles, aunts,
cousins, and other relations. For to all this are they now exposed,
unless they choose to ruin themselves in coach-hire. The consequence
is that they are wet, cold, and dirty for two or three successive
days, and are sure to suffer by a sore throat, rheumatism, or fever,
all which entail the expensive attendance of the faculty; whereas,
did they celebrate the 23d of September as new year’s day, they
might, in a quiet, unassuming manner, pay all their visits on foot,
and, in that season, this exercise would neither be prejudicial to
their purse nor their health.

I do not immediately recollect whether I have spoken to you of the
long-expected account of the French expedition to Egypt, by DENON:
yet I ought not to have omitted to inform you that, upwards of two
months ago, I set down your name for a copy of this splendid work. It
will cost you 360 francs; but you will have one of the proof
impressions. I have seen a specimen of the letter-press, which is to
consist of a folio volume, printed by Didot. The plates, amounting to
upwards of one hundred and forty in number, are entirely engraved
from DENON’S original drawings, without any reduction or enlargement,
with the exception of that representing the Battle of the Pyramids,
the size of which has been increased at the express desire of
BONAPARTE. I have often amused myself on a morning in contemplating
these drawings; but the crowd of curious persons being generally
great, I determined to seize the opportunity of examining them more
at leisure to-day, when the French are entirely engaged in
interchanging the compliments of the season. I found DENON himself
diligently employed on some of the engravings; and so anxious is he for the publication of the work, that he toils early and late to forward its appearance.

Notwithstanding the anxiety he feels on that account, this estimable artist takes a real pleasure in explaining the subject of his drawings; and, by means of his obliging communications, I am now become tolerably well acquainted with Egypt. What country, in fact, has a better claim to fix attention than that which served as a cradle to human knowledge, and the history of which goes back to the first ages of the world; a country, where every thing seems to have commenced? Laws, arts, sciences, and even fables, which derive their origin from nature, whose attributes they immortalize, and which, at a subsequent period, formed the ground-work of the ingenious fictions of mythology.

What idea must we not conceive of the industry and civilization of a people who erected those celebrated monuments, anterior to the annals of history, to the accounts even of tradition, those pyramids which have unalterably withstood all the ravages of time?

When we look back on the ancients, the Greeks and Romans almost exclusively divide our attention. The former, it is true, carried farther the love and the culture of the fine arts; while the latter are more remarkable for the great traits of their character; though both acquired that renown which mankind have so improperly attached
to the success of arms.

But, in allowing to Greece all the interest which she claims, in so many respects, we cannot forget that she was originally peopled by Egyptian colonies; that it was Egyptians who, in later times, carried thither the knowledge of the arts, the most necessary and the most indispensable to society; and that, at the epoch which preceded the splendid days of Greece, it was also into Egypt that the sages went to acquire that knowledge of a superior kind, which constituted their glory, and rendered their country illustrious.

What keeps up a sort of rivalship between Greece and Egypt is that, independently of the priority of knowledge, the former had the eminent advantage of opening her arms to philosophy and the sciences, which, forsaking their adoptive country, and not being able to survive the loss of liberty, fled back to their natal soil, and found, in the Museum of Alexandria, an asylum, which neither the Lyceum, the Portico, nor the Academy, could longer afford them at Athens. Thus, to the reign of the Ptolemies are we, unquestionably, indebted for the preservation of the knowledge acquired by the ancients.

Apropos, I forgot to mention to you that BERTHOLET, a Senator and Member of the Institute, communicated to that society, in one of its sittings last month, a letter from FOURIER, the geometrician, and member of the late Institute of Egypt. This _savant_, in the
researches he made in Upper Egypt, discovered and delineated several zodiacs, which, he says, fully confirm the theory of DUPUIS, respecting the origin and antiquity of the figures of the zodiac. As far back as the year 1781, DUPUIS published a memoir, since reprinted in his large work, entitled _De l’Origine des Cultes_, in which he presumes that the zodiac, such as it has been transmitted to us by the Greeks, is of Egyptian origin, and that it goes back to fifteen thousand years, at least, before the era of the French revolution.

LETTER XLIV.

_Paris, January 3, 1802._

An almost uninterrupted succession of wet weather has, of late, precluded me from the regular enjoyment of a morning walk. But, with the new year, we had a heavy fall of snow, which has since been succeeded by a severe frost. I gladly availed myself of this opportunity of taking exercise, and yesterday, after viewing the skaters in that part of the _Champs Elysees_ which had been inundated, and is now frozen, I immediately proceeded to the HOTEL DES INVALIDES.

This majestic edifice was projected by Henry IV, and executed, by order of Lewis XIV, after the designs of BRUANT, who laid the
foundation on the 30th of November, 1671. It is composed of five courts, surrounded by buildings. The middle court is as large as all the other four.

A spacious esplanade planted with trees, an outer court surrounded by a wall newly-built, form the view towards the river, and lead to the principal facade, which is twelve hundred feet in extent. This facade has, within these few years, been entirely polished anew: the details of sculpture have, perhaps, gained by the operation; but the architecture has certainly lost that gloomy tint which gave to this building a manly and respectable character. In the middle of this facade, in the arched part above the great gate, was a bas-relief of Lewis XIV on horseback.

This gate leads to the great court, which is decorated by two rows of arcades, the one above the other, forming, on the two stories, uniform galleries which give light to the apartments of the circumference. The windows, which serve to light the upper apartments of the facade, are remarkable from their being placed in cuirasses, as those of the great court are in trophies of arms.

From this court, you enter the church, now called the _Temple of Mars_. It is ornamented with the Corinthian order, and has the form of a Greek cross. The pulpit no longer exists. The altar, which was magnificently decorated, is likewise destroyed.
The chapels, to the number of six, were each ornamented by a cupola painted in fresco, and statues in marble by the greatest masters, which, after being left for some time exposed to the injuries of the air in the court looking towards the country, are at length deposited in the MUSEUM OF FRENCH MONUMENTS.

To the arches of this temple are suspended the standards and colours taken from the enemy. Two British flags only contribute to augment the number. The oldest of these trophies have been removed from _Notre-Dame_. When they were formerly displayed in that cathedral, a general, who was constantly victorious, was called by the people the _upholsterer of Notre-Dame_; an energetic appellation which spoke home to the feelings. But, however calculated these emblems of victory may be to foster heroism in the mind of youth, and rekindle valour in the heart of old age, what a subject of reflection do they not afford to the philanthropist! How can he, in fact, contemplate these different flags, without regretting the torrents of blood which they have cost his fellow-creatures?

In this _Temple of Mars_ is erected the monument of TURENNE, whose body, after various removals, was conveyed hither, in great pomp, on the 1st of Vendemiaire, year IX (23d of September, 1800) conformably to a decree of the Consuls, and immediately deposited in the inside of this tomb.

The present government of France seems to have taken the hint from
St. Foix, who expresses his astonishment that Lewis XIV never conceived the idea of erecting, in the _Hotel des Invalides_, mausolea, with the statues of the generals who had led with the greatest glory the armies of the nation. "Where could they be more honourably interred," says he, "than amidst those old soldiers, the companions of their fatigues, who, like themselves, had lavished their blood for their country?"[1]

At the age of sixty-four, TURENNE was killed by a cannon-ball, while reconnoitring the enemy's batteries near the village of Salzbach in Germany, on the 27th of July, 1675. No less esteemed for his virtues as a man, than honoured for his talents as a general, he at last fell a victim to his courage. His soldiers looked up to him as to a father, and in his life-time always gave him that title. After his death, when they saw the embarrassment in which it left the generals who succeeded him in the command of the army: "_Let loose old Piebald_," said they, "_he will guide us_."[2] The same ball which (to borrow a line from Pope) laid

"The _god-like_ TURENNE prostrate in the dust,"

likewise took off the arm of ST. HILAIRE, Lieutenant-general of artillery: his son, who was beside him at the moment, uttered a cry of grief. "_'Tis not me, my son, that you must bewail_," said ST. HILAIRE; "_'tis that great man._"
The Marshal was as much lamented by the enemy as he was by his own
countrymen; and MONTECUCULLI, the general opposed to him, when he
learned the loss which France had sustained in the person of TURENNE,
exclaimed: “Then a man is dead who was an honour to human nature!”

The Germans, for several years, left untilled the field where he was
killed; and the inhabitants shewed it as a sacred spot. They
respected the old tree under which, he reposed a little time before
his death, and would not suffer it to be cut down. The tree perished
only, because soldiers of all nations carried away pieces of it out
of respect to his memory.

TURENNE had been interred in the abbey of St. Denis, and at the time
of the royal vaults being opened in 1793, by order of the National
Convention, the remains of that great captain were respected amid the
general destruction which ensued. From the eagerness of the workmen
to behold them, his tomb was the very first that was opened. When the
lid of the coffin was removed, the Marshal was found in such a state
of preservation that he was not at all disfigured: the features of
his face, far from being changed, were perfectly conformable to the
portraits and medallions of TURENNE in our possession.

This monument, now placed in the _Temple of Mars_, had been erected
to that warrior in the abbey of St. Denis, and was preserved through
the care of M. LENOIR; after being seen for five years in the MUSEUM
OF FRENCH MONUMENTS, of which he is the director, it was removed
hither by the before-mentioned decree of the Consuls. LE BRUN furnished the designs from which it was executed. The group, composed of TURENNE in the arms of Immortality, is by TUBY; the accessory figures, the one representing Wisdom, and the other, Valour, are by MARSY. The bas-relief in bronze in the middle of the cenotaph is likewise by TURY, and represents TURENNE charging the enemy at the battle of Turckheim, in 1675.

The dome forms a second church behind the large one, to which it communicates. Its exterior, entirely covered with lead, is surrounded by forty pillars of the Composite order, and ornamented with twelve large gilt coats of mail, crowned with helmets, which serve as skylights, and with a small lantern with pillars which support a pyramid, surmounted by a large ball and a cross.

All the architecture of the dome, which is called the new church, is from the design of MANSARD. Its elevation, from the ground-floor, is three hundred feet; and its diameter, fifty. It has the character of elegance. The beauty of its proportion, its decoration, and especially all the parts which concur in forming the pyramid, render it a master-piece of architecture. But nothing commands admiration like the interior, though it may be said to be three-fourths damaged. The twelve windows, by which it is lighted, but which the observer below cannot perceive, are ornamented with coupled pilasters, resting on a continued pedestal. On the broad band, which was formerly adorned with flower-de-luces, and at this day with emblems of liberty, were the medallions of twelve of the most famous kings of
France: namely, Clovis, Dagobert, Childebert, Charlemagne, Lewis the Debonair, Charles the Bald, Philip Augustus, St. Lewis, Lewis XII, Henry IV, Lewis XIII, and Lewis XIV. The first arch, distributed into twelve equal parts, presented the twelve apostles, painted in fresco by JOUVENET. The second arch, painted by LA FOSSE, represented the apotheosis of St. Lewis, offering to God his sword and crown. The pavement, which alone has not suffered, is in compartments of different marbles of great value.

The portal, which looks towards the country, is thirty toises in extent. Of all the figures which decorated this facade, those of the Four Virtues; namely, Justice, Temperance, Fortitude, and Prudence, are the only ones that have been suffered to remain in their places. They are by COYZEVOX.

The other objects most worthy of notice in this spacious, building, which, together with its precincts, occupies seventeen _arpens_, are the refectories and kitchens, which are very extensive. Formerly, neither of these were kept in such high order as they are at present. The tables of the private soldiers are now better supplied; sirloins of beef and legs of mutton being no longer roasted for the officers only. In the four refectories, where the soldiers dine, twelve in a mess, they are regularly served with soup, bouilli, a plate of vegetables, and a pint of unadulterated wine. When Peter the Great visited this establishment, the Invalids happened to be at dinner, the czar, on entering the first refectory, poured out a bumper of wine, and drank it off in a military style to the health of the
veterans, whom he termed his comrades.

The halls are ornamented with paintings representing the conquests of Lewis XIV. During the reign of terror the features of the _Grand Monarque_, who made a conspicuous figure in these pictures, were concealed by a coat of dark paint, which answered the purpose of a mask. BONAPARTE has ordered this mask to be removed, so that the ambitious monarch now reappears in all his former glory.

Whatever may be said in praise of establishments of this description, for my part, I see nothing in them but the gratification of national pride. The old soldiers, are, in a manner, without a comrade, though living in the midst of their brother warriors. The good fellowship which they have witnessed in camps no longer subsists. The danger of battles, the weight of fatigues, and the participation of privations and hardships, no longer form the tie of common interest, by which they were once united. This, being dissolved, they seek in vain that reciprocity of little kindnesses which they used to find in their own regiments and armies. All hope of promotion or change being at an end, their only consolation is to enjoy the present by indulging in reveries concerning the past.

Instead of being doomed to end their days in this sort of stately confinement, subject to restrictions which render life so dull and monotonous, how different would these veterans feel, could they retire to the bosom of their families and friends! Then, indeed,
would they dwell with delight on the battles and sieges in which they
had served, enumerating their many hair-breadth escapes, and
detailing the particulars of the fight in which they lost their
deficient leg or arm. After a pause, the sense of their country's
gratitude operating powerfully on their mind, would soothe every
painful recollection. Their auditors, impressed with admiration,
would listen in silence to the recital of the well-fought day, and,
roused by the call of national honour, cheerfully step forth to
emulate these mutilated heroes, provided they were sure of a _free_
asylum, when reduced to their helpless condition.

Whether I enter the _Hotel des Invalides_., or _Chelsea Hospital_.,
such are the reflections which never fail to occur to me, when I
visit either of those establishments, and contemplate the dejected
countenances of the maimed beings that inhabit them.

Experience tells us that men dislike enjoyments, regularly prepared
for them, if under restraint, and prefer smaller gratifications, of
which they can partake without control. Policy, as well as prudence,
therefore dictates a departure from the present system of providing
for those maimed in fighting the battles of their nation.

In a word, I am fully persuaded that the sums expended in the
purchase of the ground and construction of this magnificent edifice,
together with the charges of maintaining the establishment, would
have formed a fund that might have enabled the government to allow
every wounded soldier a competent pension for life, in proportion to 
the length of his services, and the injuries which he might have 
suffered in defence of his country.

From the _Hotel des Invalides_ are avenues, planted with trees, 
which, on one side, communicate to the _New Boulevards_, and, on the 
other, to the

CHAMP DE MARS.

This extensive inclosure was originally intended for the exercises of 
the _Ecole Militaire_, in front of which it is situated, as you will 
perceive by referring to the Plan of Paris. Its form is a
parallelgram of four hundred and fifty toises in length by one 
hundred and fifty in breadth. It is surrounded by ditches, faced with 
masonry, which are bordered on each side by a double row of trees, 
extending from the facade of the _ci-devant Ecole Militaire_ to the 
banks of the Seine. That building, I shall observe _en passant_, was 
founded in 1751, by Lewis XV, for the military education of five 
hundred young gentlemen, destitute of fortune, whose fathers had died 
in the service. It stands on the south side of the _Champ de Mars_, 
and serves at present as barracks for the horse-grenadiers of the 
consular guard. On the third story of one of the wings is a national 
observatory, which was constructed at the instigation of Lalande, the 
celebrated astronomer.
The various scenes of which the _Champ de Mars_ has successively been
the theatre, are too interesting to be passed over in silence.

Indeed, they exhibit the character of the nation in such striking
colours, that to omit them, would be like omitting some of the
principal features in the drawing of a portrait. Often have they been
mentioned, it is true; but subsequent events have so weakened the
remembrance of them, that they now present themselves to the mind
more like dreams than realities. However, I shall touch on the most
remarkable only.

In 1790, a spacious arena, encompassed by a mound of earth, divided
into seats so as to accommodate three hundred thousand spectators,
was formed within this inclosure. To complete it speedily for the
ceremony of the first federation, required immense labour. The slow
progress of twenty-five thousand hired workmen could not keep pace
with the ardent wishes of the friends of liberty. But those were the
days of enthusiasm: concord and harmony then subsisted among the
great majority of the French people. What other sentiments, in fact,
could daily bring together, in the _Champ de Mars_, two hundred and
fifty thousand persons of every class, without distinction of age or
sex, to work at the necessary excavation? Thus, at the end of a week,
the amphitheatre was completed as if by enchantment.

Never, perhaps, since the time of the Spartans, was seen among any
people such an example of cordial union. It would be difficult for
the warmest imagination to conceive a picture so varied, so original,
so animated. Every corporation, every society was ambitious of the
honour of assisting in the erection of the altar of the country: all
wished to contribute, by individual labour, to the arrangement of the
place where they were to swear to defend the constitution. Not a man,
woman, or child remained an idle spectator. On this occasion, the
aged seemed to have recovered the vigour of youth, and women and
children to have acquired the strength of manhood. In a word, men of
all trades and professions were confounded, and cheerfully handled
the pickaxe and shovel: delicate females, sprucely dressed, were seen
here and there wheeling along barrows filled with earth; while long
strings of stout fellows dragged heavy loads in carts and waggons. As
the electric matter runs along the several links of an extensive
chain, so patriotism seemed to have electrified this whole mass of
people. The shock was universal, and every heart vibrated in unison.

The general good order which prevailed among this vast assemblage,
composed indiscriminately of persons of every rank and condition, was
truly surprising. No sort of improper discourse, no dispute of any
kind occurred. But what is still more singular and more worthy of
remark is, that the mutual confidence shewn by so many people,
strangers to each other, was in no one instance abused. Those who
threw off their coats and waistcoats, leaving them to the fate of
chance, during the time they were at work elsewhere, on their return
to the same spot found them untouched. Hence, as Paris is known to
abound with _filoux_, it may be inferred that the _amor patriae_ had
deadened in them the impulse of their ordinary vocation.
Franklin, when promoting the emancipation of America, during his residence in Paris, probably did not foresee that the French would soon borrow his favourite expression, and that it would become the burden of a popular air. Yet so it happened; and even Lewis XVI himself participated in the patriotic labours of the _Champ de Mars_, while different bands of military music made the whole inclosure resound with _ca ira_.

To these exhilarating scenes succeeded others of the most opposite nature. Hither the guillotine was transported for the execution of the greatest astronomer of the age, and this with no other view than to prolong his punishment. Bailly, as every one knows, was the first mayor of Paris after the revolution. Launched into the vortex of politics, he became involved in the proscriptions which ensued during the reign of terror, and was dragged from prison to the _Champ de Mars_, where, though exposed to the most trying insults, he died, like a philosopher, with Socratic calmness.

In no one of the numerous victims of the revolution was the instability of popular favour more fully exemplified than in Bailly. In this _Champ de Mars_, where he had published martial law in consequence of a decree of the Convention, in the very place where he had been directed by the representatives of the people to repel the factions, he expired under the guillotine, loaded with the execration of that same people of whom he had been the most venerated idol.
Since those sanguinary times, the _Champ de Mars_ has chiefly been the site chosen for the celebration of national fetes, which, within these few years, have assumed a character more distinguished than any ever seen under the old _regime_. These modern Olympics consist of chariot-races and wrestling, horse and foot races, ascensions of balloons, carrying three or four persons, descents from them by means of a parachute, mock-fights and aquatic tilting. After the sports of the day, come splendid illuminations, grand fire-works, pantomimes represented by two or three hundred performers, and concerts, which, aided by splendid decorations, are not deficient in point of effect: the evening concludes with dancing.

During the existence of the directorial government, the number of national fetes had been considerably increased by the celebration of party triumphs. They are at present reduced to the two great epochs of the revolution, the taking of the Bastille on the 14th of July, 1789, and the foundation of the Republic on the 23d of September, 1792. On the anniversary of those days, the variety of the exhibitions always attracted an immense concourse. The whole of this mound, whose greatest diameter is upwards of eight hundred yards, was then covered with spectators; but were the _Champ de Mars_ now used on such occasions, they would be compelled to stand, there being no longer any seats for their accommodation.

The subject of national fetes has, in this country, employed many pens, and excited much discussion. Some say that they might be
rendered more interesting from the general arrangement; while others affirm that they might be made to harmonize more with the affections and habits of the people. In truth, this modern imitation of the Greek festivals has fallen far short of those animating, mirth-inspiring scenes, so ably described by the learned author of Anacharsis, where, to use his own words, "every heart, eagerly bent on pleasure, endeavoured to expand itself in a thousand different ways, and communicated to others the impression which rendered it happy." Whatever exertions have hitherto been made to augment the splendour of these days of festivity, it seems not to admit of a doubt that they are still susceptible of great improvement. If the French have not the wine of _Naxos_, their goblets may at least sparkle with _vin de Surenne_; the _Champs Elysees_ may supply the place of the shady bowers of _Delos_; and, in lieu of the name of the ill-fated NICIAS, the first promoter of the sports formerly celebrated in that once-happy island, the air may be made to ring with the name of the more fortunate BONAPARTE.

[Footnote 1: _Essais historiques sur Paris_.]

[Footnote 2: This was the name given by the soldiers to the Marshal's favourite charger.]

LETTER XLV.

_Paris, January 6, 1802_
In speaking of the interior of the _Louvre_, in one of my former letters, I think I mentioned the various learned and scientific societies, which, under the name of Academies, formerly held their sittings in that palace. For the sake of facilitating a comparison between the past and the present, it may be necessary to state the professed object of those different institutions.

_French Academy_. The preservation of the purity of the French language, its embellishment and augmentation.

_Academy of Sciences_. The progress of the sciences, the encouragement of researches and discoveries, as well in physics, geometry, and astronomy, as in those sciences which are applicable to the daily wants of society.

_Academy of Inscriptions and Belles-Lettres_. The composition of inscriptions, of the subjects of medals, and their mottos, the research of the manners, habits, customs, and monuments of antiquity, as well as all literature relating to history.

_Academy of Painting and Sculpture_.

_Academy of Architecture_.

The titles of these are a sufficient explanation.
All these academies were founded by Lewis XIV, at the instigation of
his minister Colbert; with the exception of the French Academy, which
owed its origin to Cardinal Richelieu. This was a misfortune for that
society; for custom had established it as a law that every new
member, on the day of his reception, should not only pronounce a
panegyric on him whom he succeeded, but also on the founder of the
institution. It certainly was not very philosophical for men of
enlightened understanding, and possessing even a common portion of
sensibility, to make an eulogium on a minister so cruel, a man of a
spirit so diabolically vindictive, that he even punished the innocent
to revenge himself on the guilty. De Thou, the celebrated author of
the _History of his own time_, had told some truths not very
favourable to the memory of the Cardinal's great uncle. In
consequence, the implacable minister, under false pretences, caused
the philosophic historian's eldest son to be condemned and
decapitated, saying: "De Thou, the father, has put my name into his
history, I will put the son into mine."

It is well known, from their memoirs, that these academies included
among their members men of eminent talents. The Academy of Sciences,
in particular, could boast of several first-rate geniuses in the
different branches which they respectively cultivated, and the
unremitting labours of some of them have, no doubt, greatly
contributed to enlarge the sphere of human knowledge. During the
early part of the revolution, all these monarchical institutions were
overthrown, and on their ruins rose the
This establishment was formed, agreeably to a decree of the National Assembly passed on the 3d of Brumaire, year IV (25th of October, 1796). By that decree, it appears that the Institute belongs to the whole Republic, though its point of union is fixed in Paris. Its object is to extend the limits of the arts and sciences in general, by an uninterrupted series of researches, by the publication of discoveries, by a correspondence with the learned societies of foreign countries, and by such scientific and literary labours as tend to general utility and the glory of the Republic.

It is composed of one hundred and forty-four members, resident in Paris, and of an equal number scattered over the departments. The number of its foreign associates is twenty-four. It is divided into three classes, and each class into several sections, namely:

Mathematical and Physical Sciences.
Moral and Political Sciences.
Literature and the Fine Arts.

The Mathematical Class is divided into ten sections; each of which consists of six members. Of this class, there are sixty members in Paris, and as many in the departments, where they are divided, in the same manner, into ten sections, each of six members.
The first section comprehends Mathematics.
The second, Mechanical Arts.
The third, Astronomy.
The fourth, Experimental Physics.
The fifth, Chemistry.
The sixth, Natural History and Mineralogy.
The seventh, Botany and vegetable Physics.
The eighth, Anatomy and Zoology.
The ninth, Medicine and Surgery.
The tenth, Rural Economy and the Veterinary Art.

The Moral and Political Class is divided into six sections, each consisting of six members, making in all thirty-six members in Paris, and an equal number in the departments.

The first section comprises the Analysis of Sensations and Ideas.
The second, Morals.
The third, Social Science and Legislation.
The fourth, Political Economy.
The fifth, History.
The sixth, Geography.

The Class of Literature and Fine Arts is divided into eight sections, each of six members, forty-eight of whom reside in Paris, and as many in the departments.
The first section includes Grammar.
The second, Ancient Languages.
The third, Poetry.
The fourth, Antiquities and Monuments.
The fifth, Painting.
The sixth, Sculpture.
The seventh, Architecture.
The eighth, Music and Declamation.

Twice in every decade, each class holds a meeting: that of the first class takes place on the first and sixth days; that of the second, on the second and seventh days; and that of the third, on the third and eighth days. Every six months each class elects its president and two secretaries, who continue in office during that interval.

On the fifth day of the first decade of every month is held a general meeting of the three classes, the purpose of which is to deliberate on affairs, relating to the general interests of the Institute. The chair is then taken by the oldest of the three presidents, who, at these meetings, presides over the whole society.

The National Institute has four public quarterly meetings, on the 15th of the months of Vendemiaire, Nivose, Germinal, and Messidor. Each class annually proposes two prize questions, and in the general meetings, the answers are made public, and the premiums distributed.
The united sections of Painting, Sculpture, and Architecture nominate the pupils who are to visit Rome, and reside there in the national palace, at the expense of the Republic, in order to study the Fine Arts. Conformably to the decree by which the Institute was organised, six of its members were to travel at the public charge, with a view of collecting information, and acquiring experience in the different sciences; and twenty young men too were to visit foreign countries for the purpose of studying rural economy: but the expenses of the war and other matters have occasioned such a scarcity of money as, hitherto, to impede these undertakings.

The apartments of the Institute are on the first floor of the _Louvre_, or, as it is now styled, the _Palais Nationial des Sciences et des Arts_. These apartments, which were once inhabited by Henry IV, are situated on the west side of that building. Before you arrive at the hall of the Institute, you pass through a handsome antichamber, in which are the statues of Moliere, Racine, Corneille, La Fontaine, and Montesquieu. This hall, which is oblong and spacious, formerly served for the meetings of the Academy of Sciences. Its sides are adorned with colonnades, and the ceiling is richly painted and decorated. In the intercolumniations are fourteen marble statues (seven on each side) of some of the most celebrated men that France has produced: namely, Conde, Tourville, Descartes, Bayard, Sully, Turenne, Daguessau, Luxembourg, L'Hopital, Bossuet, Duquesne, Catinat, Vauban, and Fenelon. Parallel to the walls, tables are set, covered with green cloth, at which the members take their places.
At the upper end of the hall is the chair of the President, and on each side below him are seated the two Secretaries. A little on one side again is the tribune, from which the members who speak address the assembly, after having asked leave of the President, who never quits the chair during the whole meeting. The space appropriated to the members is inclosed by a railing, between which and the walls, the hall is surrounded by benches for the spectators, among whom there are generally many of the fair sex.

The library of the Institute consists of three spacious apartments, which are said to contain about sixteen thousand volumes. On one side of the hall is an apartment, destined for the communications of correspondents. There is also an apartment for the secretary and his deputies, and a large room containing a collection of machines and models, (among which are several of shipping), as well as every apparatus necessary for chemical and physical experiments.

Although I have several times attended the private meetings of the three classes, I have thought that the printed accounts of their proceedings, which I subjoin, would be more satisfactory than a hasty sketch from my pen. However, as I promised to describe to you one of the public sittings of the Institute, I shall now inform you of what passed at that held yesterday, the 15th of Nivose, year X, (5th of January, 1802), at which I was present.
On this occasion, BIGOT-PREAMENEU, one of the members of the class of Moral and Political Sciences, was the President. The sitting was opened by proclaiming the nomination of three foreign associates, elected by the Institute in its general sitting of the 5th of Nivose; namely, Mr. JEFFERSON, Sir JOSEPH BANKS, and HAYDN, the celebrated musical composer. A prize was then awarded to Citizen Framery, a literary character residing in Paris, for having solved the following question proposed by the class of Literature and Fine Arts. “To analyze the relations existing between music and declamation, and determine the means of applying declamation to music, without detracting from the charms of melody.”

DELAMBRE read an account of the life and works of Cousin.

DEGERANDO, an account of the education which the young savage of Aveyron receives from Itard, physician to the Institution of the Deaf and Dumb.

PRONY, the result of observations made with a French instrument and an English one, for the purpose of determining the relation between the French metre and the English foot.

Next were heard notes, by CAMUS, on the public exhibitions of the productions of French Industry, which took place in the years VI and IX of the Republic.
Then, the report of the restoration of the famous picture known by the name of the *Madonna di Foligno*, which I have already communicated to you.

BUACHE, the celebrated geographer, read some observations on the ancient map of the Romans, commonly called Peutinger's map, as well as on the geography of the anonymous writer of Ravenna. The sitting was terminated by an account of the life and works of Dumoustier, read by COLIN D'HARLEVILLE.

The members of the Institute have a full-dress and a half-dress. The former consists of a suit of black, embroidered in dark green silk, with a cocked hat. The latter is the same, but the embroidery is confined to the collar and cuffs of the coat, which is trimmed with a cord edging,

P.S. Yesterday evening was married Mademoiselle Beauharnois, daughter-in-law of the First Consul, to Louis Bonaparte, one of his younger brothers.

[Footnote 1: At the end of this volume will be found the new organization of the Institute, conformably to a decree of the government, dated the 3d of Pluviose, year XI.]
Knowing you to be an amateur of Italian music, I am persuaded that you will wish to be made acquainted with the theatre where you may enjoy it in full perfection. It is distinguished by the appellation of

OPERA BUFFA.

This establishment is not new in the French metropolis. In 1788, Paris was in possession of an excellent company of Italian comedians, who then performed in the _Theatre de Monsieur_, in the palace of the _Tuileries_, which is now converted into a hall for the sittings of the Council of State. The success of this company had a rapid influence on the taste of the discerning part of the French public.

This was the less extraordinary as, perhaps, no Italian sovereign had ever assembled one composed of so many capital performers. In Italy, there are seldom more than two of that degree of merit in a company; the rest are not attended to, because they are not worth the trouble: but here every department was complete, and filled by persons deservedly enjoying a high reputation in their own country; such as MANDINI, RAFFANELLI, SIMONI, MENGÖZZI, VIGANONI, ROVEDINO, and Signorae MORICHELLI and BALETTI.
The events of 1792 banished from Paris this admired assemblage. A new company of Italian comedians has been formed here within these few months: they at first occupied a charming little theatre constructed for the use of a society, called _La Loge Olympique_; but are lately removed to the _Theatre Favart_, on the Boulevard. Before the revolution, this was called _le Theatre Italien_. The facade is decorated with eight very large Ionic pillars. The house is of an oval form, and the interior distribution deserving of praise, in as much as it is far more commodious than that of any other theatre in Paris. The audience here too is generally of a more select description. Among the female amateurs, Madame Tallien is one of its most constant visiters, and, in point of grace and beauty, one of its greatest ornaments.

At the head of this new company, may be placed RAFFANELLI, the same whom I have just mentioned. He is a consummate comedian, and more to be commended in that point of view than as a singer. RAFFANELLI has a countenance to which he gives any cast he pleases: his features, from their wonderful pliability, receive every impression: his eye is quick; his delivery, natural and correct; and his action, easy. Sometimes he carries his buffooneries too far, merely to excite laughter; but as he never fails in his object, this defect may be overlooked. His best characters are _Taddeo_ in _Il Re Theodora_, _Il Governatore_ in _La Molinara_, the Father in _Furberia e Puntiglio_, and the Deaf Man in _Il Matrimonio Secreto_. It is necessary to see him in these different operas to form a just idea of the truth and
humour with which he represents them. Although he is but an indifferent singer, his method is good, and he seizes the spirit of the composer with perfect discrimination. In *morceaux d'ensemble*, he is quite at home, and when he dialogues with the orchestra, he shews much energy and feeling. Independently of these gifts, Nature has granted to RAFFANELLI another most valuable privilege. She seems to have exempted him from the impression of time. In 1788 and 89, I saw him frequently, both on and off the stage; after a lapse of upwards of twelve years, he appears again to my eyes exactly the same man. I cannot perceive in him the smallest change.

The tenor of the new company is LAZZARINI. His method too is very good; he sings with taste, expression, and feeling; but his voice is extremely weak: his powers appear exhausted; and it is only by dint of painful efforts that he succeeds in giving to his singing those embellishments which his taste suggests, but which lose their grace and charm when they are laboured. In short, LAZZARINI communicates to the audience an unpleasant sensation in proving that he has real talents.

Neither the same reproaches nor the same praises can be bestowed on PARLAMAGNI. He is a good counter-tenor, but has a harshness in the high tones, which he does not always reach with perfect justness. He is also deficient in ease and grace. PARLAMAGNI, however, having an advantageous person, and the air of a Frenchman, is a great favourite with the Parisian _dilettanti_. He is a tolerably good comedian, and in some scenes of buffoonery, his acting is natural, and his manner
The _prima donna_ of the Italian company is Signora STRINA-SACCHI. She possesses a fine voice, and no small share of taste, joined to great confidence and a perfect acquaintance with the stage. Sometimes she is rather apt to fatigue the ear by sounds too shrill, and thus breaks the charm produced by her singing. As for her acting, it is as extraordinary as can well be imagined; for her vivacity knows no bounds; and her passion, no restraint. She appears to conceive justly, to feel very warmly, and she plays in the same manner. In her, Nature commands every thing; Art, nothing. The parts in which she shines most, are _La Molinara_ and _Gianina_; in these, she literally follows the impulse given her by her situation, without concerning herself in the least, whether it is _secundum artem_; but certain that it is natural and conformable to the character and habits of the personage she represents. _Anima in voce_ is the characteristic of her singing: the same epithet may be applied to her recitative and her acting: in these she displays no less spirit and animation.

After Signora SACCHI, comes Signora PARLAMAGNI. She is a young, and rather pretty woman, not unlike a French actress in her manner. Her voice is free and clear, and her method by no means to be disdained. She wants habit and confidence. This is evident in her performance of a part new to her; for it is only after a few representations that she feels herself at her ease. Then the public appreciate her powers, which she exhibits to advantage; and her exertions are rewarded by
reiterated marks of their satisfaction.

Unfortunately it is the nature of an Italian opera-house to have its shelf poorly furnished. It cannot, however, be denied that the managers of the _Opera Buffa_ take every pains to vary and increase their stock. The following are the pieces which I have seen at this theatre.

_Furberia e Puntiglio_, which is a second-hand imitation of GOLDONI. The music, by Signor MARCELLO DI CAPUA, is agreeable, particularly a quartetto and a cavatina. RAFFANELLI shines in this piece as a first-rate actor.

_Il Matrimonio Secreto_, the chef-d'oeuvre of CIMAROSA, and of its kind, perhaps, the most charming opera extant. Throughout it, the composer has lavished beauties; there is not to be found in it an air of inferior merit, or which, of itself alone, would not sustain the reputation of a piece. What then can be said of a work in which they are all united? Nothing can surpass the variety, spirit, grace, and originality of the duos, terzettos, quartetts, &c. with which this opera abounds. CIMAROSA has here combined the strength of German harmony with the grace which constitutes the charm of Italian melody. He is particularly famous for the brilliancy of his ideas, the fecundity of his genius, the richness of his style, and, above all, for the finish of his pictures.
The certain effect of such a production is to eclipse every thing put in competition with it. This effect is particularly conspicuous at the representation of other pieces, the music of which is by the same composer.

_Gianina e Bernadone_, another of CIMAROSA'S productions, makes less impression, though it is in the graceful style, what _Il Matrimonio Secreto_ is in the serio-comic.

_La Molinara_, however, upholds the reputation of that celebrated composer, PAESIELLO. This opera requires no eulogium. Selections from it are daily repeated in the public and private concerts in Paris. _Il Matrimonio Secreto_ is a masterpiece of spirit and originality, while _La Molinara_ is a model of grace, melody, and simplicity.

To the great regret of the lovers of Italian music, CIMAROSA died not long since, just as he was preparing to visit Paris. But his fame will long survive, as his works bear the stamp of true genius, combined with taste and judgment. His _Italiana in Londra_ is just announced for representation.

_Il Matrimonio Inaspettato_, a composition of PAESIELLO, is likewise in rehearsal, as well as _Le Nozze di Dorina_, by SARTI, and _La Vilanella Rapita_, by BIANCHI. MOZART too will soon enter the lists; his _Dom Giovanni_ is to be speedily brought forward.
The orchestra of the _Opera Buffa_, though far from numerous, is extremely well-composed. It accompanies the singers with an _ensemble_, a grace, and precision deserving of the highest encomium. BRUNI, a distinguished Italian composer, is the leader of the band, and PARENTI, a professor, known also by several admired productions, presides at the piano-forte.

NEUVILLE, the manager of this theatre, is gone to Italy for the purpose of completing the company by the addition of some eminent performers.[1] In its present state, the _Opera Buffa_ maintains its ground. It is thought that the French government will assist it in case of necessity, and even make it a national establishment; a commissary or agent having been appointed to superintend its proceedings.

[Footnote 1: The _Opera Buffa_, the constant object of the jealousy of the other lyric theatres, because it constitutes the delight of real amateurs of music, has, during the year 1802, acquired several new performers. Two of these only, Madame BOLLA and MARTINELLI, deserve particular mention. Madame BOLLA is a good figure on the stage, and though her features are not regular, yet they are susceptible of the most varied expression. Her voice, which is a species of feminine _tenore_, astonishes by the purity and firmness of its grave tones; while her brilliant and sure method easily conceals its small extent in the higher notes. MARTINELLI is a...]}
species of counter-tenor. His voice has already lost much of its
strength, and has not that clearness which serves as an excuse for
every thing; but connoisseurs find that he takes care to calculate
its effects so as to make amends, by the art of transitions, for that
firmness in which it is deficient. He is much applauded in the
_"cantabile.\_" which he sings with uncommon precision, and he
particularly shines in the counter-parts which charm in the Italian
_"finales.\_" As an actor, MARTINELLI, though inferior to RAFFANELLI, is
also remarkable. His manner is easy and natural, and his countenance
capable of assuming the most comic expression.\]

LETTER XLVII.

_"Paris, January 9, 1802.\_"

The exaggerated accounts of the interior state of France which have
reached us, through various channels, during the late obstinate
struggle, have diffused so many contradictions, that it is by no
means surprising we still continue so ill-informed in England on many
points most intimately connected with the morals of the French
nation. Respecting none of these, have we been more essentially
mistaken than the

PRESENT STATE OF PUBLIC WORSHIP.
I am given to understand, from unquestionable authority, that there are at this moment, and have been for the last four years, no less than from thirty-five to forty thousand churches where divine service has been regularly performed throughout the different departments of the Republic. It is therefore a gross error to suppose that the christian religion was extinguished in France. The recent arrangements made between the French government and the See of Rome will consolidate that religion, which was, in a great measure, re-established long before his Holiness occupied the papal chair. I shall illustrate this truth by a summary of the proceedings of the constitutional clergy.

The last general assembly of the clergy of France, held in 1789, the account of which has never been printed, already presented facts which announced that the necessity of reforming abuses was felt, and the epoch when that reform would take place was foreseen. In this assembly several bishops spoke with much force on the subject.

The disastrous state of the finances, brought about by the shameful dilapidations of the court, occasioned a deficit which it was necessary to make good. This consideration, joined to the spirit of cupidity, jealous of the estates of the clergy, immediately caused every eye to turn towards that mortmain property, in order to employ it in the liquidation of the national debt.

In the _Moniteur_, and other journals of the time, may be seen what
successive steps gradually led to the abolition of tythes, and the
decision which placed the estates of the clergy at the disposal of
the nation.

The civil constitution of the clergy was a severe check given to the
many existing abuses. It really brought back the Gallican church to
the discipline of the first ages. It snatched from the Pope the power
of giving the canonical institution to bishops. Those who have
thought proper to tax with novelty this constitution, have only to
look into history. They will see that, during twelve hundred years,
bishops received the canonical institution from the metropolitans,
and not from the Pope. Thus to tax with intrusion the constitutional
bishops, and condemn them because they have received that institution
from the metropolitans, is to condemn the first twelve centuries of
christianity.

This civil constitution served as a pretext to the dignified clergy,
irritated at the loss of their estates, for concerting a combined
resistance to the new laws, in the hope that this resistance would
lead to a subversion which would restore to them their riches. Thence
the refusal of the oath "to be faithful to the nation, to the law,
and to the king, to guide faithfully the flock intrusted to their
care, and to maintain with all their power the constitution decreed
by the assembly, and sanctioned by the king." Thence the line of
division between the clergy who had taken the oath and those who had
not.
The Constituent Assembly, who had decreed the above oath, declared, that the refusal of giving this pledge of fidelity should be considered as a voluntary resignation. The royal sanction had rendered the above decree a law of the State. Almost the whole of the bishops, a great number of rectors, and other ecclesiastics, refused to take this oath, already taken by several among them who were deputies to the assembly.

They were, in consequence, declared to have resigned; and measures were taken for supplying their place. The people proceeded to effect this by electors authorized by law. A respectable number of ecclesiastics, who had already submitted to the law, accepted the elections. These priests thought that obedience to the national authority which respected and protected religion, was a catholic dogma. What resistance could be made to legitimate power, which neither attacked the dogma, nor morality, nor the interior and essential discipline of the church? It was, say they, resisting God himself. They thought that the pastor was chosen, and sent solely for the care of the flock intrusted to him; that, when difficult circumstances, flight, for instance, voluntary or forced, the prohibition from all functions, pronounced by the civil power, rendered the holy ministry impossible, or that the pastor could not exercise it, without declaring himself in open insurrection, the pretended unremoveable rights then ceased with the sacred duties which they could not discharge, without being accused of rebellion.
The dissentient bishops drew many priests into their party. Most of them spread themselves over Europe, where they calumniated at their ease the patriotic clergy. Those of their adherents who had remained in the interior of this country, kindled a civil war, tormented people's consciences, and disturbed the peace of families, &c. This conduct, which engendered the horrible scenes in La Vendee, provoked repressive measures, emanated from legislative authority.

Enemies without and within, say the constitutional clergy, wished to create a disgust to liberty, by substituting to it licentiousness. And, indeed, the partisans of the dissentient clergy were seen to coalesce with the unbelievers, in order to produce the sacrilegious disorders which broke out every where in the year 1793.

The clergy who had taken the oath had organized the dioceses; the bishops, in general, had bestowed great pains in spreading in every parish the word of the gospel; for they preached themselves, and this was more than was done by their predecessors, who, engaged only in spending, frequently in a shameful manner, immense revenues, seldom or never visited their dioceses. The constitutional clergy followed a plan more conformable to the gospel, which gained them the affection of the well-disposed part of the nation.

These priests were of opinion that the storm which threatened religion, required imperiously the immediate presence of the pastor, and that, in the day of battle, it was necessary to be in person at
the breach. They were of opinion that the omission or impossibility
of fulfilling minute and empty formalities, imposed by a Concordat,
orejected from the beginning by all the public bodies and the church
of France, and annihilated at the moment by the will of the
representatives of the nation, sanctioned by royal authority, could
not exempt them from accepting holy functions presented by all the
constituted authorities, and on which evidently depended the
preservation of religion, the salvation of the faithful, and the
peace of the State.

But, when persecution manifested itself, the clergy who had taken the
oath, became equally the victims of persecuting rage. Some failed in
this conjuncture; but the greater number remained intrepid in their
principles. Accordingly several constitutional bishops and priests
were dragged to the scaffold. If, on the one hand, the dastardly
GOBEL was guillotined, the same fate attended the respectable
EXPILLY, bishop of Quimper, AMOURETTE, bishop of Lyons, and GOUTTES,
bishop of Autun, &c.

The dissentient clergy reproach some constitutional priests with
having married, and even with having apostatized; but they say not
that, among the dissentient, there are some who; have done the same.
If the number of the latter is smaller, it is because the greater
part of them were out of France; but what would they have done, if,
like the constitutional clergy, they had either had the axe suspended
over their head, or the guillotine accompanying all their steps?
In England, where the French priests were not thus exposed, there are some who have likewise married, and even some who have apostatized.

It is well known that, amidst the terrors of impiety, GREGOIRE, bishop of Blois, declared that he braved them, and remained attached to his principles and duties, as a christian and bishop. He firmly believed that, in doing so, he was pronouncing his sentence of death, and, for eighteen months, he was in expectation of ascending the scaffold. The same courage animated the majority of the constitutional bishops and priests. They exercised secretly their ministry, and consoled the faithful. As soon as the rage for persecution began to abate, GREGOIRE and some other bishops, who had kept up a private correspondence with the clergy of various dioceses for the purpose of encouraging them, concerted together in order to reorganize worship. In Nivose year III (January 1795), GREGOIRE demanded this liberty of worship of the National Convention. He was very sure of meeting with outrages, and he experienced some; but to speak in the tribune, was speaking to France and to all Europe, and, in the then state of things, he was almost certain of staggering public opinion, which would force the Convention to grant the free exercise of religion. Accordingly, some time after having refused the liberty of worship on the demand of GREGOIRE, that assembly granted it, though with evident reluctance, on a Report of BOISSY D'ANGLAS, which insulted every species of worship.

The constitutional bishops had already anticipated this moment by
their writings and their pastoral letters, &c. They then compiled two
works, entitled _Lettres Encycliques_, to which the bishops and
priests of the various dioceses adhered. The object of these works,
which are monuments of wisdom, piety, and courage, was to reorganize
public worship in all the dioceses, according to the principles of
the primitive church. They pronounced a formal exclusion from
ecclesiastical functions against all prevaricating priests or married
ones, as well as all those who had the cowardice to deliver up their
authority for preaching, and abdicate their functions. Some
interested persons thought this too severe. Those bishops persisted
in their decision, and, by way of answer, they reprinted a
translation of the celebrated treatise of St. Cyprian de Lapsis. On
all sides, they reanimated religions zeal, caused pastors for the
various sees to be elected by the people, and consecrated by the
metropolitan bishops. They held synods, the arts of which form a
valuable collection, equally honourable to their zeal and knowledge.
They did more.

For a long time past the custom of holding councils had fallen into
disuse. They convoked a national council, notwithstanding the
unfavourableness of a silent persecution; and, in spite of the penury
which afflicted the pastors, the latter had the courage to expose
themselves in order to concur in it. This council was opened with the
greatest solemnity on the 15th of August, 1797, the day of the
Assumption of the Virgin. It sat for three months. The canons and
decrees of this assembly, which have been translated into Italian and
German, have been printed in one volume.
This council was published in the different dioceses, and its regulations were put into force. During this time, the government, ever hostile to religion, had not abandoned the project of persecuting and perhaps of destroying it. The voice of the public, who called for this religion, and held in esteem the constitutional clergy as religious and patriotic, checked, in some respects, the hatred of the Directory and its agents. Then the spirit of persecution took a circuitous way to gain its end: this was to cry down religion and its ministers, to promote theophilanthropy, and enforce the transferring of Sunday to the _decade_, or tenth day of every republican month.

The bishops, assembled at Paris, again caused this project to miscarry, and, in their name, GREGOIRE compiled two consultations against the transferring of Sunday to the _decade_. The adhesion of all the clergy was the fruit of his labour; but all this drew on him numerous outrages, the indigence to which he was at that time reduced, and multiplied threats of deportation. The functions which he had discharged, and the esteem of the friends of religion, formed around him a shelter of opinion that saved him from deportation, to which were condemned so many unfortunate and virtuous constitutional priests, who were crowded, with the refractory among others, into vessels lying in the road of Rochefort.

GREGOIRE remonstrated against this grievance, and obtained an
alleviation for his brethren; but it is to be remarked that, in
giving an account of their enlargement, the dissentient priests have
taken good care not to mention to whom they were indebted for having
provoked in their behalf this act of humanity and justice.

The constitutional clergy continued their labours, struggling
incessantly against calumny and libels, either from their dissentient
brethren or from the agents of the directorial government. This
clergy convoked a second national council for the year 1801. It was
preceded by a vast number of synods, and by eight metropolitan
councils.

This second national council was opened at Paris on St. Peter's day
of the same year. Several decrees had already been carried, one of
which renewed, in the face of the whole church, the example of the
bishops of Africa, by a solemn invitation of the dissentients to
conferences for the grand affair which separated them from the
constitutional clergy. The different congregations were on the point
of presenting to the general meeting their labours on the dogma,
morality, and discipline. A report on the liturgy by GREGOIRE, bishop
of Blois and vice-president of the council; and a similar report on
the plan of education for ecclesiastics, occupied the members of this
assembly, when all at once the government manifested its wish to see
the council closed, on account of the Concordat which it had just
arranged with the Pope.
Notwithstanding this proceeding, which trench on the rights of a national church, the fathers of the council suspended their remonstrances, in order not to afford any pretext to those who might have wished to perpetuate religious troubles. Wherefore, after having sat six weeks and pronounced the suspension of the national council, &c. they separated quietly without quitting Paris.

Their presence was necessary for the execution of the decree of the conferences. The eighteen members destined for that purpose by the council, after having held several meetings, presented themselves at the Cathedral of Notre-Dame, the place appointed and proclaimed by the council throughout all the extent of France. For three successive days, morning and evening, they there assembled. At the expiration of that time, on seeing that the dissentient kept themselves concealed, the members of the constitutional clergy took for witnesses of this generous and open proceeding the vast body of people who had repaired to Notre-Dame, and by two energetic and moving discourses, delivered by BELMAY, bishop of Carcassonne, and GREGOIRE, bishop of Blois, terminated the council after the accustomed prayers.

M. SPINA, archbishop of Corinth, charged by the court of Rome with part of the affairs to be transacted with the First Consul, about the middle of September, sent to the constitutional bishops a brief which he announced to come from Pius VII, in order to induce them on the part of the Pope to give up the episcopal sees they had occupied, and return to unity. An invitation so insulting, received by all these bishops, drew on M. SPINA energetic answers, which made the Pope and
himself sensible how wrong they were to accuse of intrusion and
schism bishops, whose canonical institution was conformable to that
of the bishops of the first twelve centuries, and who had always
professed the warmest love for catholic unity.

But as there was little good to be expected from M. SPINA, some
bishops made their complaints to the government in a spirited and
well-composed memorial, denouncing the Pope's brief as an attack on
the liberties of the Gallican church and the rights of the Republic.
This measure had its effect. The government passed a decree for
prohibiting the publication of the Rescripts of Rome, if they should
not be found conformable to the rules and usages observed in France.

During these transactions, the Cardinal Legate, CAPRARA, arrived in
Paris. The Concordat had just been signed. The constitutional
bishops, without remonstrating against it, no sooner learnt that the
government wished them to resign, than they hastened to do so, the
more willingly, as they had a thousand times made the promise
whenever the good of religion and of the country should require it. A
similar generosity was expected on the part of the emigrated bishops.
Have they been to blame in refusing? This question may, in a great
measure, depend on the arrangement of the Concordat, and the
imperious and menacing tone of the court of Rome which demanded of
them the resignation of their former sees.[1]

[Footnote 1: For the gratification of the reader is here annexed an
account of the Pope's conduct in regard to the constitutional clergy, since the promulgation of the Concordat.

At length the nominations took place. A small number of those appointed to the sixty new dioceses, were taken from the constitutional clergy. The others were taken from the mass of the refractory and those who had retracted, and the greater number formed the most eloquent apology of the constitutional bishops. They all received the institution from the Pope, who announced it with an air of triumph to the college of Cardinals, in his collocation of the 24th of May, 1802. He had good reason to congratulate himself at this epoch, the more so as he had been made to believe that the re-elected constitutional clergy had made a retraction, and received penitence and absolution. The author of this calumny was BERNIER, who had been charged by the Cardinal Legate with a step so worthy of his former military exploits. It was solemnly contradicted. After the decree of absolution which BERNIER had ventured to present to these bishops was thrown with indignation into the fire of PORTALIS, the counsellor of state charged by the government with religious affairs, who was witness to the transaction. Indeed, he had in this encouraged the bishops to imitate his own example in getting rid, by the same means, of a brief which the Legate had transmitted to him in order to absolve him from the guilt he might have incurred by taking part in the revolution.

The government wished to pacify religious troubles; but the majority of the dissentient bishops began to foment new disputes, by requiring
retractations from the constitutional clergy, who, for the most part, have stood firm amidst privations of every description. However, the mischief made not the progress which there was every reason to apprehend: the government pronounced its opinion thereon by prohibiting bishops from requiring any thing more than submission to the Concordat, and obedience to the new bishops. Notwithstanding the wise intentions of the government, sincerely desirous of peace and concord, it is only in the dioceses fallen to the constitutional bishops that a good understanding prevails. Most of the disentient clergy continue to promote discord, and torment their constitutional brethren. BOISCHOLLET, bishop of Seez, MONTAULT, bishop of Angers, and some others, have been sent for to Paris, in order to be reprimanded and cautioned to behave better.

It is proper to mention the documents which Cardinal CAPRARA has distributed to all the bishops. They form a collection of thirteen papers, which might not improperly be called an analysis of the decretals of Isidorus. On these, no doubt, good canonists will debate at some future day, in order to shame the court of Rome, by pointing out its absurdities and blunders; and certainly the respect which catholics owe to the Holy See ought not to prevent then from resisting the pretensions of the Pope.]

LETTER XLVIII.

_Paris, January 10, 1802._
Going the other day to call on M. S----i, I stopped by the way, to examine an edifice which, when I first visited Paris in 1784, engaged no small share of public attention. It was, at that time, one of the principal objects pointed out to the curiosity of strangers. At one period of the revolution, you will, doubtless, recollect the frequent mention made of the PANTHEON.

Conceive my surprise, on learning that this stately building, after having employed the hands of so many men, for the best part of half a century, was not only still unfinished; but had threatened approaching ruin. Yes--like the Gothic abbey at Fonthill, it would, by all accounts, have fallen to the ground, without the aid of vandalism, had not prompt and efficacious measures been adopted, to avert the impending mischief.

This monument, originally intended for the reception of the shrine of St. Genevieve, once the patroness of the Parisians, is situated on an eminence, formerly called _Mont St. Etienne_, to the left of the top of the _Rue St. Jacques_, near the _Place de l'Estrapade_. It was begun under the reign of Lewis XV, who laid the first stone on the 6th of September, 1764. During the American war, the works were suspended; but, early in the year 1784, they were resumed with increasing activity. The sculpture of this church already presented
many attributes analogous to its object, when, in 1793, it was converted into a Pantheon.

The late M. SOUFFLOT furnished the plan for the church, which, in point of magnificence, does honour both to the architect and to the nation.

Its form is a Greek cross, three hundred and forty feet in length by two hundred and fifty in breadth. The porch, which is an imitation of that of the Pantheon at Rome, consists of a peristyle of twenty-two pillars of the Corinthian order. Eighteen of these are insulated, and are each five feet and a half in diameter by fifty-eight in height, including their base and capital. They support a pediment, which combines the boldness of the Gothic with the beauty of the Greek style. This pediment bears the following inscription:

"AUX GRANDS HOMMES,

LA PATRIE RECONNAISSANTE."

In the delirium of the revolutionary fever, when great crimes constituted great men, this sanctuary of national gratitude was polluted. MARAT, that man of blood, was, to use the modern phraseology, _pantheonized_, that is, interred in the Pantheon. When the delirium had, in some measure, subsided, and reason began to resume her empire, he was _dispantheonized_; and, by means of quick-lime, his canonized bones were confounded with the dust.
This apotheosis will ever be a blot in the page of the history of
the revolution.

However, it operated as a check on the inconsiderate zeal of
hot-brained patriots in bestowing the honours of the Pantheon on
the undeserving. MIRABEAU was, consequently, _dispantheonized_; and,
in all probability, this temple will, in future, be reserved for the
ashes of men truly great; legislators whose eminent talents and
virtues have benefited their fellow-citizens, or warriors, who, by
distinguishing themselves in their country's cause, have really
merited that country's gratitude.

The interior of this temple consists of four naves, in whose centre
rises an elegant dome, which, it is said, is to be painted in fresco
by DAVID. The naves are decorated by one hundred and thirty fluted
pillars, also of the Corinthian order, supporting an entablature,
which serves as a base for lofty _tribunes_, bordered by stone
balustrades. These pillars are three feet and a half in diameter by
nearly twenty-eight feet in height.

The inside of the dome is incircled by sixteen Corinthian pillars,
standing at an equal distance, and lighted by glazed apertures in
part of the intercolumniations. They support a cupola, in the centre
of which is an opening, crowned by another cupola of much more
considerable elevation.
To survey the interior of the Pantheon, in its present state, is rather a matter of eager curiosity than of pleasing enjoyment. The precautions taken to prevent the fall of the whole building, which was apprehended from the almost tottering state of the dome, have necessitated the erection of such a quantity of scaffolding, that it is no easy task to gain an uninterrupted view of its majestic pillars, of the delicate and light foliage of its capitals, and of its proud and triple canopy. I mounted the ladders, and braved the dust of stone and plaster, amidst the echoing sound of saws, chisels, and mallets, at work in different directions.

Mercier is said to have offended several of the partisans of Voltaire by observing that, through a strange inconsistency, the constant flatterer not only of royalty in general, but of kings in particular, and of all the great men and vices of the age in which he lived, here shares the gratitude of a republic with the _man of nature and truth_, as Jean-Jacques is styled on his sepulchral monument. Thus, in the first instance, says he, a temple, consecrated to stern republican virtue, contains the remains of a great poet who could not strike superstition, without wounding morals.--Unquestionably, the _Pucelle_ is a work, which, like a blight on a promising crop, has committed incalculable ravage among the rising generation. Notwithstanding the numerous inscriptions which now adorn the tomb of Voltaire, perhaps, at some future distant period, he may experience the fate of Mirabeau, and be _dispantheonized_.

But why meddle with the cold remains of any great genius? Would it not have been more rational to inscribe the name of Rousseau in this national temple, and leave his corpse to rot undisturbed, in the _Ile des Peupliers_, at Ermenonville.

Though circumstances prevented me from ascending to the dome, you will, no doubt, expect me to say something of its exterior architecture. It represents a circular temple, formed by thirty-four pillars, like those of the interior, of the Corinthian order, and each, base and capital included, thirty-four feet in height by three feet and one third in diameter. This colonnade is supported by a circular stylobate, which rests on an octagon base, and is surrounded by a gallery, bordered by an iron balustrade. The cupola, rising above the attic, would appear crushed, were not a stranger apprised that the pedestal on the top is to be surmounted by a bronze figure of Fame, twenty-eight feet in height, and weighing fifty-two thousand pounds. The pedestal is encircled by a second gallery at an elevation of one hundred and sixty-six feet, to reach which you ascend a flight of four hundred and sixty stone steps. As the Pantheon itself stands on a considerable eminence, the prospect from this gallery is extensive and commanding.

This sumptuous edifice may truly be said to exhibit a monument of the weakness of man. Like him, before arrived at maturity, it is attacked by indisposition. The architects, like so many physicians, were not for some time agreed as to the seat of the evil. Each proposed his means of cure as the most infallible; But all coincided in one
opinion, that the danger was imminent. Their skill has been exerted, and, no doubt, with effect; for all apprehension of further mischief is now removed.

When I was taking a last look at this proud temple, I could not help regretting that one half of the money already expended on it, had not been appropriated to the erection of airy hospitals in the different quarters of this populous city. Any one who had formerly visited the _Hotel-Dieu_ in Paris would, I am confident, have participated in this sentiment.

What strange fatality impels men to persevere in such unprofitable erections? This was the first question which suggested itself to me, on getting fairly out of the Pantheon. Is it to gratify an excess of national vanity, or create a superior degree of admiration in the mind of foreigners? If so, the aim is missed: for, as majesty, fallen from the pinnacle of power, becomes more interesting, so do ruins inspire greater veneration than the most pompous structure, towering in the splendour of its perfection. Experience tells us that every truncated pillar, every remnant, in short, of past grandeur, rouses attention, and speaks home to the contemplative mind; while these modern edifices, however firmly erect on their base, excite, comparatively speaking, but a feeble interest. In future ages, perhaps, when the Pantheon of Paris shall be prostrate on the ground, and the wreck of its stately dome be overrun with moss and ivy, it may, probably, attract as much notice as the far-tamed temple of Jupiter-Ammon.
P.S. On the evening of the 8th, BONAPARTE left Paris for Lyons, where TALLEYRAND, Minister for foreign affairs, has been for some days preparing for the great event which is expected to take place. When a public measure is in agitation, the result is generally anticipated by the eagerness of mankind; and whispers the least audible are magnified into authentic information. Those even who may be presumed to derive their intelligence from the best sources, not unfrequently misconceive what they have heard, and consequently mislead others. I will not, however, mislead you, by repeating any of the rumours in circulation here: in a short time, the _Moniteur_ will, no doubt, explain the real object of this journey.

LETTER XLIX.

_Paris, January 12, 1802._

As no city in Europe presents so many advantages as this for the cultivation of literature, arts, and sciences, it is not surprising that it should contain great numbers of literati, artists, and men of science, who form themselves into different associations. Independently of the National Institute, Paris can boast of several other

SCIENTIFIC SOCIETIES.
The following are the names of those held in most esteem.

SOCIETE PHILOTECHNIQUE.
SOCIETE LIBRE DES SCIENCES, LETTRES, ET ARTS.
ATHENEE (ci-devant_ LYCEE) DES ARTS.
SOCIETE PHILOMATIQUE.
SOCIETE ACADEMIQUE DES SCIENCES.
SOCIETE GALVANIQUE.
SOCIETE DES BELLES-LETTRES.
ACADEMIE DE LEGISLATION.
OBSERVATEURS DE L'HOMME.
ATHENEE DE PARIS, ci-devant_ LYCEE REPUBLICAIN.

Though, in all these societies, you may meet with a great number of estimable men, many of whose names may be found in the major part of them, yet that which holds the first rank in the public esteem, as well from the respectability of the members of whom it is composed, as from the proofs of talents which are necessary in order to be admitted into it, is the

SOCIETE PHILOTECHNIQUE.

