

DESCRIPTION
 OF
 A VIEW OF
 THE PALACE AND GARDENS
 OF
VERSAILLES,
 ON THE
FETE ST. LOUIS,

August 25th, 1839.

NOW EXHIBITING AT THE
PANORAMA, LEICESTER SQUARE.

PAINTED BY THE PROPRIETOR,
 ROBERT BURFORD,
 FROM DRAWINGS TAKEN BY HIMSELF.

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1839.

VERSAILLES.

“Ce pompeux Versaille, ce riant Marli,
Que Louis, la nature, et l'art ont embelli.
C'est là que tout est grand, que l'art n'est point timide;
Là tout est enchanté; c'est le palais d'Armide;
C'est le Jardin D'Alcine, ou plutôt d'un héros
Noble dans sa retraite, et grand dans son repos,
Qui cherche encore à vaincre, à dompter des obstacles,
Et ne marche jamais qu'entouré de miracles.
Voyez-vous et les eaux, et les terre et la bois,
Subjugues a leur tour, obéir à ses loix.”

DELILLE.

Versailles surpasses in magnificence any other palace in Europe. Every thing that tells of luxury, taste, and elegance, is there to be met with. It is, indeed, the ne plus ultra of palaces. The Chateau is the most splendid that the pomp of absolute monarchy, regardless of expense, ever raised; and the beautiful gardens and extensive parks are the chefs d'œuvres of the renowned Le Notre. But it is not to its magnificence and beauty alone that Versailles owes its great celebrity. It is often called “le palais des souvenirs,” and well deserves that proud and expressive title. Its very name carries the mind back to the interesting times of Louis XIV., with whose reign it is completely identified—to the brilliant court he here created around him, and to the beautiful mistresses who here reigned supreme. The revolution forms another epoch in its history—many of the striking events which preceded, as well as many of the most startling and touching scenes of that eventful period, occurred within it. Its present dedication “a toutes les gloires de la France,” is a destiny not less grand and splendid than the original, and it now forms the proudest monument ever yet erected to the glories of “La belle France.”

The present panorama of this unrivalled place is taken from the Parterre d'Eau, the principal terrace on the western or grand facade of the palace. On one side stretches that vast and sumptuous pile, seen to its fullest extent, with the various flower gardens, fountains, statues, &c. on the noble terrace by which it is bounded. In the opposite direction the eye embraces a great portion of the beautiful gardens, once esteemed the finest in the world, and which, though not in accordance with the fashion of the present day, display a richness of fancy and variety of design that cannot fail to excite admiration; raised terraces, stately avenues of clipped trees, noble fountains, fine jets of water, gleaming statues, sometimes standing out in bold relief against the blue sky, at others contrasting finely with the dark setting of the luxuriant foliage, and rows of ancient orange trees, bordering smooth gravel walks, and verdant lawns, are seen in every direction—a “concentration of elegance, a paradise of dainty devices, where the imagination is spell-bound.”

Explanation of a View of THE PALACE & GARDENS OF VERSAILLES *now Exhibiting at the* PANORAMA LEICESTER SQUARE.



- 1. Parterre D'Eon
- 2. Statue of Air
- 3. ——— Diana
- 4. Fountain of Neptune
- 5. Statue of the Loire

- 6. Parterre du Nord with the fountains of the Pyramid and Crowns.
- 7. Statue of the Loiret
- 8. Church of Notre Dame
- 9. Theatre

- 10. Statue of Milicus
- 11. North wing of the Palace
- 12. Statue of the Dordogne
- 13. ——— Garonne
- 14. Chapel

- 15. Palace
- 16. Terrasse du Chateau
- 17. Statue of the Rhone
- 18. South wing of the Palace
- 19. Statue of the Suone

- 20. Statue of the Seine
- 21. ——— Marie
- 22. Parterre du Midi
- 23. Piece des Suisses

- 24. Statue of Spring
- 25. ——— the Dawn of Day



- 26. Vase of Louis XIV
- 27. Statue of Fire
- 28. ——— Tiridates
- 29. ——— Venus Callipyges

- 30. Statue of Silemus
- 31. ——— Antinous
- 32. ——— Mercury
- 33. Parterre of Latona

- 34. Fountain of Latona
- 35. Group of Castor and Pollux
- 36. ——— Petus Thrasca & Arria
- 37. Tapis Verte

