

PROGRAM DOMAINE DE CHANTILLY | 2020



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The Art of the Book of Fables

Treasures from the Library

25 January - 30 April 2020 - Library

The collections of the Library of the Chantilly, rich in albums of fables, allows an entire piece of universal literary history and written tradition to be revisited. Fables teach a certain way of life and generate varied types of illustrated books of which the Duke of Aumale preserved emblematic and rare examples.

Medieval Ysopets and illustrated albums from the Renaissance rival with the most beautiful editions of the masterpieces of Jean de La Fontaine.

Curator: Marie-Pierre Dion, Conservateur Général des Bibliothèques at the Musée Condé.



© Photo RMN (Domaine de Chantilly) / Michel Urtado, Fables de Bops, Allemagne du sud-ouest, vers 1480. Manuscrit 680.

EVENT - Raphael at Chantilly The Master and his Pupils

7 March - 5 July 2020 - Prints and Drawings Gallery

For the 500th anniversary of the death of Raphael (1483-1520), the Domaine de Chantilly will be one of the only French institutions to pay tribute to this immense master of the Renaissance.

Thanks to the wealth of its collections, the Musée Condé is one of the most important institutions for understanding Raphael. This artist's entire career can be represented by the many drawings assembled by the Duke of Aumale. Starting from his early sketches prepared under the influence of Perugino, the exhibition will focus on the religious compositions of his Florentine period and on masterpieces related to the major Roman decorative projects. It will culminate with the splendid creations of his pupils.

This exhibition is made possible through support of



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CHRISTIE'S



© RMN-Grand Palais (domaine de Chantilly) / Gérard Biot, La Vierge assise avec l'Enfant et le petit saint Jean, dans un paysage DE-61 GRMN

Curator: Mathieu Deldicque, conservateur du Patrimoine at the Musée Condé.

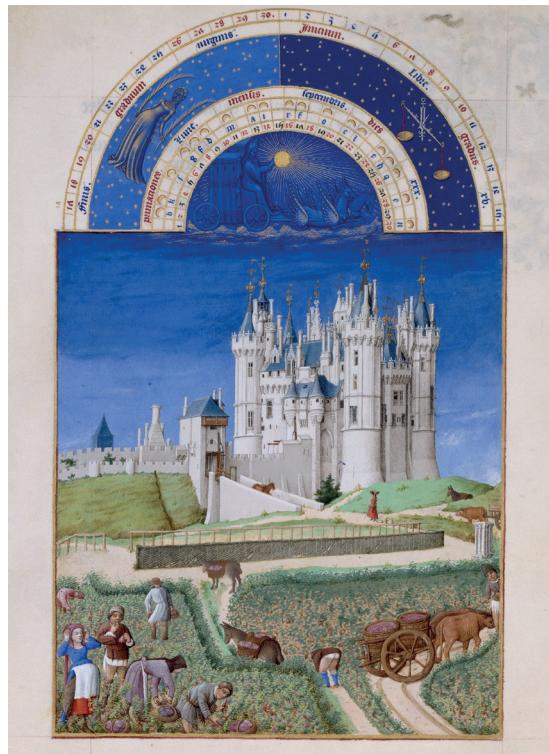
Collecting Books of Hours

Treasures of the Library

8 May - 30 August 2020 - Library

The Library is providing a new virtual approach to the *Tres Riches Heures of the Duke of Berry* and will be recreating this mythical manuscript in the centre of a princely collection that contains over sixty manuscript or printed books of hours. At the end of the Middle Ages, while the best painters were renewing the iconography of private devotional books, booksellers offered books of hours that could be customized on request. In this way, books of hours quickly attained the status of works of art and collectors' objects.

Curator: Marie-Pierre Dion, Conservateur Général des Bibliothèques at the Musée Condé.



© RMN-Grand Palais (domaine de Chantilly) / Très Riches Heures du duc de Berry. XVe siècle. Manuscrit 65

Carmontelle (1717-1806), or the Age of Pleasure

18 July - 18 October 2020 - Prints and Drawings Gallery

Carmontelle, or Louis Carrogis by his real name, was an officer working in the service of the Orléans family who sketched portraits of the guests at the Palais-Royal in black chalk, gouache and watercolour. The Goncourt brothers, who were great lovers of 18th century art, defined him as "**a man who had the society of his time pose for him**", from the naturalist Buffon (1707-1788), who was the Steward of the King's Garden, and the chemist La Condamine, a man of letters and traveller, to the geographer Cassini and the doctor Gatti, the King's doctor who made initial attempts at inoculation.

The salons that hosted the philosophers of the Age of Enlightenment are evoked with Mme d'Epinay, Mme du Châtelet, Ange-Laurent Lalive de Jully, and the Duke of Chartres, Philippe-Egalité. Carmontelle portrayed the writers Grimm, Bachaumont, the musicians Jean-Philippe Rameau and Mozart as a child, playing in Paris in 1763 with his father and sister.

Curator: Nicole Garnier, Conservateur Général du Patrimoine in charge of the Musée Condé.



