

CHANTILLY.

THE CHÂTEAU AND THE COLLECTIONS.

BY THEODORE CHILD.

I.

ON October 25, 1886, MM. Bocher, De-normandie, and Rousse, acting all three in the name of Monseigneur Henri Eugène Philippe Louis d'Orléans, General of Division, Member of the Institute, Grand Cross of the Legion of Honor, accomplished, in presence of the notary Fontana, the due legal formalities connected with the handing over to the Institute of France of the gift made to it by their principal, then in exile. This gift consists of the domain of Chantilly, comprising woods, forests, and watercourses covering an area of upward of 22,640 acres; guard-houses and other buildings; the châteaux of Enghien, Saint-Firmin, and La Reine Blanche; the Condé stables; the château of Chantilly, with its library and other artistic and historical collections; its furniture, statues, and trophies of arms; its archives, its fountains, its gardens, its chapel. The château of Chantilly is to be preserved exactly as it stands at present, to be called hereafter the Condé Museum, to be opened to the public at stated times of the year, and at all times to students, artists, and men of letters. The approximate value of the gift may be estimated as follows: the land, twenty-one millions of francs; the buildings, ten millions; the objects of art and other collections, fifteen millions. Finally, when all the mortgages and legacies and other servitudes have been paid, it may be calculated that the clear revenue which the Institute of France will derive from the domain will amount to 350,000 francs a year at least. This sum will be devoted to keeping the estate, the château, and the collections in good order; to purchasing objects of art of all kinds, and ancient or modern books, chosen with a view to enriching or completing the collections; to the creation of pensions and annuities for indigent literary men, artists, or *savants*; and to the foundation of prizes for the encouragement of those who devote themselves to the career of art, science, or literature. Such is an outline of the nature of the Duc d'Aumale's gift to the Institute of France—a gift, however, of which the do-

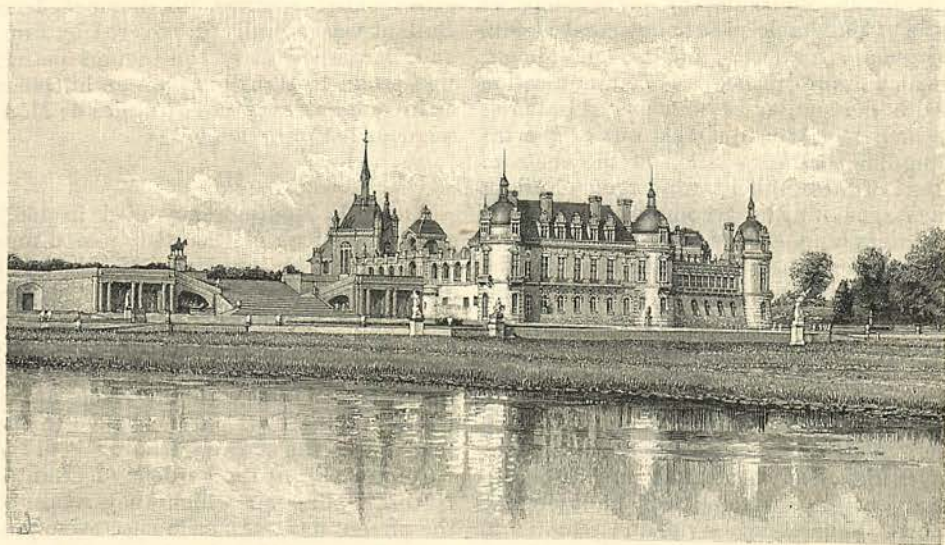
nor reserves the usufruct during his own lifetime.*

The Condé Museum, as the Duc d'Aumale has conceived and realized it, is a museum of all the great manifestations of French art, and at the same time a commemorative museum of the families of Montmorency and Condé, which played of old such a brilliant rôle in the history of France. In order to help the reader to form an idea of the importance of the future Condé Museum, we will consider first the history of the museum, which is the history of the château itself, and next we will glance at the most remarkable objects contained in the galleries and the library. Thus we shall appreciate the casket and the jewels inside it, and at the same time we shall see how both the casket and the jewels came into existence.

II.

To the north of Paris, about twenty-five miles from the capital, Chantilly is situated on the confines of vast forests, in an undulating region watered by an affluent of the Oise called the Nonette. Amidst the marshes formed by this river arose unexpectedly a triangular mass of limestone rock, and on this rock, which was naturally difficult of access, there was built in course of time a fortified tower, which had developed into a stronghold in the thirteenth century, when it fell into the hands of Guillaume Boutillier, a seigneur of the court of the Counts of Senlis. From the Boutillier family the stronghold passed

* It is unnecessary here to dwell upon the political and ephemeral incidents which preceded and accompanied this magnificent donation. It may, however, be stated that when the Duc d'Aumale went into exile in the summer of 1886, he took with him his pictures, drawings, engravings, rare books, and all the easily portable objects of art. Thus, at the time when the above notice was written, the visitor saw in the show-cases and galleries of Chantilly simply bare shelves and bare walls dotted with slips of paper on which were written the titles and numbers of the departed treasures, in order to facilitate their rearrangement at some future day. In describing Chantilly and its collections I have therefore had recourse to notes and souvenirs of previous visits to the château, when all the treasures occupied the places which the Duc d'Aumale had assigned to them in his definitive arrangement of his palace of art and history.



VIEW OF THE CHÂTEAU FROM THE GARDENS.

into the hands of Jean de Clermont, Chancellor of France, who was killed at the battle of Poitiers, and who bequeathed it to Guy de Laval (1356). In his turn Guy de Laval bequeathed Chantilly to Pierre d'Orgemont, Chancellor of France and President of the Parliament under Charles VI. In 1422 the Burgundians seized the castle; three years later it fell into the hands of the English, who held it four years, until Charles VII. entered Compiègne and Jeanne d'Arc drove the enemy out of France. This Pierre d'Orgemont left the domain to his sister Marguerite, who married Jean II. de Montmorency, Grand Chamberlain of France, and who took possession of it in 1429. Jean de Montmorency left the domain to his son Guillaume, who in his turn left it to one of his four sons, Anne de Montmorency, born at Chantilly in 1493.

This Anne de Montmorency, who became High Constable of France, was the real founder of Chantilly. Anne de Montmorency was the last of the great soldiers of fortune, and the first grand seigneur that France produced. In 1538, at the age of forty-five, the great captain returned from the wars, riddled with wounds, loaded with honors and glory, and rich as he could desire to be. The feudal times were over; the foreign foe had been driven out; Charles VIII., Louis XII., Francis II., had led French troops into Italy; the

great captain had commanded there, and had admired the marvels of the Renaissance. He had seen what wealth and art could do to embellish life, and having resolved to make Chantilly his residence, he proceeded to transform the old feudal fortress into a sumptuous habitation.

