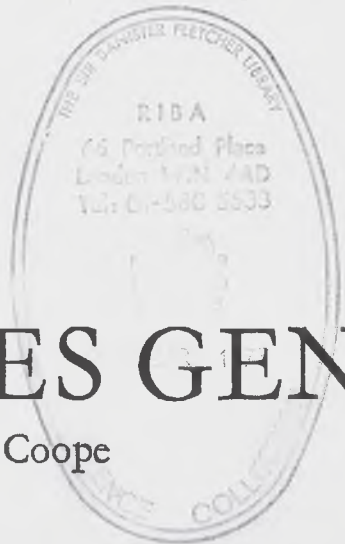




ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

Drawings Collection

*Catalogue of
the Drawings Collection
of the Royal Institute
of British Architects*



JACQUES GENTILHÂTRE

compiled by Rosalys Coope

GREGG INTERNATIONAL PUBLISHERS LIMITED

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TO

ANTHONY BLUNT

with affection and gratitude

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Introduction

All that we know about the first owner of this album of early seventeenth-century drawings is inscribed in the book itself, or can be inferred from some of the drawings, of most of which he was himself the author. His name was Jacques Gentilhâtre. He is described as an architect but was more probably a fairly humble master mason, and he was born at Sainte-Menehould in north-eastern France in 1578 (folio 1 recto and the verso of the last, un-numbered, folio).

Research among legal documents preserved in the Minutier Central of the Archives Nationales in Paris has revealed that a family of masons named Gentilhâtre was active in Champagne in the seventeenth century and in the first part of the eighteenth century. Jacques Gentilhâtre made one drawing definitely connected with this area, which shows an organ case and is inscribed *a troye en champagne* (f.168v). One Étienne Gentilhâtre was employed by the Canons of Rheims cathedral during the reign of Louis XIV and made for them an altar and retable in the chapel of Saint-Rémy. Later on his sons, Jacques and Léonard, made drawings for another altar and retable to replace their father's work. Léonard Gentilhâtre died in 1732, his brother Jacques in 1740.¹ Étienne, Léonard and Jacques were undoubtedly related to and were probably the direct descendants of our Jacques Gentilhâtre.

The album was, at some period, rebound; several pages have been cut and many renumbered in the process. From folio 110 verso onwards we find the frequent insertion of engraved cartouches containing miniature landscapes from a series published by Melchior Tavernier in 1632. Gentilhâtre could have stuck these plates in himself, however, so that it is the presence of an engraving from Francesco Fanelli's *Varie architettura*, published in 1661, affixed to folio 55 recto, and another, after Le Brun, dated 1662 and affixed to folio 288 recto, which probably indicates the period at which rebinding took place. Whoever had by then inherited the album probably wrote the inscriptions concerning the original owner.

The book came into the possession of the RIBA in 1927. The name of the previous owner is not recorded, neither do we know anything of its earlier provenance nor how it came to England from France. The drawings, architectural and otherwise, which it contains are undistinguished; the architectural ones mostly portray buildings, or designs for buildings, of a style already old-fashioned for the date at which they were drawn. Their value lies not in their quality but in the light which they throw upon a very difficult and obscure period of French architectural history. In some cases they are a unique record of buildings which had previously been entirely forgotten (e.g. f.46v); in other instances they provide valuable additional evidence about known buildings, sculptures &c (for example, ff.74r-75r).

Dates inscribed on drawings in the album range from 1600 to 1622, and many of the drawings, both dated and undated, provide internal evidence for the record of Gentilhâtre's career between c.1600 and 1610. After 1610 we cannot trace his movements with any certainty or in any sequence.

Seven years after Gentilhâtre's birth, in 1578, the celebrated architect and engraver Jacques 1er Androuet du Cerceau died,² leaving his two sons, Baptiste and Jacques II Androuet du Cerceau, and his young grandson, Salomon de Brosse, to carry on his atelier, which was mainly

based at Verneuil-sur-Oise near Senlis. In this family atelier there certainly existed a large collection of finished and working drawings by the elder Jacques du Cerceau and others by his family and immediate followers.

Baptiste did not long survive his father, but Jacques II lived on until 1614. De Brosse, seven years older than Gentilhâtre, died in 1626. There is plenty of evidence in Gentilhâtre's album that he was at some period of his life connected with this family circle and with the du Cerceau atelier. The connection is revealed by copies which Gentilhâtre made from drawings by Jacques 1er Androuet du Cerceau which survive today but which were never engraved. Outstanding among these are folios 17 recto, 50 verso and 192 verso. These are copies of drawings in an album by Jacques 1er which is in the Pierpont Morgan Library in New York. Neither of these du Cerceau drawings was engraved. Gentilhâtre's drawings, copied or derived from these largely unpublished designs by du Cerceau, are numerous and are listed in the notes on folio 17 recto. Others appear to have been copied or adapted from drawings, now lost, for the Château of Charleval, designed by the elder du Cerceau (ff.2r, 2v, 3v, 4r, 4v, 6v with 7r, 8r, 18v and 19r: see notes thereon). From Jacques II du Cerceau, or one of the masons employed by him, Gentilhâtre probably copied the drawings for the buildings at the Château of Montceaux-en-Brie where Jacques II and his nephew de Brosse were working between 1597 and 1599 (see f.20v, the first of the Montceaux drawings). He probably copied other drawings by the same architect which cannot be identified.

It seems reasonable, therefore, to assume that Gentilhâtre spent at any rate some of his formative years in the du Cerceau atelier and his own drawings show that he remained faithful during all his working life to the style of architecture with which the du Cerceau family is principally associated (see note on f.25v).

It is possible that Jacques Gentilhâtre, like the du Cerceau and de Brosse families and many members of their circle, was a Huguenot. Perhaps significant in this connection is the fact that among places which he probably visited, named in the pages of the album, are three well-known centres of the Reformed Religion where flourished large colonies of Huguenot craftsmen and artisans. These were Sedan (f.97r), Lyons (f.48v) and Geneva (f.97r).³

From the inscriptions giving place-names and the evidence of the drawings on which they occur we can also assume that Gentilhâtre visited and probably worked in Lorraine, at Nancy and in its environs, in Paris, Fontainebleau, Troyes, Dijon and in Chalon-sur-Saône and its neighbourhood (the folio numbers of drawings made in these places are listed in topographical groups in the list of plates). Whether or not he travelled outside France, except perhaps to Geneva, is very doubtful. There are drawings after Palladio, Vignola and Michelangelo, but all of these are from engravings as are many of his drawings after French architects such as Philibert de l'Orme. Folios 13 verso and 14 recto contain sketches, with details, of Sansovino's library in the Piazzetta in Venice and of the Zecca (the Venetian Mint) by the same architect. Folio 54 bis has attached to it an unfinished and inaccurate sketch of the staircase at the Scuola di San Giovanni Evangelista in Venice. Evidence of dating,

however, shows that Gentilhâtre must in this case, as we know he did in others, have used the drawings of architects or masons who had seen what he had not. In the same way, although there are drawings in the later pages of the album (ff.270r, 271r, 271v, 272r) from frescoes by Raphael in Rome and of architectural or decorative detail in Roman buildings (ff.244v, 281v) and indeed of Roman palazzi (ff.36r-37r), these do not imply that Gentilhâtre ever saw the originals.

By about 1600 Gentilhâtre seems to have arrived in Paris; he was certainly there in 1601 when he made drawings of projects which the sculptor Pierre Biard was preparing for the side-screens and doors of the jubé in Saint-Étienne-du-Mont (ff.74r-75r). He also drew the entrance to the recently-built Hôtel d'Almeiras which still survives in the Rue des Francs-Bourgeois (f.87r). One of the most interesting of his Paris drawings is the one (f.34v) inscribed *logis de M. mathieu de Grenoble a Paris*, a naïve and charming rendering of part of a prosperous fellow-craftsman's town house, rebuilt by its owner in about 1601-02.⁴ This drawing not only provides a valuable record of a house of this type and date but also a link with the next phase of Gentilhâtre's career.

'M. Mathieu de Grenoble' was the sculptor Mathieu Jacquet, native of Grenoble, who in 1597 was commissioned by Henri IV to make the magnificent fireplace which gave its name, 'Aile de la Belle Cheminée', to the wing which Primaticcio had added to the Cour de la Fontaine at Fontainebleau in 1568.⁵ Work on the fireplace went on, under Jacquet's intermittent supervision, from 1597 until the end of 1601.⁶ Gentilhâtre appears to have arrived in Fontainebleau, either for the first of a series of visits or to work there as a mason, in about 1601 and to have been familiar with the work in progress until about 1609 or 1610. There he made drawings of some of the buildings being erected at the château for Henri IV (ff.9r, 19v, 21v, 23v, 24r, 24v, 55r, 98v).⁷ The contracts for all these buildings have been discovered in recent years,⁸ and these give us the dates for Gentilhâtre's activity at Fontainebleau.

A number of Gentilhâtre's drawings show the buildings put up at Fontainebleau between 1601 and 1609 as they were actually executed: that of the jeu-de-paume (ff.23v-24v) is one of these, while the Galerie de Diane drawing (f.21v) is very close to what we know of that building in its original state. At other times he apparently shows projects which he probably copied from Henri IV's architect at Fontainebleau, Rémy Collin. The rendering of the Porte Baptistère on folio 19 verso falls into this category. One of his Fontainebleau drawings (f.55r) is an interesting record of a part of a building — the Chapel of Saint-Saturnin in the Cour de l'Ovale — which, while Gentilhâtre was at the château, was masked by new constructions. Thus, in the history of Henri IV's building work at Fontainebleau, the contracts of the Minutier Central and Gentilhâtre's drawings form a complementary and valuable record.⁹

The supposition that Gentilhâtre may have worked as a mason under Rémy Collin at Fontainebleau is supported by the fact that Collin was one of the master masons employed by Jacques II du Cerceau on the Château de Montceaux (1597-99), of which Gentilhâtre made the series of drawings already mentioned. At that period Gentilhâtre was only a youth of nineteen and, as already noted, his drawings may not have been made from the building itself but copied from du Cerceau (or indeed from Collin) and possibly at a later date. However, the Montceaux-Collin link may have been significant for Gentilhâtre and gained him a place among the masons employed at Fontainebleau.

From Fontainebleau Gentilhâtre appears to have gone east into Lorraine in about 1609 or 1610. There are several drawings inscribed *nancy*, but the main evidence for his presence in Lorraine is a series of drawings of a château inscribed *ton en lorraine*. There is no firm evidence for or against, but it seems possible, especially in view of the old-

fashioned architectural style of the drawings connected with Ton, that Gentilhâtre was himself responsible for the design of this château, whose history, as far as we can trace it, is given in the appropriate catalogue entry (see notes on f.46v). There also enters into the picture, at Ton, a mysterious figure who turns up in connection with various buildings which Gentilhâtre recorded. This is the anonymous author of a very small manuscript book containing notes and drawings which is in the Bibliothèque Nationale in Paris, where it is listed as 'The manual of an unknown engineer-architect of the early seventeenth century'. One or two of this engineer's (mostly technical) drawings are inscribed 'Ton' (see the note on f.46v, where the folio numbers of the other eight drawings inscribed 'Ton' by Gentilhâtre are listed).

Apart from a drawing of an unidentified gateway dated 1612 (f.68v), there are no further dates, nor approximately datable buildings in the book until 1614-17. During this period Gentilhâtre seems to have gone south and worked or visited in Chalon-sur-Saône and the surrounding neighbourhood.

The drawings inscribed *chalon sur sone* (ff.15r, 16r, 73r, 174v) include one (f.73r) clearly based on the jubé doors of Saint-Étienne-du-Mont in Paris (cf. ff.74r-75r). The door in the drawing is inscribed *porte du châtelet de chalon sur sone*. This was probably a 'little château' which stood, as was customary, at the end of a bridge where the road entered a town. This supposition is borne out by a street named the Rue du Châtelet which exists in an appropriate position in the present-day town.¹⁰ Gentilhâtre is not, however, the only early seventeenth-century source to indicate the existence of this 'little château'. It also figures in the unknown engineer's manual in the Bibliothèque Nationale already referred to.

Evidence that Gentilhâtre may have been employed by a member of the legal profession in the town of Chalon is contained in folios 15 recto and 16 recto, where he inscribes drawings of details of a town house a *M. pery, avocat a chalon sur sone 1614 et 1615*.

Another rather intriguing example of the use of the jubé doors at Saint-Étienne-du-Mont as a model occurs on folios 51 verso and 52 recto.¹¹ These pages show part of a brick and stone building and of one of its pavilions. The door of the pavilion is similar to that inscribed as belonging to the Châtelet at Chalon and their common derivation from Saint-Étienne is clear. The building which figures on folios 51 verso and 52 recto is inscribed *pour Saint Jehangou* — a rendering of a place-name which is explained in the catalogue entry.

The château of Cormatin, which lies south of Chalon-sur-Saône and near Saint Gengoux (*Saint Jehangou*), was reconstructed by Antoine de Blé, Marquis d'Uxelles in 1614 and still exists today.¹² There are four drawings in Gentilhâtre's album inscribed Cormatin (ff.95r, 108r, 192v, 243v)¹³ and three similarly inscribed in the Bibliothèque Nationale manual, one of which also bears the name of the owner, '... pour Monsieur le Marquis d'Uxelle' (see notes on f.95r).

One of Gentilhâtre's Cormatin drawings (f.192v) is of (or for?) a fountain: *Le plan du bassin de la fontaine du partaire de cormatin a monsieur le marquis du xelle*. This design can again be tentatively attributed to Gentilhâtre himself, the more so because it is directly derived from one in the du Cerceau album in the Pierpont Morgan Library, a source with which, as we have already seen, Gentilhâtre was familiar and from which he copied more than once.

The latest date in the album — *au mois de novembre 1623* — is on one of the earliest pages (f.7r). It is significant that this date, two years into the third decade of the seventeenth century, should appear on a drawing copied from yet another by Jacques 1er du Cerceau, which was made more than forty years earlier. For Gentilhâtre never abandoned the by then thoroughly old-fashioned decorative Mannerist style of the late sixteenth

century. All save a few¹⁴ of his most detailed and elaborate drawings are in this idiom. At a period when his almost exact contemporary Salomon de Brosse had recently created buildings like the Luxembourg Palace, the west front of Saint-Gervais in Paris and the château at Blérancourt,¹⁵ and when François Mansart was shortly to begin his brilliant career with the Church of the Visitation and the châteaux of Berny and Balleroy, Gentilhâtre remained firmly rooted in the past. So too did many of his contemporaries, architects and masons, the authors of innumerable, anonymous, charming French provincial buildings of the first half of the seventeenth century. Some of these buildings, of which all too many have disappeared, are rescued for us from total oblivion by their appearance in the pages of this album.

NOTES

- 1 I am obliged to the late Monsieur E.-J. Ciprut of Paris for communicating to me these records of the Gentilhâtre family which he discovered in the Minutier Central.
- 2 This is the generally accepted date of his death; there are no further records known of him after this year.
- 3 The presence of a place-name inscribed on a drawing is, as has been said, not always proof that Gentilhâtre actually visited the locality. If he did not himself see the buildings in Geneva, Sedan or Lyons he must have copied other men's drawings of them.
- 4 For the literature on this house see notes on folio 34 verso. The dates of the buildings, or projects, in Paris and at Fontainebleau drawn by Gentilhâtre definitely indicate that he went to Paris first, then to Fontainebleau. This despite the fact that the first Fontainebleau drawing occurs on folio 9 recto (the Pavillon des Chasses) and the first Paris drawing (the house of M Mathieu de Grenoble) on folio 34 verso. However, although folio 34 recto only has 34 deleted beneath it the folios from that part of the album onwards are those which frequently have re-numbering upon them, indicating rebinding. (I do not count among the Paris drawings folio 15 verso, a copy of a du Cerceau engraving of Lescot's Louvre which could have been made at any date.)
- 5 Fragments of this now dismantled fireplace are at Fontainebleau and in the Louvre.
- 6 Cf. the work on Jacquet by E.-J. Ciprut quoted in the notes on folio 34 verso.
- 7 And, conjecturally, 23 recto and 86 verso.
- 8 Some have already been published by E.-J. Ciprut (*see* the notes on f.9r), who gave the references to the Étude XIX of the Minutier Central in which they are contained. I do not quote the references to the separate, still unpublished contracts as a colleague is at present preparing a study of these for publication.
- 9 An article dealing with both is under preparation by the author.
- 10 I have not, unfortunately, been able to pursue any further researches into the history or exact whereabouts of the Châtelet at Chalon-sur-Saône.
- 11 Gentilhâtre had almost certainly left Paris by 1605 when the actual doors were probably completed (*see* notes on f.75r).
- 12 It has a particularly splendid staircase and staircase well of stone, with fine vaults, dating from the early seventeenth century.
- 13 The history of the château is given in the notes on folio 95 recto.
- 14 Notably folios 38 verso and 39 verso to 42 verso.
- 15 Which Gentilhâtre (cf. f.25v) may himself have seen.

Since this introduction was written and the catalogue completed another, very important, album of drawings by Jacques 1er Androuet du Cerceau has been discovered by Mr David Thomson. Three drawings by Gentilhâtre (ff.17r, 50v & 192v), which derive directly from the Pierpont Morgan album are also linked with the Thomson album. I am extremely grateful to Mr Thomson for allowing me to examine his drawings and to publish this reference to them.

ACKNOWLEDGEMENTS

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Abbreviations

Arch. Nats.	Archives Nationales, Paris
Bib. Nat.	Bibliothèque Nationale, Paris
Bib. Nat. Est.	Bibliothèque Nationale, Paris, Département des Estampes
BM	British Museum
C	century
c	circa
ch.	chapter
f., ff.	folio, folios
G.d.B.A.	<i>Gazette des Beaux-Arts</i>
Insc	inscribed
LHS	left-hand side
Lit	literature
Min. Cent.	Minutier Central (of the Archives Nationales, Paris)
MS	manuscript
r	recto
RHS	right-hand side
RIBA	Royal Institute of British Architects
v	verso

GENTILHÂTRE, Jacques (1578-?)

Album containing 294 leaves of drawings of architecture, sculpture, decoration &c
Chiefly pen, some in bistre or coloured wash
There are various watermarks in the papers used in the album and most are not easy to decipher; the following only have been certainly identified in C. M. Briquet, *Les Filigranes*, 1966, vols I & IV: Briquet IV, p.654, No.13166, Provence, 1542; Lyons, 1550-96; Dijon, 1564; Narbonne, 1568-94; Geneva, 1566; Le Puy 1585-1603; Toulouse 1598; Briquet I, p.112, No.1369, Soleure, 1593
Bound in brown leather (250×170)

The inside front cover has an engraving of the descent of the Holy Spirit, by Cornelis Cort, dated 1573, and there is an engraved title page mounted on the flyleaf and insc: *Recueil | des Plus beaux Portails | de plusieurs Eglises | de Paris | 1659*; the verso of the flyleaf bears the name of one previous owner, in pencil, *W. R. Watts*

In the following catalogue entries are indexed by folio number

1r Insc: *Ce livre peut estre utile a plusieurs personnes Comme | Aux Architectes, Aux Sculpteurs aux Peintres aux fondeurs | Aux fonteniers aux Graveurs aux Orphèvres* (there follows the word *bonne* in a different hand & erased) / *Aux Entrepreneurs aux Massons, Aux Serruriers, Menuisiers | Aux dessinateurs. Aux amateurs des Ornaments | Decorations, Plafonds Enlivolements Plans et Bâtimens | structures figures Epitaphes (manteaux de added in pencil in a later hand) Cheminées, Portiques | façades Colonnes Chapiteaux Architraves Bases | Chaises Orgues compartiments Cartouches* (above this is *armoiries* in a different hand, erased) *Corselets | heaumes Casques armures trophées supports, fleurons | belles fontaines Mufles Masques Consols Gyronettes | pieds destaux. Enfin toutes sortes Dembellissements | d'architecture et de Sculpture*; beneath is added in pencil, in the same hand as *manteaux de* above, *Cabinets tabernacles volutes*; below (in a different hand, identical with that recording Gentilhâtre's name and date and place of birth at the end of the book) is added *Ce livre fait par Mre Jacq Gentilbatre architecte | contient deux cent octante sept feuilles remplies | d'architecture ou de figures qui est un ramas | et recueil de tout ce qu'il a veu et remarqué | tant a paris quen d'autres lieux curieux et des plus remarquables de France*; (in pencil, in a modern hand) *W. R. Watts*
None of the early inscriptions is in Gentilhâtre's handwriting, which appears frequently within the book itself, cf. particularly f.6v.

1v Blank

2r Elevation of 2 bays of a 2 storey façade with attic, the windows surrounded by continuous strips of rustication carried over above the string course in a semicircular motif; between the windows a male figure in a niche
This drawing, which is close in architectural style to ff.2v & 3v-4v, may be connected with projects for the Château of Charleval, designed by Jacques 1er Androuet du Cerceau and begun in 1570 for Charles IX. The building was scarcely started before it was abandoned, but some of its projected façades are known from engravings in du Cerceau's *Les plus excellents bastiments de France*, 1576, I [Figs.2 & 8]. The connection is further suggested by the fact that ff.3v [Fig.1] & 4v are copies from these engravings. Many drawings by du Cerceau, never engraved, must have existed for Charleval, and it is reasonable to suppose that Gentilhâtre knew them and copied or adapted them. A direct contact can be established between Gentilhâtre and the du Cerceau circle of the next generation (cf. the Introduction and notes on ff.17r, 50v & 65v). The drawings copied from

engravings of Charleval or otherwise seeming to be connected with it are: ff.2v, 3v [Fig.1], 4r [Fig.5], 4v, 6v with 7r [Figs.3&4] 8r [Fig.6], 18r [Fig.7] and 18v [Fig.9].

2v Elevation of 1 & 2 half-bays of a 2 storey façade with attic

This is possibly a variant of f.2r, introducing a colossal order of coupled, rusticated Doric pilasters; it is also similar to f.4r in the peculiar arrangement of the ground-floor windows, giving a 'semi-basement' effect. Its rough and sketchy technique differs from the other drawings in the 'Charleval group' (for which see note on f.2r).

3r Elevation of the 2½ bays of the façade of a single-storey building with balustrade and central motif above; the window & door, surrounded by rusticated strips, have heavy voussoirs & keystones breaking into the cornice; the window is surmounted by a broken curved pediment [Fig.60]

The elaborate window (or niche?) is a variant of a type common in Italian C16 Mannerist architecture. F.3r could belong to the suggested group of projects for Charleval but may more probably (cf. f.17r) be connected with a type of building with which Jacques 1er Androuet du Cerceau and his circle seem to have been much preoccupied in the 1570s and 80s and which is epitomized in the design for the façade of the garden room at Verneuil [Fig.57].

Lit: Du Cerceau, *Les plus excellents bastiments*, I, pl.57; R. Coope, 'History and architecture of the Château of Verneuil-sur-Oise', *G.d.B.A.*, LIX, 1962, pér.VIc figs.5 & 9 & p.304

F.3r of the album attributed to Jacques 1er Androuet du Cerceau in the Pierpont Morgan Library, New York, may possibly be an alternative design for the Verneuil façade (for the album see Introduction and note on f.17r).

3v Elevation of part of a façade of the Château of Charleval, copied from *Les plus excellents bastiments*, I (cf. f.2r) [Figs.1&2]

In the drawing there is some modification of detail and the colossal order differs from the original which, in the du Cerceau engraving, is definitely of pilasters.

4r Elevation of 2 bays (variants) of a 2 storey façade with attic, articulated by a colossal order of coupled, rusticated Doric pilasters [Fig.5]

This drawing is closely related in several features, particularly in the window arrangement, to the sketch on f.2v. Its position among the drawings copied from the Charleval engravings suggests a close connection with them.

4v Elevation of part of a façade of the Château of Charleval, copied from *Les plus excellents bastiments*, I (cf. f.2r)

5r Elevation of part of a 2 storey façade with an arcade in part of the lower storey
This drawing could be connected in technique with f.25v. Both are decorated with the monogram *H*. See also drawings for the Château of Coulommiers-en-Brie probably made by Charles du Ry (Louvre, Dessins RF5946), formerly attributed to Salomon de Brosse (cf. f.25v notes).

5v An engraved roundel of the infant St John with a lamb, set in an architectural background
s: *J.G* (i.e. Jean de Gourmont)

6r An engraved roundel from *Vues d'optiques*, 1551, by Jacques 1er Androuet du Cerceau

6v, 7r Two drawings of different parts of a single scheme: f.6v shows the elevation of an arcade with gallery over, heavily rusticated & with coupled, rusticated Doric pilasters with a niche containing a statue between them dividing each window bay; this is flanked on the right (f.7r) by a 3 storey pavilion with the same features; in the extra attic storey the pilasters are replaced by consoles in the form of female herms; the pavilion is surmounted by a dome [Figs.3&4]

Insc: (f.6v, above the central element of the gallery façade, in Gentilhâtre's hand) *De cest maison lastructure | Ce pouvoit eslever plus hault | Mais pansant a la sepulture | El est plus grande qu'il ne fault & below quatrains sur une table datante a une porte de m(a?)* (remainder of this word & the next word heavily deleted) *au mois de novembre 1623*

These are copies of part of an unpublished drawing attributed to Jacques 1er Androuet du Cerceau in the Bib. Nat., Paris. It is possible that the du Cerceau drawing could be connected with the garden room and pavilions at Verneuil (cf. f.3r and engravings for that château in *Les plus excellents bastiments*, I). H. von Geymüller, *Les Ducercau, leur vie et leur œuvre*, Paris 1887, fig.44, reproduces the whole du Cerceau drawing and considers it to be connected with Verneuil. Nevertheless, in some respects it is closer to the 'Charleval group' of drawings by Gentilhâtre (see f.2r and notes thereon). This drawing is one of several in the album (ff.50r, 50v, 65v) which prove that Gentilhâtre had access to unpublished drawings by the elder du Cerceau and by members of his atelier (see Introduction and notes on f.17r)

7v Elevation of a pavilion (with wing in section) & part of the court façade of a château, the latter highly decorated & with window bays flanked by gigantic herms

Insc: (above drum of dome to left) *y cy est un dome*
This drawing is close in feeling to and may be connected with the drawing on ff.6v & 7r.

8r Elevation of an entrance gate or pavilion over a moat: free-standing with a single entrance & with a dome surmounted by a lantern [Fig.6]
Evidence of later rebinding suggests that this drawing originally followed f.4v and therefore belonged to the 'Charleval group' (cf. f.2r) to which it is related in technique and architectural style.

8v Blank

9r LHS: Half-elevation of a rusticated entrance [Fig.11]

Insc: *A Ste eslaime pour M le lieutenant bernar 1617*
It is possible that this may be the 'lieutenant Benneran' of f.17v, in which case 'Ste Esلاime' may have been in or near Chalon-sur-Saône

RHS: Above: unfinished alternative design for the entrance on the left (?); below: sketch of a pavilion of 3 storeys & an attic surmounted by a domed roof & lantern [Fig.11]

Insc: *a fontaine bealeu*

The lower drawing on the RHS is the first of a series connected with Fontainebleau and is probably a rough impression of the E façade of the pavilion at the château, situated at the NE end of the Cour de l'Ovale [Figs.10 & 12]. Until 1639 there was a moat between the two courts which explains the sloping base, now hidden, on which the pavilion stands. The pavilion was begun in 1603 or 1604, the contract being dated 22 December 1603 (see Introduction). This pavilion and all the C17 buildings shown in Gentilhâtre's drawings made at Fontainebleau are by Henri IV's architect at the château, Rémy Collin, who worked there from 1600 to 1609.

Lit: For this period at Fontainebleau see F. Herbet, *Le Château de Fontainebleau*, Paris 1937; E.-J. Cipur, 'Documents inédits sur quelques châteaux de l'Île-de-France...', *Paris et l'Île-de-France, mémoires publiés par la Fédération des Sociétés historiques et archéologiques de Paris et de l'Île de France*, XVI-XVII, 1965-66, pp.131-188

9v Profile & half-elevation of a door of complicated design & with an elaborate decoration of swags &c Unidentified.

10r Two designs for the upper part of door cases with decorative figure, bust & swags Unidentified.

10v Elevation, with plan beneath, of a door & profile of the same
Insc: *le plan & profile*
Unidentified.

11r Design for an entrance gate or pavilion: 3 arches; the central one larger, divided by 4 attached Ionic columns; alternative designs for a second storey, that on the right having a decorative figure, the whole surmounted by a central curved pediment; there are apertures for drawbridge chains Unidentified. In the space below the pediment is a blank coat of arms with a knight's helm. This is stuck over a different coat now impossible to read.

12r Design of foliage decoration, half of a complete ornament
Drawn finely in pen with elaborate cross-hatching.

12v One design of foliage similar to f.12r; 8 enlarged details of consoles, pediment, pedestal &c, marked with numbers corresponding to those on the façade of the building on f.13r [Fig.115]

13r Half-elevation of the 2 storey façade of an unidentified building with a large central arch in each storey, flanked by elaborate square niches or windows; both storeys are decorated with an order of pilasters of fantastic design; various elements of this façade are marked with numbers (cf. f.12v) [Fig.114]
Insc: (on a tablet above the lower arch) *SPQR*
The inscription *SPQR* suggests that the drawing is intended as an imaginary design for some Roman civic building.

13v Rough elevation & details of 1 bay (2 storeys) of Jacopo Sansovino's Library in the Piazzetta, Venice, begun 1537 [Fig.45]; details of the façade are lettered & enlarged drawings of these, identified by the same letters, appear on the RHS of the page [Fig.44]

14r Elevation, in the same rough style as f.13v, of 1 bay of 2 storeys of the Zecca (the Mint), begun 1536-37, now part of St Mark's Library and also by Jacopo Sansovino [Fig.45]; as on f.13v details are identified by letters & the letters appear alongside enlargements of these on the RHS of the page [Fig.44]
The drawing of the library on f.13v is almost certainly taken from the end of the building nearest the piazza and the campanile. The other end, towards the Grand Canal (the Mole), was not completed until the 1580s. This supposition concerning the dating of the drawing is based on the fact that the Zecca appears on f.14r in its original form, that is with only two proper storeys and an attic built up from the centre of the roof and crowned with a lantern. The third storey, designed by Sansovino himself, was not begun until the late 1550s. Since the drawings copied by Gentilhâtre on ff.13v & 14r are obviously both taken from the same source, the originals would have to have been made at some time between about

1545 when the Zecca, in its earlier form, was completed and 1558 when the addition of the extra storey begun. The earlier appearance of the Zecca is shown in an engraving called 'Il volo del Turco', which is reproduced in Tafuri's book on Sansovino, p.49 (see below). Gentilhâtre's drawing (and possibly but not necessarily his source drawing) of the Zecca is inaccurate in that it shows a variation in the bays, narrow-wide-[narrow] on the ground floor. In fact all the bays are the same and there is no evidence that they were ever designed differently. These folios are a further and most interesting example of the circulation of sketches and drawings of foreign buildings in France in the late C16 and early C17, for Gentilhâtre was here certainly not copying from engravings.
Lit: M. Tafuri, *Jacopo Sansovino e l'architettura del '500 a Venezia*, Padua 1969

14v Detailed drawing of part of the garden front from the second design for Verneuil-sur-Oise, after du Cerceau's engraved plate in *Les plus excellents bastiments*, I [Figs.61 & 62]
Insc: *Vegneulle* & (in a different hand) *Verneuil*

15r Elevation of a town house (?) with 2 storeys of 3 bays & 1 attic dormer above centre, with scale [Fig.46]
Insc: *M pery avocat a chalon sur sone 1614 et 1615*
This drawing and f.16r are of the same house which may have been designed by Gentilhâtre himself, as he seems to have been working in or near Chalon-sur-Saône between 1614 and 1617 (see Introduction and f.16r).

15v Elevation of part of Lescot's building at the SW corner of the courtyard of the old Louvre, begun 1551: the pavilion to the left is the Pavillon du Roi & the façades, now masked by later constructions, are those on the river front; the drawing is a copy from du Cerceau's engraved plate in *Les plus excellents bastiments*, I [Figs.24 & 25]
Insc: *Louvre*
For the Louvre see also ff.106r, 106v, 152r.

16r Elevation of a 3 storey façade with 2 shops under an arcade on the ground floor; with scale in pieds [Fig.47]
Insc: *M pery avocat a Chalon sur sone 1615 &c*, in appropriate places on elevation, *bric* (cf. f.15r)
For Chalon-sur Saône see also ff.73r, 174v.

16v Blank

17r Elevation of the central door & 1 window bay (to left) of a single-storey façade with balustrade above, broken by an elaborate central motif with a cupola & lantern over; the façade is decorated with giant Corinthian columns & much sculpture in high & low relief [Fig.58]
This façade is copied from a drawing (ff.45v & 46r) in the Pierpont Morgan album [Fig.59], where the full façade, with one window bay to the right, appears. The door and window bays in the original are each divided by coupled Corinthian columns. This is the first of many of Gentilhâtre's drawings connected with the Pierpont Morgan album (see Introduction) and it may belong with the 'Charleval group' (cf. f.2r), though a connection with the Verneuil garden pavilion seems more probable [Fig.57]. As Gentilhâtre's drawings deriving from the Pierpont Morgan album are so numerous a list of the relevant Pierpont Morgan folio numbers is given here which will be referred to but not repeated in subsequent entries: ff.84v, 85r, 112v, 129r, 129v, 132r, 137r, 138v, 140r, 191r, 192v.

17v Blank

18r Elevation of part of one of the court façades of the Château of Charleval (cf. f.2r) copied from du Cerceau's engraved plate in *Les plus excellents bastiments*, I [Figs.7 & 8]
There are minor divergences from the original, viz. the pilasters are left unfluted and a niche and statue omitted from between the pilasters flanking the central bay (see also f.19r).

18v Elevation of 2 bays of a 2 storey façade with attic: the windows & the giant Doric order of attached columns have vermicular rustication [Fig.9]
Closely connected (though the proportions differ slightly) with f.4r and therefore with the remainder of the 'Charleval group' of drawings (cf. ff.2r, 2v, 3v, 4v).

19r Elevation of a pavilion with a double-arched central entrance: the pavilion has 3 storeys & the adjacent wing, of which $1\frac{1}{2}$ bays are shown (to right) has 2; the double bays of the pavilion & the single one of the wing are flanked by a giant order of fluted Tuscan columns; the whole much decorated with sculpture in high & low relief
This drawing is fairly close to du Cerceau's engraved design for one of the court façades at Charleval (cf. f.18r and du Cerceau's engraved plate in *Les plus excellents bastiments*, I [Fig.8]).

19v Alternative designs (right & left) connected with the 'Porte Baptistère' of the Cour de l'Ovale, Fontainebleau [Fig.13]
Insc: *Fontainebleau*
The Porte Baptistère leads from the Cour de l'Ovale to the stable court at Fontainebleau [Fig.14] (cf. f.9r). This drawing shows the façade facing the stable court, the lower part of which is made up from elements of an earlier gate formerly in the Cour du Cheval Blanc [Fig.15].
The earlier gate was designed by Primaticcio, built c.1565 and pulled down in 1580, when the stones were stored away. Henri IV had the gate re-erected on the present site in 1601. The upper part of the Porte Baptistère was designed by Rémy Collin in 1601. The platform was destined to support an equestrian statue of Henri IV. Gentilhâtre's drawing does not correspond with the executed building and probably represents an alternative project by Collin. Both designs shown for the lower part of the gate vary slightly from Primaticcio's original as it was engraved by du Cerceau, that on the RHS is nearest to it, that on the LHS shows the arch as it appears today. The two designs for the upper part differ even further from the design as executed (see Introduction and notes on f.9r).

20r Interior of a room: elevation of a wall showing a doorway & 2 panels; possibly a design for the decoration of a gallery
This may be a design for Montceaux – a suggestion borne out by the position of the drawing in the book (cf. ff.20v & 22r to which it is fastened, f.21r having been inserted between). The design of the door seems connected with the screen door of St Étienne-du-Mont (see ff.74r-75r).

20v Design for the central staircase pavilion of the corps-de-logis at Montceaux-en-Brie [Fig.78]
This is the first of a series of drawings of Montceaux (cf. ff.22r, 39r, 81r, 83v, 98r, 100r, & 100v, 101r, 106v, 142r, 143r), all connected with Henri IV's alterations and additions to the château made for his mistress Gabrielle d'Estrées between 1597 and 1599, or for his

Queen, Marie de Médicis between 1601 and 1609. This drawing shows the pavilion with an order of colossal Ionic pilasters corresponding with those of the other façades refaced or rebuilt at this date (cf. f.39r). The executed pavilion, of which a considerable fragment remains, has an order of attached, fluted Ionic columns [Fig.80]. In all other details the remaining decoration corresponds with Gentilhâtre's drawing. The attic storey has gone, but it is probable that the elaborate decoration for it shown here was never carried out. The design therefore probably represents a project, later modified. It is uncertain whether Gentilhâtre shows the eastern (court) or western (garden) front. In 1600 the Italian architect Scamozzi made a drawing of the W and N façades of the château in which this pavilion is shown completed, on the garden side, and with columns.

Lit: V. Scamozzi, *Taccuino di Viaggio da Parigi a Venezia 14 marzo-11 Maggio 1600*, ed. Franco Babiero, Civiltà Veneziana Fonti e Testi I, Serie Prima 1, 1959, pp.41-42 & pls.II-III; R. Coope, 'The Chateau of Montceaux-en-Brie', *Journal of the Warburg & Courtauld Institutes*, XXII, 1959, pp.71 et seq; R. Coope, *Salomon de Brosse*, London 1972, ch.2 & 3, & cat. pp.226-234

The following folio has at some recent date been removed from the album, reversed and attached by the left-hand side to a piece of card. The verso is now therefore seen as the recto and the drawings on the true recto beneath appear upside down when the folio is turned back. Further confusion is caused by the appearance of the page number 21 on both the true recto and the true verso, but on the former the figure 1 is dotted, on the latter not (the dotted figure 1 is the form associated with the earlier pagination). All references in this catalogue are to the original position of the folio before removal and reversed mounting.

21r Two sketches: (1) half-elevation of a rusticated arch with Tuscan column; (2) elevation of 2 half-bays and a pier of a gallery (?) façade
No.2 bears a relation to f.17r in general style and may also therefore have a connection with du Cerceau designs of the Pierpont Morgan album type.

21v Design for the façade of the Galerie de la Reine (now the Galerie de Diane) at Fontainebleau [Fig.16]
Insc: *Fontainebleau*, with scale
Bistre with red & blue washes
From the evidence of the present façade (heavily restored in the early C19) and from Silvestre's engraving of the original [Fig.17], it appears that Gentilhâtre's drawing differs only slightly from the executed design – in the central element he omits the niches flanking the window above the arch and he does not include the statues which stood in the niches on the ground floor. The Galerie de la Reine now, as the Galerie de Diane, the only fragment surviving of the Cour de la Reine [Fig.17], was begun by Henri IV in 1600 and is named in the contract *une grande galerie que sa majesté veut estre fait de neuf en son chasteau de Fontainebleau dedans le jardin de buys le long de la Conciergerie* (see Introduction and notes on f.9r).

22r Design for the dome & lantern of the staircase pavilion of the corps-de-logis at Montceaux-en-Brie. Although it is not inscribed, this drawing is clearly intended to connect with f.20v to which it is affixed. The cipher G:H (Gabrielle-Henri) appears as decoration beneath the royal crown. It is doubtful whether the elaborate decoration was ever carried out, and Scamozzi's drawing and later engravings show a different type of dome.
Lit: See f.20v

22v Blank

23r Design for a square-headed door or gate, rusticated, with heavy voussoirs & a triangular pediment supported on consoles
Bistre pen & slight blue wash
Since this drawing immediately precedes the elevation and section of the jeu-de-paume at Fontainebleau (cf. ff.23v. & 24r which also have blue wash), it is possible that, though not so inscribed, it may be connected with it. The entrance to the jeu-de-paume is not shown in any of Gentilhâtre's elevations and it is difficult to trace on plans made before its destruction in 1702. On the other hand the door is not really in keeping with the style of the drawings on f.23v and ff.24r & 24v.

23v Elevation of the W façade of the jeu-de-paume at Fontainebleau with scale in pieds/toises [Fig.19]
Insc: *fontainebleau*
Bistre pen, red & white detail, blue wash
This jeu-de-paume, the largest and most celebrated of its day in France, was built for Henri IV by Rémy Collin in 1601 on the site left vacant when, in 1565, part of the N end of the wing facing W on to the Cour du Cheval Blanc was demolished. The same view as that given here is shown in Francini's bird's-eye view of the château, 1614 [Fig.10]. The jeu-de-paume survived until 1702, when it was destroyed by fire. It was rebuilt in 1723 but later was almost entirely demolished. The drawing also shows part of the moat, now filled in, which lay at the E end of the Cour du Cheval Blanc.

24r Section of the interior of the jeu-de-paume at Fontainebleau, looking towards the tripartite window of the S façade (cf. f.24v)
Insc: (in pen in Gentilhâtre's hand) *fontainebleau* & (in pencil in a later hand) *jeu-de-paume*
Bistre pen with blue wash

24v Elevation of the S façade of the jeu-de-paume at Fontainebleau, with scale in pieds/toises [Fig.18]
Insc: *fontainebleau*
Bistre pen, red, green & black details
This drawing is very important, for it shows possibly the earliest use in French architecture of the 'Palladian window'. The one shown here probably derives from Serlio, VII, cap.33, but is much more impressive in treatment (Serlio's seventh book, *Varii accidenti* was first published in 1575). For ff.23r-24v see Introduction and notes on f.9r.

25r Elevation of a house of 5 bays, 2 storeys, attic & high-pitched roof; heavy rustication of windows & dormers, with scale [Fig.99]
Bistre pen with blue, red & green washes
This elaborate drawing, which is related in technique to ff.21v & 24v, is not identifiable but its architectural style is derived from designs by Jacques 1er Androuet du Cerceau.

25v Elevation of a domed pavilion with lantern; the letter H surrounded by foliage is carved on the central panel of the façade [Fig.64]
This drawing, which is connected in style with f.5r, is related to the design of the moat pavilions at the Château de Blérancourt, Aisne, c.1612-19. The restrained and classical character of the original design by Salomon de Brosse [Fig.63] has been altered by Gentilhâtre in an elaborate and fantastic manner. The original appearance of the Blérancourt pavilions (now restored) is known from anonymous contemporary drawings (now in the Bib. Nat., Paris) which may have been available to Gentilhâtre. The manner in which Gentilhâtre has transformed de Brosse's design is indicative of his whole approach to architecture. The window-decoration in this drawing is based on a drawing, c.1568, for the entrance screen at Verneuil-sur-Oise by Jacques 1er Androuet du Cerceau (see BM Print Room Ducerceau No.42).

Gentilhâtre's pavilion may indeed also be connected with the moat pavilions at Verneuil, designed in c.1600-09 by de Brosse (see R. Coope, *op. cit.*, for f.3r p.308 & fig.15).

26r Plan & side elevation of a Greek-cross church with dome & double tetrastyle portico; at bottom right corner of page (which is folded) part of a detail of masonry (?) [Fig.116]
Insc: (on a plaque on the façade) . . . *domus me(as?)* . . . , & (on the plan behind the high altar) *plasse pour les chanoynes / grand au telle*
Unidentified.

26v Elevation & section of 2 centralized churches with domes &, in bottom left corner, part of another dome & lantern indicating that the page has been cut [Fig.117]
Unidentified.

27r-28v Copies of engravings of tombs by Jacques 1er Androuet du Cerceau

29r Half-elevation of an arched entrance with pediment supported on banded composite columns [Fig.66]
Insc: *M. tabouret*
Unidentified. The arms above are, wrongly, Duplessis. The family of Tabouret can be identified as from Lorraine (see Rietstap, *Armorial général*, 1934, p.878).

29v Design for a château or city gate & drawbridge, with scale [Fig.107]
Bistre pen & blue wash
The arms above may be those of Charles Rostaing (1573-1660). His title included the barony of Bury-en-Blaisois where he had a château, with which this drawing may be connected.

