



Château de Chantilly

INSTITUT DE FRANCE

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# ALBRECHT DÜRER

## PRINT AND RENAISSANCE

4 June to 2 October 2022 - Jeu de Paume, Château de Chantilly

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## CURATORS

### **Château de Chantilly:**

Mathieu Deldicque  
Heritage curator, Condé Museum

### **Bibliothèque nationale de France:**

Caroline Vrand  
Heritage curator  
Department of Prints and photography  
Head of 15<sup>th</sup> and 16<sup>th</sup> century prints

## SCENOGRAPHY, GRAPHIC DESIGN AND LIGHTING

JAAMS (Claudine Dreyfus, Isabelle Devin)  
Téra-création  
Stéphanie Daniel

## CATALOGUE

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## PRESS CONTACTS

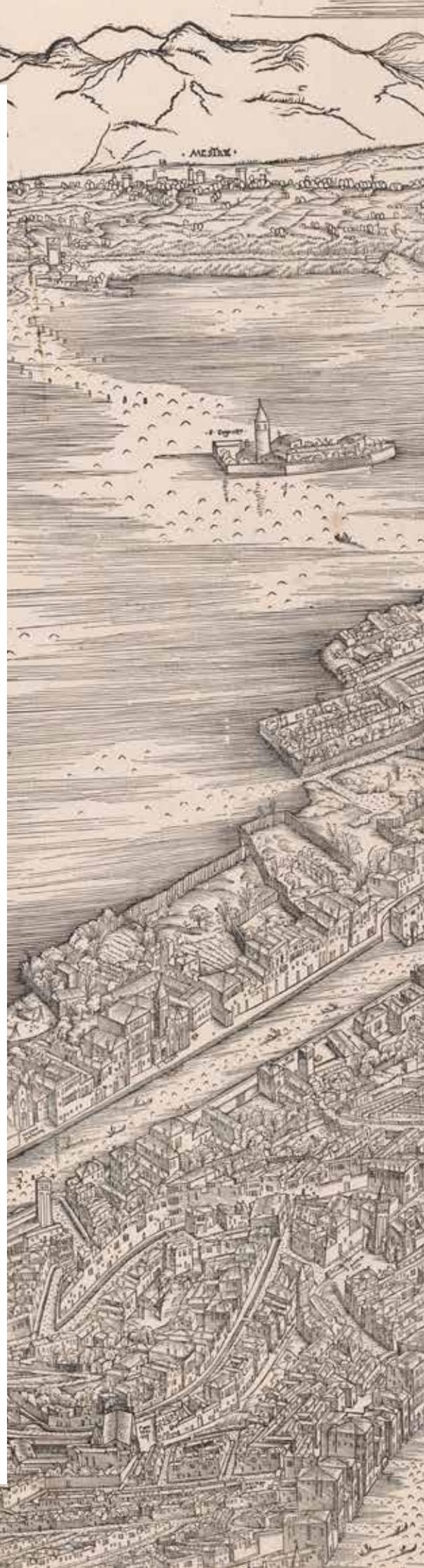
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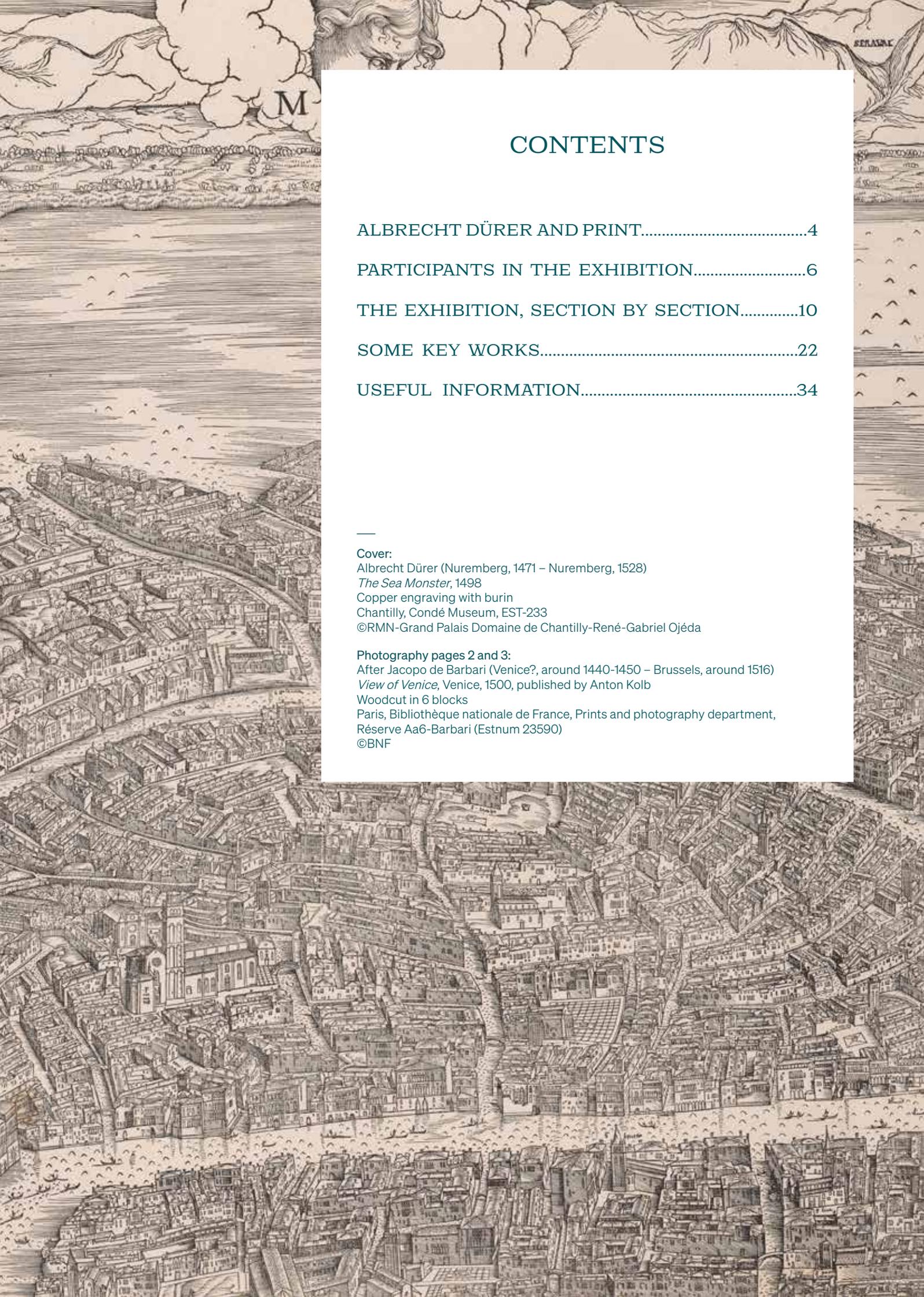
### **National press:**

Saba Agri  
saba@agnesrenoult.com

### **International press:**

Marc Fernandes  
marc@agnesrenoult.com





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### Cover:

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)

*The Sea Monster*, 1498

Copper engraving with burin

Chantilly, Condé Museum, EST-233

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### Photography pages 2 and 3:

After Jacopo de Barbari (Venice?, around 1440-1450 – Brussels, around 1516)

*View of Venice*, Venice, 1500, published by Anton Kolb

Woodcut in 6 blocks

Paris, Bibliothèque nationale de France, Prints and photography department,

Réserve Aa6-Barbari (Estnum 23590)

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# ALBRECHT DÜRER AND PRINT

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This exhibition and its catalogue benefit from the generous support of the Getty Foundation, as part of the “Paper Project: Prints and Drawings Curatorship in the 21<sup>st</sup> Century”.

Soutenu  
par



The exhibition was awarded the “National interest exhibition” label by the French Ministry of Culture.

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Virgin and Child with the Monkey*, 1498  
18,7 × 11,9 cm  
Chantilly, Condé Museum, EST-210  
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Considered a universal genius during his lifetime, Albrecht Dürer continues to fascinate to this day. With his prints, he contributed to shaping the European Renaissance by positioning himself at the heart of artistic exchange. Dürer has been too rarely exhibited in France – the last French exhibition dedicated to his work was more than a quarter of a century ago! An exceptional homage will be paid to this immense artist at Chantilly this coming summer. For the first time, two major collections of Albrecht Dürer's works in France, that of the Condé Museum in Chantilly and that of the Bibliothèque nationale de France, are joining forces. More than 200 folios will be brought together in an unprecedented joint exhibition that will highlight Dürer's dazzling graphic creation, placed at the heart of his own artistic practices and the upheavals of his time.

### **Albrecht Dürer's European Renaissance**

A native of the prolific artistic centre of Nuremberg, Albrecht Dürer (1471-1528) is the son of a very vibrant Europe. His beginnings with Michael Wolgemut, his study trips in the footprints of Martin Schongauer, his meetings with princes, clerics and humanists, his numerous stays in Italy and the Netherlands: each stage of his career is an opportunity to discover and assimilate the production of his peers, to integrate and exceed technical and formal innovations, and above all to influence and leave a lasting mark on his time. The exhibition will examine the making of one of the greatest artists of all time, his training, his early knowledge of *Quattrocento* Italian prints and the dialogue he established with the great Germanic engravers and draughtsmen of his time, in particular Martin Schongauer.

The famous woodcut series that brought him renown (the *Apocalypse*, the *Life of the Virgin* and the *Great Passion*) will be exhibited in their entirety, and will form the milestones of the exhibition itinerary. The discovery of Venice, during possibly his first journey there and his well attested second journey, marked a turning point in his art. Drawings and prints bear witness to the flourishing exchanges that took place between Dürer and the Venetian School, during or after his journeys. Exceptional drawings, sketches for his greatest masterpieces such as the *Feast of the Rosary* or the *Landauer Altarpiece*, enable us to understand the maturation and artistic scope of the latter.

