

HISTORY WALKS PARIS



RENAISSANCE AND REFORMATION:

Paris in the 16th Century

King François I, France's "Renaissance Prince", and his Italian-born daughter-in-law Catherine de Medici, dominated 16th-century France both politically and architecturally. François I had his hand in buildings of every kind from the **Louvre** palace, to the huge church of **Saint-Eustache**, to the Paris city hall, the **Hôtel de Ville**. You'll visit these sites on this tour. Catherine de Medici shared her father-in-law's passion for building, although almost none of her construction projects survived. But you can and will visit the **Colonne de l'Horoscope**, a strange remnant of what was once Catherine's grand Renaissance palace just to the west of Les Halles market. From there, the walk takes you through the bustling **Les Halles** quarter, stopping to admire the elegant Renaissance-style **Fontaine des Innocents** and the beautifully restored **Tour Saint-Jacques**. The walk ends in the trendy **Marais**, where three **Renaissance style mansions** can still be admired today.

Start: Louvre (Métro: Palais-Royal/Musée du Louvre)

Finish: Hôtel Carnavalet/ Musée de l'Histoire de Paris (Métro: Saint-Paul)

Distance: 3 miles

Time: 3 - 3.5 hours

Best Days: Tuesday - Sunday

HISTORY

Politics and Economics

The sixteenth century was a tumultuous time in France. The country was nearly bankrupted by wars in Italy and torn apart repeatedly by internal political intrigue and religious wars. Intellectually, the Renaissance and Reformation challenged the way people had viewed their world for centuries.

The reign of **Louis XI, “The Spider”** (1461-1483) marks the beginning of a period of transition from Middle Ages to Renaissance France. During his tenure, Louis XI expanded France into nearly the geographical shape it has maintained ever since. In conquering part of Naples, he also became the first of many French kings to be enamored with the wealth and culture of Italy. His successors Charles VIII (1493-98) and Louis XII (1498-1515) invaded Italy repeatedly. These excursions brought the French into contact with the Italian Renaissance.



François I

The flowering of the French Renaissance came under **François I, “The Renaissance Prince”** (1515-1547). He was intelligent, well mannered, well read, well spoken, and a patron of the arts. After a successful military campaign in Italy, he visited many Italian cities, learning about Italian Renaissance art, architecture and culture. He later brought Leonardo da Vinci and other Italian artists to France. He rebuilt the Louvre and Fontainebleau palaces, encouraged artistic freedom, and founded the Collège de France in 1530 to counter the intolerance and dogmatism of the Sorbonne.

François I also waged five wars focused primarily on his rivalry with the Habsburg Holy Roman Emperor Charles V, whose territories surrounded France on nearly three sides. François I had one major victory over Charles V in Italy at Marignano in 1515. In 1526 Charles V captured him in Pavia, took him to Madrid as a prisoner, and forced him to pay a large ransom to secure his release. One positive result of François I’s captivity in Madrid was his exposure to Spain’s exploration of the Americas. The experience led him to establish Le Havre as a base for French exploration, and to send Jacques Cartier on the first of two voyages which established French trading and territorial interests in Canada.



Catherine de Medici

The second half of the sixteenth century in France is sometimes called “The Age of **Catherine de Medici**.” Catherine de Medici was the Italian-born wife of King **Henri II** (1547-59) and the mother of the next three kings. She was intelligent and politically adept. She wielded a great deal of power, especially during the reigns of her sons **François II** (1559-60), **Charles IX** (1560-74), and **Henri III** (1574-89), who for the most part were too young, too weak, or too disinterested to rule effectively.