Indeed, almost all its members are men whose works have rendered them celebrated throughout Europe. Hitherto, with the exception of the
National Institute, this is the only society to which the government has granted the honour of receiving it as a body, or by deputation, on solemn occasions; and by that alone, it has _nationalized_, at least tacitly, its institution. It is also the only one which, to the present moment, has preserved the right of holding its public and private sittings in the _Louvre_, since that palace has been ordered to be wholly evacuated. A report has been spread that the hall of the _ci-devant_ French Academy is destined for it; but as yet nothing is determined in this respect.

Its number is confined to sixty resident members, and twenty free associates or veterans. It is necessary to have been ten years among the resident members, in order to have a right to be admitted into the number of the twenty free associates, who enjoy prerogatives, without being bound to take a part in the labours of the society. This favour, however, may be granted to those who are for a time called from Paris by public functions, such as embassies, prefectures, &c.

This society meets on the 2nd, 12th and 22nd of every month at seven o'clock in the evening. Its various committees have their particular days for assembling. Its officers consist of a President, a Vice-President, a general and perpetual Secretary, a temporary Secretary, a Treasurer, and a Keeper of the records.

It holds its public sittings at noon on the last Sunday of the second
month of every trimestre, or quarter of the republican year, namely, Brumaire, Pluviose, Floreal, and Thermidor.

It is composed of men of science, literati, and artists; but, resembling a family rather than a society, its principles of friendship admit of no classes. On the 19th of every month, it celebrates its foundation by an entertainment, at which its members have the liberty of introducing their friends.

It reckons among its members, in the Sciences, LACEPEDE, FOURCROY, CUVIER, GEOFFROY, ROTROU, RUEL, LE CLERC, GAUTHEROT, GINGEMBRE, &c.

In Literature, BOUFFLERS, LEGOUVE, ANDRIEUX, JOSEPH LAVALLEE, MARIUS ARNAUD, SICARD, GUILLARD, GUICHARD, FRANCOIS DE NEUFCHATEAU, MARGOURIT, RENAUD DE ST. JEAN-D'ANGELEY, AMAURY and ALEXANDRE DUVAL, SAY, DESPRES, MARSOLIER, BROSSE, DES FAUCHERETS, PIGAULT LE BRUN, Pougens, FRAMERY, COLIN D'Harleville, LA CHABEAUSSIERE, &c.

In the Arts, viz. Painting, Sculpture, Architecture, Music, Declamation, and Dancing, REGNAULT, VALENCIENNES, SILVESTRE the Father, BARBIER the elder, BARTHELEMY, SAUVAGE, LETHIERS, PAJOU, CHAUDET, NORY, LEGRAND, BENAIME, DECOTTE, director of the medals, FOUBERT, honorary administrator of the Central Museum, LA RIVE the tragedian, GOSSEC, MARTINI, LE SUEUR, GAVAUX, KALKBRUMER, ADRIEN the elder, GARDEL, &c.
The general and perpetual Secretary is JOSEPH LAVALLEE.

SOCIETE, LIBRE DES. SCIENCES, LETTRES, ET ARTS.

It is composed of the junction of the old _Museum of Paris_ and of the Society called that of the _Nine Sisters_. It is divided into classes, is unlimited in the number of its members, admits associated correspondents and foreigners, holds its private sittings at the _Oratoire_ in the _Rue St. Honore_, every Thursday, and its public ones at six o'clock in the evening on the 9th of the first months of the _trimestre_; namely, Vendemiaire, Nivose, Germinal, and Messidor. Its officers consist of a President, taken alternately from the three classes, of two temporary Secretaries, a Treasurer, and a Keeper of the records.

This Society is modelled a little too much after the Institute, and it is easy to see that the former aims at rivaling the latter. This _esprit de corps_, which cannot well be perceived but by nice observers, has this advantage; it inspires a sort of emulation. But the society having neglected to limit the number of its members, and having thereby deprived itself of the means of appearing difficult as to admission, it thence results that its labours are not equally stamped with the impression of real talent; and if, in fact, it be ambitious, that is a great obstacle to its views.
In imitation of our Royal Society, it comprises not only the sciences, literature, and the arts, but also arts and trades, mechanics, inventions, &c. Its members are not idle, and they are a useful body, as they excite emulation by medals, civic crowns, premiums, and rewards. Their number is considerable and unlimited; a condition which is an evil in the last-mentioned society, and a good in this, whose nature is not so much to shine as to encourage industry.

It was for a while in disrepute, because DESAUDRAY, the director who founded it, exercised over it a tyrannic sway; it has succeeded in getting rid of him, and, since then, several persons of merit, who had before kept aloof, aspire to the honour of being admitted into it.

For some time past it has adopted a custom, too obsequious and absurd, of choosing none but ministers for its Presidents. By this, it exposes its liberty and its opinion, and gives itself chains, the weight of which it will feel some day, when too late to shake them off.

It holds its general sittings at the _Oratoire_ every Monday, when it hears the reports of its numerous committees, who have their
particular days for meeting. Its public sittings are held at the same place, but at no fixed periods.

Its officers consist of a President, a Vice-President, two Secretaries, three Conservators, a Treasurer, and a Keeper of the records.

It has associated correspondents throughout Europe.

**SOCIETE PHILOMATIQUE.**

It is wholly devoted to natural, physical, and mathematical sciences. It assembles on Fridays, in the _Rue d'Anjou_, _Faubourg St. Germain_. It has no public sittings; but is merely a private meeting of men of learning, who publish once a month a _bulletin_ very important to the sciences, and to be commended, besides, for its composition, perspicuity, and conciseness. This publication is of a 4to size, consists of a single sheet of print, and has for its title _Bulletin des Sciences par la Societe Philomatique_.

**SOCIETE ACADEMIQUE DES SCIENCES.**

This Society is recently formed: It employs itself on the Sciences only; has not yet held any public sittings, nor published any memoirs. Consequently, nothing can yet be said of its labours, or
SOCIETE GALVANIQUE.

Its name indicates the sole object of its labours. It is newly formed, and composed of men eminently distinguished in Medicine and Physics. It has called in a few literati. Its officers are the same in the other Societies. It holds its sittings at the _Oratoire_ every Tuesday at eleven o'clock in the morning. Its labours are pursued with ardour and it has already made several important experiments. It announces zeal, and talents, as well as great defects, and aspires to fame, perhaps, a little too much; but it may still maintain its ground.

SOCIETE DES BELLES-LETTRES.

It is somewhat frivolous. Public sittings every month. Half poetry, half music. It meets at the _Oratoire_ every Wednesday at seven o'clock in the evening. It arose from a small emigration of the _Lycee des Arts_, at this day _l'Athenee_, during the tyranny of DESAUDRAY, and originally bore the title of _Rosati_. A few men of merit, a great number of youths, and some useless members. Too many futile readings, too many fugitive verses, too many little rivalships. It is faulty on account of its regulations, the basis of which is weak, and it exhibits too much parsimony in its expenses. It has not enough of that public consideration which perpetuates...
establishments of this description. Under such circumstances, it is
to be apprehended that it will not support itself.

ACADEMIE DE LEGISLATION.

This is a fine institution, recently founded. It is composed of the
most celebrated lawyers, and a few distinguished literati. It meets
on the first of every month, gives every day courses of lectures on
all the branches of jurisprudence to a great number of pupils; has
established conferences, where these pupils form themselves to the
art of speaking, by pleading on given points of law. It publishes two
periodical works every month, the one entitled, _Bulletin de
Jurisprudence_ and the other, _Annales de Jurisprudence._ The
preliminary discourse of the first volume of the latter is by JOSEPH
LAVALLEE, and has done him considerable credit. He is, however, a
literary character, and not a lawyer.

This academy has officers of the same description as those of the
other Societies. Senator LANJUNAIS is the President at this moment.
It occupies the _Hotel de la Briffe_, _Quai Voltaire_.

SOCIETE DES OBSERVATEURS DE L'HOMME.

It assembles at the _Hotel de la Rochefoucauld_, _Rue de Seine_,
_Faubourg St. Germain_, and is composed of very estimable men. Its
labours, readings, and discussions are too metaphysical. In point of officers, it is formed like the other Societies. Citizen JUAFFRET is perpetual Secretary.

ATHENE DE PARIS, ci-devant LYCEE REPUBLICAIN.

This society has survived the revolutionary storm, having been established as far back as the year 1787. According to the programme published for the present year 1802, its object is to propagate the culture of the sciences and literature; to make known the useful improvements in the arts; to afford pleasure to persons of all ages, by presenting to every one such attractions as may suit his taste, and to unite in literary conferences the charms of the mildest of human occupations.

To strangers, the Athenée holds out many advantages. On being presented by one of the founders or a subscriber, and paying the annual subscription of 96 francs, you receive an admission-ticket, which, however, is not transferrable. This entitles you to attend several courses of lectures by some of the most eminent professors, such as FOURCROY, CUVIER, LA HARPE, DEGERANDO, SUE, HASSENFRATZ, LEGRAND, &c. The subjects for the year are as follows:

Experimental Physics, Chymistry, Natural History, Anatomy and Physiology, Botany, Technology or the application of sciences to arts and trades, Literature, Moral Philosophy, Architecture, together with
the English, Italian, and German languages.

The lectures are always delivered twice, and not unfrequently thrice a day, in a commodious room, provided with all the apparatus necessary for experiments. On a Sunday, an account of the order in which they are to be given in the course of the following week, is sent to every subscriber. There is no half-subscription, nor any admission _gratis_; but ladies pay no more than 48 francs for their annual ticket.

Independently of so many sources of instruction, the _Athenee_, as is expressed in the _programme_, really affords to subscribers the resources and charms of a numerous and select society. The apartments, which are situated near the _Palais du Tribunat_, in the _Rue du Lycee_, are open to them from nine o'clock in the morning to eleven at night. Several rooms are appropriated to conversation; one of which, provided with a piano-forte and music, serves as a rendezvous for the ladies. The subscribers have free access to the library, where they find the principal literary and political journals and papers, both French and others, as well as every new publication of importance. A particular room, in which silence is duly observed, is set apart for reading.

[Footnote 1: This Society has laid aside the title of _Lyceum_ since the decree of the government, which declares that this denomination is to be applied only to the establishments for public instruction.]
LETTER L.

_Paris, January 13, 1802._

I have spoken to you of palaces, museum, churches, bridges, public gardens, playhouses, &c. as they have chanced to fall under my observation; but there still remain houses of more than one description which I have not yet noticed, though they are certainly more numerous here than in any other city in Europe. I shall now speak of

COFFEEHOUSES.

Their number in Paris has been reckoned to exceed seven hundred; but they are very far from enjoying a comparative degree of reputation. Celebrity is said to be confined to about a dozen only, which have risen into superior consequence from various causes. Except a few resorted to by the literati or wits of the day, or by military officers, they are, in general, the rendezvous of the idle, and the refuge of the needy. This is so true, that a frequenter of a coffeehouse scarcely ever lights a fire in his own lodging during the whole winter. No sooner has he quitted his bed, and equipped himself for the day, than he repairs to his accustomed haunt, where he arrives about ten o’clock in the morning, and remains till eleven at
night, the hour at which coffeehouses are shut up, according to the regulation of the police. Not unfrequently persons of this description make a cup of coffee, mixed with milk, with the addition of a penny-roll, serve for dinner; and, be their merit what it may, they are seldom so fortunate as to be consoled by the offer of a rich man's table.

Here, no person who wishes to be respected, thinks of lounging in a coffeehouse, because it not only shews him to be at a loss to spend his time, which may fairly be construed into a deficiency of education or knowledge, but also implies an absolute want of acquaintance with what is termed good company. Certain it is that, with the exceptions before-mentioned, a stranger must not look for good company in a coffee-house in Paris; if he does, he will find himself egregiously disappointed.

Having occasion to see an advertisement in an English newspaper, I went a few evenings ago to one of the most distinguished places of this sort in the _Palais du Tribunat_: the room was extremely crowded. In five minutes, one of the company whom I had seen taking out his watch on my entrance, missed it; and though many of the by-standers afterwards said they had no doubt that a person of gentlemanly exterior, who stood near him, had taken it, still it would have been useless to charge that person with the fact, as the watch had instantly gone through many hands, and the supposed accomplices had been observed to decamp with uncommon expedition. What diverted me not a little, was that the person suspected coolly
descanted on the imprudence of taking out a valuable watch in a crowd
of strangers; and, after declaiming the most virulent terms against
the dishonesty of mankind; he walked away very quietly.

Notwithstanding his appearance and manner were so much in his favour,
he had no sooner affected his retreat than some subalterns of the
police, not thief-takers, but _mouchards_ or spies, some of whom are
to be met with in every principal coffeehouse, cautioned the master
of the house against suffering his presence in future, as he was a
notorious adventurer.

You must not, however, imagine from this incident, that a man cannot
enter a coffeehouse in Paris, without being a sufferer from the
depredations of the nimble-fingered gentry. Such instances are not, I
believe, very frequent here; and though it is universally allowed
that this capital abounds with adventurers and pickpockets of every
description, I am of opinion that there is far less danger to be
apprehended from them than from their archetypes in London. Everyone
knows that, in our refined metropolis, a lady of fashion cannot give
a ball or a rout, without engaging Mr. Townsend, or some other Bow
street officer, to attend in her ball, in order that his presence may
operate as a check on the audacity of knavish intruders.

The principle coffeehouses here are fitted up with taste and
elegance. Large mirrors form no inconsiderable part of their
decoration. There are no partitions to divide them into boxes. The
tables are of marble; the benches and stools are covered with Utrecht
velvet. In winter, an equal degree of warmth is preserved in them by
means of a large stove in the centre, which, from its figure, is an ornamental piece of furniture; while, in summer, the draught of air which it maintains, contributes not a little to cool the room. In the evening, they are lighted by _quinquets_ in a brilliant manner.

Formerly, every coffeehouse in Paris used to have its chief orator; in those of the more remote part of the suburbs you might, I am informed, hear a journeyman tailor or shoemaker hold forth on various topics. With the revolution, politics were introduced; but, at the present day, that is a subject which seems to be entirely out of the question.

In some coffeehouses, where literati and critics assemble, authors and their works are passed in review, and to each is assigned his rank and estimation. When one of these happens to have been checked in his dramatic career by an _undiscerning_ public, he becomes, in his turn, the most merciless of critics.

In many of these places, the "busy hum" is extremely tiresome; German, Italian, Spanish, Dutch, Danish, Russ, together with English and French, all spoken at the same time and in the same room, make a confusion of tongues as great almost as that which reigned at Babel. In addition to the French newspapers, those of England and Germany may be read; but as they are often bespoke by half a dozen persons in succession, it requires no small degree of patience to wait while these quidnuncs are conning over every paragraph.
Independently of coffee, tea, and chocolate, ices, punch and liqueurs may be had in the principal coffeehouses; but nothing in the way of dinner or supper, except at the subterraneous ones in the _Palais du Tribunat_, though there are many of a rather inferior order where substantial breakfasts in the French style are provided. Whether Voltaire's idea be just, that coffee clears the brain, and stimulates the genius, I will not pretend to determine: but if this be really the case, it is no wonder that the French are so lively and full of invention; for coffee is an article of which they make an uncommon consumption. Indeed, if Fame may be credited, the prior of a monastery in Arabia, on the word of a shepherd who had remarked that his goats were particularly frisky when they had eaten the berries of the coffee-tree, first made a trial of their virtue on the monks of his convent, in order to prevent them from sleeping during divine service.

Be this as it may, Soliman Aga, ambassador of the Porte to Lewis XIV, in 1669, was the first who introduced the use of coffee in Paris. During a residence of ten years in the French capital, he had conciliated the friendship of many persons of distinction, and the ladies in particular took a pleasure in visiting him. According to the custom of his country, he presented them with coffee; and this beverage, however disgusting from its colour and bitterness, was well received, because it was offered by a foreigner, in beautiful china cups, on napkins ornamented with gold fringe. On leaving the ambassador's parties, each of the guests, in the enthusiasm of
novelty, cried up coffee, and took means to procure it. A few years
after, (in 1672) one Paschal, an Armenian, first opened, at the
_Foire St. Germain_, and, afterwards on the _Quai de l'Ecole_, a shop
similar to those which he had seen in the Levant, and called his new
establishment _cafe_. Other Levantines followed his example; but, to
fix the fickle Parisian, required a coffeeroom handsomely decorated.
PROCOPE acted on this plan, and his house was successively frequented
by Voltaire, Piron, Fontenelle, and St. Foix.

As drinking, which was then in vogue, was pursued less on account of
the pleasure which it afforded, than for the sake of society, the
French made no hesitation in deserting the tavern for the
coffeeshouse. But, in making this exchange, it has been remarked, by
the observers of the day, that they have not only lost their taste
for conviviality, but are become more reserved and insincere than
their forefathers, whose hearts expanded by the free use of the
generous juice of the grape; thus verifying the old maxim, _in vino
veritas._

No small attraction to a Parisian coffeeshouse is a pretty female to
preside in the bar, and in a few I have seen very handsome women;
though this post is commonly assigned to the mistress or some
confidential female relation. Beset as they are from morn to night by
an endless variety of flatterers, the virtue of a Lucretia could
scarcely resist such incessant temptation. In general, they are
coquetish; but, without coquetry, would they be deemed qualified for
their employment?
Before the revolution, I remember, in the _ci-devant Palais Royal_, a
coffeehouse called _Le cafe mecanique_. The mechanical contrivance,
whence it derived its name, was of the most simple nature. The tables
stood on hollow cylinders, the tops of which, resembling a salver
with its border, were level with the plane of the table, but
connected with the kitchen underneath. In the bar sat a fine, showy
lady, who repeated your order to the attendants below, by means of a
speaking-trumpet. Presently the superficial part of the salver,
descended through the cylinder, and reascending immediately, the
article called for made its appearance. This _cafe mechanique_ did
not long remain in being, as it was not found to answer the
expectation of the projector. But besides six or seven coffeehouses
on the ground-floor of the _Palais du Tribunat_, there are also
several subterraneous ones now open.

In one of these, near the _Theatre Francais_, is a little stage, on
which farces, composed for the purpose, are represented _gratis_. In
another, is an orchestra consisting entirely of performers belonging
to the National Institution of the Blind. In a third, on the north
side of the garden, are a set of musicians, both vocal and
instrumental, who apparently never tire; for I am told they never
cease to play and sing, except to retune their instruments. Here a
female now and then entertains the company with a solo on the French
horn. To complete the sweet melody, a merry-andrew habited _a la
sauvage_, "struts his hour" on a place about six feet in length, and
performs a thousand ridiculous antics, at the same time flogging and
beating alternately a large drum, the thunder-like sound of which is almost loud enough to give every auditor’s brain a momentary concussion.

A fourth subterraneous coffeehouse in the _Palais du Tribunat_ is kept by a ventriloquist, and here many a party are amused by one of their number being repeatedly led into a mistake, in consequence of being ignorant of the faculty possessed by the master of the house. This man seems to have no small share of humour, and exercises it apparently much to his advantage. In three visits which I paid to his cellar, the crowd was so great that it was extremely difficult to approach the scene of action, so as to be able to enjoy the effect of his ludicrous deceptions.

A friend of mine, well acquainted with the proper time for visiting every place of public resort in Paris, conducted me to all these subterraneous coffeehouses on a Sunday evening, when they were so full that we had some difficulty to find room to stand, for to find a seat was quite impossible. Such a diversity of character I never before witnessed in the compass of so small a space. However, all was mirth and good-humour. I know not how they contrive to keep these places cool in summer; for, in the depth of winter, a more than genial warmth prevails in them, arising from the confined breath of such a concourse. On approaching the stair-case, if the orchestra be silent, the entrance of these regions of harmony is announced by a heat which can be compared only to the true Sirocco blast such as you have experienced at Naples.
As after one of those awful and violent convulsions of nature which
rend the bosom of the earth, and overthrow the edifices standing on
its surface, men gradually repair the mischief it has occasioned, so
the French, on the ruins of the ancient colleges and universities,
which fell in the shock of the revolution, have from time to time
reared new seminaries of learning, and endeavoured to organize, on a
more liberal and patriotic scale, institutions for

PUBLIC INSTRUCTION.

The vast field which the organization of public instruction presents
to the imagination has, as may be, supposed, given birth to a great
number of systems more or less practicable; but, hitherto, it should
seem that political oscillations have imprinted on all the new
institutions a character of weakness which, if it did not absolutely
threaten speedy ruin, announced at least that they would not be
lasting. When the germs of discord prevailed, it was not likely that
men's minds should be in that tranquil state necessary for the
reestabishment of public seminaries, to lay the foundations of
which, in a solid and durable manner, required the calm of peace and
the forgetfulness of misfortune.

After the suppression of the colleges and universities existing under
the monarchy, and to which the _College de France_ in Paris is the
sole exception, the National Convention, by a decree of the 24th of
Nivose, year III (14th of January 1795) established _Normal_ Schools
throughout the Republic. Professors and teachers were appointed to
them; and it was intended that, in these nurseries, youth should be
prepared for the higher schools, according to the new plan of
instruction. However, in less than a year, these _Normal_ Schools
were shut up; and, by a law of the 3d of Brumaire, year IV (25th of
October, 1796) Primary, Secondary, and Central Schools were ordered
to be established in every department.

In the Primary Schools, reading, writing, and arithmetic formed the
chief part of the instruction. Owing to various causes, the Secondary
Schools, I understand, were never established. In the Central
Schools, the internal regulation was to be as follows.

The whole of the instruction was divided into three classes or
sections. In the first, were taught drawing, natural history, and
ancient and modern languages. In the second, mathematics, physics,
and chymistry. In the third, universal grammar, the fine arts,
history, and legislation. Into the first class the pupils were to be
received at the age of twelve; into the second, at fourteen; and into
the third, at sixteen. In each Central School were to be a public
library, a botanic garden, and an apparatus of chymical and physical
instruments. The professors were to be examined and chosen by a _Jury
of Instruction_, and that choice confirmed by the administration of
the department.

The government, in turning its attention to the present state of the
public schools, and comparing them with the wants and wishes of the
inhabitants of the Republic, has found that the Primary Schools have
been greatly neglected, and that the Central Schools have not been of
so much utility as was expected. Alarmed at the consequences likely
to be produced by a state of things which leaves a great part of the
present generation destitute of the first rudiments of knowledge, the
government has felt that the reorganization of these schools is
become an urgent duty, and that it is impossible to delay longer to
carry it into execution.

The _Special_ Schools of Arts and Sciences are mostly confined to
Paris. The other rich and populous cities of the Republic have
undoubtedly a claim to similar institutions. There is at present no
School of Jurisprudence, and but one of Medicine.

The celebrated FOURCROY[1] has been some time engaged in drawing up a
plan for the improvement of public instruction. In seeking a new mode
of teaching appropriate to the present state of knowledge and to the
genius of the French nation, he has thought it necessary to depart
from the beaten track. Enlightened by the past, he has rejected the
ancient forms of the universities, whose philosophy and acquirements, for half a century past, called for reformation, and no longer kept pace with the progress of reason. In the Central Schools he saw institutions few in number, and too uniformly organized for departments varying in population, resources, and means. He has, nevertheless, taken what was good in each of these two systems successively adopted, and removed their abuses. Without losing sight of the success due to good masters and skilful professors, he has, above all, thought of the means of insuring the success of the new schools by the competition of the scholars. He is of opinion that to found literary and scientific institutions on a solid basis, it is necessary to begin by attaching to them pupils, and filling the classes with students, in order not to run the risk of filling them with professors. Such is the object which FOURCROY wishes to attain, by creating a number of national pensions, so considerable that their funds, when distributed in the Lyceums, may be sufficient for their support.

Agreeably to these ideas, the following is said to be the outline of the new organization of public instruction. It is to be divided into four classes; viz. Primary Schools, Secondary Schools, Lyceums, and Special Schools.

PRIMARY SCHOOLS.

A Primary School may belong to several _communes_ at a time,
according to the population and the locality of these _communes_.

The teachers are to be chosen by the mayors and municipal councils.

The under-prefects are to be specially charged with the organization of these schools, and give an account of their state, once a month, to the prefects.

SECONDARY SCHOOLS.

Every school established in the _commune_ or kept by private individuals, in which are taught the Latin and French languages, the first principles of geography, history and mathematics, is to be considered as a Secondary School.

The government promises to encourage the establishment of Secondary Schools, and reward the good instruction that shall be given in them, either by granting a spot for keeping them, or by the distribution of gratuitous places in the Lyceums, to such of the pupils as shall have distinguished themselves most, and by gratifications to the fifty masters who shall have qualified most pupils for the Lyceums.

No Secondary School is to be established without the authority of the government. The Secondary Schools and private schools, whose instruction is found superior to that of the Primary Schools, are to
be placed under the superintendence and particular inspection of the
prefects.

LYCEUMS.

There is to be one Lyceum at least in the district of every tribunal
of appeal.

Here are to be taught ancient languages, rhetoric, logic, morality,
and the elements of the mathematical and physical sciences. To these
are to be added drawing, military exercises and the agreeable arts.

Instruction is to be given to the pupils placed here by the
government, to those of the Secondary Schools admitted through
competition, to those whose parents may put them here as boarders,
and also to day-scholars.

In each Lyceum is to be a director, who is to have immediately under
him a censor of studies, and an administrator who are all to be
nominated by the First Consul.

In the former institutions, which are to be replaced by these new
ones, a vigilant eye was not constantly kept on the state of the
schools themselves, nor on that of the studies pursued in them.
According to the new plan, three inspectors-general, appointed by the
First Consul, are to visit them carefully, and report to the government their situation, success, and defects. This new supervisorship is to be, as it were, the key-stone of the arch, and to keep all the parts connected.

The fourth and highest degree of public instruction is to be acquired in the

SPECIAL SCHOOLS.

This is the name to be applied to those of the upper schools, where are particularly taught, and in the most profound manner, the useful sciences, jurisprudence, medicine, natural history, &c. But schools of this kind must not be confounded with the Schools for Engineers, Artillery, Bridges and Highways, Hydrography, &c. which, *special* as they are essentially, in proportion to the sciences particularly taught in them, are better described, however, by the name of *Schools for Public Services*, on account of the immediate utility derived from them by the government.

In addition to the *Special* Schools now in existence, which are to be kept up, new ones are to be established in the following proportion:

Ten Schools of Jurisprudence. These useful institutions, which have
been abolished during the last ten years, are, by a new organization, to resume the importance that they had lost long before the revolution. The pupils are to be examined in a manner more certain for determining their capacity, and better calculated for securing the degree of confidence to be reposed in those men to whose knowledge and integrity individuals are sometimes forced to intrust their character and fortune.

Three new Schools of Medicine, in addition to the three at present in being. These also are to be newly organized in the most perfect manner.

The mathematical and physical sciences have made too great a progress in France, their application to the useful arts, to the public service, and to the general prosperity, has been too direct, says FOURCROY, for it not to be necessary to diffuse the taste for them, and to open new asylums where the advantages resulting from them may be extended, and their progress promoted. There are therefore to be four new _Special_ Schools of Natural History, Physics, and Chymistry, and also a _Special_ School devoted to transcendent Mathematics.

The mechanical and chymical arts, so long taught in several universities in Germany under the name of _technology_, are to have two _Special_ Schools, placed in the cities most rich in industry and manufactures. These schools, generally wished for, are intended to
contribute to the national prosperity by the new methods which they
will make known, the new instruments and processes which they will
bring into use, the good models of machines which they will
introduce, in a word, by every means that mechanics and chymistry can
furnish to the arts.

A School of Public Economy, enlightened by Geography and History, is
to be opened for those who may be desirous to investigate the
principles of governments, and the art of ascertaining their
respective interests. In this school it is proposed to unite such an
assemblage of knowledge as has not yet existed in France.

To the three principal schools of the arts dependent on design, which
are at present open, is to be added a fourth, become necessary since
those arts bring back to France the pure taste of the beautiful
forms, of which Greece has left such perfect models.

In each of the observatories now in use is to be a professor of
astronomy, and the art of navigation is expected to derive new
succour from these schools, most of which are placed in the principal
sea-ports. A knowledge of the heavens and the study of the movements
of the celestial bodies, which every year receives very remarkable
augmentations from the united efforts of the most renowned
geometricians and the most indefatigable observers, may have a great
influence on the progress of civilization. On which account the
French government is extremely eager to promote the science of
astronomy.

The language of neighbouring nations, with whom the French have such frequent intercourse, is to be taught in several Lyceums, as being a useful introduction to commerce.

The art of war, of which modern times have given such great examples and such brilliant lessons, is to have its special school, and this school, on the plan which it is intended to be established by receiving as soldiers youths from the Lyceums, will form for the French armies officers equally skilful in theory as in practice.

This new Military School must not be confounded with the old _ecole militaire_. Independently of its not being destined for a particular class, which no longer exists in this country, the mode of instruction to be introduced there will render it totally different from the establishment which bore the same name.

It is to be composed of five hundred pupils, forming a battalion, and who are to be accustomed to military duty and discipline; it is to have at least ten professors, charged to teach all the theoretical, practical, and administrative parts of the art of war, as well as the history of wars and of great captains.

Of the five hundred pupils of the Special Military School, two
hundred are to be taken from among the national pupils of the Lyceums, in proportion to their number in each of those schools, and three hundred from among the boarders and day-scholars, according to the examination which they must undergo at the end of their studies. Every year one hundred of the former are to be admitted, and two hundred of the latter. They are to be maintained two years in the Special Military School, at the expense of the Republic. These two years are to be considered as part of their military service.

According to the report made of the behaviour and talents of the pupils of the Military School, the government is to provide them with appointments in the army.

NATIONAL PUPILS.

There are to be maintained at the expense of the Republic six thousand four hundred pupils, as boarders in the Lyceums and Special Schools.

Out of these six thousand four hundred boarders, two thousand four hundred are to be chosen by the government from among the sons of officers and public functionaries of the judicial, administrative, or municipal order, who shall have served the Republic with fidelity, and for ten years only from among the children of citizens belonging to the departments united to France, although they have neither been military men nor public functionaries.
These two thousand four hundred pupils are to be at least nine years of age, and able to read and write.

The other four thousand are to be taken from double the number of pupils of the Secondary Schools, who, according to an examination where their talents are put in competition, are to be presented to the government.

The pupils, maintained in the Lyceums, are not to remain there more than six years at the expense of the nation. At the end of their studies, they are to undergo an examination, after which a fifth of them are to be placed in the different Special Schools according to their disposition, in order to be maintained there from two to four years at the expense of the Republic.

The annual cost of all these establishments is estimated at near eight millions of francs, (circa L336,000 sterling) which exceeds by at least two millions the amount of the charges of the public instruction for the few preceding years; but this augmentation, which will only take place by degrees, and at soonest in eighteen months, appears trifling, compared to the advantages likely to result from the new system.

Whenever this plan is carried into execution, what hopes may not
France conceive from the youth of the rising generation, who, chosen
from among those inclined to study, will, in all probability, rise to
every degree of fame! The surest pledge of the success of the measure
seems to consist in the spirit of emulation which is to be
maintained, not only among the pupils, but even among the professors
in the different schools; for emulation, in the career of literature,
arts and sciences, leads to fame, and never fails to turn to the
benefit of society; whereas jealousy, in the road of ambition and
fortune, produces nothing but hatred and discord.

"Envy, to which th' ignoble mind's a slave,
Is emulation in the learn'd and brave."

So much for the plan.[2] In your last letter, you desire that I will
afford you some means of appreciating the essential difference
between the old system of education pursued in France, and the basis
on which public instruction is now on the point of being reorganised
and established. You must be sensible that the comparison of the two
modes, were I to enter deeply into the question, would far exceed the
limits of a letter. But, though I have already extended this to a
certain length, I can, in a few more lines, enable you to compare and
judge, by informing you, from the best authority, what has been the
spirit which has dictated the new organization.

There are very few men who know how to confine themselves within just
bounds. Some yield to the mania of innovation, and imagine that they
create only because they destroy and change. Others bend under the yoke of old habits. Some, solely because they have remained strangers to the sciences, would wish that youth should be employed only in the study of languages and literature. Others who, no doubt, forget that every learned man, who aims at a solid reputation, ought to sacrifice to the Muses, before he penetrates into the sanctuary of science, would wish education to be confined to the study of the exact sciences, and that youth should be occupied on things, before they are acquainted with words.

For the sole reason that the old system of instruction bore too exclusively on the study of the learned languages, it was to be feared that the new one, through a contrary excess, would proscribe the Greek and Latin. The study of these two languages, as FOURCROY has observed to me, is not merely useful to those who wish to acquire a thorough knowledge of the French, which has borrowed from them no small number of words, but it is only from the perusal of the great writers of antiquity, on whom the best among the moderns have formed themselves, that we can imbibe the sentiment of the beautiful, the taste, and the rectitude of mind equally necessary, whether we feel ourselves attracted towards eloquence or poetry, or raise ourselves to the highest conceptions of the physical or mathematical sciences.

At no time can the instruction given to a youth be otherwise considered than as a preparatory mean, whose object is to anticipate his taste and disposition, and enable him to enter with more firmness into the career which he is intended to follow.
From an attentive perusal of the plan, of which I have traced you the leading features, you will be convinced that the study of the sciences will gain by the new system, without that of literature being in danger of losing. The number of professors is increased, and yet the period of education is not prolonged. A pupil will always be at liberty to apply himself more intensely to the branch to which he is impelled by his particular inclination. He may confine himself to one course of lectures, or attend to several, according to his intellectual means. He will not be compelled to stop in his career, merely because the pupils of his class do not advance. In short, neither limits nor check have been put to the progress that may be made by talent.

I here give you only a principal idea, but the application of it, improved by your sagacity and knowledge, will be sufficient to answer all the objections which may be started against the new plan of instruction, and which, when carefully investigated, may be reduced to a single one; namely, that literature is sacrificed to the sciences.

[Footnote 1: Counsellor of State, now charged with the direction and superintendance of public instruction.] 

[Footnote 2: The new organization of public instruction was decreed by the government on the 11th of Floreal, year X.]
LETTER LII.

_Paris, January 18, 1802._

Of all the private lodgings in Paris, none certainly can be more convenient for the residence of a single man than those of MILLINERS.

I have already said that such is the profession of my landlady. Whenever I am disposed for a little lively chitchat, I have only to step to the next door but one into her _magazin de modes_, where, like a favourite courtier, under the old _regime_, I have both _les grandes et les petites entrees_, or, in plain English, I may either introduce myself by the public front entrance, or slip in by the private back-door.

Here, twenty damsels are employed in making up head-dresses which are hourly produced and varied by fashion. Closely confined to the counter, with a needle in their hand, they are continually throwing their eyes towards the street. Not a passenger escapes their notice. The place the nearest to the window is in the greatest request, as being most favourable for catching the transient homages of the crowds of men continually passing and repassing. It is generally
occupied by the beauty of the _magazin_ or warehouse; for it would be
resented as an almost unpardonable offence to term this emporium of
taste a _boutique_ or shop.

Before each of them is a block, on which they form and adjust the
gallant trophy destined to heighten the loveliness of some ambitious
fair who has set her heart on surpassing all her rivals at an
approaching ball. Montesquieu observes, in his Persian letters, that
"if a lady has taken it into her head to appear at an assembly in a
particular dress, from that moment fifty persons of the working class
must no longer sleep, or have time to eat and drink. She commands,
and is obeyed more expeditiously than the king of Persia, because
interest has greater sway than the most powerful monarch on earth."

In the morning, some of these damsels wait on the ladies with
bandboxes of millinery. Obliged by their profession to adorn the
heads of other women, they must stifle the secret jealousy of their
sex, and contribute to set off the person of those who not
unfrequently treat them with hauteur. However, they are now and then
amply revenged: sometimes the proud rich lady is eclipsed by the
humble little milliner. The unadorned beauty of the latter destroys
the made up charms of the coquette: 'tis the triumph of nature over
art.

If, perchance, the lover drops in, fatal consequences ensue. His
belle cannot but lose by the comparison: her complexion appears still
more artificial beside the natural bloom of the youthful _marchande_.

In a word, the silent admirer all at once becomes faithless.

Many a young Parisian milliner has made a jump from behind the counter into a fashionable carriage, even into that of an English peer. Strange revolution of fortune! In the course of a few days, she returns to the same shop to make purchases, holding high her head; and exulting in her success. Her former mistress, sacrificing her rage to her interest, assumes a forced complaisance; while her once-dear companions are ready to burst with envy.

Millinery here constitutes a very extensive branch of trade. Nothing short of the creative genius of the French could contrive to give, again and again, a new form to things the most common. In vain do females of other countries attempt to vie with them; in articles of tasteful fancy they still remain unrivaled.

From Paris, these studious mistresses of invention give laws to the polished world. After passing to London, Berlin, Hamburg, and Vienna, their models of fashion are disseminated all over Europe. These models alike travel to the banks of the Neva and the shores of the Propontis. At Constantinople, they find their way into the seraglio of the Grand Signior; while, at Petersburg, they are servilely copied to grace the Empress of Russia. Thus, the fold given to a piece of muslin or velvet, the form impressed on a riband, by the hand of an
ingenious French milliner, is repeated among all nations.

A fashion here does not last a week, before it is succeeded by
another novelty; for a French woman of _bon ton_, instead of wearing
what is commonly worn by others, always aims at appearing in
something new. It is unfortunately too true, that the changeableness
of taste and inconstancy of fashion in France furnish an aliment to
the luxury of other countries; but the principle of this
communication is in the luxury of this gay and volatile people.

You reproach me with being silent respecting the _bals masques_ or
masquerades, mentioned in my enumeration of the amusements of Paris.
The fact is that a description of them will scarcely furnish matter
for a few lines, still less a subject for a letter. However, in
compliance with custom, I have been more than once to the

BAL DE L'OPERA.

This is a masquerade frequently given in the winter, at the theatre
of the grand French opera, where the pit is covered over, as that is
of our opera-house in the Haymarket. From the powerful draught of
air, which, coming from behind the scenes, may well be termed _vent
de coulisse_, the room is as cold as the season.

Since the revolution, masquerades were strictly forbidden, and this
prohibition continued under the directorial government. It is only
since BONAPARTE’S accession to the post of Chief Magistrate, that the
Parisians have been indulged with the liberty of wearing disguises
during the carnival.

Of all the amusements in Paris, I have ever thought this the most
tiresome and insipid. But it is the same at the _Bal de l'Opera_ as
at _Frascati_, _Longchamp_, and other points of attraction here;
every one is soon tired of them, and yet every one flocks thither. In
fact, what can well be more tiresome than a place where you find
persons masked, without wit or humour? Though, according to the old
French saying, "_I faut avoir bien peu d'esprit pour ne pas en avoir
sous le masque? _"

The men, who at a masquerade here generally go unmasked, think it not
worth while to be even complaisant to the women, who are elbowed,
squeezed, and carried by the tide from one end of the room to the
other, before they are well aware of it. Dominos are the general
dress. The music is excellent; but it is not the fashion to dance;
and _les femmes de bonne compagnie_, that is, well-bred women, are
condemned to content themselves with the dust they inhale; for they
dare not quit their mask to take any refreshment. But,
notwithstanding these inconveniences, it is here reckoned a fine
thing to have been at a _bal masque_ when the crowd was great, and
the pressure violent; as the more the ladies have shared in it, the
more they congratulate themselves on the occasion.
Before the revolution, the _grand ton_ was for gentlemen to go to the _Bal de l'Opera_ in a full-dress suit of black, and unmasked. Swords were here prohibited, as at Bath. This etiquette of dress, however, rendered not the company more select.

I remember well that at a masked ball at the Parisian opera, in the year 1785, the very first beau I recognized in the room, parading in a _habit de cour_, was my own _perruquier_. As at present, the amusement of the women then consisted in teazing the men; and those who had a disposition for intrigue, gave full scope to the impulse of their nature. The _fille entretenue_, the _duchesse_, and the _bourgeoise_, disguised under a similar domino, were not always distinguishable; and I have heard of a certain French marquis, who was here laid under heavy contribution for the momentary gratification of his caprice, though the object of it proved to be no other than his own _cara sposa_.

LETTER LIII.

_Paris, January 19, 1802._

When you expressed your impatience to be informed of the dramatic amusements in Paris, I promised to satisfy you as soon as I was able; for I knew that you would not be contented with a superficial examination. Therefore, in reviewing the principal scenic
establishments, I shall, as I have done before, exert my endeavours not only to make you acquainted with the _best_ performers in every department, but also with the _best_ stock-pieces, in order that, by casting your eye on the _Affiches des Spectacles_, when you visit this capital, you may at once form a judgment of the quality and quantity of the entertainment you are likely to enjoy at the representation of a particular piece, in which certain performers make their appearance. Since the revolution, the custom of printing the names of the actors and dancers in each piece, has been introduced. Formerly, amateurs often paid their money only to experience a disappointment; for, instead of seeing the hero or heroine that excited their curiosity, they had a bad duplicate, or, as the French term it, a _double_, imposed on them, more frequently through caprice than any other motive. This is now obviated; and, except in cases of sudden and unforeseen indisposition, you may be certain of seeing the best performers whenever their name is announced.

In speaking of the theatres, the pieces represented, and the merits of the performers, I cannot be supposed to be actuated by any prejudice or partiality whatever. I have, it is true, been favoured with the oral criticism of a man of taste, who, as a very old acquaintance, has generally accompanied me to the different _spectacles_; but still I have never adopted his sentiments, unless the truth of them had been confirmed by my own observation. From him I have been favoured with a communication of such circumstances respecting them as occurred during the revolution, when I was absent.
from Paris. You may therefore confidently rely on the candour and impartiality of my general sketch of the theatres; and if the stage be considered as a mirror which reflects the public mind, you will thence be enabled to appreciate the taste of the Parisians. Without forgetting that

"_La critique est aisee, mais l'art est difficile_,"

I shall indulge the hope that you will be persuaded that truth alone has guided my pen in this attempt to trace the attractions of the

THEATRE FRANCAIS DE LA REPUBLIQUE.

The house, now occupied by the performers of this theatre, was built at the beginning of the revolution by the late duke of Orleans, who, according to the opinion of those best acquainted with his schemes of profit, intended it for the representation of the grand French opera, for which, nevertheless, it is not sufficiently spacious.

It stands adjoining to the south-west angle of the _Palais du Tribunat_, with its front entrance in the _Rue de la Loi_. Its facade presents a row of twelve Doric columns, surmounted by as many Corinthian pilasters, crowned by their entablature. On the first story is an exterior gallery; ornamented by an iron balustrade, which runs the whole length of the facade, and communicates with the lobby.
On the north side, and at the back of the theatre, on the ground-floor, are several covered galleries, bordered by shops, which communicate with the _Rue St. Honore_ and the _Palais du Tribunat_.

The vestibule, where four stair-cases terminate, is of an elliptic form, surrounded by three rows of Doric pillars. Above the vestibule, which is on the ground-floor, are the pit and lobby. The inside of the house, which is immoderately lofty, presents seven tiers of boxes, and, in the circumference, six Corinthian pillars. The ornaments, numerously scattered, are in relief. At a certain elevation, the plan of the house is changed by a recess made facing the stage. Two angels, above the stage-boxes, shock the eye by their enormous size. The boxes to the number of two hundred and twenty-two, are said to contain thirteen hundred persons; and the pit, including the _orchestre_ [1] seven hundred and twenty-four, making in all two thousand and twenty persons. The construction of this house is remarkable for iron only being employed in lieu of wood. The architect was LOUIS.

This theatre, which was begun in 1787, was finished in 1790, when, all privileges having been done away, it was first opened by a company of French comedians, who played tragedy and comedy. It then took the name of _Theatre Francais de la Rue de Richelieu_, which street was afterwards and is now called _Rue de la Loi_. Being opened at the commencement of the revolution, it naturally adopted its principles; and, when the National Convention had proclaimed the
Republic, it assumed the pompous name of _Theatre de la Republique_.

The greater part of the actors who performed here, rendered themselves remarkable for their _revolutionary_ ardour, and, during the reign of terror, it became a privileged theatre.

The _Comedie Francaise_ in the _Faubourg St. Germain_, which, in its interior, presented the handsomest playhouse in Paris, was called _l'Odeon_ a few years ago, and, since then, has been reduced by fire to a mere shell, the walls only being left standing. In 1789, this theatre appeared to follow the torrent of the revolution, and changed its name for that of _Theatre de la Nation_. Nevertheless, the actors did not, on that account, relinquish the title of _Comediens ordinaires du Roi_. Shortly after, they even became, in general, the declared partisans of the old _regime_, or at least of the court.

Their house was frequently an _arena_ where the two parties came to blows, particularly on the occasion of the tragedy of _Charles Neuf_, by CHENIER, and of the comedy of _L'Ami des Loix_. The former of these pieces, represented in the first ebullition of the revolution, was directed against the court; and the comedians refused to bring it on the stage, at the time of the assemblage of the national guards in Paris, on the 14th of July, 1790, known by the title of _Federation_.

The latter was played after the massacres of September 1792, and had been composed with the laudable view of bringing back the public mind to sentiments of humanity, justice, and moderation. The maxims which it contained, being diametrically opposite to those of the plunderers who then reigned, that is, the members of the _commune_ of Paris, the minority of the National Convention, the Jacobins, Cordeliers, &c.
they interrupted the representation, and, after a great uproar, the piece was prohibited.

This minority of which I have just spoken, having succeeded in subduing the majority, nothing now stopped the rage of the revolutionary party. All those who gave them umbrage were imprisoned, and put to death with the forms of law. The comedians of the French theatre were thrown into prison; it appears that they were, both men and women, partly destined for the scaffold, and that if they escaped, it was through the address of a clerk of one of the Committees of Public Welfare or of Public Safety, who repeatedly concealed the documents containing the charges brought against them. It is said that the comedians purpose to prove their gratitude, so long delayed, to this young man, without putting themselves to any expense, by giving for his benefit an extraordinary representation.[2]

At length the happy 9th of Thermidor arrived; the prisons were thrown open; and, as you may well imagine in such a nation as this, the French comedians were not the last to be set at liberty. However, their theatre was not immediately restored to them. It was occupied by a sort of bastard _spectacle_, with the actors of which they were then obliged to form an association. This did not last long. The French comedians were received by the manager of the lyric theatre of the _Rue Feydeau_, whom they afterwards ruined. The actors of comedy, properly so called, contrived to expel those of tragedy, with whom they thought they could dispense; and, shortly, they themselves,
notwithstanding their reputation, were deserted by the public. The heroes and heroines, with Mademoiselle RAUCOURT at their head, took possession of the theatre of the _Rue de Louvois_, and there prospered. But, after the 18th of Fructidor, (5th of September, 1797) the Directory caused this house to be shut up: the reason assigned was the representation given here of a little comedy, of ancient date however, and of no great importance, in which a knavish valet is called MERLIN, as was the Minister of Justice of that day, who since became director, not of the theatre, but of the republic. Mademoiselle RAUCOURT, who was directress of this theatre, returned with her company to the old theatre of the _Faubourg St. Germain_, which then took the name of _l'Odeon_.

In the mean time, the theatre of the _Rue de Richelieu_ had perceptibly declined, after the fall of Robespierre, and the public appeared to have come to a positive determination to frequent it no longer. The manager of the _Theatre Feydeau_, M. SARGENT, formerly a banker, who was rich, and enjoyed a good reputation, succeeded in uniting all the actors of the _Comedie Francaise_ and those of the _Theatre de la Republique_. This effected his own ruin. When he had relinquished the management of the undertaking, the government took it in hand, and definitively organized this tragic and comic association, to superintend which it appointed a special commissioner.

The _repertoire_ (or list of pieces which are here played habitually, or have been acted with applause) is amazingly well furnished, and
does infinite honour to French literature. It may be divided into two parts, the ancient and the modern. It is the former that deserves the encomium which I have just bestowed. In the line of Tragedy, it is composed of the greater part of the pieces of the four principal pillars of the temple of the French Melpomene: namely CORNEILLE[3], RACINE, CREBILLON, and VOLTAIRE, to whom may be added DU BELLOY, as well as of some detached pieces, such as _Iphigenie en Tauride_ by GUIMOND DE LA TOUCHE, _Le Comte de Warwick_ and _Philoctete_ by LA HARPE. The modern _repertoire_, or list of stock-pieces, is formed of the tragedies of M. M. DUCIS, CHENIER, ARNAULT, LEGOUVE, and LE MERCIER.

In the line of Comedy, it is also very rich. You know that, at the head of the French comic authors, stands MOLIERE, who, in this country at least, has no equal, either among the ancients or the moderns. Several of his pieces are still represented, though they are not numerously attended; as well because manners are changed, as because the actors are no longer able to perform them. Next to MOLIERE, but at a great interval, comes REGNARD, whom the French comedians have deserted, for much the same reason: they no longer give any plays from the pen of this author, who possessed the _vis comica_, except _Les Folies Amoureuses_, a pretty little comedy in three acts. We no longer hear of his _Joueur_ and his _Legataire Universel_, which are _chefs d'oeuvre_. There are likewise the works of DESTOUCHES, who has written _Le Glorieux, Le Dissipateur_, and _La Fausse Agnes_, which are always played with applause. _Le Mechant_, by GRESSSET, is a masterpiece in point of style, and _La Metromanie_.

....
by PIRON, the best of French comedies, next to those of MOLIERE and
REGNARD. Then come the works of LA CHAUSSEE, who is the father of the
_drame_, and whose pieces are no longer represented, though he has
composed several, such as _La Gouvernante_, _L'Ecole des Meres_, _Le
Prejuge a la Mode_, which, notwithstanding, their whining style, are
not destitute of merit, and those of DANCOURT, who has written
several little comedies, of a very lively cast, which are still
played, and those of MARIVAUX, whose old metaphorical jargon still
pleases such persons as have their head full of love. I might augment
this list by the name of several other old authors, whose productions
have more or less merit.

The number of modern French comic authors is very limited; for it is
not even worthwhile to speak of a few little comedies in one act, the
title of which the public scarcely remember. According to this
calculation, there is but one single comic author now living. That is
COLIN D'HARLEVILLE, who has written _L'Inconstant_, _Les Chateaux en
Espagne_, _Le Vieux Celibataire_, and _Les Moeurs du Jour_, which are
still represented. _Le Vieux Celibataire_ is always received with
much applause. In general, the pieces of M. COLIN are cold, but his
style is frequently graceful: he writes in verse; and the whole part
of _L'Inconstant_ is very agreeably written. Indeed, that piece is
the best of this author.

FABRE D'EGLANTINE is celebrated as an actor in the revolution (I mean
on the political stage), and as the author who has produced the best
piece that has appeared since _La Metromanie_. It is the _Philinte de
Moliere, which, in some measure, forms a sequel to the comedy of the Misanthrope. Nevertheless, this title is ill chosen; for the character of the Philinte in the piece of MOLIERE, and that of FABRE’S piece scarcely bear any resemblance. We might rather call it the Egoiste. Although the comic part of it is weak, the piece is strongly conceived, the fable very well managed, the style nervous but harsh, and the third act is a chef-d’oeuvre.

Since the death of FABRE, another piece of his has been acted, entitled Le Precepteur. In this piece are to be recognized both his manner and his affected philosophical opinions. His object is to vaunt the excellence of the education recommended by J. J. ROUSSEAU, though the revolution has, in a great measure, proved the fallacy of the principles which it inculcates. As these, however, are presented with art, the piece had some success, and still maintains its ground on the stage. It was played for the first time about two years ago.

The surname of EGLANTINE, which FABRE assumed, arose from his having won the prize at the Floral games at Toulouse. The prize consisted of an eglantine or wild rose in gold. Before he became a dramatic author, he was an actor and a very bad actor. Being nominated member of the National Convention, he distinguished himself in that assembly, not by oratorical talents, but by a great deal of villainy. He did not think as he acted or spoke. When the montagnards or mountaineers, that is, those monsters who were always thirsting for blood, divided, he appeared for some time to belong to the party of DANTON, who, however, denied him when they were both in presence of each other at the bar of the revolutionary tribunal. DANTON insisted
that he who had been brought to trial for a just cause, if not a just
motive, ought not to be confounded with stealers of portfolios.[5]
They were both sentenced to die, and accordingly executed.

Among the comic authors of our age, some people would reckon
DUMOUSTIER, whose person was held in esteem, but whose works are
below mediocrity. They are _Le Conciliateur_, a comedy in five acts,
and _Les Femmes_, a comedy in three acts. The latter appears to be
the picture of a brothel. They are both still played, and both have
much vogue, which announces the total decline of the art.

There is a third species of dramatic composition, proscribed by the
rules of good taste, and which is neither tragedy nor comedy, but
participates of both. It is here termed _drame_. Although LA CHAUSSEE
is the father of this tragi-comic species of writing, he had not,
however, written any _tragedies bourgeoises_, and the French declare
that we have communicated to them this contagion; for their first
_drame_, _Beverley, ou le Joueur Anglais_ is a translation in verse
from the piece of that name of our theatre. The celebrated LEKAIN[6]
opposed its being acted, and affirmed with reason that this mixture
of the two species of drama hurt them both. MOLE, who was fond of
applause easily obtained, was the protector of the piece, and played
the part of _Beverley_ with success; but this _drame_ is no longer
performed on the Parisian stage. Next to this, comes _Le Pere de
Famille_, by DIDEROT. It is a long sermon. However, it presents
characters well drawn. This species of composition is so easy that
the number of _drames_ is considerable; but scarcely any of them are
now performed, except _Eugenie_ and _La Mere Coupable_, by BEAUMARCHAIS,[7] which are frequently represented. I shall not finish this article without reminding you that MERCIER has written so many _drames_ that he has been called _Le Dramaturge_. All his are become the prey of the little theatres and the aliment of the provincial departments. This circumstance alone would suffice to prove the mediocrity of the _drame_. MONVEL, of whom I shall soon have occasion to speak, would well deserve the same title.

[Footnote 1: This is a place, so called in French theatres, comprising four or five rows of benches, parted off, between the place where the musicians are seated and the front of the pit.]

[Footnote 2: It is not mentioned whether these sons and daughters of Thespis, who have since gained a great deal of money, have offered any _private_ remuneration to their benefactor, rather to their guardian-angel.] [TRANSCRIBER’S NOTE: The scan of this footnote was imperfect. Some of the text was interpolated.]

[Footnote 3: Of course, PIERRE CORNEILLE is here meant. THOMAS CORNEILLE, who was surnamed the Great, must not, however be forgotten. THOMAS is the author of _Ariane_ and _le Comte d’Essex_, a tragedy much esteemed, and which is deserving of estimation.]

[Footnote 4: Thus called, because they formed a very close and very elevated group at one of the extremities of the hall of the National
Convention.]

[Footnote 5: FABRE D'EGLANTINE was tried for having, in concert with certain stock-jobbers, proposed and caused the adoption of decrees concerning the finances.]

[Footnote 6: LEKAIN said humourously that to play the _drame_ well, it was sufficient to know how to make a summerset.]

[Footnote 7: Every one is acquainted with the two comedies written by this author, _Le Barbier de Seville_ and _Le Mariage de Figaro_. The astonishing run of the latter, which was acted one hundred and fifty succeeding nights, was greatly owing to BEAUMARCAIS having there turned into ridicule several persons of note in the ministry and the parliament: _La Mere Coupable_, which is often given, is the sequel to _Le Mariage de Figaro_, as that piece is to _Le Barbier de Seville_.]

LETTER LIV.

_Paris, January 20, 1802._

Let us now examine the merits of the principal performers belonging to the _Theatre Francais_. 
TRAGEDY.

_Noble Fathers, or characters of Kings_.

VANHOVE, MONVEL, ST. PRIX, and NAUDET.

VANHOVE. This king of the _Theatre Francais_ neither has majesty nor nobleness of manner. His countenance is mean, and his make common. His monotonous and heavy utterance is sometimes intermingled with yelping sounds. He possesses no sensibility, and substitutes noise for expression. His mediocrity caused him to be received at the old _Comedie Francaise_; for the first or principal actors of that theatre were rather fond of receiving persons of weak talents, merely that they might be set off. He _doubled_ BRIZARD, whom nature had endowed with the happiest gifts for tragedy.

VANHOVE was the first player ever called for by a Parisian audience after the representation, in order to express to him their satisfaction. However, it may be proper to observe that, in such cases, it is always some friend of the author who takes the lead. VANHOVE no longer obtains this favour at present, and is seldom applauded. He also plays the parts of fathers in comedy.

MONVEL. This actor is not near so old as VANHOVE; but the decay of
his person is such that, when he plays, he seems a skeleton
bestirring itself, or that is set in motion. It is a misfortune for
him that his physical means betray his talents. MONVEL is a man of
genius. Thus gifted, it is not astonishing that he has a just
diction, and is not deficient in intelligence. Some persons doubt
whether he has real sensibility; but he at least presents the
appearance of it. He, in some measure, breaks his voice, and vents
mournful accents which produce much effect. With a constitution
extremely weak, it is impossible that he should perform characters
which require energy and pride. He therefore confines himself to
those in which the pathetic is predominant, or which do not
imperiously demand great efforts, such as _Auguste_ in _Cinna_,
_Burrhus_ in _Britannicus_, _Brutus_ in the tragedy of that name (now
no longer played), _Lusignan_ in _Zaire_, _Zopire_ in _Mahomet_,
_Fenelon_[1] and _l'Abbe de l'Epee_ in the two pieces of that name.
His stock of characters then is by no means extensive. We may also
add to it the part of _Esope a la cour_, in the comedy of that name
by BOURSAULT, which he plays or recites in great perfection, because
it is composed of fables only. MONVEL delivers them with neatness and
simplicity. For this part he has no equal in France.[2]

MONVEL is author as well as actor. He has composed several comic
operas and _drames_; and his pieces, without being good, have always
obtained great applause. His _drames_ are _l'Amant Bourru_,
_Clementine et Desormes_, _Les Amours de Bayard_, _Les Victimes
Cloitrees_, &c. You will find in them forced situations, but set off
by sentiment. He is lavish of stage-effect and that always pleases
the multitude. _L'Amant Bourru_ has alone remained as a stock-piece.

By his zeal for the revolution, he alienated from him a great part of the public. When every principle of religion was trodden under foot, and, under the name of festivals of reason or of the goddess of reason, orgies of the most scandalous nature were celebrated in the churches, MONVEL ascended the pulpit of the parish of St. Roch, and preached _atheism_ before an immense congregation. Shortly after, Robespierre caused the National Convention to proclaim the following declaration: "_The French people acknowledge the Supreme Being and the immortality of the soul." MONVEL trembled; and it is probable that, had not that sanguinary tyrant been overthrown, the atheistical preacher would have descended from the pulpit only to ascend the scaffold.[3]

ST. PRIX. He has no fixed employment. Sometimes he plays the parts of kings, sometimes those of lovers; but excels in none. He would be a very handsome man, were it possible to be so with a face void of expression. Nature has given him a strong but hollow voice; and he recites so coldly, that he makes the public yawn, and seems sometimes to yawn himself. When he means to display warmth, he screams and fatigues the ear without mercy.

NAUDET. This man, who is great only in stature, quitted the rank of serjeant in the _Gardes Francaises_ to become a bad player. In the character of kings, he scarcely now appears but to personate tyrants.
He is very cold, and speaks through his nose like a Capuchin friar, which has gained him the appellation of the Reverend Father NAUDET.

_First parts or principal lovers, in Tragedy._

TALMA, and LAFOND.

TALMA. The great reputation which circumstances and his friends[4] have given to this actor has, probably, rendered him celebrated in England. His stature and his voice (which, in theatrical language, is called _organ_), should seem to qualify him for the parts of _jeunes premiers_ only, of which I shall say more hereafter. Accordingly he made his _debut_ in that line about fifteen or sixteen years ago.

Without being brilliant, his first appearances were successful, and he was received on trial. He soon caused himself to be remarked by the correctness of his dress.[5] But what fixed attention on TALMA, was the part of _Charles Neuf_, which he plays in the tragedy of that name.[6] In the riots to which this piece gave rise in 1790, TALMA figured as a patriot. Having fallen out with the comedians who had behaved ill to him, and no longer placed him in any other parts than those of confidants, he was engaged at the new _Theatre Francais_ of the _Rue de Richelieu_, where it was proposed to him to perform the characters which pleased him best, that is, the best in each piece.

Thus he was seen alternately personating young princes, heroes, and tyrants.
TALMA is now reduced to those of the old stock. The characters he at present represents are _Cinna_ in the tragedy of that name by CORNEILLE, _Oreste_ in the _Andromaque_ of RACINE, _Neron_ in the _Britannicus_ of the same, _OEdipe_ in the tragedy of that name by VOLTAIRE, and _Faiel_ in _Gabrielle du Vergy_ by DU BELLOY, _Oreste_ in _Iphigenie en Tauride_ by GUIMOND DE LA TOUCHE, and _AEgisthe_ in the _Agamemnon_ of LE MERCIER. TALMA also plays many other parts, but, in these, he makes no great figure. He had a great aversion to old pieces, and as long as he preserved his sway at the theatre, very few, if any were performed. In fact, there are many in which he is below mediocrity.

You will certainly expect that I should tell you what constitutes the talent of this performer. He is small in stature, thin in person, and rather ill-made; his arms and legs being bowed, which he takes care to conceal by the fulness of his garments. He has a fine eye, and his features are regular, but too delicate for the perspective of the theatre. He has long since adopted the antique head-dress,[7] and has contributed to bring it into fashion. He distinguished himself formerly in Paris by wearing clothes of a strange form. As an actor, he has no nobleness of manner, and not unfrequently his gestures are awkward. His deportment is always ungraceful, though he often endeavours to imitate the posture of the antique statues; but even then he presents only a caricature. His countenance has little or no expression, except in moments of rage or terror. In pourtraying the latter sentiment, all the faculties of his soul appear absorbed; yet, though his distraction seems complete, there is a sort of silliness
blended with his stupor, which certain persons take for truth, and
which is much more perceptible in the rest of his characters. In
rage, he is a tiger mangling his prey, and sometimes you might
believe that you heard that animal drawing his breath. TALMA has
never expressed well a tender, generous, or noble sentiment. His soul
is neither to be softened nor elevated; and, to produce effect, he
must be in a terror or in a rage; but then he makes a great
impression on the majority of the public. His utterance is slow,
minced, and split into syllables. His voice is hollow; but, in
moments of rage, it is strong, yet without being of a considerable
volume. He is generally reproached with being deficient in
sensibility: I think, however, that, by dint of labour, he might
paint feeling; for I have heard him render delicate passages happily
enough. He is accused here of having adopted the English style of
acting, though, as far as my opinion goes, with little or no
foundation. Be this as it may, he passed the early part of his youth
in London, where his father resides, and follows the profession of a
dentist. The son may now be about thirty-eight years of age.