Albrecht Dürer nurtured a global, humanist artistic project to understand and emulate nature, in a way that few other artists had done. The study of the human body, of anatomy, of depiction of the living and of space was a constant in his career, as shown by the exhibition. Dürer encountered the greatest artists of his time, such as Mantegna, Raphael and Leonardo da Vinci, and in return he generated admiration among his peers. Marcantonio Raimondi and Raphael, as well as Flemish artist Lucas de Leyde and the Germanic artists, some of whom worked in his studio, Hans Baldung Grien, Hans Wechtlin, Lucas Cranach and Hans Burgkmair will be convoked to understand how Dürer created a

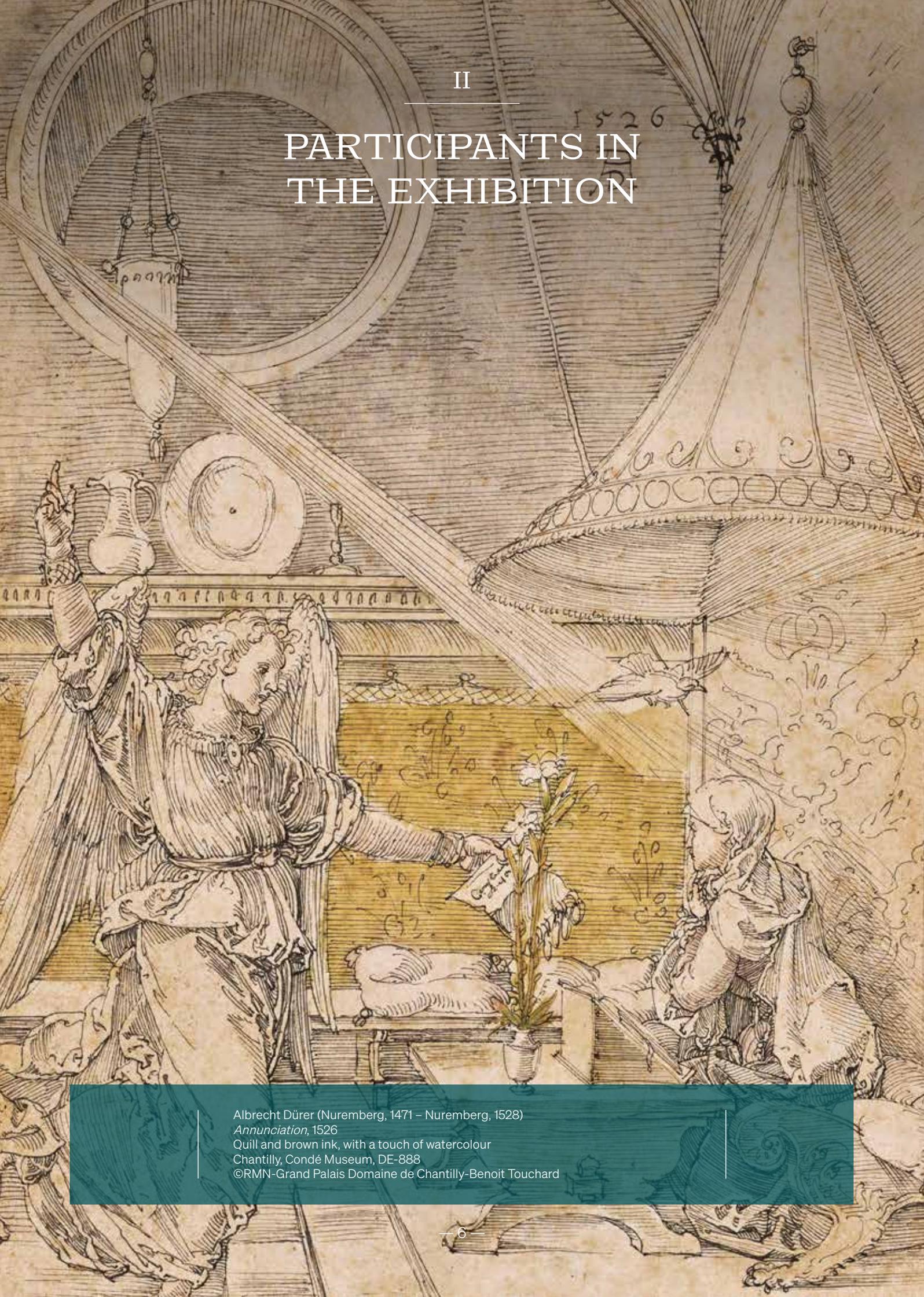
veritable revolution. In 1520-1521, at the peak of his fame, and to ensure his imperial pension, the Master embarked on a major voyage to the Netherlands, which resulted in a rare sketchbook, the exceptional leaves of which are held by the Condé Museum, in reserve for the last 20 years. The exhibition ends with this voyage, which sums up all the ambitions and obsessions of an artist who definitively placed himself at the centre of the concert of the European giants of the Renaissance.

### **At the heart of Albrecht Dürer's creation: the print revolution**

Dürer was a painter, a draughtsman and an engraver; prints play an absolutely dominant role in his artistic practice. He was one of the first artists to raise print to the same level as the other arts. He mastered all the known techniques of his time: woodcut, line engraving, etching and drypoint. A true genius of engraving, the quality of many of his leaves remains unrivalled to this day. An almost complete panorama of his engraved work will be on view. His main series on wood, which in their time were revolutionary, will be presented in their entirety. His universal masterpieces (*Melencolia*; *Knight, Death and the Devil*; *Saint Jerome in his cell*) will be exhibited alongside more intimate compositions. Above all, the Master's works will be confronted with the main creations of German, Italian and Flemish contemporary engravers who influenced his art or were inspired by it. The exhibition will highlight the intense rivalry between Dürer and the artists of his time, a phenomenon which contributed substantially to the flourishing of the Renaissance.

With an exceptional range of more than 200 prints and drawings, this exhibition in Chantilly will ultimately enable the central role of the immense artist Albrecht Dürer to be considered in a new light.

PARTICIPANTS IN  
THE EXHIBITION



Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Annunciation*, 1526  
Quill and brown ink, with a touch of watercolour  
Chantilly, Condé Museum, DE-888  
©RMN-Grand Palais Domaine de Chantilly-Benoit Touchard

# ORGANISING INSTITUTIONS

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## Château de Chantilly

The Château de Chantilly is one of the jewels of France's national heritage. It is also the work of a man with an extraordinary destiny: Henri d'Orléans, Duke of Aumale, son of the last King of France, Louis-Philippe. This prince, who is considered to be the greatest collector of his time, made Chantilly the showcase for his countless masterpieces and precious manuscripts, housed in the Condé Museum. His collection of graphic arts is notable in particular for the number and quality of drawings and prints by Albrecht Dürer, which, as set out in the Duke's will, cannot leave the Condé Museum. The exhibition will be an opportunity to admire these rarely viewed folios, in dialogue with masterpieces from external collections, especially those of the Bibliothèque nationale de France. The exhibition is part of the rich cultural programme dedicated to the Duke of Aumale and his collection, to mark the bicentenary of his birth (1822-2022).

## Bibliothèque nationale de France

With the *Albrecht Dürer. Print and Renaissance* exhibition, the Bibliothèque nationale de France will enable the public to view some of the masterpieces from its collection of Renaissance prints, one of the most substantial in the world. The Prints and photography department holds works by the greatest Germanic, Flemish, Italian and French engravers of the Renaissance. The richness of this collection is in large part due to the history of the Cabinet des Estampes (Prints Room), created when in 1667 Colbert acquired, on behalf of King Louis XIV, one of the most substantial print collections of the period, that of the scholar Michel de Marolles. At that time, approximately 80,000 folios entered the royal collections, among which almost all of Albrecht Dürer's wood and copper engravings, as well as nine of his drawings.

The *Albrecht Dürer. Print and Renaissance* exhibition, organised by the Château de Chantilly and the Bibliothèque nationale de France, will present more than 150 prints from the BnF's Prints and photography department, among which masterpieces of the Renaissance, works by Albrecht Dürer, Martin Schongauer, Andrea Mantegna, Marcantonio Raimondi and many others. Exceptionally, three of the nine drawings by Dürer held at the Bibliothèque nationale de France will also be exhibited.

## The other lenders

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## Catalogue authors

Under the direction of Mathieu Deldicque and Caroline Vrand:

Laura Aldovini, head of the Musei Civici di Pavia  
Stijn Alsteens, international head, Old Master Drawings department, Christie's  
Anna Baydova, resident curator, the Getty Paper Project at the Prints and photography department, Bibliothèque nationale de France  
Aude Briau, PhD student in art history, SAPRAT, EPHE, PSL University/French National institute of art history  
Pauline Chougnet, libraries curator, in charge of drawings at the Prints and photography department, Bibliothèque nationale de France  
Marie-Pierre Dion, general libraries curator, head of the library and archives at the Condé Museum  
Nicole Garnier-Pelle, general heritage curator, in charge of the Condé Museum  
Alice Klein, PhD student in art history  
Anne-Sophie Pellé, scientific assistant with SSGK-Staatliches Museum de Schwerin

## SPONSORS AND PARTNERS

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## CURATORS

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### **Mathieu Deldicque**

A former student at the French *École nationale des chartes* and doctor in art history, Mathieu Deldicque is heritage curator at the Condé Museum.

In Chantilly, he curated the following exhibitions: “The Great Condé. Rival of the Sun King?” (2016), “Bellini, Michael Angelo, Parmigianino. The development of drawing in the Renaissance” (2017), “Eugène Lami. Painter and decorator of the Orléans family” (with Nicole Garnier-Pelle, 2019), “La Joconde nue”, “Clouet: the ladies’ mirror” (2019), “Raphaël in Chantilly. The master and his students” (2020), and more recently “The Manufactory of Extravagance. Meissen and Chantilly porcelain” (2020-2021).



### **Caroline Vrand**

A former student at the *École nationale des chartes* and doctor in art history, Caroline Vrand is heritage curator at the Prints and photography department of the *Bibliothèque nationale de France*, where she is responsible for 15<sup>th</sup> and 16<sup>th</sup> century prints.

A specialist in Renaissance prints, she was co-curator of the following exhibitions: “Mysterious caskets. Prints at the time of the Lady and the Unicorn” (Cluny Museum, 2019), “Mantegna the Engraver” (Tours, musée des Beaux-Arts, 2017), “Raphaël and print” (Tours, musée des Beaux-Arts, 2020-2021). She also participated in the “Chiaroscuro printmaking” exhibition (Louvre, 2018-2019). She gives classes in the history of 15<sup>th</sup> and 16<sup>th</sup> century prints at the *École nationale des chartes*, the *Ecole du Louvre* and the *Institut national du patrimoine*.

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# THE EXHIBITION, SECTION BY SECTION

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)

*Head of an old man*, around 1505

Quill and brown ink, Paris, Fondation Custodia, deposit from the national museum of the château de Malmaison, inv. 5989

©RMN-Grand Palais musée des châteaux de Malmaison et Bois-Préau - Gérard Blot

## CIRCULATION OF PRINTS IN THE 15<sup>TH</sup> CENTURY

Having emerged around 1400, engraving enabled the first ever mass distribution of images in the western world. Using a single matrix, several hundred copies of the image can be printed. In the space of several decades, two techniques were developed. Wood engraving (xylography) was the first printmaking technique to be developed, around 1400. Around 1440, copper engraving appeared in the Rhine Valley. Copper engraving is an intaglio technique, where the engraver incises into the plate using a burin. The particularity of this process is that it enables very detailed execution, allowing a broad palette of tonal variations.

In the last third of the 15<sup>th</sup> century, Martin Schongauer was among the first to exploit the full potential of this technique, propelling it to a level never before attained. His compositions met with immediate success, were widely circulated and soon copied, adapted, and reinterpreted, both in the Germanic world (in particular by Albrecht Dürer) and in Italy, where Florentine painters were trained in the technique of drawing by practising copies of Schongauer's prints.

Martin Schongauer  
*Saint Martin*  
Copper engraving with burin, Paris,  
BnF, Réserve Ea-47 (4)-Boîte Ecu (Estnum-298)  
©BNF



Piero di Cosimo  
*Saint Martin dividing his cloak*  
Quill and brown ink, white highlights on brown paper, Paris  
Louvre Museum, Department of graphic arts, INV 2701  
©RMN-Grand Palais-Musée du Louvre-Michel Urtado

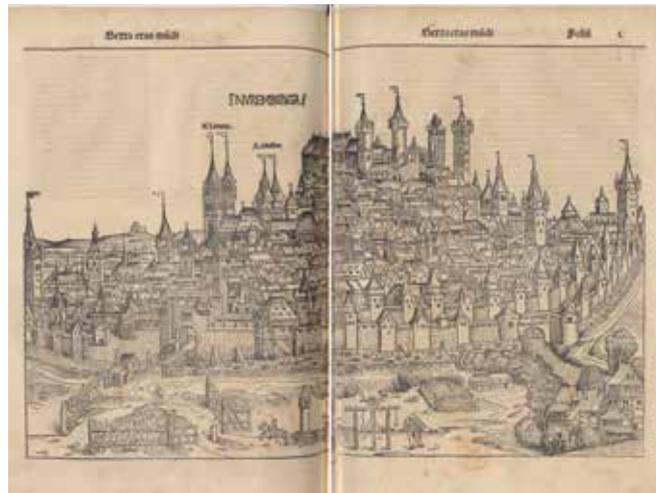


# DÜRER AND WOLGEMUT: THE STUDENT AND THE MASTER IN NUREMBERG

Dürer was born on 21 May 1471 and died on 6 April 1528 in Nuremberg, a prosperous city in Bavaria benefitting from an ideal geographic situation. It was a city open to the world, influenced by humanist ideas, and a leading centre for the production of printed books. Dürer received his artistic training here and set up his studio in the city in 1495.