Anne de Montmorency called in the aid of Jean Bullant, a young architect who had just come back from Rome, and who afterward helped Philibert Delorme to build the Tuileries—Bullant, the architect of the chateau of Écouen and of the hôtel de Soissons, built for Catherine de Médicis. The mediæval stronghold had gradually grown to be an agglomeration of buildings flanked at every angle by tall machicolated towers with conical roofs, like the towers of Nuremberg, perched on the triangular rock, and surrounded on all sides by water. In adapting this stronghold to the usages of a grand seigneur's residence the architect preserved in the exterior façades the fortified character of the primitive edifice, but relieved their severity with certain reminiscences of Gothic times, particularly in the details of the dormer-windows. Furthermore, Bullant connected the chateau with the mainland by constructing the vast artificial slope still called "Le Connétable," on the summit of which was placed a superb bronze equestrian statue representing

Anne de Montmorency. The slope of the "Connétable" was honey-combed with casemates, galleries, and barrack-rooms, which were placed in communication with the similar casemates and galleries which had been quarried out of the triangular rock foundation of the château. Part of these underground rooms Bullant arranged for the accommodation of the military and civil services of the High Constable, others were devoted to the kitchen service, and others were connected together so as to form a small theatre. But so numerous was the household of the High Constable that even all this accommodation above-ground and below-ground was insufficient, and so to the left of the château a bridge was thrown over the deep moat, and the little château, or Le Châtelet, was built in the purest Renaissance style, and remains to this day a type of a charming private habitation.

These modifications and additions having been made, Chantilly formed a complete whole, full of interest from the artistic point of view, as we shall see when we come to examine the modern reconstruction of this prototype, the image of which remains faithfully recorded in Androuet Ducerceau's famous book, *Les plus excellents Bâtimens de France*. The châtelain was worthy of the castle, for he was not only the first grand seigneur of France, but he was also the typical grand seigneur. He was of most noble descent. At the age of twenty-nine he was Marshal of France; he became successively the personal friend and omnipotent minister of two kings; he was ambassador at Rome and ambassador at London; he was duke, peer, and High Constable of France; lord of twenty fiefs; châtelain of Écouen and Chantilly; possessor of five mansions at Paris; a great lord whose wealth, splendor, and magnificence were unparalleled at that time. The Mussulmans sent the retired captain greyhounds, falcons, and hawks from Morocco; the grand Soliman and the famous Barbarossa, according to Brantôme, offered him all the rich and rare products of their states; and so the High Constable had great store of Eastern arms, Levantine carpets, and embroidered stuffs. He also laid under contribution the art of his own time and the art of the past; he was a collector of all kinds of rare and beautiful objects; his books and manuscripts were famous; Michael An-

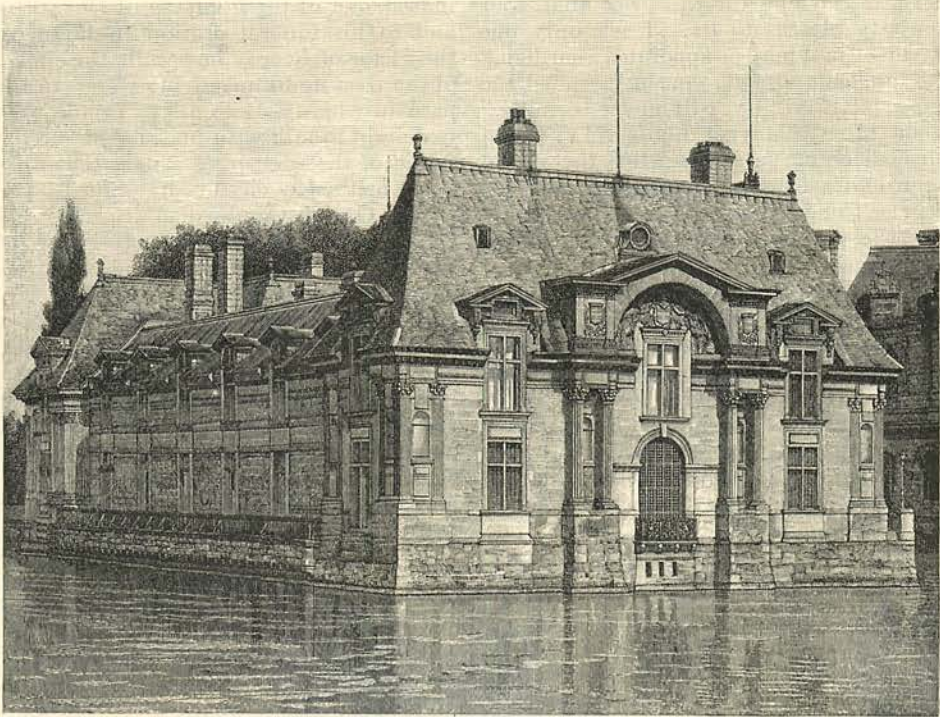
gelo's chisel adorned his home;* Jean Bullant was literally discovered by him, and Bernard Palissy, the famous potter, was proud to sign himself "architecteur et inventeur des grotes figulines de Monseigneur le Connestable."

III.

Anne de Montmorency died in 1567, and the château of Chantilly passed into the hands of his son Henri II., Maréchal de Montmorency, Governor of Languedoc. This Montmorency married an Orsini—or, as the name is written in French history, Marie Félicie des Ursins—and this lady, familiar with the rustic architecture of the Pitti gardens, gave to the land and to the staircase leading from the "Connétable" to the gardens of Chantilly that Italian air which they retain to the present day. So each successive possessor has contributed a personal note to the harmonious whole which the domain now presents. This Henri II. de Montmorency rebelled against his king, and was beheaded in 1632. His property was of course confiscated, but King Louis XIII. restored it to the rebel's own sister, Charlotte de Montmorency, who had married Henri de Bourbon, Prince of Condé, and who became the mother of the Grand Condé, of the Prince de Conti, and of the Duchesse de Longueville. Thus the domain came into the Condé family, in whose possession it remained until the last of the Condés bequeathed it to his nephew and godson the Duc d'Aumale.

The Grand Condé, the glorious victor of Rocroy, was thirty-nine years of age when he settled down at Chantilly. It was in 1660; the château was such as Anne de Montmorency had left it; but in six years the new seigneur pulled down the whole structure except Le Châtelet, rebuilt it in the style in fashion in the reign of Louis XIV., canalized the waters, arranged wonderful fountains, and had his gardens laid out by the famous Le Nôtre. The Grand Condé was as magnificent a seigneur as Anne de Montmorency had been, and so when he had finished rebuilding his château he invited his Majesty Louis XIV. to honor the house-warming with his glorious presence. The visit of the king was the occasion of a dazzling fête, and also of the

* The two recumbent figures of "Captives" by Michael Angelo, now in the Louvre Museum, formed part of the decoration of the château of Écouen.



LE CHÂTELET.

tragic incident of the suicide of the cook Vatel, immortalized by Madame de Sévigné in a letter which everybody of course knows by heart, except our country cousins, for whose benefit I will beg leave to quote a passage from it.

The 26th of April, 1671, Madame de Sévigné wrote to her daughter: "Here is the matter in detail. The king arrived on Thursday evening; the promenade and the collation, laid in a spot all carpeted with jonquils, passed off admirably. We supped, and some of the tables were short of roast. This upset Vatel, who said several times: 'My honor is lost; I shall never get over this disaster.' He said to Gourville: 'My head is swimming; I have not slept for the past twelve nights; help me to give my orders.' The prince invited Vatel into his room, and said to him: 'Vatel, all is well; nothing could have been finer than the king's supper.' He replied: 'Monseigneur, your kindness overwhelms me; I know that at two tables the roast fell short.' 'Not at all,' said the prince; 'do not worry yourself; all is going on nicely.' Midnight arrived; the fire-works were not a success, for they were envel-

oped in a cloud; they cost 16,000 francs. At four o'clock in the morning Vatel made a round, found all asleep, and met a small tradesman who brought him only two loads of sea-fish; he waited some time; he became very excited, thinking that this much was all the fish he would have; he went and found Gourville, and said to him: 'Monsieur, I shall never recover from this disgrace.' Gourville laughed at him. Vatel went upstairs to his room, placed his sword against the door, and ran himself through the heart, but only after three attempts. Meanwhile sea-fish was arriving in quantities; the servants were seeking Vatel to distribute it; some went up to his room, knocked at the door, opened it, and found him bathed in his blood. The prince was in despair. However, Gourville did his best to make up for the loss of Vatel, and succeeded; the dinner was excellent; we lunched, supped, went for a walk, played, and hunted; everything was perfumed with jonquils; everything was enchanted."