TALMA preserves the reputation of being a zealous partisan of the
revolution; but I am confidently assured that he never injured any
one, and held in horror the assassinations which have left an
indelible stain on that event. He was intimately connected with the
deputies, styled _Girondists_ or _Brisotins_, who perished on the
scaffold, after their party was overcome, on the 31st of May, 1793,
by that of the ferocious mountaineers. The latter warmly reproached
TALMA with having, in the year 1792, after the retreat of the
Prussians, given a _fête_ or grand supper to the famous DUMOURIEZ, with whom they were beginning to fall out, and whom they accused of treason for not having taken the king of Prussia prisoner. The hideous MARAT, I am told, went to call on that general at TALMA'S, where the company received him very cavalierly, and when he was gone, DUGAZON the actor, hot-headed revolutionist as he was, by way of pleasantry, pretended to purify the room by burning sugar in a chaffing-dish. All this amounted to more than was necessary for being condemned by the revolutionary tribunal; and TALMA, being detested by ROBESPIERRE, would, in all probability, have been delivered over to that tribunal, but for the protection of DAVID, the celebrated painter, who was concerting with him about changing the form of dress of the French people. During all the reign of terror, TALMA and his wife were in continual fear of the scaffold.

LAFOND. TALMA reigned, and was in possession of the first cast of parts. Of these, he played whatever suited him, and rejected what he disliked, when about a year ago, there appeared in the same line a young actor of a rather tall and well-proportioned stature, and whom Nature had, besides, gifted with an agreeable countenance and a tolerably good voice. He had played in the provincial theatres; but, in order to overcome every obstacle which might be opposed to his _debut_, he became a pupil of DUGAZON, an actor of comedy, and what is more singular, of one more frequently a buffoon than a comedian. The latter, however, is said to possess a knowledge of the style of playing of the actors who, thirty years ago, graced the French stage, and consequently may be capable of giving good advice.
By means of this powerful protection, LAFOND got the better of every
difficulty. This actor made his first appearance in the character of
_Achille_ in the tragedy of _Iphigénie en Aulide_ by RACINE. He was
not the Achilles of Homer, nor even that of the piece, or at best he
represented him in miniature. However, his diction generally just,
his acting, some grace, and, above all, the fatigue and _ennui_ which
TALMA impressed on many of the spectators, procured this rival a
decisive success. As is customary in such cases, the newspapers were
divided in opinion. The majority declared for LAFOND, and none of the
opposite side spoke unfavourably of him. It was not so with TALMA.
Some judged him harshly, calling him a detestable actor, while others
bestowed on him the epithet of _sublime_, which, at the present day,
has scarcely any signification; so much is it lavished on the most
indifferent performers. This instance proves the fact; for if TALMA
has reached the _sublime_, it is _le sublime de la Halle_.

These two rivals might live in peace; the parts which suit the one,
being absolutely unfit for the talents of the other. TALMA requires
only concentrated rage, sentiments of hatred and vengeance, which
certainly belong to tragedy, but which ought not to be expressed as
if they came from the mouth of a low fellow, unworthy of figuring in
an action of this kind; and LAFOND is little qualified for any other
than graceful parts, bordering on knight-errantry or romance. His
best character is _Achille_. I have also seen him perform, if not in
a manner truly tragic, at least highly satisfactory, _Rodrigue_ in
_Le Cid_ of CORNEILLE, and the part of _Tancred_ in VOLTAIRE'S
tragedy of that name. LAFOND obtains the preference over TALMA in the
class of _Orosmane_ in the tragedy of _Zaire_: a character which
is the touchstone of an actor. Not that he excels in it. He has not a
marked countenance, the dignity, the tone of authority, the energy,
and the extreme sensibility which characterize this part. He is not
the Sultan who commands. He is, if you please, a young _commis_ very
amorous, a little jealous, who gets angry, and becomes good-humoured
again; but at least he is not a ferocious being, as TALMA represents
_Orosmane_, in moments of rage and passion, or an unfeeling one in
those which require sensibility.

LAFOND is reproached sometimes with a bombastic and inflated tone.
Feeling that he is deficient in the necessary powers, he swells his
voice, which is prejudicial to truth, and without truth, there is no
theatrical illusion. Nature had intended him for the parts of young
lovers, of which I shall presently speak. His features are too
delicate, his countenance not sufficiently flexible, and his person
bespeaks too little of the hero, for great characters. But when he
first appeared, there was a vacancy in this cast of parts, and none
in the other.

Jeunes Premiers, _or parts of young Lovers_.

ST. FAL, DAMAS, and DUPONT.

ST. FAL. This performer, who is upwards of forty-five, has never had
an exterior sufficiently striking to turn the brain of young
princesses. Every thing in his person is common, and his acting is
really grotesque. However, not long since he frequently obtained
applause by a great affectation of sensibility and a stage-trick,
which consists in uttering loud, harsh, and hoarse sounds after
others faint and scarcely articulated. He has, besides, but a trivial
or burlesque delivery, and no dignity, no grace in his deportment or
gestures.

DAMAS. He is much younger than ST. FAL, but his gait and carriage are
vulgar. He is not deficient in warmth; but all this is spoiled by a
manner the most common. He first played at the theatres on the
_Boulevard_, and will never be able to forget the lessons he imbibed
in that school. It is with him as with the rabbits of which BOILEAU
makes mention, in one of his Satires where he describes a bad dinner,

"-------- et qui, nes dans Paris,
Sentaient encore le chou dont ils furent nourris."

The _drame_ is the style in which DAMAS best succeeds. There is one
in particular, _Le Lovelace Francais_, where he personates an
upholsterer of the _Rue St. Antoine_, who has just been cornuted by
the young Duke of Richelieu. This part he performs with much truth,
and _avec rondeur_, as the critics here express it, to signify
plain-dealing. But DAMAS is no less ignoble in comedy than in
tragedy.
DUPONT. This young actor, who is of a very delicate constitution, has
never had what we call great powers on the stage; and a complaint in
his tongue has occasioned a great difficulty in his articulation.
Without having a noble air, he has something distinguishing in his
manner. His delivery is correct; but the defect of which I have
spoken has rendered him disagreeable to the public, who manifest it
to him rather rudely, though he has sometimes snatched from them
great applause.

After all the actors I have mentioned, come the confidants, a dull
and stupid set, of whom one only deserves mention, not as an actor,
but as an author. This is DUVAL. He has written that pretty comic
opera, entitled _Le Prisonnier_, as well as _Maison a vendre_, and
several _drames_, among which we must not forget _Le Lovelace
Francais, ou la Jeunesse du Duc de Richelieu_, the piece
before-mentioned.

_January 20, in continuation_.

Next follow the daughters of Melpomene, or those heroines who make
the most conspicuous figure in Tragedy.

_Characters of Queens_.

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Mesdames RAUCOURT and VESTRIS.

Mademoiselle RAUCOURT. Never did _debut_ make more noise than that of this actress, who appeared for the first time on the French stage about thirty years ago, and might then be sixteen or seventeen years of age. She was a pupil of Mademoiselle CLAIRON, who had a numerous party, composed of Encyclopaedists, French academicians, and almost all the literati of Paris. The zeal of her friends, the youth, tall stature, and person of the _debutante_ supplied the place of talent; and her instructress has recorded in her memoirs that all her labour was lost. The success, however, of Mademoiselle RAUCOURT was such, that there were, it is said, several persons squeezed to death at the door of the playhouse. What increased enthusiasm in favour of the young actress was, that a reputation for virtue was granted to her as great and as justly merited as that for talent. Her father declared in the public lobby that he would blow out her brains if he suspected her of having the smallest intrigue. He kept not his word. Besides, it is well known that his daughter always took care to conduct herself in such a manner as to set the foresight even of jealousy at defiance. Her _penchant_ not leaving her the resource to which women of her profession generally recur, and her expenses being considerable, her debts increased; and to avoid the pursuit of her creditors she took refuge in Germany with her tender friend, Mademoiselle SOUK, who has since been mistress to the late king of Prussia. They both travelled over that country, and a thousand reports are circulated to their shame; but the most disgraceful of these are said to be unfounded. The protection of the queen of
France, who paid her debts repeatedly, at length restored her to the
_Comedie Francaise_. Such inconsiderate conduct did no small injury
to that unfortunate princess, whom I mention with concern on such an
occasion.

The stature of Mademoiselle RAUCOURT is colossal, and when she
presents herself, she has a very imposing look. Her face, however, is
not so noble; she has small eyes, and her features have not that
flexibility necessary for expressing the movements of the passions.
Her voice was formerly very full in the _medium_ of level-speaking;
but it seemed like that of a man. When you heard it for the first
time, you thought that, in impassioned sentences, she was going to
thunder; but, on the contrary, she assumed a very extensive
_falsetto_, which formed the most singular contrast with the dull
sounds that had preceded it. That defect, perhaps, is somewhat less
striking at the present day; but the voice of this actress is become
hoarse, like that of persons who make a frequent use of strong
liquors. The delivery of Mademoiselle RAUCOURT is, in general, just
and correct; for she is allowed to have understanding; yet, as she
neither has warmth nor sensibility, she produces scarcely any effect.
Plaudits most frequently burst forth when she appears; but, though
these are obtained, she never touches the feelings of the spectator,
she never reaches his heart, even in the parts, where she has had the
most vogue. That of _Medee_, in which she has begun to reestablish
her declining reputation, was neither better felt nor better
expressed. She was indebted for the success she obtained in it only
to the magician's robe, to the wand, and to a stage-trick which
consists in stooping and then raising herself to the utmost height at
the moment when she apostrophizes the sun. In the scene of Medea with
her children, a heart-rending and terrible scene, there was nothing
but dryness and a total absence of every maternal feeling.

The characters of queens, which Mademoiselle RAUCOURT performs, are
the first cast of parts at the theatre. It consists of those of
mothers and a few parts of enraged or impassioned lovers. In the
works of CORNEILLE, the principal ones are _Cleopatre_ in _Rodogune_,
and _Cornelie_ in the _Mort de Pompee_. In RACINE'S, the parts of
_Athalie_ and of _Phedre_ in the tragedies of the same name, of
_Agrippine_ in _Britannicus_, of _Clitemnestre_ in _Iphigenie en
Aulide_, and of _Roxane_ in _Bajazet_. In VOLTAIRE'S, those of
_Merope_ and _Semiramis_; and, lastly, that of _Medee_ in the tragedy
by LONGEPIERRE.

Like all the performers belonging to the _Theatre Francais_,
Mademoiselle RAUCOURT was imprisoned during the reign of terror. The
patriots of that day bore her much ill-will, and it is asserted that
Robespierre had a strong desire to send her to the guillotine. When
she reappeared on the stage, the public compensated her sufferings,
and to this circumstance she owes the rather equivocal reputation she
has since enjoyed.

Madame VESTRIS. Although she has been a very long time on the
Parisian stage, this actress is celebrated only from the famous
quarrel she had twenty years ago with Mademoiselle SAINVAL the elder. Through the powerful protection of the Marshal de DURAS,[8] her lover, she prevailed over her formidable rival, who, however, had on her side the public, and the sublimity of her talent. This quarrel arose from Madame VESTRIS wishing to wrest from Mademoiselle SAINVAL the parts for which she was engaged. A memoir, written by an indiscreet friend, in favour of the latter, which she scorned to disavow, and in which the court was not spared, caused her to be banished from the capital by a _lettre de cachet_. The public, informed of her exile, called loudly for Mademoiselle SAINVAL. No attention was paid to this by the higher powers, and the guard at the theatre was tripled, in order to insure to Madame VESTRIS the possibility of performing her part. Nevertheless, whenever she made her appearance, the public lavished on her hisses, groans, and imprecations. All this she braved with an effrontery, which occasioned them to be redoubled. But, as all commotions subside in time, Madame VESTRIS remained mistress of the stage; while Mademoiselle SAINVAL travelled over the provinces, where the injustice of the court towards her caused no less regret than the superiority of her talent excited admiration.

Madame VESTRIS was rather handsome, and this explains the whole mystery. She had, above all, a most beautiful arm, and paid no small attention to her toilet. She delivers her parts with tolerable correctness, but her tone is heavy and common. The little warmth with which she animates her characters, is the production of an effort; for she neither possesses energy nor feeling. Her gestures correspond
with her acting, and she has no dignity in her deportment. She seldom appears on the stage at present, which saves her from the mortification of being hissed. She is now old, and the political opinion of those who frequent most the theatres rouses them against her.

Although the court had really committed itself to favour her, Madame VESTRIS was the first to betray her noble patrons. At the period of the revolution, she quitted the old _Comedie Francaise_, taking with her DUGAZON, her father, and TALMA, and founded the present theatre, styled _Theatre de la Republique_. She was also followed by several authors; for not being able to conceal from herself the mediocrity of her talents, especially in such parts of the old plays as had been performed by other actresses in a manner far superior, she facilitated the representation of new pieces, in which she had not to fear any humiliating comparison. The principal of these authors were LA HARPE, DUCIS, and CHENIER. The last, who, besides, is famous as member of the National Convention and other Legislative Assemblies, composed the tragedy of _Charles Neuf_, in which Madame VESTRIS, playing the part of _Catherine de Medicis_, affected, I am told, to advance her under-lip, _a l'Autriichienne, in order to occasion comparisons injurious to the ill-fated Marie-Antoinette.[9]

_Characters of Princesses._

Mesdames FLEURY, TALMA, BOURGOIN, and VOLNAIS.
Mademoiselle FLEURY. She has no longer youth nor beauty, and her talents as an actress are much on a par with her personal attractions. She recites with judgment, but almost always with languor, and betrays a want of warmth. Besides, her powers have declined. However, she sometimes displays energetic flashes of a real tragic truth; but they are borrowed, and it is affirmed, not without foundation, that Mademoiselle SAINVAL the elder (who is still living) has been so obliging as to lend them to her.

Madame TALMA. For this name she is indebted to a divorce, having snatched TALMA from his first wife, an elderly woman who had ruined herself for him, or whom he had ruined. She quitted her first husband, a dancing-master of the name of PETIT, to live under the more than friendly protection of Mademoiselle RAUCOURT.----Madame TALMA is not handsome, and is now on the wane. She plays tragedy, comedy, and the _drame_; but has no real talent, except in the last-mentioned line. In the first, she wants nobleness and energy. Her delivery is monotonous. It is said in her praise, that she has "_tears in her voice._" I believe that it seldom happens to her to have any in her eyes, and that this sensibility, for which some would give her credit, proceeds not from her heart. In comedy, she wishes to assume a cavalier and bold manner, brought into vogue by Mademoiselle CONTAT. This manner by no means suits Madame TALMA, who neither has elegance in her shape, nor animation in her features. In the _drame_, her defects disappear, and her good qualities remain. She then is really interesting, and her efforts to please are
rewarded by the applause of the public.

Mademoiselle BOURGOIN. With respect to this young lady, a powerful protection serves her in lieu of talent; for she is handsome. She persists in playing tragedy, which is not her fort. In comedy, she appears to advantage.

Mademoiselle VOLNAIS. This is a very young girl. All she says is in a crying tone, and what is worse, she seems not to comprehend what she says. In the characters which she first represented she was very successful, but is no longer so at the present day.

Characters of Confidantes.

Mesdames SUIN and THENARD.

There are two only who are deserving of notice. The one is Madame SUIN, who certainly justifies the character she bears of a woman of judgment; for she has the most just delivery of all the performers belonging to the _Theatre Francais_; but she is advanced in years, and the public often treat her with rudeness. The other confidante is Mademoiselle THENARD, who has played the parts of princesses at this theatre with a partial success.

There are also other confidantes, whom it is not worth while to
I shall conclude this account of the tragedians belonging to the _Theatre Francais_, by observing that the revolution is said to have given a new turn to the mind and character of the French women; and the success which several actresses, at this day obtain in the dramatic career, in the line of tragedy, is quoted in support of this opinion. For a number of years past, as has been seen, Melpomene seemed to have placed the diadem on the head of Mademoiselle RAUCOURT, and this tragic queen would probably have grown gray under the garments of royalty, had not the revolution imparted to her sex a degree of energy sufficient for them to dispute her empire. Women here have seen so many instances of cruelty, during the last ten or twelve years, they have participated, in a manner more or less direct, in an order of things so replete with tragical events, that those among them who feel a _penchant_ for the stage, find themselves, in consequence, disposed to figure in tragedy.[10]

[Footnote 1: _Fenelon_ is no longer performed. It is a very bad tragedy by _Chenier_.]

[Footnote 2: There are players members of the National Institute. MONVEL belongs to the Class of Literature and the Fine Arts.]

[Footnote 3: Notwithstanding the ill effects likely to result from such doctrine, far more dangerous to society than the poniards of a
host of assassins, it appears that, when those actors called
terrorists, or partisans of terror, were hunted down, MONVEL was not
molested.]

[Footnote 4: There are a great many enthusiastic admirers of his
talent.]

[Footnote 5: It is really to TALMA that the French are indebted for
the exact truth of costume which is at this day to be admired on the
theatres of Paris, especially in new pieces. An inhabitant of a
country the most remote might believe himself in his native land; and
were an ancient Greek or Roman to come to life again, he might
imagine that the fashion of his day had experienced no alteration.]

[Footnote 6: The subject of it is the massacre of St. Bartholomew's
day.]

[Footnote 7: He wears his hair cut short, and without powder.]

[Footnote 8: One evening at the opera, M. DE DURAS authoritatively
took possession of a box hired for the night by another person. The
latter, dreading his power, but at the same time desirous to
stigmatize him, said: "'Tis not he who took Minorca, 'tis not he who
took this place nor that, the man of whom I complain, never took any
thing in his life but my box at the opera!"]
[Footnote 9: All the princes and princesses of the House of Austria have the under-lip very prominent.]

[Footnote 10: The example of Mesdemoiselles BOURGOIN and VOLNAIS having proved that first-rate talents were not necessary for being received at the _Theatre Francais_, as a tragic queen or princess, the number of candidates rapidly increased. For several months past, the merit of these _debutantes_ has been the general concern of all Paris. Each had her instructor, and, of course, was carefully tutored for the occasion.

M. LEGOUVE, the tragic writer, first brought forward on this stage Mademoiselle DUCHESNOIS, a girl about twenty, extremely ill-favoured by nature. DUGAZON, the actor, next introduced Madame XAVIER, a very handsome and elegant woman. Lastly, Mademoiselle RAUCOURT presented her pupil, Mademoiselle GEORGES WEIMER, a young girl of perfect beauty. Mademoiselle DUCHESNOIS played _Phedre_, in RACINE'S tragedy of that name, seven successive times. She certainly displayed a semblance of sensibility, and, notwithstanding the disadvantages of her person, produced such an effect on the senses of the debauched Parisian youth by the libidinous manner she adopted in the scene where _Phedre_ declares her unconquerable passion for her son-in-law _Hippolyte_, that her success was complete. What greater proof can be adduced of the vitiated taste of the male part of the audience? She also performed _Semiramis_, _Didon_, and _Hermione_; but in the first
two characters she betrayed her deficiency. The next who entered the
lists was Madame XAVIER. On her _debut_ in _Semiramis_, she was
favourably received by the public; but, afterwards, choosing to act
_Hermione_, the partisans of Mademoiselle DUCHESNOIS assembled in
such numbers as to constitute a decided majority in the theatre. Not
content with interrupting Madame XAVIER, and hissing her off the
stage, they waited for her at the door of the play-house, and loaded
her with the grossest abuse and imprecations. Lastly appeared
Mademoiselle GEORGES WEIMER. Warned by the disgraceful conduct of the
_Duchesnistes_ (as they are called) towards Madame XAVIER, the
comedians, by issuing a great number of _orders_, contrived to
anticipate them, and obtain a majority, especially in the pit.
Mademoiselle GEORGES made her _debut_ in the character of
_Clitemnestre_, and was well received. Her beauty excited enthusiasm,
and effected a wonderful change in public opinion. After playing
several parts in which Mademoiselle DUCHESNOIS had either failed, or
was afraid to appear, she at last ventured to rival her in that of
_Phedre_. At the first representation of the piece, Mademoiselle
GEORGES obtained only a partial success; but, at the second, she was
more fortunate. The consequence, however, had well nigh proved truly
tragic. The _Duchesnistes_ and _Georgistes_ had each taken their
posts, the one on the right side of the pit; the other, on the left.
When Mademoiselle GEORGES was called for after the performance, and
came forward, in order to be applauded, the former party hissed her,
when the latter falling on them, a general battle ensued. The guard
was introduced to separate the combatants; but the _Duchesnistes_
were routed; and, being the aggressors, several of them were
conducted to prison. The First Consul assisted at this
representation; yet his presence had no effect whatever in
restraining the violence of these dramatic factions.

Since then, Mesdemoiselles DUCHESNOIS and GEORGES have both been
received into the company of the _Theatre Francais_. Madame XAVIER
has returned to the provinces.]

LETTER LV.

_Paris, January 22, 1802._

The observation with which I concluded my last letter, might explain
why the votaries of Thalia gain so little augmentation to their
number; while those of Melpomene are daily increasing. I shall now
proceed to investigate the merits of the former, at the _Theatre
Francais_.

COMEDY.

_Parts of noble Fathers._

VANHOVE and NAUDET.

VANHOVE. This actor is rather more sufferable in comedy than tragedy;
but in both he is very monotonous, and justifies the lines applied to him by a modern satirist, M. DESPAZE:

"VANHOVE, _plus heureux, psalmodie a mon gre;_
Quel succes l'attendait, s'il eut ete Cure! _""

NAUDET. I have already said that the Reverend Father NAUDET, as he is called, played the parts of tyrants in tragedy. Never did tyrant appear so inoffensive. As well as VANHOVE, in comedy, he neither meets with censure nor applause from the public.

_First parts, or principal lovers, in Comedy._

MOLE, FLEURY, and BAPTISTE the elder.

MOLE. At this name I breathe. Perhaps you have imagined that ill-humour or caprice had till now guided my pen; but, could I praise the talent of MOLE as he deserves, you would renounce that opinion.

MOLE made his _debut_ at the _Comedie Francaise_ about forty-five years ago. He had some success; but as the Parisian public did not then become enthusiasts in favour of mere beginners, he was sent into the provinces to acquire practice. At the expiration of two or three years, he returned, and was received to play the parts of young lovers in tragedy and comedy. He had not all the nobleness requisite
for the first-mentioned line of acting; but he had warmth and an exquisite sensibility. In a word, he maintained his ground by the side of Mademoiselle DUMESNIL and LEKAIN, two of the greatest tragedians that ever adorned the French stage. For a long time he was famous in the parts of _petits-maitres_, in which he shone by his vivacity, levity, and grace.

This actor was ambitious in his profession. Although applauded, and perhaps more so than LEKAIN, he was perfectly sensible that he produced not such great, such terrible effects; and he favoured the introduction of the _drame_, which is a mixture of tragedy and comedy. But those who most detest the whining style of this species of composition are compelled to acknowledge that MOLE was fascinating in the part of _St. Albin_, in DIDEROT'S _Pere de Famille_.

BELLECOURT being dead, MOLE took the first parts in comedy, with the exception of a few of those in which his predecessor excelled, whose greatest merit, I understand, was an air noble and imposing in the highest degree. As this was MOLE's greatest deficiency, he endeavoured to make amends for it by some perfection. He had no occasion to have recourse to art. It was sufficient for him to employ well the gifts lavished on him by nature. Though now verging on seventy, no one expresses love with more eloquence (for sounds too have theirs), or with more charm and fire than MOLE. In the fourth act of the _Misanthrope_, he ravishes and subdues the audience, when, after having overwhelmed _Celimene_ with reproaches, he paints to her the love with which he is inflamed. But this sentiment is not the
only one in the expression of which MOLE is pre-eminently successful.

In the _Philinte de Moliere_, which also bears the title of _La Suite du Misanthrope_, and in which FABRE D'EGLANTINE has presented the contrast between an egotist and a man who sacrifices his interest to that of his fellow-creatures, MOLE vents all the indignation of virtue with a warmth, a truth, and even a nobleness which at this day belong only to himself. In short, he performs this part, in which the word _love_ is not once mentioned, with a perfection that he maintains from the first line to the last.

In the fifth act of _Le Dissipateur_ (a comedy by DESTOUCHES), when he sees himself forsaken by his companions of pleasure, and thinks he is so by his mistress too, the expression of his grief is so natural, that you imagine you see the tears trickling from his eyes. In moments when he pictures love, his voice, which at times is somewhat harsh, is softened, lowers its key, and (if I may so express myself) goes in search of his heart, in order to draw from it greater flexibility and feeling. The effect which he produces is irresistible and universal. Throughout the house the most profound silence is rigidly, but sympathetically enforced; so great is the apprehension of losing a single monosyllable in these interesting moments, which always appear too short. To this silence succeed shouts of acclamation and bursts of applause. I never knew any performer command the like but Mademoiselle SAINVAL the elder.
In no character which MOLE performs, does he ever fail to deserve applause; but there is one, above all, which has infinitely added to his reputation. It is that of the _Vieux Celibataire_ in the comedy of the same name by COLIN D’HARLEVILLE, which he personates with a good humoured frankness, an air of indolence and apathy, and at the same time a grace that will drive to despair any one who shall venture to take up this part after him. On seeing him in it, one can scarcely believe that he is the same man who renders with such warmth and feeling the part of _Alceste_ in the _Misanthrope_, and in the _Suite de Moliere_; but MOLE, imbibing his talent from nature, is diversified like her.

Caressed by the women, associating with the most amiable persons both of the court and the town, and, in short, idolized by the public, till the revolution, no performer led a more agreeable life than MOLE. However, he was not proscribed through it, and this was his fault. Not having been imprisoned like the other actors of the old _Comedie Francaise_, he had no share in their triumph on their reappearance, and it even required all his talent to maintain his ground; but, as it appears that no serious error could be laid to his charge, and as every thing is forgotten in the progress of events, he resumed part of his ascendancy. I shall terminate this article or panegyric, call it which you please, by observing that whenever MOLE shall retire from the _Theatre Francais_, and his age precludes a contrary hope, the best stock-pieces can no longer be acted.[1]

FLEURY. A man can no more be a comedian in spite of Thalia than a
poet in spite of Minerva. Of this FLEURY affords a proof. This actor is indebted to the revolution for the reputation he now enjoys; but what is singular, it is not for having shewn himself the friend of that great political convulsion. Nature has done little for him. His appearance is common; his countenance, stern; his voice, hoarse; and his delivery, embarrassed; so much so that he speaks only by splitting his syllables. A stammering lover! MOLE, it is true, sometimes indulged in a sort of stammer, but it was suited to the moment, and not when he had to express the ardour of love. A lover, such as is represented to us in all French comedies, is a being highly favoured by Nature, and FLEURY shews him only as much neglected by her. A great deal of assurance and a habit of the stage, a warmth which proceeds from the head only, and a sort of art to disguise his defects, with him supply the place of talent. Although naturally very heavy, he strives to appear light and airy in the parts of _petits-maitres_, and his great means of success consist in turning round on his heel. He was calculated for playing _grims_ (which I shall soon explain), and he proves this truth in the little comedy of _Les Deux Pages_, taken from the life of the king of Prussia, the great Frederic, of whose caricature he is the living model. He wished to play capital parts, the parts of MOLE, and he completely failed. He ventured to appear in the _Inconstant_, in which MOLE is captivating, and it was only to his disgrace. Being compelled to relinquish this absurd pretension, he now confines himself to new or secondary parts, in the former of which he has to dread no humiliating comparison, and the latter are not worthy to be mentioned.
Friends within and without the theatre, and the spirit of party,

have, however, brought FLEURY into fashion. He will, doubtless,

preserve his vogue; for, in Paris, when a man has once got a name, he

may dispense with talent:

"Des reputations; on ne sait pourquoi!"

says GRESSET, the poet, in his comedy of _Le Mechant_, speaking of

those which are acquired in the capital of France.

BAPTISTE the elder. But for the revolution, he too would, in all

probability, never have figured on the _Theatre Francais_. When all

privileges were abolished, a theatre was opened in the _Rue Culture

St. Catherine_ in Paris, and BAPTISTE was sent for from Rouen to

perform the first parts. In _Robert Chef des Brigands_ and _La Mere

Couable_, two _dramas_, the one almost as full of improbabilities as

the other, he had great success; but in _Le Glorieux_ he acquired a

reputation almost as gigantic as his stature, and as brilliant as his

cloak covered with spangles. This was the part in which BELLECOURT

excelled, and which had been respected even by MOLE. The latter at

length appeared in it; but irony, which is the basis of this

character, was not his talent: yet MOLE having seen the court, and

knowing in what manner noblemen conducted themselves, BAPTISTE had an

opportunity of correcting himself by him in the part of _Le

Glorieux_. 
The _Theatre Francais_ being in want of a performer for such characters, BAPTISTE was called in. Figure to yourself the person of Don Quixote, and you will have an idea of that of this actor, whose countenance, however, is unmeaning, and whose voice seems to issue from the mouth of a speaking-trumpet.

Jeunes premiers, _or young lovers, in Comedy_.

ST. FAL, DUPONT, DAMAS, and ARMAND.

One might assemble what is best in these four actors, without making one perfect _lover_. I have already spoken of the first three, who, in comedy, have nearly the same defects as in tragedy. As for the fourth, he is young; but unfortunately for him, he has no other recommendation.

_Characters of_ Grims, _or_ Roles a manteau.[2]

GRANDMENIL and CAUMONT.

GRANDMENIL. This performer is, perhaps, the only one who has preserved what the French critics call _la tradition_, that is, a traditionary knowledge of the old school, or of the style in which
players formerly acted, and especially in the time of MOLIERE. This would be an advantage for him, but for a defect which it is not in his power to remedy; for what avails justness of diction when a speaker can no longer make himself heard? And this is the case with GRANDMENIL. However, I would advise you to see him in the character of the _Avare_ (in MOLIERE'S comedy of that name) which suits him perfectly. By placing yourself near the stage, you might lose nothing of the truth and variety of his delivery, as well as of the play of his countenance, which is facilitated by his excessive meagreness, and to which his sharp black eyes give much vivacity.

GRANDMENIL is member of the National Institute.

CAUMONT. He possesses that in which his principal in this cast of parts is deficient, and little more. One continually sees the efforts he makes to be comic, which sufficiently announces that he is not naturally so. However, he has a sort of art, which consists in straining his acting a little without overcharging it.

_Parts of Valets_.

DUGAZON, DAZINCOURT, and LAROCHELLE.

DUGAZON. One may say much good and much ill of this actor, and yet be perfectly correct. He has no small share of warmth and comic humour.
He plays sometimes as if by inspiration; but more frequently too he
charges his parts immoderately. PREVILLE, who is no common authority,
said of DUGAZON: "How well he can play, if he is in the humour!" He
is but seldom in the humour, and when he is requested not to
overcharge his parts, 'tis then that he charges them most. Not that
he is a spoiled child of the public; for they even treat him
sometimes with severity. True it is that he is reproached for his
conduct during the storms of the revolution. Although advanced in
years, he became Aide-de-camp to SANTERRE.----SANTERRE! An execrable
name, and almost generally execrated! Is then a mixture of horror and
ridicule one of the characteristics of the revolution? And must a
painful remembrance come to interrupt a recital which ought to recall
cheerful ideas only? In his quality of Aide-de-camp to the Commandant
of the national guard of Paris, DUGAZON was directed to superintend
the interment of the unfortunate Lewis XVI, and in order to consume
in an instant the body of that prince, whose pensioner he had been,
he caused it to be placed in a bed of quick lime. No doubt, DUGAZON
did no more than execute the orders he received; but he was to blame
in putting himself in a situation to receive them.

Not to return too abruptly to the tone which suits an article wherein
I am speaking of actors playing comic parts, I shall relate a
circumstance which had well nigh become tragic, in regard to DUGAZON,
and which paints the temper of the time when it took place. Being an
author as well as an actor, DUGAZON had written a little comedy,
entitled _Le Modere_. It was his intention to depress the quality
indicated by the title. However, he was thought to have treated his
subject ill, and, after all, to have made his _modere_ an honest man.

In consequence of this opinion, at the very moment when he was coming off the stage, after having personated that character in his piece, he was apprehended and taken to prison.

DAZINCOURT. In no respect can the same reproaches be addressed to him as to DUGAZON; but as to what concerns the art, it may be said that if DUGAZON goes beyond the mark, DAZINCOURT falls short of it. PREVILE said of the latter as a comedian: "Leaving pleasantry out of the question, DAZINCOURT is well enough." Nothing can be added to the opinion of that great master.

LAROCHELLE. He has warmth, truth, and much comic humour; but is sometimes a little inclined to charge his parts. He has a good stage face. It appears that he can only perform parts not overlong, as his voice easily becomes hoarse. This is a misfortune both for himself and the public; for he really might make a good comedian.

There are a few secondary actors in the comic line, such as BAPTISTE the younger, who performs in much too silly a manner his parts of simpletons, and one DUBLIN, who is the ostensible courier; not to speak of some others, whose parts are of little importance.

_January 22, in continuation._
Mesdemoiselles CONTAT, and MEZERAY.--Madame TALMA.

Mademoiselle CONTAT. This actress has really brought about a revolution in the theatre. Before her time, the essential requisites for the parts which she performs, were sensibility, decorum, nobleness, and dignity, even in diction, as well as in gestures, and deportment. Those qualities are not incompatible with the grace, the elegance of manners, and the playfulness also required by those characters, the principal object of which is to interest and please, which ought only to touch lightly on comic humour, and not be assimilated to that of chambermaids, as is done by Mademoiselle CONTAT. A great coquette, for instance, like _Celimene_ in the _Misanthrope_, ought not to be represented as a girl of the town, nor _Madame de Clainville_, in the pretty little comedy of _La Gageure_, as a shopkeeper's wife.

The innovation made by Mademoiselle CONTAT was not passed over without remonstrance. Those strict judges, those conservators of rules, those arbiters of taste, in short, who had been long in the habit of frequenting the theatre, protested loudly against this new manner of playing the principal characters. "That is not becoming!" exclaimed they incessantly: which signified "that is not the truth!"

But what could the feeble remonstrances of the old against the warm applause of the young?
Mademoiselle CONTAT had a charming person, of which you may still be convinced. She was not then, as she is now, overloaded with _embonpoint_, and, though rather inclined to stoop, could avail herself of the advantages of an elevated stature. None of the resources of the toilet were neglected by her, and for a long time the most elegant women in Paris took the _ton_ for dress from Mademoiselle CONTAT. Besides, she always had a delicacy of discrimination in her delivery, and a varied sprightliness in the _minutiae_ of her acting. Her voice, though sometimes rather shrill, is not deficient in agreeableness, but is easily modulated, except when it is necessary for her to express feeling. The inferiority of Mademoiselle CONTAT on this head is particularly remarkable when she plays with MOLE. In a very indifferent comedy, called _Le Jaloux sans amour_, at the conclusion of which the husband entreats his wife to pardon his faults, MOLE contrives to find accents so tender, so affecting; he envelops his voice, as it were, with sounds so soft, so mellow, and at the same time so delicate, that the audience, fearing to lose the most trifling intonation, dare not draw their breath. Mademoiselle CONTAT replies, and, although she has to express the same degree of feeling, the charm is broken.

Being aware that the want of nobleness and sensibility was a great obstacle to her success, this actress endeavoured to insure it by performing characters which require not those two qualities. The first she selected for her purpose was _Susanne_ in the _Mariage de Figaro_. _Susanne_ is an elegant and artful chambermaid; and
Mademoiselle CONTAT possessed every requisite for representing well the part. She had resigned the principal character in the piece to Mademoiselle SAINVAL the younger, an actress who was celebrated in tragedy, but had never before appeared in comedy. On this occasion, I saw Mademoiselle SAINVAL play that ungracious part with a truth, a grace, a nobleness, a dignity, a perfection in short, of which no idea had yet been entertained in Paris.

Another part in which Mademoiselle CONTAT also rendered herself famous, is that of _Madame Evrard_., in the _Vieux Celibataire_.

---_Madame Evrard_ is an imperious, cunning, and roguish housekeeper; and this actress has no difficulty in seizing the _ton_ suitable to such a character. This could not be done by one habituated to a more noble manner. Mademoiselle CONTAT has not followed the impulse of Nature, who intended her for the characters of _soubrettes_; but, when she made her _debut_, there were in that cast of parts three or four women not deficient in merit, and it would have taken her a long time to make her way through them.

The parts which Mademoiselle CONTAT plays at present with the greatest success are those in the pieces of MARIVAUX, which all bear a strong resemblance, and the nature of which she alters; for it is also one of her defects to change always the character drawn by the author. The reputation enjoyed by this actress is prodigious; and such a _critique_ as the one I am now writing would raise in Paris a general clamour. Her defects, it is true, are less prominent at this day, when hereditary rank is annihilated; and merit, more than
manners, raises men to the highest stations. Besides, it is a
presumption inherent in the Parisians to believe that they never can
be mistaken. To reason with them on taste is useless; it is
impossible to compel them to retract when they have once said "_Cela
est charmant_."

Before I take leave of Mademoiselle CONTAT, I shall observe that
there exists in the _Theatre Francais_ a little league, of which she
is the head. Besides herself, it is composed of Mademoiselle
DEVIENNE, DAZINCOURT, and FLEURY. I am confidently assured that the
choice and reception of pieces, and the _debut_ of performers depend
totally on them. As none of them possess all the requisites for
their several casts of parts, they take care to play no other than
pieces of an equivocal kind, in which neither _bon ton_, nor _vis
comica_ is to be found. They avoid, above all, those of MOLIERE and
REGNARD, and are extremely fond of the comedies of MARIVAUX, in which
masters and lackies express themselves and act much alike. The unison
is then perfect, and some people call this _de l'ensemble_, as if any
could result from such a confusion of parts of an opposite nature. As
for new pieces, the members of the league must have nothing but
_papillotage_ (as the French call it), interspersed with allusions to
their own talent, which the public never fail to applaud. When an
author has inserted such compliments in his piece, he is sure of its
being received, but not always of its being successful; for when the
ground is bad, the tissue is good for nothing.

Mademoiselle MEZERAY. She is of the school of Mademoiselle CONTAT,
whence have issued only feeble pupils. But she is very pretty, and
has the finest eyes imaginable. She plays the parts of young
coquettes, in which her principal dares no longer appear. Without
being vulgar in her manner, one cannot say that she has dignity. As
for sensibility, she expresses it still less than Mademoiselle
CONTAT. However, the absence of this sentiment is a defect which is
said to be now common among the French. Indeed, if it be true that
they are fickle, and this few will deny, the feeling they possess
cannot be lasting.

Madame TALMA. I have already spoken of her merits as a comic actress,
when I mentioned her as a tragedian.

__Parts of young Lovers.__

Mesdemoiselles MARS, BOURGOIN, and GROS.

Mademoiselle MARS. She delivers in an ingenuous manner innocent
parts, and those of lovers. She has modest graces, an interesting
countenance, and appears exceedingly handsome on the stage. But she
will never be a true actress.

Mademoiselle BOURGOIN. She has some disposition for comedy, which she
neglects, and has none for tragedy, in which she is ambitious to
figure. I have already alluded to her beauty, which is that of a
pretty _grisette_.

Mademoiselle GROS. She is the pupil of DUGAZON, and made her _debut_ in tragedy. The newspaper-writers transformed her into Melpomene, yet so rapid was her decline, that presently she was scarcely more than a waiting woman to Thalia.

Characters, _or foolish Mothers_.

Mesdemoiselles LACHAISSAIGNE and THENARD.

The latter of these titles explains the former. In fact, this cast of parts consists of _characters_, that is, foolish or crabbed old women, antiquated dowagers in love, &c. Commonly, these parts are taken up by actresses grown too old for playing _soubrettes_; but to perform them well, requires no trifling share of comic humour; for, in general, they are charged with it. At the present day, this department may be considered as vacant. Mademoiselle LACHAISSAIGNE, who is at the head of it, is very old, and never had the requisites for performing in it to advantage. Mademoiselle THENARD begins to _double_ her in this line of acting, but in a manner neither more sprightly nor more captivating.

_Parts of_ Soubrettes _or Chambermaids_.

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Mesdemoiselles DEVIENNE and DESBROSSES.

Mademoiselle DEVIENNE. If Mademoiselle CONTAT changes the principal characters in comedy into those of chambermaids, Mademoiselle DEVIENNE does the contrary, and from the same motive, namely, because she is deficient in the requisites for her cast of parts, such as warmth, comic truth, and vivacity. Yet, while she assumes the airs of a fine lady, she takes care to dwell on the slightest _equivoque_; so that what would be no more than gay in the mouth of another woman, in hers becomes indecent. As she is a mannerist in her acting, some think it perfect, and they say too that she is charming. However, she must have been very handsome.

Mademoiselle DESBROSSES. The public say nothing of her, and I think this is all she can wish for.

* * * * *

I have now passed in review before you those who are charged to display to advantage the dramatic riches bequeathed to the French nation by CORNEILLE, RACINE, MOLIERE, CREBILLON, VOLTAIRE, REGNARD, &c. &c. If it be impossible to squander them, at least they may at present be considered as no more than a buried treasure. Although the _chefs d’oeuvre_ of those masters of the stage are still frequently represented, and the public even appear to see them with
greater pleasure than new pieces, they no longer communicate that
electric fire which inflames genius, and (if I may use the
expression) renders it productive. A great man can, it is true,
create every thing himself; but there are minds which require an
impulse to be set in motion. Without a CORNEILLE, perhaps the French
nation would not have had a RACINE.

Formerly, people went to the _Theatre Francais_ in order to hear, as
it were, a continual course of eloquence, elocution, and
pronunciation. It even had the advantage over the pulpit and the bar,
where vivacity of expression was prohibited or restricted. Many a
sacred or profane orator came hither, either privately or publicly,
to study the art by which great actors, at pleasure, worked on the
feelings of the audience, and charmed their very soul. It was, above
all, at the _Theatre Francais_ that foreigners might have learned to
pronounce well the French language. The audience shuddered at the
smallest fault of pronunciation committed by a performer, and a
thousand voices instantly corrected him. At the present day, the
comedians insist that it belongs to them alone to form rules on this
point, and they now and then seem to vie with each other in despising
those already established. The audience being perhaps too indulgent,
they stand uncorrected.

Whether or not the _Theatre Francais_ will recover its former fame,
is a question which Time alone can determine. Undoubtedly, many
persons of a true taste and an experienced ear have disappeared, and
no one now seems inclined to say to the performers: “That is the
point which you must attain, and at which you must stop, if you wish
not to appear deficient, or to overact your part." But the fact is,
they are without a good model, and the spectators, in general, are
strangers to the _minutiae_ of dramatic excellence. In tragedy,
indeed, I am inclined to think that there never existed at the
_Theatre Francais_ such a deficiency of superior talents. When LEKAIN
rose into fame, there were not, I have been told, any male performers
who went as far as himself, though several possessed separately the
qualifications necessary for that line. However, there was
Mademoiselle DUMESNIL, a pupil of nature, from whom he might learn to
express all the passions; while from Mademoiselle CLAIRON he might
snatch all the secrets of art.

As for Comedy, it is almost in as desperate a situation. The _ton_ of
society and that of comedians may have a reciprocal influence, and
the revolution having tended to degrade the performance of the
latter, the consequences may recoil on the former. But here I must
stop.--I shall only add that it is not to the revolution that the
decline of the art, either in tragedy or comedy, is to be imputed. It
is, I understand, owing to intrigue, which has, for a long time past,
introduced pitiful performers on the stage of the _Theatre Francais_,
and to a multiplicity of other causes which it would be too tedious
to discuss, or even to mention. Notwithstanding the encomiums daily
lavished on the performers by the venal pen of newspaper writers, the
truth is well known here on this subject. Endeavours are made by the
government to repair the mischief by forming pupils; but how are they
to be formed without good masters or good models?
[Footnote 1: It must grieve every admirer of worth and talent to hear that MOLE is now no more. Not long since he paid the debt of nature. As an actor, it is more than probable that "we ne'er shall look on his like again."

[Footnote 2: The word _Grim_, in French theatrical language, is probably derived from _grimace_, and the expression of _Roles a manteau_ arises from the personages which they represent being old men, who generally appear on the stage with a cloak.]

LETTER LVI.

_Paris, January 24, 1802._

Among the customs introduced here since the revolution, that of women appearing in public in male attire is very prevalent. The more the Police endeavours to put a stop to this extravagant whim, the more some females seek excuses for persisting in it: the one makes a pretext of business which obliges her to travel frequently, and thinks she is authorized to wear men's clothes as being more convenient on a journey; another, of truly-elegant form, dresses herself in this manner, because she wishes to attract more notice by singularity, without reflecting that, in laying aside her proper garb, she loses those feminine graces, the all-seductive
accompaniments of beauty. Formerly, indeed, nothing could tend more
to disguise the real shape of a woman than the

COSTUME OF THE FRENCH LADIES.

A head-dress, rising upwards of half a yard in height, seemed to
place her face near the middle of her body; her stomach was
compressed into a stiff case of whalebone, which checked respiration,
and deprived her almost of the power of eating; while a pair of
cumbersome hoops, placed on her hips, gave to her petticoats the
amplitude of a small elliptical, inflated balloon. Under these
strange accoutrements, it would, at first sight, almost have puzzled
BUFFON himself to decide in what species such a female animal should
be classed. However, this is no longer an enigma.

With the parade of a court, all etiquette of dress disappeared.
Divested of their uncouth and unbecoming habiliments, the women
presently adopted a style of toilet not only more advantageous to the
display of their charms, but also more analogous to modern manners.

No sooner was France proclaimed a republic, than the annals of
republican antiquity were ransacked for models of female attire: the
Roman tunic and Greek _cothurnus_ soon adorned the shoulders of the
Parisian _elegantes_; and every antique statue or picture, relating
to those periods of history, was, in some shape or another, rendered
tributary to the ornament of their person.
This revolution in their dress has evidently tended to strengthen their constitution, and give them a pectoral _embonpoint_, very agreeable, no doubt, to the amateur of female proportion, but the too open exposure of which cannot, in a moral point of view, be altogether approved. These treasures are, in consequence, now as plentiful as they were before uncommon. You can scarcely move a step in Paris without seeing something of this kind to exercise your admiration. Many of those domains of love, which, under the old-fashioned dress, would have been considered as a flat country, now present, through a transparent crape, the perfect rotundity of two sweetly-rising hillocks. As prisoners, wan and disfigured by confinement, recover their health and fulness on being restored to liberty, so has the bosom of the Parisian belles, released from the busk and corset, experienced a salutary expansion.

In a political light, this must afford no small satisfaction to him who takes an interest in the physical improvement of the human species, as it tends to qualify them better for that maternal office, dictated by Nature, and which, in this country, has too long and too frequently been intrusted to the uncertain discharge of a mercenary hireling. Another advantage too arises from the established fashion. Thanks to the ease of their dress, the French ladies can now satisfy all the capacity of their appetite. Nothing prevents the stomach from performing its functions; nothing paralyzes the spring of that essential organ. Nor, indeed, can they be reproached with fastidiousness on that score. From the soup to the desert, they are
not one moment idle: they eat of every thing on the table, and drink in due proportion. Not that I would by any means insinuate that they drink more than is necessary or proper. On the contrary, no women on earth are more temperate, in this respect, than the French; they, for the most part, mix water even with their weakest wine; but they also swallow two or three glasses of _vin de dessert_, without making an affected grimace, and what is better, they eat at this rate without any ill consequence. Now, a good appetite and good digestion must strengthen health, and, in general, tend to produce pectoral _embonpoint_.

In this capital, you no longer find among the fair sex those over-delicate constitutions, whose artificial existence could be maintained only by salts, essences, and distilled waters. Charms as fresh as those of Hebe, beauties which might rival the feminine softness of those of Venus, while they bespeak the vigour of Diana, and the bloom of Hygeia, are the advantages which distinguish many of the Parisian belles of the present day, and for which they are, in a great measure, indebted to the freedom they enjoy under the antique costume.

In no part of the world, perhaps, do women pay a more rigid attention to cleanliness in their person than in Paris. The frequent use of the tepid bath, and of every thing tending to preserve the beauty of their fine forms, employ their constant solicitude. So much care is not thrown away. No where, I believe, are women now to be seen more uniformly healthy, no where do they possess more the art of assisting
nature; no where, in a word, are they better skilled in concealing
and repairing the ravages of Time, not so much by the use of
cosmetics, as by the tasteful manner in which they vary the
decoration of their person.

LETTER LVII.

_Paris, January 25, 1802._

I have already observed that the general effervescence to which the
revolution gave birth, soon extended to the seminaries of learning.
The alarm-bell resounded even in the most silent of those retreats.
Bands of insurgents, intermixed with women, children, and men of
every condition, came each moment to interrupt the studies, and,
forcing the students to range themselves under their filthy banner,
presented to them the spectacle of every excess. It required not all
this violence to disorganize institutions already become
antiquated,[1] and few of which any longer enjoyed much consideration
in the public opinion. The colleges and universities were deserted,
and their exercises ceased. Not long after, they were suppressed. The
only establishment of this description which has survived the storms
of the revolution, and which is no less important from its utility
than extensive in its object, is the

COLLEGE DE FRANCE.
It neither owed this exemption to its ancient celebrity, nor to the
talents of its professors; but having no rich collections which could
attract notice, no particular estates which could tempt cupidity, it
was merely forgotten by the revolutionists, and their ignorance
insured its preservation.

The _College de France_ is, at the present day, in this country, and
perhaps in the rest of Europe, the only establishment where every
branch of human knowledge is taught in its fullest extent. The object
of this institution is to spread the most elevated notions of the
sciences, to maintain and pave the way to the progress of literature,
either by preserving the taste and purity of the ancient authors, or
by exhibiting the order, lustre, and richness of the modern. Its duty
is to be continually at the head of all the establishments of public
instruction, in order to guide them, lead them on, and, as it were,
light them with the torch of knowledge.

This college, which is situated in the _Place de Cambray_, _Rue St.
Jacques_, was founded by Francis I. That monarch, distinguished from
all cotemporaries by his genius, amiableness, and magnificence, saw
in literature the source of the glory of princes, and of the
civilization of the people. He loved and honoured it, not only in the
writings of the learned, but in the learned themselves, whom he
called about his person, at the same time loading them with
encouragement and favours. It is singular that those times, so rude
in many respects, were, nevertheless, productive of sentiments the
most delicate and noble.

Truth never shuns princes who welcome it. Francis I was not suffered
to remain ignorant of the deplorable state in which literature then
was in France, and, though very young, he disdained not this
information. Nothing, in fact, could approach nearer to barbarism.
The impulse Charlemagne had given to study was checked. The torches
he had lighted were on the point of being extinguished. That famous
university which he had created had fallen into decline. A prey to
all the cavils of pedantry, it substituted dispute and quibble to
true philosophy.

Nothing was any longer talked of but the _five universals_,
_substance_, and _accident_. All the fury of argument was manifested
to know whether those were simple figures, or beings really existing,
all things equally useful to the revival of knowledge and the
happiness of mankind. The Hebrew and Greek tongues were scarcely, if
at all, known; the living languages, little cultivated; Latin itself,
then almost common, was taught in the most rude and imperfect manner.
In short, the most learned body of the State had fallen into the most
profound ignorance: a striking example of the necessity of renewing
continually and maintaining the life of those bodies employed in
instruction.

I am not speaking of the sciences, then entirely unknown. The
languages were every thing at this period, on account of their
connexion with religion.

The small number of men of merit whom the bad taste of the age had not reached, were striving to restore to literature its lustre, and to men's minds their true direction; but, in order to revive the taste for good studies, it was necessary to create a new establishment for public instruction, which should be sufficiently extensive for acquiring a great influence. It was necessary to assemble men the most celebrated for their talent and reputation, in order that, being thus placed in full view, and presented to public attention, they might rectify the minds of men by their authority, as well as enlighten them by their knowledge.

This undertaking, difficult in itself, became much less so through the circumstances which then existed. Taste seemed to have taken refuge at the court, and the king easily yielded to the reasons of the learned who approached him; but no one took a greater share in this project than the celebrated Erasmus. Remote from it as he was, he accelerated its execution by the disinterested praises which he lavished on it. The king sent to invite him, in the most flattering terms, to take the direction of it and to settle in France; but Erasmus, jealous of liberty, retained besides by the gratitude he owed to Charles V, and by the care he bestowed on the College of Louvain which he had founded, refused this task, equally honourable and useful. He manifested not the less, in his letters, the joy he felt to see studies re-established by the only means which could reanimate them. It is pleasing to the true friends of the sciences to
find among those who cultivate them similar traits of generosity and nobleness.

At length peace having restored to France repose and the means of repairing her losses, the king gave himself up without reserve to the desire he had of making the sciences flourish, and realized the grand project of public instruction which had for a long time occupied his mind. The new college took the name of _College Royal_. It had professors for the Hebrew and Greek tongues, and some even for the mathematics, philosophy, medicine, and the living languages.

The formation of the _College Royal_ gave great displeasure to the University. After having held so long without a rival the sceptre of the sciences and literature, it was grating to its members to relinquish it. They could ill bear to see set above it an establishment evidently intended to direct and guide it. Self-love offended seldom forgives, especially when it is animated by the _esprit de corps_. The University depreciated the new college, and endeavoured to fetter it in a thousand ways. At last, those dark intrigues being constantly smothered by the applause which the professors received, the University finished by bringing them before a court of justice. From, envy to persecution there is but one step, and that step was soon taken.

Religion served as a pretext and a cloak for this accusation. It was affirmed that the new professors could not, without danger to the
faith, explain the Hebrew and Greek tongues, if they had not been
presented to the University to be examined by it, and received from
it their mission. To this it was answered, that if the theologians of
the University understood Greek and Hebrew, it must be easy for them
to denounce the passages in which the new professors had erred, and
that if, on the contrary, they did not understand those languages,
you ought not to pretend to judge those who taught them. After long
debates, things were left in the state in which they were before the
trial. Each party continued quietly its lessons, and, as it almost
always happens in such cases, reason ended by having its due weight:
true it is that it was then supported by royal authority.

The _College de France_ has not since ceased to make an increasing
progress. It even had the valuable advantage of reforming itself
successively, and of following new ideas, the necessary result of its
corstitution and of the lustre that has always surrounded it; two
causes which have occasioned its chairs to be sought by the most
celebrated men of every description. It is this successive reform
which constitutes the distinctive character of the _College de
France_, and which has always enabled it to fulfil its real object.

Thus, to quote but one example. The chair of Greek philosophy was, in
the beginning, intended to make known the writings of the ancient
philosophers on the nature of things and the organization of the
universe. These were, at that time, the only repositories of human
knowledge for mathematics and physics; but, in proportion as the
sciences, more advanced, substituted rational theories for hazardous
conjectures, the modern discoveries of astronomy were taught, together with the writings of the ancients. The object of this chair, which at the present day bears the name of general physics and mathematics, is to disseminate the most elevated notions of mechanics and the theory of the system of the world. The works taught by its occupier are analytical mechanics and celestial mechanics, that is, those works which form the limits of our knowledge for mathematical analysis, and consequently those of which it is most important to increase the very small number of readers.

By a consequence of that spirit of amelioration which animates this College, some time before the revolution, a chair and a cabinet of experimental physics were added to it.

As for the natural sciences, which are taught here with much depth and detail in several establishments, they have, in the _College de France_, a sort of regulator which directs them, as it were, by their generalities. It is, in fact, to this only that an establishment which, by its nature, contains no collection, ought to attach itself, and the philosophy of the sciences, the result and completion of their study, here constitutes the object of all the lectures.

Thus the improvements which the sciences have successively experienced, have always been spread by the instruction of the _College Royal_; and among the professors who have occupied its chairs, none can be quoted who have been strangers to their progress.
The revolution, which overthrew in France the ancient universities, suspended for some time the exercises of this establishment; but, under the name of _College de France_, it has since resumed a new lustre. It then found itself compelled to new efforts, in order to maintain its place among the scientific institutions, which have emulously risen in every branch of human knowledge. Nevertheless, those different sciences, even natural history, and the curative art, taught with so much perfection in private establishments, have hence derived great advantages, and here it is that public instruction comes at once to be resumed, investigated, and extended.

The present government appears to be perfectly sensible of the importance of such an establishment. The enlightened men, the celebrated _savans_, who approach it, have pointed out in the _College de France_ a _normal_ school, completely formed, and which unites to the extent of its object the ever-powerful ascendant of seniority. The similarity between the circumstances in which this institution is at the present day and those when it was founded, affords the most certain hope of its progress being maintained and accelerated.

This is what appears to me the most interesting in the history of this ancient college. I say nothing of its present professors; their zeal is proved by their assiduous and uninterrupted lessons; their merit is before the judgment of the public; and as for their names,
these are indifferent to the results of their labours. If any other
motive than that of the interest of the sciences were blended with
the information I now communicate, I should not think that, in this
letter, I was fulfilling the object of your wishes.

P.S. It may not be useless to mention that no students are attached
to the _College de France_. The lectures are public; and every one
who is desirous of improving his mind in any branch of science, may
attend them free of expense or trouble. It is impossible for the
friend of learning to withhold his admiration from so noble an
institution. What, in fact, can be more liberal than this gratuitous
diffusion of knowledge?

[Footnote 1: Whatever sentiment may have been preserved respecting
the ancient University of Paris, every impartial person must
acknowledge that it was several centuries in arrear in regard to
every thing which concerns the Arts and Sciences. Peripatetic, when
the learned had, with Descartes, renounced the philosophy of
Aristotle, it became Cartesian, when they were Newtonians. Such is
the too general custom of bodies, engaged in instruction, who make no
discoveries. Invested at their formation with great influence over
scientific opinions, because they are composed of the best informed
men of the day, they wish constantly to preserve those advantages.
They with reluctance suffer that there should be formed, elsewhere
than in their own bosom, new opinions which might balance theirs; and
if the progress of the sciences at last obliges them to abandon their
doctrine, they never adopt the most modern theories, were they, in
other respects, preferable; but embrace those which existed for some
time anterior to them, and which they themselves had before combated.
This inertness of bodies, employed in instruction, is an unavoidable
evil; because it is the effect of self-love, the most invariable of
passions.]

LETTER LVIII.

_Paris, January 17, 1802._

If we do not consider the _Opera Buffa_ as a national theatre, then
the next in rank, after the Grand French Opera and the _Theatre
Francais_, is the

THEATRE DE L'OPERA COMIQUE.

This house, which is situated in the _Rue Feydeau_, near the _Rue de
la Loi_, was opened for the first time in January 1791. The entrance
to it is by a circular vestibule, externally decorated with
caryatides, and sufficiently spacious for one carriage to enter while
another drives off by an adjoining outlet. At the end of this
vestibule is a long gallery, bordered by shops on both sides, which
forms a second entrance by the _Rue Filles St. Thomas_.

The interior form of this theatre is a semi-circle, extended in a
right line at its extremities, which places the orchestra in a
central position, and renders the house one of the fittest in Paris
for a concert. Two rows of Gothic pillars, one above the other,
occupy nearly all its height; and though it contains eight tiers of
boxes, five only are in sight. The same distribution repeated in
regard to the stage-boxes, presents a very projecting pavilion, which
seems to support a large triumphal arch. However grand this style of
architecture may be in appearance, in effect it renders the seats
very inconvenient to two-thirds of the spectators. The ornaments
consist of a strange mixture of the Greek, Gothic, and Oriental. The
house is said to contain two thousand persons.

In the beginning, this theatre united the performers of the original
_Opera Buffa_ and some of those belonging to the old French Comic
Opera, who played alternately. The former retiring from Paris in
1792, the latter for some time attracted full houses by the
excellence of their style of singing, tasteful decorations, and one
of the best composed orchestras in the capital.

Since then, it has experienced the changes and vicissitudes attendant
on the revolution. At present, the company is composed of a selection
from the performers of the _Opera Comique_ of the _Theatre Favart_
(formerly known by the name of _Theatre Italien_), and those of the
lyric theatre of which I am now speaking. This junction has not long
been effected. Previously to its taking place, the _Comedie
Italienne_, where French comic operas only were represented, was
still constituted as it was under the old _regime_, of which it was
remarked as being the sole remnant.

Formerly, the French Comic Opera was very rich in stock-pieces,
chiefly written by FAVART, SEDAINÉ, MARMONTEL, HELE,[1] MONVEL,
MARSOLIER, HOFFMAN, and others. Their productions were set to music
by GRETRY, MONSIGNY, PHILIDOR, DESAIDES, DALEYRAC, &c. These pieces
are now seldom played, the music of them being antiquated; though for
energy and truth of expression some of it surpasses that of many of
the more modern compositions. The new authors are little known. The
composers of the music are MEHUL, DALEYRAC before-mentioned,
BOYELDIEU, TARCHI, &c. The modern pieces the most in vogue and most
attractive are _Le Prisonnier_, _l'Opera Comique_, a piece so called,
_Le Calife de Bagdad_, _Maison a vendre_, _D'Auberge en Auberge_, and
a few others of the same description. All these are really pleasing
comedies.

The _Theatre Feydeau_ itself was also in possession of a great number
of stock-pieces, among which were some in the style of the Grand
French Opera. A considerable change seems to have taken place, as the
latter are now no longer represented.

In surveying the _Opera Comique_, one would imagine that, in lieu of
one company, two separate ones had been formed to play in the same
theatre. The former is the weaker in number, but the stronger in
talent. The latter, though weaker, has some good performers, in the
long list of those of whom it is composed; but, in general, they are
either no longer in their pristine lustre, or have not yet attained a
competent degree of perfection.

Seldom are the two companies mixed. Pieces in the style of the modern
_Opera Comique_, in which easy mirth is replaced by quaint jests, are
played exclusively by the former. They draw crowded houses, as the
public are extremely partial to them. Lyric _drames_ are abandoned to
the latter, and the old stock-pieces to such of the performers as
choose to act in them for a small number of spectators who are so
obliging as to enter the house with _orders_ or _free_ admission. Of
all the repositories of old pieces that of the _Comedie Italienne_ is
the one which is the most entirely neglected. This is rather the
fault of the actors than that of the public. There are many old
productions which would attract a crowd, were the best performers to
play them; but who likes to pay for seeing a master-piece murdered?
--We now come to speak of the qualifications of these performers.