30r Entrance elevation of a grotto, with a dome open at the top; in the pediment the cipher H with crossed sceptre & baton [Fig.112]
The building shown is, in many ways, similar to the Nymphaeum at the Château de Wideville built after 1630 and influenced by Salomon de Brosse's Fontaine Médicis at the Luxembourg, c.1620. This drawing also seems to be related in type to one depicting a grotto, c.1620, which is in the Nationalmuseum, Stockholm (CC 2043).

30v Elevation, with arched entrance, gun bastions, drawbridge & moat, of a fort or arsenal: on either side of the entrance are the arms of France with a ducal coronet, surrounded by a crescent moon & supported by lions, which in turn are supported by coupled columns; between the columns are crescent moons & the cipher D & D reversed; over the arch are the arms of France with a lion's head above & the cipher H on each side [Fig.118]
Bistre pen & blue wash
The crescent moons, which occur again on the bastions, initials D and H and the royal fleur-de-lis connect this drawing with Henri II and Diane de Poitiers. The lions and columns seem to derive from the lion column in the Piazzetta in Venice (cf. Fig.45) and there is a certain N Italian feeling in the central element, particularly in the type of roof.

31r Engraving by Jacques 1er Androuet du Cerceau from *Fragments antiques*, 1550

31v Elevation of a pavilion (?) with an arcade on the ground storey & double flight of steps leading to arched entrances in an elaborate upper storey; over the central niche are the French royal arms & in the niche a classical bust; cipher H & D(?) over left-hand dormer
Unidentified.

32r LHS: Half-elevation of entrance & 1 window bay of a house (?), the entrance pediment decorated with military trophies

RHS: Half-elevation of an arched entrance with rectangular superstructure supported on consoles & flanked by Doric pilasters [Fig.105]

Insc: *M. Nairret / audevant* & with measurements (cf. f.35r)

32v Perspective elevation of part of a façade showing half of an arched entrance with a window above & 1 bay to left, decorated with superimposed orders of pilasters, single pilasters against piers on the ground floor, triple pilasters above
For the early Renaissance type of capitals cf. f.198. Unidentified.

33r Elevation of part of an elaborately rusticated & sculptured façade

This may derive from designs for Charleval since it is close in architectural and decorative feeling to f.3v [Fig.1].

33v LHS: Elevation of part of an entrance screen (?) with an arched entrance & 1 window bay to the right

RHS: Half-elevation of a doorway, with a triangular pediment & military trophies above
Unidentified.

34r Half-elevation of a central (arched) entrance & 1 bay to the left; an entrance screen to a town house (?) Unidentified.

34v Elevation of the end façade of a 3 storey house, having square-headed windows with a sculptured head over; brick & stone materials indicated; details of mouldings at RHS lettered & corresponding to elevation [Fig.26]

Insc: *Logis de M. mathieu de Grenoble a paris*
Mathieu Jacquet de Grenoble built the celebrated chimneypiece, begun 1597, at Fontainebleau, which gave the name 'Aile de la Belle Cheminée' to the wing which Primaticcio had built in 1568.
Lit: E.-J. Ciprut, *Mathieu Jacquet, sculpteur d'Henri IV*, Paris 1967, p.16 (reprd)

35r Two half-elevations

LHS: arched entrance or triumphal arch (?) – 1 bay to the left having a niche containing a figure between half-columns (?), pediment with sculptured figure above

RHS: Reverse side (on to courtyard) of the entrance on the RHS of f.32r [Fig.106]

Insc: (above arch) *place des armoiry* & below *M. nairret / auderier / du batiment*

The right half must be after a N Italian model of the early C16.

35v Elevation of 1 bay of a 2 storey façade with attic above with scale [Fig.27]

Insc: *M. Zamet* & with measurements on the elevation
The Hôtel Zamet (later de Lesdiguières), of which part of the earliest building is represented here, was situated in the Rue de la Cerisaie near the Arsenal and the Bastille. It was built by Sébastien Zamet (or Sebastiano Zametti), a financier from Lucca, who came to France from Italy in the train of Catherine de Médicis. Zamet, who amassed a large fortune as a money-lender, was a favourite both of Henri III and Henri IV. He began his hôtel in about 1595. Two contracts for it survive: Arch. Nats. Min. Cent. XIX-332, 24 August 1595, and *ibid.*, XIX-337, 5 June 1598. His mason was François Petit and his carpenter Antoine La Redde. It is probable, however, that Zamet himself suggested some of the features of his house, notably the splendid double-flight staircase in the right-hand wing of the court. This house very soon became celebrated, both architecturally and socially (it was a place of rendezvous for the king and his mistresses, especially

Gabrielle d'Estrées who spent the day before she died there, at Easter 1599). A plan of the house exists among the Thorpe drawings in Sir John Soane's Museum, Lincoln's Inn Fields, London – see Sir John Summerson, 'The Book of Architecture of John Thorpe in Sir John Soane's Museum', *Walpole Society*, XL, 1964-66, p.90, pl.78 (T163). This shows the much admired staircase. Numerous drawings of the hôtel were made in the C18 by Robert de Cotte. These show both the original building and its plan and several proposed alterations to both plan and elevation (Paris, Bib. Nat. Est., série Va, 261e). One of de Cotte's elevations shows the part of the building recorded by Gentilhâtre [Fig.28]. Engravings of c.1860 exist showing the Hôtel Zamet-Lesdiguières before its demolition, which took place in 1877 during the construction of the Boulevard Henri IV.

36r Part of the façade of the Palazzo Cenci alla Dogana, Rome

36v Part of the façade of the Palazzo Ciciaporci, also called Alberini in Banchi, Rome

37r Part of the façade of the so-called 'House of Raphael' (Casa Caprini), Rome
Bistre pen & wash

37v Part of the court façade & arcade of the Hôtel de Gondi, Paris [Fig.29]

Insc: *sieur de gondy*
This hôtel (which became the Hôtel de Condé in 1612) was situated on the left bank of the Seine, N of the Luxembourg. It was apparently built shortly before 1584, probably by Claude Villefaux, architect of the Hôpital St-Louis. The appearance of the hôtel is known from engravings by Marot, from this drawing and that on f.151r and from an C18 drawing in the Bib. Nat., Paris.
Lit: M. Dumolin, 'L'Hôtel de Condé', *Bulletin de la Société Historique du VI^e Arrondissement*, 1925, pp.19-57; P. Smith, *François Mansart as a designer of hôtels* (thesis in the Courtauld Institute of Art of the University of London, 1965, ch.10); see also the forthcoming book on François Mansart by P. Smith & A. Braham to be published by Zwemmer in the series 'Studies in architecture'; A. Blunt, *Art & architecture in France 1500-1700*, 1970, p.259, n.25

38r Elevation of a 2 storey pavilion with attic, the central door approached by a double flight of curved steps

The use of shallow panels running the entire height of the building between the window bays (cf. f.41r) is reminiscent of certain designs by Jacques 1er Androuet du Cerceau, notably in the Pierpont Morgan album. This drawing may be connected with Montceaux, cf. particularly f.20v, for which it might be an alternative design. Comparative measurements support this suggestion.

38v Elevation of part of an upper storey & attic of 3 bays

Bistre pen & blue wash

This drawing is evidently connected with ff.39v-42v, which, though showing different buildings, form a coherent group all in the same medium of sepia pen with sepia and blue wash and all carefully drawn. None of these drawings is so far identifiable. The rather unusual type of lugged windows with a depressed arch and voussoirs is repeated in f.49r, but the buildings would seem to be in no way connected.

39r Elevation of the SE angle pavilion & part of the entrance screen at Montceaux (cf. ff.20v, 22r, 81r &c) [Fig.77]

Insc (on the base, below the screen) *monceau*
Bistre pen with bistre & blue wash

This drawing shows the pavilion as executed [Fig.76]. It appears from the remaining fragments of the screen that this, too, approximated to the design shown here, though there may have been only single strips of rustication between the openings. See notes and lit. for f.20v.

39v Two elevations

1 Elevation of a façade with 3 single-bay 2 storey pavilions & 1 bay of 2 storeys between each: the central entrance pavilion is approached by a double flight of steps; the windows between the pavilions are flanked by colossal nude figures
Bistre pen with bistre & blue wash
See note on f.38v above. Certain elements in this drawing, particularly the colossal 'pilasters' and the strips which articulate the façade, and also the bold semicircular pediments, derive directly from Jacques 1er Androuet du Cerceau's third book of architecture and from the Pierpont Morgan album. It is probable that the whole of this group of drawings (ff.38v-42v) derives from original drawings made by du Cerceau and in the du Cerceau atelier.

2 Half-elevation of a façade of 2 storeys with an attic, the central bay containing an arched entrance with windows & having a semicircular pediment above; the window bays are separated by colossal pilasters & stone panels; basement beneath
Bistre pen with bistre & blue washes
See note above (this folio) and f.38v.

40r Elevation of part of a façade of 1 storey with an attic; to the left is a single-storey wing with a balustraded terrace above; to the left of the entrance door is a wall section
Insc: (on section) *retour de muraille*
Bistre pen with bistre & blue wash
See notes on ff.38v & 39v. The dormers in this drawing are decorated with extreme fantasy. Unidentified.

40v Two elevations

Top: A single-storey pavilion with an œil-de-bœuf lucarne above & part of a single-storey wing with similar lucarnes: 1 window bay to left of the central door (?) & half a window to the right of it
Bistre pen & bistre & blue wash
Bottom: Façade of a building standing on a rusticated base: to the left a pavilion with high-pitched roof (drawn as a plane elevation); a central door approached by steep flight of steps is flanked by stone panels; rusticated half-windows of very unusual form appear above the string course, level with the base of the door pediment; the pitched roof contains rusticated dormers; to the right (cf. f.40r) is a single-storey wing with balustrade & terrace above
Bistre pen & bistre & blue wash
See notes to ff.38v, 39v & 44r. It is possible that the upper building represents the corps-de-logis at the end of a court, the lower drawing the entrance façade before this court. These buildings are closer in type to ff.41v & 42v. Unidentified.

41r Two façades in half-elevation

LHS: A single-bay 2 storey pavilion with an œil-de-bœuf lucarne breaking the cornice, the single bay flanked by rusticated strips; to the right of the pavilion is an arcade with large windows above having alternating triangular & semicircular pediments which break up through the cornice; the arches & windows are separated by colossal pilasters

RHS: Part of a façade of 2 storeys with an attic; the window bays are separated by vertical, pilasterlike strips simulating a colossal order; high-pitched roof Bistre pen with bistre & blue wash
The right-hand façade seems to be related in style to ff.39r & 39v. It may represent the entrance façade of a house of which the buildings at the far end of the courtyard are shown at left. This left-hand elevation relates to the arcade by Bullant at Chantilly, engraved by Jacques 1er du Cerceau in *Les plus excellents bastiments*, II.

41v Half-elevation of a house of 5 bays & 2 storeys with attic & a high-pitched roof: the windows & door, dormers & curved pediment over the central element are all heavily rusticated; the door is approached by a double flight of curved steps; a courtyard is indicated & the entrance screen to it, having a small pavilion, balustrade & rusticated door, is shown below [Fig.100a]
Bistre pen with bistre & blue wash
This type of house can be compared fairly closely with f.25r & linked with f.40v and with the drawings on ff.42r & 42v (cf. note on f.42v). Unidentified.

42r Half-elevation of a house with a corps-de-logis & flanking pavilions; half-elevation of an entrance screen (lower part of drawing) to a courtyard: the pavilion & corps-de-logis are of 2 storeys with an attic; the pavilion has heavily rusticated pilasters at the angles; all windows & dormers are rusticated; the screen is flanked by a pavilion of 1 storey with an attic & the use of rustication & panels is similar to that in the building above; the screen is pierced by an arched entrance with a curved pediment over it supported on half columns (?) of bastard Doric design [Fig.100b]
The style of the group of drawings ff.40-42v is surprisingly well organized for Gentilhâtre. See note on f.42v. Unidentified.

42v Half-elevation of an entrance screen with flanking pavilions: the pavilion is of 1 storey with an attic, dome & lantern; the angles are rusticated, also the window & dormer; the screen has rusticated strips separating stone panels; the central entrance is a rusticated arch with a bastard Doric frieze above, surmounted by a broken curved pediment [Fig.101]
Bistre pen with bistre & blue wash
Insc: (on some plain surfaces) *bric*
The type of ridged dome on the pavilion derives from one made popular by du Cerceau at Verneuil-sur-Oise and much used during the early years of the C17 (cf. ff.25v, 44v). The use of a screen in a large porte-cochère indicates a town house (hôtel) influenced by Salomon de Brosse, who, in the second decade of the C17 introduced these portes-cochères into hôtels in Paris, modelling them on Serlio's entrance to the Grand Ferrare at Fontainebleau. Unidentified.
Lit: R. Coope, *Salomon de Brosse*, London 1972, ch.4

43r Elevation of an entrance over a moat on a high rusticated base: a high arch is flanked by small rectangular openings & surmounted by a broken curved pediment supported on carved consoles with decorative elements above; the 2 halves of the design differ in detail
Unidentified.

43v Two half-elevations of an entrance over a moat on a high, rusticated base
These are elaborate variants of the design of f.43r, with extreme complication in the superstructure.
Unidentified.

44r Half-elevation of a house with a corps-de-logis flanked by pavilions; it has 2 storeys with an attic & stands on a rusticated base
Connected with the design of ff.41v & 42r. It is notable that the unusual dormer, with a horizontal rectangular opening, over the first bay in the corps-de-logis appears also on f.41v and derives from a design in the Pierpont Morgan album. Unidentified.

44v Half-elevation of an entrance pavilion with part of a screen to left: the pavilion has a central entrance with a depressed arch flanked by lower, arched, entrances, a dormer window above & a horizontally ribbed dome & lantern; the screen has what appears to be alternating circular & rectangular openings but these are probably patterns of brick-on-stone
The screen particularly, and the entrance more remotely, may be compared with the pavilion and screen at Fleury-en-Bière (illustrated in E. de Ganay, *Châteaux et manoirs de France: Île-de-France*, 1938, I, pls.42, 43). For an attribution at Fleury-en-Bière see P. Vanaise, 'Gilles Le Breton, maître-maçon. Entrepreneur ou architecte parisien du XVI^e siècle', *G.d.B.A.*, II, 1966, pp.241 et seq. A pen drawing of a flying figure carrying a scourge and cut out in outline is stuck in at top left of this page.

45r Two entrances in half-elevation
These elaborate and confused designs, incorporating a large amount of irrelevant detail, are probably Gentilhâtre's own, for an unidentified building.

45v Elevation of 3 bays of the upper part of a 2 storey façade (see f.46r below): a central niche in an elaborate frame & with curved, broken pediment above it is flanked by windows with triangular pediments supported on heavy consoles with foliage decoration; niches & windows break up through the cornice [Fig.32]
Insc: *M. de bouchage* & (beneath the plan of niche & window-mouldings) *le plan*
The exterior of a gallery (?). Part of the Hôtel de Bouchage (later d'Estrées and de Montpensier) in Paris, now demolished. The hôtel stood on the corner of the Rue du Coq (now Rue de Marengo) where it entered the Rue St Honoré. It was built by Henri de Joyeuse, Comte de Bouchage about 1600 and in 1608 was enlarged by Cardinal de Joyeuse. Henri de Joyeuse's daughter who inherited it sold the property to Cardinal de Bérulle, who installed the Oratorians there and the Paris Oratoire of the Rue de Rivoli (now a Protestant church) occupies the site.
Lit: J.-P. Babelon, *Demeures parisiennes sous Henri IV et Louis XIII*, Paris 1965, p.275 & pl.163

46r Elevation of the lower part of the façade shown on f.45v: the central bay of an arcade with a wide, slightly depressed arch resting on broad piers & pierced by superimposed vertical & horizontal rectangular openings; over the central keystone the cipher X & O which also appears on the keystone beneath the niche on f.45v [Fig.33]
See notes on f.45v.

46v Elevation of 2½ bays of an arcade with a gallery over & an attic above with lucarnes & dormers: the central bay is surmounted by a frontispiece in half-elevation with military trophies & gryphon supporters; military trophies occur also in the spandrels of the arcade [Fig.67]
Scale: 10 pieds de lorraine
Insc: As above & *ton*
This is the first of nine drawings inscribed *ton* or clearly related to that château (cf. ff.47r, 94r, 102v, 104v, 106v, 107r, 130r, 130v & 152v). As far as is

known these Gentilhâtre drawings are the only evidence for the appearance of Ton, the existence of which seems to have been completely forgotten so that is not known exactly where it was nor when it disappeared. Du Boullay, *Généalogie des Ducs de Lorraine*, 1549, says that the Seigneurie of Ton belonged to one Jehan du Chastellet of a family in the sixth paternal line of the house of Lorraine. In 1606 a Jean du Chastelet was Baron des Thons, Grand Marshal of Lorraine and the Duke's 'Chef des finances'. It seems probable therefore that he, a wealthy and prominent man, was the builder of the château; his military connection seems indicated by the trophies in this design.

Alternatively it may have been owned by the reigning house of Lorraine, the duke of the period being Henri II (1608-21). Internal evidence points to Gentilhâtre having gone to Lorraine in c.1609 after his period at Fontainebleau. In the MS notebook in the Bib. Nat., Paris (*Manuel d'un Ingénieur architecte*, Bib. Nat., MS fr.14727) which contains several drawings inscribed with place-names found in Gentilhâtre's book, there is a drawing (engineering detail, f.580v) marked *Ton*. See Introduction.

47r Elevation of 2½ bays of an arcade with a gallery over & an attic above with lucarnes & dormers: the central bay is surmounted by a frontispiece in half-elevation with military trophies above the pediment [Fig.68]

Insc: (on various surfaces) *bric*
It seems likely that this, although not so inscribed, is an alternative design to the one opposite (f.46v) for Ton. See notes for previous entry.

47v Three designs for decorative cresting, for walls; the upper design incorporates the royal crown

48r Five designs for decorative cresting [Fig.87]
Insc: (top design) *sedan*
For Sedan see ff.87v, 97r with notes, 108v.

48v Three designs for decorative cresting
Insc: (top design) *M. puget a lion* (cf. f.231v)

49r Elevation of half the central bay & of 1 bay to right of a 2 storey façade in brick & stone; the cipher VV (or possibly AA?) interlocked occurs on the façade & H, singly, in the central curved pediment; with scale
Insc: (on shaded surfaces) *bric*
Unidentified. The type of window used in the upper storey is unusual (see f.38v notes).

49v Two half-elevations
LHS: One bay of an arcade with a gallery over (?); the arch on the ground floor has a window above breaking up through the cornice
Insc: (on shaded surfaces) *bric*
Unidentified.
RHS: Elevation of part of a façade articulated by a colossal order of fluted Corinthian columns; 1 bay in half-elevation has arched opening on 2 storeys; an elaborate sculptured frieze separates upper & lower floors
Unidentified.

50r Elevation of an elaborate, rusticated arched entrance: above, a pediment encloses a 'window' opening; the 2 sides show alternative designs; to the left is a bay of an entrance façade (?) in half-elevation - an opening below, with rusticated voussours & a window above breaking up through the cornice
Unidentified, but appearing to have a general derivation (especially on the LHS) from a drawing by Jacques 1er Androuet du Cerceau in the Bib. Nat., Paris.

50v Two doors in half-elevation [Fig.94]

LHS: A round-headed entrance, rusticated & flanked by a rusticated Doric pilaster on a high base, a Doric frieze above; the broken triangular pediment encloses a tablet with curved pediment above Unidentified.

RHS: A doorway with steps leading up; the broken pediment is supported by a male figure, the lower part of whose body is in the form of twined serpents This drawing is directly copied from one in the Pierpont Morgan album [Fig.93]. This curious type of figure occurs in the Hôtel de Vieux Raisin, Toulouse. Lit: R. Blomfield, *History of French architecture, 1494-1661*, 1911, I, pl.xxv

51r Three designs in half-elevation: 2 windows or screen openings & 1 arched gate or doorway Unidentified.

51v Elevation of 3 bays of a 2 storey brick & stone façade with an attic above; relevant surfaces are insc. *bric* in the bay on the extreme left [Fig.50]
Insc: As above & *pour Saint Jehan gou*
See notes on f.52r below.

52r Elevation of the entrance façade of a 2 storey brick & stone pavilion with an attic; steps lead up to an elaborate, pedimented door; the royal arms with putti supporters appear above the cornice
Insc: *pour Saint Jehan gou*
The façade shown on the previous folio and this pavilion are obviously part of the same house. The pavilion door is clearly derived from the screen door at St Étienne-du-Mont in Paris (cf. ff.74r-75r). Gentilhâtre appears to have spelled out as best he could the name of a small town then called St-Gengoux-le-Royal (now St Gengoux-le-National) which lies to the SE of Chalon-sur-Saône and not far from Cormatin, at both of which places Gentilhâtre may have worked (see ff.15r, 16r, 73r, 174v for Chalon-sur-Saône; 95r, 108r, 192v, 243v for Cormatin). St Gengoux was royal property from the reign of Louis VII until the Revolution, which explains the royal arms. The actual building is unidentified.

52v Elevation of 1 & 2 half-bays of an arcade, the gallery (?) above having square-headed rusticated windows
Bistre pen & pink wash
The architectural style may connect this drawing with the house on the folios (ff.51v & 52r) immediately preceding, and the colour wash in pink certainly connects it with f.54r.

53r Elevation of the Porte de l'Arsenal, Paris [Fig.31]
Insc: (in a later hand, in pencil) *Porte de l'Arsenal du côté des Celestins démolie en 1793* & (beneath, in pencil) *porte de* (rest erased); (in red chalk above) *Porte de l'Arsenal de Paris*; none of these inscriptions is in Gentilhâtre's hand
An C18 drawing of this gate is in the collection of M. Olivier Lefuel in Paris. The gate was engraved by Merian.
Lit: Du Breul, *Théâtres des antiquités de Paris*, 1608 (gives the date of erection as 1583); J. Vacquier, 'Quatier St Paul', Introduction, p.20 (in the series *Vieux hôtels de Paris*, ed. F. Contet, Paris 1920-30)

53v Elevation of 3 bays of a 2 storey façade with basement & attic: the door to the right is approached by a double flight of steps with a balustrade & has an arched basement entrance under; the windows are rusticated & have elaborate alternating triangular & circular pediments, which on the ground floor are broken; the dormers & the decoration of the attic are also elaborate; several surfaces are insc. *bric*; with scale [Fig.102]
Unidentified, connected with f.54r (?).

54r Elevation of 4 bays of a 2 storey façade with basement & attic: the door (3rd bay to left) is approached by a double flight of steps with a solid balustrade & an arched basement entrance under; In the pediment are the Condé arms surmounted by the French royal crown; with scale [Fig.104]
Bistre pen & pink wash
This may be an alternative and simpler design for the building on f.53v.

54v Elevation of half the central bay & 2 bays to right of a 2 storey façade with basement & attic; to the right, a half-elevation of a pavilion (terminating a projecting wing?); the door is approached by a curving double flight of stairs with a grille to the basement under; the windows are square-headed & rusticated (cf. ff.53v & 54r); the frontispiece above the central bay is very elaborate & has the Condé arms inset, with the French royal crown; with scale [Fig.103]
Insc: (on various surfaces) *bric* or *b*
The design may be linked with ff.53v & 54r, and all may represent alternative designs for an hôtel. The presence of the Condé arms suggests that the hôtel in question might be the Hôtel de Condé in the Rue du Boulois, which later became the Hôtel de Bellegarde and later still the Hôtel Séguier, but there is no other evidence to support this. The door can be compared with the one on f.20r for the grille above it, a motif found fairly often in town houses of the early C17.

54 bis (marked 54 but the number deleted)
Attached to the page is a slightly inaccurate drawing of the landing of the staircase at the Scuola di S. Giovanni Evangelista in Venice (cf. ff.13v & 14r)
Bistre & red chalk
Beneath, on the page proper, is insc: *nota que les* (figure 4 deleted and above it) *cinq suivantes passent pour feuillets blancs*. The hand in which this inscription is written is that of the last inscription in the book giving Gentilhâtre's date and place of birth.

54 bis v Black chalk drawing of a seated soldier

55r Top, stuck in: Engraving of a fountain from Francesco Fanelli's *Varie architettura*, Paris 1661
Below: Elevation of the upper chapel of Saint-Saturnin in the Cour de l'Ovale at Fontainebleau, the side, seen from the direction of the Stable Court [Fig.21]
Insc: *la chapelle du chateau de fontainebleau il y a une grande salle de balle au dessous*
From the viewpoint of this drawing Philibert de l'Orme's Salle de Bal in fact lay not 'under' the upper chapel but behind it, abutting on to the side opposite the one seen here. This drawing is extremely important because it appears to be the only detailed representation of any part of this side of Saint-Saturnin before it was masked when the ballroom wing was extended towards the Stable Court by Henri IV in 1603. Saint-Saturnin, which is formed by two superimposed chapels, was first planned by François 1er and was traditionally attributed to Serlio. It was, however, almost certainly built by Gilles le Breton, the contract with him being passed in 1541. Du Cerceau's plan in *Les plus excellents bastiments* of the buildings of the Cour de l'Ovale shows Saint-Saturnin with the whole of this side virtually freestanding, although in the engraved elevation - *Vue du côté de l'estaing* - the lower chapel is more definitely masked by a circular tower and other buildings [Figs.20, 22, 23]. When the ballroom wing was extended the entrance to the chapel from the court, including the lower part of the towers, was also masked. The lantern was destroyed in the C18 - the present one, corresponding to the one shown by Gentilhâtre, is a modern restoration. The remains of the original entrance and the flanking towers remain today, behind the later façade, and the summits of the

towers are still visible from the Cour de l'Ovale (see Introduction and notes on f.9r).

55v, 56r Elevation & section after du Cerceau of the mausoleum at Anet
The original engraving, from which Gentilhâtre's drawing differs in some small details, is in *Les plus excellents bastiments*, II. This chapel for her tomb was ordered in the will of Diane de Poitiers but was not consecrated until March 1577. The tomb itself is now at Versailles.

56v Plan of the mausoleum of Anet
From the engraving by du Cerceau, *Les plus excellents bastiments*, II (cf. ff.55v & 56r)

57r Two half-elevations of doors
From Serlio, Book VI, pp.10r & 10v.

57v Two half-elevations of gates
From Serlio, Book VI, pp.8v & 9r.

58r Two half-elevations of gates
From Serlio, Book VI, pp.6r & 6v.

58v Two half-elevations of doors
From Serlio, Book VI, pp.5r & 5v.

59r After Vignola *Architettura* (Porte di Michelangelo), Porta del Popolo, half-elevation & section, omitting plan, inscription & papal arms

59v LHS: Half-elevation of a door
From Serlio, Book VI, p.3r.
RHS: After Vignola, *Architettura*, Porta della Cancellaria, omitting plan & sculpture in metopes
From Serlio, Book VI, p.3r
RHS: After Vignola, Porta della Cancellaria, omitting plan & sculpture in metopes

60r Two half-elevations of doors after Vignola, *Architettura*
LHS: XXXIII, omitting measurements
RHS: XXXV, omitting measurements
The door to the right is that in the façade of the Cancellaria in Rome which leads into the church of S Lorenzo in Damaso.

60v Two half-elevations of doors
LHS: Vignola, *Architettura*, XXXVII: Villa Farnese at Caprarola, omitting fleurs-de-lis in metopes & the inscription & with arms above sketched in only in pencil
RHS: Philibert de l'Orme, *Architettura*, 1648 edn, Book VIII, ch.XIX, f.257
None of Gentilhâtre's drawings copied from engravings in Philibert de l'Orme's *Architettura* is connected with the plates added in later editions to the illustrations of the first edition of 1567 (reprinted 1568). We cannot know, therefore, whether Gentilhâtre used the edition of 1567-68 or that of 1626, the first one into which the extra plates were inserted. This is a pity, for the knowledge that he was still compiling his album after that date. Other copies from the *Architettura* are on ff.61r, 61v, 62r & 198v.
Lit: *L'œuvre de Philibert de l'Orme, comprenant le premier tome de l'Architettura* . . . , facsimile, ed. C. Nizet, Paris 1894, pp.xxiii-xxvi; *Œuvres de Philibert de l'Orme*, 1648, republished in facsimile by Gregg International Publishers Ltd, 1964; A. Blunt, *Philibert de l'Orme*, London 1958, ch.VIII, p.108 & n.1

61r Two half-elevations of doors from Philibert de l'Orme, *Architecture*, 1648 edn
LHS: Book VIII, ch.X, f.246

The 'marbling' in de l'Orme's original has been omitted by Gentilhâtre.

RHS: Book VIII, ch.IX, f.245

The door in the original engraving is decorated with symbols of Diana, which are omitted here. It is usually assumed to have been connected with Anet and some modern doors have been built at the château after de l'Orme's engraved design.
See note on f.60v.

61v One half & one whole elevation of doors
LHS: Philibert de l'Orme, *Architecture*, 1648 edn, Book VIII, ch.VIII

See note to the entry for f.60v.

RHS: This whole elevation of a door has alternative (& very elaborate) designs to right & left
Unidentified.

62r LHS: Philibert de l'Orme, *Architecture*, 1648 edn, Book VIII, ch.IX, ff.243v & 244r

Gentilhâtre gives a half-elevation only; see note on f.60v.

RHS: Three-quarter elevation of a door of very elaborate design, over which a broken triangular pediment encloses a framed niche with putti embracing; parts of the decoration & the peculiar order are very N German or Flemish in character
Unidentified.

62v, 63r Elevations (on to street & on to court) & profile in section of the entrance to a house; f.62v has plan, f.63r scale [Fig.108]

Insc: f.62v *LHS devant du Portaille*, RHS *derrière du portaille dans la cour* & (plan under) *plan des dit portaille sidesus*; f.63v (profile & section, above) *profil de devant et du derrière du portaille sidevant & tairace sur le portaille* & (below, vertically) *basculle du pon du vis*

The drawbridge seems to indicate a design for a town gate but the drawings of f.62v are much nearer a town house. It may be that this represents a house in a fortified town, possibly in the NE region of France. In any case a drawbridge for a town house of this date in Paris would be out of the question.

63v LHS: Half-elevation of an entrance door, flanked by rusticated piers: lions' heads & elaborate consoles with bosses supporting the cornice; heavy keystones & voussours

RHS: Half-elevation of smaller, rusticated entrance: female masks support a triangular broken pediment; there is also a female mask on the heavy keystone
Unidentified.

64r LHS: Half-elevation of a door with a semicircular pediment supported on heavy consoles terminating in masks; female masks & swag in the frieze
Unidentified.

Centre: Elevation of part of a single-storey façade with a balustrade above; 2 half-windows & decoration in the intervening bay

This drawing seems to derive from several du Cerceau sources. Its relation to ff.39r & 40v of the Pierpont Morgan album is clear, especially as regards the crouching winged figures in the huge consoles. It also appears to be related to a drawing in the Bibliothèque Nationale, Paris, attributed to Jacques 1er Androuet du Cerceau (reprd Geymüller, *op. cit.*, p.93) and to the type of building represented by the garden room at Verneuil (cf. ff.3r & 17r). Unidentified. Connected with Verneuil or Charleval (?).

RHS: Half-elevation of an arched entrance with steps leading up over a basement grille; semicircular pediment containing mask & swags above, flanked by Doric pilaster & with a female herm in the re-entrant angle
Unidentified.

64v LHS: Half-elevation of part of a single-storey façade (screen ?) with a square opening above a basement œil-de-bœuf; the opening is rusticated & has a similarly rusticated semicircular element above it (cf. ff.41v & 72v)

A form of door frequently used in the early years of the C17 – cf. the surviving fragment of the S wing at Montceaux-en-Brie (see notes and lit. for f.20v). The door is flanked by a colossal female herm with a fruit basket who supports the cornice, the whole surmounted by a rusticated dormer and flanking pedestals. The female figure is derived from various designs by Jacques 1er Androuet du Cerceau.
Unidentified.

Centre: Half-elevation of a square entrance; tablets & pediment above, flanked by fantastic foliage design

The drawing differs in technique from those on the right and left and is more sketchy.

RHS: Entrance door over a basement entrance, approached by flights of steps on each side (only shown to left) & with elaborate balustrades with a typical decorative motif (cf. f.53v *inter alia*); the square entrance is set back between rusticated piers; an enormous broken pediment containing a coat of arms is supported on masks
Unidentified.

65r Design for a rusticated gateway with a large tablet above & details of various elements drawn in the opening
Unidentified.

65v Design for an entrance pavilion with alternatives: on the LHS there are decorative motifs between the rusticated pilasters, on the RHS a scroll console is added to the dormer [Fig.96]
This pavilion is derived directly from a drawing [Fig.95], of which no known engraving exists, attributed to Jacques 1er Androuet du Cerceau (Paris Bib. Nat. Est., Ed.2, p. Rés, gr. fol.) and, together with his copies and derivations from the Pierpont Morgan album, is further proof that Gentilhâtre had access to original works either by Jacques 1er Androuet du Cerceau himself or members of his immediate circle.

66r LHS: Half-elevation of an arched entrance flanked by a Composite pilaster & surmounted by a tablet between a console & urn, flaming grenades above
Unidentified.

RHS: Half-elevation of another arched entrance, the voussours being vermiculated; a heavy broken pediment rests on large decorated consoles terminating in masks & contains a tablet with a coat of arms flanked by scroll console & urn & surmounted by a triangular pediment
This folio is torn at the bottom but numbered above the tear, as is f.67. Ff.66v & 67r form an original double-spread. Ff.66r-67v may belong to a set.
Unidentified.

66v Two half-elevations of arched openings contained in exceedingly complex decorative architecture
Although the scale differs, the two may be intended as alternative designs. As in f.66r use is made both of vermiculated rustication and very careful cross-hatching to indicate panels of brick or other contrasting material. Large figures of putti seated left and standing right flank the upper elements. There may be some link between this folio and f.35r LHS. Unidentified.

67r LHS: Part of a half-elevation of a rusticated opening with a detail of a console drawn within the opening

The entrance appears to be part of a screen decorated with shallow Doric pilasters, see left. The frieze has elaborate acanthus ornament in the centre, a cornucopia and winged staff and serpents. The cross-hatching noted on ff.66r & 66v is also employed here.
Unidentified. See notes on f.66r.

RHS: Arched entrance in a screen (?): the door has a semicircular opening over

See notes on f.64v. The vermiculated rustication is drawn exactly as in f.66r.

Unidentified.

See note on f.66r.

67v LHS: Half-elevation of a niche in an upper storey
The elements used instead of pilasters to support the pediment above the niche may derive from a motif used by Philibert de l'Orme on the sarcophagi of the entrance gate at Anet. An *H* with laurels, surmounted by a coronet, appears in the pediment.
Unidentified. For the introduction of an elaborate niche in the upper storey of a gallery cf. Gentilhâtre's drawing of the Hôtel de Bouchage, f.45v.

RHS: Half-elevation of a square-headed entrance with 3 superimposed pediments, the lowest curved, broken & scrolled, the second curved & the topmost triangular; a heavy swag depends from the scroll of the lowest pediment

The linear technique and cross-hatching compare with ff.66r-67v more than does the style of drawing of the niche at the left.

Unidentified.

68r Four doors

1-2 Profile front view in half-elevation of an entrance with a balustrade above

The attached Doric columns which flank this door (a detail is drawn within the opening), and the balustrade above it, suggest that it is an extremely free variation of Vignola's door for the Palazzo della Cancelleria (cf. f.59v).

3 Half-elevation of a door flanked by Doric half-columns or pilasters; a broken, curved pediment above with swags depending from the scrolls is enclosed in another, triangular pediment

4 Half-elevation of a door with consoles; a triangular pediment above contains a tablet, mask & swag
1-4 Unidentified.

68v LHS: Half-elevation of a gate: double, rusticated attached Ionic columns flank the square opening which has vermiculated voussours & a keystone with a boss; the broken, curved pediment frames an elaborate element containing a blank cartouche with a wreath surrounding it, & there are military trophies & flags above; beneath the cartouche is the date 1612 [Fig.109]

The curious 'frilled' effect at the top of each rusticated section of these columns may be compared with the motif which appears beneath the capitals of the rusticated columns flanking the ruined door of the S wing at Montceaux, dating from c.1600-05 (see notes and lit. for f.20v). Unidentified.

RHS: The tabernacle over the entrance door in the Medici Chapel in S Lorenzo, Florence, with profile at left and plan beneath

The source is clear, although Gentilhâtre distorts details and omits the medallion and swag.

69r LHS: Half-elevation of a door: a broken, curved pediment above supported on large consoles with elaborate foliage decoration; a seated figure on the pediment, an upright foliage motif in the centre Unidentified.

RHS: Half-elevation of a door: the triangular pediment supported by a panel decorated with a swag of fruit; this panel surrounds part of the upper door-case & is itself supported upon a scrolled console; a tablet in the centre, above the door, breaks into the lower part of the pediment Unidentified.

69v LHS: Half-elevation of an arched entrance: the complications of the architectural & decorative elements are further elaborated by freely-drawn foliage ornament on the flanking pilaster & in the frieze; figure in niche lower left Unidentified.

RHS: Half-elevation of an arched entrance surmounted by a frieze & decorated with swags dependent from a giant mask in the centre; a tablet with a broken curved pediment is supported on foliage consoles & flanked by flaming grenades Unidentified.

70r LHS: Half-elevation of an arched entrance with fantastic double pediments above, supported on an Ionic half-column or pilaster Unidentified.

Centre: Half-elevation of an entrance flanked by Corinthian columns or, possibly, pilasters: the frieze & cornice are surmounted by a broken, curved pediment containing a tablet with a triangular pediment over it Unidentified.

RHS: Half-elevation of a door &, at right, details of the console in profile & a section of the door mouldings beneath

All three of these doors give the impression of having been carefully copied from engravings or drawings. That on the RHS is based on Serlio, the first of the 'Venti Porte Delicate' of Book VI, although the upper part is left out altogether and the frame of the door differs. See also Vignola, *Architettura*, XXXV.

70v LHS: Half-elevation of a door flanked by a rusticated Doric pilaster with an Ionic quarter-pilaster behind; curved pediment Unidentified.

Centre: Half-elevation of a door with a triangular pediment & traces of further decoration above in pencil

The frame of the door and pediment is of a very curious design. Unidentified.

RHS: Half-elevation front view & 2 profiles of Michelangelo's door from the vestibule to the reading room in the Biblioteca Laurenziana, Florence

71r LHS: Half-elevation of an arched entrance Part of this design (which is in light bistre-coloured pen) may be derived from Vignola's door of the Villa Farnese at Caprarola (*Architettura*, XXXVII), while the remaining elements are fantastic variations and additions made by Gentilhâtre (and drawn in darker pen).

RHS: Half-elevation of a door with a triangular pediment Unidentified. The large dentils beneath the frieze of the order and the fluted motif in the lower part of the pilaster itself are typical variants of C16 Italian Mannerist forms (for the fluted motif see notes on f.67v).

71v-72r Four entrances

LHS: Square-headed entrance with a brick surround & stone voussoirs, flanked by a herm supporting the broken curved pediment which contains & is in part surmounted by a superstructure with a tablet; the brickwork is indicated by careful cross-hatching Centre left: Square-headed entrance above a flight of 6 steps, flanked by a niche with a tablet over; at the outer edge a Doric pilaster supports a curved & scrolled pediment with a swag dependent from the scroll; there is an urn above the curve of the pediment; in the pediment is a tablet with a superstructure decorated with a scroll at the side; brickwork is possibly indicated by cross-hatching

Centre right: Square-headed entrance above 1 step, the door surround lugged & flanked by a cross-hatched panel & a female figure in profile above a large curved console with a drapery swag; Doric frieze with decorated metopes; a broken triangular pediment is surmounted by a balustrade & urns & contains a standing figure with shield & spear on a base decorated with fruit & foliage swags

RHS: Square-headed entrance above 2 steps, possibly intended as a variant of the previous design: double Doric pilasters with a niche between; the broken triangular pediment contains a standing cupid on a base & is flanked by an urn; above & set back is a second curved pediment on a high base Since the drawings on these two pages are in exactly the same style of drawing, colour of ink & c they can be treated as a set of four. They have the appearance of careful copies or derivations from unidentifiable originals. The architecture is complicated in a way somewhat reminiscent of ff.66r & 66v and f.69v. All are in half-elevation and in their architectural conception and complication the drawings come near to some of the fireplace designs in ff.23v-25r of an album of drawings in the Louvre (RF 5946), hitherto attributed to Salomon de Brosse, but almost certainly by his kinsman and pupil Charles du Ry. The earliest drawings in the Louvre album date from c.1613.

72v LHS: Elevation of part of an entrance screen with half-elevation of a square-headed entrance with semicircular element over, both rusticated; the screen contains a half-elevation of a plain arched opening with decorative panels in the spandrels See notes on f.64v.

Below: A rusticated dormer window, also with a square opening

RHS: Half-elevation of an arched entrance with a giant keystone, flanked by rusticated Doric columns, each backed by 1 rusticated Doric pilaster & flanked by another; a balustrade above; below is a plan of the column & pilasters

It is conceivable that in this design Gentilhâtre combined elements from various engraved doors in Vignola's *Architettura*, but only in a very general way.

73r LHS: Half-elevation of an arched entrance with rusticated piers & with narrow faceted voussoirs; there is a broken triangular pediment above with a tablet & a scroll surround; with scale [Fig.48] Unidentified.

RHS: Half-elevation of a door & to the right profile of same with scale

Insc: *porte du chatelet de chalon sur sone*

A Rue du Châtelet exists in the town today (see Introduction). The Châtelet is also recorded in the MS notebook in the Bib. Nat. (MS fr. 14727), already mentioned in connection with the château of Ton (see note on f.46v). In the section of the MS dealing with timber roof construction are two inscriptions (f.468r), 'Charpentry de l'oditoire

(auditoire) de Chalon sur Saone' and 'Charpentry du Châtelet et odditoire de Chalon sur Saone sur la Chambre du Conseille'. There is little doubt that Gentilhâtre was in Chalon-sur-Saône between c.1614 and 1617 (see notes on ff.15r, 16r, 16v, 95r, 174r), when he was probably working at Cormatin (ff.95r, 108r, 192v, 243v) and St Gengoux-le-Royal (ff.51v, 52r). Since in Bib. Nat., MS fr. 14727, the date 1614 is recorded for work at Cormatin this may give some indication of the period when work was in progress at the Châtelet in Chalon (see also the date 1617 in connection with Chalon, f.174v). Architecturally the drawing is of interest in that, as at St Gengoux-le-Royal, the door is very closely derived from the choir screen at St Étienne-du-Mont in Paris (see notes on ff.74r-75v). The St Étienne design is here modified by the tablet above the door which breaks into both the door frame and the frieze (cf. f.74r, the inner side of the St Étienne door).

73v LHS: Half-elevation of an arched gateway of extremely elaborate design: the archway is rusticated, the voussoirs & keystone having carved borders; a strip of vermiculated rustication simulates a pilaster; above the string course are elongated triglyphs with dentils beneath; the Doric capital above supports a console with a carved mask & swags; the heavy curved & broken pediment has a highly decorated cornice; on the pediment is a crouching lion; there is a blank cartouche for arms, with a seated female supporter bearing a cornucopia; the initial B (and another), with oak leaves, are in the pediment This drawing is linked with certain decorative elements in the Pierpont Morgan album. Unidentified. RHS: Half-elevation of a gateway with faceted rustications: small consoles support a shallow broken pediment within which is a rusticated 'dormer' or tablet having giant voussoirs & a keystone containing a mask; a broken curved pediment surmounts all Possibly a simplified version of f.50r. Unidentified.

74r Elevation of a door with a large tablet above, breaking up through the door frame & frieze; a triangular pediment over it contains a cartouche & drapery; a screen at each side has alternate grille designs to right & left; with scale in 'pieds' [Fig.35] Insc: *St Estienne dumon* & (in pencil, in a later hand) *a paris*

Pen & bistre wash For notes see f.75r below.