Louis XIV. was delighted with his visit, and asked the Prince de Condé to sell him Chantilly at his own price. "Maj-

esty, it is yours for the price that your majesty pleases to fix. I ask only one favor—that I may be appointed guardian.” “I understand you, cousin,” replied the king. “Chantilly will never be mine.” Soon after this visit Louis XIV. began the palace of Versailles, after the model of Condé’s Chantilly, and took into his service Condé’s gardener, Le Nôtre, to lay out the parterres and labyrinths of his royal park.

The Grand Condé passed the rest of his life at Chantilly in the little châtelet, which he had arranged delicately for his private use, whereas the grand château was fitted up as if it were intended exclusively for the reception of the king. He spent his time peacefully in company with his friends, and with men of letters like La Bruyère, Molière, La Fontaine, Racine, Boileau, and Bossuet. The latter was,

indeed, one of the *habitués* of Chantilly, and in his funeral oration in honor of the victor of Rocroy he recalls the charm of the trees and murmuring waters of the park in whose superb alleys Condé used to delight to talk with his friends, “to the sound of those gushing waters that were silent neither by day nor by night.”

The Grand Condé died in 1686, and Chantilly passed into the possession of his son, and then of his grandson, Louis Henri de Bourbon, Prince of Condé, seventh of the name. This prince was a passionate lover of hunting and horses, and it was he who built the famous stables, which are the masterpiece of French rocaille architecture, an immense and magnificent pile, so splendid that at first sight the stranger might mistake the stables for the château itself. Built on the main-land at some distance from the châte-

teau, these stables are the realization of a colossal dream of wealth. The monumental entrance is gigantic; the drinking trough, guarded by splendid sculptured horses, is colossal enough to throw into the shade the architectural immensity of Persepolis and Susa; in the vast stalls there is accommodation for 240 horses; in the rooms overhead there are suites of apartments for fifty guests. The splendor and grandeur of these stables impress one with the idea that something extraordinary must have presided over their construction. The fact is curious: the Prince de Condé’s residence in Paris was the Hôtel Montmorency, in the Rue Saint - Avoye; the banker Law wished to hire the mansion for the offices of his famous Mississippi Bank; the prince became personally in-



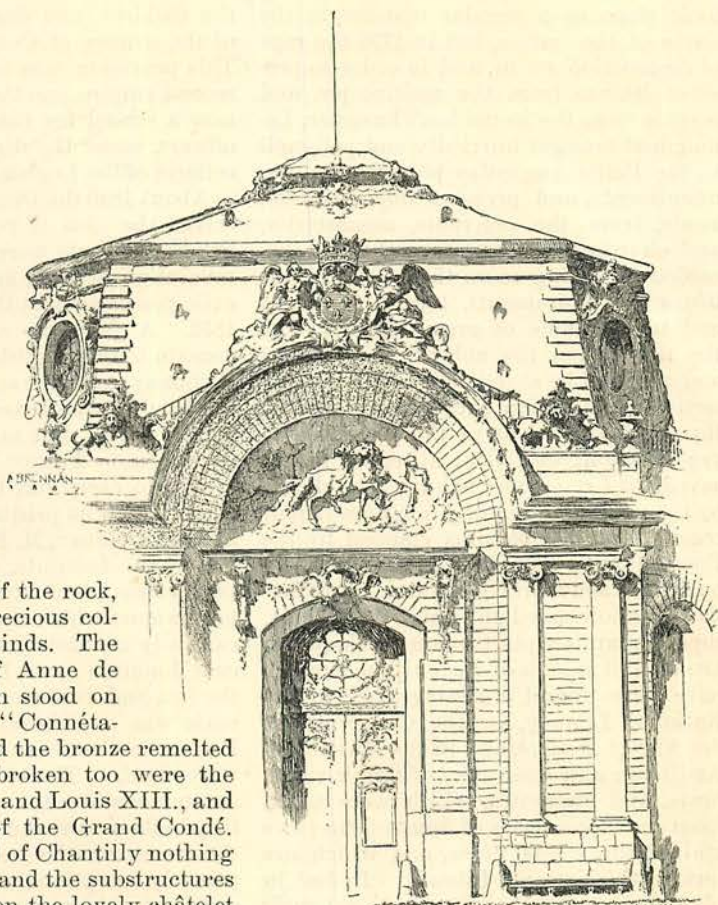
CHAPEL OF QUEEN BLANCHE.

terested in Law's speculation, and retired in time with immense gains, thanks to which he was able to spend many millions on this Babylonian structure, which was no less than sixteen years in building — from 1719 to 1735. The architect was Jean Aubert.

The Revolution brings the history of the old castle of Chantilly to an end. The Condés emigrated; the spoilers razed the palace to the level of the rock, and scattered the precious collections to the four winds. The equestrian statue of Anne de Montmorency, which stood on the esplanade of the "Connétable," was broken, and the bronze remelted to make cannons; broken too were the statues of Henri IV. and Louis XIII., and Coysevox's statue of the Grand Condé. Soon there remained of Chantilly nothing but the foundations and the substructures in the rock, and even the lovely châtelet was on the point of being demolished and sold stone by stone, when the Minister of War saved it, under the pretext that its stabling would be useful for cavalry. The Condé stables and the château of Enghien were saved from destruction in the same way.

IV.

One wonders how any of the monuments of monarchical France, and how any objects of art whatever, survived the terrible troubles of the French Revolution, or escaped the rapacity of the foreign dealers who bought by the ship-load at the sales of the national domain. These sales explain why England, Russia, and Germany are so rich in French art of the eighteenth century. But France herself, how does it happen that she is not entirely despoiled of all her historical souvenirs? How does it happen that the Louvre is so rich? The story will not take long to tell, and it is intimately connected with the history of the collections of



ENTRANCE TO THE CONDÉ STABLES.

Chantilly. At the time of the outbreak of the Revolution, Alexandre Lenoir, then some thirty years of age, was studying painting at the Académie Royale, and had some reputation as a critic. In 1790 he conceived the idea of saving all the objects of art he could; he was a friend of Bailly, the Mayor of Paris, and through Bailly's influence he appeared before the National Assembly, explained his views, and obtained a decree authorizing him to seize at public sales, in the convents and elsewhere, all objects of art worthy of being preserved for the nation. The convent of the Petits Augustins, on the spot where the École des Beaux-Arts now stands, was assigned to him as a depot and warehouse for his treasures, and a few unfrocked monks who had remained in the building helped him in his generous task. At first the seizing of objects

took place in a regular manner in the name of the nation, but in 1793 the rage of destruction set in, and in order to preserve bronze from the melting-pot and marble from the iconoclast's hammer, Lenoir had brought hurriedly and pell-mell to the Petits Augustins pictures, statues, monuments, and precious objects of all kinds, from the convents, monasteries, and churches. It was thus that he succeeded in saving more than 500 precious historical monuments, tombs of kings and mausoleums of great families. At the time when the abbeys were sacked and pillaged he saved 2600 pictures, a selection from which subsequently formed the original nucleus of the present Louvre Museum; but, alas! all could not be saved, for I remember to have been shown by the venerable son of Alexandre Lenoir receipts for 600 pictures claimed by the Revolutionary committees, and publicly burned as souvenirs of royalty. Furthermore, Lenoir saved upward of 8000 pieces, such as manuscripts, precious books, arms, armor, and models of various kinds, which have since found a resting-place in the National Library, in the Conservatoire des Arts et Métiers, and in the Museum of Artillery; also quantities of Greek vases, busts, and statuettes, which were taken from the monasteries of Sainte-Geneviève and of the Petits Pères, and which are now in the National Library. In fact, in his depot at the Petits Augustins, Lenoir assembled an immense mass of materials, which, after the restoration of peace and order, were classified and distributed amongst the various museums of Paris, while some objects were returned to their rightful owners, and others—for instance, the tombs of the French kings—replaced in the once more respected sanctuaries of Saint-Denis or Notre Dame. We shall see shortly how great were the services which Lenoir rendered to Chantilly.