- 38. Fountain of Apollo
- 39. Grand Canal
- 40. Perseus and Andromeda
- 41. Group of Popirius Prætextatus and his Mother

- 42. Statue of Commodus as Hercules
- 43. ——— Faustina
- 44. ——— Bacchus
- 45. ——— a Faun

- 46. Statue of Tigranes
- 47. ——— Antinous
- 48. Terrace of Latona

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Immediately below the spectator, at the base of a noble flight of marble steps, leading from the Parterre d'Eau, stands the splendid fountain of Latona, which, together with the jets in the flower beds on either side, casts up vast silvery streams, sparkling in the rays of the sun, resplendant with prismatic colour and rainbow tints. The vast alley of the "Tapis Vert" is seen beyond, the sides bounded by thick bosquets, statues, and vases, and its opposite extremity terminated by the majestic fountain of Apollo, throwing up a perfect deluge of water; behind which the grand canal stretches to a considerable distance, and the impenetrable shade of the trees near St. Cyr forms a fine dark back ground. Towards the north is the northern Parterre, luxuriant with Flora's choicest treasures, and the fountains des Couronnes and de la Pyramid, beyond which is the Allee d'Eau, leading to the splendid basin of Neptune. Towards the south, another flower garden, with two jets d'Eau, leads to the orangery, beyond which is seen a lake called the Piece des Suisses, bounded by the small park.

The view represents the gardens as they appeared on the 25th of August, 1839. The fete St. Louis. One of the very few days on which the great fountains play, and when they were consequently filled by an immense crowd of pleasure-seeking French, both from the city and the surrounding towns—about fifty thousand persons being present. The numerous groups, the most prominent of which were sketched at the time from life, give great animation to the scene, and display, to the greatest perfection, the costume, expression, and manners of the people. Pleasure seemed the sole business of the hour, and the weather was especially favourable to the display—the bright clear atmosphere seemed made on purpose; picturesque and cheerful parties are seen on all sides, testifying by look and gesture, or some whimsical gaiety, that light effervescence of animal spirits so essentially the characteristic of the nation. As in most crowds an odd assemblage of human beings were present, every individual of which might furnish food for speculation. Elegant and well appointed men of fashion; ladies of rank in quiet neatness, the minor finishing of the toilet sedulously cared for; soldiers bold and erect, with due pride setting off to advantage their gaudy uniforms; and raw conscripts looking on in stupified admiration—here and there a solitary remnant of the ancien regime; a sprinkling of the brave militaires of Buonaparte, and, perhaps, a relic of the convention; youths of the Polytechnic School: heroes of the Barricades and gloomy Doctrinaires; young dandies in the prevailing fashion of long black hair, imperials, favoris, and moustache, milliners in all the pride of fashion; soubrettes with smart aprons and caps, and smiling Bougeoises with a tower of muslin on their heads; a few well defined parties of English, and innumerable children in the most whimsical dresses that can be imagined; also the never-failing attendants of a French crowd; Limonadiers in fancy costume, with enormous cans, like Chinese pagodas, at their backs, and two rows of bright drinking cups in front, and a few vendors of sugar plums, pastry, and gingerbread, forming altogether a most grand, pleasing, and interesting scene.

The Chateau of Versailles stands a proud monument of the splendid taste and unbounded extravagance of Louis XIV. A small hunting seat, erected in the preceding reign, and still retained in the central court, was all there was until Louis, on assuming the reigns of government in 1660, conceived the idea of forming a palace, every way worthy of the splendid court he intended having, being, it is said, disgusted with St. Germain, from its ominous vicinity to the frowning towers of St. Denis, and the tombs of his ancestors. The architect, Leveau, commenced the work, and after his death the well known J. H. Mansard completed it, and the celebrated Le Notre formed the gardens and parks. The troops not engaged in war were made to assist, more than 30,000 having been simultaneously engaged in the work, and the whole was completed at an incalculable expense of time and labour, and at so great an outlay, that Louis ordered the accounts to be burned, that

posterity might not know the money he had thus lavished; of course there is no means of arriving at the exact amount, but it is generally supposed that the building and decorating cost at least forty millions sterling. The ablest painters and sculptors of France were called upon to adorn the edifice with their works; the furniture was of the most gorgeous description, and the most precious objects of art were brought from foreign parts. It was, indeed, all that the most refined and luxurious court of Europe could desire. In 1681 the central mass and southern wing being finished, the king took possession, and nothing could exceed the magnificence of the fetes then given. The northern wing was finished four years afterwards. The court, the ministers, and the various public officers and dependants of various ranks and capacities were all concentrated here—at least twenty thousand individuals, and one thousand horses, are said to have found accommodation in the palace and its dependencies.

