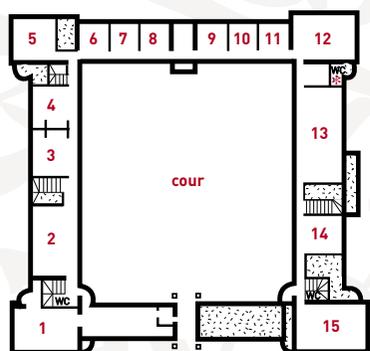
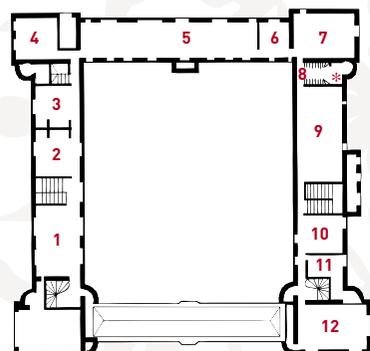


This printed trail suggests a quick tour of the museum's highlights, yet you will also find a wealth of European Renaissance creations – including gold and silverware, clocks, painted enamels from Limoges, majolica, wrought iron, wooden, bronze and stone sculptures **on the ground and second floors.**



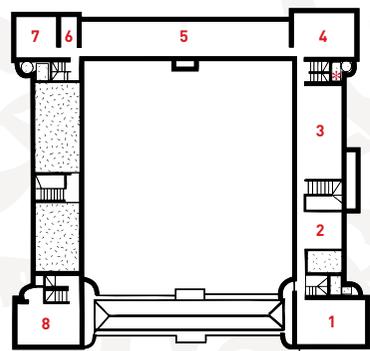
ground floor

- 1 Chapel
- 2 Arms and armour
- 3 Former Kitchens: history of the château
- 4 Wooden panelling from the château de Gaillon
- 5 Leather-paintings: the 'Roman Heroes' after Goltzius
- 6 Wood sculpture: I. Renaissance (1500-1550)
- 7 Wood sculpture: II. Mannerism (1550-1650)
- 8 Small sculptures
- 9 Metalwork
- 10 Scientific instruments
- 11 The Goldsmith's workshop
- 12 Catherine de' Medici's bedchamber
- 13 Catherine de' Medici's great hall
- 14 Sculpture (stone & ceramics)
- 15 Bathing suite (in the basement)
- 15 Restaurant: 'la Plaine de France'



first floor

- 1 The High Constable's apartment
- 2 Madeleine de Savoie's antechamber
- 3 Madeleine de Savoie's bedchamber
- 4 Pavilion of the story of Abigail
- 5 Gallery of Psyche – Tapestry of 'David and Bethseba'
- 6 King's inner room
- 7 King's bedchamber
- 8 Stairway from the Paris Audit Office
- 9 King's great hall
- 10 Leather paintings: the 'story of Scipion' after Tempesta
- 11 Stained-glass windows from the château
- 12 Embroideries from the Hôtel de l' Arsenal, Paris (made for Sully)



second floor

- 1 Iznik pottery
- 2 Stained-glass windows
- 3 French ceramics
- 4 Cassoni (Italian wedding-chests)
- 5 Limoges enamels, glass and maiolica
- 6 German stoneware
- 7 Gold and silver work
- 8 The High Constable's library
- 9 Textiles

* : elevator

Other highlights :

- 2 tapestries from the famous set of the *Story of Diana* (1st floor)
- a clockwork ship called the 'nef of Charles V' and other scientific instruments (ground floor)
- *Daphne*, a masterpiece of silverwork featuring an immense coral piece (2nd floor)
- the collection of Iznik pottery (2nd floor)
- the tile-floor from the château de Polisy, once displayed next to Holbein's *Ambassadors* (2nd floor)



Musée national de la Renaissance
Château d'Écouen

It is Anne de Montmorency, High Constable of France and chief minister under both Francis I (1515-1547), and Henri II (1547-1559), who had this château, a gem of French Renaissance architecture, built from 1538 onwards. This is why his arms and emblems, the upright sword and the motto 'Aplanos' meaning 'Unswerving' are ubiquitous in the painted and sculpted décor. The château remained the property of the Montmorency family until 1632, and then belonged to the Bourbon-Condé.

While Napoleon I entrusted the château to the Légion d'Honneur (1806), André Malraux finally had it turned into the Musée national de la Renaissance (1977) with a view of nurturing a fertile dialogue between the architecture and décor on the one hand, and the collections of decorative arts from the Musée de Cluny in Paris on the other hand.

We suggest you follow the tour on this trail.

In each room, some printed sheets provide further details on the collections. (Please put them back in the rack when finished reading them).

Enjoy your visit...

VISITOR'S TRAIL

Musée national de la Renaissance
Château d'Écouen
open Wednesdays to Mondays
9.30am to 12.45pm and 2.00pm to 5.45pm
(5.15pm in Winter)
Information: +33 (0)1 34 38 38 50
accueil.musee-rennaissance@culture.gouv.fr
www.musee-rennaissance.fr

Guided tours
on Saturdays and Sundays
The collection tour: 11.00am and 3.30pm
Focus on a theme: 2.15pm



Musée national de la Renaissance - Château d'Écouen - 95000 Écouen - France - www.musee-rennaissance.fr

The Renaissance represented a major change in the civilisation of 15th- and 16th-century Europe. A cultural movement based on a rediscovery and emulation of classical Antiquity, it also spread across the first globalised world thanks to modern technologies such as printing and navigation. Art in this period reflected a taste for challenges and sophistication. In this field, Italy, of course, blazed the trail.

