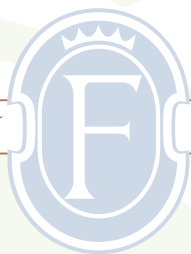


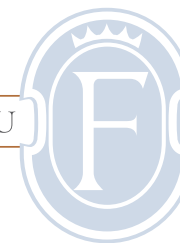
AMIS DU CHÂTEAU



DE FONTAINEBLEAU

# BECOME A PATRON





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The "Association des Amis du Château de Fontainebleau", established in February 2006, is governed by the French Law of 1901. Housed in the Pavillon des Vitriers in the Cour d'Honneur of the château, it comprises to date over 1100 members and is administered by a Board associating the Heads of specialised commissions all of whose members are volunteers.

### IT HAS SEVERAL OBJECTIVES :

Increase public awareness of the history and the artistic heritage of the Château of Fontainebleau, its gardens and park.

Support the State owned Château of Fontainebleau in organizing events and running educational activities for young people.

Encourage patronage initiatives which help enrich the collections through acquisitions and take part in restoring the architectural and decorative heritage of the château and its works of art.

### AN ASSESSMENT OF ITS ACTIVITIES IS HIGHLY POSITIVE:

• **contribution** to hosting the different events organised by the château : Night of Museums, Festival of the History of Art, European Heritage Days.

• **organization** of numerous conferences on the occasion of exhibitions or events inside or outside the château ; guided visits of monuments or sites with an historical link to the château ; one day and 2-3 day cultural outings.

• **various publications:** a monthly newsletter addressed to members ; largely illustrated quar-

terly Bulletins evoking subjects relating to the eight centuries of the château's history and to its artistic heritage ; annual dossiers with a deeper treatment of historical or artistic subjects leading to a better knowledge of Fontainebleau's heritage.

• **a constantly updated** Internet site [www.amischateaufontainebleau.fr](http://www.amischateaufontainebleau.fr), open to all, informing site visitors of the activities organised by the château, or by ourselves, as well as information on our publications and on our patronage initiatives.

• **participating in educational projects** (activities and conferences) in collaboration with the château, financing the educational site [www.chateau-fontainebleau-education.fr](http://www.chateau-fontainebleau-education.fr), recognized as a « knowledge portal » by the Ministry of Education, and available to the teachers and organizers responsible for the 47 000 children who visit Fontainebleau each year.

• **supporting Patronage initiatives**, either from our own resources, or through raising funds from our members, or by mobilizing patrons, corporate or individual, enabling us to take part in restoring works of art or in acquisitions wanted by the château.

Through this dossier, the Association wishes to better publicize the immense riches of the Château of Fontainebleau, a UNESCO World Heritage site, and encourage Patronage initiatives which contribute to the conservation, the restoration and the enrichment of the décors and the collections of this prestigious site.

**Le Président des Amis,  
Gérard Tendron**



# BECOME A PATRON OF THE “HOUSE OF AGES”



Built in the heart of a forest teeming with game, on the edge of the royal estate and close to the capital, the château of Fontainebleau has an ideal position. It is the hunting residence prized by Saint-Louis, where Philippe le Bel is born and will die.

This medieval past is swept away by the French Renaissance, to be replaced by the most lovely architectural ensemble and the greatest decors of what the world of art history will consider – from the 1850s onwards - as the School of Fontainebleau. Occupied continuously, transformed, embellished and enriched, Fontainebleau has a special place in the hearts of all the sovereigns who reigned over France, from the accession of Louis VII (Louis le Jeune) in 1137 until the abdication of Napoleon III in 1870. Each of the rulers applied himself to enhancing the residence of his predecessors. François I<sup>er</sup>, Henri IV, Louis XV and Louis XVI bequeathed to us the most exceptional artistic testimony of their day. After it had been gutted during the Revolution, Napoleon I restored and

Isidore Patrois. *François I grants to Le Primatice the titles and revenues of the abbey of Saint Martin.* 1865. Oil on canvas. Musée de Blois



Léon-Jean Gérôme. *The audience of the Siamese ambassadors by Napoleon III in the Ballroom of the château de Fontainebleau,* June 27th 1861. Oil on canvas.

refurnished the château, which he considered to be the “true home of Kings, the house of ages”. Louis-Philippe undertook major restoration work. The château as we see it today is, to a large extent, the one known by Napoleon III and Eugénie. The wide-ranging tastes of the Second Empire gave full appreciation to the profusion, the quality and the variety of the decorative ensembles created in France between the XVI<sup>th</sup> and XIX<sup>th</sup> centuries. Fontainebleau became a national palace in 1870, welcoming Presidents Sadi Carnot and Faure, before becoming a national museum in 1927. The patrimonial importance of the château and its gardens was recognised by UNESCO in 1981 when they were added to the list of World Heritage sites.

The Administration of the Château, which in 2009 became a public institution attached to the Ministry of Culture and Communication, aims to make Fontainebleau one of France’s major cultural facilities, like its “big brothers”, Versailles, the Louvre or Orsay, by pursuing two major objectives: preserving and enhancing this heritage to transmit to future generations, and making it accessible to the largest possible number of people. To do so, the Château has put in place an ambitious cultural programme. Every year, a major exhibition is organised for visitors in Spring, followed each Autumn by a theme exhibition dedicated to one of the Château’s flagship works of art. Previously unvisited areas have also been opened to the public: the Pope’s apartment, the Chinese Museum and the Guest Apartment, between 2007 and 2010; Napoleon III’s study and Empress Eugénie’s lacquer room, in 2013; the wonderful imperial theatre in 2014, to be followed by the Turkish Boudoir of Marie-Antoinette and Josephine. Throughout the year, various national cultural events take

place, such as Museum Night, the Festival of Art History or European Heritage Days. Each October, on the day of Saint-Hubert, the courtyards echo to the cries of the hounds and the sound of the hunting horns. The Château is particularly aware of the diversity of its public and develops resources and programmes adapted to all. The success of the *Livre des siècles* (the Book of ages) a “serious” game for tablet computers, enabling the very young to discover the château in a different way, attests to our great development potential.

In order to pursue its objectives, the château can count on the support of the State but it naturally needs other partners. As early as the 1920s, John D. Rockefeller Junior had grasped the patrimonial importance of Fontainebleau and contributed to the restoration of the Belle-Cheminée wing. Other patrons followed, including the Emirate of Abu Dhabi, Crédit Agricole SA, Rolex, the Heritage Foundation or the Friends of the Château of Fontainebleau. By means of the restoration of its decors, the development of its gardens, the acquisition of works of art, the creation of high-quality temporary exhibitions, or the development of mediation tools, individuals and companies are striving to put the Château on the map and to enable everyone to benefit from this unique place. Supporting the château of Fontainebleau means becoming an associate of one of France’s most prestigious monuments, a privileged witness to the unfolding of the history of France.

Become a patron of the “House of Ages”! •

**Jean François Hebert**

**President of the château de Fontainebleau**



## SOME INFORMATION ABOUT THE CHÂTEAU AND ITS HISTORY

The Association "Les Amis du Château de Fontainebleau" (Friends of the Château of Fontainebleau) publishes a richly-illustrated quarterly bulletin covering subjects linked to the château's history, its architectural, artistic or decorative heritage or recounting the events which took place there.

Here we present a certain number of these articles written by specialists, mostly heritage curators or historians but also by members of the association, knowledgeable and enthusiastic amateurs, articles which cast a light on the château and its history.

## FONTAINEBLEAU, THE HOUSE OF KINGS



Aerial view of the château of Fontainebleau and the gardens

"Fontainebleau is a town situated in the midst of forests and surrounded by bare rocks... the château is made up of a collection of buildings which, having been built at different periods and by different sovereigns, seem a confused mixture of gothic and modern architecture. Although the various constructions are unrelated to each other, the overall effect is powerful, majestic, superb". The

German architect who here gives his first impressions on discovering Fontainebleau in the middle of the XVIII<sup>th</sup> century, summarises both the surprise and the seduction of the place which today's visitor still feels when confronting this maze of a château intertwined with the town in the middle of the woods.