V.

At the Restoration the castles of Écouen and Chantilly came again into the possession of the Condés, who returned from England in 1818. When the last Condé died, in tragic and even sinister circumstances, he bequeathed the domain of Chantilly to his nephew the Duc d'Aumale; and Écouen, the other splendid Renaissance monument built by Jean Bullant for Anne de Montmorency, he directed to be transformed into an asylum for

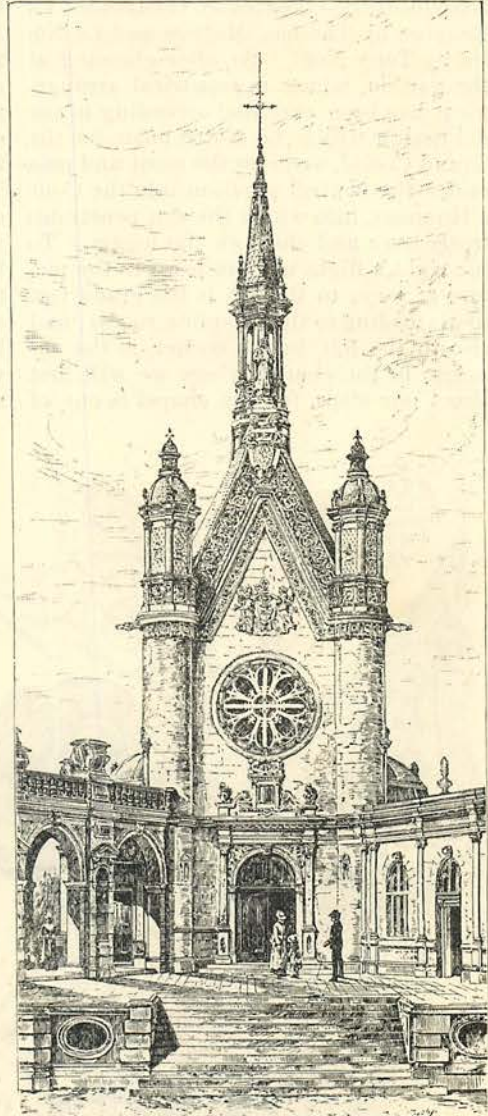
the children and descendants of officers of the armies of Condé and La Vendée. This provision was annulled during the second empire, and the castle of Écouen is now a school for the daughters of army officers, under the direction of the Chancellerie of the Legion of Honor.

About 1840 the Duc d'Aumale first conceived the idea of rebuilding Chantilly, but his projects were interrupted by the revolution of 1848, and by the decree of exile passed against the Orleans family in 1852. A fictitious sale transferred the domain to the English bankers Coutts and Company, and it was not until 1872 that the Duc d'Aumale became once more its legal owner. But no sooner was he able to return to France than the duke proceeded to carry out his idea of restoring Chantilly to its pristine state of splendor, and the architect, M. Henri Daumet, member of the Institute, was called upon to prepare his plans according to a general programme which the Duc d'Aumale had carefully meditated, and of which this recent donation to the Institute of France is the last and final clause. The Duc d'Aumale was a widower; his two sons, the Prince de Condé and the Duc de Guise, were dead. Therefore he required no accommodation for family life. Chantilly in its new avatar needed only to have the character of a residence designed for princely receptions, and, above all, of an architectural monument recalling and containing all the souvenirs of Chantilly at the time of the Renaissance. The reconstructed Chantilly was to be an architectural commemorative monument, and a magnificent museum and treasure-house of French art. During forty years the Duc d'Aumale had sedulously collected all the remnants of the splendor of the Montmorencys and of the Condés that he could find. M. Daumet was asked to build a palace worthy to receive these precious souvenirs. But, like his predecessors, M. Daumet was limited by certain natural conditions. The marvellous subterranean rooms and galleries existed still, and the moats, and the strangely shaped triangular rock, and this subterranean plan dictated and commanded the form of the structures above-ground, because the foundations remained, and on this honey-combed rock it was next to impossible to displace them. The plan of the castle of the Boutilliers, of the Montmorencys, and of the Grand Condé had to be followed by

the Duc d'Aumale. The strange perimeter had to be respected, and the new façades inevitably reproduced the big towers at the angles, the strong spurs, the posterns, and the drawbridges which existed from the earliest times in the ground-plan. The technical difficulties which the architect had to surmount were immense, especially the works undertaken in the honey-combed rock with a view to supporting the projected structure above-ground. In brief, his performance was this: to follow rigorously the perimeter of the old Renaissance castle, to provide fine state-rooms and galleries for the reception of certain specified objects of art, to accommodate the châtelet for living purposes, and to build a chapel in the adornment of which were to be utilized stained glass, sculpture, wood-carving, statuary, and faience slabs saved by Lenoir from the châtelet of Écouen. M. Daumet began his task in 1876, and the works were finished in 1883. The materials employed were partly limestone quarried out of the rock of Chantilly itself, and partly the fine limestone of Saint-Wast. The total cost of the rebuilding of the châtelet was eight millions of francs.

VI.

The general aspect of M. Daumet's monument is graceful and harmonious. The new châtelet marries happily with the beautiful Renaissance châtelet; the tall roofs of the galleries, the cupolas of the towers, the lofty walls and slender spire of the chapel, form bold and picturesque silhouettes against the verdure of the background. The *ensemble* is full of elegance and distinction, and the variety of the parts and details is really remarkable. How original, for instance, is the position of the chapel, and how its elegant and slender mass dominates the whole building! How rich and how suggestive of princely splendor and magnificent leisure the Renaissance loggia, colonnade, and pavilion gateway of the front façade! How charmingly the grace and elegance of the Renaissance are combined with the suggestion of strength of a mediæval fortress in the towers and balconies and storied surfaces of the northern façade!



ENTRANCE TO THE CHAPEL.