_Principal Characters and parts of Lovers._

Counter-Tenors.

ELLEVIOU, GAVAUDAN, PHILIPPE, and GAVEAUX.

ELLEVIOU. He is the first singer at the _Opera Comique_. Nor will
this opinion be contradicted by any of the elegant and pretty women
who, slaves to the custom of shewing themselves at the first
representation of a new piece, never begin to applaud till ELLEVIOU
makes his appearance.

This performer is, in fact, gifted with a handsome person, an easy
manner, an expressive countenance, and a voice, which, when he
modulates it, is charming. His delivery is tolerably good, and in
some parts, he is not deficient in warmth and feeling. As a singer,
ELLEVIOU leaves behind all those destined to second him. After having
begun by singing bass, he has taken the parts of counter-tenor, for
which, however, his voice is not suited, but he makes up for this
deficiency by a very flexible tenor. He displays much art and a very
modern taste. His method too is good; he makes no improper use of his
facility by lavishing graces, but his manner is too uniform. This is
the greatest objection that can be made to him, in the double
capacity of singer and comedian.

GAVAUDAN. This young actor, with a well-proportioned stature and a
very agreeable countenance, ranks, at the _Opera Comique_, next in
merit to ELLEVIOU. His voice, as a counter-tenor, is not very
brilliant, nor his means extensive; but his taste is good, and his
method that of the modern school. As a player, he has a certain
reputation in lyric _dramas_, and especially in those melancholy parts,
the characteristic of which is a concentrated passion. He imitates
TALMA, and, like him, "outsteps the modesty of Nature."
PHILIPPE. His reputation was begun by the advantages of his person, and he consolidated it by his performance in the line of knight-errantry. _Richard, coeur de lion_, was the part which secured him the public favour. His voice is still an agreeable counter-tenor; but he declines through age. As an actor, he is deficient in nobleness, and his gestures are not dignified; but, being used to the stage, and possessing some feeling, he often produces happy effects.

GAVEAUX. He has been a good singer in his youth, and is a very agreeable composer. He always acquits himself of any part he undertakes, if not in a brilliant manner, at least with credit. Two of his musical productions are stock-pieces, and well worth seeing. _L'Amour Filial_ is a happy imitation of the Italian school, and _Sophie et Moncars_ is always heard with pleasure.

_Characters of Fathers, Valets, or Comic Parts_.

Bass-voices.

CHENARD, MARTIN, REZICOURT, JULIET, and MOREAU.

CHENARD. Owing to an advantageous person, this actor once stood as high in the favour of the ladies as ELLEVIOU does at present. He still possesses a fine voice, as a bass, but it is not very flexible.
In the part of _Monsieur de la France_, in _l'Epreuve Villageoise_, he established his fame as a singer; yet his style is not sufficiently modelled after the modern taste, which is the Italian. As an actor, he is very useful; but, having always been treated by the public like a spoiled child, he is too apt to introduce his own sallies into his parts, which he sometimes charges with vulgarisms of the lowest description.

MARTIN. In the parts of valets, MARTIN cannot be better placed than near ELLEVIOU, whom he seconds with skill and taste. This has led the composers here to an innovation. Formerly, duets in the graceful style between men were seldom heard; but the voices of ELLEVIOU and MARTIN being perfectly adapted to each other, almost all the composers have written for them duets in which the _cantabile_ prevails, and concerted cadences are very conspicuous. This, I understand, is unprecedented in Paris.

MARTIN made his _debut_ in 1783 at the _Theatre de Monsieur_ in the company of Italian buffoons. In this school he acquired that taste which he has since propagated with zeal, if not with success. At the present day, he is accused of loading his singing with superfluous embellishments, or of placing them without judgment in passages or situations where they are ill-suited. However, in _morceaux d'ensemble_ he is quite at home, and, of course, shews himself to great advantage. As an actor, he is by no means remarkable, though he sometimes displays intelligence.
REZICOURT. He may justly be called a good comedian, without examining his merits as a singer.

JULIET. In the newspapers, this performer is called _inimitable_. His manner is his own; yet, perhaps, it would be very dangerous to advise any one to imitate it. He is not deficient in intelligence, and has the habit of the stage; but his first quality is to be extremely natural, particularly in the parts of Peasants, which he performs with much truth. He seems to be born a player, and though he is not a musician, he always sings in tune and in time.

MOREAU. An agreeable person, open countenance, animation, an ingenuous manner, and an unerring memory. He is very well placed in young Peasants, such as _Le Bon Andre_ and _Lubin_ of FAVART, as well as in the parts of Valets.

_MIXED CHARACTERS OF EVERY SORT._--Tenors.

SOLIE, and ST. AUBIN.

SOLIE. He first appeared in the parts of young lovers with a tall stature and a handsome face, but neither of them being fashioned for such characters, he met with no applause. His voice was not very brilliant, but his method of singing was replete with grace and
taste. For this, however, he obtained no credit; the Parisian public not being yet accustomed to the modern or Italian style. CLAIRVAL, the first singer at the old _Opera Comique_, happening to be taken suddenly ill one night, SOLIE undertook his part at a moment's warning. Success crowned his temerity, and from that moment his merit was appreciated. His best character is _Micheli_ in _Les deux Savoyards_, in which he established his reputation. In the pieces of which MEHUL has composed the music, he shines by the finished manner in which he executes it; the _cantabile_ is his fort. As an actor, his declamation is not natural, and his deportment is too much that of a mannerist. However, these defects are compensated by his singing. To the music of others, he does every justice, and that which he composes himself is extremely agreeable.

ST. AUBIN. This performer once had a good voice as a counter-tenor; but as he now plays no other than secondary parts, one might imagine that he is retained at the theatre only in consideration of his wife's talents.

_caricatures and Simpletons_.

DOZAINVILLE, and LESAGE.

DOZAINVILLE. The person of this actor is very favourable for caricatures and the characters of simpletons, which he fills. The meagreness of his countenance renders it very flexible; but not
unfrequently he carries this flexibility to grimace. As a singer, he must not be mentioned.

LESAGE. He is a musician, but has little voice. He performs the parts of simple peasants in a natural manner, but with too much uniformity. This is is a general defect attached to those characters.--Let me next introduce the female performers.

_First female Singers and Parts of Lovers_.

Mesdames ST. AUBIN, SCIO, LESAGE, CRETU, PHILIS the elder, GAVAUDAN, and PINGENET.

Madame ST. AUBIN. She is a capital actress, though chiefly in the parts of young girls; yet she is the main pillar of the _Opera Comique_. She never has been handsome, at least when closely viewed, and is now on the wane, being turned of forty-five; but her graceful little figure and delicate features make her appear pretty on the stage. Neatness and _naivete_ characterise her acting. She has scarcely any voice, but no other songs than romances or ballads are assigned to her. She formerly played at the Grand French Opera, where she was applauded in noble and impassioned parts, though they are not, in general, suited to her manner. But an actress, high in favour with the public, is always applauded in whatever character she appears. The pieces in which Madame ST. AUBIN excels are _Le Prisonnier, Adolphe et Clara_, and _L'Opera Comique_, which is the
Madame SCIO. Although she is said not to be well versed in music, she has a very extensive and powerful voice, but its tones have little variety. As an actress, she is very indifferent. Without being mean, she has no nobleness of manner. Like almost all the performers belonging to the _Opera Comique_, she delivers ill the dialogue, or such sentences as are not set to music. As she frequently strains her acting, persons deficient in taste are pleased to bestow on her the epithet of _great_ as an actress. However, she played _Medee_ in a lyric tragedy of that name; but such a Medea was never seen! As a singer, Madame Scio is a valuable acquisition to this theatre. In point of person, she is neither ordinary nor handsome.

Mademoiselle LESAGE. Her singing is chaste, but destitute of that musical energy which distinguishes great singers. She plays _les ingenuites_ or innocent characters; but is rather a mannerist, instead of being childish. She then employs a false voice, not at all suited to this line of acting, in which every thing should be natural.

Madame CRETU. This actress came to Paris from Bourdeaux, preceded by a great reputation. She has been handsome: a clear voice, a good method of singing, a becoming manner of acting, insured her success. She is very useful at this theatre, in pieces where the _vis comica_ does not predominate.
Mademoiselle PHILIS the elder. This is a pretty pupil of the famous GARAT. She has a clear pipe, a charming countenance, a quick eye, an agreeable person, and some taste. She possesses as much merit as an actress as a singer.[2]

Madame GAVAUDAN. She is admired for her pretty person, pretty voice, and pretty carriage. No wonder then that she has greatly contributed to the success of the little pieces in the style of _Vaudeville_, which have been performed at this theatre.

Mesdemoiselles PINGENET. These two sisters are nothing as actresses; but seem to aspire to the title of singers, especially the elder, who begins to distinguish herself.

_Noble Mothers and Duennas_.

Mesdames DUGAZON, PHILIPPE, and GONTHIER.

Madame DUGAZON. Twenty years ago she enjoyed a great name, for which she was indebted to the bad taste that then prevailed. With large prominent eyes, and a broad flat nose, she could not be really handsome; but she had a very animated countenance. In lyric _drames_, she personated country-girls, chambermaids, and princesses. In the first-named cast of parts, she had an ingenuous, open, but rustic
manner. She played chambermaids in a style bordering on effrontery.
Lastly, she represented princesses, but without any dignity, and also
women bereft of their reason. The part in which she had the most
vogue was that of _Nina_ in _La Folle par amour_. Her madness,
however, appeared not to be occasioned by the sensibility of her
heart. It was too much inclined to the sentimental cast of Sterne's
Maria.

Madame DUGAZON, who ought to have been in possession of a
considerable fortune, from the vast sums of money lavished on her by
Englishmen, is at this day reduced to perform the parts of mothers,
in which she acquits herself so as to deserve neither praise nor
censure.

Madame PHILIPPE. Under the name of DESFORGES, she shone formerly in
the part of _Marguerite_ in _Richard, coeur de lion_. Without being a
superior singer, she executes her songs with feeling.

Madame GONTHIER. This actress still enjoys the benefit of her former
reputation. She is excellent in a cast of parts become hacknied on
the stage; namely, gossips and nurses.

I have said nothing of the _doubles_ or duplicates of all these
ladies, as they are, in general, bad copies of the originals.
The choruses of the _Opera Comique_ are not very numerous, and have not the strength and correctness which distinguish those of the Grand French Opera. Nor could this be expected. The orchestra has been lately recomposed, and at present consists of a selection of excellent performers. The scenery, decorations, and dresses are deserving of commendation.

[Footnote 1: Or HALE, an Englishman, who wrote _Le Jugement de Midas_, _l'Amant Jaloux_, and _Les Evenemens Imprevus_, pretty lyric comedies, especially the last. Notwithstanding the success of his pieces, this author is said to have died in the greatest distress.]

[Footnote 2: Not long since she set off for Russia, without apprizing any one of her intention.]

[Footnote 3: The commissioner, appointed by the government to superintend the proceedings of this theatre, has since been replaced by a _Prefect of the Palace_, whose authority is much the same as that exercised when each of the principal theatres in Paris was under the inspection of a _Lord of the Bedchamber_.]

LETTER LIX.

_Paris, January 29, 1802._
Whenever the pen of an impartial writer shall trace the history of the French revolution, through all its accompanying vicissitudes, it will be seen that this country owed its salvation to the _savans_ or men of science. The arts and sciences, which were revived by their zeal and courage, united with unceasing activity to pave the way to victories abroad, and repair mischiefs at home. Nor can it be denied, that every thing which genius, labour, and perseverance could create, in point of resources, was employed in such a manner that France was enabled, by land, to make head against almost all Europe, and supply her own wants, as long as the war lasted.

The _savans_ who had effected such great things, for some time enjoyed unlimited influence. It was well known that to them the Republic was indebted for its safety and very existence. They availed themselves of this favourable moment for insuring to France that superiority of knowledge which had caused her to triumph over her enemies. Such was the origin of the 

POLYTECHNIC SCHOOL.

This establishment had a triple object; namely, to form engineers for the different services; to spread in civil society enlightened men, and to excite talents which might promote the sciences. Nothing was neglected that could tend to the accomplishment of a destination so important.
It was, in fact, time to reorganize the instruction of corps destined for public services, the greater part of which were wholly deficient in this respect. Some of them, it is true, had particular schools; but instruction there was feeble and incomplete. That for military engineers at _Mezieres_, the best conducted of all, and which admitted twenty pupils only, had suspended its exercises, in consequence of the revolution. Necessity had occasioned the formation of a provisionary school, where the pupils received rapidly the first notions of the attack and defence of places, after which they were sent to the armies.

Such institutions neither answered the exigencies of the State, nor conduced to its glory. Their weakness was, above all, likely to be felt by men habituated to general ideas, and whose minds were still more exalted, and views enlarged, by the revolution. Those men wished that the new _School for Public Works_ should be worthy of the nation. Their plan was extensive in its object, but simple in its execution, and certain in its results.

The first law concerning the _Central School for Public Works_, since called the _Polytechnic School_, was made on the 20th of Ventose year II. (10th of March 1794). From that moment, much zeal was manifested in making the necessary arrangements for its formation. On the report made to the National Convention respecting the measures taken on this subject, on the 7th of Vendemiaire year III (28th of September 1794) a decree was passed, directing a competition to be opened for the
admission of four hundred pupils into this school. The examination was appointed to take place in twenty-two of the principal towns. The candidates were to answer in arithmetic and the elements of algebra and geometry. Those admitted received the allowance of military officers for their travelling expenses to Paris. They were to have annually twelve hundred francs, and to remain in the school three years, after which they were to be called to the different Public Services, when they were judged capable of performing them; and priority was to depend on merit. These services were the duty of military engineers, naval engineers, or ship-builders, artillerists, both military and naval, engineers of bridges and highways, geographical engineers, and engineers of mines, and to them were added the service of the pupils of the school of aerostation, which GUYTON MORVEAU had caused to be established at Meudon, for the purpose of forming the aerostatic company destined for manoeuvring air-balloons, applied to the art of war, as was seen at _Maubeuge_, _Fleurus_, _Aix-la-Chapelle_, &c.

However, the conception of this project was far more easy than its execution. It was doing little to choose professors from among the first men of science in Europe, if their lessons were not fixed in the mind of the pupils. Being unable to communicate them to each pupil in private, they stood in need of agents who should transmit them to this numerous assemblage of youth, and be, as it were, the nerves of the body. To form these was the first object.

Among the young men who had presented themselves at the competition,
twenty of the most distinguished were selected. Philosophical
instruments and a chemical laboratory were provided for them, and
they were unremittingly exercised in every part of the plan which it
was resolved to execute. These pupils, the greater part of whom had
come from the schools for Public Service, felt the insufficiency of
the instruction which they had there received. Eager to learn, their
mind became inflamed by the presence of the celebrated men who were
incessantly with them. The days sufficed not for their zeal; and in
three months they were capable of discharging the functions for which
they were intended.

Nor was this all. At a time when opinion and power might change from
one moment to another, much risk was incurred if a definitive form
was not at once given to the _Polytechnic School_. The authors of
this vast project had seen the revolution too near not to be sensible
of that truth. But they wished first, by a trial made on a grand
scale, to insure their method, class the pupils, and shew what might
be expected from them. They therefore developed to them, in rapid
lectures, the general plan of instruction.

This plan had been drawn up agreeably to the views of men the best
informed, amongst whom MONGE must be particularly mentioned. He had
been professor at _Mezieres_, and had there given the first lessons
of descriptive geometry, that science so useful to the engineer. The
enumeration of the various parts of instruction was reduced to a
table, printed by order of the Committee of Public Safety. It
comprehends mathematics, analysis applied to descriptive geometry and
to the mechanism of solids and fluids, stereotomy, drawing, civil architecture, fortification, general physics, chymistry, mineralogy, and their application to the arts.

In three months, the work of three years was explained. A real enthusiasm was excited in these youths on finding themselves occupied by the sublimest ideas which had employed the mind of man. Amidst the divisions and animosities of political party, it was an interesting sight, to behold four hundred young men, full of confidence and friendship, listening with profound attention to the lectures of the celebrated _savans_ who had been spared by the guillotine.

The results of so great an experiment surpassed the most sanguine expectations. After this preliminary instruction, the pupils were divided into brigades, and education took the course it was intended should follow.

What particularly distinguishes this establishment, is that the pupils not only receive oral lessons, but they must give in written solutions, present drawings, models, or plans for the different parts, and themselves operate in the laboratories.

On the 1st of Germinal year III (22d of March 1795) the annual courses were commenced. They were then distributed for three years, but at this day they last two only. At the same time a decree was passed, regulating the number of professors, adjuncts, ushers, the
holding of the meetings of the council of instruction and administration, the functions of the director, administrator, inspector of the studies, secretary of the council, librarian, keepers of the collection of drawings, models, &c.

Since that epoch, the _Polytechnic School_, often attacked, even in the discussions of the _Legislative Body_, has maintained its ground by the impression of the reputation of the men who act there as professors, of the depth of the knowledge which makes the object of their lessons, and of the youths of superior talent who issue from it every year. The law which after many adjournments, has fixed its existence is dated the 25th of Frimaire year VIII (16th of December 1799.)

The most important changes introduced, are the determination of the age to be received into this school, which is from sixteen to twenty, the reduction of the pupils to the number of three hundred, the rank which is given them of serjeant of artillery of the first class, their pay fixed on the same footing, together with a fund of assistance for those labouring under difficulties, the obligation to wear a uniform, the establishment of a council of improvement, composed of three members of the National Institute, of examiners, of a general-officer or superior agent of each of the branches of the Public Service, of the director, and four commissioners taken from the council of instruction.
This council assembles every year, inquires into the state of the school, proposes its views of amelioration, respecting every department, and makes a report to the government. One of its principal functions is to harmonise the instruction with that of the Schools of Engineers, Artillery, &c. into which the pupils enter after the final examination they undergo previously to their departure.

After this, to judge of the advantages of the _Polytechnic School_, it is sufficient to cast an eye on the printed reports, which present an account of the persons it furnishes to the different services, of those who have been taken from it for the expedition to Egypt, for the corps of _aspirans de la marine_ or midshipmen, for entering into the line with the rank of officers, or into the department of commissaries of war, (into which they are admitted after their examination if no places are vacant in the Schools for Public Service), of those who have been called on to profess the sciences in the central schools (Lyceums) of the departments, some to fill the first professors' chairs in Paris, such as at the _College de France_ and the _Ecole Polytechnique_, of those, in short, who have quitted this school to introduce into the manufactories the knowledge which they had acquired. The last-mentioned circumstance has always been a consideration for carrying the number of pupils beyond the presumable wants of the different Public Services.

You see that this is no more than a summary of what might be said and collected from the journals of the _Polytechnic School_, (which
already form four volumes in 4to. independently of the classic works published by the professors), for giving a complete history of this interesting establishment, which attracts the notice of foreigners of all nations. BONAPARTE takes no small interest in the labours of the _Polytechnic School_, and has often said that it would be difficult to calculate the effects of the impulse which it has given towards the mathematical sciences, and of the aggregate of the knowledge imparted to the pupils.

The _Polytechnic School_, which is under the authority of the Minister of the Interior, occupies an extensive range of building, formerly known by the name of _Le petit Palais Bourbon, contiguous to the _Palais du Corps Legislatif_. The different apartments contain every thing necessary for the elucidation of the arts and sciences here taught; but the pupils reside not at the school: they lodge and board with their friends, on the salary allowed them by the nation, and repair thither only for the prosecution of their studies.

LETTER LX.

_Paris, January 30, 1802._

To judge from the records of the Old Bailey, one would conclude that, in proportion to the number of its inhabitants, London must contain a greater number of dishonest persons of both sexes than any metropolis in Europe. But, though more notorious thieves and daring robbers may
perhaps, be found in London than in many other great cities, yet I
will venture to affirm that Paris contains more

PICKPOCKETS AND SHARPERS.

However superior too our rogues may be in boldness, I apprehend that,
in dexterity, they are far inferior to those to be met with among our
neighbours. To elude a more vigilant inspection, the latter are
compelled to exert more art and cunning. In this dissipated capital,
which is a grand theatre where they can display all their talent, and
find a greater number of dupes, adventurers and swindlers of every
description have long been famous; but it should seem that the
females here of that stamp deserve to be no less celebrated.

Not many years ago, I heard of an English lady of quality being
detected in the very act of secreting a quantity of valuable lace, to
which she had taken a particular fancy at a great haberdasher's in
Pall-Mall. It was said that she endeavoured to exculpate herself for
this inadvertency on the ground of being in a pregnant state, which
had produced an irresistible longing. However this may be, she might
here have got a lesson, as will appear from the following instance of
ingenuity very lately practised by one of her own sex.

In the _ci-devant Palais Royal_, a haberdasher of note keeps a shop
where the highest-priced articles of female wear are exhibited,
immediately on coming from the hands of the manufacturer or inventor.
The other day, a lady somewhat turned of thirty, of genteel appearance and engaging address, entered this shop, and asked to see some white lace veils. Several were shewn to her at the price of from twenty-five to fifty louis each. These not being sufficiently rich to please her taste, others more costly were produced, and she fixed on one of eighty louis in value. Standing before a glass, she immediately put on this veil _a la religieuse_, that is, in the form of the hood of a nun's dress. Then taking from her bosom her little purse, she found it to contain no more than twenty louis in bankpaper, which she paid to the haberdasher as a deposit for the veil, at the same time desiring him to send one of his men with her to her _homme d'affaires_ or agent, in order that he might bring back the other sixty.

As a Parisian tradesman is always extremely glad to get rid of his goods, she had no difficulty in carrying her point; and, having selected from among the shopmen a shamefaced youth of eighteen, took him with her in the hackney-coach which she had kept in waiting. She gave the coachman her orders, and away he drove to a famous apothecary's, in the _Rue St. Honore_. "This," said she to the shopman, "is the residence of my _homme d'affaires_: follow me, and you shall have your money." She accordingly alighted, and, after saying a few words in the ear of the doctor, on whose credulity she had already exercised her genius, desired him to take the young man to his private room, and settle the business, while she remained to chat with his wife.
The unsuspecting youth, seeing the lady on such terms of intimacy in the family, made no hesitation to follow the doctor to a back-parlour, where, to his extreme surprise, he was closely questioned as to his present state of health, and the rise and progress of the disorder which he had caught through his own imprudence. The more he denied the circumstance, the more the doctor persisted in his endeavours to procure ocular demonstration. The latter had previously locked the door, having been apprized by the lady that her son was exceedingly bashful, and that stratagem, and even a certain degree of violence, perhaps, must be employed to obtain evidence of a complaint, which, as it injured her _dear boy's_ constitution, disturbed her own happiness and peace of mind. The doctor was proceeding to act on this information, when the young shopman, finding his retreat cut off, vociferously demanded the sixty louis which he was come to receive in payment for the veil. "Sixty louis in payment for a veil!" re-echoed the doctor. "Your mother begged me to examine you for a complaint which you have inconsiderately contracted in the pursuit of pleasure." The _denouement_ now taking place, the two dupes hastened back to the shop, when they found that the lady had decamped, having previously discharged the coach, in order that she might not be traced by the number.

The art of purloining a watch, a snuff-box, or a purse, unperceived by the owner, may, no doubt, be acquired by constant practice, till the novice becomes expert in his profession: but the admirable
presence of mind displayed by Parisian sharpers must, in a great measure, be inherited from nature. What can well surpass an example of this kind mentioned by a celebrated French writer?

A certain person who had been to receive a sum of money at a banker's, was returning home with it in a hired carriage. The coachman, not remembering the name of the street whither he had been ordered to drive, got off his box, and opened the coach-door to ask it. He found the person dead and cold. At his first exclamation, several people collected. A sharper who was passing by, suddenly forced his way through the crowd, and, in a lamentable and pathetic voice, called out: "'Tis my father! What a miserable wretch am I!"

Then, exhibiting every mark of the most poignant grief, he got into the coach, and, crying and sobbing, kissed the dead man's face. The bystanders were affected, and dispersed, saying, one to another, "What an affectionate son!" The sharper drove on in the coach, where he found the bags of money, which were an unexpected booty, and, stopping it at a door, told the coachman that he wished to apprize his sister of the melancholy accident that had just happened. He alighted, and shut the coach-door, leaving the corpse as naked as it came into the world. The coachman, having waited a long time, inquired in vain at the house for the young man and his sister; no one had any knowledge of her, him, or the deceased.

I remember when I was last in Paris, at the beginning of the revolution, being shewn a silversmith's shop, whence a few articles having been stolen, the master was induced to examine in what manner
the thieves gained admittance. Discovering an aperture where he conjectured that a man's hand might be introduced, he prepared a noose with a proper cord, and remained in waiting the following night to see if they would repeat their visit. At a late hour, when all was quiet, he perceived a man's hand thrust through the aperture; instantly he drew tight the noose, and thought he had effectually secured the culprit; but he was mistaken. The fellow's accomplices, fearing that the apprehension of one of them would lead to the discovery of all, on finding it impossible to extricate him by any other means, cut off his wrist. When the patrole arrived at the spot, on the call of the silversmith, he was not a little astonished to find that his prisoner had escaped, though with the loss of a hand, which remained fast in the noose.

With respect to these more daring classes of rogues, every year almost produces some new race of them. Since the revolution, the criminal code having condemned to death none but those guilty of murder, housebreakers, to avoid the penalty of the law, had recourse to a practice, which put the persons whom they subjected to it to the most severe pain. This was to hold their feet to the fire till they declared where all their moveable property was to be found. Hence these villains obtained the name of _chauffeurs_. Notwithstanding the vigilance of the Police, they still occasionally exercise their cruelties in some of the departments, as may be seen by the proceedings of the criminal tribunals. I have also heard of another species of assassins, who trained blood-hounds to seize a man by the throat in certain solitary places, and then came afterwards, and
plundered him at their ease. When apprehended, they coolly said: "We did not kill the man, but found him dead."

As in former times, all sentences passed on criminals, tried in Paris, whether condemned to die or not, are put into execution on the

PLACE DE GREVE.

The first sentence executed here was that passed on Marguerite Porette, a female heretic, who was burnt alive in the year 1310.

Among the punishments which it has been found necessary to re-establish is that of marking with a hot iron. Criminals, condemned to imprisonment in irons, are exposed for two hours on a scaffold in the middle of this square. They are seated and tied to a post, having above them a label with the words of their sentence. They are clad in woollen pantaloons and a waistcoat with sleeves, one half of each of which is white; the other, brown. After being exposed two hours, they are stripped, and to their shoulder is applied a hot iron, which there leaves the impression of the letter V, for voleur, thief. Women, not being condemned to imprisonment in irons; are exempt from the penalty of being marked. This punishment is said to produce considerable effect on the culprits, as well as on the spectators. Previously to its being revived, persons convicted of thieving were insolent beyond all endurance.
The _Place de Greve_ is a parallelogram, one of the long sides of which is occupied by the _ci-devant Hotel de Ville_, a tasteless edifice, begun in 1533, but not finished till 1605.

Before the revolution, the _Place de Greve_ was alternately the theatre of punishments and rejoicings. On the same pavement, where scaffolds were erected for the execution of criminals, rose superb edifices for public festivals.

Here, when any criminal of note was to suffer, the occupiers of the adjoining houses made a rich harvest by letting their apartments. Every window that commanded a view of the horrid scene, was then hired at a most exorbitant price. Women of the first rank and fashion, decked in all the luxury of dress, graced even the uppermost stories. These weak-nerved females, who would have fainted at the sight of a spider mangling a fly, stood crowded together, calmly viewing the agonies of an expiring malefactor, who, after having been racked on the wheel, was, perhaps, denied the _coup de grace_ which would, in an instant, have rid him of his miserable existence.

The death of a regicide was a sort of gala to these belles; while the lead was melting over the furnace, the iron pinchers heating in the fire, and the horses disposed for tearing asunder the four quarters of the victim of the laws, some of them amused themselves with an innocent game at cards, in sight of all these terrible preparations,
from which a man of ordinary feeling would avert his looks with horror.

How happens it that, in all countries on the continent, ladies flock to these odious spectacles? Every where, I believe, the populace run to behold them; but that a female of superior birth and breeding can deliberately seek so inhuman a gratification is a mystery which I cannot explain, unless, indeed, on the principle of shewing themselves, as well as that of seeing the show.

"Spectatum veniunt, veniunt spectentur ut ipsae."

LETTER LXI.

_Paris, February 2, 1802._

Independently of the general organization of Public Instruction, according to the new plan, of which I have before traced you the leading features, there exist several schools appropriate to different professions, solely devoted to the Public Service, and which require particular knowledge in the arts and sciences. Hence they bear the generic name of

SCHOOLS FOR PUBLIC SERVICES.
They are comprised under the following denominations.

POLYTECHNIC SCHOOL.

SCHOOL OF ARTILLERY.

MILITARY ENGINEERS.

BRIDGES AND HIGHWAYS.

MINES.

NAVAL ENGINEERS.

NAVIGATION.

In order to be admitted into any of the above schools, the candidates must prove themselves qualified by the preliminary instruction required the examinations at the competition prescribed for each of them. The pupils of these schools receive a salary from the nation. At the head of them is the _Polytechnic School_, of which I have already spoken. This is the grand nursery, whence the pupils, when they have attained a sufficient degree of perfection, are transplanted into the other _Schools for Public Services_. Next come the

SCHOOLS OF ARTILLERY.

There are eight of these in the places where the regiments of artillery are garrisoned. The pupils who are sent thither as officers, after having been examined, apply their knowledge to the
arts, to the construction of works, and to the manoeuvres of war
dependent on artillery. Each school, in which the pupils must remain
two years longer, is under the superintendance of a general of
brigade of the corps.

SCHOOL OF MILITARY ENGINEERS.

This school, united to that of Miners, is established at Metz. Its
labours relate to the application of the theoretical knowledge which
the pupils have imbibed at the _Polytechnic School_. The objects of
these labours is the construction of all sorts of works of
fortification, mines and counter-mines, mock-representations of
sieges, attack, and defence, the drawing of plans and military
surveys, in a word, all the details of the duty of engineers in
fortified places and in the field.

The number of pupils is limited to twenty. They have the rank and pay
of second lieutenant. The School of Engineers, as well as the Schools
of Artillery, is under the authority of the Minister at War.

Much as I wish to compress my subject, I must observe that,
previously to leaving the school, the pupils undergo a strict
examination respecting the objects of instruction before-enumerated.
This examination is intrusted to a _jury_ (as the French term it)
composed of the commander in chief of the school, a general or
field-officer of the corps, appointed every year by the Minister at
War, and one of the permanent examiners of the Polytechnic School.

This jury forms the list of merit, which regulates the order of promotion. Can we then wonder that the French have the first military engineers in Europe?

SCHOOL OF BRIDGES AND HIGHWAYS.

It was founded in 1787, by TRUDAINE, and continued under the direction of PERRONET, chief engineer of this corps, till his death, which happened in 1794. He was then 86 years of age. By his will, he bequeathed to this school, for the instruction of the pupils whom he loved as his children, his library, his models, his manuscripts, and his portfolios; articles which at this day form an invaluable collection.

This school, which is at present established in the _Hotel de Chatelet_ (formerly belonging to the duke of that name) _Rue de Grenelle_, _St. Germain_, unites the _depot_ or repository of plans and models to the labours relating to roads, canals, and harbours for trade. The number of pupils admitted is fifty. They are taken from the _Polytechnic School_, and retain the salary which they there received.

The instruction given to them chiefly consists in the application of the principles of physics and mathematics to the art of planning and constructing works relative to roads, canals, and sea-ports, and the
buildings belonging thereto; the means of execution, and the mode of
forming plans and estimates of the works to be executed, and the
order to be observed in keeping the accounts.

The _School of Bridges and Highways_ is under the authority of the
Minister of the Interior,

PRACTICAL SCHOOLS OF MINES.

One of these schools is established at Geislautern, in the
department of La Sarre; and the other, at Pesay, in the department
of Mont-Blanc.

The Director and Professors form a committee for the working of the
mines of Pesay, as well as for the instruction of the pupils. In
consequence of the report of this committee the _Council of Mines_
established in Paris, proposes to the government the measures
necessary to be adopted. Twenty pupils, who have passed their
examination at the _Polytechnic School_, are attached to the
practical schools, for the purpose of applying the theoretical part
of their instruction. Extra-scholars, with testimonials of good
behaviour and capacity, are admitted to be educated at their own
expense. These schools are also under the authority of the Minister
of the Interior.
SCHOOL OF NAVAL ENGINEERS.

The _School of Naval Architects_, which existed in Paris, has been removed to Brest, under the name of _Ecole des Ingenieurs des Vaisseaux_. No pupils are admitted but such as have been students, at least two years, in the _Polytechnic School_. The examination of the candidates takes place every year, and the preference is given to those who excel in descriptive geometry, mechanics, and the other branches of knowledge appropriated to the first year's study at that school. When the pupils have proved, in the repeated examinations which they must undergo, that they are sufficiently qualified, they are sent to Brest (as vacancies occur), in order to apply the theory they have acquired to the different works carried on in that port, where they find both the example and the precept, and are taught every thing relative to the construction of ships of war and merchant-vessels.

This school is under the authority of the Minister of the naval department. The pupils admitted into it, receive a salary of 1800 francs (_circa_ L. 75 sterling) a year.

SCHOOLS OF NAVIGATION.

The Schools of Mathematics and Hydrography, established for the navy of the State, and the Schools of Hydrography destined for the merchant-service, bear the name of _Ecoles de Navigation_.

Every year, there is a competition for the admission of candidates for naval employment. The Hydrographical Examiner makes a general tour to the different ports, where he interrogates the pupils in arithmetic, algebra, geometry, statics, and navigation. According to these examinations, they are admitted to the rank of _aspirons de marine_ or midshipmen, captains of merchant-ships for long voyages, masters of coasting-vessels, pilots, &c,

By a late decree of the Consuls, no one can be admitted to the examination prescribed for being received as master in the coasting-trade, unless he is twenty-four years of age, and has served five years on board the ships of war belonging to the Republic.

* * * * *

In my letter of the 15th of January, I have shewn you that Public Instruction is to be divided into four classes: 1. In Primary Schools, established by the _Communes_. 2. In Secondary Schools, established by the _Communes_, and kept by private masters. 3. In Lyceums. 4. In _Special Schools_. In the two last-mentioned establishments, the pupils are to be maintained at the expense of the nation.
Before I particularize the _Special Schools_, I must mention a national institution, distinguished by the appellation of

PRYTANEE FRANCAIS.

It is divided into four colleges, established at Paris, St. Cyr, St. Germain-en-Laye, and Compiegne. It was destined for the gratuitous education of the children of the military killed in the field of honour, and of public functionaries who might happen to die in the discharge of their office.

By a decree of the Consuls, dated the 1st of Germinal year VIII (22nd of March 1800) the number of pupils, in each of the Colleges of Paris, St. Cyr, and St. Germain-en-Laye, is limited to two hundred, and to three hundred, in that of Compiegne. An augmentation, however, is to be made in favour of the new departments. The pupils are named by the First Consul. On entering the College, they bring a stated proportion of necessaries, after which they are wholly maintained at the expense of the nation till they have finished their studies. The government provides for the advancement of those who give the greatest proof of good conduct and talent. The pupils cannot remain in either of these four colleges beyond the age of eighteen.

As I have before observed, the Central Schools are, in future, to bear the name of Lyceums, and the highest degree of public instruction is to be acquired in the
SPECIAL SCHOOLS.

In these upper schools are to be particularly taught, in the most profound manner, the useful sciences, together with jurisprudence, medicine, natural history, &c. The Special Schools now in existence are to be continued, subject to such modifications as the government may think fit to introduce for the benefit of the Public Service. They are still under the immediate superintendance of the Minister of the Interior.

The _College de France_ I have before described: the Museum of Natural History, the Special School of docimastic Mineralogy and Chemistry, and that for Oriental languages, I shall speak of elsewhere; but I shall now proceed to give you a rapid sketch of the others which I have not yet noticed, beginning with the

SPECIAL SCHOOL OF PAINTING AND SCULPTURE.

This institution was founded in 1648, at the instigation of LE BRUN. It was formerly held in the _Place du Louvre_, but is now removed to the _ci-devant College des Quatre-Nations_, which has taken the name of _Palais des Beaux Arts_. This is the only school in Paris that has never indulged in any vacation. Each professor is on duty for two months. During the first month, he gives his lessons in the school of
living models; during the other, in the school of the antique, called, _la bosse_. It may not be uninteresting to give you an idea of the

COMPETITIONS.

Every year there is a competition in Painting, Sculpture, and Architecture, which is to be called _National Prize_. Its object is to confer on those who have gained the first prize, at present proposed by the Institute, the advantage of an allowance of 1200 francs for five years, which is insured to them at the French School of Fine Arts at Rome. During their stay there, they are lodged, boarded, and taken care of, in case of illness, at the expense of the Republic.

A competition takes place every six months for the rank of places in the schools; and another, every three months for the distribution of medals.

There is also a prize, of 100 francs, founded by M. DE CAYLUS, for a head expressive of character, painted or drawn from nature; and another prize of 300 francs, founded by LATOUR, for a half-length, painted after a model, and of the natural size.

Independently of the competition of the school, there is every year a
general competition followed by a distribution of the works of encouragement, granted to the artists who have distinguished themselves most in the annual exhibition of the _Salon du Louvre_. A jury, named by the competitors themselves, examines the different pictures, classes them according to the degree of merit it finds they possess, and the Minister of the Interior allots to each of the artists _crowned_ a sum in payment of a new work which they are bound to furnish to the government.

NATIONAL SCHOOL OF ARCHITECTURE.

In this school, which is held in the _Louvre_, the Professor of Architecture delivers lectures on the history of that art, and the theory of its different branches, on the orders, and edifices erected by the ancients, and on the works of Vitruvius, Palladio, Scamozzi, and Vignole. He takes no small pains to make known the bold style of Grecian architecture, which the Athenians chiefly employed during the ages when they prided themselves on being a free people.

The Professor of Mathematics explains the principles of arithmetic and elementary geometry, which he applies to the different branches of civil and military architecture, such as levelling, the art of constructing plans, and perspective.

The Professor of Stereotomy, in his lectures, chiefly comprises masonry and carpentry; he points out the best methods of employing
those arts in civil and military buildings. His demonstrations relate
to the theoretical and practical part of both branches. All the
pupils, and students of architecture are indiscriminately admitted to
the competition for the great prize of architecture, provided they
are not foreigners.

CONSERVATORY OF MUSIC.

This establishment, situated in the _Rue du Faubourg Poissonniere_,
was founded on the 16th of Thermidor year III, (4th of August 1795)
for the preservation and reproduction of music in all its branches.

It is composed of a director, three inspectors of teaching, a
secretary, a librarian, and thirty-five professors.

The director presides over the whole establishment; the inspectors
superintend the teaching, examine the pupils, and teach the branches
of study attributed to them by the regulation.

In the Conservatory, the instruction is divided as follows:
composition, harmony, solfaing, singing, violin, violincello,
harpsicord, organ, flute, hautboy, clarinette, French-horn, bassoon,
trumpet, trombone, serpent, preparation for singing, and declamation
applicable to the lyric stage.
The completion of the study is effected by a series of lectures, treating specially of the relations between the sciences and the art of music.

Three hundred pupils of both sexes, taken in equal number from each department, are instructed gratuitously in the Conservatory. The principal points towards which their studies are directed, are, to keep up music in society, to form artists for the execution of public fetes, for the armies, and for the theatres.

These pupils are admitted after an examination, which takes place four times a year. Prizes are distributed annually, in a public meeting of the Conservatory, to the pupils who distinguish themselves in each branch of study.

* * * * *

_February 2, in continuation._

To the preceding brief account of the Conservatory, I shall subjoin a few observations on the

PRESENT STATE OF MUSIC IN FRANCE.
Till the year 1789, this was the country where the greatest expense was incurred in cultivating music; yet the means which were employed, though very numerous, produced but little effect, and contributed not to the improvement of that art. Every thing even announces that its progress would have been still more retarded, but for the introduction of the Italian Opera, in 1645, by Cardinal Mazarin.

The brilliant success of _Orfeo e Euridice_, in 1647, determined the national taste in favour of this sort of _spectacle_, and gave birth to the wish of transplanting it to the French stage. It was in 1659 that the first opera, with music adapted to a French poem, was performed at Issy.

Since the epoch of the establishment of the French opera, every department belonging to it, with the sole exception of the singing, has been so much improved, that it is become the most brilliant _spectacle_ in Europe. But, as the lyric theatres in France were always obliged to seek recruits among the pupils formed in the schools maintained by the clergy for the service of public worship, the influence of the clerical mode of instruction was felt; and this was, in fact, the source of the bad taste which for a long time characterized French singing.

Had the grand opera in France been continued an Italian one, as it was first established, (like those subsequently introduced in the principal cities of Europe) it would have been supported by
performers formed by the Conservatories of Italy; and the good taste
of those schools would have balanced or proscribed the bad taste of
the French cathedrals; but the genius of the seventeenth century
chose that the French language, purified and fixed by the writers who
rendered it illustrious, should also become the language of the lyric
theatre. Musical instruction, remaining entirely subservient to the
customs of religion, was unable to keep pace with the rapid progress
of the arts and sciences during that brilliant period.

Among the defects of the old system of teaching music, must be placed
that of confining it to men; nevertheless, the utility of women in
concerts and plays was as incontestable then as it is at the present
day. Public instruction was therefore due to them in that point of
view; but, had no such consideration existed, they should have been
admitted to participate in this instruction, in order to propagate
the art in society. The success of this method would have been
infallible: as soon as women should have cultivated the musical art
with success, its naturalization would have been effected in France,
as it has been in Germany and Italy.

The expense of the musical instruction pursued in the schools
belonging to the cathedrals was immense, compared with its results in
every branch of the art. As to composers, they produced but a very
small number, and few of these distinguished themselves; no
instrumental performer of eminence ever issued from them; and, with
few exceptions, the singers they formed were very indifferent.

The necessity of introducing a better method of singing induced the government, in 1783, to establish a _Special School of Singing and Declamation._ This institution continued in full exercise for ten years; but, though the celebrated PICCINI was appointed to preside over the vocal department, the habits of the old school obstructed its progress, and prevented it from producing the good which was expected from it.

At the epoch of the dissolution of the monarchical institutions, there remained in France only the School of Music of the Parisian national guard, and that of Singing and Declamation just mentioned. The republican government ordered them to be united, and thus was formed the _Conservatory of Music._

Nor let it be imagined that policy has had no share in establishing this institution. It has furnished the numerous bands of musicians rendered necessary by the levy of fourteen armies which France had, at one and the same time, in the field. It is well known that music has done almost wonders in reviving the courage of the French soldiers, who, when Victory seemed adverse to them, inclined her in their favour, by rallying to the tune of the _Marseillois_. In the heat of action, joining their voice to the instruments, and raising themselves to a pitch of enthusiasm, they received or dealt out death, while they kept singing this hymn. The French then are no less
indebted to ROUGET DE LILLE than the Spartans were to TYRTAEUS. At the
beginning of the revolution, they had no songs of the warlike kind,
extcept a few paltry ballads sung about the streets. ROUGET, who was
then an officer of engineers at Strasburg, was requested to compose a
martial hymn. Full of poetic fire, he shut himself up in his chamber,
and, in the course of one night, wrote the words of the
_Marseillois_, adapting to them music, also of his own composition.
Notwithstanding this patriotic production, and the courage which the
author is said to have displayed during the war, he was twice
imprisoned, at one time on suspicion of royalism; at another, of
terrorism.

Independently of the great number of musicians with which the
Conservatory has supplied the armies, it has furnished between two
and three hundred to the theatres, as well in Paris as in the
departments.[1] The band of the Consular guard was formed from the
pupils of the Conservatory, and sixty of them at present compose the
orchestra, known in Paris by the name of _Concert Francais_, and the
execution of which has been much applauded by many celebrated
composers.

Its members meet to discuss the theories which may improve and extend
the different branches of the musical art. They have already laid the
principal foundations of a body of elementary works for teaching them
in perfection. _Les Principes elementaires de Musique_, and a _Traite
d'Harmonie_, which is said to have gained the universal approbation
of the composers of the three schools, assembled to discuss its
merits, are already published. A method of singing, established on
the best principles of the Italian school, applied to French
declamation, is now in the press; and these publications are to be
successively followed by other didactic works relative to the history
of the art.

A principal cause of the present scarcity of fine voices in France,
is the war which she has had to maintain for ten years, by armies
continually recruited by young men put in requisition at the period
when the voice is forming, and needs to be cultivated in order to
acquire the qualities which constitute a good singer.

Formerly, French commerce derived but very little advantage from
articles relating to music; but the means employed by the
Conservatory may probably turn the scale in favour of this country,
as well as render it, in that respect, independent of foreign
nations.

Before the revolution, England furnished France with _piano-fortes_,
the common price of which was from three to five hundred francs.
Germany mostly supplied her with wind and string instruments. German
French-horns, though coarsely-made instruments, cost seventy-two
francs, and the good violins of the Tyrol were paid for as high as
one hundred and twenty. The consumption of these instruments was
considerable. Nor will this appear surprising, as previously to the
foundation of the Conservatory, the instrumental musicians, employed
in the French regiments and places of public amusement, were mostly Germans.

The French _piano-fortes_ are now in request in most parts of Europe, and their price has, in consequence, increased from one thousand to two thousand four hundred francs. The price of French-horns, made in Paris, which, from being better finished, are preferable to those of Germany, has, in like manner, risen from three to five hundred francs. Parisian violins have increased in proportion.

With respect to printed music, the French import none; but, on the contrary, export a great deal; and the advantages resulting from these two branches of commerce, together with the stamp-duty attached to the latter, are said to be sufficient to defray the expenses of the musical establishments now existing, or those proposed to be created.

Before I close this letter, I must not omit to mention a very useful institution, for the promotion of the mechanical arts, established in the _Rue de l'Ecole de Medecine_, and called the

GRATUITOUS SCHOOL FOR DRAWING.

It was founded in the year 1766, for the instruction of fifteen hundred children intended for mechanical professions, and was the
first beneficent establishment opened in favour of the common people. Literature, sciences, and liberal arts had everywhere public schools; mechanical arts alone were neglected. The lower orders, by whom they were exercised, had no other means of learning them, and of developing the faculties of their mind, than the blind routine of apprenticeship.

The success of this school had progressively caused similar ones to be instituted in a great number of towns of France, but most of them are buried under the ruins of the revolution; that of Paris has escaped the general overthrow; and, though it has lost a considerable portion of its revenue, it still admits about six hundred pupils. They are taught every thing relative to the mechanical arts, such as drawing in all its various branches, military, civil, and naval architecture, hydraulics, arithmetic, land-surveying, mensuration, perspective, stone-cutting, and in short such parts of mathematics and practical geometry as relate to those different objects.

The Gratuitous School for Drawing must not be assimilated to establishments intended for improving the taste of those who follow the career of the liberal arts. It presents immediately to the children of the lower orders of the people the instruction that suits them best. Here, every thing is useful. Not only are the pupils instructed _gratis_, but the school furnishes to the indigent, recommended by one of the founders, the paper, pencils, and instruments necessary for their studies in the classes, and also models for exercising their talents at home.
I shall speak elsewhere of the _Special School of Medicine_ of Paris; there are two others, one at Montpellier, and one at Strasburg. At Alfort, near Paris, is established, on a grand scale, a

VETERINARY SCHOOL.

It would lead me too far to particularize every department of this extensive establishment; but one of these is too useful to be passed over in silence. Here are spacious hospitals where animals are classed, not only according to their species, but also according to the species of disorder by which they are affected. Every person may bring hither sick animals, on paying for their food and medicaments only, the operations and dressings being performed and applied _gratis_.

There are also Veterinary Schools at Lyons, Turin, and Rodez.

In addition to all these schools are to be established, in different parts of the Republic, the following new _Special Schools_.

Ten of Jurisprudence.
Three of Medicine.

Four of Natural History, Physics, and Chymistry.

One of Transcendent Mathematics.

Two of Technology.

One of Public Economy, enlightened by Geography and History.

One of the Arts dependent on design, and, lastly,

A new Military School.

From the foregoing enumeration, it is evident that the government can never be at a loss for persons duly qualified to perform the duties of every branch of the Public Service. True it is that the nation is at a considerable expense in giving to them the instruction which fits them for the employment; but, in return, what advantages does not the nation derive from the exertion of their talent?

[Footnote 1: In France are reckoned seventy-fire lyric theatres,
exclusively of those in the newly-united departments.]

LETTER LXII.

Paris, February 5, 1802.

In one of your recent letters, you interrogated me respecting the changes which the revolution had produced in the ceremonies immediately connected with the increase and decrease of population. While the subject is fresh in my mind, I shall present the contrast which I have observed, in the years 1789-90 and 1801-2, in the ceremony of FUNERALS.

Under the old _regime_, there was no medium in them; they were either very indecorous or very expensive. I have been positively assured that eighteen francs were paid for what was called a parish-funeral, and not unfrequently a quarrel arose between the agent of the rector and the relations of the deceased. However, as it was necessary to bury every one, the _Commissaire de police_ declared the fact, if the relations were unable to pay. Those for whom eighteen francs were paid, had a coffin in which they were buried; the others were laid in a common coffin or shell, from which they were taken to be put into the ground. In a parish-funeral, whether paid or not, several dead
bodies were assembled, that is, they were carried one after the
other, but at the same time to the same ground. They were conducted
by a single priest, reciting by the way the accustomed prayers.

Other funerals were varied without end, according to the fortune or
pleasure of the relations. For persons of the richest class, a
flaming chapel was constructed at the entrance of the house. This
chapel was hung with black cloth, and in it was placed the corpse,
surrounded by lighted torches. The apartments were also hung with
black for the reception of the persons who were to attend the funeral
procession. The priests came to conduct the corpse from the house of
the deceased. They were more or less numerous, had or had not wax
tapers, according to the will of those who defrayed the expenses. If
the presentation of the corpse at the parish-church took place in the
morning, a mass was sung; if in the evening, obsequies only were
chaunted, and the former service was deferred till the next morning.
The relations and friends, in mourning, followed the corpse. These
persons walked in the procession, according to their degree of
relationship to the deceased, and besides their complete
mourning-suit, wore a black cloak, more or less long, according to
the quality of the persons (or the price paid for it), and a flapped
hat, from which was suspended a very long crape band. Their hair,
unpowdered, fell loose on their back. In lieu of a cloak, lawyers,
whether presidents, counsellors, attornies, or tipstaffs, wore their
black gown. On the cuff of their coat, men wore weepers, consisting
of a band of cambric. Every one wore black gloves, and likewise a
long pendent white cravat. People of the highest rank wore _cottes
crepes, that is, a sort of crape petticoat, which fell from the waist to the feet. This was meant to represent the ancient coat of arms.

Servants in mourning, or pages for princes, supported the train of the cloak or gown of persons above the common rank. Other servants, also in mourning, surrounded the relations and friends of the deceased, holding torches with his armorial bearings, if he was a noble. Persons extremely rich or very elevated in rank, hired a certain number of poor (from fifty to three hundred), over whom were thrown several ells of coarse iron gray cloth, to which no particular form was given. They walked before the corpse, holding large lighted torches. The procession was closed by the carriages of persons belonging to it; and their owners did not get into them till their return from the funeral. Sometimes on coming out of the parish-church, where the presentation of the corpse was indispensable, the rector performing the office of magistrate in regard to the delivery of the certificate of presentation, the corpse was carried into a particular church to be buried. This was become uncommon before the revolution, as to do this it was necessary to possess a vault, or pay extremely dear, it being prohibited by law, except in such cases, to bury the dead in churches.

When the deceased belonged to a society or corporation, they sent a deputation to attend him to the grave, or followed in a body, if he was their chief. At the funeral of a prince of the blood, all his
household, civil and military, marched in the procession. The _corbillard_, or sort of hearse, in which his highness was carried to _St. Denis_, was almost as large as the moveable theatre which Mr. Flockton transports from fair to fair in England. Calculated in appearance for carrying the body of a giant, it was decorated with escutcheons, and drawn by eight horses, also caparisoned to correspond with the hearse. These, however, were but the trappings of woe.

While this funereal car moved slowly forward amidst a concourse of mourners, its three-fold hangings concealed from the eye of the observer the journeymen coach and harness makers, drinking, and playing at dice on the lid of his highness's coffin, by way of dispelling the _ennui_ of the journey. These careless fellows were placed there to be at hand to repair any accident that might happen on the road; so, while, on the outside of the hearse, all wore the appearance of sadness; within, all was mirth; no bad image of the reverse of grandeur and the emptiness of human ostentation.

Such were the ceremonies observed in funerals before the revolution. Passing over the interval, from its commencement in 1789 to the end of the year 1801, I shall describe those practised at the present day. It now depends on the relations to have the corpse presented at the parish-church; but there are many persons who dispense with this ceremony. The priests receive the corpse at the door of the church. It is carried thither in a _corbillard_. Each municipality has its own, and there are twelve municipalities in Paris. Some of them have
adopted the Egyptian style; some, the Greek; and others, the Roman, for the fashion of their _corbillard_, according to the taste of the municipality who ordered its construction. It is drawn by two horses abreast, caparisoned somewhat like those of our hearse. The coachman and the four bearers are clothed in iron gray or black. An officer of the police, also clothed in black, and holding a cane with an ivory head, walks before the _corbillard_ or hearse. Each corpse has its particular coffin furnished by the municipality. Arrangements have been so made that the rich are made to pay for the poor. The coffin is covered with a black cloth, without a cross, for fear of scaring philosophers and protestants. The relations follow on foot, or in carriages, even in town. Few of them are in mourning, and still fewer wear a cloak.

At the _Sainte Chapelle_, near the _Palais de Justice_, is a private establishment where, mourning is let out for hire. Here are to be had _corbillards_ on a more elegant plan. These are carriages hung on springs, and bearing much resemblance to our most fashionable sociables with a standing awning; so much so, that the first of them I saw I mistook for a _mourning_ sociable. Some are ornamented with black feathers. Caparisons, hangings, every thing is in black, as well as the coachman. This speculator also lets out mourning coaches, black without and within, like those in use in London. At a few funerals, these are hired for the mourners, and at a recent one, fifteen of these carriages were counted in the procession. However, this luxury of burials is not entirely come again into fashion. In the inside of the church, every thing passes as formerly.
I shall now proceed from the _grave_ to the _gay_, and conclude this letter with a concise observation on

MARRIAGES.

The _civil_ act of marriage is entered into at the office of the municipality. But this civil act must not be confounded with the contract, drawn up by the notary, and containing the stipulations, clauses, and conditions. The former signifies merely that such a man and such a woman take each other for man and wife. There are few, if any, persons married, who, from the municipality, do not repair to the parish-church, or go thither the next morning; the civil act being considered by individuals only as the ceremony of the betrothing, and till the priest has given the nuptial benediction, the relations take care that the intended bride and bridegroom shall have no opportunity of anticipating the duties of marriage.

Political opinions, therefore, prevent but few persons from going to church. Mass is said in a low voice, during which the priest, or the rector, receives the promise of the wedded pair. With little exception, the ceremony is the same for all. Those who pay well are married at the high altar; the rector addresses to them a speech in which he exhorts them to live happily together; the beadles perform their duty; and the organist strikes up a voluntary.
In regard to marriages, the present and former times presenting no other contrast, I have nothing more to add on the subject.

LETTER LXIII.

_Paris, February 6, 1803._

The mode of life of the persons with whom I chiefly associate here, precludes me from reading as much as I could wish, either for instruction or amusement. This, you will say, I ought not to regret; for a traveller visits foreign countries to study mankind, not books. Unquestionably, the men who, like splendid folios in a library, make at present the most conspicuous figure in this metropolis, are worth studying; and, could we lay them open to our inspection, as we do books of a common description, it would be extremely entertaining to turn them over every morning, till we had them, in a manner, by heart. But I rather apprehend that they partake, more or less, of the qualities of a book just come out of the hands of the binder, which it is difficult to open. Let us therefore content ourselves with viewing them as we would volumes of a superbly-bound edition, not to be examined by the general observer, and direct our eyes to such objects as are fully exposed to investigation.

In Paris, there are several public libraries, the greater part of them open every day; but that which eclipses all the others, is the
Charles V, justly surnamed the _Wise_, from the encouragement he gave to learning, may be considered as the first founder of this library.

According to the President Henault, that king had collected nine hundred volumes; whereas king John, his father, possessed not twenty. This collection was placed in a tower of the _Louvre_, called _La Tour de la Librairie_, which was lighted up every night, in order that the learned might pursue their studies there at all hours.

After the death of Charles VI, in 1423, the inventory amounted to no more than one hundred and twenty volumes, though several works had been added, because on the other hand, a great number had been lost.

When Paris fell into the power of the English, in 1429, the Duke of Bedford, then regent of France, purchased these books, for which he paid 1200 livres, and the library was entirely dispersed. Charles VII, being continually engaged in war, could not concern himself in its re-establishment. Lewis XI collected the remains scattered in different royal residences, and availed himself of the resources afforded by the invention of printing, which was discovered at Strasburg or Mentz in 1440.

Printers, however, were not established in Paris till 1470, and in
that same year, they dedicated to Lewis XI one of the first books
which they printed. Books were, at this time, very scarce and dear,
and continued so for several years, both before and after the
discovery of that invention. Twenty thousand persons then subsisted
in France by the sale of the books which they transcribed. This was
the reason why printing was not at first more encouraged.

Charles VIII added to this literary establishment such works as he
was able to obtain in his conquest of Naples. Lewis XII increased it
by the library of Potrarch. Francis I enriched it with Greek
manuscripts; but what most contributed to augment the collection was
the ordinance of Henry II, issued in 1556, which enjoined booksellers
to furnish the royal libraries with a copy on vellum of all the works
printed by privilege; and, under the subsequent reigns, it gradually
acquired that richness and abundance which, before the revolution,
had caused it to be considered as one of the first libraries in
Europe.

In 1789, the _Bibliotheque du Roi_, as it was till then called, was
reckoned to contain one hundred and eighty thousand printed volumes,
eighty thousand manuscripts, a prodigious number of medals, antiques,
and engraved stones, six thousand portfolios of prints, and two
thousand engraved plates. But, under its present denomination of
_Bibliotheque Nationale_, it has been considerably augmented.
Agreeably to your desire, I shall point out whatever is most
remarkable in these augmentations.
The buildings, which, since the year 1721, contain this vast collection, formally made part of the _Hotel Mazarin_. The entrance is by the _Rue de la Loi_. It is at present divided into four departments, and is managed by a conservatory, composed of eight members, namely:

1. Two conservators for the printed books, M. M. CAPPERRONNIER and VAN-PRAET.

2. Three for the manuscripts, M. M. LANGLES, LAPORTE DUTHEIL, and DACIER.

3. Two for the antiques, medals, and engraved stones, M. M. MILLIN and GOSSELIN.

4. One for the prints and engraved plates, M. JOLY.

The first department, containing the printed books, occupies, on the first floor of the three sides of the court, an extent of about nine hundred feet by twenty-four in breadth. The rooms, which receive light on one side only, are equal in height. In the second room to the right is the _Parnasse Francais_, a little mountain, in bronze, covered with figures a foot high, and with medals, representing French poets. Lewis XIV here occupies a distinguished place under the
figure of Apollo. It was a present made by TITON DU TILLET.

In another of these rooms, built on purpose, are a pair of globes of
an extraordinary size, constructed, in 1683, by Father CORONELLI, a
Jesuit, for Cardinal D'ESTREES, who presented them to Lewis XIV. The
feet of these globes rest in a lower apartment; while their
hemispheres project by two apertures made in the floor of the first
story, and are thus placed within reach of the observer. Their
diameter is eleven feet, eleven inches. The celebrated BUTTERFIELD
made for them two brass circles, (the one for the meridian, the other
for the horizon), each eighteen feet in diameter.

Since the year 1789, the department of printed books has received an
augmentation of one hundred and forty thousand volumes, either
arising from private acquisitions, or collected in France, Italy,
Holland, Germany, or Belgium. Among these is a valuable series of
works, some more scarce than others, executed in the XVth century,
which has rendered this department one of the most complete in
Europe. I shall abstain from entering into a detail of the articles
assembled in it, several of which deserve particular notice. A great
many ancient specimens of the typographical art are on vellum, and
give to this collection a value which it would be no easy matter to
appreciate. All the classes of it present a great number, the
enumeration of which would far exceed my limits.

The department of manuscripts, which is placed in a gallery one
hundred and forty feet in length, by twenty-two in breadth, has been increased in proportion to that of the printed books. The library of Versailles, that of several emigrants, the chapters of various cathedrals, the Sorbonne, the _College de Navarre_ in Paris, and the different suppressed religious corporations, have enriched it with upwards of twenty thousand volumes; eight thousand of these belonged to the library of _St. Germain-des-Pres_, which was burnt in 1793-4, and was immensely rich in manuscripts and old printed hooks.

About fifteen hundred volumes have been taken from Italy, Holland, and Germany. Among those arrived from Italy, we must distinguish the original manuscript of RUFFIN, a priest of Aquilea, who lived in the IVth century, containing, on papyrus or Egyptian paper, the Latin translation of the Jewish antiquities of FLAVIUS JOSEPHUS; the grammar of PROBUS or PALAEMON, a manuscript of the Vth century, on vellum, in uncial characters; a very beautiful volume in Syriac, containing the Four Evangelists, a manuscript on vellum of the VIth century; the two celebrated manuscripts of Virgil of the VIIth century, the one from the Vatican, the other from Florence, both on vellum. A roll, in good preservation, composed of several skins, sewed together, containing the Pentateuch in Hebrew, a manuscript of the IXth century. A Terence, with figures of the time and a representation of the masks introduced on the stage by the ancients, together with the various poetical works of PRUDENTIUS; manuscripts on vellum of the IXth century. The Terence is that of the Vatican, in praise of which Madame DACIER speaks in her translation.
The manuscripts of the ancient Dukes of Burgundy, which had so long constituted the ornament of the library of Brussels, now increase the fame of those which the _Bibliotheque Nationale_ already possessed of this description. Their number is about five hundred volumes; the greater part of them are remarkable for the beauty and richness of the miniatures by which they are embellished, and one scarcely inferior in magnificence to the primer of Anne de Bretagne, wife of Lewis XII, to that of Cardinal Richelieu, to the primer and battles of Lewis XIV, and to a heap of other manuscripts which rendered this _ci-devant Bibliotheque du Roi_ so celebrated in foreign countries.