No matter which road is taken to approach it, the

forest in effect precedes Fontainebleau, isolates it and in a certain way protects it from the outside world. It was most certainly the forest which was decisive in the destiny of this royal retreat, initially a residence for the Capetian kings then the Renaissance château which was greatly enhanced by François I's attachment to it, where he loved to go "for the pleasure of the hunt". But, in fact, although the forest did contain large numbers of the "russet beasts" needed to satisfy this passion, which was shared by all the kings of France, it was first and foremost a source of energy, providing what was needed for heating and construction. Without the forest, the implantation of a large royal château would scarcely have been possible. Together with the possibilities for transport offered by a navigable river nearby – the Seine – as well as the presence of springs, the forest of Fontainebleau is at the origin of the vast complex of buildings where the French sovereigns would succeed each other with remarkable constancy from the XII<sup>th</sup> to the XIX<sup>th</sup> century, witnessing their great attachment to the place.

At Fontainebleau, the buildings testify beyond question to this long presence of the powers of the land, and the gentle anarchy of the constructions is the mark of an ancient lineage which refuses to conform totally to any great architectural discipline. And yet, the overall effect is extremely harmonious, mixing without discord styles and epochs, pomp and intimacy in this delectable variety which emanates from the sediments of a unique historical background. Here we should evoke the spirit of this place which, despite the sometimes radical changes and painful losses which took place, made possible those formal connections which allow us, even today, to see across the interweaving of periods and tastes that profound unity, a very "bellifontain" esthetic, which goes far beyond the effects of its famous renaissance décors.

As for the town, it stretches between the royal buildings and park to the south and the forest to the north. Fontainebleau has long lived, in the same way as the château, to the rhythm of the movements of the court. Known as a "Royal Borough" throughout the period of the ancien régime, it became administratively independent only in 1790 when the first mayor was elected, namely Count Montmorin who had in fact been governor of the château. This very long presence of the court can be felt in those buildings spread throughout the town whose building materials and façades of-



Pierre Paul Rubens, *Henri IV entrusts to the Queen the government of his kingdom*, oil on canvas. Paris, Musée du Louvre.

ten have a family likeness: the water tower, the small stables of Louis XV and the barracks for the body guards of Louis XVI. Although the XIX<sup>th</sup> and XX<sup>th</sup> centuries deprived us of some important evidence of this cultural inheritance, many vestiges have been preserved, some modest, some quite remarkable, and all attesting to the strong interlinking between the heritage of town and château. The main door of the Hôtel de Ferrare, or the residence of Madame de Pompadour are wonderful illustrations of this aristocratic implantation in the royal borough ; they are the natural complement to what was a major residence for the sovereigns.

These indissoluble links which unite forest, château and town are inscribed in the topography and in the history of the place. It is to this balance and to the efforts made to protect it that we owe the continued existence of the fragile chef d'oeuvre which is Fontainebleau. •

### Vincent Drognet

Curator general for heritage, Director of heritage and of the collections of the château



## FONTAINEBLEAU: AN ESTATE AND A CHÂTEAU FOR THE HUNT

In the XIth century, Robert the Pious acquired lands in the forest of Bière where he enjoyed hunting, and there he had built a hunting lodge which was the origin of the château. Up until the time of Napoleon III, most sovereigns stayed at Fontainebleau, enlarging both the château and their wooded estate. They went stag hunting, shooting and hawking. Hunting was not simply for the King's pleasure, but was also a mark of his prestige and an invitation to take part was considered a significant privilege.

The château still bears witness to this taste for hunting: the Galerie des Cerfs (Stags' Gallery), which is decorated with scenes from the big hunting estates and trophies of stags from the royal "laissez-courre" when the hounds were unleashed, the galerie de Diane and the garden of the same name, the hunting apartment, with the large painting by Oudry showing Louis XV hunting at Franchard and the King's dogs painted by Desportes, the painting by Denis in the galerie des Fastes depicting Louis XIV driving his own four-horse carriage which he used when hunting at Fontainebleau.

The hunt has left its mark in particular on the forest: the star-shaped crossroads and the circular roads constructed to facilitate the view and the movement of the hunt; the Route Ronde, built so that the ladies of the Court could follow in their coaches, and the 800 km of bridle paths; the crosses which marked the crossroads for the hunt's "search and relay", the names (carrefour du Grand-Veneur, route du Bien-aller, de la Curée, de la Retraite, de l'Hallali, de Diane...), the signs of rearing pens and shooting (Faisanderie, Grand-Parquet, parquet d'Avon, Montigny...).

The high density of game needed to satisfy the



Barthélémy Prieur. *Diana the Hunter*. Bronze 1602. Galerie des Cerfs, Château de Fontainebleau

king's "pleasure" had a negative impact on forest regeneration, "nibbled away" by the stags, the roe-deer, the rabbits, so that very soon it was necessary to "trellis" plots which had been regenerated or planted. The damage caused to adjacent crops by the game and by the passage of the hunt led the kings to grant the inhabitants of bordering parishes the customary rights such as forest pasture for cattle. This led to the forest remaining sparse and so in the XVIII<sup>th</sup> and XIX<sup>th</sup> centuries reforestation took place on a large scale and the Scots pine was introduced.

The dossier being prepared on this subject will illustrate the rich episodes of the common history uniting the château and the forest. •

### Gérard Tendron

Former Director General Office National de la chasse (National Hunting Agency)



The king's dogs. Galerie François I, Château de Fontainebleau

## THE FIRST SCHOOL OF FONTAINEBLEAU



Rosso Fiorentino. *The elephant with fleurs-de-lis*. Fresco. 1537. Galerie François I<sup>re</sup>. Château de Fontainebleau

The term "School of Fontainebleau" was first used at the beginning of the XIX<sup>th</sup> century by the Austrian art historian Adam Bartsch. At first this name was employed to define a group of prints produced from the compositions of Italian artists who worked at Fontainebleau. However, from the middle of the XIX<sup>th</sup> century what had simply been a convenient classification ended up designating the work of Italian painters in Fontainebleau. At the beginning of the XX<sup>th</sup> century, the works which Louis Dimier devoted to Primatice would help establish this notion of the School of Fontainebleau while the famous 1972 Exhibition at the Grand Palais, entitled "The School of Fontainebleau", would consecrate this artistic phenomenon as one of the essential visual arts movements of the XVI<sup>th</sup> century. At the same time that Bellifontaine decorative arts were becoming better known, renewed by the 1960's restoration work, a distinction between two "Schools of Fontainebleau" appeared: the first School concerned the work of Rosso and Primatice and his rivals, and a second School was defined by the works begun at the time of Henri IV at Fontainebleau by Ambroise Dubois, Martin Fréminet and Toussaint Dubreuil. Rosso (1494-1540) and Primatice (1504-1570), who arrived in

France in 1530 and 1532 respectively, were the two principal protagonists of this first School of Fontainebleau.

The decor of the gallery François I, begun in 1532 and designed by Rosso, made a new and original ensemble, mixing painted fresco scenes and stucco frames placed over sculpted and partially gilded wood panelling. The paintings, despite showing signs of wear, still bear witness to the Florentine painter's style, at once scholarly and violent, troubled and sensual. This originality and this vivacity are carried into the stucco relief which frames and comments upon the fresco panels. Their repertoire of decorations never before seen in France, consisting of lively cherubs, heavy cascades of fruit, large-as-life human and mythical figures, and above all, the famous "leather" relief motifs stand out as the most spectacular element of the gallery's decor.

While Rosso directed the work on the gallery François I, Primatice was entrusted with the decoration of the King's chamber on the first floor of the Saint Louis Keep, and with that of Queen Éléonore's chamber, also known as the François I salon. Of these two important decorative ensembles, there remains only the chimney mantelpiece



in the Queen's former room showing how much the ideas of Primatice owed to those of Giulio Romano. From 1540, at the death of Rosso, Primatice became the "Master of Fontainebleau". He continued to create decors for François I which have now largely disappeared: those of the bath chamber, the lower gallery or again those of the King's room. However, the decoration of the chamber of the Duchess of Etampes, done around 1541, is a testament to the activity of Primatice at the end of the reign. If the decorative principle and the formal repertoire which preside in this room are manifestly born of the experience of the François I gallery, the large recumbent stucco figures betray the influence of Parmigianino on Primatice and greatly attest to the climate of sensuality which characterizes the creations of this first "School of Fontainebleau".