74v Elevation of a door with a screen on each side having alternative grille designs; to right part of a curved staircase (of the jubé at St Étienne-du-Mont); the page has been slightly cut at the top, as is indicated by the head & wings of the angel seated at the top of the pediment; with scale [Fig.34]

Insc: *St Estienne dumon*

Pen & bistre wash For notes see f.75r below.

75r Profile & section of the door on f.74v, the outer & inner sides; at left is the plan of the LHS of the door & the left-hand screen; the seated figure in the centre has been cut [Fig.36]

In August 1601 Pierre Biard, sculptor, was commissioned to make the side screens and doors for the jubé of St Étienne-du-Mont [Fig.37] (the jubé is attributed to Philibert de l'Orme by Professor Anthony Blunt, see *Philibert de l'Orme*, 1958, p.77 et seq.). The Biard contract, dated 5 August, is in the Arch. Nats., Min. Cent., Paris (XI-83). It specifically mentions one sculptured figure for each door, 'saintz en la forme et façon qu'il a esté designé sur une feuille de paper'. Gentilhâtre's ff.74r-75r must be

connected with this project and with contract drawings. The executed doors have broken pediments with saints above, centre, flanked by urns and bear the date 1605. Professor Blunt (*ibid*) suggests that the original door designs were by de l'Orme and were later modified (at the time he was writing the 1601 contract had not been discovered). The connection of the original project with de l'Orme is strengthened by the more classical, unbroken pediment shown in Gentilhâtre's drawings. Gentilhâtre shows two alternative grille designs, the one on the right is as executed. Internal evidence (*see* Introduction) points to Gentilhâtre having been in Paris c.1599-1600.

75v Elevation of an arched entrance gate with niches in the piers at either side & with decorative panels above; a mask in the keystone & laurels in the spandrels; there are giant winged heads in the frieze beneath the reversed segmental pediments at each side; above the reversed pediments are reclining figures probably representing rivers, with flowing urns beneath their feet; the frieze over the arch is richly ornamented & has a tablet above, centre, surmounted by a triangular pediment supported on consoles
Unidentified. Note a similarity in style with the work done for Henri IV at Blois, drawings of which are in the Nationalmuseum, Stockholm (*see* F. Lesueur, 'Projets inconnus pour la reconstruction du Château de Blois', *G.d.B.A.*, Pêr VI, LIX, March 1962).

76r Two half-designs for cartouches with strapwork scrolls, foliage & c

76v Elevation of an arched entrance gate with a complicated decoration of panels, mouldings, triglyphs & c, also female masks with crescents on their heads; in the superstructure are trophies of arms, swags & c, in the pediment, a lion mask with dependent cornucopias which surround a blank tablet for an inscription
Unidentified. It is interesting to compare the style and drawing of this gate with f.16v of the Louvre album (RF 5946) already referred to in connection with ff.71v-72r.

77r Elevation of a city (?) gate: a large arched central entrance has very narrow doors on each side; the voussours of these doors are fantastically elongated; the arch itself has heavy voussours with a descending keystone, & above it the 2nd string course rises to form a pediment; the walls are fully rusticated below the 1st string course but have plain panels inset at each side; a central triangular pediment which crowns the building contains a shield with a plume which surmounts & surrounds an unidentifiable coat of arms; on the balustrade, at right, a trophy of arms suggests the gate of an arsenal
Unidentified. The lower part of this drawing is a strange variant of Goujon's door to the Hôtel Carnavalet (engraved by Marot) which Gentilhâtre would have known as it was before Mansart incorporated it into his remodelling of the hôtel in 1661.

77v Elevation of an arched gateway: the lower part is relatively simple & compares in style with f.66v left; the broken segmental pediment is given more prominence by the use of dark wash; it is surmounted by numerous military trophies & frames an elaborate cartouche surrounded by scroll work, flanked by 2 female supporters
Pen & bistre wash
Unidentified. The cartouche here and those on f.76r are the first of many cartouche designs in Gentilhâtre's book (cf. ff.153r-163r, where designs on this folio and f.76r are repeated).

78v Elevation of an arched entrance with alternative designs for certain elements to left & right: the lower part is fairly plain, although the architectural elements are very odd, the 'pilasters' being carried up & out to form a lugged frame for the arch; laurels in the spandrels of the arch; in the 'frieze' a mask with a garland to left & scroll to right; a triangular pediment to left flanked by military trophies; on right there is no pediment; a curved base supports the military trophies which surmount both designs; a seated nude figure with a wreath replaces the military trophies flanking the pediment in the left-hand design
Pen & bistre wash
Unidentified.

79r Half-design for a cartouche
Possibly connected with f.78v above.

79v Elevation of the Porte Saint-Antoine, Paris: the gate bears the arms of France & those of Lorraine (?) within the collar of an order with the cipher H, enclosed also; the cipher H beneath a royal crown & the ship of Paris appear in the frieze on each side of the pediment; the motto *Un Dieu, Une Fois Ung Roy & Un Lois* appears in the tablets above the orders [Fig.38]
Pen with blue wash, black tablets & red shields
Lit: H. Sauval, *Histoire et recherches des antiquités de la ville de Paris*, Paris 1724 (reprinted Gregg International Publishers Ltd, 1969, III, pp.1-2); Baudson, 'Clément Métezeau', *Archives Départementales de Mezières Editions de la Société d'Études Ardennaises*, 1956, p.27 & fig.5; L. Hauteceur, *Histoire de l'architecture classique en France*, I, ii, Paris 1965, pp.457-459

The history of the Porte Saint-Antoine is somewhat difficult to reconstruct in its early stages. Sauval (III, p.1) says that it was an 'arc de triomphe' erected by the city of Paris to celebrate the return from Poland of Henri III, on his accession to the throne (in 1574) and he attributes this to Métezeau. However, the presence in Gentilhâtre's drawing of what appears to be a bastardized version of the arms of Henri's Queen, Louise de Lorraine (alérions on the right-hand shield), may possibly indicate the date 1575, when Henri married Louise. The new gate appears on a plan of Paris (in elevation) made to illustrate François de Belleforest's book, *L'ancienne et grande cité de Paris*, in which this plan is dated 1575 (ed. Dufour, Paris 1882). Although the gate is only portrayed schematically it is quite clearly not shown in its earlier, medieval form, as an arch with four fortified towers. The gate of 1574-75 was decorated with sculptured figures surmounting the pediment (omitted by Gentilhâtre) representing the Virgin, St Denis, St Geneviève and the figures of the Rivers Seine and Marne. The form of arch with the string course forming a pediment above is interesting (*see* notes on the Hôtel Carnavalet door, f.77r). Baudson says that the gate was rebuilt by Clément Métezeau (the date for Métezeau's work is given as 1617 by J. P. Babelon, *Demeures parisiennes sous Henri IV et Louis XIII*, Paris 1965, p.256). The whole structure was altered and enlarged in 1786.

80r Three half-elevations of designs for entrances
LHS: Arched entrance with a frontispiece above which is flanked by consoles & surmounted by a pediment
Centre: Arched entrance supported on a broad pier with, above it, reversed consoles supporting a cornice; a broken triangular pediment contains a frontispiece surmounted by a broken, curved pediment
Insc: *Sedan*
Possibly an alternative to design on left. The arch is unidentifiable in connection with Sedan, but cf. ff.48r, 87v & notes on 97r.

RHS: Square-headed entrance with its cornice supported on elevated consoles; above, on a curving base with scrolls, is a nude figure in a niche
Unidentified.

80v Elevation of an arched entrance: plainly rusticated & with an embossed keystone & a Doric order of pilasters; a triangular pediment with a broken base is surmounted by flaming grenades; in the pediment a blank shield is surmounted by a helm & surrounded by plumes
Unidentified. The motif of the flaming grenades and the fact that this is a whole elevation may link the design with f.78v.

81r Elevation of a door with profile plan drawn in within the entrance: the lower part, outlined with rustication, has plain strips (with pilaster bases) which widen out to T-shapes under the cornice, which is supported on plain consoles terminating in lions' heads; in the centre the door frame rises to form a semicircle containing a scroll design; the voussours are alternatively plain & decorated with foliage motifs; above the keystone a large swag of fruit & flowers depends from the heavy scrolls of the curved pediment; between the scrolls is a large cipher HG surrounded by laurels; the surfaces are shaded in with fine cross-hatching to indicate brickwork; with scale (Fig.82)

Insc: *Monseau*

This is the door of the so-called 'Pavillon Conti' at Montceaux which still exists [Fig.81], although all the original elements above the cornice were demolished in the C18. The Pavillon Conti was designed during Gabrielle d'Estrée's ownership of Montceaux, her initial appearing with that of Henri IV in the cipher HG above the door. The differences between the executed door and Gentilhâtre's drawing suggest that he may have copied a project for it. *See* notes and lit. for f.20v.

81v Two half-elevations of arched entrances: both are rusticated with alternating plain or (at left) faceted bands & have large, rusticated keystones; to left the entrance is surmounted by a 'gable' with an urn at its centre, to right by a curved element also with an urn similarly placed; to the left is a plan of the base & to the right a scale in 'pieds'
Unidentified.

82r Two half-elevations of arched entrances
LHS: The entrance has deep rustications & a heavy, faceted & dropped keystone which breaks up into a curved pediment which has no base; there is an urn above the pediment
Unidentified.

RHS: This entrance is on a larger scale, has shallow rustication with 'pitting' indicated, a plain dropped keystone & a triangular pediment broken at the base by voussours
Unidentified.

82v Elevation of an arched entrance supported on piers & with an outlined panel pattern: the voussours are alternately plain & heavily rusticated with a vermicular pattern; the keystone has a lion mask; scrolled & sculptured consoles with masks beneath them support a broken segmental pediment, within which is an element bearing a blank cartouche surrounded by foliage & surmounted by a lion's mask & a coronet; this element is flanked by scrolls, balls & 'bean pod' motifs & surmounted by an unbroken triangular pediment
Pen & bistre wash
Unidentified. Possibly connected with the Château of Ton (cf. f.94r).

83r Drawing of Flora in a garden

Insc: (faintly in pencil) *La deesse flore a la plume*
Probably copied from a composition by a Flemish painter near to Jan Matsys. There are architectural details in the background: an arcade, a circular building &c.

83v Elevation of a window or possibly of an opening in an entrance screen: the opening is surrounded by shallow 'speckled' rustication (with the pattern indicated in wash) & set back between projecting, plainly rusticated 'pilasters' which are supported below the string course at their base by square consoles; above the window is a semicircular motif containing an oeil-de-bœuf, above which a fantastic keystone (or 3 voussoirs) breaks up through the cornice & most of the curved pediment; its surface, & that of the bands of rustication breaking the upper line of the pediment, are indicated in light & dark 'speckled' washes; the consoles supporting the pediment have dentils beneath & are decorated with fleshy scrolls & swags of flowers; with scale
Pen with bistre washes

Insc: *Montceau*

The design is so unusual and is executed so carefully that it is particularly interesting. Though inscribed with the name of Montceaux, no evidence can be found for it having been part of any building at the château. Gentilhâtre either copied another architect's design for an unexecuted and unrecorded project for a detail at Montceaux or he made the inscription in error. The first seems more likely as we know that he was familiar with the Montceaux projects. See notes and lit. for f.20v.

84r Two half-elevations for doors: that on RHS has a deep bistre wash in the lunette over the doorway [Fig.98]

These two designs are taken (in reversed order) from ff.5v & 6r of the Pierpont Morgan album (see Introduction and note on f.17r). Gentilhâtre has slightly modified the designs and added decorative elements of his own (cf. Fig.97).

84v Seven drawings of entablatures

The drawing at top LHS is taken directly from the Pierpont Morgan album, f.120r. Gentilhâtre has numbered his version vii.

85r Five drawings of cornices &c & 1 profile

Pen & bistre wash

All save the drawings at the bottom of the page derive directly or in part from ff.119v & 120r of the Pierpont Morgan album.

85v Two half-elevations of doors with tablets & pediments above

Possibly alternative designs for f.87r.

86r Two half-elevations of doors

The one on the LHS has a fluted Doric pilaster and an opening of a type similar to f.65r. For the opening of the RHS door see ff.77r & 79v. Unidentified.

86v Design for the central door (?) of an entrance screen, with plan beneath; alternative designs to right & left for orders & superstructure
It is possible that this may be connected with the project for the 'Porte Baptistère' at Fontainebleau, cf. f.19v.

87r Two half-elevations for doors [Fig.39]

Possibly alternative designs. That to the right is the porte-cochère of the Hôtel d'Almeiras, still existing at No.30 Rue des Francs-Bourgeois in Paris [Fig.40]. The drawing is only a slight variant of the executed version. This hôtel was probably

built by Jean de Fourcy, Trésorier Général, in c.1598. It did not come into the hands of the Almeiras family until Pierre d'Almeiras, Directeur Général des Postes, bought it in 1632. The design of the door is typical of the exuberant style of the last years of the C16. A drawing of the whole door with part of the screen wall in which it stands is in the library of the Staatliche Museen, Preussischer Kulturbesitz in Berlin (cat. HdZ 2240, see below). Gentilhâtre may have had access to the drawing now in Berlin (which could be attributed to Charles du Ry but is without evidence, in the 1970 catalogue, to Salomon de Brosse).
Lit: J.-P. Babelon, *Demeures parisiennes sous Henri IV et Louis XIII*, 1965, p.270, pls. pp.126, 147; E. Berckenhagen, *Die französischen Zeichnungen der Kunstbibliothek Berlin*, Berlin 1970, p.44

87v Half-elevation of the upper part of a door or window, with a pedimented tablet & a cartouche over, flanked by consoles & swags

Insc: *Sedan*

See ff.48r, 97r, 108v & notes on f.97r.

88r Two half-elevations of entrances: at right a square opening & at left with an arched opening; that to the right bears the arms of France with a ducal coronet in a cartouche
Unidentified.

88v Four half-elevations of doors: the 2 at left are square; the 2 at right arched

The first three subjects are freely drawn but the extreme right-hand one is probably a careful copy from a drawing or engraving. Unidentified.

89r Two half-elevations of doors, that to right having an oval niche above it
Unidentified.

89v Blank

There follow two pages incorrectly bound

276r Elaborate small design for a variation on the fleur-de-lis motif

276v Two putti, winged, with bows & quivers, fighting over a palm branch

277r Three half-designs for cartouches

277v Female allegorical figure, robed, standing on a pedestal, holding in her raised left hand a wreath, apparently of olive
If the wreath is olive she probably represents Peace.

90r Half the front elevation of a door with the side elevation to the right

Insc: *colonne*

Vignola, *Architettura (Porte di Michelangelo)*, XXXIX (Porta Grimanì). Gentilhâtre has cut Vignola's front elevation in half and reversed the order in which front and side elevations appear in the original engraving. He has done the same with the front and side elevations in the two drawings which follow.

90v Half the front elevation of a door with the side elevation to the right

Vignola, *op. cit.*, XXXXIII (Porta della Vigna Sermoneta).

91r Half front elevation of a door of the Villa Sforza, with its side elevation to the right
Vignola, *op. cit.*, XXXXV

91v Top part only of a door for the Capitolo
Vignola, *op. cit.*, XXXXI

92r Half-elevation of a gate in a screen

Insc: *batibelle doz*

The drawing, which is carefully done, with details filled in with dark bistre, has the appearance of being made from an actual building or from a project for it, but it has been impossible to identify the place named in the inscription.

92v Two half-elevations of an entrance: that to the right has a superstructure with a cupola above it & is inscribed in appropriate places *bric*

93r Four designs which appear to be for wall panels
Pen & bistre wash

These designs are rather more sophisticated than is usual for Gentilhâtre and are probably based on Italian models (see notes on f.94r).

At bottom of page: A winged figure with a helmet at his feet

93v LHS: Half the front elevation of an arched entrance, the entablature being supported by a winged herm; side elevation of the same to the right
RHS: Design for an overmantel: the figure of Jupiter in clouds in a roundel is supported by putti; beneath it is a bust
This design is of the same type and style as those on f.93r.

94r Elevation of a entrance door or gate with an entablature supported by winged herms [Fig.72]

Insc: *ton*

Pen & bistre wash

The design of this entrance is so close to than on f.93v that it is possible that all the drawings of ff.93r & 93v may be connected with the château of Ton in Lorraine (see notes on f.46v).

94v LHS: Elevation of an arched entrance, with alternate designs to left & right & a plan beneath that to the right: the cipher P & reversed B in a laurel wreath occur over the curved pediment which is common to both variants; on the right is the side elevation of the entablature which is supported by a winged figure with a console base shown on the extreme RHS

It is possible that the design may be connected with the Hôtel de Châlons-Luxembourg, still existing in the Rue Geoffroy-Lasnier, Paris. This hôtel belonged from 1607 to 1623 to the le Fève de la Boderie family - Antoine de la Boderie married Jeanne le Prevost and their cipher was a P and a reversed B with laurels. In 1623 the hôtel was bought by Guillaume Perrochel and his wife Françoise le Buisson, who together had the same initials as the previous owners. The existing corps-de-logis bears P and B in the dormers and, like the present door into the court, almost certainly dates from Perrochel's ownership. If Gentilhâtre's drawing is connected with this hôtel it might represent the entrance door to the court before 1623, or a project for it.

Lit: L. Brochard, *St Gervais*, 1938 (reprint), p.74 et seq.; J.-P. Babelon, *op. cit.*, p.271 & pls. pp.129, 148

95r Five half-elevations of dormer windows [Fig.53]
Unidentified.

Bottom LHS: Another dormer, in a freer hand & lighter; with measurements

Insc: *a courmatin*

The Château of Cormatin (Saône-et-Loire) still exists [Fig.52], although only three of the four wings survive. It is 34km from Macon. Reconstructed c.1614 by Antoine du Blé, it was completed by his great-grandson, who died in 1730. It formed part of the Seigneurie of Uxelles (see f.192v and note on the

Bib. Nat. MS below). There are other drawings of Cormatin by Gentilhâtre (ff.108r, 192v, 243v). Bib. Nat., MS Fonds Français 14727 (already cited, see ff.46v, 73r) also contains drawings connected with the château, viz. f.278r, 'Pont de Cormatin pour descendre du château au partaire de M. du...' (name illegible); f.283v, 'Le pondcur qui a esté fait à Cormatin 1614'; f.470r, 'Desain de la Halle faict à Cormatin l'an 1621 par M. Philibert Nottement pour Monsieur le Marquis d'Uxelle'. The MS manual helps to date the earlier part of the château. Gentilhâtre was probably at Cormatin during the period when he made journeys to Chalon-sur-Saône (ff.15r, 16r, 73r, 174v), St Gengoux (ff.51v, 52r), Dijon (f.183v), Lyons (ffv, 48v) and possibly Geneva (f.97r). See also Introduction.

96r Three half-elevations of windows: 2 to LHS alternative designs (?); that on RHS is of a different type, on a base with a supporting console; rusticated Doric order
Unidentified.

96v Three half-elevations of windows & (lower page) whole elevation of the upper part only of a window or other opening; to the right of the lower drawing is a detail of the console [Fig.41]

Insc: (on the 2 upper right half-elevations) *Paris*; that to left, also insc. *a* on frame moulding & *a* on a detail of the same moulding drawn in in the opening; drawing at the bottom of the page insc. *chouille*
All unidentified. The drawing at the bottom of the page shows an unusual triangular pediment, with a flat top supported by a console. It is possible that *chouille* is a reference to Chouillière (Saône-et-Loire) in the same district as Cormatin (cf. f.95r) and St Gengoux (cf. ff.51v, 52r). Chouille again appears on ff.142v & 152v and again on f.244r, in a drawing of a weather vane so inscribed but bearing the arms of Lorraine. The arms included on drawings were often, however, merely arbitrary conventions.

97r LHS: Half-elevation of a 2 storey façade [Fig.86]
Top centre: Dormer from the attic storey of this façade

Insc: *A* to correspond with *A* above upper window to left

Lower centre: Half-elevation of a rusticated window with a balustrade & part of a flanking wall

RHS, top: Three-quarter elevation of a heavily rusticated window, flanked by a Doric order of which only the capital & a small part of the pilaster are shown

RHS, bottom: Half-elevation of a rusticated window & part of the opening above it

Insc: (LHS, lower window) *sedan*; (centre top) *Sedan*; (RHS, upper drawing) *geneve*

A new town hall was built at Sedan, c.1613, by the master masons Jean Chardon and Louis Mayoul. Gentilhâtre's drawings may be connected with this. Alternatively they may have something to do with the Palais des Princes, a part of the Fortress of Sedan, which was begun in 1611 by Jean Chardon for Henri de la Tour d'Auvergne, Duc de Bouillon and Prince de Sedan. For the drawing insc. *geneve* see Introduction; also in Bib. Nat., MS Fr 14727, (cf. f.95r), the inscription *Gneve* (sic) occurs on f.283r of this MS. The window in the lower centre of the page is from Palladio, Libro II, Ch.12 (the Palazzo Thiene, Vicenza).

97v Two half-elevations of rusticated windows
LHS: Part of one of the ground floor windows of the E façade of the C16 pavilion at the Château of Valléry (Yonne)

Probably copied from du Cerceau, *Les plus excellents bastiments*, I, where the engraving is inscribed 'Valléry, les deux faces du dehors avec le pavillon faict de neuf'. RHS elevation unidentifiable, possibly a variation by Gentilhâtre on the left-hand one.
Lit: For this château see Pierre du Colombier, 'L'énigme de Valléry', *Humanisme et Renaissance*, IV, 1937, p.7

98r Two half-elevations of windows

Insc: (on right-hand drawing) *Montceau*

The left-hand drawing is unidentifiable. The military trophies in the base and the general architectural style might indicate a link with the château of Ton (see f.46v, notes). The RHS drawing is of one of the windows from the moat pavilions at Montceaux. Windows of this design survive at the château in the 'Pavillon Conti' designed 1597-98 (cf. f.81r). See notes and lit. for f.20v.

98v Three whole & 1 half-elevation of dormers

Insc: (on the 2 whole elevations on the lower part of the page) *fontainebleau*

The upper drawing is unidentifiable. The lower drawings show dormers of two designs in brick and stone which are in the Cour des Offices at Fontainebleau (begun 1606). The left-hand one is of the type seen on the corps-de-logis flanking the great niche inside the court; the right-hand one occurs in the angle pavilions. See Introduction and notes on ff.19v, 21v & 23v-24v for the work at Fontainebleau of Rémy Collin, who designed these dormers.

99r LHS: One large half-elevation of a dormer on a base with a console; the pilaster of the Composite order is flanked by a scroll; the semicircular pediment is shown in full elevation with an elaborate cartouche surmounted by a knight's helmet & plumes

RHS: One small half-elevation of the upper part of a dormer, showing, above a broken pediment, a tablet with a cartouche, itself surmounted by a broken pediment containing a foliage motif
Unidentified.

99v Half-elevation of a dormer with an elaborate decoration of masks, swags, shells & foliage; with scale

Possibly (cf. ff.99r & 100r) connected with projects for Montceaux.

100r Two half elevations of dormers [Fig.85]

Insc: (LHS) *Montceau*; (RHS) *montceau*, also *brie*, *entablement & plainte*

The dormer to the left is surmounted by the cipher *H* and *G*. This is close to those shown in the attic storey of the pavilion in f.39r but it differs in certain details, and as it does not break up through a cornice it may be from the garden façade of the main corps-de-logis where the dormers were all above the cornice. The only views of this side of the château are in a drawing by Scamozzi (1600) and one by Israël Silvestre (undated). The latter is in the Cabinet des Dessins at the Louvre (reprd. A. Marie, *Jardins français créés à la Renaissance*, 1955, pl.134). For the Scamozzi sketch see *Vincenzo Scamozzi, taccuino di viaggio da Parigi a Venezia*, ed. Cini Foundation, Venice 1959, pls.II-III. The right-hand dormer is from one of the moat pavilions at Montceaux and is shown in the Silvestre drawing in the Louvre, in his engravings and in those of other C17 and C18 artists. These dormers do not survive in the remaining parts of these pavilions (cf. ff.81r & 101r). See notes and lit. for f.20v.

100v Three half-elevations of dormer windows on the upper part of the page; on the lower part is a semicircular decorative motif

Insc: (on the semicircular motif) *A* (cf. f.101r below)
The dormer windows are unidentified.

101r Three half-elevations of dormer windows; on the lower part of the page is a horizontal decorative panel [Fig.83]

Insc: (on the decorative panel) *montceau* & (in the semicircular motif at left-hand end) *A* to correspond with *A* on f.100v above

This panel is one of the brick and stone ornaments which decorated the moat pavilions at Montceaux (cf. ff.81r & 100r). One panel, from which the brick has fallen, survives on the 'Pavillon Conti' [Fig.84] and one on the corresponding SE moat pavilion which was never completed and where the panel largely consists of the uncut stone blocks. See notes and lit. for f.20v.

101v Four half-elevations of dormer windows: that at the top LHS is decorated with military trophies at the sides & in the pediment
Unidentified.

102r Top: Elevation of a round-headed dormer window, the opening of which is surmounted by a triangular pediment broken at the base & supported on consoles of alternative design to right & left; shading indicates brick & stone construction

Below: Three half-elevations of decorative elements

Insc: (under the top drawing) *Paris*

The window, despite the inscription, is unidentifiable. The lower drawings consist of one pedimented tablet with a mask, swags &c to the left and two half-elevations of dormers with oval openings, the one on the right being a niche.

102v Three half-elevations & 1 whole elevation of dormers with segmental pediments & a half-elevation of a decorative panel [Fig.70]

Insc: (on top right dormer) *ton* (cf. ff.103r, f.46v)

103r Top: Two whole & 1 half-elevation of dormers, the left & centre ones with measurements [Fig.88]
Below: Part of a 3 storey pavilion with 2nd & attic storey windows, pitched roof, string courses & stone quoins; part of an adjoining wing to the left with 1st, 2nd & attic storey windows; to the left of this is a dormer (?) formed from 2 superimposed arched elements

Insc: (on the pavilion) *Macquellange*

As part of the inscription *ton* (see f.102v above) was written on this folio after binding it may belong to the two measured dormers at top left and centre. These are nearer to Ton (cf. ff.46v, 104v). The inscription *macquellange* on the lower drawing (cf. f.183v which bears an inscription *d'après macquellange, jésuite à dijon*) certainly refers to Martellange, the Jesuit architect; this building may also have been in Dijon where Martellange is known to have worked, but it is not identifiable.

Lit: L. Charvet, *Étienne Martellange*, Lyons 1874

103v Elaborate elevation of a pedimented double dormer window set within a pedimented frame & surmounted by a frontispiece with cornucopias & a double cipher of interlaced *O*, *I* & *X*
Unidentified. The cipher or armorial may, however, be connected with the family of Feydeau de Brou (see E. Olivier & others, *Manuel de l'amateur de reliures armoriées françaises*, Série 1-29, Paris 1924-35; 2e série, 1925, pls.160-165)

104r Elevation of double dormer windows surmounted by a large, single triangular pediment with an *œil-de-bœuf* in the centre
Unidentified.

104v Elevation of $1\frac{1}{2}$ bays of a gallery façade built over an arcade & with lucarnes & œils-de-bœuf in the attic storey; with measurements [Fig.69]

Insc: *la galerie de ton*

See note on f.46v, which may be an alternative design for this gallery. On f.152v is a detail of the decorative motif between the two windows, and a detail of the œil-de-bœuf appears among the drawings on f.106v.

105r Elevation of double dormer windows, rusticated, with a broken triangular pediment covering both; in the centre of the pediment is a frontispiece with a blank cartouche; military trophies on each side; the whole is surmounted by a fleur-de-lis & a ducal coronet

Insc: (in several places) *bric*

Unidentified, but the fleur-de-lis and the ducal crown suggest the house of Condé.

105v Three half-elevations for elaborate dormer windows: at top RHS is the half-elevation of a 2 storey rusticated façade with a door approached by steps. Unidentified, but in the drawing at top right the doorway is taken from the Pierpont Morgan album, f.8r.

106r Two elevations of œil-de-bœuf lucarnes for an attic storey, the upper one with the royal crown & arms above & with putti supporters; the lower one has banners & a grenade, surmounted by a fleur-de-lis within the pediment, which is supported by plumed helms

Insc: *Louvre* (both)

The lower lucarne is from the end façade of the Petite Galerie of the Louvre (S. facing the Seine). This can be seen clearly in Marot's engraving 'Façade sur le quai de la Salle des Ambassadeurs et de la Petite Galerie'. The upper lucarne is possibly a variation on those of the garden façade of the Petite Galerie. Both these drawings are connected with the work done at the Louvre for Henri IV.

Lit: L.-H. Collard & E.-J. Ciprut, *Nouveaux documents sur le Louvre*, Paris 1963, pl.II, fig.3

106v One whole elevation & 4 half-elevations of circular lucarnes with œils-de-bœuf; 1 decorative tablet, lower left of page

Insc: (whole elevation) *Louvre*; (2 lucarnes) *bric*, *monceau* & with *a* on moulding & on detail of moulding above & (on 1 lucarne) *de ton*; (tablet) *bric*; the lucarnes at the bottom right & middle left of the page have no inscription

The lucarne insc. *Louvre*: this has a broken, scrolled pediment and within the break is a pedestal, bearing the cipher *H* and reversed *G*s, surmounted by a royal crown. *H* and *G* was the cipher of Henri IV and Gabrielle d'Estrées (cf. f.81r where, however, although there is outside evidence to prove that the cipher above the door was composed of *H* and *G*s the *G*s are less distinctly differentiated from *C*s than in the present drawing). If this lucarne were indeed intended for the Louvre it may have formed part of a projected design for the façade of the Grande Galerie, on to the Seine, planned before Gabrielle's death in 1599 (the executed gallery had no lucarnes). It was well known in Paris just before she died that the king was planning to marry Gabrielle, a fact which might explain the inclusion in this drawing (which Gentilhâtre probably copied from an original, cf. f.81r &c) of the unusual combination of the king's initial with that of his mistress on a project for the royal palace. If the second initial could be read as a *C* this would denote Henri (II) and Catherine (de Médicis), but the *G*s are very clear and the architectural style

consonant with the later date. It is also possible that Gentilhâtre mistakenly inscribed *Louvre* a drawing meant for Gabrielle's château at Montceaux (see below). The first inscribed lucarne is from the main corps-de-logis or one of the wings in the main château at Montceaux. It bears the cipher *H* and *G*. See notes and lit. for f.20v.

The lucarne insc. *ton* corresponds with that on the gallery façade of the château shown on f.104v (cf. note on that folio).

The other two lucarnes and the tablet are unidentified, but the brick and stone construction and general similarity suggests for the one at bottom right of page a connection with the Cour des Offices at Fontainebleau (see f.98v, note).

107r One half-elevation of a lucarne with an oval niche, surmounted by military trophies

Insc: *ton*

This does not correspond with either ff.46v, 47r or f.104v but is closest in style to the detail of f.47r and may also be an alternative design.

107v Blank

Here follows a long series of designs for fireplaces; many are elaborate, but unless they are identifiable or have unusual features they are not described individually in much detail

108r Three half-elevations of fireplaces

On lower part of page: Elevation of a fireplace with a detail of the moulding; to the left of this is a profile view with a steep chimney cowl; with scale & individual measurements

Insc: (below) *Ordonnance des chemine de courmatin les estages ont 16 pied de boteur*; (detail of moulding) *cul-de-lampe de courmatin que se fait 3 pied*; (on chimney cowl) *le tuiau* (twice)

For the château of Cormatin see note on f.95r.

This drawing of a fireplace made in such detail and with such exact measurements suggests that Gentilhâtre may have designed it himself. The three fireplaces above are unidentified.

108v Two half-elevations of fireplaces

Insc: (right-hand one) *Sedan*

The fireplace to the left has the royal crown and cipher *H* with a bust (Henri III?, Henri IV?) in an oval. For notes on Gentilhâtre's probable sources at Sedan see note on f.97r.

109r Two half-elevations of fireplaces of elaborate design; that to left with scale (no numerals) Unidentified.

109v Two half-elevations of fireplaces; that to right with panels in dark bistre

Insc: (right) *Paris*

Despite the inscription this fireplace is unidentifiable.

110r Whole elevation of an elaborate fireplace & chimneypiece flanked by standing figures of Justice & Fortitude; in the central panel is a drawing of a reclining putto with a section of the curved pediment Unidentified.

110v An elaborate engraved cartouche, stuck in Insc: *Cartouches de différentes Inventions. Très utiles à plusieurs sortes de Personnes. A Paris, Chez Melchior Tavernier Graveur et Imprimeur du Roy pour les Tailles douces, demeurant en l'isle du Palais sur le Quay qui regarde la Mégisserie à l'Espe dor 1632. Avec Privilège du Roy*

This is the inscribed title page of a book of cartouches, containing landscapes, published by Melchior Tavernier, Paris 1632. Engravings from this publication are scattered throughout the album from this folio onwards.

111r Plan, with grey & yellow washes

Insc: *JPS* on the step

Probably for an altar.

111v Engraving, stuck in: landscape in an elaborate cartouche, belonging to the set published by Tavernier (see f.110v)

112r Two half-elevations of fireplaces [Fig.110] Unidentified.

112v Two half-elevations of fireplaces Unidentified. The figure of the soldier on the overmantel of the left-hand design is probably derived from a fireplace design in the Pierpont Morgan album (f.28), as is also the putto holding a wreath on the pediment of the design on the right.

113r Two half-elevations of fireplaces Unidentified.

113v Two half-elevations of fireplaces Unidentified.

114r Two half-elevations of fireplaces Unidentified.

114v Two half-elevations of fireplaces: LHS with sculptured figure in a helmet; RHS with a cuirass & trophies of arms Unidentified.

115r Elevation of a fireplace design, with alternative variations in detail to right & left; female allegorical figures flank the space above the overmantel Unidentified.

115v Two half-elevations of fireplaces Unidentified.

116r Two half-elevations of fireplaces Unidentified. These are considerably simpler and rather more finely drawn than those of the preceding folios.

116v Two half-elevations, either of the upper part of a chimneypiece (or possibly of doors or dormers?); to the left at bottom of the page, foliage detail, pen & bistre wash Unidentified.

117r Two half-elevations of fireplaces Unidentified. In draughtsmanship and style these are close to f.116r.

117v Pen drawing of St George & the Dragon Probably an original (it is very poor) by Gentilhâtre himself.

118r Two half-elevations of fireplaces Unidentified. The left-hand design is interesting for its use, in this context, of heavy rustication and voussoirs.

118v Two half-elevations of fireplaces Unidentified. The left-hand design, though not directly deriving from any of them, is reminiscent of certain fireplace designs in the Pierpont Morgan album.

119r LHS: Half-elevation of a fireplace
Unidentified.

RHS: Perspective & side view of a chimney, brick & stone; with scale

Insc: (at top) initial F

F is possibly for François 1er.

119v Half-front & side elevation of fireplace; with scale

Insc: *M du perac*

It is possible that this could refer to the architect and engraver Étienne du Pérac, with whose house Gentilhâtre may have been acquainted, as he was with that of Mathieu Jacquet (see f.34v).

120r Profiles & mouldings: 1 (centre right) is from f.120 of the Pierpont Morgan album

Pen & bistre with bistre wash

120v Half-elevation of the overmantel & upper part of a fireplace; with military trophies [Fig.111]
Unidentified.

121r Two half-elevations of fireplaces

LHS: Lower & upper parts, with scale

RHS: Upper part only

Insc: (parts) *n* (noir?)

121v Top: Part of a decorative design, probably for a balustrade

Below: Two half-elevations of lucarnes with curved pediments & supporting scrolls; with scale
Unidentified.

122r Profiles & mouldings, of which the 3 uppermost are from f.120 of the Pierpont Morgan album
Pen & bistre wash

122v Front elevation of a fireplace with an elaborately framed oval cartouche; there are putti & allegorical figures in the upper part [Fig.42]

Insc: *paris*

Pen & bistre wash with details of the fireplace itself picked out in black & dark red, 'marbled' with grey Cf. f.123r.

123r LHS: Side elevation of the fireplace on f.122v [Fig.43]

Pen & wash

Insc: (upper part) *prophille et retour de la cheminee; devant a l'autre feuille fait au logis (de) monsieur de genre (or genze?) a paris*

RHS: Front elevation of a chimney in brick & stone with a decorated lion's head roundel on the shaft; beneath the pedimented top is the cipher *H & G* The place from which the fireplace of this folio and the preceding one came is not so far identifiable. The chimney is probably from Montceaux – its style is consonant with the engravings of this château by Silvestre and Perelle.

123v Front elevation of a free-standing, domed baldachino surmounted by a lantern

Pen & wash

Unidentified.

124r Front elevation of an octagonal tabernacle with niches, consoles, a cupola & a lantern supported by standing figures of angels [Fig.119]
Unidentified.

124v Front elevation of an octagonal domed tabernacle, of which the base is formed entirely by consoles; plan at top RHS
Unidentified.

125r Three half-elevations of fireplaces
Unidentified.

125v Two half-elevations of fireplaces
Unidentified.

126r Profiles & mouldings

Pen & bistre wash

Unidentified, but close to ff.84, 85r & 122r and to the Pierpont Morgan album type.

126v Half-elevation of the chimneypiece of a fireplace, with martial trophies on the pediment & an allegorical figure (Geometry?) flanking the square centre panel
Unidentified.

127r Two half-elevations of fireplaces, that to the right having its profile drawn beside it

Pen & bistre wash

Unidentified. See note to f.126r.

128v Half-elevation of the chimneypiece of a fireplace; the broken pediment has a very heavy swag depending from the centre & supported by a colossal figure with a 'cushion' on his head (or a turban?)
Unidentified. The figure is taken from a design by Jacques 1er Androuet du Cerceau for one of the fireplaces at Verneuil. A drawing by him for this is in the BM (Ducerceau No.47, not engraved).

129r Two half-elevations for fireplaces

The standing female figure bearing an olive branch, presumably Peace, in the LHS design derives from f.28v of the Pierpont Morgan album. The motif in the centre of the broken pediment of the chimneypiece above comes from the same drawing, where it figures in the centre of the overmantel. The half-elevation to the right has no connection with the Pierpont Morgan drawings.

129v Two half-elevations of fireplaces

On the LHS is a clumsy copy, with a few minor details omitted, of the fireplace elevation on f.28v of the Pierpont Morgan album (see note on f.129r above). The elevation on the RHS borrows various decorative motifs from a number of folios in the Pierpont Morgan album. The drawings on this page and on the preceding one indicate that many of the fireplace designs shown by Gentilhâtre may have been copies entirely or in part from older or contemporary drawings by the du Cerceau family or others of their circle.

130r LHS: Half-elevation of a fireplace with the cipher *H & M* & the royal crown (Henri IV, Marie de Médicis); the elaborate overmantel has double twisted columns flanking the oblong central panel and between them is a putto drawing a bow [Fig.73]

Pen & bistre wash

Unidentified, but the cipher and crown indicate a royal building.

RHS: Another fireplace design in half-elevation

Pen & bistre wash

Insc: (on oblong centre panel of chimney piece) *a ton*
For Ton see ff.46v, 94r, 102v, 104v, 106v, 107r, 130v & 152v.

130v Whole elevation of a fireplace: above the fireplace 2 putti support a swag within a broken pediment; above this is the cipher *M* with *Y* (or *M*?) reversed & above that a ducal coronet; over the chimneypiece are the arms of Lorraine with gryphon supporters, surmounted by a helm with dependent drapery [Fig.74]

Pen & bistre wash

Insc: *a ton*

See list of folio numbers in preceding entry.

131r Two half-elevations of fireplaces

The centre panel in each chimney surround is washed in with dark bistre. Unidentified.

131v Two half-elevations of fireplaces
Unidentified.

132r Two half-elevations of fireplaces

The standing female figure in the LHS design flanking the central panel of the chimneypiece derives from the same drawing in the Pierpont Morgan album (f.28v) as do parts of Gentilhâtre's drawings on ff.129r & 129v. The chimney surround is copied from f.26v of the Pierpont Morgan album, with certain decorative features omitted. The general idea for the RHS design probably derives from ff.22v, 26v & 28r of the Pierpont Morgan album.

132v Half-elevation of a fireplace
Unidentified.

133r Two half-elevations of fireplaces, that on RHS with scale
Unidentified.

133v Front-elevation of a fireplace

Unidentified. Within the fireplace itself is drawn a profile of the supporting consoles. This fireplace is decorated with rectangles and roundels only and is considerably simpler in design than almost any in the book.

134r Half elevation of a fireplace
Unidentified. Cf. f.134v.

134v Two half-elevations of fireplaces

The larger, in light-coloured pen, has one decorative panel drawn over in light bistre on a separate piece of paper. The smaller, which is without an overmantel or chimneypiece, is drawn in darker pen and in a much freer manner, inside the actual fireplace of the larger. The larger design seems so closely linked with that on f.134r that it may be an alternative for it.

There follows a folio out of the numbered sequence Recto: Five details of cornices perhaps for fireplaces, 3 to the left & 2 to the right of the page
Unidentified and unrelated to any of Gentilhâtre's fireplace elevations. This folio is marked faintly with a number 153 (?). This is in a similar hand to other folio numbers crossed out elsewhere and indicates rebinding or rearrangement of the drawings.

Verso: Two half-elevations of fireplaces

LHS: Measured, with figure of Ceres

RHS: A very simple design (cf. f.133v)

135r Half-elevation of a fireplace: an elaborate console, Flemish in type, supports a Doric cornice with bull masks & roundels in the metopes; above this the superstructure contains grotesque heads

135v Whole elevation of a fireplace, with scale
Pen & wash

The decoration is mainly of plain panels, but the narrow opening is flanked by a somewhat unusual type of curved and scrolled console.

136r Half-elevation of a fireplace of fairly simple design with its complete profile drawn to the right, with scale
Unidentified.

136v Two half-elevations of fireplaces with their full profiles to right of each, that on left with scale. The design on the LHS derives from the screen doors of St Étienne-du-Mont (cf. ff. 76r & 74v). Unidentified.

137r Two half-elevations of fireplaces. That on the LHS combines motifs derived from various drawings in the Pierpont Morgan album. Unidentified.

137v Two half-elevations of fireplaces. Unidentified.

138r Whole elevation of a fireplace: the central mask of the overmantel has a crescent above; the centre panel of the fireplace surround is washed in dark bistre. Unidentified.

138v Whole elevation of a fireplace but with certain alternative motifs to right & left. In the LHS elevation the putto with a garland suggests f.28r of the Pierpont Morgan album. It is also closely linked with f.24r of the Louvre album (RF 5946), the whole design of which derives from Pierpont Morgan f.28r. Other motifs of this LHS design derive from f.28v of the Pierpont Morgan album. In the RHS design the eagle which replaces the putto of the LHS design derives from f.18v of the Pierpont Morgan album; other motifs are from the same source, f.28v.

Folio 139 cut away

140r Half-elevation of a fireplace. Copied from the Pierpont Morgan album (f.20r), but omitting the top element.

140v Half-elevation of a fireplace, with scale. The design shows a reclining figure deriving from the Medici chapel, Florence, a large display of military trophies and the ciphers *H* and *H & D* (Henri II and Diane de Poitiers). Unidentified.

141r Two half-elevations of fireplaces. Unidentified.

141v Two half-elevations of fireplaces; plans & moulding profiles beneath. Unidentified.

142r LHS: Half-elevation of a fireplace. Unidentified.
RHS: Elevation of a chimney bearing cipher *H & G*.
Insc: *tuiau de cheminée de monceau* & above in pencil (later hand) *cheminée*.
One of the chimneys from the main château at Montceaux (cf. ff. 20v, 22r, 81r, 83v, 98r, 100r, 100v, 101r, 106v & 143r). See notes and lit. for f.20v.

142v Top: Whole elevation of a wide fireplace without overmantel or chimneypiece.
Insc: *Chouille* (cf. ff. 96v, 142v, 152v).
Below: Elaborate shell ornament in the upper part of a niche (cf. ff. 96v & 152v).

143r Top: Side elevation of a fireplace: decorated with black & white marble (or stone & brick?) indicated by plain & cross-hatched surfaces; at the base dogs' heads with paws emerging from the beaded string course below the muzzles.
Insc: (in pencil in late hand) *Jambage de Cheminée de Monceau*.
This design is close to those on f.143v.

