



AMBOISE
CHÂTEAU ROYAL

VISITOR GUIDE



AMBOISE
CHÂTEAU ROYAL

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WELCOME TO THE CHÂTEAU D'AMBOISE

DEAR VISITORS, DEAR HERITAGE FRIENDS

YOUR VISIT TO THE CHÂTEAU ROYAL D'AMBOISE ENABLES THE FONDATION SAINT-LOUIS TO PRESERVE AND ENHANCE THE VALUE OF ONE OF FRENCH HISTORY'S EMBLEMATIC SITES.

THIS CHÂTEAU HAS BEEN OPEN TO THE PUBLIC SINCE THE 19TH CENTURY. ITS RECEPTION STAFF, IDENTIFIABLE BY THEIR BADGES, ARE AVAILABLE TO PROVIDE ANY HELP YOU MAY NEED.

AS YOU LEAVE, WE WOULD BE GRATEFUL IF YOU WOULD LET US KNOW WHAT YOU THOUGHT OF YOUR VISIT ON THE TERMINAL LOCATED AT THE TOP OF THE TOUR DES MINIMES CAVALIER RAMP.

ENJOY YOUR VISIT

Essential Information

Accessibility



Pushchairs can be left free of charge at the ticket office. For your convenience, it is recommended that you leave pushchairs on the Sentries' Walk, before climbing the stairs. You will be able to collect them from the same location at the end of your visit. After visiting the Lodge: a gentle walk in the gardens (see map on guide cover). There is a 10% gradient slope in certain places.



On your arrival, an audio guide is available for your use (free of charge) in French and English with an adapted visitor route. You will be required to leave a form of ID, which will be returned to you at the end of your visit.



The route is adapted with a French/English subtitled video guide or a visit with French Sign Language.



The audio guide route for young people is specially adapted. A free illustrated visitor guide is also offered.



Braille signs are available in the Guard Room at the Lodge entrance. The audio guide suggests orientation points, in French and English, at the start of each sequence. In the Lodge, you can obtain permission from staff to touch certain pieces in the collection.



Upon your arrival, ask to be met by a staff member in the Royal Lodge. They will show you the Royal Lodge's ground floor and first floor access points. It is recommended that you use a video guide (available from the ticket office for no extra charge) that will allow you to discover the inaccessible 2nd floor collections. You will be required to leave a form of ID, which will be returned to you at the end of the visit. For your comfort, there are benches in the royal apartments. At the end of the Lodge visit: Gentle walk in the gardens (see map on guide cover). There is a 10% gradient slope in certain places (visitors must be accompanied). No disabled toilets available



Dogs must be carried in the Lodge



Dogs must be kept on the lead in the gardens



Dogs not allowed in the basements

Facilities available



Left luggage for bags and pushchairs



Bar/Ice Creams
01/04-30/09

For your convenience and safety



Sorted Recycling



No noise in the Lodge please



No Smoking



Any item thrown from the ramparts puts people in danger



Minors remain the responsibility of accompanying adults



There is a 10% gradient slope in certain places (see map on guide cover)



On the Terraces of the Château Royal d'Amboise

You are here



Step onto the terraces and you are presented with a panoramic view across the Loire Valley: 15th and 16th century buildings, gently sloping gardens and the two impressively large cavalier towers.

During the Renaissance, the king made a palace out of this château. It was a symbol of his power, a centre for political, economic and artistic activity. It also stands in memory of an historical turning point, when different styles and trends from Flanders and Italy mixed. Italy, coveted by France during the entire first half of the 16th century, was also admired for its artistic vitality. Monarchs thus invited to Amboise many Italian artists and writers whose influence blended with French tastes to create the original style of the "Early French Renaissance".

Heart of royal power in the Renaissance, this château was a place to live and stay for all the Valois and Bourbon kings. It was the stage for numerous political events in the kingdom: births, christenings, aristocratic marriages, conspiracies and peace treaties. This formidable fortress ensured the royal family's safety. In the absence of the royal couple, it provided a "kindergarten" for French kings: Charles VIII was born here, François Ier, his sister Marguerite d'Angoulême and the children of Henri II and Catherine de Medici were raised here.

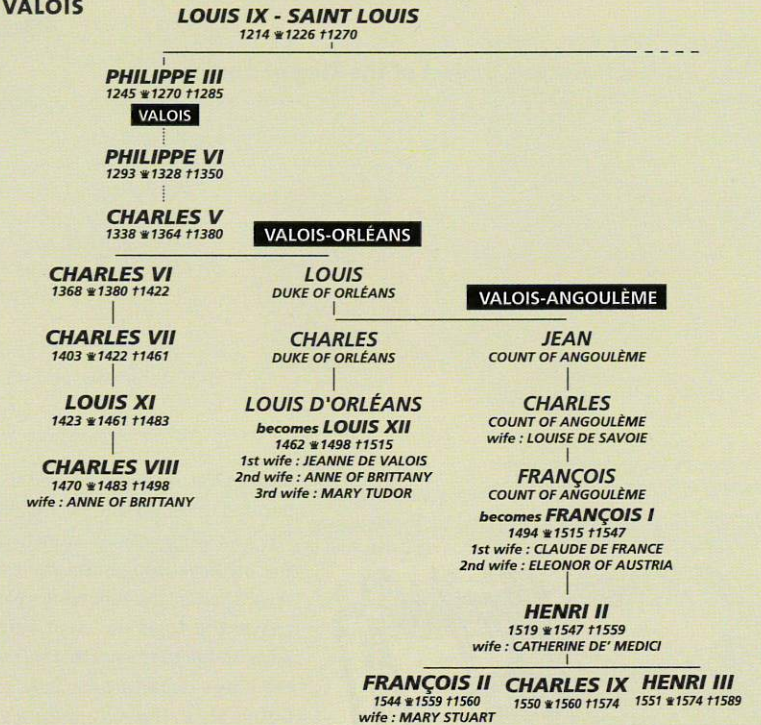


FROM ITS ORIGINS TO THE RENAISSANCE

Occupied since Neolithic times, Amboise became the main settlement of the Turones, a Celtic people. The first fortifications were built on the rocky spur and favoured the development of the Gallo-Romanesque style. In the 4th century AD, the first trenches of the château were dug to defend the residences built above the town. In 503, Clovis, King of the Franks, met Alaric, King of the Visigoths, on the Ile d'Or (Golden Island), opposite the northern ramparts. The fortress was bitterly disputed during the medieval period because of rivalry between the Duc d'Anjou and the Comte de Blois.

