

THE GRAND KITCHEN FIREPLACE

REMARKABLE ELEMENTS

ROOM 21



At that time...

The great transformations of the 17th c. by Falconet: stables... on the ceiling!

Among the illustrious owners who lived in the building, André Falconet has gone down as the most important redeveloper. He acquired the southern part of the building on 7 August 1654, for the sum of 30,000 livres, and quickly undertook a number of major changes.

To build a home that was worthy of his social standing, he elevated the building by one floor and an attic on the western and southern

wings of the grand courtyard, and created six new bedrooms. Their windows, with sharp edged mullions and transoms, but without moulding, are typical of the period, a contrast to the prismatic mullions of the 16th c. He set up latrines and other basic amenities and storage.

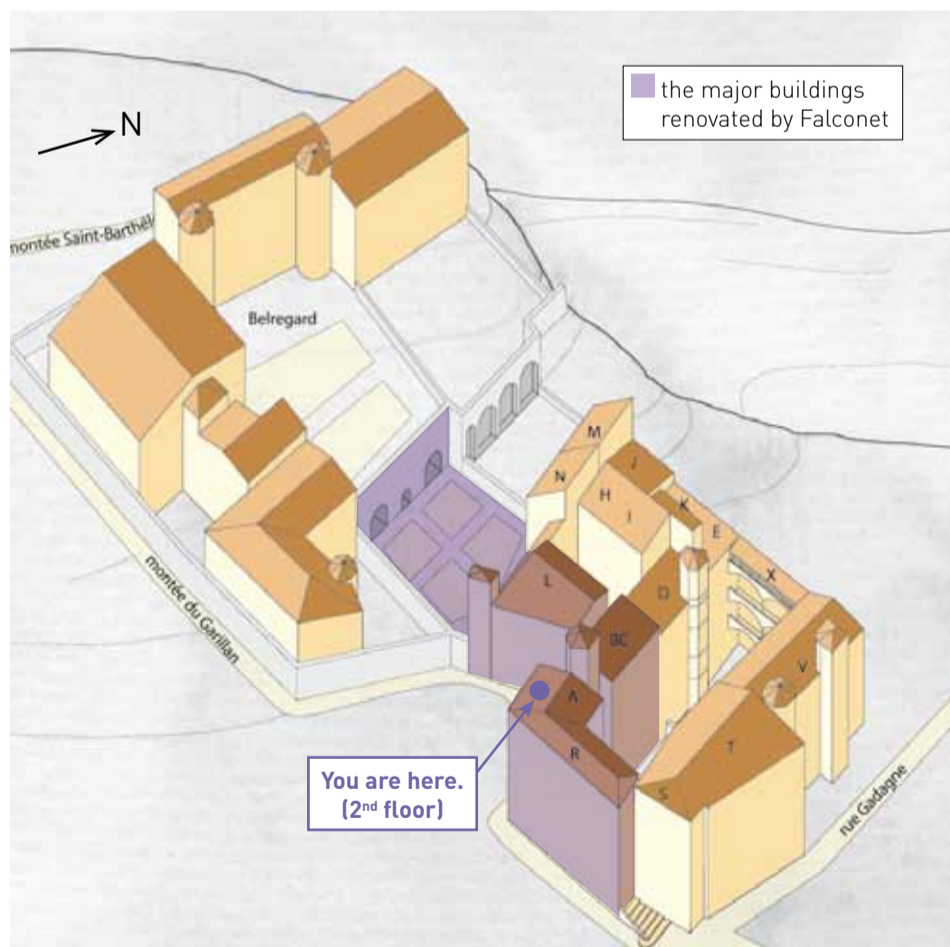
He also created a new building along the montée du Garillan, against the existing walls, where **this room** is to be found. The terrace wall to the west is not straight as it follows the curve of the land: it is supported by a **buttress** because it has a particularly steep slope to hold back.

In the late 17th c., under the impetus of Falconet, the buildings of the current museum, as we know them today, were completed.

The grand kitchen fireplace

A mediaeval 17th c. fireplace

The impressive fireplace in the southwest of the room probably belonged to the Falconets' kitchen. Its open hearth is reminiscent of the fireplaces found in mediaeval kitchens. It is divided into two spaces, which used to be separated by a partition: the hearth proper, under the largest of the arches, and a workspace. The central pillar, which still marks the separation, has a capital with flat mouldings on which two three-centred arches are to be found. Above the arches, formed of trapezoidal limestone voussoirs*, the grate is covered with a coat of bricks, pierced with two openings.



Gadagne House, a volume reconstitution of the buildings in the 2nd quarter of the 17th c., figure 138, DARA No. 29, Lyon Series No. 10, edited by C. Becker, I. Parron-Kontis, S. Savay-Guerraz, 2006

Portrait

Nostradamus, preacher of... jams!

The famous Renaissance physician and astrologer, Nostradamus, stayed in Lyon in 1557. He was welcomed into the home of Guillaume de Gadagne, of which he kept fond memories:

*"To the most virtuous and illustrious lord, the lord **Guillaume de Gadagne**, Lord of Saint Victor, Baron of Lunel, Bailiff of Macon, Senechal of Lyon, Gentleman of the King's Chamber, Mr. Nostradamus salutes and congratulates you (...) in remembrance of the **warm welcome** that your Excellency extended to me in your **home in Lyon.**"*

Nostradamus, Salon-de-Provence, 1 May 1557

He is known for his predictions on how the world would turn out, but his major work of 1555, written during his first stay in Lyon, is a treatise on jam! It has a title which can only raise its mysterious author in our esteem:

*"Excellent and highly useful booklet for all those who wish to have knowledge of several **exquisite recipes**, divided into two parts. The first deals with various manners of cosmetics and fragrances to illustrate and embellish the face. The second shows us the way and manner of making several kinds of **jam.**"*

Nostradamus, Lyon, 1555



Stencil portrait of Nostradamus, published by the Pellerin factory at Epinal, circa 1822, Nostradamus holding an astrolabe his hand with the text «I announce the truth simply and without ceremony and my true omens do not deceive me,» Michel Chomarar Collection, Lyon Municipal Library

Choice of restoration

Three archaeologies for Gadagne

From 1997 to 2004, the Archaeological Service of the City of Lyon was involved in a major digging programme in order to better understand the site. Three types of archaeology were used:

- the archaeology of the subsoil in the grand courtyard, enabling scientists to go back from the mediaeval period to antiquity,
- the archaeology of the gardens has shown how they used to be laid out,
- the archaeology of the building has made it possible to understand how it was constructed in different phases and to discover vestiges of wall paintings. Archaeology is a discipline that is especially valuable for reconstituting the history of a building such as Gadagne. Because it devotes itself to analysing the structures, how openings were created or blocked up, how floors were raised and so on, it makes it possible to see the various stages of construction and transformation.



1



2



3

Archaeological digs undertaken by the archaeology service of the city of Lyon:

1. Grand courtyard, 2000
2. The gardens, 2001
3. Uncovering the buildings, 1998

grey words: items that can be seen in this room

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