Below: Two details of an entablature.
Insc: *l'antablement de monceau*.
This is not the entablature of the fireplace above but, presumably, of some part of the exterior of the building. But cf. f.20v, with which it does not correspond. See notes and lit. for f.20v.

143r-144v Apparently variations on f.143r above & so connected with Montceaux

145r Half-elevation of a fireplace, 1 side formed by 1 long console, scrolled at the top, fluted & ending in a giant lion's paw; a detail of the paw is drawn within the opening.
Cf. ff. 143v, 144r & 144v, also Philibert de l'Orme, *Architecture*, 1648 edn, Book IX, ch. II, f.262v, from which Gentilhâtre took the design of the console, adding the lion's paw. The entablature supported by this console is not that of de l'Orme's design. See note on f.60v. (Note: In the 1648 edition of the *Architecture*, on ff. 261v-264v the pages were wrongly headed 'Livre VIII'.)

145v Various details of consoles, one (lower right) with a lion's head.
Details of chimneypieces (?).

146r-146v Sets of highly-decorated elements which are difficult to identify but may represent urns, with corbels & also other types of brackets.
Cf. f.148r.

147r Engraving, stuck in: landscape in a cartouche.
Cf. f.110v.

147v Three designs for garden ornaments.
Top: Two fountain basins.
Insc: (left-hand design, beneath the rim) *Fons (H)ortorum*, the *H* being added in pencil in a later hand.
Below: A triangular base with circular hollow in the top; decorated with scrolled motifs and swags of fruit.
Base for a statue (?).

148r Two designs for ornamental, urn-like stands supporting spheres banded with the signs of the zodiac; each stand has its own plan drawn beneath.

148v Six garden ornaments, either complete or designed as bases for statues or other objects.
Two ornaments at the top right bear shields with the arms of Duplessis. However, cf. f.29r, where same arms appear on a drawing insc. *M Tabouret*.

149r Two designs for pedestals.
Copies from Wendel Dietterlin, *Architectura* (first published Stuttgart 1593). The one at the left is from *Das Fünffte Buch von der Composita* and that at the right from *Das Aunder Buch von der Dorica*. Cf. pls. 47 & 176 in the edition of *Architectura* published in Nuremberg by Paul Fürst, 1665.

149v Two sepulchral monuments with obelisks

150r Design for a tomb: the table base supports 4 fluted Corinthian columns having between them a niche with a small statue; the columns in turn support figures of evangelists which are placed at each side of an obelisk; the top part of this obelisk is drawn in at left & is surmounted by a cross flanked by 2 figures.
Insc: (at base of tomb, not in Gentilhâtre's hand) *Cimetière des Innocens*.

150v Three designs for sepulchral monuments, that to right being strongly architectural in character & having 3 storeys

There follows a folio out of the numbered sequence.
Recto: Engraving, stuck in: landscape in a cartouche, (cf. f.110v).

Verso: Engraving, stuck in: landscape in a cartouche (cf. f.110v).

151r Perspective view of a niche with a broken triangular pediment, supported on consoles & containing within the break a tablet surmounted by a scrolled pediment; urns surmount the main pediment, a sphere the inner one; plan of the niche drawn to the left [Fig.30].

Insc: *boitel de gondy*.
In view of its position in the album this drawing probably represents a piece of garden architecture. See notes and lit. for f.37v.

151v LHS: Half-elevation of a dormer (?).
RHS: A niche.

Both have pediments above, that to the left triangular, unbroken, that to the right triangular & broken. The ornament of the RHS drawing is more elaborate. Unidentified.

152r Half-elevation of a niche with an elaborately decorated architectural motif over it &, surmounting a broken scrolled pediment, a dolphin & laurel leaves surrounding the cipher *H & M* (Henri IV & Marie de Médicis).

Insc: *Louvre a larc triomphant*.
There are two possible explanations for this drawing. First that it is a record of a temporary structure possibly, in view of the dolphins, to celebrate the birth of the Dauphin, the future Louis XIII, in 1601. This possibility is supported by the presence of the cipher of Henri IV and Marie de Médicis. Alternatively it may represent or be based upon something more permanent and be part of Henri IV's constructions at the Louvre. There was a 'triumphal arch' which separated the Grande Galerie from the Petite Galerie at the Louvre. 'En février 1609 le jeune dauphin s'amusa à aider les carreleurs; en juillet on plaçait dans les deux niches qui, entre des colonnes de marbre rose, flanquaient l'arc triomphal séparant la grande de la petite galerie, deux grandes figures antiques de marbre blanc.' Hauteceur (*op. cit.* below) says of this door that it is 'la porte actuelle entre le salon carré et la galerie d'Apollon', but presumably it has been much modified.
Lit: L. Hauteceur, *Histoire du Louvre*, Paris n.d., p.31 (also quoting the journal of Hérourard, Henri IV's physician).

152v Top: Two half-elevations of niches: one to LHS rusticated, with heavy voussoirs protruding upwards into a broken triangular pediment; RHS design has square frame with elements based on the screen doors at St Étienne-du-Mont; there is a shell motif in the niche.

Below: Two small decorative motifs, apparently oval niches to hold busts: the design on the left has shell motifs at the sides, acanthus above & below; there is a small pedestal within the oval & a shell above it; a portion of a frame moulding is drawn at left; the right-hand design is of the same type but with strapwork at the sides instead of shell motifs; there is a shell motif above a small pedestal within the oval [Fig.71].

Insc: (left-hand motif) *Chouille*; (right): *Ton*.
For Ton see notes in entry for f.130r. For Chouille see ff. 96v, 142v & 152v.

153r-163r These 21 sheets contain 90 designs for cartouches, a few whole but mainly half-presentations [Fig.121]

All designs are in the conventional late C16 or early C17 decorative idiom of scrolls, strapwork, swags &c, though the later pages contain some which are freer and more flowing in design. Some could perhaps be traced to contemporary pattern books; some are probably Gentilhâtre's own inventions. One (f.154r) surrounds a bust of Henri IV and on the same folio another, presumably that of Marie de Médicis, with her cipher *MM*. The royal arms and crowned cipher *H* appear (on f.155r) and the 'palle' of the Medici (on ff.154v & 161v), which possibly but not necessarily date the designs to c.1600-01, the period of Marie de Médicis's marriage and arrival in France. F.158v has the arms of France with a coronet and below, right, the Condé arms with a royal crown. F.159v, bottom centre, a coat (blank) surmounted by the coronet of the Grand Duke of Tuscany. This coronet and coat (with 'palle') appears again of f.161v.

163v Eagle supporter with a baron's coronet
Part of the arms of Brissac (?).

164r Top: Two horses, supporters
Below: Two lions on a broken segmental pediment

164v Engraving, stuck in: harbour scene within a cartouche
Cf. f.110v.

165r Gryphons, supporters of the ducal arms of Lorraine
Insc: *a nancy*
Nancy was the seat of the Dukes of Lorraine and capital of the duchy. This folio has a previous number, 174, deleted beneath the present one and beneath that again is another (indiscipherable) deleted number (see f.199r and Introduction).

165v The ducal arms of Lorraine within a cartouche surmounted by a helm, a ducal coronet & a crowned alérion [Fig.65]
Insc: *a nancy*

166r A blank shield surmounted by a helm & above that a cushion, carrying 5 feathers & a crescent
Insc: *a nancy*

166v Two other designs (that at top of page being a half-design) for arms
No identification or inscription.

167r-169v A series of drawings of organ cases & pipes (f.168r is blank) [Fig.113]
Insc: (f.168v) *a troy en champagne* (Troyes)

170r-183r A series of 51 tomb or memorial designs, some in whole, some in half-elevation, & certain decorative details
Some of these are conventional cartouche-type designs or architectural details differing little from Gentilhâtre's designs for dormers &c. The more interesting of those inscribed are described below.

170r Design for a wall tomb made up of various architectural elements & having a classical type of bust crowned with laurel in an oval in the centre. This design relies for effect on the contrast of colour, indicated by cross-hatching, presumably provided by stone and marble.

170v Two elaborate half-elevations of wall tombs with a coupled Corinthian order; that on the RHS has its plan below
Insc: (LHS) *Icy est un timbre* (i.e. helm); (RHS plan) *bouet*

171r Sarcophagus with an 'overmantel' type of motif superimposed in front of & above it; there is an untenanted base for a bust in a beaded oval; a reversed, curved segmental pediment surmounts the structure & between the breaks is a black cartouche flanked by palm & olive branches with, over the cartouche, an ecclesiastical hat

172r Tomb of a knight, with a 'gisant' below; at the bottom RHS is a detail drawn out
The kneeling figure is derived from Jacques 1er Androuet du Cerceau, *Deuxième livre d'architecture*, 1561. No.4 of the tomb designs.

172v A variant of the above basic design: the figure is accompanied by a coat of arms (blank) with putti as supporters & surmounted by a mitre & a coronet (marquess); the figure wears a furled robe

173r Incomplete copy of the tomb of a young soldier
From No.3 of the tomb designs, Jacques 1er Androuet du Cerceau, *Deuxième livre d'architecture* (Cf. f.172r).

173v Complete copy of the last tomb design from Jacques 1er Androuet du Cerceau, *Deuxième livre d'architecture*

174r Tomb of a knight with his wife & 2 daughters: the tomb is placed in a curious manner in the angle of a wall; on one side the knight is flanked by 2 female figures & on the other by 1; all kneel at separate prie-dieu; in the arched embrasures above the figures are memorial tablets with elaborate surrounds; broken curved pediments above the arches of the embrasures & laurel branches in the spandrels; in the centre of each arch is what appears to be the arms of Lorraine, but without a coronet or helm above [Fig.75]
The style is late C16.

174v LHS: Wall plaque with an architectural surround measured within the plaque [Fig.49]

Insc: *lepitbaf m. lane (?) a chalon sur sone & 16 x 20 pieds*

RHS: Wall plaque with more elaborate architectural surround; mouldings indicated [Fig.49]

Insc: *lepitbaf m le lieutenant benneran a chalon sur sone lan 1617*

Cf. ff.9r, 73r and notes.

175v Design for a wall tomb with 'gisant': the pediment is surmounted by a (blank) cartouche with a coronet above it
Insc: *paris St eustache*

This tomb no longer exists in the church. Below the tomb design is drawn an urn with flames issuing from it.

179r Whole-page design for a wall tomb of elaborate architectural design with a representation of S Jerome within an arch

180r-183r Designs for wall tombs, some supported by figures & some surrounded with heavy swags, & also various fragments of 'grotesque' designs near to Jacques 1er Androuet du Cerceau

On f.181r there is a whole elevation of a wall tomb which has a curious drapery arrangement, held up by a putto leaning down from above. On f.183r are two 'memorial cartouches', that on the RHS being surmounted by two crosses, nails and a wreath, while putti hold the crown of thorns and the sponge (?) on a lance. Most of the drawings are in bistre pen but some, on ff.181r, 181v & 182r, are in black chalk.

183v LHS: Half-elevation of a design for a wall tomb: an oval recess with a recumbent putto, flanked by a large figure with folded arms supporting the entablature; the curved pediment has another, triangular one over it [Fig.89]

Insc: *d'après macquellange jesuite a dijon &* (within the oval recess) *pour metre un buste*
Martellagne (cf. f.103r) built the Jesuit college in Dijon in 1611 and the Chapelle des Godrans in the same town in 1617 (cf. f.174v).

RHS: Drawing (?) once stuck in, now removed, traces of adhesive remaining

184r Unfinished copy of the fifth well-head from Jacques 1er Androuet du Cerceau's *Deuxième livre d'architecture*
A drawing of this, ascribed to du Cerceau, is in Paris, Bib. Nat. Est. (ex Coll. Destailleur).

184v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

185r Four designs for well-heads
Pen & bistre wash

The design at top left is copied from H. Vredeman de Vries, *Artis perspektivae plurium generum elegantissimae formulae* . . . , edn. quoted, Antwerp n.d., pl.7; that at bottom left from *ibid*, pl.11. The first dated edition of this work was Antwerp 1568.

185v Two well-heads from de Vries, *op. cit.*
Pen & bistre wash
Top, pl.3; below, pl.5.

186r Two well-heads from de Vries, *op. cit.*
Insc: (RHS) *Pompe* in pencil in later hand
LHS, pl.16; RHS, pl.8.

186v Design for a well within a niche, under a semi-dome
Pen & bistre wash

187r Elaborate design for a wall fountain with 3 arches & an octagonal basin enclosing a shell: the drawing shows 2 alternatives - to the right a reclining figure surmounts part of a pediment, pouring water from an urn; to the left a lion crouches on part of a pediment; top centre, a vase common to both designs
Insc: *cetoit pour m de menon*

We know nothing of the patron; the past tense is interesting, the only time it is used by Gentilhâtre in an inscription.

187v Design for a fountain with jets coming from the mouths of satyrs who hold large shells above their heads; they surround a plinth, with rusticated Doric pilasters at the corners; above the plinth is a base containing masks in ovals; the masks throw jets from their mouths into the shells, the base which they decorate supports a standing male figure holding a spear
The architecture is brick and stone, or marble and stone, with rusticated pilasters. The fountain bears some resemblance to a design in Jacques 1er Androuet du Cerceau's *Deuxième livre*, but the details are entirely different.

188r Base of a fountain with jets coming from lions' masks in roundels; figures & dogs which should be above are missing
The design is copied from the lower part of a design (No.VI) in Jacques 1er Androuet du Cerceau's *Deuxième livre* (Cf. f.172r).

188v-189r Plan, profile & front elevation of a fountain with segmental sides, an elaborate pediment & a cupola; above the actual fountain, which has a lion's mask conduit, is a space for a figure or bust; detail of moulding to right on f.189r
Unidentified.

189v Design for a fountain with a giant urn above: blank shields with (royal) crown, supported by putti emerging from foliage under a pediment enclosing a shell design
Unidentified.

190r Top: A bearded figure seated on clouds with an arm outstretched, seen in perspective
Black pen & blue wash
Below left: Designs for a well-head
Below right: Piece of garden sculpture, the base with a shell design
Insc: (right) *pour metre une figure*
Unidentified.

190v Full-page design for a fountain with an inner & outer arch surround: on the inner arch are figures of naiads with urns & on the keystone a putto with Neptune's trident & dolphins; the architecture is decorated with faceted rustication
Pen & bistre wash
Unidentified.

191r A version of the Fountain of Diana formerly at the Château of Anet [Fig.91]
Pen & bistre wash
This is an important drawing however poorly executed it may be. The celebrated Diana fountain has been moved to the Louvre [Fig.90], but as the original base has been lost there is some doubt as to its design. Gentilhâtre's version is helpful and possibly accurate. See Professor A. Blunt, *Philibert de l'Orme*, 1958, p.38, n.i: 'There are three independent early records of its appearance; a drawing in the Louvre, two drawings by du Cerceau [cf. Fig.92] which are identical and are exactly reproduced by an engraving in the *Plus excellents bastiments* and a drawing by Jacques Gentilhâtre in the RIBA. The first two show the fountain standing on an oval base consisting of rather heavy arcades, whereas Gentilhâtre shows it on a rectangular base, composed of small barrel vaults, ending in similar arches. Gentilhâtre's drawing is extremely crude and one would be inclined to accept the other version without hesitation but for the fact that he alone shows the head of the stag and the dog behind it in the correct positions.' We can therefore assume that in this case Gentilhâtre made the drawing at Anet from the actual fountain. The drawings referred to by Professor Blunt are: Louvre INV 26 786; BM Ducerceau 103; Pierpont Morgan album f.114v.

191v Design for a fountain surmounted by a figure of Neptune standing on 2 sea-horses
Unidentified.

192r Design for a fountain with dolphins supporting the basin & serving as conduits; the basin is shown in section; plan at base

192v Design for a fountain with figures of female sphinxes: part of the structure is seen in section on LHS; the profile of the basin is shown with plan of the basin above [Fig.54]
Insc: (profile) *profile du bassin A*; (plan) *Le plan du bassin de la fontaine du paitaire de courmatin a monsieur le marquis du xelle* The design is derived directly from the Pierpont Morgan album (f.112r) with only the figure at the top omitted [Fig.55]. For Cormatin see ff.95r & 243v.

193r LHS: Two designs for fountain bases; in the centre of the upper one is a cartouche & palm branch; both have part of their mouldings shown in section
RHS: Design for a fountain somewhat resembling, in its architectural arrangement, that on f.187v, although here the surround of the basin is shown; the plinth is surrounded by putti riding on dolphins or grotesque creatures from whose mouths come the water jets; the central plinth supports the figures of 2 satyrs, one mounted upon the shoulders of the other, the topmost holding an urn; various jets come from these figures & from the urn
Unidentified.

193v Part of a design for the basin & central plinth of a fountain: the plinth is surrounded by scroll consoles; above this drawing, to the right, is a complete fountain design; in the centre of an octagonal basin rises a plinth with lions' masks in the panels; above this, & forming part of the base for a statue, is a hexagonal element consisting of small niches containing statues set in a blind arcade, with triangular pediments over the arches; at each angle a large dolphin, tail uppermost, pours water from its mouth into the basin below; the whole is surmounted by a pedestal bearing a statue of Mercury
Unidentified.

This is the end of the section on wells, fountains and conduits. For some general information on the subject, see N. Miller, 'A Volume of architectural drawings ascribed to Jacques 1er Androuet Ducerceau the Elder, in the Morgan Library, New York', (the Pierpont Morgan album), *Marys*, XI, 1962-64, p.33 et seq.

194r-197v Eight pages of decorative designs, monograms, ciphers, trophies, egg-&-dart mouldings, acanthus leaf, strapwork, lion masks &c contained in parallel strips

198r Eleven designs for capitals in the Renaissance style, the 3rd row down having sections of their mouldings alongside
Top 2 in bistre pen & wash, the remainder in pen only
The top two capitals are taken from the edition of Vitruvius published by Ryff (Rivius) in Basle, 1575, f.284. Ryff only presents half of each capital, Gentilhâtre has completed the design. The one to the left incorporates gryphons and the one to the right a three-quarter female figure, terminating in foliage.

198v Top: A Composite capital of unclassical design incorporating sceptres, laurel wreaths, fleurs-de-lis, the royal crown & the cipher H
Centre: Two designs for capitals with a cherub's mask in that to left & pendant drapery in both
Below: Elaborate Ionic capital with foliage enrichment
Possibly based upon designs by Philibert de l'Orme in *Architecture*, 1648 edn, Book V, ff.164v, 166v & 170v. See note on f.60v.

199r Large design in half-elevation for an Ionic capital
See f.199r, note. From f.199r to f.202r a second series of page numbering appears, in smaller figures and deleted. The figures are difficult to decipher but appear to run 176, 197, 190, 200. This happens in other parts of the album (see for example f.165r) and indicates the rebinding (see Introduction).

199v Design for a shield surmounted by a helm & surrounded by foliage

200r Design in half-elevation for an Ionic capital with foliage decoration

200v Leaf design

201r Large half-elevation design for a Corinthian capital; a wood engraving (partially stuck on to f.200v)

201v Design for a cornucopia

202r Three strips of foliage design, the central one incorporating dolphins

202v Corinthian capital with its entablature, measured & with profile to right
Capital pen & bistre wash, entablature pen only
From Palladio, Book IV, The Pantheon, Rome (*Del Pantheon oggi detto la Ritonda*)

203r Designs for cornucopias & foliated swags

203v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

204r Elaborate Ionic capital, half-elevation
See f.198v, note.

204v Two designs for coats of arms with helms

205r A large Corinthian capital in half-elevation, a wood engraving
Cf. f.210r.

205v-210v Designs for foliage decoration of various kinds

211r Four designs for balustrades; 2 are of the interlaced type typical of the early C17 & later elaborated by François Mansart

211v-212r Various kinds of foliage designs

212v Two designs for balustrades
Cf. f.211r

213r A balustrade, supported on corbels

213v-217v Various designs for foliage, also foliage & fruit swags [Fig.122]

218r-218v Designs for window tracery
Bistre pen & wash
These are all designs typical of early C17 window tracery; cf. the window of the second storey of the façade of Saint-Gervais, Paris, by Salomon de Brosse, 1616.

219r Top: Two designs, apparently for circular windows
Below: Design for a lunette, probably for ironwork

219v-220r Two engravings, stuck in: landscapes in cartouches
Cf. f.110v.

220v-221r Foliage designs

221v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

222r Engraving, stuck in, folded on RHS to fit the album: early C16 Italian engraving of a vase, in the manner of Enea Vico (1523-67)

222v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

224r-227r Foliage designs

227v Whole elevation of a fireplace design

Insc: *fait a bouse en touraine 1597*

In 1597 Gentilhâtre was only 19. The feebleness of this drawing may indicate his youth, but it may be a copy made much later of a late C16 drawing. The place is difficult to identify; there is Bouges, but it is in Berri and Buzangais, also in Berri. There is also a Bousse, but this is in Lorraine not Touraine and, finally, there is Bouzy in Champagne.

228r Two female figures

The figure to the right may be connected with Salviati's 'La Pazienza', a canvas in the Pitti Palace, but this was not engraved by this date, so Gentilhâtre must have seen a copy if the resemblance is more than coincidental.

228v-229v Foliage designs & lion mask

230r Design for a sculptured female head, with pendant drapery to right & left
Pen & bistre wash

230v Foliage design

231r Foliage design for a crozier head

231v Design for an urn, with lion mask water jets
Insc: (on plinth) *fonteride pour M Puget a une fontaine*
Fonteride is not identifiable, but for 'M Puget a lion' (Lyons) see f.48v.

232r Design for an urn with grotesque female busts & a ram's head as decoration

232v Design for an urn
Variation of f.232r.

233r Design for an urn with 3 rams' masks & olive branch decoration, the summit composed of a basket of fruit & corn

233v Design for an urn with cherubs' heads & foliage decoration

234r Large drawing of a foot with a classical sandal & drapery (from a statue?)
Bistre pen & wash

234v Two decorative helmets, the larger surmounting an oval cartouche (blank) in a decorated surround

235r Large design for a coat of arms: shield (blank) surmounted by a helm & surrounded by a foliage design; phoenix crest above the helm
Bistre pen & wash

235v Design for a console, front & side views, foliage scrolled

236r Seven gargoyle or fountain jet designs (grotesque heads, dragons &c), 3 dolphins, 1 dolphin & anchor, & 1 salt cellar with a female grotesque

236v Various designs for consoles, several very ornate, 1 with a grotesque, headless female bust

237r Various designs for grotesque masks surrounded by scrollwork

237v Top: Two designs for grotesque masks surrounded by scrollwork
Below: Pen drawing of an armillary sphere, stuck in
Insc: Dated 1650 (in pencil)

238r Four masks: putti or angels, with swag drapery or other decorative surrounds

238v Top: Four mask designs of the same type as on f.238r, with scroll surrounds

Below: Design for a bowl (or fountain) with animal mask, swags & foliage

239r Four mask designs with varying surrounds; one (top right) has a grotesque face, the others are putti

239v Three designs for consoles, that at the top seen from the front & side

240r Five designs for consoles, that to bottom left apparently supporting the overmantel of a fireplace

240v Six designs for consoles, the one at bottom right seen in 3 views

241r Various designs for consoles, all shown in perspective & some shown also in section; to right a double console with goat masks, drapery, shell & swag decoration &, above, 2 views of a single console with goat mask
The drawings on the RHS of this page are details from f.13r (and cf. f.12v for the same details).

241v One boss & 6 designs for consoles; the boss & the console at bottom right are seen in profile also

242r Five designs for consoles; 3 seen in profile also, including that to bottom right which is shown supporting an arch in half-elevation

242v-243r Various designs for consoles, corbels & bosses

243v Three masks (2 putti & 1 bearded man) & 2 designs for weather vanes; the weather vane to the right is an urn on a pedestal supporting a fleur-de-lis & bearing the Duplessis arms on the pedestal & the flag [Fig.56]

Insc: *Courmatin* (cf. f.192v)

244r Seven designs for weather vanes or parts of weather vanes; that to the extreme left has the arms of Lorraine in the pedestal; on the right is one incorporating the fleur-de-lis & the French royal crown; on the extreme right of the page is a measured pole with numbers but no scale [Fig.120]
Insc: (extreme left) *Chouile*
For *Chouile* see ff.96v & 152v.

244v-251r Designs for masks of various types & in various kinds of surround: f.244v shows a single mask of very elaborate design, covering the entire page, in pen & bistre wash
The top design on f.245v is freely taken from Giacomo del Duca's side door to Santa Maria di Loreto, Rome (see remarks on Gentilhâtre's Italian drawings, Introduction and notes on ff.271v, 272r & 281v).

251v Various small grotesque figures & masks, one with the coronet of a marquess

252r-252v Another mask & various other grotesque designs

253r Grotesques, one in pencil
Top right: Pen drawing stuck in, of an armillary sphere, dated, in faint pencil, 1650 (cf. f.237v)

253v Blank

254v-256r Designs for helmets, probably copies

256v-258v Designs for military trophies, possibly copies from the same source as above

258v Bistre pen & wash

259r Blank

259v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

Folio not numbered, of different, thinner paper
Recto: Blank

On the verso of this folio & on the recto of the following folio: large drawing of the Virgin or of a female saint reading a book
Pen & bistre wash
This appears to have been cut at the top.

Verso: Blank

Folio out of numbered sequence
Recto: Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

Verso: Five designs for garden 'parterres'

262r Three designs for 'parterres' on previous page, one having a semicircular central element

262v Six designs for 'parterres'

Insc: (one only) *ba bel*

Although these are described here as designs for 'parterres', they may possibly represent ceiling designs.

263r Page of grotesque decoration with masks, foliage & strap work
A later adaptation of the manner of Jacques 1er Androuet du Cerceau.

263v One large, 1 small design for herms, the large one being a three-quarter female figure

264v-265r Various designs for foliage patterns & grotesque figures

265v Top right: Design of military trophies in a spandrel

Top left: Geometrical design of cubes placed in the form of a cross & seen in perspective

Below: Three panels with grotesque designs & foliage

266r Ceiling design, geometrical: parts are marked *a* to *e* & small moulding profiles are drawn below & are identified by these letters

From f.266r onwards many pages have double numbering

266v-267r Two brackets with almost free-standing herms

267v-268r Figures in classical armour

268v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

269r Top: Bacchic mask
Below: Two putti playing musical instruments

269v Top: Allegorical drawing of 2 putti, joined in a curious reversed & connected position (Gemini sign variation?); one holds a casket, the other a bird on a string

Below: Two putti playing musical instruments & seated upon spheres
The top drawing is in fine pen strokes, different from the coarse technique of the lower putti.

270r (sic: actually numbered 170, with 264, old pagination, deleted beneath) Top: Flying cupid with bow & empty arrow sheath
From Raphael's Farnesina frescoes. Presumably a copy of a copy (see ff.271r & 287v with f.288r and Introduction).
Below: Eagle's head

270v (sic) A woman seated on a heavy chair of C16 type, employed in doing needlework which is supported upon a cushion; a dog peeps out from beneath the pillow, a monkey sits under the chair [Fig.123]
Pen with colour wash, mainly pink & green
The costume is mid-C16, although Gentilhâtre has added touches of C17 fashion to hair and dress.
Despite the presence of two bobbins and a cushion or pillow, the woman is not making lace as the date, set by the costume, is too early for pillow lace. Probably copied from an engraving.

271r Flying cupid with bow & arrow-filled sheath; one arm upraised
From Raphael's Farnesina frescoes. Presumably a copy of a copy (see ff.270r, 287v with f.288r and Introduction).

271v Kneeling figure
A copy (presumably from a copy) of Raphael's 'Moses and the burning bush' on the vault of the Stanza d'Eliodoro in the Vatican, with added landscape effects (see Introduction).

272r Four standing figures
Presumably a copy of a copy from part of 'Joseph's dream' in Raphael's Vatican loggia (see f.271v above and Introduction).

272v-273r Designs for putti as architectural decoration, one above a pediment, another in the spandrel of an arch; the former carries a trumpet, the latter the emblems of geometry

273v Design for a fleur-de-lis made up from foliage patterns

274r Design of a putto holding a wreath; the figure is washed in in blue, the drapery & wreath are in pen only
The drawing has been cut at its base, and the page reappears, bound in between ff.263 & 264.

274v-275v Designs for fleurs-de-lis made up of foliage patterns, one surmounted by the royal crown
Cf. f.273v.

276r-277v Bound between ff.89 & 90
See entry after f.89v.

278r Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

278v Two allegorical figures, female, in classical garb carrying (oak?) & olive branches
Insc: (left) *Deffen Dye abamys* (or *Dessen Dyt abamys?*) & (right) *Tollje ad astra*

279r Top: Two female figures, the one to the left with a spear, the one to the right with a palm
Below: Two putti seated on a cornice

279v-280r Two draped female figures, probably saints, the one to the right carrying a palm; a cupid on a pedestal with bow & arrow is at the bottom left of f.280r

280v Two naked warriors, one with a shield &, below, 2 putti
Upper figures in pen & bistre over red chalk

281r Various putti, the 2 topmost seated on a cornice
The 3 on lower part of page in pen & bistre over red chalk (cf. f.279v)

281v Top: Two putti seated back to back above a scrolled coping between 2 doors
Insc: (below) *de miquelange*
These figures are not only 'after Michelangelo' but occur in the stucco decoration on the walls of the Sala Regia in the Vatican, executed by Daniele da Volterra, 1547-48.
Centre: Two figures from the Sala Regia, reclining on broken curved pediments & deriving from Michelangelo's Medici tombs
See notes on ff.271v & 272r & Introduction.
This group has signs in the pediments, viz. a cross to the left and a square to the right, corresponding to signs in the pediments to left and right of the figures in the top drawing. These signs indicate the position of the reclining figures in the decorative scheme of the room.

282r Two female figures, draped: saints (?)
Pen & bistre wash
Below right: Small drawing of a seated nude man with his hands bound behind him, possibly connected with figures in the Sala Regia (cf. f.281v)
Pen & bistre over red chalk

The female figures on this page particularly, and those of ff.279v & 280r generally, are reminiscent of the type of elongated mannerist figures typical of the late C16, early C17 Lorraine school of painters centred on the ducal court at Nancy. This connection is supported by the evidence of Gentilhâtre's employment in Lorraine contained in the drawings of Ton (ff.46v, 94r, 102v, 104v &c).
Unidentified.

282v-283r Double page showing a slightly pointed arch with 2 angels in spandrels, their left hands hold palms, their raised right hands laurel wreaths; within the opening of the arch a smaller arch is decorated with winged, seated female figures on either side pointing heavenwards
Lower drawing washed in bistre
The figures on either side of the larger arch are based on those in the spandrels of the arches of Jean Goujon's Fontaine des Innocents.

283v Pointed arch with 2 winged female figures in the spandrels; their right hands are joined over the centre of the arch; the figure to the right holds a palm branch in her left hand; they stand upon spheres
Pen & bistre wash
Alternative design for ff.282v & 283r (?). Unidentified.

284r Pointed arch with 2 female figures semi-recumbent in the spandrels, each with a sphere beneath one foot & a crescent moon on her forehead; the right-hand figure holds a flaming torch (?) & a cornucopia, the left-hand one a shield with a head upon it
Pen & bistre wash
Alternative design for the two foregoing (?) (ff.282v-283v). Unidentified.

284v-285r Double-page drawing: a pointed arch with draped & winged putti in the spandrels, with their arms raised to hold an object over the summit of the arch, but the space for the object is left blank; below right, within the arch, a sculptured bust of a bearded Frenchman of c.1600
Lower drawing pen & blue wash
Unidentified.

285v Blank

Folio inserted, out of the numbered sequence
Recto: Blank
Verso: Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

Wrong pagination 291 following f.285r & insertion
Recto, top: Design for a cartouche to contain arms, surrounded by a shell with a coronet over
Below: Study of a shell filling a small semi-dome

Verso: Two figures
LHS: Nude female figure on a square base carrying in her left hand a large olive branch & in her upraised right hand a sphere
Pen with pink & green washes
RHS: Putto standing on a square base; in his left hand (raised over & curving round his head) is a torch, pointing half downwards; his right hand supports a partially-drawn shield or cartouche
Pen with pink wash only
Although the album is said (see flyleaf) to contain 287 leaves only, there is no doubt that this drawing is by Gentilhâtre. It is completely in the style (and colouring) of the figure on f.270v. The pagination here, and the misbindings elsewhere, are evidence of the later rearrangement of Gentilhâtre's original collection of drawings. See note below, f.287r.

286r Winged putto, reclining on the right-hand half of a curved, broken & scrolled pediment

286v Engraving, stuck in: landscape in a cartouche
Cf. f.110v.

287r Foliage design
Pen & grey wash
This is the last of Gentilhâtre's drawings and completes the 287 leaves mentioned in the inscription at the beginning.

Folios following
287v-288r Double-page drawing of 2 putti, one holding a rod with a grape vine around it, the other the staff of Æsculapius and a mirror (?)
Pencil & red chalk
From Raphael's Farnesina frescoes.

An inserted engraving, evidently a frontispiece: a female figure is seated upon a recumbent horse & surrounded by various allegorical objects & references to family fame
Insc: *Lud Hen Lomenii Briennae Comititis* (Comte Louis-Henri Loménie de Brienne) *Regia a consilis actis et epistolis Itinerarium & le Brun delin Aegid Rousselet sculp 1662*
On the recto of the following page is an engraving, stuck in: landscape in a cartouche
Cf. f.110v.

There follows f.292 (f.291 being misbound, see above, and 290 missing)
Recto: Blank
Verso & recto of next page (marked 292): A drawing, right, of Apollo walking upon the clouds &, left, a much smaller drawing of Apollo in his chariot
Bistre pen & blue wash, with body-colour which has become oxidized
This is copied from an engraving after H. Goltzius (1558-1617), 'Apollo walking upon the clouds'.

There follows an engraving, stuck in: one of the same series of cartouches containing landscapes as all those listed previously
Cf. f.110v.

Then several blank folios, unnumbered

After this (f.293 missing)

294 A drawing of a Roman soldier on horseback (the horse's head only is shown) with a raised sword
Pencil, part shaded & worked, part line only
Insc: (in pencil, top right corner) *Marcus vet (?) Eques Roman* (i.e. Marcus or Martius Curtius) & (right-hand corner to left of page number, in ink) *finis*

Part of the page on which this drawing is made is stuck to the back of the cartouche engraving before f.292, with f.292 and the several blanks intervening.

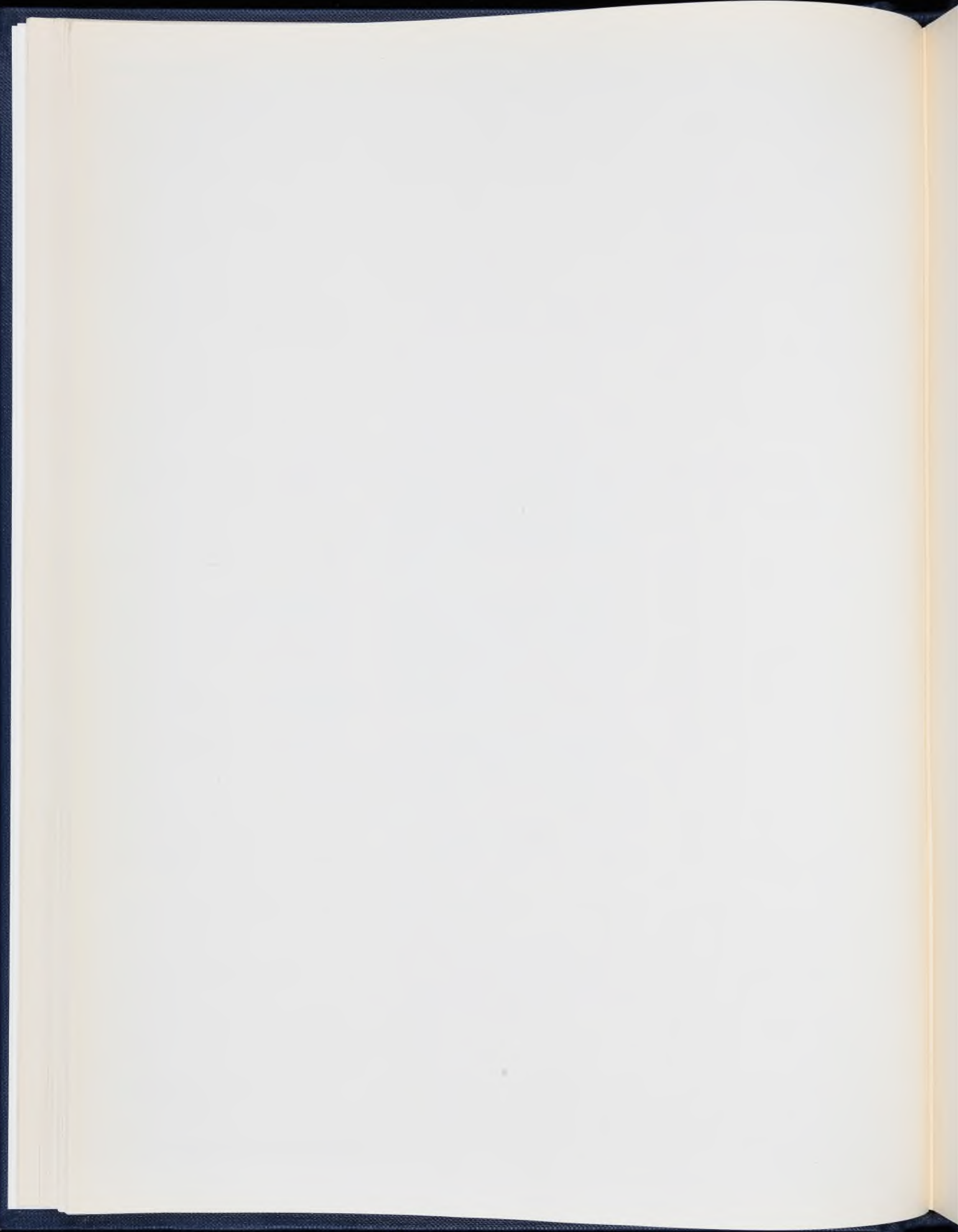
There follow three more of the series of decorative cartouche and landscape engravings (cf. f.110v) and a 'capriccio' – a landscape which, turned vertically, is transformed into a man's head

Insc: (*capriccio*) *M. Merian fecit. P. Aub. ex*

On the verso of the page on which this last engraving is stuck is the following inscription: *Dans ce livre sont deux cent octante sept feuillets dessignes sans conter les blancs le tout ramassé par Mre Jacques Gentilhâtre né a Ste Maneboulz le 6 aoust 1578*

This inscription is in the same hand as the second inscription on the first flyleaf. 'Ste Maneboulz' is Sainte Meneshould which lies between Châlons-sur-Marne and Verdun in NE France (for the Gentilhâtre family see Introduction).

An engraving, after Rottenhammer, of the preparation for the flight into Egypt is stuck on to the inside back cover



Index of persons & places

Places (modern spelling) and persons, including patrons and all names (other than those of architect or draughtsman) inscribed on drawings

- Anet 16, 17, 26
 Bathelle doz 20
 Benneran, Lieutenant 11, 25
 Bernar, M le lieutenant 11
 Blérancourt, Château 13
 Bouchage, M de 15
 Bouges 27
 Bouse 27
 Bousse 27
 Bouzy 27
 Brissac (?) 25
 Bullant 15
 Bury-en-Blaisois 13
 Buzançais 27
 Caprarola, Villa Farnese 16, 18
 Chalons-sur-Saône 12, 18, 25
 Chantilly 15
 Charleval 11, 12, 14, 17
 Chouille 21, 24, 27
 Chouillère 21
 Condé 16, 22, 25
 Cormatin, château 20, 22, 26, 27
 Cort, Cornelis 11
 De Bouchage, M 15
 De Genre, M 23
 De Genze, M 23
 De Gourmont, J. 11
 De l'Orme, P. 17
 De Medicis, Marie 25
 De Menson, M 25
 Destailleur Collection 25
 Dietterlin, Wendel 24
 Dijon 21, 25
 Du Cerceau 11, 12, 13, 15, 16, 17, 25
 De Exelle, Marquis 26
 Du Pérac, M 23
 Duplessis 13, 24, 27
 Exelle, Marquis du 26
 Fanelli, F. 16
 Feudeau de Brou 21
 Fleury-en-Bière 15
 Florence, Biblioteca Laurenziana 18
 Church of S Lorenzo, Medici chapel 17
 Fontainebleau 11, 12, 13, 16, 21, 22
 Fonteride 27
 Geneva 21
 Genre, M de 23
 Gentilhâtre, J. 11
 Genze, M de 23
 Gourmont, J. de 11
 Henri IV 25
 Innocens, Cimetière des 24
 Jacquet, Mathieu 14
 Lane, M 25
 Le Brun 28
 Lescot, P. 12
 Loménie de Brienne, Comte Louis-Henri 28
 Lorraine 27
 Louvre, Paris 12, 22, 24, 26
 Lyons 15
 Macquelange 21, 25
 Mathieu de Grenoble, M 14
 Medicis, Marie de 25
 Menson, M de 25
 Merian 29
 Montceaux-en-Brie 12, 13, 14, 17, 19, 20, 21, 22, 24
 Nairct, M 14
 Nancy 25
 Paris 21, 22, 23
 Church of St Étienne-du-Mont 12, 18
 Church of St Eustace 25
 Churches 11
 Hôtel d'Almeyras 20
 Hôtel de Bellegarde 16
 Hôtel de Bouchage 15
 Hôtel de Condé 14, 16, 24
 Hôtel d'Estrées 15
 Hôtel de Gondi 14, 24
 Hôtel de Lesdiguières 14
 Hôtel de Montpensier 15
 Hôtel Séguier 16
 Hôtel Zamet 14
 Louvre 12, 22, 24, 26
 Porte de l'Arsenal 16
 Porte Saint-Antoine 19
 Rue des Francs-Bourgeois 20
 Pery, M 12
 Puget, M 15, 27
 Rome, Capitole 20
 Casa Caprini 14
 Church of S Lorenzo in Damasco 16
 House of Raphael 14
 Palazzo Alberini in Banchi 14
 Palazzo Cenci alla Dogana 14
 Palazzo Ciciaporci 14
 Porta della Vigna Lermoneta 20
 Porta del Popolo 16
 Porta Grimani 20
 Villa Sforza 20
 Rostaing, Charles 13
 Rousselet, A. 28
 Ste Eslaine 11
 Ste Menchould 29
 St Étienne-du-Mont, church of 12, 18
 St-Gengoux-le-National 16
 St-Gengoux-le-Royal 16
 St Mark's Library, Venice 12
 Sansovino, J. 12
 Sedan 15, 19, 20, 21, 22
 Tabourct, M 13, 24
 Tavernier, Melchior 22
 Ton 15, 19, 20, 21, 22, 23, 24
 Troyes 25
 Tuscany, Grand Duke of 25
 Valléry, Château 21
 Venice, St Mark's Library 12
 Scuola di S Giovanni Evangelista 16
 Zecca 12
 Vernueil-sur-Oise 11, 12, 13, 17, 23
 Watts, W. R. 11
 Wideville, château 13
 Zamet, S. 14
 Zametti, S. 14

List of plates

Figs. 1-92 have been grouped by location, then follow some comparisons and unidentified designs &c are grouped by subject at the end. References to the catalogue entries by folio are given below in brackets.

