

PRESS KIT



DOMAINE DE CHANTILLY

Contents

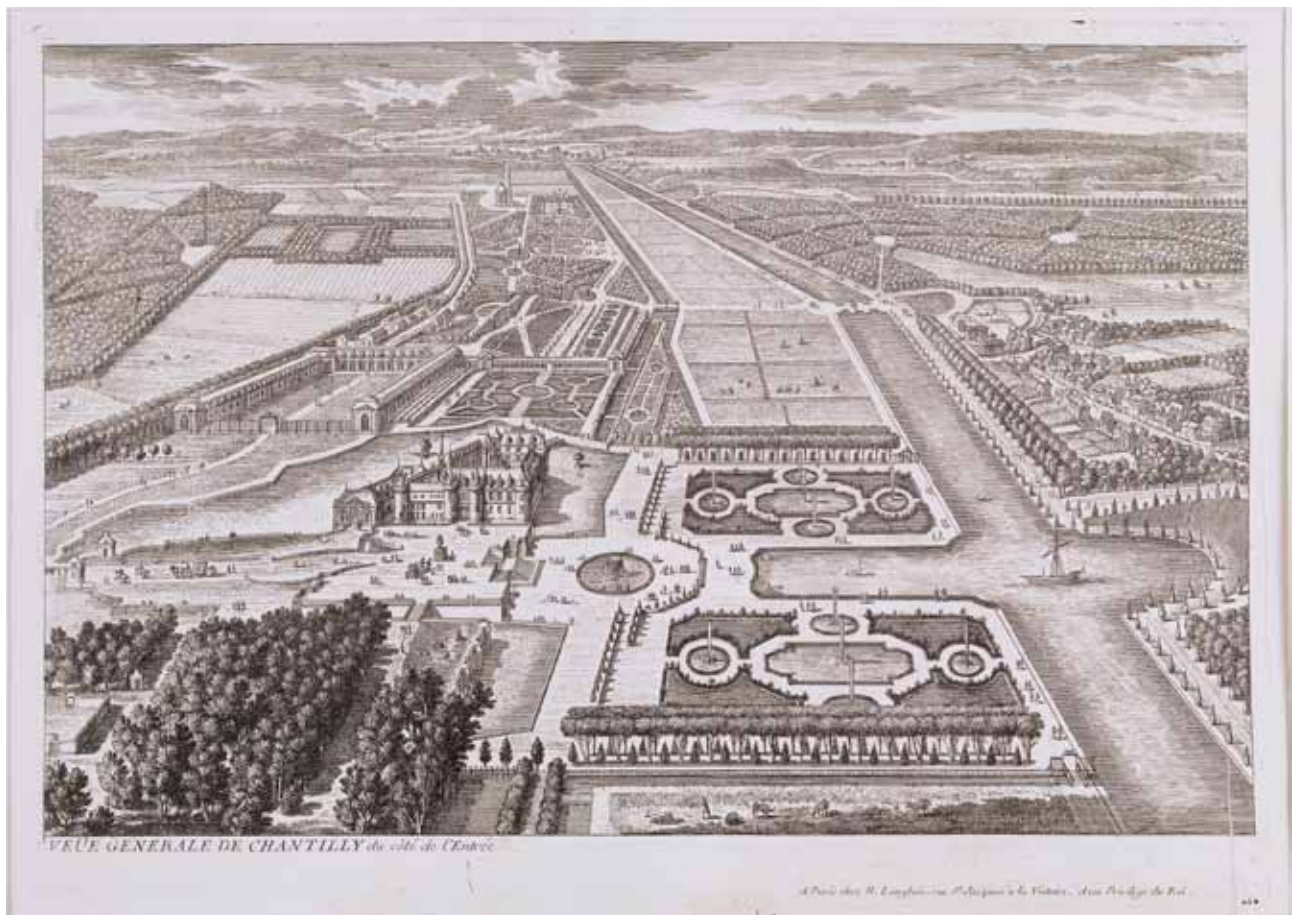
Domaine de Chantilly, key facts	4
The home of a prince and collector	5
The men who marked the history of Chantilly	6
History of the domain	7
The chateau	8
The Condé museum	
The library and archives of the château de Chantilly	
The suites in the chateau	
The gardens	16
The Le Nôtre flower beds, 17 th century	
The Anglo-Chinese garden and the Hamlet, 18 th century	
The English garden, 19 th century	
The Jeu de Paume	
Sylvie's house	
The Great Stables	20
The dome, a unique performance venue	
Dressage demonstrations	
Equestrian shows, technical and enchanting	
The Museum of the Horse	
Chantilly, a place of discovery for all ages	24
The domain for little princes	
A rich and varied programme of events	
Chantilly whipped cream	
Foundation for the Domaine de Chantilly	26
Prepare your visit to the Domaine de Chantilly	27

Domaine de Chantilly, key facts

- The chateau and its period furniture, intact souvenirs of the Duke of Aumale from the 19th century
- The Condé museum: the 2nd largest collection of antique paintings after the Louvre
- The prestigious book collection including the famous "*Très Riches Heures du duc de Berry*" (The Very Rich Hours of the Duke of Berry)
- 115 hectares of gardens including the flower beds designed by Le Nôtre
- The largest stables in Europe, which house France's most comprehensive Museum of the Horse
- Poetic equestrian shows suitable for all audiences

Preamble to Henri d'Orléans, Duke of Aumale's testament, dated 3 June 1884

"Wishing France to keep the entire domain de Chantilly with its woods, water features, buildings and all they contain, trophies, paintings, books, archives, decorative art: all of these things that make up a comprehensive, varied monument of all branches of French art and the history of my homeland in times of glory, I am determined to entrust it to an illustrious organisation that honoured me by including me as a member on two counts and which, without neglecting the inevitable transformations of societies, rises above factiousness and sudden changes, retaining its independence in the midst of political fluctuations."