After the death of François I in 1547, Primatice continued under Henri II to be granted large orders for the decoration of Fontainebleau. In the Ulysses gallery, a vast space one hundred and fifty metres long occupying all of the first floor of the south wing of the Cour du Cheval Blanc, Primatice had already been commissioned by François I to paint the vault with motifs of grotesques and mythological scenes. At the beginning of the decade (1550), he was to illustrate the history of Ulysses on the walls of the gallery, a considerable task which led him to engage the talents of another Emilian painter, Nicolò dell'Abate, who arrived in France in 1552.

The whole of the Ulysses gallery, only completed under Charles IX, was no doubt the most admired and best known by artists and art lovers. Unfortunately it disappeared in the reign of Louis XV, but a number of drawings and engravings as well as rare painted copies allow us to glimpse the impression of virtuosity and charm of these compositions.

On the other hand, the painted decor of the ballroom is still visible, albeit very marked by successive restorations. In this vast hall, originally conceived as a loggia, the scenes painted by Nicolò dell'Abate based on designs by Primatice essentially occupy the corner-pieces of the arcades. The subject matter, in keeping with the functions of this ballroom and banqueting hall, turn around the themes of music, dance and feasts, but all of a Platonian philosophic essence, exalting Love, Harmony and Concord. This very ambitious decor



Le Primatice. Alexander taming Bucephalus. Fresco surrounded by stucco caryatides and cherubs. Around 1541-1544 Chamber of the Duchess of Etampes. Château of Fontainebleau

differs however from that of the François I gallery or those of the chambers of the King, the Queen or the Duchess of Etampes in abandoning the stucco mouldings which marked the originality of the previous groups. Despite the considerable disappearances and obvious disparities, these creations of the first School of Fontainebleau, share a common aesthetic and a coherent style. The inventive capacity of Rosso, an artist who without doubt occupies the most advanced place among the best of the Manierists, has marked the spirit of Fontainebleau considerably. Primatice, less radical, more adaptable, but no less gifted, and having an undeniable talent for narration, shifted this trend towards a sensuality of style that was more likeable. From 1540 onwards, engravers like Léon Davent, Antonio Fantuzzi or Pierre Milan diffused these scholarly compositions with their recumbent figures in artfully exquisite poses throughout Europe, but above all it was the abundant decorative repertoire of the gallery stuccos which appears in hindsight to be the most original contribution of the first School of Fontainebleau. •

**Vincent Droguet**

## ALEXIS PEYROTTE OR THE GRACES OF THE ROCKERY

He gave his masterpiece to the Chateau of Fontainebleau, and yet he remains little known, if not unknown. In 1753, however, working on the decoration of the Council Chamber, Alexis Peyrotte distinguished himself as one of the most active of the artists. Though at the request of Monsieur de Vandières (the director of Buildings to the King and younger brother of Madame de Pompadour) François Boucher was contracted to paint the five imbedded ceiling canvases depicting Sunrise « le Lever du Soleil » as well as the Four Seasons, and Carle Vanloo and Jean-Baptiste Marie Pierre to produce the blue and pink cameo allegorical figures, Peyrotte was awarded all the ornamental work on the panelling of the room: grotesques, arabesques, landscapes, and still-lives. On the ceiling as well as the walls are found garlands, festoons, and armloads of multi-coloured flowers, interlaced vegetation or even symbols of music, hunting, sailing or fishing. All this delicate colouring fills the free spaces of the panelling and corresponds to the elegant sculptured curves conceived by Jacques Verberckt. In the oval passage provided for the King to pass between the Council Chamber and his chamber and in the King's First Valet's small room (also known as the "Brûle-Tout", "Burn all", since seemingly the papers were burnt there after the council meetings), Peyrotte also covered the woodwork with colourful exotic birds and flowers.

An ornamentalist of genius, whose multiple talents were particularly sought after by many contemporary art lovers, Alexis Peyrotte brought with his brush, within the most luxurious interiors, an ornamental grammar entirely dedicated to nature. Emblematic of a certain French elegance, this style of ornamentation gradually disappeared, replaced by other motifs borrowed from the classical repertoire. Today these decorations, preserved at the Chateau of Fontainebleau and in some private houses of the town, invite us to learn more about their author. •

**Xavier Salmon**  
Heritage Curator



Alexis Peyrotte. Detail of panelling. Passage between the Council Chamber and the King's chamber. 1754. Château of Fontainebleau



## THE CORONATION BOOK

As Curator of the Château de Fontainebleau since 2004 and 19th century specialist by training and by inclination, my particular, although not exclusive, interest is for the Empire period. In fact Fontainebleau's singularly rich history and the traces left by all the dynasties which were rooted there prompt us to examine the whole history of France which can be read like a book, with page upon page of architecture, countless paragraphs of decoration and infinite lines of furnishing.

I am particularly delighted by the acquisitions which have been made, as they are an essential part of history itself: for example the drawing by F. Dumoulin 'Les Adieux de Napoléon à son armée' (Napoleon's farewell to his troops), Girodet's painting 'Napoléon en souverain législateur', the Buste du Roi de Rome by Ruxthiel or the juniper album 'Souvenirs de Fontainebleau', all purchased between 2005 and 2007.

At the moment my most pressing task is to prepare the exhibition "King Jérôme-Napoléon. A French prince on a German throne". This young brother of Napoleon ruled over Westphalia, that short-lived and ostentatious kingdom which was fashioned by war and swept away by the sword.

Although it is difficult for me to choose one object in particular, I would like to mention the Livre du Sacre (the Coronation Book), which brings together original drawings and engravings of the coronation ceremonies on 2<sup>nd</sup> December 1804. Here is the reflection of the pomp of the infant Empire and the proof, since it took from 1805 to 1815 to complete, that all things which are well done require time." •

**Christophe Beyeler**  
Heritage Curator



## FONTAINEBLEAU: 1<sup>ST</sup>-20<sup>TH</sup> APRIL 1814: THE ABSENT ONES

A group of around forty members on a visit to the Musée Marmottan had the privilege of meeting Madame Maria Teresa Caracciolo, curator of the exhibition "Napoleon's sisters. Three Italian destinies" who gave them a wonderful presentation of Elisa, Pauline and Caroline in all their pomp and glory. But on April 20th 1814 "at the time of abdication and exile", what became of those three women with their strong personalities, what became of the family of the fallen Emperor? Madame Caracciolo-Arizzoli-Clémentel, art historian and researcher at the CNRS, who graciously agreed to become a Board Member of our Association, sets out here the tragic rupture of the siblings, divided between loyalty and breakdown, between moving away and keeping silent. Our warmest thanks go to her.

During his stay in Fontainebleau in April 1814, Napoleon was separated from his wife, his beloved mother and his brothers and sisters (who were, no doubt, rather less loved but whose presence at his side at all the crucial moments of his life he had always insisted on). And yet, his brothers and sisters were not far away and all were thinking of him, their concern for his future depending on the various and contradictory relations which bound them.

In 1939 in his *Sternstunden der Menschheit* (Decisive Moments in History), Stefan Zweig, a dedicated admirer of Napoleon I, devoted an essay to the Battle of Waterloo. In it he underlined an issue which to him seemed paramount in explaining the fatal defeat of the French camp: namely the absolute but short-sighted loyalty of Maréchal de Grouchy, who, rather than contravene an order from the Emperor, continued to pursue a phantom force of retreating Prussian soldiers instead of turning back to join the French army on the field of Waterloo. Had he done so, the army would have received the assistance it needed and the outcome of the battle would have been changed (as, Zweig added, the destiny of Europe and its peoples would have been changed). But that fatal order had been given by Napoleon himself and was therefore sacred in the eyes of a soldier such as Grouchy; a little more independence of mind, the ability to say no and to act for once according to his intuition, his feelings and the wise advice of those around him would have saved the Emperor and made de Grouchy a hero. But the capacity to disobey at the right time and for the common good is not given to everyone.