CHÂTEAU OF CHARLEVAL

- Fig.1 Façade (copy of Fig.2) [3v]
- Fig.2 J. A. 1er du Cerceau. Engraving: Charleval
- Fig.3 A pavilion, possibly connected with Charleval [7r]
- Fig.4 A wing adjoining the pavilion (Fig.3), possibly connected with Charleval [6v]
- Fig.5 Façade, probably connected with Charleval [4r]
- Fig.6 Entrance gate before a moat, possibly connected with Charleval [8r]
- Fig.7 Court façade, Charleval (copy of Fig.8) [18r]
- Fig.8 J. A. 1er du Cerceau. Engraving: Charleval
- Fig.9 Façade, probably connected with Charleval [18v]

CHÂTEAU OF FONTAINEBLEAU

- Fig.10 A. Francini. Plan of Fontainebleau, 1614
- Fig.11 *a fontaine belean*, the Pavillon des Chasses [9r, RHS]
- Fig.12 The Pavillon des Chasses today
- Fig.13 Project for the Porte Baptistère [19v]
- Fig.14 The Porte Baptistère today
- Fig.15 J. A. 1er du Cerceau. Engraving: Primaticcio's drawbridge gate at Fontainebleau
- Fig.16 Galerie de la Reine (de Diane) [21v]
- Fig.17 I. Silvestre. Engraving: the Cour de la Reine in the C17
- Fig.18 The jeu-de-paume, S façade [24v]
- Fig.19 The jeu-de-paume, W façade [23v]
- Fig.20 J. A. 1er du Cerceau. Drawing: Fontainebleau in the late C16 (BM)
- Fig.21 St Saturnin, Cour de l'Ovale, the upper chapel [55r]
- Fig.22 J. A. 1er du Cerceau. Engraving (detail): Fontainebleau, the Cour de l'Ovale from the S
- Fig.23 J. A. 1er du Cerceau. Engraving (detail): Fontainebleau, the Cour de l'Ovale from the N

PARIS

- Fig.24 The Louvre, part of the Cour Carrée by Lescot, copied from Fig.25 [15v]
- Fig.25 J. A. 1er du Cerceau. Engraving: The Louvre, façade on to the Seine by Lescot
- Fig.26 House of 'M. Mathieu de Grenoble' [34v]
- Fig.27 Part of the Hôtel Zamet [35v]
- Fig.28 R. de Cotte. Drawing: Hôtel Lesdiguières, formerly Zamet (Bib. Nat., Paris)
- Fig.29 Hôtel de Gondy, façade on the court [37v]
- Fig.30 Hôtel de Gondy, garden ornament (?) [151r]
- Fig.31 Porte de l'Arsenal [53r]
- Fig.32 Hôtel de Bouchage, exterior of the gallery (?) [45v]
- Fig.33 Hôtel de Bouchage, exterior of the gallery (?) [46r]
- Fig.34 St Étienne-du-Mont, screen door W side [74v]
- Fig.35 St Étienne-du-Mont, screen door E side [74r]
- Fig.36 St Étienne-du-Mont, screen door section [75r]
- Fig.37 St Étienne-du-Mont, screen door today
- Fig.38 Porte St Antoine [79v]
- Fig.39 Hôtel d'Almeyras, porte-cochère [87r, RHS]
- Fig.40 Hôtel d'Almeyras, the porte-cochère today
- Fig.41 An unidentified window in Paris [96v, top RHS]
- Fig.42 A fireplace in Paris [122v]
- Fig.43 Side view of Fig.42 [123r, LHS]

VENICE

Fig.44 Sketches from Sansovino's Library of St Mark's and Zecca (Mint) [13v, 14r]
 Fig.45 The library of St Mark's and the Zecca today

CHALON-SUR-SAÔNE AND SURROUNDING DISTRICT

Fig.46 House for M Pery in Chalon-sur-Saône, detail of a pavilion (?) [15r]
 Fig.47 Façade of M Pery's house, Chalon-sur-Saône [16r]
 Fig.48 Door of the châtelet at Chalon-sur-Saône [73r, RHS]
 Fig.49 Two memorial tablets, Chalon-sur-Saône (RHS dated 1617) [174v]
 Fig.50 Façade at St Gengoux-le-Royal [51v]
 Fig.51 Pavillion at St Gengoux-le-Royal (cf. Fig.50) [52r]
 Fig.52 Château of Cormatin today
 Fig.53 A dormer window from Cormatin [95r, lower LHS]
 Fig.54 A fountain from Cormatin [192v]
 Fig.55 J. A. 1er du Cerceau. Drawing: A fountain (Pierpont Morgan Library, New York)
 Fig.56 A weather vane from Cormatin [243v, RHS]

CHÂTEAU OF VERNEUIL-SUR-OISE

Fig.57 J. A. 1er du Cerceau. Engraving: The garden pavilion at Verneuil
 Fig.58 Façade, copy of Fig.59 [17r]
 Fig.59 J. A. 1er du Cerceau. Drawing: Façade, possibly connected with designs for the garden pavilion (Pierpont Morgan Library, New York)
 Fig.60 Façade, possibly connected with the garden pavilion [3r]
 Fig.61 J. A. 1er du Cerceau. Engraving: Verneuil, garden front
 Fig.62 A copy of part of Fig.61 [14v]

CHÂTEAU OF BLÉRANCOURT

Fig.63 A moat pavilion at Blérancourt today
 Fig.64 Fantasy on a moat pavilion at Blérancourt [25v]

NANCY AND THE DUCHY OF LORRAINE

Fig.65 *a nancy*, the arms of Lorraine [165v]
 Fig.66 Door of a house for M Tabouret of Lorraine [29r]
 Fig.67 Façade, château of Ton [46v]
 Fig.68 Façade, probably connected with Ton [47r]
 Fig.69 *la gallerie de ton* [104v]
 Fig.70 A dormer at Ton [102v, top RHS]
 Fig.71 Decoration at Ton (cf. Fig.69) [152v, lower RHS]
 Fig.72 A door at Ton [94r]
 Fig.73 A fireplace at Ton [130r RHS]
 Fig.74 A fireplace at Ton [130v]
 Fig.75 A tomb, in Lorraine (?) [174r]

CHÂTEAU OF MONTCEAUX-EN-BRIE

Fig.76 I. Silvestre. Engraving: Montceaux in the C17
 Fig.77 SE pavilion at Montceaux [39r]
 Fig.78 Façade of the staircase pavilion, corps-de-logis [20v]
 Fig.79 Dome of the staircase pavilion, corps-de-logis [22r]
 Fig.80 The corps-de-logis today
 Fig.81 The 'Pavillon Conti' at Montceaux today
 Fig.82 The door of the 'Pavillon Conti' [81r]
 Fig.83 Decorative panel, *monceau* [101r]
 Fig.84 The panel in Fig.83 today
 Fig.85 Dormers from Montceaux [100r]

SEDAN

Fig.86 Windows in Sedan [97r, centre & lower LHS]
 Fig.87 The cresting of a wall in Sedan [48r top]

DIJON

Fig.88 A building, probably in Dijon, by Étienne Martellange [103r, lower RHS]

Fig.89 Memorial tablet *d'après macquelange* (sic) *jesuite a dijon* [183v]

THE DIANA OF ANET

Fig.90 The Diana of Anet (Louvre)

Fig.91 The Diana of Anet [191r]

Fig.92 J. A. 1er du Cerceau. Drawing: The Diana of Anet (BM)

SOME COMPARISONS

Fig.93 J. A. 1er du Cerceau. Drawing: A door with herms (Pierpont Morgan Library, New York)

Fig.94 A door with herms [50v RHS]

Fig.95 J. A. 1er du Cerceau. Drawing: An entrance pavilion (Bib. Nat., Paris)

Fig.96 An entrance pavilion [65v]

Fig.97 J. A. 1er du Cerceau. Drawing: Two doors (Pierpont Morgan Library, New York)

Fig.98 Two doors [84r]

The following plates are arranged in order corresponding to a sequence: houses, doors, gateways
fireplaces, grottos, organs, fantasy buildings (secular or ecclesiastic), fortresses, weather vanes,
church furniture, decoration

Fig.99 Design for a small house or hôtel [25r]

Fig.100 Two designs for houses or hôtels with courtyards and screens [41v, 42r]

Fig.101 Design for a pavilion and entrance screen [42v]

Fig.102 Design for a house [53v]

Fig.103 Design for a house with the arms of Condé [54v]

Fig.104 Design for a house in brick and stone [54r]

Fig.105 Doors and window: a door for *m. nairét* [32r]

Fig.106 Two portes-cochères, RHS for *m. nairét* [35r]

Fig.107 A drawbridge gate [29v]

Fig.108 Elevations and section for a drawbridge gate [62v, 63r]

Fig.109 A gate dated 1612 and a window [68v]

Fig.110 Two designs for fireplaces [112r]

Fig.111 Design for fireplace (detail) [120v]

Fig.112 Design for a grotto [30r]

Fig.113 *a troy en champagne*, an organ and part of its gallery [168v]

Fig.114 Fantasy design for a Roman civic building [13r]

Fig.115 Details from Fig.114 and foliage [12v]

Fig.116 Design for a Greek cross church [26r]

Fig.117 Designs for two centrally-planned churches [26v]

Fig.118 The entrance to a fortress [30v]

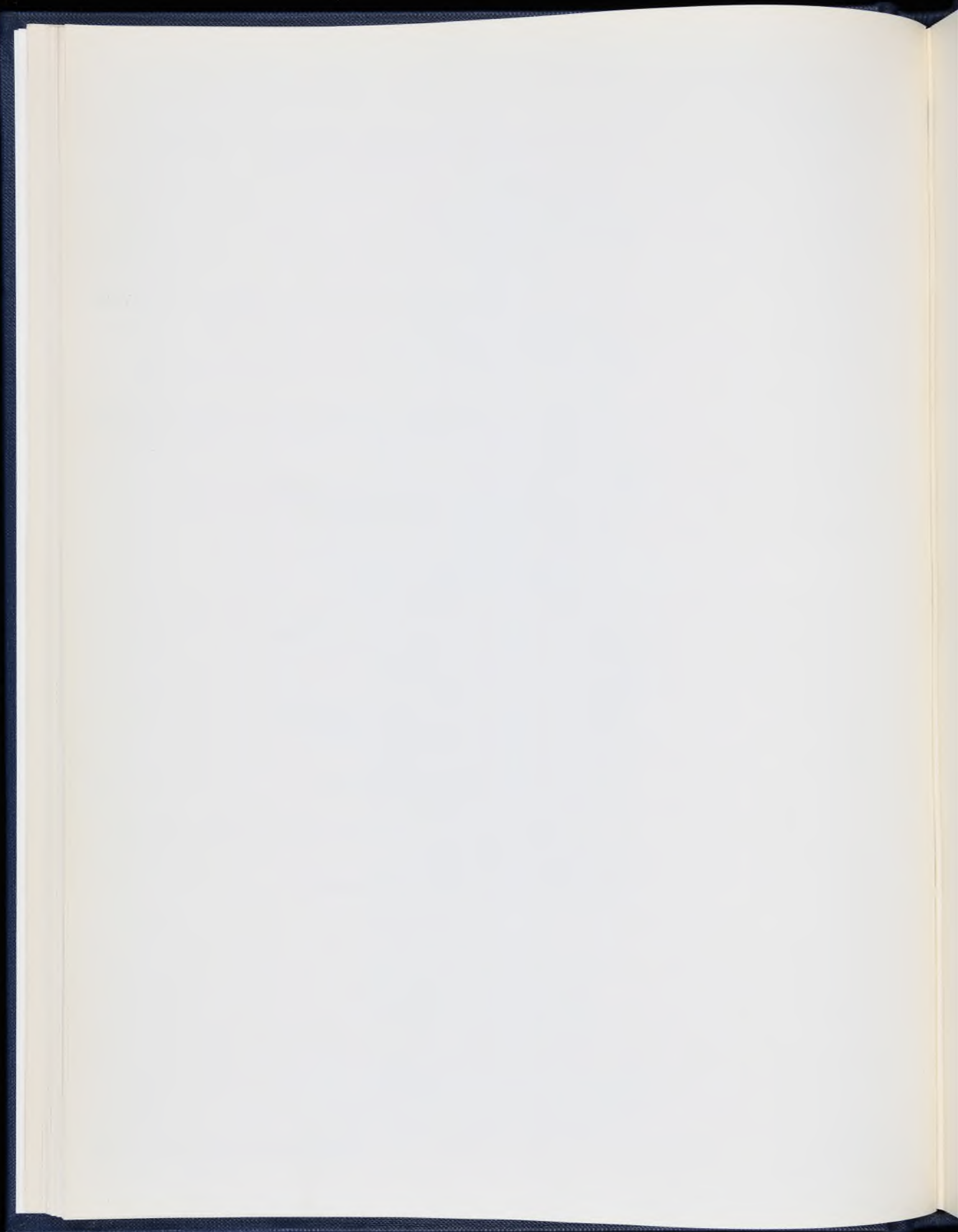
Fig.119 Design for an altar tabernacle [124r]

Fig.120 Designs for weather vanes, one (LHS) at Chouile (cf. Fig.41, lower LHS) [244r]

Fig.121 Designs for cartouches [163r]

Fig.122 Decorative foliage with eagles [213v]

Fig.123 A woman seated, with a lapdog and a monkey [270v]



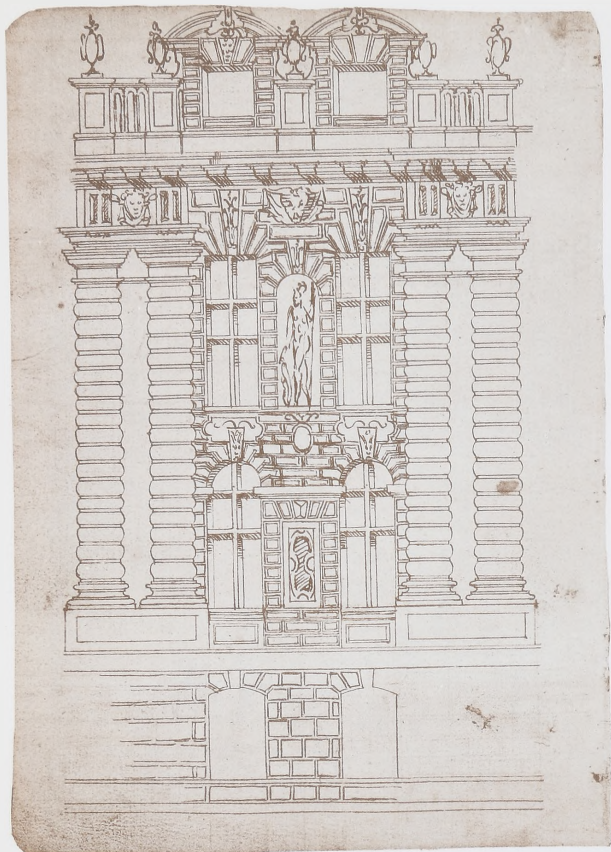


Fig. 1

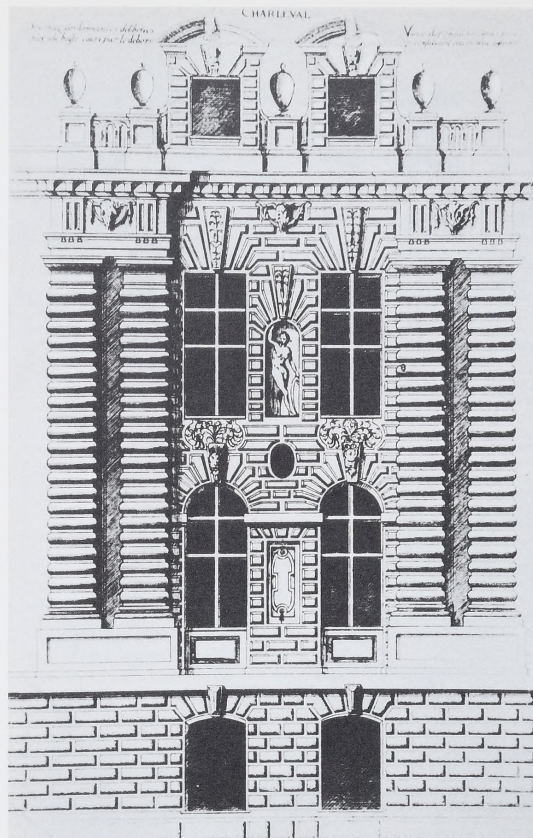


Fig. 2

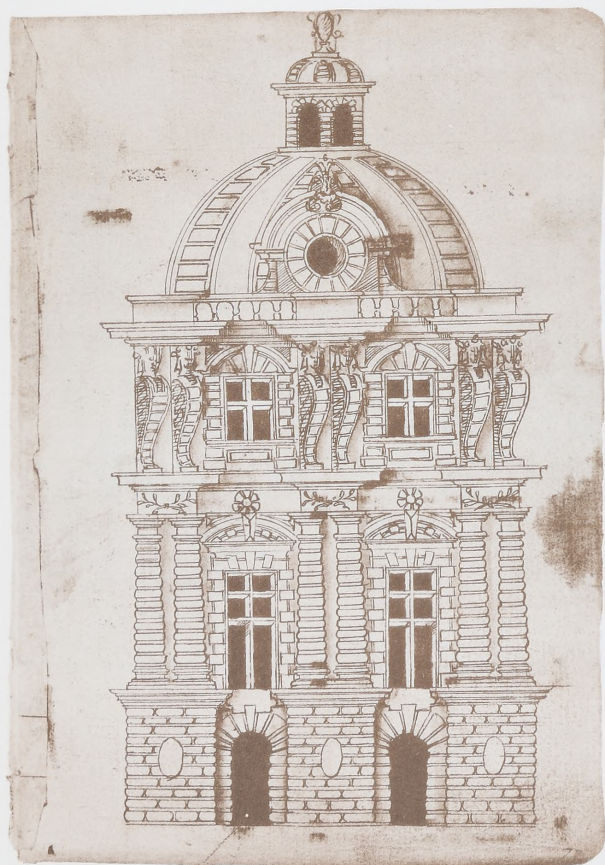


Fig. 3



Fig. 4



Fig. 5

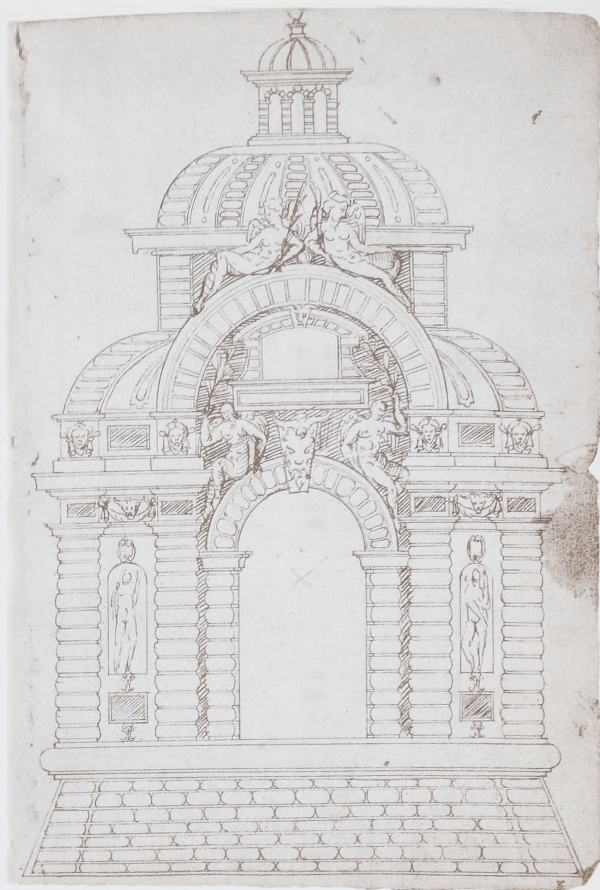


Fig. 6

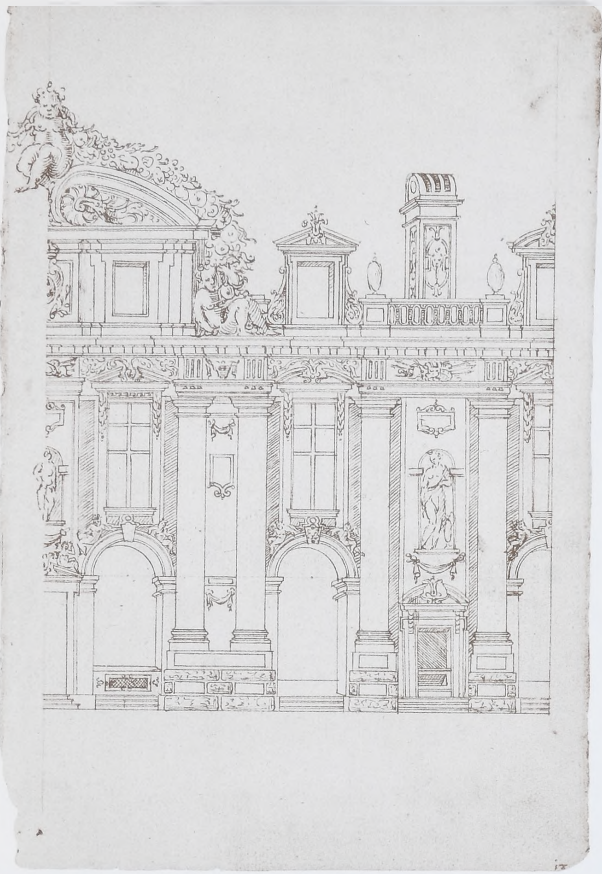


Fig. 7

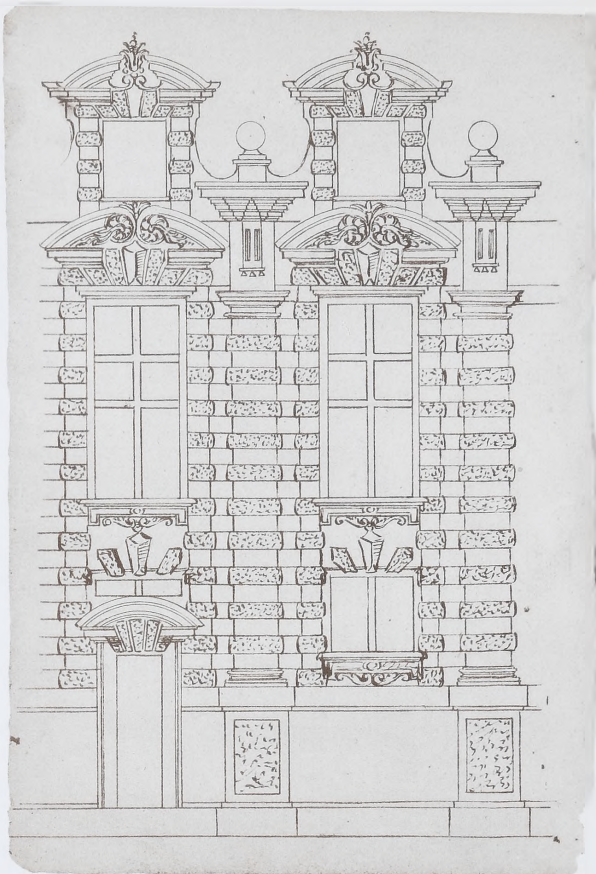


Fig. 9

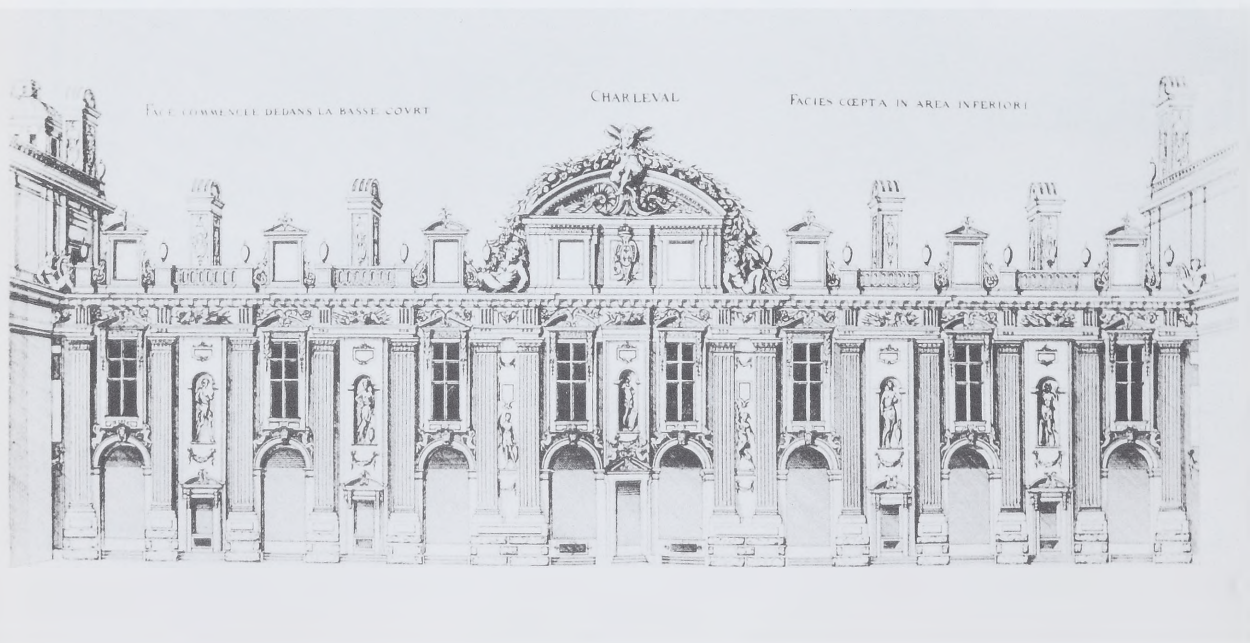


Fig. 8

PORTRAIT DE LA MAISON ROYALE DE FONTAINE BELLEAU.

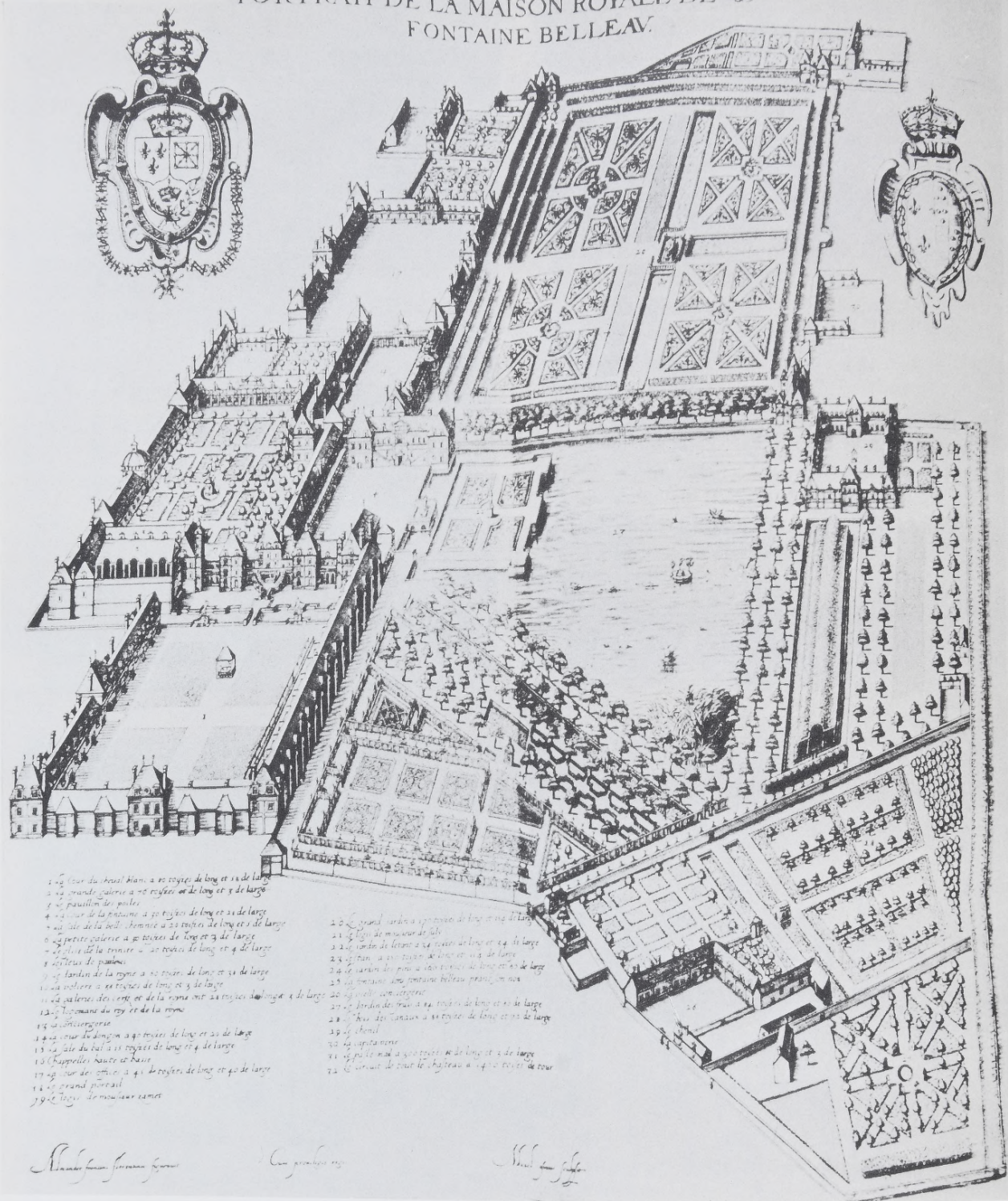


Fig. 10

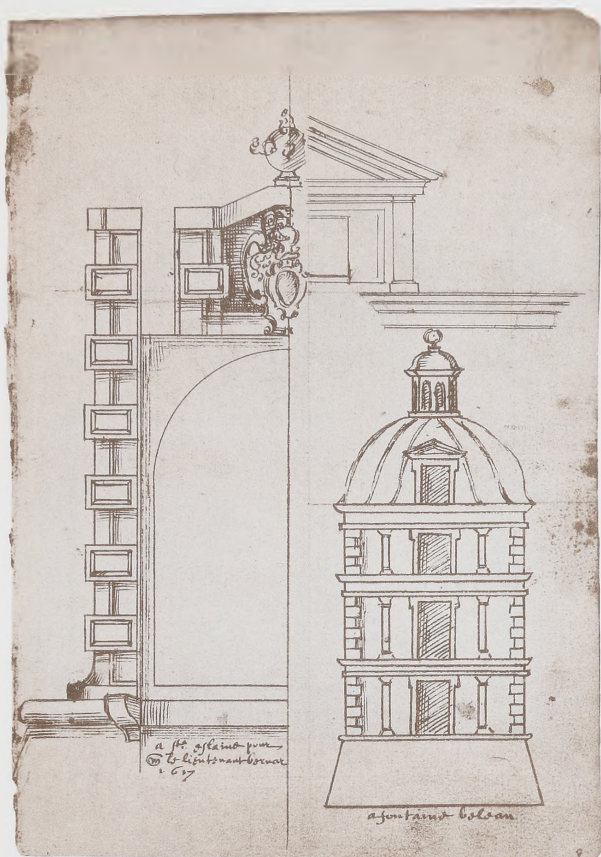


Fig.11



Fig.12

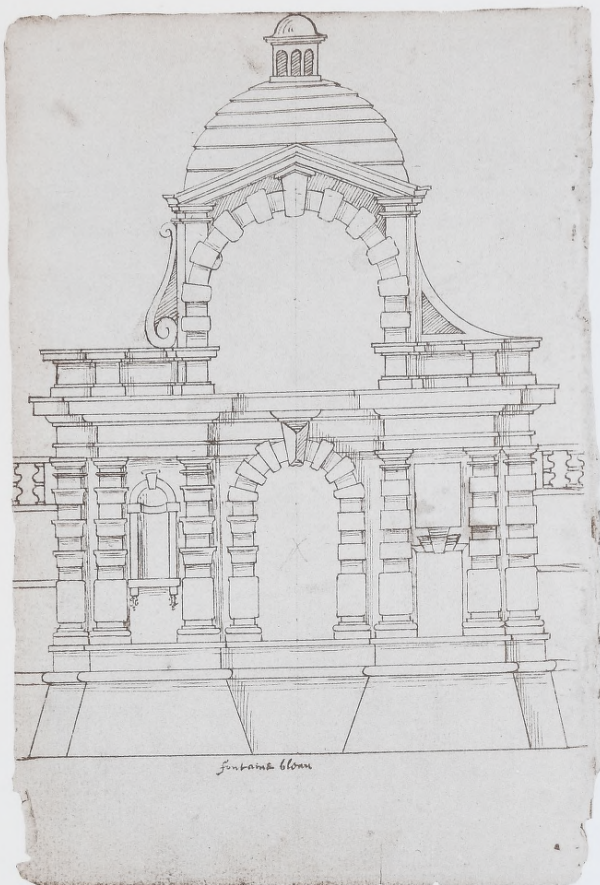


Fig. 13



Fig. 14

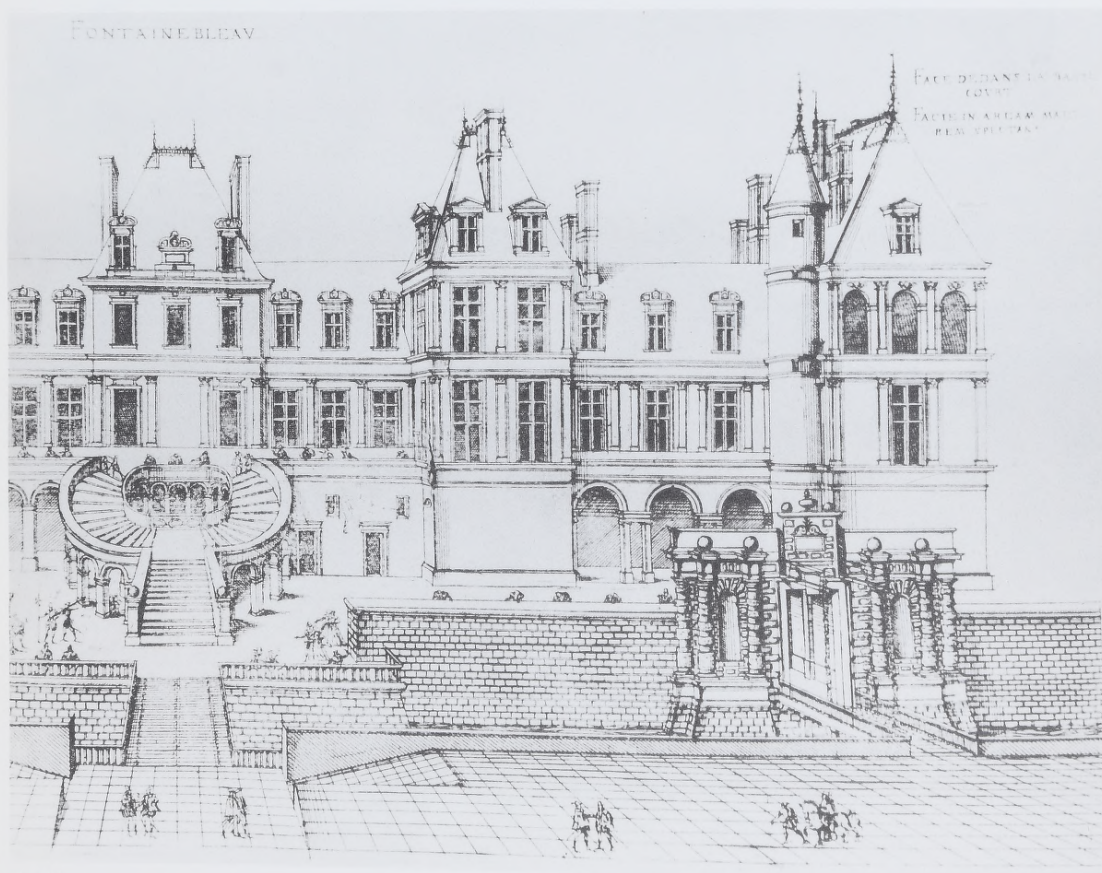


Fig. 15

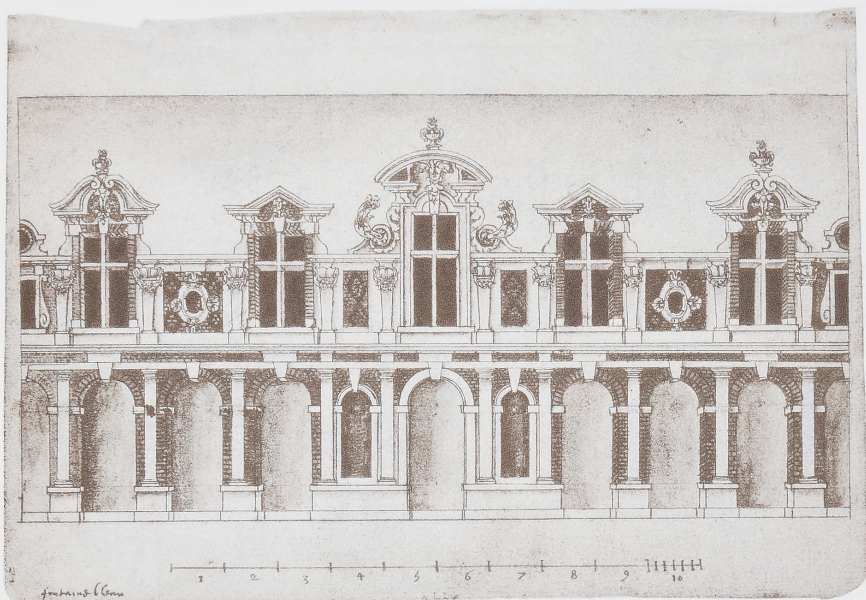


Fig. 16

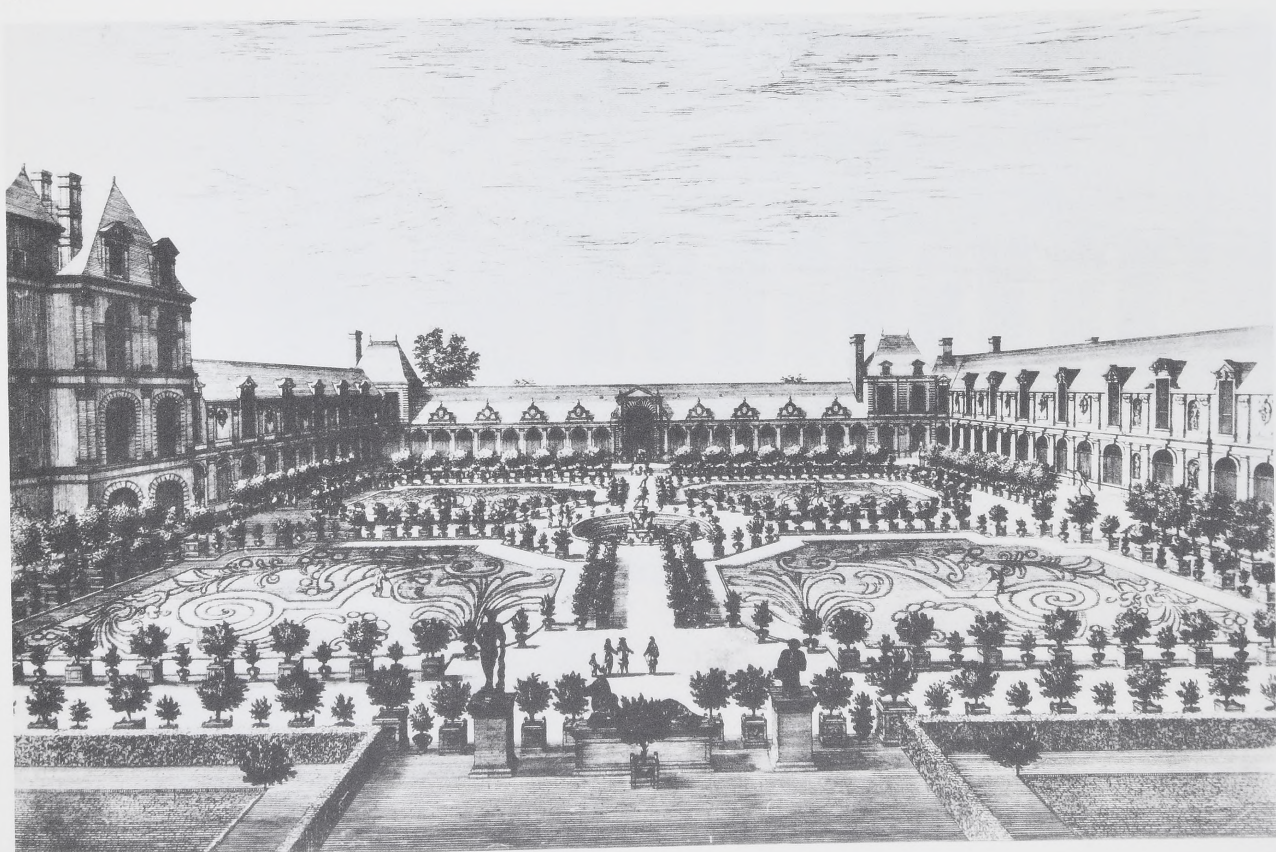


Fig. 17



Fig. 18

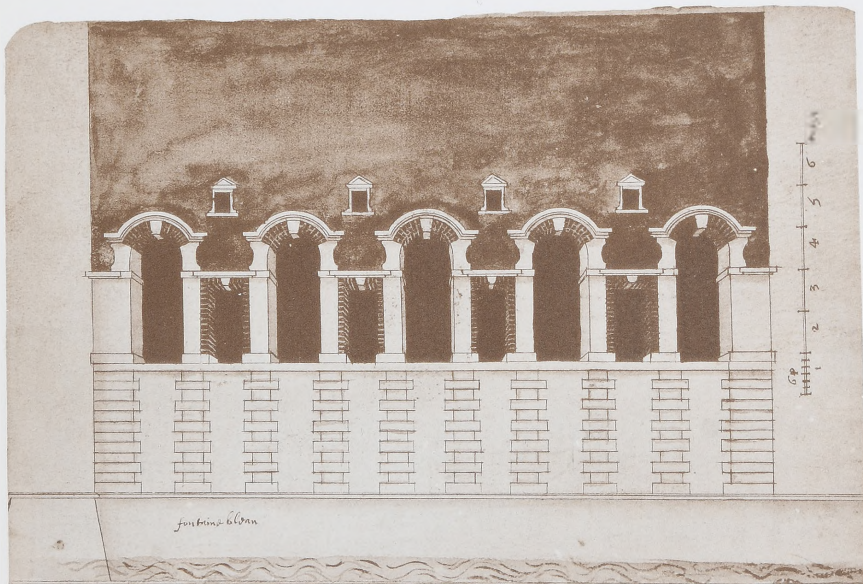


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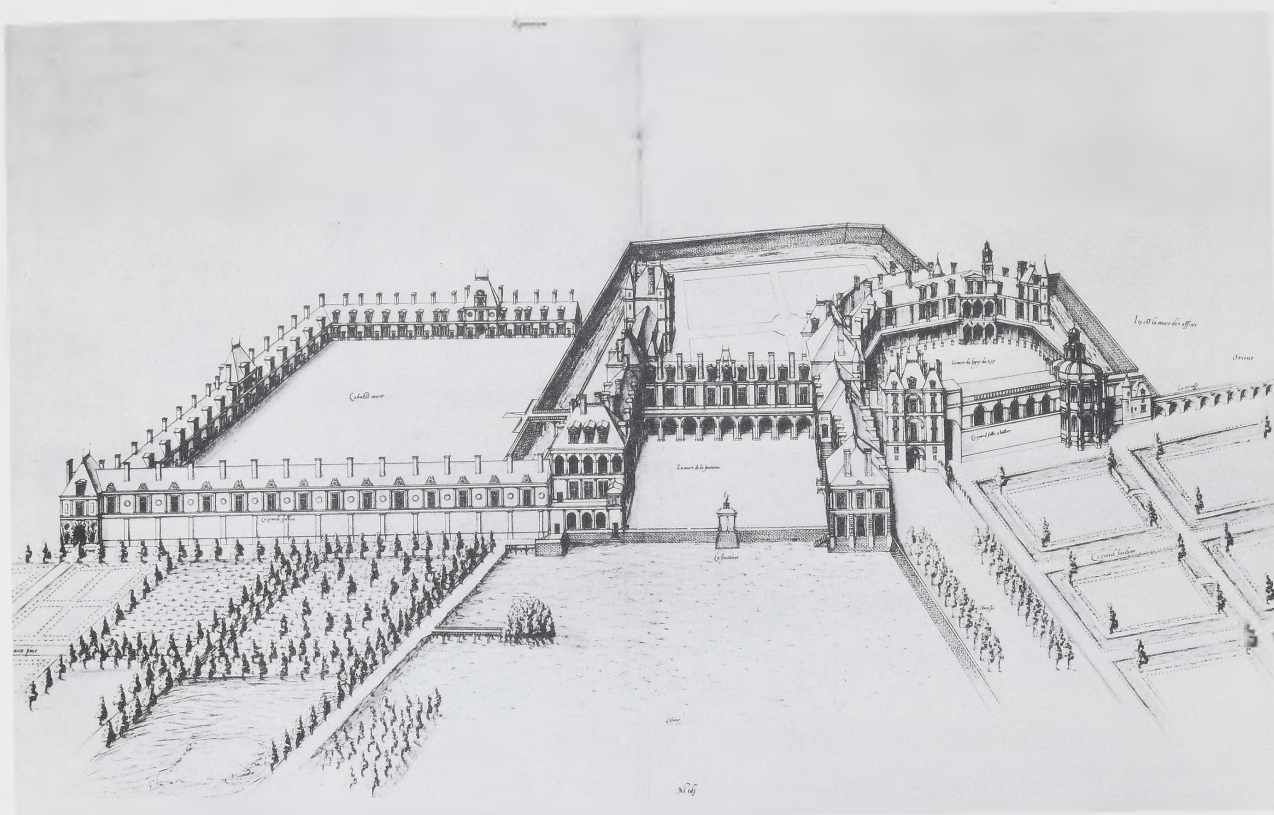