▲ Adam Perelle (1640-1695), *General view of Chantilly from the entrance*.

The home of a prince and collector

The Domaine de Chantilly is the work of one man: Henri d'Orléans, Duke of Aumale (1822-1897). Thanks to the precautions taken by the Duke of Aumale in his will, a century later Chantilly remains an unspoilt showcase of historical and cultural riches where the charm of the 19th century is still in the air.



Henri d'Orléans, the fifth son of Louis-Philippe, inherited the domain from his godfather Louis-Henri de Bourbon, prince of Condé, when he was only 8 years old.

A student with a brilliant future at Henri IV college, the prince chose a military career. The Duke of Aumale began his military career in 1840 in Algeria, making a name for himself in May 1843 during the taking of the Smalah of Abd el Kader, and became Governor General of Algeria in 1847.

He did not forget Chantilly in his new position however. During the July monarchy (1830-1848), he had his private suites in Chantilly decorated by Eugène Lami, had a wooden gallery leading to them built by the architect Duban and planned to rebuild the Grand Châ-

teau. But he had to leave France after the 1848 Revolution, which abolished the monarchy.

Exiled from 1848 to 1870 in Twickenham, near London, his motto was "I will wait".

Patiently, with the help of competent advisors, he built up the art collection with which he planned to enhance the family domain in Chantilly on his return to France.

On his return in 1871, after a second period of exile, now a widower who had lost his two sons aged 18 and 21, he had the architect Honoré Daumet rebuild the section known as the "Grand Château" from 1875 to 1885, in order to exhibit his collections there. He began a political career by becoming a member of parliament for the Oise province in 1871 and entered the Institut de France as a member of the Académie française, the Académie des Beaux-Arts and the Académie des Sciences morales et Politiques.

As he had no direct heir and was eager to preserve his collections, in 1884 he bequeathed Chantilly to the Institut de France on condition that after his death, the Condé museum be opened to the public, that its layout be maintained and that the collections could not be lent. The Condé museum was opened to the public less than one year after his death, on 17 April 1898.



◀ Léon Perrault (1832-1908), *King Louis-Philippe, escorted by his sons, leaving on horseback through gate of the great square at the palace of Versailles.*

The Men who marked the history of Chantilly



ANNE DE MONTMORENCY (1493-1567), a constable of François I, started renovation work on the medieval building, which he entrusted to Pierre Chambiges. Around 1560, he had the Petit Château built, which remains the oldest part of Chantilly. Anne de Montmorency also had the terrace built, where today there is a statue of him on horseback.



In 1643, the Domaine de Chantilly became the property of the Bourbon-Condé family. It was under **LOUIS II DE BOURBON-CONDÉ (1621-1686)**, known as the *Grand Condé*, that the gardens underwent major changes designed by André Le Nôtre, the future gardener of Versailles. It was under the prince that Chantilly lived its finest hours, when it became a hub of worldly and intellectual life with regular balls and firework displays.



ANDRÉ LE NÔTRE (1613-1700), King Louis XIV's gardener, also designed the gardens at Chantilly commissioned by the *Grand Condé*. After inventing an ingenious modern hydraulic system, Le Nôtre created a park with French-style flowerbeds, green games rooms and waterfalls that were extraordinary at this period.



FRANÇOIS VATEL (1631-1671), the *Grand Condé's* "taste controller", organised three days of festivities intended to reconcile his master with his cousin, King Louis XIV, in 1671. On the morning of Good Friday, the last day of festivities, the fish order for the King and his court had not arrived. Vatel, who felt his honour had been sullied, killed himself just as the fish was in fact being delivered.



LOUIS-HENRI, PRINCE DE BOURBON-CONDÉ (1692-1740), Louis XV's prime minister from 1723 to 1726, had the Great Stables built for daily hunting, had the suites in the Petit Château painted (by Oudry, Desportes, Huet...) and created the porcelain manufacture of Chantilly.



LOUIS-JOSEPH, PRINCE DE CONDÉ (1736-1818), in 1769 he had the château d'Enghien built. Hostile to the ideas of the Revolutionaries, he emigrated in 1789 and formed the army of émigrés, known as the Condé army. During the Revolution, the chateau was used as a prison, before the main section (the Grand Château) was totally destroyed in 1799. On his return from exile in 1815, Prince Louis-Joseph started restoration work on the suites and had the English-style garden designed by the architect Victor Dubois.



Louis-Joseph's son, **LOUIS VI HENRI DE BOURBON-CONDÉ (1756-1830)**, who had no direct heir since the execution of his son the Duke of Enghien in 1804 by Napoléon, bequeathed all his property in 1830 to Henri d'Orléans, the Duke of Aumale, the fifth son of King Louis-Philippe.

History of the domain

The Domaine de Chantilly always belonged to princely dynasties that were close to - but also rivals of - royal power and who were committed to maintaining and enhancing it according to the style of their period.