In 1214, Philippe Auguste, King of France, took Touraine, the Lords of Amboise becoming his vassals. 1431, Lord Louis d'Amboise was sentenced to death for plotting against King Charles VII's (1403/1422/1461) favourite, La Trémouille. He was finally pardoned, but forced to renounce the Château d'Amboise, which was confiscated for the Crown. Charles VII stationed archers there. His successor Louis XI (1423/1461/1483) built an oratory close to the keep where his wife Charlotte de Savoie lived. It was here that in 1470, his son, the prince and heir Charles, future Charles VIII (1470/1483/1498) was born.

GENEALOGY OF THE VALOIS



Portrait of Charles VIII

Anne of Brithany

THE FRENCH KINGDOM AT THE BEGINNING OF CHARLES VIII'S REIGN

Political instability

The Dauphin, or heir, Charles, still a minor when his father Louis XI died, was temporarily placed under the regency of his sister Anne de Beaujeu. His authority was disputed by his cousin, the Duc d'Orléans, opportunely aligned to the Duc de Bretagne (1484) and Emperor Maximilian of Austria (1486). Thus began the Mad War against the French king (1486-1488).

Marriage to Anne of Brithany

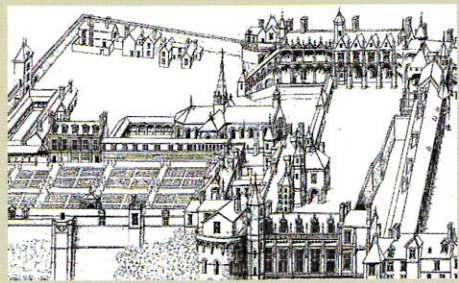
Anne de Bretagne was the heiress of François II, Duc de Bretagne. This duchy was the source of rivalry between the Imperial Hapsburg dynasty and that of the French Valois kings. The Duc de Bretagne's death (1488) brought the Mad War against the French king to an end. King Charles VIII subdued Brittany despite an Austro-Anglo-Spanish coalition (1489-1491). He annulled the marriage of the duchy's heiress to Maximilian of Hapsburg and broke his own engagement to Marguerite of Austria, the Emperor's daughter, to marry Anne de Bretagne on 6th December, 1491. Thereby sealing the personal union of France and the duchy of Bretagne, which finally became part of the kingdom in 1532.

Anne lived at Amboise, home to the royal couple. The new Queen of France had three boys and a girl, but all died young. However, despite these bereavements, the queen stamped her personality on the court. She increased the standing of women by forming around her a group of around a hundred honourable women from good families. She also surrounded herself with talented artists like the Touraine painter Jean Bourdichon, author of the famous illustrated manuscript the Book of Hours, and the sculptor Michel Colombe.

The grand architectural project of the King of Amboise



View from the Château's southern rampart, Leonardo da Vinci drawing from 1517



Engraving by Jacques Androuet du Cerceau, extract from "The finest buildings in France" (v. 1576). View of the north side elevation

Charles VIII, recently married to Anne de Bretagne in 1491, decided to set up court in his childhood château, Amboise. The following year, he launched the extension project for the medieval Lodge, the Saint Hubert Chapel, finished in 1493. Then in the following years, construction continued apace: the Logis des Sept Vertus to the south and the Royal Lodge to the north. This construction, ordered before the King's departure for Italy, channelled the flamboyant Gothic style. The King returned in 1496, accompanied by numerous Italian artists. He entrusted them with the creation of the Lodge's interior and a garden inspired by Italian villas. The greatest innovation of the royal project was above all the construction of two impressively large cavalier towers.

On Charles VIII's death in 1498, the château's construction was certainly unfinished, but massive changes had been achieved, in just 5 years!

Charles VIII's solemn entrance into Naples



The French King's military campaigns in Italy and the first Italians' arrival in Amboise

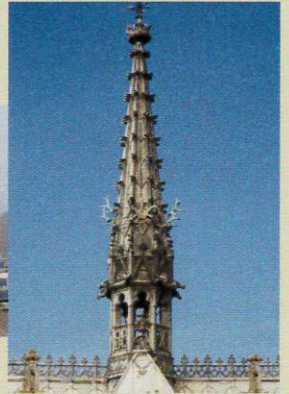
On the death of King Ferrante I of Naples, Charles VIII claimed his kingdom, ignoring Charles du Maine, last Comte de Provence and the "rightful" heir to the kingdom of Naples, occupied by Aragons since 1442. So in 1494, Charles left to take possession of this kingdom, leading 30,000 men. The French army arrived in Naples in February 1495. Thus began Italian campaigns that led Charles VIII, Louis XII and François 1er successively to the kingdom of Naples and the Duchy of Milan. Despite many victories (the best-known being Marignan in 1515) and many periods of French occupation, in the end these expeditions did not benefit the kings. In 1559, Henri II signed the treaty of Cateau-Cambrésis, bringing to an end French claims on the Italian peninsula. These Italian campaigns evidently sharpened the sovereigns' taste for the Italian Renaissance. They invited to Amboise certain literary men and artists from this country, such as the painter Andrea del Sarto and the famous artist-engineer Leonardo da Vinci.

1. THE ST HUBERT CHAPEL

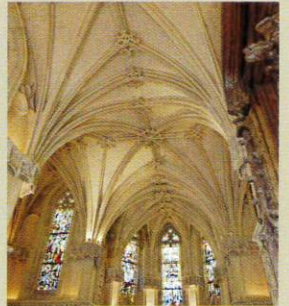
The chapel, dedicated to St Hubert, the patron saint of hunters, was constructed in 1493 on the foundations of the ancient oratory built under Louis XI. This chapel, designed for the sovereigns' private use, is built in flamboyant Gothic style. This chapel is famed as the resting place of Leonardo da Vinci, who died in Amboise on 2nd May, 1519.



