

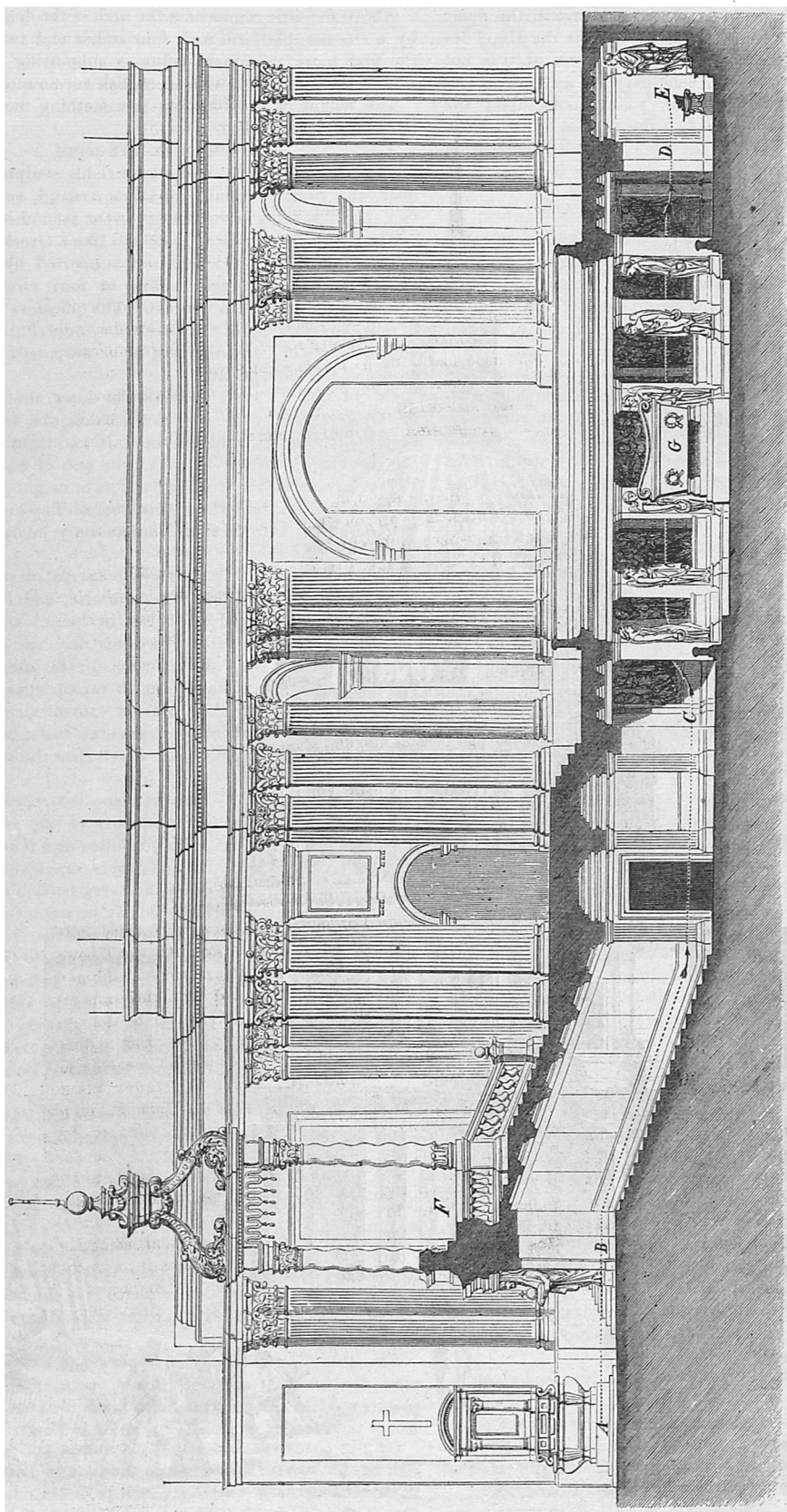
NAPOLEON'S TOMB.



EXTERNAL VIEW OF THE DOME-CHURCH OF THE INVALIDES.

AFTER the mortal remains of the Emperor Napoleon had been transported from St. Helena to Paris, in the year 1840, they

monumental crypt which has been constructed and decorated to receive them at an immense expense, and which is situated



SECTION OF THE CHURCH OF THE INVALIDES, THE DOME, THE CRYPT, AND THE TOMBS.

were provisionally placed in a chapel of the dome-church of St. Louis des Invalides. At present, they repose in the

under the centre of the celebrated gilt cupola, that, for the future, borrowing fresh importance from the grand object to

which it is now devoted, will be remembered and renowned chiefly in conjunction with the fact of its being the vault that stretches over the imperial mausoleum.

All communication between the space beneath the dome and the other parts of the church, as well as the Hôtel des Invalides itself, has been cut off, and, at present, it is not possible to enter the funereal sanctuary by any other way than the grand southern portico, which looks upon the Place Vauban. Access is gained to this portico by traversing a large open space in front of the dome, enclosed by a ditch and iron gate. On each side of the latter is a pavilion, serving the purpose of a guardhouse.

Immediately the visitor reaches the Place Vauban, he obtains a full view of the church of the dome, constructed according to the plans of Jules Hardouin Mansart, superintendent of royal buildings, and nephew of François Mansart, architect of the Val-de-Grâce, and inventor of the windows which are still called after him. The Hôtel des Invalides, properly so called, was constructed by Libéral Bruant.

At the time of his death, in 1708, Mansart entertained the idea of adding to the beautiful façade a grand colonnade, with four pavilions rising above it, in the style of the admirable colonnade of St. Peter's, at Rome. It is easy to imagine the magnificence that the execution of this project would have imparted to an architectural composition, whose various details are already so admirably calculated to produce a striking effect.

The façade of the dome is composed of two orders of architecture, superposed and ornamented with columns and pilasters, the Doric being below and the Corinthian above. The two sides of the first story are formed of a simple attic, ornamented with pilasters, and surmounted by stone groups, placed two and two, representing eight of the fathers of the Greek and Latin churches.

Access to the portico, which juts out from the body of the church, is gained by a grand flight of fifteen steps, ornamented by six fine Doric columns, behind which are an equal number of pilasters. Four of these columns are placed on the top of the steps, while the two others are situated near the door. There are also four more pillars, which are less advanced than those we have just mentioned, and are placed on each side of two niches, more than thirteen feet high, containing marble statues, representing St. Louis and the Emperor Charlemagne, sculptured by two celebrated masters, Coustou, sen. and Coysevox.

These two figures, as well as those of which we have still to speak, and which complete the sculptural decoration of the dome, in accordance with the religious signification which Hardouin Mansart desired to impart to his work, do not at all clash with the present destination of the edifice.

Above the Doric entablature, is, as we have before said, a number of columns and pilasters of the Corinthian order, corresponding with those of the order beneath. Before the pilasters of the attic, which terminate on each side this portion of the façade, are four sculptured figures, representing respectively, and counting from left to right: Force, Temperance, Justice, and Prudence.

This projecting portion of the building is surmounted by a pediment, terminated by a cross, and bearing the arms of France. On each side of the cross is a seated statue: one is Faith and the other Charity. These statues are each attended respectively by two of four others, in a standing posture, and representing, in the following order, Constancy, Humility, Confidence, and Magnanimity.

Above the two orders which we have now described, rises the dome properly so called. It is decorated with a system of forty columns of composite order, artistically combined so as to strengthen the construction, and at the same time to conceal all the means employed for the solidity of the building.

Thirty-two of these columns are employed in cantoning eight masses of masonry, which serve as so many buttresses, while the eight others are placed two by two in front of the piers at the extremities of the four axes of the building.

Above the composite order is an attic with twelve semi-circular windows and eight large consoles, each of which is ornamented at the base with two figures of saints or apostles.

Above the attic commences the arch of the dome, terminated by a circular platform with four arches and twelve columns, the four more prominent columns supporting four Virtues. The whole is crowned with an obelisk surmounted by a cross.

The height of the building is something more than three hundred and thirty feet.

INTERIOR OF THE DOME.

The visitor enters the dome by a richly sculptured and gilt door, the work of Bondi and Louis Arnaud, surmounted by two angels, serving as supporters to the escutcheon of France.

The church of the dome is shaped like a Greek cross, in the centre of which is the dome itself, supported by four systems of pillars with openings leading to four circular chapels, constructed in the four corners. The pilasters and columns of these supports are of the Corinthian order, fluted and carved with a degree of perfection not to be surpassed by any other edifice of the same period.

On entering the space beneath the dome, the visitor immediately perceives in face of him the baldaquin, which we shall describe further on, while to his left and right, respectively, are the chapels of the Holy Virgin and of Sainte Thérèse. These chapels are about sixty-five feet in height and forty-two in depth, and contain the mausoleum of Turenne, sculptured by Girardon, and that of Vauban only lately finished by Mons. Antoine Etex.

The four circular chapels are consecrated respectively to St. Jérôme, St. Grégoire, St. Ambroise, and St. Augustin. They are about eighty-two feet in height and fifteen in diameter. They are perfectly symmetrical, and all four decorated in precisely the same manner. In the intervals between eight engaged Corinthian columns raised upon pedestals at equal distances, are three arches, three niches, and two windows; the columns support an entablature, below which is a kind of pedestal or attic from which rises the springer of the vault.

Some fine statues as well as some bas-reliefs, due to the chisels of some of the great masters of the reign of Louis XIV., such as Coysevox, Pugal, William and Nicolas Coustou, Sigisbert Adam, Espingola, and others, ornament the chapels and command our admiration in every portion of the edifice, where sculpture can advantageously be employed in assisting her sister, architecture. The original plans, from which all these various details were executed, are due to Girardon.

The cupola of each of the chapels, as well as that of the dome, is covered with paintings relating to various traits in the lives of the four fathers of the church, under whose patronage the chapels were raised, and are reckoned among the finest productions of Michel Corneille, Bon Boullongne, and Louis Boullongne.

If we now return to the space beneath the dome, we shall be struck with admiration at the splendid sight presented by the general view of the edifice.

The whole vault of the sanctuary is either painted or gilt; Noël Coypel has represented on it the Trinity and the Assumption.

The roof of the four different portions of the nave is painted by Charles de la Fosse, and represents the Evangelists.

Jouvenet has painted twelve pictures of the twelve apostles, placed between the principal arches, above the windows of the cupola.

But it is the ceiling of the upper dome which offers to our view the finest portion of this splendid specimen of the painter's skill: it represents Saint Louis received into Heaven; and is the greatest work of Charles de la Fosse.

On the pavement beneath the dome is yet to be seen the rich marble mosaic laid down in the time of Louis XIV., and in the ornaments of which are still to be traced, at each division of the design, the intertwined L's with the royal crown and the fleur-de-lys.

The dominant idea which presided over the conception of the plans for the emperor's tomb completely interdicted, as we

have before said, every modification of a nature to change the primitive and historical character of the dome.

It was in obedience to this idea, formally expressed in a programme from which the architect could not depart

down into the interior of the crypt, and perceive all its various details at one glance.

We must not omit this opportunity of mentioning the beautiful finish of the sculptures ornamenting the balustrade.



ENTRANCE TO THE TOMB, WITH THE TWO FUNERAL GENII.

under any pretext whatever, that Mons. Visconti excavated the crypt, the opening to which, under the very centre of the dome, attracts the attention of the spectator immediately he enters the temple. It is surrounded by a balustrade of white marble breast-high, over which the spectator can look

They consist of a system of coffers alternately filled up with laurel branches and separated by roses in the same style as the masks of the dome.