Fig. 20



Fig. 21

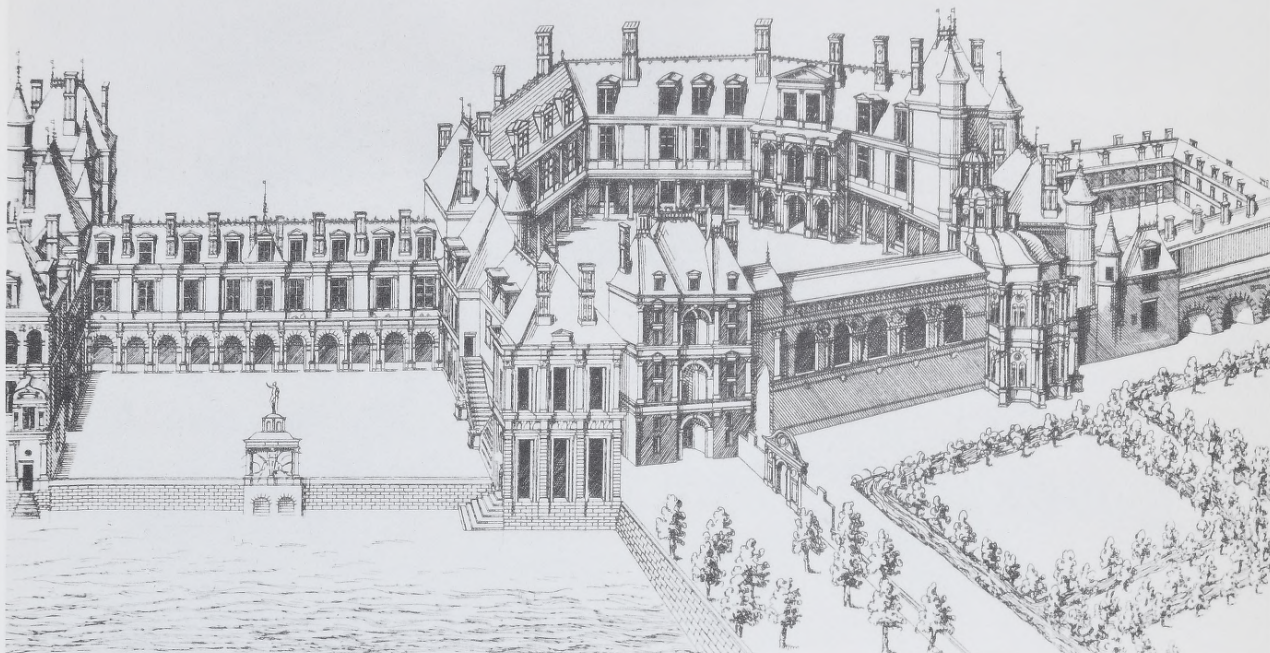


Fig. 22

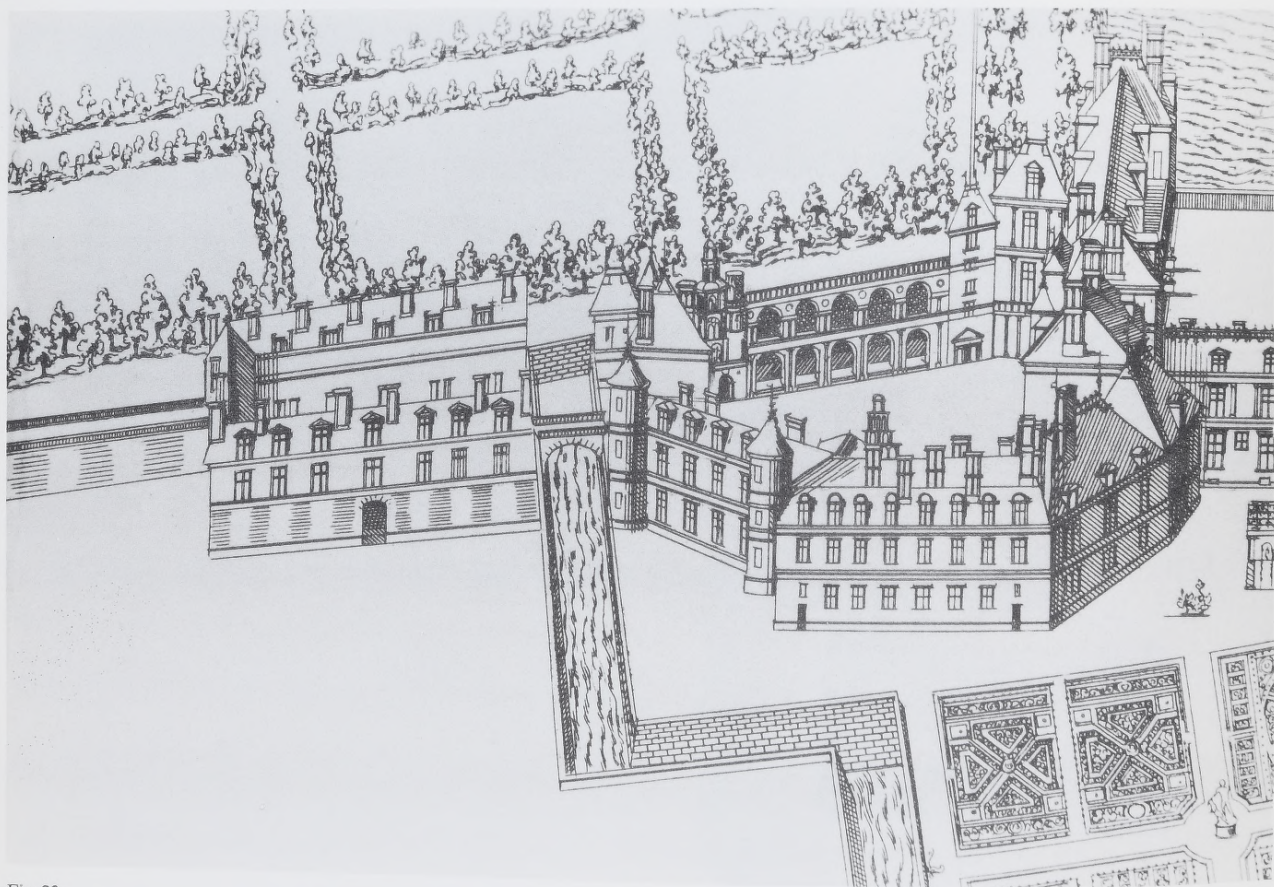


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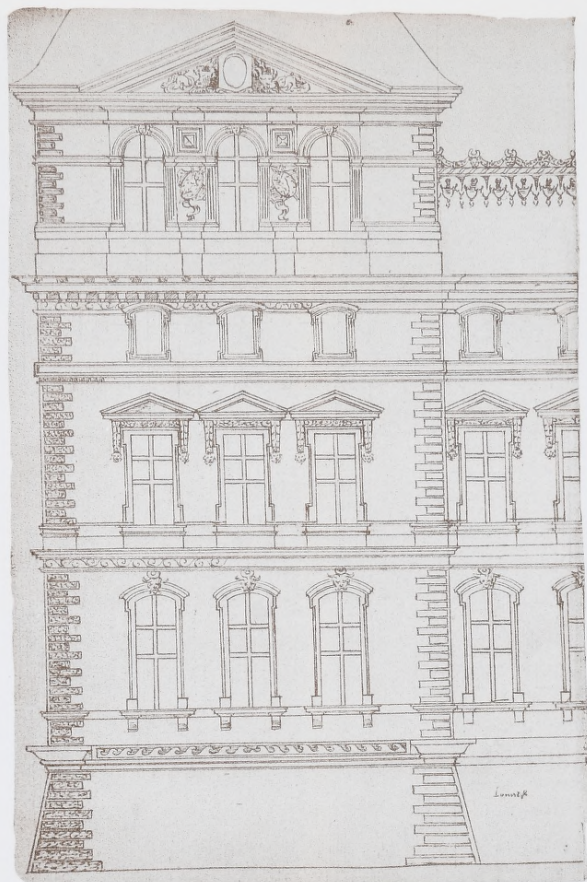


Fig. 24

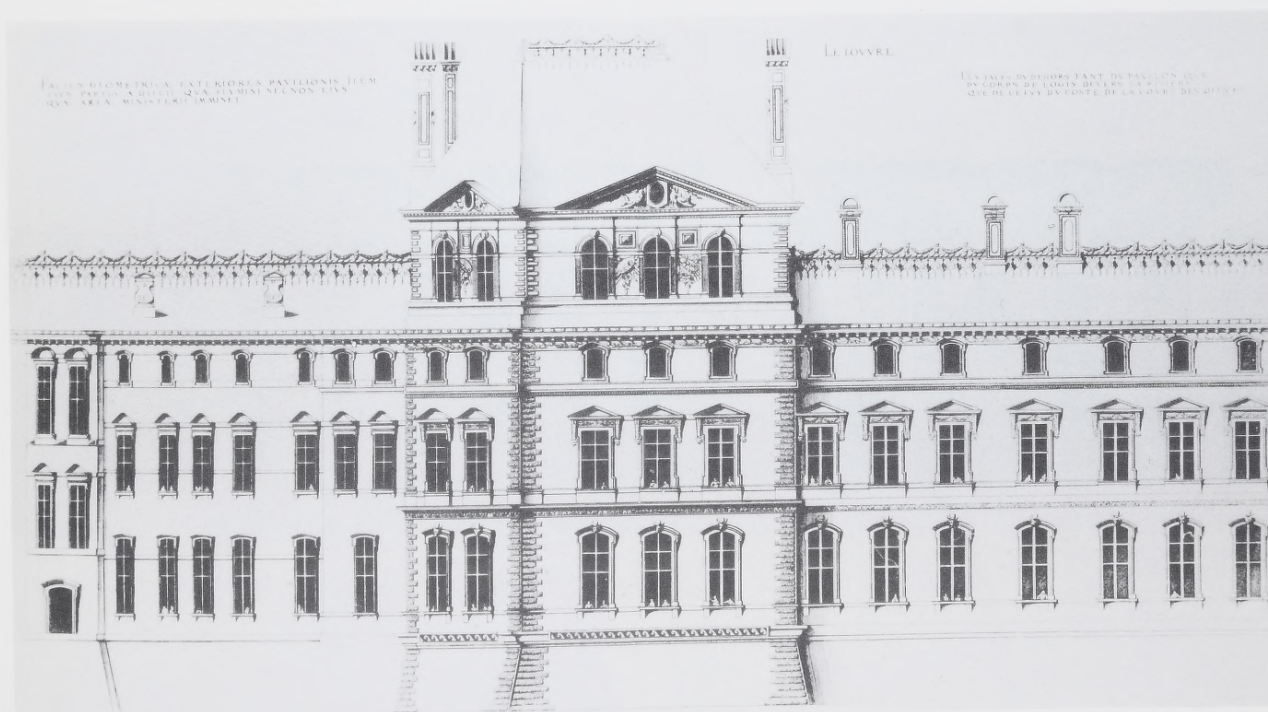


Fig. 25

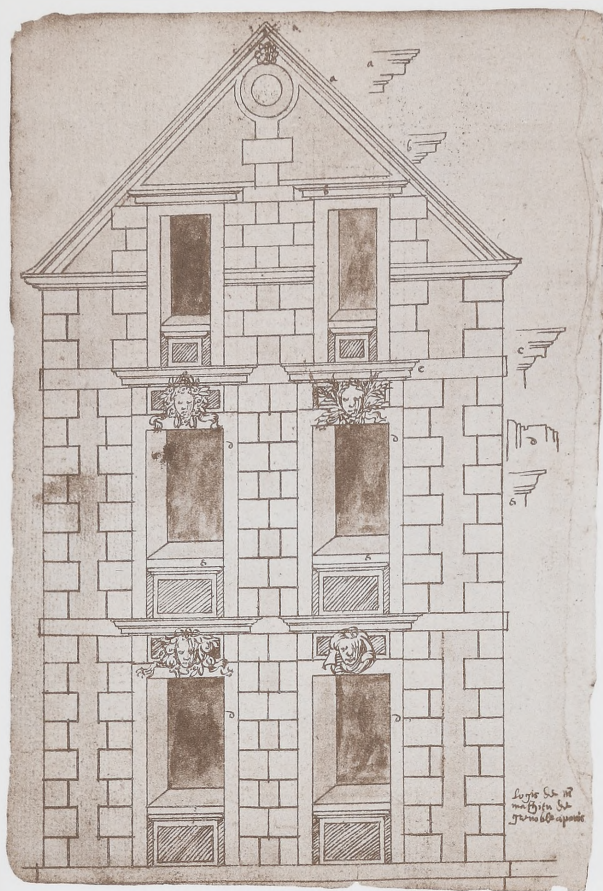


Fig. 26

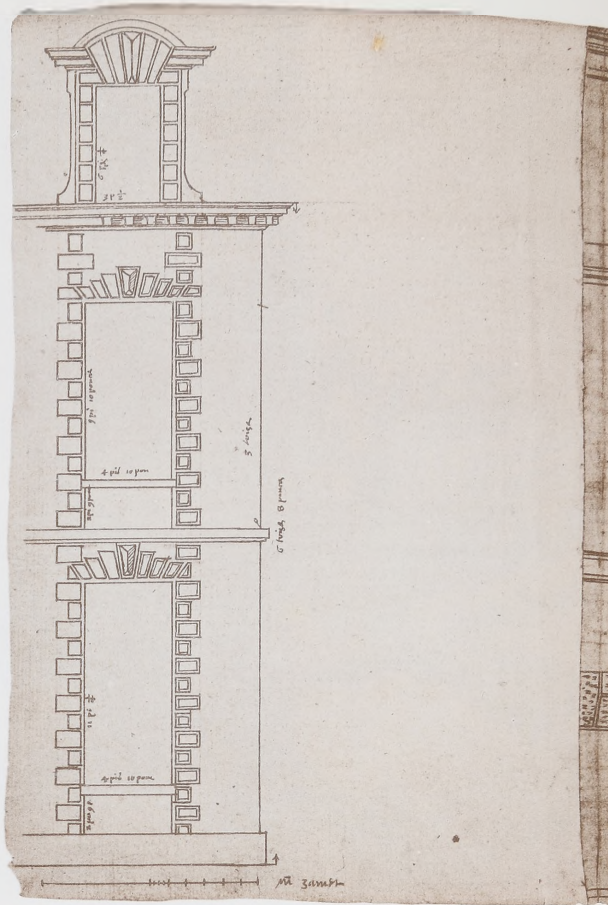


Fig. 27

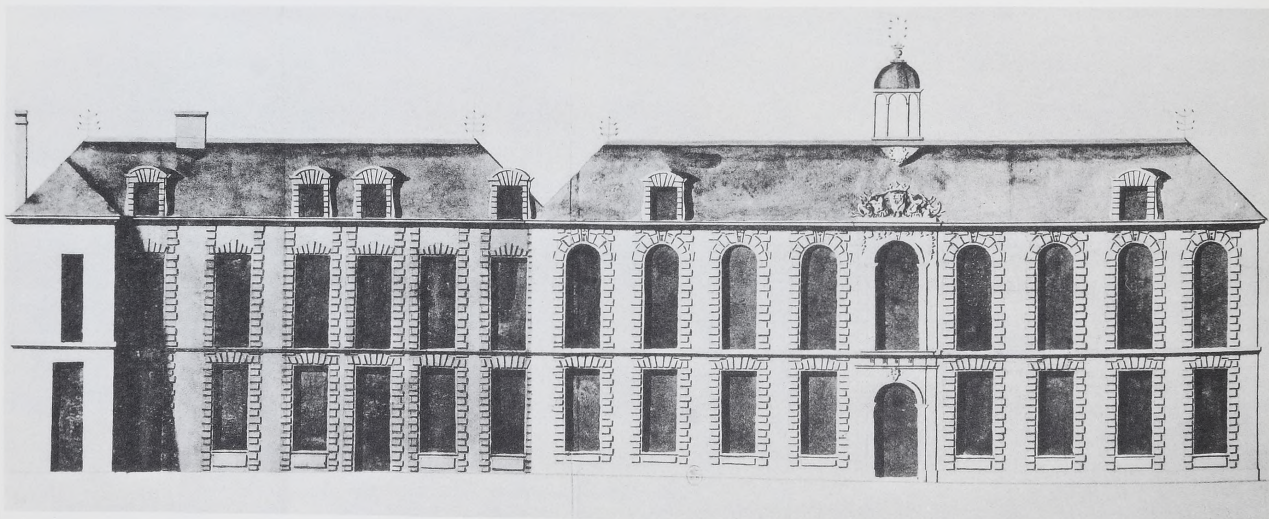


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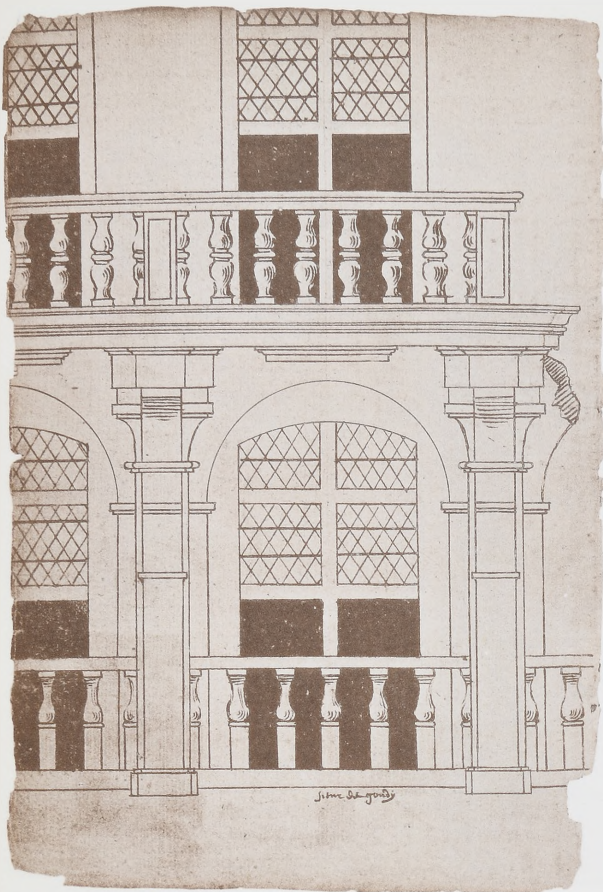


Fig. 29

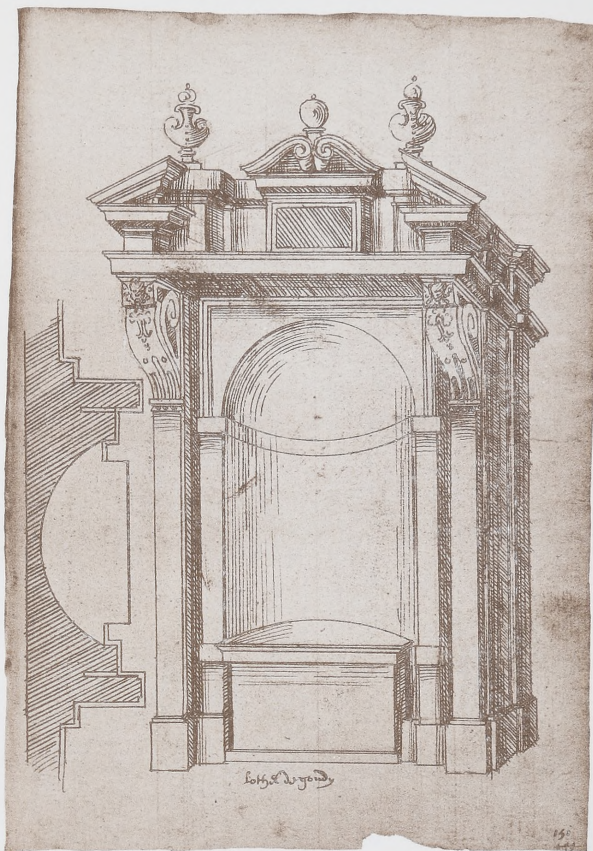


Fig. 30



Fig. 31

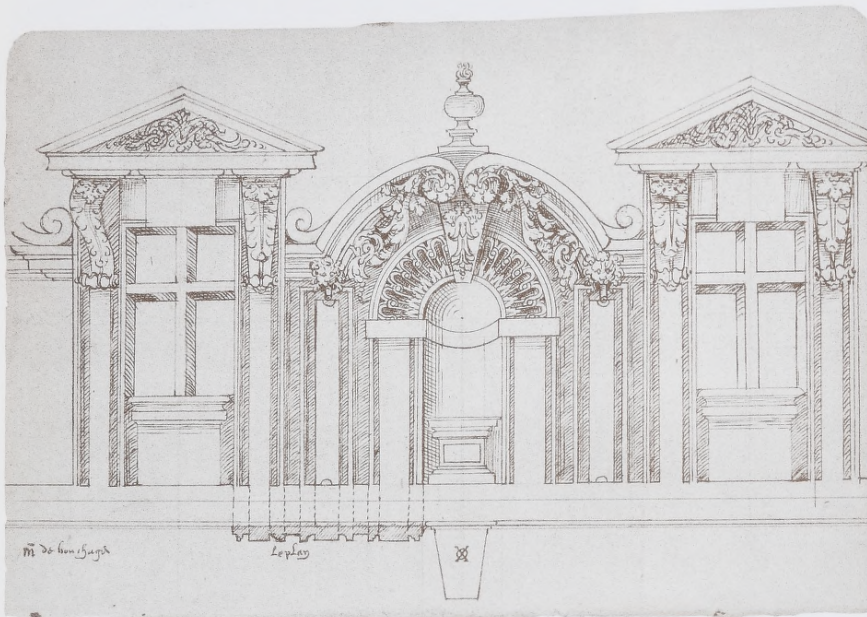


Fig. 32

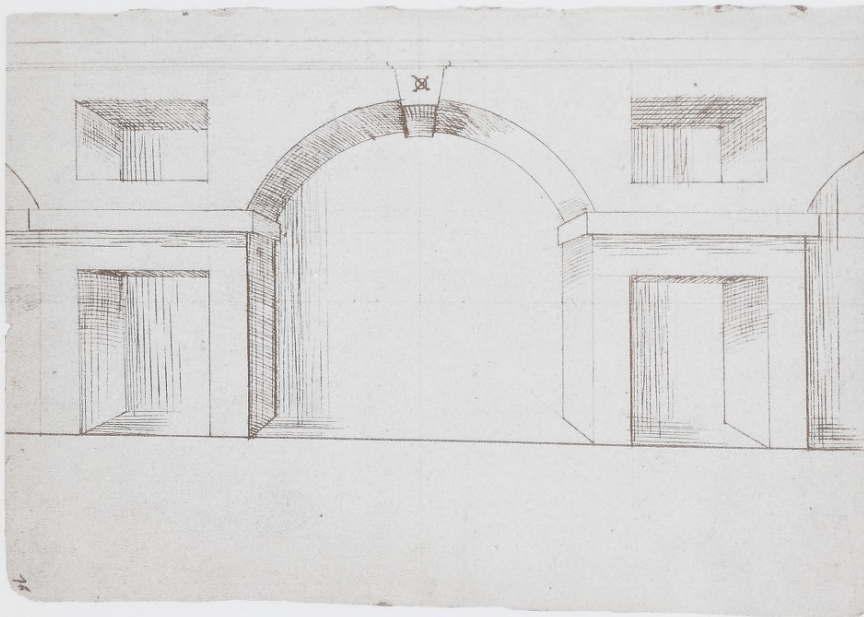


Fig. 33

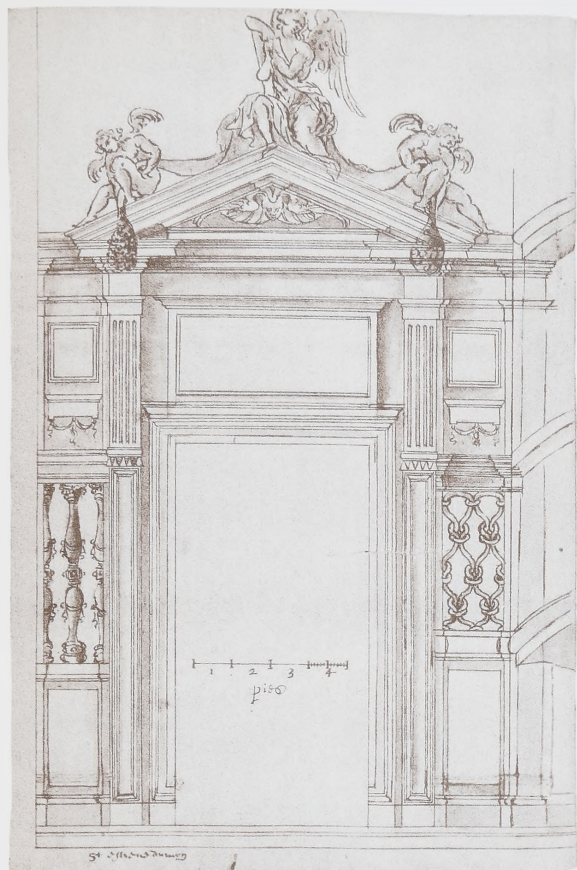


Fig. 34

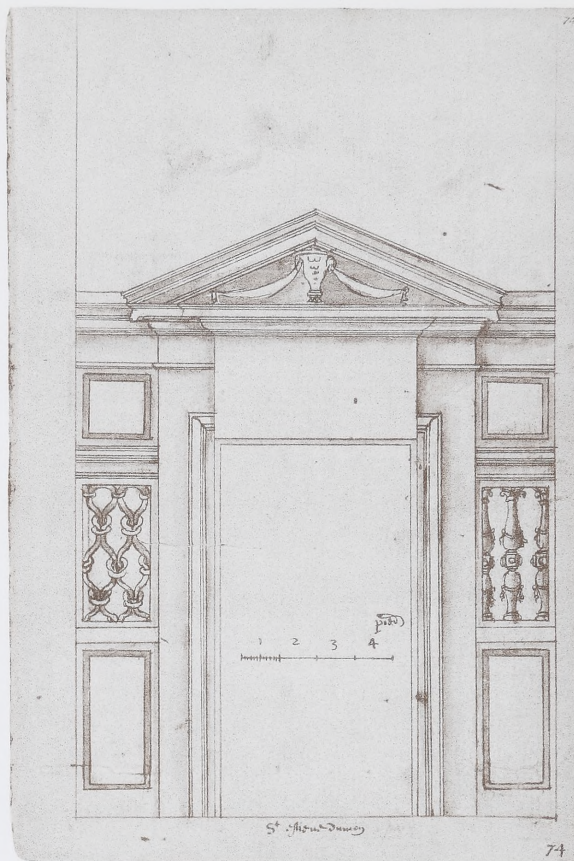


Fig. 35

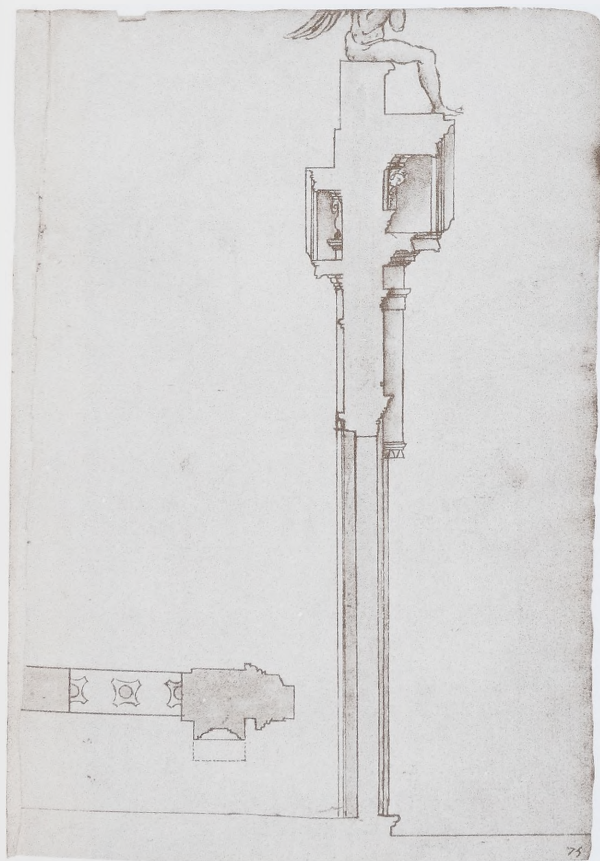


Fig. 36

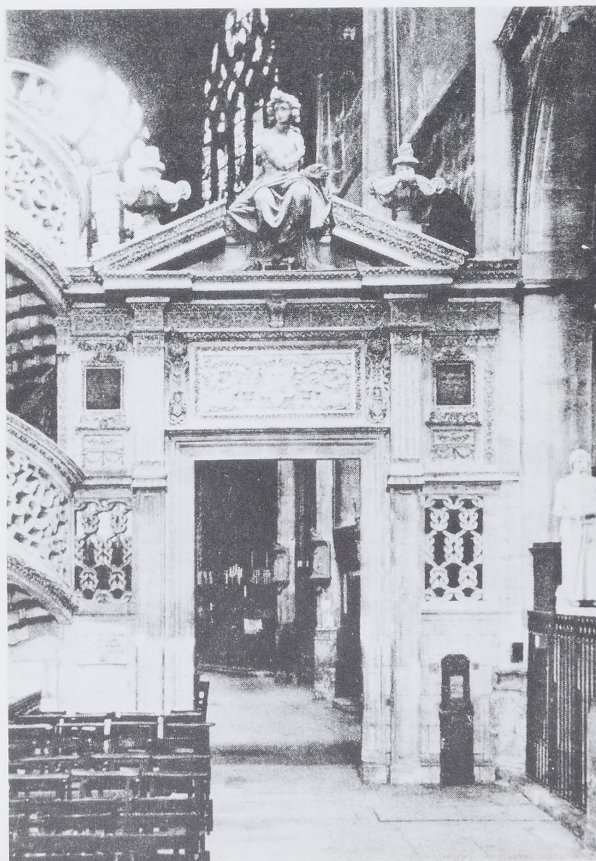


Fig. 37



Fig. 38

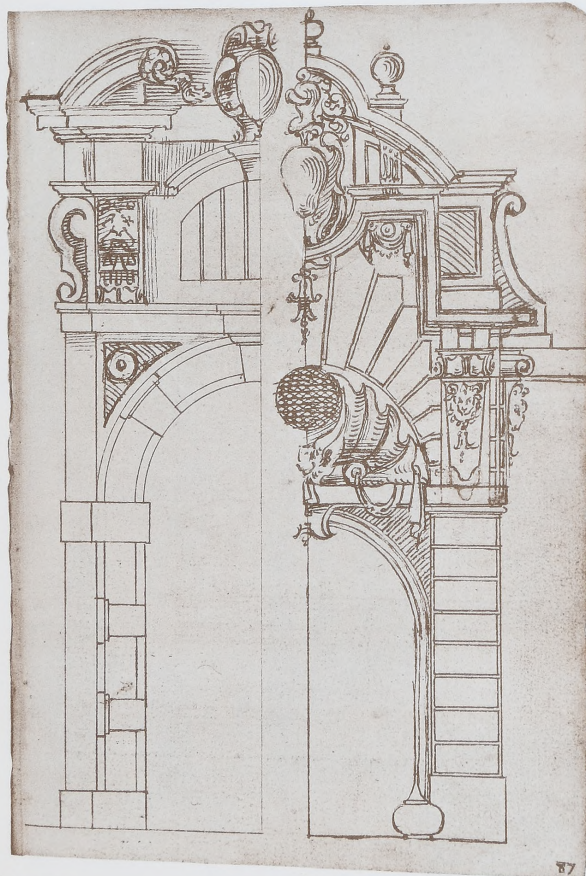


Fig. 39

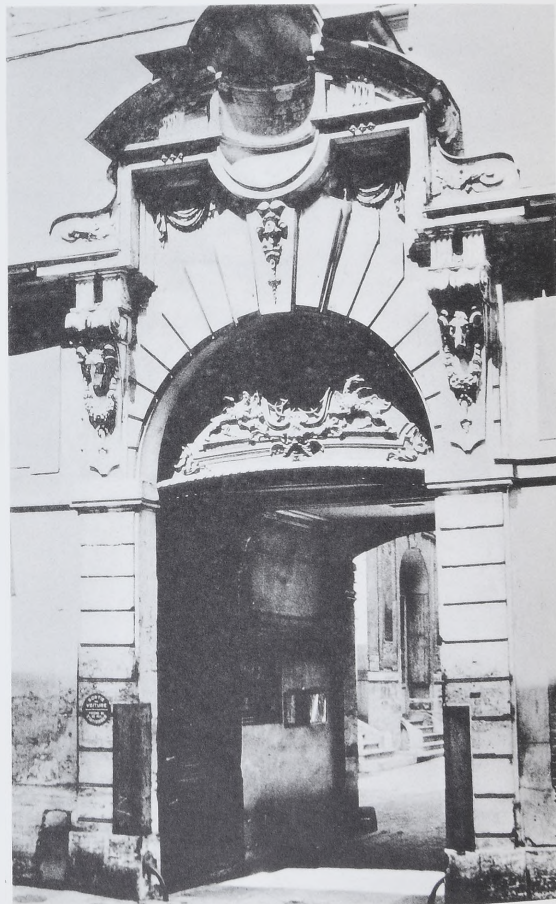


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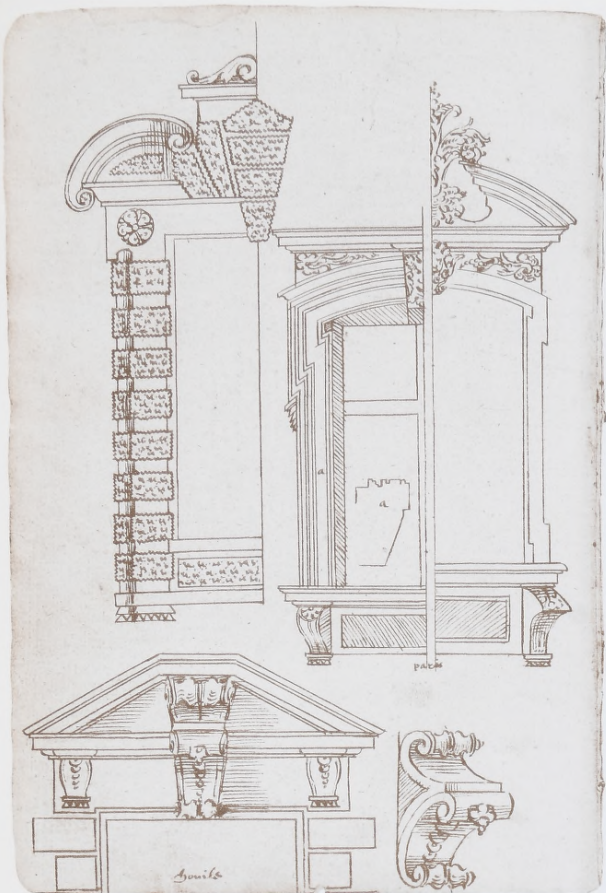


Fig. 41



Fig. 42

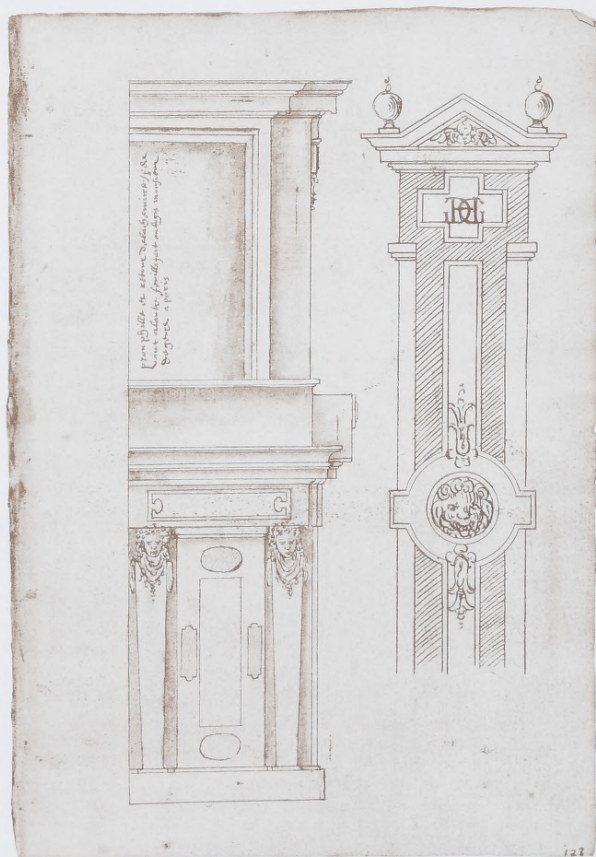


Fig. 43



Fig. 44



Fig. 45

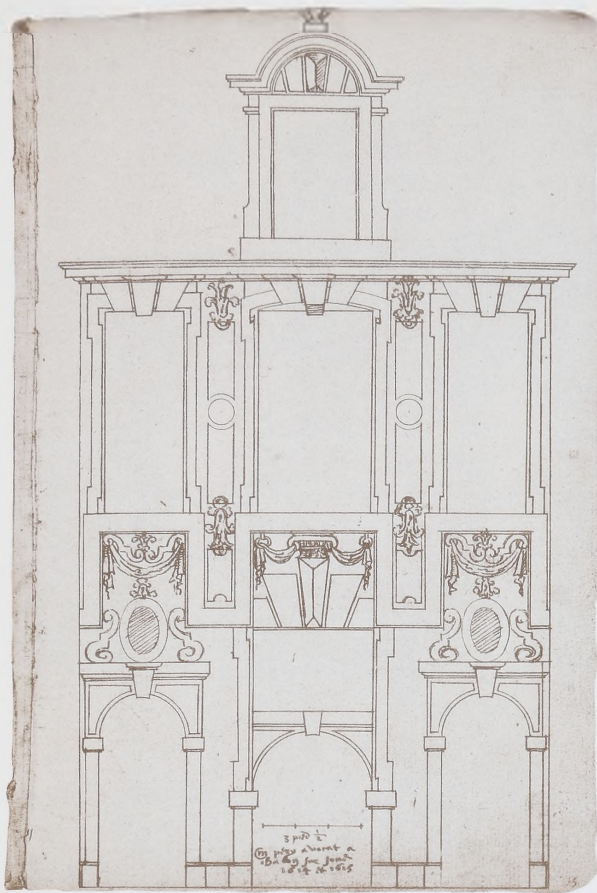


Fig. 46

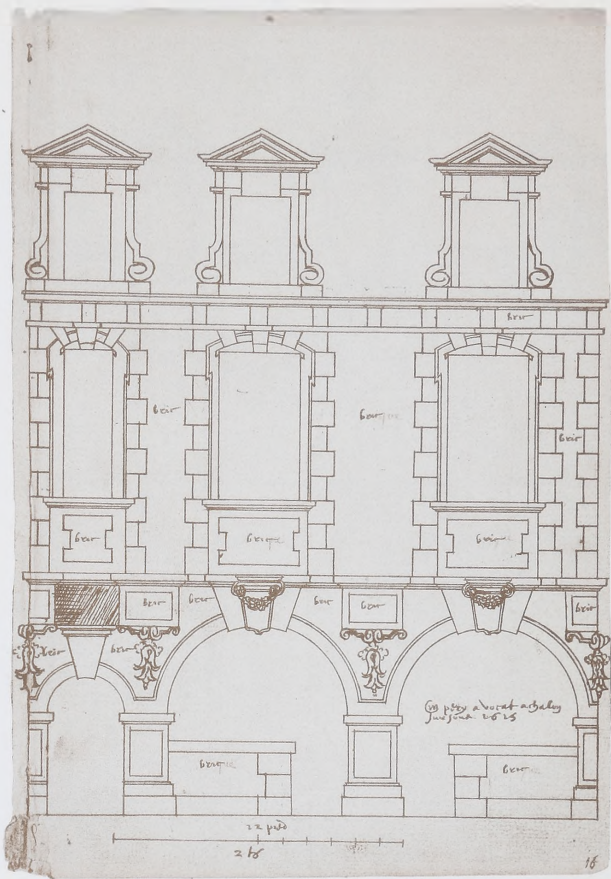


Fig. 47

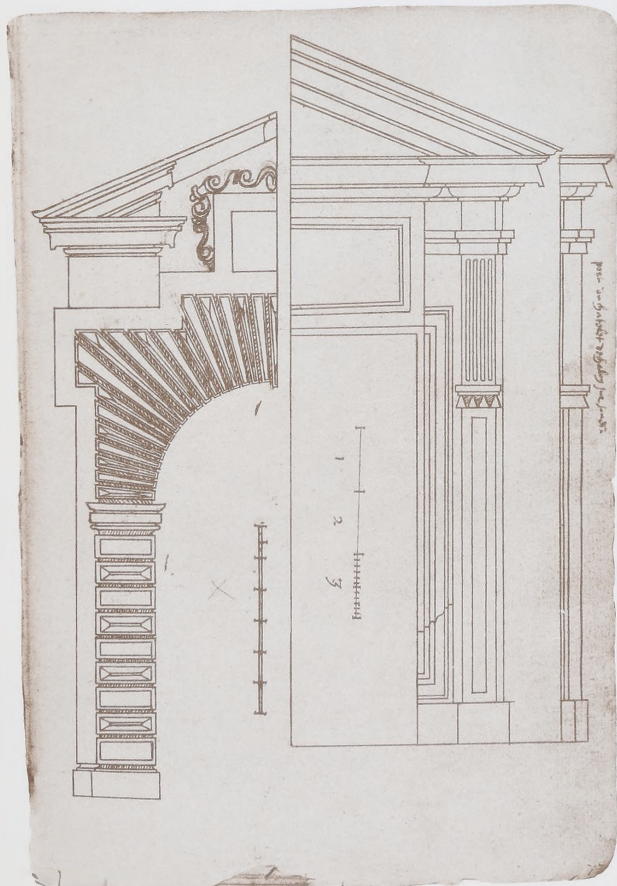


Fig. 48



Fig. 49

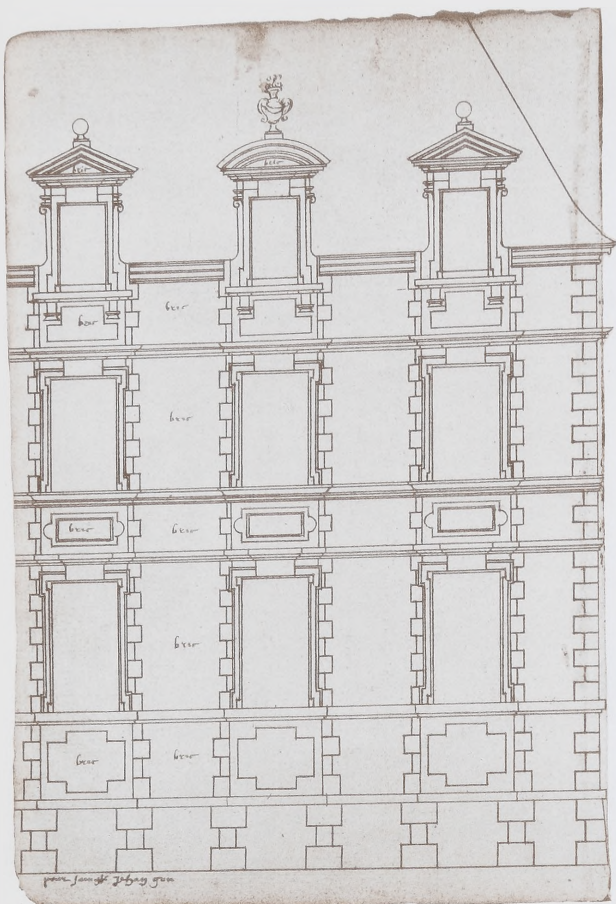


Fig. 50

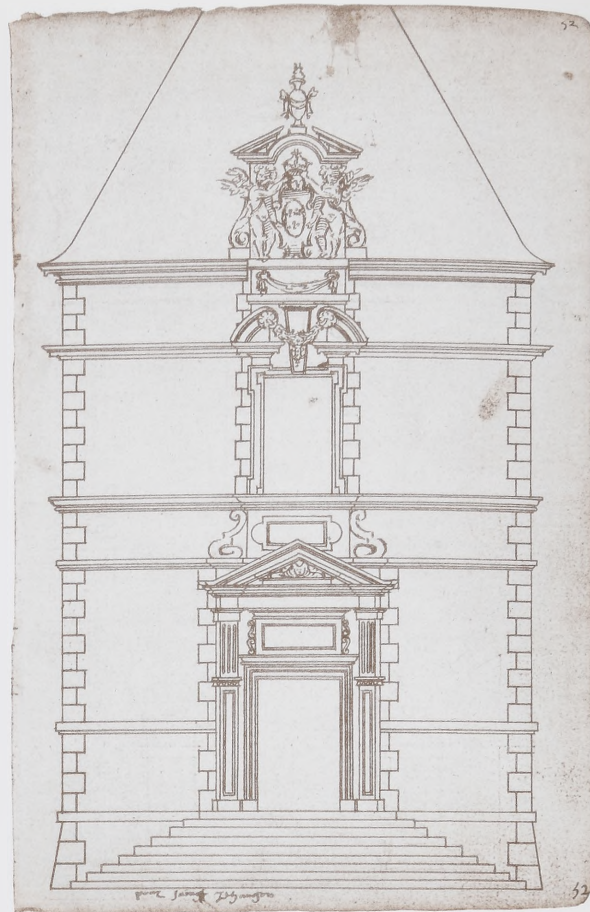


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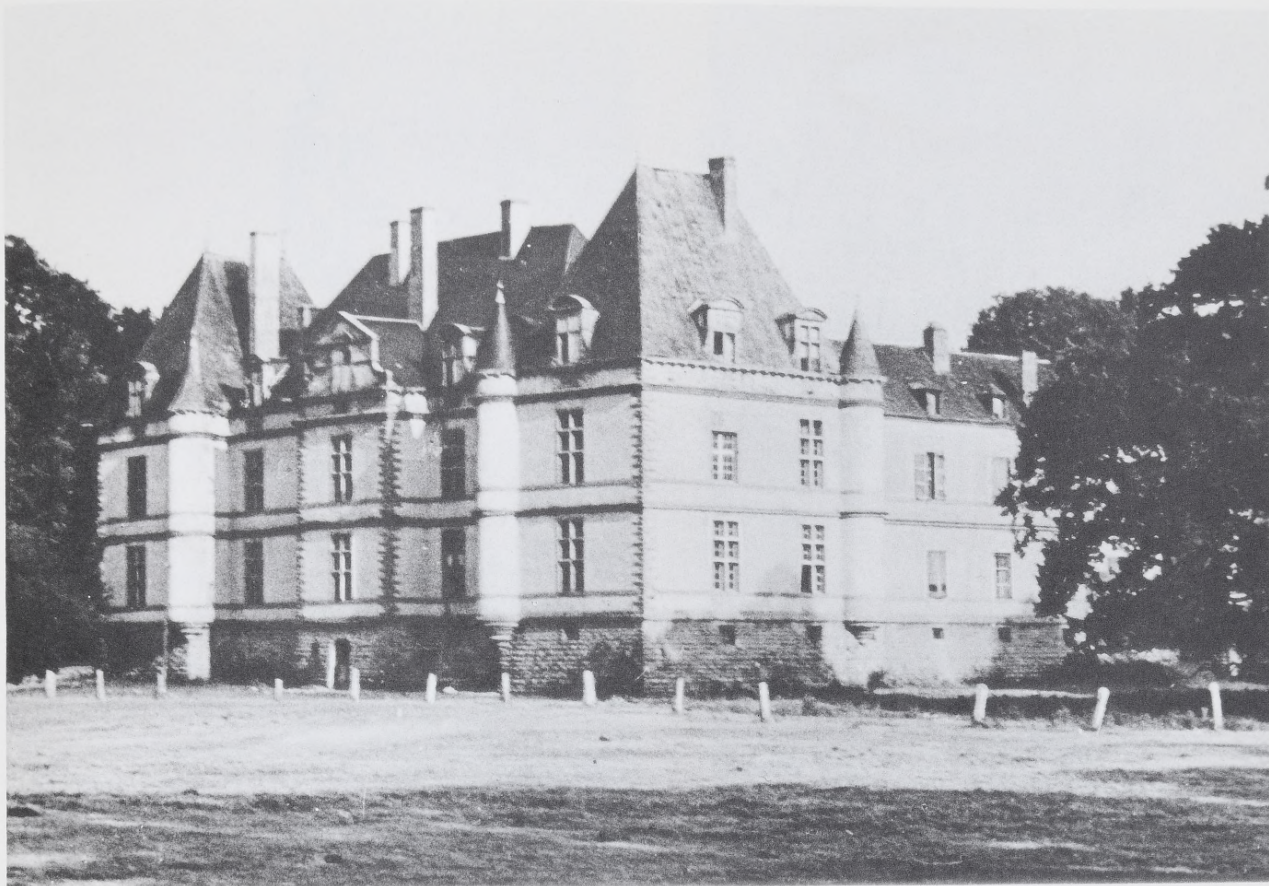