	PERIOD	OWNERS	ACTIONS
	Middle Ages	Orgemont	Construction of the fortress
1	16 th century	Anne de Montmorency	<ul style="list-style-type: none"> • Renovation work on the medieval building • Construction of the Petit Château • Construction of the terrace • Construction of Sylvie's house
2	17 th century	Louis II de Bourbon-Condé, known as the <i>Grand Condé</i> (1621-1686)	<ul style="list-style-type: none"> • Transformation of the landscape in Chantilly by André Le Nôtre • Made Chantilly a hub of worldly and intellectual life
3	18 th century	Louis-Henri, prince of Bourbon-Condé (1692-1740)	<ul style="list-style-type: none"> • Construction of the Great Stables • Decoration of the suites in the Petit Château (e.g. the "grande singerie") • Creation of the porcelain manufacture of Chantilly
4	18 th century	Louis-Joseph, prince of Condé (1736-1818)	<ul style="list-style-type: none"> • Construction of the château d'Enghien • Construction of the Hamlet
	Revolution		<ul style="list-style-type: none"> • The chateau is used as a prison • Destruction of the Grand Château in 1799
5	19 th century	Louis-Joseph, prince of Condé (1736-1818)	<ul style="list-style-type: none"> • Creation of the English garden
6	19 th century	Henri d'Orléans, Duke of Aumale (1822-1897)	<ul style="list-style-type: none"> • Reconstruction of the Grand Château • The furniture is returned to the suites • Creation of the Condé museum



The chateau

The Condé museum

Located in the CHATEAU, the Condé museum houses the largest private French collection. It offers an exceptional panorama of the history of western art in a collection built up by Henri d'Orléans, Duke of Aumale, son of Louis-Philippe. An enlightened art lover and avid bibliophile, Henri d'Orléans spent a large part of his life collecting lost works that had belonged to members of his family.

Italian painting

The collection of Italian paintings is made up of around one hundred works out of the eight hundred paintings kept in Chantilly. At that time, any major art lover's collection had to include a set of old and antique Italian paintings. Half of the Italian paintings in Chantilly come from the Salerno collection. This prince had acquired most of his paintings following large art sales in Rome from 1800-1802. The Italian Primitive painters are well represented, especially by the 14th and 15th century Florentine school, and they form a varied set, including large altar pieces, private devotional paintings and a cassone or wedding chest.

Among the Italian Primitive painters' works, Chantilly has a panel by Maso di Banco, *The Dormition of the Virgin* (attributed to Giotto when the Duke of Aumale acquired it, exhibited in the Giotto room), three works by Fra Angelico, *The Evangelists Saint Mark and Saint Mathew* (Tribune) from the altar piece of San Domenico de Fiesole, dismembered after 1792, a fragment of panel depicting Saint Benedict at prayer (Giotto room), *Five angels dancing before the sun* by Giovanni di Paolo, and a fragment of a polyptych by Sassetta, *The Mystic Marriage of Saint Francis*, from the altar piece of Borgo San Sepolcro, between 1437 and 1444 (Tribune).

The Santuario ("sanctuary", as the Duke of Aumale called it in Italian) features three masterpieces of Italian art: *Esther chosen by Ahasuerus* by Filippino Lippi, a panel from a wedding chest belonging to the Torrigiani family, and two works by Raphael: *The Madonna of the House of Orléans* and *The Three Graces*, for which the artist was inspired by an antique marble statue. A third work by Raphael, painted for the



▲ Raphael, *The Three Graces*.



▲ Piero di Cosimo, *Simonetta Vespucci*.



▲ The Gallery of painting.

church of Saint Mary of the People in Rome, *The Madonna of Loreto*, was only identified as an original by the artist in 1979 thanks to the inventory number painted on the front of the painting; in the Duke of Aumale's day, given the condition of the painting prior to its restoration, it was thought to be just a copy. So the Condé museum is the only museum in France apart from the Louvre with three paintings by Raphael.

One of the main masterpieces in the Italian collection at Chantilly is *Simonetta Vespucci* by Piero di Cosimo, a posthumous portrait of the Grand Duke of Florence's young mistress, depicted in a perfect profile, bare-breasted, with the serpent of immortality around her neck. Other paintings by Botticelli and his workshop, Perugino, Titian, Bernardino Luini, Ludovico Mazzolino, etc., are exhibited in the Tribune.

Veronese, Perino del Vaga, Palma Vecchio, Francesco Francia, Jacopino del Conte, Giovan Battista Moroni, Niccolo Pisano and Guido Reni are exhibited in the Gallery of Painting.

The Mannerists Alessandro Allori (*An angel showing Saint Francis of Assisi the body of Christ*

removed from the cross, Virgin and Child with Saint Elizabeth) and Federico Barocci (*The Holy Family and Saint John with a Kitten*) are exhibited in the Orléans room in the Logis Galleries.

A set of five large biblical scenes painted by Salvator Rosa before 1677 for Santa Maria di Montesanto church in Rome is exhibited in the Gallery of Paintings, and the Condé museum also has several landscapes by the artist. 17th century Italian painting is represented by a complete set of 7 works by Annibale Carrache painted circa 1602-1603 for cardinal Odoaldo Farnese's palazzetto in Rome: *Sleeping Venus, Night carrying Sleep and Death, Dawn with a torch scattering flowers and Four Amorini scattering flowers* (Gallery of Painting).

This room also features masterpieces by Guercin (*Pieta*, painted in 1637 for the cathedral of Modena, restored in 2009 thanks to the BNP Paribas Foundation and the Friends of the Condé Museum), Carlo Cignani (*Virgin with child*) Spada (*Christ crowned with thorns*) and Mattia Preti (*Ecce homo*). The *Stoning of Saint Stephen* by Il Domenichino in the Giotto room was part of cardinal Mazarin's collection.