- Limestone friezes sculpted by the Flemish masters represent interlaced plant and animal shapes (frog, serpent, monkey...)
- Stained glass windows: illustrations of the life of King Louis IX (St Louis) from the Max Ingrand studio in 1952
- On the exterior lintel above the chapel door: St Anthony of Alexandria, a hermit; St Christopher carrying the Baby Jesus, St Hubert's conversion (end of 15th century): above, scene showing Charles VIII and Anne of Brithany.



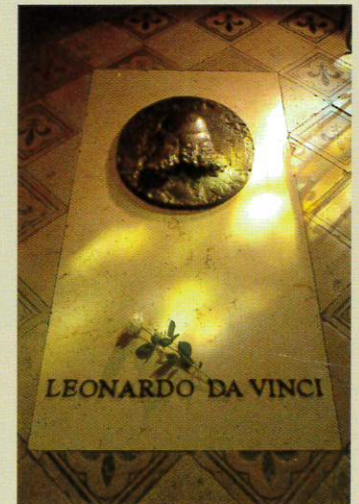
Wooden stag decoration dedicated to St Hubert, patron saint of hunters, 19th century



Leonardo da Vinci's burial place (1452-1519)

The great Italian master left his eternal mark on the Château, as King François 1er granted him the privilege of being buried here in 1519.

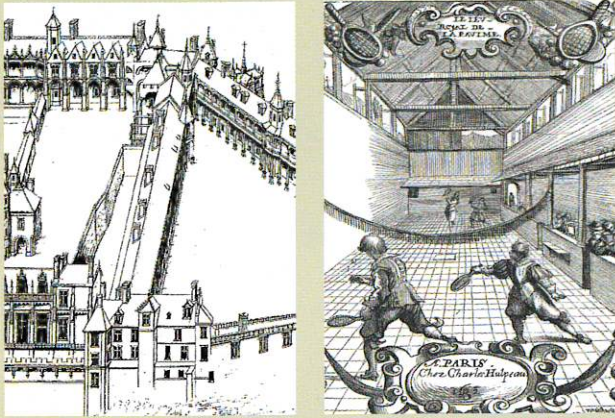
He arrived in Amboise in 1516, aged 64, already celebrated after a glittering career in Florence, Milan, Mantua, Venice, Rome and Bologna. It was there that he met King François 1er. The sovereign gave him the Manoir du Cloux, now known as Clos Lucé, called him "first painter, engineer and king's architect" and gave him an annual pension of 700 crowns. Leonardo devoted his time to drawing and teaching, notably in the field of canals, town planning and architecture. Some authors attribute to him the Romorantin town planning project and certain sections of the Château de Chambord. Very close to the King, he organised many events for him, including the famous "Festa del Paradiso" in 1518.



Leonardo da Vinci's tomb

02. THE LOWER COURTYARD AND TRENCH, OPPOSITE THE ROYAL LODGE

Walk towards the building to the left of the Royal Lodge, where you will find the trench, to the left of the entrance.



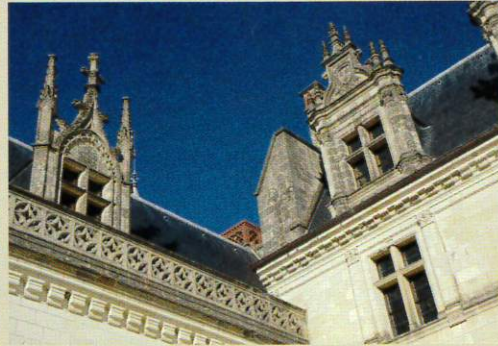
Tragic ball game in the château trench

The celebrated chronicler, Philippe de Commines, recounted this sombre episode: 7th April, 1498, King Charles VIII was heading to the Haquelebac Gallery with Queen Anne de Bretagne, to watch a game of real tennis. Taking the trench that linked from north to south the "Logis des Sept Vertus" and the King's Lodge (filled in during the 17th century this trench was partially cleared in the 19th century) he hit his head on a door lintel. Within hours he was dead, aged just 28 – and without a male heir.

Amboise, first architectural expression of the Renaissance in the Loire Valley



Royal Lodge



From left to right, Gothic gable windows (Charles VIII Lodge) and Renaissance gable windows (François 1er Renaissance Lodge).

Shortly after Charles VIII's demise, the second cavalier tower, La Tour Heurtault, which stands against the southern rampart and the gallery next to Dom Pacello's garden were finished, both during the reign of his successor King Louis XII (1462/1498/1515). On his death, the new sovereign François 1er (1494/1515/1547) also renewed the fiscal privileges accorded to the town, in memory of his youth spent in Amboise, and raised the wing perpendicular

to the Loire. Its gable windows with pilaster decorations bear witness to the Italian influence and were a departure from the Charles VIII Lodge's gable windows, parallel to the Loire, whose pointed pinnacles are in the flamboyant Gothic style. Henri II had another Lodge built, further East, parallel to the Renaissance wing of the Royal Lodge. This gives an idea of the scale of this construction, which contained up to 220 rooms.

The Gothic Lodge

03. ROYAL LODGE ENTRANCE, GUARDS' ROOM

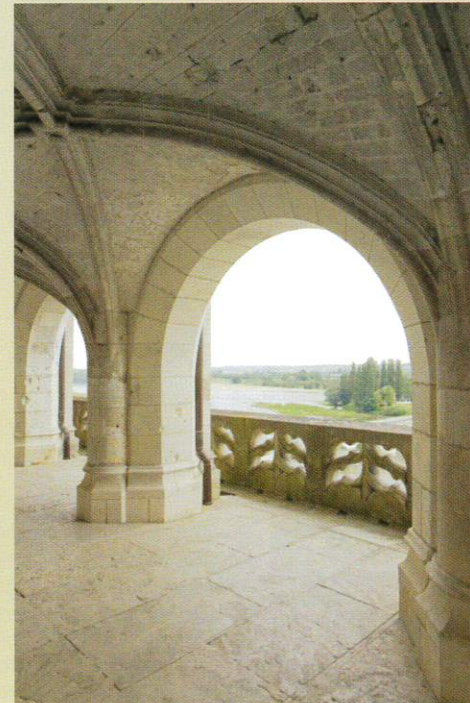
This floor houses a succession of rooms assigned to the guards who defended access to the noblemen's floors. The King's bodyguard were made up of Scottish and Swiss companies, and later French Musketeers.