The grandson and son of goldsmiths, Dürer undoubtedly learnt how to handle a burin, a tool used by goldsmiths and engravers, in his father's workshop. At the end of 1486, he became an apprentice with Michael Wolgemut, one of the most reputed painters in the city, with whom he learned the art of drawing and colour, and discovered the pictorial revolution of the Flemish primitives. Dürer also learned the wood engraving technique.

Although Albrecht Dürer is undeniably indebted to Wolgemut, confrontation between the works of the student and those of the master shows how much the former detached himself from the stilted style of the latter, injecting unprecedented energy and vitality into the history of print.



Hartmann Schedel  
*Liber cronicarum cum figuris and ymaginibus ab inicio mundi*,  
Nuremberg  
Printed by Anton Koberger for Sebald Schreyer and Sebastian  
Kammermeister, 12 July 1493, Paris  
BnF, Prints and photography department, Qe-55-fol  
©BNF

## The Mantegna Tarocchi

In Michael Wolgemut's studio, Dürer benefitted from his first direct contact with Italian art.

For the illustration of a work that was ultimately never published, Wolgemut made copies, using wood engravings, of several figures from the Mantegna Tarocchi, an exceptional set of approximately fifty allegories which were burin engraved by an anonymous master working in Northern Italy, perhaps in Ferrara, around 1460-1470.

Having very probably had access to the originals in Wolgemut's studio, Dürer in turn copied these compositions, in drawings.



Albrecht Dürer  
*Faith*, around 1494-1495  
Quill and brown ink,  
Paris, BnF, Department of  
Prints and photography,  
Réserve B-13 (2)-Boîte Ecu  
(Estnum 2018-7462)  
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Albrecht Dürer  
*Faith*  
Burin copper engraving,  
Paris,  
BnF, Department of Prints and  
photography, Réserve Kh-27  
(1)-Boîte Ecu (Estnum 42131)  
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# DÜRER AND THE MASTERS OF 15<sup>TH</sup> CENTURY PRINT (SCHONGAUER, MANTEGNA, POLAIOLLO)

Throughout his career Dürer remained strongly influenced by the production of 15<sup>th</sup> century Germanic and Italian print masters. In Nuremberg, he must also have seen the prints of Andrea Mantegna and Antonio Pollaiuolo.

Italy was not Albrecht Dürer's only horizon. In the spring of 1490, Dürer left Nuremberg and began a voyage of training (Wanderjahre) across Germany to Colmar, where he wanted to benefit from the teaching of Martin Schongauer. Although the latter died several months before he arrived, Dürer nevertheless had access to his studio, which had been taken over by the Alsatian engraver's brothers. After several short stays in Basel and Strasbourg, where he worked for local printers, Dürer returned to Nuremberg. On his way there, Dürer also stayed in the Middle Rhine region (Frankfurt am Main, Mainz), where the Master of the Housebook worked, whose delicate, vibrant drypoint prints were one of his other sources of inspiration. Returning to his native city in 1494, Dürer seems to have left it again to travel to Venice, where he became further familiarised with Italian art. On his definitive return to Nuremberg in 1495, Dürer set up his own workshop, and his first prints testify to the blending of his multiple sources of inspiration in order to create his own graphic identity.



Antonio del Pollaiuolo  
*Battle of the Nudes*  
Burin copper engraving, around 1470-1475, Paris,  
BnF, Réserve Aa4-Pollaiuolo (Bristol) (Estnum 2020-4936)  
©BNF



Andrea Mantegna  
*Bacchanal with Silenus*, around 1470  
Burin copper engraving, Paris,  
BnF, Réserve Ea-31-Boîte Ecu (Estnum 48907)  
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## The *Apocalypse*

The *Apocalypse* is the first major illustrated book designed by Dürer. The first book exclusively designed and published by an artist, without the financial support of a publisher, it was a decidedly innovative and ambitious undertaking. Dürer engraved the series of illustrations between 1496 and 1498, after his presumed journey to Venice (1494-1495). The fifteen scenes illustrate the prophetic, doomsday visions of Saint John the Evangelist who, on the island of Patmos, had the fantastical vision of the end of the world, before the second coming of Jesus Christ. These compositions feature an unprecedented blending of the Germanic artistic traditions and lessons that had been assimilated from Antiquity. Marked by a powerful expressiveness and a vibrant dynamism, they are unprecedented in western art and are one of Dürer's true masterpieces.



Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Apocalypse, Saint John Devouring the Book*, 1496-1498  
Woodcut, Paris  
BnF, Prints and photography department,  
Réserve Ca-4 (b, 3)-Fol  
©BNF

# DÜRER AND JACOPO DE BARBARI

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Dürer and Jacopo de Barbari made a gateway between the Germanic world and Italy. Dürer most likely met the Venetian artist on several occasions, during the latter's stay in Nuremberg in 1503, or via the prints he produced.

There was real emulation between the two artists, who mutually copied each other. Dürer particularly admired Jacopo de Barbari's sense of proportions.



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Albrecht Dürer  
*Nessus and Deianira*, 1495  
Quill and brown ink, Paris, École nationale supérieure des Beaux-Arts,  
Cabinet Jean Bonna, Mas. 58  
©Beaux-Arts de Paris

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Jacopo de Barbari  
*Pegasus*, around 1510-1511, Paris,  
BnF, Prints and photography department  
Réserve Ea-49 (2)-Boîte Ecu (Estnum 2021-3001)  
©BNF



# THE QUEST FOR IDEAL PROPORTIONS

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From Dürer's own account, we know that one day Jacopo de Barbari showed him a male figure and a female figure, constructed using geometric methods. From then on, Dürer began studying proportions, and continued to do so until the end of his life.

Like the antique authors and his Italian peers, he in turn wanted to become a theorist on these questions relating to the human body, movement, and the depiction of animals and architecture. Some of his prints were veritable manifestos intended for broad distribution. In this way, Dürer became the archetype of the humanist artist.



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Albrecht Dürer  
*Artist drawing a portrait of a man*, 1525  
Woodcut, Paris, BnF, Prints and photography department, Réserve  
Ca-4 (c, 3)-Fol, Estnum 2018-5804  
©BNF

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Albrecht Dürer  
*Head of a woman, profile to the right*, around 1500-1504  
Quill and brown ink  
Compiègne, Antoine Vivenel Museum, L. 91  
©Musée Vivenel



# DÜRER, A PRINCE IN VENICE

Dürer went to Venice at least once, and probably twice: his first journey, which is more hypothetical, would have taken place in 1494-1495, while his second, recorded in Dürer's own writings, took place in 1506-1507.

His prints were already greatly appreciated in La Serenissima, even before he travelled there. They met with great success, as demonstrated by the copy of Dürer's *Life of the Virgin*, made by Marcantonio Raimondi, who went so far as to affix Dürer's monogramme on the copy.

Dürer was delighted by the recognition of his status as an artist in Venice: "here, I am a prince". His stay was an opportunity for a wealth of artistic exchanges with local painters and engravers.



Albrecht Dürer  
*Life of the Virgin: The Presentation of the Virgin in the Temple*, around 1503, Paris  
BnF, Prints and photography department, Réserve Ca-4 (b, 4)-Fol (Estnum 2018-5695)  
©BNF



Marcantonio Raimondi, after Albrecht Dürer  
*Life of the Virgin: The Presentation of the Virgin in the Temple*, around 1506-1508  
Burin copper engraving, Paris  
BnF, Prints and photography department, Réserve Eb-5 (+, 14)-Boîte Ecu (Estnum 2020-2325)  
©BNF

## The Great Passion

The *Great Passion* is another of Dürer's artistic and commercial successes. It is made up of initial woodcuts that were completed between 1497 and 1500 and sold separately, and of four other woodcuts that were produced much later, in 1510, the entire series having been published in a book the following year, with a frontispiece.

The evolution of the wood engravers art is evident: Christ Descends into Limbo, for example, is an accomplishment of the artist's work on contours, movement and monumentality, with a wholly dramatic effect. The formal inventions of Dürer's *Great Passion* had lasting inspiration in Europe, including even Raphael.



Albrecht Dürer  
*The Great Passion, Christ Descends into Limbo*  
Woodcut, 1510, Paris  
BnF, Prints and photography department, Réserve Ca-4 (b, 1)-Fol (Estnum 2018-5619)  
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# DÜRER, RAPHAEL, LEONARDO

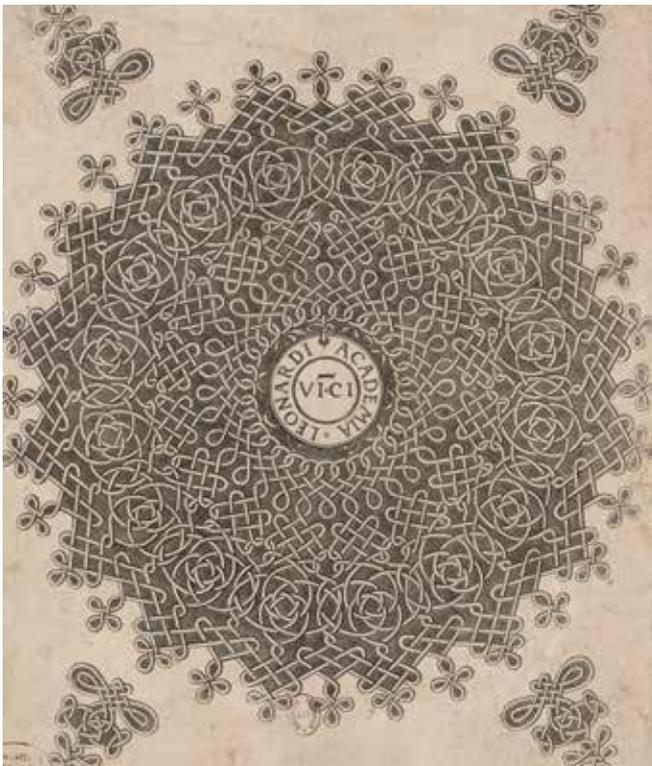
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Jacopo de Barbari and Venice were not Dürer's only points of entry into Italy. There was strong mutual admiration between Dürer and Raphael, as recounted by Vasari. The two artists frequently borrowed from each other in their works: motifs, architecture, sometimes barely perceptible.

Dürer was also fully familiar with the works of Leonardo and his research on horse anatomy tied in with the reflections of the Florentine master.