Napoleon's brothers and sisters were often confronted by this same dilemma, particularly at those times in their lives when they were called upon to reign over the Empire's satellite States, when they shared both the prestige and the vagaries of the extraordinary path taken by the head of the family. It was in obedience to an order from the Emperor that his older brother, Joseph, who had reigned over Naples (fortunately for him) and over Spain (unfortunately for him) found himself in Paris in that fateful month of March 1814. In January, as he was leaving to rejoin the army for the final campaign of France, Napoleon had appointed him Lieutenant General of the Empire, alongside the Regent Empress Marie-Louise and the King of Rome. The Emperor gave him a specific order: under no circumstances must his wife and child fall into the hands of the enemy. On March 28, with Paris under siege by the allied armies, Marie-Louise, who wished to remain in the capital with her son, convened the Regency Council and was reminded by Joseph of the Emperor's order: to do everything to prevent his wife and his son from being captured. No-one would consider opposing the will of the Emperor. And so Joseph, Madame Mother (who had stayed in Paris with her eldest son, her daughter-in-law and her grandson), Marie-Louise and the King of Rome left the Tuileries for Blois, where they were joined some time later by Queen Hortense, then by the Emperor's youngest brother, Jérôme, the deposed King of Westphalia. Shortly after the imperial family had left, the allied coalition entered Paris. It was at the Préfecture in Blois that Marie-Louise learned of the events which followed, right up to the abdication in Fontainebleau. Deeply troubled and fearing for the future of her son, as well as for her own, the Empress begged her husband to allow



her to join him in Fontainebleau. However, rather than encouraging this idea, Napoleon suggested she should entrust herself to her father, François, Emperor of Austria. No doubt through pride but also through a genuine wish to affront alone the trials of abdication and exile (and perhaps even the ultimate trial of death), Napoleon did not ask his mother or his brothers, who were with his wife, to come to him. In those circumstances, the wishes which he expressed must have had the validity of an order. Marie-Louise complied : she met her father in Rambouillet and soon afterwards left for Austria with her son. Napoleon would never see



them again. Madame Mother decided to leave for Rome, together with her half-brother, Cardinal Fesch ; there she met up with her son Louis, ex-King of Holland who had been out of public life since 1810. As for Joseph, he left for Switzerland to retire to the family home at Prangins while Jérôme joined his wife and began with her a life of exile spent between Berne, Gratz and Trieste.

Of all of Napoleon's brothers, only Lucien would perhaps have been able to follow his feelings and force his way into Napoleon's presence in Fontainebleau, despite his wishes. But at that time Lucien was far away : his resistance to his eldest

brother's wishes and orders had put an end to his political career from the time of the Consulat and had forced him into exile in Italy. Having decided to move even further afield, he had set off for the United States but had been captured at sea and taken hostage by the English. From 1810 he lived in Thorngrove in Worcestershire and was unable to return to the continent until after the abdication in Fontainebleau. However, the fall of the Empire marked the beginning of the reconciliation between the two brothers : at the time of the Hundred Days, Lucien joined Napoleon in Paris and remained at his side until Waterloo. During



the journey which was to take him to the island of Elba, Napoleon met his sister, Pauline in the south of France. In the spring of 1814, Princess Borghèse was spending her time between Nice and the spa town of Gréoux : roads which had been cut during the war prevented her from leaving the area. It was at the château of Bouillédou, near Luc, where she was the guest of the physician Charles that she heard the news of the fall of the Emperor. She decided to wait there to see her brother as he passed through on his way into exile. Napoleon arrived in Luc in the afternoon of April 26th and spent the night at the château of Bouillédou. This wayward sister, greatly marked by misfortune,

demonstrated the most touching loyalty towards the fallen sovereign. The preserved corner of the Midi where they were staying was the scene of a moving reunion between brother and sister. Napoleon had arrived in Luc decked out in an Austrian uniform, which he had donned in Orgon in an attempt to avoid the hostility of the crowds. Pauline made him take it off and put on again a French uniform, this time that of the Guide of the Old Guard. And finally it was to Pauline that Napoleon chose for the very first time to talk openly and explain the choices he had made. Brother and sister agreed to meet on the island of Elba and this



time, the fickle Pauline kept her promise. At that time, Elisa, the oldest of Napoleon's sisters, was not far away : she was staying between Aix and Marseille, where she had gone following a long stay at the château de la Piscine in Montpellier, where she had been welcomed at the start of her French exile, following the fall of the Grand-Duchy of Tuscany. But following the abdication at Fontainebleau, she had left Montpellier for fear of violence and reprisals. She was pregnant and deeply upset by the loss of the Grand-Duchy, but her intentions were clear when she wrote to her friend Fouché : "All is lost. I will never live on the island of Elba [...]". From then on Napoleon's

most intelligent (and toughest) sister wished to live in exile in Rome, beside her mother, Lucien and a few other members of the family who had placed themselves under the protection of the Pope. All she was granted was to find asylum in a frontier town in northern Italy, Trieste, where she died, before Napoleon, in August 1820.

Of the members of the imperial family, only Caroline, the youngest of the sisters, had the temerity openly to oppose the Emperor. That happened during the winter and spring of 1814. Having signed an alliance with Austria, the Murat



sovereigns were able to keep their kingdom and it was in Naples that Caroline learned of the fall of Napoleon. With her husband, she had ascended to the throne of Naples in 1808 and she had every intention of staying there and subsequently handing it on to her eldest son, Prince Achille Murat ; but, as we know, fate was to decide otherwise. •

**Maria Teresa Caracciolo**  
Art Historian, Director of Research CNRS

Legend page 12 : François Gérard. Caroline Bonaparte with her children.  
Oil on canvas 1810. Château of Fontainebleau.  
Pages 14 and 15, from left to right : Hortense, Jérôme, Joséphine and Joseph



# THE SECOND EMPIRE IN THE CHÂTEAU

## THE COURT OF NAPOLEON III IN FONTAINEBLEAU



Charles Maurand. *The Court at Fontainebleau, the ornamental pond*. Gouache. 1863. Château of Fontainebleau

Following the proclamation of the Second Empire on 2nd December 1852, Napoleon III attempted to re-establish the pomp of a sparkling court whose calendar gradually came to be fixed around the different places where the imperial family resided according to the seasons. The Sovereigns left the Chateau of Saint-Cloud for Fontainebleau in May or June for fairly brief stays in the early days - from four to eight days - then later in the 1860s, for longer periods of up to two months. It should however be pointed out that the Emperor took leave from time to time to be present at military exercises in Chalons en Champagne in July, or to take the thermal waters in Vichy and later Plombières in August. The Empress Eugénie remained in Fontainebleau with her son, her ladies-in-waiting and her entourage during these absences, up until the month of September.

For the imperial family, Fontainebleau was rather like a holiday location, since they tried to lead a simple and relaxing lifestyle there, far from the etiquette of the Tuileries or of Compiègne. On the other hand, the absence of large parties could make the days and certainly the evenings boring for the small group of guests, even though a visit

from a sovereign or a foreign prince would break the monotony. In 1857, the courtiers were invited to the oval courtyard at night to witness the ceremony of the stag being given to the hounds by torchlight, which was the culmination of the great hunt, organised in honour of the Tsar and the Grand Duke of Russia. Certain events were particularly striking, such as the reception for the ambassadors of Siam on 27th June 1861: visitors were even invited to come and admire «the treasures brought by the King of Siam» as part of their visit to the private apartments.