Fig. 52

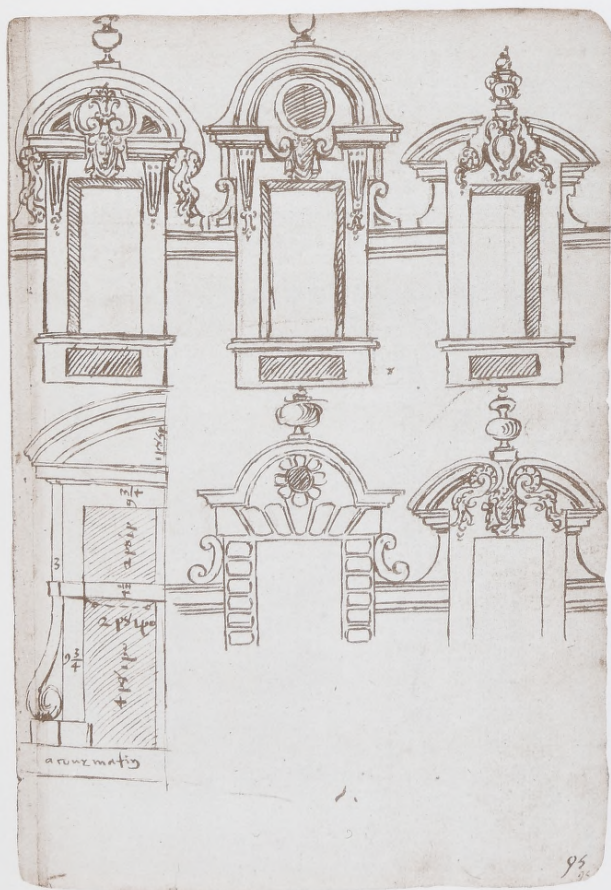


Fig. 53



Fig. 54



Fig. 55



Fig. 56

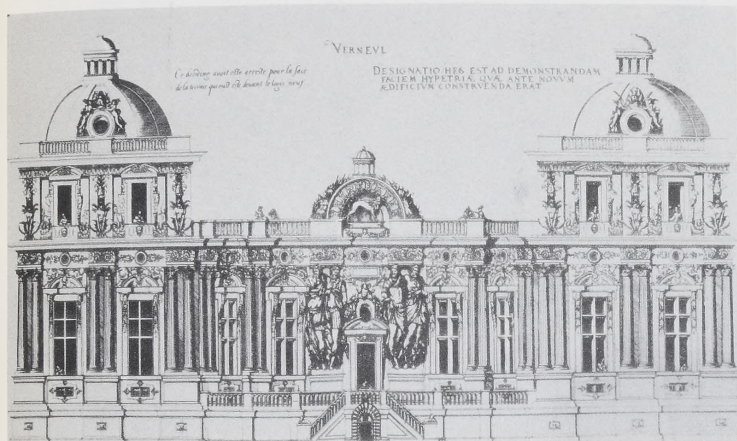


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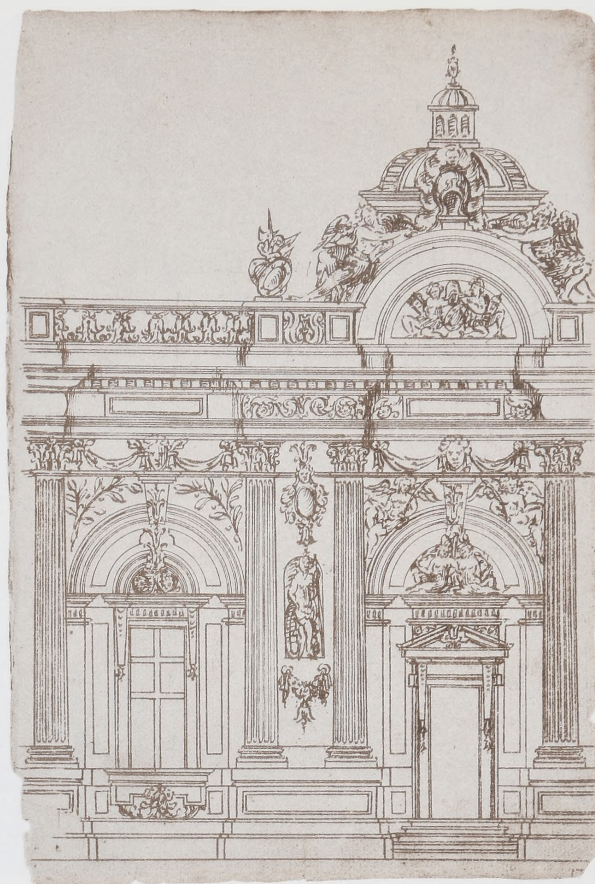


Fig. 58



Fig. 59

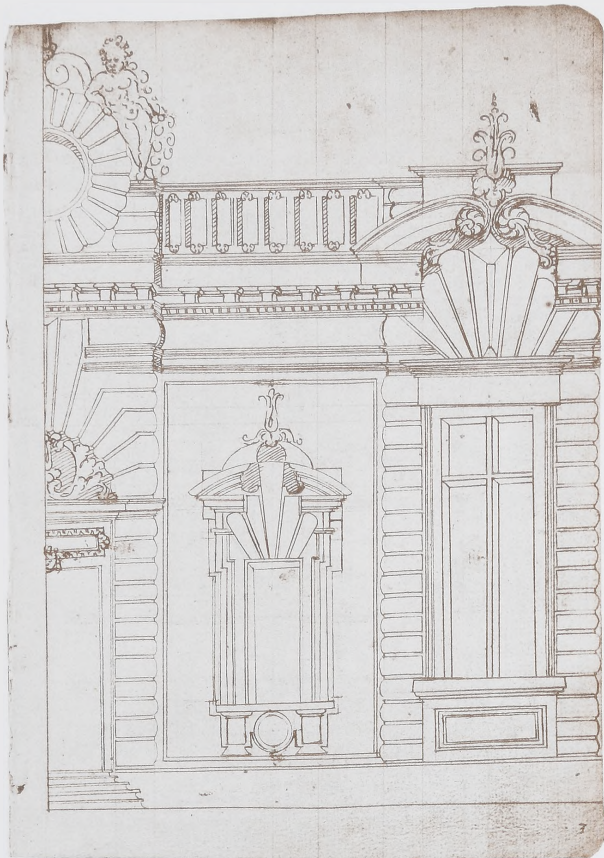


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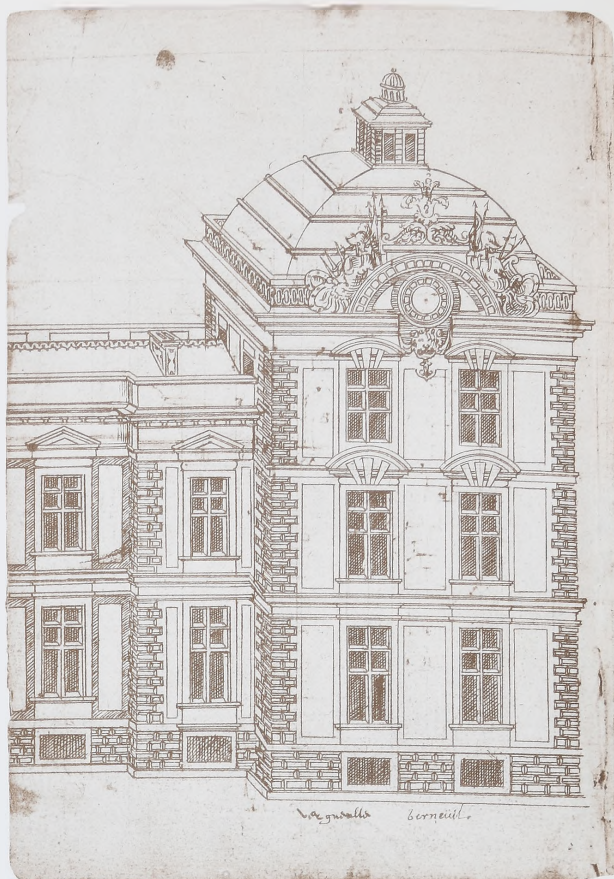


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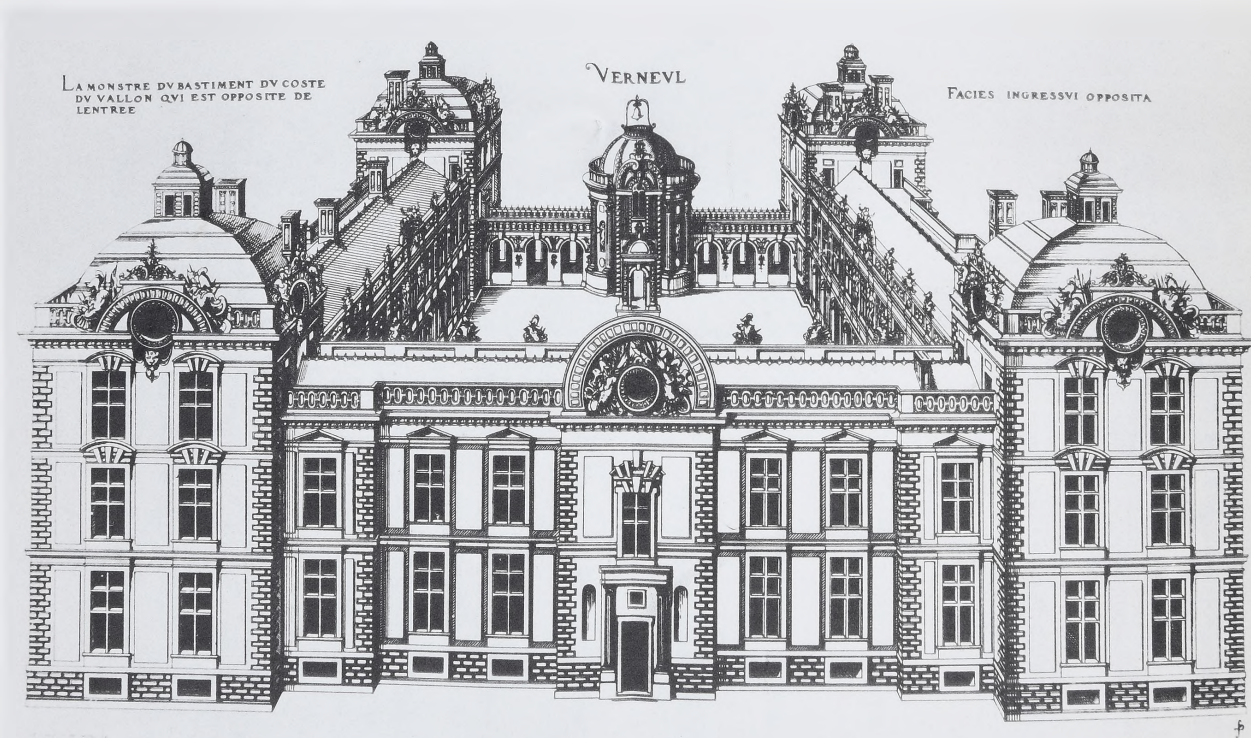


Fig. 61



Fig. 63



Fig. 64



Fig. 65

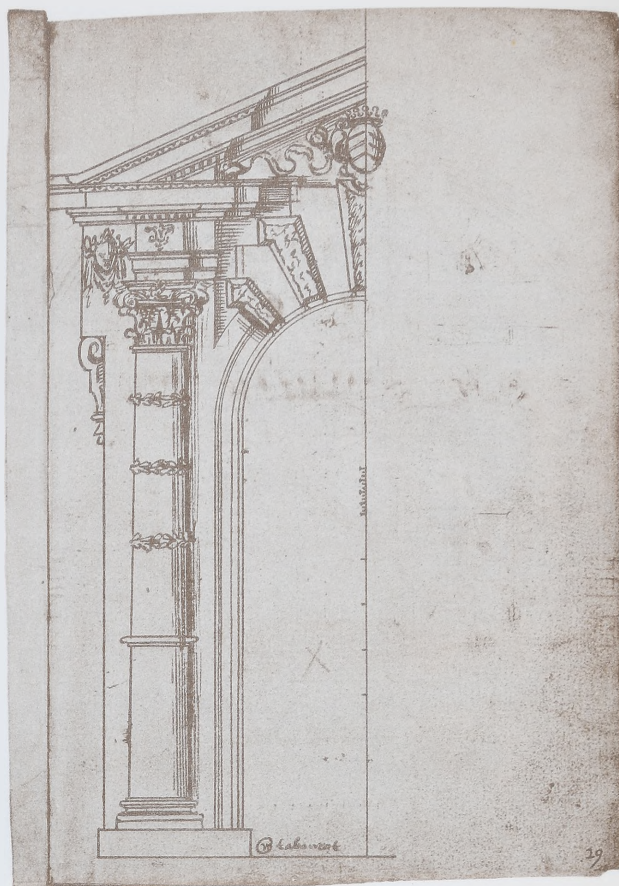


Fig. 66



Fig. 67



Fig. 68

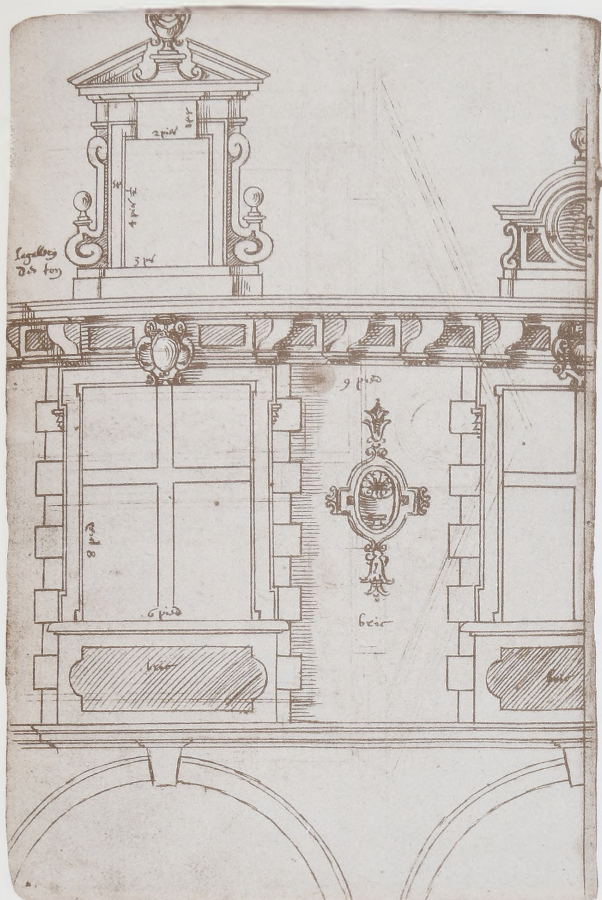


Fig. 69



Fig. 70

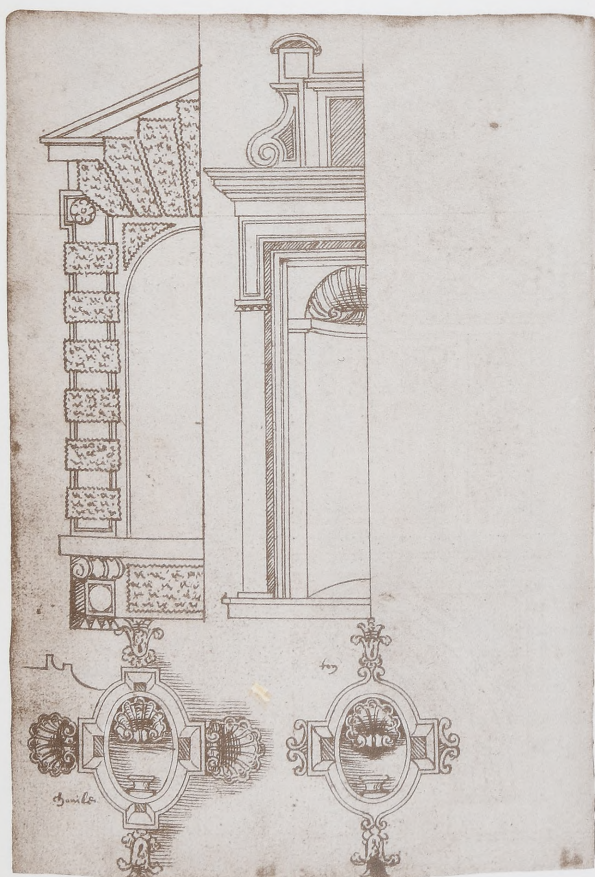


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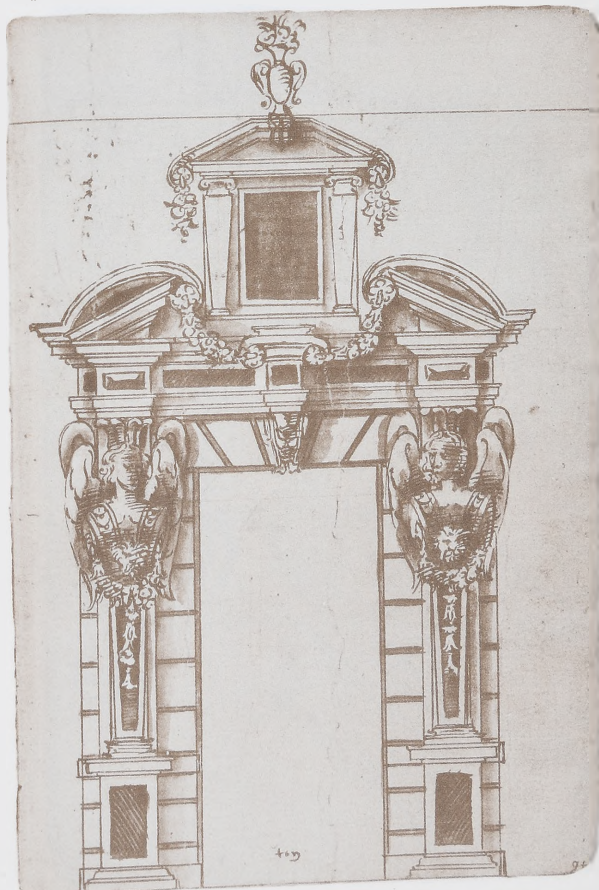


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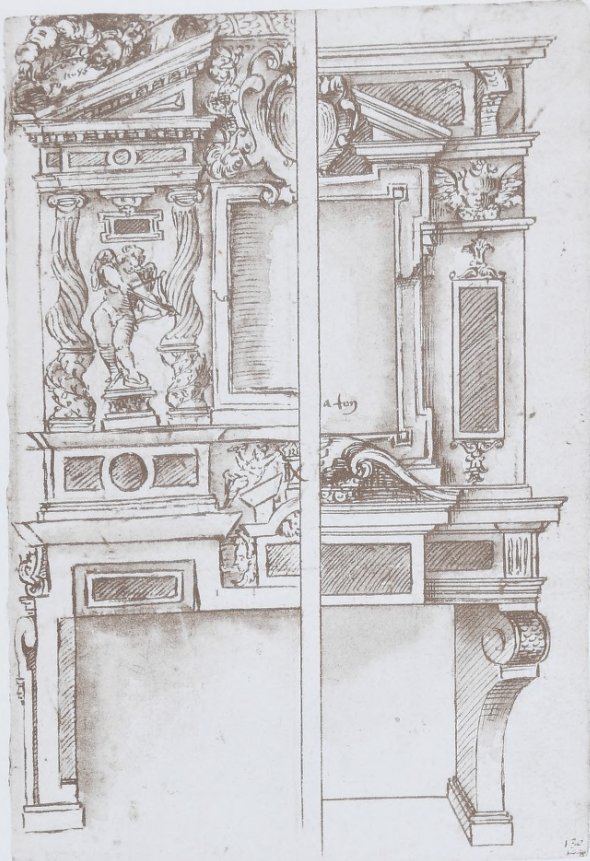


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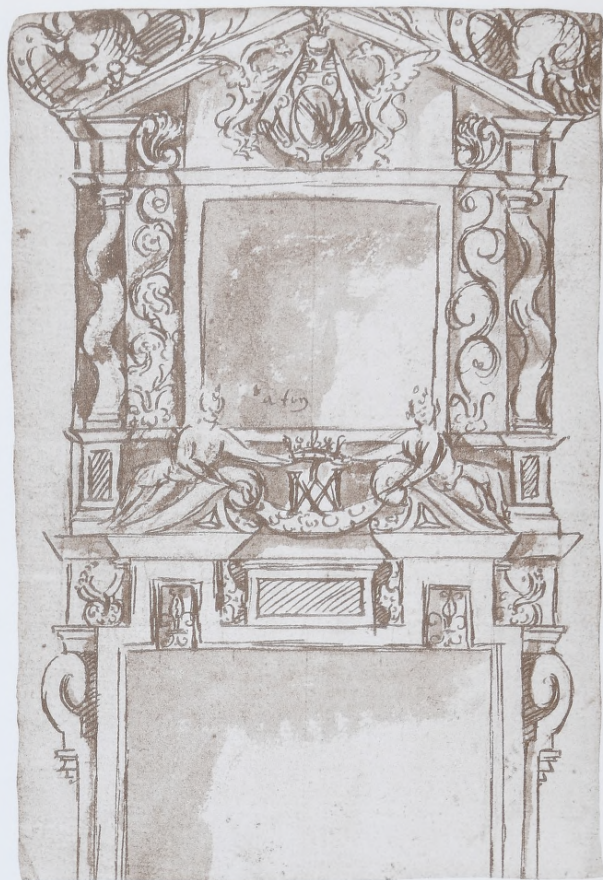


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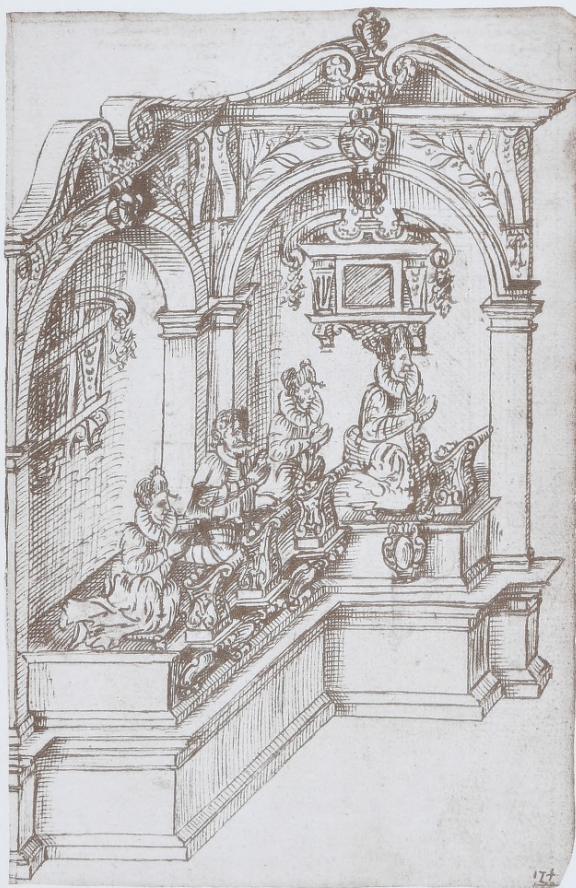


Fig. 75



Fig. 76

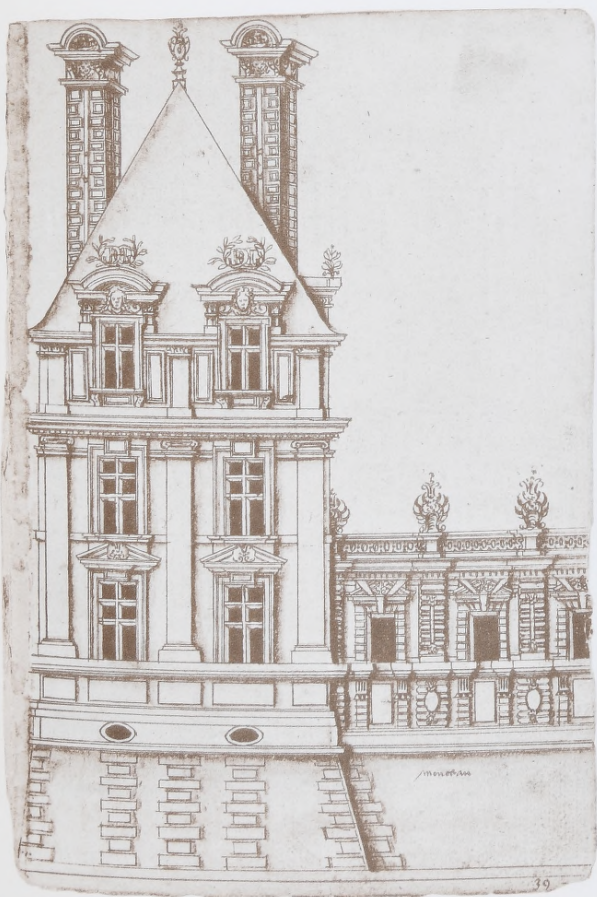


Fig. 77



Fig. 78



Fig. 79

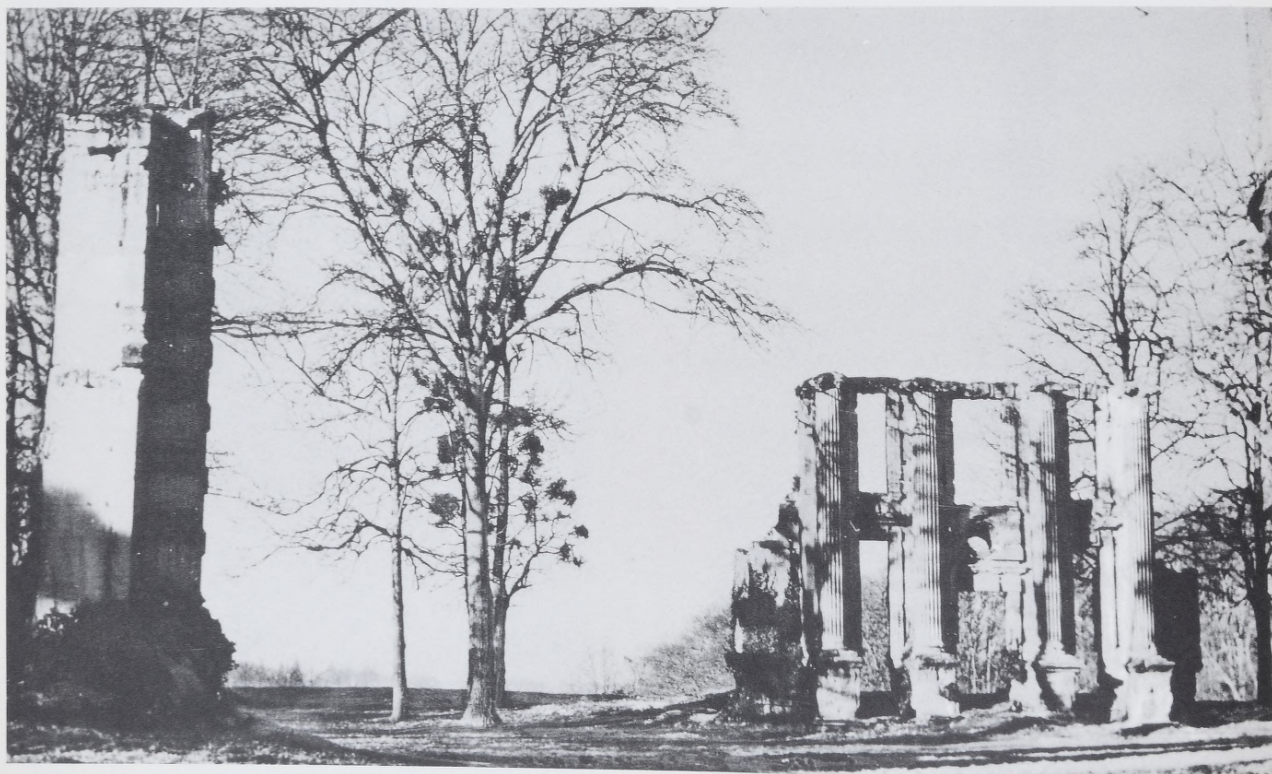


Fig. 80

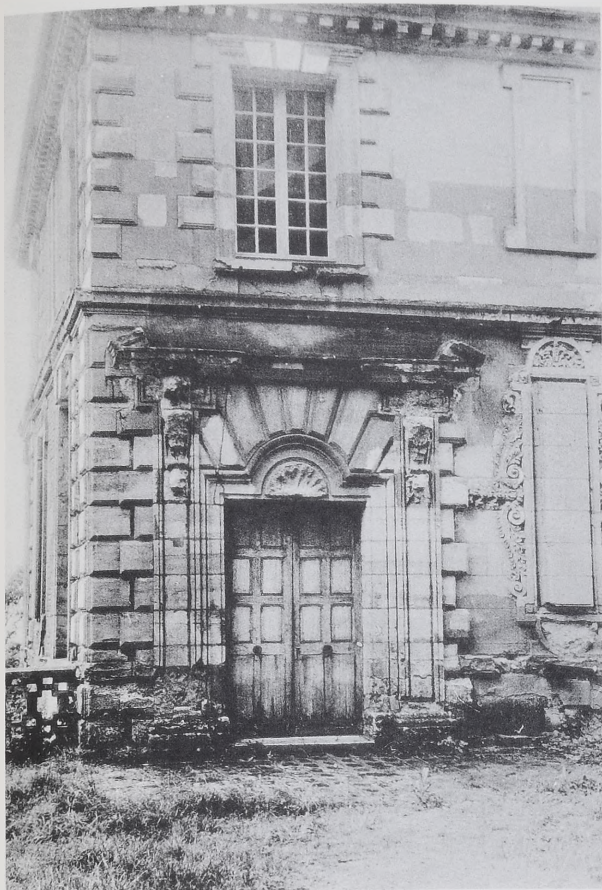


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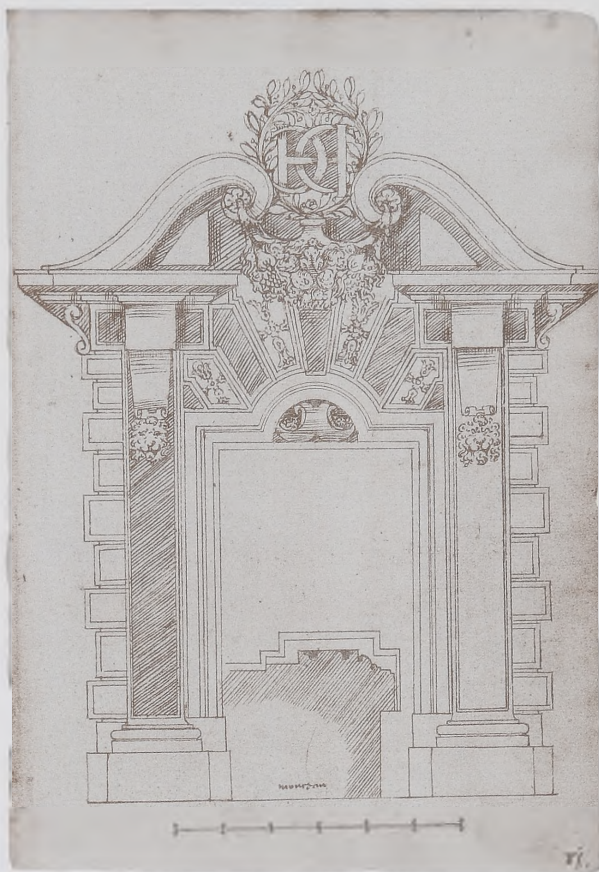


Fig. 82

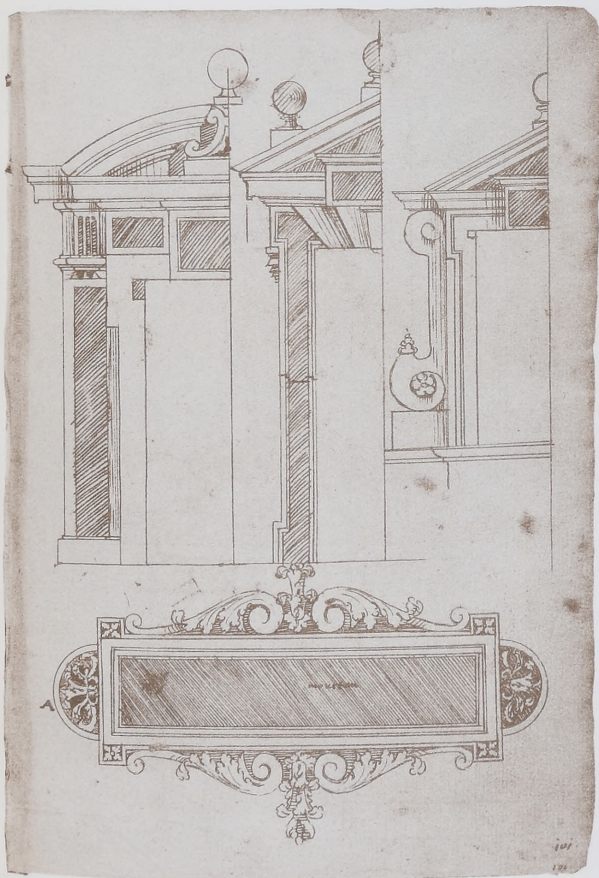


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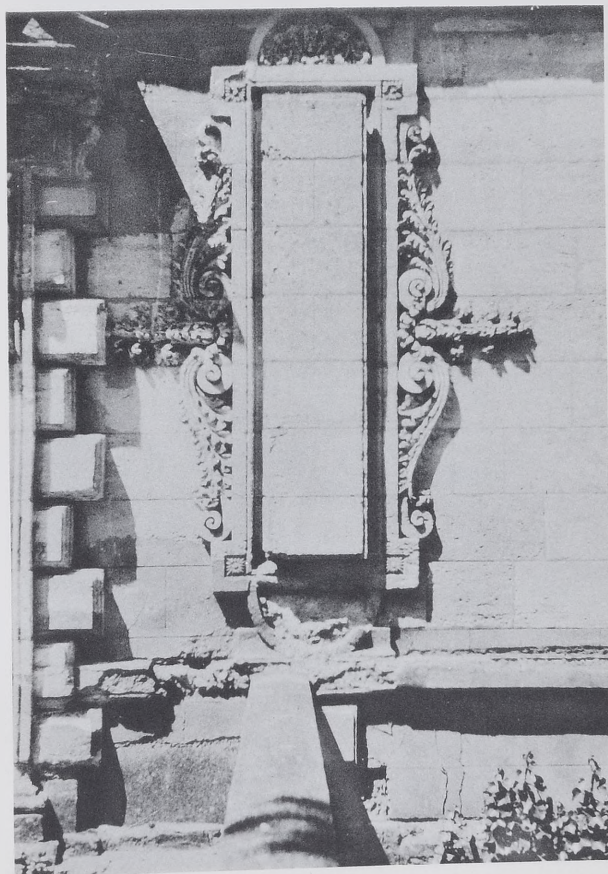