Five large apartments on the second floor are occupied by titles and genealogies, which are still preserved here, in about five thousand portfolios or boxes, for the purpose of verifying the claims to property, and assisting the historian in his researches.

The department of medals, antiques and engraved stones has, since 1789, also experienced an abundant augmentation. The medals are in a cabinet at the end of the Library; the antiques are in another, above it, on the second floor.

In 1790, the engraved stones which had been previously locked up in the drawers of the council-chamber at Versailles, were conveyed hither, to the number of eight hundred. It would be too tedious to dwell on the beauty, merit, and scarcity of these stones, as well as on their finished workmanship and degree of antiquity. Among them,
the beautiful ring, called the _seal of Michael Angelo_, claims admiration.

In 1791, some antiquities which constituted part of the treasure of _St. Denis_, were brought hither from that abbey. Among these valuable articles, we must particularly distinguish the chalice of the Abbot SUGER; a vase of sardonyx, with two handles formed of raised snakes, on which are represented, with admirable art, ceremonies relating to the worship of Bacchus; a large gold cup, ornamented with enamel of various colours; a very large urn of porphyry, which formerly served as a sepulchral monument; several baptismal fonts; the arm-chair of King Dagobert, a piece of very extraordinary workmanship for the time in which it was executed.

Among the valuable articles removed hither from _La Sainte Chapelle_ in Paris, in the same year, are to be particularly remarked a sardonyx, representing the apotheosis of Augustus, and commonly called _l’agathe de la Sainte Chapelle_. This stone is the largest and rarest known of that species. It was brought to France in the year 1383 by king Charles V.

At the end of 1792 the cabinet of medals of _St. Genevieve_, forming in the whole seventeen thousand articles, and its fine collection of antique monuments, increased the new riches accumulated in the _Bibliotheque Nationale_. In 1794, a beautiful series of antiquities, consisting of a great number of imperial medals, of nations, cities, and kings, of all sizes, in gold, silver, and bronze, together with little painted figures, busts, instruments of sacrifices, &c. arrived
here from Holland.

In 1796, the department of medals was also enriched by several articles from the _Garde-Meuble_ or Jewel-Office. Among them were some suits of armour belonging to several of the kings of France, particularly that of Francis I, that of Henry IV, and that of Lewis XIV. These were accompanied by a quantity of arms, helmets, shields, breast-plates, and weapons used in the ancient tournaments, as well as quivers, bows, arrows, swords, &c.

Towards the end of the year 1798 and in 1799, several valuable articles arrived here from Italy, among which are two crowns of gold, enriched with precious stones, worn by the ancient kings of Lombardy, at the time of their coronation; the engraved stones and medals of the Pope's cabinet; a head of Jupiter AEgiochus, on a ground of sardonyx, a master-piece of art, which is above all eulogium; the celebrated Isiac table, in copper incrustated with silver, a valuable table of Egyptian mythology, which is presumed to have been executed, either at Alexandria or at Rome, in the first or second century of the christian era; some oriental weapons; a _fetfa_ or diploma of the Grand Signior contained in a silk purse, &c.

The department of prints and engraved plates, formed of the celebrated cabinets of MAHOLLES, BERINGHEN, Gaignieres, UXELLES, BEGON, GAYLUS, FONTETTE, MARIETTE, &c. contained, before the revolution the most ample, rich, and valuable collection in Europe.
It is placed in the _entresol_, and is divided into twelve classes.

The first class comprehends sculptors, architectural engineers, and engravers, from the origin of the French nation to the present day, arranged in schools.

The second, prints, emblems, and devices of piety.

The third, every thing relative to fables and Greek and Roman antiquities.

The fourth, medals, coins, and heraldry.

The fifth, public festivals, cavalcades, and tournaments.

The sixth, arts and mathematics.

The seventh, prints relating to novels and books of entertainment.

The eighth, natural history in all its branches.

The ninth, geography.
The tenth, plans and elevations of ancient and modern buildings.

The eleventh, portraits of all professions, to the number of upwards of fifty thousand.

The twelfth, a collection of the fashions and dresses of almost every country in the world.

Since 1789, the augmentations made to it are considerable. Among these must be distinguished four hundred and thirty-five volumes brought from the library of Versailles, and fifty-two others, infinitely valuable, respecting China, found at the residence of M. BERTIN, Minister, about eight thousand prints brought from Holland, the greater part of them, very fine impressions; and about twelve thousand collected by different emigrants, almost all modern, indeed, but one half of which are select, and remarkable for their fine preservation.

Among five hundred volumes, obtained from the suppressed religious corporations, are to be remarked one hundred and nine port-folios from the abbey of _St. Victor_, in Paris, containing a beautiful series of mythological, historical, and typographical subjects. This forms a valuable addition to the collection of the same kind of which the department of prints was already in possession.
In one hundred and forty-four volumes brought from Cologne, there are several scarce and singular engravings.

As for sixty articles sent from Italy, they are, with the exception of the _Museum Pio-Clementinum_, in such a state of degradation that they are scarcely fit for any thing but to mark the place which each composition has to occupy.

Since 1789, the department of prints has made several acquisitions deserving of notice, such as the works of LEBAS, MARCENAY, and RODE, all extremely difficult to find complete, and three hundred and seventeen plates sent from Germany by FHAUENHOTZ; most of them executed by foreign engravers, and some are very capital.

A few well-known distinguished artists and amateurs, among whom I must not omit to name DENON, ST. AUBIN, and LAMOTTE, a merchant at Havre, have generously enriched the department of prints with a great number of very valuable ones.

The library is open every day, Sundays, and days of national fetes excepted, from ten o'clock till two, to persons who wish to read, study, or take notes; and for whom every accommodation is provided; but to such as are attracted by curiosity alone, on the Wednesdays and Fridays of each week, at the same hours. On those days, you may perambulate in the different rooms of this magnificent establishment;
on the other days, walking is here prohibited, in order that students
may not be interrupted. However, JOHN BULL seems to pay little regard
to this prohibition. Englishmen are frequently seen stalking about
the rooms at the forbidden time, as if they meant to shew that they
disdained the rules of propriety and decorum.[1]

Under the government which succeeded the monarchy, was established,
within the precincts of the _Bibliotheque Nationale_, a

SCHOOL FOR ORIENTAL LIVING LANGUAGES.

The design of this school, _which is of acknowledged utility in
politics and commerce_, is to qualify persons to supply the place of
the French droguemans in the East, who, at the beginning of the
troubles which distracted France, abandoned the interests of their
country, and deserted their stations.

LANGLES, president of this school, here teaches the Persian and Malay
languages.

SILVESTRE DE SACY, literal and vulgar Arabic.

JAUBERT, Turkish and the Tartarian of the Crimea.
DANSE DE VILLOISON, modern Greek.

In general, very few pupils are instructed here, and the greater part of those who begin the courses of lectures, do not follow them three months. This fact I gathered from the professors themselves. When FRANCOIS DE NEUFCHATEAU was Minister, he had attached to this school an Armenian, named CIREIED, who gave lessons in his native language, which are now discontinued.

A course of archaeology is also delivered here by the learned MILLIN. The object of this course is to explain antique monuments, and compare them with passages of the classics. The professor indicates respecting each monument the opinions of the different learned men who have spoken of it: he also discusses those opinions, and endeavours to establish that which deserves to be adopted. Every year he treats on different subjects. The courses which he has already delivered, related to the study of medals, and that of engraved stones; the explanation of the ancient monuments still existing in Spain, France, and England; the history of ancient and modern Egypt; sacred and heroic mythology, under which head he introduced an explanation of almost every monument of literature and art deserving to be known.

[Footnote 1: It is the intention of the government to remove the _Bibliotheque Nationale_ to the _Louvre_, or _Palais National des Sciences & des Arts_, as soon as apartments can be prepared for its
LETTER LXIV.

_Paris, February 8, 1803._

Having complied with your desire in regard to the _Bibliotheque Nationale_, I shall confine myself to a hasty sketch of the other principal public libraries, beginning with the

**BIBLIOTHEQUE MAZARINE.**

By his will, dated the 6th of March 1662, Cardinal MAZARIN bequeathed this library for the convenience of the literati. It was formed by GABRIEL NAUDE of every thing that could be found most rare and curious, as well in France as in foreign countries. It occupies one of the pavilions and other apartments of the _ci-devant College Mazarin ou des Quatre Nations_, at present called _Palais des Beaux Arts_.

No valuable additions have been made to this library since the revolution; but it is kept in excellent order. The Conservators, LE BLOND, COQUILLE, and PALISSOT, whose complaisance is never tired, are well known in the Republic of Letters. It is open to the public every day, from ten o'clock to two, Sundays, Thursdays, and the days of
BIBLIOTHEQUE DU PANTHEON.

Next to the _Bibliotheque Nationale_, this library is said to contain the most printed books and manuscripts, which are valuable on account of their antiquity, scarceness, and preservation. It formerly bore the title of _Bibliotheque de St. Genevieve_, and belonged to the Canons of that order, who had enriched it in a particular manner. The acquisitions it has made since the revolution are not sufficiently important to deserve to be mentioned. With the exception of the _Bibliotheque Nationale_, not one of the public libraries in Paris has enjoyed the advantage of making improvements and additions. The library of the _Pantheon_ is open to the public on the same days as the _Bibliotheque Mazarine_.

The present Conservators are DAUNOU, VENTENAT, and VIALLON. The first two are members of the National Institute.

BIBLIOTHEQUE DE L'ARSENAL.

This library, one of the richest in Paris, formerly belonged to the Count d'Artois. It is destined for the _Conservative Senate_, in whose palace a place is preparing for its reception. However, it is
thought that this removal cannot take place in less than a year and a half or two years. It has acquired little since the revolution, and is frequented less than the other libraries, because it is rather remote from the fashionable quarters of the town. There are few inquisitive persons in the vicinity of the Arsenal; and indeed, this library is open only on Wednesdays, Thursdays, and Fridays of every week from ten o'clock till two. AMEILHON, of the Institute, is Administrator; and SAUGRAIN, Conservator.

Before I quit this library, you will, doubtless expect me to say something of the place from which it derives its appellation; namely,

THE ARSENAL.

It is a pile of building, forming several courts between the _Quai des Celestins_ and the _Place de la Liberte_, formerly the _Place de la Bastille_. Charles V had here erected some storehouses for artillery, which were lent very unwillingly by the Provost of Paris to Francis I, who wanted them for the purpose of casting cannon. As was foreseen, the king kept possession of them, and converted them into a royal residence. On the 28th of January 1562, lightning fell on one of the towers, then used as a magazine, and set fire to fifteen or twenty thousand barrels of powder. Several lives were lost, and another effect of this explosion was that it killed all the fishes in the river. Charles IX, Henry III, and Henry IV rebuilt the Arsenal, and augmented it considerably. Before the revolution, the
founderies served for casting bronze figures for the embellishment of
the royal gardens. The Arsenal then contained only a few rusty
muskets and some mortars unfit for service, notwithstanding the
energetic inscription which decorated the gate on the _Quai des
Celestins_:

"AEtnae haec Henrico Vulcania tela ministrat,
Tela gigantaeos debellatura furores."

NICOLAS BOURBON was the author of these harmonious lines, which so
much excited the jealousy of the famous poet, SANTEUIL, that he
exclaimed in his enthusiasm, "I would have wished to have made them,
and been hanged."

During the course of the revolution, the buildings of the Arsenal
have been appropriated to various purposes: at present even they seem
to have no fixed destination. Here is a garden, advantageously
situated, which affords to the inhabitants of this quarter an
agreeable promenade.

The before-mentioned libraries are the most considerable in Paris;
but the _National Institute_, the _Conservative Senate_, the
_Legislative Body_, and the _Tribunate_, have each their respective
library, as well as the _Polytechnic School_, the _Council of the
School of Mines_, the _Tribunal of Cassation_, the _Conservatory of
Music_, the _Museum of Natural History_, &c.
Independently of these libraries, here are also three literary depots or repositories, which were destined to supply the public libraries already formed or to be formed, particularly those appropriated to public instruction. When the Constituent Assembly decreed the possessions of the clergy to be national property, the Committee of Alienation fixed on the monasteries of the Capucins, Grands Jesuites, and Cordeliers, in Paris, as depots, for the books and manuscripts, which they were desirous to save from revolutionary destruction.

LETTER LXV.

_Paris, February 9, 1802._

_Vive la danse!_ _Vive la danse!_ seems now to prevail here universally over _"Vive l'amour!_ _Vive la bagatelle!_" which was the rage in the time of LA FLEUR. I have already informed you that, in moments the most eventful, the inhabitants of this capital spent the greater part of their time in DANCING.

However extraordinary the fact may appear, it is no less true. When the Prussians were at Chalons, the Austrians at Valenciennes, and
Robespierre in the Convention, they danced. When the young conscripts were in momentary expectation of quitting their parents, their friends, and their mistresses to join the armies, they danced. Can we then wonder that, at the present hour, when the din of arms is no longer heard, and the toils of war are on the point of being succeeded by the mercantile speculations of peace, dancing should still be the favourite pursuit of the Parisians?

This is so much the case, that the walls of the metropolis are constantly covered by advertisements in various colours, blue, red, green, and yellow, announcing balls of different descriptions. The silence of streets the least frequented is interrupted by the shrill scraping of the itinerant fiddler; while by-corners, which might vie with Erebus itself in darkness, are lighted by transparencies, exhibiting, in large characters, the words "_Bal de Societe_".

--"Happy people!" says Sterne, "who can lay down all your cares together, and dance and sing and sport away the weights of grievance, which bow down the spirit of other nations to the earth!"

In summer, people dance here in rural gardens, or delightful bowers, or under marquees, or in temporary buildings, representing picturesque cottages, constructed within the limits of the capital: these establishments, which are rather of recent date, are open only in that gay season.

In winter, the upper classes assemble in magnificent apartments,
where subscription-balls are given; and taste and luxury conspire to produce elegant entertainments.

However, it is not to the upper circles alone that this amusement is confined; it is here pursued, and with truer ardour too, by citizens of every class and description. An Englishman might probably be at a loss to conceive this truth; I shall therefore enumerate the different gradations of the scale from the report of an impartial eye-witness, partly corroborated by my own observation.

Tradesmen dance with their neighbours, at the residence of those who have the best apartments: and the expense of catgut, rosin, &c. is paid by the profits of the card-table.

Young clerks in office and others, go to public balls, where the _cavalier_ pays thirty _sous_ for admission; thither they escort milliners and mantua-makers of the elegant class, and, in general, the first-rate order of those engaging belles, known here by the generic name of _grisettes_.

Jewellers’ apprentices, ladies’ hair-dressers, journeymen tailors and upholsterers dance, at twenty _sous_ a head, with sempstresses and ladies’ maids.

Journeymen shoemakers, cabinet-makers, and workmen of other trades,
not very laborious, assemble in _guingettes_, where they dance French
country-dances at three _sous_ a ticket, with _grisettes_ of an
inferior order.

Locksmiths, carpenters, and joiners dance at two _sous_ a ticket,
with women who constantly frequent the _guinguettes_, a species of
dancing-girls, whom the tavern-keepers hire for the day, as they do
the fiddlers.

Water-carriers, porters, and, in general, the Swiss and Auvergnats
have their private balls, where they execute the dances peculiar to
their country, with fruit-girls, stocking-menders, &c.

The porters of the corn-market form assemblies in their own
neighbourhood; but the youngest only go thither, with a few _bons
vivans_, whose profession it would be no easy matter to determine.

Bucksome damsels, proof against every thing, keep them in
countenance, either in drinking brandy or in fighting, and not
unfrequently at the same _bal de societe_, all this goes on at the
same time, and, as it were, in unison.

Those among the porters of the corn-market and charcoal carriers, who
have a little _manners_, assemble on holidays, in public-houses of a
more decent description, with good, plain-spoken market-women, and
nosegay-girls. They drink unmixed liquor, and the conversation is somewhat more than _free_; but, in public, they get tipsy, and nothing farther!

Masons, paviours in wooden shoes, tipped with iron, and other hard-working men, in short, repair to _guingettes_, and make the very earth tremble with their heavy, but picturesque capers, forming groups worthy of the pencil of Teniers.

Lastly, one more link completes the chain of this nomenclature of capers. Beggars, sturdy, or decrepit, dance, as well as their credulous betters: they not only dance, but drink to excess; and their orgies are more noisy, more prolonged, and even more expensive. The mendicant, who was apparently lame in the day, at night lays aside his crutch, and resumes his natural activity; the idle vagabond, who concealed one arm, now produces both; while the wretch whose wound excited both horror and pity, covers for a tune the large blister by which he makes a very comfortable living.

LETTER LXVI.

_Paris, February 11, 1802_

In order to confer handsome pensions on the men of science who had benefited mankind by their labours, and who, under the old _regime_,
were poorly rewarded, in 1795, LAKANAL solicited and obtained the establishment of the

BUREAU DES LONGITUDES.

As members of this Board of Longitude, the first institution of the kind in France, LAGRANGE, LAPLACE, LALANDE, CASSINI,[1] MECHAIN, BORDA,[1] BOUGAINVILLE, FLEURIEU, MESSIER, BUACHE, and CARROCHE, the optician, had each 8,000 francs (_circa_ L. 330 sterling) a year, and the assistant astronomers, 4,000. Indeed, the professors of that science were in want of pecuniary assistance for the purpose of forming pupils.

The _Bureau des Longitudes_ is on a more extensive scale, and possesses greater authority than the Board of Longitude in England. It is charged with the administration of all the Observatories belonging to the Republic, as well as with the correspondence with the astronomers of foreign countries. The government refers to it the examination of memoirs relative to navigation. Such of its members as more specially cultivate practical astronomy in the National Observatories of the capital, are charged to make all Observations which may contribute to the progress of that science, and procure new means for rectifying the tables of the Sun, as well as those which make known the position of the stars, and particularly the tables of the Moon, the improvement of which so essentially concerns the safety of navigation.
The great importance of the last-mentioned tables induced this Board, about three years ago, to propose a premium of 6,000 francs (circa L. 250 sterling) for tables of the Moon. LALANDE recommended to BONAPARTE to double it. The First Consul took his advice: and the French now have tables that greatly surpass those which are used in England. A copy of these have, I understand, been sent to Mr. MASKELYNE, our Astronomer-Royal at Greenwich.

The Board of Longitude of France, like that of England, calculates for every year Tables or Ephemerides, known in Europe under the title of Connaissance des Tems. The French having at length procured able calculators, are now able to dispense with the English Ephemeris. Their observations follow each other in such a manner as to render it unnecessary for them to recur to those of Greenwich, of which they have hitherto made continual use. Since the year 1795, the Connaissance des Tems has been compiled by JEROME LALANDE. At the end of the tables and their explanation, it contains a collection of observations, memoirs, and important calculations. The French astronomers are not a little surprised that we publish no similar work in London; while Paris, Berlin, Vienna, Gotha, and Milan set us the example. It is in the last volumes of the Connaissance des Tems that JEROME LALANDE gives the history of astronomy, where you will find every thing that has been done in this science.

The Bureau des Longitudes also publishes for every year, in
advance, the _Annuaire de la Republique_, which serves as a rule for all the almanacks compiled in France. The meetings of the Board are held at the

NATIONAL OBSERVATORY.

This edifice, which is situated at the farther end of the _Faubourg St. Jacques_, was constructed in 1664, by order of COLBERT, and under the direction of PERRAULT, the medical architect, who planned the celebrated facade of the _Louvre_.

The form of the building is rectangular. Neither wood nor iron have been employed in its construction. It is arched throughout, and its four sides stand exactly in the direction of the four cardinal points of the horizon. Although its elevation is eighty-five feet, it comprises but two stories, terminated by a flat roof, whence you command a fine view of Paris. You ascend thither by a winding staircase which has a hollow newel. This staircase, consisting of three hundred and sixty steps, extends downward to a similar depth of eighty-five feet, and forms a sort of well, at the bottom of which you can perceive the light. From this well have been observed the different degrees of acceleration in the descent of bodies.

The subterranean vaults have served for meteorological experiments. In one of them water is seen to petrify on filtering through the rock above. They lead to near fifty streets or passages, formed by
quarries excavated in procuring the stones with which great part of
the city of Paris is constructed.

Previously to the year 1777, churches, palaces, whole streets of
houses, and the public highway of several quarters of Paris and its
environs, were on the point of being swallowed up in gulfs no less
vast in depth than in extent. Since then, considerable works have
been undertaken to consolidate these subterraneous caverns, and fill
up the void, equally dangerous, occasioned by the working of the
plaster-quarries.

An accident of a very alarming nature, which happened in the _Rue
d’Enfer_ in the year 1774; and another, at Montmenil, in 1778, shewed
the necessity of expediting these operations, which were followed up
with great activity from 1777 to 1789, when their progress was
relaxed from the circumstances of the times. These quarries are far
more extensive than is commonly imagined. In the department of the
Seine alone, they extend under all the south part of Paris, and the
roads, plains, and _communes_, to the distance of several leagues
round the circumference of this city. Their roof, with the edifices
standing on the soil that covers it, is either supported by walls
recently built under the foundation of those edifices, or by pillars
constructed at different periods in several places. The government is
at the expense of providing for the safety of the streets, highways,
and public buildings, but that of propping under-ground all private
habitations must be defrayed by the proprietor. These ancient
quarries had been much neglected, and the means of visiting them was
equally dangerous and inconvenient. At present, every precaution is
taken to insure the safety of the persons employed in them, as well
as the stability of their roof; and for the better superintendance of
all the subterraneous constructions of Paris, galleries of
communication have been formed of sufficient width to admit the free
passage of materials necessary for keeping them in repair.

Let us now find our way out of these labyrinths, and reascending to
the surface of the soil, pursue our examination of the Observatory.

In a large room on the first floor is traced the meridian line, which
divides this building into two parts. Thence, being extended to the
south and north, it crosses France from Colieure to Dunkirk.

On the pavement of one of the rooms is engraved a universal circular
map, by CHAZELLES and SEDILLAN. Another room is called the _Salle aux
secrets_, because on applying the mouth to the groove of a pilaster,
and whispering, a person placed at the opposite pilaster hears what
is said, while those in the middle of the room, hear nothing. This
phenomenon, the cause of which has been so often explained, must be
common to all buildings constructed in this manner.

In speaking of the _Champ de Mars_, I mentioned that LALANDE obtained
the construction of an Observatory at the _ci-devant Ecole
Militaire_. Since 1789, he and his nephew have discovered fifty
thousand stars; an immense labour, the greater part of them being
telescopic and invisible to the naked eye. Of this number, he has
already classed thirty thousand.

The CASSINIS had neglected the Observatory in Paris; but when LALANDE
was director of this establishment, he obtained from BONAPARTE good
instruments of every description and of the largest dimensions. These
have been executed by the first artists, who, with the greatest
intelligence, have put in practice all the means of improvement which
we owe to the fortunate discoveries of the eighteenth century. Of
course, it is now as well provided as that of Greenwich. MECHAIN, the
present director, and BOUVARD, his associate, are extremely assiduous
in their astronomical labours.

CARROCHE has made for this Observatory a twenty-two feet telescope,
which rivals those of HERSCHEL of the same length; and the use of
reflecting circles, imagined by MAYER, and brought into use by BORDA,
which LENOIR executes in a superior manner, and which we have not yet
chosen to adopt in England, has introduced into the observations of
the French an accuracy hitherto unknown. The meridian from Dunkirk to
Barcelona, measured between the years 1792 and 1798, by DELAMERE and
MECHAIN, is of an astonishing exactness. It has brought to light the
irregularity of the degrees, which was not suspected. The rules,
composed of platina and copper, which LAVOISIER and BORDA imagined
for measuring bases, without having occasion to calculate the effect
of dilatation, are a singular invention, and greatly surpass what
RAMSDEN made for the bases measured in England.
LAPLACE has discovered in the Moon inequalities with which we were not acquainted. The work he has published, under the title of _Mecanique Celeste_, contains the most astonishing discoveries of physical theory, the great inequality of Jupiter and Saturn, the acceleration of the Moon, the equation of the third Satellite of Jupiter, and the flux and reflux of the sea.

BURCKHARDT, one of the associated members of the _Bureau des Longitudes_, is a first-rate astronomer and a man of superior talent. He is at present employed on the difficult task of calculating the very considerable derangements of the planet discovered by OLBERS at Bremen, on the 28th of March 1801.

VIDAL has made, at Mirepoix, more observations of Mercury than all the astronomers for two thousand years past, and these are the most difficult and uncommon.

DELAMBRE has computed tables of the Sun, of Jupiter, of Saturn, and of Herschel; LALANDE, the nephew, has composed tables of Mars; and his uncle, of Mercury, which never deviate more than a few seconds from the observations.

Even during the reign of terror, astronomy was not neglected. Through the interest of CARNOT, CALON, LAKANAL, and FOURCROY, the _Bureau de Consultation des Arts_ gave annually the sum of 300,000 francs
(_circa_ L12,000 sterling) in gratifications to artists.

Afterwards, in 1796, the National Institute, richly endowed, proposed considerable premiums. LALANDE, the uncle, founded one for astronomy; BONAPARTE, another for physics; and the First Consul has promised 60,000 francs (_circa_ L2,800 sterling) to any one who shall make a discovery of importance.

France can now boast of two young geometricians, BIOT and PUISSON, who, for analytical genius, surpass all that exist in Europe. It is rather extraordinary that, with the exception of Mr. CAVENDISH and Dr. WARING, England has produced no great geometricians since the death of MACLAURIN, STERLING, and SIMPSON.

The French tables of Logarithms, printed stereotypically, are cleared of all the errors which afflicted calculators of every country. Those of other nations will owe this obligation to Frenchmen.

HERSCHEL no longer looks for comets; but the French astronomers, MESSIER, MECHAIN, BOUVARD, and PONS find some. Last year, JEROME LALANDE deposited 600 francs in the hands of his notary, as a premium to stimulate the efforts of young observers.

* * * * *
In the spring of 1803, MECHAIN will leave Paris for the purpose of extending his meridian to the Balearic Islands. He will measure the length of the pendulum in several places, in order to ascertain the inequality of the earth which the measure of the degrees had indicated. This circumstance reminds me of my neglect in not having yet satisfied your desire to have a short account of the means employed for fixing the standard of the

NEW FRENCH WEIGHTS AND MEASURES.

Among the great ideas realized during the first period of the revolution, must be reckoned that of a uniform system of weights and measures. From all parts of France remonstrances were sent against the great variety of those in use. Several kings had endeavoured to remedy this evil, which was so hurtful to lawful trade, and favourable only to fraud and double-dealing. Yet what even _they_ had not been able to effect, was undertaken by the Constituent Assembly. It declared that there ought to be but one standard of weights and measures, in a country subject to the same laws. The _Academy of Sciences_ was charged to seek and present the best mode of carrying this decree into execution. That society proposed the adoption of the decimal division, by taking for a fundamental unit the ten-millionth part of the quarter of the terrestrial meridian. The motives which determined this choice were the extreme simplicity of decimal
calculation, and the advantage of having a measure taken from nature. The latter condition would, in truth, have been accomplished, had there been taken, as a fundamental unit, the length of the pendulum marking seconds for a given latitude; but the measure of an arc of the meridian, executed with the precision to be obtained by the methods and instruments of the present day, was extremely interesting in regard to the theory of the figure of the earth. This influenced the decision of the Academy, and if the motives which it presented to the Constituent Assembly were not exactly the real ones, it is because the sciences have also their policy: it sometimes happens that to serve mankind, one must resolve to deceive them.

All the measures of the metrical system, adopted by the Republic, are deduced from a base taken from nature, the fourth part of the terrestrial meridian; and the divisions of those measures are all subjected to the decimal order employed in arithmetic.

In order to establish this base, the grand and important work of taking a new measure of the terrestrial meridian, from Dunkirk to Barcelona, was begun in 1792. At the expiration of seven years, it was terminated; and the Institute presented the result to the Legislative Body with the original table of the new measures.

MECHAIN and DELAMBRE measured the angles of ninety triangles with the new reflecting circles; imagined by MAYER, and which BORDA had caused to be constructed. With these instruments, they made four
observations of latitude at Dunkirk, Paris, Evaux, Carcassonne, and
Barcelona; two bases measured near Melun and Perpignan, with rules of
platina and copper, forming metallic thermometers, were connected
with the triangles of the meridian line: the total interval, which
was 9 deg.6738, was found to be 551584.72 toises. As the degrees
progressively diminished towards the south, but much more towards the
middle than towards the extremities, the middle of the whole arc was
taken; and, on comparing it with the degrees measured at Peru,
between the years 1737 and 1741, the ellipticity of the earth was
concluded to be 1/334 the mean degree, 57008 toises; and the METRE,
which is the ten-millionth part of the quarter of the meridian,
443.296 lines of the old French toise which had been used at Peru.

The Commissioners, sent from foreign countries, verified all the
calculations, and sanctioned the results. The experiments of the
pendulum made at the observatory, with extreme care, by BORDA,
MECHAIN, and CASSINI, with a new apparatus, constructed by LENOIR,
shewed the pendulum to be 0.99385 of the _metre_, on reducing it to
the freezing point, and in _vacuo_: this would be sufficient for
finding again the _metre_, though all the standards were changed or
lost.

Exact experiments, made by LEFEVRE-GINEAU, with instruments
constructed by FORTIN, shewed the weight of the cubic decimetre of
distilled water, at the point of the greatest condensation to be
18827.15 grains of the pile of 50 marcs, which is preserved here in
the _Hotel de la Monnaie_, and is called _Le poids de Charlemagne_;
the toise being supposed at 13 degrees of the thermometer of 80
degrees. The scales of FORTIN might give a millionth part and more;
and LEFEVRE-GINEAU employed in all these experiments and calculations
the most scrupulous degree of exactness.

Thus the METRE or principal unit of the French linear measures has
furnished those of the weights; and all this grand system, taken from
nature, is connected with the base the most invariable, the size of
the earth itself.

The unit of the measures of capacity is a cube whose side is the
tenth part of the metre, to which has been given the name of LITRE;
the unit of measures of solidity, relative to wood, a cube whose side
is the metre, which is called STERE. In short, the thousandth part
of a litre of distilled water, weighed in vacuo and at the
temperature of melting ice, has been chosen for the unit of weights,
which is called GRAMME.

The following TABLE presents the nomenclature of these different
Measures, their divisions, and multiples, together with the new
Weights, as decreed by the Legislative Body, and to it is annexed
their correspondence both with the old French Measures and Weights,
and those of England.

* * * * *
### LINEAR MEASURES.

<table>
<thead>
<tr>
<th>FRENCH ENGLISH</th>
<th>T</th>
<th>F</th>
<th>I</th>
<th>L</th>
<th>M</th>
<th>F</th>
<th>Y</th>
<th>Ft</th>
<th>[A]</th>
</tr>
</thead>
</table>

**Myriametre (or League)**

| 10,000 Metres         | 5,130 | 4 | 5 | 3.360 | 6 | 1 | 156 | 0 | 6   |

**Kilometre (or Mile)**

| 1,000 Metres          | 513 | 0 | 5 | 3.936 | - | 4 | 213 | 1 | 10.2 |

**Hectometre**

| 100 Metres            | 51 | 1 | 10 | 1.583 | - | - | 109 | 1 | 1   |

**Decametre (or Perch)**

| 10 Metres             | 50 | 9 | 4.959 | - | - | 102 | 9 | 7   |

**METRE**

| -                      | 30 | 11.296 | - | - | --- | 3 | 3.371 |

**Decimetre (or Palm)**

| 10th of a Metre        | - | 38.330 | - | - | --- | - | 3.937 |

**Centimetre (or Digit)**
100th of a Metre - - -- 4.433 - - ---- 0.393

Millimetre (or Trait)
1,000th of a Metre - - -- 0.443 - - ---- 0.039

[Footnote A: French measurements in Toises (T), Feet (F), Inches (I), and Lines (L). English mesurements in Miles (M), Furlongs (F), Yards (Y), Feet (Ft), and Inches (I).]

AGRARIAN MEASURES.

A R P[B]

Myriare, square Kilometre
263244.93 ST 247 0 20

Milare 26324.49 ST 24 2 34

Hectare, (or _Arpent_) square Hectometre
2632.45 ST 2 1 35.4

Decare 263.24 ST --- - 39.54
ARE, (or square Perch) square Decametre

26.32 ST --- 3.954

Deciare 2.63 ST --- 0.395

Centiare, (or 100th part of a square Perch) square Metre

0.26 ST --- 0.039

[Footnote B: French measurements in Square Toises (ST). English measurements in Acres (A), Roods (R) and Perches (P).]

MEASURES OF CAPACITY.

Cubic Inches

Kilolitre, (or Hogshead) cubic Metre

29.1739 cubic feet 61028

Hectolitre, (or Setier)

2.9174 cubic feet 6102.8

Decalitre, (or Bushel)

0.2917 cubic feet 610.28

LITRE; (or Pinte) cubic Decimetre
50.4124 cubic inches 61.028

Decilitre, (or Glass)
5.0412 cubic inches 6.1028

Centilitre 0.5041 cubic inches 0.6102

Millilitre, cubic Centimeter
0.0504 cubic inches 0.061

N. B. A Litre is nearly equal to 2-7/8 Pints, English Wine Measure.

MEASURES FOR WOOD.

Cubic Feet.

Stere, cubical Metre
29.1739 cubic feet 35.3171

Decistere, (or Solive)
2.9174 cubic feet 3.5317

Centistere
Millistere, cubic Decimetre
0.0291 cubic feet 0.0353

WEIGHTS.

TROY

lbs. oz. d. gr. lbs. oz. dw. gr.[C]

Myriagramme 20 6 6 63.5 26 9 15 0.23

Kilogramme, (or Pound) weight of the cubic Decimetre of water at 4 deg. which is the maximum of density
2 0 5 35.15 2 8 3 12.02

Hectogramme, (or Ounce)
-- 3 2 10.72 -- 3 4 8.40

Decagramme, (or Drachm)
-- - 2 44.27 -- - 6 10.44

GRAMME, (or Denier) weight of the cubic Centimetre at the freezing point
Deciegramme, (or Grain)
- - - 1.883 -- -- 1.544

Centigramme
- - - 0.188 -- -- 0.154

Milligramme, weight of the cubic
Millemetre of water
- - - 0.019 -- -- 0.015

[Footnote C: The labels on first set of columns are lbs., oz., drms., and grains; and on the second, lbs. oz. dwts. and grains.]

[Footnote 1: Since dead. The former is replaced by DELAMBRE. CHABERT and PRONY are elected supernumerary members, and LEFRANCAIS LALANDE, BOUVARD, and BURCKHARDT, appointed assistant astronomers.]

[Footnote 2: The Prize has been awarded to M. BURG, an astronomer at Vienna.]

LETTER LXVII.
Paris, February 14, 1802.

After speaking of the _Board of Longitude_ and the _National Observatory_, I must not omit to say a few words of an establishment much wanted in England. I mean the

DEPOT DE LA MARINE.

This general repository of maps, charts, plans, journals, and archives of the Navy and the Colonies, is under the direction of a flag-officer. It is situated in the _Rue de la Place Vendome_: but the archives are still kept in an office at Versailles. To this _Depot_ are attached the Hydrographer and Astronomer of the Navy, both members of the National Institute and of the Board of Longitude, and also a number of engineers and draughtsmen proportioned to the works which the government orders to be executed.

The title of this _Depot_ sufficiently indicates what it contains. To it has been lately added a library, composed of all the works relative to navigation, hydrography, naval architecture, and to the navy in general, as well as of all the voyages published in the different dead or living languages. The collection of maps, charts, plans, &c. belonging to it, is composed of originals in manuscript, ancient and modern, of French or foreign sea-charts, published at different times, and of maps of the possessions beyond the seas.
belonging to the maritime states of Europe and to the United-States of America.

All the commanders of vessels belonging to the State are bound, on their return to port, to address to the Minister of the Naval Department, in order to be deposited in the archives, the journals of their voyage, and the astronomical or other observations which they have been enabled to make, and the charts and plans which they have had an opportunity of constructing.

One of the apartments of the _Depot_ contains models of ships of war and other vessels, the series of which shews the progress of naval architecture for two centuries past, and the models of the different machines employed in the ports for the various operations relative to building, equipping, repairing, and keeping in order ships and vessels of war.

The _Depot de la Marine_ publishes new sea-charts in proportion as new observations or discoveries indicate the necessity of suppressing or rectifying the old ones.

When the service requires it, the engineers belonging to the _Depot_ are detached to verify parts of the coasts of the French territory in Europe, or in any other part of the world, where experience has proved that time has introduced changes with which it is important to be acquainted, or to rectify the charts of other parts that had not
yet been surveyed with the degree of exactness of which the methods
now known and practised have rendered such works susceptible.

In the French navy, commanders of ships and vessels are supplied with
useful charts and atlases of every description, at the expense of the
nation. These are delivered into their care previously to the ship
leaving port. When a captain is superseded in his command, he
transfers them to his successor; and when the ship is put out of
commission, they are returned to the proper office. Why does not the
British government follow an example so justly deserving of
imitation?

LETTER LXVIII.

_Paris, February 15, 1802._

After the beautiful theatre of the old _Comedie Francaise_, under its
new title of _l'Odeon_, became a prey to flames, as I have before
mentioned, the comedians belonging it were dispersed on all sides. At
length, PICARD assembled a part of them in a house, built at the
beginning of the revolution, which, from the name of the street where
it is situated, is called the

THEATRE LOUVOIS.
No colonnade, no exterior decoration announces it as a place of public amusement, and any one might pass it at noon-day without suspecting the circumstance, but for the prices of admission being painted in large characters over the apertures in the wall, where the public deposit their money.

This house, which is of a circular form, is divided, into four tiers of boxes. The ornaments in front of them, not being in glaring colours, give, by their pale tint, a striking brilliancy to the dress of the women.

PICARD, the manager of this theatre, is the MOLIERE of his company; that is, he is at once author and actor, and, in both lines, indefatigable. Undoubtedly, the most striking, and, some say, the only resemblance he bears to the mirror of French comedy, is to be compelled to bring on the stage pieces in so unfinished a state as to be little more than sketches, or, in other words, he is forced to write in order to subsist his company. Thus then, the stock-pieces of this theatre are all of them of his own composition. The greater part are _imbroglios_ bordering on farce. The _vis comica_ to be found in them is not easily understood by foreigners, since it chiefly consists in allusions to local circumstances and sayings of the day. However, they sometimes produce laughter in a surprising degree, but more frequently make those laugh who never blush to laugh at any thing.
The most lively of his pieces are _Le Collateral_ and _la Petite Ville_. In the course of last month, he produced one under the name of _La Grande Ville, ou les Provinciaux a Paris_, which occasioned a violent uproar. The characters of this pseudo-comedy are swindlers or fools; and the spectators insisted that the portraits were either too exact a copy of the originals, or not at all like them. By means of much insolence, by means of the guard which was incautiously introduced into the pit, and which put to flight the majority of the audience, and, lastly, by means of several alterations, PICARD contrived to get his piece endured. But this triumph may probably be the signal of his ruin,[1] as the favour of the Parisian public, once lost, is never to be regained.

This histrionic author and manager has written some pieces of a serious cast. The principal are, _Mediocre et Rampant_, and _L'Entree dans le Monde_. As in _La Grande Ville_, the characters in these are also cheats or fools. Consequently, it was not difficult to conduct the plot, it would have been much more so to render it interesting. These two comedies are written in verse which might almost pass for prose.

The _Theatre Louvois_ is open to all young authors who have the ambition to write for the stage, before they have well stored their mind with the requisites. Novelties here succeed each other with astonishing rapidity. Hence, whatever success PICARD may have met with as an author, he has not been without competitors for his
laurels. Out of no less than one hundred and sixty-seven pieces
presented for rehearsal and read at this house, one hundred and
sixty-five are said to have been refused. Of the two accepted, the
one, though written forty years ago, was brought out as a new piece,
and damned. However, the ill success of a piece represented here is
not remarked; the fall not being great.

The friends of this theatre call it _La petite Maison de Thalie_.
They take the part for the whole. It is, in fact, no more than her
anti-chamber. As for the drawing-room of the goddess, it is no longer
to be found any where in Paris.

The performers who compose PICARD'S company do no injustice to his
pieces. It is affirmed that this company has what is called, on the
French stage, _de l'ensemble_. With few exceptions, there is an
_ensemble_, as it is very indifferent. For such an interpretation to
be correct, it would be necessary for all the comedians of the
_Theatre Louvois_ to have great talents, and none can be quoted.

PICARD, though not unfrequently applauded, is but a sorry actor. His
cast of parts is that of valets and comic characters.

DEVIGNY performs the parts of noble fathers and foolish ones, here
termed _dindons_, and grooms, called by the French _jockeis_. The
remark, that he who plays every thing plays nothing, has not been
unaptly applied to him. He has a defect of pronunciation which shocks
even the ear of a foreigner.

DORSAN is naturally cold and stiff, and when he endeavours to repair
the former of these defects, the weakness of his powers betrays him.
If he speaks correctly, it is without _finesse_, and he never adds by
expression to the thought of the author.

CLOZEL is a very handsome young man. He performs the characters of
_petits-maitres_ and those of valets, which he confounds incessantly.
The other actors of the _Theatre Louvois_ exempt me from naming them.

As for the actresses at this theatre, those only worthy to be
mentioned are, Mademoiselle ADELINE, who has a rather pretty face,
and plays not ill innocent parts; Mademoiselle BEFFROI, who is
handsome, especially in male attire; and Mademoiselle MOLIERE, who is
a very good _soubrette_. Mademoiselle LESCOT, tired of obtaining
applause at the _Theatre du Vaudeville_, wished to do the same on a
larger theatre. Here, she has not even the consolation of saying

"_Tel brille au second rang, qui s'eclipse au premier._"

Madame MOLE, who is enormous in bulk, is a coarse caricature, whether
she performs the parts of noble mothers, or what the French call
_caracteres_, that is, singular characters.
The _ci-devant Comedie Italienne_ in Paris partly owed its prosperity
to the _Vaudeville_, which might be considered as the parent of the
_Opera-Comique_. They were united, when the _drame_ being introduced
with songs, had like to have annihilated them both. The _Vaudeville_
was sacrificed and banished. Several years elapsed before it
reappeared. This offspring of French gaiety was thought to be lost
for ever; but a few authors had prepared for it an asylum under the
name of

THEATRE DU VAUDEVILLE.

This little theatre is situated in the _Rue de Chartres_, which faces
the principal entrance of the _Palais du Tribunat_. The interior is
of a circular form, and divided into four tiers of boxes. In general,
the decorations are not of the first class, but in the dresses the
strictest propriety is observed.

The pieces performed at the _Vaudeville_ are little comedies of the
sentimental cast, a very extensive collection of portraits of French
authors and of a few foreigners,[2] some pastoral pieces, parodies
closely bordering on the last new piece represented at one of the
principal theatres, charming _harlequinades_, together with a few
pieces, in some of which parade and show are introduced; in others,
scenes of low life and vulgarity; but the latter species is now
almost abandoned.

These pieces are almost always composed in conjunction. It is by no
means uncommon to see in the play-bills the names of five or six
authors to a piece, in which the public applaud, perhaps, no more
than three verses of a song. This association of names, however, has
the advantage of saving many of them from ridicule.

The authors who chiefly devote themselves to the species of
composition from which this theatre derives its name, are BARRE,
RADET, and DESFONTAINES, who may be considered as its founders.
BOURGEUIL, DESCHAMPS, DESPREZ, and the two SEGURS, also contribute to
the success of the _Vaudeville_, together with CHAZET, JOUY,
LONGCHAMPS, and some others.

In the exercise of their talents, these writers suffer no striking
adventure, no interesting anecdote to escape their satirical humour;
but aim the shafts of ridicule at every subject likely to afford
amusement. It may therefore be conceived that this house is much
frequented. No people on earth can be more fickle than the French in
general, and the Parisians in particular, in the choice of their
diversions. Like children, they are soon tired of the same toy, and
novelty is for them the greatest attraction. Hence, the _Vaudeville_,
as has been seen, presents a great variety of pieces. In general,
these are by no means remarkable for the just conception of their
plan. The circumstance of the moment adroitly seized, and related in
some well-turned stanzas, interspersed with dialogue, is sufficient
to insure the success of a new piece, especially if adapted to the
abilities of the respective performers.

Among them, HENRY would shine in the parts of lovers, were he less of
a _mannerist_.

JULIEN may be quoted as an excellent imitator of the beaux of the
day.

VERTPRE excels in personating a striking character.

CARPENTIER is no bad representative of a simpleton.

CHAPELLE displays much comic talent and warmth in the character of
dotards, who talk themselves out of their reason.

LAPORTE, as a speaking Harlequin, has no equal in Paris.

So much for the men: I shall now speak of the women deserving of
notice.

Madame HENRY, in the parts of lovers, is to be preferred for her fine
eyes, engaging countenance, elegant shape, and clear voice.

Mesdemoiselles COLOMBE and LAPORTE, who follow her in the same line of acting, are both young, and capable of improvement.

Mademoiselle DESMARES is far from being pretty; neither is she much of an actress, but she treads the stage well, and sings not amiss.

Mademoiselle BLOSSEVILLE plays chambermaids and characters of parody with tolerable success.

Mademoiselle DELILLE, however, who performs caricatures and characters where frequent disguises are assumed, is a still greater favourite with the public. So much has been said of the glibness of a female tongue that many of the comparisons made on the subject are become proverbial; but nothing that I ever heard in that way can be compared to the volubility of utterance of Mademoiselle DELILLE, except the clearness of her articulation. A quick and attentive ear may catch every syllable as distinctly as if she spoke with the utmost gravity and slowness. The piece in which she exhibits this talent to great advantage, and under a rapid succession of disguises, is called _Frosine ou la derniere venue_.

Mademoiselle FLEURY makes an intelligent Columbine, not unworthy of LAPORTE.
Madame DUCHAUME represents not ill characters of duennas, country-women, &c.

Nothing can be said of the voice of the different performers of this theatre, on which account, perhaps, the orchestra is rather feeble; but still it might be better composed.

During my present visit to Paris, the _Vaudeville_, as it is commonly called, has, I think, insensibly declined. It has, however, been said that its destiny seems insured by the character of the French, and that being the first theatre to bend to the caprices of the day, it can never be out of fashion. Certainly, if satire be a good foundation, it ought to be the most substantial dramatic establishment in Paris. It rests on public malignity, which is its main support. Hence, one might conclude that it will last as long as there is evil doing or evil saying, an absurdity to catch at, an author to parody, a tale of scandal to relate, a rogue to abuse, and, in short, as long as the chapter of accidents shall endure. At this rate, the _Vaudeville_ must stand to all eternity.

Whatever may be its defects, it unquestionably exemplifies the character of the nation, so faithfully pourtrayed by Beaumarchais, in the following lines of the _vaudeville_ which concludes the _Mariage de Figaro_:
"Si l'on opprime, il peste, il crie,
Il s'agite en cent facons,
Tout finit par des chansons." bis.

[Footnote 1: The _Theatre Louvois_ is rapidly on the decline.]

[Footnote 2: These are pieces the hero of which is a celebrated personage, such as RABELAIS, SCARRON, VOLTAIRE, ROUSSEAU, MALESHERBES, FREDERIC, king of Prussia, &c. &c.]

LETTER LXIX.

_Paris, February 17, 1802._

After having traversed the _Pont Neuf_, from the north side of the Seine, you cannot avoid noticing a handsome building to the right, situated on the _Quai de Conti_, facing the river. This is the Mint, or

HOTEL DE LA MONNAIE.

The construction of this edifice was suggested by M. LAVERDY, Minister of State, and executed under the direction of M. ANTOINE,
I do not recollect any building of the kind in Europe that can be compared to it, since it far surpasses the _Zecca_ at Venice.

The Abbe Terray (whose name will not be readily forgotten by the State-annuitants of his time, and for whom Voltaire, as one, said that he preserved his only tooth) when Comptroller-general of the Finances, laid the first stone of the _Hotel de la Monnaie_, in April 1771.

An avant-corps, decorated with six Ionic pillars, and supported by two wings, from the division of the facade, which is three hundred and thirty-six feet in breadth by eighty-four in elevation. It is distributed into two stories above the ground-floor. Perpendicularly to the six pillars, rise six statues, representing Peace, Commerce, Prudence, Law, Strength, and Plenty.

In this avant-corps are three arches, the centre one of which is the principal entrance of the building. The vestibule is decorated with twenty-four fluted Doric pillars, and on the right hand, is a stair-case, leading to the apartments intended for the use of the officers belonging to the Mint, and in which they hold their meetings. This stair-case is lighted by a dome supported by sixteen fluted pillars of the Ionic order.

The whole building contains six courts: the principal court is one hundred and ten feet in depth by ninety-two in breadth. All round it
are covered galleries, terminated by a circular wall alternately pierced with arches and gates.

The entrance of the hall for the money-presses is ornamented by four Doric pillars. This hall is sixty-two feet long by about forty broad, and contains nine money-presses. Above it is the hall of the sizers or persons who prepare the blank pieces for stamping. Next come the flatting-mills. Here, in a word, are all the apartments necessary for the different operations, and aptly arranged for the labours of coinage.

In the principal apartment of the avant-corps of the _Hotel de la Monnaie_, towards the _Quai de Conti_, is the cabinet known in Paris by the name of the

MUSEE DES MINES.

This cabinet or Museum was formed in 1778 by M. SAGE, who had then spent eighteen years in collecting minerals. When he began to employ himself on that science forty-five years ago, there existed in this country no collection which could facilitate the study of mineralogy. Docimacy was scarcely known here by name. France was tributary to foreign countries thirty-seven millions of livres (_circa_ L1,541,666 sterling) a year for the mineral and metallic substances which she drew from them, although she possesses them within herself. M. SAGE directed his studies and labours to the research and analysis of
minerals. For twenty years he has delivered _gratis_ public courses of chymistry and mineralogy. For the advancement of those sciences, he also availed himself of the favour he enjoyed with some persons at court and in the ministry, and this was certainly making a very meritorious use of it. To his care and interest is wholly due the collection of minerals placed in this building. The apartment containing it has, by some, been thought to deviate from the simple and severe style suitable to its destination, and to resemble too much the drawing-room of a fine lady. But those who have hazarded such a reproach do not consider that, at the period when this cabinet was formed, it was not useless, in order to bring the sciences into fashion, to surround them with the show of luxury and the elegance of accessory decoration. Who knows even whether that very circumstance, trifling as it may appear, has not somewhat contributed to spread a taste for the two sciences in question among the great, and in the fashionable world?

However this may be, the arrangement of this cabinet is excellent, and, in that respect, it is worthy to serve as a model. The productions of nature are so disposed that the glazed closets and cases containing them present, as it were, an open book in which the curious and attentive observer instructs himself with the greater facility and expedition, as he can without effort examine and study perfectly every individual specimen.

The inside of the Museum is about forty-five feet in length, thirty-eight in breadth, and forty in elevation. In the middle is an
amphitheatre capable of holding two hundred persons. In the circumference are glazed cabinets or closets, in which are arranged methodically and analytically almost all the substances known in mineralogy. The octagonal gallery, above the elliptical amphitheatre, contains large specimens of different minerals. To each specimen is annexed an explanatory ticket. One of the large lateral galleries presents part of the productions of the mines of France, classed according to the order of the departments where they are found. The new transversal gallery contains models of furnaces and machines employed in the working of mines. The third gallery is also destined to contain the minerals of France, the essays and results of which are deposited in a private cabinet. The galleries are decorated with tables and vases of different species of marble, porphyry, and granite, also from the mines of France, collected by SAGE. The cupola which rises above, is elegantly ornamented from the designs of ANTOINE, the architect of the building.

This Museum is open to the public every day from nine o'clock in the morning till two, and, though it has been so many years an object of curiosity, such is the care exerted in superintending it, that it has all the freshness of novelty.

In a niche, on the first landing-place of the stair-case, is the bust of M. SAGE, a tribute of gratitude paid to him by his pupils. SAGE’S principal object being to naturalize in France mineralogy, docimacy, and metallurgy, he first obtained the establishment of a _Special School of Mines_, in which pupils were maintained by the State. Here,
he directed their studies, and enjoyed the happiness of forming
intelligent men, capable of improving the science of metallurgy, and
promoting the search of ores, &c.

For a number of years past, as I have already observed, SAGE has
delivered _gratis_, in this Museum; public courses of chymistry and
mineralogy. He attracts hither many auditors by the ease of his
elocution, and the address, the grace even which he displays in his
experiments. If all those who have attended his lectures are to be
reckoned his pupils, there will be found in the number names
illustrious among the _savans_ of France. Unfortunately, this veteran
of science has created for himself a particular system in chymistry,
and this system differs from that of LAVOISIER, FOURCROY,
GUYTON-MORVEAU, BERTHOLLET, CHAPTAL, &c. The sciences have also their
schisms; but the real _savans_ are not persecutors. Although SAGE was
not of their opinion on many essential points, his adversaries always
respected him as the man who had first drawn the attention of the
government towards the art of mines, instigated the establishment of
the first school which had existed for this important object, and
been the author of several good analyses. On coming out of prison,
into which he had been thrown during the reign of terror, he found
this cabinet of mineralogy untouched. It would then have been easy,
from motives of public utility, to unite it to the new School of
Mines. But the heads of this new school had, for the most part,
issued from the old one, and SAGE was dear to them from every
consideration. It was from a consequence of this sentiment that SAGE,
who had been a member of the _Academy of Sciences_, not having been
comprised in the list of the members of the National Institute at the
time of its formation, has since been admitted into that learned
body, not as a chymist indeed, but as a professor of mineralogy, a
science which owes to him much of its improvement.

The new School of Mines is now abolished, and practical ones are
established in the mountains, as I have before mentioned. While I am
speaking of mineralogy, I shall take you to view the

CABINET DU CONSEIL DES MINES.

This cabinet of mineralogy, formed at the _Hotel des Mines_, _Rue de
l'Universite_, _No. 293_, is principally intended to present a
complete collection of all the riches of the soil of the French
Republic, arranged in local order. A succession of glazed closets,
contiguous and similar to each other, that is about six feet and a
half in height by sixteen inches in depth, affords every facility of
observing them with ease and convenience. On these cases the names of
the departments are inscribed in alphabetical order, and the
vacancies which still exist in this geographical collection, are
daily filled up by specimens sent by the engineers of mines, who,
being spread over the different districts they are charged to visit,
employ themselves in recognizing carefully the mineral substances
peculiar to each country, in order to submit their views to the
government respecting the means of rendering them useful to commerce
and to the arts.
The departmental collection, being thus arranged on the sides of the
gallery, leaves vacant the middle of the apartments, which is
furnished with tables covered with large glazed cases, intended for
receiving systematic collections, and the most remarkable mineral
substances from foreign countries, distributed in geographical order.

An apartment is specially appropriated to the systematic order
adopted by HAUeY in his new treatise on mineralogy; another is
reserved for the method of WERNER.

In both these oryctognostic collections, minerals of all countries
are indiscriminately admitted. They are arranged by _classes_,
_orders_, _genera_, _species_, and _varieties_, with the
designations adopted by the author of the method, and consequently
designated by specific names in French for HAUeY'S method, and in
German for that of WERNER. The proximity of the two apartments where
they are exhibited, affords every advantage for comparing both
methods, and acquiring an exact knowledge of mineralogical synonymy.
Each of the two methods contains also a geological collection of
rocks and various aggregates, classed and named after the principles
which their respective authors have thought fit to adopt.

The other apartments are likewise furnished with tables covered with
glazed cases, where are exhibited, in a manner very advantageous for
study, the most remarkable minerals of every description from foreign
countries, among which are:

1. A numerous series of minerals from Russia, such as red chromate of lead, white carbonate of lead, green phosphate of lead; native copper, green and blue carbonate of copper; gold ore from Berezof; iron ore, granitical rocks, fossil shells, in good preservation, from the banks of the Moscorika, and others in the siliceous state, jaspers, crystals of quartz, beril, &c.

2. A collection from the iron and copper mines of Sweden, as well as various crystals and rocks from the same country.

3. A very complete and diversified collection of minerals from the country of Saltzburg.

4. Another of substances procured in England, such as fluates and carbonates of lime from Derbyshire; pyrites, copper and lead ore, zinc, and tin from Cornwall.

5. A collection of tin ore, cobalt, uranite, &c. from Saxony.

6. A series of minerals from Simplon, St. Gothard, the Tyrol, Transylvania, as well as from Egypt and America. All these articles, without being striking from their size, and other accessory qualities to be remarked in costly specimens, incontestably present a rich fund
of instruction to persons delirous of fathoming science, by
multiplying the points of view under which mineral productions may be
observed.

Such is the present state of the mineralogical collection of the
_Consel des Mines_, which the superintendants will, no doubt, with
time and attention, bring to the highest degree of perfection. It is
open to the public every Monday and Thursday: but, on the other days
of the week, amateurs and students have access to it.

A few years before the revolution, France was still considered as
destitute of an infinite number of mineral riches, which were thought
to belong exclusively to several of the surrounding countries.

Germany was quoted as a country particularly favoured, in this
respect, by Nature. Yet France is crossed by mountains similar to
those met with in Germany, and these mountains contain rocks of the
same species as those of that country which is so rich in minerals.

What has happened might therefore have been foreseen; namely, that,
when intelligent men, with an experienced eye, should examine the
soil of the various departments of the Republic, they would find in
it not only substances hitherto considered as scarce, but even
several of those whose existence there had not yet been suspected.

Since the revolution, the following are the

_Principal Mineral Substances discovered in France._
_Dolomite_ in the mountains of Vosges and in the Pyrenees.

_Carburet of iron_ or _plumbago_, in the south peak of Bigorre. The same variety has been found near Argentiere, and the valley of Chamouny, department of Mont-Blanc.

A rock of the appearance of _porphyry_, with a _calcareous_ base, in the same valley of Chamouny.

_Tremolite_ or _grammatite_ of HAUEY, in the same place. These two last-mentioned substances were in terminated crystals.

_Red oxyd of titanium_, in the same place.

_New violet schorl_, or _sphene_ of HAUEY, (_rayonnante en goutiere_ of SAUSSURE) in the same place.

_Crystallized sulphate of strontia_, in the mines of Villefort in La Lozere, in the environs of Paris, at Bartelemont, near the _Salterns_ in the department of La Meurthe.

_Fibrous and crystallized sulphate of strontia_, at Bouvron, near Toul.
Earthly sulphate of strontia, in the vicinity of Paris, near the forest of Montmorency, and to the north-east of it.

Onyx-agate-quartz, at Champigny, in the department of La Seine.

Avanturine-quartz, in the Deux-Sevres.

Marine bodies, imbedded in the soil, a little above the Oule de Gavernie.

Anthracite, and its direction determined in several departments.

Other marine bodies, at the height of upwards of 3400 metres or 3683 yards, on the summit of Mont-Perdu, in the Upper Pyrenees.

Wolfram, near St. Yriex, in Upper Vienne.

Oxyd of antimony, at Allemont, in the department of L'Isere.

Chromate of iron, near Gassin, in the department of Le Var, at the bastide of the cascade.
Oxyd of uranite, at St. Simphorien de Marmagne, in the department of La Cote d'Or.

Acicular arsenical lead ore, at St. Prix, in the department of Saone and Loire. This substance was found among some piles of rubbish, near old works made for exploring a vein of lead ore, which lies at the foot of a mountain to the north-east, and at three quarters of a league from the commune of St. Prix.

In this country have likewise been found several varieties of new interesting forms relative to substances already known; several important geological facts have been ascertained; and, lastly, the emerald has here been recently discovered. France already possesses eighteen of the twenty-one metallic substances known. Few countries inherit from Nature the like advantages.

With respect to the administration of the mines of France, the under-mentioned are the regulations now in force.

A council composed of three members, is charged to give to the Minister of the Interior ideas, together with their motives, respecting every thing that relates to mines. It corresponds, in the terms of the law, with all the grantees and with all persons who explore mines, salterns, and quarries. It superintends the research and extraction of all substances drawn from the bosom of the earth, and their various management. It proposes the grants, permissions,
and advances to be made, and the encouragements to be given. Under its direction are the two practical schools, and twenty-five engineers of mines, nine of whom are spread over different parts of the French territory. General information relative to statistics, every thing that can concur in the formation of the mineralogical map of France and complete the collection of her minerals, and all observations and memoirs relative to the art of mines or of the different branches of metallurgy, are addressed by the engineers to the _Conseil des Mines_ at Paris.

LETTER LXX.

_Paris, February 20, 1802_.

Having fully described to you all the theatres here of the first and second rank, I shall confine myself to a rapid sketch of those which may be classed in the third order.[1]

THEATRE MONTANSIER.

This house stands at the north-west angle of the _Palais du Tribunat_. It is of an oval form, and contains three tiers of boxes, exclusively of a large amphitheatre. Before the revolution, it bore the name of _Theatre des Petits Comediens du Comte de Beaujolais_, and was famous for the novelty of the spectacle here given. Young
girls and boys represented little comedies and comic operas in the following manner. Some gesticulated on the stage; while others, placed in the side-scenes, spoke or sang their parts without being seen. It was impossible to withhold one's admiration from the perfect harmony between the motions of the one and the speaking and singing of the other. In short, this double acting was executed with such precision that few strangers detected the deception.

To these actors succeeded full-grown performers, who have since continued to play interludes of almost every description. Indeed, this theatre is the receptacle of all the nonsense imaginable; nothing is too absurd or too low for its stage. Here are collected all the trivial expressions to be met with in this great city, whether made use of in the markets, gaming-houses, taverns, or dancing-rooms.

CAROLINE and BRUNET, or BRUNET and CAROLINE. They are like two planets, round which move a great number of satellites, some more imperceptible than others. If to these we add TIERCELIN, an actor of the grotesque species, little more is to be said. Were it not for BRUNET, who makes the most of his comic humour, in playing all sorts of low characters, and sometimes in a manner truly original, and Mademoiselle CAROLINE, whose clear, flexible, and sonorous voice insures the success of several little operas, the _Theatre Montansier_ would not be able to maintain its ground, notwithstanding the advantages of its centrical situation, and the attractions of its lobby, where the impures of the environs exhibit themselves to no
small advantage, and literally carry all before them.

We now come to the theatres on the _Boulevard_, at the head of which is to be placed

L'AMBIGU COMIQUE.

