



# THE CASTLE OF BUSSY- RABUTIN



## **i** FICHE DE VISITE



**RÉPUBLIQUE  
FRANÇAISE**

*Liberté  
Égalité  
Fraternité*

**CENTRE DES MONUMENTS NATIONAUX**

The land of Bussy was not mentioned until the 14th century, when a deed from 1348 mentions the presence of a fortified house. At that time, it could be imagined as a fortified castle with a square layout, four c o r n e r towers, moats and a drawbridge, with the entrance located higher up. In the 14th and 15th centuries, the castle was owned by several prominent Burgundian families, including the Chastillons.

In the 16th century, the Rochefort family became the owners of the château, and it was they who transformed the medieval manor house into a residence: the curtain wall was demolished and replaced by two galleries supported by basket-handle arches and decorated with friezes. Part of the surrounding wall was also demolished to open up the residence to the park, and the drawbridge was replaced by a standing bridge. The galleries feature the entire repertoire of Italian Antiquity, with putti (small asexual angels), warrior combatants, grotesques and foliage scrolls - this is the first French Renaissance, and it is very much in keeping with the style of the time. Influenced by the Italian fashion that developed following the Italian wars from 1494 to 1515.

The stronghold was transformed into a residential palace, with the aim of eliminating the defensive aspect of the dwelling in favour of light and airiness.

In 1600, the Château de Bussy was described as "on the point of falling into ruin". The Rochefort family ended up in debt as a result of bad business dealings, and after a ruling by the Dijon parliament on 30 July 1602, the Bussy residence was purchased by François de Rabutin for the sum of 12,300 ecus. A great deal of work began, but the Rabutins did not move the manor house.

It was he who designed the façade of the main building, which he wanted to be rhythmic and symmetrical: a three-storey elevation with alternating windows and niches. He also commissioned a slate roof to add to the luxury of the building. The first level was inspired by the interior courtyard of the Château d'Ancy-le-Franc (large rectangular windows adorned with a clasp alternate with round-headed niches framed by Ionic pilasters); the elevation of the second level is characteristic of the Louis XIII style (the same alternation is found, the windows are topped by circular and triangular pediments, the niches are oval, and the pilasters are Corinthian in style). The niches (also found at the Château de Cheverny in the Loir-et-Cher department) were intended to contain busts, but remained empty due to a lack of money to commission statues. The third floor features high dormer windows. A broken pediment can be seen in the central forecourt, originally bearing the Rabutin coat of arms, which was hammered out during the French Revolution and replaced in the 19th century by that of the owners of the time: the Counts of Sarcus. This classical-style decoration is characterised by symmetry and reinforced by the alternating windows and niches create a rhythm on the façade.



## A PROMINENT OWNER



Born in 1618, initially destined for a religious career, Roger de Rabutin was trained, from an early age, in the art of war and became a brilliant soldier: he took part in many battles, received various distinctions and reached the rank of field marshal at 35.

A sharp mind, with a solid education, he was also quickly noticed in the salons. He became a renowned writer, appointed to the French Academy in 1665.

One of his pamphlets will cause him to fall. Wishing to entertain his mistress, he wrote the « Histoire amoureuse des Gaules », in which, pretending to mock indirectly the adventures of the ladies of the court, he carried out a vast critique of aristocratic society and its debauched morals. Very quickly, the book escapes his control. The king sentenced him to one year in prison at the Bastille, then to a permanent exile in these lands of Burgundy where he set up an interior decor evoking his nostalgia for the court and his feelings.

## A MAJOR RESCUE AND RESTORATION



In 1738, forty-five years after Roger de Rabutin's death, his children sold the château to Etienne Dagonneau de Salins and his wife set about developing the gardens and grounds. After their deaths, the château gradually fell into disrepair.

During the French Revolution, all the furniture was sold, but the paintings remained undamaged. In 1792, the château was sequestered. Ownership changed hands and the château fell into disrepair, but was consolidated by the village mayor between 1820 and 1832.

In 1835, Jean-Baptiste César de Sarcus bought the estate: an amateur painter, an experienced historian and an archaeologist in his spare time, he fell in love with the château and its flamboyant 17th-century owner.

For more than twenty years, he set about restoring Bussy to its original appearance:

- \_He replaced the hammered escutcheons on the Renaissance wings and restored the friezes.
- \_He completed the furniture and paintings in the various rooms, restoring or even correcting their inscriptions. The major transformation was that of Bussy's bedroom.
- \_He undertook the complete restoration of the Galerie des rois, giving it the appearance we know today.
- \_He restored the moat, reinvigorated the terraced gardens and the park, and endowed the exteriors with the statuary we can admire today, including the « Rapt of Proserpine » by Pluton, a copy by François Girardon (1628-1715).
- \_Finally, in 1862, he listed the estate as a historic monument.

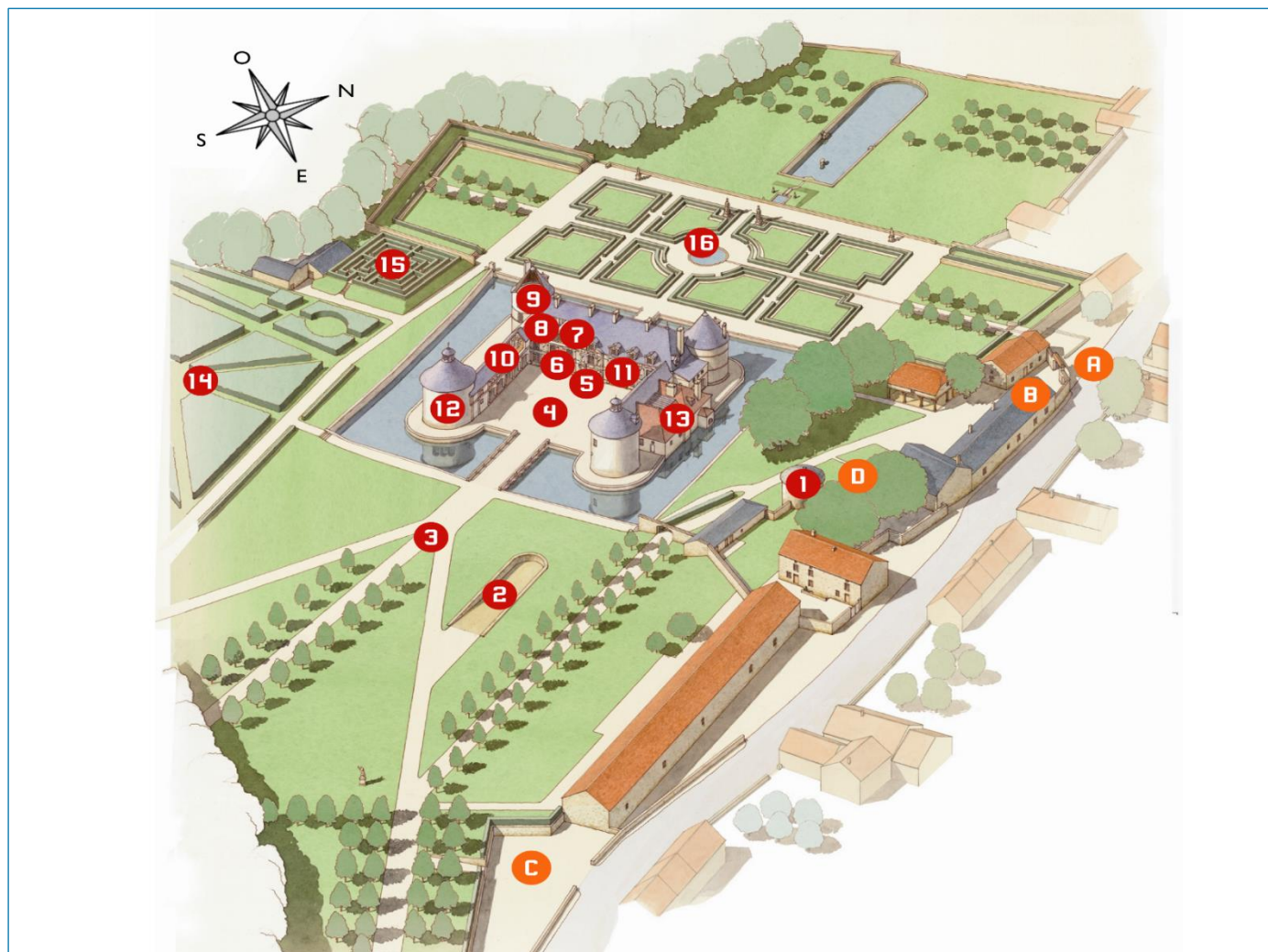
When he died in 1919, his descendants put it up for sale. Following suspicions that the next owner (an industrialist from Grenoble) might have dispersed the collection, the French State bought the château in 1929 for 1,500,000 francs at the time, and undertook conservation and restoration work to enable it to be opened to the public. Today, the château is managed by the Ministry of Culture and the Centre des Monuments Nationaux.