Outside the reception periods, the courtiers were entertained by improvised games, like that of the miller, which consisted of searching for a ring, hidden in flour, without getting covered in it, or



La curée aux flambeaux dans la cour ovale. Gravure. Château de Fontainebleau

by simple dances to popular arias such as «La Boulangère» or «Sur le Pont d'Avignon.» Sometimes even a small ball would be arranged to the accompaniment of a barrel organ or a mechanical piano,

boats on the «Carp Pond»: a Therapia caique (a Turkish flat-bottomed boat), an Egyptian felucca, a small Greek craft and a Venetian gondola. This last vessel was the most prestigious, with its or-



Carcass thrown to hounds by torchlight in the oval courtyard. Engraving. Château of Fontainebleau

since Napoleon III did not want too prestigious an orchestra, which could ruin the atmosphere.... Later in the evening they would move on to board games : amusing charades - often thought up by Octave Feuillet, the librarian, or lotteries during which the Emperor himself would call out the numbers, so as to have the pleasure of rewarding the winners with the prizes which he had bought during his shopping trips in the town, essentially «souvenirs of Fontainebleau» (engravings and objects in Juniper wood). At the end of the evening, the Empress would enjoy tea in the Chinese drawing room with her maids of honour and a few chosen guests. As it was the height of summer the heat could be stifling: they would open the windows, risking attack by «horrible little insects». It was then easier to have cushions brought so that they could sit simply on the steps of the Gabriel Pavillion and take advantage of the freshness from the pond.

Although the courtiers could walk in the gardens, the pond offered more possibilities for outdoor amusements. To that end, they had a small flotilla brought with sailors from the imperial fleet. In 1863, the newspaper «Le Sport» counted four

nate curtained cabin where four people could sit on comfortable benches. A lantern made navigation at night possible, much loved by the Empress Eugénie, even at the risk of frequently losing her voice..

On the pond, the courtiers could simply go rowing, or even, with curious floats attached to their feet, navigate using paddles. This amusement was not to everyone's taste, such as Prosper Mérimée who complained in a letter dated June 21, 1860: «it is a very poor preparation for sleep to spend three or four hours in tight trousers, rowing on the lake and getting a terrible cough».

Despite the splendour of the parties at the Tuileries or at Compiègne, the Court visits to Fontainebleau had a particular charm, characterised by simplicity and above all a change of scenery: the courtiers could escape from etiquette and even get away on excursions into the forest or short cruises on the Seine. •

**Jean-Claude Polton**  
Doctor in History



# THE CHÂTEAU DURING THE SECOND EMPIRE

## THE WALL HANGINGS IN THE ST CLOUD GALLERY FROM PIERRE MIGNARD

*At the urging of Napoleon III, the decor of the Chateau of Fontainebleau was the object of major restoration and some of its furniture replaced.*



From Pierre Mignard.  
Wallhangings in the Saint Cloud Gallery. Apollo, god of the day and Apollo instructing the Muses. 1686. Pope's apartment. Château of Fontainebleau

The double apartment known as the « Pope's Apartment » on the first floor of the Queen Mothers' wing, extending from the upper vestibule of the chapel of the Trinity to the Gros Pavillon and the stuccoed stairway, is designed to achieve harmony between the furniture, the tapestries, and the sumptuous ceilings of the XVI, XVII and XVIII

centuries. The suite of rooms within the apartment of Louis XV - so called because of the work carried out by A.-J. Gabriel for the King's daughters - was reserved for the use of Stephanie de Beauharnais, grand-duchess of Baden (1824-1860), a cousin of the Empress Josephine. The apartment includes the « salon d'angle » (Corner Room) with its ornamental

gilt cornice. Opening onto the « etang aux Carpes » (Carp pond) and the « cour de la Fontaine » (Fountain Court), the reception room was furnished in the Louis XV gilded wood style by Jeanselme in 1859.

A large tapestry hangs on the north wall, to the right of the fireplace, beneath the gilt mouldings. It belongs to the hangings known as those of the « galerie de Saint-Cloud » (the St Cloud Gallery)

In 1677-1678 Pierre Mignard created the decoration of the vault of the Apollo gallery for Philippe of Orleans (brother of Louis XIV). The vault occupied the north wing of the chateau of Saint-Cloud. The artist divided the surface area into compartments : in the centre « Apollo, god of the day » is in homage to the King. This figure was framed by large scenes depicting the four seasons. Above the entrance, Mignard placed « the birth of Apollo », while at the other end, where the windows allow a view of the Seine, we see « Apollo instructing the Muses on Parnassus ». This decor, created shortly before the Gallery of Mirrors at Versailles, was particularly praised by Louis XIV.

This exceptional ensemble was to give birth to a six-part tapestry. At the end of the XVII<sup>th</sup> century, the financially troubled Gobelins factory received the backing of Louvois; he had woven versions made of the large painted decors or the most antique tapestries in the royal collections. In 1686 he ordered for Louis XIV a version of Mignard's decor in wool, silk and gold thread. The wall hanging was completed by the atelier of

Jean Jans in 1689. The borders were patterned after the models supplied by Blin de Fontenay. Three signs of the zodiac were placed in medallions at the centre of the borders of the pieces illustrating the Seasons while musical symbols stamped on foliage surround the piece representing Parnassus. Two other hangings were created sometime afterwards.



The first tapestry of the St Cloud Gallery was hung at Versailles in 1789 before being consigned to storage on the 22nd of Fructidor, year II (revolutionary dating). Four pieces went to Fontainebleau in 1859. Taken down to be safe-guarded during the First World War, they were replaced in 1920 by two hangings from the Old Testament.

In June 2008, thanks to the heritage initiative of the Mobilier National (national furniture office), three pieces were rediscovered : « Spring », represented by the marriage of Zephyr and Flora, and « Summer », illustrating a sacrifice in honour of Ceres, have been placed in the Officers' salon. « Parnassus » with its graceful retinue of Muses hangs in the salon d'Angle.

The Gobelins tapestry is an exceptional illustration of the decor under which the civil marriage of Napoleon I<sup>st</sup> and Marie-Louise was celebrated. Considered to be one of the most important painted decors of the XVII<sup>th</sup> century, it was destroyed during the fire at the château de Saint Cloud in 1870.

The return of the three tapestries constitutes not only a new phase in the restoration of the Pope's Apartment as it was in the Second Empire – and let us venture the hope that this will be followed by the reweaving of the fabrics for furnishings and draperies - but also an indication of Napoleon III's personal liking for the château Saint-Cloud. •

**Vincent Cochet**  
Heritage curator





## LOOKING BACK...

FROM JOHN D. ROCKEFELLER  
TO ANDRÉ MALRAUX

Dear Friends and Patrons of the Château, is it not fitting that our first thought should be to pay homage to John D. Rockefeller who, in the 1920s was the pioneer of the patronage system? The descendants of that great American family have not forgotten his generous donation to the château of Fontainebleau. And so, when David Rockefeller came some years ago, he was resolved to end his long stay with a visit to the plaque commemorating the action of his forefather.

Our château, with its incomparable weight of history, has always attracted visitors, who over recent years, have also been drawn by the many temporary exhibitions of all kinds.

And yet there was a time, a time which lasted much too long, when, because of insufficient State subsidies, everything seemed to show a slow aging and decline: the fading of wall coverings, curtains in tatters, frescoes from the School of Fontainebleau eclipsed beneath the inept painting-over carried out in the XIX<sup>th</sup> century. The list of disasters would be long!

At last, at last! The dawning of the V<sup>th</sup> Republic saw the arrival of André Malraux, the energetic Minister for Culture. Fontainebleau was to become one of his priorities. Thanks to the vast programme which was undertaken, the frescoes of Rosso and le Primatice emerged from the shadows; the brocades, damasks and velvets were re-woven; Marie-Antoinette's remarkable mother-of-pearl furniture was returned to its original setting; Napoleon's inner apartment and the Chinese Museum so beloved of Empress Eugénie were restored... not to mention the creation of a wonderful museum devoted to Napoleon I and his family.

Our château, an inexhaustible resource for exploring history, only needs to see its tired decor restored to its original freshness and to recover the rich collection of objects which during the course of time have so often been lost. •

**Yvonne Jestaz**  
Art Historian



XVII<sup>th</sup> century engraving



The fire of 1856



Photograph early XX<sup>th</sup> century



## THE BELLE CHEMINÉE WING

THE ROCKEFELLER DONATION AND ALBERT LOUIS BRAY 1927 TO 1931

When you are in la Cour de la Fontaine ( the Fountain Court), your attention will be taken by a plaque at the foot of the stairway in the Belle Cheminée wing, and, on the assumption that you get close enough to read it, you will find that « ...JOHN D. ROCKEFELLER JR made a major contribution to the restoration of the Palace of Fontainebleau from 1925 to 1931,... ». A lovely story begins.

