

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 1 : The Greater Journey: Americans in Paris by David McCullough, Paperback | Barnes & Noble

The making of revolutionary Paris. [David Garrioch] The City and the Revolution Epilogue: The New Paris --Notes a history of a city of revolution.

They referred partly, these instant vibrations, to a past recalled from very far back; fell into a train of association that receded, for its beginning, to the dimness of extreme youth. It was not, indeed, at Hoboken, on emerging from the comparatively assured order of the great berth of the ship, that recognition was difficult: There was virtue evident enough in the crossing of the water, that brave sense of the big, bright, breezy bay; of light and space and multitudinous movement; of the serried, bristling city, held in the easy embrace of its great good-natured rivers very much as a battered and accommodating beauty may sometimes be "distinguished" by a gallant less fastidious, with his open arms, than his type would seem to imply. But what was it that was still holding together, for observation, on the hither shore, the same old sordid facts, all the ugly items that had seemed destined so long ago to fall apart from their very cynicism? The light of the September day was lovely, and the sun of New York rests mostly, with a laziness all its own, on that dull glaze of crimson paint, as thick as on the cheek of the cruder 3 The Immediate New York coquetry, which is, in general, beneath its range, the sign of the old-fashioned. Yes; I could remind myself, as I went, that Naples, that Tangiers or Constantinople has probably nothing braver to flaunt, and mingle with excited recognition the still finer throb of seeing in advance, seeing even to alarm, many of the responsibilities lying in wait for the habit of headlong critical or fanciful reaction, many of the inconsistencies in which it would probably have, at the best, more or less defiantly to drape itself. Such meditations, at all events, bridged over alike the weak places of criticism and some of the rougher ones of my material passage. Nothing was left, for the rest of the episode, but a kind of fluidity of appreciation--a mild, warm wave that broke over the succession of aspects and objects according to some odd inward rhythm, and often, no doubt, with a violence that there was little in the phenomena themselves flagrantly to justify. It floated me, my wave, all that day and the next; so that I still think tenderly--for the short backward view is already a distance with "tone"--of the service it rendered me and of the various perceptive penetrations, charming coves of still blue water, that carried me up into the subject, so to speak, and enabled me to step ashore. The subject was everywhere--that was the beauty, that the advantage: That, at any rate, so far as feeling it went; treating it, evidently, was going to be a matter of prodigious difficulty and selection--in consequence of which, indeed, there might even be a certain recklessness in the largest surrender to impressions. Clearly, however, these were not for the present--and such as they were--to be kept at bay; the hour of reckoning, obviously, would come, with more of them heaped up than would prove usable, a greater quantity 4 of vision, possibly, than might fit into decent form: It was fairly droll, for instance, the quantity of vision that began to press during a wayside rest in a house of genial but discriminating hospitality that opened its doors just where the fiddle-string of association could most intensely vibrate, just where the sense of "old New York," of the earlier stages of the picture now so violently overpainted, found most of its occasions--found them, to extravagance, within and without. The good easy Square, known in childhood, and as if the light were yellower there from that small accident, bristled with reminders as vague as they were sweet; within, especially, the place was a cool backwater, for time as well as for space; out of the slightly dim depths of which, at the turn of staircases and from the walls of communicating rooms, portraits and relics and records, faintly, quaintly aesthetic, in intention at least, and discreetly--yet bravely, too, and all so archaically and pathetically--Bohemian, laid traps, of a pleasantly primitive order, for memory, for sentiment, for relenting irony; gross little devices, on the part of the circumscribed past, which appealed with scarce more emphasis than so many tail-pieces of closed chapters. The whole impression had fairly a rococo tone; and it was in this perceptibly golden air, the air of old empty New York afternoons of the waning summer-time, when the long, the perpendicular rattle, as of buckets, forever thirsty, in the bottomless well of fortune, almost dies out in the merciful cross-streets, that the ample rearward loggia of the Club seemed

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

serenely to hang; the glazed, disglazed, gallery dedicated to the array of small spread tables for which blank "backs," right and left and opposite, made a privacy; backs blank with the bold 5 The Jersey Boat crimson of the New York house-painter, and playing upon the chord of remembrance, all so absurdly, with the scarcely less simplified green of their great cascades of Virginia creeper, as yet unturned: There were plenty of these--which I perhaps seem unduly to patronize in speaking of them as only "consoling"--for many hours to come and while the easy wave that I have mentioned continued to float me: If in Gramercy Park already, three hours after his arrival, he had felt himself, this victim, up to his neck in what I have called his "subject," the matter was quite beyond calculation by the time he had tumbled, in such a glorified "four-wheeler," and with such an odd consciousness of roughness superimposed upon smoothness, far down-town again, and, on the deck of a shining steamer bound for the Jersey shore, was taking all the breeze of the Bay. The note of manners, the note that begins to sound, everywhere, for the spirit newly disembarked, with the first word exchanged, seemed, on the great clean deck, fairly to vociferate in the breeze--and not at all, so far, as was pleasant to remark, to the harshening of that element. The immense liberality of the Bay, the noble amplitude of the boat, the great unlocked and tumbled-out city on one hand, and the low, accessible mystery of the opposite State on the other, watching any approach, to all appearance, with so gentle and patient an eye; the gaiety of the light, the gladness of the air, and, above all for it most came back to that, the unconscious affluence, the variety in identity, of the young men of business: Heavy with fruit, in particular, was the whole spreading bough that rustled above me during an afternoon, a very wonderful afternoon, that I spent in being ever so wisely driven, driven further and further, into the large lucidity of--well, of what else shall I call it but a New Jersey condition? That, no doubt, is a loose label for the picture; but impressions had to range themselves, for the hour, as they could. They came out to meet us, in their actuality, in the soft afternoon; they stood, artless, unconscious, unshamed, at the very gates of Appearance; they might, verily, have been there, in their plenitude, at the call of some procession of drums and banners--the principal facts of the case being collected along our passage, to my fancy, quite as if they had been principal citizens. It might have threatened, for twenty minutes, to be almost complicating, but the truth was recorded: Such, for an excited sensibility, are the refinements of personal contact. These influences then were present, as a source of glamour, at every turn of our drive, and especially present, I imagined, during that longest perspective when the road took no turn, but showed us, with a large, calm consistency, the straight blue band of summer sea, between the sandy shore and the reclaimed margin of which the chain of big villas was stretched tight, or at least kept straight, almost as for the close stringing of more or less monstrous pearls. The association of the monstrous thrusts itself somehow into my retrospect, for all the decent humility of the low, quiet coast, where the shadows of the waning afternoon could lengthen at their will and the chariots of Israel, 8 on the wide and admirable road, could advance, in the glittering eye of each array of extraordinarily exposed windows, as through an harmonious golden haze. There was gold-dust in the air, no doubt--which would have been again an element of glamour if it had not rather lighted the scene with too crude a confidence. It was one of the phases, full of its own marks and signs, of New York, the immense, in villeggiatura--and, presently, with little room left for doubt of what particular phase it might be. The huge new houses, up and down, looked over their smart, short lawns as with a certain familiar prominence in their profiles, which was borne out by the accent, loud, assertive, yet benevolent withal, with which they confessed to their extreme expensiveness. The scene overflowed with curious suggestion; it comes back to me with the afternoon air and the amiable flatness, the note of the sea in a drowsy mood; and I thus somehow think of the great white boxes as standing there with the silvered ghostliness for all the silver involved of a series of candid new moons. Dignity, if not of ruin at least of reverence, was what, at other points, doubtless, we failed considerably less to read into the cottage where Grant lived and the cottage where Garfield died; though they had, for all the world, those modest structures, exactly the effect of objects diminished by recession into space--as if to symbolize the rapidity of their recession into time. They have been left so far behind by the expensive, as the expensive is now practised; in spite of having apparently been originally a sufficient expression of it. This could pass, it seemed,

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

for the greatest vividness of the picture--that the expensive, for New York in villeggiatura, even on such subordinate showing, is like a train covering ground at maximum speed and pushing on, at present, into regions unmeasurable. It included, however, other lights, some of which glimmered, to my eyes, as with the promise of great future intensity--hanging themselves as directly over the question of manners as if they had been a row of lustres reflected in the polished floor of a ball-room. Here was the expensive as a power by itself, a power unguided, undirected, practically unapplied, really exerting itself in a void that could make it no response, that had nothing--poor gentle, patient, rueful, but altogether helpless, void! Nothing could be of a livelier interest--with the question of manners always in view--than to note that the most as yet accomplished at such a cost was the air of unmitigated publicity, publicity as a condition, as a doom, from which there could be no appeal; just as in all the topsy-turvy order, the defeated scheme, the misplaced 10 confidence, or whatever one may call it, there was no achieved protection, no constituted mystery of retreat, no saving complexity, not so much as might be represented by a foot of garden wall or a preliminary sketch of interposing shade. The homely principle under which the picture held at all together was that of the famous freedom of the cat to look at the king; that seemed, so clearly, throughout, the only motto that would work. The ample villas, in their full dress, planted each on its little square of brightly-green carpet, and as with their stiff skirts pulled well down, eyed each other, at short range, from head to foot; while the open road, the chariots, the buggies, the motors, the pedestrians--which last number, indeed, was remarkably small--regarded at their ease both this reciprocity and the parties to it. It was in fact all one participation, with an effect deterrent to those ingenuities, or perhaps indeed rather to those commonplaces, of conjecture produced in general by the outward show of the fortunate life. That, precisely, appeared the answer to the question of manners: What had it been their idea to do, the good people--do, exactly, for their manners, their habits, their intercourse, their relations, their pleasures, their general advantage and justification? Do, that is, in affirming their wealth with such innocent emphasis and yet not at 11 An Aspect of the New Rich the same time affirming anything else. It would have rested on the cold-blooded critic, doubtless, to explain why the crudity of wealth did strike him with so direct a force; accompanied after all with no paraphernalia, no visible redundancies of possession, not so much as a lodge at any gate, nothing but the scale of many of the houses and their candid look of having cost as much as they knew how. Unmistakably they all proclaimed it--they would have cost still more had the way but been shown them; and, meanwhile, they added as with one voice, they would take a fresh start as soon as ever it should be. The highest luxury of all, the supremely expensive thing, is constituted privacy--and yet it was the supremely expensive thing that the good people had supposed themselves to be getting: For what did it offer but the sharp interest of the match everywhere and everlastingly played between the short-cut and the long road? Money in fact is the short-cut--or the short-cut money; and the long road having, in the instance before me, so little operated, operated for the effect, as we may say, of the cumulative, the game remained all in the hands of its adversary. The example went straight to the point, and thus was 12 the drama presented: The whole spectacle, with the question, opened out, diffusing positively a multitudinous murmur that was in my ears, for some of the more subtly-romantic parts of the drive, as who should say the sweet American vaguenesses, hailed again, the dear old nameless, promiscuous lengths of woodside and waterside, like the collective afternoon hum of invisible insects. Yes; it was all actually going to be drama, and that drama; than which nothing could be more to the occult purpose of the confirmed, the systematic story-seeker, or to that even of the mere ancient contemplative person curious of character. The very *donnee* of the piece could be given, the subject formulated: The story-seeker would be present, quite intimately present, at the general effort--showing, doubtless, as quite heroic in many a case--to gouge an interest out of the vacancy, gouge it with tools of price, even as copper and gold and diamonds are extracted, by elaborate processes, from earth-sections of small superficial expression. What was such an effort, on its associated side, for the attentive mind, but a more or less adventurous fight, carried on from scene to scene, with fluctuations and variations, the shifting quantity of success and failure? Never would be such a chance to see how the short-cut works, and if there be really any substitute for 13 The New England Arcadia roundabout