- Ribbed vaulted ceiling.
- Arms: swords, rondache (shields), halberds, armour, 16th century uniforms.
- Models: tactile model of the actual château; relief maps of the château in the 16th century, by Jacques Androuet du Cerceau.



04. THE SENTRIES' WALK

From this open gallery, guards could observe boats on the Loire and the river crossing.



All visitors



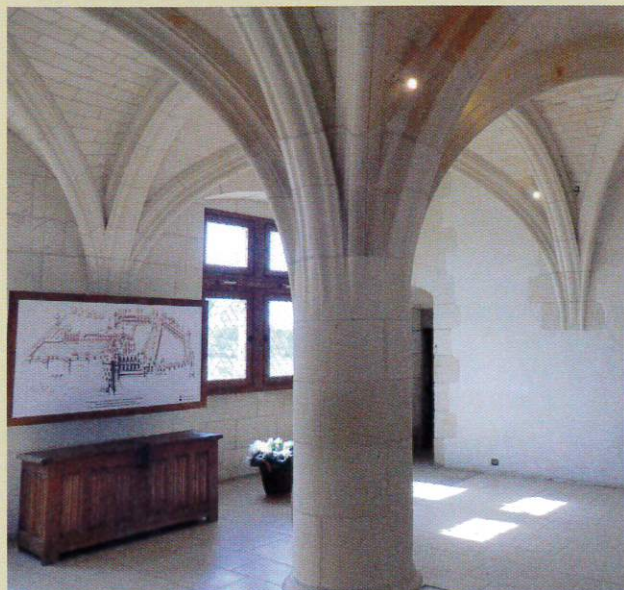
Visit continues: To the left.



Leave your pushchair near the barrier on the right of the gallery. You can collect it from here at the end of the visit.

05. THE NOBLE GUARDSMEN'S ROOM

Noblemen saw to the King's personal protection. From this room they controlled access to the staircase leading to the King's apartments. One of them, the knight d'Artagnan, captain of Louis XIV's Musketeers, stayed at the château from 4th to 16th December 1661, while escorting the deposed minister Nicolas Fouquet to Paris for his trial.



Portrait of d'Artagnan
by Gatien de Courtilz de Sandras



- Château view: drawing from the work "The finest buildings in France" by J. Androuet du Cerceau (1576). Surviving buildings are shaded in sepia.
- Ribbed vaulted ceiling.
- Central pillar, or "Gothic Palm", holds up the room.
- 19th century copies of 16th century armour.
- 17th century mariner's chest.



17th century mariner's chest



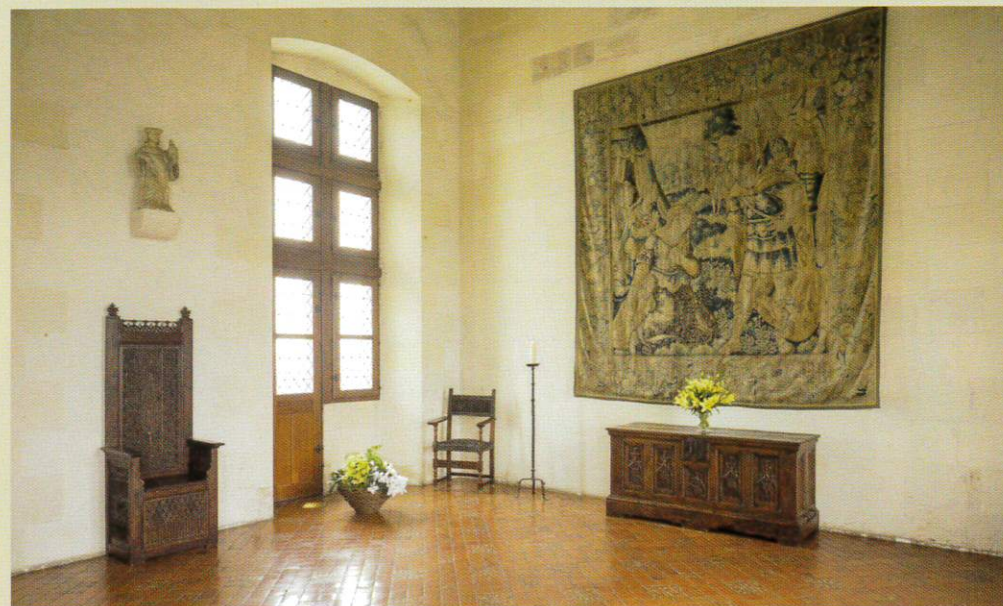
Visit continues at the end of the room, via the staircase.



Return to the Lodge entrance. Access to the 1st floor at the back of the Lodge, garden side (see map on guide cover). An access ramp, under the Aumale Gallery, gives access to the 1st floor.

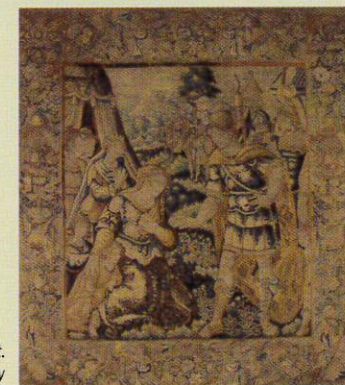
06. THE DRUMMERS' ROOM

This room is where the King's dressing room once stood. The court was often nomadic, where it travelled the furniture went too. The room's current name evokes the many festivities and dances held at the Château. It was thus named during one of Louis XIV's stays at Amboise (1661).