The windows of the cupola as well as those of the chapels are at present filled with violet-coloured glass, and allow only

a dim mild light to penetrate into the interior of the dome. The appearance of mystery in which this envelops the edifice,

to the impression which the visitor involuntarily feels in this last resting-place of a man who once filled the whole world



GENERAL VIEW OF THE ENTRANCE OF THE CRYPT, AND OF THE TOMB, WITH THE TOMBS OF DUROC AND BERTRAND ON EITHER SIDE.

and the aspect of solemn grandeur that seems to be a natural consequence of it, add another and deeper tinge of poetry

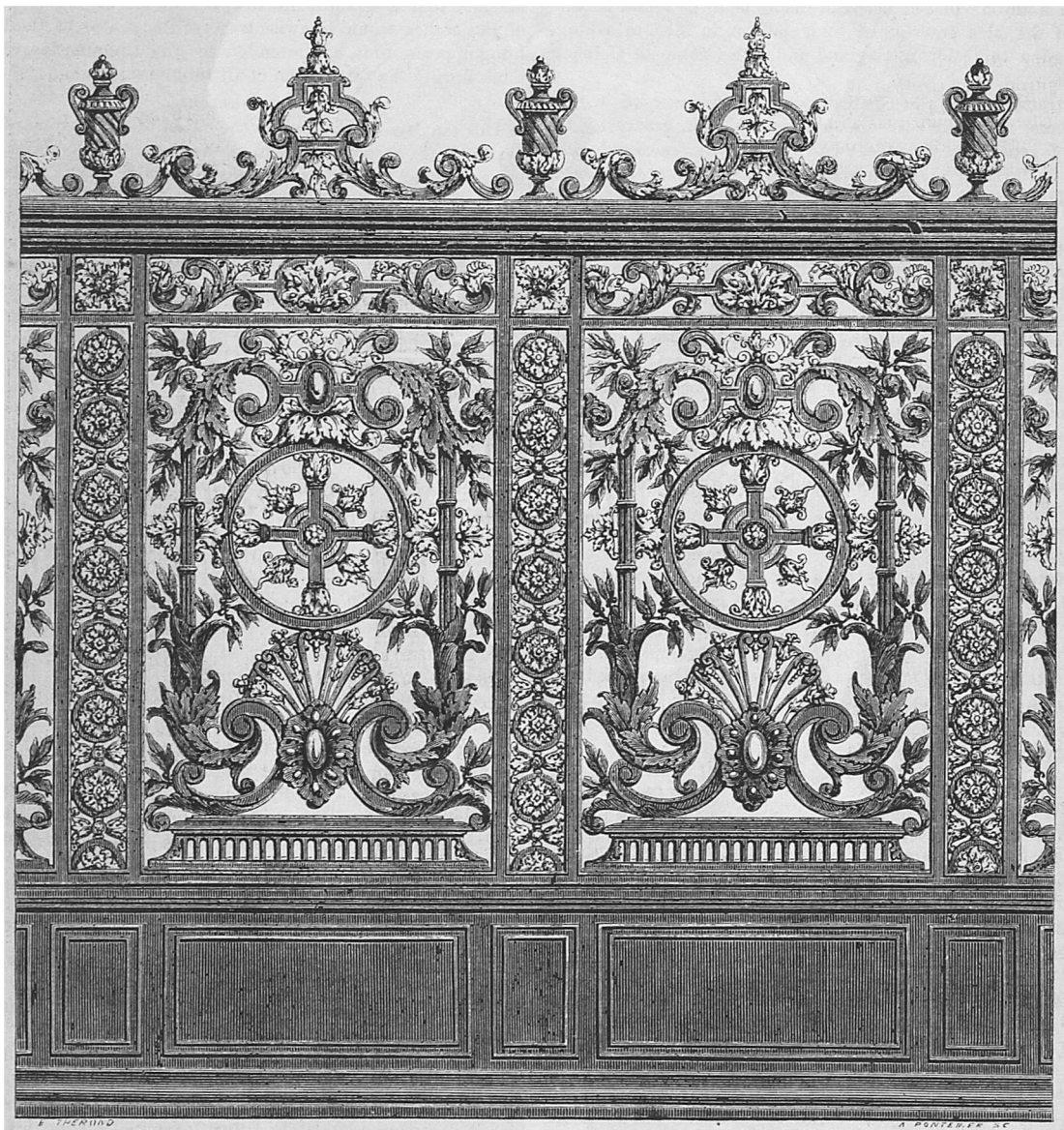
with his power and his glory, as 'ne now serves to show by his tomb the vanity and emptiness of all earthly things.

From the opening of the crypt, which is so situated that the cupola of the church itself serves as the roof of the tomb, the spectator's glance falls on the altar before which the clergy will officiate at all the religious ceremonies that may be instituted in memory of the emperor. It is reached by seven steps twenty-three feet broad, hewn out of three blocks of Carrara marble, and is surmounted by a rich baldaquin of gilt wood, sculptured in the general style of the edifice, and supported by four beautiful spiral columns, twenty-three feet high, formed of black marble from the Pyrenees.

The baldaquin, which is in very pure taste and of a very

The candelabra, placed on each side the altar-steps on the pillars that sustain the hand-rail, are supported by groups of angels in gilt-bronze, very well executed and most elegantly designed.

A grand flight of seventeen marble steps sweeps down from each side of the baldaquin to the lower pavement of the nave, which is arranged in such a manner as to serve as a vestibule to the tomb. It was formerly the sanctuary of the Chapelle des Invalides, at the time when the altar with the double table was common to the two churches. It is separated from the present church by a magnificent cast iron railing.



RAILING SEPARATING THE DOME OF THE INVALIDES FROM THE CHURCH.

elegant design, was planned by Mons. Visconti to replace that which formerly covered the altar, and which was considered too poor both in its material and style of ornament to harmonize with the magnificence of the tomb.

A bronze figure of Christ, cast after a model executed by Mons. Triquetti, is placed over the tabernacle, the richness and delicate workmanship of which are also worthy of remark.

The altar, the balustrade surrounding it, the hand-rail, and the pedestals which support the candelabra, are formed of black marble from the Pyrenees and green marble from the Alps.

The elegant and airy style of ornament adopted in this railing consists of an ingenious combination of interlacings of the Corinthian order, and branches of laurels, the emblems of military glory.

TOMBS OF DUROC AND BERTRAND.

The vestibule of the crypt, between the railing of separation and the gates of the tomb, has been selected as the resting-place of Marshal Duroc, Duc de Frioul, and General Bertrand, who were, in turn, the emperor's dearest and most intimate friends.

Duroc was born in 1772, at Pont-à-Mousson, and killed by

a stray ball at the combat of Wurschen, the 22nd May, 1813. From the 18th Brumaire until his death he was constantly attached to the person of Napoleon. He was named Grand Marshal of the Palace in 1804. He lingered twelve hours after having received his death-wound, and during this long agony received a visit from the Emperor. "My whole life has been devoted to you," said the dying man; "and I only regret that I am about to lose it, because it might still be of service to you." "Duroc," replied Napoleon, "there is another world after this, and there it is that we shall one day meet again." A striking proof of the profound feeling of friendship which united these two men, in spite of the distance which a throne placed between them, is to be found in the fact of the idea entertained by Napoleon, in 1815, of asking permission to reside in England under the name of Colonel Duroc.

Bertrand was born at Châteauroux, and first served in the engineers, in which corps he obtained all his grades up to that of general of brigade. In 1805, he was named aide-de-camp to the emperor, and became Grand Marshal of the palace after Duroc's death. He followed Napoleon to the island of Elba, and subsequently to St. Helena, where he performed the sad duties of closing his eyes for ever.

It is in the masonry supporting the altar and the baldachin, already described, and at the foot of the two flights of stairs leading from the dome to the vestibule, that the doorway opens into the crypt. It is closed by bronze gates, as simple in their style as they are severe. The ornaments consist of three superposed coffers of unequal size. The one nearest the bottom contains the imperial N. The smallest, in the middle, displays the thunderbolt, while the largest, occupying the upper portion of the gate, represents the victorious standard, twined with laurels, and surmounted by the eagle and the crown.

Two funeral genii of damaskeened bronze, the one bearing the globe, and the other the imperial crown, support the architrave of the door, on the pediment of which are sculptured the following words, contained in Napoleon's will:—

JE DESIRE QUE MES CENDRES REPOSENT
SUR LES BORDS DE LA SEINE

AU MILIEU DE CE PEUPLE FRANÇAIS QUE J'AI TANT AIME.*

The two genii, modelled by Mons. Duret, are not deficient in style, but the gilding with which they are covered detracts greatly from their characteristic appearance.

THE CRYPT.

After passing the doorway, guarded by the two genii enveloped in their funeral crape, we arrive at a large flight of twenty-six granite steps. Before the first step, in the pavement, is a mosaic rosette, whose centre is occupied by the imperial N. Two other mosaics, representing the eagle and the star of the legion of honour, are set into the flag-stones of the passage which extends from the last step to the opening of the crypt.

The obscurity which reigns in this vast corridor, the sepulchral silence, and even the feeling of cold which seizes on every one beneath these massive vaults, announce most plainly to the visitor, already greatly moved, that an imposing sight awaits him beyond the last doorway.

A dim, uncertain light, admirably adapted for pious reflection, envelopes the sarcophagus in a veil of faint violet colour, the rays of which being caught in their passage by the slightest projection in the sculptures, tinge the marble of the caryatides with warm and mellow tints. This artificial light is obtained by means of the violet muslin curtains worked with silver, with which the windows of the cupola have been hung until such time as coloured glass can be substituted for that at present in use.

The crypt consists of a circular gallery, about six or seven feet broad, and of a round central space formed by twelve arches with a marble balustrade, breast-high, connecting them with each other, and separated by twelve caryatides about

* I desire that my ashes may repose on the banks of the Seine, in the midst of the French people, whom I loved so well.

fifteen feet high. Lastly, there is a small funeral apartment intended for a reliquary, and opening into the gallery by a bronze door. The sarcophagus occupies the middle of the crypt, its extremities being turned towards the two doors.

THE GALLERY.

The gallery is paved with marble mosaics of various colours.

The outer wall is divided into twelve compartments, each of which corresponds to one of the arches. The door of the crypt and that of the reliquary occupy two of these compartments; the ten others contain ten marble bas-reliefs. Twelve bronze lamps, suspended from the ceiling of the gallery in such a manner, that a straight line drawn through the centre of one of the arches would likewise traverse the centre of the lamp hung opposite to it, are intended for the illumination of the tomb during the celebration of all religious ceremonies.

THE BAS-RELIEFS.

The ten bas-reliefs, due to the chisel of Mons. Simard, are destined to perpetuate, under the form of allegories, the remembrance of the grand institutions and of the most important acts of the Emperor Napoleon's reign. Counting them from the entrance, and commencing at the right hand, they represent, in the following order: The Institution of the Legion of Honour, Public Works, Encouragement of Commerce and Industry; Establishment of the Cour des Comptes; Foundation of the University; the Concordat; Promulgation of the Civil Code; Foundation of the Council of State; Organisation of Public Administration; and Pacification of Civil Troubles.

THE LEGION OF HONOUR.

The general arrangement and dignity of composition displayed in this bas-relief, are in perfect keeping with the character of the subject. According to the idea which presided at its establishment, the Legion of Honour was an essentially democratic institution, although it seemed to confer a kind of aristocratic privilege, and form, as it were, the base of a new order of nobility. It consecrated the principle of the equality of all in the eyes of national gratitude, and the fitness of every citizen to earn for himself a splendid reputation by the brilliancy of his merit and the services he might have rendered his country.

It is this idea which the artist has endeavoured to embody. Napoleon, standing up, crowned with laurels, and having merely an antique peplum thrown over his shoulders, is distributing recompences to the magistrates, scholars, artists, and warriors, who are crowding round him in attitudes at once noble and modest. A legend set into the stone at the bottom of the bas-relief has these words, taken from the *Mémorial de Sainte-Hélène*:

"J'ai excité toutes les émulations, récompensé tous les mérites et reculés les limites de la gloire."†

PUBLIC WORKS.

"Partout où mon règne a passé, il a laissé des traces durables de son bienfait."‡

Such are the words which serve as an inscription, and which have furnished the subject for this bas-relief.

Napoleon, who is seated and whose head is surrounded by a crown of rays, is stretching forth his two arms towards tablets bearing the names and purposes of the various monuments and works of public utility, executed during his reign and by his order. Architecture and Civil Engineering, with their attributes, the compass and square, are holding the tablets. Two Glories are seated on the steps of the throne to the right and to the left.

In endeavouring to give his composition a monumental character in accordance with the idea suggested by the subject, the artist may, perhaps, with some justice, be accused of being rather heavy and obscure.

* Audit Office.

† I have excited every kind of emulation, recompensed every kind of merit, and extended the limits of glory.

‡ Wherever my reign has passed, it has left permanent marks of its beneficial influence.



INTERIOR VIEW OF THE CRYPT AND OF THE TOMB.

ENCOURAGEMENT OF COMMERCE AND INDUSTRY.

Napoleon, seated upon a throne in an attitude full of calm majesty, is resting his hands upon two tablets, which bear the

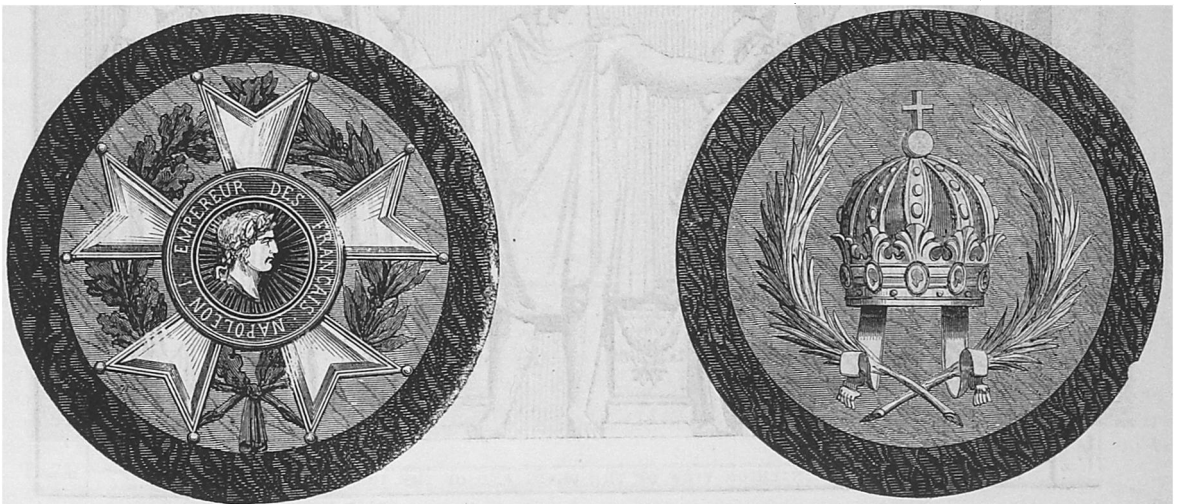
names of two grand institutions—the Code of Commerce, and the Quinquennial Exposition of the Products of French Industry—founded expressly to protect commercial transactions, and give a greater impetus to industry.