experience, for troublesome history, for the long, the immitigable process of time. It was a promise, clearly, of the highest entertainment. II It was presently to come back to me, however, that there were other sorts, too--so many sorts, in fact, for the ancient contemplative person, that selection and omission, in face of them, become almost a pain, and the sacrifice of even the least of these immediate sequences of impression in its freshness a lively regret. But without much foreshortening is no representation, and I was promptly to become conscious, at all events, of quite a different part of the picture, and of personal perceptions, to match it, of a different order. I woke up, by a quick transition, in the New Hampshire mountains, in the deep valleys and the wide woodlands, on the forest-fringed slopes, the far-seeing crests of the high places, and by the side of the liberal streams and the lonely lakes; things full, at first, of the sweetness of belated recognition, that of the sense of some bedimmed summer of the distant prime flushing back into life and asking to give again as much as possible of what it had given before--all in spite, too, of much unacquaintedness, of the newness, to my eyes, through the mild September glow, of the particular rich region. I call it rich without compunction, despite its several poverties, caring little that half the charm, or half the response to it, may have been shamelessly "subjective"; since that but slightly shifts the ground of the beauty of the impression. When you wander about in Arcadia you ask as few questions as possible. That is Arcadia in fact, and questions drop, or at least get themselves deferred and shiftlessly shirked; in conformity with which truth the New England hills 14 and woods--since they were not all, for the weeks to come, of mere New Hampshire--the mild September glow and even the clear October blaze were things to play on the chords of memory and association, to say nothing of those of surprise, with an admirable art of their own. The tune may have dropped at last, but it succeeded for a month in being strangely sweet, and in producing, quite with intensity, the fine illusion. Here, moreover, was "interest" of the sort that could come easily, and therefore not of the sort--quite the contrary--that involved a consideration of the millions spent; a fact none the fainter, into the bargain, for having its curious, unexpected, inscrutable side. Why was the whole connotation so delicately Arcadian, like that of the Arcadia of an old tapestry, an old legend, an old love-story in fifteen volumes, one of those of Mademoiselle de Scuderi? Why, in default of other elements of the higher finish, did all the woodwalks and nestled nooks and shallow, carpeted dells, why did most of the larger views themselves, the outlooks to purple crag and blue horizon, insist on referring themselves to the idyllic type in its purity? The history was there in its degree, and one came upon it, on sunny afternoons, in the form of the classic abandoned farm of the rude forefather who had lost patience with his fate. These scenes of old, hard New England effort, defeated by the soil and the climate and reclaimed by nature and time--the crumbled, lonely chimney-stack, the overgrown threshold, the dried-up well, the cart-track vague and lost--these seemed the only notes to interfere, in their 15 Chocorua meagreness, with the queer other, the larger, eloquence that one kept reading into the picture. Even the wild legend, immediately local, of the Indian who, having, a hundred years ago, murdered a husbandman, was pursued, by roused avengers, to the topmost peak of Chocorua Mountain, and thence, to escape, took his leap into the abyss--even so sharp an echo of a definite far-off past, enriching the effect of an admirable silvered summit for Chocorua Mountain carries its grey head quite with the grandest air, spent itself in the mere idleness of the undiscriminated, tangled actual. There was one thinkable reason, of course, for everything, which hung there as a possible answer to any question, should any question insist. This light, from whatever source proceeding, cast an irresistible spell, bathed the picture in the confessed resignation of early autumn, the charming sadness that resigned itself with a silent smile. I say "silent" because the voice of the air had dropped as forever, dropped to a stillness exquisite, day by day, for a pilgrim from a land of stertorous breathing, one of the windiest corners of the world; the leaves of the forest turned, one by one, to crimson and to gold, but never broke off: This view of so many of the high places of the hills and deep places of the woods, the lost trails and wasted bowers, the vague, empty, rock-roughened pastures, the lonely intervals where the afternoon lingered and the hidden ponds over which the season itself seemed to bend as a young bedizened, a slightly melodramatic mother, before taking some guilty flight, hangs over the crib of her sleeping child--these things put you, so far as you were preoccupied with the human history of places, into a mood in which appreciation

became a positive wantonness and the sense of quality, plucking up unexpectedly a spirit, fairly threatened to take the game into its hands. You discovered, when once it was stirred, an elegance in the commonest objects, and a mystery even in accidents that really represented, perhaps, mere plainness unashamed. Why otherwise, for instance, the inveterate charm of the silver-grey rock cropping through thinly-grassed acres with a placed and "composed" felicity that suggested the furniture of a drawing-room? The great boulders in the woods, the pulpit-stones, the couchant and rampant beasts, the isolated cliffs and lichened cathedrals, had all, seen, as one passed, through their drizzle of forest light, a special New Hampshire beauty; but I never tired of finding myself of a sudden in some lonely confined place, that was yet at the same time both wide and bright, where I could recognize, after the fashion of the old New Hampshire sociability, every facility for spending the day. There was the oddity--the place was furnished by its own good taste; its bosky ring shut it in, the two or three gaps of the old forgotten enclosure made symmetrical doors, the sweet old stones had the surface of grey velvet, and the scattered wild apples were like figures in the carpet. It might be an ado about trifles--and half the poetry, 17 The Orchards and the Lakes roundabout, the poetry in solution in the air, was doubtless but the alertness of the touch of autumn, the imprisoned painter, the Bohemian with a rusty jacket, who had already broken out with palette and brush; yet the way the colour begins in those days to be dabbed, the way, here and there, for a start, a solitary maple on a woodside flames in single scarlet, recalls nothing so much as the daughter of a noble house dressed for a fancy-ball, with the whole family gathered round to admire her before she goes. One speaks, at the same time, of the orchards; but there are properly no orchards where half the countryside shows, all September, the easiest, most familiar sacrifice to Pomona. The apple-tree, in New England, plays the part of the olive in Italy, charges itself with the effect of detail, for the most part otherwise too scantily produced, and, engaged in this charming care, becomes infinitely decorative and delicate. What it must do for the too under-dressed land in May and June is easily supposable; but its office in the early autumn is to scatter coral and gold. The apples are everywhere and every interval, every old clearing, an orchard; they have "run down" from neglect and shrunken from cheapness--you pick them up from under your feet but to bite into them, for fellowship, and throw them away; but as you catch their young brightness in the blue air, where they suggest strings of strange-coloured pearls tangled in the knotted boughs, as you note their manner of swarming for a brief and wasted gaiety, they seem to ask to be praised only by the cheerful shepherd and the oaten pipe. Bryant, of the immortalizable water-fowl. They look too much alike, the lakes and the ponds, and this is, indeed, all over the world, too much a reproach to lakes and ponds--to all save the pick of the family, say, like George and Champlain; the American idea, moreover, is too inveterately that woods shall grow thick to the water. Each surface of this sort is a breathing-space in the large monotony; the rich recurrence of water gives a polish to the manner itself, so to speak, of nature; thanks to which, in any case, the memory of a characteristic perfection attaches, I find, to certain hours of declining day spent, in a shallow cove, on a fallen log, by the scarce-heard plash of the largest liquid expanse under Chocorua; a situation interfused with every properest item of sunset and evening star, of darkening circle of forest, of boat that, across the water, put noiselessly out--of analogy, in short, with every typical triumph of the American landscape "school," now as rococo as so many squares of ingenious wool-work, but the remembered delight of our childhood. On terra firma, in New England, too often dusty or scrubby, the guarantee is small that some object at variance, cruelly at variance, with the glamour of the landscape school may not "put out. The consciousness of quantity, rather, as opposed to quality, to which I just alluded, quantity inordinate, quantity duly impressive and duly, if need be, overwhelming, 19 The Femininity of Nature had been the form of vigilance posting itself at the window--whence, incontestably, after a little, yielding to the so marked agitation of its sister-sense, it stepped back into the shadow of the room. If memory, at any rate, with its message so far to carry, had played one a trick, imagination, or some finer faculty still, could play another to match it. If it had settled to a convenience of the mind that "New England scenery" was hard and dry and thin, scrubby and meagre and "plain," here was that comfort routed by every plea of fancy--though of a fancy indeed perhaps open to the charge of the morbid--and by every refinement of appeal. What would the right word be but that