## INTRODUCTION



# WELCOME



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OF BEAUTIFUL DIMENSION (IT SHELTERS ABOUT 1000 BOULINS), IT SHOWS THE POWER OF THE LORD OF BUSSY. IT IS PLACED IN THE AGRICULTURAL AREA OF THE ESTATE THAT ONCE HOUSED THE CASTLE'S COMMON AREAS (FARM, STABLE, ...), AT THE TIME WHEN THE ENTRANCE WAS MADE WELL AFTER THE CURRENT PARKING. TODAY, HE WELCOMES US AT THE BEGINNING OF THE COURSE.



Symbol of feudal power, the dovecote (or dovecote) is reserved for the nobility. This building is intended for the breeding of doves, which developed strongly in the Middle Ages for several reasons: on the one hand, for the flesh of these birds, meat being rare at that time, but also for their character as messengers, and finally for the dove, This is what their manure is called, which is a fertilizer of excellent quality.

Each boulin corresponds to one acre of land (two boulines per hectare). Thus the number of niches refers to the surface of the owner's domain.

In Bussy, the work, separated from the rest of the monument and having balls from top to bottom (it is a dovecote on foot), has retained its rotating wooden ladder.

} Pass the porch leading to the park to the statue of Proserpine and walk down the main driveway

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\* Boulin  
Lodge or niche for a couple of pigeons or doves.

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# 1. THE DOVECOTE

REDISCOVERED DURING EXCAVATIONS CARRIED OUT IN THE 1990S, THIS ELEMENT APPEARS ON THE PLAN OF THE DOMAIN REALIZED IN THE EIGHTEENTH CENTURY WHILE THE CASTLE BELONGS TO GENEVIÈVE ALEXIS DE SALINS.



Dug and masonry basin whose bottom follows the natural slope of the ground and fed by a spring, the footbath was used for the bath of the legs of horses or as a waterer. The entrance to the estate is then through the large driveway that descends to the monument, the construction occupies a strategic place in front of the courtyard.

From this position emerges an overview of the park, the work of Geneviève Alexis de Salins, and the forest of 12 ha.

The statue of the « Rapture of Proserpine », copied after François Girardon, is an addition of the counts of Sarcus in the 19th century.

} Continue the driveway to the fork.



## 2. THE FOOTBATH

**THIS BRANCH WAS ALSO RESTORED DURING THE RESTORATION WORKS OF THE 1990S ACCORDING TO THE PLAN OF THE EIGHTEENTH CENTURY, THE NINETEENTH HAVING REPLACED IT BY AN ALLEY IN ARC-OF-CIRCLE.**

The crow's foot is a crossroads composed of three radiant branches that allow here, in addition to ensuring a geometric pattern of the paths of the park and thus a perspective from the windows of the castle overlooking the courtyard of honor, to serve different areas of the estate with a route leading to the main gate of the time and the other two joining the walking trails drawn in the wooded park.



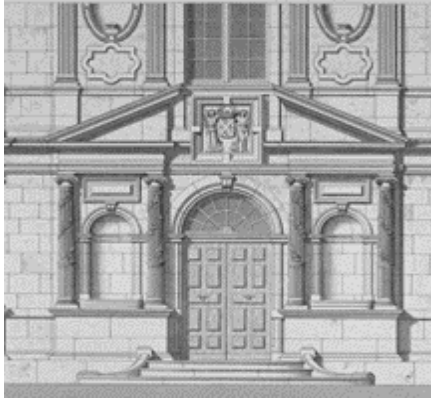
**} Cross the sleeping bridge and go to the middle of the courtyard or under the arches.**

THE MAIN ACCESS OF THE MAIN BUILDING IS A DOOR WHOSE PANNERUTAGE OF THE SEVENTEENTH CENTURY IS STILL VISIBLE, PRECEDED BY A PERRON OF THREE DEGREES.

Inserted in the central bay of the staircase, slightly protruding, the semicircular entrance is surmounted by a broken pediment, in the center of which is the coat of arms of the counts of Sarcus, carried by two pairs of columns with ionic capitals, fluted and decorated with garlands of foliage.

Inside, the door leads to the staircase, which by its position separates the monument in two: it serves to the left, the preserved and restored wing of the seventeenth century and to the right the wing modified in the nineteenth century.

This ramp-on-ramp staircase with two flights contrasts by the sobriety of its ornamentation, probably due to the laying of the plaster in the 1970s and previous restorations.



Go through the front door and enter the first room to the left of the ramp-on-ramp staircase.



**Reminder of instructions inside:**

Photographs without flash are allowed, please do not lean against the walls, touch the paintings and do not sit on chairs or armchairs, or on the furniture.



## 3. THE CROW'S FOOT



## THE CURRENCY ROOM IS CERTAINLY ONE OF THE MOST ENIGMATIC ROOMS IN THE HOUSE, REVEALING THE COMPLEXITY, SENSITIVITY AND GREAT CULTURE OF ROGER DE RABUTIN.



The first thing you notice in this room is the portrait of the master of the house, Roger de Bussy-Rabutin, depicted in his armour as the King's Lieutenant General (painted by Claude Lefebvre, a pupil of Charles Le Brun). He was 48 years old.

He was born at the Château d'Epiry near Autun on 13 April 1618. He was the third son of a family that already had two sons, so he would not inherit the title of count or his father's military functions.. When he was 11, his older brothers François and Hugues had already died. He was 27 when his father also died. Of the two brothers born after him, one, César, died when he was 14, the last, Guy, when he was 27. As a result, at the age of 30, Roger de Rabutin was the only survivor of the six men of his race.

He stayed in Bussy during his youth with his parents. He was educated by the Jesuits in Autun and then in Paris. In 1634, Bussy went on his first military campaign at the age of 16, and 4 years later he commanded his father's infantry regiment. He took

part in the sieges of Dole. The sieges of towns in the 17th century were fairly calm, although Dôle really was. He asked his regiment to continue the siege, making no mistakes, while he went off to flirt with a little marquise in Dijon. On his return, his regiment carried out a great deal of pillaging, which led him to take the initiative will earn him his first trip to the Bastille.

He got his act together and concentrated on his military career, rising through the ranks to meet his mentor, Marshal de Bassompierre.

He fought with some distinction during the civil war that broke out during the regency of Queen Anne of Austria, and then during the war against Spain. Having initially sided with the princes, he soon rallied to the young King Louis XIV and served him in the Nivernais region. He was rewarded for his services by obtaining the position of Mestre de Camp General of the light cavalry and the commission of Lieutenant-General of the King's armies. His great project would be to become Marshal of France, a project that would never see the light of day.

Roger de Rabutin was a man of war, but also a man of letters. He received a solid literary education from the Jesuits, for whom teaching through images was one of the founding principles. Writing was a habit that this man of war could not do without. He frequented the salons, particularly in the company of his cousin, the Marquise de Sévigné, who was destined for literary fame, and helped him hone his piquant wit.

In 1654, in imitation of Mademoiselle de Scudéry's *Carte du Tendre*, he wrote a *Carte du pays de Bracquerie*, which reveals the gallantries of the ladies of the court His lively, mocking wit was soon recognised by his satirical jibes and songs.

In 1660, to entertain his mistress, the Marquise de Montglas, who was ill at the time, he began composing his “Histoire amoureuse des Gaules” at Bussy, recounting the gallant adventures of ladies of high society. Of course, he used pseudonyms, but these nicknames left no doubt as to the real identity of these characters. He also painted a perfidious portrait of his cousin, the Marquise de Sévigné. He reserved the reading of this manuscript for his best friends, and in 1662 lent it to Madame de La Baume for 24 hours. She kept it for 48 hours and above all copied it, adding certain passages. She sent this version to Holland and published it under the name Roger de Rabutin. The story was circulated at court from 1663 and gained a certain notoriety.

In a different vein, he wrote “Maximes d'amour”, verse precepts about love and how to win and keep it, aimed more at men, with advice on how to woo a lover. At the time, he did not believe in infinite love, but in long-lasting, exhilarating flames.

In January 1665, Roger de Rabutin was admitted to the Académie Française and elected to the twentieth chair.

A few months later, the “Histoire amoureuse des Gaules” reached the hands of the king. Bussy denied being the author, but its publication caused a scandal and led to his disgrace: the king, who could laugh at the misfortunes of others, would not tolerate anyone laughing at his love affair with Louise de La Vallière. Roger de Rabutin was imprisoned on 17 April 1665 for a year. He was ordered to leave Paris, the court and therefore the king. He would no longer exist in the eyes of the king, the court or most of his friends, so he lost his life as a courtier. He was exiled to his native Burgundy for 17 years, where he tried to obtain the letter of recall that would put an end to his humiliation: more than 50 letters were sent to the sovereign requesting “permission to serve again”. To no avail! What's more, his mistress the Marquise de Montglas left him.