Religious wars dominated the age of Catherine de Medici and her three sons. As the Protestant reformation spread in France, animosities and hostilities between Protestants and Catholics grew, spurred on by old family feuds and ongoing political struggles. In 1562, the Huguenots (as French Protestants were called) initiated the first of eight religious civil wars. The wars were more often assassinations, massacres, small-scale revolts and incidents of mob violence rather than full blown wars, but they were devastating to the morale and unity of the country. Catherine tried to contain the bloodshed and to hold the country together, at times extending more freedoms to the Huguenots and at other times condoning (both openly and secretly) assassinations of Huguenot leaders. As a result, both sides came to mistrust her. Political order was only restored after her death. Her son-in-law King Henri IV, a Protestant who converted to Catholicism, issued the Edict of Nantes in 1598, granting political and religious protection to Huguenots and returning the country to political stability.

In the late fifteenth and sixteenth centuries, France shared the economic ups and downs occurring throughout Europe. Louis XI and his immediate successors encouraged trade and industry. France, through the first decades of the sixteenth century, was generally prosperous. Later in the century, war debt, the Wars of Religion and price inflation all became a drag on the economy.

Religion and Philosophy

The Renaissance and Reformation both arrived in France from other countries. The **Renaissance** was imported from Italy. Its hallmarks were a rediscovery of the classics of Greece and Rome, a belief in the ability of individual human beings to grow and shape their destinies, and a flowering of culture and the arts. Within France, **Michel de Montaigne** was the most influential Renaissance thinker and writer of his time. His *Essais* examined almost every aspect of the world. He was a skeptic who expressed his doubts about many aspects of religion and philosophy. His ideas influenced many French and non-French writers and thinkers from Descartes to Emerson.

The **Reformation** was imported from Germany and Switzerland, where it arose as a challenge to the wealth and corruption of the Catholic church. In Germany in 1517, Martin Luther published his *Ninty-Five Theses* challenging the sale of indulgences by the Catholic church and marking the beginning of the Reformation movement. In France, the movement was especially influenced by the teachings of a French-born theologian, **Jean Calvin**, who worked in Geneva. Like the Renaissance, the Reformation looked to the past, but to the Bible and the teachings of early Christianity. And like the Renaissance, the Reformation placed faith in individual human beings, specifically, in their ability to read and interpret the Bible without help from intermediaries. While the Renaissance was primarily an upper-class movement, the Reformation reached deeper into French society and had far broader political implications.

Architecture

Italian Renaissance architecture reached France during the 16th century as François I and his successors brought ideas and even architects from Italy to Paris. The growing availability of printing presses also helped disseminate new architectural ideas. In particular, an architectural treatise by Italian Leon Battista Alberti was extremely influential. Alberti's theories began with the principle that the proportions of a building should flow from basic **geometric forms** — the square, cube, circle and sphere. He emphasized **balance, symmetry** and **harmony** with nature and with man.

Key Renaissance architectural elements flowing from Alberti's principles included **round arches, domes, bold square or polygon shapes** in decorative panels (coffers) imbedded in **semicircular ceilings**, and the use of **flattened classical columns** imbedded in the walls. Flat two or three story continuous facades, straight stairways and covered walkways (arcades) and porches (porticos) with columns on one or both sides are also typical of this style.



Saint-Nicholas-des-Champs



Hotel de Ville

While Italian architectural ideas became popular in France, their application was relatively limited. French **church builders** generally remained loyal to the **French Gothic** style. As a result, 16th-century French churches retained basic Gothic structural elements and many retained the elaborate French Flamboyant Gothic decoration as well. A few church designers incorporated some Renaissance interior decoration or added new entrances with Renaissance features.

Secular buildings often included more **Italian Renaissance** architectural elements than churches did. Most 16th-century secular buildings had flat two-story continuous, symmetrical facades decorated with pilasters (flattened columns) and pediments, but these buildings still looked somewhat different from their Italian counterparts. French builders often retained steeply pitched Gothic roofs and blended Italian Renaissance decorative elements with the French Flamboyant Gothic style. This approach resulted in less severe facades than one might find on Italian Renaissance buildings.

Growth and Development

During the Renaissance, Paris became the largest city in western Europe as the population grew from about **200,000** in 1500 to around **300,000** by the end of the century. Because the population growth was largely contained within the city walls, the city grew denser and dirtier throughout the century.