Vulcan personifying Industry, and Mercury as the god of Commerce, each bearing his respective attribute, the hammer and the caduceus, are raising up and supporting two towns, Paris and Lyons, kneeling at the foot of the throne.

ESTABLISHMENT OF THE COUR DES COMPTES.
Napoleon is seated on his throne, his body is naked, his legs only being covered with long drapery. His physiognomy is severe and his look implacable. He is stretching a protect-



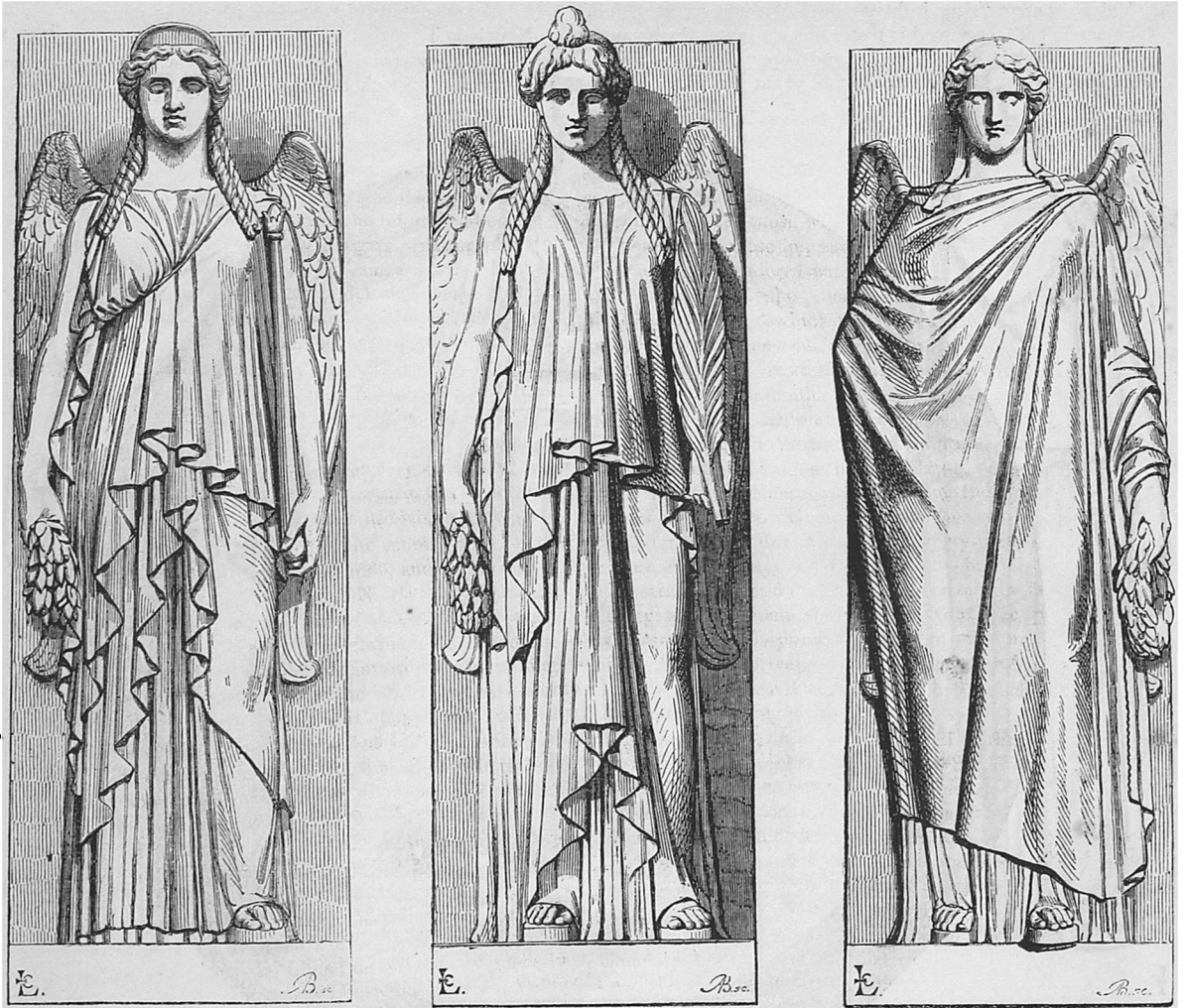
MOSAIC IN THE PASSAGE LEADING TO THE TOMB.



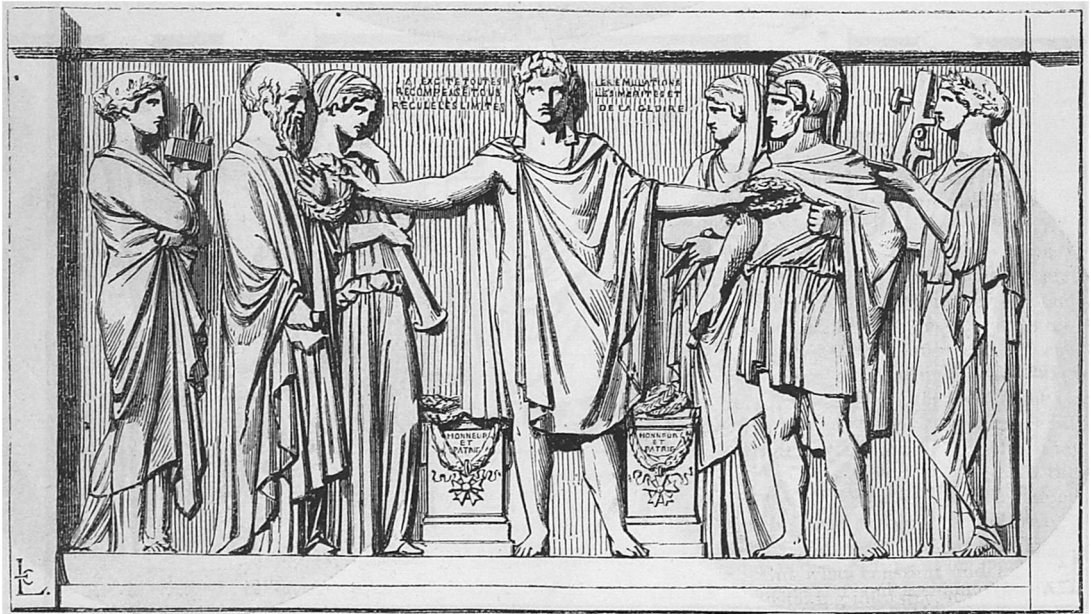
MOSAICS IN THE PASSAGE LEADING TO THE TOMB.

There is a great deal of grandeur about this composition, which is, at the same time, both simple and elegant.

ing hand over Truth, Justice, and Order, who are placed on his right. The figure of Truth is simple, and the expression

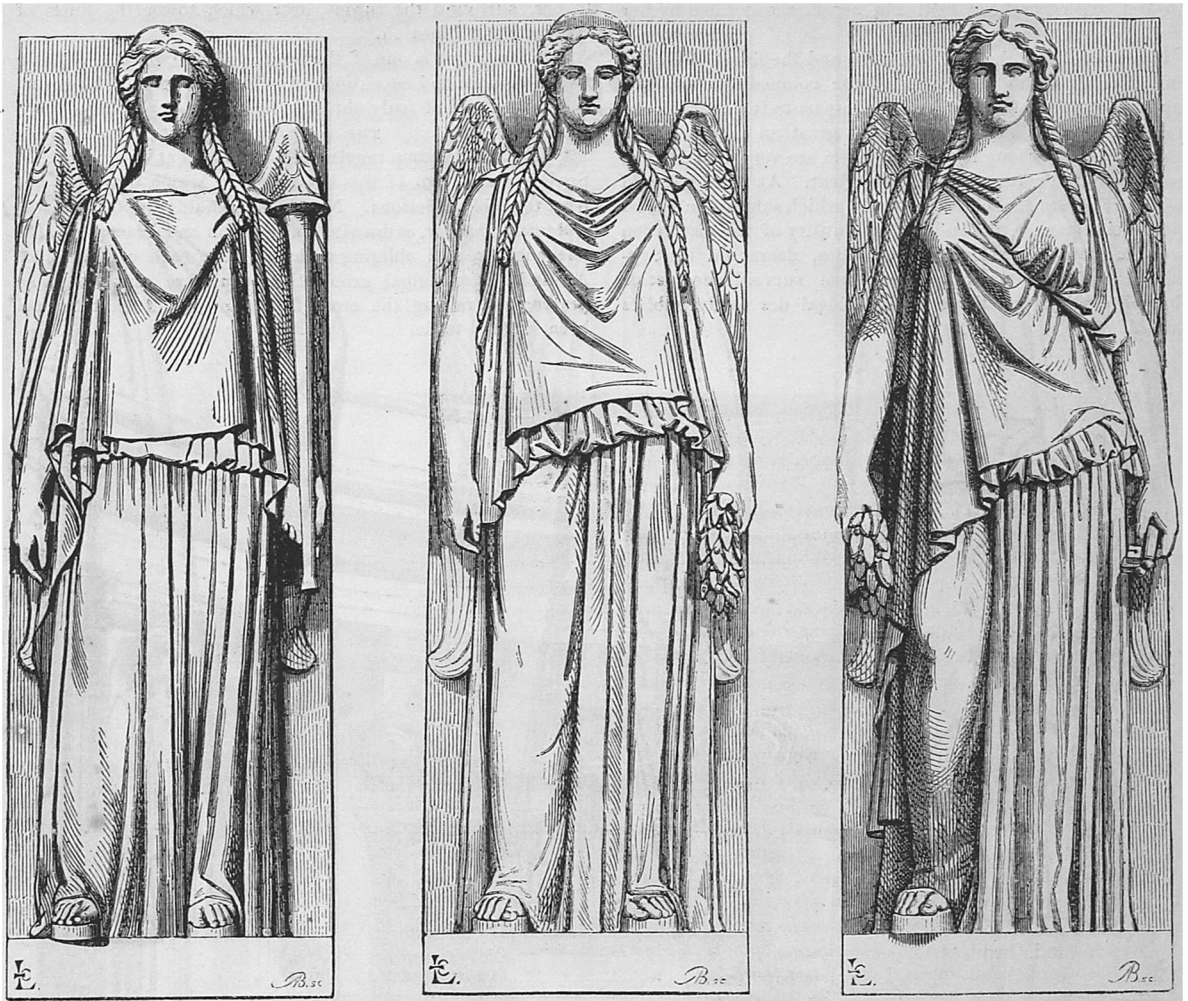


CARYATIDES.

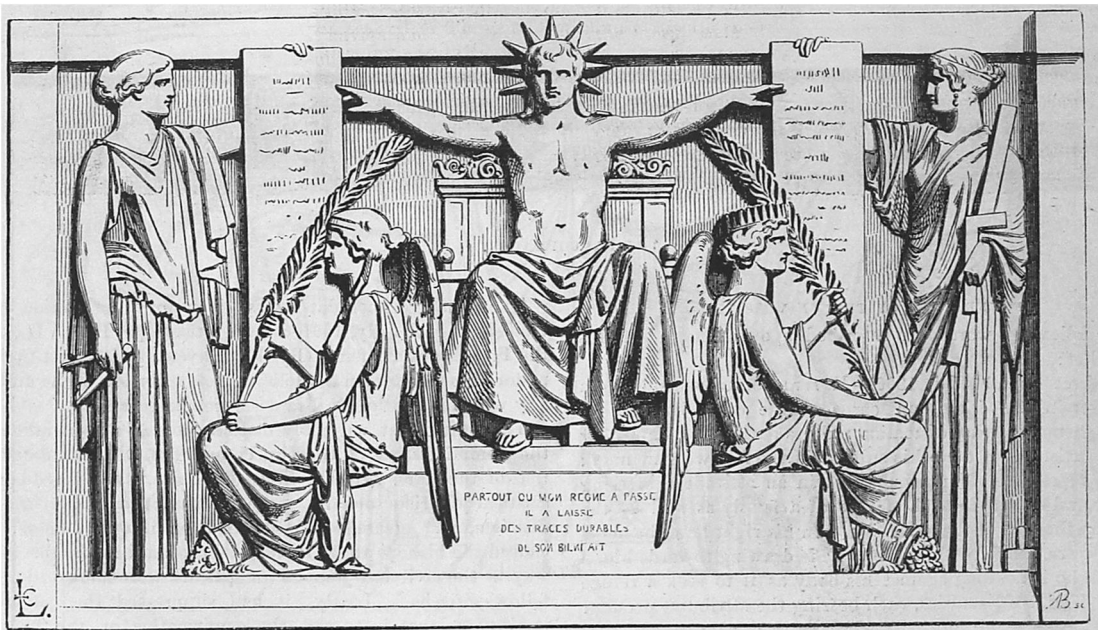


BAS-RELIEF—CREATION OF THE ORDER OF THE LEGION OF HONOUR.

of her features one of candour; she is presenting her mirror with mild assurance. Justice is impassible, whilst Order, represented as a beautiful young female, at the foot of the throne, is inscribing in a book, with arithmetical impartiality,



CARYATIDES.