French painting

Among the Primitives, the *Virgin of Mercy* by Enguerrand Quarton is a masterpiece of the Avignon school, which is perfectly dated and documented.

One of the high points of the Condé museum is without a doubt the collection of portraits painted in the 16th century by Jean Clouet and his son François, and by Corneille de Lyon; these painters from Flanders (Clouet is the grandson of the Flemish Primitive painter Simon Marmion and Corneille is originally from the Hague), became the main portrait artists of the French court and worked for François I, Henry II, Catherine de Medici and their sons, all three of whom reigned in France: François II, Charles IX and Henry III. Chantilly therefore has portraits of all the French kings of the 16th century, painted in the realistic Flemish style, with hieratic poses.

The 17th century in Chantilly was marked by the *Grand Condé*, whose portraits by the painters Jacques Stella, Juste d'Egmont and David Teniers are still in the Condé museum. The prince commissioned eleven paintings depicting his victorious military actions from Sauveur Le Conte to decorate his gallery of Battles, the main room in the château de Chantilly. Five major masterpieces by Nicolas Poussin, including *The Massacre of the Innocents*, which inspired painters down through the centuries right up to Picasso in modern times. Two portraits of Cardinals Richelieu and Mazarin by Philippe de Champaigne and that of Molière by Pierre Mignard complete this major collection of French classical works.

The 18th century is illustrated by four paintings by Watteau, including three “*fêtes galantes*”, the artist’s speciality during the Regency, two superb female portraits by Nattier, four studies of heads by Greuze, and the two famous Lunches: *The Oyster Lunch* by J.F. de Troy, in which young people are depicted drinking champagne at court, and *Luncheon with Ham* by Nicolas Lancret, both commissioned by the



▲ Nicolas Poussin, *The Massacre of the Innocents*.



▲ Ingres, *Self-portrait at age 24*.

young king Louis XV in 1735 for his dining room in Versailles.

The Duke of Aumale, who lived in Algeria for nine years, made a name for himself in 1843 during the taking of the Smalah of Abd el-Kader, and was Governor General of Algeria from 1847 to 1848. On his return from Algeria, during a period marked by orientalism in painting, he acquired a fine collection of paintings by Decamps, Delacroix, Gros, Fromentin and Marilhat, including the sketch *Bonaparte visits*

the Plague-Stricken in Jaffa by Gros (original in the Louvre). Delacroix is one of the best represented Romantic master painters in Chantilly. A painting by Géricault completes this panorama of the Romantic period, which was supported by Louis-Philippe and his family in 1830.

Drawings

Chantilly has a prestigious collection of 16th century portrait drawings by Jean and François Clouet, which were originally part of Queen Catherine de Medici's collection. The Italian Renaissance is represented by works by Raphael, Parmigianino, Primaticcio and by the Leonardo da Vinci school, including "Mona Vanna", a nude version of the Mona Lisa. Nicolas Poussin, Claude Lorrain and Eustache Le Sueur represent the 17th century. The 18th century is illustrated by drawings by Watteau, Jean-Baptiste Oudry and a collection of 472 watercolour portraits by Carmontelle, an acquaintance of the Duke of Orléans who sketched the celebrities of the period, including Mozart as a child and the Enlightenment scientists (Buffon, etc.). In the 1880s, the Duke of Aumale, a brilliant military man who made a name for himself during the taking of Abd el-Kader in 1843, acquired a collection of French military portraits drawn and gathered by Auguste Raffet.

The Condé museum also has five masterpieces by Ingres, including *Self portrait at the age of 24*, one of his finest female portraits, Madame Duvaucy, and an ambitious historical, painting, *Antiochus and Stratonice*, drawn from Ancient Greece.



▲ Leonardo da Vinci's workshop, *Mona Vanna*.

Period photographs

The Duke of Aumale became interested in photography early in his life: the oldest photos date back to the 1850s, with fifty or so photos taken by English photographer Roger Fenton during

the Crimean War in 1854. The majority of photography pioneers are represented: Baldus, the Bisson brothers, Braun, Gustave Le Gray, Louis-Rémy Robert, Vicount Vigier, etc.

Decorative arts

The furniture in Chantilly includes pieces of royal origin such as King Louis XVI's chest of drawers from Versailles, tables by Boulle, a sofa and chairs by Jacob that belonged to Queen Marie-Antoinette and furniture commissioned by Louis XVI for the château de Saint-Cloud. The Condé museum also has a collection of bone china from Chantilly (18th century), Sèvres, Paris and Naples.



▲ Chest of drawers, Jean-Henri Riesener.

The library and the archives of the château de Chantilly

The library and the archives of the CHÂTEAU de Chantilly house rich collections of written works and documents, with almost 60,000 volumes, approximately 8,000 maps and charts and 80,000 letters in the precious archive collections.



▲ The Cabinet des Livres.

A prince and a bibliophile

Henri d'Orléans, Duke of Aumale (1822-1897), inherited the château de Chantilly and the works it contained in 1830. The Condé library, which had been confiscated in 1792, was returned in 1815, but without its printed books, which were dispersed between the National Library and various locations in the provinces.

The Duke of Aumale became the owner of eight hundred manuscripts. The origins of this princely library date back to the Middle Ages. Exiled in England in 1848, the Duke of Aumale set about collecting rare books and became one of the main bibliophiles of his time.