As the city became more crowded, ideas for controlling growth and development began to evolve. François I had the idea of a "grand voyeur", someone in charge of urban planning, but he never really implemented the concept. He also encouraged laws regarding building lines and confiscation of abandoned property.

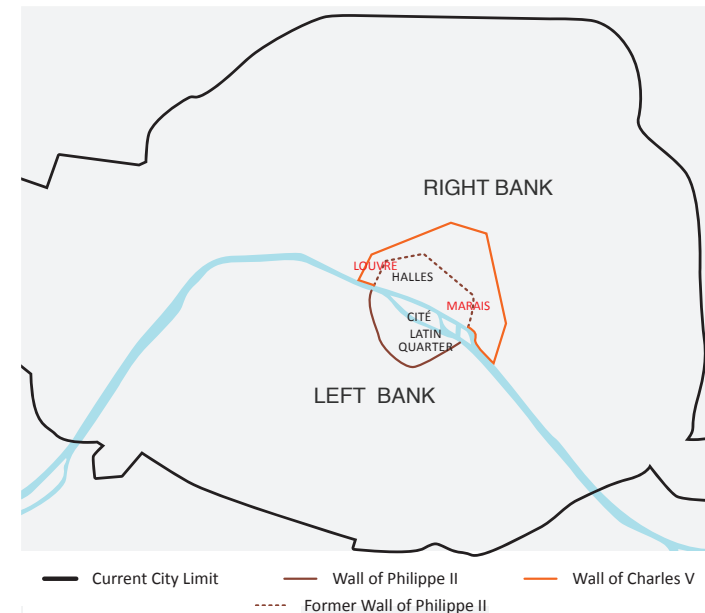


Fontaine des Innocents

Both **water** and **waste water** were major problems. There were only a few sewers and they were open trenches at best. To the extent drinking water was available, it came from ground water wells, springs on hills around the city, and rivers. It was generally distributed at public fountains and brought to people's homes by water carriers. While there were thirteen public fountains on the Right Bank, there were none on the Left Bank. The main hill there — Mount Geneviève — was dry and there were no rivers or aqueducts feeding the area from the south. Throughout the city, as the century progressed, those water sources that did exist became increasingly polluted.

