

while at his Manor; and after returning thanks to Saint Julien, for the success of their arms, they would organize a hunt in the deep, virgin forest of Versailles, where nature has had to disappear before art.

A few centuries back, when the seignior of Versailles was owned by Martial de Leonie, it is recorded how the unsuspecting seignior, in order to escape the St. Bartholomew massacre, had made a gift of his lands to Gondy, Marechal de Retz, who had undertaken to obtain protection for him; and how the infamous Marshal having had him murdered on the 28th August, the feast of Saint Julien, he had himself proclaimed Seignior and took under the dais, the honored place of his victim. History in the past reeks with accounts of similar foul deeds.

It was Louis XIII. who, in 1634, caused his architect, Jacques Lemercier, to erect, on an eminence crowned by a mill, where after a toilsome hunt he was in the habit of finding a too modest place of rest, the chateau of which his son Louis XIV., out of regard to his royal parent, preserved a part—that included in the *Cour de Marbre* (Marble Court), and which the talented Mansart sat like a curious gem, in the splendid casket, erected by his genius.

Louis XIII., was in the habit of spending the summer at Versailles and the rest of the year at the Castle of St. Germain, where he expired on the 14th March, 1643.

Louis XIV., born at St. Germain, on the 5th September, 1638, came for the first time to visit his father's Chateau, at Versailles, on the 18th April, 1651, since which period he frequently returned to hunt there; he had also, 'tis said, taken a dislike to St. Germain, as it commanded a view of the tower of St. Denis, the royal burying place. The first entertainment given at Versailles by the King took place in 1664. Moliere, attached to the royal household as *valet de chambre*, as he was styled, with his troop of actors had selected as a comic piece *Les Plaisirs de l'Ile Enchantee*, of which Benserade and President de Perigny had composed the recitative in verse, whilst Lulli had composed the music and directed the ballet scene, and an Italian named Varini took charge of the decorations and pyrotechnic display. Moliere had also acted at the first *fete* his *Princesse Elide* and *Les Facheux*. The grand receptions and regal entertainments continued at Versailles, where the King was having important works carried on by his architects, Leveau, Dorbay and Mansart. It was on the 6th May, 1682, that the Great Louis removed his household gods to Versailles. The highest talent of every order had been enlisted by the monarch to design

and decorate the royal demesne and castle, where flocked the wits, great writers, illustrious divines, as well as the court favorites, the de la Sabliere, Montespan, Maintenon et aliae. From these various groups arose like, an ambrosial atmosphere, towards the *Grand Monarque*, the dangerous fumes of flattery, sometimes, of shameless servility. Was he not the King, who, on ascending the throne, had told his Parliament 'L'Etat, c'est moi?'—"The State, 'tis I." He, too, on viewing his costly pet creation, could say, "Versailles, 'tis me." Versailles was indeed Louis XIV. all over. Those sculptured groups; those noble paintings of memorable events compassed by him; those series of victories due to French courage, French blood, French devotion; those thunderbolts of war, Conde, Turenne, Villars, &c., put forward by him—surrounding him—looking up to him as the sun of the planet where they revolved, far away beneath him—sometimes forgotten or in disgrace: all spoke at Versailles of the great Louis. Happy were they to be admitted in his Council Chamber, reception or banquetting room to sing the praise of the august monarch, let us add, of the selfish, spoilt Sultan of glittering Versailles.

It was a happy idea which inspired Louis Philippe in 1832, to repeople, with the names, glory and souvenirs of the great men, who in the past had lit up this evanescent pageantry, by gathering there, the portraits of these worthies, the views of the battles they had fought for their country. Thanks to Philippe Champagne, Lebrun, Puget, Ary Scheffer, Paul Delaroche, Horace Vernet, the *Musee Historique de Versailles*, formed of selections from the Louvre and other public galleries bring you face to face with the famous writers and artists of the past, as well as with the warriors whose fame is the patrimony of the nation: Vendome, Schomberg, La Feuillade, Luxembourg, Villeroy, Tourville, d'Estrees, Catinat, Vauban, Richelieu, Biron, Villars, Turenne, Conde, as well as the Generals of the Republic and Empire. The Palace Chapel, a tasteful edifice, dates from 1699. The interior is remarkable for its gorgeous old French decorative style; the exterior is adorned with twenty-eight statues of apostles and saints. Over the entrance of the door is the royal gallery, above which Jouvenet painted, in 1709, a *Descent of the Holy Ghost*. It took the painter, Charles de la Fosse, four months to paint the *Resurrection*, over the High Altar. The decorations of the altar and of the side chapels are striking.

Saint Simon, in connection with the King's devotions at the Royal Chapel, tells a little joke, which Major Brissac, who commanded the King's Guards, played on the fashionable

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