BAS-RELIEF—GREAT PUBLIC WORKS.

the sum of the expenses and of the receipts. The emperor is repelling with his left hand, and with a gesture of indignation,

the affrighted figures of Illegality and Peculation, while Falsehood, whose mask has fallen off, is kneeling down terror-

stricken, with her head bent and her face concealed by her two hands.

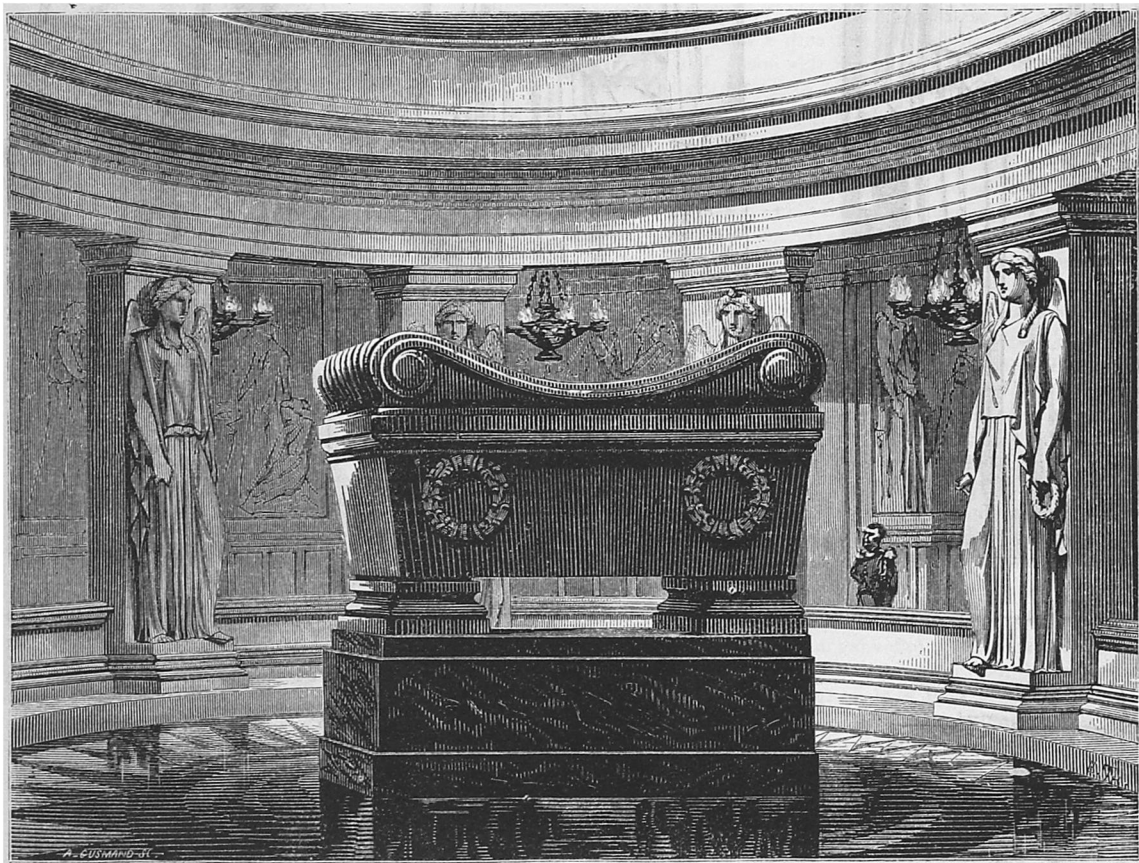
This bas-relief is the best conceived and the finest of all the ten. The dramatic movement of the composition and the happy opposition of the two groups impart to it a character of grandeur which is not met with to so great an extent in the other subjects, although several of them are very remarkable, and display the most extraordinary talent. At the bottom of the bas-relief are the following words, which sum up, in a clear and concise manner, the end and the utility of the institution it commemorates: "Cour des Comptes, décret du 16 Septembre, 1807.—Je veux que par une surveillance active l'infidélité soit réprimée et l'emploi légal des fonds publics garanti."*

to her, surround the throne, over which tower the busts of Aristotle and Plutarch.

This bas-relief is one of the most mediocre, both as regards its ordonnance and execution. The figure of Science, however, is very fine and of truly antique elegance.

THE CONCORDAT.

"L'Eglise gallicane renaît par les lumières et la concorde."* Such is the motto of this bas-relief, in which the artist has been tolerably felicitous. Napoleon, standing up, dressed like a Roman emperor, is drawing Catholicism and France towards one another, and obliging them to grasp each other's hand. Around the principal group the people are represented as praying and raising the cross from the ground where it has been suffered to lie.



THE SARCOPHAGUS.

FOUNDATION OF THE UNIVERSITY.

The following words are inscribed upon the legend of this bas-relief:—

"Décret du 10 Mai, 1806.—Il sera formé, sous le nom d'Université Impériale, un corps chargé exclusivement de l'enseignement et de l'éducation publics dans tout l'empire." †

The artist has treated this subject in the following manner: he has represented Napoleon seated in an attitude expressing the natural solicitude of the father of a family as well as the wise forethought of the sovereign. In his right hand he holds the sceptre, while with his left he is drawing towards him a youth who is nestling against his body as if to seek a refuge there. The five Faculties, each bearing the attributes peculiar

* Audit Office, decree of the 16 September, 1807.—It is my will that unfaithfulness shall be suppressed and the legal employment of the public monies guaranteed by a system of active supervision.

† Decree of the 10th May. A body will be formed, under the name of the Imperial University, charged exclusively with public education and instruction throughout the empire.

The name "Concordat" was given to a convention concluded the 15th July, 1801, between the pope, Pius VII., and the French government. By this convention the First Consul restored to the Roman Catholic church a portion of the authority which it had lost in France since the year 1789.

The constituent assembly had adopted as a principle that the administration of the church ought to be assimilated to that of the state. It had, in consequence, established ecclesiastical districts on the same plan as the administrative districts, and erected each department into a diocese. It caused the bishops to be elected by the Faithful in the same way as the civil and judicial magistrates were named by their fellow-citizens. Lastly, it had suppressed the canonical institution, that is to say, the confirmation of the bishops appointment by the pope.

In abolishing this system of the Constituent Assembly, the First Consul had to overcome numerous obstacles both at Paris

* The Church of France springs into life again by intelligence and concord.

and Rome. Most of the men by whom he was surrounded, whether ministers, generals, legislators, or councillors of state, manifested a spirit of opposition towards his endeavours to bring about what he called the reconciliation of the church of Rome with the Republic. Some entreated him not to mix himself up in matters of religion; others wished him to found a French church independent of Rome, and of which he, as first magistrate, would have been the head; while others strongly advised him to draw France over to Protestantism by himself abjuring the Roman Catholic faith. He rejected the advice of all these persons, braved the disapprobation of his companions in arms, and likewise resisted the efforts made by those at Rome to obtain more concessions from him than he had resolved to accord.

THE CODE NAPOLEON.

In none of his bas-reliefs has Mons. Simard succeeded in investing the figure of the Emperor with a nobler and better conceived air of grandeur than in this one. The figure is indeed that of a legislator, animated solely by the sentiment of right and justice. Napoleon is stretching his hands over tablets borne by figures personifying the common law and the Roman law, as if he would seize, and then unite in one vast whole, the laws destined to form the code which bears his name, and which a nobly imagined figure is bearing proudly beside him. Underneath his feet is the following inscription:—"Mon seul code, par sa simplicité, a fait plus de bien en France que la masse de toutes les lois qui l'ont précédé."*

THE FOUNDATION OF THE COUNCIL OF STATE.

Napoleon, seated in all the calm and serenity of his immense power, is drawing towards him scholars, philosophers, and magistrates, to whom he says:—"Coopérez aux desseins que je forme pour la prospérité des peuples."†

Behind the throne, a winged figure, his familiar genius doubtless, is whispering something into his ear and appears to be advising him. This personage, that has no equivalent in the symmetry of the composition, produces a strange effect, and injures the equilibrium of the general outline, which is in other respects remarkable for its character of grandeur and elevated style.

ORGANIZATION OF THE PUBLIC ADMINISTRATION.

On this bas-relief is the following inscription:—"Sans l'ordre l'administration n'est qu'un chaos."‡

It is a difficult task to explain the manner in which the artist has endeavoured to express this idea. If his other compositions speak plainly to the eyes, this one appears lost in an allegory as incomplete in its execution as it is obscure in its conception.

Napoleon, seated in his unvarying and rather monotonous attitude, holds in one hand the helm of state, and in the other the fasces of empire. He is summoning to him Justice, armed with a torch and a pair of scales, Truth bearing her mirror, and Plenty her distinctive attribute. But these figures, grouped somewhat at hazard, do not strike us as in any way connected with the subject intended to be represented.

PACIFICATION OF CIVIL TROUBLES.

This subject terminates the series, and closes the train of ideas by which art has undertaken the mission of expressing the dominant characteristics of the emperor's reign. Napoleon is crushing with his foot a man on the ground, who probably is intended to personify Anarchy; while, in obedience to the emperor's voice, France returns her sword to its scabbard, Religion resumes her rights, and Youth returns to the arms of Wisdom. The execution of this composition is heavy, and the figures are altogether deficient in character and grandeur.

THE CARYATIDES.

Twelve marble pillars, enormous blocks of stone, brought at a great expense from Carrara, support the crypt. Out of

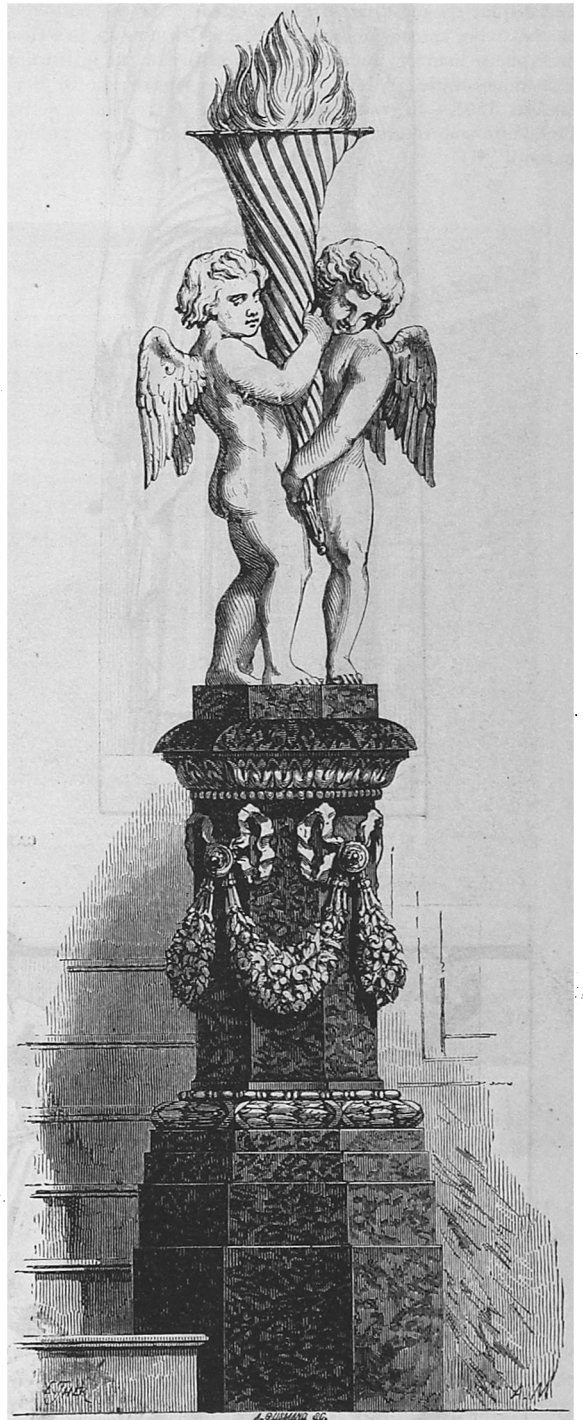
* My code has, from its simplicity, effected more good in France than the whole mass of laws which preceded it.