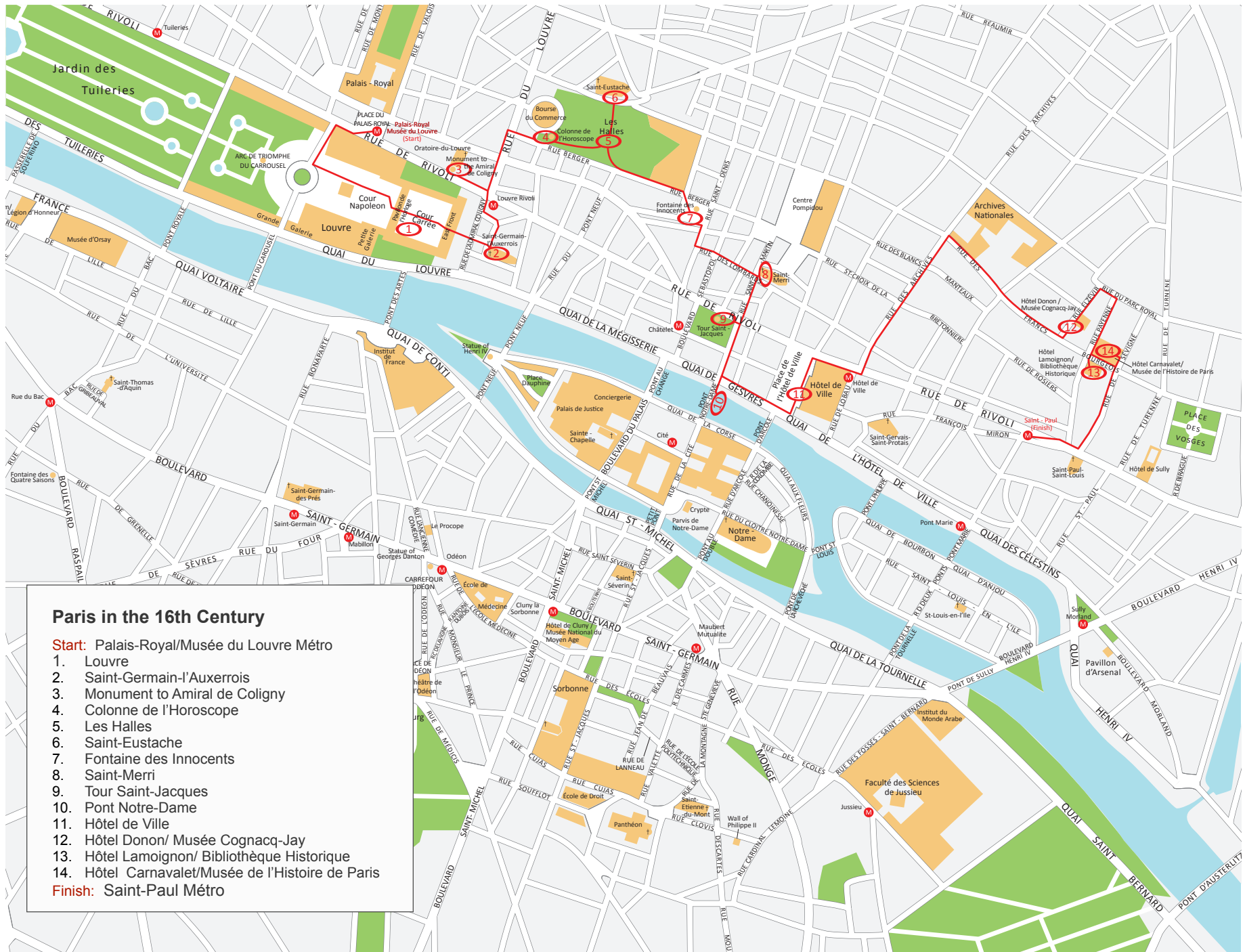
Since space inside the city walls was at a premium, swamps in the **Marais** were filled in for commercial development and housing. ("Marais" in French means marsh or swamp.) Upon moving to the Louvre, François I liquidated royal property in the Marais, further stimulating development there. Blocks previously devoted to large royal mansions were subdivided for smaller housing units. Straight streets were often built in these new areas, in contrast to the winding medieval streets in other parts of the quarter. François I's move to the **Louvre** also stimulated new development in that area as the royal family and court (some 12,000 strong) followed the king.

16th Century Paris - Growth and Development



WALKING TOUR

Route Map



Paris in the 16th Century

Start: Palais-Royal/Musée du Louvre Métro

1. Louvre
2. Saint-Germain-l'Auxerrois
3. Monument to Amiral de Coligny
4. Colonne de l'Horoscope
5. Les Halles
6. Saint-Eustache
7. Fontaine des Innocents
8. Saint-Merri
9. Tour Saint-Jacques
10. Pont Notre-Dame
11. Hôtel de Ville
12. Hôtel Donon/ Musée Cognac-Jay
13. Hôtel Lamoignon/ Bibliothèque Historique
14. Hôtel Carnavalet/Musée de l'Histoire de Paris

Finish: Saint-Paul Métro

Logistics

Time and Distance: This walk is a little less than 3 miles. It can be completed comfortably in 3 - 3.5 hours.

When to Go: This is a good walk to do any day except Monday when the Musée de l'Histoire de Paris is closed.

Helpful Hint: The Musée de l'Histoire de Paris in the Hôtel Carnavalet is a wonderful Paris history museum with many interesting exhibits and art works showing Paris at all different stages in its history. The permanent collections are free as are the permanent collections of all museums owned by the City of Paris. Check the city's website (www.paris.fr) for a complete list. Two of the largest and most notable museums in this group include the Musée des Beaux Arts in the Petit Palais and the Musée d'Art Moderne in the Palais de Tokyo.