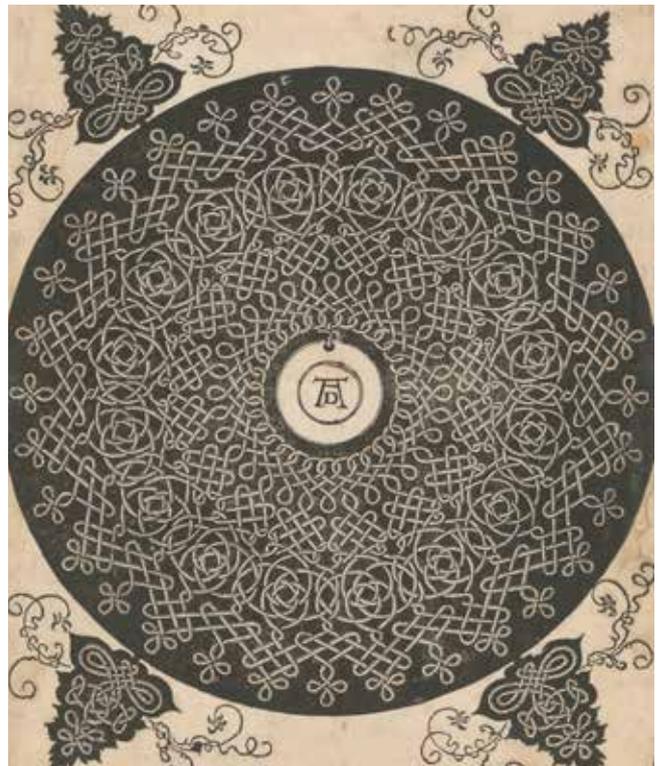
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School of Leonardo da Vinci  
*The Third Knot*, around 1496-1499  
Burin copper engraving, Paris  
BnF, Prints and photography department  
Réserve Ea-32 (a, 1)-Boîte Ecu (Estnum 2020-4942)  
©BNF



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Albrecht Dürer, after the School of Leonardo da Vinci  
*The Third Knot*, after 1507 (before 1521)  
Woodcut, Paris  
BnF, Prints and photography department  
Réserve Ca-4 (b, 6)-Fol (Estnum 2018-5755)  
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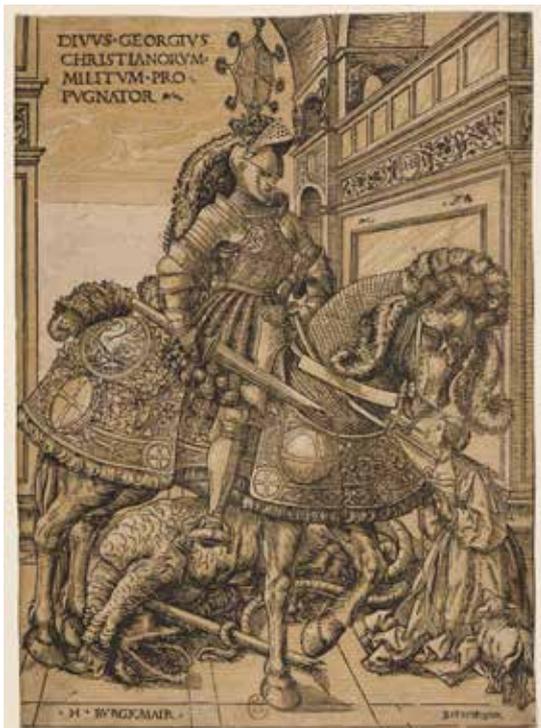
## IN DÜRER'S STUDIO: THE GERMANIC CRUCIBLE

Dürer generated strong admiration among Germanic engravers. Within his studio, one figure stood out: Hans Baldung Grien. This original artist, very marked by Dürer's lesson at his beginnings, quickly found a decidedly unique means of expression.

Israel van Meckenem, who had already copied works by Schongauer, naturally appropriated that of Dürer and made very faithful copies of some of his compositions. Other artists, such as Burgkmair or Cranach, drew more freely from the works of the great master of Nuremberg.



Hans Baldung Grien  
*The Bewitched Groom*, around 1534  
Woodcut, Paris,  
BnF, Prints and photography department  
Réserve Ca-9 (+)-Fol (Estnum 2020-4950)  
©BNF



Hans Burgkmair the Elder  
*Saint George and the Dragon*, 1508  
Colour woodcut, Paris  
BnF, Prints and photography department  
Réserve Ea-18 (c, 2)-Pet-Fol (Estnum 2020-4952)  
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## DEPICTING THE WORLD

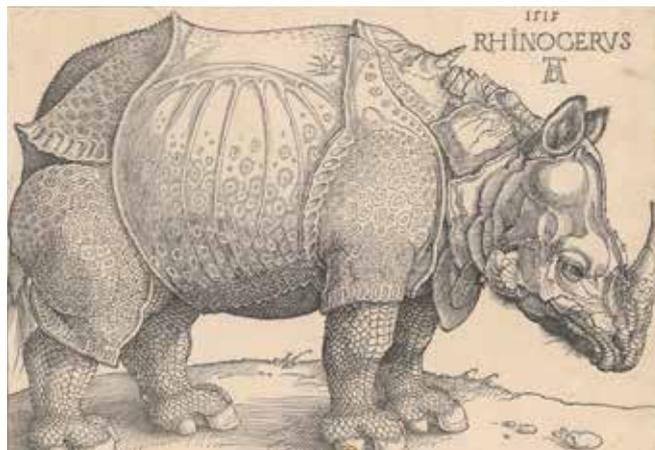
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Throughout his life, Dürer was interested in the world around him, in depicting nature, its landscapes and its prodigies, but also more exotic elements.

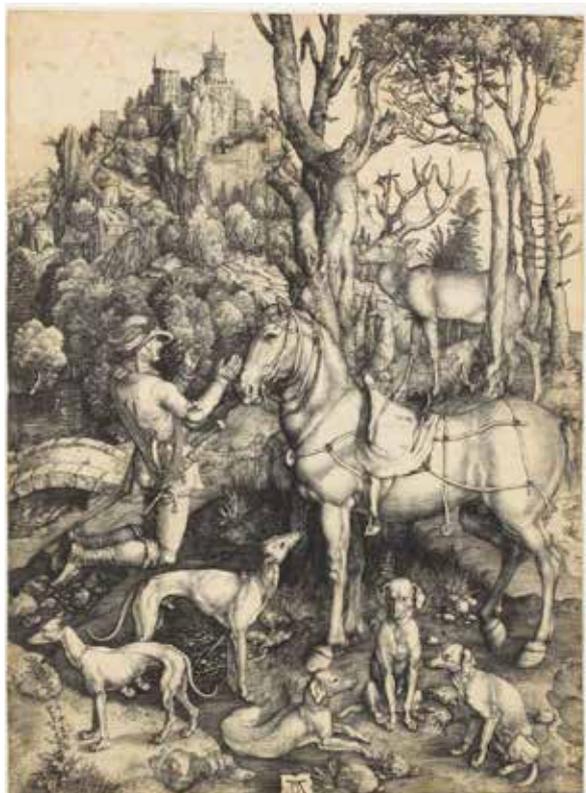
His constant research on capturing the world resulted in the three masterful copper engravings (*Meisterstiche*): *Knight, Death and the Devil*, *Saint Jerome in his Cell* and *Melencolia I*.

The subjects depicted are above all pretexts to illustrate theoretic knowledge and demonstrate unparalleled mastery: never had or would an engraver go to such lengths in rendition of shadows, light, and materials, or in the construction of space.

These copper engravings are among the best known and most commented works in western art history. Despite this, they have not yet revealed all their secrets: this is the strength of the greatest masterpieces.



Albrecht Dürer  
*Rhinoceros*, 1515  
Woodcut, Paris  
BnF, Prints and photography department  
Réserve Ca-4 (b, 6)-Fol (Estnum 2018-5748)  
©BNF



Albrecht Dürer  
*Saint Eustace*, around 1501  
Burin copper engraving  
Chantilly, Condé Museum, EST 235  
©RMN-Grand Palais Domaine de Chantilly-René Gabriel Ojéda

# DÜRER AND THE NETHERLANDS

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Throughout his life, Dürer liked to travel, but he also needed to travel, to sell his works, obtain commissions, and meet other artists...

On 12 July 1520, he set off for Aix-la-Chapelle, to attend the coronation of the new emperor Charles V in Aix-la-Chapelle, to have his pension confirmed. The details of this voyage, which lasted a year, are known thanks to the travel diary he kept.

He travelled further north and settled in Antwerp, where he was preceded by his reputation. He travelled throughout the region, was welcomed everywhere, met the artists of the time, and also met Archduchess Margaret of Austria, Governor of the Habsburg Netherlands.

He drew several souvenirs for himself, buildings he admired, and some of the people he met, in his notebooks.



Albrecht Dürer  
*Virgin and child surrounded by angels and saints, 1521*  
Quill and brown ink  
Chantilly, Condé Museum, DE 889  
©RMN-Grand Palais Domaine de Chantilly-Gérard Blot



Albrecht Dürer  
*Portrait with a view of Saint Michael's Abbey in Antwerp*  
Silverpoint on prepared paper  
Chantilly, Condé Museum, DE 892  
©RMN-Grand Palais Domaine de Chantilly-Benoit Touchard

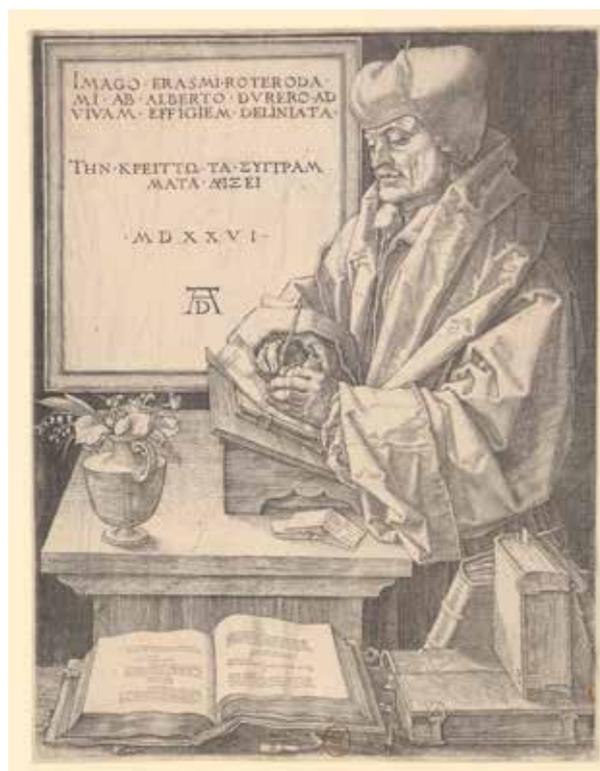
## PORTRAITS OF A HUMANIST ARTIST

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Dürer was an immense portrait artist. Whether painted, drawn or engraved, his portraits depict the psychology and status of the models who had the honour of being immortalised by him.

At the end of his life, the master mainly produced engraved portraits of people he was close to, the Germanic princes who were his patrons, those in favour of the rapidly expanding protestant Reform, to which he was sympathetic, but also the scholars of the Republic of Letters, the network of European humanists, of which he considered himself an integral member.

Dürer had achieved his goal: the artisan had become an artist. Print had, more than any other art, largely contributed to this promotion.



