

An old farm estate

A country house

Since the restoration of the gardens in 1996, Talcy château has regained the feel of a “country house” and farm estate, as it was in the 18th century. The formal garden, covering some 6 hectares, is walled and laid out around a perspective which recedes towards the western Beauce.

The outer bailey

To the west, the bailey is bordered by the château's old farm buildings. The sixteenth-century dovecote is one of the largest in the region with 1 400 putlog holes*. The seventeenth-century barn and the imposing wine press bear witness to the wine-growing business in the 18th and 19th centuries, when up to 25 000 litres of red and white wine were produced here.

Gardens and orchards

Separated from the outer bailey by a high wall and wrought iron fencing, the garden slopes gently down to Talcy wood and is divided into box-hedged squares. It was redesigned in the 1990s. The old vegetable garden, laid out in squares and decorated with combinations of flowers, lies beyond the flower beds. Next to the tall tree orchard, the trees, mainly pear and apple trees, have been trained using old techniques and shapes.

* Explanations overleaf.

Glossary

Théodore Agrippa d'Aubigné (1552-1630): a noble Protestant and friend of King Henri IV.

Potager: a small stone construction used for heating food.


Putlog hole: hole or earthenware pot where doves and pigeons come to nest.

Pierre de Ronsard (1524-1585): a writer and poet, founder of la Pléiade, a movement in defence of the French language.

Versailles-style parquet: parquet floor formed of panels of roughly one square metre, bordered by a frame made up of four strips and filled with criss-cross strips.

Practical information

Average length of guided tour: 1 hour.

Visit the gardens at your leisure. 

Tours suitable for disabled visitors.

The Centre des monuments nationaux publishes a collection of guidebooks about French monuments translated into several languages. Éditions du Patrimoine publications are on sale in the bookshop-giftshop.



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Talcy Château

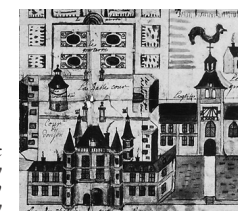
Humanism and the gentle life

Origins

In the 13th century, the Seigneurie of Talcy was attached to the house of Saint-Lazare de Beaugency. In 1502 it was inherited by Marie Simon, the wife of one of King Louis XII's advisors. The main residence was probably rebuilt at that time.

Florentines and Swiss

In 1517, Bernardo Salviati, a banker from Florence, inherited the estate and gave it its current layout. An ally of the Medici family, Salviati was one of the financial backers of King Francis I (1494-1547) during the Italian wars.



Isometric view, early eighteenth century

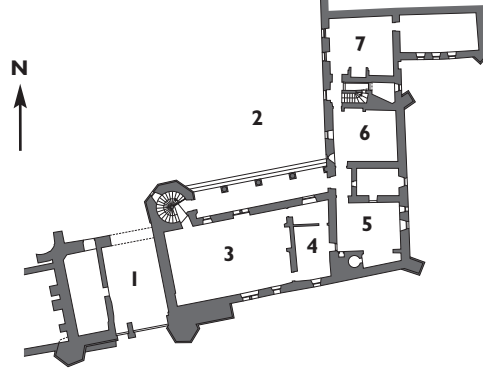
His daughter, Cassandra, inspired Ronsard's* poems entitled *Les Amours*. Diane, Cassandra's niece, was also wooed by a poet, Agrippa d'Aubigné*. In 1704, the estate was bought by

the Burgeats, a family of royal officers, who had the château fitted with creature comforts and created the formal garden.

In 1780, the Gastebois, a Protestant family of financiers, settled there, followed by their Swiss descendants, the Stapfers. Albert Stapfer was the first translator of the German poet, Goethe. Talcy château became State property in 1933.

* Explanations overleaf.

ground floor



Facades and lordly residence

- 1** The sixteenth-century **porch tower** gives the château a defensive air and is a reminder of the fact that Bernardo Salviati had received permission from the King to fortify his residence. Three of the original four polygonal towers remain. The large windows on the first floor date from the 18th century.
- 2** **The great courtyard.** The first wing, adjoining the porch tower, includes a sixteenth-century **gallery** with four basket-handle arcades beneath an upper storey, as well as two gables with leaf-shape ornamentation and window openings. It was inspired by the Louis XII wing at Blois Château. The roof on the second wing, which was raised slightly in the 17th century, has an alternating pattern of skylights.
The well dates from the late 16th century.

Ground floor

- 3** **The great hall**, designed as an entrance hall for guests or a dining hall for family meals at the time of the Salviatis, became the place of worship for the Stapfer family in the 19th century. The fifteenth-century fireplace bears an inscription

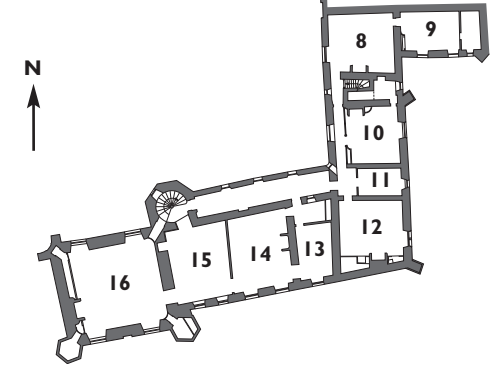
to the glory of God on the mantelpiece, which is a reminder of this later vocation. Two “mille fleurs” (thousand flower) tapestries were wedding drapes.

- 4** **The pantry**, a room adjoining the kitchen, was where dishes were reheated using the seventeenth-century potager*. It still has a sixteenth-century sink.
- 5** **The kitchen** has a large fireplace with a pastry oven and roasting apparatus.
- 6** **The antechamber** used to be a shooting position equipped with an arrow slit, built in the 16th century by the Salviatis. The mahogany ball-and-claw cabinet dates from the 18th century.
- 7** **The “Charles IX” bedchamber** has a set of Hungary-stitch tapestries.

First floor

- Isabelle Salviati’s room is known as the
- 8** **“Catherine de Medici” bedchamber**; like the previous room, it is a reminder of the visit by the young King Charles IX with his mother Catherine de Medici in 1562 to the meeting at Talcy between Catholics and Protestants.
- 9** **The adjoining study** has a Versailles-style* parquet floor. The door led to the dressing room.
- 10** **General Chanzy’s bedchamber**: the head of the second Loire army during the 1870 Prussian war made Talcy into his headquarters.
- 11** **The dressing room.**
- 12** **The young ladies’ bedchamber** was fitted out c.1835 for Albert Stapfer’s two daughters, Valentine and Mathilde, with Indian cotton hangings.
- 13** **Stapfer’s study**, leading off from the bedchamber of the mistress of the house, was transformed in the early 19th century

first floor



- into a so-called “cold” room without a fireplace. On the walls there are portraits of the Stapfer family, as well as writers, artists, philosophers and politicians who visited this famous salon.
- 14** **The small drawing room**, the bedchamber of the mistress of the house in the 18th and early 19th centuries, was the place for talking over coffee in the Stapfers’ time.
- 15** Since the 18th century, the **dining room** has been decorated with wood panelling up to breast height and painted Indian cotton. Isabelle Salviati’s monogram can be seen on the door lintels. The table is set, as if for a few of the Stapfers’ illustrious guests.
- 16** **The drawing room or “Great drawing room”** is on the first floor of the porch tower. The sober tone of the decorations – wood and terracotta flooring – completed by Jérémie Burgeat in the 18th century contrasts with the refined furniture, such as the chest of drawers comprising varnished panels similar to Japanese lacquer, thought to be the work of the Parisian cabinetmaker, Jean Demoulin (1715-1798).