Let us now mount the gentle slope of the "Connétable," and pause a moment on the esplanade to admire Paul Dubois's equestrian statue of the Connétable, inspired by Verrocchio's famous work at Venice, and studied, so far as the likeness is concerned, from the splendid contemporary enamel portrait by Léonard Limosin, now in the Galerie d'Apollon in the Louvre. In the garden, too, we notice a statue of the Grand Condé, surrounded by the writers and artists in whose society he

took pleasure—Bossuet by Guillaume, La Bruyère by Thomas, Molière and Le Nôtre by Tony Noël. So, after glancing at the garden, whose symmetrical arrangement has been executed according to the old design which Le Nôtre made for the Grand Condé, we cross the moat and pass under the central pavilion into the Cour d'Honneur, into which the sun penetrates freely over and through the loggia. To the right a flight of steps leads to the picture-gallery; to the left is the grand vestibule leading to the reception-rooms; and also to the left, in the corner, is the entrance to the chapel, where we will first direct our steps, for the chapel is one of

the most remarkable features of the Condé Museum. The stained-glass windows represent Anne de Montmorency and his two sons, and Madeleine de Savoie, his wife, and her two daughters, kneeling with clasped hands, and guarded by their patron saints, St. John and St. Agatha. These windows are admirable specimens of Renaissance art. Like the beautiful inlaid wood-work, and the altar with its bass-reliefs, they were saved from the château of Écouen by Lenoir at the time of the Revolution. The altar is composed of hard limestone most delicately carved, with columns of black marble, and bass-reliefs in white marble representing the

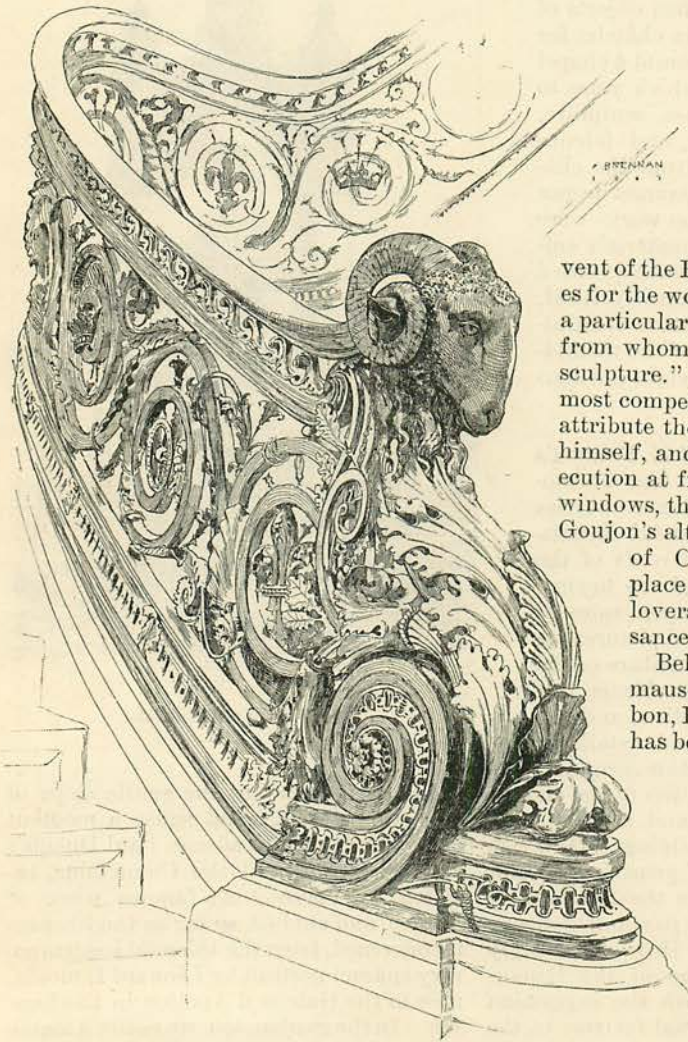
sacrifice of Abraham, the four evangelists, and allegorical figures of Faith, Religion, and Strength.

"This magnificent sculpture," says Alexandre Lenoir, in his catalogue of the treasures which he gathered in the con-

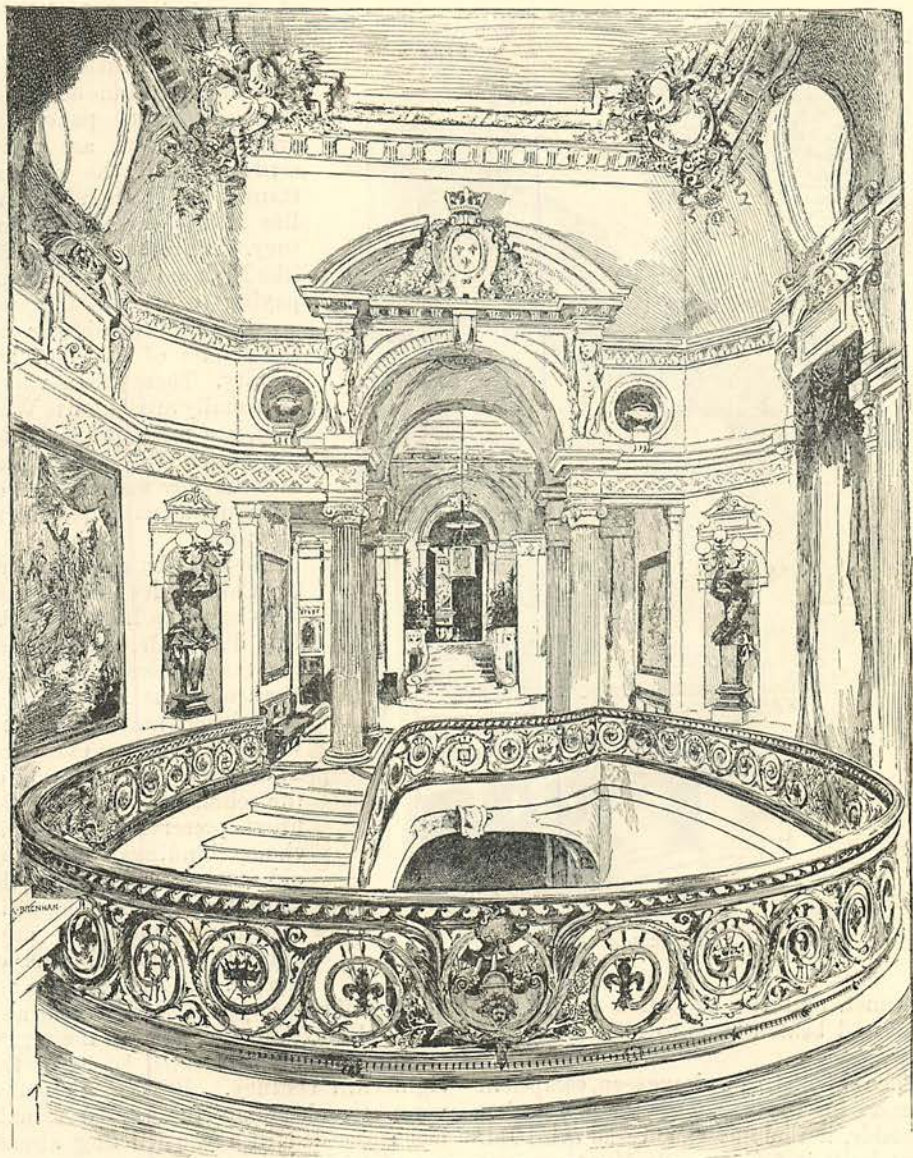
vent of the Petits Augustins, "passes for the work of Bullant, who was a particular friend of Jean Goujon, from whom he received lessons in sculpture." Now, however, the most competent judges confidently attribute the altar to Jean Goujon himself, and fix the date of its execution at from 1541 to 1547. The windows, the wood-work, and Jean Goujon's altar make of this chapel of Chantilly a cherished place of pilgrimage for the lovers of French Renaissance art.

Behind the altar is the mausoleum of Henri de Bourbon, Prince de Condé, which has become the resting-place

of the hearts of all the Condés. This monument was erected in 1663 in the Church of St. Paul, at Paris, to the memory of the Prince de Condé, by Perrault, President of the Chambre des Comptes. It was saved from the vandals of 1793 by Le-



FOOT OF THE WROUGHT-IRON RAILING ON THE GRAND STAIRCASE.
DESIGNED BY M. DAUMET.