One of the richest men in the world, the American industrialist John Davison Rockefeller Jr., came with his wife to spend a holiday in France in 1923. The couple, who were highly appreciative of French art, found a France bled dry and a château in Fontainebleau in a pitiful state. On the 3rd of May 1924, they sent a letter to President Poincaré, announcing a generous donation for Versailles, Fontainebleau and Reims.

The works in Fontainebleau were entrusted to the Chief Architect of the Palace, Albert-Louis Bray. According to the wishes of the donors, they concerned the security of the structures, their protection against fire and their repair. Let us look more closely at the Belle Cheminée wing, where the work done was visually spectacular. A surprising photo shows the state of the buildings before Bray's work: a facade without a roof, as though it had been scalped. Although this was not widely known, the Belle Cheminée wing, sometimes called the « Charles IX » wing or the "Ancienne Comédie" wing because of the small theatre which Louis XV had set up in it, burned down in 1856. At that time, Napoleon III had already commissioned Hector Lefuel to build an imperial theatre in the Louis XV wing which was almost completed. A flat roof temporarily replaced the roof which had gone up in flames and in 1924 it was in danger of collapse. Here we should pay tribute to Albert-Louis Bray for his remarkable work. He was the man of the situation, working with intelligence, efficiency, taste and respect for the château.

Albert-Louis Bray (1884-1959), graduate in architecture in 1909, Second Prize of Rome, called to arms 1914, was appointed in August 1919 to the Service des Bâtiments Civils et Palais Nationaux (Office of Public Buildings and National Palaces), first as Architect of the Palace of Fontainebleau and later, in August 1922, as Architect in Chief. He lived in the pavillon des Vitriers! As early as 1920 he was also appointed to the Service des Monuments

Historiques (Office of Historic Monuments).

We are faithfully following the article written for the Friends of Moret in the revue Culture and Patrimony n° 199 by his son, Jean-Paul Bray, in 2010.

In June 1924, Albert Bray submitted his proposals to the Franco-American committee. The works began only in 1927, after a second donation! He was to spend 1.889.000 francs on the restoration of the Belle Cheminée wing out of a total of 3.610.000 francs allocated to Fontainebleau.

The roof of la Belle Cheminée had been more "compound" and more monumental than its neighbours. " It was, in fact, like the whole of the facade of this building in la Cour de la Fontaine, the work of le Primatice, and one of the rare examples left to us in France of the Italianate architecture of this celebrated decorator."

The restoration was done with the help of old photographs, documents and accounts. On the side of the Cour de la Fontaine, the large central dormer as well as the lateral ones were remade in their original state. On the side of the Parterre gardens, the dormers were restored and the facade, whose construction was weak, was returned to a good state of repair. It was strengthened with reinforced cement posts set into the wall of the first floor, uncovering inside the "interesting XVI<sup>th</sup> century capitals which supported the arches of the vaults." The beams and joists of the roof were redone in reinforced cement, its ceiling "supported by posts resting on the sandstone corbels which originally supported those of the belle cheminée ceiling", all of which helped to restore the overall aspect of the room. The restoration was completed with the positioning of replicas of the bronze statues of Hercules, Apollo, Mercury and Venus, originally made at the time of François I, in the four niches of the cour de la Fontaine facade – the only example in France of bronze statuary in niches.

Let us leave Jean-Louis Bray to conclude with the words of his father: "The reconstruction of this handsome ensemble (...) restores the traditional look to la Cour de la Fontaine and to all the buildings overlooking the Parterre and the Pond and so, Fontainebleau recovers its full integrity." •

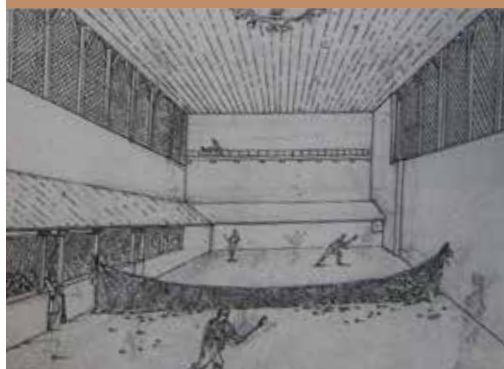
**Michèle Saliot**

Member of the editorial committee



# REAL TENNIS

## THE JEU DE PAUME COURT IN FONTAINEBLEAU



Extract from the catalogue of the Exhibition "Game of Kings, King of games, Jeu de Paume in France" p 147. Real tennis – solot - match around 1760 FFT photo: Eric della Torre.



Cross sections and plans of the buildings to the East and North of the Jardin de Diane, Château of Fontainebleau, with indication of the main features, including the Jeu de Paume  
Photo: RMN Château de Fontainebleau / Gérard Blot / 1812 ink (drawing), wash, pen (drawing)

Although more than 400 years old, it was only in 1812 that the jeu de paume (real tennis) court took on the aspect that we know today.

Since long paume is played outside (open air tennis), it was for the court paume (court tennis) that, on the 10th of April 1601, King Henri IV made a contract with Rémy Collin for the construction of a court the floor of which to be paved with large baked clay tiles "with an area of plaster underneath to make it drier and more responsive to the ball."

A century later, a violent fire broke out on the night of the 8<sup>th</sup>-9<sup>th</sup> of August 1702 and, in order to protect the chapel and the apartments, it was preferred to direct the fire towards the jeu de paume, destroying the roof covering and timbers. Renovation work did not take place until 1732 enabling play to take place until the Revolution.

In 1807, in the middle of the German campaign, the Emperor had a message sent to the Intendant Général of his Household : *"the jeu de Paulme should be restored so that one may play during HM's voyage. Paulmier players have offered to recondition it for 3000 francs and to maintain play there financed by expenses which will be paid by the players."* But this major work will not be completed until 1812. The contractors' accounts deal essentially with carpentry, the replacement of the outside staircase by the current inside staircase, painting, including the imperial arms in the middle of the ceiling, and metal work.

This very ancient court has seen the game itself evolve. It began as a noble, royal activity which one began very young. Thus, Herouard notes how the eldest son, the Dauphin, on February 2nd 1607, at the age of five and a half, *"volleys, plays a backhand ; it's the first stroke and well played ."* The lords and the King play to be admired, especially by the ladies, and the court is entertained by watching them. But after 1675, real tennis becomes a professional show. Saint Simon writes that Louis XIV "liked to enjoy himself in Fontainebleau, when the weather was bad, watching the great Paume players play, where he himself had excelled in the past .» The financial stakes are high and large bets are placed.

The situation does not change much in the XIX century. The courtiers play but mostly with real tennis players from Paris and these matches are one of the attractions when the Court is in residence. When it disappears after 1870, certain regulars obtain a concession for the game in the name of their company " *Le Sport de Fontainebleau*". The State, however, retains the right to dispose of the room and the local press refers to numerous events: banquets, prize ceremonies, charity concerts... the sale of wood.

Having been a reeducation room during the Great War, after 1921 the court became a concert hall for the American Schools of Art who invited great musicians, notably Maurice Ravel and Leonard Bernstein.

But, thanks to demand, the Jeu de Paume court is being used again as it was initially, first of all in 1990 through being "simply" put back into service by Bernard Colette, then in 2001 by Jacques Moulin who restored it as it was in 1812. The slate roof and the ceilings and woodwork have been restored, a more "historical" brown has replaced the green colour of the tiles and the arms represented on the ceiling have been restored. The inauguration took place on the 12th September 2001 in the presence of Prince Edward, a sign of how the jeu de paume, known there as "real tennis", has stimulated an increasing interest in English-speaking countries. There are only two other courts in France – in Paris and Bordeaux; there are 300 registered players, of whom 60 in Fontainebleau, half of them young players.