Start

From the **Palais Royal/Musée du Louvre Métro station**, walk to the **Cour Carrée**, the smaller enclosed courtyard at the eastern end of the Louvre.

Buildings and Monuments



1. Louvre

During the Renaissance, François I initiated a total reconstruction of the Louvre. He demolished the medieval palace of Charles V and started work on what is now the southwest part of the **Cour Carrée** (1546-49), designed by Pierre Lescot. The facade has a classic symmetrical design with a central pavilion and two end pavilions. It includes many Italian Renaissance features including round arches and superimposed pilasters and pediments. At the same time, the design is uniquely French. In contrast to Italian Renaissance styles, the facade is more vertical, has more and larger windows, includes richer and more varied surface decoration and is capped by a uniquely French double sloped roof. The sculpture on the facade is by Jean Goujon. Henri II and Henri III continued work on the Cour Carrée after François I's death.



Lescot later designed the **Petite Galerie** (1566) at the request of Henri II's widow Catherine de Medici who significantly expanded on her father-in-law's original palace. She also made plans for the **Grande Galerie** along the Seine to connect the Louvre to the Tuileries Palace which she started building in 1564. The palace was located perpendicular to the Seine at what is now the western end of the Grande Galerie. It was destroyed in the Commune of 1871, a short but violent uprising at the end of the Prussian War. (www.louvre.fr; Mo, Th, Sa-Su 9-6, We, Fr 9 AM-10 PM, closed Tu; 10 €)

From the Cour Carrée exit to the east onto rue de l'Amiral Coligny; cross the street to Saint-Germain-l'Auxerrois just to the right of the tower.



2. Saint-Germain-l'Auxerrois

Saint-Germain-l'Auxerrois was the parish church of the kings of France who resided in the Louvre. The present church was begun in the 12th century and completed in the 16th century. It includes a mix of architectural styles. The belfry in the southeast corner of the church includes Romanesque and Gothic elements. The porch, with five unequally sized doors, is Flamboyant Gothic. During the 16th century a **Renaissance style portal** was added on the south side of the church.

This church was at the center of the worst atrocity to occur during the Wars of Religion. On the evening of August 23, 1572, the bell of the church gave the signal for the start of what evolved into the **Saint-Bartholomew's Day Massacre**. Here is what is generally believed to have happened. A number of Protestant nobles were in Paris for the wedding of one of their leaders (the future King Henri IV) to Catherine de Medici's daughter, Marguerite de Valois. There was an unsuccessful assassination attempt on the Huguenot political and military leader Amiral Gaspard de Coligny. (continued next page)



2. Saint-Germain-l'Auxerrois (continued)

King Charles IX and his mother Catherine most likely decided to attack key members of the Protestant nobility before the Protestants could retaliate and attack them. They gave orders for the church bell to ring in Saint-Germain-l'Auxerrois, signaling the start of the attack. The situation quickly got out of hand and a Paris mob began killing Huguenots indiscriminately. By the time the massacre was over five days later, thousands of Protestants had been killed in Paris. The core of the Protestant nobility, including Amiral de Coligny, was wiped out. Many more Protestants were killed throughout France. (www.saintgermainauxerrois.fr ; daily, 8-8)

With your back to the church, turn right; follow rue de l'Amiral de Coligny to the rue de Rivoli; cross the street, turn left and walk until you see a statue to the right, just past rue de l'Oratoire.

3. Monument to Amiral de Coligny

There are very few monuments to Protestants in Paris. This statue is one of them, and it's even more unusual because it's behind a Protestant church. The Oratoire-du-Louvre started out as a Catholic church when it was built in 1621. Napoleon gave it to the Reformed Church of France in 1811. The statue of the unfortunate Amiral de Coligny is accompanied by a tablet with a quote from Montesquieu condemning the intolerance that led to the Saint-Bartholomew's Day Massacre, and noting that Amiral de Coligny had only concern for the glory of the state in his heart.