In Italy in 1856, he bought the manuscript entitled *Les Très riches Heures du duc de Berry* (The Very Rich Hours of the Duke of Berry), illuminated in the 15th century by the Limbourg brothers and Jean Colombe; in 1891 he purchased Jean Fouquet's forty illuminations for *The Hours of Étienne Chevalier* and the following year he bought *The Ingeborg Psalter*, which dates from the beginning of the 18th century.

After his return to France in 1871, he set about having the château de Chantilly rebuilt and had

a reading room designed by the architect Honoré Daumet to house his collection. In 1888-1889, he had a second library built known as the "Theatre Library", as it is located on the site of the Condé princes' former theatre. This library houses books from the 19th century and bibliographical works.

The library in the chateau features the Cabinet des Livres, which is open to visitors and contains

13,000 works, including 1,600 precious manuscripts (360 of which are illuminated) that are the essential element of the Chantilly collection. The oldest of these dates back to the 10th century.

It also includes two areas that are not accessible to the public: the Theatre Library and the *Tour des Chartes*, where the archives are kept. Lastly, it has a reading room that is accessible to researchers by appointment.

The catalogues and collections have been computerised and digitised to ensure the conservation and enhancement of the collections. Between 2007 and 2009, 300 manuscripts and illuminated incunabula and 6,000 maps and charts were digitised.

Aries. leo. sagittarius. sunt
calida et sicca collerica
masculina. Orientalia.

Taurus. virgo. capricornus.
sunt frigida et sicca melanco
lica femmina. Occidentalia.

Gemini.
aquarius.
libra. sunt calida et
humida masculina
sanguinea. meridionalia.

Cancer. scor
pius. pisces.
sunt frigida et humi
da flammatica femini
na. Septentrionalia.



The suites in the chateau

Reflecting French decorative art of the 17th and 19th centuries, the suites are located in the oldest part of chateau, the Petit Château, which was built during the Renaissance by Jean Bullant for constable Anne de Montmorency.

The Prince's Bedroom

Beyond the Antechamber and the Guard Room, which were built in the 19th century, the Prince's bedroom has retained its original woodwork with hunting motifs from the early 18th century designed by Jean Aubert circa 1720 for the Duke of Bourbon (1692-1740), minister of King Louis XV and the man behind the Great Stables. Decorative paintings depicting

exotic animals in a decor of oriental pagodas are works by Christophe Huet (1700-1759). They illustrate a fashion, which emerged in the 18th century, inspired by distant countries and exotic fauna. The room features a large chest of drawers by Riesener, with gilded carved bronze by Hervieu, commissioned by King Louis XVI for his room in Versailles.

The Corner Room

The Corner Room is typical of the characteristic decors of the Enlightenment period, with its white and gold woodwork decorated with hunting motifs characteristic of the early 18th

century. The lintels over the doors depict 17th and 18th military scenes. The furniture is by Jean-Baptiste Sené.

The Grande Singerie

The decor of this room, depicting monkeys and Chinese figures, is typical of the taste for oriental exoticism that developed in the early 18th century during the Regency and at the start of Louis XV's reign. It was designed by Christophe Huet, who also designed the decorative panels

in the Prince's Bedroom. The Grande Singerie is made up of allegories from the Sciences and Humanities, especially War, Hunting, Painting, Sculpture, Geometry and Chemistry... By the windows, humans are depicted serving monkeys.

The private suites

The small private suites of the Duke and Duchess of Aumale, comprising nine rooms, were decorated from 1845-1846 by the Romantic painter and decorator Eugène Lami. The Duchess's bedroom in particular, with its central four-poster bed and upholstered furniture (Louis XV-style chairs), is typical of decorative art during the monarchy of July.



▲ The Duchess of Aumale's bedroom.



The Corner Room.

The gardens

The current 115-hectare gardens, a remnant of those designed by Le Nôtre in the 17th century, were enhanced down through the centuries with new creations designed according to the fashion of each period, so that today they offer a spectacular panorama of the art of the western garden.

The Le Nôtre flowerbeds, 17th century

Designed at the end of the 17th century by André Le Nôtre, head gardener of Versailles, for Louis II de Bourbon, Prince of Condé, the French-style garden in Chantilly is a rare example of a layout whose axis is off-centre

relative to the chateau. Without a doubt, of all the gardens designed by Le Nôtre at the end of the 17th century, this one stands out because of the exceptional surface area of its ponds and the quantity of its water features.

The Anglo-Chinese garden and the Hamlet, 18th century

Constructed in 1775 by the architect Jean-François Leroy for Prince Louis-Joseph de Bourbon-Condé, the Hamlet in the Anglo-Chinese garden was built before Queen Marie-Antoinette's Hamlet in Trianon, which was inspired by it. It is made up of five small rustic houses.

In 2008, the exterior of three of the houses was restored.

As soon as it was created, the Anglo-Chinese garden became one of the main attractions in

the gardens. It was a place people came to for food and entertainment after hunting and walking. This tradition continues today: one of the five historic houses in the Hamlet is home to a traditional restaurant.

Originally, the garden included landscaped areas relating to cooking. There was an orchard with fruit trees, a vine on a mill, orange trees in summer and all the houses in the Hamlet were surrounded with small vegetable gardens and fruit bushes.



▲ The Hamlet.



▲ The Le Nôtre flowerbeds.

The English garden, 19th century

Located between the chateau and the Great Stables, it was designed during the Restoration (in 1819) by the architect Victor Dubois for prince Louis-Joseph de Bourbon Condé (1736-1818). It occupies the site of a part of Le Nôtre's gardens that was destroyed during the French Revolution.