In 2008, the Cercle du Jeu de Paume de Fontainebleau was host to the World Jeu de Paume Championship, a game created in this court in 1740. •

### Serge Ceruti

University Associate Professor

*There have since been a number of events and you can follow what's happening in the club on their Facebook page: CercleDuJeuDePaumeDeFontainebleau or by contacting the maître paumier : ericdelloye@wanadoo.fr.*





## PATRONAGE WITH THE FRIENDS OF THE CHÂTEAU

The Friends of the Château also has the objective of seeking out financial support from its members and partners network on behalf of various operations for the Château of Fontainebleau:

- **acquiring works of art to add to the Château collections**
- **restoring décors, works of art and objects in the collections**
- **participating in events organised by the Château**
- **accompanying the Château in promoting its activities.**

At the moment, our donor and patron friends benefit from a particularly advantageous tax treatment described below : thanks to a tax deduction on personal income tax or corporate tax, patrons can take part in improving collections or in the renovation of this exceptional site, classified as a UNESCO World Heritage site. They are thus able,



at a reduced cost thanks to a generous tax treatment, to give their support to cultural development. Please do not hesitate to contact us regarding any form of patronage :

contact@amisdefontainebleau.org  
Tél. +33 (0)1 64 23 58 46  
www.amischateaufontainebleau.org

## THE BENEFITS OF PATRONAGE FOR INDIVIDUALS

As a patron, you can benefit from a tax reduction of 66% of the amount of your gift, for any operation you choose to accompany, up to a limit of 20% of your annual taxable income. (Any surplus can be carried forward for up to five years.)

*Example of the cost of patronage for an individual:*

for a gift of €1000, an individual receives a tax credit of 66%, i.e. €660 and the net cost to the individual of this patronage is thus €340.

With your gift you participate in the history of the Château of Fontainebleau and stand alongside the Patron-Kings who cared so much for this residence.



Each gift counts, however small. Your gifts are a contribution, supporting our effort to conserve and enhance this world heritage which is above all yours. As someone who has a love for heritage, history and gardens, you have a love for the Château of Fontainebleau and wish to take an active part in its development. Help us to preserve and value the "House of the Ages"!

As soon as the Association receives official recognition as being of "utilité publique" (probably in 2015), it will be able to receive donations in kind and legacies, in addition to gifts by hand (don manuel).

## PATRONAGE INITIATIVES BY THE FRIENDS OF THE CHÂTEAU



### Miniature of the King of Rome ①

Gift from Mr Michel d'Halluin, member of the Friends of the Château, of a miniature depicting the King of Rome wearing the légion d'honneur. This miniature was given to the Château de Fontainebleau and is now part of the collections. It is in good company in room 9 of the Napoleonic Museum, in the glass cabinet devoted to the Duke of Reichstadt. The Friends of the Château have put together a booklet giving some historical information about the French years of the King of Rome, this infant prince who remains largely unknown...



①

### Print "l'Arc de Triomphe" ②

At the auction on 2nd October 2011, the Friends of the Château were able to purchase a print « l'Arc de Triomphe » which was presented to the president of the Château, Jean-François Hebert, at the General Assembly on Saturday 5th November 2011.

### Restoration of two maps of the forest of Fontainebleau ③

In 2012-2013 the SAMCF (Association of Friends and Patrons) and the Friends of the Forest launched a subscription campaign for the restoration of two maps of the forest of Fontainebleau. Many of the Friends made donations and today the two maps are in the study of Napoleon III so they can be presented to the public.

One of these maps, made for the hunting trips of Louis XV, shows the general plan of the forest of Fontainebleau in 1752. The other is dated 1865.

### Restoration of an armchair for the library of Napoleon I<sup>st</sup> ④

Through the purchase of a quantity of mahogany, the SAMCF participated in the work of restoration, which was undertaken by the Ecole Boulle. Working under the supervision of two people in charge of the carpentry and restoration workshops, the students devoted the whole of their academic year to the restoration of this complex piece of furniture and also validated their final diplomas in métiers d'Art.



②



③



④



### Educational site of the château 5

Every year the SAMCF makes a financial contribution to the development of the pedagogical site of the château de Fontainebleau. In 2011 this financial help was made possible thanks to a subsidy from the Conseil Général de Seine-et-Marne. Further information:

[www.chateau-fontainebleau-education.fr](http://www.chateau-fontainebleau-education.fr)



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### Rendez-vous in the gardens 2010

Financial contribution from the company VEOLIA Environment to encourage the participation of more professional artists and to enhance the quality of the events during the "Rendez-vous in the gardens" organised by the Château de Fontainebleau.

### Prints 6

In October 2013, the Friends of the Château present the château of Fontainebleau with 5 prints (gift of Bruno Grandjean), a most welcome addition in the preparation of an exhibition devoted to the troubled relations between Napoleon and Pope Pious VII. The first three depict Pope Pious VII's visit to France in 1804 when he came to Notre



6



7

Dame de Paris for the coronation of Napoleon I. The other two are rather cruel caricatures showing the incomprehension of the Army when the Emperor abdicated in April 1814.

### Restoration of a Louis XV (1750) chest of drawers of the Regency period lacquered in "Martin varnish" 7

For the opening of the Furniture Gallery on July 1st 2009, the generous donors of the Friends of the Château de Fontainebleau, wishing to restore this exceptional piece of furniture to its former glory, contributed to the financing of its restoration. Following the delicate work of restoration, the restitution of the chest of drawers was the subject of a conference given on Saturday 11<sup>th</sup> June 2009 to the donors of the SAMCF by Yves Carlier, curator of the Château.

The chest can be seen as one of the 80 pieces of this exceptional collection which makes up the Furniture Gallery of the Château de Fontainebleau.



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### Restoration of the Pavillon de Vitriers

The ground floor of the Pavillon des Vitriers was previously used as official accommodation for the staff of the château. The complete refurbishment which was undertaken thanks to two donors, the Millet company, (who totally renovated the paintwork, woodwork and electricity) and the local branch of the Crédit Agricole, meant that the SAMCF was able to operate from within the château itself. The renovated apartment was transformed into a meeting room, where the Board and Officers can hold regular meetings, and a reception area which can accommodate all the Friends of the Château. There is also a more convivial room which can be used for special meetings. Don't hesitate to come along and meet us...

### Grand Chamberlain's Dress 8

2014 : The Friends of the Château participated in the purchase at public sale of a Grand Chamberlain's dress. This rare example of the ceremonial



dress of the senior civil officers of the Emperor's household was probably ordered either for the coronation of Napoleon I in 1804 or for the Emperor's marriage to Marie-Louise de Habsbourg-Lorraine in 1810. The dress is made of amaranth coloured silk velvet, decorated on the cuffs, tails and collar by silver thread embroidery, cannetille, worked paillettes and spangles with a design of palms and palm leaf motifs. It will join the collections of the Napoleon I<sup>st</sup> Museum.

### Other initiatives since 2006 :

Subscription to the restoration of Marie-Antoinette's Turkish boudoir 9

Acquisition of items for the exhibition "Tourism in Fontainebleau"

Acquisition of engravings

Financing of the catalogue for the exhibition "Jérôme, King of Westphalia"

**You, too, can be part of such initiatives by helping in the restoration of our heritage. Do come and join us, become patrons of the château de Fontainebleau...**



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## THE BENEFITS OF PATRONAGE FOR COMPANIES

Current financial legislation allows a corporate patron gifting the Friends of the Château to benefit from a company tax credit equal to 60% of the gift up to 0,5% of its turnover. If this limit is exceeded, the surplus can be carried forward for up to five years.

Furthermore, a corporate patron can benefit from advantages in communications and public relations valued at 25% of the gift amount: for example, being associated in the publicising of exhibitions and the presentation of restored works or collections, provision of prestigious welcome or hospitality areas in public relations initiatives, organising internal events in the company, featuring the company name in the presentation of exhibitions, areas or work restored etc.

The overall benefit for a corporate patron is thus 85% of the gift amount. Sponsorship arrangements can also be envisaged.