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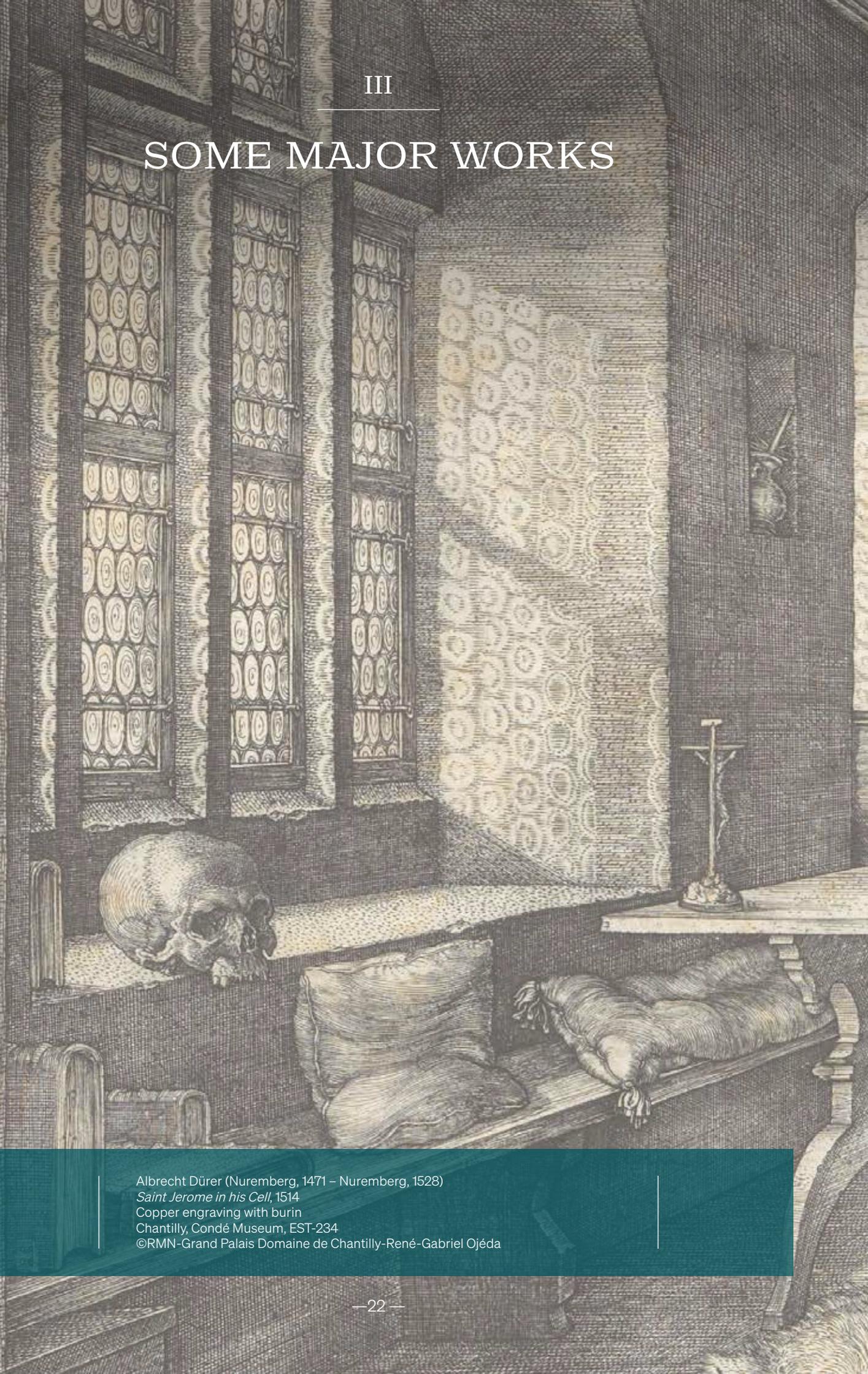
Albrecht Dürer  
*Erasmus of Rotterdam*, 1526  
Burin copper engraving, Paris  
BnF, Prints and photography department  
Réserve Ca-4 (+, 7)-Boîte Ecu (Estnum 220)  
©BNF



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Albrecht Dürer  
*Frederick the Wise, Elector of Saxony*, 1523-1524  
Silverpoint, pierre noire on slightly pinkish prepared paper, Paris,  
École nationale supérieure des Beaux-Arts,  
Cabinet Jean Bonna, EBA 1658  
©Beaux-Arts de Paris

## SOME MAJOR WORKS

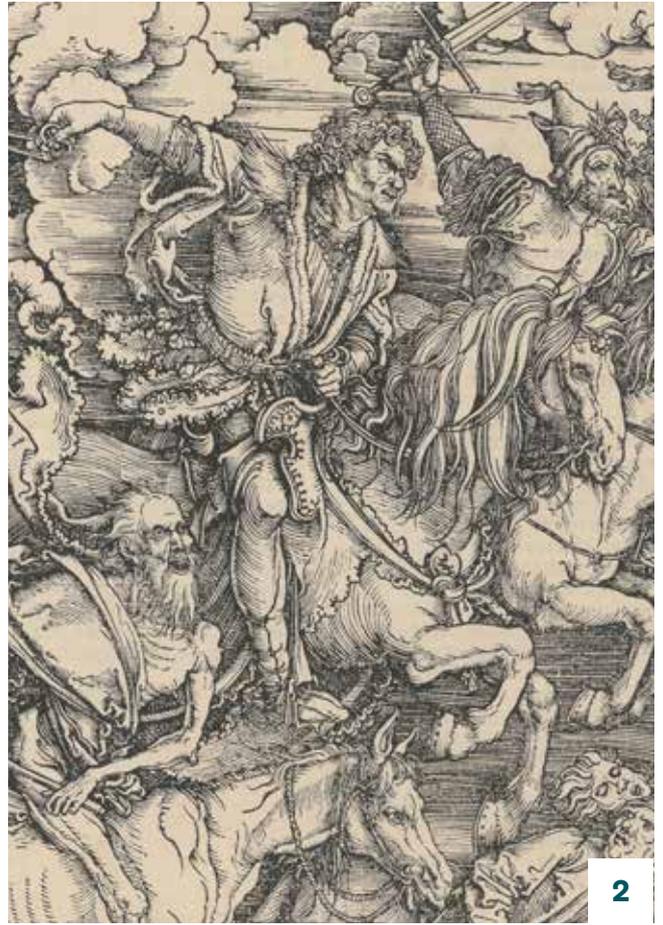


Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Saint Jerome in his Cell*, 1514  
Copper engraving with burin  
Chantilly, Condé Museum, EST-234  
©RMN-Grand Palais Domaine de Chantilly-René-Gabriel Ojéda





1



2



3

1

Martin Schongauer (Colmar, around 1445-1450 – Breisach, 1491)  
*The Temptation of Saint Anthony*, around 1470-1473  
Burin copper engraving  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Ea-47 (3)-Boîte Ecu (Estnum 285)  
©BNF

The *Temptation of Saint Anthony*, one of Martin Schongauer's early works, is also one of his most spectacular prints, in which the artist shows both his technical virtuosity and his sense of space, volume and movement. The contrast between the aggressiveness of the monsters whirling around Saint Anthony and the impassivity of their prey is vividly rendered. It is one of Schongauer's most admired works, and it inspired Dürer. Dürer's drawing entitled *Head of an Old Man* (print, page 10) seems to be a reminiscence of the hermit's face, depicted in a highly expressionist style.

3

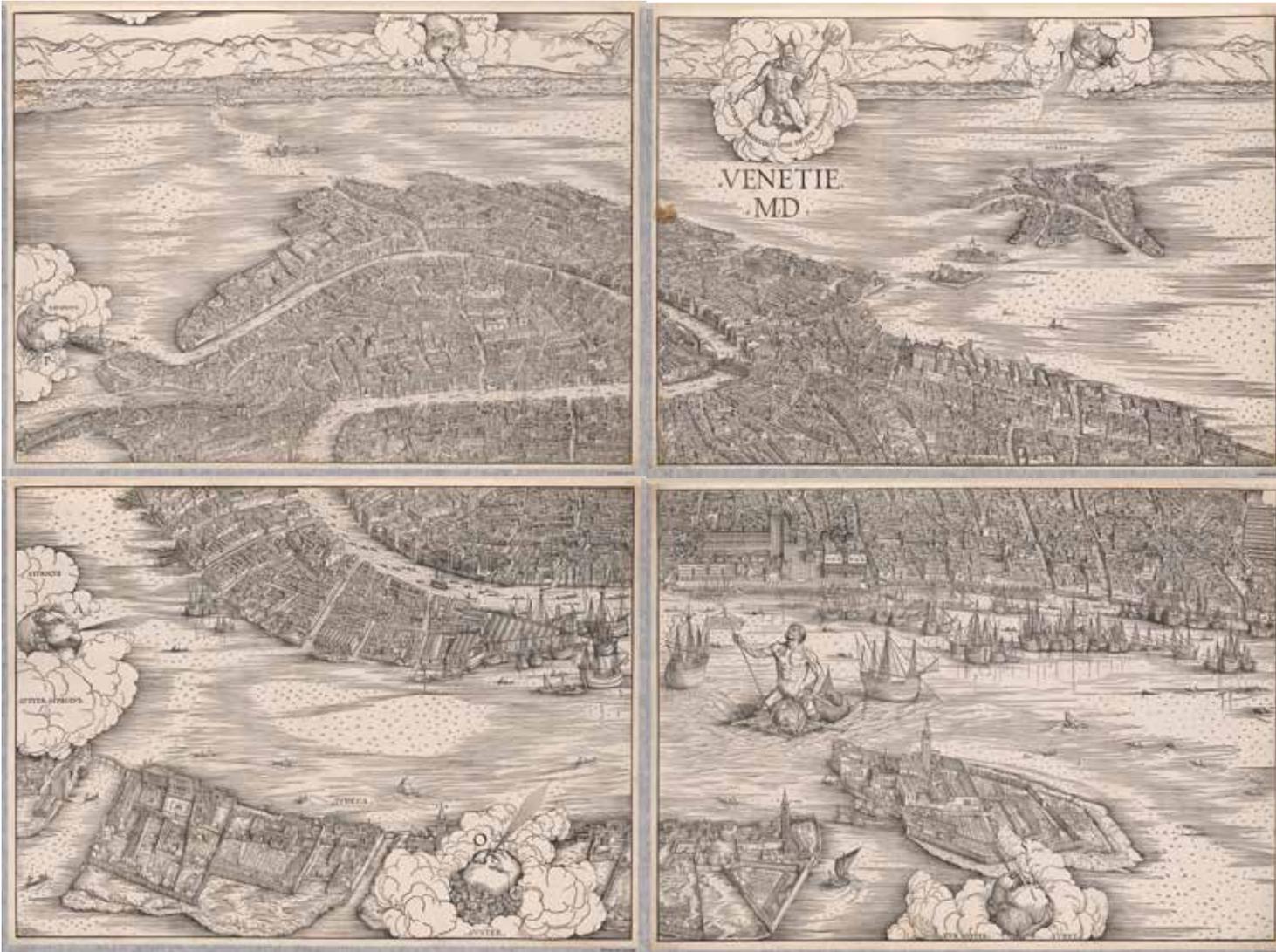
Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Hercules at the Crossroad (The Effects of Jealousy)*, around 1498-1499  
Burin copper engraving  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Ca-4 (+, 5)-Boîte Ecu (Estnum 181)  
©BNF

For a long time, this print was among Dürer's most enigmatic compositions. The key to its interpretation was provided by Erwin Panofsky, who saw in it an invention combining mythological culture and allegorical dimension, in keeping with Xenophon's account, which referred to the moment when Hercules had to choose between the road to Virtue and the road to Vice. This print can be seen as Dürer's aesthetic manifesto, in that it brilliantly summarises the lessons of the three greatest engravers of the *Quattrocento*, while harmoniously integrating them into the superb Nordic landscape in the background. For his figure of Virtue, Dürer was inspired by *The Death of Orpheus* by the Master of the E-series Tarocchi, known as the Mantegna Tarocchi. His nude Hercules, seen from behind, can be read as a tribute to Antonio Pollaiuolo's bronze. Lastly, the nude woman leaning on the satyr, an allegory of pleasure, is an almost literal quotation from Mantegna's Nereid in Battle of the Sea Gods.