This little theatre is situated on the _Boulevard du Temple_, and, of all those of the third order, has most constantly enjoyed the favour of the public. Previously to the revolution, AUDINOT drew hither crowded houses by the representation of comic operas and bad _drames_ of a gigantic nature, called here _pantomimes dialoguees_. The effects of decoration and show were carried farther at this little theatre than at any other. Ghosts, hobgoblins, and devils were, in the sequel, introduced. All Paris ran to see them, till the women were terrified, and the men disgusted.

CORSE, the present manager, has of late added considerably to the attraction of the _Ambigu Comique_, by not only restoring it to what it was in the most brilliant days of AUDINOT, but by collecting all the best actors and dancers of the _Boulevard_, and improving on the plan adopted by his predecessor. He has neglected nothing necessary for the advantageous execution of the new pieces which he has produced. The most attractive of these are _Victor_, _le Pelerin blanc_, _L'Homme a trois visages_, _Le Jugement de Salomon_, &c.
The best performers at this theatre are CORSE, the manager, TAUTIN, and Mademoiselle LEVESQUE.

* * * * *

In regard to all the other minor theatres, the enumeration of which I have detailed to you in a preceding letter,[2] I shall briefly, observe that the curiosity of a stranger may be satisfied in paying each of them a single visit. Some of these _petits spectacles_ are open one day, shut the next, and soon after reopened with performances of a different species. Therefore, to attempt a description of their attractions would probably be superfluous; and, indeed, the style of the pieces produced is varied according to the ideas of the speculators, the taste of the managers, or the abilities of the performers, who, if not "the best actors in the world," are ready to play either "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, scene indvidable, or poem unlimited."

[Footnote 1: The Theatre of the _Porte St. Martin_ not having been open, when this letter was written, it is not here noticed. It may be considered as of the second rank. Its representations include almost every line of acting; but those for which the greatest expense is incurred are melo-drames and pieces connected with pantomime and parade. The house is the same in which the grand French opera was
LETTER LXXI.

_Paris, February 22, 1802_

The variety of matter which crowds itself on the mind of a man who attempts to describe this immense capital, forms such a chaos, that you will, I trust, give me credit for the assertion, when I assure you that it is not from neglect or inattention I sometimes take more time than may appear strictly necessary to comply with your wishes. Considering how deeply it involves the peace and comfort of strangers, as well as inhabitants, I am not at all surprised at the anxiety which you express to acquire some knowledge of the

POLICE OF PARIS.

In the present existing circumstances, it might be imprudent, if not dangerous, to discuss, freely openly, so delicate a question. I shall take a middle course. Silence would imply fear; while boldness of expression might give offence; and though I certainly am not afraid to mention the subject, yet to offend, is by no means my wish or intention. In this country, the Post-Office has often been the
channel through which the opinion of individuals has been collected.

What has been, may again occur; and in such critical times, who
knows, but the government may conceive itself justified in not
considering as absolutely sacred the letters intrusted to that mode
of conveyance? Under these considerations, I shall beg leave to refer
you to a work which has gone through the hands of every inquisitive
reader; that is the _Tableau de Paris_, published in 1788: but, on
recollection, as this letter will, probably, find you in the country,
where you may not have an immediate opportunity of gratifying your
curiosity, and as the book is become scarce, I shall select from it
for your satisfaction a few extracts concerning the Police.

This establishment is necessary and useful for maintaining order and
tranquillity in a city like Paris, where the very extremes of luxury
and wretchedness are continually in collision. I mean _useful_, when
no abuse is made of its power; and it is to be hoped that the present
government of France is too wise and too just to convert an
institution of public utility into an instrument of private
oppression.

Since the machinery of the police was first put in order by M.
D'ARGENSON, in 1697, its wheels and springs have been continually
multiplied by the thirteen ministers who succeeded him in that
department. The last of these was the celebrated M. LENOIR.

The present Minister of the Police, M. FOUCHE, has, it seems,
adopted, in a great measure, the means put in practice before the revolution. His administration, according to general report, bears most resemblance to that of M. LENOIR: he is said, however, to have improved on that vigilant magistrate: but he surpasses him, I am told, more in augmentation of expenses and agents, than in real changes.[1]

In selecting from the before-mentioned work the following _widely scattered_ passages, and assembling them as a _piece of Mosaic_, it has been my endeavour to enable you to form an impartial judgment of the police of Paris, by exhibiting it with all its perfections and imperfections. Borrowing the language of MERCIER, I shall trace the institution through all its ramifications, and, in pointing out its effects, I shall "nothing extenuate, nor set down aught in malice."

If we take it for granted, that the police of Paris is now exercised on the same plan as that pursued towards the close of the old _regime_, this sketch will be the more interesting, as its resemblance to the original will exempt me from adding a single stroke from my own pencil.

"D'ARGENSON was severe," says MERCIER, "perhaps because he felt, in first setting the machine in motion, a resistance which his successors have less experienced. For a long time it was imagined that a Minister of Police ought to be harsh; he ought to be firm only. Several of these magistrates have laid on too heavy a hand,
because they were not acquainted with the people of Paris; a people of quick feeling, but not ferocious[2], whose motions are to be divined, and consequently easy to be led. Whoever should be void of pity in that post, would be a monster."

MERCIER then gives the fragment by FONTENELLE, on the police of Paris and on M. D'ARGENSON, of which I shall select only what may be necessary for elucidating the main subject.

"The inhabitants of a well-governed city," says FONTENELLE, "enjoy the good order which is there established, without considering what trouble it costs those who establish or preserve it, much in the same manner as all mankind enjoy the regularity of the motions of celestial bodies, without having any knowledge of them, and even the more the good order of a police resembles by its uniformity that of the celestial bodies, the more is it imperceptible, and, consequently, the more it is unknown, the greater is its perfection. But he who would wish to know it and fathom it, would be terrified. To keep up perpetually in a city, like Paris, an immense consumption, some sources of which may always be dried up by a variety of accidents; to repress the tyranny of shop-keepers in regard to the public, and at the same time animate their commerce; to prevent the mutual usurpations of the one over the other, often difficult to discriminate; to distinguish in a vast crowd all those who may easily conceal there a hurtful industry; to purge society of them, or tolerate them only as far as they can be useful to it by employments which no others but themselves would undertake, or discharge so well;
to keep necessary abuses within the precise limits of necessity which
they are always ready to over-leap; to envelop them in the obscurity
to which they ought to be condemned, and not even draw them from it
by chastisement too notorious; to be ignorant of what it is better to
be ignorant of than to punish, and to punish but seldom and usefully;
to penetrate by subterraneous avenues into the bosom of families, and
keep for them the secrets which they have not confided, as long as it
is not necessary to make use of them; to be present every where
without being seen; in short, to move or stop at pleasure an immense
multitude, and be the soul ever-acting, and almost unknown, of this
great body: these are, in general, the functions of the chief
magistrate of the police. It should seem that one man alone could not
be equal to them, either on account of the quantity of things of
which he must be informed, or of that of the views which he must
follow, or of the application which he must exert, or of the variety
of conduct which he most observe, and of the characters which he must
assume: but the public voice will answer whether M. D’ARGENSON has
been equal to them.

"Under him, cleanliness, tranquillity, plenty, and safety were
brought to the highest degree of perfection in this city. And,
indeed, the late king (Lewis XIV) relied entirely on his care
respecting Paris. He could have given an account of a person unknown
who should have stolen into it in the dark; this person, whatever
ingenuity he exerted in concealing himself, was always under his eye;
and if, at last, any one escaped him, at least what produced almost
the same effect, no one would have dared to think himself
"Surrounded and overwhelmed in his audiences by a crowd of people chiefly of the lower class, little informed themselves of what brought them, warmly agitated by interests very trifling, and frequently very ill understood, accustomed to supply the place of discourse by senseless clamour, he neither betrayed the inattention nor the disdain which such persons or such subjects might have occasioned."

"FONTENELLE has not," continues MERCIER, "spoken of the severity of M. D'ARGENSON, of his inclination to punish, which was rather a sign of weakness than of strength. Alas! human laws, imperfect and rude, cannot dive to the bottom of the human heart, and there discover the causes of the delinquencies which they have to punish! They judge only from the surface: they would acquit, perhaps, those whom they condemn; they would strike him whom they suffer to escape. But they cannot, I confess, do otherwise. Nevertheless, they ought to neglect nothing that serves to disclose the heart of man. They ought to estimate the strength of natural and indestructible passions, not in their effects, but in their principles; to pay attention to the age, the sex, the time, the day; these are nice rules, which could not be found in the brain of the legislator, but which ought to be met with in that of a Minister of the Police."

"There are also epidemical errors in which the multitude of those who
go astray, seems to lessen the fault; in which a sort of
circumspection is necessary, in order that punishment may not be in
opposition to public interest, because punishment would then appear
absurd or barbarous, and indignation might recoil on the law, as well
as on the magistrate."

"What a life has a Minister of Police! He has not a moment that he
can call his own; he is every day obliged to punish; he is afraid to
give way to indulgence, because he does not know that he may not one
day have to reproach himself with it. He is under the necessity of
being severe, and of acting contrary to the inclination of his heart;
not a crime is committed but he receives the shameful or cruel
account: he hears of nothing but vicious men and vices; every instant
he is told: 'there's a murder! a suicide! a rape!' Not an accident
happens but he must prescribe the remedy, and hastily; he has but a
moment to deliberate and act, and he must be equally fearful to abuse
the power intrusted to him, and not to use it opportunely. Popular
rumours, flighty conversations, theatrical factions, false alarms,
every thing concerns him.

"Is he gone to rest? A fire rouses him from his bed. He must be
answerable for every thing; he must trace the robber, and the lurking
assassin who has committed a crime; for the magistrate appears
blameable, if he has not found means to deliver him up quickly to
justice. The time that his agents have employed in this capture will
be calculated, and his honour requires that the interval between the
crime and the imprisonment should be the shortest possible. What
dreadful duties! What a laborious life! And yet this place is
coveted!

"On some occasions, it is necessary for the Minister of Police to
demean himself like a true _Greek_, as was the case in the following
instance:

"A person, being on the point of making a journey, had in his
possession a sum of twenty thousand livres which embarrassed him; he
had only one servant, whom he mistrusted, and the sum was tempting.
He accordingly requested a friend to be so obliging as to take care
of it for him till his return.

"A fortnight after, the friend denied the circumstance. As there was
no proof, the civil law could not pronounce in this affair. Recourse
was had to the Minister of Police, who pondered a moment, and sent
for the receiver, making the accuser retire into an adjoining room:

"The friend arrives, and maintains that he has not received the
twenty thousand livres. 'Well,' said the magistrate, 'I believe you;
and as you are innocent you run no, risk in writing to your wife the
note that I am going to dictate. Write.

"""My dear wife, all is discovered. I shall be punished if I do not
restore you know what. Bring the sum: your coming quickly to my
relief is the only way for me to get out of trouble and obtain my pardon."

"This note," added the magistrate, 'will fully justify you. Your wife can bring nothing since you have received nothing, and your accuser will be foiled.'

"The note was dispatched; the wife, terrified, ran with the twenty thousand livres.

"Thus the Minister of Police can daily make up for the imperfection and tardiness of our civil laws; but he ought to use this rare and splendid privilege with extreme circumspection.

"The chief magistrate of the police is become a minister of importance; he has a secret and prodigious influence; he knows so many things, that he can do much mischief or much good, because he has in hand a multitude of threads which he can entangle or disentangle at his pleasure; he strikes or he saves; he spreads darkness or light: his authority is as delicate as it is extensive.

"The Minister of Police exercises a despotic sway over the _mouchards_ who are found disobedient, or who make false reports: as for these fellows, they are of a class so vile and so base, that the authority to which they have sold themselves, has necessarily an
absolute right over their persons.

"This is not the case with those who are apprehended in the name of the police; they may have committed trifling faults: they may have enemies in that crowd of _exempts_, spies, and satellites, who are believed on their word. The eye of the magistrate may be incessantly deceived, and the punishment of these crimes ought to be submitted to a more deliberate investigation; but the house of correction ingulfs a vast number of men who there become still more perverted, and who, on coming out, are still more wicked than when they went in. Being degraded in their own eyes, they afterwards plunge themselves headlong into all sorts of irregularities.

"These different imprisonments are sometimes rendered necessary by imperious circumstances; yet it were always to be wished that the detention of a citizen should not depend on a single magistrate, but that there should be a sort of tribunal to examine when this great act of authority, withdrawn from the eye of the law, ceases to be illegal.

"A few real advantages compensate for these irregular forms, and there are, in fact, an infinite number of irregularities which the slow and grave process of our tribunals can neither take cognizance of, nor put a stop to, nor foresee, nor punish. The audacious or subtle delinquent would triumph in the winding labyrinth of our civil laws. The laws of the police, more direct, watch him, press him, and
surround him more closely. The abuse, is contiguous to the benefit, I
admit; but a great many private acts of violence, base and shameful
crimes, are repressed by this vigilant and active force which ought,
nevertheless, to publish its code and submit it to the inspection of
enlightened citizens."

"Could the Minister of Police communicate to the philosopher all he
knows, all he learns, all he sees, and likewise impart to him certain
secret things, of which he alone is well-informed, there would be
nothing so curious and so instructive under the pen of the
philosopher; for he would astonish all his brethren. But this
magistrate is like the great penitentiary; he hears every thing,
relates nothing, and is not astonished at certain delinquencies in
the same degree as another man. By dint of seeing the tricks of
roguey, the crimes of vice, secret treachery, and all the filth of
human actions, he has necessarily a little difficulty in giving
credit to the integrity and virtue of honest people. He is in a
perpetual state of mistrust; and, in the main, he ought to possess
such a character; for, he ought to think nothing impossible, after
the extraordinary lessons which he receives from men and from things.
In a word, his place commands a continual, and scrutinizing
suspicion."

* * * * *

_February 22, in continuation._
"Even should not the Parisian have the levity with which he is reproached, reason would justify him in its adoption. He walks surrounded by spies. No sooner do two citizens whisper to each other, than up comes a third, who prowls about in order to listen to what they are saying. The spies of the police are a regiment of inquisitive fellows; with this difference, that each individual belonging to this regiment has a distinct dress, which he changes frequently every day; and nothing so quick or so astonishing, as these sorts of metamorphoses.

"The same spy who figures as a private gentleman in the morning, in the evening represents a priest: at one time, he is a peaceable limb of the law; at another, a swaggering bully. The next day, with a gold-headed cane in his hand, he will assume the deportment of a monied man buried in calculations; the most singular disguises are quite familiar to him. In the course of the twenty-four hours, he is an officer of distinction and a journeyman hair-dresser, a shorn apostle and a scullion. He visits the dress-ball and the lowest sink of vice. At one time with a diamond ring on his finger, at another with the most filthy wig on his head, he almost changes his countenance as he does his apparel; and more than one of these _mouchards_ would teach the French _Roscius_ the art of _decomposing_ himself; he is all eyes, all ears, all legs; for he trots, I know not how, over the pavement of every quarter of the town. Squatted sometimes in the corner of a coffee-room, you would take him for a dull, stupid, tiresome fellow, snoring till supper is ready: he has
seen and heard all that has passed. At another time, he is an orator, and been the first to make a bold speech; he courts you to open your mind; he interprets even your silence, and whether you speak to him or not, he knows what you think of this or that proceeding.

"Such is the universal instrument employed in Paris for diving into secrets; and this is what determines the actions of persons in power more willingly than any thing that could be imagined in reasoning or politics.

"The employment of spies has destroyed the ties of confidence and friendship. None but frivolous questions are agitated, and the government dictates, as it were, to citizens the subject on which they shall speak in the evening in coffee-houses, as well as in private circles.

"The people have absolutely lost every idea of civil or political administration; and if any thing could excite laughter in the midst of an ignorance so deplorable, it would be the conversation of such a silly fellow who constantly imagines that Paris must give the law and the _ton_ to all Europe, and thence to all the world.

"The men belonging to the police are a mass of corruption which the Minister of that department divides into two parts: of the one, he makes spies or _mouchards_; of the other, satellites, _exempts_, that is, officers, whom he afterwards lets loose against pickpockets,
swindlers, thieves, &c., much in the same manner as a huntsman sets
hounds on wolves and foxes.

"The spies have other spies at their heels, who watch over them, and
see that they do their duty. They all accuse each other reciprocally,
and worry one another for the vilest gain."

I cannot here avoid interrupting my copious but laboriously-gathered
selection from MERCIER, to relate an anecdote which shews in what a
detestable light _mouchards_ are considered in Paris.

A man who appeared to be in tolerably good circumstances, fell in
love, and married a girl whom the death of her parents and
accumulated distress had driven to a life of dissipation. At the end
of a few months, she learnt that her husband was a spy of the police.
"Probably," said, she to him, "you did not take up this trade till
after you had reflected that in following that of a thief or a
murderer, you would have risked your life." On saying this, she ran
out of the house, and precipitated herself from the _Pont Royal_ into
the Seine, where she was drowned.--But to resume the observations of
MERCIER.

"It is from these odious dregs," continues our author, "that public
order arises.
"When the _mouchards_ of the police have acted contrary to their instructions, they are confined in the house of correction; but they are separated from the other prisoners, because they would be torn to pieces by those whom they have caused to be imprisoned, and who would recognize them. They inspire less pity on account of the vile trade which they follow. One sees with surprise, and with still more pain, that these fellows are very young. Spies, informers at sixteen!--O! what a shocking life does this announce!" exclaims MERCIER. "No; nothing ever distressed me more than to see boys act such a part.... And those who form them into squads, who drill them, who corrupt such inexperienced youth!"

Such is the admirable order which reigns in Paris, that a man suspected or described is watched so closely, that his smallest steps are known, till the very moment when it is expedient to apprehend him.

"The description taken of the man is a real portrait, which it is impossible to mistake; and the art of thus describing the person by words, is carried to so great a nicety, that the best writer, after much reflection on the matter, could add nothing to it, nor make use of other expressions.

"The Theseuses of the police are on foot every night to purge the city of robbers, and it might be said that the lions, bears, and tigers are chained by political order."
"There are also the court-spies, the town-spies, the bed-spies, the street-spies, the spies of impures, and the spies of wits: they are all called by the name of _mouchards_: the family name of the first spy employed by the court of France.

"Men of fashion at this day follow the trade of _mouchards_: most of them style themselves _Monsieur le Baron_, _Monsieur le Comte_, _Monsieur le Marquis_. There was a time, under Lewis XV, when spies were so numerous, that it was impossible for friends, who assembled together, to open their heart to each other concerning matters which deeply affected their interest. The ministerial inquisition had posted its sentinels at the door of every room, and listeners in every closet. Ingenuous confidences, made from friends to friends, and intended to die in the very bosom where they had been deposited, were punished as dangerous conspiracies.

"These odious researches poisoned social life, deprived men of pleasures the most innocent, and transformed citizens into enemies who trembled to unbosom themselves to each other.

"One fourth of the servants in Paris serve as spies; and the secrets of families, which are thought the most concealed, come to the knowledge of those interested in being acquainted with them."
"Independently of the spies of the police, ministers have spies belonging to themselves, and keep them in pay: these are the most dangerous of all, because they are less suspected than others, and it is more difficult to know them. By these means, ministers know what is said of them; yet, of this they avail themselves but little. They are more intent to ruin their enemies, and thwart their adversaries, than to derive a prudent advantage from the free and ingenuous hints given them by the multitude.

"It is entertaining enough to consider that, in proper time and place, spies are watching him who, at his pleasure, sets spies to watch other citizens. Thus, the links which connect mankind in political order are really incomprehensible. He who does not admire the manner in which society exists, and is supported by the simultaneous reaction of its members, and who sees not the serpent's _tail_ entering its _mouth_, is not born for reflection.

"But the secrets of courts are not revealed through spies; they get wind by means of certain people who are not in the least mistrusted; in like manner the best built ships leak through an imperceptible chink, which cannot be discovered.

"What is interesting in courts, and particularly so in ours," says MERCIER, "is that there is a degree of obscurity spread over all its proceedings. We wish to penetrate what is concealed, we endeavour to know till we learn; thus it is that the most ingenious machine
preserves its highest value only till we have seen the springs which set it in motion.

"After having considered the different parts which form the police of the capital, we still perceive all the radii reaching from the centre to the circumference. How many ramifications issue from the same stem! How far the branches extend! What an impulse does not Paris give to other neighbouring cities!

"The police of Paris has an intimate correspondence with that of Lyons and other provincial cities: for it is evident that it would be imperfect, if it could not follow the disturber of public order, and if the distance of a few leagues skreened him from researches.

"The correspondence of the Parisian police is not therefore limited to its walls; it extends much farther; and it is in towns where imprudent or rash persons would imagine that they might give their tongue greater freedom, that the vigilant magistrate pries into conversation, and keeps a watchful eye over those who would measure their audacity by the degree of distance from the capital.

"Thus the police of Paris, after having embraced France, penetrates also into Switzerland, Italy, Holland, and Germany;[3] and when occasion requires, its eye is open on all sides to what can interest the government. When it wishes to know any fact, it is informed of it to a certainty; when it wishes to strike a serious blow, it seldom
misses its aim.

"It may easily be conceived that the machine would be incomplete, and that its play would fail in the desired effect, did it not embrace a certain extent. It costs but little to give to the lever the necessary length. Whether the spy be kept in pay at Paris, or a hundred leagues off, the expense is the same, and the utility becomes greater.

"Experience has shewn that these observations admit of essential differences in the branches of the police. Weights and measures must be changed, according to time, place, persons, and circumstances. There are no fixed rules; they must be created at the instant, and the most versatile actions are not destitute of wisdom and reason.

"Of this wholesale legislators are not aware: it is reserved for practitioners to seize these shades of distinction. There must be a customary, and, as it were, every-day policy, in order to decide well without precipitation, without weakness, and without rigour. What would be a serious fault at Paris, would be a simple imprudence at Lyons, an indifferent thing elsewhere, and so on reciprocally.

"Now this science has not only its details and its niceties, it has also its variations, and sometimes even its oppositions. Ministers must have a steady eye and great local experience, in order to be able to strike true, and strike opportunely, without espousing
imaginary terrors; which, in matters of police, is the greatest fault that can be committed.[4]

"LYCURGUS, SOLON, LOCKE, and PENN! you have made very fine and majestic laws; but would you have divined these? Although secret, they exist; they have their wisdom, and even their depth. The distance of a few leagues gives to matters of police two colours, which bear to each other no resemblance; and there is no principal town which is not obliged, in modeling its police on that of Paris, to introduce into it the greatest modifications. The motto of every Minister of Police ought to be this: _The letter of the law kills, its spirit gives life._

"The safety of Paris, during the night, is owing to the guard[5] and two or three hundred _mouchards_, who trot about the streets, and recognize and follow suspected persons. It is chiefly by night that the police makes its captions."

The manner in which these captions are made is humorously, gravely, feelingly, and philosophically described by the ingenious MERCIER. Long as this letter already is, I am confident that you will not regret its being still lengthened by another extract or two relative to this interesting point; thus I shall terminate the only elucidation that you are likely to obtain on a subject which has so strongly excited your curiosity.
"The comic," says our lively author, "is here blended with the serious. The fulminating order, which is going to crush you, is in the pocket of the _exempt_, who feels a degree of pleasure in the exercise of his dreadful functions. He enjoys a secret pride in being bearer of the thunder; he fancies himself the eagle of Jove: but his motion is like that of a serpent. He glides along, dodges you, crouches before you, approaches your ear, and with down-cast eyes and a soft-toned voice, says to you, at the same timeshrugging his shoulders: '_Je suis au desespoir, Monsieur; mais j'ai un ordre, Monsieur, qui vous arrete, Monsieur; de la part de la police, Monsieur._'----'_Moi, Monsieur?'----'_Vous-meme, Monsieur._'----You waver an instant between anger and indignation, ready to vent all sorts of imprecations. You see only a polite, respectful, well-bred man, bowing to you, mild in his speech, and civil in his manners. Were you the most furious of mankind, your wrath would be instantly disarmed. Had you pistols, you would discharge them in the air, and never against the affable _exempt_. Presently you return him his bows: there even arises between you a contest of politeness and good breeding. It is a reciprocity of obliging words and compliments, till the moment when the resounding bolts separate you from the polite man, who goes to make a report of his mission, and whose employment, by no means an unprofitable one, is to imprison people with all possible gentleness, urbanity, and grace.

"I am walking quietly in the street; before me is a young man decently dressed. All at once four fellows seize on him, collar him, push him against the wall, and drag him away. Natural instinct
commands me to go to his assistance; a tranquil witness says to me coolly: 'Don't interfere; 'tis nothing, sir, but a caption made by the police.' The young man is handcuffed, and he disappears.

"I wish to enter a narrow street, a man belonging to the guard is posted there as a sentinel: I perceive several of the populace looking out of the windows. 'What's the matter, sir?' say I.---- 'Nothing,' replies he; 'they are only taking up thirty girls of the town at one cast of the net.' Presently the girls, with top-knots of all colours, file off, led by the soldiers of the guard, who lead them gallantly by the hand, with their muskets clubbed.

"It is eleven o'clock at night, or five in the morning, there is a knock at your door; your servant opens it; in a moment your room is filled with a squad of satellites. The order is precise, resistance is vain; every thing that might serve as a weapon is put out of your reach; and the _exempt_, who will not, on that account, boast the less of his bravery even takes your brass pocket-inkstand for a pistol.

"The next day, a neighbour, who has heard a noise in the house, asks what it might be: 'Nothing, 'tis only a man taken up by the police.' ----'What has he done?'----'No one can tell; he has, perhaps, committed a murder, or sold a suspicious pamphlet.'----'But, sir, there's some difference between those two crimes.'----'May be so; but he is carried off.'
"You have been apprehended; but you have not been shewn the order; you have been put into a carriage closely shut up; you know not whither you are going to be taken; but you may be certain that you will visit the wards or dungeons of some prison.

"Whence proceeds the decree of proscription? You cannot rightly guess.

"It is not necessary to write a thick volume against arbitrary arrests. When one has said, _it is an arbitrary act_, one may, without any difficulty, infer every possible consequence. But all captions are not equally unjust: there are a multitude of secret and dangerous crimes which it would be impossible for the ordinary course of the law to take cognizance of, to put a stop to, and punish. When the minister is neither seduced nor deceived, when he yields not to private passion, to blind prepossession, to misplaced severity, his object is frequently to get rid of a disturber of the public peace; and the police, in the manner in which the machine is set up, could not proceed, at the present day, without this quick, active, and repressive power.

"It were only to be wished that there should be afterwards a particular tribunal, which should weigh in an exact scale the motives of each caption, in order that imprudence and guilt, the pen and the poniard, the book and the libel, might not be confounded."
"The inspectors of police determine on their part a great many subaltern captions; as they are generally believed on their word, and as they strike only the lowest class of the people, the chief readily concedes to them the details of this authority.

"Some yield to their peevishness; others, to their caprice: but who knows whether avarice has not also a share in their proceedings, and whether they do not often favour him who pays at the expense of him who does not pay? Thus the liberty of the distressed and lowest citizens would have a tariff; and this strange tax would bear hard on the very numerous portion of _prostitutes_, _professed gamblers_, _quacks_, _hawkers_, _swindlers_, and _adventurers_, all people who do mischief, and whom it is necessary to punish; but who do more mischief when they are obliged to pay, and purchase, during a certain time, the privilege of their irregularities.

"We have imitated from the English their Vauxhall, their Ranelagh, their whist, their punch, their hats, their horse-races, their jockies, their betting; but," concludes MERCIER, "when shall we copy from them something more important, for instance, that bulwark of liberty, the law of _habeas corpus_?"

[Footnote 1: The office of Minister of the Police has since been abolished. M. FOUCHE is now a Senator, and the machine of which he was said to be so expert a manager, is confided to the direction of
the Prefect of Police, who exercises his functions under the
immediate authority of the Ministers, and corresponds with them
concerning matters which relate to their respective departments. The
higher duties of the Police are at present vested in the _Grand
Juge_, who is also Minister of Justice. The former office is of
recent creation.]

[Footnote 2: Voltaire thought otherwise; and he was not mistaken.]

[Footnote 3: I shall exemplify this truth by two remarkable facts.
About the year 1775, when M. DE SARTINE was Minister of the Police,
several forgeries were committed on the Bank of Vienna; Count DE
MERCY, then Austrian ambassador at Paris, was directed to make a
formal application for the delinquent to be delivered up to justice.
What was his astonishment on receiving, a few hours after, a note
from M. DE SARTINE, informing him that the author of the said
forgeries had never been in Paris; but resided in Vienna, at the same
time mentioning the street, the number of the house, and other
interesting particulars!

A circumstance which occurred in 1796, proves that, since the
revolution, the system of the Parisian police continues to extend to
foreign countries. The English Commissary for prisoners of war was
requested by a friend to make inquiry, on his arrival in Paris,
whether a French lady of the name of BEAUFORT was living, and in what
part of France she resided. He did so; and the following day, the
card, on which he had written the lady's name, was returned to him, with this addition: "She lives at No. 47, East-street, Manchester-square, London."

[Footnote 4: The same principle holds good in politics.]

[Footnote 5: The municipal guard of Paris at present consists of 2334 men. The privates must be above 30 and under 45 years of age.]

LETTER LXXII.

_Paris, February 26, 1802_

Referring to an expression made use of in my letter of the 16th of December last,[1] you ask me "What the sciences, or rather the _savans_ or men of science, have done for this people?" With the assistance of a young Professor in the _College de France_, who bids fair to eclipse all his competitors, it will not be difficult for me to answer your question.

Let me premise, however, that the _savans_ to whom I allude, must not be confounded with the philosophers, called _Encyclopaedists_, from their having been the first to conceive and execute the plan of the _Encyclopaedia_. These _savans_ were DIDEROT, D'ALEMBERT, and VOLTAIRE, all professed atheists, who, by the dissemination of their
pernicious doctrine, introduced into France an absolute contempt for all religion. This infidelity, dissolving every social tie, every principle between man and man, between the governing and the governed, in the sequel, produced anarchy, rapine, and all their attendant horrors.

At the beginning of the revolution, every mind being turned towards politics, the Sciences were suddenly abandoned: they could have no weight in the struggle which then occupied every imagination. Presently their existence was completely forgotten. Liberty formed the subject of every writing and every discourse: it seemed that orators alone possessed the power of serving her; and this error was partly the cause of the calamities which afterwards overwhelmed France. The greater part of the _savans_ remained simple spectators of the events which were preparing: not one of them openly took part against the revolution. Some involved themselves in it. Those men were urged by great views, and hoped to find, in the renewal of social organization, a mean of applying and realizing their theories. They thought to master the revolution, and were carried away by its torrent; but at that time the most sanguine hopes were indulged. If the love of liberty be no more than a phantom of the brain, if the wish to render men better and happier be no more than a matter of doubt, such errors may be pardoned in those who have paid for them with their life.

It is in the recollection of every one that the National Convention consisted of two parties, which, under the same exterior, were
hastening to contrary ends: the one, composed of ignorant and
ferocious men, ruled by force; the other, more enlightened,
maintained its ground by address. The former, restless possessors of
absolute power, and determined to grasp at every thing for preserving
it, strove to annihilate the talents and knowledge which made them
sensible of their humiliating inferiority. The others, holding the
same language, acted in an opposite direction. But being obliged, in
order to preserve their influence, never to shew themselves openly,
they employed their means with an extreme reserve, and this
similarity at once explains the good they did, the evil they
prevented, and the calamities which they were unable to avert.

At that time, France was on the very brink of ruin. _Landrecies_, _Le
Quesnoy_, _Conde_ and _Valenciennes_ were in the power of her
enemies. _Toulon_ had been given up to the English, whose numerous
fleets held the dominion of the seas, and occasionally effected
debarkations. This country was a prey to famine and terror; _La
Vendee_, _Lyons_, and _Marseilles_ were in a state of insurrection.
No arms, no powder; no ally that could or would furnish any; and its
only resource lay in an anarchical government without either plan or
means of defence, and skilful only in persecution. In a word, every
thing announced that the Republic would perish, before it could enjoy
a year’s existence.

In this extremity, two new members were called to the Committee of
Public Welfare. These two men organized the armies, conceived plans
of campaign, and prepared supplies.
It was necessary to arm nine hundred thousand men; and what was most
difficult, it was necessary to persuade a mistrustful people, ever
ready to cry out "treason!" of the possibility of such a prodigy. For
this purpose, the old manufactories were comparatively nothing;
several of them, situated on the frontiers, were invaded by the
enemy. They were revived every where with an activity till then
unexampled. _Savans_ or men of science were charged to describe and
simplify the necessary proceedings. The melting of the church-bells
yielded all the necessary metal.[2] Steel was wanting; none could be
obtained from abroad, the art of making it was unknown. The _Savans_
were asked to create it; they succeeded, and this part of the public
defence thus became independent of foreign countries.

The exigencies of the war had rendered more glaring the urgent
necessity of having good topographical maps, and the insufficiency of
those in use became every day more evident. The geographical
engineers, which corps had been suppressed by the Constituent
Assembly, were recalled to the armies, and although they could not,
in these first moments, give to their labours the necessary extent
and detail, they nevertheless paved the way to the great results
since obtained in this branch of the art military. Nothing is more
easy than to destroy; nothing is so difficult, and, above all, so
tedious as to reconstruct.

The persons then in power had likewise had the prudence to preserve
in their functions such pupils and engineers in the civil line as
were of an age to come under the requisition. Whatever might be the
want of defenders, it was felt that it requires ten years' study to
form an engineer; while health and courage suffice for making a
soldier. This disastrous period affords instances of foresight and
skill which have not always been imitated in times more tranquil.

The Sciences had just rendered great services to the country. They
were calumniated; those who had made use of them were compelled to
defend them, and did so with courage. A circumstance, equally
singular and unforeseen, occasioned complete recourse to be had to
their assistance.

An officer arrived at the Committee of Public Welfare: he announced
that the republican armies were in presence of the enemy; but that
the French generals durst not march their soldiers to battle, because
the brandies were poisoned, and that the sick in the hospitals,
having drunk some, had died. He requested the Committee to cause them
to be examined, asked for orders on this subject, and wished to set
off again immediately.

The most skilful chymists were instantly assembled: they were ordered
to analyze the brandies, and to indicate, in the course of the day,
the poison and the remedy.

These _savans_ laboured without intermission, trusting only to
themselves for the most minute details. Scarcely was time allowed
them to finish their operations, when they were summoned to appear
before the Committee of Public Welfare, over which ROBESPIERRE
presided.

They announced that the brandies were not poisoned, and that water
only had been added to them, in which was slate in suspension, so
that it was sufficient to filter them, in order to deprive them of
their hurtful quality.

ROBESPIERRE, who hoped to discover a treason, asked the Commissioners
if they were perfectly sure of what they had just advanced. As a
satisfactory answer to the question, one of them took a strainer,
poured the liquor through it, and drank it without hesitation. All
the others followed his example. "What!" said ROBESPIERRE to him, "do
you dare to drink these poisoned brandies?"----"I durst do much
more," answered he, "when I put my name to the Report."

This service, though in itself of little importance, impressed the
public mind with a conception of the utility of the _savans_, a
greater number of whom were called into the Committee of Public
Welfare. There they were secure from subaltern informers, with which
France abounded. Having concerns only with the members charged with
the military department, who were endeavouring to save them, they
might, by keeping silence, escape the suspicious looks of the tyrants
of the day. There was then but one resource for men of merit and
virtue, namely, to conceal their existence, and cause themselves to be forgotten.

In the midst of this sanguinary persecution, all the means of defence employed by France, issued from the obscure retreat where the genius of the Sciences had taken refuge.

Powder was the article for which there was the most urgent occasion. The soldiers were on the point of wanting it. The magazines were empty. The administrators of the powder-mills were assembled to know what they could do. They declared that the annual produce amounted to three millions of pounds only, that the basis of it was saltpetre drawn from India, that extraordinary encouragements might raise them to five millions; but that no hopes ought to be entertained of exceeding that quantity. When the members of the Committee of Public Welfare announced to the administrators that they must manufacture seventeen millions of pounds of powder in the space of a few months, the latter remained stupified. "If you succeed in doing this," said they, "you must have a method of making powder of which we are ignorant."

This, however, was the only mean of saving the country. As the French were almost excluded from the sea, it was impossible to think of procuring saltpetre from India. The _savans_ offered to extract all from the soil of the Republic. A general requisition called to this labour the whole mass of the people. Short and simple directions,
spread with inconceivable activity, made, of a difficult art, a common process. All the abodes of men and animals were explored. Saltpetre was sought for even in the ruins of Lyons; and soda, collected from among the ashes of the forests of La Vendee.

The results of this grand movement would have been useless, had not the Sciences been seconded by new efforts. Native saltpetre is not fit for making powder; it is mixed with salts and earths which render it moist, and diminish its activity. The process employed for purifying it demanded considerable time. The construction of powder-mills alone would have required several months, and before that period, France might have been subjugated. Chymistry invented new methods for refining and drying saltpetre in a few days. As a substitute for mills, pulverized charcoal, sulphur, and saltpetre were mixed, with copper balls, in casks which were turned round by hand. By these means, powder was made in twelve hours; and thus was verified that bold assertion of a member of the Committee of Public Welfare: "Earth impregnated with saltpetre shall be produced," said he, "and, in five days after, your cannon shall be loaded."

Circumstances were favourable for fixing, in all their perfection, the only arts which occupied France. Persons from all the departments were sent to Paris, in order to be instructed in the manufacture of arms and saltpetre. Rapid courses of lectures were given on this subject. They contributed little to the general movement, which had saved the Republic, but they had an effect no less important, that of bringing to light the astonishing facility of the French for

acquiring the arts and sciences; a happy gift which forms one of the
finest features in the character of the nation.

Notwithstanding so many services rendered by the Sciences, the
learned were not less persecuted; the most celebrated among them were
the most exposed. The venerable DAUBENTON, the co-operator in the
labours of BUFFON, escaped persecution only because he had written a
work on the improvement of sheep, and was taken for a simple
shepherd. COUSIN was not so fortunate; yet, in his confinement, he
had the stoicism to compose works of geometry, and give lessons of
physics to his companions of misfortune.

LAVOISIER, that immortal character, whose generosity in promoting the
progress of science could be equalled only by his own enlightened
example in cultivating it, was also apprehended. As one of the
Commissioners for fixing the standard of weights and measures, great
hopes were entertained that he might be restored to liberty. Measures
were taken with that intention; but these were not suited to the
spirit of the moment. The commission was dissolved, and LAVOISIER
left in prison. Shortly after, this ever to be lamented _savant_ was
taken to the scaffold. He would still be living, had his friends
acted on the cupidity of the tyrants who then governed, instead of
appealing to their justice.

About this period, some members of the Convention having introduced a
discussion in favour of public instruction, it was strongly opposed
by the revolutionary party, who saw in the Sciences nothing but a poison which enervated republics. According to them, the finest schools were the popular societies. To do good was then impossible, and to shew an inclination to do it, exposed to the greatest danger the small number of enlightened men France still possessed.

In this point of view, every thing was done that circumstances permitted. A military school was created, where young men from all the departments were habituated to the exercise of arms and the life of a camp. It was called _L'Ecole de Mars_. Its object was not to form officers, but intelligent soldiers, who, spread in the French armies, should soon render them the most enlightened of Europe, as they were already the most inured to the hardships of war.

Thus, a small number of men, whose conduct has been too ill appreciated, alone retarded, by constant efforts, the progress of barbarism and struggled in a thousand ways against the oppression which others contented themselves with supporting.

At length, the bloody throne, raised by ROBESPIERRE, was overthrown: hope succeeded to terror; and victory, to defeat. Then, the Sciences, issuing from the focus in which they had been concentered and concealed, reappeared in all their lustre. The services they had rendered, the dangers which had threatened them, were felt and acknowledged. The plan of campaign, formed by the scientific men, called to the Committee of Public Welfare, had completely succeeded.
The French armies had advanced on the rear of those of the allies, and, threatening to cut off their retreat, not only forced them to abandon the places they had taken, but also marched from conquest to conquest on their territory.

The means of having iron, steel, saltpetre, powder, and arms, had been created during the reign of terror. The following were the results of this grand movement at the beginning of the third year of the Republic.

Twelve millions of pounds of saltpetre extracted from the soil of France in the space of nine months. Formerly, scarcely one million was drawn from it.

Fifteen founderies at work for the casting of brass cannon. Their annual produce increased to 7000 pieces. There existed in France but two establishments of this description before the revolution.

Thirty founderies for iron ordnance, yielding 13,000 pieces per year. At the breaking out of the war, there were but four, which yielded annually 900 pieces of cannon.

The buildings for the manufacture of shells, shot, and all the implements of artillery, multiplied in the same proportion.
Twenty new manufactories for side-arms, directed by a new process.
Before the war, there existed but one.

An immense manufactory of fire-arms established all at once in Paris, and yielding 140,000 muskets per year, that is, more than all the old manufactories together. Several establishments of this nature formed on the same plan in the different departments of the Republic.

One hundred and eighty-eight workshops for repairing arms of every description. Before the war, there existed but six.

The establishment of a manufactory of carbines, the making of which was till then unknown in France.

The art of renewing the touch-hole of cannon discovered, and carried immediately to a perfection which admits of its being exercised in the midst of camps.

A description of the means by which tar, necessary for the navy, may be speedily extracted from the pine-tree.

Balloons and telegraphs converted into machines of war.

All the process of the arts relative to war simplified and improved
by the application of the most learned theories.

A secret establishment formed at Meudon for that purpose. Experiments there made on the oxy-muriate of potash, on fire-balls, on hollow-balls, on ring-balls, &c.

Great works begun for extracting from the soil of France every thing that serves for the construction, equipment, and supplies of ships of war.

Several researches for replacing or reproducing the principal materials which the exigencies of the war had consumed, and for increasing impure potash, which the making of powder had snatched from the other manufactories.

Simple and luminous directions for fixing the art of making soap, and bringing it within reach of the meanest capacity.

The invention of the composition of which pencils are now made in France, the black lead for which was previously drawn from England; and what was inappreciable in those critical circumstances, the discovery of a method for tanning, in a few days, leather which generally required several years' preparation.

In a word, if we speak of the territorial acquisitions, which were
the result of the victories obtained by means of the extraordinary
resources created by the men of science, France has acquired an
extent of 1,498 square leagues, and a population of 4,381,266
individuals; namely, Savoy, containing 411,700 inhabitants; the
County of Nice, 93,166; Avignon, the Comtat Venaissin, and Dutch
Flanders, 200,500; Maestricht and Venloo, 90,000; Belgium, 1,880,000;
the left bank of the Rhine, 1,658,500; Geneva and its territory,
40,000; and Mulhausen, 7,200.

P.S. Paris is now all mirth and gaiety; in consequence of the revived
pleasures of the Carnival. I shall not give you my opinion of it till
its conclusion.

[Footnote 1: See Vol. I. Letter XXXIV.]

[Footnote 2: The bells produced 27,442,852 pounds of metal. This
article, valued at 10 sous per pound, represents 15 millions of
francs (circa L625,000 sterling). A part served for the fabrication
of copper coin, the remainder furnished pieces of ordnance.]

LETTER LXXIII

_Paris, February 28, 1802._

In all great cities, one may naturally expect to find great vices;
but in regard to gaming, this capital presents a scene which, I will
venture to affirm, is not to be matched in any part of the world. No
where is the passion, the rage for play so prevalent, so universal:
no where does it cause so much havock and ruin. In every class of
society here, gamesters abound. From men revelling in wealth to those
scarcely above beggary, every one flies to the gaming-table; so that
it follows, as a matter of course, that Paris must contain a great
number of _Maisons de jeu_, or

PUBLIC GAMING-HOUSES.

They are to be met with in all parts of the town, though the
head-quarters are in the _Palais du Tribunat_, or, as it is most
commonly called, the _Palais Royal_. Whenever you come to Paris,
and see, on the first story, a suite of rooms ostentatiously
illuminated, and a blazing reverberator at the door, you may be
certain that it is a house of this description.

Before the revolution, gaming was not only tolerated in Paris, but
public gaming-houses were then licensed by the government, under the
agreeable name of _Academies de jeu_. There, any one might ruin
himself under the immediate superintendance of the police, an officer
belonging to which was always present. Besides these academies, women
of fashion and impures of the first class were allowed to keep a
gaming-table or _tripot de jeu_, as it was termed, in their own
house. This was a privilege granted to them in order that they might
thereby recover their shattered fortune. When all the necessary expenses were paid, these ladies commonly shared the profits with their protectors, that is, with their friends in power, through whose protection the _tripot_ was sanctioned. Every one has heard of the fatal propensity to gaming indulged in by the unfortunate Marie Antoinette. The French women of quality followed her pernicious example, as the young male nobility did that of the Count d'Artois and the Duke of Orleans; so that, however decided might be the personal aversion of Lewis XVI to gaming, it never was more in fashion at the court of France than during his reign. This is a fact, which can be confirmed by General S---th and other Englishmen who have played deep at the queen's parties.

At the present day, play is, as I have before stated, much recurred to as a financial resource, by many of the _ci-devant_ female _noblesse_ in Paris. In their parties, _bouillotte_ is the prevailing game; and the speculation is productive, if the company will sit and play. Consequently, the longer the sitting, the greater the profits. The same lady who moralizes in the morning, and will read you a lecture on the mischievous consequences of gaming, makes not the smallest hesitation to press you to sit down at her _bouillotte_ in the evening, where she knows you will almost infallibly be a loser. No protection, I believe, is now necessary for a lady who chooses to have a little private gaming at her residence, under the specious names of _societe_, _bal_, _the_, or _concert_. But this is not the case with the _Maisons de jeu_, where the gaming-tables are public; or even with private houses, where the object of the speculation is
publicly known. These purchase a license in the following manner. A person, who is said to have several sleep partners, engages to pay to the government the sum of 3,600,000 francs (\textasciitilde{circa}\ L150,000 sterling) a year for the power of licensing all gaming-houses in this capital, and also to account for a tenth part of the profits, which enter the coffer of the minister at the head of the department of the police. This contribution serves to defray part of the expense of greasing the wheels of that intricate machine. Without such a license, no gaming-house can be opened in Paris. Sometimes it is paid for by a share in the profits, sometimes by a certain sum per sitting.

These Maisons de jeu, where dupes are pitted against cheats, are filled from morning to night with those restless beings, who, in their eager pursuit after fortune, almost all meet with disappointment, wretchedness, ruin, and every mischief produced by gaming. This vice, however, carries with it its own punishment; but it is unconquerable in the heart which it ravages. It lays a man prostrate before those fantastic idols, distinguished by the synonymous names of fate, chance, and destiny. It banishes from his mind the idea of enriching himself, or acquiring a competence by slow and industrious means. It feeds, it inflames his cupidity, and deceives him in order to abandon him afterwards to remorse and despair.

From the mere impulse of curiosity, I have been led to visit some of the principal Maisons de jeu. I shall therefore represent what I
have seen.

In a spacious suite of apartments, where different games of chance are played, is a table of almost immeasurable length, covered with a green cloth, with a red piece at one end, and a black, one at the other. It is surrounded by a crowd of persons of both sexes, squeezed together, who, all suspended between fear and hope, are waiting, with eager eyes and open mouth, for the favourable or luckless chance. I will suppose that the banker or person who deals the cards, announces "_rouge perd, couleur gagne._" The oracle has spoken. At these words of fate, on one side of the table, you see countenances smiling, but with a smile of inquietude, and on the other, long faces, on which is imprinted the palid hue of death. However, the losers recover from their stupor: they hope that the next chance will be more fortunate. If that happens, and the banker calls out "_rouge gagne, couleur perd._" then the scene changes, and the same persons whom you have just seen so gay, make a sudden transition from joy to sadness, and _vice versa_. This contrast no language can paint, and you must see it, in order to conceive how the most headstrong gamblers can spend hour after hour in such a continual state of agitation, in which they are alternately overwhelmed by rage, anguish, and despair. Some are seen plucking out their hair by the roots, scratching their face, and tearing their clothes to pieces, when, after having lost considerable sums, frequently they have not enough left to pay for a breakfast or dinner. What an instructive lesson for the novice! What a subject of reflection for the philosophic spectator! At these scenes of folly and rapacity it is that the demon of suicide exults in the triumphs
he is on the point of gaining over the weakness, avarice, and false
pride of mortals. If the wretched victim has not recourse to a
pistol, he probably seeks a grave at the bottom of the river.

Among these professed gamblers, it often happens that some of them,
in order to create what they term _resources_, imagine tricks and
impostures scarcely credible. I shall relate an anecdote which I
picked up in the course of my inquiries respecting the garnng-houses
in Paris. It may be necessary to premise that the counterfeit louis,
which are in circulation in this country, and have nearly the
appearance of the real coin, are employed by these knaves; they
commonly produce them at night, because they then run less risk of
being detected in passing them; but these means are very common and
almost out of date.

In the great gaming-houses in Paris, it is customary to have on the
table several _rouleaux_ of louis d'or. An old, experienced gambler
came one day to a house of this class, with his pockets full of
leaden _rouleaux_ of the exact form and size of those containing
fifty louis d'or. He placed at one of the ends of the table (either
black or red) one of his leaden _rouleaux_: he lost. The master of
the bank took up his _rouleau_, and, without opening it, put it with
the good _rouleaux_ in the middle of the table, where the bank is
kept. The old gambler, without being disconcerted, staked another. He
won, and withdrew the good _rouleau_ given him, leaving the
counterfeit one on the table, at the same time calling out, "I stake
ten louis out of the _rouleau_." The cards were drawn; he won: the
banker, to pay him the ten louis, took a _rouleau_ from the bank.

Chance willed that he lighted on the leaden _rouleau_. He endeavoured
to break it open by striking it on the table: the _rouleau_ withstood
his efforts. The gambler, without deranging his features, then said
to the banker; "Mind you don't break it." The banker, disconcerted,
tore the paper, and, on opening it, found it to contain nothing but
lead. There being no positive proof against the gambler, he was
permitted to retire, and his only punishment was to be in future
excluded from this gaming-house. But he had the consolation of
knowing that ninety-nine others would be open to him. However, this
and other impostures have led to a regulation, that, in all these
houses, the value of every stake should be apparent to the eye, and
openly exposed on the table.

From what I have said you might infer that _trente-et-un_ (or _rouge
et noir_) is the most fashionable game played here; but, though this
is the case, it is not the only one in high vogue. Many others,
equally pernicious, are pursued at the same time, such as _la
roulette_, _passe-dix_, and _biribi_, at which cheats and sharpers
can, more at their ease, execute their feats of dexterity and schemes
of plunder. Women frequent the gaming-tables as well as the men, and
often pledge their last shift to make up a stake. It is shocking to
contemplate a young female gamester, the natural beauty of whose
countenance is distorted into deformity by a succession of agonizing
passions. Yet so distressing an object is no uncommon thing in Paris.

You may, perhaps, be curious to know what are these games, of
never having played at any of them, such a description as I might pretend
to give, could at best be but imperfect. For which, reason I shall
not engage in the attempt.

It is confidently affirmed that in the principal towns of France,
namely, Bordeaux, Lyons, Marseilles, Rouen, &c. the rage for play is
no less prevalent than in the capital, where gaming-houses daily
increase in number.[1] They are now established in every quarter in
Paris, even the poorest, and there are some where the lowest of the
populace can indulge in a _penchant_ for gaming, as the stake is
proportioned to their means. This is the ruin of every class of
inhabitants and of foreigners; so much so, that suicides here
increase in exact proportion to the increase of gaming-houses.

Is it not astonishing that the government should suffer, still more
promote the existence of an evil so pernicious in every point of
view? From the present state of the French finances, it would,
notwithstanding, appear that every consideration, however powerful,
must yield to the want of money required for defraying the expenses
of the department of the Police.

_Minima de malis_ was the excuse of the old government of France for
promoting gaming. "From the crowd of dissipated characters of every
description, accumulated in great cities," said its partisans,
"governments find themselves compelled to tolerate certain abuses, in
order to avoid evils of greater magnitude. They are forced to
compound with the passions which they are unable to destroy; and it
is better that men should be professed gamblers than usurers,
swindlers, and thieves." Such was the reasoning employed in behalf of
the establishment of the _Academies de jeu_, which existed prior to
the revolution. Such is the reasoning reproduced, at the present day,
in favour of the _Maisons de jeu_; but, when I reflect on all the
horrors occasioned by gaming, I most ardently wish that every
argument in favour of so destructive a vice, may be combated by a pen
like that of Rousseau, which, Sir William Jones says, "had the
property of spreading light before it on the darkest objects, as if
he had written with phosphorus on the walls of a cavern."

[Footnote 1: During the Carnival of the present year (1803) the
masked balls at the grand French Opera were quite deserted, in
consequence of a new gaming-house, established solely for foreigners,
having, by the payment of considerable sums to the government,
obtained permission to give masked balls. These balls were all the
rage. There was one every Tuesday, and the employment of the whole
week was to procure cards of invitation; for persons were admitted by
_invitation_ only, no money being taken. The rooms, though spacious,
were warm and comfortable; the company, tolerably good, and extremely
numerous, but chiefly composed of foreigners. _Treute-et-un_,
_biribi_, _pharaon_, _creps_, and other fashionable games were
played, so that the _speculators_ could very well afford to give all
sorts of refreshments, and an elegant supper _gratis_.]
LETTER LXXIV.

_Paris, March 1, 1802_.

Of all the institutions subsisting here before the revolution, that
which has experienced the greatest enlargement is the

MUSEUM OF NATURAL HISTORY.

This establishment, formerly called _Le Jardin du Roi_, and now more
commonly known by the name of _Le Jardin des Plantes_, received its
present denomination by a decree of the National Convention, dated
the 10th of June 1793. It is situated on the south bank of the Seine,
early facing the Arsenal, and consists of a botanical garden, a
collection of natural history, a library of works relating to that
science, an amphitheatre for the lectures, and a _menagerie_ of
living animals.

Originally, it was nothing more than a garden for medicinal plants,
formed under that title, in 1626, by GUY DE LA BROSSE, principal
physician to Lewis XIII, who sanctioned the establishment by letters
patent. The king's physicians were almost always intendants of this
garden till the year 1739, when it was placed under the direction of
BUFFON. Before his time, the cabinet was trifling. It consisted only
of some curiosities collected by GEOFFROY, and a few shells which had
belonged to TOURNEFORT; but, through the zeal of BUFFON, and the care
of his co-operator DAUBENTON, it became a general _depot_ of natural
history, and its riches had increased still more than its utility. On
the breaking out of the revolution, it had been protected through
that sort of respect which the rudest men have for the productions of
nature, whence they either receive or expect relief for their
sufferings. It had even been constantly defended by the revolutionary
administration, under whose control and dependence it was placed.
Regarding it, in some measure, as their private property, their pride
was interested in its preservation; and had any attempt been made to
injure it, they would infallibly have caused an insurrection among
the inhabitants of the surrounding _faubourg_. These singular
circumstances, joined to the good understanding prevailing among the
professors, had maintained this fine establishment in a state, if not
increasing, at least stationary. On the revival of order, ideas were
entertained of giving to it an extension which had already been
projected and decreed, even during the reign of terror.

The botanical garden was enlarged; the extent of the ground intended
for the establishment was doubled; a _menagerie_ was formed; new
hot-houses and new galleries were constructed; the addition of new
professors was confirmed, and all the necessary disbursements were
made with magnificence. Thus, in the same place where every
production of nature was assembled, natural history was for the first
time taught in its aggregate; and these courses of lectures, become
celebrated by the brilliancy of the facts illustrated in them, the
number of pupils who frequent them, and the great works of which they
have been the cause or the motive, have rendered the MUSEUM OF
NATURAL HISTORY one of the first establishments of instruction
existing in Europe.

Formerly, there were but three professors attached to this
establishment. At present, there are no less than thirteen, who each
give a course of forty lectures. The courses of zoology and
mineralogy take place in the halls of the cabinet containing the
collections corresponding to each of those sciences. The courses of
botany, anatomy, and chemistry are delivered in the great
amphitheatre, and that of natural iconography in the library. The
days and hours of the lectures are announced every year by particular
advertisements.

The establishment is administered, under the authority of the
Minister of the Interior, by the professors, who choose, annually,
from among themselves, a director. At present, that situation is held
by FOURCROY. Although this celebrated professor, in his lectures on
chemistry, must principally attach himself to minerals, the
particular object of chemical inquiry, he is far from neglecting
vegetable and animal substances, the analysis of which will, in time,
spread great light on organic bodies. The most recent discoveries on
the exact constitution of bodies are made known in the course of
these lectures, and a series of experiments, calculated for
elucidating the demonstrations, takes place under the eyes of the
auditors.
No one possesses more than FOURCROY the rare talent of classing well his subjects, of presenting facts in a striking point of view, and of connecting them by a succession of ideas extremely rapid, and expressed in a voice whose melody gives an additional charm to eloquence. The pleasure of hearing him is peculiarly gratifying; and, indeed, when he delivers a lecture, the amphitheatre, spacious as it is, is much too small to contain the crowd of auditors. Then, the young pupils are seen with their eyes stedfastly fixed on their master, catching his word with avidity, and fearing to lose one of them; thus paying by their attention the most flattering tribute to the astonishing facility of this orator of science, from whose lips naturally flow, as from a spring, the most just and most select expressions. Frequently too, carried away by the torrent of his eloquence, they forget what they have just heard, to think only of what he is saying. FOURCROY speaks in this manner for upwards of two hours, without any interruption, and, what is more, without tiring either his auditors or himself. He writes with no less facility than he speaks. This is proved by the great number of works which he has published. But in his writings, his style is more calm, more smooth than that of his lectures.

Each professor superintends and arranges the part of the collections corresponding to the science which he is charged to teach. For this purpose, there are also assistant naturalists, whose employment is to prepare the various articles of natural history. The keeper of the cabinet, under the authority of the director, takes all the measures
necessary for the preservation of the collections. The principal ones are:

1. The cabinet of natural history, containing the animal kingdom, divided into its classes; the mineral kingdom; the fossils, woods, fruits, and other vegetable productions, together with the herbals. This cabinet, which occupies the buildings on the right, on entering from the street, is open to students on Mondays, Wednesdays, and Saturdays, from eleven o'clock till two, and to the public in general every Tuesday and Friday in the afternoon.

2. The library, chiefly composed of works relating to natural history, contains, among other valuable articles, an immense collection of animals and plants, painted on vellum. Three painters are charged to continue this collection under the superintendance of the professors. The library is open to the public every day from eleven o'clock to two.

3. The cabinet of anatomy, containing the preparations relative to the human race and to animals. It is situated in a separate building, and for the present open to students only.

4. The botanical school, containing the plants growing in the open ground, and the numerous hot-houses in which are cultivated those peculiar to warm countries.
5. The _menagerie_ of foreign animals. At the present moment, they are dispersed in various parts of the garden; but they are shortly to be assembled in a spacious and agreeable place.

6. The chemical laboratory and the collection of chemical productions.

To these may be added a laboratory for the preparation of objects of natural history, and another for that of objects of anatomy.

Notwithstanding the improved state to which BUFFON had brought this establishment, yet, through the united care of the several scientific men who have since had the direction of it, the constant attention bestowed on it by the government, and even by the conquests of the French armies, its riches have been so much increased, that its collection of natural history may at this day be considered as the finest in being. The department of the minerals and that of the quadrupeds are nearly complete; that of the birds is one of the most considerable and the handsomest known; and the other classes, without answering yet the idea which a naturalist might conceive of them, are, nevertheless, superior to what other countries have to offer.

Among the curious or scarce articles in this Museum, the following claim particular notice:
In the class of quadrupeds, adult individuals, stuffed, such as the camelopard, the hippopotamus, the single-horned rhinoceros, the Madagascar squirrel, the Senegal lemur, two varieties of the oran-outang, the proboscis-monkey, different specimens of the indri, some new species of bats and opossums, the Batavian kangaroo, and several antelopes, ant-eaters, &c.

In the class of birds, a great number of new or rare species, and among those remarkable either for size or beauty, are the golden vulture, the great American eagle, the Impey peacock, the Ju[p]easant or argus, the plantain-eater, &c.

Among the reptiles, the crocodile of the Ganges, the fimbriated tortoise of Cayenne, &c.

Among the shells, the glass patella, and a number of valuable, scarce, or new species.

The collection of insects has just been completed through the assiduity of the estimable LAMARCK, the professor who has charge of that department.

In the mineral kingdom, independently of the numerous and select choice of all the specimens, are to be remarked as objects of
particular curiosity, the petrifactions of crocodiles' bones found in
the mountain of St. Pierre at Maestricht, and the collection of
impressions of fishes from Mount Bolca, near Verona.

At the present moment, the _menagerie_ contains a female elephant
only, the male having died since my arrival in Paris, three
dromedaries, two camels, five lions, male and female, a white bear, a
brown bear, a mangousta, a civet, an alligator, an ostrich, and
several other scarce and curious animals, the number and variety of
which receive frequent additions. In other parts of the garden are
inclosures for land and sea fowls, as well as ponds for fishes.

The denomination of _Jardin des Plantes_ is very appropriate to this
garden, as it furnishes to all the botanical establishments
throughout France seeds of trees and plants useful to the

poor are supplied with such medicinal plants as are proper for the
cure or relief of their complaints.

LETTER LXXV.

_Paris, March 3, 1802._

It has been repeatedly observed that civilized nations adhere to
their ancient customs for no other reason than because they are
ancient. The French have, above all, a most decided partiality for
those which afford them opportunities of amusement. It must therefore
have been a subject of no small regret to them, on the annual return
of those periods, to find the government taking every measure for the
suppression of old habits. For some years since the revolution, all
disguises and masquerades were strictly prohibited; but, though the
executive power forbade pasteboard masks, its authority could not
extend to those mental disguises which have been occasionally worn by
many leading political characters in this country. No sooner was the
prohibition against masquerading removed, than the Parisians gave
full scope to the indulgence of their inclination; and this year was
revived, in all its glory, the celebration of

THE CARNIVAL.