Louis XV. and Louis XVI. both made Versailles the seat of the court, and lavished immense sums in grandeur and display.

After 1792, every thing that was moveable was disposed of as public property, plundered and dispersed, and the palace remained desolate. It was proposed to make it a succursal house to the Hotel des Invalids, a museum, and even to dispose of it in lots, but Buonaparte, on coming to power, preserved it, and when at the zenith of his glory, had even an idea of restoring it to its ancient splendour, and investing his court with the reflected brilliancy of that of the grand monarch; but finding, from the changes in political circumstances and social habits, that he could no more invest Versailles with the reputation it enjoyed under Louis, than reduce France to the same state of feudal slavery in which it existed at that period, he abandoned the idea; the estimated expense of fifty millions of francs for restorations, alone prevented his making it his residence; but he judiciously expended three millions in repairing the walls, some of the apartments, the gardens and fountains.

When the house of Bourbon was recalled to the throne, Louis XVIII. was prevented by similar considerations from making it the permanent residence of the court, and limited his expenditure to six millions on necessary repairs, and some slight additions. Charles X. did but little.

To Louis Phillipe, Versailles occasioned the same embarrassment that it had to his predecessors. He plainly perceived that a sovereign of la nouvelle France could never reinstate it in its former glory;—that the time was passed when it could have been the olympus of a monarch, and the abode of a population of courtezans—neither could it return to the simple hunting seat of Louis XIII., yet such a magnificent monument could not be destroyed. Puzzled to appropriate it to any sufficiently important and popular use, to justify the expense of a complete restoration, he at last, with good sense and good feeling, flattering at once to the national vanity and national taste, determined to consecrate it to the memory of the stirring deeds and daring spirits recorded in the most brilliant passages of his country's annals. The idea was worthy of a monarch chosen by the people, and has been wrought out with science, judgment, and taste, on a scale of the greatest magnificence, at his own private cost, in a manner that, whatever may be his faults as a king, entitles him to the thanks of every patriotic Frenchman. The long deserted halls and vast saloons, without being despoiled of the recollections of grandeur, have become the rendezvous of the illustrious dead; all the great events, and all the glorious deeds that have reflected honor on the arms of France, from the cradle of the monarchy to the present time, are here enacted again. No unworthy prejudices—no mean distinctions—have operated to the exclusion of one name or event that has shed lustre on French history. The great and good of all times, sexes, and politics—warriors, statesmen, sages, and poets are here collected, and their deeds recorded by the painter or

sculptor. Great has been the labour, and unwearied the research, to attain the perfection this museum has reached, and it stands a monument of national history, such as no other country in the world can boast.

The gardens have been restored to precisely their original state, with the exception of some fine old trees, cut down by order of Louis XVI., so feelingly lamented by the amiable De Lille :—

“ O Versaille ? ô regrets ! ô bosquets ravissans,
Chefs-D'œuvre d'un grand roi, de la Nôtre et des ans !
La hache est a vos pieds, et votre heur est venue.”

They display, in its greatest excellence, the gardening of the time, and must interest even those who are prejudiced in favour of the more simple beauties of English style; they are the triumph of art over nature, and are laid out with studied elegance, in regular forms, squares, parallelograms, octagons, circles, and every figure that the line and compass could accomplish, and are profusely decorated with fountains and works of art, exactly as they were two centuries back. The company who frequent them are alone changed; full dress is no longer the passport of admission—the cocked hats, the baguettes a la reine, and powdered toupees, are no longer seen; the stately dames, with enormous hoops and towering head dresses, with their sylphides and fideles, are all gone;—La Valliere, Montespan, De Maintenon, Du Barri—beauties that led even majesty captive;—courtiers who stepped in courtly guise, heroes and statesmen, have left but their names behind them; but who can look at the gardens without recalling vividly to mind the various scenes that have taken place in them?—the many dark transactions by which they have been immortalized in the pages of history—the demons in human forms by which they have been haunted—and the broken hearts that have sought shelter in their shades.

