



Historical Museum of Saint-Cloud

History of a vanished palace

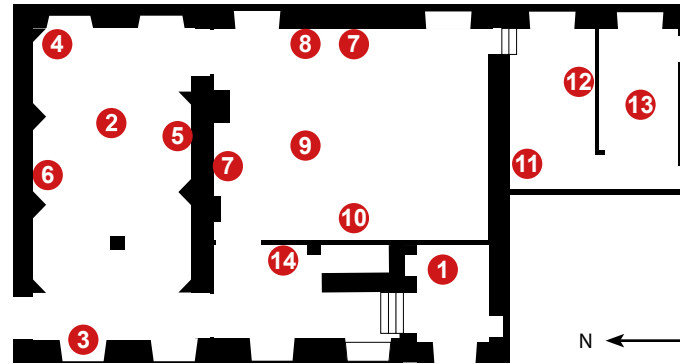


In 1577, Catherine de Medici bought a small mansion with lands here and gave it to her squire Jérôme Gondi. At the beginning of the 17th century, the Gondi domain included a mansion surrounded by gardens, grottoes, fountains and a waterfall.

Between 1654 and 1658, the domain was redesigned by the banker Hervart, a close friend of Cardinal Mazarin, and the property was bought by Louis XIV in 1658, for his brother Philippe d'Anjou whose title was Monsieur. The architects Antoine Le Pautre, then Jules Hardouin-Mansart, rebuilt and enlarged the castle between 1670 and 1690. André Le Nôtre redesigned the park that Monsieur enlarged continuously with many purchases of land. By 1701, the year of his death, the park covered almost 1000 acres.

In 1785, the queen, Marie Antoinette, bought the property and asked her architect Richard Mique to redesign the castle and enlarge it. After the French Revolution, the castle became the summer residence of Napoleon, then that of all the French kings and emperors of the 19th century.

Political decisions were also made there. Bonaparte's *coup d'état* took place there in 1799, and Napoleon III signed the declaration of war with Prussia there in July 1870.



Entrance Hall

- 1 Statue of Philippe I, duke of Orléans**, brother of Louis XIV, called Monsieur. The statue was sculpted by Francisque Joseph Duret for the Museum of the Glories of France which Louis-Philippe created in the castle of Versailles.

Model Room

- 2 The model** shows the palace under the Second Empire in 1860, after two centuries of expansion and work. With two wings on the main courtyard, the palace had a U-shaped plan, while the Orangery building in the back prolonged the north wing. The Orangery, with a theater at its end was destroyed in 1861. The north wing contained the Apollo gallery, decorated by Pierre Mignard (1677-1678), and the chapel added by Richard Mique (1786-1788). The palace was destroyed in 1870 by a fire during the war between France and Prussia and the ruins were razed by the Third Republic because they were a reminder of the monarchy.
- 3 The seven statues** and two architectural fragments in this room are



the only stone remnants of the palace remaining on the site. The others were sold in 1892.

Created by Guillaume Cadaine, the principal sculptor of Monsieur, the statues here come from the facade of the main courtyard. They represent allegories of mythological figures like Mercury or eloquence, Bacchus or fine food ... They were vandalized and damaged by the fire.

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The three lead masks come from *La Grande Cascade* (the Great Waterfall) and remind us that Saint-Cloud's fame came in part from its fountains.

The gardens were also home to small decorative buildings, called follies, which have now been destroyed.


Numerous drawings and engravings depict the

- 5 Lantern of Demosthenes**, erected in 1803 on the Balustrade viewpoint and destroyed in 1870. A masterpiece of a *Compagnon du Devoir*, the
- 6 model of the Turkish Pavilion** recreates another disappeared folly, built in 1833 in the English landscape garden of the Trocadero.

The Main Room

- 7 The two group portraits** painted in the studio of Noret represent the family of Monsieur and that of Louis XIV as mythological divinities. The original painting, which was visible inside the castle of Saint-Cloud, is still exposed in the castle of Versailles.
- 8 The Death of Madame**, painted by Auguste Vinchon in 1842, shows one of the historical events which took place in Saint-Cloud: the death, at the age of 26, of the first wife of Monsieur, the young princess Henrietta of England in presence of her confessor, the abbot Bossuet.

Many portraits represent the other members of the Orléans family like the Régent- who was the son of Monsieur and his second wife, Elisabeth Charlotte of Bavaria-, and his own children, Louis of Orléans and Louise Adelaide, the abbess of Chelles. Some furniture and decoration let us see the ancient decoration of the castle.

- 9  **A footstool** for the salon of the *Pavillon de la Félicité* and a *prie-Dieu* for the castle's chapel, both by Jean-Baptiste-Claude Séné, bear witness to the many orders placed with the best craftsmen during Marie-Antoinette's time.

- 10 **The bed**, commissioned for the Luxembourg Palace in 1799, was then installed in Saint-Cloud in the room of Napoleon I overlooking the Orangery (1802-1815), then reused for the «presentation room» of Louis XVIII, in the center of the grand apartments overlooking the courtyard of honor (1820-1825). The blue medallions and the six canvases painted in




Presentation room of Louis XVIII (virtual restitution)

grisaille and enhanced with gold come from the theater room, whose decor Cicéri redid in 1844.

Sovereigns of the 19th Century

The third room shows the portraits of the castle inhabitant in the XIXe century from the Restauration to the Second Empire.

- 11  **The portrait** of Henri, duke of Bordeaux, and his sister Louise of Artois, the nephew and niece of Louis XVIII, shows them in the garden of the Trocadero with their nurse. The garden was created for their enjoyment at the top of the park in 1823.

- 12 **The tea set** in Sevres porcelain was made for Louis-Philippe I, with his arms, between 1842 and 1844. Because the royal road and the railway had just been built across the park. Surprising images of railway tracks, smoking locomotives, metal bridges or gates replace the traditional representations of fountains and perspectives. The landscape painter Jules André illustrates the beginning of transport civilisation and the intrusion of modernity into the park.



The Room of Engravings

Presented chronologically, the engravings provide an architectural, topographical and historical evocation of this place of promenades and festivals, from the time of Archbishop Jean-François de Gondi, at the beginning of the 17th century, to the Second Empire.

Made by the Manufacture de Sèvres, some elements of

- 13 **the tableware** of the Château de Saint-Cloud, plates, ice-cream trays, decoction pots or teapots bearing the marks of the fire that devastated the palace, evoke the daily life of the royal residence at the time of Louis-Philippe I.



Photographs

Modern pictures taken of very old photographs in the National Library and the Médiathèque du Patrimoine, give us views of the interior and exterior architecture of the castle before the fire in 1870 like the staircase of honour and the reception rooms overlooking the courtyard, the Gallery of Apollo in the right wing or the apartments on the garden of the Empress Eugénie in the left wing.

- 14 **A stereoscopic camera** allows to discover in relief the views of the facades, the reception rooms and the gardens. After the fire on the 13th October 1870, the decision not to rebuild the castle was made by the young Republic. Two projects, one of a Palace of Ruins (1880) and the other of a National Park of old French provinces (1890) were abandoned. The ruins, which were symbolic of the defeat of the empire, were finally razed in 1892. For 20 years, however, photographers and artists had been able to record wistful, romantic, views of what remained.

Useful informations

Average journey time : 45 minutes

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