From left to right:

- 15th century style terracotta floor tiles decorated with fleur de lys.
- Cardinal Georges d'Amboise's (1460-1510) bishop's chair. He organised the wedding of Charles VIII and Anne de Bretagne in 1491 and was named prime minister under the reign of Charles' successor in 1498.
- Early 14th century corbelled statue of St Louis (Louis IX).
- Late 16th century Flemish tapestry showing the Darius family paying homage to Alexander the Great.
- Chest dating from Charles VIII's reign.
- Wooden door, courtyard side, opening onto the exterior suspended gallery (no longer in existence) which served the adjacent rooms and exterior spiral staircase.
- Portraits of King Charles VIII and Queen Anne de Bretagne
- Gothic dresser



The Darius family paying homage to Alexander the Great.
Flanders, late 16th century tapestry

Brittany's Union with the French Kingdom (1532)

Through the marriage of the French King Charles VIII and Anne, Duchesse de Bretagne (1491), Brittany entered a union, at first personal, with the kingdom. Not having a living heir when Charles VIII died (1498), the marriage contract obliged Anne de Bretagne (†1514) to marry the new King of France, Louis XII (1462, †1498, †1515), Charles' cousin.

François 1er (1494/†1515/†1547), Louis XII's successor, became usufructuary of the duchy by way of his wife Claude de France (†1524), daughter of Louis XII and Anne de Bretagne, then by his sons François and Henri. In 1532, the year the Dauphin François came of age, the Estates of the Duchy accepted union with the Kingdom of France.

07. THE COUNCIL CHAMBER

During the Renaissance, the King of France spread his power progressively throughout the kingdom, notably by ensuring the loyalty of his governors, officers and clerical dignitaries. He also insisted that senior lords lived for many months by his side, accompanied by their wives. Thus women entered the Royal Court. From then on, solemn audiences and festivities were an integral part of Court life. The Council Chamber is one of the first of this size to serve as a setting for these celebrations.



From left to right:

- The first fireplace gave comfort during the cold season. It boasts a trapezoid hood, bearing the hallmarks of the Gothic tradition. Hood decorations: Flamboyant or palmate sword, Charles VIII's emblem.
- The central pillars: decorated with fleurs de lys and ermine flecks, royal emblems of France and the Duchy of Brittany.
- Throne decorated with a fleur de lys dais (on the river side)
- On the ceiling: monograms of Charles VIII (interlaced C) and Anne de Bretagne (letter A).
- The second fireplace (at the other end of the room) perfectly illustrates Renaissance style.
- Wooden door, courtyard side, opening onto the exterior suspended gallery (no longer in existence) which served the adjacent rooms and exterior spiral staircase.
- Large chayères, benches with backs decorated with Gothic style linenfold motifs.
- Wooden panel to the right of the door: the Salamander, emblem of François 1er.

François 1er (1494/☞1515/†1547), Great French Renaissance patron of the arts

Louis XII chose Amboise to welcome his cousin and presumed successor, François d'Angoulême. The latter arrived at Amboise age 4, accompanied by his mother Louise de Savoie and his sister Marguerite. He spent his childhood in the Château before acceding to the throne in 1515.

His fascination for the Renaissance made him a great patron of the arts. Most notably he became a protector of French literary figures like Budé, Marot, du Bellay, Ronsard and Rabelais and surrounded himself with Italian artists like Andrea del Sarto, Leonardo da Vinci and Benvenuto Cellini. He raised the Renaissance wing of Amboise's Royal Lodge, decorating it with Italian style gable windows.



Portrait of a young François d'Angoulême,
future François 1er

The Nomadic Court

Contrary to popular belief, The Kings did not live at the château all year round. They would stay a few weeks before leaving once more for other parts of the Kingdom or for the military campaigns that occupied a large part of their reigns.

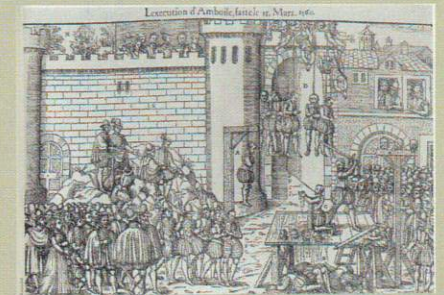
François 1er's trips were thus real political campaigns during which the King made many solemn entrances into towns. In this way, he was travelling for over 8,000 days of his 11,778-day reign. When the King took to the road, his entire entourage accompanied him. This included officers of the King's and Queen's respective households, and courtesans close to the King. Under the reign of his son King Henri II, the Court included up to 10,000 people.



King François 1er,
painted by François Clouet around 1527

The Affair of the Placards... and the Amboise conspiracy, beginnings of the Wars of Religion

François 1er made his authority over the Church known by the Concordat of Bologna (1516). While he was in favour of Church reform, he kept himself at a distance from the controversial theories of the theologians. However, "placards", or posters, decrying the "terrible, great and unacceptable abuses of the papal Mass" were posted during the night of 17th to 18th October 1534 in the Kingdom's main towns and on the door of the King's chamber in Amboise. This provocation put a stop to the process of moderate reform envisaged by the sovereign. Between 200 and 300 people were arrested. Dozens of suspects convicted of heresy were burnt alive.



Engraving of the Amboise conspiracy (1560)

In 1560, the new King François II, oldest son of Henri II and Catherine de Medici, turned 16. The previous year he had married Mary Stuart, Queen of Scots. Power was ensured by the latter's uncles, the Guise family, followers of repressive policies towards Protestants. The latter attempted to remove François II from the Guises' influence on 27th and 29th March 1560 by kidnapping him from the Château d'Amboise. The conspirators were arrested and judged before being executed in public. Some were even hung from the Château's balcony "as an example". Armed confrontations between the Kingdom's powerhouses reached a climax during the bloody night of St Bartholemew on 24th August 1572.



Portrait of Mary Stuart,
Queen of France (1542-1587)



Portrait of King François II (1544-☞1559-†1560),

08. THE CUPBEARER'S ROOM

This room recalls customs of the King's table, where cupbearers served drinks. Medieval trestles were replaced with «Italian style» tables. They were richly decorated and could be extended. The art of dining evolved slowly with the timid use of two-pronged forks (knives and spoons remained more popular until the time of Henri III).