EXPLANATION OF THE ENGRAVING.

1.—Parterre d'Eau.

The principal terrace extending along the whole front of the palace, and so called from having been at its first formation nearly covered with water, in which were several islands, fountains, &c. When this terrace was nearly finished, Louis came to judge of the distribution of the various parts. As Le Notre marked the position of the different fountains, flights of steps, &c. and described the intended beauties, the enchanted king, at each pause in his progress, exclaimed "Le Notre, I grant you twenty thousand livres;" this was so often repeated, that Le Notre, who was as disinterested as his master was generous, at last quite vexed, exclaimed "Your majesty shall hear no more, or I shall ruin you." Two large oblong basins now occupy the centre, on the borders of which repose twenty-four magnificent groups in bronze—namely, the four principal rivers of France and their tributary streams, the Garonne and Dordogne, the Seine and Marne, the Rhone and Saone, and the Loire and Loiret, also eight nymphs, the whole cast by the Kellers, from models by various artists, and eight groups of children by Aubry and Roger. From the centre of each basin a magnificent jet of water rises to a great height. At the two angles of the terrace, facing the palace, are fountains adorned by groups of animals in bronze by Keller. These, with the fountains of the north and south Parterres, form the principal of what are called the lesser water works, which play the first Sunday in the month during summer. They are supplied from the Château d'Eau in the town, the waters of which come from the forest of Rambouillet, and more distant points, collected in the pools of Péray and Trappes, and the reservoirs of Montbauron, at an elevation of thirty feet above the Parterre. After supplying these fountains the waters are again collected in a reservoir, and descend to the fountain of Latona, the Allee, d'Eau, and other pieces, being again collected in the reservoir des Jambettes, they supply some other fountains situated lower, and finally fall into the great canal or Swiss Lake.

A broad and handsome flight of steps of white marble conducts from the centre of the Parterre to the gardens of Latona, on each side of which are noble vases of white marble, ornamented with the sun, the emblem of Louis XIV; that on the right is by Dougoulou; that on the left by Drouilly. Beyond the vases on either side are grassy slopes, bounded by thick hedges, against which are placed many fine statues; those on the right commencing at the top, are Diana, by Des Jardins—Air, by Lehongre—Study, by Leperdrix—Antinous, by Lacroix—Tigranes, by Espagnandal—a faun, by Hurtrelle—Bacchus, by Granier—Faustina, by Regnaudin—Commodus, by Courton—Urania, by Fremery—Jupiter and Ganymede, by Laviron, and a nymph with a sea shell, by Coysevox. Behind the thick foliage of the hedge are the baths of Apollo. On the left, the statues are Spring, by Magnier.—Dawn of Day, by Marsy—Lyric Verse, by Tuby—Fire, by Dozier—Tiridates by André—Venus Callypiges, by Clairion—Silenus, by Mazière—Antinous, by Le Gros—Mercury, by De Mèlo—Urania, by Carlier—Pythian Apollo, by Mazelin—Dying Gladiator, by Monnier—and a Terminus of Circe, by Magnier. The hedge divides the slope from the Salle de Bal.

4.—Fountain of Neptune.

This is the most splendid of all the fountains at Versailles, and probably is not surpassed by any other in the world. On the upper border of a fine piece of water, are placed twenty-two large vases ornamented with bas reliefs, between every two is a jet of water, amounting together with those from the vases, &c. to sixty-three—the water from which being collected in a channel is discharged through grotesque heads into the basin. Against the southern side are three immense groups in lead, finely cast by Adam Senior, the one in the centre, representing Neptune and Amphitrite seated in a vast shell,

accompanied by nymphs, tritons, and sea monsters; the group on the east is *Proteus*, by *Bouehardon*; that on the west, ocean resting on a sea unicorn, by *Lemoine*. At the angles repose upon pedestals two colossal dragons, surmounted by cupids, by *Bouchardon*. These five groups throw forth a deluge of water, which is augmented by a number of grand jets in different parts of the basin; and by the fountain of the dragon directly behind the great group, which throws up a fine column of water to the height of at least eighty feet. From the immense quantity of water required, the fountain of neptune can seldom be kept in play more than half an hour.

No. 6.—Parterre du Nord.