### Visibility

The wealth of artistic programmes and the renown of the château offer numerous publicity opportunities to companies willing to be Patrons :

- **associating** the company name and image with a high prestige monument to a large, and notably international public (over 450 000 visitors a year)

- **participating**, each year, in nationally and internationally renowned events and exhibitions (History of Art Festival, organising a large exhibition etc.) and contributing to the development of the heritage: acquiring a major work, cultural events, concerts..

- **meeting** at a vernissage or opening, in a context of dialogue and exchange, with partners (companies, public bodies), colleagues, and customers , taking advantage of the Château's reception rooms

- **forming** part of a dynamic network of national and international partners : Chambers of Industry (CCI) of Seine-et-Marne, major French and international Patrons, loan and exchange of works of art, co-productions with major museums

- **building** and strengthening a network of partners and clients around a prestigious event, facilitating a privileged cooperation.

## EXAMPLES OF MAJOR PATRONAGE PROJECTS PROPOSED BY THE CHÂTEAU



### RESTORATION OF THE EIGHT CANDELABRA INSTALLED IN THE BALLROOM

These candelabra were made and installed in the ballroom at the request of King Louis-Philippe for the civil wedding of his elder son to the Princess of Mecklembourg, on 30th May 1837 at eight in the evening. As we know, this civil wedding was followed by a Catholic wedding celebrated in the Chapel of the Trinity, followed by a Protestant ceremony in the salle des colonnes.

**The global cost of restoring the eight candelabra is 50,000€ VAT incl. Or restoration of individual pieces is also possible.**



### RESTORATION OF THE CORNER ROOM (SALON D'ANGLE) POPE'S APARTMENT

On the south side of the Gros Pavillon, the corner room (le salon d'angle) of Pope Pius VII's apartment overlooks the Carp Pond and its pavillion on the pond. Successively royal then papal and imperial apartments, this series of rooms witnessed the decisive periods that make up the historic richness of Fontainebleau. The salon d'angle, a room which was greatly valued during the Second Empire, was furnished as a reception room by Napoleon III for the use of guests of the imperial family and in particular for Madame de Beauharnais, the cousin of the Empress Josephine. The vast dimensions of the room were made more comfortable by the addition of textiles. In order to return it all to its former glory, there needs to be a general restoration of the imperial furniture and more brocatelle woven for the curtains and seat covers. **Estimated cost : 250,000€ VAT incl.**

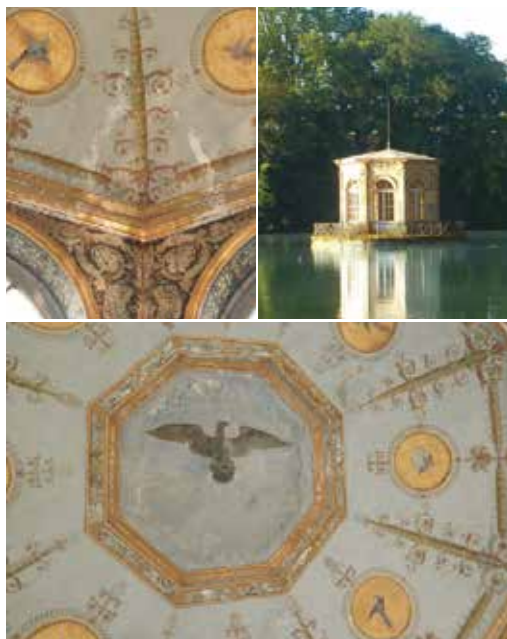


### DECORATIVE TRIM OF THE PLOYANT STOOLS IN THE GRAND SALON OF THE EMPRESS

At the heart of the Empress's apartments, the Grand Salon, which became the assembly and games room, acquired some major pieces of furniture in gilded wood, dating in part from the Consulate and from the first years of the Empire. Prominent among these pieces are twenty-four ployant ( backless) stools, the work of the Parisian master-joiner Jacob-Desmaltre. The ployant was the only seat authorised for the women of the court in the royal and imperial residences. They were to be found in the anti-chambers and in the official reception rooms. They were returned to their original state by the refitting of covers and trim in 1971 and in 2011; seven of the twenty-four already have their gold fringe. In order to present the ployants with all their trimming intact, the château of Fontainebleau plans to apply the fringe trim still missing on the last seventeen ployants.

**Estimated cost : 150,000€ VAT incl.**





### RESTORATION OF THE PAVILLON DE L'ÉTANG

An octagonal "room on the water" was built in 1662 by Louis Le Vau at the request of Louis XIV to serve as a counterpoint to the formal gardens created by André Le Nôtre. Proudly overlooking them and accessible only by water, this haven of peace and freshness offers a stunning and intimate view of the château. This emblematic construction, which contributed to the pleasure of successive sovereigns, reflects the soul of the château which Napoleon called "the house of ages".

The last great period of the pavilion belongs to the Second Empire, when the Empress Eugénie had it furnished to accommodate her guests in comfort. It had deteriorated by the end of the XVIII<sup>th</sup> century when it was partially restored by order of Napoleon I<sup>st</sup>. Today, it is again in need of restoration to make it structurally solid and to restore its imperial sparkle.

**Estimated cost : 626,000€ VAT incl.**

### RESTORING THE DRAPERIES IN THE PASSAGE WAY, SMALL APARTMENTS OF THE EMPRESS

The Waiting Room for the Ladies-in-Waiting of the Empress is situated on the ground floor of the château, in the middle of the string of rooms known as les Petits Appartements de l'Impératrice (the small apartments of the Empress), intimate spaces where the constraints of etiquette were less apparent than in the state rooms on the first floor. These areas were furnished by Josephine from 1807 by order of Napoleon I<sup>st</sup>. This room served as a boudoir between the Yellow Room and the Empress's bathroom, where her ladies-in-waiting could gather while waiting to take up their duties.

The two windows and the rear wall were adorned with crossed draperies: one of white and the other of orange taffeta, both trimmed with green silk which picked up the damask of the chairs. Depending on the time of day, the effects of transparency and colour created infinite variations of brightness in the room.

The draperies were lost during the work done at the time of the Second Empire. Replacing them is a major element in the presentation of the room in its First Empire finery.

**Estimated cost : 75,000€ VAT incl.**



### RESTORATION OF THE DRAPERIES IN THE HUNTING APARTMENT

Overlooking the Oval Courtyard, the hunting apartment was visited by the emblematic figures of the history of France, from the grand dauphin, brother of Louis XIV to the young imperial prince, the only son of Napoleon III and Empress Eugénie.

It owes its name to work carried out in the XIX<sup>th</sup> century when the wood panelling was decorated with paintings of game. The furniture in each room was chosen for the child of the imperial couple and today the château of Fontainebleau is the only one which presents the furnishing which the young prince would have known. The draperies, which matched the furnishing, unfortunately suffered from the ravages of time and it is now essential to restore them. Restoring these lengths of lampas, gold thread and chiné taffeta materials will extend the circuit of the grands appartements and plunge the visitor into the reality of the everyday life of a young prince at the court of France.

**Estimated cost : 40,000€ VAT incl.**



### RESTORING THE FRIGATE OF THE IMPERIAL PRINCE

The only child of Napoleon III and Empress Eugénie, Napoléon Eugène Louis Jean Joseph, the imperial prince, was greatly cherished. The Emperor wished to teach him the basics of navigation and ordered a frigate to be made for him. The vessel was built by the naval dockyards at Brest and presented to the young prince in 1863 for his seventh birthday.

From the banks, the imperial couple could follow the movements of this sailing toy, which was reserved exclusively for the prince, who learned the rudiments of navigation with Napoleon III's flag-lieutenant, commander Duperré. This imposing imperial toy is a complex construction worthy of the highest quality ship-fitting. Its planned restoration will allow this unique and hitherto unknown object to be preserved and then unveiled to the general public.

**Estimated cost : 250,000€ VAT incl.**



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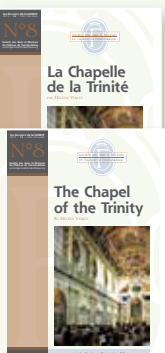
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