Enhanced with romantic features such as the Temple of Venus, inhabited by swans and water fowl that nest in its many islands, the English garden also has a large waterfall designed by Le Nôtre in the 17th century, called the Beauvais waterfall.

At its centre, the Island of Love perpetuates the Condé princes' tradition of summer receptions. The Temple of Venus is a folly built in the early 19th century by the architect Victor Dubois, in 1817. Erected on the banks of a romantic water feature, it was inspired by the Greco-Roman temples and houses at its centre a copy of a famous antique statue depicting Venus, the Goddess of Love and Beauty.



▲ The Island of Love.

The Jeu de Paume

Building of the Jeu de Paume commenced in 1756 by architect Claude Billard de Bellisard for Louis-Joseph de Bourbon-Condé. It is one of the last jeu de paume courts built in France. The prince played in it for the first time on 26 October 1757. He liked to have lunch here with his guests after playing.

Built in cut-stone and roofed with slate, the Jeu de Paume features sculpted ornaments by Henri-Nicolas Cousinet; the elegant wrought iron balcony is by the ironworker Aubry. The jeu de paume retains its original interior volume, comprising two distinct entities: the jeu de paume court itself and, on the facade facing the chateau, a space in the entrance known as the “Dépouille”, with rooms where the players could get changed and rest.

In the 19th century, the Duke of Aumale turned the Jeu de Paume court into a museum to exhibit large paintings that could not be accommodated in the Condé museum, as well as carriages and the Emir Abdel-Kader's tent.

In 2012, the Jeu de Paume gallery underwent major renovations and is now a multi-purpose room that can accommodate large exhibitions and other events.

Exhibitions at the Jeu de Paume

- Delacroix and the dawn of Orientalism (2012)
- André Le Nôtre and the gardens of Chantilly (2013)
- Fra Angelico, Botticelli. Recovered masterpieces (2014)
- The Age of Francis I (2015)
- The Grand Condé. The Rival of the Sun King? (2016)
- Poussin. *Le Massacre des Innocents*. Picasso, Bacon (2017)
- *Peindre les courses*. Stubbs, Géricault, Degas (2018)
- 1st June to 6 October: *La Joconde nue* (2019)



▲ The Jeu de Paume Room, *Delacroix exhibition*.



▲ Luc Olivier Merson, *Mademoiselle de Clermont in Sylvie's house in 1724*.

Sylvie's House

At the very beginning of the 17th century, part of the wooded gardens of the chateau were used to create a recreational area where a house known as "Sylvie's house" (in reference to Sylvia, nymph of the forest) was built by Théophile de Viau, in memory of Marie-Félice des Ursins, wife of Henri II of Montmorency.

The censored libertine poet was a protégé of the Montmorencys, who were fond of the company of illustrious intellectuals. He lived in this building with the complicity of the duchess, who visited him there regularly.

On the edge of a pond fed by a bubbling spring, Sylvie's house is an idyllic shaded place, which was also appreciated by Henri IV during his stays in Chantilly. Equipped with a rotunda by

the Duke of Aumale in the 19th century, Sylvie's house benefitted from heritage restoration. Today it is once again devoted to leisure activities and private events are regularly held here.

The Great Stables

The Great Stables are often considered as the largest and finest stables in Europe. Their grandiose architecture makes them a masterpiece of Art History and the many princely festivities held here left a lasting mark in collective memory. Today, they offer the public the ideal conditions to discover the relationship between men and horses.

The Great Stables were commissioned somewhat unreasonably by Louis Henri de Bourbon from the architect Jean Aubert in 1719. Although not completely finalised because work was stopped when the prince died in 1735, the building is majestic. It is built around a dome that is 28 metres high, the apex of which is topped with a statue of Fame. A copy of the latter by Michel Bourbon was installed in 1982 by Yves Bienaimé, as the original by Antoine Coysevox (1640-1720), Director of the Royal Academy of Painting and Sculpture, had been taken by revolutionaries seeking lead to melt for munitions!

On either side of this dome, are two seventy metre naves that originally housed two hundred and forty draught and hunting horses, as the prince and his descendants were great hunters. The Duke of Aumale, the last heir of the domain, had more spacious boxes and stalls built for his own horses whose names are still visible on plaques on the walls of the first nave (east).

The horses have always more or less occupied the Great Stables. In the post-war years, the latter housed the Chantilly Equestrian Circle, where Olympic dressage champion Commander André Jousseume and riding master Yves Bienaimé taught. The latter fought for the building to be opened to the public and in 1982 inaugurated the first Living Museum of the Horse.

The same concept animates the Great Stables and the Museum of the Horse in Chantilly today. As well as the fifteen exhibition rooms, the two naves can also be visited. The first of these,

through which visitors enter, is the museum's stable. The thirty horses occupy the Duke of Aumale's boxes, which were renovated by the Foundation. Without being a conservatory of horse breeds, the museum features a number of interesting specimens.

The majority of horses in the stables come from two different Iberian races: the Pure Bred Spanish and the Pure Bred Lusitano. These are known as "baroque" horses and resemble those used by the royal academies from the 18th century. These horses are mainly bred for riding during bullfights. This means they have a highly resilient character, as well as flexibility and ease of handling enabling them to move fluidly in small spaces such as a bull ring or the thirteen metre ring under the dome of the Great Stables. They are also well suited to haute école airs above the ground, piaf and passage.

Draught horses also board here: mainly Percheron, but also Boulonnais and Normandy cob. The Schwarzwälder Federkiel, with its burnt chestnut coat and its "bleached", practically white mane, is a spectacular horse that is less well known in France. It is a small draught horse that was used in Germany for skidding logs in the Black Forest. The breed was saved by the Marbach state stud farm in the south of Germany, from which Federkiel was bought.