Yesterday was the conclusion of that mirthful period, during which
Folly seemed to have taken possession of all the inhabitants of this
populous city. Every thing that gaiety, whim, humour, and
eccentricity could invent, was put in practice to render it a sort of
continued jubilee. From morn to night, the concourse of masks of
every description was great beyond any former example; but still
greater was the concourse of spectators. All the principal streets
and public gardens were thronged by singular characters, in
appropriate dresses, moving about in small detached parties or in
numerous close bodies, on foot, on horseback, or in carriages. The
_Boulevards_, the _Rue de la Loi_, and the _Rue St. Honore_,
exhibited long processions of masks and grotesque figures, crowded
both in the inside and on the outside of vehicles of all sorts, from
a _fiacre_ to a German waggon, drawn by two, four, six, and eight
horses; while the _Palais Royal_, the _Tuileries_, the _Place de la
Concorde_, and the _Champs Elysees_ were filled with pedestrian wits,
amusing the surrounding multitude by the liveliness of their sallies
and the smartness of their repartee. Here S[ ]pins,
Scaramouches, Punchinillos, Pierrots, Harlequins, and Columbines,
together with nuns, friars, abbes, bishops, and _marquis_ in
caricature, enlivened the scene: there, sultans, sultanas,
janissaries, mamluks, Turks, Spaniards, and Indians, in stately
pride, attracted attention. On one side, a Mars and Venus, an Apollo
and Daphne, figured under the attributes of heathen mythology: on
another, more than one Adam and Eve recalled to mind the origin of
the creation.

To the eye of an untravelled Englishman, the novelty of this sight
must have been a source of no small entertainment. If he was of a
reflecting mind, however, it must have given rise to a variety of
observations, and some of them of a rather serious nature. In
admiring the order and decency which reigned amidst so much mirth and
humour, he must have been desirous to appreciate the influence of
political events on the character of this people. In a word, he must
have been anxious to ascertain how far the return of our Gallic
neighbours to their ancient habits, announces a return to their
ancient institutions.
It is well known that the Carnival of modern times is an imitation of the Saturnalia of the ancients, and that the celebration of those festivals was remarkable for the liberty which universally prevailed; slaves being, at that period, permitted to ridicule their masters, and speak with freedom on every subject. During the last years of the French monarchy, the Parisians neglected not to avail themselves of this privilege. When all classes were confounded, at the time of the Carnival, the most elevated became exposed to the lash of the lowest; and, under the mask of satire, the abuses which had crept into religious societies, and the corruption which prevailed in every department of the State, escaped not their bold censure. From a consciousness, no doubt, of their own weakness, the different governments that have ruled over France since the revolution, dreaded the renewal of scenes in which their tottering authority might be overthrown; but such an apprehension cannot have been entertained by the present government, as manifestly appears from the almost unlimited license which has reigned during the late Carnival. Notwithstanding which, it is worthy of remark that no satirical disguises were met with, no shafts of ridicule were aimed at the constituted authorities, no invective was uttered against such and such an opinion, no abuse was levelled against this or that party. Censure and malice either slept or durst not shew themselves, though freedom of expression seemed to be under no restraint.

Formerly, when the people appeared indifferent to the motley amusements of the Carnival, and little disposed to mix in them, either as actors or spectators, it was not uncommon for the
government to pay for some masquerading. The _mouchards_ and underlings of the police were habited as grotesque characters, calculated to excite curiosity, and promote mirth. They then spread themselves, to the number of two or three thousand, over different parts of the town, and gave to the streets of Paris a false colouring of joy and gladness; for the greater the misery of the people, the more was it thought necessary to exhibit an outward representation of public felicity. But these political impostures, having been seen through, at length failed in their effect, and were nearly relinquished before the revolution. At that time, nothing diverted the populace so much as _attrapes_ or bites; and every thing that engendered gross and filthy ideas was sure to please. Pieces of money, heated purposely, were scattered on the pavement, in order that persons, who attempted to pick them up, might burn their fingers. Every sort of bite was practised; but the greatest attraction and acme of delight consisted of _chianlits_, that is, persons masked, walking about, apparently, in their shirt, the tail of which was besmeared with mustard.

At the present day, these coarse and disgusting jokes are evidently laid aside, as some of a more rational kind are exhibited; such as the nun, partly concealed in a truss of straw, and strapped on the catering friar's back; the effect of the galvanic fluid; and many others too numerous to mention. No factitious mirth was this year displayed; it was all natural; and if it did not add to the small sum of happiness of the distressed part of the Parisian community, it must, for a while at least, have made them forget their wretchedness.
With few exceptions, every one seemed employed in laughing or in
exciting laughter. Many of the characters assumed were such as
afforded an opportunity of displaying a particular species of wit or
humour; but the dress of some of the masquerading parties, being an
excellent imitation of the rich costumes of Asia, must have been
extremely expensive.

To conclude, the masked balls at the Opera, on the last days of the
Carnival, were numerously attended. Very few characters were here
attempted, and those were but faintly supported. Adventures are the
principal object of the frequenters of these balls, and I have reason
to think that the persons who went in quest of them were not
disappointed. In short, though I have often passed the Carnival in
Paris, I never witnessed one that went off with greater _éclat_. As
the Turkish Spy observes, a small quantity of ashes, dropped, the day
after its conclusion, on the head of these people in disguise, cools
their frenzy. From being mad and foolish, they become calm and
rational.

LETTER LXXVI.

_Paris, March 5, 1802._

As I foresee that my private affairs will, probably, require my
presence in England sooner than I expected, I hasten to give you an
idea of the principal public edifices which I have not, yet noticed.
One of these is the _Luxembourg_ Palace, now called the

PALAIS DU SENAT CONSERVATEUR.

Mary of Medicis, relict of Henry IV, having purchased of the Duke of Luxembourg his hotel and its dependencies, erected on their site this palace. It was built in 1616, under the direction of JACQUES DE BROSSE, on the plan of the _Pitti_ palace at Florence.

Next to the _Louvre_, the _Luxembourg_ is the most spacious palace in Paris. It is particularly distinguished for its bold character, its regularity, and the beauty of its proportions. The whole facade is ornamented with coupled pilasters: on the ground-floor, the Tuscan order is employed, and above, the Doric, with alternate rustics. In the four pavilions, placed at the angles of the principal pile, the Ionic has been added to the other two orders, because they are more elevated than the rest of the buildings. Towards the _Rue de Tournon_, the two pavilions communicate by a handsome terrace, in the middle of which is a circular saloon, surmounted by a dome of the most elegant proportion. Beneath this dome is the principal entrance. The court is spacious, and on each side of it are covered arches which form galleries on the ground-floor and in front of the upper story.

The twenty-four pictures which Mary of Medicis had caused to be painted by the celebrated RUBENS, for the gallery of the
Luxembourg, had been removed from it some years before the revolution. At that time even, they were intended for enriching the Museum of the _Louvre_. Four of them are now exhibited there in the Great Gallery. They are allegorical; with the other twenty, they represent the prosperous part of the history of that queen, and form a striking contrast to the adversity she afterwards experienced through the persecution of Cardinal Richelieu.

To gratify his revenge, he ordered all the furniture, &c. belonging to Mary of Medicis to be sold, together with the statues which then decorated the courts and garden of the _Luxembourg_, and pursued with inveteracy the unfortunate queen who had erected this magnificent edifice. Being exiled from France in 1631, she wandered for a long time in Flanders, and also in England, till the implacable cardinal prevailed on Charles I, to command her to quit the kingdom. In 1642, she took refuge at Cologne, and, at the age of 68, there died in a garret, almost through hunger and distress.

Before the revolution, this palace belonged to MONSIEUR, next brother to Lewis XVI. It has since been occupied by the Directory, each of whose members here had apartments. No material change has yet been made in it; nor does any thing announce that the partial alterations intended, either in its exterior or interior, will speedily be completed.

"----_Pendent opera interrupta minaeque, &c._"
At the present day, the _Luxembourg_ is appropriated to the Conservative Senate, whose name it has taken, and who here hold their sittings in a hall, fitted up in a style of magnificence still superior to that of the Legislative Body. But the sittings of the former are not public like those of the latter; and as I had no more than a peep at their fine hall, I cannot enter into a description of its beauties.

However, I took a view of their garden, in which I had formerly passed many a pleasant hour. Here, workmen are employed in making considerable improvements. It was before very irregular, particularly towards the south, where the view from the palace was partly concealed by the buildings of the monastery of the Carthusians. By degrees, these irregularities are made to disappear, and this garden will shortly be laid out in such a manner as to correspond better with the majesty of the palace, and display its architecture to greater advantage. Alleys of trees, which were decayed from age, have been cut down, and replaced by young plants of thriving growth. In front of the south facade is to be a tasteful parterre, with an oblong piece of water in its centre. Beyond the garden is a large piece of ground formerly belonging to the Carthusian monastery, which is now nearly demolished; this ground is to be converted into a national nursery for all sorts of valuable fruit-trees. Being contiguous to the garden of the Senate, with which it communicates, it will furnish a very extensive promenade, and consequently add to the agreeableness of the place.
The present Minister of the Interior, CHAPTAL, who cultivates the arts and sciences with no less zeal than success, purposes to make here essays on the culture of vine-plants of every species, in order to obtain comparative results, which will throw a new light on that branch of rural economy.

A great number of vases and statues are placed in the garden of the Senate. Many of these works are indifferently executed, though a few of them are in a good style. Certainly, a more judicious and more decorous choice ought to have been made. It was not necessary to excite regret in the mind of the moralist, by placing under the eyes of the public figures of both sexes which are repugnant to modesty.

If it be really meant to attempt to mend the loose morals of the nation, why are nudities, which may be considered as the leaven of corruption, exposed thus in this and other national gardens in Paris?

* * * * *

_March 5, in continuation._

St. Foix, in his "_Essais historiques sur Paris_" speaking of the Bastille, says, "it is a castle, which, without being strong, is one of the most formidable in Europe." In their arduous struggle for
liberty, the French have scarcely left a vestige of this dread abode,
in which have been immured so many victims of political vengeance. I
will not pretend to affirm that such is the description of prisoners
now confined in

LE TEMPLE.

But when the liberty of individuals lies at the mercy of arbitrary
power, every one has a right to draw his own inference.

This edifice takes its name from the Templars, whose chief residence
it was till they were annihilated in 1313. Philip the Fair and
Clement V contrived, under various absurd pretences, to massacre and
burn the greater part of the knights of this order. The knights of
St. John of Jerusalem were put in possession of all the property of
the Templars, except such part as the king of France and the Pope
thought fit to share between them. The _Temple_ then became the
provincial house of the Grand Priory of France.

The Grand Priory consisted of the inclosure within the walls of the
_Temple_, where stood a palace for the Grand Prior, a church, and
several houses inhabited by shopkeepers and mechanics; but, with the
considerable domains annexed to it, this post, before the revolution,
yielded to the eldest son of the Count d'Artois, as Grand Prior, an
annual revenue of 200,000 livres. The inclosure was at that time a
place of refuge for debtors, where they enjoyed the privilege of
freedom from arrest.

The palace was erected by JACQUES SOUVRE, Grand Prior of France. Near it, is a large Gothic tower of a square form, flanked by four round turrets of great elevation, built by HUBERT, treasurer to the Templars, who died in 1222.

It was in this building, which was considered as one of the most solid in France, that Lewis XVI was confined from the middle of September 1792 to the day of his execution. From the 13th of August till that period, the royal family had occupied the part of the palace which has been preserved. This tower, when it had been entirely insulated and surrounded by a ditch, was inclosed by a high wall, which also included part of the garden. The casements were provided with strong iron bars, and masked by those shutters, called, I believe, _trunk-lights_. As for the life which the unhappy monarch led in this prison, a detailed narrative of it has been published in England, by Clery, his faithful _valet-de-chambre_.

I have not been very anxious to approach the _Temple_, because I concluded that, if fame was not a liar, there was no probability of my having an opportunity of seeing any part of it, except the outer wall. The result was a confirmation of my opinion. Who are its occupiers? What is their number? What are their crimes? These are questions which naturally intrude themselves on the mind, when one surveys the turrets of this new Bastille--for, whether a place of
confinement for state-prisoners be called _La Bastille_ or _Le Temple_, nevertheless it is a state-prison, and reminds one of slavery, which, as Sterne says, is, in any disguise, a bitter draught; and though thousands, in all ages, have been made to drink of it, still it is not, on that account, less bitter.

LETTER LXXVII

_PARIS, March 8, 1802._

Nothing would give me greater pleasure than to be always able to answer your inquiries without hesitation. Considering the round of amusements in which I live, I flatter myself you will readily admit that it requires no small share of good-will and perseverance to devote so much time to scribbling for your entertainment. As for information, you will, on your arrival in Paris, know how much or how little you have derived from the perusal of my letters. You will then have it in your power to compare and judge. With the originals before you, you cannot be at a loss to determine how far the sketches resemble them.

Some of your inquiries have been already answered in my former letters. Among the number, however, you will find no reply on the subject of the
PRESENT STATE OF THE FRENCH PRESS.

This question being of a nature no less delicate than that concerning
the police, you cannot but commend my discretion in adopting a
similar method to gratify your curiosity; that is, to refer you to
the intelligent author whom I quoted on the former occasion. If
common report speaks the truth--_Sit mihi fas audita loqui?_--the
press here is now in much the same state in which it was before the
revolution. I shall therefore borrow again the language of MERCIER,
who is a famous dreamer, inasmuch as many of his dreams have been
realized: yet, with all his foresight and penetration, I question
whether he ever dreamt that his picture of the French press, drawn in
the interval between the years 1781 and 1788, would still be, in some
respects, a true one at the beginning of the year 1802. But, as
Boileau shrewdly remarks,

"_Le vrai peut quelquefois n'etre pas vraisemblable._"

"The enemies of books," says our author, "are the enemies of,
knowledge, and consequently of mankind. The shackles with which the
press is loaded, are an incitement for setting them at defiance. If
we were to enjoy a decent liberty, we should no longer have recourse
to licentiousness. There are political evils which the liberty of the
press prevents, and this is already a great benefit. The interior
police of States requires to be enlightened by disinterested
writings. There is no one but the philosopher, satisfied with the
esteem alone of his fellow-citizens, that can raise himself above the
clouds formed by personal interest, and set forth the abuses of
insidious custom. In short, the liberty of the press will always be
the measure of civil liberty; and it is a species of thermometer,
which shews, at one glance, what a people have lost or gained.

"If we adopt this maxim, we are every day losing; for every day the
press is more restricted.

"Suffer people to think and speak; the public will judge: they will
even find means to correct authors. The surest method to purify the
press, is to render it free: obstacles irritate it: prohibitions and
difficulties engender the pamphlets complained of.

"Could despotism kill thought in its sanctuary, and prevent us from
communicating the essence of our ideas to the mind of our
fellow-creatures, it would do so. But not being able quite to pluck
out the philosopher's tongue, and cut off his hands, it establishes
an inquisition, peoples the frontiers with searchers, spreads
satellites, and opens every package, in order to interrupt the
infallible progress of morality and truth. Useless and puerile
effort! Vain attack on the natural right of general society, and on
the patriotic rights of a particular one! Reason, from day to day,
strikes nations with a greater lustre, and will at last shine
unclouded. It answers no purpose to fear or persecute genius: nothing
will extinguish in its hands the torch of truth: the decree which its
mouth pronounces, will be repeated by all posterity against the unjust man. He wished to snatch from his fellow-creatures the most noble of all privileges, that of thinking, which is inseparable from that of existing: he will have manifested his weakness and folly; and he will merit the twofold reproach of tyranny and impotence.

"When a very flat, very atrocious, and very calumniating libel appears under a fellow's coat, 'tis a contest who shall have it first. People pay an exorbitant price for it; the hawker who cannot read, and who wishes only to get bread for his poor family, is apprehended, and sent to prison, where he shifts for himself as well as he can.

"The more the libel is prohibited, the more eager we are for it. When we have read it, and we see that nothing compensates for its mean temerity, we are ashamed to have sought after it. We scarcely dare say, _we have read it_: 'tis the scum of low literature, and what is there without its scum?

"Contempt would be the surest weapon against those miserable productions which are equally destitute of truth and talent.

"When will men in power know how to disdain equally the interested encomiums of intriguing flatterers and the satires produced by hunger?
"Besides, those who sit in the first boxes must always expect some shafts levelled at them by those who are in the pit; this becomes almost inevitable. They must needs pay for their more commodious place: at least we attribute to those who rule over us more enjoyments: they have some which they will avow, solely with a view to raise themselves above the multitude. The human heart is naturally envious. Let men in power then forgive or dissemble seasonably: satire will fall to the ground; it is by shewing themselves impassible, that they will disarm ardent malignity.

"Nevertheless, there is a kind of odious libel, which, having every characteristic of calumny, ought to be repressed. This is commonly nothing more than the fruit of anonymous and envenomed revenge: for what are the secret intrigues of courts to any man of letters? He will know time enough that which will suit the pen of history.

"A libeller should be punished, as every thing violent ought to be. But the parties interested should abstain from pronouncing; for where then would be the proportion between the punishment and the crime?

"I apply not the name of libels to those atrocious and gratuitous accusations against the private life of persons in power or individuals unconnected with the government. Such injurious and unmeaning shafts are an attack on honour: their authors should be punished.
"The police detected and apprehended one of its inspectors, who, being charged to discover those libels, proposed the composition of similar ones to some half-starved authors. After having laid for them this infernal snare for the gain of a little money, he informed against them, and sold them to the government.

"These miscreants, blinded by the eager thirst of a little gold, divert themselves with the uneasiness of the government, and the more they see it in the trances of apprehension, the more they delight in magnifying the danger, and doubling its alarms.

"Liberty has rendered the English government insensible to libels. Disdain is certain, before the work is commenced. If the satire is ingenious, people laugh at it, without believing it; if it is flat, they despise it.

"Why cannot the French government partly adopt this indifference? A contempt, more marked, for those vile and unknown pens that endeavour to wound the sensibility of pride, would disgust the readers of the flat and lying satires after which they are so eager, only because they imagine that the government is really offended by them.

"It is to be observed that the productions that flatter more or less public malignity, spread in fugitive sparks a central fire, which, if
compressed, would, perhaps, produce an explosion.

"Magistrates have not yet been seen disdaining those obscure shafts, rendering themselves invulnerable from the openness of their proceedings, and considering that praise will be mute, as long as criticism cannot freely raise its voice.

"Let them then punish the flattery by which they are assailed, since they are so much afraid of the libel that always contains some good truths: besides, the public are there to judge the detractor; and no unjust satire ever circulated a fortnight, without being branded with contempt.

"Ministers reciprocally deceive each other when they are attacked in this manner; the one laughs at the storm which has just burst on the other, and promotes secretly what he appears to prosecute openly and with warmth. It would be a curious thing if one could bring to light the good tricks which the votaries of ambition play each other in the road to power and fortune.

"There is nothing now printed in Paris, in the line of politics and history, but satires and falsehoods. Foreigners look down with pity on every thing that emanates from the capital on these matters. Other subjects begin to feel the consequences of this, because the restraint laid on the mind is manifested even in books of simple amusement. The presses of Paris are no longer to serve but for
posting-bills, and invitations to funerals and weddings. Almanacks are already a subject too elevated, and the inquisition examines and garbles them.

"When I see a book," says MERCIER, "sanctioned by the government, I would lay a wager, without opening it, that this book contains political falsehoods. The chief magistrate may well say: 'This piece of paper shall be worth a thousand francs;' but he cannot say: 'Let this error become truth;' or, 'let this truth no longer be anything but an error.' He may say it, but he can never compel men's minds to adopt it.

"What is admirable in printing, is that these fine works, which do honour to human genius, are not to be commanded or paid for; on the contrary, it is the natural liberty of a generous mind, which unfolds itself in spite of dangers, and makes a present to human nature, in spite of tyrants. This is what renders the man of letters so commendable, and insures to him the gratitude of future ages.

"O! worthy Englishmen! generous people, strangers to our shameful servitude, carefully preserve among you the liberty of the press: it is the pledge of your freedom. At this day, you alone are the representatives of nearly all mankind; you uphold the dignity of the name of man. The thunderbolts, which strike the pride and insolence of arbitrary power, issue from your happy island. Human reason has found among you an asylum whence she may instruct the world. Your
books are not subject to an inquisition; and it would require a long
comment to explain to you in what manner permission is at length
obtained for a flimsy pamphlet, which no one will read, to be exposed
for sale, and remain unsold, on the _Quai de Gevres_.

"We are so absurd and so little in comparison to you," adds MERCIER,
"that you would be at a loss to conceive the excess of our weakness
and humiliation."

LETTER LXXVIII

_Paris, March 9, 1802_

Among the national establishments in this metropolis, I know of none
that have experienced so great an amelioration, since the revolution,
as the

HOSPITALS AND OTHER CHARITABLE INSTITUTIONS;

The civil hospitals in Paris now form two distinct classes. The one
comprehends the hospitals for the sick: the other, those for the
indigent. The former are devoted to the relief of suffering human
nature; the latter serve as an asylum to children, to the infirm, and
to the aged indigent. All persons who are not ill enough to be
admitted of necessity into the hospital the nearest to their
residence, are obliged to present themselves to the _Bureau Central d'Admissions_. Here they are examined, and if there be occasion, they receive a ticket of admission for the hospital where their particular disorder is treated. At the head of the hospitals for the sick stands that so long known by the appellation of the

HOTEL-DIEU.

Formerly, nothing more horrid could be conceived than the spectacle presented in this asylum for the afflicted. It was rather a charnel-house than an hospital; and the name of the Creator, over the gate, which recalled to mind the principle of all existence, served only to decorate the entrance of the tomb of the living.

The _Hotel-Dieu_, which is situated in the _Parvis Notre-Dame_, _Ile du Palais_, was founded as far back as the year 660 by St. Landry, for the reception of the sick and maimed of both sexes, without any exception of persons. Jews, Turks, infidels, pagans, protestants, and catholics were alike admitted, without form or recommendation. Yet, though it contained but 1200 beds, and the number of patients very often exceeded 5000, and, on an average, was never less than 2500, till the year 1786, no steps were taken for enlarging the hospital, or providing elsewhere for those who could not be conveniently accommodated in it. The dead were removed from the wards only on visits made at a fixed time; so that it happened not unfrequently that a poor helpless patient was compelled to remain for hours wedged
in between two corpses. The air or the neighbourhood was contaminated by the noisome exhalations continually arising from this abode of pestilence, and that which was breathed within the walls of the hospital was so contagious, as to turn a trifling complaint into a dangerous disorder, and a simple wound into a mortification.

In 1785, the attention of the government being called to this serious evil by various memoirs, the _Academy of Sciences_ was directed to investigate the truth of the bold assertions made in these publications. A commission was appointed; but as the revenues of the _Hotel-Dieu_ were immense, for a long time it was impossible to obtain from the Governors any account of their application. However, the Commissioners, directing their attention to the principal object, reported as follows: "We first compared the _Hotel-Dieu_ and the _Hopital de la Charite_ relative to their mortality. In 52 years, the _Hotel-Dieu_, out of 1,108,741 patients lost 244,720, which is one out of four and a half. _La Charite_, where but one dies out of seven and a half, would have lost only 168,700, whence results the frightful picture that the _Hotel-Dieu_, in 52 years, has snatched from France 99,044 persons, whose lives would have been saved, had the _Hotel-Dieu_ been as spacious, in proportion, as _La Charite_. The loss in these 52 years answers to 1906 deaths per year, and that is nearly the tenth part of the total and annual loss of Paris. The preservation of this hospital in the site it now occupies, and on its present plan, therefore produces the same effect as a sort of plague which constantly desolates the capital."
In consequence of this report, the hospital was enlarged so as to contain about 2000 beds. Since the revolution, the improvements introduced into the interior government of the _Hotel-Dieu_ have been great and rapid. Each patient now has a bed to himself. Those attacked by contagious disorders are transferred to the _Hospice St. Louis_. Insane persons are no longer admitted; men, thus afflicted, are sent to a special hospital established at _Charenton_; and women, to the _Salpetriere_. Nor are any females longer received into the _Hotel-Dieu_ to lie-in; an hospital having been established for the reception of pregnant women. At the _Hotel-Dieu_, every method has been put in practice to promote the circulation of air, and expel the insalubrious miasmata. One of these, I think, well deserves to be adopted in England.

In the French hospitals, one ward at least is now always kept empty. The moment it becomes so by the removal of the patients into another, the walls are whitewashed, and the air is purified by the fumigation with muriatic acid, according to the plan first proposed by GUYTON-MORVEAU. This operation is alternately performed in each ward in succession; that which has been the longest occupied being purified the first, and left empty till it is again wanted.

The number of hospitals in Paris has been considerably augmented. They are all supported by the government, and not, like those in England, by private benefactions. Sick children of both sexes, from the time of suckling to the age of sixteen, are no longer admitted.
into the different hospitals; but are received into a special
hospital, extremely well arranged, and in a fine, airy situation,
beyond the _Barriere de Sevres_. Two institutions have been formed
for the aged, infirm and indigent, who pay, on entrance, a moderate
sum. One of these charities is without the _Barriere d'Enfer_; the
other, in the _Faubourg St. Martin_. In the same _faubourg_, a
_Maison de Sante_ is established, where the sick are treated on
paying thirty _sous_ a day.

An hospital for gratuitous vaccination, founded by the Prefect of the
department of La Seine, is now open for the continual treatment of
the cow-pox, and the distribution of the matter to all parts of
France.

In general, the charitable institutions in Paris have also undergone
very considerable improvements since the revolution; for instance,
the male orphans, admitted, to the number of two thousand, into the
asylum formerly called _La Pitie_, in the _Faubourg St. Victor_, used
to remain idle. They were employed only to follow funeral
processions. At present, they are kept at work, and instructed in
some useful trade.

A new institution for female orphans has been established in the
_Faubourg St. Antoine_; for, here, the two sexes are not at present
received into the same house, whether hospital or other charitable
institution. In consequence of which, Paris now contains two
receptacles for _Incurables_, in lieu of the one which formerly existed.

The place of the _Hopital des Enfans-Trouves_ is also supplied by an establishment, on a large scale, called the

HOSPICE DE LA MATERNITE.

It is divided into two branches, each of which occupies a separate house. The one for foundlings, in the _Rue de la Bourbe_, is intended for the reception of children abandoned by their parents. Here they are reared, if not sent into the country to be suckled. The other, in the _Rue d'Enfer_, which may be considered as the General Lying-in Hospital of Paris, is destined for the reception of pregnant women. Upwards of 1500 are here delivered every year.

As formerly, no formality is now required for the admission of new-born infants. In the old Foundling-Hospital, the number annually received exceeded 8000. It is not near so great at present. To those who reflect on the ravages made among the human race by war, during which disease sweeps off many more than are killed in battle, it is a most interesting sight to behold fifty or sixty little foundlings assembled in one ward, where they are carefully fed till they are provided with wet nurses.
I must here correct a mistake into which I have been betrayed, in my letter of the 26th of December, respecting the present destination of LA SALPETRIERE.

It is no longer used as a house of correction for dissolute women. Prostitutes, taken up by the police, are now carried to St. Lazare, in the _Rue St. Denis_. Those in want of medical aid, for disorders incident to their course of life, are not sent to _Bicetre, but to the _ci-devant_ monastery of the Capucins, in the _Rue Caumartin_.

At present, the _Salpetriere forms an _hospice_ for the reception of indigent or infirm old women, and young girls, brought up in the Foundling-Hospital, are placed here to be instructed in needle-work and making lace. Female idiots and mad women are also taken care of in a particular part of this very extensive building.

The Salpetriere was erected by Lewis XIII, and founded as an hospital, by Lewis XIV, in 1656. The facade has a majestic appearance. Before the revolution, this edifice was said to lodge 6000 souls, and even now, it cannot contain less than 4000. By the _Plan of Paris_, you will see its situation, to the south-east of the _Jardin des Plantes_.

I shall also avail myself of the opportunity of correcting another
mistake concerning

BICETRE.

This place has now the same destination for men that the Salpetriere
has for women. There is a particular hospital, lately established,
for male venereal patients, in the _Rue du Faubourg St. Jacques_.

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_March 9, in continuation._

Previously to the decree of the 19th of August 1792, which suppressed
the universities and other scientific institutions, there existed in
France Faculties and Colleges of Physicians, as well as Colleges and
Commonalities of Surgeons. From one of those unaccountable
contradictions of which the revolution affords so many instances,
these were also suppressed at a time when they were becoming most
necessary for supplying the French armies with medical men. But as
soon as the fury of the revolutionary storm began to abate, the
re-establishment of Schools of Medicine was one of the first objects
that engaged attention.

Till these latter times, Medicine and Surgery, separated from each
other, mutually contended for pre-eminence. Each had its forms and
particular schools. They seemed to have divided between them
suffering human nature, instead of uniting for its relief. On both
sides, men of merit despised such useless distinctions; they felt
that the curative art ought to comprehend all the knowledge and all
the means that can conduce to its success; but these elevated ideas
were combated by narrow minds, which, not being capable of embracing
general considerations, always attach to details a great importance.
The revolution terminated these disputes, by involving both parties
in the same misfortunes.

At the time of the re-establishment of Public Instruction, the

_Schools of Health_, founded at Paris, Montpelier, and Strasburg, on
plans digested by men the most enlightened, presented a complete body
of instruction relative to every branch of the curative art. Physics
and chemistry, which form the basis of that art, were naturally
included, and nothing that could contribute to its perfection, in the
present state of the sciences, was forgotten. The plan of instruction
is fundamentally the same in all these schools; but is more extensive
in the principal one, that is, in the

SCHOOL OF MEDICINE OF PARIS.

This very striking monument of modern architecture, situated in the
_Faubourg St. Germain_, owes its erection to the partiality which
Lewis XV entertained for the art of surgery. That monarch preferred
it to every science; he was fond of conversing on it, and took such an interest in it, that, in order to promote its improvement, he built this handsome edifice for the _ci-devant Academie et Ecoles de Chirurgie_. The architect was GONDOUIN.

The facade, extending nearly two hundred feet, presents a peristyle of the Ionic order. The interior distribution of this building corresponds with the elegance of its exterior. It contains a valuable library, a cabinet of anatomical preparations (among which is a skeleton that presents a rare instance of a general anchilosis) and imitations in wax, a chemical laboratory, a vast collection of chirurgical and philosophical instruments, and a magnificent amphitheatre, the first stone of which was laid by Lewis XVI in December 1774. This lecture-room will conveniently hold twelve hundred persons, and its form and arrangement are such, that a pupil seated the farthest from the subject under dissection, can see all the demonstrations of the Professor as well as if placed near the marble table.

In one wing of the building is an _Hospice de Perfectionnement_, formerly instituted for the reception of rare chirurgical cases only; but into which other patients, labouring under internal disorders of an extraordinary nature, are now likewise admitted.

To this school are attached from twenty to thirty Professors, who lecture on anatomy and physiology; medical chemistry and pharmacy;
medical physics; pathology, internal and external; natural history, as connected with medicine, and botany; operative medicine; external and internal clinical cases, and the modern improvements in treating them; midwifery, and all disorders incident to women; the physical education of children; the history of medicine, and its legitimate practice; the doctrine of Hippocrates, and history of rare cases; medical bibliography, and the demonstration of the use of drugs and chirurgical instruments. There are also a chief anatomist, a painter, and a modeller in wax. The lectures are open to the public as well as to the students, who are said to exceed a thousand. Besides this part of instruction, the pupils practise anatomical, chirurgical, and chemical operations. To the number of one hundred and twenty, they form a practical school, divided into three classes, and are successively distributed into three of the clinical hospitals in Paris. At an annual competition, prizes are awarded to the greatest proficients.

Although this school is so numerously attended, and has produced several skilful professors, celebrated anatomists, and a multitude of distinguished pupils, yet it appears that, since there has been no regular admission for physicians and surgeons, the most complete anarchy has prevailed in the medical line. The towns and villages in France are overrun by quacks, who deal out poison and death with an audacity which the existing laws are unable to check. Under the title of _Officiers de Sante_, they impose on the credulity of the public, in the most dangerous manner, by the distribution of nostrums for every disorder. To put a stop to this alarming evil, it is in
contemplation to promulgate a law, enacting that no one shall in future practise in France as a physician or surgeon, without having been examined and received into one of the six Special Schools of Medicine, or as an officer of health, without having studied a certain number of years, walked the hospitals, and also passed a regular examination.[1]

At the medical school of Paris are held the meetings of the

SOCIETY OF MEDICINE.

It was instituted for the purpose of continuing the labours of the _ci-devant_ Royal Society of Medicine and the old Academy of Surgery. With this view, it is charged to keep up a correspondence, not only with the medical men resident within the limits of the Republic, but also with those of foreign countries, respecting every object that can tend to the progress of the art of healing.

* * * * *

As far back as the year 1777, there existed in Paris a college of Pharmacy. The apothecaries, composing this college, had formed, at their own expense, an establishment for instruction relative to the curative art, in their laboratory and garden in the _Rue de l'Arbaletre_. Since the revolution, the acknowledged utility of this
institution has caused it to be maintained under the title of the

GRATUITOUS SCHOOL OF PHARMACY.

Here are delivered _gratis_, by two professors in each department, public lectures on pharmaceutic chemistry, pharmaceutic natural history, and botany. When the courses are finished, prizes are annually distributed to the pupils who distinguish themselves most by their talents and knowledge.

In the year 1796, the apothecaries of Paris, animated by a desire to render this establishment still more useful, formed themselves into a society, by the name of the

FREE SOCIETY OF APOTHECARIES.

Its object is to contribute to the progress of the arts and sciences, particularly pharmacy, chemistry, botany, and natural history. This society admits, as free and corresponding associates, _savans_ of all the other departments of France and of foreign countries, who cultivate those sciences and others analogous to them. Some of the most enlightened men in France are to be found among its members.

The advantageous changes made in the teaching of medicine, since the revolution, appear to consist chiefly in the establishment of
clinical lectures. The teaching of the sciences, accessory to medicine, partakes more or less advantageously of the great progress made in that of chemistry. It seems that, in general, the students in medicine grant but a very limited confidence to accredited opinions, and that they recur to observation and experience much more than they did formerly. As for the changes which have occurred in the practice of medicine, I think it would be no easy matter to appreciate them with any degree of exactness. Besides, sufficient time has not yet elapsed since the establishment of the new mode of teaching, for them to assume a marked complexion. It is, however, to be observed that, by the death of the celebrated DESAULT, Surgery has sustained a loss which is not yet repaired, nor will be perhaps for ages.

[Footnote 1: A law to this effect is now made.]

LETTER LXXIX.

_Paris, March 12, 1802._

From the account I have given you of the Public Schools here, you will have perceived that, since the revolution, nothing has been neglected which could contribute to the mental improvement of the male part of the rising generation. But as some parents are averse to sending their children to these National Schools, there are now established in Paris a great number of
PRIVATE SEMINARIES FOR YOUTH OF BOTH SEXES.

Several of these are far superior to any that previously existed in France, and are really of a nature to excite admiration, when we consider the cruel divisions which have distracted this country. But it seems that if, for a time, instruction, both public and private, was suspended, no sooner were the French permitted to breathe than a sudden and salutary emulation arose among those who devoted themselves to the important task of conducting these private schools. The great advantage which they appear to me to have over establishments of a similar description in England, is that the scholars are perfectly grounded in whatever they are taught; the want of which, among us, occasions many a youth to forget the greater part of what he has learned long before he has attained the years of manhood.

If several of the schools for boys here are extremely well conducted, some of those for girls appear to be governed with no less care and judgment. In order to be enabled to form an opinion on the present mode of bringing up young girls in France, I have made a point of investigating the subject. I shall, in consequence, endeavour to shew you the contrast which strikes me to have occurred here in

FEMALE EDUCATION.
In France, convents had, at all times, prior to the revolution, enjoyed the exclusive privilege of bringing up young women; and some families had, for a century past, preserved the habit of sending all their daughters to be St. Ursulas, in order to enter afterwards into the world as virtuous wives and tender mothers. The natural result was, that, if the principles of excessive piety which had been communicated to them remained deeply engraven in their heart, they employed the whole day in the duties required by the catholic religion; and the confessor who dictated all these habitual practices, not unfrequently became the director of the temporal concerns of the family, as well as the spiritual. If the young girls, in emerging from the cells of a convent, were disposed to lay aside their religious practices, in order to adopt the customs and pleasures of the world, this sudden transition, from one extreme to the other, made them at once abandon, not only the puerile minutiae, but also the sacred principles of religion. There was no medium. They either became outrageous devotees, and, neglecting the respectable duties of housewives and mistresses of a family, wrapped themselves up in a great hood, and were incessantly on their knees before the altars of the churches, or, on the other hand, rushed into extravagance and dissipation, and, likewise, deserting a family which claimed their care, dishonoured themselves by the licentiousness of their manners.

At the present time, many women of good abilities and character, deprived of their property by the vicissitudes of the revolution, have established, in Paris and its environs, seminaries, where young
girls receive such advice as is most useful to females who are
destined to live in the world, and acquirements, which, by employing
them agreeably several hours in the day, contribute to the interior
happiness of their family, and make them find charms in a domestic
life. In short, the superiority of female education in France is
decidedly in favour of the present system, whether considered in
regard to mental improvement, health, or beauty. With respect to the
morals inculcated in these modern French boarding schools, the best
answer to all the prejudices might be entertained against them, is
that the men, who have married women there educated, find that they
prove excellent wives, and that their accomplishments serve only to
embellish their virtues.

LETTER LXXX.

_Paris, March 14, 1802._

I plead guilty to your censure in not having yet furnished you with
any remarks on the origin of this capital; but you will recollect
that I engaged only to give you a mere sketch; indeed, it would
require more time and talent than I can command to present you with a
finished picture. I speak of things just as they happen to occur to
my mind; and provided my letters bring you acquainted with such
objects here as are most deserving of attention, my purpose will be
fully accomplished. However, in compliance with your pressing
request, I shall now briefly retrace the
PROGRESSIVE AGGRANDISEMENT OF PARIS.

Without hazarding any vague conjectures, I may, I think, safely affirm that Caesar is the first historian who makes mention of this city. In the seventh book of his Commentaries, that conqueror relates that he sent his lieutenant Labienus towards Lutetia; this was the name given by the Gauls to the capital of the Parisii. It was then entirely contained within that island on the Seine, which, at the present day, is called _l'Ile du Palais_.

In comparison to the capitals of the other provinces of Gaul, _Lutetia_ was but a sorry village; its houses were small, of a round form, built of wood and earth, and covered with straw and reeds.

After having conquered _Lutetia_, the Romans embellished it with a palace, surrounded it by walls, and erected, at the head of each of the two bridges leading to it, a fortress, one of which stood on the site of the prison called _Le Grand Chatelet_; and the other, on that of _Le Petit Chatelet_. The Yonne, the Marne, and the Oise, being rivers which join the Seine, suggested the idea of establishing a trading company by water, in order to facilitate, by those channels, the circulation of warlike stores and provisions. These merchants were called _Nautae Parisiaci_. The Romans also erected, near the left bank of the Seine, a magnificent palace and an aqueduct. This palace was called _Thermae_, on account of its tepid baths.
Julian, being charged to defend Gaul against the irruptions of the barbarians, took up his residence in these _Thermae_ in 360, two years before he was proclaimed emperor, in the square which was in front of this palace. "I was in winter-quarters in my dear _Lutetia_," says he in his _Misopogon_. "Thus is named, in Gaul, the little capital of the Parisii."--"It occupies," observes Abbon, "an inconsiderable island, surrounded by walls, the foot of which is bathed by the river. The entrance to it, on each side, is by a wooden bridge."

Towards the middle of the fifth century, this city passed from the dominion of the Romans to that of the Francs. It was besieged by Childeric I. In 508, Clovis declared it the capital of his kingdom. The long stay which that prince made in it, contributed to its embellishment. Charlemagne founded in it a celebrated school. A little time after, another was established in the abbey of _St. Germain-des-Pres_. In the course of the ninth century, it was besieged and pillaged three times by the Normans.

Philip Augustus surrounded Paris with walls, and comprised in that inclosure a great number of small towns and hamlets in its vicinity. This undertaking occupied twenty years, having been begun in 1190, and finished in 1211. The same king was also the first who caused the streets of this city to be paved. The wars of the English required new fortifications; and, under king John, ditches were dug round the city; and the _Bastille_, erected. These works were continued during
the reigns of Charles V and Charles VI.

Francis I, the restorer of literature and of the arts, neglected nothing that might conduce to the farther embellishment of this capital. He caused several new streets to be made, many Gothic edifices to be pulled down, and was, in France, the first who revived Greek architecture, the remains of which, buried by the hand of time, or mutilated by that of barbarians, being collected and compared at Rome, began to improve the genius of celebrated artists, and, in the sequel, led to the production of masterpieces.

The kings, his successors, executed a part of the projects of that prince, and this extensive city imperceptibly lost its irregular and Gothic aspect. The removal of the houses, which, not long since, encumbered the bridges, and intercepted the current of air, has diffused cheerfulness and salubrity.

You will pardon me, I trust, if I here make a retrograde movement, not to recapitulate the aggrandisement of Paris, but to retrace rapidly the progressive amelioration of the manners of its inhabitants. The latter paved the way to the former.

Under the first kings of France of the third race, justice was administered in a summary way; the king, the count, and the viscount heard the parties, and gave a prompt sentence, or else left the controversy to be decided by a pitched battle, if it was of too
intricate a nature. No colleges then existed here; the clergy only
keeping schools near the Cathedral of _Notre-Dame_ for those who were
intended for holy orders. The nobles piqued themselves on extreme
ignorance, and as many of them could not even sign their own name,
they dipped their glove in ink, and stamped it on the parchment as
their signature. They lived on their estates, and if they were
obliged to pass three or four days in town, they affected to appear
always in boots, in order that they might not be taken for _vassals_.
Ten men were sufficient for the collection of all the taxes. There
were no more than two gates to the city; and under Lewis surnamed _le
Gros_, from his corpulency, the duties at the north gate produced no
more than twelve francs a year.

Philip Augustus, being fond of literature, welcomed and protected men
of learning. It had appeared to revive under Charlemagne; but the
ravages of the Normans occasioned it to sink again into oblivion till
the reign of Lewis the Young, father of Philip Augustus. Under the
latter, the schools of Paris became celebrated; they were resorted
to, not only from the distant provinces, but from foreign countries.
The quarter, till lately called _l'Universite_, became peopled; and,
in the thirteenth and fourteenth centuries, was covered by colleges
and monasteries. Philip the Fair rendered the Parliament sedentary.
He prohibited duelling in civil contentions; and a person might have
recourse to a court of justice, without being under the necessity of
fighting. Anne de Bretagne, great and majestic in every thing, was
desirous of having a court. Ladies who, till then, were born in one
castle only to marry and die in another, came to Paris. They were
unwilling to leave it, and men followed them thither. All these circumstances increased its inhabitants to a thirtieth part beyond their former number.

The wars of religion under Charles IX and Henry III rendered gold and silver a little more common, by the profanations of the Calvinists, who pillaged the churches, and converted into specie the sacred vases, as well as the shrines and statues of saints. The vast sums of money which the court of Spain lavished in Paris, to support the League, had also diffused a certain degree of affluence among no inconsiderable number of citizens; and it is to be remarked that, under Henry IV, several handsome streets were finished in less than a year.

Henry IV was the first of the kings of France who embellished Paris with regular squares, or open spaces, decorated with the different orders of architecture. After having nearly finished the _Pont Neuf_, he built the _Place Royale_, now called _Place des Federes_, and also the _Place Dauphine_.

Towards the end of the administration of Cardinal Richelieu, there no longer existed in France more than one master; and the petty tyrants in the provinces, who had fortified themselves so long in their castles against the royal authority, were seen to come to court, to solicit the most paltry lodging with all the servility of courtiers, and at the same time erect mansions in town with all the splendour of
men inflated by pride and power. At last came the reign of Lewis XIV, and presently Paris knew no limits. Its gates were converted into arcs of triumph, and its ditches, being filled up and planted with trees, became public walks. When one considers the character of that monarch, it should seem that Paris ought to have been more embellished under his reign. In fact, had Lewis XIV expended on Paris one-fourth part of the money which he lavished on Versailles,[1] it would have become the most astonishing city in Europe.

However, its great extent and population, magnificent edifices, celebrated national establishments of learning and science, rich libraries, curious cabinets, where lessons of knowledge and genius present themselves to those who have a taste for them, together with its theatres and other places of public entertainment, have long rendered Paris deserving of the admiration of enlightened nations.

Before the revolution, Paris contained 46 parish churches, and 20 others answering the same purpose, 11 abbeys, and 133 monasteries or convents of men and women, 13 colleges, 15 public seminaries, and 26 hospitals. To these must be added the three royal habitations, the _Louvre_, the _Tuileries_, and the _Luxembourg_, also the _Hotel des Invalides_, the _Palais Royal_, the _Palais Bourbon_, and a great number of magnificent hotels, inhabited by titled or wealthy persons.

Since the revolution, several of these buildings have been destroyed; almost all the monasteries and convents, together with the churches
belonging to them, have been sold as national property, and either
demolished for the sake of the materials, or converted to different
uses. Fifteen principal churches, besides the _Pantheon_, the
_Invalides_, _Val-de-Grace_, the _Sorbonne_, and a few others, were
preserved as national temples, intended for the celebration of
_decadary fêtes_, and for a time rendered common to every sort of
worship. Most of the old churches were of Gothic architecture, and
not much to be commended with respect to art; but several of them
were models of boldness, from the lightness of their construction.

The colleges, as I have before observed, are replaced by public
schools and private seminaries of every description. The number of
the houses in Paris, many of which are from five to eight stories in
height, has been estimated at upwards of 80,000. The number of its
inhabitants appears to have been over-rated. By an official
statement, in which foreigners are not included, it contains no more
than 630,000 souls.

During the last year of the republican era, the number of males born
in Paris was 9296; and that of females, 9177; making the general
total of births 18,473, of which the males, born out of wedlock,
amounted to 1792; and the females, to 1852. The number of persons
deceased, within the same period, was 10,446 males, and 10,301
females; making together 20,747. The annual decrease in population
was consequently 2274 souls. The number of marriages was 3826; and
that of divorces, 720; which is nearly 2 out of 11.
The ancient division of Paris consisted of three parts; namely, _La Cite_, _l'Universite_, and _La Ville_. _La Cite_ comprised all the _Ile du Palais_. This is the parent-stock of the capital, whence have extended, like so many branches, the numerous quarters by which it is surrounded. _L'Universite_ was bordered by the Seine, the _Faubourg St. Bernard_, _St. Victor_, _St. Marcel_, _St. Jacques_, and the _Faubourg St. Germain_. The number of colleges in this quarter, had obtained it the name of _Le Pays Latin_. _La Ville_ comprehended all the rest of the capital, not included in the suburbs.

At present, Paris is divided into twelve mayoralties (as you will see by the _Plan_), each of which is presided by a central office of municipal police. The _Faubourgs_ retain their ancient names; but those of many of the streets have been changed in the course of the revolution. The _Chaussee d'Antin_, which comprises the new streets north of the _Boulevard Italien_, is now the most fashionable part of the town. The houses here are chiefly inhabited by bankers and persons living in affluence; and apartments in this neighbourhood are considerably dearer than in the _Faubourg St. Germain_, which, comparatively speaking, is deserted.

I have already described the _Porte St. Denis_ and the _Porte St. Martin_, which are nothing more than arcs of triumph. In proportion as the limits of the capital became extended, the real gates were removed, but reappeared under the name of _barrieres_. These costly edifices were constructed during the ministry of CALONNE, under the
direction of LEDOUX, the architect, who has taken a pleasure in
varying their form and character. One represents an observatory;
another, a chapel; some have the appearance of rusticated buildings;
others, that of temples. Under the old _regime_ too, the
farmers-general had inclosed Paris with a high wall, the extent of
which has been estimated at upwards of 10,000 toises. This wall
displeased the eye of the Parisians, and, when they were out of
humour, induced them to murmur loudly. Whence the following
_jeu de mots_:

_"Le mur, murant Paris, rend Paris murmurout."_

During the revolution, it was by no means uncommon to shut the
_barrières_, in order to serve the purposes of party, and favour the
arrest of particular persons. To the number of sixty, they are placed
at the principal outlets of the suburbs, and occupied by custom-house
officers, whose business is to collect duties, and watch that no
contraband goods find their way into the city. Formerly, when every
carriage entering Paris was stopped and examined (which is not the
case at present), the self-importance of these _commis des barrières_
could be equalled only by their ignorance.

A traveller arriving from Egypt brought with him a mummy. The case
being long, he chose not to fasten it on to his post-chaise, but sent
it to Paris by water. When it was landed at the _barrière_, the
custom-house officers opened it, and, finding it to contain a
black-looking body, decided that this was a man who had been baked in an oven. They took the linen bandages for his burnt shirt, and, after drawing up a _proces-verbal_ in due form, sent the mummy to the _Morne_, where dead bodies are exposed in order to be owned. When the proprietor reached Paris, he went to the _barriere_ to claim his mummy. The _commis_ listened to him and stared at him with astonishment. He grew angry, and at length broke out into a violent passion; when one of the searchers, in a whisper, advised him to decamp, if he wished to avoid the gallows. The traveller, stupified, was obliged to apply to the Minister of the Police, and, with some difficulty, recovered from the _Morne_ his Egyptian prince or princess, who, after having been preserved 2000 years, was on the point of being buried in a catholic cemetery, instead of figuring in a cabinet of curiosities.

[Footnote 1: The article of lead alone for the water-pipes cost thirty-two millions of livres or L1,333,333 sterling; but

"Rich in her weeping country's spoils, Versailles!
May boast a thousand fountains, that can cast
The tortur'd waters to the distant heav'ns"--]

LETTER LXXXI.

_Paris, March 17, 1802._
An object which must infallibly strike the eye of the attentive
observer, who has not visited this capital within the last ten years, is the change in the style of

FRENCH FURNITURE.

This remark may, at first sight, appear trivial; but a second view of
the subject will produce reflections on the frivolity of this people,
even amidst their intestine commotions, and at the same time shew
that they are, in no small degree, indebted to the influence of those
events for the taste which is to be distinguished in the new
productions of their industry, and, in general, for the progress they
have made, not only in the mechanical arts, but also in the sciences
of every description. This will appear the more extraordinary, as it
should seem natural to presume that the persecution which the
protectors of the arts and sciences experienced, in the course of the
revolution, was likely to produce quite a contrary effect. But the
man of science and the artist, each abandoned to himself, acquired,
in that forlorn situation, a knowledge and a taste which very
frequently are the result of long study only, seconded by
encouragement from the wealthy.

The apartments of the fine ladies, of the rich, of the bankers, and
merchants in Paris, and generally speaking, of all those who, from
their business and connexions, have most intercourse with the public
and with foreigners, are furnished in the modern mode, that is, in
the antique taste. Many of the French artists, being destitute of
employment, were compelled through necessity to seek it; some entered
into the warehouse of the upholsterer to direct the shape and
disposition of his hangings; some, into the manufactory of the
paper-maker to furnish him with new patterns; and others, into the
shop of the cabinet-maker to sell him sketches of antique forms. Had
the easels of these artists been occupied by pictures no sooner
finished than paid for, the Grecian bed would not have expelled the
_ lit a la Polonaise_, in vogue here before the revolution; the
Etruscan designs would not have succeeded to the Chinese paper; nor
would the curtains with Persian borders have been replaced by that
elegant drapery which retraces the pure and simple taste of the
people of Attica.

The elegant forms of the modern French _secretaires_, commodes,
chairs, &c. have also been copied from the Greeks and Romans. The
ornaments of these are either bronzed or gilt, and are uncommonly
well finished. In general, they represent heads of men, women, and
animals, designed after the antique. Caryatides are sometimes
introduced, as well as Egyptian attributes; the arms of the chairs
being frequently decorated with sphinxes. In short, on entering the
residence of a _parvenu_, you would fancy yourself suddenly
transported into the house of a wealthy Athenian; and these new
favourites of Fortune can, without crossing the threshold of their
own door, study chaste antiquity, and imbibe a taste for other
knowledge, connected with it, in which they are but little versed.
Mahogany is the wood employed for making these modern articles of furniture, whose forms are no less varied than elegant; advantages which cause them to be preferred to the ancient. But the latter, though heavy in their construction, are, nevertheless, thought, by some persons, superior to the former in point of solidity and convenience. The old-fashioned bedsteads and chairs are generally of oak, painted or gilt, and are covered with silk or tapestry of different patterns. The _ci-devant_ nobles appear to be greatly attached to them, and preserve them as monuments, which supply the place of the titles and parchments they were forced to burn during the sanguinary periods of the revolution. But this taste is not exclusive; several of the Parisian _bourgeois_, either from economy, or from a wish to appear to have belonged to that class, shew no less eagerness to possess these spoils of the _noblesse_, as furniture for their apartments.

While I am speaking of furniture, it naturally occurs to me that I have not yet taken you to visit

LES GOBELINS.

This national manufactory, which is situated in the _Faubourg St. Marcel_, takes its name from two famous Flemish dyers, who settled in Paris under Francis I. In 1662, COLBERT purchased part of the old premises where the _Gobelins_ had carried on their business, and
there opened an establishment under the direction of LE BRUN. It was
not confined to the manufacture of tapestry only, but was composed of
painters, sculptors, engravers, goldsmiths, watch-makers, lapidaries,
and other artists and workmen of almost every description, whose
pupils and apprentices here acquired their freedom.

Since the revolution, tapestry alone is manufactured here, on two
sorts of looms, distinguished by the denominations of _haute_ and
_basso lisse_, which are fully explained in an interesting _Notice_,
published by the intelligent director, GUILLAUMOT, who, it seems, has
introduced into each of these branches several recent improvements.

The art of making tapestry originated in England and Flanders, where
the cartoons of RAPHAEL and JULIO ROMANO were coarsely copied. It was
gradually improved in France, and is now brought here to the greatest
perfection. Indeed, a piece of _Gobelin_ tapestry may be called a
picture painted with wool and silk; but its admirable execution
produces an illusion so complete, that skilful painters have been
seen to lay their hands on this tapestry, to convince themselves that
it was not a real painting.

Tapestry is now entirely out of fashion; and, with the exception of a
few small fancy-pieces, the productions of this manufactory are
intended solely for the decoration of the national palaces and other
public buildings. In 1790 the blood-thirsty MARAT strove hard to
annihilate this establishment, by exaggerating the expenses of its
maintenance. In 1789, their real amount was 144,000 francs; 116 journeymen and 18 apprentices were then employed, and paid in proportion to their merit and to the quantity of work they performed.

In 1791, they were divided into classes, and paid by the day. This regulation produces less work, but its execution is more perfect, since no motive of interest induces the workman to neglect his performance. At present, its expenses cannot be so great, as the number of persons employed is less than 100. Should the penury of the finances not allow the means of re-establishing pupils, this manufactory will be extinguished like a lamp for want of oil. Twenty years are necessary to make a good manufacturer of tapestry; those of the first abilities are now nearly 70 years of age, and therefore it seems high time to prepare for them competent successors.

At _Chaillot_, we shall find another national manufactory, somewhat analogous to the former, and which also claims the attention of the curious observer. From having been fixed in a place originally occupied by a soap-house, it is called

LA SAVONNERIE.

It was established, as far back as 1615, at the instigation of PIERRE DUPONT, who, being forced to quit his native land by the civil commotions arising from the League, went to the Levant. Having seen carpets made without taste or design in that country, he conceived the idea of introducing a manufactory of this kind into France, where
it would be susceptible of considerable improvement from the exercise of the arts unknown in Turkey. The project was approved by Henry IV, who first gave DUPONT an establishment in the _Louvre_, which was afterwards transferred to its present situation.

Like the _Gobelins_, the national manufactory of the _Savonnerie_ is, and has been, constantly supported by the government, and like it too, contributes to the decoration of the national palaces, &c. Nothing, in the shape of carpets, can answer this purpose better than those manufactured here, the colours of which are extremely brilliant. The close, velvety texture of the manufacture gives a peculiar expression to objects which are copied from nature, such as the hair of animals, the down of fruit, and the lustre of flowers.

From its foundation till the year 1789, this manufactory continued to be under the direction of a contractor, who delivered the carpeting to the government at the rate of 220 francs per square ell. At the revolution, new regulations were established; the workmen were paid by the day, and classed according to their merit. In consequence, though less work is performed, it is executed with greater perfection.

The present government has lately ordered the old patterns, which were overloaded with ornaments and flowers, to be suppressed, and replaced by compositions more simple, more elegant, and infinitely more tasteful. I understand that the workmen are to be put to
task-work, under the superintendance of the respectable administrator DUVIVIER, who informs me that the present price of this carpeting amounts to 300 francs per square _metre_ (_circa_ 3 ft. 3 inc. English measure). In 1789, thirty persons were employed here, at from 30 to 50 _sous_ a day. At present, there are no more than twenty, who daily earn, on an average, 3 francs, and are lodged in the buildings of the manufactory.

Before I lay down my pen, I shall notice a national establishment, equally connected with the subject of this letter; I mean the

MANUFACTORY OF PLATE-GLASS.

Like all the other French manufactories, this has suffered from the revolution and the war; but it has now nearly resumed its former activity, owing to the effects of the peace and the laudable exertions of the government to revive commerce. At this time, it gives employment to about 600 persons.

Before COLBERT founded the present establishment, which is situated in the _Rue de Reuilli_, _Faubourg St. Antoine_, the French drew their plate-glass from Venice; but they have left their masters in this branch very far behind them, and now make mirrors of dimensions of which the Venetians had no idea. These plates are cast at St. Gobin, near La Fere, in the department of L'Aisne, and sent to Paris to be polished and silvered. Here you may witness the process
employed in each of these different operations.

A method of joining together two small plates of glass in such a manner that no mark appears, has, I am informed, been lately discovered in Paris. It is said, however, not to be applicable to those of large dimensions. After the operation of this species of soldering, the plates are silvered.

LETTER LXXXII.

_Paris, March 19, 1802._

As the period of my stay here is drawing rapidly towards a conclusion, I find much less leisure for writing; otherwise I should, in my last letter, have made you acquainted with an establishment not irrelevant to the leading subject of it, and which, when completed, cannot fail to attract general notice and admiration.

Every one has heard of the PIRANESI. In the year 1800, PIETRO and FRANCESCO, the surviving sons of the celebrated GIOVANNI-BATTISTA, transported to France their immense collection of drawings, with all their plates and engravings. They were welcomed, protected, and encouraged by the French government. Anxious to give to these ingenious artists every facility for the success of an undertaking that they had conceived, it has granted to them the spacious and
handsome premises of the _ci-devant College de Navarre_, in the _Rue de la Montagne St. Genevieve_, which the PIRANESI will shortly open as an

ACADEMY OF FINE ARTS.

That ancient college is extremely well calculated for such a destination, from the extent of its buildings, its remoteness from noise, and the airiness of its situation. By this liberal conduct to the PIRANESI, the French government has shewn the warm interest it takes in the progress of those arts. The establishment of these Romans is to be divided into three branches. The first is placed in the _College de Navarre_; the second is to be in the _Palais du Tribunat_; and the third, at _Morfontaine_.

Three hundred artists of different nations, some of whom are known by master-pieces, while others announce the genius necessary for producing them, are to be distributed in the seven classes of this academy, which include the fine arts of every description. Each artist being at liberty to follow the branch to which he is most partial, it may easily be conceived how noble an emulation will be roused by such an assemblage of talents. Several are now employed here in the workshops of Painting, Sculpture, Mosaic, and Engraving. Let us see in what manner.

The ground-floor is devoted to Sculpture. Here are made, in plaster
and terra cotta, models of the finest monuments of Greece and Italy, which are executed in stone of the richest species, such as porphyry, granite, red antique, Parian and Carrara marble. From the hands of the two CARDELLI, and other eminent artists, are seen to issue copies of the most magnificent bas-reliefs of ancient Rome, and the most beautiful friezes of RAPHAEL, MICHAEL ANGELO, JULIO ROMANO, and other great masters of the Italian school; tripods, obelisks, antique vases, articles of furniture in the Egyptian and Chinese taste, together with objects taken from nature, such as the most curious animals in the national _menagerie_, likewise occupy their talents. All these subjects are executed in different sizes, and form, together or separately, decorations for apartments or tables, particularly pilasters, and plateaux, in which the richness of the materials is surpassed by that of the workmanship.

On the same floor is the workshop of Mosaic. It is under the direction of BELLONI, who has invented methods, by means of which he has introduced Mosaic into articles of furniture, and for the pavement of rich apartments, at prices far inferior to what might be imagined. The principal articles here exhibited, as specimens, are:

--1. Superb marble tables and stands, in which are inserted ornaments and pictures in Mosaic, or incrusted in the Florentine manner--2. A large pavement, where the beauty and variety of the marbles are relieved by embellished incrustations--3. Small pictures, in which the painting, in very fine Mosaic, is raised on an even ground of one piece of black marble--4. Large tables, composed of specimens of fine-grained stones, such as jasper, agate, carnelion, lapis lazuli,
&c. and also of valuable marbles, distributed into compartments and after a design imitated from the antique, and enriched with a few incrustated pictures, representing animals and flowers. Besides these, here are to be seen other essays of a kind entirely new. These are marbles, intended for furniture, coloured in an indelible manner. Sometimes the figures and ornaments in them are coloured in the ground; sometimes they are in colour, but raised on a ground of white marble.

On the first story is the workshop for Engraving. Here the artists are employed in engraving the seven hills of Rome, ancient circuses of that celebrated city, plans of the _forum_, obelisks of Rome and Egypt, ruins of Pompeia, drawn on the spot by the late J. B. PIRANESI, together with modern subjects, such as the splendid edifices of Paris, the beautiful views of the environs, the national fetes, and every thing that can deservedly interest artists and persons of taste. On the same story are the plates of the PIRANESI calcography, the place where they are printed, and the warehouse where they are deposited. The engravings, now nearly executed, will form upwards of twenty volumes; and those begun will equal that number.

The second story is occupied by painters in oil-colours; the third, by those in water-colours; the fourth, by draughtsmen in Indian ink and bistre; and the fifth serves for the lodging of the artists, particularly the most skilful among them, who direct the different branches of this establishment. The principal pile of building is
crowned by a _Belvedere_, which commands an extensive view of Paris,
and seems calculated for promoting the inspirations of genius. Here
are copied, in oil, water-colours, Indian ink and bistre, the fresco
paintings of RAPHAEL, MICHAEL ANGELO, and JULIO ROMANO; the Vatican,
the Farnesian palace, the Villa Altoviti, and the Villa Lante
alternately furnishing models no less happily chosen than carefully
executed. The antiquities of Herculaneum, so interesting from the
knowledge they afford us of the customs of the ancient Romans, and
from the elegant decorations of which they have procured us the
models, the ruins of Palmyra and Balbeck, those of Greece and Sicily,
together with views of Constantinople and of the country in which it
is situated, are here rendered with the most exact truth, joined to
the most harmonious colouring. Here too are represented; in the three
manners before-mentioned, views and sites of Egypt, Greece, Italy,
France, and all other countries; cascades, such as those of TERNI,
NARNI, and TIVOLI; sea-pieces; landscapes, parks; and gardens;
arabesques after RAPHAEL; new and picturesque plants; in a word,
decorations formed of an assemblage of every thing most perfect in
art and nature.

