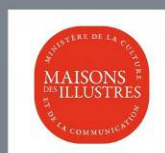


le Château d'EU

Musée Louis-Philippe



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WELCOME TO THE SUMMER RESIDENCE OF THE KING OF FRENCH

When the Duke of Orléans, the future King Louis Philippe inherited the Château in 1821, he became the owner of an estate endowed with a prestigious past. Keen as he was on history and architecture, he found here the ideal playground to develop his taste.

He entrusted the architect Pierre-Léonard Fontaine with the restoration works of the Château, that was to be a showcase for all illustrious figures that had left their marks before him.

The Château soon became the favourite rest place of the King. He generally spent the month of August here.

The Château was a vast estate, with grounds and a forest. It overlooked the sea, which, at the time, was a great asset. Sea bathing had become fashionable and the royal children fully enjoyed swimming and fishing along the coast.

Two of Louis Philippe's grandsons, will successively be the owners of this place after their grandfather. Although they preserved the general outlook of the Château, they converted it inside into what you can see today.

A FEW DATES

Around 1581, Catherine de Clèves, the twenty fourth Countess of Eu and her husband, Henri de Lorraine, Duke of Guise started to have a vast U-shaped château built.

Yet, only half of the original plan was carried out. What you visit today, is therefore only a wing of the initially planned building.

In 1660, the County of Eu was bought by Louis XIV's cousin, La Grande Mademoiselle. The French Garden, a small château named « mesnageries » and a pavilion built to allow the new Countess to enjoy the seascape are created at this time.

Yet, the most prestigious period of the Château, was the XIXth century. Fifty years apart, two important restoration programs were carried out. The first one by Louis Philippe in the years 1820-1830, the second, under the responsibility of Viollet-le-Duc, the architect of the Count of Paris, between 1874 and 1879.

At the beginning of the XXth century, a dreadful fire occurred, destroying almost the entire southern part of the Château. The restoration was courageously achieved by the Count of Eu and the Prince Pierre d'Alcantara, the grand-father and father of the late Countess de Paris who died in 2003. She was, with her brothers and sisters, the last owner of this prestigious place.

The Château was sold in 1953, and after many twists and turns, became the property of the town of Eu in 1964

THE PORTICO

The portico was added in the 1870's, as a link between the hall that you can see through the large glazed door, and the various staircases of the château. It leads on the one end to the grand staircase you have just walked past, and on the other to a staircase used by the guests. This staircase no longer exists. The gallery is lined on one side with stained glass windows, letting the light through and simulating a traditional portico opening on the outside. Yet, it wasn't meant to open directly on the grounds. A winter garden was planned to adjoin it. But the Count of Paris had to abandon the project in view of the expenses already incurred.

The designs of the stained glass windows, which we have in our collection, were only completed in July 1879, during Viollet le Duc's last stay in Eu. The architect died the same year, in September and couldn't bring his project to conclusion. It was completed by the painter-glassmaker Eugène Stanislas Oudinot.

During a large part of the 19th century, the portico housed the collection of the hunting trophies of the Orléans Family.

THE GRAND STAIRCASE

The grand staircase is particularly impressive and ceremonial, with its ceiling decorated with the coats of arms of all the counts and countesses of Eu. This decoration was commissioned by Louis Philippe who wished to pay tribute to all the historical figures that had shared the past of his summer residence. One can identify the coats of arms of the Guise family, of the Duke of Penthièvre, or of the last Count of Eu, namely King Louis Philippe himself.

The grand staircase only leads to the first floor, called the noble storey, which included a reception room, the King' and Queen's apartments as well as the apartments of Madame Adélaïde, Louis Philippe's sister.

In the 1870's, Viollet-le-Duc designed a new banister which is the one you can see today. This new handrail enhances the monumental aspect of the staircase and adds a charm that the architect himself didn't suspect. Later, the Countess of Paris mentioned in her memoirs, that, for her and her cousins, the staircase was an ideal playground, and the banister a fantastic sliding ramp.

THE SMALL DRAWING ROOM

The small drawing room, as well as the adjacent rooms, were intensively modified as years went by Louis Philippe wished to transform this part of the Château into an apartment.

Louis-Philippe also chose to decorate the interiors with the portraits that the Grande Mademoiselle had brought with her in the XVIIth century. As in all the other rooms of the Château, portraits lavishly covered the walls.

The small drawing room was part of a suite that will later be used by the Duke and Duchess of Orléans.

Ferdinand- Philippe, Duke of Orléans was the oldest son of Louis Philippe and Marie-Amélie and should have succeeded his father. But he died in Neuilly, near Paris, falling off his carriage when his horses violently bolted.

The interior decoration of these apartments, is a mixture of different periods. The parquet floor was designed by an English engineer Georges Packham. Louis Philippe had helped him settle in Eu. The ceiling and the walls are the results of Viollet-le-Duc's imagination and were inspired by French designs of the XVIth century, the period when the Château was built.

THE LARGE DRAWING ROOM

After Louis Philippe abdicated in 1848, the paintings that decorated the walls were removed. The decoration that you see today is the result of Viollet le Duc's renovation work.