During this exile, he completely decorated the rooms of his château, including this one, the Motto Room. The upper level features reproductions of various royal castles. These reproductions were created by local painters based on engravings, and some of them are interesting in that they evoke castles that have disappeared or have undergone major alterations today. For the Count, these reproductions were a way of evoking his former status as a courtier, and perhaps also a way of reassuring himself and putting himself forward: he, unlike others, had seen his residences when he followed the King and the Court around the world.

## The Mottos



At the lowest level, we find various mottos that are original metaphors for capturing the character of a person at a given moment.

A motto is a representation of an idea through an image. The image and text are linked in such a way as to convey both persuasive arguments and emotions about the person or occasion being celebrated. It's a telling image, and here we find a veritable comic strip of the life of Roger de Rabutin. There is no scale, just the main image in the foreground.

The game was a huge success in Europe from the Renaissance to the mid-17th century for two reasons:

- \_the combination of a pictorial representation and a grammatical syntax embodies exactly one of the aristocratic representations of the perfect language capable of making up for the failings of all human languages.

- \_It offers unlimited scope for invention and experimentation.

There are 38 currencies, the majority of which are concentrated in this room. This entertainment is reserved for an audience of initiates: few people are capable of understanding them and even fewer of performing them. By creating this setting, the Count showed his great culture, and he spiced up the game by choosing to write the sentences in 4 languages: French, Latin, but also Spanish and Italian

Four themes emerge:

### *The Count's character:*

- \_**The onion:** "He who bites me will cry" (He who seeks Roger de Rabutin, finds him!)

- \_**The beehive:** "Natural sweetness, foreign bitterness" (I was born kind but the Court made me prickly or I am kind, nothing that has happened to me has made me bitter) or (It is someone as sweet as honey and that only people jealous of his condition will make him aggressive and stinging like a bee sting)

- \_**The volcano:** "The cause is hidden" (The reasons for my anger are hidden, against the king and the Marquises de La Baume and de Montglas)

### *His resentment against Madame de Montglas :*

**\_The siren:** "She lures to lose" (Like this evil creature, she seduces and leads men to their doom)

**\_The swallow:** "She flees winter" (Like this bird, as soon as the bad weather arrives, i.e. the king's wrath, she flees far away). In mottos, we don't show faces, for the sake of simplicity. But you can represent monsters, so see it as such.

### *The difficulties of being a courtier in the shadow of the Sun King :*

**\_The orange tree:** "Spring and autumn combine their gifts" (At court, you can be very high one day and nothing the next). You can see the tree with both flowers and fruit.

**\_The sundial:** "If they look at me, they look at me" (If the king looks at me, they know me) or (The king looks at you, you're received at court, he turns away from you, that's the end of it) courtier life). The sundial represents Bussy and the sun King Louis XIV.

**\_The moon:** "Its light soothes me" (I am much calmer at Bussy than with the King)

### *His gallant side:*

**\_The nightingale:** "Of my love my song" (I am the troubadour of love)

**\_The jug of water:** "The colder she cools me, the more I catch fire" (evokes the light-hearted banter he has with Madame de Sévigné: the more she blows me hot and cold, the more I fall in love). For example, he learns that Monsieur de Sévigné has cheated on his famous cousin with Ninon de Lenclos, because the latter brags about it. Roger de Rabutin therefore warns his cousin and says, "Avenge yourself, Madame, avenge yourself, I'll be half in your revenge"; his cousin replies, "All right, my cousin, I'm not as angry as all that".

} **Pass the double door to the left of the fireplace**



**NEW SPACE INAUGURATED ON JULY 7, 2020, CREATED THANKS TO THE LOTO DU PATRIMOINE-MISSION BERN 2018, THIS INTERACTIVE AND TRILINGUAL SPACE (ENGLISH, GERMAN AND FRENCH), CONSISTING OF TWO ROOMS, OFFERS YOU AN INTRODUCTION TO THE VISIT OF THE CASTLE.**



The first room is designed in eight modules. The first presents a genealogy of the Rabutin family and a short biography of Roger de Rabutin completed by his portrait in relief and tactile. In addition to the count, some persons of this lineage are briefly presented.

The second module is a large touchscreen offering two subjects: the military career of the Count paralleled with the policy of Louis XIII and Louis XIV and the Rabutin in Burgundy. Opposite, the third draws a double sound portrait in four points of Roger de Rabutin, between shadow and light.

To the right of the second room, the fourth module concerns the exile of Roger de Roger de Rabutin in his home in Burgundy and what happened to the castle after the death of the count.

The fifth module is a chronological frieze on the evolution of the castle from the Middle Ages until its purchase by the State in 1929 supplemented by tactile architectural elements (coat of arms of the door, bas-reliefs of the galleries) and a model of the castle.

Opposite, the sixth one presents the literary career of the count through windows and a tactile table.

At the end, the seventh module offers an interactive tour of the monument designed, among other things, for people with reduced mobility who cannot go upstairs.

Opposite, the last module is a three-screen touchscreen tablet offering an interactive and in-depth study of certain settings (currencies, portraits, etc.).

The second room offers a ten-minute continuous documentary film on the scandal of the famous pamphlet of the count, the « Histoire Amoureuse des Gaules », from its origins to the exile of Roger de Rabutin pronounced by Louis XIV in 1666.

**} Go through the double door leading to the currency room and head up the central staircase to the first floor. The route continues in the first room on the right.**



## THIS ROOM, WHICH IS THE ANTECHAMBER, MARKS THE ENTRANCE INTO THE PRIVATE APARTMENTS OF THE COUNT OF BUSSY-RABUTIN.



It served as a waiting room where the guests waited, before being received by the master of the house in the room.

Indeed, in the seventeenth century, the rooms began to have specific uses, the notion of apartment (there are generally three distinct spaces: antechamber, bedroom, office) appears timidly. The first floor is then the noble floor: the master of the house needs to have a view of the gardens (there is an important communication between the external and internal spaces); its rooms must also be as bright as possible. On the ground floor, there are functional rooms: common, kitchen, ceremonial room.

The drawing-room is decorated on two rows with sixty-five portraits of french and foreign military men whom Roger de Rabutin admired for their qualities and their acts of arms, or whom he rubbed shoulders with.

These paintings, copies of known paintings, drawings, engravings or books, made by the same artist's studio (hence the homogeneity of representations) are hung according to a chronological logic (beginning with Bertrand du Guesclin and ending with his own portrait, copy of the one in the currency room) and grade, the peculiarity being here that each image is captioned by a few lines taking the name and the achievements of the personage.

This gallery is not insignificant: by inserting his portrait, the count of Bussy shows that all his life, he wanted only to distinguish himself by his facts and be part of these great men of war. The chimneys are hidden behind wooden panels on either side of the room.

### FAMOUS PEOPLE

In addition to the count, in the far left, many famous soldiers are present on the walls, including:

- \_Jean d'Orléans, comte de Dunois, comrade in arms of Jeanne d'Arc (15th c.)
- \_Bayard Knight (XVe-XVIe s.)
- \_Louis de Bourbon, prince of Condé (XVIe s.)
- \_Concino Concini (XVIe-XVIIe s.)

There are also illustrious foreign men such as:

- \_Olivier Cromwell (Angleterre, XVIIe s.)
- \_Jean III Sobieski (Pologne, XVIIe s.)

Roger de Rabutin's contemporaries and comrades-in-arms like the marshal of Turenne: his superior whom he considers responsible for his non-promotion to the rank of marshal of France (also places him in the corner, down, to the right of the door next room).



## MEN OF WAR FAIR



## A MILITARY DECORATION

In addition to the paintings, the room is decorated with a rich decoration, made of gold-hued trophies, beams and flowered standards on the walls and parade weapons, trophies in the ancient and medallions portraits of roman emperors (reference to numismatics, the study of ancient coins) on the french ceiling.

## THE MONOGRAMS

There are also many monograms, often used at the time to represent eternal marital love, intertwining the initials of two spouses. It's a representation of two entwined letters that mean "we love each other".

There are three different monograms for Bussy: the most widely accepted interpretation (in the absence of sources, it remains subjective) refers not to his wife, Louise de Rouville, but to his mistress, Isabelle Cécile Hurault de Cheverny, Marquise de Montglas :

\_Montglas et Bussy : B&M

\_Rabutin et Cheverny ou Roger et Cécile : R&C

\_Rabutin et Hurault : R&H

## THE MOTTOS

Four mottos complete the ornamentation of the living room. Originally located in the Motto Room, they were later moved. On the court side, two new illustrations with human figures, always full of bitterness, refer to the Marquise de Montglas.