The Parterre, in front of the northern wing, communicates with the Parterre d'Eau by a flight of marble steps, and is divided from it by a low wall, ornamented with fourteen bronze vases by *Duval* after *Ballin*, and two of Egyptian marble, by *Mazieres* and *Houzeau*. At the sides of the steps are two fine statues of white marble, copied from the antique, the *Venus*, by *Coyscevox*, and *Milicus* whetting the sacrificial knife, or the knife grinder, as it is more generally called, by *Foggini*. This statue was particularly admired by *Louis XVI.*, for its admirable workmanship. During his confinement in the temple, some unfeeling monster broke the nose off and wrapped it up in the king's dinner napkin, where it was immediately recognized by that unfortunate monarch. Two fine fountains called the basins of the crowns, decorate the square compartments of this Parterre—they are 173 feet each in circumference, groups of tritons and syrens, cast by *Tuby* and *Lehongre*, support crowns of laurel, from the midst of which issue columns of water. Along the hedge towards the north, are eight statues of white marble, and another fountain, called the *Pyramid*, composed of four round basins, diminishing in size, rising one above the other in the form of a pyramid, each supported by figures of tritons, dolphins, and lobsters, in lead, by *Girardon* and *Lehongre*. From a vase at the summit the water escapes with considerable force, and falling from basin to basin forms a beautiful object—beneath are the baths of *Diana*, a fine fall; from whence descends the *Allée d'Eau*, two long grass plats in each of which are seven groups of children in bronze, supporting marble basins, from the centres of which rise jets of water—at the bottom is the fountain of the dragon.

8.—Notre Dame.

The first church erected in *Versailles*; it was built by *Mansard*, and is considered a fine specimen of his style. The interior is simple and elegant, and contains some pictures and sculpture. When *Louis XIV.* took up his residence entirely at *Versailles*, the town increased so rapidly, that a second church, that of *St. Louis*, was found necessary—the inhabitants, up to the period of the revolution, numbering at least 100,000; but with the monarchy the town also declined, so that at the present time they do not number more than 30,000. It is singular, that a place so aristocratic in its origin, should have been one of the first to embrace republicanism, and one of the staunchest supporters of revolutionary principles.

9.—Theatre.

The "Salle de l'Opéra," or theatre, was commenced by *Louis XV.*, in 1733, and was not completely finished until 1770. It is a magnificent building 144 feet long, 60 wide, and 40 high. The ceiling is finely painted, the boxes are lined with looking glasses, and the whole is most sumptuously decorated. Here were exhibited for the first time some of the best produc-

tions of French literature, to the most brilliant audiences the world could produce. The expenses of performing a grand opera is said to have amounted to 100,000 francs.

The theatre was also used as a grand saloon or ball room, for great fetes, the most remarkable of which were, on the marriage of the dauphin, afterwards Louis XVI. and Marie Antoinette, when it was lighted by 10,000 wax candles; ten years later, when the banquet and ball were given by the gardes du corps, to the officers of the regiment of Flanders, on the 1st of October, 1789; the accounts given of which led to the dreadful scenes of the 5th and 6th of the same month; and since its restoration by Louis Philippe, on the grand inauguration of the historical museum, May 17, 1837. Beyond the theatre is the great reservoir, which collects the waters of the pools of Gobert, situated in the outskirts of the town, supplied from the springs of Saclay, Trou Salè, and St. Hubert; the waters of which being united near Palaiseau, three leagues from Versailles, are conveyed across the valley of Buc, by a fine aqueduct, about two thousand feet in length, erected by Louis XIV. The great reservoir supplies the two basins of the Parterre D'Eau, the fountains of Neptune, the Giant, the Obelisk, &c. It is connected with the palace, and round the interior has a platform, from which the ladies of the court formerly enjoyed the amusement of fishing. On the second of June, 1836, a portion yielded to the immense pressure of the water, and carrying all before it, flooded the lower floors of the royal hotel, and many houses in the neighbourhood.

11—North Wing.

This wing of the palace has been inhabited at various periods by the prince de Conti, king of Poland; the duke de Maine, the beautiful marquise de Thianges, sister to Mde. Montespan; marshal Villars, the duke de St. Simon, the prince de Condè, and the son of Charles X. And it was here that the famous cardinal de Rohan was arrested on the affair of the diamond necklace. In the eleven rooms on the ground floor are arranged upwards of two hundred large historical paintings, from the time of Clovis to Louis XVI. The series being continued in a similar suite on the first floor, and brought down to the present reign. Behind each range are galleries of sculpture, each above two hundred feet in length, containing statues, busts, casts from tombs, &c. of kings, queens, celebrated persons, &c. from the earliest times to the reign of Louis XV. In the ten rooms of the attic story are more than one thousand portraits and pictures of celebrated persons and events, of all countries, connected with French history, and a fine series of medals.