In the first third of the XIXth century, this room was a study, a place to work, a must for the Count of Paris who was a man of knowledge, a real scholar.

A few years before, this room had welcomed one of the most prestigious guests the Château had ever received. This apartment was occupied by Queen Victoria and her husband Prince Albert during their stay in Eu in 1843. The royal couple arrived on September 2nd and left on the 7th. The programme included formal visits, receptions, concerts, but also walks in the gardens and the forest.

The 24 year old Queen enjoyed her stay in Eu fully and wrote in her diary "Being in Eu is like a dream. I have the impression that my favourite dream has come true. But it is not a dream, it's a charming reality. The château is a delight.
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THE BRAGANCE DRAWING ROOM

Throughout the XIXth century, this room was the bedroom of the apartment. The walls are decorated with flower motifs designed by Viollet-le-Duc. Avoiding to use traditional motifs, he found in Nature a new source of inspiration and in plants and flowers new ornamental patterns.

The wall coverings were stenciled after the architect's designs by the firm Bertrand Boulla in Nîmes.

Next to the bedroom were a bathroom and a study that cannot presently be visited.

THE BATHROOM

On the same floor, next to the apartments of the Count and Countess of Orléans, you find Madame Adélaïde's apartments. She was Louis Philippe's sister, never married and was always very close to her brother whom she admired very much. A woman of character, she was a very useful advisor for him all her life.

In 1843, the bedrooms of the four major apartments of the château were renovated and bathrooms were added. Before, the guests had washstands in their rooms and could also use the baths of the Pavillon des Ministres (east of the main court yard)

At that time, bathrooms were a luxury. Running water and water heating systems were technical feats, rare in France until the beginning of the XXth century.

For the Count of Paris, Viollet-le-Duc designed the mural tiles decorated with amusing sea animals.

THE GOLDEN ROOM

It is one of the rare rooms of the château, which has kept its original painted wood paneling. The golden room is in fact, the only testimony of the first apartments of La Grande Mademoiselle. The first three intertwined letters of her christian names Anne Marie Louise appear repeatedly on the walls and the ceiling.

La Grande Mademoiselle was one of the richest princesses in Europe. She bought the County of Eu in 1660 and used it as a refuge, especially when her cousin, King Louis XIVth, banished her from his court. She wrote a part of her Memoirs in Eu.

Her apartment was later occupied by the Duke of Penthièvre, Louis Philippe's grandfather, on his mother's side, then by Madame Adélaïde, the King's sister.

In the 1870's the Count of Paris asked his architect-decorator Viollet-le-Duc to design a set of furniture made of rosewood for this room. Since its creation the furniture has never left the room and is still here today.

THE PANTRY

Once a gallery, it was partitioned and made into a pantry for the Count of Paris in the third quarter of the XIXth century.

The pantry which was linked to the kitchens situated one floor below by backstairs and a dumb waiter was the place where dishes were prepared to be served in the dining room. It was also the place where the dishes were washed then stored in the glazed closets. The pantry was a sort of transition between the kitchens and the family dining room.

The hand worked lift that you see is probably just an improvement of the dumb waiter that was originally ordered in the 1870's.

Most of the objects displayed in this room date from the reign of Louis Philippe, between 1830/1848. At first, the collection only comprised a saucer, a copper coffeepot and two monogrammed glasses, which were the only surviving items of what once constituted the King's tableware.

Since its creation in 1973, the museum collection has considerably increased, thanks to numerous donators.

The donation that Doctor Albert Court made in 2012 fills almost entirely a large section of the pantry

THE FAMILY DINING ROOM

You are being watched by Auguste-Marie-Jeanne de Baden-Baden, Duchess of Orléans, the portrait, on the easel in front of you.

It used to be placed with four other portraits above the four doors of this room, according to Louis Philippe's instructions. The portrait is a copy of an XVIIIth century painting. Louis Philippe commissioned copies of old masters pictures to enrich the wall decoration of his residences. As for many other rooms in the château, this room has undergone many changes between the beginning and the end of the XIXth century.

The four paintings inserted in the wood paneling were replaced by a set of XVIIIth century tapestries "Le Berger Fidèle" (the truthful shepherd) made in the Flemish manufactures of Oudenarde. They were hung, along with the impressive gilded chandelier, while the Château was being restored in 1870.

The furniture is made of oak and decorated with twisted columns and copper inlays. This style was created especially for the Château de Eu. It's the work of two famous cabinet makers of the first half of the XIX century, Jacob Desmalters and Jeanselme.

At that time, the room was almost exclusively used by the Royal Family and their close friends for lunch. Official dinners were served in a larger dining room situated where the portico now stands. Viollet-le-Duc had it destroyed during one of his restoration works.

THE FAMILY DRAWING ROOM

Like in most of the rooms of the château, the walls and the ceiling of the family drawing room were decorated by Viollet-le- Duc. Yet, the parquet floor is the one commissioned by Louis Philippe around 1820. As for the furniture, it is mostly the one originally used in 1905, as you can see on this old postcard, which gives a hint of the ambiance that the Count and Countess of Eu created then. The Count of Eu was Louis Philippe's grandson; he travelled to South America and married the daughter of the Emperor of Brazil. The couple lived 25 years there but was exiled in 1889. After having lived near Paris, the couple bought the Château in 1905 and financed the restoration after the fire of 1902.