On the left, captioned by « changeable both and both ungrateful », a woman with the features of the marquise standing on a ball is an allegory of fortune (changing character, just like his mistress, he saw it for his military career suddenly destroyed and this woman who gave him aban). On the right, a scale shows the weight of treacherous speech, « lighter than the wind ».

On the garden side, the interpretation remains more uncertain, with the constellation of the dog (« neither more burning nor more faithful ») and a spinning wheel of tailpiece (« by moving away my ties grow ») which can allude to the marquise or the king.

**To contemplate this portrait gallery, stand in the center of the square and then go around the room.  
To access the next room, cross the men of war room and head to the bedroom door.**

# 7. MEN OF WAR FAIR

IT IS CERTAINLY ONE OF THE MOST IMPORTANT PIECES OF THE CASTLE BUT ALSO ONE OF THE MOST MODIFIED.



We have little evidence of what it must have looked like in the count's time: certainly a single room with a parade chamber and, in an alcove, the real bedroom. Like the other rooms in the residence, it must also have been decorated with painted panels: several sources agree that it contained portraits of Roger de Rabutin's family and paintings of his military victories.

It was substantially altered in the 19th century, when it was divided into three different rooms and portraits of royal mistresses (previously in the gallery of kings) were moved there in place of those of the Rabutin family.

The counts of Sarcus made major changes to this space. In the first room, at the level of the door to the men-of-war's salon, they placed a bed for the

duchess and the famous portraits of the royal mistresses, which they did not hesitate to complete with new additions but above all with sentences (now lost) in the manner of Roger de Rabutin. After being bought by the state in 1929, the room underwent a further transformation in the 1950s: the three rooms were divided to create a single room once again, the walls were covered with the tapestry that we can admire today (dating from the 18th century and found in the chateau's attics) and the arrangement of the portraits was changed once again.

Today, only the portraits in the triptych concern Roger de Rabutin's family:

\_on the right is his famous cousin, Madame de Sévigné, with whom he maintained a letter-writing relationship for over 40 years, creating a new literary style known as « rabutinage ». Roger de rabutin also made copies of the letters he sent to his cousin, many of which have survived.

\_in the centre is Madame de Grignan, the daughter of Madame de Sévigné.

\_on the left is his second wife, Louise de Rouville, with whom he had two sons and two daughters. It was his mother who favoured this marriage of convenience; she was said to be well-fleshed and to have a large pelvis so as to be able to give birth to sons !



Above this triptych is a good copy by Mignard depicting Madame de Maintenon. Governess of the king's illegitimate children, she eventually became the mistress, then the favourite and finally the second wife of Louis XIV. She encouraged him to return to religion and shared his life with her for 30 years.

Above the door is a lovely portrait of Ninon de Lenclos. She was not only a courtesan, but also the host of a famous salon to which everyone flocked. Her influence extended beyond the borders of the kingdom, and Queen Catherine of Sweden came to visit her. She always refused religion, which she considered to be a vast sham, and she lived long enough (over 90 years) to see the beginnings of the age of enlightenment through her meeting with the young Voltaire.

To the left of the bed is a set of 8 paintings in which we can recognise :

\_Agnes Sorel (top left with white veil): "the lady of beauty", mistress of Charles VII

\_Diane de Poitiers (top, middle and in profile): mistress of Henry II

\_Gabrielle d'Estrée (bottom left): mistress of Henry IV

Of course, there were also some great favourites of Louis XIV:

\_Louise de La Vallière (above the door of the tour d'oree), with whom the king had a 7-year affair and 5 children, was his first official mistress.

\_Madame de Montespan (bottom left of the mirror): although she had a very bad reputation (black masses, poisoning, etc.), she was initially very beneficial to the young king. She introduced him to the art of conversation, encouraged him to hold galant and sumptuous feasts and to pension artists. Thanks to her, the court developed enormously and acquired its reputation for French-style pomp and savoir-faire. Unfortunately, her jealousy eventually backfired. She had 7 children with the king.

} Go to the dresser and go through the tower door.



THE GOLDEN TOWER IS ONE OF THE MOST BEAUTIFUL ROOMS IN THE PALACE: INSPIRED BY THE « SALON DES DAMES » IN VERSAILLES, IT WAS THE COUNT'S OFFICE. IT WAS THEREFORE ONE OF THE MOST INTIMATE ROOMS OF THE HOUSE, THE OFFICE BEING TRADITIONALLY THE LAIR OF THE MASTER OF THE HOUSE, WHERE FEW PEOPLE COULD ENTER IT.

ROGER DE RABUTIN WILL CREATE A SUMPTUOUS INTIMATE INTERIOR DECOR, FROM FLOOR TO CEILING.

### THE CEILING

This is a painted coffered ceiling. In the centre, a motto unfolds: a hawk (representing King Louis XIV) swoops down on a partridge (Roger de Rabutin) and the Count tells us "he spreads his wings for the slaughter".

All around are fleur-de-lys standards, a reminder of its military past, and monograms similar to those in the Salon des Hommes de Guerre. Finally, the last circle alternates between warriors carrying the Rabutin banner and an allegorical representation of the 4 seasons, which have the distinctive feature of being in the guise of the women of the family:



\_Spring (above the portrait of the Count): this is the only portrait in the château of his first wife, Gabrielle de Toulangeon (1622-1646), who died in childbirth.

\_Summer (from the right of winter): would be the second wife, Louise de Rouville (1622-1703).

\_Autumn (from the left of summer): features those of the Count's mother, Diane de Cugnac

\_Winter (above the door): wearing a red cape, would represent his grandmother, Hélié de Damas.

### THE UPPER REGISTER :

This is the most recent decor, apart from the portrait of Louis XIV, which the Count describes as "the delight and terror of mankind". All around are 13 portraits of the royal entourage (Anne of Austria, Marie-Thérèse of Austria, the Princess Palatine, etc.) added by the Counts of Sarcus in the 19th century to replace the canvases that disappeared in the 18th century. Some of these portraits have suffered and are awaiting restoration, as can be seen on some of them with the use of Japanese paper.

### THE MIDDLE REGISTER :

This is certainly the most important decor: around the portrait of Roger de Rabutin are 9 representations of these beautiful friends, ladies of the French Court.

The Count chose to paint an allegorical portrait: he is depicted as a young man (although he was already 50 when he was exiled and began his décor), in the guise of a Roman warrior (recognisable by his costume); he is portrayed in his natural state: we see him with his real hair, blonde rather than brown as in his other portraits.

All around him are portraits of the ladies of the French Court, most of whom were close to him or were protagonists in the « Histoire Amoureuse des Gaules ». We know from the Count's sources that it was these women who sent them to him directly, so they were the work of Versailles artists. This attribution is supported by the attention given to the rendering of drapery, fabrics and lace, as well as by the spirit of mass production that we can feel in the faces.

The interest of this register is due to the more or less sarcastic inscriptions under each of the Roger de Rabutin chose to use his pen to take revenge on these noble women, most of whom were the protagonists of his famous pamphlet. These inscriptions, which quickly became known in Paris, quickly made beautiful ladies hesitate to send in their portraits.







One example is Catherine d'Angennes, Countess of Olonne (in blue on the right), "the most beautiful woman of her time; but less famous for her beauty than for the use she made of it". After a very virtuous start to her marriage, she soon turned into a "man-hater". Together with her sister, they take up two-thirds of the book with their various adventures.



Madame de la Baume: this other famous scandal-monger was his former mistress's best friend; it was she who had the book copied, adding defamatory passages about the king and his love affairs, then distributed it and had it published under the count's name. He mocked her, saying that she would have been the prettiest and most amiable mistress in the kingdom had she not been the most unfaithful. It is said that her husband had her locked up in various convents, because there were ladders in front of her bedroom window so that his gentlemen could come and see her.

To Bussy's right, the Marquise de Montglas is compared to the matron of Ephesus and the women in Joconde : famous examples of infidelity! Ephesus loses her husband, makes a big show of going every day to weep at his tomb, and soon forgets him in the arms of another.

The salon also contains representations of subjects taken from mythology, generally on the theme of Love. These paintings can be found in the lower register

### THE LOWER REGISTER :

Recessed painted panels depict various episodes from the Ovid Metamorphoses: these scenes, borrowed from Roman mythology, once again demonstrate the Count's great culture.

He chose mainly unhappy loves (Orpheus, Io, Cephalus and Procris, etc.); under each of the panels are extracts from the « Maximes d'Amours » (a work by Roger de Rabutin that led to his appointment to the Académie Française in 1665), in relation to the episode represented.