Fig. 84

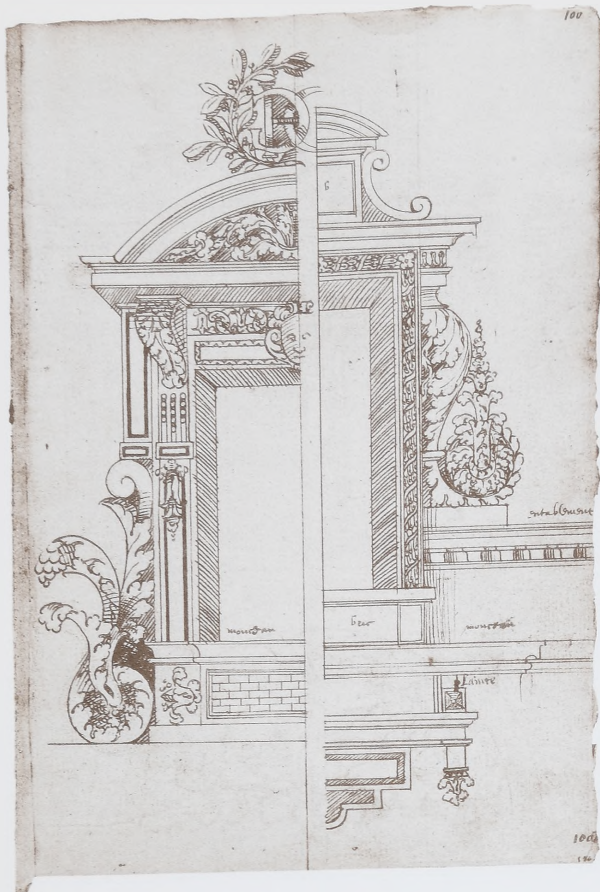


Fig. 85

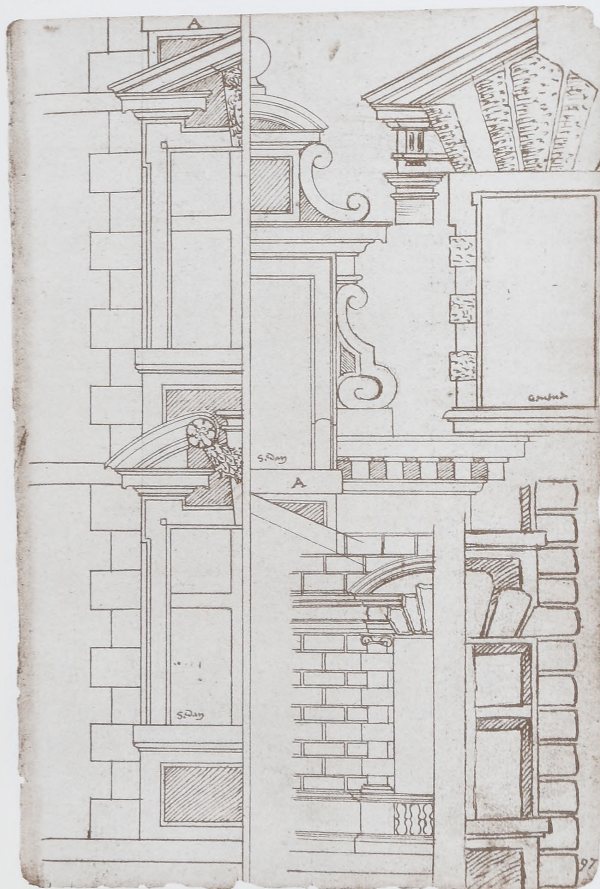


Fig. 86



Fig. 87



Fig. 88



Fig. 89



Fig. 90



Fig. 91



Fig. 92



Fig. 93

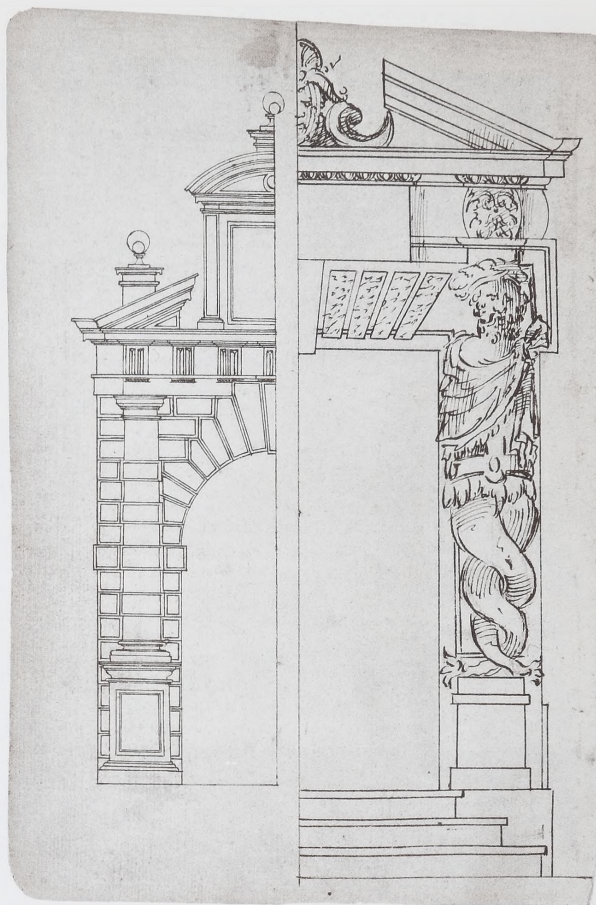


Fig. 94

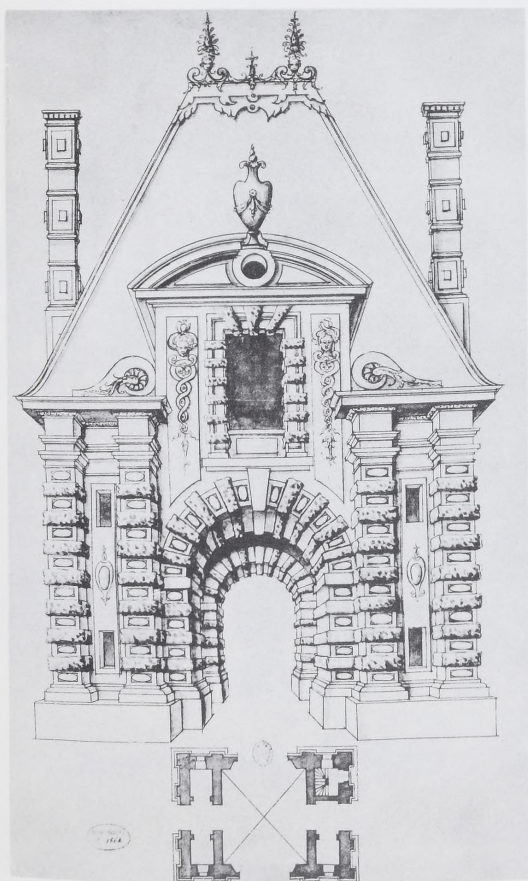


Fig. 95



Fig. 96

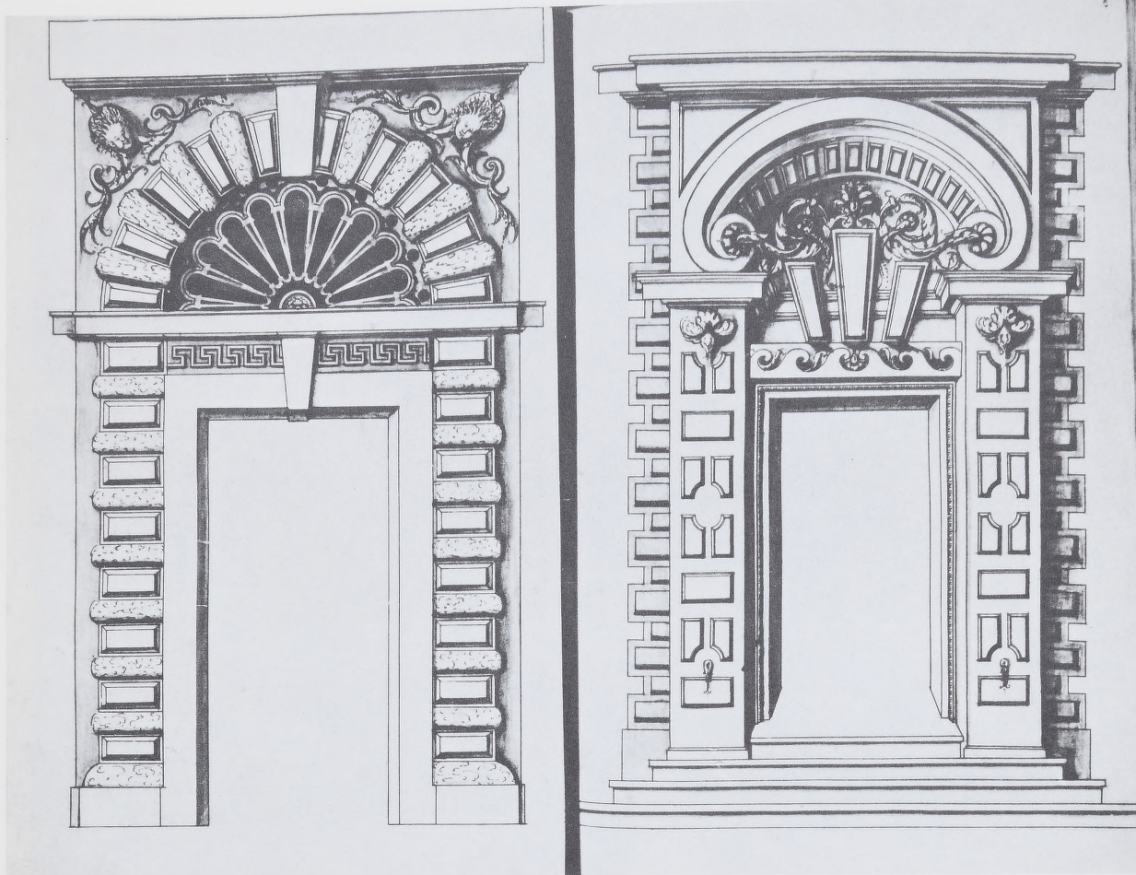


Fig. 97

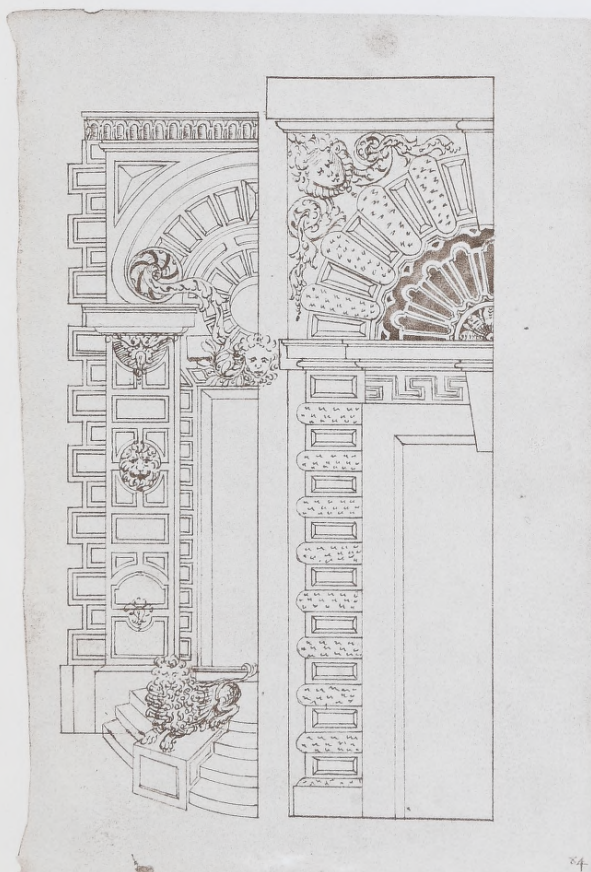


Fig. 98

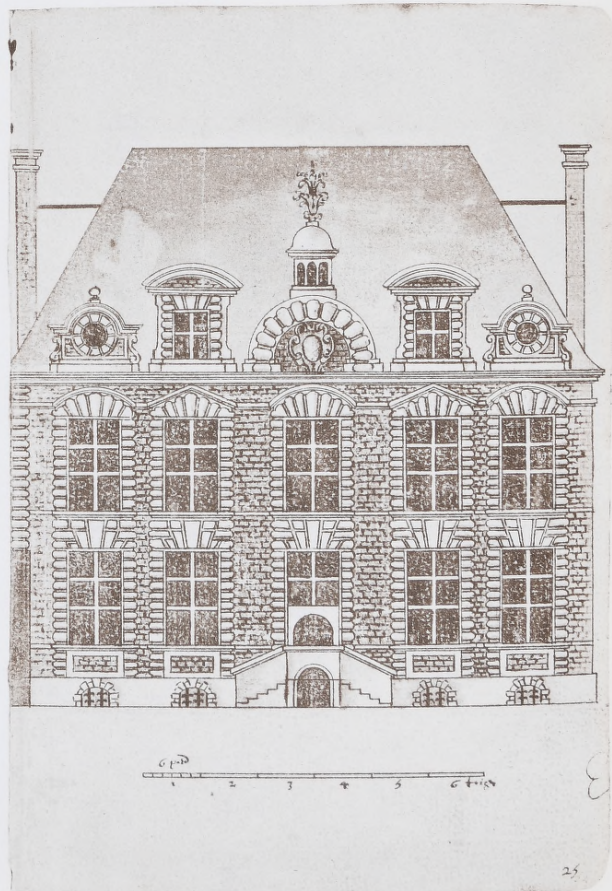


Fig. 99

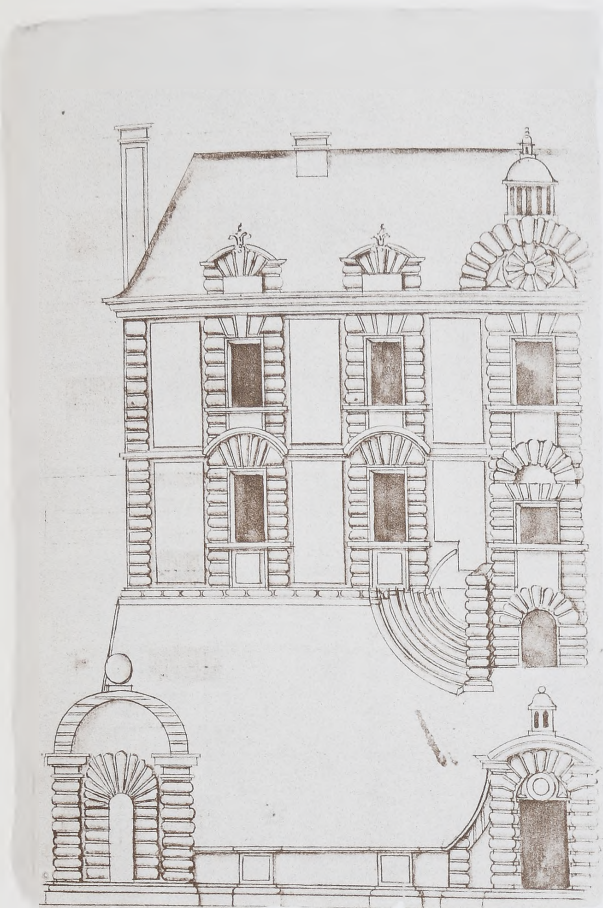


Fig. 100

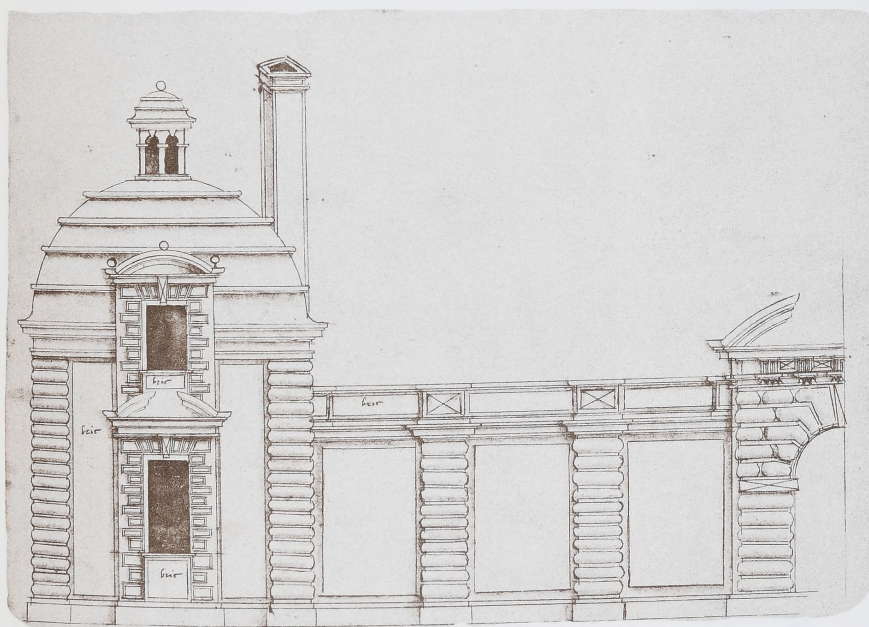


Fig. 101

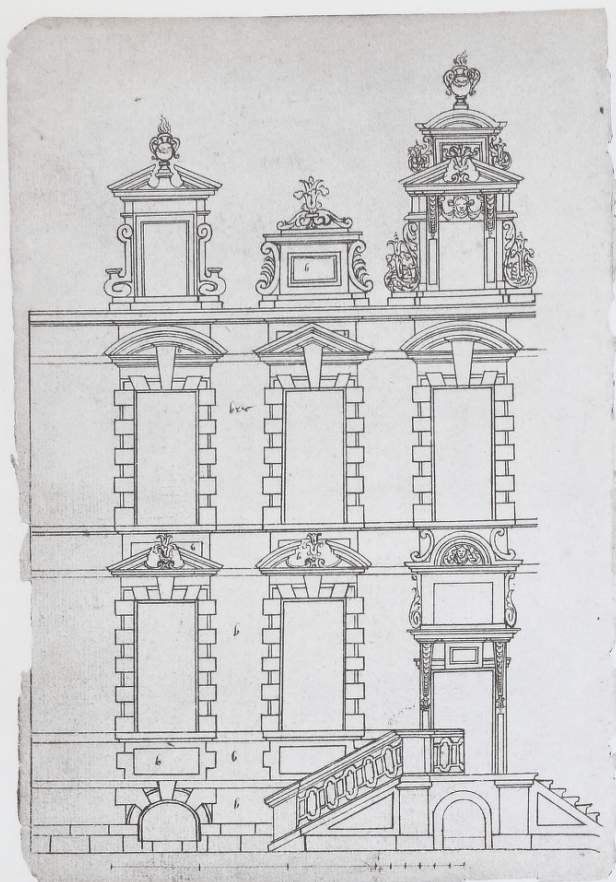


Fig. 102

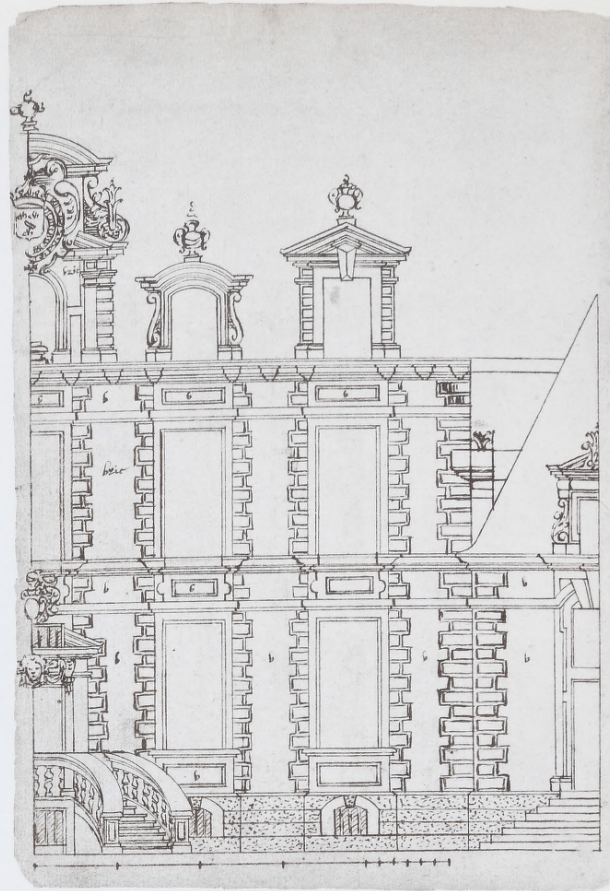


Fig. 103

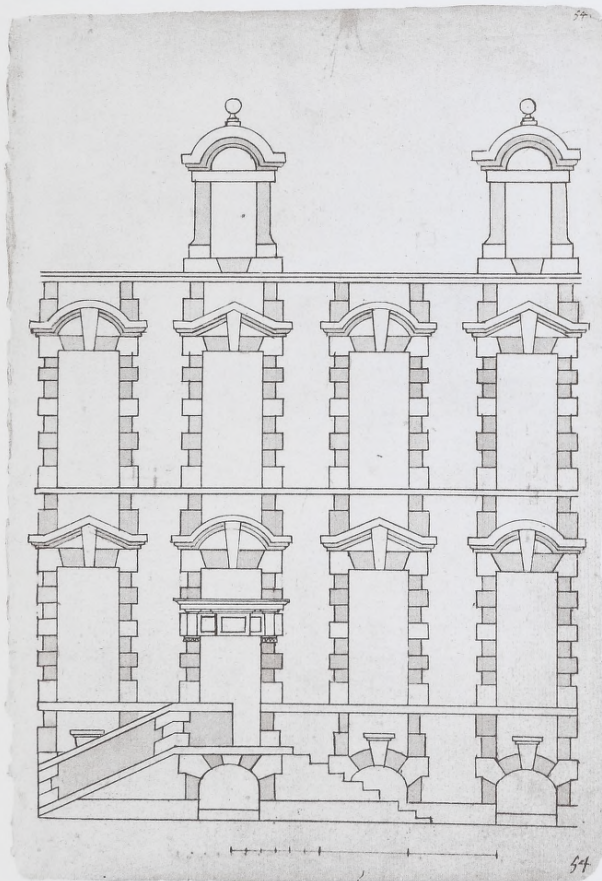


Fig. 104

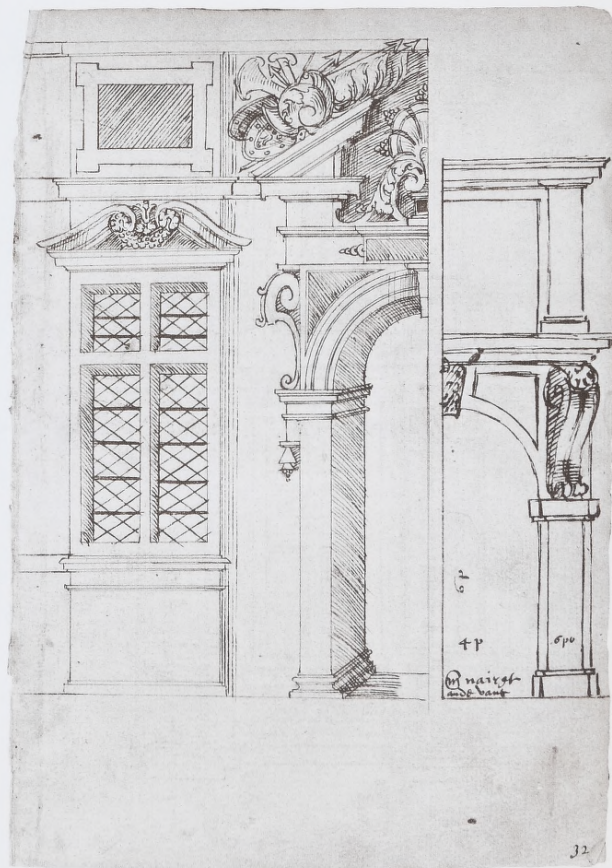


Fig. 105

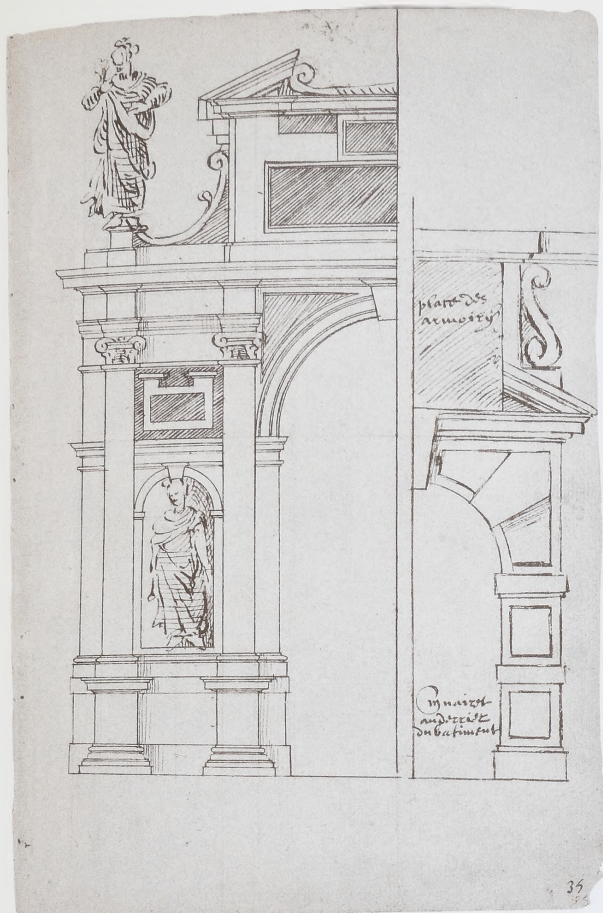


Fig. 106

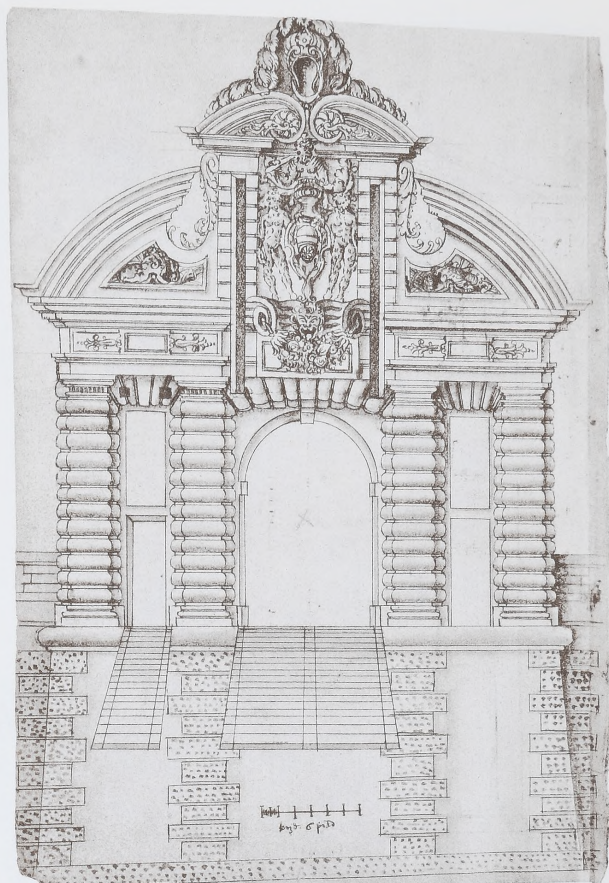


Fig. 107

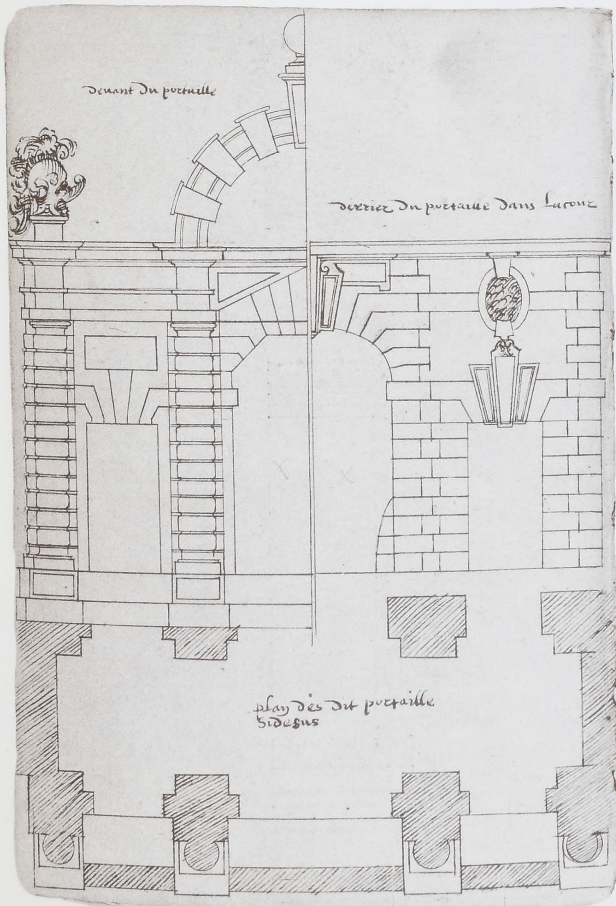
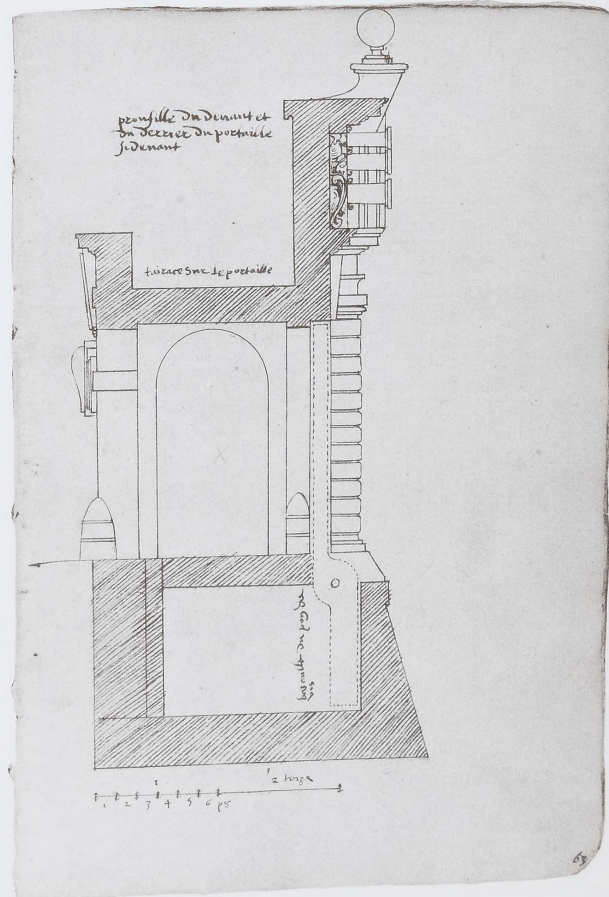


Fig. 108



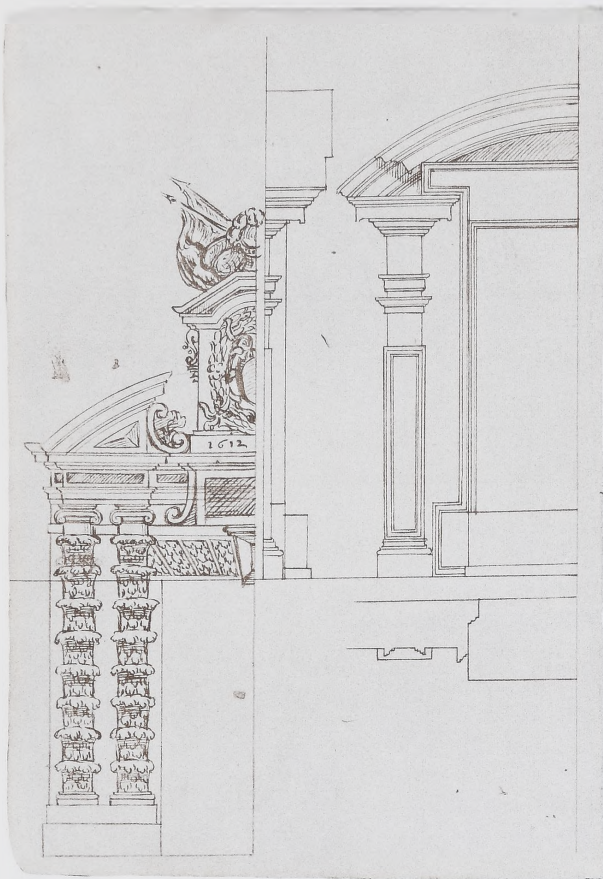


Fig. 109

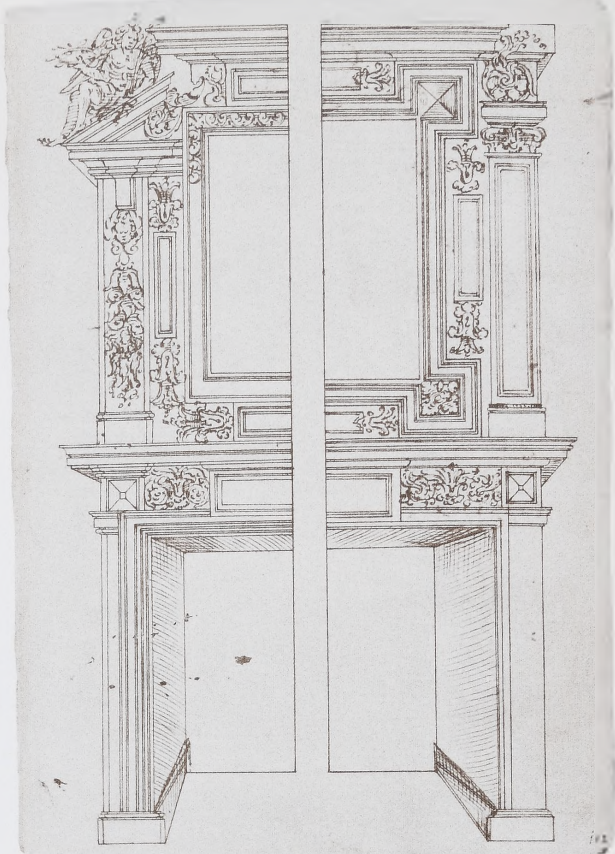


Fig. 110



Fig. 111

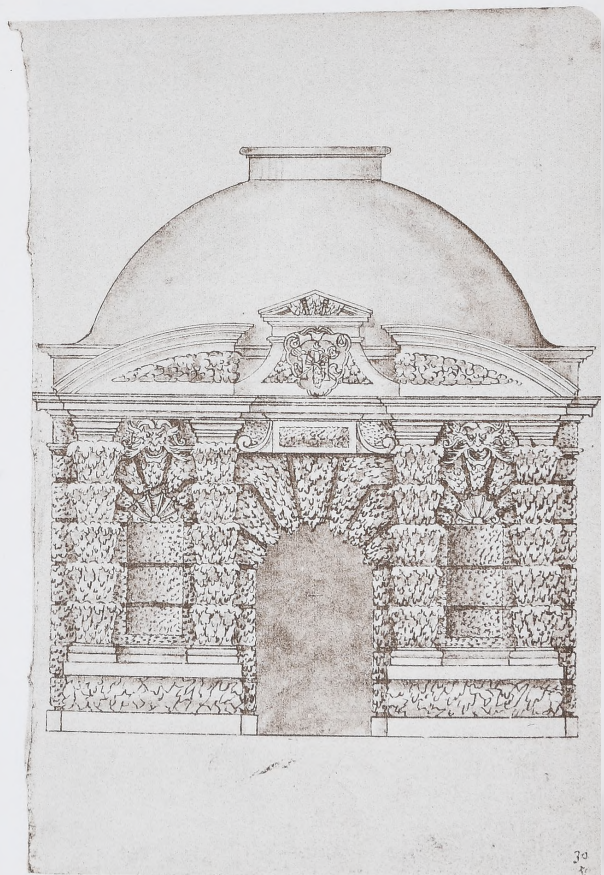


Fig. 112

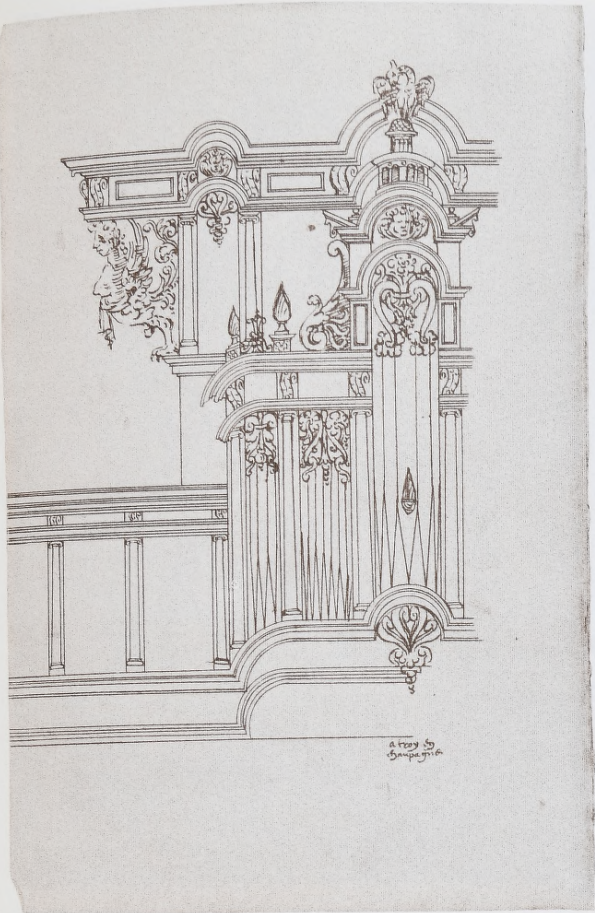


Fig. 113

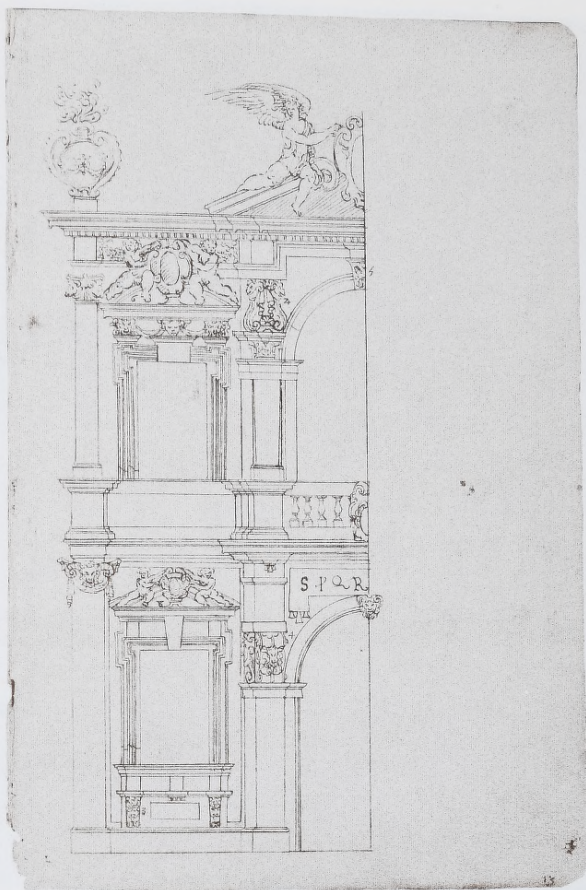


Fig. 114



Fig. 115

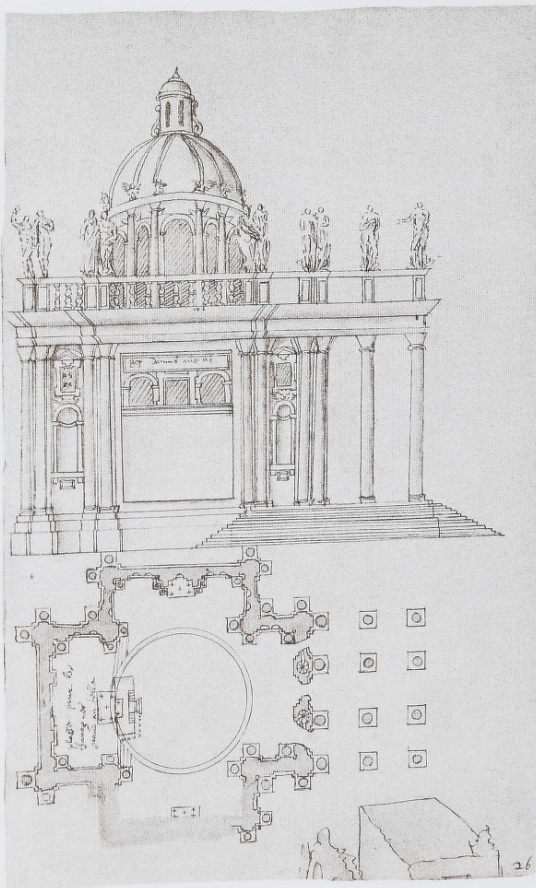


Fig. 116

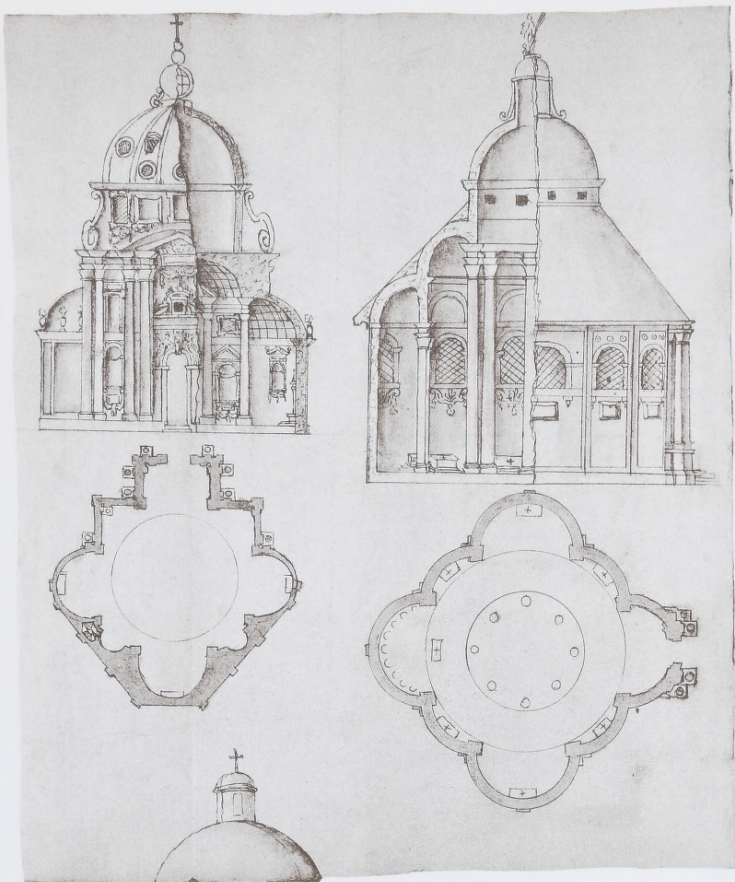


Fig. 117

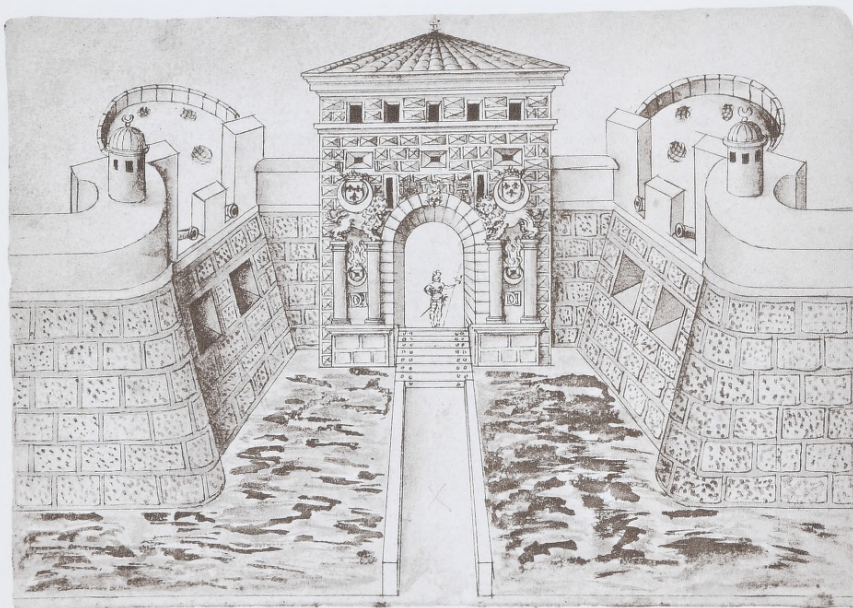


Fig. 118

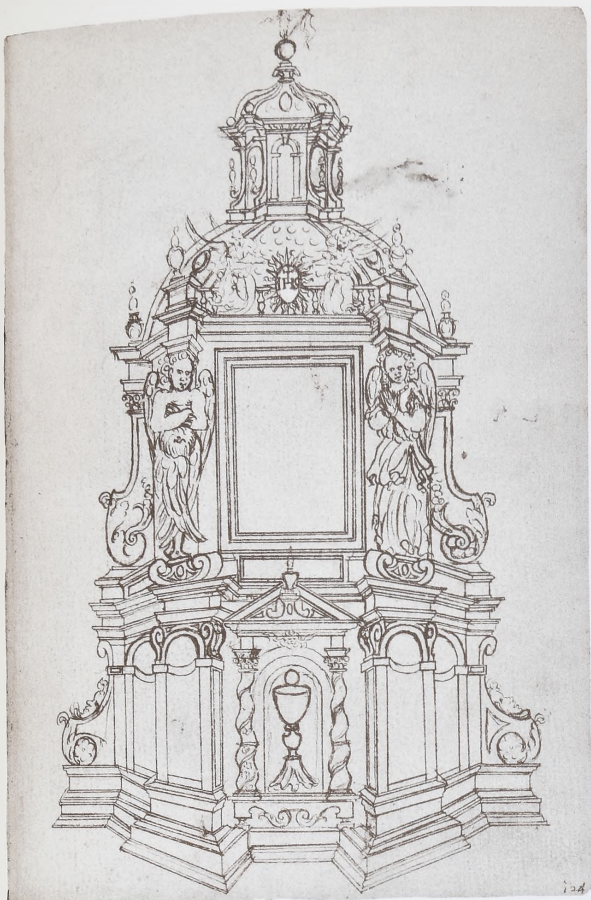


Fig. 119



Fig. 120



Fig. 121



Fig. 122



Fig. 123