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

nature, in these lights, was no single one of the horrid things I have named, but was, instead of them all, that quite other happy and charming thing, feminine? Reminded vividly of the identities of latitude and living so much in the same relation to the sun, you never really in New Hampshire--nor in Massachusetts, I was soon able to observe--look out at certain hours for the violet spur of an Apennine or venture to speak, in your admiration, of Tuscan or Umbrian forms, without feeling that the ground has quite gratefully borne you. The matter, 20 however, the matter of the insidious grace, is not at all only a question of amusing coincidence; something intrinsically lovable everywhere lurks--which most comes out indeed, no doubt, under the consummate art of autumn. How shall one lightly enough express it, how describe it or to what compare it? It is like some diffused, some slightly confounding, sweetness of voice, charm of tone and accent, on the part of some enormous family of rugged, of almost ragged, rustics--a tribe of sons and daughters too numerous to be counted and homogeneous perhaps to monotony. There was a voice in the air, from week to week, a spiritual voice: Thus it sounded, the blessed note, under many promptings, but always in the same form and to the effect that the poor dear land itself--if that was all that was the matter--would beautifully "do. What was that but the feminine attitude? The mildness was of the very essence, the essence of all the forms and lines, all the postures and surfaces, all the slimness and thinness and elegance, all the consent, on the part of trees and rocks and streams, even of vague happy valleys and fine undistinguished hills, to be viewed, to their humiliation, in the mass, instead of being viewed in the piece. It is perhaps absurd to have to hasten to add that doing what you would with it, in these irresponsible 21 The Appeal of the Land senses, simply left out of account, for the country in general, the proved, the notorious fact that nothing useful, nothing profitable, nothing directly economic, could be done at all. Written over the great New Hampshire region at least, and stamped, in particular, in the shadow of the admirable high-perched cone of Chocorua, which rears itself, all granite, over a huge interposing shoulder, quite with the allure of a minor Matterhorn--everywhere legible was the hard little historic record of agricultural failure and defeat.

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 2 : Arrondissements of Paris - Wikipedia

Paris played a significant role in sparking the French Revolution, and in turn, the Revolution changed the city, not only its political structures but also its social organization, gender ideologies, and cultural practices.

These periodicals are for sale by all newsdealers, price 20 cents each, or sent by mail, postage prepaid, 25 cents each. For Sale by all Newsdealers. On the 18th of May, , Monsieur Benault, formerly professor of physics and chemistry, at present landed proprietor at Fontainebleau and member of the municipal council of that pleasant little city, carried to the post office the following letter: The good news you have dated at Saint Petersburg has caused us the sweetest Joy. Your poor mother had been suffering since winter. I had not referred to it for fear of causing you anxiety at that distance; for myself I had not been hearty and there was yet a third person, you can guess her name if you wish who was languishing on account of your absence. But be assured, my dear Leon, we have been reviving day by day, since the date of your return is almost fixed. We begin to believe that the mines of the Ural will not devour him who is more dear to us than all the world. May God be praised! That fortune so rapid and honorable will not have cost you your life or even your health, If it be true that you have become stout in the wilderness, as you assure us. So then we will not die before we have embraced our son! So much the worse for you, if you have not finished your affairs out there. All three of us have sworn that you should never return. Obedience will not be difficult, for you will be happy with us. At least that is the opinion of Clementine I have forgotten that I had promised not to name her. Monsieur Bonnavet, our excellent neighbor, is not satisfied to place your capital upon good security. He has drawn up, in his leisure moments, a little deed, very neatly, which only awaits your signature. Our worthy mayor has commended to your attention a new scarf that has just arrived from Paris. You will have it as a present. What will soon be your apartment is furnished as becomes your present fortune. You will live but the house has so changed during the three years that my descriptions would be all Greek to you. Andret, the architect of the imperial Chateau, who has directed the work. He has positively insisted upon building for me a laboratory worthy of Thenard or Deeprei. It was in vain for me to protest and say that I was no longer good for anything since my celebrated treatise upon the Condensation of Gases is always at Chapter IV. Nothing is lacking, not even a four horse power steam engine; but, alas, what will I do. You are not going to repose upon your laurels. If I had had your wealth when I had your age! I would have dedicated my life to pure science in place of throwing away the best part of it with those stupid boys who only profited by my classes to read Paul de Kock. I would have been ambitious I would have aimed to attach my name to the discovery of some general law or at least to the invention of some very useful instrument. It is too late now; my eyes are too tired and my brain itself refuses to work. Now it is your turn, my boy. You have only twenty - six years, the Ural mines have given you enough to support you in ease; you need nothing for yourself now; the time is come to work for the human race. It is the greatest desire and the most cherished hope of your old father who loves you and awaits you with open arms. According to my calculations this letter should reach Berlin two or three days before you, You will have already learned, by the Journals of the 7th instant, of the death of the illustrious M. Science and humanity are in mourning. I have had the honor to write to that great man several times in my life, and one time he condescended to reply in a letter that I piously preserve. If you have the occasion to purchase some souvenir of himself some manuscript in his. Monsieur and Madam Benault, who were to meet him at the station, found him larger, stouter and improved in every respect. To tell the truth, he was not a remarkable young man, but he had a pleasant and sympathetic countenance. Leon Benault represented a man of middle height, well rounded, fair, and neatly dressed. His large blue eyes, his quiet voice and silken beard, indicated a disposition rather delicate than coarse. His neck very white, smooth and almost feminine, contrasted singularly with his face, tanned by exposure to the wind and sun. His teeth were regular, quite white and small, a little angular, but not tainted. When he ungloved, he disclosed two little square hands, firm enough and soft enough, neither warm nor cold, neither dry nor moist, but agreeable to touch, and cared for even to perfection.

Even as he was, his father and mother would not have exchanged him for the Apollo Belvidere. They embraced him a thousand times, overwhelming him with a thousand questions, for which they forgot to await an answer. Some old friends of the family, a doctor, an architect, and a notary, had gone to the station with the loving parents; each of them had his turn, each gave him the hug of welcome, each demanded if he was well and if he had had a pleasant voyage. He heard patiently and even with joy, that common melody whose words signified little, but whose music went to the heart because it came from the heart. They were there a good quarter of an hour, and the train had rushed off whistling, and the omnibusses of the different hotels had shot up the avenue which leads to the city, one after the other on a rapid trot, and the June sun was shining brightly on the happy group of good people, when all at once, Madam Benault cried out that the poor child was dying of hunger and that it was barbarous to keep him so long from his dinner. It was in vain that he insisted that he had breakfasted in Paris, and that hunger did not assert itself as forcibly as joy. All the company climbed into two great hired cabs, the son beside his mother and his father in face of him, as if he could not satiate his eyes with the sight of the dear boy. A cart came behind with the trunks, the long square boxes and all the baggage of the traveler. At the entrance of the town the coachmen cracked their whips, the man in the cart followed their example, and this joyful uproar brought the inhabitants to their doors and windows and animated for the time the tranquillity of the streets. Madam Benault threw her beaming regards to left and right, seeking the witnesses of her triumph and saluting with the most cordial friendship people whom she scarcely knew. More than one mother saluted her in return, who hardly knew her by sight, for there is not a mother indifferent to such rejoicings, and moreover, the family of Leon was beloved by everybody. So the neighbors ran together, saying with a joy exempt from jealousy: The good woman smiled tenderly and responded with a single word: The door of the house was wide open, and old Gothon upon the sill. She raised her arms toward heaven and cried like a child, for she had known little Leon when he was no more than so high. There was again a warm embrace upon the last step between the good old servant and her young master. The friends pretended to withdraw as though by discretion, but it was a lost effort. It was proved to them as clear as the day that plates had been laid for them. No one could tell why the kisses and tears then recommenced to rain, but it is certain that it was like a second arrival. She barely excused herself for serving her boy before the invited. Leon let things take their course and took it to himself. There was not one at the table who was not capable of turning the potage into his waistcoat pocket rather than to taste it before him. Good soup is the first, the second is disinterested love. I even believe that more than one delicate reader would run the risk of contracting an indigestion. Add if you please that the list would prolong itself to the end of the volume and there would not be more than a single page to relate the marvelous history of Fougas. For these reasons I return to the parlor where coffee is already served. Leon drank scarcely a half of his cup, but do not conclude from that that the coffee was too hot, or too cold, or too sweet. Nothing in the world would have prevented him from drinking it to the last drop, if a blow of the knocker on the door had not resounded to the bottom of his heart. The minute which followed seemed of an extraordinary length. No, never had he in his travels passed a minute as long as that. But finally Clementine appeared preceded by the worthy Mademoiselle Virginie Sambucco, her aunt. And the mandarins who were smiling on the shelves heard the sound of three kisses. Leon, who was very much in love with his affianced, precipitated himself toward her blindly, uncertain whether he would kiss the right or left cheek, but decided to retard no longer a pleasure that he had anticipated since the spring of . . . And the mandarins who calculated on hearing two kisses heard only one. Leon was con- rounded, Clementine blushed up to the ears, and the two drew back a step, regarding the figures on the carpet which remained eternally engraved in their memory. He had loved her over three years, and it was greatly on her account that he had gone to Bussia. In , she was too young to marry and too rich for a mere engineer with 2, francs to decently pretend to her hand. Leon, like a true mathematician had supposed the following problem. During three long years he had corresponded indirectly with his loved one. All the letters that he had written to his father or mother passed into the hands of Mademoiselle Sambucco, who did not conceal them from Clementine. Sometimes they even read them aloud before the

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

family and never was M. Benault obliged to skip a sentence, for Leon wrote nothing that a young maiden could not hear. The aunt and niece had no other distractions; they lived a retired life in a little house surrounded by a beautiful garden where they received only some old friends. Clementine had then, little merit in guarding her heart for Leon. Except a fat colonel of cuirassiers who sometimes followed her on the promenade, no man had ever paid his attentions to her. She was very beautiful nevertheless, not only in the eyes of her lover of the Benault family, but of the little village in which she resided. The country is inclined to be easily satisfied. It creates very readily the reputation of a pretty woman or a great man, especially when it is not rich enough to be exacting. It is only in the metropolis that they pretend to admire only absolute merit. I have heard a village mayor say, with a certain amount of pride, "acknowledge that my servant Catherine is very handsome for a town of six hundred inhabitants! Imagine a fair little brunette with black eyes, smooth tint and shining teeth. Her figure was round, and supple as a reed. What sweet hands she had and what pretty Andalusian feet, arched and rounded like a smoothing iron. All her glances resembled smiles and all her movements seemed caresses. Her education, begun by her mother, had been finished by two or three respectable old professors, the choice of M. She had a good mind and a well furnished head.