He wrote the maxims of love that the king's brother particularly liked and that he made Louis XIV appreciate. In the window embrasures, a number of Lovers are entwined with banners, and a few Maxims of Love can be read in French and Latin: As in war in love, one must watch night and day/If one does not love too much, one does not love enough..."

On most of the panels of the Metamorphoses, we can see the overpainting of modesty indicated by dotted squares, known as observation windows: following a restoration carried out in the 1990s, these are reconstructions of the original scenes, which were reworked in the 19th century for the sake of convenience (less nudity so as not to shock, erasing a hand on a breast, etc.). For example, Pygmalion (in Greek mythology, sculpted a statue called Galatea and fell madly in love with it. He asks the goddess of love, Aphrodite, to bring the statue back to life) : if you look closely at this work, Pygmalion has 3 hands: one on the statue's shoulder, the second on the statue's breast and the third on the side. In the 17th century, Pygmalion was embracing the statue, and the sex was naughty and libertine, but in the 19th century, times had changed. The hand on her breast was considered shocking, and a restoration campaign took advantage of the opportunity to move her arm to the side. Roger de Rabutin took advantage of this representation to settle a few scores: "Everyone in love is fooled every day, Women make us believe it. If you want to love and not be deceived, Love an ivory woman..."

} Exit the tower (watch out for the walk!) and head to the gallery



LOCATED ABOVE THE ARCADES OF THE WEST GALLERY, ITS MAIN FUNCTION IS TO ENSURE A SHELTERED PASSAGE BETWEEN THE MAIN BUILDING AND THE SOUTHWEST TOWER, OCCUPIED BY THE CHAPEL. IT ALLOWED THE COUNT TO GO FROM HIS APARTMENTS TO THE ORATORY.



In the manner of Renaissance patrons, the Count of Bussy created a gallery of "illustrious mens" in which he placed "portraits of all kings of the last race Hugues Capet to Louis XVI and under each of them a signpost tells you everything you need to know about their actions. On the other hand are the statesmen and men of letters", he wrote in 1671.

Its decoration has been extensively altered, notably by the Counts of Sarcus in the 19th century, who added paintings and inscriptions recognisable by the initial (S), in the spirit of Bussy.

Originally, the kings' mistresses and good friends stood opposite the kings of France; Roger de Rabutin thought this brightened up his gallery... In the 19th century, mentalities changed, and these ladies, deemed shocking, were brought back into the bedroom, which is why family portraits were brought here.

Above the chest is a large portrait of François Rabutin (Bussy's grandfather). On the right of this portrait, top left: Léonor de Rabutin and Diane de Cugnac (Roger de Rabutin's parents), below them maternal grandparents: François de Cugnac and Anne de Beauvoir le Loup.

A nun is represented in this series, Madame de Sévigné's grandmother: Jeanne-Françoise Freymiot, better known as Sainte Jeanne de Chantal. Married to Christophe de Rabutin, she had 6 children (to her right is Celse-Bénigne, Madame de Sévigné's father). Following the accidental death of her husband while hunting at the age of 38, she decided to take holy orders and, together with St François de Sales, founded the Order of the Visitation.

There was also a family tree at the far end of the room, as Bussy had been traced back to the 12th century, making him an old Burgundian family.

After a first recall to the Court in 1682, Bussy was happy to regain a pension and some favour from the King at the end of his life. He was no longer an "illustrious wretch", since the monarch had "forgiven" his misdemeanours (he was 63!). The king favoured his children's careers, but it was too late for him... his time had passed.

The Comte de Bussy died on 9 April 1693 in Autun in his 75th year. He was buried in the Notre-Dame church in Autun, which no longer exists. He owned another château, Chaiseu, which he visited in winter.

} Exit the gallery, join the central staircase and cross the landing towards the east wing



## 10. KING'S GALLERY

FEW EVIDENCES REMAINS OF THIS WING OCCUPIED IN THE NINETEENTH CENTURY BY THE FAMILY OF THE COUNTS OF SARCUS. BENEFICIARY OF THE LOTO DU PATRIMOINE-MISSION BERN 20218, IT WILL BE COMPLETELY RESTORED AND RENOVATED BY THE END OF THE YEAR 2022



We have little information on the interior layout of this wing at the time of the Sarcus: according to their « Notice Historique », there was first a living room, then a vestibule that led from the living room to a boudoir; the rest of the layout is not mentioned. There were certainly one or two rooms since the Sarcus had two sons. We also do not know if the gallery and the Renaissance Tower were occupied.

The State, in the 1970s, had the three rooms of the floor redesigned and restored: the antechamber, the gentleman's bedroom, the madame's bedroom and the office.

On the walls of the antechamber lined with red and gold damask, many paintings from the Sarcus collection unfold: art lovers, they accumulate a heterogeneous set: landscapes of painters of the region, marinières, still lifes, religious scenes, etc.

Most of them are low-rated artists, but three paintings stand out nonetheless:

\_court side, between the two windows, « L'Homme aux gants gris », is attributed to Hyacinthe Rigault.

\_Above the door, between the antechamber and the room, « La Belle Vénitienne » is attributed to a sixteenth-century Venetian painter. The anecdote tells that the counts of Sarcus bought it more than 25,000 francs, thinking to acquire a Ti-tien, unfortunately, recent analyses have refuted this hypothesis.

\_Above the sofa, the portrait of Madame de la Peyrière painted by Dubufe.

If the furniture is of lesser importance, it should however be noted the two beautiful examples of cabinets, blackened in ebony style that reveal in the interior an extraordinary and enigmatic painted decor. Two monumental libraries reveal part of the family's book collection.

From the anteroom, we access a vestibule opening onto the bedroom: the latter features a pink tapestry from the harlequins of the Oberkampf manufacture and a typical blond wood furniture of the Charles X era. On the walls, there are again paintings from their personal background: a remarkable element is the copy of « La Belle Ferronnière » after Leonardo da Vinci by Jean Baptiste de Sarcus.

The next room, the living room in the northwest tower, is covered, meanwhile, by an Indian with the tree of life (reimpressed by the Braconnier manufacture of a hanging found at the Borély castle in Marseille) ; the Empire-style furniture comes from the Earls of Sarcus and was relined in 1973 with the same drapery as the walls.

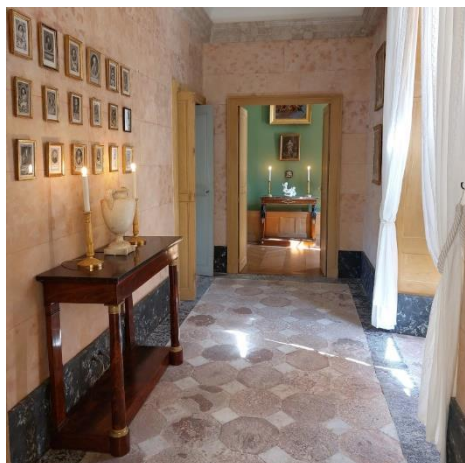
Accessible from a back door of the tower, the office remained frozen in its 1830 decor: it is a small room, conducive to study: on a complete wall section takes place a vast library presenting again books from the Sarcus background ; in the background is a portrait of Buffon in his study.

} Go down the central staircase and turn right to discover the ground floor of the Sarcus wing



## 11. SARCUS APARTMENTS

COMPLETELY RESTORED IN 2023, THE TEAL WING INCLUDES EVIDENCE OF THIS SEARCH FOR COMFORT IN THE FIRST DECADES OF THE NINETEENTH CENTURY.



Access to the apartment is via a long vestibule. The walls are decorated with a decor painted in imitation of an architectural facing that was rediscovered during the work. It has been restored and supplemented by where there were deficiencies. About twenty portraits in engraving, preserved in the monument, are hung in echo to the room of the men of war of the wing Bussy-Rabutin.

At the end of the vestibule is a small boudoir. Inventories indicate that this room was abundantly decorated with paintings. Two of these paintings, described with sufficient precision, could be identified and located in public collections that consented to their deposit. It is a ceiling sketch formerly worn down by Pierre Paul Prud'hon and depicting the Four Seasons, preserved at the Musée des Beaux-Arts in Dijon, and a painting in camaïeu by Gérard de Lairese, Jaël

and Siséra, from the Calvet Museum in Avignon.

The vestibule opens on the left towards the living room, the first important room of the course. The removal of a mirror-frame allowed to find under the rods a fragment of red wallpaper with yellow patterns, confirming the hypothesis adopted from the archaeology of buildings and textual sources. A decor of red wallpaper with yellow patterns was thus restored after models created around 1810-20. Old red textiles, canvas printed red, with yellow rosettes, had been previously acquired, as well as borders. These textiles were supplemented by new restitutions and thanks to an agreement from the « Musée de la Toile de Jouy » where the models are kept. The ancient rods and mirrors described in the sources have rendered. The draped muslin curtains were also restored and repositioned on the old preserved linkage. Play tables, mirrors, paintings and engravings, chandeliers, armchairs, sofas on which a shawl is carelessly laid out create a warm, luxurious and intimate atmosphere.