14—Chapel.

This magnificent edifice occupies the site of the wonderful grotto and fountain of Tethys, so worthily sung by La Fontaine, in his *Loves of Psyche*. The exterior is of remarkable richness and elegance, in the best style of Louis XIV., and does not in any way merit the severe censure passed on it by Voltaire, in his *Temple of Taste*.

“ Il n’a rien des défauts pompeux
De la chapelle de Versailles;
Ce Colifichet fastueux,
Qui du peuple eblouit les yeux
Et dont le connoisseur se raille.”

It is ornamented with fluted pillars between the twelve large windows, also with sculpture formerly gilt, and a balustrade crowned by twenty-eight

statues. The roof which rises considerably higher than any other part of the palace, is richly edged with dentellated iron work. The interior is a truly gorgeous and beautiful piece of architecture; the ceiling is finely painted, and the chapels are decorated with marble, pictures, and sculpture. It was commenced by J. H. Mansard, in 1699, and completed in eleven years. Louis wished to build this chapel entirely of marble, but the vast sums of money already expended on the palace, alarmed the ministers, who well knowing his intractable humour, had recourse to artifice, and induced Mde. de Maintenon to represent to him, that his physicians had expressed fears that so much marble would be injurious, even dangerous, in such a climate. The artifice succeeded, and the mosaic pavement and balustrade of the galleries are alone of that costly material. The king was always punctual in his daily attendance in the gallery, or on state occasions in the nave, and required also the presence of all his courtiers. The chapel, when filled with his brilliant court, must have presented a splendid coup d'œil. Many remarkable religious ceremonies, and numerous royal alliances, have been performed here; particularly that of Louis XVI. and Marie Antoinette. Near the vestibule was the site of the ancient chapel, where the voices of Bossuet, Massillon, and Bourdaloue, have been often heard.

15.—Palace.

The whole front of this noble pile, including the wings, is above 1400 feet in length; it consists of three stories, a ground floor of the doric, a first floor of the ionic, and an attic of the corinthian order of architecture, surmounted by a balustrade. The whole is extremely elegant in all its details, and is especially remarkable for the delicate whiteness of the stone; but the immense length in proportion to the height, the great uniformity, and almost unbroken monotony, are serious defects; for along the whole facade there is no pediment, pavilion, or salient object, excepting peristyles of corinthian columns, fifteen in number, placed at equal distances, on the cornices above which are allegorical figures representing the seasons, months, &c.

The palace altogether is said to contain above 6,000 apartments, large and small. The grand exhibition is spread through about two hundred of the largest; in traversing which, the guide books assert, that the visitor walks nearly two leagues.

The grand central mass projects 260 feet from the wings, and is 320 feet in length; the whole first floor is occupied by the state or grand apartments; seventeen of the central windows light the saloon of Louis XIV; or, "Galerie des Glaces," so called from the windows being repeated on the opposite sides, by seventeen arcades, filled with looking glasses. This magnificent room, both as regards size and the splendour of its decorations, one of the finest in the world, opens on the left into the saloon of War, and on the right into the saloon of Peace—the three together taking the whole width of the front. Towards the north are the king's state rooms, seven saloons lined with the most exquisite marbles, ceiled with admirable paintings, and carved and gilt in the highest taste of graceful and solid ornament; and it is surprising to see how much of the elaborate decoration, and fine finish of these sumptuous apartments remains uninjured, after one of the most ferocious mobs ever collected together, having been permitted to run riot through them. It was in this magnificent suite of rooms, that Louis XIV. displayed all the grandeur of royalty;—and such was the luxury of the time, such the splendour of his court, that they could scarcely contain the crowd of courtiers that basked in his favour.