Children will be delighted to discover Shetland and miniature Shetland ponies whose height at withers does not exceed 76 cm, Welsh ponies and three donkeys. All these horses, donkeys and ponies are worked on a daily basis to participate in the various shows.



▲ The Great Stables.

The second part of the great stables houses two major French horse-drawn carriages: the Empresses' Barouche and the Duke of Bourbon's Berline, both recently restored.

It also welcomes temporary exhibitions and private events.

The dome, a unique performance venue

Between the two naves, the dome culminates at twenty-eight metres. On the outside, it was topped with a new statue of Fame in 1989, two centuries after the decapitation of the original byuring the Revolution. On the inside, the space has been subtly laid out as an equestrian performance venue that can seat six hundred spectators, with a thirteen-metre sand-covered ring like those used in a circus, whose dimensions are determined by the length of the trainers' lunge whips. This is where the daily demonstrations and shows take place.

Life is busy every day at the Great Stables. The horses are cared for, cleaned and trained for haute école airs above the ground and academic riding. The riders recruited must be qualified (French BEES1 or BP JEPS diplomas) and must have an aptitude for dressage. They are regularly coached by a top-level dressage trainer (Vincent Guilloteau) and a master rider from the Cadre Noir equestrian centre (Olivier Puls). But being a good rider is not enough to participate in a show; they also take drama classes, especially when preparing for new shows where the director, Virginie Bienaimé, develops their acting talents.



▲ Equestrian show, *Horses, Dreams and Poetry*.

Dressage demonstrations

This is the museum's speciality: two riders on horseback wearing red & black uniforms explain the secrets of dressage to the public, from the basics to some simple techniques used to perform elements from the show: Spanish walk, bow, prance, and even haute école.

According to the programme, this presentation may be followed by one or two numbers in costume taken from the equestrian shows. Presentations for children involve the playful ponies from the museum.

Equestrian shows, technical and enchanting

Written and directed by sisters Sophie and Virginie Bienaimé, the shows in the Great Stables combine several arts: haute école, acrobatics, music, theatre, circus...

They are delicately lit and the costume designer Monica Mucha puts the final touch to this blend of technical sophistication and enchantment.

The result is a grand biennial production which, in recent years, brought spectators on a journey to the Silk Road, the Steppes of Tsarist Russia, the authenticity of Corsican culture

with *Kavallisté* or, in 2016 and 2017, the world of Ovide's *Metamorphoses*.

Since April 2018, the spectators can discover *Nature* which recounts the unbreakable link between humans and nature.

A yearly show in winter time invites families to enjoy the magic of Christmas: in December 2013 the "Petite Fiancée des Neiges" attracted over 26,000 spectators to approximately forty performances.



▲ Equestrian show, *Nature*.

The Museum of the Horse

Horses have lived alongside men and civilisations since ancient times: war horses, work horses and leisure horses. Horses have always inspired art, from prehistory to the art of cinema via the greatest painters of all time.

The Museum of the Horse recounts this artistic and equestrian journey through the ages with an exhibition of almost two hundred objects demonstrating the importance of the horse since the beginning of civilisation: paintings, prints, fabrics, sculptures, audiovisual documents, equestrian equipment...

The typological, geographical and temporal diversity of the objects is heightened by the inclusion of major works from the Condé museum collections, as well as loans from major collectors.

The visit takes place in fifteen adjoining rooms and covers the following areas: the evolution of

the horse and breeds worldwide, technical progress in equestrian equipment, the role of the horse in power, war and hunting.

Sport and equestrian games, especially the races for which Chantilly has been famous since 1834, are also represented in three spaces. A large room is dedicated to the horse in art, with works by universal artists such as Dürer, Giambologna, Mantegna, Rubens, Poussin, Oudry, Géricault, Dufy, etc.

The last two rooms house a fine collection of merry-go-round horses. In the west nave of the Great Stables visitors can also admire two major French horse-drawn carriages: the Empresses' Barouche and the Duke of Bourbon's Berline, both recently restored.

The visit is enhanced by new interactive technologies that make it possible to explore further (audiovisual equipment, interactive terminals...).



▲ The Museum of the Horse.

Chantilly, a place of discovery for visitors of all ages

Located less than one hour from Paris, the Domaine de Chantilly is easily accessible yet provides a complete change of scenery that is the perfect place for relaxing, enjoying a day out and learning. In fine weather, it offers endless green spaces, fabulous flower gardens and a multitude of events for all the family. Chantilly is the perfect weekend destination for lovers of art and nature!

Combining culture and pleasure, the Domaine de Chantilly proposes events and activities for visitors of all ages, and will delight young and old alike.

The Domain for little princes

The Domaine de Chantilly offers a wealth of features that will delight younger visitors, with its 4,000 m² maze and its playground, trips on a mini-train... The tradition of games has been cultivated at the château de Chantilly since the 18th century. In the Candie meadow, the famous princes' maze was recreated over a surface of 4,000 m² around five large clearings. Educational yet fun, the game is designed for children aged 3 and over. Inspired by the games of the 17th and 18th centuries, children take on challenges and learn while having fun. Next to the maze and the Grand Canal waterfall is a playground for children aged 3 to 12. This is the perfect place to climb, jump and even rock climb! The domain gardeners created a play area in the shape of a huge snail's shell on the lawn. Small children can have endless fun with five small wooden houses and fifteen wooden sheep mounted on springs. In order to respect the environment and allow the playground to



blend into the landscape of the gardens, only 100 % natural materials sourced from the domain were used to build it.