From this living room, the visitor accesses the dining room, whose original octagonal shape of the room has been restored. The decoration of false marble walls, masked by repaints, was cleared, restored and completed. In the center of the room is a large table. On the ceramic stove is installed a statue representing Hebe (after Bertel Thorvaldsen), acquisition that allows to follow as closely as possible the description of the inventory. The mahogany seats, looted by Pierre-Antoine Bellangé and deposited by the Mobilier national, have retained an old trim.

**}** Retrace your steps, step out into the courtyard and head towards the West Tower (turn and push handle to open).





**THE CASTLE, LIKE MANY OTHER MONUMENTS, ENJOYS A PRIVATE PLACE ALLOWING LORDS TO ATTEND RELIGIOUS SERVICES. THE GALLERY OPENING ON THE CHAPEL GAVE THEM THE POSSIBILITY TO DO IT WITHOUT LEAVING THE BUILDING.**

The peculiarity of this room, of square plan, is to be housed in the southwest round-tower. It is illuminated by a group of three trilobed bays letting in the light of the east and covered with a vault on cross of ogives with floral design, close to the flamboyant gothic, which falls on thin fluted columns located at each angle.

The framing of the pool takes the decor of the renaissance galleries. The altar and cupboard doors, with their fake marble painted joinery, are later.

### NOTABLE FEATURES

Under the bays, is exposed the « Visitation to the Virgin Mary », from the champagne school of the renaissance.

Another notable element is the altarpiece of « La Réssurection de Lazare », located above the altar. Its origin remains unknown (it is mentioned in the inventory of places of the monument realized in 1781 by baudot) but is distinguished by the quality of its architectural landscape, figures in round and the costumes of the characters.

Finally, a painting bought by the sarcus in the 19th century: « The holy family and Saint John the baptist », a copy of a sixteenth-century florentine fresco, and placed adorns the southwest wall.



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} Exit the chapel, cross the courtyard and head to the East Gallery.

THESE SPACES WERE ORIGINALLY INSIDE THE MAIN BUILDING (ON THE GROUND FLOOR, RETURNING TO THE RIGHT).

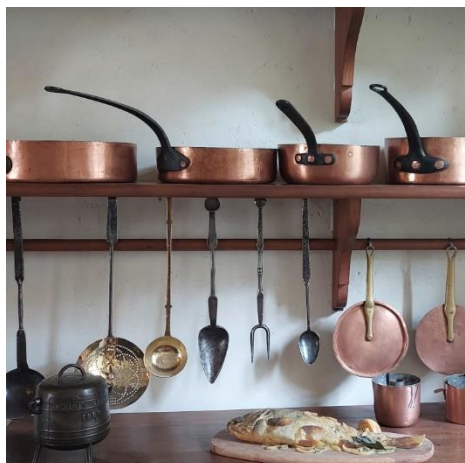
It is probably to improve the comfort and privacy inside the building that the kitchens will be rejected in the gallery of the east wing in the 18th century.

They are composed of several rooms, paved with large slabs of burgundy stone and testify to daily life with the vast fire-place equipped with a rotisserie, the scullery and the bread oven. The «bathroom» with its fake marble decoration was supplied with hot water by the kitchen.

The office and the kitchen could be refurnished thanks to a donation of rustic furniture to complement others. The office, traditionally reserved for the storage of foodstuffs, such as aromatic plants, presents a herbarium made in the gardens of bussy in spring 2022 by the artist Gabrielle de Lassus Saint-Genies echoing that made by the comte de sarcus.

A passage under the wooden gallery allows to reach the fruit tree, occupying the ground floor of the north-east tower paved with tiles, which served as a place of storage of foodstuffs. Today, an old scale and hives from the 19th century are on display.

POUR APPROFONDIR : 18.



} Leave the main courtyard and return to the sleeping deck. Go to the right then take the stairs and the path that leads to the next point

THE GROVE, IN LANDSCAPING, IS TRADITIONALLY A SMALL GROUP OF TREES AND PLANTS, ARRANGED BY MAN FOR PLEASURE.



This one is made up of hornbeams. Hornbeams, in the "alley" sense, often have the characteristic of not being bald in winter.

This space forms a star plan, decorated with more or less hidden green cabinets. It was designed by Geneviève-Alexis de Salins, in the 18th century: it responds to this ideal of the garden devoted to the pleasure and the wandering (both physical and moral) of man in a nature that seems wild but entirely created and controlled by Man.

This element is the perfect transition between gardens regular 17th century, where the embroidered flower beds are highlighted by charmilles contributing to the desired vi-

sual effect (direct the eye on the perspective) and allowing shaded stops, and irregular gardens (or English) of the late 18th century where the contours are more blurred giving an impression of Nature back to the primitive state.

During the restoration of the exteriors between 1991 and 1993 under the programme law on gardens

The landscape architect chose to extend this star plan through a labyrinth.

} Exit the star plan, walk along the driveway towards the gardens and turn left

FACING THE STAR PLAN, TOWARDS THE REGULAR TERRACED GARDENS, IS A LABYRINTH, WILL OF THE LANDSCAPE ARCHITECT DURING THE RESTORATION OF THE 1990'S. THERE IS NO SOURCE INDICATING THAT AT THE TIME OF ROGER DE RABUTIN OR EVEN IN THE 18TH CENTURY, THERE WAS ONE.



250m long, one finds in its center a Ginkgo biloba (or tree with forty ecus). The labyrinth is a very ancient symbol and perhaps one of the founding myths of Western culture. Taking its source in the ancient myth of the Minotaur, created by Daedalus, it then adopted several symbols: for example, Christians make it the symbol of the difficulty of accessing Salvation (it is often found as a reason for paving religious monuments).

On the other hand, the labyrinths of greenery are a creation of the Renaissance, at first probably because of Alberti who believed that the Roman gardens included such geometric compositions. This trend will spread throughout Europe.

The labyrinth becomes at the same time a pleasure, like the labyrinth of love, the most famous of which is found at Hampton Court. With its trimmed hedges, its more or less geometric shapes, this idea of both physical and mental progress, the labyrinth will also seduce the seventeenth century: it then takes on another meaning, that of the domination of man over nature.

Louis XIV asked Charles Perrault to build his labyrinth in 1674. From then on, all the courtiers wanted theirs: Notre created one for Chan-tilly, la Quintinie at the Château de Beaumesnil in Normandy, Madame de Sévigné in The Rochers in Brittany.



**Continue towards the terraced gardens. By the way, take a look at the 18th century cooler to the left of the labyrinth.**





## THIS REGULAR GARDEN IS CURRENTLY ORGANIZED AROUND A CIRCULAR BASIN, SURROUNDED BY EIGHT PARTERRES IN SQUARES OF LAWNS BORDERED WITH BOXWOOD.

This classic flowerbed of boxwood, yews, holly, and a collection of old roses and shrub peonies offers a wide variety of plant elements:

\_perennials: 25 varieties.

\_annual flowers: 217 feet of old roses (46 varieties), 121 feet of shrub peonies (25 varieties), garden irises (10 varieties).

It is punctuated by statuary groups « Juno and its peacock » attributed to Jean Dubois and « Cybèle and its horn of plenty » by Claude-François Attiret, architectural elements (candelabra, etc.) and a fountain to the Nymph by Gustave Moreau.

As early as 1604, the archives mention the existence of an orchard, a vegetable garden and a park around the castle; in 1665, Roger de Rabutin was exiled there: he devoted himself to embellishing the interior and began the layout of the gardens. He describes them as: « Of boxwood squares in compartment, with on both sides, two rectangular exedra enclosed by walls and bordered by a walker in slightly raised terrace».

The work of the second half of the 18th century, long unknown, is the main milestone. This work is due to the will of a woman, Geneviève Alexis de Salins. Wife of Étienne Dagonneau de Marcilly (councillor in Dijon), they acquired the castle in 1733; on the death of her husband in 1738, she kept the estate for her two sons. She restored the house, redoing the moat and bridges that give access to the courtyard and garden.

Especially between 1755 and 1758, she undertook great landscaping works: she traced the paths of the park, planted the lime trees, arranged in star the grove of charmilles and created cabinets of greenery, enlarges the terrace of the regular gardens with flowerbeds punctuated with ifs corners, installs in the center of the gardens a round basin with a jet of water, creates a new vegetable garden and an orchard.

Heavily degraded in the 19th century, the Counts of Sarcus reformed the park and gardens in an English style (Nature was given free rein). They will:

\_restore the pond and the pipes supplying the entire hydraulic service.

\_install all statuary groups in the gardens.