† Lend me your co-operation to carry out the designs I form for the prosperity of nations.

‡ Without order every system of administration is but a chaos.

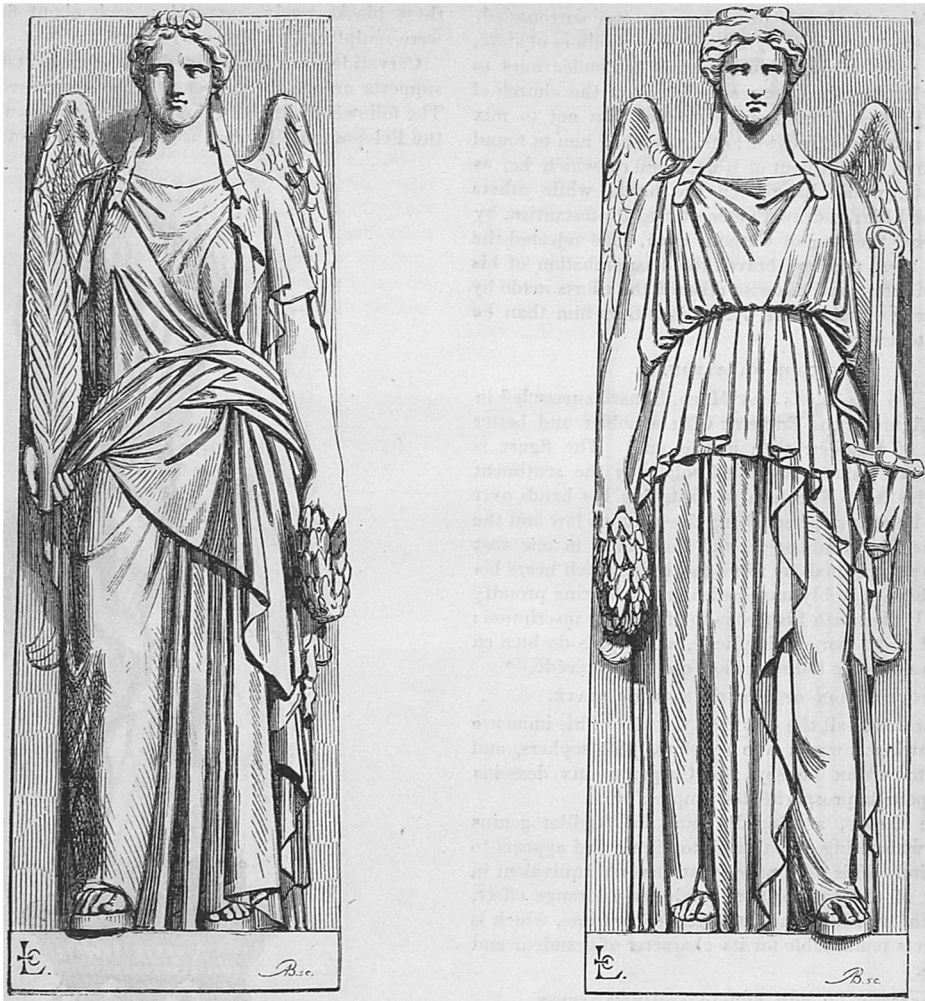
these blocks twelve caryatides, each about fifteen feet high, were sculptured by Mons. Pradier.

Caryatides are generally draped female statues, placed as supports or ornaments beneath the architraves of buildings. The following is their origin, according to Vitruvius: Caria, in the Peloponesus, having been taken and ruined by the other

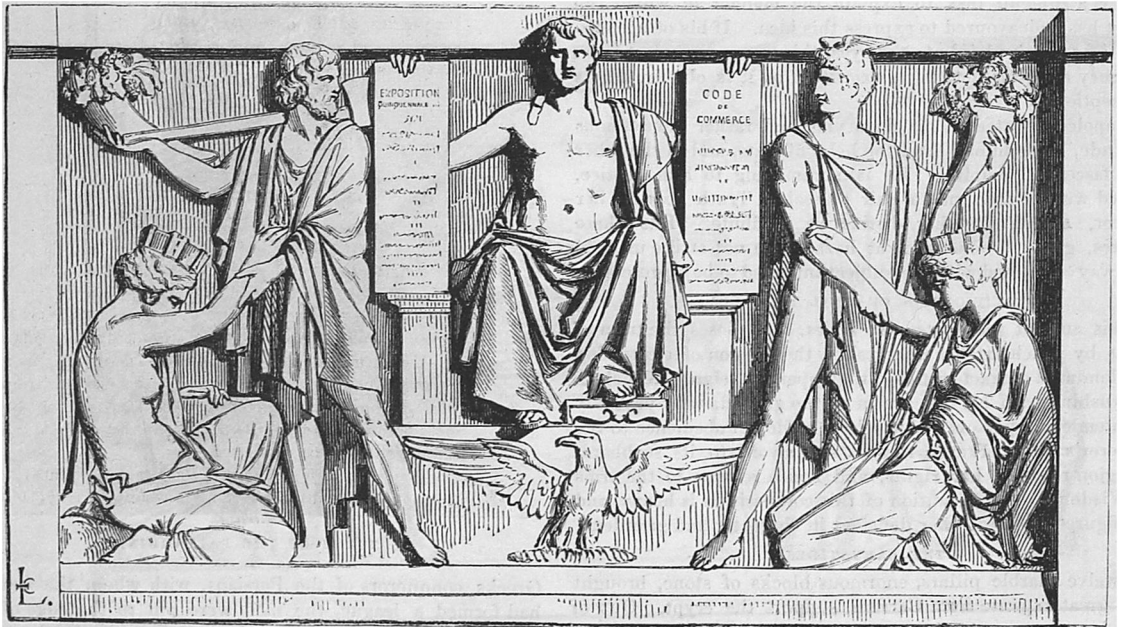


TORCH OF THE BALDAQUIN.

Greeks, conquerors of the Persians, with whom the Carians had formed a league, the men were put to the edge of the sword, and the women carried away into slavery, in which state the most noble among them were compelled still to wear their long robes and ornaments. At a later period, in order to perpetuate the recollection of their treason and their punishment, the Grecian architects substituted, in several public



CARYATIDES,



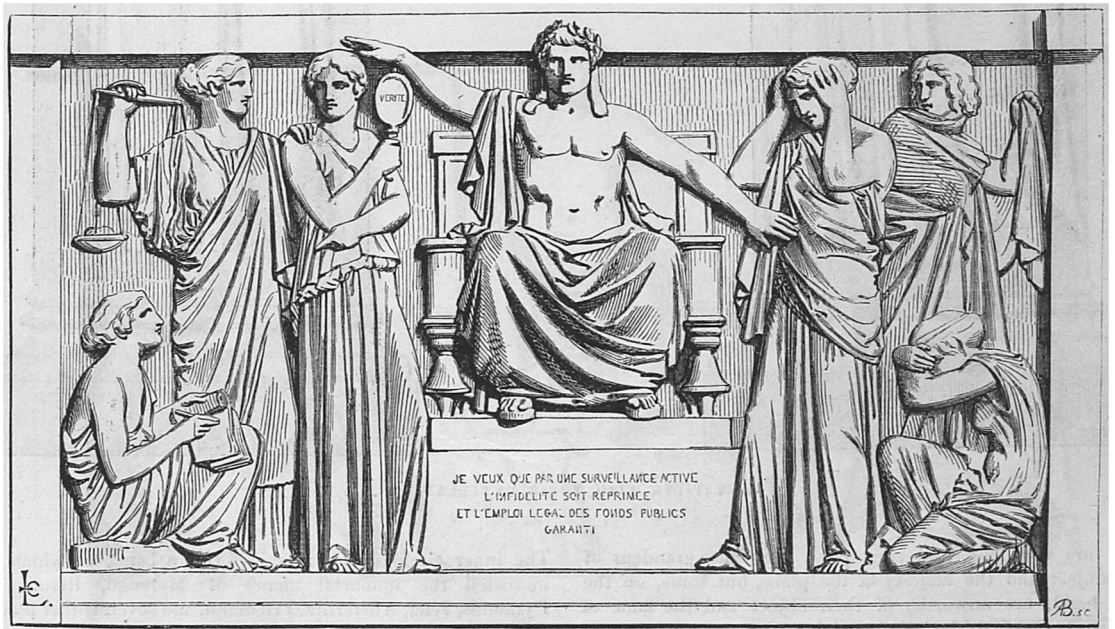
BAS-RELIEF—PROTECTION OF COMMERCE AND INDUSTRY.

edifices, figures of Carian women for the usual pilasters and columns.

In our modern architecture, caryatides do not always represent slaves; they are often, like those now before us,



CARYATIDES.



BAS-RELIEF—THE COUR DES COMPTES.

statues symbolical of the several sciences and arts, or of some divinity or other taken from the domain of Fable; but they have invariably preserved their original destination.

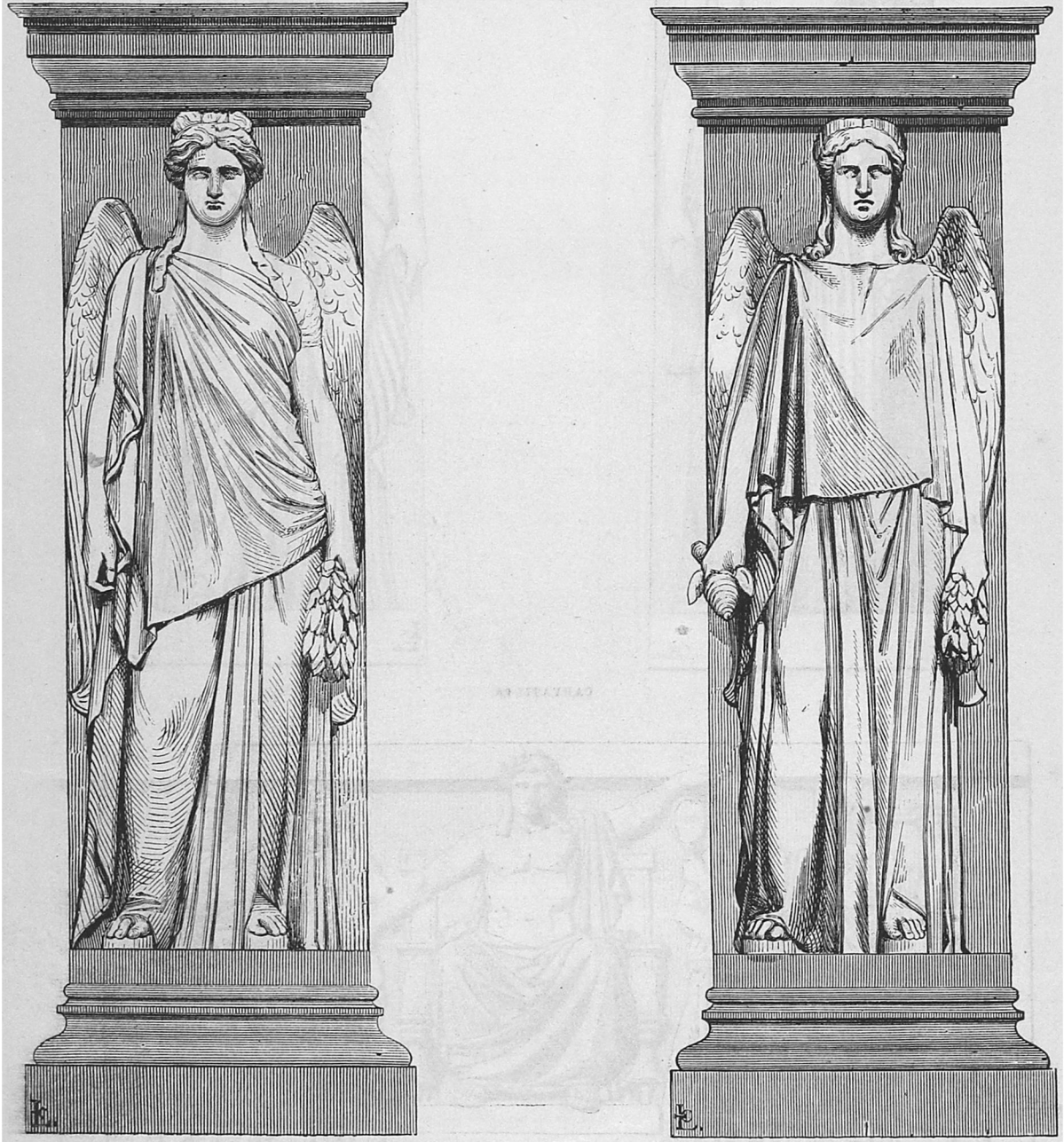
The caryatides of the Emperor's tomb represent figures of Victory bearing palm branches and wreaths. Two only, one on each side of the opening of the door, hold in their hands a bunch of keys; they are there as the guardians of the tomb, and their proud attitude forms a striking contrast with the calm and devotional repose of the ten others.