Queen Esther's banquet. Aubusson Royal manufacture, 17th century.



- From left to right:
- Gothic furniture: a "dresser" (also known as a credenza or buffet), a chest, two chairs.
 - Renaissance furniture: "Italian style" tables and large walnut chest, chairs, archebanc (bench).
 - French 17th century Aubusson tapestries created from Le Brun cartoons.

INTRODUCTION OF THE RENAISSANCE PERSPECTIVE

In terms of furniture, the late 15th century Gothic style was characterised by the use of linenfold motifs and pointed arches. During the Renaissance, the antique perspective, also called Trompe l'Oeil, was rediscovered. It gave great depth to furniture decoration and tapestries.



Linenfold motif



Renaissance Décor

09. HENRI II'S CHAMBER

This room adjoined a pavilion (no longer in existence) built on the orders of Catherine de Medici (1519-†1589), wife of King Henri II (1519, †1547, †1559) who, on her husband's death, played an active role in affairs of state under the successive reigns of her sons. The room's interior perfectly illustrates the introduction of perspective into 16th century decorative arts.

Henri II, by François Clouet, Catherine de Medici



- From left to right:
- The jewellery chest has a false bottom.
 - Portrait of Catherine de Medici, Queen of France.
 - Late 16th and 17th century door curtains and tapestries from Brussels and Tournai.
 - The ornate Henri II style bed is impressively large (2.18m x 1.82m).

10. THE FRANCISCAN (CORDELIERS) ANTECHAMBER

This former antechamber (the door to which no longer exists), was where guests waited before being introduced into the Royal apartments.

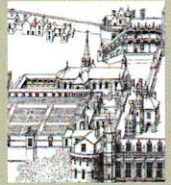


Statue of St Michael slaying the dragon

- From left to right:
- Statue of St Michael slaying the dragon. Spain, 17th century.
 - Chimney breast: interlaced ropes, symbol of the Franciscan order, chain of the Order of St Michael.
 - Portrait of Henri IV, King of France (1553/†1589/1610).

CREATION OF THE ORDER OF ST MICHAEL

In 1469, King Louis XI (1423/†1461/†1483) established the first order of French knights: the Order of St Michael. This ceremony took place at Amboise in the Château's Saint Florentin Collegiate, which no longer exists.



THE CHÂTEAU'S CHAOTIC DESTINY

From Henri III's reign, monarchs stayed more rarely at Amboise. The court finally left the Loire Valley for the Ile de France (Paris region) under Henri IV.

SOVEREIGNS WHO STAYED AT AMBOISE IN THE 17TH AND 18TH CENTURIES

- From left to right :
- Henri IV by the Flemish painter Franz Pourbus V.
 - Louis XIII by Philippe de Champaigne.
 - A young Louis XIV by Lebrun.
 - Philippe V of Spain by Jean Ranc.



A lack of maintenance left the Château a shadow of its former self. Its dungeons and towers were still used for enemies of the State (for example Nicolas Fouquet in 1661) and 17th and 18th century prisoners of war. In 1631, Minister Richelieu ordered the demolition of the château's fortifications and that the trenches be filled in to prevent the use of the Kingdom's strongholds against Louis XIII. The Château d'Amboise remained a rest stop for successive sovereigns in the 17th century: Henri IV (1553-†1589-†1610) in 1598 and 1602, more frequently Louis XIII (1601-†1610-†1643) and Louis XIV (1638-†1643-†1715) in 1650 and in 1660.

INACCESSIBLE STAIRCASE

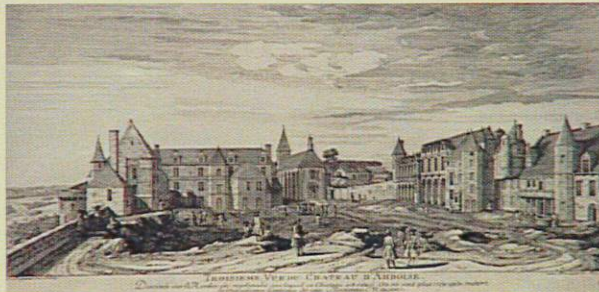
A video guide offers those with reduced mobility the possibility of following a virtual visit of the 2nd floor (ask for it from the room staff) in the Council Chamber. Afterwards, the room staff will also help you access the ramp to the Aumale gallery (station n°15).



The Orléans apartments

In 1763, the Duc de Choiseul (1719-1785) obtained Amboise from the King, which he elevated to a duchy. But he abandoned the château in favour of nearby Château de Chanteloup (no longer in existence). On his death, the château was bought (1786) by the Duc de Penthièvre (1725-1793), Louis XVI's cousin and legitimate grandson of King Louis XIV. In 1789, he restored the Royal Lodge and installed new English style gardens, whose winding paths have been preserved. On the western tower, known as "Garçonnet" (little boy), an octagonal pagoda was built in the Chinese style which was in vogue in the 18th century.

View of the Château d'Amboise around 1740, by Jacques Rigaud



Confiscated during the Revolution, the château suffered a fire then many organised phases of demolition. Pierre-Roger Ducos, senator consul during the Empire, proceeded with its systematic ruin. Only a fifth of the buildings on the terrace escaped being dismantled.

At the Restoration, the château was returned to the Duc de Penthièvre's sole heir, Louise-Marie-Adélaïde de Bourbon (1753-1821), Duchesse d'Orléans, widow of Louis-Philippe Joseph, Duc d'Orléans (1747-1793) known as "Equality".

11. THE ORLÉANS-PENTHIÈVRE STUDY



The study houses a succession of late 18th century portraits showing the maternal grandfather and parents of the future French King Louis Philippe 1er.