\_create the fountain for the nymph.

\_restore the vegetable garden and add the washhouse to the large pond.

\_put the moat back in water.

The restoration of the exteriors between 1990 and 1993 chose to be based on 18th century plans and not on those of the Earls of Sarcus, thus creating this contrast of regular gardens on the terrace and irregular (or English) gardens on the park side.



## 16. THE REGULAR GARDEN

## MOTOO ROOM [STATION 5]

- \_The rocket : *boldness is born of ardour* (If you want to stand out, you have to be bold)
- \_The water jet : *High by its origin* (Proud of its origins, its family dates back to the 10th century)
- \_The diamond: *stronger than brighter* (it is like this precious stone, it may not shine a thousand lights but it is unwavering)
- \_The clock: *quiet outside, bustling inside* (I present a face always impassive but inside, I boil)
- \_The snail : *I retreat into myself* (like this mollusk, when they attack me, I take refuge at home)
- \_The reed : *I bend but don't break*
- \_The oak : *I am strong and fragile at the same time*
- \_The flag : *with its shreds, it drapes* (even though he lost his military honours, he remains a soldier at heart and is proud of his career).
- \_The phenix : *Dead for not dead*
- \_The rainbow : *Less Iris (=luminous) than me* (Iris : nickname of Mme de Montglas)
- \_The moon : *it is one or the other* (French word game ! Like Janus, Mme de Montglas has two sides, one kind and the other treacherous)
- \_The magpie : *she pleases and disappoints* (it is a source of pleasure and at the same time of great disappointment).
- \_The hawk : *not for me but for my master* (all that I have done, I have not done for my personal glory but for the glory of the king)
- \_The flower : *his sap gives me life /his absence kills me* (The king looks me, I'm alive/ without him I am nothing. But may also have something to do with Mme de Montglas;)
- \_The sun : *more force than light* (attack on the king's radiance: he reigns with an iron hand but his aura is not intense)
- \_The touchstone : *If I'm felt, I make sparks* (give me a chance to come back to your service and I'll do wonders for you)
- \_The sun's rays : *it spreads its benefits at random*
- \_The nightingale : *I sing my loves* (I am the troubadour of love)
- \_The turtledove : *I mourn his death and my life* (about his first wife : while dying, she also took away a part of me)
- \_The pitcher : *the colder I get, the more I ignite* (evokes the slight banter he has with Mme de Sévigné: the more hot and cold she blows at me, the more I fall in love !)



## WAR MAN FAIR (STATION 7)

\_The Fortune : both changing both ungrateful (as soon as Fortune and money disappear, Madame de Montglas does the same).

\_The balance of souls: lighter than the wind (nothing in mind)

\_The plougshare : by moving away my bonds grow.

\_The dog : neither more burning nor more faithful (even far from me, I still love her)

## GOLDEN TOWER (STATION 9)

\_The hawk and the partridge: it spreads its wings for carnage (quand le roi se fâche, tous aux abris).

\_The rope : I live to the end (I have no regrets, I live fully)

\_The fire : my strength burns from within (I die, I die inwardly far from the King).



A profusion of satirical texts on several aspects of contemporary society characterized the beginning of the personal reign of Louis XIV; this abundance even provoked a little later a sharp reaction of censorship. It is in this literary and political context of reactions against satire, in this conformist and anti-libertine current that we must place the publication of the « Histoire amoureuse des Gaules ».

Commonly considered like a gossip rag of the 17th century, originally written in a light setting (for its master braid to entertain her), this book is however much more than a vulgar newspaper people.

Any satire transgresses and says the unspeakable, breaking the codes of moral, social or political decency; it denounces hypocrisy by unmasking fools and vicious. In this pamphlet, Roger de Rabutin covers his protagonists with a pseudonym (very transparent to his contemporaries) to reveal their debauched morals (venal loves, betrayals, tricks, ambitious haggling of bodies, degradation of hearts, fury and falsehoods...).

It is a combination of mockery, rabutinage and gallant irony.

Bussy's novel gives precise details of the adventures of two real women of the Court, Mme d'Olonne and Mme de Châtillon and is anchored in reality; at the same time, the novel attaches itself to a tradition of misogynistic satirical texts ; It shows a more general condemnation of women at the very end of the account of Mme d'Olonne: "as soon as she left, she was no longer remembered; and a thousand other copies of Ardélise, of which Paris is full, soon forgot this great original."

Bussy bases his satire on all the specific details concerning his ladies and their lovers (portraits, fictional letters, circumstances of their encounters), which makes his text special. While the situations described by Bussy are daring because of adulterous connections of identifiable people, the language used is noblest and most chaste.

Other traditional themes of satire are mentioned: bargaining love, murderous incompetence of doctors, venality of religious. Love and money are intertwined and the avarice of the ladies (even Mme de Sévigné in her portrait: Mme de Chenille) livens up the love stories.

The satirical power lies in the strength of the message. In a court where one wants to keep secrets, especially those of a scandalous character, Bussy is the most powerful; he knows everything and reveals everything. Unlike the Court, where courtiers want to be seen and see as much as possible, in their private lives they want to know everything about the conduct of others but not reveal anything of theirs. In this environment that Bussy describes, we cover debauchery with the forms of galan-terie and then satirize each other.

In the « Histoire amoureuse des Gaules », the traditional themes of idealistic romance literature are returned and exploited in a skilful parody. These heroes no longer roam the vast world but the salons; by placing them in this atmosphere and retaining the main themes of the heroic novel, that is, love and war, he gives us a striking social picture of the mores of the time: vile love, internal wars, jealousies and turpitudes.

The multiplication of characters and episodes is preserved (perpetual agitation, profusion of characters and intrigues): Mme d'Olonne and Mme de Châtillon lead a frantic dance and suit people to a board game, that of Love. Bussy lifts the veil on the other side of the Great Century: he makes us see strange aristocrats, rivaling each other in a multiplication of intrigues and constantly plotting revenge.

This book illustrates that we love not by a kind of inclination but for the needs of a vast mystification of high society: we love by a deliberate choice and to comfort ourselves with a worldly imperative: Men appear with alleged conquests and women surround themselves with a vast court. The mix between reality and fiction is masterfully realized; it highlights well-known authentic characters whose conduct is consistent with some dissimilar environments.





## **S**Roger de Rabutin, count of Bussy (1618-1693)

Third son of Léonor de Rabutin and Diane de Cugnac, initially destined for a religious career. Gallant man, military, courtier and writer appointed to the Academy. Until these twelve years, he followed the teaching of the Jesuits, first at the college of Autun and then in Paris. Following the death of his older brothers, he became the future earl. His father decided to train him in the art of war: sent to the army from the age of sixteen, he commanded his first regiment at twenty. He became lieutenant-general, then field marshal at 35. At the same time, he became a famous writer: great letter writer (he corresponded with more than 150 people, including his cousin Madame de Sévigné), he was appointed at 49 to the French Academy (in 1665) thanks to his *Maximes d'Amours*. Satirical writer-vain, one of his pamphlets, the *Love Story of the Gauls* (originally written for his mistress Madame de Montglas) will cause his fall. He was embalmed in 1665 (three months after his election to the Academy), then a year later, sentenced to exile in these lands of Burgundy. He worked for more than seventeen years to create the interior of his castle in Bussy. In 1685 (aged 67), he was recalled to the Court but it was a return in half; he died eight years later in 1693.

## **S**Marie de Rabutin-Chantal, marquise de Sévigné (1626- 1696)

Granddaughter of Jeanne de Chantal, who founded the Order of the Visitation with François de Sales and cousin of Roger de Rabutin, with whom she maintained a strong epistolary and friendly relationship over more than forty years. She was raised by her grandfather, then, on his death, it was her two uncles, Abbé Philippe de la Tour de Coulanges and Christophe de Coulanges, who gave her exemplary instruction and education. In 1644 she married Henri de Sévigné. The latter, light and disheveled, gave him two children: Françoise-Marguerite, in 1646, and a boy, Charles, in 1648. In 1651, Henri died in a duel. Widowed at 25, she decided to devote herself to the mundane life and education of her children. On 27 January 1669, his daughter, Françoise-Marguerite, married the Comte de Grignan. Grignan was appointed lieutenant-general in Provence by Louis XIV. Having to live there, his wife accompanies him. It is on this occasion that we owe the *Letters of Madame de Sévigné* to her daughter (for twenty years, they will exchange more than 600 letters).

An avid epistolarian, she wrote more than a thousand and five hundred letters to her daughter, but also to her son Charles, her cousin Bussy-Rabutin (with whom she maintained a correspondence of more than forty years and invented with him a style, the *Rabutinage*), to his friends, Madame de Pomponne, Cardinal de Retz, La Rochefoucauld, philosopher Corbinelli, Madame de La Fayette, Madame Scarron. She is thus the "reporter" of the seventeenth century, describing the fashions, trials, great events, gossip and scandals of her time. Their first publication was in 1726. The Marquise de Sévigné died on 17 April 1696 in Grignan, where she had come to treat her daughter, who was seriously ill.