Today, as before, the drawing room is decorated with the portrait of Pedro II, the countess' father. Pedro II reigned 50 years over Brazil. He was a very intelligent and learned man, who could speak 14 languages. He introduced the railways, the telephone and the stamp in his country. He died in exile in Paris in 1891 France honoured him with national funerals.

THE GRAND STAIRCASE

In 1835, Louis Philippe commissioned two large paintings for the staircase. The first one was painted by Nicolas Gosse and glorifies the Duke of Penthièvre, Louis Philippe's grand -father who owned the Château in the XVIIIth century. It is entitled: "The Duke of Penthièvre having the coffins of the family princes transferred to the Collegiate Church of Dreux in November 1783" The Duke was the grand son of Louis XIV and the Marchioness of Montespan and became Count of Eu in 1775. After selling his Estate of Rambouillet to Louis XVI, he had the ashes of his ancestors transferred to the St Etienne Church in Dreux. This church was destroyed, but the duke's descendants decided to rebuild a Royal Chapel in its place. Today, the chapel is still the resting place of the Orleans Family.

The second painting is by Alfred Johannot and is called : " François de Clèves, 2nd Count of Guise, presents to King Charles IXth , the brave soldiers of the battle of Dreux , 19th December 1562", This is the date of the first serious clash of the religious war opposing the protestant troops to the Catholic and Royal army led by the Connétable de Montmorency, Jacques d'Albon de St André and the Duke of Guise. The battle, a victory for the Catholic troops was particularly bloody. 8000 lives were lost.

This painting is a sort of historical introduction to the Guise Gallery.

THE GUISE GALLERY

The Galerie des Guises already existed in the XVIIth century. At that time, La Grande Mademoiselle brought to the Château an enormous collection of family portraits. The ensemble was completed and reorganized by Louis Philippe who gathered them in this big reception room. The walls are covered with the portraits of the most famous members of the Guise family. The Guise came from Lorraine and were one of the most influential families in XVIth century France. Let's not forget that Henry, the 3rd Duke of Guise was the founder of the Château de Eu. This room completely burnt in the dreadful fire of 1902.

In 2001, the town of Eu, was able to buy the 141 portraits, coming from the former collection of the Château, thanks to the financial help of the National Heritage Fund, the State, the Normandie Region, the Department of Seine Maritime. Among those, was the complete set of paintings decorating the Guise Gallery.

The reconstruction of the décor followed. The ceiling (over 100 square yards) was redone in 2001-2002., the wall paneling and the parquet floor in 2010. Once again, it was a financial joint venture between the city of Eu, the State, the Region and the Department.

THE TRIALS AND TRIBULATIONS OF A CARRIAGE...

The splendour of its coaches and Berlin carriages made Paris the centre of European excellence from the end of the reign of Louis XIV right through until the 1760s.

Only one coach has survived in France from this period to the present day. Now housed in the Louis-Philippe Museum in the Chateau of Eu, this is one of the 24 Berlin carriages built for the richest sovereign of the time, King John V of Portugal.

The coach was shipped to Brazil in 1807, when the Regent of Portugal was fleeing from Napoleon's armies. It travelled back across the Atlantic to its country of origin in 1889, when Pedro II, the last emperor of the House of Braganza, sought refuge with his son-in-law the Count of Eu, grandson to King Louis-Philippe, after Brazil was proclaimed a republic.

The Berlin was then forgotten for nigh on a century, stored in damp conditions and somewhat mistreated, only to be deprived of its ornaments in the fairly recent past. Its national importance only came to light after being catalogued by the Museum (972-1000) and classified as a Historic Monument in December 1974. That is when it came to the notice of Patrons of the Arts.

Patrons of the Berlin carriage

Max Terrier, the honorary curator of the National Museum of the Chateau of Compiègne, and a specialist in horse-drawn carriages visited the Chateau of Eu in 1981. From that moment and until his death in 1987 he worked tirelessly to garner financial support.

He contacted Hermès, a company whose name is synonymous with the long tradition of saddle- and coach-making in Paris.

In the spring of 1982, thanks to the support of the *Direction des Musées de France* and Hermès, the eight pommels of the upper-deck, a number of cushions and various items of upholstery were purchased from an antique-shop. A gilded bronze floral decoration belonging to the rear of the carriage was also located and acquired.

These crucial acquisitions, financed through the sponsorship of a company which had supplied King Louis-Philippe's family in the 19th century, marked the beginning of its revival.

In October 1983, Max Terrier persuaded Professor Jose-Augusto Franca of the Gulbenkian Foundation to become involved.

Following the go-ahead from the town authorities in Eu and with financial help from the Gulbenkian Foundation, Max Terrier then persuaded Hubert Landais, the then Director of the Museums of France, to launch a complete restoration of the Berlin carriage.