These caryatides are not all equally impressed with the marks of a large and grandiose style of execution. Two or

gives it that peculiar character of grandeur which is found in the gigantic constructions of Egypt and ancient Nineveh.

THE MOSAICS.

The whole space between the base of the caryatides and the foot of the sarcophagus is occupied by an admirable piece of mosaic, representing a system of rays of the colour of bright gold, which seem to spring from a colossal wreath of laurels.



CARYATIDES WITH THEIR ENTABLATURES.

three are very fine, and correspond with the grandeur of the subject and the majesty of the place, but some, on the other hand, are unworthy of their object and the fame of the artist who furnished the models. We must here mention that each caryatis, together with the pillar against which it is placed, consists of a single block. This circumstance, which cannot escape the observation of connoisseurs, imparts an air of great magnificence to the mausoleum, and

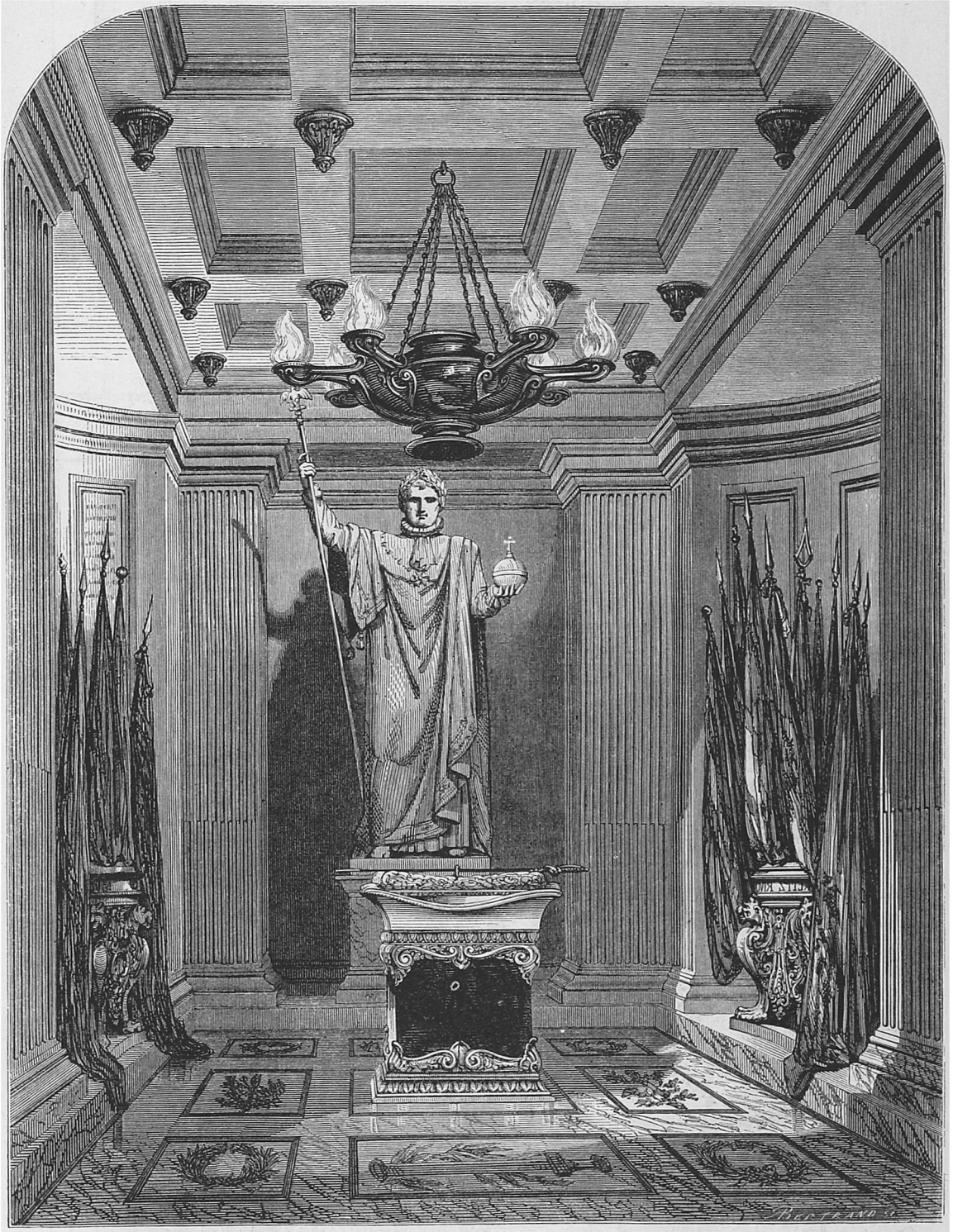
The inner circle of this mosaic forms a band, on which are incrustated the immortal names of Marengo, Rivoli, the Pyramids, Jena, Austerlitz, Friedland, and several other places.

In order to give the mosaic a brilliancy corresponding with the extraordinary splendour of the materials employed in the construction of the mausoleum, the richest enamels have been employed in its formation, so that we may justly affirm that it would be impossible to find, even among the precious relics of

antiquity, anything displaying more brilliant and more intense colours. The wreath of laurels possesses all the vigour of a fine painting.

tion, comes from the workshops of Messrs. Ciuli and Scagnoli.

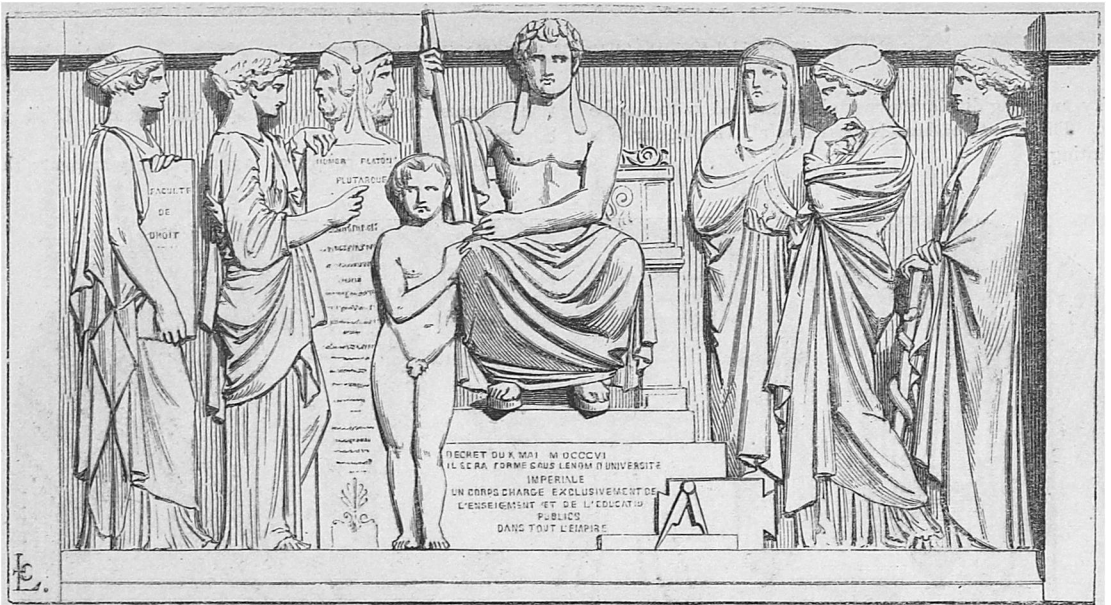
We know that the origin of mosaics is very ancient; their



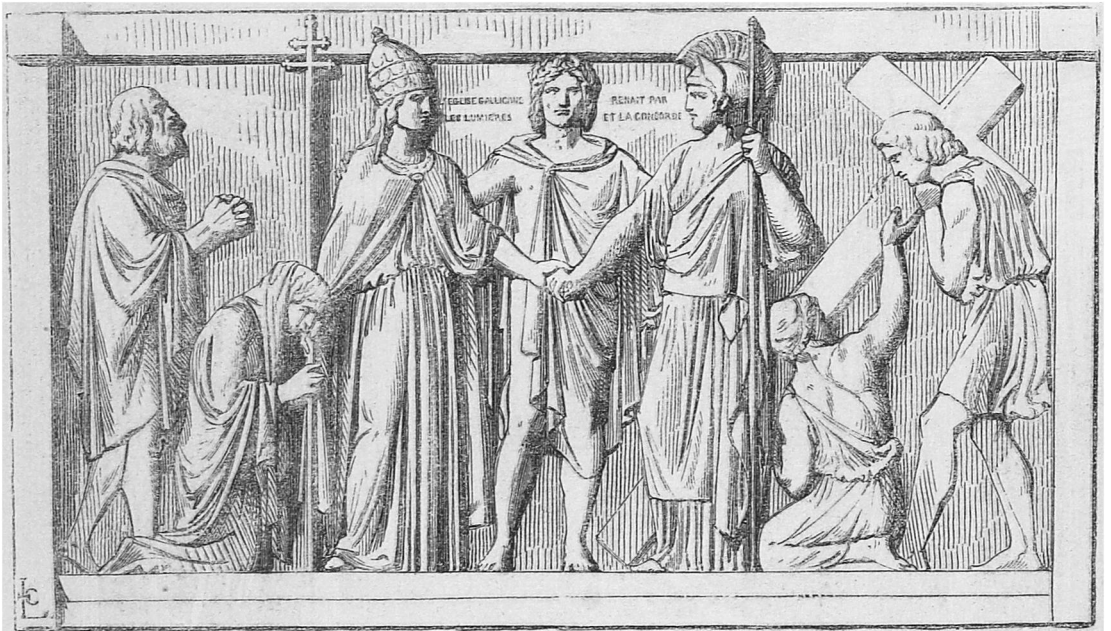
VIEW OF THE INTERIOR OF THE RELIQUARY.

This beautiful specimen of an art which produced such marvels in the ingenious and able hands of the old Roman artists, and which offers such resources to modern decora-

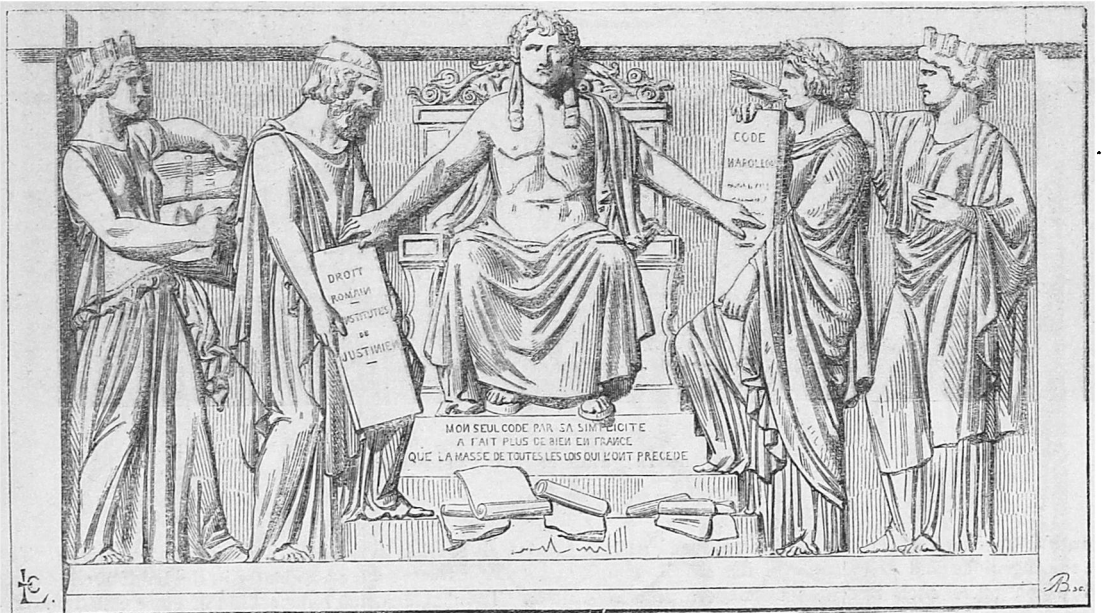
tion, great merit consists in their uniting brilliancy to solidity. The architects of Greece were constantly in the habit of employing them. Thanks to a marvellous kind of glaze called pouzzo-



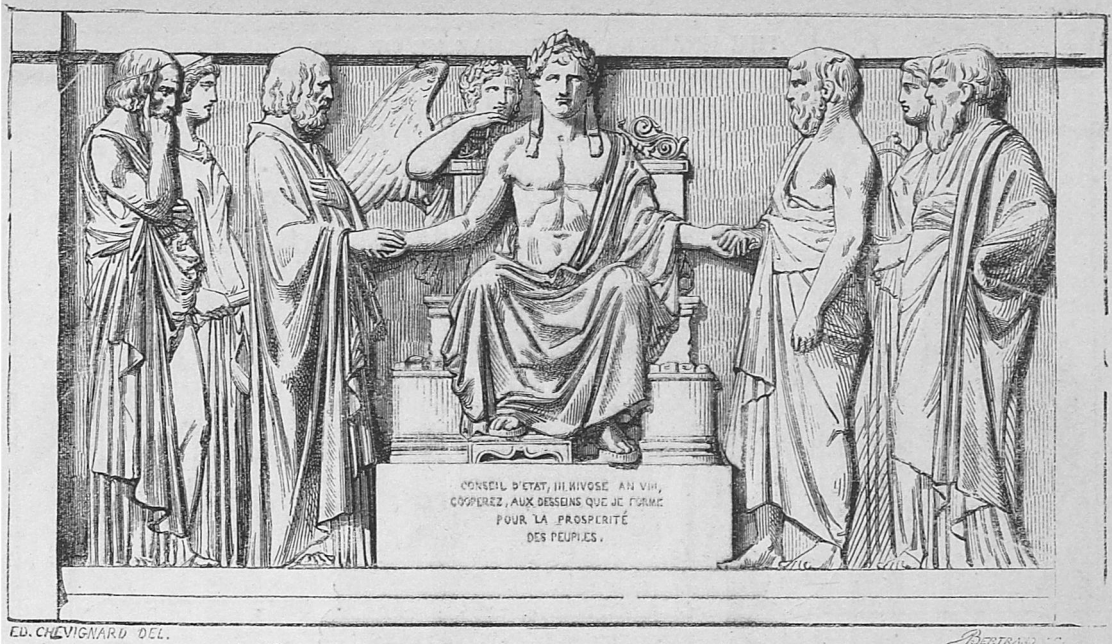
BAS-RELIEF—THE UNIVERSITY.