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 3 : Rare Prints at DAM Commemorate and Celebrate Rembrandt as Printmaker - Magazine

The Integration of the City Plebeian Culture, Metropolitan Culture The City and the Revolution Epilogue: The New Paris Notes Selected Reading

Reading the introduction, one expects a more personal and immediate recounting of his experience of Romantic Paris through its vestiges. And yet so much of the book is not about the ineffable, but the actual cultural manifestations in stone, canvas, and other media, rendered in high detail, from which we learn a lot. Marrinan locates his project within a lifetime of coming to know Paris, in its Romantic period, and through what might suggest a contemporary Romanticism. He presents many case studies of different aspects of Paris in the period, with particular emphasis on architecture and monuments, and their relation to history and its interpretations. Theater, art, including lithography and photography, spectacles, and department stores are among the other subjects. Most of the chapters read as if self-contained, with links provided to the larger theme. The research is thorough and impressive and the amount of detail contributes to the substantial contribution of this book along with many insightful observations. What he ascribes to the city as product, "took root and began to germinate in Romantic Paris [But as one reads these informative chapters, the methodology is quite traditional, and the "zigzags" have more to do with the range and sequence of motifs. The choice any author or editor makes of such a range can be considered "personalized" but these chapters are not idiosyncratic, which is just as well. Marrinan wishes his subjects to "speak as codings for "representational spaces"" 3. Here follow a brief summary of the chapters. The Moods of Post-Revolution Paris are situated in the shifts of power during the rise and demise of Napoleon. Perhaps they were written initially for another context. He notes that "an ethic of empowered femininity played a key role in the development of new art forms in Paris during the first decades of the nineteenth century" though this theme is not really developed in the book Marrinan goes on to discuss Gericault and "his personal trajectory through the labyrinth of national politics. The City as Witness and Battlefield, traces the political conflict that continued during the return of the Bourbon monarchy to the start of the Second Republic. Marrinan is concerned with the allegorical stature of Parisian monuments and how they are made to serve current political ends. This is partly done by the selective appropriations of the past. Citing Pierre Nora, Marrinan is interested in the ways history and memory co-exist in the collective experience of a people: Regarding illustrations of monuments, "Each image transforms the shifting flux of eyewitness memories into the repeatable register of official history" And citing Maurice Agulhon, attending to how monuments and spaces of Paris were rendered in visual documents, allows us "to discover where battles of the minds and allegiances of Parisians were fought" After the Revolution and Empire, Paris monuments were stripped of their original significations and given new ones that eradicated their heritage. Marrinan first focuses on the Louvre and its history as a museum, from the demise of monarchy to the rise of Napoleon and its aftermath when many works had to be returned to their original country. From his exile on St. He argues that the predilection for strolling transformed the ways cemeteries were configured into "public promenades of reverie and nostalgia" He discusses the founding of the Banque de France and the Bourse under Napoleon. The section "Contested Spaces: The history of its sculptural decoration is discussed and the changes wrought by different political aspirations. During the Revolution the royal statues in public squares were torn down, melted, and recycled as canons for the army. In the s the place de la Bastille recovered a symbolic meaning. Place Vendome, crowned by a statue of Napoleon, was the center of a vast urban renewal project that included the new rue de Rivoli. The section Old Stones and Ruminations explores "a more personal side of remembering tied to affect, sensibility and nostalgia, triggered by the chronicles and personalities of mediaeval France, from the private living quarters of powerful and educated women to the restoration of Notre Dame" 4. The large-scale restorations of the Louis-Philippe period underscore "the omnipotence of the past and of history" There follows a detailed report of the polemics. An Aesthetics of Confrontation deals with the conflict between the classicists and the romantics at the universities, and its

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

manifestation in the world of art, seen in the Salon of He associates social space and colonial rule in his subheading "The Other France". Marrinan discusses the explosion of inexpensive visual imagery made possible by lithography, in such volumes as the *voyages pittoresques*. Hence the craze for dioramas. With the revolution of the countryside turned against conservative politics. In landscape painting, the influence of Constable on Paul Huet is discussed, though the later was more concerned with producing a mood than rendering visual truth. Many artists and intellectuals of Romantic Paris believed that aesthetic activity was capable of improving the world. The section, *Going Out: Hernani and the Demise of Classical Theater*, describes the play and the audience reaction. Curiously, Marrinan makes no mention of the greatest tragedienne, c. She would have been an excellent example of someone who drew large crowds to the classical theater by her more naturalistic gestures and expressions. Instead Marrinan focuses on Marie Taglioni at the Opera. These works "are modern for its embrace of mechanical reproduction and systemic cultural meaning"

A *New Paris* discusses shifts in comportment and dress in response to new urban experiences tied to the introduction of covered shopping areas and arcade, the new neighborhoods in the city and the evolving social milieu of cafes, restaurants and public transportation. Marrinan is interested here in the development of urban space and sociability that defined class, professional and political affiliations. Alongside the boulevards, sidewalks made a gradual appearance, but the streets, often sites of danger and inconvenience, were countered by places and gardens, like the Palais Royal. The galleries developed there "nurtured consumer habits of browsing and window-shopping that are now taken for granted" The flaneur is described by Balzac who attributes to the type "a gastronomy of the eye" The idea of aesthetic value was promoted, engaging the effects of the spectacle of commodities and veiling its true purpose. Marrinan compares the *Passage des Panoramas* to the *Galerie Vivienne*, built in , in which glass was the principle component of the roof together with the use of mirrors, which distinguished it from earlier *Passages*. It also instantiated a precarious social situation" The arcades represented a new hybrid of urban space, between private and public. Quoting Bertrand Lemoine, "they worked like urban laboratories in which new social practices were tried out; consequently they played intensely on the register of novelty and fashionability" *Remapping the Urban Fabric* concerns the construction that took place by and the development of new neighborhoods. Marrinan discusses the changes and the hierarchies of streets and the reciprocal link between old and new Paris. The anonymity of the uniform buildings found its corollary in personal anonymity, which he associates with the ubiquitous black suit. Self-consciousness of what it means to be urban remains an important and lasting legacy of cultural life in Romantic Paris" From the physical changes to the city, Marrinan passes to what he calls the intangible aspects. The *Spectacle of City Life* begins with a discussion of restaurants, which became popular during this time as social spaces. Mirrors in cafes contributed and redoubled the pleasures of seeing and being seen in public. He writes that modern historians write that coffeehouses were essential to the development of bourgeois sociability. Clubs developed especially after the Revolution of restricted to men with common interests. They were catalysts for shaping "the self-image, political base, and ideology of the Parisian bourgeoisie" The crowd becomes a spectacle. He quotes Daumier mistakenly, when in fact there is only one adage reliably attributed to him. Marrinan writes that Daumier was sent to prison for his caricature of Gargantua, when in fact the sentence was suspended and he was imprisoned for a subsequent caricature. The self in motion reviews the development of public transportation, particularly the omnibus, which Huart thought of "as an allegory of life" It allowed many classes of people to think of themselves as living within a much larger urban framework, and "to imagine themselves as part of a mobile and cosmopolitan culture".

CHAPTER 8, *Art and Industry*, is about how the use of industrial materials in commercial architecture effected the evolution of social practices within those spaces. The heightened levels of consumer desire are linked to the new categories of goods within these commercial spaces. It concludes with the effect of industrial forms of reproduction on creation, distribution and criticism of fine art, culminating with daguerreotype photography. Marrinan describes the early department stores, and the growing acceptance of relatively inexpensive ready to wear clothing produced by factories in standard sizes. The architectural use of glass and

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

iron made possible the light and space. His rejection of classical orders and decoration was radical, "without the fanfare of symbols or allegories from the past" The new ability to print text and images on the same page lead to a great increase in the number of illustrated books in Paris in the s and s and an increased role of the publisher, who controlled the entire chain of production from author to reader. Re-Producing Art concerns the domestication of sculpture, made possible by a system of mechanically reproducing sculpture by re-scaling and reproduction. It also raised issues about the handiwork of someone beside the artist and about ownership and authorial rights, when the copyright law was under revision. Janin also believed that daguerreotypes would crystallize the imagery of Paris as the eternal city. Marrinan recounts the craze for daguerreotypes, especially for portraits, followed by paper negatives and collodion prints. Mass produced photographic prints were made possible in the same year Louis Napoleon Bonaparte launched the Second Empire. Big business and rapid industrialization "would sweep the engaging, hand wrought anachronisms of Romantic Paris into the dustbin of history" Hugo went from being a mildly disappointed backer of Napoleon III in January to political exile in Threatened with capture, dead or alive, Hugo fled France. Marrinan suggests that if Hugo had paid attention to some of the popular prints of Bonaparte imagery, he would have been forewarned of his ambitions and appeal. Hugo returned from exile two decades later, to Romantic Paris, "A city, he would soon discover, that was no more" His individual case studies are each interesting, and contribute to an expanded understanding of visual culture in Paris and its cultural landscape,

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 4 : The making of revolutionary Paris - ECU Libraries Catalog

ECU Libraries Catalog. Introduction PART I The Social Order of Customary Paris The Patterns of Urban Life 15 -- calendrierdelascience.com Poor You Have with You Always 45 -- 3.