2

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*The Apocalypse/The Four Horsemen of the Apocalypse*, around 1497-1498  
Woodcut  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Ca-4 (b, 3)-Fol (Estnum 2018-5673)  
©BNF

With its fifteen woodcuts, the *Apocalypse* was Dürer's first major illustrated book to be published. It was released in 1498, in two publications. Dürer did not hesitate to move away from Saint John's account of the Revelation in order to prioritise visual effects and dramatic intensity. Thanks to his technical command, Dürer managed to create vivid images that, with tremendous achievement, bring Saint John's visions to life and make them almost real, without stripping them of supernatural and phantasmagorical nature.



Made up of six woodcut blocks, the monumental dimensions of *View of Venice* make it an unparalleled work in the history of early 16<sup>th</sup> century engraving. This work is marked by the exactitude of the topographic information it contains, and by its bird's eye view, which places spectators above the clouds, in an almost divine position, enabling them to take in the entire territory of La Serenissima.



4

4

After Jacopo de Barbari (Venice?, around 1440-1450 – Brussels, around 1516)  
*View of Venice*, Venice, 1500, published by Anton Kolb  
 Woodcut in 6 blocks  
 Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Aa6-Barbari (Estnum 23590)  
 ©BNF



Attribution to Jacopo de Barbari was based on stylistic similarities, in particular for the figures of Mercury, Neptune and the seven Winds. *View of Venice* became a decisive milestone in the history of woodcuts and in the promotion of this technique. In this regard, it is totally in keeping with the preoccupations of Dürer, who never stopped asserting his ambition for xylography.



5

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*The Stork*  
Around 1500-1505  
Quill and ink  
Brussels, Museum of Ixelles, JBW136  
©Museum of Ixelles

Executed after nature (but in the artist's studio), with immense zoological precision, this print is a veritable portrait of a stork. Its proportions are carefully studied, just like those of a human. The bird, solidly perched on its legs, has its head turned towards the spectator with an inquisitive, almost imperious, look. Finished studies such as the stork could be used in more ambitious projects. Dürer never provided a literal description of nature, he often gave it deep meaning.

7

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Adam and Eve* (also called *The Fall of Man*), 1504  
Burin copper engraving, Paris  
Bibliothèque nationale de France  
Réserve Ca-4 (+, 1)-Boîte Ecu (Estnum 102)  
©BNF

This absolute masterpiece of engraving depicts a crucial moment: Adam and Eve, flirting with temptation, take one bite of the forbidden fruit offered to them by the snake. This burin engraving is the first product of Albrecht Dürer's research on anatomical proportions prior to his second Italian voyage, emulating both ancient sculpture and Jacopo de Barbari. The garden of Eden, a dark space highlighting the nudity of the first woman and the first man, is depicted as a lush forest inhabited by animals. Four of these symbolise the four temperaments: the angry cat, the sanguine rabbit, the phlegmatic cow and the melancholic moose are all part of a harmony that is about to crumble.

6

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Nemesis* (also called *The Great Fortune*)  
Around 1501-1502  
Burin copper engraving  
Chantilly, Condé Museum, EST 259  
©RMN-Grand Palais Domaine de Chantilly-René Gabriel Ojéda

This print, dedicated to the Greek goddess of divine retribution, is one of the best known and most brilliant by the master. Nemesis is standing on a sphere that is floating in the heavens, holding a jewelled cup, the symbol of reward, in one hand, and a bridle, the symbol of punishment, in the other. This is one of the first engravings, made using a compass and a ruler, for which Dürer was inspired by Vitruvius, but also Jacopo de Barbari, calculating ratios of proportions for the head and the body.

8

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Adoration of the Trinity*. Project for the *Landauer Altarpiece*  
1508, Quill and brown ink, with a touch of watercolour (brown, red, green, and blue)  
Chantilly, Condé Museum, DE 887  
©RMN-Grand Palais Domaine de Chantilly-Gérard Blot

This extraordinary project is without a doubt the most important drawing by Dürer held at the Condé Museum, but also the earliest modello of his career, in preparation for one of his major masterpieces. In 1501, two rich Nuremberg merchants, Erasmus Schiltkrot and Matthaüs Landauer, founded the Zwölfbrüderhaus, a hospice to house twelve ageing, needy artisans. Its chapel was adorned with an ambitious altarpiece by Dürer, purchased in 1584-1585 by the Emperor Rodolphe II, who had it shipped to Prague (today it is held at the Kunsthistorisches Museum in Vienna) and whose frame remained in Nuremberg (today in the Germanisches Nationalmuseum). This preparatory drawing depicts the Second Coming of Christ and the vision of the Celestial court in heaven. The frame is inspired by Venetian sculpted tombs, which Dürer admired during his last sojourn there.



9



10



11

9

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Stag Head Pierced by an Arrow*, 1504 ?  
Brown wash, grey wash, water colour and gouache applied with a brush and a quill on laid paper  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve B-13(2)-boite écu  
©BNF

This decapitated stag, whose snout is still pierced by an arrow, was painted in watercolour on paper. The animal is depicted in actual size, which heightens the naturalist character of the drawing. Dürer drew it from life, perhaps after a hunting party. The German paper on which it is drawn, whose watermark was also found in Jacopo de Barbari's works around 1503, could confirm the hypothesis of a work contemporary to or even in preparation for the print of Apollo and Diana, produced between 1504 and 1505, where Dürer depicts a dead stag, which would also confirm the date marked on the leaf.

11

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Melencolia I*, 1514  
(*Melencolia*)  
Burin copper engraving  
Chantilly, Condé Museum, EST 232  
©RMN-Grand Palais Domaine de Chantilly-René Gabriel Ojéda

*Melencolia* is one of the most commented works in art history. It is without a doubt the most enigmatic print in Dürer's work in general and the *Meisterstiche* (the artist's "masterful copper engravings", the apogee of his engraved work) in particular. A monumental, winged woman, wrapped in a heavily draped dress, rests her cheek on the palm of her hand. Sitting in the middle of scientific instruments and scattered tools, she appears to be languishing, turned in on herself. She seems paralysed in her creative energy, holding a useless compass, while by her side, perched on a millstone, a concentrated cherub is engraving with a punch on a tablet. In the distance, the coastal landscape illuminated by star (perhaps Saturn, the god of melancholia?) is dominated by the title of the print, written on the wings of a bat.

10

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Christ Child Holding a Crown*, 1506  
Brush, brown ink and white gouache on blue paper (carta azzura), bistre wash  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve B-13 (2)-boite écu  
©BNF

On blue Italian paper, now partially browned, the exceptional drawing of the Christ Child leaning on a cushion and holding a crown was produced using the highly pictorial chiaroscuro technique observed by Dürer during his stay in Venice. The shading of the child is made up of a network of very fine curved hatching, sometimes parallel, sometimes crossed, which is reminiscent of the burin technique. Yet it was less as an engraver and more as a painter that Dürer wished to obtain the recognition of his peers, when producing the work for which this drawing was preparatory: the altar painting of the feast of the rosary (1506, Prague, Národní Gallery), intended for the chapel of the German merchants' company in Venice.



12



13



14

12

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
*Knight, Death and the Devil*, 1513  
 Burin copper engraving  
 Paris, Bibliothèque nationale de France, Prints and photography  
 department, Réserve Ca-4 (+, 7)-Boîte Ecu (Estnum 210)  
 ©BNF

No work by Dürer was more abundantly commented upon than this print, which acquired an exceptional ideological dimension down through the centuries, to the extent that it was considered, in the darkest hours of German history, as the most perfect expression of the Germanic character. Two opposing positions persist to this day. Is this a Christian knight pursuing his quest without becoming distracted by the devil and calmly ignoring death? Or, on the contrary, is it the depiction of a Reiter, a type of mercenary on horseback reputed for leaving a trail of devastation in his wake, such as those in the City of Nuremberg were in fact used to employing? Here Dürer gives the most accomplished result of his in-depth reflections on the canon of the horse and accentuates the ideal character of the knight by opposing it to the nag ridden by Death. For his ideal horse, Dürer drew from Italian sources, and primarily the equestrian statues of Donatello in Padua and Verrocchio in Venice, as well as Leonardo da Vinci's project for the monument of Francesco Sforza.

14

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
 Diary of his journey to the Netherlands  
*An Young and Old Woman from Bergen-op-Zoom* (recto); *Young woman from Bergen-op-Zoom and girl from Goes* (verso)  
 Silverpoint on prepared paper  
 Chantilly, Condé Museum, DE 891  
 ©RMN-Grand Palais Domaine de Chantilly-Benoit Touchard

Between 3 and 7 December 1520, Dürer stayed in the residence of Jan de Haas, an innkeeper in Berg-op-Zoom. As always, he made portraits to thank his hosts – and sometimes to pay them, as well as drawing some in his notebook. On the recto, a young woman, her eyes modestly lowered, posed for Dürer on a feast day, as indicated by the inscription, probably the feast of Saint Nicholas, the 6 December, a date on which people exchanged gifts. In contrast and probably in jest, Dürer completed the leaf by tracing a second portrait, that of a wrinkled old woman, who probably worked for Jan de Haas or was a member of his family.

13

Albrecht Dürer (Nuremberg, 1471 – Nuremberg, 1528)  
 Diary of his journey to the Netherlands  
*The Town Hall in Aachen* (recto); *Portrait of Caspar Sturm and a river landscape* (verso)  
 Chantilly, Condé Museum, DE 893  
 ©RMN-Grand Palais Domaine de Chantilly-Benoit Touchard

When Dürer travelled to the Netherlands in 1520, one of his main goals was to go to Aachen, where the new Emperor Charles V was to be coronated, to negotiate the extension of the pension awarded to him by Maximilian I. Having arrived in Aachen on 4 October 1520, he visited the cathedral and the town hall, both of which he immortalised in his notebook. On the back, he drew a portrait of Caspar or Casper Sturm, who had worked as a messenger for the Nuremberg City Council. In October 1520, when he had accompanied the Archbishop of Mainz, Albrecht von Brandenburg, to Aachen, Sturm was appointed imperial herald, i.e. a carrier of diplomatic messages. The following year, he accompanied Luther de Wittemberg to the Diet of Worms, an imperial deliberative assembly on the Reform, then in its infancy. The strength of character and determination of Caspar Sturm – aged forty-five in 1520 according to the epigraphic inscription made by Dürer on his drawing – are clearly depicted. Dürer cleverly integrated this portrait drawn in Aachen into the foreground of a landscape he drew several days later. The word “toll” could designate a locality, such as Thül (Tiel), between Nijmegen and ‘s-Hertogenbosch, through which he passed, or more likely a “toll house”, a toll over the Rhine, such as the one in Lobith, mentioned in his diary in the third week of October 1520, which he encountered having left Aachen.

The verso features a third woman with a similar hat to the two previous women, also a native of Berg-op-Zoom and perhaps also a member of our innkeeper's entourage. Dürer then travelled further into Zeeland, arriving in Goes, where he “drew a young girl in local costume” on 8 December 1520.