TOP OF THE GRAND STAIRCASE.

noir, who tells us that it excited the particular admiration of the famous sculptor the Chevalier Bernin, when he visited Paris. The monument consists of four seated figures of Faith, Prudence, Religion, and Charity, fourteen bass-reliefs representing subjects from the Old Testament, and two geniuses, the one holding a sword, and the other a tablet with on it an inscription—the whole modelled by Pierre Sarazin, and cast in bronze by Perlan and

Duval, who were the ablest metal-workers of the seventeenth century.

Leaving the chapel by an inner lobby, we find ourselves at the foot of a majestic horseshoe staircase which leads to the upper story of the châtelet. The balustrade of this staircase is remarkable as being the most sumptuous piece of ornamental iron-work executed in France in modern times. The design of the balustrade is due to M.



GALERIE DES CERFS.

Daumet, and the execution in wrought iron and beaten brass to MM. Moreau, of Paris.

The châtelet, as we have seen, escaped intact during the troubles of the Revolution. Outside, it remains exactly as Jean Bullant built it for Anne de Montmorency; inside, it still offers complete examples of the decorative art of the seventeenth and eighteenth centuries, notably in the Prince de Condé's apartments, the Galerie des Batailles, the Salon de la Grande Singerie, and the Cabinet de la Petite Singerie. The gallery of battles is devoted to the glory of the Grand Condé, whose warlike deeds are recorded in pictures of the Van der Meulen school, and whose arms and flags are grouped in a trophy over the chimney-piece around a medallion in gilt bronze by Coysevox, representing Condé as he looked the year of his death, with

the inscription: "Lud. Princeps Condæus 1686." The great and the little "Singeries" are two rooms decorated with grotesque panels, in which monkeys are represented in all the circumstances of French elegant life in the eighteenth century, playing at pastoral life like Madame de Pompadour, paying court to fair coquettes, and exhibiting all the foibles of frivolous humanity. These panels, which are usually attributed to Watteau, are more probably by his master, Gillot, but in any case they are masterpieces of graceful and witty decorative painting.

The châtelet also contains the Cabinet des Livres—that is to say, the library of the Duc d'Aumale, president of the Société des Bibliophiles Français—one of the most magnificent and precious private collections in existence. This library consists only of the choicest books in the finest preservation, and in choice bindings, mostly of old morocco, bearing the arms, stamped in gold, of illustrious owners in days gone by—first editions of Greek and Latin authors, ro-

mances of chivalry, old French poets and story-tellers, French classics of the seventeenth century, illustrated books of the eighteenth century. By dint of perseverance and money the Duc d'Aumale has succeeded in reconstructing almost completely the private library of the Grand Condé. But it is difficult to give even a rough idea of the innumerable marvels of the Chantilly library, for the Duc d'Aumale did not amass his treasures one by one, but bought *en bloc* the already selected treasures of others. Thus the basis of the Chantilly library is the combined riches of the collections of the Prince de Salerne, Standish, and Armand Cigongne, the last purchased in 1859 for the sum of 600,000 francs. The Chantilly library possesses more than forty manuscripts adorned with miniatures, and amongst them is the finest il-

luminated manuscript book in existence, namely, the *Grandes Heures*, or Hour Book of the Duc de Berry, uncle of Charles VI. The Duc de Berry was a great lover of illuminated *Horæ*. He is known to have possessed no less than eighty-nine, out of which number fifty-seven are in the National Library at Paris, and four in the library of Chantilly. The *Grandes Heures*, executed at the beginning of the fourteenth century, is the most magnificent of all, and the most interest-

only course left to the bibliophiles was to hope the excellent professor would soon die, and to be ready to treat with the heirs. This was the plan of the Baron Edmond de Rothschild; but, as fortune would have it, the professor died one day when the Duc d'Aumale happened to be passing through Genoa. The heirs heard that he was a purchaser of fine curios, and so they immediately offered him the coveted treasure. The Duc d'Aumale bought the *Grandes Heures* without a moment's hesitation for



PRUDHON'S PAINTING "THE AWAKENING OF PSYCHE," IN THE CHANTILLY ART GALLERY.

ing, on account of the numerous pictures it contains of French royal castles under Charles V., notably the Louvre, the palace of St. Louis, the Sainte-Chapelle, Vincennes, Pierrefonds, etc. The history of the adventures of this immaculate and priceless volume is not without interest. By way of inheritance it came into the possession of the house of Savoy, and thence, at the beginning of this century, into the hands of Cardinal Spinola. By some accident it next became the property of a modest professor who lived at Genoa. This professor knew that the book was valuable, but he refused to sell it, and the

25,000 francs, and when Rothschild's agent arrived it was too late. If this Hour Book could be put up for public sale in Paris or in London, the bidding for it would begin at 500,000 francs.

The archives of Chantilly, stowed away in strong rooms hewn out of the solid rock on which the château stands, contain treasures which have never yet been ransacked by historians. The Condé archives comprise more than five hundred volumes and portfolios, some of which materials have been used by the Duc d'Aumale in his *History of the House of Condé*. Then there are the Montmorency archives,

which are also voluminous, for the High Constable Anne de Montmorency preserved and classified all his papers—a rare thing in the sixteenth century. Now Anne de Montmorency was not only the greatest Frenchman of his day, he also actually governed France, commanded her armies, and held at Chantilly a sort of court, at which all the great poets, writers, and artists of the Renaissance appeared. Imagine, then, how interesting his correspondence must be, and what joy is in store for the students whom the Duc d'Aumale's munificence will one day admit to this feast of unpublished historical documents. These archives the duke has himself augmented by purchases of historical autographs. Thus M. Thibaudau procured him more than two hundred autograph letters of Louis XIII. addressed to Cardinal Richelieu, and at different times he has bought historical and literary papers, amongst which are a manuscript of Tallemant de Réaux, which, by-the-way, is too risky to be ever printed, a manuscript biography of his father by Brantôme, autograph notes of Montaigne, Rabelais, Racine, Bossuet, and other celebrated men, written on books or manuscripts once in their possession.

VII.

Leaving the books and archives, we pass through the grand dining-hall called the Galerie des Cerfs—a lofty and noble room, lighted by vast windows opening on to the French garden of "La Volière." At one end of this gallery is a tribune for musicians in carved stone in the Renaissance style; at the other end is the chimney-piece surmounted by a strange panel painted by Paul Baudry, and representing St. Hubert—in the likeness of the Duc de Chartres—struck by the vision of the symbolic stag; while along the wall opposite the windows is a series of Gobelins tapestries, executed from cartoons by Van Orley. From the Galerie des Cerfs we go directly into the vast rooms devoted purely to the art collections, namely, the Picture-gallery, the Tribune, the Treasure Tower, and the Galerie de Psyché. This latter is a long and comparatively low gallery, running along the northern façade of the château between the Museum Tower and the Treasure Tower, and constructed specially to receive a very important series of painted glass windows saved by the worthy Alex-

andre Lenoir from the château of Écouen—most precious works, painted in grisaille, and representing the various incidents of the legend of Psyche. This series was executed for Anne de Montmorency by Bernard Palissy, if we may believe a tradition which many experts are inclined to ratify. The cartoons are attributed by the same tradition to no less an artist than Raphael. Whether this be exact or not, there can be no doubt that the designs are Italian, and as the legend of Psyche was very much *à la mode* in the sixteenth century, it is not surprising that the original cartoons were vulgarized by the engravings of Marc Antonio Raimondi. The series is composed of some forty subjects, each of which is explained by an octave of verses, and these verses are the same as those found in an edition of the *Amours de Psyché* published in Paris in 1546, with wood-cuts. The verses are by a forgotten poet named Jean Maugin, of Anvers. This painted glass, executed in 1545, is most interesting and curious, and, with the exception of a few of the subjects, it is in excellent preservation. The long wall facing these "vitraux" is covered with historical portraits in crayons, and at one end of the gallery is a bust of Henri IV. in colored wax, an inestimable contemporaneous document.