Reverse direction and walk back to rue du Louvre; turn left and continue a little over two blocks to the round Bourse du Commerce on the right; find the tower next to the building on the south side.

4. Colonne de l'Horoscope

The **Colonne de l'Horoscope** (1576-1582) adjacent to the Bourse du Commerce is all that remains of the Hôtel de la Reine (later known as the Hôtel de Soissons), a grand palace built by Catherine de Medici after she decided the Tuileries Palace was too vulnerable and too remote. The rather superstitious Catherine may also have been influenced to move by her astrologer, who told her to beware of the neighborhood of Saint-Germain-l'Auxerrois. The palace was huge and its grounds included a lake, an aviary and a long avenue of trees. The huge column was located in one of the palace courtyards. It may have been used as an observatory by Catherine's astrologer, and also appears to have been a memorial to her husband, Henri II, who died in a jousting match. Carvings of shattered mirrors, torn love knots, and the intertwined initials H and C can be found on the column fluting. The memorial is rather ironic given that Henri II was known to be considerably more devoted to his favorite mistress, Diane de Poitiers, than he was to Catherine.

Stop to survey the Jardin des Halles extending east from the Bourse du Commerce.

5. Les Halles

The modern Jardin des Halles and Forum des Halles (now a shopping center) were for over 800 years the site of a bustling wholesale market known as **Les Halles**. The market was the heart of this section of Paris from the Middle Ages through the mid-20th century. Even though none of the old market buildings survive today, any walk through this part of Paris would be incomplete without a brief discussion of the market and its history. Louis VI, "The Fat" moved the wholesale food market, once known as the "ventre" (stomach) of Paris, to its present location during the Middle Ages. The market had previously been located where boats were unloaded in front of the Hôtel de Ville. Philippe II built two large halls for clothiers in 1181 and in 1265, Louis IX built two more halls for the sale of fish. In 1534, François I put up new market buildings surrounded by a covered gallery. The market was rebuilt again in the 19th century. Between 1854 and 1912, Napoleon III had Victor Baltard design two groups of six iron pavilions. These market halls were demolished in 1971 when the wholesale markets were moved to Rungis south of Paris. The current shopping center was built in 1979 after years of controversy over its design.

Make your way through the gardens to the huge church of Saint-Eustache on the north side.



6. Saint-Eustache

Saint-Eustache (1532-1627) was begun with support from François I who wanted to make his mark in Paris by building a church to rival Notre-Dame. The church is as high as Notre-Dame, but Notre-Dame is longer and wider. Saint-Eustache has a basic Gothic structure and shape very similar to Notre-Dame. In other respects, Saint-Eustache is quite different. It has Renaissance interior decoration and Renaissance exterior decoration on the south portal. And unlike Notre-Dame, Saint-Eustache's main entrance is on the south side facing what would have been Les Halles. A somewhat incongruous neoclassical facade was tacked on to the west end of the church during a rebuild in the middle of the 18th century. Saint-Eustache was the parish church for many wealthy merchants and noblemen who owned residences between the market and the Louvre. Cardinal Richelieu, Louis XIII's chief minister, was baptized there; Louis XIV had his first communion there; his chief minister Colbert is buried there.

The church was also very much a part of Les Halles adjacent to it. A small sculpture on the north side of the church captures the spirit of the market, its relationship to the church and the surrounding community, and the sadness surrounding its demolition. The inscription next to the sculpture concludes, "For to say truly, the market of Les Halles was the last image of the Natural in the city. It is now a lost paradise." Saint-Eustache is renowned for its choir which sings during most Sunday morning masses. Its organ is also well-known. If you are near the church late on a Sunday afternoon, try to catch a 5:30 PM organ concert. (www.saint-eustache.org ; Mo-Fr 9:30-7, Sa-Su 10-7)

Make your way south across the gardens; when you reach rue Berger turn left; continue until you see the Fontaine des Innocents on the right.