## AROUND THE EXHIBITION

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Exhibition included in the 1 Day ticket and the Family ticket.  
Exhibition + Grounds ticket: full price: 10€ / reduced price: 8€

### GUIDED TOURS

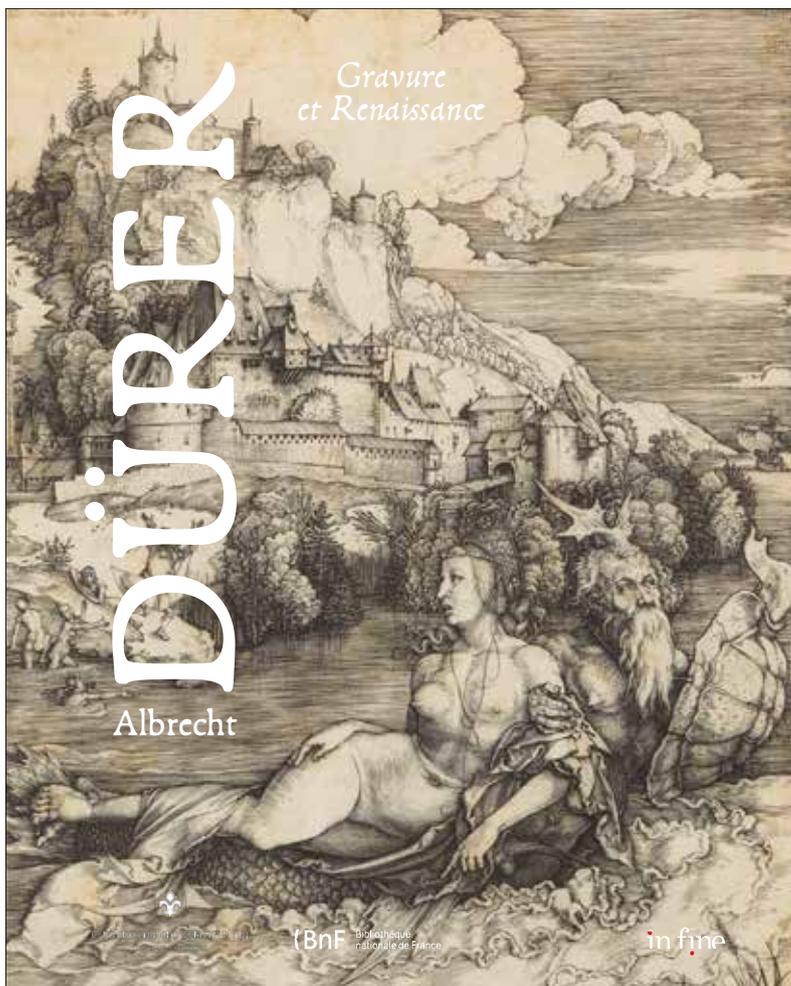
Weekends and bank holidays at 3.30 pm and 4.30 pm.  
Price: 5€.  
Maximum number of people: 20.

### ENGRAVING WORKSHOPS

For children aged 5 to 15.  
7 June to 6 July 2022: Wednesdays at 3.30 pm.  
7 July to 31 August 2022: Mondays, Thursdays and Fridays (except bank holidays) at 3.30 pm.  
1 September to 2 October 2022, Wednesdays at 3.30 pm.  
Price: 5€.  
Maximum number of participants: 15.

### CATALOGUE IN FINE ART EDITIONS

Exhibition catalogue under the direction of Mathieu Deldicque and Caroline Vrand  
Format: 20 × 25 cm  
288 pages  
Approximately 250 illustrations  
Hard cover  
ISBN 978-2-38203-025-7  
Prix: 35 €



# WHAT'S ON AT THE CHÂTEAU DE CHANTILLY IN 2022

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## Exhibitions

### *Orientalist Drawings at the Condé Museum*

Graphic Arts Room - 5 March - 29 May

### *The Tagdemt Manuscripts*

*Treasures of the Reading Room*

Reading Room - 5 March - 30 May

### *Clouet. In the court of the Valois children*

Graphic Arts Room - 4 June - 2 October

### *Pioneers of the Printed Book*

*Germanic Treasures of the Reading Room*

Reading Room - 4 June - 2 October

### *Albrecht Dürer*

*Print and Renaissance*

Jeu de Paume - 4 June - 2 October

### *The Duke of Aumale and Chantilly*

*Photographs from the 19<sup>th</sup> Century*

Graphic Arts Room - 15 October 2022 - 27 February 2023

### *The Creation of the Reading Room*

*Tribute to the Duke of Aumale*

Reading Room - 4 October 2022 - 31 January 2023

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## Equestrian shows

### *Totem*

*An Ode to the Horse Cultures of the World*

10 April - 30 October

### *Once Upon a Time the Great Stables*

13 July - 14 August

### Christmas show

26 November - 2 January 2023

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## Events

### Events and decorations for the Easter holidays

9 April - 8 May

### The Chantilly Flower Show

13 - 14 - 15 May

### Museums Night

21 May

### White picnic

25 June

### Chantilly international jazz festival

1 - 2 - 3 July

### Chantilly Triathlon

27 - 28 August

### European heritage days

17 - 18 September

### Chantilly Arts & Elegance Richard Mille

24 - 25 September

### Sound and light show *Chantilly, the Rock of Treasures*

September 2022

### Torchlit visits

Autumn midterm holidays 2022

### Events and decorations at the Château for the Christmas holidays

26 November 2022 - 2 January 2023

## CLOUET IN THE COURT OF THE VALOIS CHILDREN

Exhibition organised in the Graphic Arts Room at the Condé Museum, Château de Chantilly, from 4 June to 2 October 2022.

Proud of his numerous descendants after several reigns that had been unsuccessful in that regard, King François I wanted to celebrate his good fortune in images. As his departure for the war in Italy approached, he asked his appointed portraitist, Jean Clouet, to capture the vibrant faces of his children on paper, with a view to painting their portraits. Thanks to the tremendous action of Henri d'Orléans, Duke of Aumale (1822-1897) – whose bicentenary we are celebrating this year, this series of drawings or crayons is today held in Chantilly. Two painted series were produced: the first, with small dimensions, by Jean Clouet, came to us only partially. The second, which studies conducted for the exhibition attribute to François Clouet, who painted in the early 1540s after the drawings of his father Jean, is more complete.



**For the first time, probably since the 16<sup>th</sup> century, the portraits of the brothers and sisters have been reunited. The paintings by François Clouet, never previously exhibited, depicting Madeleine and Charles de France, are reunited with that of their brother, Henri, the future King Henri II. All were restored for the occasion.**

François Clouet (Tours ?, around 1515 – Paris, 1572)  
*Marguerite de France, the future Queen of Navarre (1553-1615)*  
Around 1561, Oils on wood  
Chantilly, Condé Museum, PE 255  
©Arcanes

François Clouet (Tours, around 1515 – Paris, 1572)  
*Henri de France, Duke of Orléans, the future King Henri II (1519-1559), around 1540-1545*  
Oils on oak  
Chantilly, Condé Museum, PE 259  
©Arcanes

François Clouet (Tours, around 1515 – Paris, 1572)  
*Madeleine de France, the future Queen of Scotland (1520-1537), around 1540-1545*  
Oils on oak  
Geneva, Ortiz Collection, FA 4  
©Iris Creative Studio\_GVA

François Clouet (Tours, around 1515 – Paris, 1572)  
*Charles de France, Duke of Angouleme (1522-1545), around 1540-1545*  
Oils on oak  
Genève, Ortiz Collection, FA 5  
©Iris Creative Studio\_GVA



Jean Clouet (Valenciennes ?, around 1485 – Paris or Tours, around 1540)  
*Henri de France, Duke of Orléans, the future King Henri II (1519-1559), 1524*  
Pierre noire and sanguine, Chantilly, Condé Museum, MN 6  
©RMN-Grand Palais  
Domaine de Chantilly-  
René Gabriel Ojéda

Jean Clouet (Valenciennes ?, around 1485 – Paris or Tours, around 1540)  
*Madeleine de France, the future Queen of Scotland (1520-1537), 1524*  
Pierre noire and sanguine, Chantilly, Condé Museum, MN 9  
©RMN-Grand Palais  
Domaine de Chantilly-  
Michel Urtado

Jean Clouet (Valenciennes ?, around 1485 – Paris or Tours, around 1540)  
*Charles de France, Duke of Angouleme (1522-1545), 1524*  
Pierre noire and sanguine, Chantilly, Condé Museum, MN 7  
©RMN-Grand Palais,  
Domaine de Chantilly-  
René Gabriel Ojéda

Starting with this extraordinary reunion of the siblings' portraits, the exhibition focuses on the development of portraits of royal children in the 16th century, drawn by Jean and François Clouet, but also by less famous portraitists such as Germain Le Mannier or Jean Decourt. The children of Henri II and Catherine de Medici were brought up far from their parents, to protect them from the dangers and illnesses that were rampant in court. All members of the children's court, bringing together the future King François II, his wife Marie Stuart, the future monarchs Charles IX, Henri III, Marguerite de Valois and François of Alençon, will be reunited in this exhibition. Blends of childish innocence and royal dignity, their portraits make it possible to have close proximity with these major actors in the history of France, and see how they grew up, room after room. The loans from the Bibliothèque nationale de France and private collections intermingle with the drawings of the Condé Museum to explore the development of child portraiture. The juxtaposition of several painted portraits and their preparatory drawings will form another high point of this unique exhibition!



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François Clouet (Tours ?, around 1515 – Paris, 1572)  
*Elizabeth (Isabelle) de France, future Queen of Spain (1545-1568)*, around 1551-1552  
Pierre noire, sanguine, white chalk and blue crayon  
Chantilly, Condé Museum, MN 34  
©RMN-Grand Palais Domaine de Chantilly-René Gabriel Ojéda



—  
Germain le Mannier (active between 1537 and 1560)  
*Henri (Alexandre-Édouard) de France, Duke of Orléans, then of Anjou, future Henri III, King of France and Poland (1551-1589)*, around 1555  
Pierre noire and sanguine  
Chantilly, Condé Museum, MN 36  
©RMN-Grand Palais Domaine de Chantilly-René Gabriel Ojéda



—  
Germain Le Mannier (active between 1537 and 1560)  
*Claude de France, future Duchess of Lorraine (1547-1575)*, around 1556  
Pierre noire, sanguine, yellow and blue chalk  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Na-22 (16)-Boîte écu, Estnum 36205  
©BNF



—  
Germain Le Mannier (active between 1537 and 1560)  
*François-Hercule de France, Duke of Alençon, then of Anjou and Brabant (1555-1584)*, around 1556  
Pierre noire and sanguine  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Na-22 (11)-Boîte écu, Estnum 36129  
©BNF



—  
Jean Decourt (around 1535 – around 1585)  
*François-Hercule de France, Duke of Alençon, then of Anjou and Brabant (1555-1584)*, around 1561  
Pierre noire and sanguine  
H. 35,2; L. 24 cm  
Paris, Bibliothèque nationale de France, Prints and photography department, Réserve Na-22 (1)-Boîte écu, Estnum 35974  
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## AROUND THE EXHIBITION

Accessible with the 1 day ticket.

Catalogue under the direction of Mathieu Deldicque, with collaboration from Alexandra Zvereva and Pauline Chougnet, éditions Faton, 96 pages, 19.50 €.

## CURATORS

Mathieu Deldicque, Heritage curator at the Condé Museum.

With collaboration from Pauline Chougnet and Alexandra Zvereva.

**{ BnF** | Bibliothèque nationale de France

This exhibition benefits from the exceptional partnership of the Bibliothèque nationale de France and the Collection Ortiz, making it possible to unveil in Chantilly paintings by François Clouet never previously exhibited.

## LENDERS

Paris, Bibliothèque nationale de France, Prints and photography department

Paris, private collection

Czech Republic, private collection

Switzerland, Ortiz Collection

## SPONSORS

The exhibition benefits from the generous support of the Friends of the Domaine de Chantilly and Sotheby's. The painted portraits of the future King Henri II and Queen Marguerite de Valois were restored with the support of Fondation La Marck,



Friends of the Domaine de  
CHANTILLY

Sotheby's

under the aegis of Fondation de Luxembourg, as part of the restoration of the Clouet Room in the Condé Museum, with the support of Hauts-de-France Regional Directorate of cultural affairs and the Research and restoration centre at musées de France. The Clouet works at Chantilly were restored several years ago thanks to the loyal support of the Friends of the Condé Museum.