The front towards the south contains the queen's apartments—six saloons, in one of which, the *chambre à coucher* (successively inhabited by the queens of Louis XIV.—XV.—XVI.) Louis XV. was born, also the duchess D'Angouleme. Here too, on the dreadful night, between the 5th and 6th

of October, 1789, the unfortunate Marie Antoinette was awakened by the horrible imprecations of the Paris mob, raging for her blood, and had barely time to escape, nearly naked, from her bed, before they were in the room. At the end of the suite is the escalier de Marbre, where two of the royal guard offered a momentary opposition to the mob, that their royal mistress might have time to escape.

At the back of the grand gallery, looking into the marble court, is the state bedchamber of Louis XIV. from the stone balcony of which the king, the queen, and the dauphin, gave the humiliating pledge, that they would accompany the sanguinary mob to Paris. Also the cabinet du Roi, where the king consulted with his ministers, and the celebrated *Œil de Bœuf*, renowned in the annals of Versailles for the intrigues of the courtiers, who here attended the lever of the monarch. Indeed it is scarcely possible to name any room in the palace but what is so celebrated; for to use the words of Mde. La Fayette, "Ambition and gallantry were the soul of the court, and alike monopolized the attention of the men and women—the former had so many interests, so many different cabals, and the latter so heartily participated in them, that love intrigues mingled in every affair of state, and every affair of state was mingled with love intrigues. Nobody escaped the contagion, no one was tranquil, neutral, or indifferent. They dreamt only of ambition, of pleasure, of service, or of mischief; they were neither acquainted with languor or laziness, but were incessantly occupied with enjoyments and amours." All these rooms are now filled with pictures relating to the reign of Louis XIV. Adjoining are the apartments of the king, above which are those formerly occupied by Mde. de Maintenon, and Mde. du Barri, and the work shops of Louis XVI.

The ground floor towards the south was formerly appropriated to successive dauphins;—the saloons now contain portraits of grand admirals, constables, and marshals—the series being continued on the northern side in the apartments of the princesses, and those of Madame Montespan under Louis XIV. and Mde Pompadour under his successor—the centre forms the gallery of Louis XIII.

16.—Terrasse du Chateau.

The terrace in front of the central portion of the palace is ornamented with four fine bronze figures after the antique, commencing with the northernmost, Bacchus, Apollo, Antinous, and Silenus with the infant Bacchus, all by the Kellers. At the angles are two finely sculptured white marble vases, that on the north by Coysevox, representing the victory of St. Godard, and the submission of Spain in 1667; the other by Tuby, the conquests of Louis XIV., in Flanders.

17.—South Wing.

This wing of the palace was called the "Aile des Princes," from its having been generally appropriated to the use of the children and near connections of the sovereign. On the first floor resided the dukes of Orleans and Chartres, also the grand children of Louis XIV., with Fenelon, their preceptor—at a later period the count D'Artois, and other princes royal. At the northern end were the apartments of the duke of Orleans, Philippe Egalité. On the ground floor were those of the dauphin, son of Louis XIV. the princess Lamballe, the duchess D'Angouleme, and the count de Provence. These rooms, twelve in number, now contain a series of the battles, &c. of Buonaparte, from 1796 to 1809. The first floor, including the attic, has been formed by the present king into one vast saloon, four hundred feet in length, forty-two wide, and forty high; the skylights of which may be seen

above the balustrade. This noble apartment is called the "Galerie des Batailles," or "Galerie de Louis Philippe;" it is most magnificently fitted up, and contains thirty-three pictures of enormous size, celebrated battles from that of Tolbiac, 496, to that of Wagram, 1809—the finest works of Vernet, Gerard, Couder, &c. There are also in this wing two galleries of sculpture, corresponding with those of the north wing, containing generals, and remarkable persons; and a noble saloon, called the Hall of 1830, containing pictures relating to the last revolution.

22.—Parterre du Midi.

The southern Parterre resembles the northern. On the low wall are twelve beautiful vases in bronze, by Duval; and on each side of the steps a sphinx in white marble, surmounted by a child in bronze. From two small round basins jets of water are thrown to the height of ten or twelve feet. A fine statue of Cleopatra by Vanclève, and several marble vases are placed in ornamental positions. From the southern extremity two very noble flights of marble steps, above one hundred in each, descend to the orangery situated between them, where hundreds of fine orange, lemon, pomgranate, and other trees, form an immense grove during the summer months, and in winter are placed in vast green-houses built by Mansard under the Parterre. Some of these trees are said to live to a great age; one called the great Bourbon, is known to have been of the time of Francis I. having been part of the property confiscated from the constable Bourbon, which after having lived in twelve reigns, is still in a flourishing condition.