## **S**Isabelle Cécile Hurault de Cheverny, Marquise de Montglas (1618-1685)

She was a witness, but also an actress, of the evolution of morals, literature and poetry of her century. Pro-owner of the castle of Cheverny, after the death of her father (1648), she continued the work of her parents in which she had participated during their lifetime, especially as regards interior decoration. It was in 1654 that she gathered all the land of Cheverny by buying the share of her sister and brings it to the house of Clermont by her marriage with François-de-Paul de Clermont, marquis de Montglas. He was then lent the organization of large parties in Cheverny, to which the Great Miss who called the castle «The palace chained». She belonged to the circle of relatives of this illustrious character and also attended the salon of Ram-bouillet. She was also an important figure in the Precious movement: in their dictionary, she is named Delphinia and is described as «a quality woman who deserves the name of true precious: because she has a lot of spirit. She reads all the beautiful books; she loves verses; she knows all the authors; she corrects their plays; she often gives them subjects...". Driven by his caustic spirit, his intelligence and his great culture, Roger de Rabutin maintained a romantic relationship with her for more than 12 years. When the count is embalmed and exiled, she will put an end to their bond-sound, pre-texting a return to religion (very fleeting). From her affair with Bussy, she would have had a daughter.

## § Catherine de Bonne d'Auriac, marquise de la Baume (1630-1675)

Niece of the Marshal-Duke of Villeroget, Lady of Honor of Queen Anne of Austria. Married to the seneschal Roger d'Hostun de Gadagne, Marquis de la Baume, in 1648; a woman of light morals since one of her familiar sources describes her as «great scoundrel, spy, repeat, loving to confuse everyone and his closest for the sole pleasure of doing harm. Moreover, unfaithful and deceitful to her lovers, whom she loved only out of lust, having many at once that she played and of which she cared little.»! She is one of the architects of the scandal of the love story of the Gauls: close friend of Madame de Montglas and wishing revenge on Roger de Rabutin, she copied during a stay in the convent the manuscript, then gradually completed it with stories about the king and his entourage in order to publish it in Holland under the name of Roger de Rabutin.

## § Geneviève-Alexis de Salins (?-1790)

From a wealthy Italian family, wife of Etienne Dagonneau de Marcilly, advisor to the parliament of Bour-gogne. In 1733, she bought the castle of Bussy with her husband and set out to build up a vast Italian-style estate and make it grow. Etienne Dagonneau died in 1738 and his widow continued his work relentlessly. She bought land between 1759 and 1764, she remade the moat and bridges between 1747 and 1752, while being interested in all the farm buildings «sheepfold, barn, dryer». The cooler appears on the estate at this time. She undertook the development of the 34-hectare park and took to heart to make the surroundings of the castle more pleasant:

- The forest part has walkways on the plateau, part of which is used for grazing;
- The forecourt is made up of crow's feet, the alleys are lined with lime trees, part of which is kept in meadow for grazing;
- Part of the gardens consists of groves of charmales forming a star and 2 green rooms, one circular and the other with an elongated shape, which could be an archery or other game;
- The abundant springs at this time are channelled to serve the entire hydraulic network of the estate.

It was on his initiative that the flowerbed on the terrace, the round basin with its jet of water, the pediluve «which served as a trough», the canal below, a new vegetable garden and an orchard (1755, 1758). It preserves the interior decor of the castle. On the other hand, his prodigal son Etienne-Marie stole and sold paintings. She had him locked up in 1777 for theft and disinherited him. A very detailed inventory of the castle and the estate was then written in 1781 by Pierre-Louis Baudot, a Burgundian magistrate and scholar. This document is available at the municipal library of Dijon. At the death of Geneviève-Alexis de Salins in 1790, all of his property belonged to his nephew, Abbé Denis Robert Pré-vost. The latter emigrated in 1792 and the estate was sequestered.

## § Jean-Baptiste de Sarcus (1781-1875)

Originally from Picardy, he comes from a very old aristocratic family. It owned a castle in this area which was sold in 1810 and destroyed in 1834. It was very similar to the Château de Bussy: a 17th century building with two ornate renaissance wings flanked by towers. He married in 1817 Bénigne Victoire Espiard de Macon, with whom he had two sons, Félix-Hyacinthe (1818-1887), who inherited the title of earl and continued the work of his father and Charles-Marie (1821-1867), who, after studying art at the École des Beaux-Arts, Arts de Dijon, will become a renowned cartoonist.

Bussy's land was lawfully sold to Count Jean-Baptiste-César de Sarcus on 5 August 1835. An amateur painter, Jean-Baptiste developed a passion for château and for Roger de Rabutin and began a veritable resurrection of the estate. He already has plans to turn it into a castle-museum.

The Count endeavoured to return Bussy to its original appearance but with a restoration of the nineteenth century, that is to say by giving it an idealized appearance.

He restored the Renaissance wings and their friezes, replacing the crests of the Rabutin, hammered in the Renaissance; he restored the moat (again), he renovated the gardens and completed them with the statuary ensembles, created a park in the spirit of his time, complete the furniture and paintings of the different rooms by refashioning or even correcting their inscriptions (the major transformation being that of Bussy's room and the Galerie des Rois) and chooses to explain his work in his Notice histo-and descriptive of the castle of Bussy of 1874. On the other hand, he mentions very little about the changes in the clothing of his family, at least stating that the few changes were made for the sake of modernization and evolution of lifestyles.

After his death, Bussy Castle passed to his eldest son, Félix-Hyacinthe, who died in 1887; his widow retained Bussy and had the castle classified in 1900, then, having no children, she bequeathed the property in 1912 to her niece, the viscountess of Villeneuve, who sold it in 1919 to Messrs. Bernheim father and son who themselves ceded the castle and its park to the State on October 19, 1929.



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## Pistes pédagogiques :

### 1. Page 04

- \_ Calculate the agricultural area of the castle of Bussy.
- \_ Look at the lime trees in front of the dovecote and guess their age (300 years).

### 2. Page 6

Observe the castle from this station. What architectural elements do you recognize?

### 3. Page 11

- \_ Observe the motto of the sundial: how is the king represented? the count? In the composition, are there not elements badly placed (dial, shadow)? What does the count try to say to the king in the end?
- \_ Ask students to identify elements of Latin culture in these images.
- \_ Two of the Count's mottos refer to a fable by Jean de la Fontaine: which? Find them in the room.
- \_ Ask your students to choose a motto and explain what they think Roger de Rabutin is trying to say (Note: currencies are subjective).

### 4. Page 14

- \_ Ask your students to find the portrait of the count: what is the difference with that of room 6 (in a corner, more above the fireplace, traditionally the place of honor; seems to observe the room; reminder of his military abilities).
- \_ Observe the evolution of costumes: strawberries, collar, ....

### 5. Page 16

- \_ Observe the bed: what is missing (curtains, mattresses)? What was the use of curtains for the ball-daquin bed?
- \_ Ask them about the different ways to conserve heat and isolate themselves from the cold (interior shutters, parquet floors, tapestries, canopy bed, etc.)
- \_ Cycle 4/Lycée: evoke some destinies of his women (for example, Diane de Poitiers, Madame de Montespan, La grande Mademoiselle, Ninon de Lenclos, Madame de Sévigné) and the current of the Precious: ask the students about the place, according to them, of women at that time.

### 6. Page 19

- \_ Observe the portraits of women: what can be noticed (portraits not individualized, observing the same canon, mass production: one could think for some that they are binoculars)? What is privileged: faces or the rendering of fabrics?
- \_ Ask students about the Metamorphoses observation squares: why do we see two paintings? What happened? Explain the evolution of the notion of restoration between the 19th and 21st centuries.
- \_ Ask them to explain the motto of the ceiling.

### 7. Page 20

- \_ Identify the main kings of the school program. How does the Earl present them?
- \_ Who is the child, lower left of the door of the Oratory (Louis XVII)?
- \_ Make assumptions about the empty portrait (legitimist family).



**8. Page 22**

- \_Point out the differences between the Men of War lounge and this antechamber (tapestry, more intimate clothing, modernity). Show the correlation between the evolution of interiors and society.
- \_Evoke the figure of the enlightened amateur in the 19th century with the counts of Sarcus.

**9. Page 24**

- \_To evoke the evolution of cooking and conservation methods (use of fruit; preservation of meat by salting or drying, etc.), the appearance and development of gastronomy from the 17th century.
- \_Food in the 16th and 17th centuries (Vattel, whipped cream, orange, peas, chocolate, etc.)



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