## PIONEERS OF THE PRINTED BOOK GERMANIC TREASURES OF THE READING ROOM

Exhibition organised in the Reading Room at the Condé Museum, Château de Chantilly, from 4 June to 2 October 2022.

**While drawings and prints by Dürer are presented in partnership with the Bibliothèque nationale de France, the Reading Room in Chantilly proposes an exploration of the typographic workshops of large Germanic towns during the Renaissance, where the printing revolution took place and where Dürer invented the artist's book.**

After "The Tagdemt Manuscripts", the exhibition evoking the youth of Henri d'Orléans in Algeria through Chantilly's collection of Arabic manuscripts, this presentation of rare books in the Reading Room is part of the celebration of the prince's bicentenary. It illustrates the collector's talent, in the middle of his life, during his years of exile, through Germanic books. A third exhibition this coming autumn will highlight the creation of the Reading Room in Chantilly after the prince's return to France, during the last years of his life.

The Duke of Aumale's collection of rare books is above all known for its French and Italian treasures, which are often exhibited. For the first time, this exhibition unveils the importance of books from German-speaking countries in the prince's collection. The art of the Ottonian book and that of Mosan bookbinding did not leave the "prince of bibliophiles" indifferent, as shown by some magnificent books purchased separately. The majority of these Germanic treasures however come from the Frank Hall Standish collection, and concern the incunable period (books printed before 1501). In a single transaction in 1851, the prince acquired the famous Standish library, i.e. 3,504 volumes first bequeathed to Louis-Philippe and subsequently put on sale at auction as part of the former

king's succession. In this collection, the Duke of Aumale discovered the entire history of the beginnings of printing and from then on was only interested in manuscripts. Starting with the Standish collection, he acquired remarkable pieces, chosen very tastefully, as demonstrated in the catalogue he wrote. In the latter, the extent to which the characters are worn is indicated, as are the quality of typographic execution, the rarity and uniqueness of the works, the verve and boldness of prints such as the *De claris mulieribus* by Boccaccio (Ulm, J. Zainer, 1473).

Like other great bibliophiles of his time, the Duke of Aumale was fascinated with the beginnings of typography. The collection in Chantilly makes it possible to retrace the growth of printing from the middle of the 15<sup>th</sup> century until around 1520, through a large selection of exceptional, magnificently printed books: letters of indulgence (1453) and the first dated bible (1462) printed by Johannes Genfleisch, known as Gutenberg, xylographic booklets printed from a single block (around 1460-1470), famous illustrated books such as the *Nuremberg Chronicles* (1493) and the *Theuerdank* (1517). A missal from 1510 (Augsburg, E. Ratdolt) contains portraits and coats of armour of the Fuggers. All these magnificent, rare pieces were the subject of major research in recent years. This work makes it possible to approach incunables from a new angle, to retrace the first media revolution by providing numerous points of comparison with present-day transformations.

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Hartmann Schedel

*Liber cronicarum cum figuris et ymaginibus ab inicio mundi,*  
Nuremberg

Printed by Anton Koberger for Sebald Schreyer and Sebastian  
Kammermeister, 12 July 1493, Paris

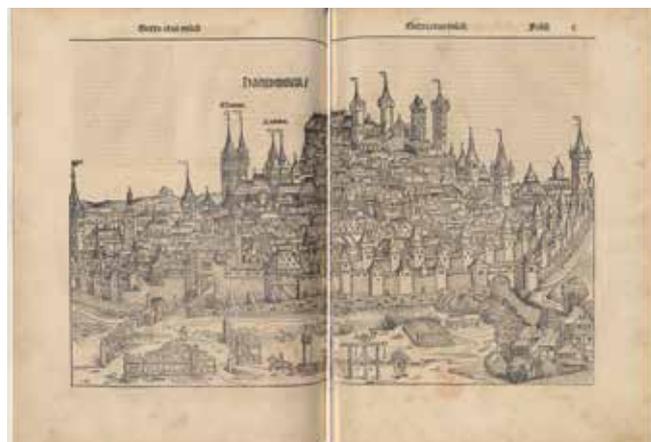
BnF, Prints and photography department, Qe-55-fol

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*Liber Regum*, s. l., around 1470

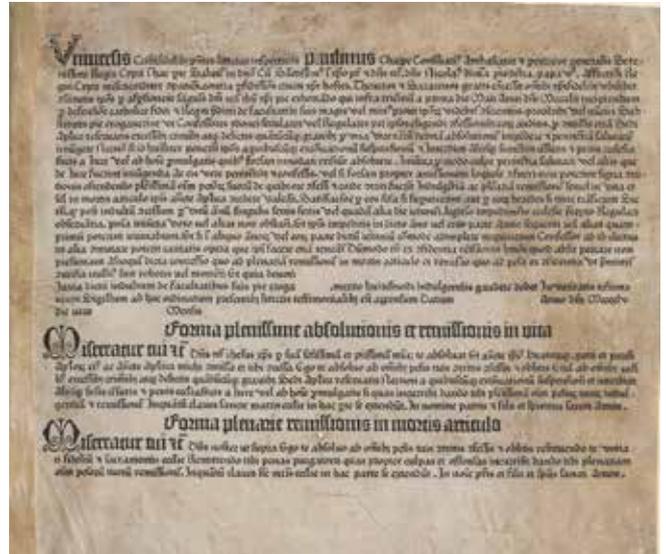
©Condé Museum



Over three generations, the collection makes it possible to trace the unprecedented transformation that emanated from the Germanic countries and spread throughout Europe. After Mainz was captured by Adolph of Nassau in 1462, workers scattered across the continent, setting up printing presses in numerous cities: Strasbourg, Bamberg and then Cologne, Basel and Nuremberg around 1469, as well as Rome and Paris around 1470... The *Virgil* printed in Rome in 1469 by emigrants who had come from the North, Sweynheym and Pannartz, “editio princeps rarissima inter raras”, wrote the Duke of Aumale, is from the Standish collection. The Duke of Aumale managed to find a perfect copy of the first book printed in Paris around 1470 (Letters by Gasparinus de Bergamo) by other emigrants, Michael Friburger, Ulrich Gering and Martin Krantz, who, the collector noted, only indicated their baptismal names in the subscription.

Despite appearances, the phenomenon of the invention of printing was not sudden, it was a slow mutation that had begun in the 14th century. Thanks to the richness of the collections in Chantilly, it is possible to juxtapose almost identical manuscripts and incunables, and to evoke the scribal Renaissance of the late Middle Ages. The new possibilities presented by print were slowly identified and exploited by German printers: the exhibition shows the first examples of title pages, colophons and pagination, complex typography, and innovative illustrations such as maps and topographic views. New types of texts appeared, and the notion of editorial policy developed.

New figures emerged such as the humanist printer (Amerbach) and the committed intellectual (Sebastian Brant). Authors’ names, and soon those of artists and engravers (Dürer), became values that were exploited by publishers and counterfeiters. All of these perfectly understood the major problem faced by the new medium: how to address as many people as possible to ensure one’s protection?



*Litterae indulgentiarum pro regno Cypri*  
[Letter of indulgence from Pope Nicholas V in favour of the King of Cyprus, known as the 31-line Indulgence]  
Mainz, J. Gutenberg, 1454  
©Condé Museum



*Dialogus creatorum*  
Gouda, Gerard Leeu, 1480  
Woodcuts attributed to the First Master of Gouda  
©Condé Museum



Illustrated incunable after Albrecht Dürer  
*Inutilitas librorum*  
Sebastian Brant  
*Das Narrenschiff*  
Basel, Johann Bergmann de Olpe, 1497  
©Condé Museum

## AROUND THE EXHIBITION

Accessible with the 1 day ticket.

## CURATOR

Marie-Pierre Dion, general libraries curator, Condé Museum.

## USEFUL INFORMATION

Chantilly is less than one hour from Paris and twenty minutes from Roissy-Charles-De-Gaulle airport.

### OPENING TIMES

Château open from 10 pm to 6 pm/8 pm for the Grounds

Great Stables open from 10 pm to 6 pm

Latest access 1 hour before the ticket desk closes

Closed on Tuesdays

### PRICES

#### Grounds

Full price: 8 € - reduced price: 6 €

#### 1 Day ticket

(Château, Grounds, Great Stables, temporary exhibitions)

Full price: 17 € - reduced price: 13.50 €

#### Annual subscription

Solo Pass: 39€ (valid for 1 year for one subscriber)

Tribe Pass: 89€ (valid for 1 year for one subscriber and up to 3 free companions, for the 1 Day ticket only)

Grounds Pass: full price: 25€ - reduced price: 20€ (valid for 1 year for one subscriber)

### ACCESS

#### By car

- From Paris: A1 motorway, exit n° 7 Chantilly
- From Lille: A1 motorway, exit n° 8 Survilliers; A16 motorway, exit Champagne-sur-Oise

#### By train

- Gare du Nord SNCF Main lines (25 minutes), station: Chantilly-Gouvieux.

TER Chantilly package: ages 12 and over - 25 €; under 12 - 1 €.

(access to the Grounds, Château, Great Stables, exhibitions - the TER package does not include the white picnic or the open air cinema evening)

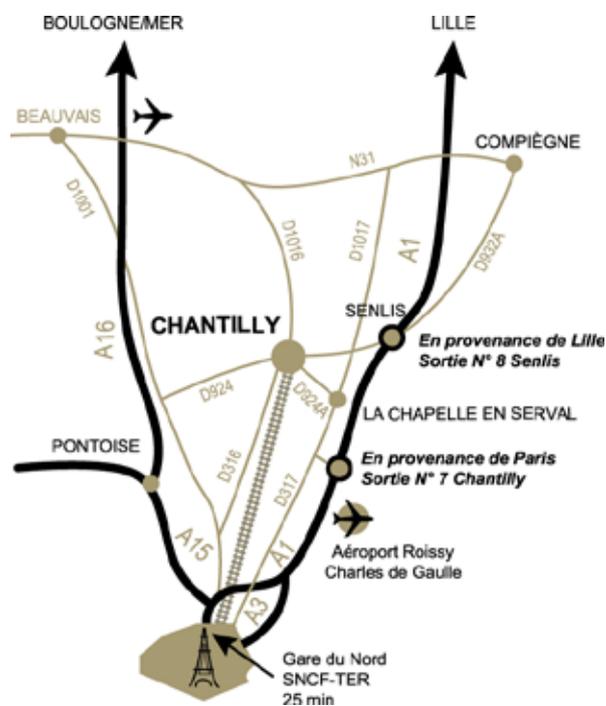
#### From Chantilly-Gouvieux train station to the Château

- On foot: 20-25 minutes
  - DUC (Desserte Urbaine Cantillienne) bus provided free of charge by the town of Chantilly or Keolis bus n° 15 heading towards Senlis: depart from the bus station, get off at the "Chantilly, église Notre-Dame" stop
- Free shuttle bus on weekends and bank holidays

### NEAR THE CHÂTEAU DE CHANTILLY

Hotel: Auberge du Jeu de Paume: [www.aubergedujeudepaumechantilly.fr](http://www.aubergedujeudepaumechantilly.fr)

Chantilly tourist office: [www.chantilly-tourisme.com](http://www.chantilly-tourisme.com) - + 33 (0)3 44 67 37 37



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