Access must be carefully calculated: Otherwise the reservoir will engulf the resort. Coney Island can be reached by an increasing number of artificial connections, but not too easily; at least two consecutive modes of transport are required. Between and around , as Manhattan changes from a city into a metropolis, the need for escape becomes more urgent. At the opposite end of the island, that same isolation attracts another community of fugitives: For them the Island IS unspoiled by the law. These two parties are now locked in an unspoken battle for the island the threat of more corruption emanating from the western end competes with the puritanism of good taste in the east. TRACKS The battle becomes critical when the first railroad reaches the middle of the island in , its tracks stopping dead at the surf line. The trams put the oceanfront finally within the reach of the new metropolitan masses; the beach becomes the finish line for a weekly exodus that has the urgency of a jailbreak. But the need for pleasure dominates; the middle zone develops its own magnetism. Sites all over the States are considered and rejected: From its top the whole island is visible and telescopes can be focused on Manhattan. It also offers an additional direction of escape: The island becomes the final resting place of futuristic fragments, mechanical flotsam and technological litter whose migration across the United States toward Coney coincides with the trek of tribes from Africa, Asia and Micronesia to the same destination. They too have been on display at the fairs, as a new form of educational entertainment. As a piece of research, it is costly; it claims several lives each season. Only four customers at a time can experience the momentary weightlessness it affords, and only a limited number of vehicles can complete the inverted trajectory in an hour. Its offspring is the Roller Coaster, patented and built the very next season, The Wiggly tracks multiply on their shaky supports, within a few seasons turning the entire middle zone into a vibrating mountain range of steel. Anxiety as to whether the board will stay on top of the water or slip under the surface provides the suspense as the rider slides downward. A steady flow of visitors climbs the tower for the descent toward the muddy water. By "the thing that is furthest from reason, that laughs loudest at the laws of gravitation, is the thing that takes with the Coney Island crowd. In one front leg was a cigar store, in the other a diorama; patrons walked up circular steps in one hind leg and down the other: Searchlights flash erratically from its eyes, illuminating anyone within range who has decided to spend the night on the beach. A second annexation of nature is achieved with the creation of the Inexhaustible Cow, a machine constructed to satisfy the insatiable thirst of the visitors, then disguised as a cow. The inordinate number of people assembling on the inadequate acreage, ostensibly seeking confrontation with the reality of the elements sun, wind, sand, water demands the systematic conversion of nature into a technical service. Since the total surface area of the beach and the total length of surf line are finite, it follows with mathematical certainty that the hundreds of thousands of visitors will not each find a place to spread out on the sand, let alone reach the water, within a single day. Toward , the introduction of electricity makes it possible to create a second daytime. Bright lights are placed at regular intervals along the surf line, so that now the sea can be enjoyed on a truly metropolitan shift-system, giving those unable to reach the water in the daytime a man-made, hour extension. Its very artificiality becomes an attraction: If life in the metropolis creates loneliness and alienation, Coney Island counterattacks with the Barrels of Love. Two horizontal cylinders mounted in line - revolve slowly in opposite directions. At either end a small staircase leads up to an entrance. One feeds men into the machine, the other women. It is impossible to remain standing. Men and women fall on top of each other. The unrelenting rotation of the machine fabricates synthetic intimacy between people who would never otherwise have met. This intimacy can be further processed in the Tunnels of Love, an artificial mountain constructed next to the Barrels of Love. Steeplechase horsemen riding through the night 3. The rocking of the small boats on the shallow water reinforces the sensuality of the experience. But the ability to ride a horse is a form of

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

sophistication not available to the people who ha And real horses can never coexist in adequate numbers on the same Island with the new vISitors. In the mid-nineties George Tilyou - son of Peter Tilyou, the Surf House pioneer -lays out a mechanized track that extends over a large part of the island. Over thiS track mo The Steeplechase is an "automatic racetrack with gravitation as Its motive power"; its "horses resemble In size and model the track racer. Staunchly built, they are to a certain extent under the control of the nder, who can accelerate the speed by the manner in which he utilizes his weight and the position on the descending and ascending grades, making each contest an actual race. Financial investment in the track is recouped after three weeks of operation. The formula of innocent pleasures inside It would clearly be counterproductive for the various intramural facilities to compete by offering identical or incompatible pleasures. The concept of the park is the architectural equIvalent of an empty canvas. He limits his activities to extending the tracks, perfecting the realism of his horses and adding such obstacles as the "water jump," inventing only one more device to alienate further his park from the reality of the island: The randomness and violence of the tremors demand surrender. To earn the right to enter Steeplechase, the visitor must participate in an involuntary ballet. Exhausted by his inventions, Tilyou writes poetry and captures in a moment of lucid euphOria the significance of what he has helped create: Dundy is a finanCial genius and an entertainment professional; he has experience with fairs, attractions and concessions. He is the first professional designer active on the island. Steeplechase isolated Itself from its surrounding mess on the most literal level: Once on board of the great airship, her huge wings rise and fall, the trip is really begun and the ship is soon feet in the air. A wonderful, widespread panorama of the surrounding sea, Manhattan and Long Island seems to be receding as the ship mounts upward. QHouses recede from view until the earth fades from sight, while the Moon grows larger and larger. Passing over the Lunar satellite the barren and desolate nature of its surface is seen. The lake is lined by a forest of needlelike structures, specimens of Moon architecture. Traced by a reporter "in the midst of this planetary upheaval As it is a place of amusement, I have eliminated all classical conventional forms from its structure and taken a sort of free renaissance and Oriental type for my model, using spires and minarets wherever I could, In order to get the restive, joyous effect to be derived always from the graceful lines given in this style of architecture. Season after season Thompson adds towers to his park. After three years he boasts: Now he uses electricitythe essential Ingredient of the new paraphernalia of illusion - as an architectural duplicator. FabulOus beyond conceiving, ineffably beautiful, is this fiery scintillation. Now the city itself is to be lived in shifts; the electric city, phantom offspring of the "real" City, is an even more powerful Instrument for the fulfillment of fantasy. Thompson has compacted on the 38 acres of his park an infrastructure that makes it square inch for 41 square inch the most modern fragment of the world. It has its own telegraph office, cable office, wireless office and local and long distance telephone service. The Towers, spires and minarets number 1, []. The admissions at the front gates since the opening of Old luna Park have totalled over 60., But mosl of his needles are too narrow to have an interior, not hollow enough to accommodate function. He is still an architectural Frankenstein whose talent for creating the new far exceeds his ability to control its contents. If there is a development beyond Steeplechase, it is in the explicit ambition of the new devices to turn the provincialism of the masses into cosmopolitanism. In the Tango, for instance: Convenient cars in which one comfortably reclines go through the motions of the dance. This ride is a feast and a cure for all digestive ills The Tango combines technical emancipationa machine performing cultivated rituals; an educational experiencea Journey through lhe tropical jungle; and a medical benefit. Outside, the naked facades repress all Signs of pleasure; only one of the mechanical horses jumps through the frigid membrane of this early curtain wall to escape the fun factory. The isolation of luna Park within Coney makes it an ideal architectural testing ground, but also Insulates the results of any tests from direct confrontation with reality. William H R promoter and no" eynolds-realestate

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 5 : The American Scene, by Henry James

"An unusually compelling work of scholarly synthesis: a history of a city of revolution in a revolutionary century. Garrioch claims that until Paris remained a city characterized by a powerful sense of hierarchy. From the mid-century on, however, and with gathering speed, economic, demographic.

It was called the Salle des Capucines, because of its location on the Boulevard des Capucines in the 9th arrondissement of Paris, but soon became known as the Palais Garnier, in recognition of its opulence and its architect, Charles Garnier. The style is monumental and considered Second-Empire Beaux-Arts style with axial symmetry in plan and eclectic exterior ornamentation with an abundance of Neo-Baroque decorative elements. Fourteen painters, mosaicists and seventy-three sculptors participated in the creation of its ornamentation. They are both made of gilt copper electrotype. The bases of the two avant-corps are decorated from left to right with four major multi-figure groups sculpted by: When the Empire fell, work stopped, leaving unfinished dressed stonework. It is covered by a Two pairs of obelisks marking the entrances of the Rotunda to the north and the south. Rich with velvet, gold leaf, and cherubim and nymphs, the interior is characteristic of Baroque sumptuousness. Grand staircase The building features a large ceremonial staircase of white marble with a balustrade of red and green marble, which divides into two divergent flights of stairs that lead to the Grand Foyer. When they were first fixed in place two months before the opening of the building it was obvious to Garnier that they were too dark for the space. With the help of two of his students, Pils had to rework the canvases while they were in place overhead on the ceiling and, at the age of 61, he fell ill. His students had to finish the work, which was completed the day before the opening and the scaffolding was removed. It was restored in The foyer opens into an outside loggia at each end of which are the Salon de la Lune and Salon du Soleil. Auditorium The auditorium has a traditional Italian horseshoe shape and can seat 1, The stage is the largest in Europe and can accommodate as many as artists. The canvas house curtain was painted to represent a draped curtain, complete with tassels and braid. In a new ceiling painted by Marc Chagall was installed on a removable frame over the original. The total cost came to 30, gold francs. Who else could offer the variety of forms that we have in the pattern of the flames, in these groups and tiers of points of light, these wild hues of gold flecked with bright spots, and these crystalline highlights? The space in the cupola was used in the s for opera rehearsals, and in the s was remodeled into two floors of dance rehearsal space. It has been out of service for several decades. On the third attempt to introduce it since, a restaurant was opened on the eastern side of the building in History Two proposed sites for a new opera house, c. Since then a new permanent building had been desired. However, with the Revolution of, Rambuteau was dismissed, and interest in the construction of a new opera house waned. This concern and the inadequate facilities and temporary nature of the theatre gave added urgency to the building of a new state-funded opera house. A new building would help resolve the awkward convergence of streets at this location, and the site was economical in terms of the cost of land. Applicants were given a month to submit entries. There were two phases to the competition. The opera house needed a much deeper basement in the substage area than other building types, but the level of the groundwater was unexpectedly high. Wells were sunk in February and eight steam pumps installed in March, but despite operating continuously 24 hours a day, the site would not dry up. To deal with this problem Garnier designed a double foundation to protect the superstructure from moisture. It incorporated a water course and an enormous concrete cistern cuve which would both relieve the pressure of the external groundwater on the basement walls and serve as a reservoir in case of fire. A contract for its construction was signed on 20 June. Soon a persistent legend arose that the opera house was built over a subterranean lake, inspiring Gaston Leroux to incorporate the idea into his novel The Phantom of the Opera. In October the pumps were removed, the brick vault of the cuve was finished by 8 November, and the substructure was essentially complete by the end of the year. After previewing it, the emperor requested several changes to the design of the building, the most important of which was the suppression of a