Without staying to examine the excellent arrangement and the splendor of the decoration of the rooms in which the Duc d'Aumale has lodged his works of art, let us take a very summary view of the art collections, beginning with the collection of drawings. This was begun in 1861, by the purchase *en bloc* of the Frédéric Reiset collection, composed of 381 drawings, chosen after the careful sifting of several thousands. Then followed the purchase of the Wellesley collection, and of Alexandre Lenoir's collection of French crayon portraits, which was originally sold in London in 1836 to the Duke of Sutherland. From the Barnal and Northwick collections the Duc d'Aumale also obtained many fine drawings, and now the Chantilly collection of crayons can rival the collections of the Louvre and the Albertina at Vienna. The fashion of portrait heads executed in crayons of two or three colors was set by Holbein in England; the French took it up, and under the reign of the Valois the fashion became a craze, and every courtier made a collection of portraits of contemporaries, many



RAPHAEL'S LA VIERGE D'ORLÉANS, IN THE CHANTILLY ART COLLECTION.



PORTRAIT OF SIMONETTA VESPUCCI, IN THE CHANTILLY ART GALLERY.

of which have come down to our own day, carefully preserved by families and private and public libraries. The fashion lasted from the time of François I. to the time of Louis XIII., and the fashionable artists were the Clouets, who came from Flanders, the Dumonstiers, the Quesnels, and the Lagneaus—for there were whole families of crayon workers. The last of the school was Robert Nanteuil. The gem of the Duc d'Aumale's collection of crayon portraits is that of Isabelle de la Paix, the daughter of Henri II., who was married to Philip II. of Spain. The girl is represented at the age of fifteen, and the portrait, by the most famous of the Clouets, namely, Janet, was executed about 1559. The work is extremely fine, the face is most delicately

moulded, and the whole portrait is a masterpiece of the delicate art of crayons, with its light evanescent grace, its soft coloration, obtained by two or three simple tones, its charming handiwork, and its naïve, sincere, and penetrating sense of physiognomic fidelity.

In the collection of drawings there are specimens of the work of Leonardo, Raphael, Michael Angelo, and nearly all the great masters. The French masters of the eighteenth and nineteenth centuries are also represented by the choicest specimens that patience and money could procure.

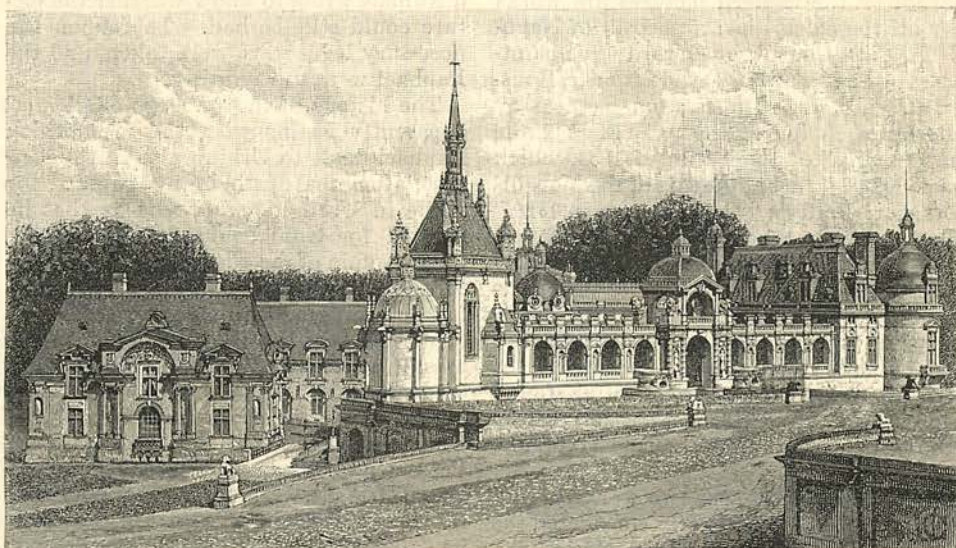
VIII.

The nucleus of the Chantilly gallery of pictures was formed by purchases made

by the Duc d'Aumale during his first exile in England after 1848, and successively enriched since, more especially by the purchase *en bloc*, in 1879, of the Reiset collection. M. Reiset had only forty pictures, but each picture was a gem of the kind. Thanks to this purchase the Chantilly gallery boasts a Giotto, a most poetical and delicate picture of the Siennese school, representing a group of angel virgins with long floating hair dancing joyously before the sun, and a "Marriage of St. Francis of Assisi with Charity, Poverty, and Humility," by Sano di Pietro (1406-83), that rare painter, as his epitaph says, "pictor famosus et homo totus deditus Deo." Nothing in Florentine art equals the artlessness and candor of this pious vision. Fra Angelico is represented by two little panels, St. Matthew and St. Mark, from the church of Fiesole, where the companion picture of the Virgin alone remains, while the Predella is the pride of the National Gallery at London. Lippo Lippi, the jovial Florentine, claims attention with a little picture of St. Peter, on the back of which some former enthusiastic possessor has written in antiquated characters, "Non è il grande che fa il buono." There are two Botticelli's, one, "Autumn," or "Abundance," painted under the influence of Mantegna, and full of allegoric and moral intentions, and the other, a seated Madonna, with on her knees the infant Jesus, to

whom she offers a rose. A beautiful long-haired angel, with one of those intelligent Tuscan heads with irregular and most expressive features, looks at the divine group with a sort of melancholy smile as he stands holding a basket of flowers on his head. The cataloguers and expert critics Crowe and Cavalcaselle would attribute to Botticelli the portrait of Simonetta Vespucci, which is one of the show pieces of Chantilly, and one of the most perfect specimens we have of Florentine style.* M. Reiset, however, attributed the painting to Antonio Pollajuolo (1426-96), and this is now the received opinion. Apart from its extraordinary artistic qualities, this picture is of exceptional interest, because it is indubitably an authentic portrait of the distinguished lady whom Pulci and Politian have celebrated in their verses, comparing the divinized patrician to Thalia, Minerva, and Diana. Simonetta Januensis Vespucci was a Genoese by birth; she married a Cattani, lived in Florence, was adored by Giuliano de' Medici, and was courted by all the poets and artists of Italy, who noised abroad the fame of her wit, her beauty,

* There is an ugly picture in the Pitti Gallery, which has until lately been catalogued as the likeness of Simonetta, but this is an evident error. M. Reiset purchased the picture in the Chantilly gallery from the Vespucci family, in whose possession it had been for centuries. The inscription, too, written deeply in the impasto of the picture leaves no room for doubt.



GRAND ENTRANCE TO THE CHÂTEAU.

and the elegance of her life. Simonetta died young, and, as Pulci tells us, she greeted death with a smile.