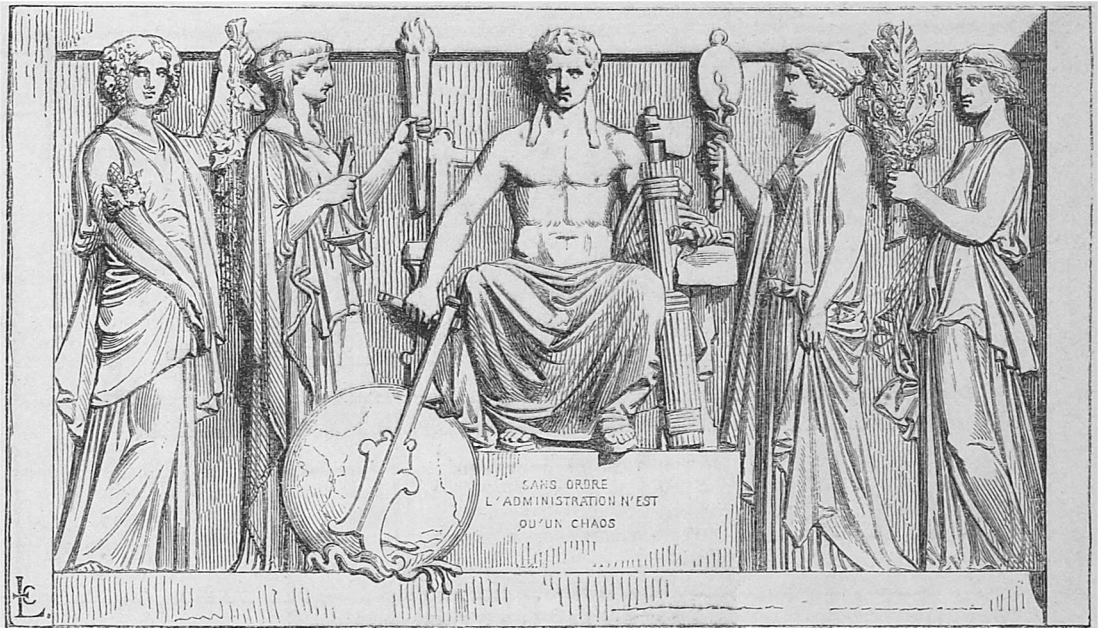
BAS-RELIEF—THE CONCORDAT.



BAS-RELIEF—THE CODE NAPOLEON.



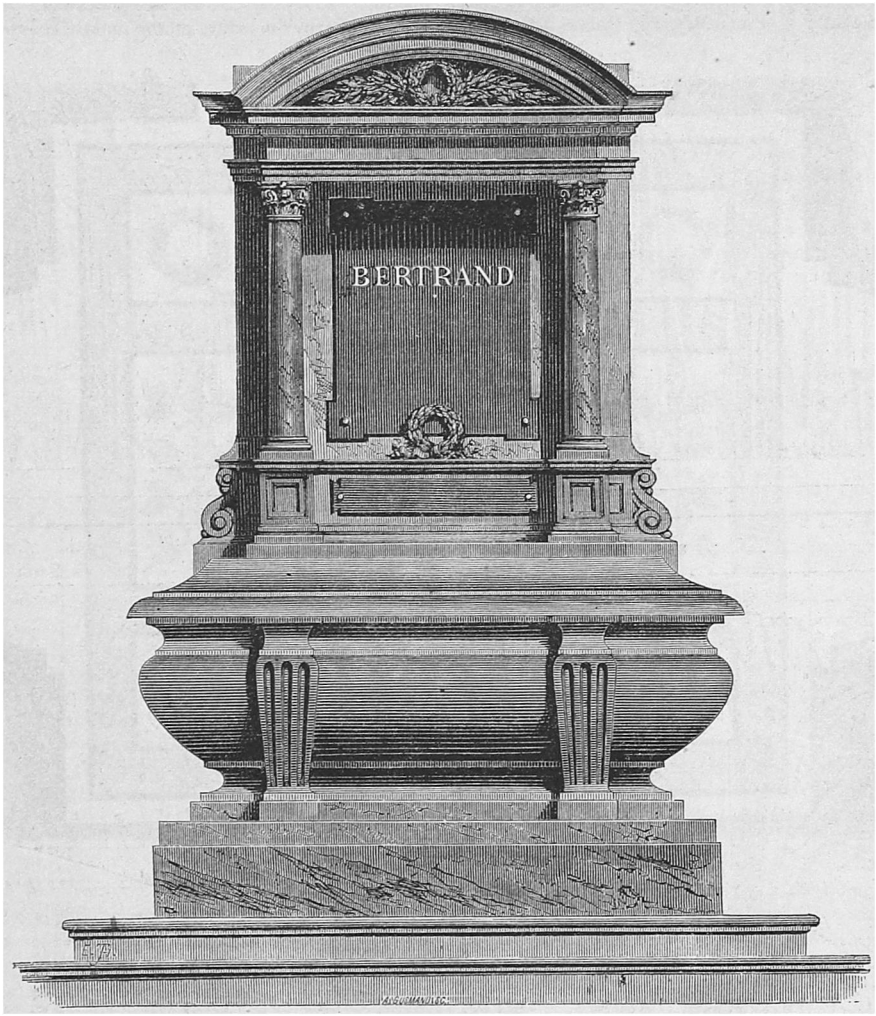
BAS-RELIEF—INSTITUTION OF THE COUNCIL OF STATE.



BAS-RELIEF—ORGANIZATION OF THE PUBLIC ADMINISTRATION.



BAS-RELIEF—PACIFICATION OF CIVIL TROUBLES.



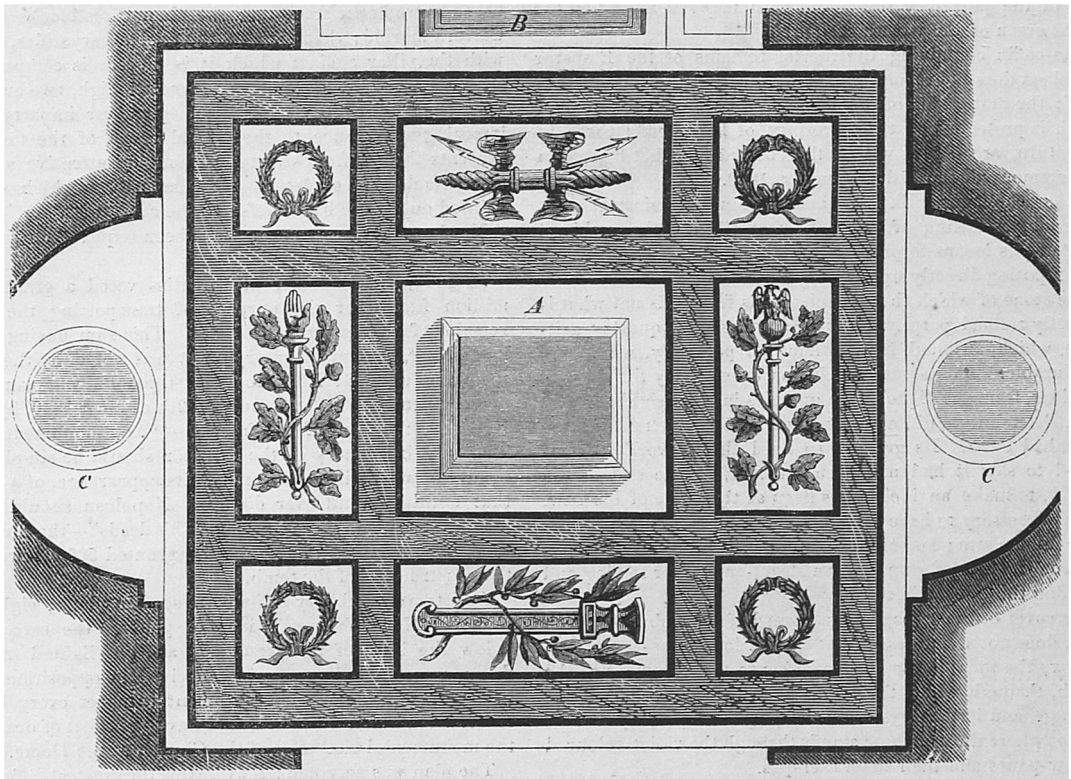
TOMB OF BERTRAND.



TRIPOD SUPPORTING THE FLAGS.

lane, made partly of lime and partly of a reddish volcanic earth found principally at Pouzzoles, the Italian artists have

THE SARCOPHAGUS.
Exactly in the centre of the mosaic stands the sarcophagus,



MOSAIC OF THE RELIQUARY.



THE SWORD OF NAPOLEON.

succeeded in imparting to their mosaics a degree of solidity which bids fair to defy the destructive effects of time.

composed of so-called Finland porphyry, placed upon a pedestal of Corsican granite. It is of the most imposing

simplicity, and consists of the receptacle for the body and the cover, without any ornaments save rounded arrises and scroll-work of severe regularity. By the effect of contrast, the red tone of the porphyry stands out with majestic vigour on the bright green of the wreath of laurels.

The coffin containing the mortal remains of the Emperor Napoleon does not repose immediately within the sarcophagus itself; the first casing of tin is enclosed in a mahogany coffin, which is protected by two coverings of hard lead; these, in their turn, are placed within the ebony coffin that figured in the ceremony of the 15th December, 1840.

The sarcophagus is likewise lined with grey Corsican granite. Moved by a feeling of national susceptibility, the architect adopted this means to prevent the body of a French sovereign from reposing directly upon foreign marble.

The stone of which the sarcophagus is formed is not what is correctly termed porphyry; it is composed of quartzy grit-stone, which, although harder than real porphyry, will prove less durable. This stone, which was brought, by the greatest exertions, from the Schokischa quarries in the neighbourhood of St. Petersburg, did not cost less than 139,000 francs before it reached Paris. Its grain is so hard that a workman employed to saw it had not been enabled, at the end of ten months, to make an incision as deep as the blade of his saw. It was necessary to have recourse to greater power than that of the human arm; and Mons. Seguin, a skilful marble-worker, hit upon the idea of employing a steam-engine for sawing and polishing the colossal block.

The cover of the sarcophagus, formed of one slab of this rich stone, does not weigh less than 23,000 kilogrammes.

Above the tomb is the large opening in the pavement of the church, through which the cupola appears with its admirable paintings, and its dim mysterious half-light which only reaches the spot where the spectator stands through the violet-coloured window-panes and their funeral crapes.

THE RELIQUARY OR SWORD ROOM.

Before leaving the gallery, we have yet to visit the sword room, which, on account of the pious mementoes collected there, has also been termed the reliquary.

It is a small chamber lined with white marble. At the farther end is raised a marble statue of Napoleon in his imperial costume, grasping his sceptre in one hand, and the globe in the other; these two distinctive signs of sovereign power, as likewise the embroidery of his mantle, are gilt. Before the statue, a small porphyry pedestal has been raised, and on it is a small bronze case made in the shape of a cushion. This contains a few objects which belonged to the Emperor, namely, his little cocked hat of Austerlitz, his epaulets, and his orders. The sword of Austerlitz and the crown of gold voted by the town of Cherbourg are placed upon the cushion.

To the right and left is a gilt bronze tripod surmounted by an eagle, also of bronze. These two tripods support the fifty-two flags saved at the Luxembourg by the patriotism of Mons. de Sémonville.

On the walls are inscribed the names of the battles which Napoleon commanded in person.