From left to right:

- Portrait (on the left at the end of the room), Grand Admiral of the Kingdom, Louis-Jean Marie de Bourbon, Duc de Penthièvre (1725-1793), son of the Comte de Toulouse and King Louis XIV's grandson.
- Bronze bust of King Louis XVIII (1755-1814-1815-1824).
- 19th century bureau.
- Portrait of Louis-Philippe Joseph d'Orléans (1747-1793) known as "Philippe Equality", Louis-Philippe 1er's father.
- Portrait (to the right of the fireplace) of Adélaïde de Bourbon-Penthièvre (1753-1821), Duchesse d'Orléans, widow of Louis-Philippe Joseph d'Orléans (1747-1793), who inherited the Château d'Amboise in 1793. Portrait by Louise Vigée Lebrun (1755, 1842).
- Louis-Philippe chairs.
- Rigaud engravings depicting the Château d'Amboise around 1740, taken from "Maisons royales de France" (Royal Houses of France).
- 18th century chairs with Chinoiserie decoration, signed Boulard, either side of the fireplace. Château d'Amboise furniture manufactured (around 1787-89) by order of the Duc de Penthièvre.

12. THE ORLÉANS CHAMBER



From left to right:

- Official portrait of Louis-Philippe 1er (1773-1850).
- "Louis-Philippe" style furniture: mahogany "semainier" (chest with seven drawers, one for each day of the week), latticework chairs.
- Empire style furniture: sleigh bed or "Récamier"; desk; guéridon or pedestal table; mahogany-covered chest of drawers; writing desk.
- Bust of King Louis-Philippe 1er.
- Portraits of Ferdinand-Philippe d'Orléans (1810-1842), Duc d'Orléans (eldest son of Louis-Philippe 1er and Marie-Amélie de Bourbon-Siciles) and Hélène de Mecklembourg-Schwerin (1814-1858), Duchesse d'Orléans, by Franz-Xaver Winterhalter.
- Painting "Louis-Philippe accompanied by his sons" leaving Versailles, by Horace Vernet.

Louis-Philippe, King of the French

Louis-Philippe was the head of the younger branch of the Bourbons descended from Philippe d'Orléans, King Louis XIV's brother. He espoused the first revolutionary ideals before exiling himself in various European countries and the United States of America. In July 1830, King Charles X abdicated under the pressure of three days of insurrection known as the "Les Trois Glorieuses" or the Second Revolution. Louis-Philippe's advanced ideas and great popularity pushed him towards the throne.



Louis Philippe, Duc d'Orléans, received the Château from his mother Louise-Marie-Adélaïde de Bourbon-Penthièvre in 1821.

The future King of France (1773, 1830, 1850) acquired 46 houses around the Château to demolish them, thus freeing the ramparts. The King's Lodge was decorated in the style of the époque.

Thus began the 18-year reign (1830-1848) better known as the "July Monarchy". Having pledged allegiance to the revised constitutional charter, he became Louis-Philippe 1er, King of the French. Economic prosperity at the start of his reign gave way to a severe economic and social crisis. His refusal to carry out electoral reform crystallised discontent until the "Campagne des Banquets". The banning of a Paris banquet degenerated into a riot and pushed the King to abdicate on 24th February, 1848. He died in exile in England in 1850.

13. THE MUSIC ROOM

It seems Louis-Philippe stayed in Amboise once. The Château was however furnished as a holiday retreat for the Orléans family, a few souvenirs of which are assembled here. In 1843, the sovereign

entrusted his eldest son, Ferdinand-Philippe, with the task of overseeing construction of a panoramic room on the roof of the Tour des Minimes adjacent to this room.

Orléans Family Souvenirs



From left to right:

- Portrait of Madame Adélaïde (1777-1847), King's sister, painted by Court.
- Model of the "Belle Poule", vessel commanded by the Prince de Joinville, during the return to France of Napoléon 1er's ashes, after his death on the island of Sainte Hélène.
- Portrait of François d'Orléans (1818-1900), Prince de Joinville, 3rd son of Louis-Philippe 1er and Marie-Amélie de Bourbon-Siciles.
- Portrait of Françoise of Braganza (1824-1898), Princesse de Joinville, daughter of Emperor Pierre 1er of Brazil (Pierre IV of Portugal).
- Restoration style secrétaire, or writing desk.
- Erard Rio rosewood-covered grand piano (19th century).
- Erard harp (19th century).
- Portrait of Queen Marie-Amélie (1782-1866), Louis-Philippe's wife, with two of her sons, the Duc d'Aumale and the Duc de Montpensier.
- Busts of Queen Marie-Amélie (1782-1866) and Adélaïde (1777-1847), the King's sister.
- Empire style chaise longue.
- Mahogany chairs with back bars, signed Jacob.
- 19th century painting representing the Château Lodge, seen from the garden, by Gustave Noël.

Souvenirs of the Emir Abd al-Kader



After the departure of Louis-Philippe 1er, properties confiscated from the Orléans family were sequestered by the Republic's provisional government. The château was effectively put at the disposal of the Ministry of War, which was at the time seeking a suitable residence for a State prisoner, Emir Abd al-Kader (1808-1883), who stayed there with his retinue from November 1848 to October 1852.

Close to the wooden fireplace, from left to right:

- Charcoal portrait of Emir Abd al-Kader (1808-1883), by Ange Tissier.
- Photograph of Emir Abd al-Kader (1808-1883) in a château doorway, by Gustave Le Gray (1820-1884), on the easel.
- Portrait of Général Henri d'Orléans (1822-1887), Duc d'Aumale, by Léon Bonnat.



THE CONQUEST OF ALGERIA: ABD AL-KADER, PRISONER OF STATE

The Duc d'Aumale (1822-1897), 5th son of Louis-Philippe, played a decisive role in the colonisation of Algeria, of which he became governor. He met resistance from tribes led by Emir Abd al-Kader, whose nomadic camp, la Smala, he captured in 1843. Having laid down his arms on 24th December 1847, the Emir was transported to Toulon then transferred to Pau. In November 1848, the illustrious prisoner was then assigned the Château d'Amboise as his residence, with his family and retinue

of around 80 people. The Emir spent four years at the Château before being personally freed by Louis Napoléon Bonaparte (1808-1873), Prince President, on 16th October 1852. He left France for Turkey, then Syria. He dedicated the rest of his life to meditation and teaching until his death in Damascus on 26th May 1883. A monument in memory of the members of his household, who died at Amboise, was erected in 1853 in the "Jardin d'Orient" (Garden of the East) in the upper part of the Château grounds.