7. Fontaine des Innocents

For many centuries, the main sources of water in Paris were public fountains scattered around the city. One example is the **Fontaine des Innocents** (1549). It was fed by streams coming from the hills of Belleville and Montmartre. The fountain was built to celebrate the entry of Henri II into Paris after his coronation. It was originally built against the wall of the adjoining Innocents Cemetery on rue Saint-Denis. When the Innocents Cemetery was moved in 1786, the fountain was separated from the cemetery wall and moved to its current site where a 4th side was added. The fountain was designed in classic Renaissance style with pilasters and round arches by architect Pierre Lescot in collaboration with sculptor Jean Goujon. Goujon created the bas-reliefs of nymphs and sea gods. The reliefs on the fountain are copies. Goujon's originals are in the Louvre.

Find rue Saint-Denis at the southeast corner of the plaza surrounding the fountain; take a right, then a left on to rue des Lombards; at rue Saint-Martin turn left; the church of Saint-Merri will be on the right.

8. Saint-Merri

The church of **Saint-Merri** was built between 1500 and 1552. While it was built during the 16th century, Saint-Merri does not have any Renaissance features. It was originally built entirely in the Flamboyant Gothic style, particularly evident in the crossing vault and window tracery. In the mid-18th century the church was redecorated. The marble cladding in the choir, gilded altar decoration, and palm tree pulpit date from this era. Saint-Merri was the parish church of the wealthy Italian Lombard money lenders for whom the adjacent rue des Lombards is named. (www.saintmerri.org)

Take rue Saint-Martin toward the river; just after you cross rue de Rivoli you will see the Tour Saint-Jacques on the right.



9. Tour Saint-Jacques

The **Tour Saint-Jacques** is the only surviving part of the church of Saint-Jacques-la-Boucherie, built between 1509 and 1523. The tower's rich and abundant Flamboyant Gothic decoration reflects the wealth of its patrons, the wholesale butchers of Les Halles market. For centuries, the church of Saint-Jacques was a gathering place for pilgrims setting out for Santiago de Compostela in Spain to pay homage to the relics of Saint-Jacques (Saint James). They made their way along a route which extended from Paris through Tours, Poitiers, Bordeaux and over the Pyrenees into Spain.

Continue along rue Saint-Martin all the way to the river and the



10. Pont Notre-Dame

The **Pont Notre-Dame** has been rebuilt many times over the centuries. One incarnation, following a flood in 1505, marked a major innovation in bridge design. The bridge was redesigned by Fra Giocondo, an Italian who had designed squares in Rome. He designed the Pont Notre-Dame with arcades and houses (since destroyed) with **identical facades**. It was the first bridge of its kind in Paris. This approach was in stark contrast to the jumble of buildings lining most Paris bridges. The identical facades were precursors to those designed to enclose Paris' first public squares during the 17th century. The bridge is a good place to stop and compare the architectural styles of the Middle Ages and the Renaissance. The contrast is striking. Look southwest at the Conciergerie and compare it with the Hôtel de Ville to the northeast. The Conciergerie, with its towers, crenelated walls and asymmetrical form, is clearly medieval. The Hôtel de Ville, with its balanced symmetrical two-story facade, round arched portals and superimposed columns and pediments, is clearly an Italian Renaissance-inspired design.

Facing north away from the river, turn right and walk along the river for two short blocks; take a left into the plaza in front of the Hôtel de Ville.



11. Hôtel de Ville

The **Hôtel de Ville** (1533-1628/rebuilt 1873) was built on the site of one of the most popular gathering places in medieval and Renaissance Paris, the place de la Grève, where goods were unloaded, celebrations and executions occurred, and strikes were held. The site has also been home to some form of municipal government since 1357. Between 1533 and 1628 a building looking very much like the current building was constructed as the headquarters for the Provost of the Guilds, a precursor to the Mayor of Paris. Like the Louvre, Saint-Eustache, and the Renaissance-era buildings of Les Halles, the Hôtel de Ville was begun with the patronage of François I. It was designed by an Italian, Domenico de la Cortona (Le Boccador) in the Renaissance style.