A rich and varied programme of events

Exhibitions and events punctuate the cultural life of the Domaine de Chantilly through the months. Discovery of the collections via exhibitions at the Condé museum and the library, and weekends specifically dedicated to children

allow visitors to enjoy all the domain has to offer in a variety of ways. From 2015, the Domaine de Chantilly welcomes twice a year, in spring and in autumn, the *Journées des Plantes*, born at Courson in 1982.

Chantilly whipped cream

In both history and gastronomy, Chantilly is a must for food lovers.

An immaculately white airy, delicate and creamy preparation, Chantilly whipped cream is enjoyed worldwide. Known simply as whipped cream in English-speaking countries, it is called by its French name in numerous other countries, taking the culinary tradition of Chantilly beyond our borders. Although Chantilly whipped cream is frequently used in gourmet desserts, its history is uncertain and its true origins remain mysterious.

It is said to have originated in the Hamlet and the Prince of Condé's dairy, which was famous throughout Europe.

The dairy was an exceptional place, located close to the Ménagerie farm in Vineuil, on the road to Senlis. It was accessed via a beautiful courtyard surrounded by chestnut trees and the main building was a magical place, built with marble, housing basins to churn the butter and porcelain vases filled with cream.

The Famous Cream was served during magnificent receptions in the great cottage in the Hamlet, during which the most distinguished guests came to Chantilly.

La Capitainerie Restaurant – Tel. + 33 (0)3 44 57 15 89

The authentic Chantilly whipped cream can also be enjoyed beneath the vaulted ceiling of Vatel's old kitchens, at the heart of the chateau, in *La Capitainerie* restaurant, a mixture of bistro and gourmet spot in a venue filled with history. The restaurant's terrace is open from April to October.

Moulin du Hameau Restaurant - + 33 (0)3 44 57 46 21

After the Dairy at the domaine de Chantilly was built in 1754, the famous whipped cream was put on the menu of the restaurant in the Hamlet. This tradition is deliciously perpetuated today. The *restaurant du moulin* enchants fans of Chantilly whipped cream and local cuisine.

Café des écuries - + 33 (0)3 44 57 94 62

Located in the 18th century Cour des Remises, the *café des écuries* is ideal for a quick bite before a dressage demonstration or equestrian show.



Foundation for the safeguarding and development of the Domaine de Chantilly

Created in 2005 by his Highness the Aga Khan, the Foundation for the safeguarding and development of the domaine de Chantilly was mandated by the Institut de France, owner of the domain since the Duke of Aumale's donation.

Ensuring the survival of the Domain by guaranteeing its sustainable economic and environmental development and making it part of the international cultural landscape are the missions of the Foundation, which is also bound to stringently respect the conditions of the Duke of Aumale's legacy.

Since its creation, the Foundation has been conducting a vast programme of renovations and restorations, which, phase by phase, aims to safeguard the entire Domain (Chateau, Gardens and Great Stables).

These projects are financed by a private-public partnership involving the French state, the Hauts-de-France region, the Oise province, his Highness the Aga Khan, the Institut de France and private patrons.

Preserving the exceptional heritage of the Domain and improving conditions for visiting it strengthen the economic development policy implemented by the Foundation.

The latter is based on a cultural programme focusing on professionalism, scientific excellence and accommodating all audiences, as well as on the implementation of a network of intermediary specifiers in France and abroad.

With economic stability and autonomy as its objectives, the Foundation proposes a model of management for large-scale cultural facilities.



Prepare your visit to the Domaine de Chantilly

Opening hours

	From 30 March to 27 October	From 28 October 2019 to 27 March 2020
	  	 
	Open 7 days a week	Open 6 days a week/Closed on Tuesdays
Opening hours	10.00 am	10.30 am
Closing time	6.00 pm 8.00 pm	5.00 pm 6.00 pm

- Chateau
-  Great Stables
- Gardens

How to get to Chantilly



20 minutes from Paris Charles de Gaulle airport and 40 km from Paris city centre



By road: from Paris, motorways A3 and/or A1 exit "Chantilly" or D316 and D317 roads
From Lille and Brussels, motorway A1 exit "Survilliers"



By main line train: from Paris gare du Nord, main Unes, Paris-Chantilly, travel time approximately 25 minutes



By RER train, approximately 45 minutes from "Châtelet-les-Halles" station, line D (Information: www.ter-sncf.com/Picardie/carte_horaires/ et www.transilien.com/)

Next to the Domaine de Chantilly

Hôtel: Auberge du Jeu de Paume - www.aubergedujeudepaumechantilly.fr Chantilly

Tourist Office: www.chantilly-tourisme.com - 03 44 67 37 37

Informations & Press Contacts

Domaine de Chantilly-Fondation d'Aumale 17, rue du Connétable - 60500 CHANTILLY

Press relations agency
for the chateau and the gardens
Agnès Renoult Communication
Marc Fernandes
marc@agnesrenoult.com
+ 33 (0)1 87 44 25 25
www.agnesrenoult.com

Press relations agency
for the Great Stables
R&B Presse
Pascal Renauldon
p.renauldon@rbpresse.com
+ 33 (0)3 44 62 06 21
www.rbpresse.com

www.chateauduchantilly.fr



DOMAINE DE CHANTILLY

Suivez-nous sur les réseaux sociaux



www.domainedechantilly.com