It is unnecessary and impossible to mention even all the striking pictures at Chantilly. It will suffice to say that the collection is rich in specimens of the different Italian schools, while it also contains fine works of the early German, Flemish, Dutch, and English painters, notably a magnificent picture by Thierry Bouts, a pupil of Van Eyck, two portraits by Van Eyck, a portrait of the Bâtard de Bourgogne by Antonello da Messina, or perhaps by Roger van der Weyden, and a little diptych by Memling, representing on the right a Calvary and on the left Jeanné of France, wife of Jean, second Duke of Burgundy, kneeling amidst a group of figures. The Duc d'Aumale is reported to have paid 250,000 francs for this precious little picture. M. Thibaudeau, however, informs me that the duke did not pay one-third of that sum, and this information is to be believed, inasmuch as it was M. Thibaudeau who sold the picture in 1885, after the death of its previous owner, the Rev. Fuller Russell. The collection of French pictures, both ancient and modern, is also most important, and peculiarly rich in the works of two masters, Poussin and Prudhon, and in historical portraits, such as Corneille by François de Troy, Molière by Mignard, Richelieu and Mazarin by Philippe de Champagne, Louis XIV. by Rigaud. Amongst the modern pictures are works by all the celebrities: a portrait of Napoleon, First Consul, by Gérard; five paintings by Ingres; works by Meissonier, Rousseau, and Jules Dupré; ten pictures by Decamps, including the "Corps de Garde marocain," of the Salon of 1834, which cost 80,000 francs at the sale of the Marquis Maison; Boilly's "Café Corazza in 1820." In 1848, when the mob invaded the Palais Royal, an anonymous visitor took a fancy to Boilly's picture, cut it out of the frame in small pieces, and carried it off. After passing through mysterious adventures, which have not yet found a historian, the fragments of the picture were all found and carefully pieced together, and in 1875 the picture was sold to the Duc d'Aumale.

We now come to the two works by Raphael, which are naturally considered the rarest treasures, if not the finest pictures, in the Chantilly gallery. One of these

pictures is known as the "Vierge d'Orléans," and was bought by the Duc d'Aumale in 1869, at the sale of the Delessert collection, for 150,000 francs; the other, representing the "Three Graces," and inspired by an antique marble group which Raphael saw at Siena when he was helping Pinturicchio paint his frescoes in 1506, cost the Duc d'Aumale 600,000 francs. This little picture, scarcely four inches square, was once in the Borghese Palace. About 1797 it came into the possession of Fabre, a painter of Montpellier, from whom Woodburn, the well-known London dealer, bought it. Woodburn sold it to Sir Thomas Lawrence, at whose sale it was purchased by the banker-poet Samuel Rogers. Subsequently it was bought by Lord Dudley, and in 1881 M. Thibaudeau had it for sale once more. M. Thibaudeau, to whom I am indebted for these details, came over to Paris to show the picture to the Duc d'Aumale, but the duke had just gone to Italy. Thereupon M. Thibaudeau showed the picture to the authorities of the Louvre, and had an interview with M. Jules Ferry, then minister, who intended to ask a special grant of Parliament to enable the government to purchase the work. A few days afterward M. Ferry was defeated in the Chamber, and retired from the head of affairs. At the same time it was found that the picture could not be disposed of without the consent of the Court of Chancery, and M. Thibaudeau returned to London. A few months afterward the Duc d'Aumale wrote to know whether the picture could still be had. Thereupon the necessary legal steps were taken, and the Raphael went to Chantilly.

The history of the "Vierge d'Orléans" apparently begins with the visit which Raphael made to Urbino, also in the year 1506, after the death of his parents, for while in Urbino, Vasari tells us that he painted for Guidobaldo da Montefeltro, then Captain of the Florentines, "two pictures of Our Lady, small but very beautiful, and in his second manner, which pictures are now in the possession of the most illustrious and most excellent Guidobaldo, Duke of Urbino." In 1763 this Madonna was in the Crozat gallery at Paris, whence it passed through the hands of Passart and Decamps, who sold it to the Duc d'Orléans. Thus the picture entered the Palais Royal galleries, and acquired its name of the "Vierge d'Orléans." Now the story runs that in 1782 Philippe Éga-

lité, Duke of Orleans, playing at billiards with M. de Laborde de Mereville, the banker and financier, lost an enormous sum of money, and being unable to pay his debt, he gave his creditor all the Italian pictures in the galleries of the Palais Royal. The banker sent the pictures to London to his correspondent, Mr. Bryan, who sold the lot for £43,000 to the Earl of Bridgewater, the Earl of Carlisle, and Lord Gower. The three lords reserved for themselves a number of pictures estimated at £40,000, and in 1798 they exhibited the rest for sale in London. The exhibition remained open eight months, and what with gate-money and sales the three noble speculators realized £42,500, and felt justly satisfied with their bargain. Amongst the pictures sold were twelve Raphaels, of which the "Vierge d'Orléans" was one. Its purchaser was Mr. Hibbert, who paid for it 500 guineas. After passing successively through the hands of Vernon, De la Haute, and Aguado, it appeared at the Aguado sale in Paris in 1843, and was bought for the sum of 27,250 francs by M. François Delessert, in whose gallery it remained until the Duc d'Aumale bought it in 1869 for 150,000 francs.

The "Vierge d'Orléans" is about twelve inches high by eight inches broad, very delicately painted, and very interesting on account of the traces of hesitation in her composition which the painter has not thought fit to efface. We seem to see Raphael at work; we can almost follow every stroke of his brush. Here we see him retouching the contour of the figure

in order to give it more grace; here he strengthens the outline of the chin, and lightly indicates a dimple; here he modifies the modelling of the nose; and here he caresses exquisitely the expression of the mouth. As we have already seen, this picture is about contemporaneous with the picture of the "Belle Jardinière" in the Louvre, dated 1507. The figures stand out with remarkable solidity. The Virgin, it will be noticed, has very delicate hands, and the type of her face is different from most of Raphael's Virgins. The "Vierge d'Orléans" is rather the portrait of a young mother surprised by the painter in the intimacy of her maternal joys and cares. The babe alone in this composition has a suggestion of something more than human in his face.

To do justice to all the treasures of Chantilly—pictures, drawings, engravings, bronzes, Limoges enamels, miniatures, gems, manuscripts, and other precious objects—would require volumes rather than pages, for they are counted by hundreds, and even by thousands. I must be content to have endeavored to give a general idea of the historical and architectural interest of the castle itself, and a mere glimpse at the literary and artistic riches which it contains. Chantilly and its treasures really constitute, to quote the words used by the Duc d'Aumale in drawing up the deed of gift to the Institute of France, "a complete and varied monument of French art in all its branches, and of the history of my father-land at glorious epochs."

THE STORY OF ARNON.

BY AMÉLIE RIVES.

I AM Arnon, the fourth son of Noah the Patriarch, and the brother of Shem, Ham, and Japheth. But of me no mention have they made in the book of life, for I have committed a sin, grievous, not to be pardoned.

I was younger than my brothers, and had taken unto me no wife; but they were all three wed unto virtuous women, and my father Noah had laid his hands upon them and upon their wives, and had blessed them, weeping with joy that they had so well chosen both in his sight and in the sight of the Lord God.

Yet was my heart knit unto the heart of a maid most fair to look upon, and her name was Asenath, the daughter of Kemuel the money-lender, one of the wicked, a wine-bibber and a curser of God.

There was none in all the land so fair as Asenath, and oftentimes men would slay themselves because of the love they bore her. As she passed along, the children stayed their hands from sport to gaze upon her, and the beasts of the field seemed to know that she was beautiful. Her hair was as a crown upon her head, and as golden serpents upon her shoulders. It