ground floor

ground floor / 1

The **CHAPEL OF THE CHÂTEAU** still has ogival vaults painted with Anne de Montmorency and his wife Madeleine de Savoie's coats of arms. Yet the original marquetry and stained-glass windows are preserved in the château de Chantilly today. Italy's artistic influence shines through this chapel, especially thanks to an early copy of **Leonardo da Vinci's Last Supper** painted in Milan between 1506 and 1509 by Marco d'Oggiono, one of the master's disciples. Archives from the time of Montmorency reveal that this very picture hung in his chapel.



ground floor / 2

Like other prominent rooms in the château, the **HIGH CONSTABLE'S HALL** features a painted fireplace portraying a scene from the Bible, *The Queen of Sheba meeting Solomon* in this case. Its style is quintessential mid 16th-century School of Fontainebleau. New documentary evidence has enabled to establish that they had been made by painters from Jean Cousin's workshop, especially Bonaventure Navarre. The collection of weapons is displayed in three sections according to their function: war (far end), hunting (left) and parade (right). They were often adorned to become works of art, as testify the salamander-bedecked bronze stirrups (far end) that were part of Francis I's parade equipment.

ground floor / 3

The scale model in the next room devoted to the **HISTORY OF THE CHÂTEAU D'ECOUCEN**, shows the appearance of the building by 1576, when published by du Cerceau. It includes the now missing entrance wing and *jeu de paume* against the North terrace

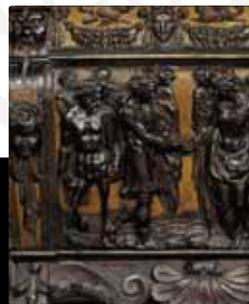
ground floor / courtyard

Please step into the **COURTYARD** through the door at the foot of the grand staircase for a view of the king' and queen's apartments, and the Henry II crescents and Catherine de' Medici's rainbows carved on the central portico. Then turn around to see the cast Slaves that Michelangelo had designed for Pope Julius II's grave, and which Henry II gave Montmorency as a token of his friendship – the original marbles are in the Louvre today. Their proportions guided those of the colossal pillars designed by architect Jean Bullant, amid which they were to be displayed.

1st floor / 2-3

Walk back across the landing to the **APARTMENTS OF MADELEINE DE SAVOIE**, one of Francis I's cousins and Anne de Montmorency's wife.

Most of the décor of these two rooms is preserved, yet the painted fireplaces were damaged by stove systems that were part of the 19th-century modernisation. Most of the furniture is French, yet there are a few exceptional pieces from Venice, including a 1570 spinet – a variant of a harpsichord, and a *cassone* – a wedding chest – adorned with sculpted, mythological couples on a golden background.



1st floor / 4

In the room at the far end and to your left, in the **PAVILION OF ABIGAIL** (after the painting on the fireplace), you will find the first two wall hangings from an eminent set telling the story of *David and Bathsheba*. These tapestries, one of the museum collections' masterpieces, were designed and woven in Brussels ca. 1520-1525, and once belonged to king Henry VIII. A scholar opens his book to tell us a story that begins when the Ark of the Covenant enters Jerusalem...

1st floor / 5

It continues on the walls of the vast **GALLERY OF PSYCHE**, an ambulatory and reception hall. Its floor was once covered with polychrome tiles, and Raphael-reminiscent grisaille stained-glass imagery recounting the legend of young Psyche – after the *Metamorphoses* of Apuleius, a classical writer – adorned the windows until the Revolution (again they are in Chantilly now).

first floor

1st floor / 1

Step back into the château through the same door and climb the ceremonial staircase to the **HIGH CONSTABLE'S APARTMENTS**, to your right at the top.

The story of *Jacob and Esau* on the painted fireplaces recalls that like Jacob in the Bible, Montmorency inherited the family's property and titles although he was not the firstborn son. Original decorative paintings, called *grotesques*, adorn the windows and coving. As for the furniture, it has been gathered to give the proper sense of opulence for such an apartment. The large triumphal-arch-shaped cabinet with Cardinal Alessandro Farnese's coats of arms (ca. 1580) and the wardrobe with monochrome golden biblical scenes from the atelier of Hugues Sambin, a well-known artist from Dijon, Burgundy, are two of the highlights.

1st floor / 6

The **KING'S CABINET** prolonging the gallery, is lined with chests as it also served as a wardrobe. The **monumental plaques** on the walls are **painted enamels** from Limoges. The small panelled room that is now cordoned off was where the sovereign held confidential talks; it has unfortunately lost its gilding.



1st floor / 7

The last three wall hangings from the *David and Bathsheba* set are displayed in the **KING'S BEDCHAMBER** – the only room that still has painted ceilings showing Henry II's emblem, the crescent moon, his own heraldic coat of arms, held by two cherubs over the biblical scene painted on the fireplace.



1st floor / 8-9

After crossing the former **KING'S ANTECHAMBER**, which now houses a wooden staircase dedicated to Marie de' Medici and Henry IV, head for the **GREAT HALL OF THE KING**. This room features a sumptuously carved and marble-inlaid, monumental fireplace dated 1594, and the wall and ceiling paintings underwent extensive refurbishing work in the 19th-century. The polychrome tile-floor in the centre was made for Anne de Montmorency in Rouen by Masséot Abaquesne; it originally covered the entire storey.

The collections on display at the Musée national de la Renaissance in the château d'Ecouen recreate the atmosphere of a French Renaissance palace, encompassing its furniture and tapestries as well as its consistent wall, floor and ceiling tones and stained-glass windows.