23.—Piecce des Suisses.

An immense piece of water, so called from having been dug by the Swiss guards. It is separated from the Orangery by the road to Brest, and is 2,100 feet in length by 720 in breadth. To the east of it lies the Potager, or fruit and vegetable garden, about 28 acres, formed into as many gardens by terraces and walls. Contiguous is an English park and garden, formerly appended to the hotel, built by Le Tellier, the architect, from what he termed the parings of the church of St. Louis. In the park is a picturesque artificial rock, on the summit of which stand two pretty pavillions connected by a bridge, which were erected by Louis XVIII. then count de Provence, for Madame de Balbi. At the southern extremity of the water stands the statue of Marcus Curtius, an equestrian statue, intended by the chevalier Bernin to represent Louis XIV.; but the king being dissatisfied with it, the wig was exchanged for a casque, and flames placed beneath the horse's belly; it then became Marcus Curtius sacrificing himself for his country, and was placed in its present position. Behind it is part of the great park, and the finely wooded height of Sartory.

34.—Fountain of Latona.

The wide flight of steps from the Parterre D'Eau leads to a terrace of a semicircular form, which is ornamented with four handsome marble vases, by Grimaud; twenty-three steps at each end conduct thence to the Parterre of Latona, which contains two flower gardens; in the midst of which are basins with fine jets, called the lizards. The eight vases in front are by Cornu, Prou, and Hardy. The fountain of Latona is composed of a beautiful group by Marsy, of Latona with her children Apollo and Diana, imploring the vengeance of Jupiter against the peasants of Lycia, who had disturbed the waters of a spring at which she wished to drink. At the edge of the fountain are a number of men and women, some wholly, some partly, metamorphosed into frogs, all sending forth streams of water at the goddess.

This magnificent specimen of the hydraulic art, is one of the fountains, eight in number, termed the *Grandes Eaux*, which play only on two or three grand festivals during the year, and are said to cost in repairs at each time, from eight to ten thousand francs.

In the time of Louis XVI. night fetes were frequently given, on which occasions this and other fountains were illuminated, and presented a most beautiful appearance. Mde. Tussard says, "That the variegated lamps were so introduced, that they appeared as if mingled with the waters, communicating to their bright silver sheets, all the resplendence of the prismatic colours, which every where sparkled as they reflected thousands of rays. The most beautiful echoes also filled the air, produced from silver horns, played by skilful musicians, placed in the numerous harbours, bowers, &c." She also states, "That one hundred thousand persons were sometimes present at these fetes."

37.—Tapis Vert.

A long smooth grass plat, extending from the Parterre of Latona, to the basin of Apollo, bounded on each side by high and thick hedges, against which are placed at equal distances, many fine white marble statues and vases.

This verdant allee is a favorite resort, consequently an immense number of persons are seen assembled in it, some sitting in circles on the grass, under the greenwood tree, singing, joking, and laughing; others with that elasticity of temperament, so truly national, romping with boisterous mirth; some endeavouring to perform the difficult and often attempted feat of walking blindfolded, in a strait direction from one end of the tapis to the other;—whilst others may be distinguished gliding in the dimness of twilight, which the thick foliage sheds over some parts of the gardens, even at mid-day, whispering soft tales of love, in the very bosquets that shaded the flirtations of their ancestors—all tells of pleasure and enjoyment, all appears brightness and gaiety.

38.—Fountain of Apollo.

The largest of the waterworks of Versailles, with the exception of the piece of Neptune. A very finely executed group in lead, by Tuby, stands in the centre of a large oblong basin. The god of day appears issuing from the water, in a chariot drawn by four horses, surrounded by tritons, dolphins, and sea monsters, all of whom spout water, whilst immense jets ascend from the back of the group, forming a splendid display.

39.—Great Canal.

A fine piece of water, 186 feet in width, and nearly 4,800 in length. About the centre two arms, each 1,560 feet, branch off in opposite directions; that to the right leads to the *Trianons*, two small and elegant palaces, situated in the park; the larger built by Louis XIV. for Mde. de Maintenon, and successively inhabited by Louis XV.—XVI.—and Napoleon; the lesser erected by Louis XV. for Mde. du Barri, after which it became the favourite retreat of Marie Antoinette, and of the empress Marie Louise.

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