Upon leaving the Orléans apartments, you reach the roof of the Tour des Minimes

14. TOUR DES MINIMES

On the roof

From the roof of the Tour des Minimes, you look out over the Loire, 40 metres below. The panoramic room built here in 1843 (not in existence today) welcomed Prince President Louis Napoléon Bonaparte (1808-1873) who came to give Emir Abd al-Kader his freedom on 16th October 1852. The top of this tower was entirely restored by the architect Ruprich-Robert at the end of the 19th century.


Tour des Minimes roof



Prince President Louis Napoléon announcing Abd al-Kader's freedom to him, by Ange Tissier (1814-1876).



A staircase allows you to descend to the cavalier tower ramp built during Charles VIII's reign.

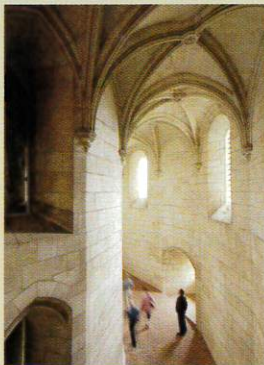
 At the bottom of the stairs, you can collect pushchairs left by the barrier at the start of the visit.

In the cavalier ramp

An Emperor emerging from the flames

This helix-shaped ramp ingeniously allows horses and carriages to reach the Château's terraces from the town.

It was by the other cavalier tower, the Tour Heurtault, that the Emperor Charles Quint made his entrance in December 1539 on the invitation of King François 1er. His stay was marked by an incident; a flaming torch set light to a wall hanging as the Imperial convoy came through the Tour Heurtault. Escaping unscathed from the accident, the Emperor carried on his journey to Flanders the next day.



The gallery Aumale is at the top of the cavalier ramp.

15. AUMALE GALLERY

This gallery carries the name of the 5th son of King Louis-Philippe, the Duc d'Aumale (1822-1897), owner of the château from 1895. A military and political man, he was also a great patron, behind the largest private collection in France of books and ancient art, now housed at the Château de Chantilly, under the aegis of the Institut de France.

During the Renaissance, this gallery linked the Royal Lodge (to the right) with Henri II's apartments and those of his children (parallel Lodge, to the left), no longer in existence, which looked out over the gardens.



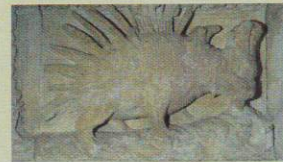
Junction with the circuit for able-bodied, reduced mobility and wheelchair visitors

The gardens

16. THE NAPLES TERRACE,

A SOUVENIR OF RENAISSANCE GARDENS

To the left of the Aumale Gallery, the Naples Terrace, bordered by lime trees, boasts three belvederes looking out over the Loire. This terrace was adorned from the end of the 15th century by the first Renaissance garden in the Loire Valley, created by the Neapolitan gardener Dom Pacello da Mercogliano. He broke from the medieval tradition of closed gardens and opened windows onto the landscape. New species, widespread in Italy, were introduced: melons, artichokes, citrus.



THE UPPER TERRACE planted with arbours along the medieval rampart on the north-eastern side of the domain. The "Porc-Epic" (porcupine) belvedere allows you to discover the original dry Roman trenches that defended access to the fortifications.

Porcupine, King Louis XII's emblem. "Porc Epic" belvedere, at the Naples Terrace level.

17. LANDSCAPED GARDENS

Turning your back to the river facing south, paths weave through the former romantic grounds. During the last few years it has been replanted with green oak, box, cyprus and muscat vines as a nod to the Italian influence.



On the South-East terrace looking out over the Lebanese cedar, the Jardin d'Orient,

created in 2005 by the artist-sculptor Rachid Koraïchi, honours the memory of the Emir Abd al-Kader's companions who died at Amboise. The geometric layout of the stela, stone slabs, is broken by a green line pointing to Mecca. Rosemary, jasmine, laurel and cyprus evoke landscapes on both sides of the Mediterranean.



18. BUST OF LEONARDO DA VINCI

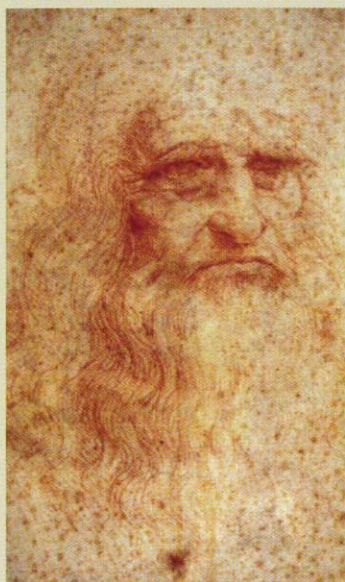
In the lower part of the gardens, the white bust of Leonardo da Vinci stands on the spot of the St Florentin Collegiate (11th century Roman building) where, according to his wishes, he was initially buried.



The first burial place of Leonardo da Vinci

On 23rd April 1519, Leonardo dictated his last will and testament to the lawyer Guillaume Boureau, who noted, "The testator" wishes to be entombed in the St Florentin church, Amboise, and that his body be carried there by the chaplains thereof. On his death, 2nd May 1519, he was buried there.

This 11th century collegiate was demolished between 1806 and 1810 (The bust of Leonardo da Vinci marks the spot in the château grounds).



Self-portrait of Leonardo da Vinci (1452-1519)

Excavations were undertaken in 1863, led by Arsène Houssaye, inspector of French museums, and brought to light notably a skeleton close to the tombstone bearing fragments of the artist's name and of the Patron Saint of painters, St Luke. The finds amassed, notably Italian and French coins from the start of François Ier's reign, enabled Arsène Houssaye to identify these remains as those of Leonardo da Vinci. His bones were finally transferred to the St Hubert Chapel in 1871.



Exits



Via the Orangerie and the Tour Heurtault

take the main ramp. On the landing halfway down, enter the Orangerie towards the tower following the signs.



16th century humorous carvings, Tour Heurtault interior



Via the private entrance that you used if you have a vehicle.



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