The pavement, which is inlaid with mosaic, contains four medallions representing the four principal attributes of imperial power, namely, the sceptre, the hand of justice, the sword, and the thunderbolt.

A bronze lamp burns night and day in the reliquary, into which no one will ever be allowed to enter, and whose details can only be viewed through the ornaments of the gilt bronze grating.

Every year, on the 5th of May, the anniversary of the Emperor Napoleon's death, a funeral mass will be celebrated at the altar of the dome church. On this occasion, all the lamps, on the stairs as well as in the crypt, will send forth violet flames.

This monument, raised to the memory of the Emperor Napoleon, astonishes the spectator by the prodigious magnificence of the materials employed in its construction. We have already said, when describing each object successively, that

the columns of the baldaquin are seven metres high, and made out of one block of the black marble of the Pyrenees; that the steps up to the altar, ten in number and seven metres broad, were hewn from no more than three blocks of white Carrara marble; that each of the twelve caryatides, together with the pillar against which it is placed, is composed of a single block of Carrara marble five metres high, two broad, and more than one thick. This great splendour imparts a most imposing appearance to the general aspect of the tomb, and prevents the eye from seizing, without an attentive examination, the defects of details and composition which we have pointed out in the bas-reliefs and the caryatides.

Not less than twelve years have been required for this great work.

In 1840, the Chamber of Deputies voted a grant of one million francs for the purpose of transporting the mortal remains of the emperor to France. This sum having proved insufficient, a supplementary grant was voted by the law of the 25th June, 1841. In reply to the following words pronounced from the tribune, on the 12th of May, 1840, by Mons. Rémusat, minister of the interior—"Any monument France may raise in memory of the emperor should be simple in its beauty, grand in its form, and, in its appearance, of a solidity that nothing could ever disturb. Napoleon should have a monument as durable as the fame of his deeds"—the Chambers, by the same law of the 25th June, granted 500,000 francs for the construction of the tomb.

Artists were publicly solicited to send in plans; eighty-two did so. Mons. Visconti's idea of placing the sarcophagus below the level of the ground, in a crypt lighted from the dome, was the only one not conceived in opposition to the decided resolution of the government to reject every kind of external mausoleum which would have the effect of destroying the monumental character of the Church of the Dome.

The plan was accepted; it overcame the greatest difficulty of the government programme, which imperiously insisted that the tomb should be placed beneath the dome; for we must not forget that this position had been irrevocably decided on by the Chambers, and the plan, while answering all the exigencies of the case, allowed the greatest scope to the architect, without in any way interfering with the aspect of the interior of the edifice such as it was conceived by Louis XIV.

To those who may feel inclined to criticise the unusual and very novel form of the monument, we reply at once by reminding them of the condition imposed as a *sine quâ non* on Mons. Visconti. There is no doubt that antique art offers several examples justifying this design, and there is also no doubt that the architect's imagination found pleasure in the poetical inspirations which such examples afforded; but, whether this was so or no, we again repeat, that Mons. Visconti was not at liberty to raise one inch of masonry above the pavement of the dome. We should not have possessed the elegant baldaquin which hangs over the altar, and reflects the greatest credit on the taste of the architect, but for the fact of there previously having been one there which would have agreed neither with the richness of the materials nor the magnificence of the workmanship employed in the construction of the tomb.

As late as 1843, however, nothing had been decided; Mons. Visconti's plans were approved of, but the limited sum of the grant, 500,000 francs paralyzed, all the means of execution. A new bill on the subject was presented to the Chambers. A committee appointed on the occasion voted for a fresh grant of 1,500,000 francs, observing in its report, "that it was absolutely necessary to produce something that should be grand, magnificent, and worthy of the end proposed." It also voted for adding to the plan of the crypt a small subterranean chamber, destined to preserve the great captain's sword. This was the origin of the Reliquary which we have already described.

The grant was voted by the bill which passed the 1st July, 1843.

The works were scarcely commenced before it was evident that the sum allowed would be insufficient, unless, indeed, mere thin slabs of marble were substituted for the solid blocks,

whose imposing mass was intended to give an air of grandeur to the monument and insure its durability. The government, however, was not restrained by the idea of the expense, and the architect was authorised to continue his work on the grandest scale.

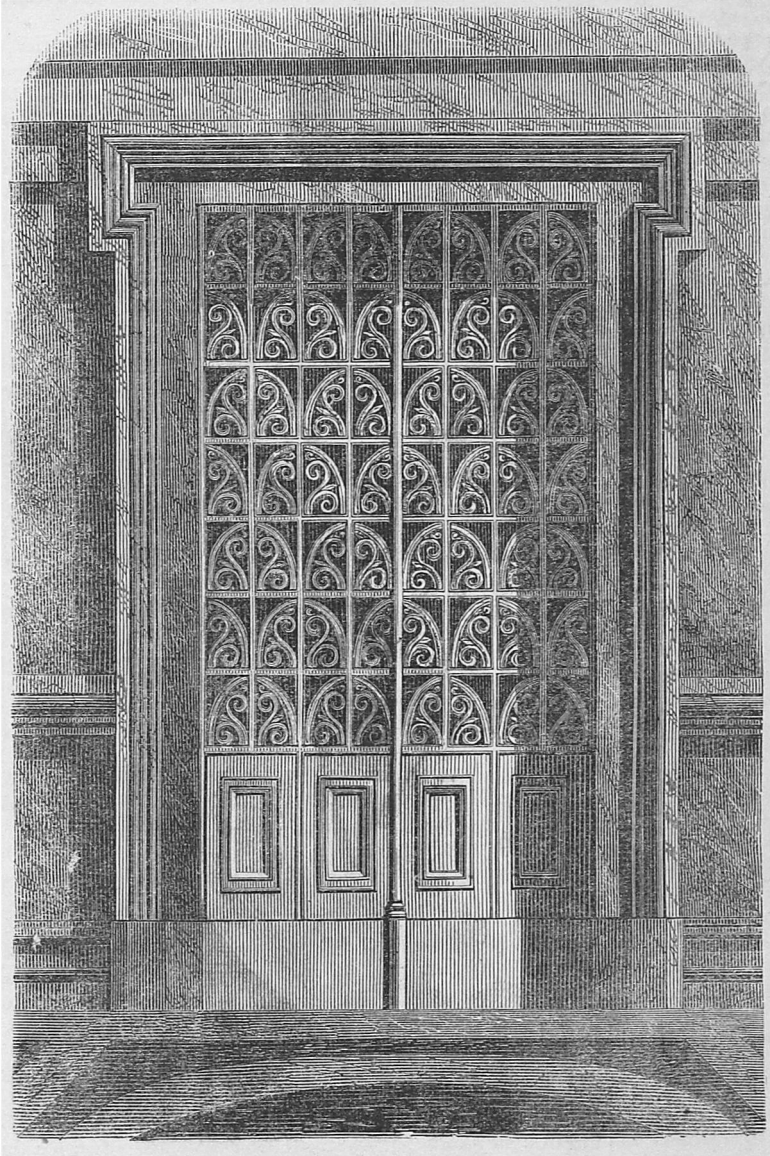
In 1849, the works, which were far from being terminated, had exceeded by 608,783 francs the two grants of the 25th June, 1841, and the 1st July, 1843, making a sum total of 2,000,000 francs.

A new bill, passed the 12th June, 1850, accorded two supplementary grants of 542,694 francs, 29 centimes, and 66,088

even supposing the best marble quarries in France could produce such beautiful blocks as the quarries of Carrara, the marble would cost a much higher sum.

We have already spoken of the difficulties attendant on the sculpturing of the porphyry sarcophagus. The cutting and polishing, also, of the large quantity of peculiar kinds of stone employed in the decoration of the tomb necessitated a degree of power for which the strength of the workmen and the means at their disposal were altogether insufficient.

Mons. Seguin, who directed the marble works, erected a steam-engine, and constructed a number of workshops, into



ENTRANCE TO THE RELIQUARY.

francs, 74 centimes, respectively, to be carried to the receipts and expenditure of 1847 and 1848; and also a third grant of 1,311,216 francs, 97 centimes, for the continuation and completion of the tomb.

The commission had recommended that Napoleon's tomb should be constructed of French marble, and a report of Mons. Sapey gave every reason to believe that the French quarries could furnish marble suitable for the purpose.

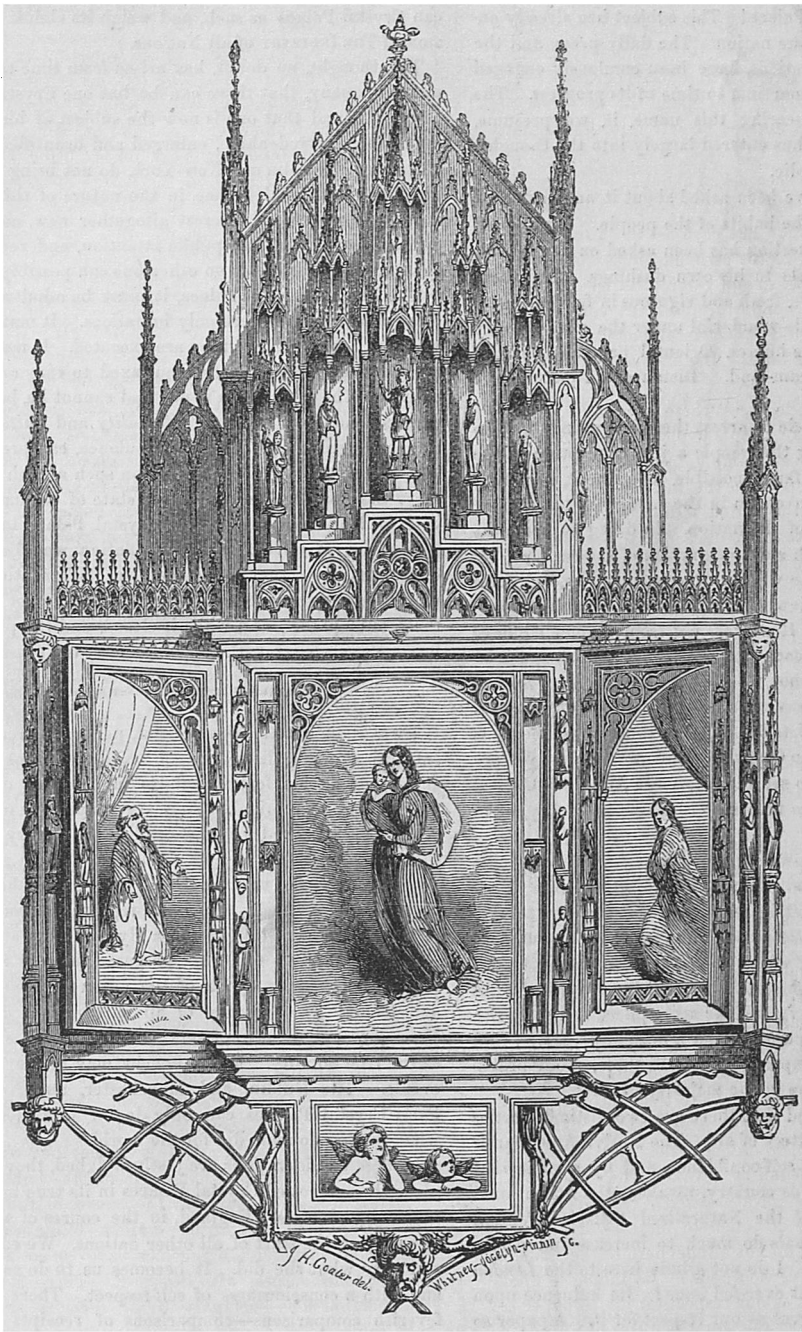
The most careful research, together with a number of the most conscientious experiments, none of which were attended with any satisfactory result, afforded convincing proof that,

which the marble was conveyed in large blocks, and whence, after passing through the sawing, rough-hewing, and polishing machines, it came out transformed into elegant columns, pedestals, mosaic work, and vast flights of majestic steps.

It was a most curious and interesting thing to see this machine, which worked day and night, rough-hewing the cubes, rounding the columns, cutting the mouldings, and doing, with marvellous exactitude, all the hard work which required mere strength, and thus leaving the artists, delivered from such laborious occupations, the time necessary to allow of their following their higher inspirations.



STATUE OF NAPOLEON.



CATHEDRAL ALTAR-PIECE.

Above, we present an engraving of a Cathedral Altar-Piece, an elaborate piece of work, rich in all the combinations and tracery of Gothic architecture. The figures that adorn it compose the Madonna of St. Sixtus, painted by Raphael. The Virgin Mary, as Queen of Heaven, surrounded by the glory of angels, descends to earth, bearing the infant Saviour of the

world in her arms. Pope Sixtus kneels in homage, and the beautiful form of St. Barbara appears on the opposite side of the picture. Two angels, leaning on a kind of parapet, and gazing into heaven, complete the composition. It is presented here, not on account of its bad theology and untruthfulness, but on account of its artistic beauty.