That building burned down during the Commune of 1871 but was completely reconstructed between 1873 and 1892 with a facade that is very true to the design of the original facade. It is Italian Renaissance in its basic form but its verticality, central belfry, and rich sculpted decoration also reflect French Gothic influences. The building currently houses the offices of the Mayor, City Council and city administration.

Continue through the plaza; cross the rue de Rivoli and turn right; take the next left on to rue des Archives and follow the street for several blocks to rue des Francs Bourgeois; turn right then left in two blocks onto rue Elzévir; the Hôtel Donon/ Musée Cognacq-Jay will be about halfway down the block on the right.



12. Hôtel Donon/Musée Cognacq-Jay

The **Hôtel Donon** was built around 1575 by Médéric de Donon, a controller of the king's buildings. It is an excellent example of a modest hôtel on a typically narrow plot of land. In front, it has a courtyard framed by service buildings on either side. Equal projecting pavilions at either end frame the garden facade (best seen from rue Payenne one block east.) The two frontages are in classic Renaissance style with two floors of equal height, tiers of rectangular windows, and simple pilasters and pediments. The building now houses the **Musée Cognacq-Jay** collection of 18th century furnishings. (8 rue Elzevir; Tu-Su 10-5:30; free)

From the rue Payenne walk back to rue Francs Bourgeois; cross the street and on the left you'll see the entry courtyard for the



13. Hôtel Lamoignon/ Bibliothèque Historique

The **Hôtel Lamoignon** (1584-86/ 1610-11) was built for Diane de France, the illegitimate (and later legitimated) daughter of King Henri II and his mistress Filippa Duci. (Diane de Poitiers may have been Henri II's favorite mistress, but she was by no means the only one.) The Hôtel is now the **Bibliothèque Historique** for the city of Paris. It has a slightly awkward Renaissance design with giant Corinthian pilasters broken up by a cornice, and a central pediment broken up by a penetrating window. French design influences can be seen in the tall windows and steep roof. The decorations, which include hounds, deer heads and bows and arrows, reflect Diane's passion for hunting. She was an excellent horsewoman as well as an accomplished dancer and musician. She was also a moderate Catholic known for her tolerance. She was instrumental in making her husband a leader in the "politiques", a moderate Catholic group in France, and she wielded considerable influence in the courts of both Henri III and Henri IV. (24 rue Pavée)

Back on rue des Francs Bourgeois, turn right, walk one block and turn left on to rue de Sévigné; on the left you will find the entrance portal to the



14. Hôtel Carnavalet/ Musée de l'Histoire de Paris

The **Hôtel Carnavalet** (1548-1560) is the best remaining example of a Renaissance style mansion in Paris. It was built for Jacques de Ligneris, president of the Parlement of Paris and a representative to the Council of Trent. The Council condemned Protestant heresies and reaffirmed basic Catholic teachings in the face of the Protestant reformation. The mansion's exterior façade and interior courtyard main facade are thought to have been designed by Pierre Lescot. The bas reliefs of the Four Seasons on the façade of the interior courtyard are by Jean Goujon or students from his workshop. Renaissance features on the courtyard facade include its basic two-story structure and the pilasters and pediments on dormer windows. The three-part rusticated stone entrance facade designed by



Lescot was inspired by Italian Renaissance buildings. The hôtel was modified by François Mansart in 1660 and extended by the City of Paris in 1866 to incorporate facades from other 17th and early 18th century buildings. The complex now houses the **Musée de l'Histoire de Paris**, the Paris History Museum. The museum is a fascinating place to visit for anyone with an interest in the city's history, architecture and development. There are period rooms, art works showing what the city looked like over the centuries, and excellent historical displays. (23 rue de Sévigné; www.carnavalet.paris.fr ; Tu-Su, 10-6; free)

Finish

*Exiting the museum take a right and walk along rue de Sévigné to rue de Rivoli; turn right and you'll see the **Saint-Paul Métro** station just across the street and to the left.*