© RMN-Grand Palais (domaine de Chantilly) / René-Gabriel Ojeda, Carmontelle, La Comtesse de Boufflers, CAR-220

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TAVOLOZZA
FOUNDATION



© MET - The Metropolitan Museum of Art Pendule porcelaine de Chantilly, vers 1745



© SKD - Johann Joachim Kaendler (modéleur), Héron, porcelaine de Meissen, 1731. Staatliche Kunstsammlungen Dresden 2013

ÉVÉNEMENT

La fabrique de l'extravagance Porcelaines de Meissen et de Chantilly

5 septembre 2020 - 3 janvier 2021 - Grands Appartements

À la rentrée 2020, le Domaine de Chantilly accueillera, dans les Grands Appartements du château, une exposition inédite et joyeuse où porcelaines fines et excentrique modernité se rencontreront. Les porcelaines princières de Meissen et de Chantilly, qui ont marqué les arts décoratifs du Siècle des Lumières, seront mises à l'honneur grâce à une scénographie exceptionnelle signée Peter Marino.

Considérée comme « l'or blanc » du XVIII^e siècle, la porcelaine est désirée par les plus grands princes d'Europe. Deux d'entre eux, Auguste le Fort, électeur de Saxe et roi de Pologne, et Louis-Henri de Bourbon, prince de Condé et premier ministre du roi Louis XV, mettent leur fortune au service de leur passion et fondent deux des plus prestigieuses manufactures de porcelaine, à Meissen et à Chantilly. Pagodes et magots chinois, vases japonais, animaux en tous genres... le goût du Siècle des Lumières est à l'exotisme.

Les manufactures de Meissen et de Chantilly imitent alors avec grande précision des pièces japonaises de style *Kakiemon* tout en s'adaptant aux formes et

usages occidentaux. Auguste le Fort ira jusqu'à repousser les limites techniques de la porcelaine en créant une fragile ménagerie, impressionnante par ses dimensions et sa technique.

Grâce à des prêts exceptionnels qui n'ont souvent jamais été montrés en France, cette exposition constituera une opportunité rare de contempler d'extraordinaires pièces, dont les gigantesques oiseaux en porcelaine de Meissen.

Commissariat : Mathieu Deldicque, conservateur du patrimoine au musée Condé, avec le partenariat exceptionnel de la Porzellansammlung de Dresden.

Exposition réalisée avec le soutien des



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A Pioneer of War Reporting: the English Photographer Roger Fenton (1819-1869) and the Crimean War (1855)

31 October 2020 - 3 January 2021 - Prints and Drawings Gallery

A painter trained in Paris in Delaroche's studio alongside the future photographers Gustave Le Gray, Henri Le Secq and Charles Nègre, Roger Fenton took up photography around 1850. Close to Queen Victoria, in 1855 he was given the order to go to the Crimea to photograph the siege of Sebastopol where England, France and Piedmont were supporting the Ottoman Empire against Russia. From March to June 1855, Fenton provided sanitized images of a bloody conflict, which was very unpopular in Europe. His "photographic van" was a target for Russian fire. The strong light and summer heat made his working conditions difficult, and very quickly, shooting with wet collodion could only take place in the morning at dawn. He photographed soldiers, officers, war correspondents (including the journalist from *The Times*), participated in the routine of the headquarters. On 8 June 1855 he attended the war council meeting that decided to attack

Mamelon.

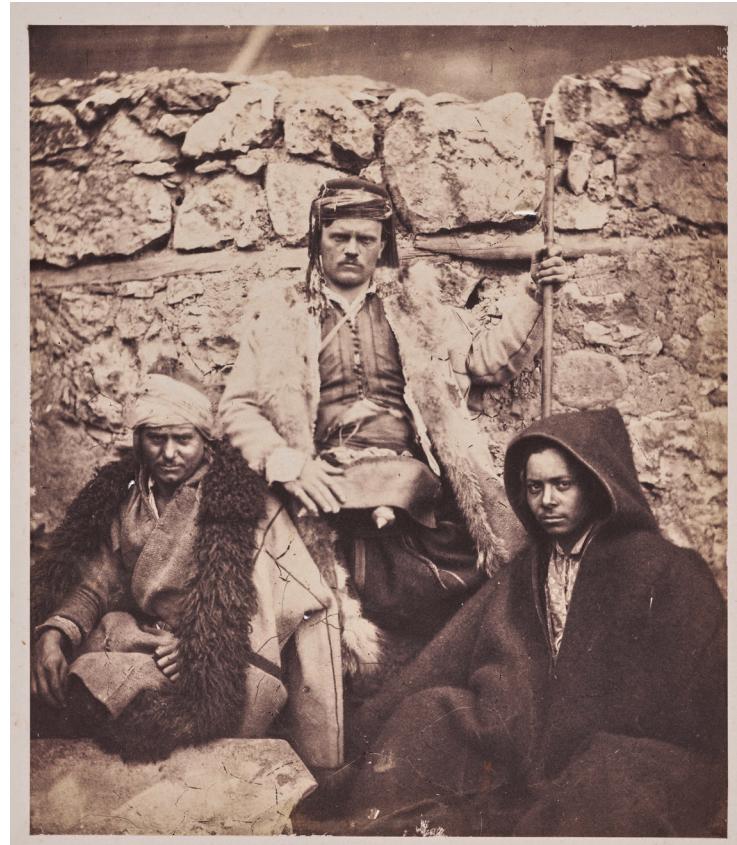
After three tough months of reporting, feverish and depressed (he saw friends die, spent time with his injured brother-in-law), Fenton returned to England with 360 cliché-verre which were published using the salt print process in series by Thomas Agnew in London. These prints, acquired as early as October-November 1855 by the Duke of Aumale who was at the time in exile in London, are some of the first photographs to enter his collections and are among the first ever examples of photographic war reporting.

Curator: Nicole Garnier, Conservateur Général du Patrimoine in charge of the Musée Condé.

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