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

balustraded terrace with corner groups at the top of the facade and its replacement with a massive attic story fronted by a continuous frieze surmounted by imperial quadrigae over the end bays. The custom-designed letters were not ready in time for the unveiling and were replaced with commercially available substitutes. After the fall of the empire in 1870, Garnier was relieved to be able to remove them from the medallions. The official title of the Paris Opera was prominently displayed on the entablature of the giant Corinthian order of coupled columns fronting the main-floor loggia: Construction had so advanced that parts of the building could be used as a food warehouse and a hospital. Louvet wrote several letters to Garnier, which document events relating to the building. The Commune authorities planned to replace Garnier with another architect, but this unnamed man had not yet appeared when Republican troops ousted the National Guard and gained control over the building on 23 May. By the end of the month the Commune had been severely defeated. The Third Republic had become sufficiently well established by the fall, that on 30 September construction work recommenced, and by late October a small amount of funds were voted by the new legislature for further construction. This was especially true during the presidency of Adolphe Thiers who remained in office until May 1873, but also persisted under his successor Marshal MacMahon. However, on 28–29 October an overwhelming incentive to complete the new theatre came when the Salle Le Peletier was destroyed by a fire which raged the entire night. The cash-strapped government of the Third Republic resorted to borrowing 4 million francs. The Paris Opera Ballet danced on the stage on 12 December, and six days later the famous chandelier was lit for the first time. During the intermission Garnier stepped out onto the landing of the grand staircase to receive the approving applause of the audience. History of the house since opening Auditorium. Postcard from The Grand Escalier In electric lighting was installed. In the 1880s new personnel and freight elevators were installed at the rear of stage, to facilitate the movement of employees in the administration building and the moving of stage scenery. In 1888, the theatre was given new electrical facilities and, during 1889, part of the original Foyer de la Danse was converted into new rehearsal space for the Ballet company by the architect Jean-Loup Roubert. During 1890, restoration work began on the theatre. This restoration was completed in 1894. Stamps The French Post Office has issued two postage stamps on the building: The first was issued in September 1894, for the centenary of the death of Charles Garnier. Influence abroad The building inspired many other buildings over the following thirty years. Several buildings in Poland were based on the design of the Palais Garnier. The Amazon Theatre in Manaus Brazil built from 1896 to 1900. The overview is very similar, though the decoration is simpler. The Hanoi Opera House in Vietnam is considered to be a typical French colonial architectural monument in Vietnam, and it is also a small-scale replica of the Palais Garnier. The Saigon Opera House is a smaller counterpart.

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 6 : Palais Garnier - Wikipedia

the american scene This text of *The American Scene* (London, Chapman & Hall, Ltd.,), was produced by Richard Hathaway, with assistance from Ross Arthur, Ann Bubb, and Sarah Koch; it was proofread in its entirety by Leatrice Chan.

Jewish Museum, Berlin xii Preface to Print-on-Demand and Digital Reprint Editions Since the publication of Twentieth Century Architecture in new modes of publishing have dramatically transformed the way we can share scholarship. Print-on-demand formats and downloadable digital editions with embedded links to related materials have expanded the way knowledge is assembled and shared. In a parallel development, new digital resources and search services have transformed the learning environments in which students and educators find themselves. This re-issuing of Twentieth Century Architecture is one example of these transformations. New presentation formats and methods of dissemination make this re-issue possible but cannot explain the reason for doing so: I decided to re-issue Twentieth Century Architecture in part because others have asked for it. Colleagues who have used the text in their courses have encouraged me to make it available once again. They respond, I believe, to the inclusive nature of the treatment marked by my approach to the subject as a history of twentieth century architecture and not just Modern architecture. They also appreciate the inherent flexibility as a teaching tool of what I call critical sets. These sets consist of three or more projects that demonstrate a range of responses to a common architectural issue and I employ them throughout my book. In a classroom setting participants are encouraged to add to the examples provided and link themes discussed in the text to local or familiar experiences. The other main motivation for re-issuing Twentieth Century Architecture is my commitment to the concept of pluralist history that informs my treatment of the subject. In the Introduction to the original edition I characterized this approach as a history of questions and debates. Beyond satisfying immediate needs for shelter and service, every building is an argument, expressed in brick and mortar or steel and glass, concerning how the world might be. Our past is as complex as our present. Approaching the study xiv Preface of history with this in mind can enrich our appreciation of the messy vitality the past and refine our understanding of the shadow the past inevitably casts upon the present. While the text is now my intellectual property, the original illustrations are not. Because I wish to make this re-issue as accessible as possible, the print-on-demand version of Twentieth Century Architecture includes only the text of the original publication. Therefore it is important to address the role of images in a work like this. Architects give form to ideas and so architecture is an inherently visual art. This is not to deny the importance of the economic, social and political dimensions of building or the full range of sensorial stimulation associated with an architectural experience. It simply means that talking about buildings without talking about what they look like is frustrating. Hence until recently illustrations were an important part of books about architecture. Today the audience for this book lives, works, learns and thinks in a media-saturated environment. Screens are now a ubiquitous feature of our lives and the screens we carry in our pockets and backpacks connect us to a universe—a world wide web—of resources unimaginable only a generation ago. It is not images that we lack but arguments: When I first began teaching the history of architecture plastic carousels filled with 35 mm slides along with transparencies displayed on overhead projectors were the mainstays of classroom lectures and seminar discussions. The technology was cumbersome. Even with the best staffing, slide collections were finite resources, often eccentric in terms of their holdings and they tended to grow very slowly. Today students are just one click away from a seemingly bottomless cache of images. Open search engines like Google, institutionally sponsored websites, the collections on social media and photo sharing services such as Flickr assembled by individual enthusiasts and scholarly subscription services like Artstor provide access to a continuously expanding cornucopia of images with varying degrees of supporting description and documentation. No longer is the reader restricted to a single set of images curated by the author and secured often at enormous time and expense by the publisher. No longer is the author held hostage

to the demands of those who own desired images. As I explain in Chapter 7, Disney would not agree to provide an illustration and thus the discussion of the Swan and Dolphin Hotels was left unillustrated. Today a reader can access scores of images of this project with a simple Google Image search. The advent of new ways to access the seemingly limitless store of images has created a new, exciting but frankly unstable relationship between text and image. As the author of the words you are reading it means I lose significant control over the images that visually carry the argument I wish to develop. Using an online search engine such as Google is a very different experience. The quantity of results generated by a simple xvi Preface search is impressive but the accuracy of the information provided is too often suspect. The rigorous attention to detail characteristic of a scholarly publication is missing. The digital links to images embedded in the electronic format of this re-issue will point the reader in the general direction of relevant imagery. But reader be warned: I cannot, nor can any author pursuing the similar approach to electronic distribution, guarantee the accuracy or completeness of any individual image search. Even if I could do so today, the constant churning of online content means I probably could not repeat this guarantee tomorrow. The Preface to the edition concluded with a long list of acknowledgements. Time has not dimmed my appreciation for the cooperation I received while preparing the original publication and I renew my thanks to all the people listed in the original preface. I have always been proud of the original publication and appreciate the efforts of the editorial staff and production team at Laurence King Publishing. In addition I wish to thank my colleagues at the University of Notre Dame for their continued support and encouragement. I concluded the original list by acknowledging my debt to my students. Their patience, their enthusiasm and their questions continue to nourish my own passion for the history of twentieth century architecture. This book is an introductory survey of twentieth-century architecture for students engaged in the study of the subject and its relationship to the social, cultural, and political life of the period. If the book starts the reader on a quest to learn more about the subject and draws him or her ever deeper into the issues, it will have accomplished its principal goal. A second, equally important group of readers will pick up this book not because they are enrolled in a formal educational Preface program but because they are motivated by curiosity. We spend our lives surrounded by buildings and for most of us those of the twentieth century constitute the largest portion of the architecture encountered on a daily basis. Therefore, it is only natural to wonder about something as pervasive, important, and engaging as architecture. What accounts for its diversity in the twentieth century? What stories, ideals, hopes, and fears were architects trying to convey to their peers and to posterity? The author hopes the general reader will find his or her curiosity rewarded and consequently an appreciation of the world around them enhanced. This book is divided into three main sections. This period is described as one of intense debate among architects advocating different approaches such as classicism, modernism, organicism, and craft-based design. During these years, the terms of the debate concerning the character of an appropriate architecture were dramatically revised—and narrowed. It is still a period marked by lively discussion, but the discourse is now predicated almost entirely in terms of modernism and modernist conceptions of appropriate models and design strategies. A new consciousness of environmental issues, new scientific paradigms, and critical theories of knowledge called into question the certainties of modernism. Although writing is often a solitary occupation, no author of an illustrated history book such as this truly works alone. I wish to thank the following people and institutions for their assistance during the long gestation period of this manuscript. Some of the individuals listed below provided support on a regular basis; others appear here because they asked provocative questions or offered useful advice at critical moments in the process of research and writing. To all I offer my sincere thanks: I would like also to thank the following reviewers: Part of the research for this project was supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. I wish to acknowledge the editorial support and almost infinite patience of my editors Lee Ripley Greenfield and Richard Mason at Calmann and King. For his carefully considered and dynamic design I thank Tim Higgins. At various times in xxi Preface my career I have offered classes on different aspects of twentieth-century architecture and design. I have benefited from the thoughtful questions and sharp observations of students and I thank them for their interest