On the first and second stories are also two exhibition-rooms, for
such pictures and works of sculpture as are finished, where the eye
wanders agreeably amidst a crowd of objects of an enlivening or
serious nature. Here it is that the amateur, after having seen the
artists at work in the classes of this academy, fixes his choice on
the kind of production which most takes his fancy. These two rooms
contain the different articles which are afterwards to be displayed
in the two porticos of the _Palais du Tribunat_.

Those elegant and spacious porticos, situated in the most centrical part of Paris, facing the _Rue St. Honore_, have likewise been granted to the PRIANESI through the special favour of the government. Not only all the productions of their establishment, but also the principal master-pieces in painting, sculpture, and architecture, produced by artists of all nations, will there be exhibited; so that those porticos will present, as it were, an Encyclopaedia of the Fine Arts.[1]

[Footnote 1: The principal protector of the undertaking of the PIRANESI is JOSEPH BONAPARTE, who has not confined himself to assisting them in the capital. Being desirous to introduce the arts into the country where he passes the finest season of the year, and to promote the discovery of the PIRANESI, relative to the properties of the argill found at _Morfontaine_, he has given to them for several years the use of a large building and a very extensive piece of ground, ornamented with bowers, where all the subjects modelled at the _College de Navarre_, in _terra cotta_ or in porcelain of _Morfontaine_, undergo the process of baking. In the last-mentioned place, the PIRANESI purpose to establish a foundery for sculpture in bronze and other metals. The government daily affords to them encouragement and resources which insure the success of their establishment. To its other advantages are added a library, and a printing-office.]
As to the mechanical arts, if you are desirous to view some of the modern improvements and inventions in that line, you must accompany me to the _Rue St. Martin_, where, in the _ci-devant_ priory, is an establishment of recent date, entitled the

CONSERVATORY OF ARTS AND TRADES.

Here is a numerous collection of machines of every description employed in the mechanical arts. Among these is the _belier hydraulique_, newly invented by MONTGOLFIER, by means of which a stream of water, having a few feet of declivity, can be raised to the top of a house by a single valve or sucker, so disposed as to open, to admit the water, and shut, when it is to be raised by compression. By increasing the compression, it can be raised to 1000 feet, and may be carried to a much greater elevation. The commissioners appointed by the Institute to examine this machine, reported that it was new, very simple, very ingenious, and might be extremely useful in turning to account little streams of water for the purposes of agriculture, manufactories, &c.
This reminds me of another singular hydraulic machine, of which I have been informed by a person who attended a trial made of it not long since in Paris.

A basin placed at the height of twenty feet, was filled with water, the fall of which set in motion several wheels and pumps that raised the water again into the basin. The machine was fixed in a place, glazed on all sides, and locked by three different keys. It kept in play for thirty-two days, without the smallest interruption; but the air, the heat, and the wood of the machine, having undoubtedly diminished the water, it no longer ascended into the basin. Till the thirty-second day, many persons imagined that the perpetual motion had been discovered. However, this machine was extremely light, well combined, and very simple in its construction. I ought to observe that it neither acted by springs nor counterpoise; all its powers proceeding from the fall of the water.

The conservatory also contains several models of curious buildings, too numerous to mention.

The mechanical arts in France appear to have experienced more or less the impulse given to the sciences towards the close of the eighteenth century. While calamities oppressed this country, and commerce was suspended, the inventive and fertile genius of the French was not dormant.
The clothiers have introduced woollen articles manufactured on a new plan; and their fine broad cloths and kerseymeres have attained great perfection. The introduction of the Spanish merinos into France has already produced in her wools a considerable amelioration.

Like a phoenix, Lyons is reviving from its ashes, and its silks now surpass, if possible, their former magnificence. Brocaded silk is at present made in a loom worked by one man only, in lieu of two, which the manufacture of that article hitherto demanded. Another new invention is a knitting-loom, by means of which 400 threads are interwoven with the greatest exactness, by merely turning a winch.

The cotton manufactures are much improved, and the manufactories in that line are daily increasing in number and perfection. A new spinning-machine has produced here, I am told, 160,000 ells in length out of a pound of cotton. The fly-shuttle is now introduced into most of the manufactories in this country, and 25 pieces of narrow goods are thus made at once by a single workman. In adopting ARKWRIGHT'S system, the French have applied it to small machines, which occupy no more room than a common spinning-wheel.

Among other branches in which the French mechanics have particularly distinguished themselves, since the revolution, is the making of astronomical and philosophical instruments.
All the machines used here in coining have also been modified and improved. By one of these, the piece is struck at the same time on the edge and on the flat side in so perfect a manner, that the money thus coined cannot he counterfeited.

I have already mentioned the invention of a composition which supplies the place of black lead for pencils, and the discovery of a new and very expeditious method of tanning leather.

New species of earthen-ware have been invented, and those already known have received considerable improvement.

Chemists have put the manufacturers in possession of new means of decomposing and recomposing substances. Muriat of tin is now made here with such economy, that it is reduced to one-eighth of its former price. This salt is daily used in dying and in the manufacture of printed calicoes. Carbonates of strontia and of baryt, obtained by a new process, will shortly be sold in Paris at 3 francs the _kilogramme_. This discovery is expected to have a great influence on several important arts, such as the manufacture of glass, of soap, &c.

Articles of furniture, jewellery, and every branch dependent on design, are now remarkable for a purer taste than that which they formerly exhibited.
Indeed, the characteristic difference of the present state of French industry, and that in which it was before the revolution, is that most of the proprietors of the manufactories have received a scientific education. At that time, many of them were strangers to the principles applicable to the processes of their art; and, in this respect, they lay at the mercy of the routine, ignorance, and caprice of their workmen. At present, the happy effects of instruction, more widely-diffused, begin to be felt, and, in proportion as it is extended, it excites a spirit of emulation which promises no small advantage to French commerce.

LETTER LXXXIV.

_Paris, March 23, 1802._

In the richness of her territory, the abundance of her population, the activity of her inhabitants, and the knowledge comprised in her bosom, France possesses great natural advantages; but the effect which they might have produced on her industry, has been counteracted by the errors of her old government, and the calamities attendant on the revolution. Some public-spirited men, thinking the moment favourable for restoring to them all their influence, have lately met; and from this union has sprung the

SOCIETY FOR THE ENCOURAGEMENT OF NATIONAL INDUSTRY.
It is formed on a scale still more extensive than the Society for the encouragement of Arts, Manufactures, and Commerce, instituted at London. Its meetings are held in the Louvre; but, though fixed in the metropolis, it embraces the whole extent of the Republic, and every department will participate in the benefits which it proffers.

The chief objects of this society are: To collect, from all quarters, discoveries and inventions useful to the progress of the arts; to bestow annually premiums and gratuitous encouragements; to propagate instruction, by disseminating manuals on different objects relative to the arts, by combining the lights of theory with the results of practice, and by constructing at its own expense, and disseminating among the public in general, and particularly in the manufactories, such machines, instruments, and apparatus as deserve to be more generally known and brought into use; to make essays and experiments for ascertaining the utility which may be expected from new discoveries; to make advances to artists who may be in distress, or deficient in the means to put in practice the processes of their inventions; to unite by new ties all such persons as from their situation in life, their taste, or their talents, feel an interest in the progress of the arts; to become the centre of similar institutions, which are called for in all the principal manufacturing-towns of the Republic; in a word, to excite emulation, diffuse knowledge, and assist talents.
To attain these objects, various committees, consisting of men the most conversant in knowledge relative to the arts, are already appointed, and divide among them _gratuitously_ the whole of the labour.

This society, founded, on principles so purely patriotic, will, no doubt, essentially second the strenuous efforts of the government to reanimate the different branches of national industry. The free and spontaneous concurrence of the men of whom it is composed, may unite the power of opinion to that of other means; and public opinion produces naturally that which power and authority obtain only by a slow and difficult progress.

But, while those branches of industry, more immediately connected with the arts, are stimulated by these simultaneous encouragements, that science, on the practice of which depends the welfare of States, is not neglected. Independently of the Council of Agriculture, Commerce and Arts, established under the presidency of the Minister of the Interior, here is a

FREE SOCIETY OF AGRICULTURE.

Its object is to improve agriculture, not only in the department of La Seine, but throughout France. For this purpose, it maintains a regular correspondence with all the agricultural societies of the other departments. It publishes memoirs, in which are inserted the
results of its labours, as well as the notices and observations read
at the meetings by any one of its members, and the decision which has
followed.

Every year it proposes prizes for the solution of some question
important to the amelioration of agriculture.

What, at first view, appears extraordinary, is not, on that account,
less founded on truth. Amidst the storms of the revolution,
agriculture has been improved in France. At a period of happiness and
tranquillity, the soil was not so well cultivated as in times of
terror and mourning; because, during the latter, the lands enjoyed
the franchises so long wanted. Hands never failed; for, when the men
marched to the armies, women supplied their place; and no one was
ashamed to handle the spade or the plough.

However, if, in 1789, agriculture in France was far from a state of
prosperity, it was beginning to receive new light from the labours of
the agricultural societies. That of Paris had given a great impulse
to the culture of artificial meadows, potatoes, hemp, flax, and
fruit-trees. Practical directions, spread with profusion in the
country, had diverted the inhabitants from the routine which they had
blindly followed from generation to generation.

Before the revolution, the French began to imitate us in gelding
their horses, and giving to their lackies, their coachmen, and their
equipages an English appearance; instead of copying us in the
cultivation of our land, and adopting the principles of our rural
economy. This want of foresight they are now anxious to repair, by
increasing their pastures, and enriching them by an extensive variety
of plants, augmenting the number of their cattle, whether intended
for subsistence or reproduction, and improving the breed by a mixture
of races well assorted, procuring a greater quantity of manure,
varying their culture so as not to impoverish the soil, and
separating their lands by inclosures, which obviate the necessity of
constantly employing herdsmen to tend their cattle.

Agriculture has, unquestionably, suffered much, and is still
suffering in the western departments. Notwithstanding the succour
afforded by the government to rebuild and repair the deserted
cottages and barns, to supply them with men and cattle, to set the
ploughs to work, and revive industry, it is still evident that the
want of confidence which maintains the value of money at an
exorbitant rate, the love of stock-jobbing, the impossibility of
opening small loans, the excessive price of manual labour,
contributions exacted in advance, and the distress of most of the
land-owners, who are not in a condition to shew favour to their
tenants, are scourges which still overwhelm the country. But I am
credibly informed that, in general, the rural inhabitants now lend a
more attentive ear to instruction, and that prejudices have less
empire over their reason. The great landed proprietors, whom terror
had induced to fly their country, have, on recovering possession of
their patrimony, converted their parks into arable land. Others, who
are not fond of living in town, are daily repairing to their estates,
in order to superintend the cultivation of them. No one disdains the
simple title of farmer. Old publications relative to agriculture are
reprinted in a form more within reach of the capacity of the people;
though treatises on domestic animals are still much wanted.

At Rambouillet, formerly the country-seat of the duke of Penthievre,
is an experimental national farm. Fine cattle are now held in high
estimation. Flocks of sheep of the Spanish breed are daily
increasing; and the number of those of a pure race, already imported,
or since bred in France, exceeds 8000.[1] Wide roads, which led to
one solitary castle only, have been ploughed, and sown. The rage for
ornamental gardens and pleasure-grounds is dying away. The breeding
of horses, a branch of industry which the war and the requisition had
caused to be abandoned, is on the point of being resumed with
increased activity. It is in contemplation to establish studs, on
plans better combined and much more favourable to the object than
those which formerly existed. In short, the ardent wish of the
thinking part of the nation seems to be, that the order which the
government is endeavouring to introduce into every branch of its
administration, may determine the labourer to proportion his hire to
the current price of corn; but all these truths assembled form not
such a sketch as you may, perhaps, expect. The state of French
agriculture has never yet been delineated on a comprehensive scale,
except by Arthur Young. You must persuade him to repeat his tour, if
you wish for a perfect picture.[2]
Most persons are acquainted with DIDOT'S stereotypic editions of the classics, &c. which are sold here for 15 _sous_ per copy. Nothing more simple than the plan of this mode of printing. A page is first set up in moveable types; a mould or impression is then taken of the page with any suitable plastic substance, and a solid page is cast from it. The expense of a solid page exceeds not that of resetting it in moveable types; so that, by this invention, the price of books will be considerably reduced, and standard works will never be out of print. Nor are these the only advantages attending the use of stereotype; I must mention another of still greater importance.

By the common method of printing, it is impossible ever to have correct books. They are in the market before all their errors are discovered; and the latest edition of a work, which ought to be the most correct, is necessarily the most faulty; for it presents not only the errors of that from which it was copied, but also those peculiar to itself. Stereotypic books are printed only to answer the extent of the demand; and errors, when discovered, being corrected in the metal, they must, through time and attention, become immaculate; a circumstance of infinite importance in astronomical and mathematical tables of every description.[3]
For elegance of printing, DIDOT is the BENSLEY of Paris; but to see a 
grand establishment in this line, you must go to the _Rue de la 
Vrilliere_, near the _Place des Victoires_, and visit the

PRINTING-OFFICE OF THE REPUBLIC.

Under the title of _Imprimerie Royale_, this establishment was 
formerly placed in the galleries of the _Louvre_. Instituted by 
Francis I in 1531, it was greatly enlarged and improved under Lewis 
XIII and Lewis XIV. It has also been considerably augmented since its 
removal, in 1791, to the hotel belonging to the late Duke of 
Penthievre, which it now occupies.

In its present state, it may be considered as the most extensive and 
most complete typographical establishment in being. Every branch 
relating to typography, from the casting of the type to the article 
of binding, is here united. The _depot_ of punches contains upwards 
of 30,000 characters of all languages. Among others, here are to be 
remarked, in all their primitive purity, the beautiful Greek ones of 
Garamon, engraved by order of Francis I, and which served for the 
editions of the Stephen, the Byzantine, &c, the oriental characters 
of the Polyglot of Vitraeus, and the collection of exotic characters 
from the printing-office of the Propaganda. The government business 
alone constantly employs one hundred presses. A much greater number 
can be set to work, if wanted.
Independently of the works concerning administration and the sciences, which are executed here at the public cost, the government allows authors to cause to be printed at this office, at their own private expense, such works as, on account of their importance, the difficulty of execution, and the particular types which they require, are entitled to that favour.

On applying to the director, the amateurs of typography are instantly admitted to view this establishment, and shewn every thing interesting in it, with that spirit of liberality which is extended to every public institution here, and which reflects the highest honour on the French nation.

[Footnote 1: At the last annual sale at Rambouillet, the average price of a good Spanish ram was no more than 412 francs or L17 sterling. The dearest sold for 620 francs.]

[Footnote 2: The statistical accounts of the different departments, which are to be compiled by order of the Minister of the Interior, will specify all the agricultural improvements. The few already published, shew that if the population of France is somewhat diminished in the large towns, it is considerably increased in the country-places.]
[Footnote 3: It is, however, to be remarked that the merit of this invaluable invention is not due to France, but to Britain. As far back as the year 1725, a Mr. GED, of Edinburgh, turned his thoughts to the formation of cast letter-press plates, and, in 1736, printed a stereotype edition of Sallust. Being opposed by a combination of printers and booksellers, whose ignorance and prejudices he was unable to overcome, he relinquished the prosecution of his discovery; and thus the stereotypic art was lost to the world, till rediscovered, in 1780, by Mr. ALEXANDER TILLOCH. In the year 1783, Mr. TILLOCH took out a patent for it, in conjunction with Mr. FOULIS, then printer to the University of Glasgow. They printed several books in this manner; but it seems that they also experienced an opposition from the booksellers, and, owing to different circumstances, have not since availed themselves of their patent. Notwithstanding this evidence of priority, the French dispute the invention; and the learned CAMUS, in his "Historical Sketch of Polytypage and Stereotypage," affirms, on the authority of LOTTIN, that, towards the end of the seventeenth century, the stereotypic process was put in practice in France, for printing the calendars prefixed to the missals. Hence it is seen that the claim of the English is supported by positive proof; while that of the French rests on bare assertion.]

LETTER LXXXV.

_Paris, March_ 26, 1802._
In visiting a foreign country, and more especially its capital, the traveller, whose object is instruction, enters into the most minute details, in order to obtain a complete knowledge of the various classes of its inhabitants. As Seneca justly observes, in his epistles, what benefit can a person reap from his travels, who spends all his time in examining the beauty and magnificence of public buildings? Will the contemplation of them render him more wise, more temperate, more liberal in his ideas? Will it remove his prejudices and errors? It may amuse him for a time, as a child, by the novelty and variety of objects, which excite an unmeaning admiration. To act thus, adds the learned stoic, is not to travel, it is to wander, and lose both one's time and labour.

"_Non est hoc peregrinari, sed erraie_."

Wherefore Horace, in imitation of Homer, says, in praise of Ulysses,

"_Qui mores hominum multorum vidit, et urbes_."

I have, I hope, given you enough of sights and shows; let us then, my good friend, follow the wise example of the ancients, and take a view of men and manners.

Owing, in some measure, to the levity of French character, and the freedom which now prevails generally enough in all society here, this
sort of study, sometimes so tedious, is greatly facilitated. In the Parisian assemblies of the present day, by an almost continual collision, self-love discovers the weak side of an individual whose whole merit consists in a little small-talk, and a rotation of those _jolis petits riens_, which, seconded by a well-favoured countenance and an agreeable carriage, have given him in the world the reputation of an amiable man; while, from another, we see a thousand essential qualities, concealed under a coarse exterior, force themselves into notice, and which his modesty, or more frequently his timidity, prevented him from displaying.

From the preceding preamble, you will naturally conclude that I purpose to appropriate this letter to a few remarks on the

PRESENT STATE OF SOCIETY IN PARIS.

In this city are three very distinct kinds of society. But the order I shall adopt in the description of each of them must not, in any way, lead you to prejudge my opinion respecting the rank which they hold among the French themselves. In this respect, I shall abstain from every sort of reflection, and, confining myself to the simple character of a faithful narrator, shall leave to your sagacity to decide the question.

I shall begin by the society, chiefly composed of the _ci-devant noblesse_, several of whom, never having quitted France, have
preserved some of their property; and of emigrants, lately returned
to their own country, and who have enough remaining to allow them to
have a household establishment, but in a very modest style indeed,
compared to that which their rank and fortune enabled them to support
before the revolution.

You present yourself at the residence of _Madame la Marquise de_
C----_. In the anti-room, you declare your name and quality to the
groom of the chambers. Then, the opening of one or two folding-doors
announces to the mistress of the house, and to the company, the
_quantum_ of the ceremonies which are to be paid to the newcomer.
Keep your eye constantly on the _Marquise_, her behaviour will
regulate yours in regard to the individuals who compose her party. In
the course of conversation, take special care not to omit the title
of the person to whom you address yourself. Such an instance of
forgetfulness savours of a man of the new _regime_. Never pronounce
the new denominations respecting the divisions of the French
territory, the months, the weights, measures, &c. Those words would
draw on you an unfavourable interpretation. If you are inclined to
hear a discussion on the arts and sciences, or on any new discovery
whatever, you seldom find, in these parties, persons who can gratify
your taste; though you may meet with many who, as Locke says, "know a
little, presume a great deal, and so jump to a conclusion."

From the plebeians, whose presence the _ci-devant_ nobles are so
condescending as to endure, much obsequiousness and servility are
required; and it is expected that the distance of rank should never
be forgotten. But the learned or scientific French revolutionist, who admits no other distance than that between knowledge and ignorance, not choosing to submit to such conditions, seldom presents himself at the house of _Madame la Marquise de C----_. However, you will hear her company speak of the court of France, of the interest which each individual had there, and also a few anecdotes not uninteresting, and which will furnish you with some ideas of the brilliant parties there formed. After this discussion, one will talk to you of his regiment; another, of his hunting establishment, of his _chateaux_, of his estates, &c. _Chez Madame la Marquise de C----_ you will find no inconsiderable prepossession against every thing that is not of the old order of things, and even some exclusive pretensions to manners which belong to those only who are real gentlemen. Yet, through all these absurdities, you will always see good-breeding prevail in this society, and the disposition which distinguishes a Frenchman from other polished nations, will here break forth and present itself to you in a striking manner.

While speaking of the _ci-devant noblesse_, I cannot forbear to mention the loss which those who had the happiness of her acquaintance, have sustained by the recent death of Madame DE CHOSSEUL, the relict of the duke of that name, minister to Lewis XV. Her virtues shed such a lustre round her, that it reached even the monarch himself, who, when he banished her husband to Chanteloup, wrote to him: "I should have sent you much further, but for the particular esteem I have for Madame DE CHOSSEUL, in whose health I take no small interest." This uncommonly-respectable woman will long
be quoted and deservedly regretted, because she was modest in
greatness, beneficent in prosperity, courageous in misfortune, pure
in the vortex of corruption, solid in the midst of frivolity, as
simple in her language as she was brilliant in her understanding, and
as indulgent to others as she was superior to them in grace and
virtue.

I shall next lead you to the house of a _parvenu_, that is, one of
those, who, from having made some successful speculations, and
possessing a conscience not overnice as to the means of fixing
Fortune, is enabled to live in the expensive style of the _ci-devant_
court-lords and farmers-general. A letter changed in the person's
name, not unfrequently a _de_ or a _St._ added, (sometimes both)
puzzles the curious, who endeavour to discover what was formerly M.
_de St. H------_, now in the enjoyment of an annual income of a
hundred thousand francs, or L4000 sterling.

At his house, more than any where else, etiquette is kept up with an
extraordinary minuteness; and evil tongues will tell you that it is
natural for M. _de St. H------_ to remember and avail himself of the
observations which he had it in his power to make in the place he
formerly occupied. Under his roof, you will find little of that ease
and amiableness which are to be remarked in the other societies of
Paris. Each individual is on his guard, and afraid of betraying
himself by certain expressions, which the force of habit has not yet
allowed him to forget. But if you are fond of good music, if you take
a pleasure in balls, and in the company of _femmes galantes_ or
demireps; and even if first-rate jugglers, ventriloquists, and mimics
amuse you by their skilful performances, frequent the house of M. _de
St. H-----_, and every day, or at least every day that he is at
home, you will have a new entertainment.

Between the acts, the company make their remarks, each in his own
way, on what they have just seen or heard. Afterwards, the
conversation turns on the public funds. Little is said, however, on
affairs of State, the bankruptcies of the day, and the profit which
such or such a speculation might produce. The ladies, after having
exhausted the subject of the toilet, finish by giving, as an apology
for their own conduct, the charitable enumeration of the peccadilloes
which they fancy they have remarked in other women.

So little am I disposed for gaming, that I forgot to mention
_bouillotte_, _quinze_, and also whist and reversi, which are
introduced at all these parties. But the two last-mentioned games are
reserved for those only who seek in cards nothing more than a
recreation from the occupations of the day. At the others, gain is
the sole object of the player; and many persons sit at the
gaming-table the whole night, and, in the depth of winter even,
ever leave it till the "garish sun" warns them that it is time
to withdraw.

I have now only to introduce you at M. _B-----‘s_, Counsellor of
State. Here you will find the completion of the other two societies,
and a very numerous party, which affords to every one a conversation analogous to his taste or his means. Refrain, however, from touching on politics; the French government, still in its infancy, resembles a young plant exposed to the inclemency of the air, and whose growth is directed by skilful hands. This government must remove, and even sometimes destroy every obstacle it meets with, and which may be prejudicial to the form and direction that it thinks proper to give to its branches and various ramifications. Beware, above all, of speaking of the revolution. That string is too delicate to be touched in regard to certain individuals of M. _B-----'s_ party, perhaps also in regard to himself: for the periods of the calamities which the French have undergone are still quite recent, and the parts that many of these persons may have acted, call to mind recollections too painful, which, for their tranquility, ought ever to be buried in oblivion. And, in fact, you will always perceive, in the meetings of this class, a harmony, apparent indeed, but which, surprises a stranger the more, as, of all the societies in Paris, it presents to him the greatest medley in point of the persons who compose it.

In this society you will hear very instructive dissertations on the sciences, sound literature, the fine arts, mechanics, and the means of rendering useful the new discoveries, by applying them with economy to the French manufactories, either public or private: for M. _B-----_ considers it as his duty to receive with distinction all the _savans_, and generally all those called men of talent. In this line of conduct, he follows the example set him by the government; and every one is desirous to appear a Maecenas in the eyes of
Augustus. In other respects, the house of M. _B------_ will afford you the agreeable pastimes which you have found at M. _de St. H------’s_.

In Paris, however, are several other societies which, to consider them rightly, are no more than a diminutive of those you have just left; but which, nevertheless, are of a character sufficiently distinct in their composition to justify their pretensions to be classed as well as the others. This difference proceeding chiefly from that of political opinions alone, an acquaintance with the great societies here will enable you to select those of the middle class which you may think proper to frequent, according to your taste, or your manner of seeing and judging of the events of the French revolution. Yet, you must not hence conclude that the conversation turns chiefly on that subject in this particular class of the Parisian societies. They concern themselves less about it perhaps than the others, whether from the little share they have had in it, or because they have but very indirect connexion with the government, or lastly, and this final reason is, I believe, the most conclusive, because a Frenchman, from the nature of his character, ends by forgetting his misfortunes and losses, cares little for the future, and appears desirous to enjoy the present only; following, in that respect, the precept of La Fontaine:

_“Jouis des aujourd’hui, tu n’as pas tant à vivre;
Je te rebats ce mot—car il vaut tout un livre.”_
In truth, although, among this people, vexations and enjoyments are almost always the result of imagination, they have preserved the remembrance of their misfortunes only to turn to account the terrible lessons which they have received from them, by adopting, in regard to the present and to the future, that happy philosophy which knows how to yield to the circumstances of the moment. This it is (you may rely on the fact) that has contributed, more than any other cause, to re-establish, in so short a period, the order and tranquillity which France presents to the eyes of astonished foreigners. This it is too that has, in a great measure, obviated the fatal consequences which their past troubles must have made them fear for a long time to come, and for which few remedies could be expected, especially when we reflect on the divisions which the revolution has sown in almost every family in this country.

P. S. The sound of cannon, which strikes my ear at this moment, announces the signature of the definitive treaty. In the evening, a grand illumination will take place to celebrate the return of the most desirable of all blessings.

"--------O beauteous Peace!
Sweet union of a State! What else but thou
Giv'st safety, strength, and glory to a people?"

LETTER LXXXVI.
Paris, March 28, 1802.

Whatever changes may have been introduced by the revolution, in one respect at least, the Parisians still preserve towards foreigners that urbanity for which they were remarkable half a century ago, when Sterne paid them a visit. If you ask a shopkeeper here, of either sex, the way to a place, perhaps at some distance, he or she neglects the occupation of the moment to direct you, with as much solicitude and attention as though a considerable advantage was to be the result of the given information. It is the small sweet courtesies of life, as that sentimental traveller remarks, which render the road of it less rugged.

Sometimes, indeed, a foreigner pays dearly for the civility shewn him in Paris; but, in laying out his money, he must ever bear in mind that the shopkeepers make no scruple to overcharge their articles to their own countrymen, and some will not blush to take, even from them, a third less than the price demanded.

Soon after my arrival here, I think I mentioned to you the excessive dearness of

FURNISHED LODGINGS.
Since the revolution, their price is nearly doubled, and is extremely high in the most fashionable parts of the town, such as the _Chaussee d'Antin_, the _Rue de la Loi_, the _Rue de la Concorde_, &c. For strangers that know not in Paris any friend who will take the trouble to seek for them suitable apartments, the only way to procure good accommodation is to alight at a ready-furnished hotel, and there hire rooms by the day till they can look about them, and please themselves.

For my own part, I prefer the quiet of a private lodging to the bustle of a public hotel, and, as I have before mentioned, my constant resource, on such occasions, has been the _Petites Affiches_. If you go to the office where this Daily Advertiser is published, and inspect the file, it is ten to one that you immediately find apartments to your wishes.

A single man may now be comfortably lodged here, in a private house with a _porte-cochere_, at from 5 to 8 louis per month; and a small family may be well accommodated, in that respect, at from 12 to 16 louis. A larger party, requiring more room, may obtain excellent apartments at from 20 louis a month upwards, according to the situation, the conveniences, the taste and condition of the furniture, and other contingencies. To prevent subsequent misunderstanding, I would always recommend a written agreement.

The English have hitherto paid dearer than other foreigners for
whatever they want in Paris, because they generally trust to their
servants, and think it beneath them to look into those matters
connected with their own comfort. But the _Milords Anglais_ are now
entirely eclipsed by the Russian Counts, who give two louis where the
English offer one. A person's expenses here, as every where else,
materially depend on good management, without which a thoughtless man
squanders twice as much as a more considerate one; and while the
former obtains no more than the common comforts of life, the latter
enjoys all its indulgences.

With respect to the gratifications of the table, I have little to add
to what I have already said on that subject, in speaking of the
_restaurateurs_. If you choose to become a boarder, you may subscribe
at the _Hotel du Cirque_, _Rue de la Loi_, and sit down every day in
good company for about seven louis a month; and there are very
respectable private houses, where you may, when once introduced, dine
very well for five livres a time; but, at all these places, you are
sure to meet either English or Americans; and the consequence is,
that you are eternally speaking your mother-tongue, which is a
material objection with those who are anxious to improve themselves
in the French language. For a man who brings his family to Paris, and
resides in private apartments, it might, perhaps, be more advisable
to hire a cook, and live _a l'Anglaise_ or _a la Francaise_,
according to his fancy.

No conveniences have been so much improved in Paris, since the
revolution, as
JOB AND HACKNEY CARRIAGES.

Formerly, the _remises_ or job-carriages were far inferior to those in use at the present day; and the old _fiacres_ or hackney-coaches were infamous. The carriages themselves were filthy; the horses, wretched; and the coachmen, in tatters, had more the look of beggars than that of drivers.

Now, not only good hackney-coaches, but chariots and cabriolets likewise, figure here on the stands; and many of them have an appearance so creditable that they might even be taken for private French equipages. The regular stipulated fare of all these vehicles is at present 30 _sous_ a _course_, and the same for every hour after the first, which is fixed at 40 _sous_.[1] In 1789, it used to be no more than 24. For the 30 _sous_, you may drive from one extremity of Paris to the other, provided you do not stop by the way; for every voluntary stoppage is reckoned a _course_. However, if you have far to go, it is better to agree to pay 40 _sous_ per hour, and then you meet with no contradiction. From midnight to six o'clock in the morning, the fare is double.

The present expense of a job-carriage, with a good pair of horses, (including the coachman, who is always paid by the jobman) varies from 22 to 24 louis a month, according to the price of forage. If you use your own carriage, the hire of horses and coachman will cost you...
from 12 to 15 louis, which, in 1789, was the price of a job-carriage, all expenses included.

Under the old _regime_, there were no stands of cabriolets.[2] These carriages are very convenient to persons pressed for time; but it must be confessed that they are no small annoyance to pedestrians. Of this Lewis XV was so convinced, that he declared if he were Minister of the Police, he would suffer no cabriolets in Paris. He thought this prohibition beneath his own greatness. To obviate, in some measure, the danger arising both from the want of foot-pavement, and from the inconsiderate rapidity with which these carriages are not unfrequently driven, it is now a law that the neck of every horse in a cabriolet must be provided with bells, and the carriage with two lamps, lighted after dark; yet, in spite of these precautions, and the severity which the police exercises against those who transgress the decree, serious accidents sometimes happen.

Before the revolution, "_gare! gare!_" was the only warning given here to foot-passengers. The master, in his cabriolet, first drove over a person, the servant behind then bawled out "_gare! _" and the maimed pedestrian was left to get up again as he was able. Such brutal negligence now meets with due chastisement.

At a trial which took place here the other day in a court of justice, the driver of a cabriolet was condemned to three months imprisonment in a house of correction, and to pay a fine of 100 francs for maiming
a carter. The horse had no bells, as prescribed by law; and the owner
of the cabriolet was, besides, condemned, in conjunction with the
driver, to pay an indemnification of 3000 francs to the wounded
carter, as being civilly responsible for the conduct of his servant.

Notwithstanding the danger of walking in the streets of Paris, such
French women as are accustomed to go on foot, traverse the most
frequented thoroughfares in the dirtiest weather, at the same time
displaying, to the astonished sight of bespattered foreigners, a
well-turned leg, a graceful step, and spotless stockings.

If you arrive in Paris without a servant, or (what amounts almost to
the same thing) should you bring with you a man ignorant of the
French language, you may be instantly accommodated with one or
several domestics, under the name of

VALETS-DE-PLACE.

Like every thing else here, the wages of these job-servants are
augmented. Formerly, their salary was 30 or 40 _sous_ a day: they now
ask 4 francs; but, if you purpose to spend a few weeks here, will be
glad to serve you for 3. Some are very intelligent; others, very
stupid. Most of them are spies of the police; but, as an Englishman
in Paris has nothing to conceal, of what consequence is it whether
his steps are watched by his own _valet-de-place_ or any other
_mouchard_? It is usual for them to lay under contribution all the
tradesmen you employ; and thus the traiteur, the jobman, &c. contribute to augment their profits. However, if they pilfer you a little themselves, they take care that you are not subjected to too much imposition from others.--To proceed to a few

GENERAL OBSERVATIONS.

In visiting the French capital, many Englishmen are led into an error. They imagine that a few letters of recommendation will be the means of procuring them admission into other houses besides those of the persons to whom these letters are addressed. But, on their arrival in Paris, they will find themselves mistaken. The houses of the _great_ are difficult of access, and those of the secondary class scarcely open with more ease than they did before the revolution. If proper attention be paid to all the letters which a stranger brings, he may be satisfied; though the persons to whom he is recommended, seldom think of taking him to the residence of any of their friends. Therefore, an English traveller, who wishes to mix much in French society, should provide himself with as many letters of recommendation as he can possibly obtain; unless, indeed, he has a celebrated name, which, in all countries, is the best introduction; for curiosity prompts the higher classes to see and examine the man who bears it. The doors of every house will be open to him, when they are shut against other strangers, and he may soon establish an intimacy in the first circles. To those who possess not that advantage, a Frenchman may be induced to offer a dinner, or two, perhaps, and return them a few formal visits. He will profess more
than he performs. In a word, he will be polite, but not familiar and
friendly.

An Englishman, thus circumstanced, finding that he gains no ground,
and is treated with a sort of ceremony, will probably seek other
company, dine at the _restaurateurs’,_ frequent the _spectacles_, and
visit the impures: for such was the life our countrymen, in general,
led in Paris before the revolution. Public amusements may, perhaps,
make him amends for the want of private society. As, from their
astonishing number, they may be varied without end, he may contrive
to pass away his evenings. His mornings will, at first, be employed,
no doubt, in visiting public curiosities; but, after he has
repeatedly surveyed these scenes of attraction, he will fail in what
ought to be the grand object of foreign travel, and return home
without having acquired a competent knowledge of the manners of the
country. He ought therefore to husband proper French acquaintances,
and keep up a constant intercourse with them, or he will run a risk
of finding himself insulated. Should indisposition confine him to the
house for a few days, every one to whom he has been recommended, will
suppose him gone, he will no longer be thought of; _ennui_ will take
possession of him, and, cursing France, he will wish himself safely
landed on the shore of Old England.

If this is the case with an Englishman who brings letters to Paris,
what must be the situation of one who visits this capital entirely
unprovided in that respect? The banker on whom he has a letter of
credit, may invite him to a dinner, at which are assembled twenty
persons, to all of whom he is a perfect stranger. Without friends, without acquaintances, he will find himself like a man dropped from the clouds, amidst six or seven hundred thousand persons, driving or walking about in pursuit of their affairs or pleasures. For want of a proper clue to direct him, he is continually in danger of falling into the most detestable company; and the temptations to pleasure are so numerous and so inviting in this gay city, that it requires more fortitude than falls to the lot of many to resist them. Consequently, an untravelled foreigner cannot be too much on his guard in Paris; for it will require every exertion of his prudence and discrimination to avoid being duped and cheated. Above all, he should shun those insinuating and subtle characters who, dexterous in administering that delicious essence which mixes so sweetly with the blood, are ever ready to shew him the curiosities, and introduce him into coteries, which they will represent as respectable, and in which the mistress of the house and her daughters will, probably, conspire to lighten his pocket, and afterwards laugh at his credulity.

As to the reception which the English are likely to meet with here after the ratification of the definitive treaty, (if I may be permitted to judge from personal experience and observation) I think it will, in a great measure, depend on themselves. Therefore, should any of our countrymen complain of being treated here with less attention now than before the revolution, it will, on candid investigation, prove to be their own fault. The essential difference will be found to consist in the respect paid to the man, not, as formerly, in proportion to his money, but to his social worth. The
French seem now to make a distinction between individuals only, not between nations. Whence it results that, _caeteris paribus_, the foreigner who possesses most the talent of making himself agreeable in society, will here be the most welcome. Not but, in general, they will shew greater indulgence to an Englishman, and be inclined to overlook in him that which they would consider as highly unpardonable in a stranger of any other country.

On such occasions, their most usual exclamation is "_Les Anglais sont des gens bien extraordinaires! Ma foi! ils sont inconcevables!_" And, indeed, many Englishmen appear to glory in justifying the idea, and _astonishing the natives_ by the eccentricity of their behaviour. But these _originals_ should recollect that what may be tolerated in a man of superior talent, is ridiculous, if not contemptible, in one undistinguished by such a pretension; and that, by thus _posting_ their absurdities to the eyes of a foreign nation, they leave behind them an impression which operates as a real injury in regard to their more rational countrymen. Another circumstance deserves no less animadversion.

In their first essay of foreign travel, our British youths generally carry with them too ample a share of national prepossession and presumption. Accustomed at home to bear down all before them by the weight of their purse, they are too apt to imagine that, by means of a plentiful provision of gold, they may lord it over the continent, from Naples to Petersburg; and that a profuse expenditure of money supersedes the necessity of a compliance with established forms and
regulations. Instead of making their applications and inquiries in a proper manner, so as to claim due attention, they more frequently demand as a right what they should rather receive as a favour.

Finding themselves disappointed in their vain conclusions, their temper is soured; and, being too proud to retract their error, or even observe a prudent silence, they deal out their impertinence and abuse in proportion to the number of guineas which they may be able to squander. Of course, they cannot but view the peculiar habits and customs of all foreign nations with a jaundiced eye, never reflecting that in most countries are to be found, either in a moral or a physical sense, advantages and disadvantages in which others are deficient. _Le_ POUR _et le_ CONTRE, as a well-known traveller observes, _se trouvent en chaque nation_. The grand desideratum is to acquire by travel a knowledge of this POUR _et_/i> CONTRE, which, by emancipating us from our prejudices, teaches us mutual toleration --for, of every species of tyranny, that which is exercised on things indifferent in themselves, is the most intolerable. Hence it is less difficult to deprive a nation of its laws than to change its habits.

[Footnote 1: When assignats were in circulation, a single _course en fiacre_ sometimes cost 600 livres, which was at the rate of 10 livres per minute. But this will not appear extraordinary, when it is known that the depreciation of that paper-currency was such that, at one time, 18,000 livres in assignats could be procured for a single _louis d'or_.]
LETTER LXXXVII

_Paris, March 31, 1802._

If I mistake not, I have answered most of the questions contained in your letters; I shall now reply to you on the subject of DIVORCE.

The number of divorced women to be met with here, especially among the more affluent classes, exceeds any moderate calculation. Nothing can more clearly manifest the necessity of erecting some dike against the torrent of immorality, which has almost inundated this capital, and threatens to spread over all the departments.

Before the revolution, the indissolubility of marriage in France was supposed to promote adultery in a very great degree: the vow was broken because the knot could not be untied. At present, divorces are so easily obtained, that a man or woman, tired of each other, have only to plead _incompatibility of temper_, in order to slip their necks out of the matrimonial noose. In short, some persons here
change their wedded partner with as much unconcern as they do their linen. Thus, the two extremes touch each other; and either of them has proved equally pernicious to morals.

Formerly, if a Frenchman kept a watchful eye on his wife, he was reckoned jealous, and was blamed. If he adopted a contrary conduct, and she was faithless, he was ridiculed. Not unfrequently, a young miss, emerged from the cloisters of a convent, where she had, perhaps, been sequestered, in order that her bloom might not eclipse the declining charms of her mother, and who appeared timid, bashful, and diffident, was no sooner married to a man in a certain rank in life, than she shone as a meteor of extravagance and dissipation. Such a wife thought of nothing but the gratification of her own desires; because she considered it as a matter of course that all the cares of the family ought to devolve by right on the husband. Provided she could procure the means of satisfying her taste for dress, and of making a figure in the *beau monde*, no other concerns ever disturbed her imagination. If, at first, she had sufficient resolution to resist the contagion of example, and not take a male friend to her bosom, by way of lightening the weight of her connubial chains, she seldom failed, in the end, to follow the fashion of the day, and frequent the gaming-table, where her virtue was sacrificed to discharge her debts of honour.

But what have these *would-be_ republicans to allege as an excuse in their favour? They have no convents to initiate young girls in the arts of dissimulation; no debauched court to contaminate, by its example, the wavering principles of the weak part of the sex, or sap
the more determined ones of those whose mind is of a firmer texture; nor have they any friendly, sympathizing confessors to draw a spunge, as it were, over the trespasses hid in a snug corner of their heart. No: every one is left to settle his own account with heaven. Yet the libertinism which at present reigns in Paris is sufficient to make a deep impression on persons the least given to reflection.

_Il matrimonio_, says the Italian proverb, _è un paradiso o un inferno_. In fact, nothing can be compared to the happiness of a married couple, united by sympathy. To them, marriage is really a terrestrial paradise. But what more horrid than the reverse, that is, two beings cursing the fatal hour which brought them together in wedlock? It is a very hell on earth; for surely no punishment can exceed that of being condemned to pass our days with the object of our detestation.

If the indissolubility of marriage in France was formerly productive of such bad consequences; now that the nuptial knot can be loosened with so much facility, there can no longer exist the same plea for adultery. Is then this accumulation of vice less the effect of the institution of divorce in itself, than that of the undigested law by which it was first introduced?

The law of divorce was, I find, projected in 1790, under the auspices of the last Duke of Orleans, who, utterly regardless of the welfare of the State, wished to revolutionize every thing, solely with a view
to his own individual interest. His object was to get rid of his wife, who was a woman of strict virtue. This law was decreed on the 20th of September 1792, without any discussion whatever. On the 8th of Nivose and 4th of Floreal, year II, (29th of December 1794 and 24th of April 1795) the Convention decreed additional laws, all tending to favour the impetuosity of the passions. Thus the door was opened still wider to licentiousness and debauchery. By these laws, an absence of six months is sufficient for procuring a divorce, and, after the observance of certain forms, either of the parties may contract a fresh marriage.

It is not difficult to conceive how many hot-headed, profligate, unprincipled persons, of both sexes, have availed themselves of such laws to gratify their unruly passions, their resentment, their avarice, or their ambition. Oaths, persons, or property, are, in these cases, little respected. If a libertine finds that he cannot possess the object of his desires on any other terms, like Sir John Brute, in the play, he marries her, in order to go to bed to her, and in a few days sues for a divorce. I have been shewn here a Lothario of this description, who, in the course of a short space of time had been married to no less than six different women.

"Divorce," says a judicious French writer, "is a separation, the necessity for which ought to be supported by unquestionable proofs; otherwise, it is nothing more than a legitimate scandal."
The French often wish to assimilate themselves to the Romans, and the Roman laws sanctioned divorce. Let us then examine how far the comparison can, in this respect, be supported.

"Among the Romans," continues he, "the first who availed himself of this privilege was Spurius Corbilius, because his wife was steril. The second divorce was that of C. Sulpicius, because his wife had gone abroad with her hair uncovered, and without a veil over her head. Q. Anstitius divorced on account of having seen his wife speak to a person of her own sex, who was reckoned loose in her conduct; and Sempronius, because his had been to see the public entertainments without having informed him. These different divorces took place about a hundred years after the foundation of Rome. The Romans, after that, were upwards of five hundred years without affording an instance of any divorce. They then were moral and virtuous. But, at length, luxury, that scourge of societies, corrupted their hearts; and divorces became so frequent, that many women reckoned their age by the number of their husbands." To this he might have added, that several Roman ladies of rank were so lost to all sense of shame, that they publicly entered their names among the licensed prostitutes.

"Marriage," concludes he, "presently became nothing more than an object of commerce and speculation; and divorce, a tacit permission for libertinism. Can divorce among the French, be considered otherwise, when we reflect that this institution, which seemed likely to draw closer the conjugal tie, by restoring it to its state of natural liberty, is, through the abuse made of it, now only a mean of
shameful traffic, in which the more cunning of the two ruins the ether, in short, a mound the less against the irruptions of immorality?"

So much for the opinion of a French writer of estimation on the effect of these laws: let us at present endeavour to illustrate it by some examples.

A young lady, seduced by a married man, found herself pregnant. She was of a respectable family: he was rich, and felt the consequences of this event. What was to be done? He goes to one of his friends, whom he knew not to be overburdened with delicacy, and proposes to him to marry this young person, in consideration of a certain sum of money. The friend consents, and the only question is to settle the conditions. They bargain for some time: at last they agree for 10,000 francs (\textit{circa} L410 sterling). The marriage is concluded, the lady is brought to bed, the child dies, and the gentleman sues for a divorce. All this was accomplished in six months. As such opportunities are by no means scarce, he may, in the course of the year, probably, meet with another of the same nature: thus the office of bridegroom is converted into a lucrative situation. The following is another instance of this melancholy truth, but of a different description.

A man about thirty-two years of age, well-made, and of a very agreeable countenance, had been married three months to a young woman
of uncommon beauty. He was loved, nay almost adored by her. Every one
might have concluded that they were the happiest couple in Paris;
and, in fact, no cloud had hitherto overshadowed the serenity of
their union. One day when the young bride was at table with her
husband, indulging herself in expressing the happiness which she
enjoyed, a tipstaff entered, and delivered to her a paper. She read it. What should it be but a subpoena for a divorce? At first she took
the thing for a pleasantry: but the husband soon convinced her that
nothing was more serious. He assured her that this step would make
her fortune, and his own too, if she would consent to the arrangement
which he had to propose to her. "You know," said he, "the rich and
ugly Madame C----: she has 30,000 francs a year (circa L1250
sterling); she will secure to me the half of her property, provided I
will marry her. I offer you a third, if, after having willingly
consented to our divorce, you will permit me to see you as my female
friend." Such a proposal shocked her at the moment; but a week's
reflection effected a change in her sentiments; and the business was
completed. _O tempora! O mores!_

But though many married individuals still continue to break their
chains, it appears that divorces are gradually decreasing in number;
and should the government succeed in introducing into the law on this
subject the necessary modifications, of course they will become far
less frequent.

Every legislature must be aware to what a degree plays are capable of
influencing the opinions of a nation, and what a powerful spring they
are for moving the affections. Why then are not theatrical representations here so regulated, that the stage may conduce to the amelioration of morals? Instead of this, in most French comedies, the husband is generally made the butt of ridicule, and the whole plot often lies in his being outwitted by some conceited spark. Marriage, in short, is incessantly railed at in such a lively, satirical manner as to delight nine-tenths of the audience.

This custom was also introduced on our stage under the reign of Charles II; and, not many years ago, it was, I am told, as usual to play _The London Cuckolds_ on Lord Mayor's day, as it is now to give a representation of _George Barnwell_ during the Easter holidays. Yet, what is this practice of exhibiting a cuckold in a ridiculous point of view, but an apology for adultery, as if it was intended to teach women that their charms are not formed for the possession of one man only? Alas! it is but too true that some of the French belles need no encouragement to infidelity: too soon all scruple is stifled in their bosom; and then, they not only set modesty, but decency too at defiance. _Ce n'est que le premier pas qui coute_; or, as the same idea is more fully expressed by our great moral poet:

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet, seen too oft, familiar with her face,
We first endure, then pity, then embrace."
However, in both the instances which I have adduced, the fault was
entirely on the side of the men; and, in general, I believe this will
prove to be the case. Recrimination, indeed, is loudly urged by our
sex in Paris; they blame the women, with a view of extenuating their
own irregularities, which scarcely know any limits.

On a question of a divorce-bill brought on, not long since, in the
House of Commons, you may recollect that a member was laughed at, for
asserting that if men expected women to reform, they ought to begin
by reforming themselves. For my part, I conceive the idea to be
perfectly just. Infidelity on the woman's side is, unquestionably,
more hurtful to society than a failure of the same sort on the man's;
yet, is it reasonable to suppose women to be so exempt from human
frailty, as to preserve their chastity inviolate, when men set them
so bad an example?

LETTER LXXXVIII.

_Paris, April 3, 1802_.

Circumstances have at length occurred to recall me to England, and as
this will, probably, be the last letter that you will receive from me
before I have the pleasure of taking you by the hand, I shall devote
it to miscellaneous subjects, and, without studying any particular
arrangement, speak of them at random, just as they chance to present
themselves.
A fellow-creature, whose care-worn countenance and emaciated body claimed a mite from any one who had a mite to bestow, had taken his stand at the gateway just now as I entered. The recollection of his tale of woe being uppermost in my mind, I begin with

MENDICANTS.

In spite of the calamities which all great political convulsions never fail to engender, the streets of Paris present not at this day that vast crowd of beggars, covered with rags and vermin, by which they were formerly infested. This is to be attributed to the partial adoption of measures for employing the poor; and, doubtless, when receptacles come to be established here, according to the salutary plans introduced into Bavaria by Count Rumford, mendicity will be gradually annihilated.

But, if beggars have decreased in Paris, this is not the case with

PAWNBROKERS.

They seem to have multiplied in proportion to the increase of the number of opportunities afforded for gambling in the lottery, that is, in the ratio of 21 to 2.[1]
Formerly, in addition to the public establishment called the _Mont de Piete_, commissioners were appointed, in different parts of the town, to take in pledges, and make advances on them previously to their being lodged in that grand repository. There, money was lent on them at an interest of 10 per cent; and if the article pledged was not redeemed by a certain time, it was sold by public auction, and, the principal and interest being deducted, the surplus was paid to the holder of the duplicate. Thus the iniquitous projects of usury were defeated; and the rich, as well as the poor, went to borrow at the _Mont de Piete_. To obtain a sum for the discharge of a debt of honour, a duchess here deposited her diamond ear-rings; while a washerwoman slipped off her petticoat, and pawned it to satisfy the cravings of hunger.

At the present moment, the _Mont de Piete_ still exists; but, doubtless, on a different plan; for Paris abounds with _Maisons de pret_. On the eve of particular days in each month when the shopkeepers' promissory notes become due, they here pledge articles in order to procure the means of making good their payments. But the crowd of borrowers is the greatest on the days immediately preceding those on which the Paris lottery is drawn; the hucksters, marketwomen, porters, retailers of fruit, and unfortunate females, then deposit their wearing apparel at these dens of rapacity, that they may acquire a share of a ticket, the price of which is fixed so low as to be within the purchase of the poorest classes.
The lottery being over, till the next drawing, those persons think no more of their effects, provided they are within two or three of the winning numbers; and thus they gamble away almost every thing belonging to them, even to the very clothes on their back. This is so true that it is not, I understand, at all uncommon in Paris, for a Cyprian nymph to send her last robe to the nearest pawnbroker's, in order to have the chance of a prize in the lottery, and to lie in bed till she obtains the means of purchasing another. Nor is this by far the worst part of the story.

The too credulous followers of Fortune, on finding all their hopes of success blasted, frequently seek a termination of their misery by suicide: and a person of veracity, who made a point of visiting the _Morne_ almost daily, assured me that he always knew when the lottery had just been drawn, by the increased number of dead bodies, there exposed, of persons who had put an end to their existence.

These are facts shocking to relate; but, if legislators will promote gaming, either by lotteries, or in any other manner, such are the consequences to be expected.

Another article which has multiplied prodigiously in Paris, since the revolution, consists of

NEWSPAPERS.
In 1789, the only daily papers in circulation here were the _Journal de Paris_ and the _Petites Affiches_; for the _Gazette de France_ appeared only twice a week. From that period, these ephemeral productions increased so rapidly, that, under the generic name of _Journaux_, upwards of six thousand, bearing different titles, have appeared in France, five hundred of which were published in Paris.

At this time, here is a great variety of daily papers. The most eminent of these are well known in England; such as the _Moniteur_, the only official paper, the sale of which is said to be 20,000 per day; that of the _Journal de Paris_, 16,000; of the _Publiciste_, 14,000; of the _Journal des Debats_, 12,000; of the _Journal des Defenseurs de la Patrie_, 10,000; and of the _Cle du Cabinet_, 6,000. The sale of the others is comparatively trifling, with the exception of the _Petites Affiches_, of which the number daily sold exceeds 30,000.

In addition to the _Journals_, which I mentioned in my letter of the 16th of December last, the most esteemed are the _Magazin Encyclopedique_, edited by MILLIN, the _Annales de Chimie_, the _Journal des Arts_, the _Journal Polytechnique_, the _Journal des Mines_, the _Journal general des Inventions et des Decouvertes_, &c. I stop here, because it would be useless to attempt to send you a complete list of all the French periodical publications, as, in the flux and reflux of this literary ocean, such a list cannot long be
expected to preserve its exactness.

Among the conveniences which this city affords in an enviable degree and in great abundance, are

BATHS.

Those of Paris, of every description, still retain their former pre-eminence. The most elegant are the _Bains Chinois_ on the north Boulevards, where, for three francs, you may enjoy the pleasure of bathing in almost as much luxury as an Asiatic monarch. Near the _Temple_ and at the _Vauxhall d'Ete_, also on the old Boulevards, are baths, where you have the advantage of a garden to saunter in after bathing.

On the Seine are several floating baths, the most remarkable of which are the _Bains Vigier_, at the foot of the _Pont National_. The vessel containing them is upwards of 200 feet in length by about 60 in breadth, and presents two tiers of baths, making, on both decks, 140 in number. It is divided in the middle by a large transparent plate of glass, which permits the eye to embrace its whole extent; one half of which is appropriated to men; the other, to women. On each deck are galleries, nine feet wide, ornamented with much architectural taste. On the exterior part of the vessel is a promenade, decorated with evergreens, orange and rose trees, jasmines, and other odoriferous plants. By means of a hydraulic
machine, worked by two horses, in an adjoining barge, the reservoirs can be emptied and filled again in less than an hour.

The _Bains Vigier_ are much frequented, as you may suppose from their daily consumption of two cords of wood for fuel. Tepid baths, at blood-heat, are, at present, universally used by the French ladies, and, apparently, with no small advantage. The price of one of these is no more than 30 _sous_, linen, &c. included.

If you want to learn to swim, you may be instructed here in that necessary art, or merely take a look at those acquiring it, at the

SCHOOL OF NATATION.

The Seine is the school where the lessons are given, and the police takes care that the pupils infringe not the laws of decency.

* * * * *

It is certain that, as far back as the year 1684, means were proposed in London to transmit signs to a great distance in a very short space of time, and that, towards the close of the seventeenth century, a member of the Academy of Sciences made, near Paris, several minute experiments on the same subject. The paper read at the Royal Society of London, and the detail of the experiments made in France, seem to
suggest nearly the same means as those now put in practice, by the
two nations, with respect to

TELEGRAPHS.

The construction of those in France differs from ours in consisting
of one principal pole, and two arms, moveable at the ends. There are
four in Paris; one, on the _Louvre_, which corresponds with Lille;
another, on the _Place de la Concorde_, with Brest; a third, on one
of the towers of the church of _St. Sulpice_, with Strasburg; and the
fourth, on the other tower of the said church, which is meant to
extend to Nice, but is as yet carried no farther than Dijon. To and
from Lille, which is 120 leagues distant from Paris, intelligence is
conveyed and received in six minutes, three for the question, and
three for the answer.

Yet, however expeditious this intercourse may seem, it is certain
that the telegraphic language may be abridged, by preserving these
machines in their present state, but at the same time allotting to
each of the signs a greater portion of idea, without introducing any
thing vague into the signification.

Independently of the public curiosities, which I have described,
Paris contains several
PRIVATE COLLECTIONS.

Among them, those most deserving of attention are:

ADANSON’S cabinet of Natural History, _Rue de la Victoire_.

CASAS’ cabinet of Models and Drawings, _Rue de Seine, Faubourg St. Germain_.

CHARLES’S cabinet of Physics, _Palais National des Sciences et des Arts_.

DENON’S cabinet of Drawings, &c. _Hotel de Bouillon_, _Rue J. J. Rousseau_.

FOUQUET’S cabinet of Models of Antique Monuments, _Rue de Lille_, _F. S. G._

HAUPOIS’ cabinet of Mechanics.

SUE’S cabinet of Anatomy, _Rue du Luxembourg_.

TERSAN’S cabinet of Antiquities, _Cloitre St. Honore_.

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I must observe that, to visit these men of science, without putting them to inconvenience, it is expedient either to procure an introduction, or to address them a note, requesting permission to view their cabinet. This observation holds good with respect to every thing that is not public.

If you are fond of inspecting curious fire-arms, you should examine the _depot d'armes_ of M. BOUTET in the _Rue de la Loi_, whose manufactory is at Versailles, and also pay a visit to M. REGNIER, at the _Depot Central de l'Artillerie_, _Rue de l'Universite_, who is a very ingenious mechanic, and will shew you several curious articles of his own invention, such as a _dynamometre_, by means of which you can ascertain and compare the relative strength of men, as well as that of horses and draught-cattle, and also judge of the resistance of machines, and estimate the moving power you wish to apply to them; a _potamometre_, by which you can tell the force of running streams, and measure the currents of rivers. M. REGNIER has also invented different kinds of locks and padlocks, which cannot be picked; as well as some curious pistols, &c.
I have, as you will perceive, strictly confined myself to the limits
of the capital, because I expect that my absence from it will not be
long; and, in my next trip to France, I intend, not only to point out
such objects as I may now have neglected, but also to describe those
most worthy of notice in the environs of Paris.

If I have not spoken to you of all the metamorphoses occasioned here
by the revolution, it is because several of them bear not the stamp
of novelty. If the exchange in Paris is now held in the _ci-devant
Eglise des Petits Peres_, did we not at Boston, in New England,
convert the meeting-houses and churches into riding-schools and
barracks?

As the _Charnier des Innocens_, which had subsisted in the centre of
Paris for upwards of eight centuries, and received the remains of at
least ten millions of human beings, was, before the revolution,
turned into a market-place; so is the famous spot where the Jacobin
convent stood in the _Rue St. Honore_, and whence issued laws more
bloody than those of Draco, now on the point of being appropriated to
a similar destination. The cemetery of St. Sulpice is transformed
into a Ranelagh. Over the entrance is written, in large letters,
encircled by roses, "BAL DES ZEPHYRS," and, underneath, you read:

_"Has ultra metas requiescunt
Beatam spem expectantes."_
And on the door itself:

_"Expectances misericordiam Dei."_

I was just going to conclude with _Adieu, till we meet_, when I was most agreeably surprised by the receipt of your letter. I am happy to find that, through the kind attention of Mr. Mantell of Dover, whose good offices on this and other similar occasions claim my most grateful acknowledgments, you have received all the packets and books which I have addressed to you during my present visit to Paris. It is likewise no small gratification to me to learn that my correspondence has afforded to you a few subjects of deep reflection.

As I told you at the time, the task which you imposed on me was more than I could accomplish; and you must now be but too well convinced that the apprehension of my inability was not unfounded. It may not, perhaps, be difficult for a man of sound judgment to seize and delineate the general progress of the human mind during a determined period; but to follow successively, through all their details, the ramifications of the arts and sciences, is a labour which requires much more knowledge and experience than I can pretend to: nor did self-love ever blind me so far as to lead me to presume, for a moment, that success would crown my efforts.

However, I think I have said enough to shew that one of the striking
effects of the revolution has been to make the arts and sciences popular in France. It has rendered common those doctrines which had till then been reserved for first-rate _savans_ and genuises. The arsenals of the sciences (if I may use the expression) were filled; but soldiers were wanting. The revolution has produced them in considerable numbers; and, in spite of all the disasters and evils which it has occasioned, it cannot be denied that the minds of Frenchmen, susceptible of the least energy, have here received a powerful impulse which has urged them towards great and useful ideas. This impulse has been kept alive and continued by the grand establishments of public instruction, founded during the course of that memorable period. Thus, in a few words, you are at once in possession both of the causes and the result of the progress of the human mind in this country.

You may, probably, be surprised that I could have written so much, in so short a space of time, amid all the allurements of the French capital, and the variety of pursuits which must necessarily have diverted my attention. Perhaps too, you may think that I might have dwelt less on some of my least interesting details. I must confess that I have, in some measure, subjected myself to such an opinion; but, knowing your wish to acquire every sort of information, I have exerted myself to obtain it from all quarters. To collect this budget has been no easy task; to compress it would have been still more difficult, and, alas! to have transmitted it, in an epistolary form, would have been totally out of my power, but for the assistance of two very ingenious artists, who have not a little contributed to
lighten my labour. Introducing themselves to me, very shortly after
my arrival, the one furnished me with an everlasting pen; and the
other, with an inexhaustible inkstand.

Farewell, my good friend. I have obtained a passport for England. My
baggage is already packed up. To-morrow I shall devote to the
ceremony of making visits _p. p. c._ that is, _pour prendre conge_ of
my Parisian friends; and, on the day after, (_Deo volente_) I shall
bid adieu to the "paradise of women, the purgatory of men, and the
hell of horses."

[Footnote 1: Since the revolution, the Paris lottery is drawn three
times in each month, in lieu of twice; and lotteries have also been
established in the principal towns of the Republic, namely; Bordeaux,
Lyons, Marseilles, Rouen, Strasburg, and Brussels. The offices in the
capital present the facility of gambling in all these different
lotteries as often every month as in that of Paris.]

THE END.

_The new organisation of the National Institute, referred to in
Letter XLV of this volume, will be found among the prefatory matter
in Vol. I, immediately preceding the Introduction._