in the subject. Doordan January, xxii Introduction Most of us will spend our lives in buildings and environments that are designed, that is, purposefully created to support and express a variety of human activities. The manner in which twentieth-century designers, architects, and engineers conceptualized, fabricated, and evaluated these environments has been the subject of very intense debate. This survey is an account of that debate. As an account of that debate, this survey is distinguished from other possible discourses. It is important, therefore, to Introduction begin by exploring the implications of different conceptions of twentieth-century architectural history. One could construct such a history by focusing on masterpieces of design, and so establish a canon of significant modern works. Canons identify paradigms of excellence, validate architectural orientations, and define acceptable criteria for design criticism. In the twentieth century, however, design paradigms proved to be short-lived. No sooner was a canon established than a different vision for the built environment emerged to challenge it. A second possible approach is predicated on the belief that new materials reinforced concrete or aluminum , technologies the elevator, forced air ventilation, computer-aided design software , or dominant economic systems capitalism ultimately determined the configuration of new buildings. Histories that privilege such causes as exercising a determining impact on events tend to follow predictable patterns; they describe an impersonal historical process that leads to inevitable conclusions such as the triumph of modern over traditional architecture, or the subordination of the art of architecture to the commercial concerns of real-estate development and the manipulative programs of advertising and political propaganda. However, the volatile nature of twentieth-century architecture, design criticism, and historical scholarship is lost in historical narratives conceived either in paradigmatic or deterministic terms. At any given moment in the past, multiple possible futures existed: And, as the reader will learn, for a great many buildings of the twentieth century multiple possible interpretations exist today. Pluralism In the last quarter of the twentieth century feminist critiques of design, scholarly interest in colonial and postcolonial experi- xxiv Introduction ences, the rise of structuralist and poststructuralist discourses, and the emergence of environmentally oriented criticism have all called into question the validity of efforts to create canons or provide definitive, causal accounts of complex phenomena. This survey, therefore, treats architecture as a broad field of activity in which different conceptions of the built environment coexist and their respective merits are continually debated by designers, patrons, and the general public. Once projected onto the stage of history, the debate continues to evolve as critics, historians, and subsequent generations discuss different visions of the built environment. In this book, buildings are presented as examples of arguments to be engaged critically rather than paradigms to be emulated or predetermined results to be accepted. This approach opens up the history of twentieth-century architecture to a variety of design styles and professional issues ignored or marginalized in previous treatments of the topic. In place of canonical or deterministic histories, this then is a history conceived in the spirit of pluralism. The pluralistic approach is grounded in a definition offered by the design theorists Victor Margolin and Richard Buchanan: Pluralism is the principled cultivation of a sustained conversation among individuals with widely differing perspectives on the natural and the human-made worlds. Pluralism sustains the ecology of culture, maintaining a gene pool of diverse ideas and methods that enables us to avoid entrapment in dogma by forcing our attention to features of the world that might otherwise be ignored by doctrines that are conceived too narrowlyâ€”as it seems all doctrines eventually prove to be. Margolin and Buchanan, p. This type of conversation will nurture an appreciation of diversity. If it succeeds, history will have served its true goal of enriching the present through a critical reflection of the past.

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 7 : The man with the broken ear /: a machine-readable transcription.

The American Revolution was a political revolution that separated England's North American colonies from Great Britain and led to the formation of the United States of America.

It was noted for its choral music in the 12th century, for its role in the development of ballet during the Renaissance, in the 19th century it became famous for its music halls and cabarets, and in the 20th century for the first performances of the Ballets Russes, its jazz clubs, and its part in the development of serial music. Paris has been home to many important composers, to name a few: Music of medieval Paris Kyrie from Messe de Notre Dame composed by Guillaume de Machaut, about In the Middle Ages, music was an important part of the ceremony in Paris churches and at the royal court. The Emperor Charlemagne had founded a school at the first cathedral of Notre Dame in , whose students chanted during the mass; and the court also had a school, the schola palatina, which traveled wherever the imperial court went, and whose students took part in the religious services at the Royal Chapel. When the new Cathedral of Notre Dame de Paris was constructed, the Notre Dame school became famous for its innovations in vocal counterpoint, or polyphony. The Archdeacon Albert of the Notre Dame school became famous for composing the first known work for three voices, each chanting a different part at the same time. In the 13th century, the monks of the Notre Dame school developed an even more complex form, the motet, or "little word"; short pieces for two or three voices, each chanting different words, and sometimes in different languages. The motet became so popular that it was used in non-religious music, in the court and even by musicians and singers on the streets. Its choir had twenty-five persons, both men and boys, who were taught chanting and vocal techniques. The music of the religious schools became popular outside the churches; the melodies of chants were adapted for popular songs, and sometimes popular song melodies were adapted for church use. The Gallic music of the churches of Gaul was replaced by the plain songs traced to Rome. At Notre-Dame, this culture became intertwined as its construction progressed. He composed a famous mass, the Messe de Notre Dame, or Mass of our Lady, in about , for four voices. The goliards were non-conformist students at the religious colleges, who led a bohemian life, and earned money for food and lodging by reciting poems and singing improvised songs, either love songs or satirical songs, accompanying themselves on medieval instruments. They introduced a particular form, the rondeau, a round song. The Jongleurs were famous for burlesque songs, making fun of the merchants, clergy, and the nobility. Some of them became immensely popular, and received lodging and gifts from the nobles they amused. The Menestrels, Minstrels, were usually street singers who had established a more professional means of living, entertaining in the palaces or residences of noble and wealthy Parisians. Most of them played instruments: They played at celebrations, weddings, meetings, holiday events, and royal celebrations and processions. By their statutes enacted in , no musician could play on the streets without their permission. In order to become a member, a musician had to be an apprentice for six years. At the end of the six years, the apprentice had to audition for a jury of master musicians. Antonius Divitis, Jean Mouton, and Claudin de Sermisy, as well as a tambourine player, a lute player, two singers, a player of the rebec a three-stringed instrument like a violin, an organist, and a player of the manichordion, as well as three minstrels from Brittany. The new disinherited French king, Charles VII, had his court established in Bourges, south of the Loire Valley, and did not return to his capital before liberating it in His successors chose to live in the Loire Valley, and rarely visited Paris. However, in , after his coronation in Reims, king Francis I made his grand entrance in Paris and, in , announced his intention to return the royal court there, and began reconstructing the Louvre as the royal residence in the capital. He also imported the Renaissance musical styles from Italy, and recruited the best musicians and composers in France for his court. It featured haut, or loud instruments, including trumpets, fifes, cornets, drums, and later, violins. A third ensemble, the oldest, the Chapelle royale, which performed at religious services and ceremonies, was also reformed on Renaissance models. The first printed book of music in France was made in Paris by Pierre Attaignant; his printing house

became the royal musical house in . After his death, Robert Ballard became the royal music printer. Ballard established a shop in Paris in . The most popular musical instrument for wealthy Parisians to play was the lute, and Ballard produced dozens of books of lute songs and airs, as well as music books for masses and motets, and pieces from Italy and Spain. Mary, Queen of Scots and wife of king Francis II wrote a song of mourning for the loss of her husband, and French poets, including Pierre de Ronsard and Joachim du Bellay , had their sonnets and odes put to music. In the second part of the century, a variation of the chanson, the air de cour or simply air melody , became popular. Airs were lighter in subject, and were accompanied by a lute. They became immensely popular in Paris. The Catholic establishment reacted fiercely to the new movement; the songs were condemned by the College of Sorbonne , the fortress of orthodoxy, and in one Protestant tailor in Paris, Jacques Duval, was burned at the stake , along with his song book. When the campaign against the new songs proved ineffective, the Catholic Church , at the Council of Trent which launched the Counter-Reformation , also launched a musical counter-reformation. It was calling for an end to complex but unintelligible chants, simpler melodies, and more serious and elevated lyrics. The church authorities in Paris denounced Passion and religious mystery plays , which they banned in . The trumpet evolved to something similar to its present form. Powerful organs were built for Paris churches, as well as smaller portable organs and the clavichord , ancestor of the piano. The lute, most often used to accompany songs, became the instrument of choice for minstrels and musically-inclined aristocrats. In , there were so many different instrument-makers in Paris that they, like the minstrels, were organized into a guild , which required six years of apprenticeship and the presentation of a master-work to be accepted as a full member. The first French book of dance music was published in in Paris, with the title: These French dance books, called Danceries, were circulated all over Europe. At the end of the 16th century, the ballet became popular at the French court. Ballets were performed to celebrate weddings and other special occasions. Louis XIII composed songs, and in organized the first permanent orchestra in France, called La Grande Bande or the Twenty-four ordinary violins of the King, who performed for royal balls, celebrations, and official ceremonies. His son, Louis XIV , an accomplished musician, was taught the guitar and the harpsichord by the best musicians of the period. In early , he caught the attention of Louis XIV, who named him court composer for instrumental music. Under Lully, music became not simply entertainment, but an expression of royal majesty and power. The Air de Cour, or Court Air, became very popular in the early 17th century, during the reign of Louis XIII, both at the royal court and in the palaces of the nobility and the wealthy. It was designed to be sung in a large room chamber where the nobility entertained their intimate friends. The published songs were learned and sung by both nobles and wealthy Parisians. In , he invited the castrato Atto Melani to Paris, along with his brother Jacopo and the Florentine singer Francesca Costa, and introduced the Italian singing style to the French capital. The Italian style was much different than the French style of the day; voices were stronger and the singing expressed stronger emotions, rather than the finesse of the classical French style. As Parisian audiences were not prepared for a theatrical work that was entirely sung, the Cardinal was denounced and ridiculed by Parisian streets singers and pamphlets called mazarinades for spending a fortune on opera decoration and bringing Italian castrati and singers to Paris. Furthermore, during the disorders of the Fronde , Mazarin was forced to leave Paris. When calm was restored, he returned to the capital and carried forward his project to build an opera house. At the time the city had no theater to rival the opera houses of Venice or Rome and, in , Mazarin began construction of the Salle des Machines , a new theater just to the north of Tuileries Palace , between the Marsan Pavilion and the chapel. It could seat six thousand persons, had marble columns, was lavishly decorated, and contained the elaborate machinery needed to produce dramatic stage effects. The premiere was a disaster: The poet Pierre Perrin persuaded the new Controller General of Finances , Colbert , to establish an Academy of Opera, and in Perrin was given a commission by the king to create works "in music and in French verse comparable to that of Italy. It was an enormous success, running for one hundred forty-six performances. In alone, Lully wrote and presented five new operas. He presented a new opera each year, entirely funded by the royal treasury. In April , he premiered Cadmus et Hermione , the first French opera in

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

the lyric-tragedy form. This form, which dominated French opera for the next two centuries, but was rarely exported, featured stories based on mythology and ancient heroes. The performances made maximum use of machinery, allowing the creation on stage of storms, monsters, and characters descending or ascending into the heavens. The texts involved recitation of verse in a classical half-spoken, half-sung style, borrowed from Racine and Corneille, with a vocal range of an octave, words mingled with sighs, exclamations and vibrato. The works included not only singing, but also dance. The operas were all dedicated to the glory of the Sun King: The royal musicians and opera singers went with him, and Versailles, not Paris, became the center of French musical life. Ballet was commonly practiced by young nobles, along with fencing and horsemanship. Only men danced, except in ballets given by the ladies of the Queen. Louis practiced several hours a day, and made his first ballet appearance in the Ballet de Cassandre at the age of thirteen. This court ballet lasted 12 hours, from sundown until sunrise, and consisted of 45 dances. Louis XIV appeared in five of them, the most famous of which saw the young monarch in the role of Apollo, the Sun King, appearing as the Soleil levant "rising Sun". Lully premiered his first Grand Ballet Royal, Alcidiene, on February 14, 1651, with the entire court in attendance. The performance, composed of seventy-nine different tableaux, or scenes, lasted several hours. In the 1650s, Lully evolved the performances into a combination of ballet, singing, and theater. However, in 1675, at the age of twenty-six, Louis XIV decided to give up dancing. As a result, Lully revised the format of the court ballets to please the King as a spectator, rather than dancer. The churches were equipped with magnificent organs. Most organists of the churches of Paris were members of families who held the post for generations: The dynasties included several women who made their mark on Parisian music: Elisabeth Blanchet, the daughter of a prominent Paris harpsichord maker and wife of Armand-Louis Couperin, often took the place of her husband at the organs of Saint-Gervais, Sainte-Chapelle and Notre Dame. All the carriages of the aristocracy and the wealthy crossed the bridge, and since it was the only bridge not lined by houses, there was room for a large audience. Listeners could hear comical songs about current events, romantic poems set to music, and after 1675, the latest melodies of the court composer, Lully. Between acts, his business partner sold medicines and ointments. A large stage was constructed at the Saint-Germain fair in 1675. The actors at the fairs responded by writing their dialogue on signs and holding them up, where the audience read them aloud. The performers at the fairs invented a new style which combined comic songs with satire, and acrobatics, a form which took the name vaudeville. While the guild of minstrels had a monopoly over the music in the streets, Lully, the head of the royal academy, had an ordinance passed which gave academy members the exclusive right to play at balls, serenades, and other public events. Academy members did not have to go through the apprenticeship required to be a member of the minstrels guild. The guild won the lawsuit, but the organists appealed to the Parliament of Paris, which exempted them from the rules of the guild.

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Chapter 8 : Manchester University Archives and Church of the Brethren Collection

A New Paris discusses shifts in comportment and dress in response to new urban experiences tied to the introduction of covered shopping areas and arcade, the new neighborhoods in the city and the evolving social milieu of cafes, restaurants and public transportation.

Fourteen painters, mosaicists and seventy-three sculptors participated in the creation of its ornamentation. They are both made of gilt copper electrotype. When the Empire fell, work stopped, leaving unfinished dressed stonework. It is covered by a Paired obelisks mark the entrances to the rotunda on the north and the south. Rich with velvet, gold leaf, and cherubim and nymphs, the interior is characteristic of Baroque sumptuousness. Grand staircase[edit] The building features a large ceremonial staircase of white marble with a balustrade of red and green marble, which divides into two divergent flights of stairs that lead to the Grand Foyer. When the paintings were first fixed in place two months before the opening of the building, it was obvious to Garnier that they were too dark for the space. With the help of two of his students, Pils had to rework the canvases while they were in place overhead on the ceiling and, at the age of 61, he fell ill. His students had to finish the work, which was completed the day before the opening and the scaffolding was removed. It was restored in The octagonal salons open to the north into the Salon de la Lune at the western end of the Avant-Foyer and the Salon du Soleil at its eastern end. The stage is the largest in Europe and can accommodate as many as artists. The canvas house curtain was painted to represent a draped curtain, complete with tassels and braid. Auditorium Transverse section at the auditorium and pavilions Auditorium. In a new ceiling painted by Marc Chagall was installed on a removable frame over the original. The total cost came to 30, gold francs. Who else could offer the variety of forms that we have in the pattern of the flames, in these groups and tiers of points of light, these wild hues of gold flecked with bright spots, and these crystalline highlights? The space in the cupola was used in the s for opera rehearsals, and in the s was remodelled into two floors of dance rehearsal space. It has been out of service for several decades. On the third attempt to introduce it since , a restaurant was opened on the eastern side of the building in History[edit] Two proposed sites for a new opera house, c. Since then a new permanent building had been desired. However, with the Revolution of , Rambuteau was dismissed, and interest in the construction of a new opera house waned. This concern and the inadequate facilities and temporary nature of the theatre gave added urgency to the building of a new state-funded opera house. A new building would help resolve the awkward convergence of streets at this location, and the site was economical in terms of the cost of land. Applicants were given a month to submit entries. There were two phases to the competition. The opera house needed a much deeper basement in the substage area than other building types, but the level of the groundwater was unexpectedly high. Wells were sunk in February and eight steam pumps installed in March, but despite operating continuously 24 hours a day, the site would not dry up. To deal with this problem Garnier designed a double foundation to protect the superstructure from moisture. It incorporated a water course and an enormous concrete cistern cuve which would both relieve the pressure of the external groundwater on the basement walls and serve as a reservoir in case of fire. A contract for its construction was signed on 20 June. Soon a persistent legend arose that the opera house was built over a subterranean lake, inspiring Gaston Leroux to incorporate the idea into his novel *The Phantom of the Opera*. In October the pumps were removed, the brick vault of the cuve was finished by 8 November, and the substructure was essentially complete by the end of the year. After previewing it, the emperor requested several changes to the design of the building, the most important of which was the suppression of a balustraded terrace with corner groups at the top of the facade and its replacement with a massive attic story fronted by a continuous frieze surmounted by imperial quadrigae over the end bays. The custom-designed letters were not ready in time for the unveiling and were replaced with commercially available substitutes. After the fall of the empire in , Garnier was relieved to be able to remove them from the medallions. The official title of the Paris Opera was prominently displayed on the entablature of the giant

DOWNLOAD PDF 12.THE CITY AND THE REVOLUTION 283 EPILOGUE: THE NEW PARIS 303

Corinthian order of coupled columns fronting the main-floor loggia: Construction had so advanced that parts of the building could be used as a food warehouse and a hospital. Louvet wrote several letters to Garnier, which document events relating to the building. The Commune authorities planned to replace Garnier with another architect, but this unnamed man had not yet appeared when Republican troops ousted the National Guard and gained control over the building on 23 May. By the end of the month the Commune had been severely defeated. The Third Republic had become sufficiently well established by the fall, that on 30 September construction work recommenced, and by late October a small amount of funds were voted by the new legislature for further construction. This was especially true during the presidency of Adolphe Thiers who remained in office until May , but also persisted under his successor Marshal MacMahon. However, on 28â€”29 October an overwhelming incentive to complete the new theatre came when the Salle Le Peletier was destroyed by a fire which raged the entire night. The cash-strapped government of the Third Republic resorted to borrowing 4. The Paris Opera Ballet danced on the stage on 12 December, and six days later the famous chandelier was lit for the first time. During the intermission Garnier stepped out onto the landing of the grand staircase to receive the approving applause of the audience. History of the house since opening[edit] In electric lighting was installed. In the s new personnel and freight elevators were installed at the rear of stage, to facilitate the movement of employees in the administration building and the moving of stage scenery. In , the theatre was given new electrical facilities and, during , part of the original Foyer de la Danse was converted into new rehearsal space for the Ballet company by the architect Jean-Loup Roubert. During , restoration work began on the theatre. This restoration was completed in Stamps[edit] The French Post Office has issued two postage stamps on the building: The first was issued in September , for the centenary of the death of Charles Garnier. Influence abroad[edit] The building inspired many other buildings over the following thirty years. Several buildings in Poland were based on the design of the Palais Garnier. The Amazon Theatre in Manaus Brazil built from to The overview is very similar, though the decoration is simpler. The Hanoi Opera House in Vietnam is considered to be a typical French colonial architectural monument in Vietnam, and it is also a small-scale replica of the Palais Garnier. The Saigon Opera House is a smaller counterpart.

Chapter 9 : Online Scholarly Catalogues at the Art Institute of Chicago

Middle and Southern Indiana District Conference Minutes and Booklets: COB: Middle and Southern Indiana Minutes: Church of the Brethren: A collection of booklets and minutes from Middle Indiana and Southern Indiana District Conferences, including the last conference to be held in Southern Indiana 31 July before district restructuring.