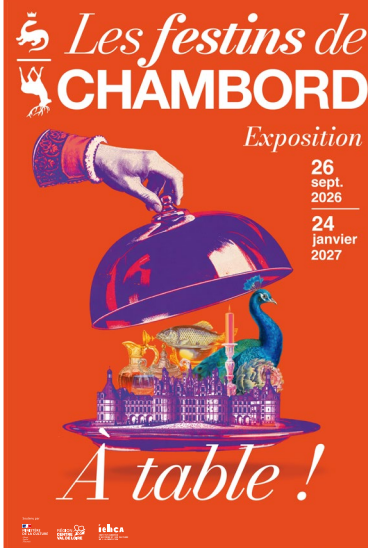


EXHIBITION "BANQUETS AND FEASTS AT CHAMBORD" CHAMBORD INVITES YOU TO ITS TABLE



From 26 September 2026 to 24 January 2027, the Domaine national de Chambord presents “Banquets and Feasts at Chambord”. This exceptional exhibition retraces the château’s rich gastronomic history, from the 16th century to the present day, through four major feasts that shaped its political, diplomatic and cultural life.

From the supper given in honour of Emperor Charles Quint in 1539 to the gala dinner offered to The Prince and Princess of Wales in 1988, visitors will discover four tables, reimagined or reconstructed thanks to more than 600 original works, hyper-realistic reproductions, and sound and olfactory installations. The exhibition brings to life objects from the Renaissance and the *Grand Siècle*, created from drawings of silverware that has disappeared or remained in the form of projects. 3D modelling, 3D printing and surface treatments to achieve the most authentic rendering possible: this experimental approach draws on cutting-edge French technologies.

- Exhibition from 26 September 2026 to 24 January 2027
- Press preview on Thursday 24 September 2026

Banquet de mariage d’Alexandre Farnèse et Marie du Portugal (detail), Frans Floris, 1565, manuscript, collection of the library of the University of Warsaw.

BRINGING FOUR HISTORIC MEALS BACK TO LIFE THAT MARKED THE LIFE OF CHAMBORD

The exhibition “Banquets and Feasts at Chambord” invites visitors not only to understand, but also to feel and hear, culinary practices from the 16th to the 20th century. The centerpieces of the exhibition are four tables, each corresponding to a key period in Chambord’s history, reconstructed on the second floor of the keep, beneath sculpted vaults. Each table is accompanied by works of art, archival documents and interpretive devices that provide context for the meals, table customs and culinary practices specific to each era.

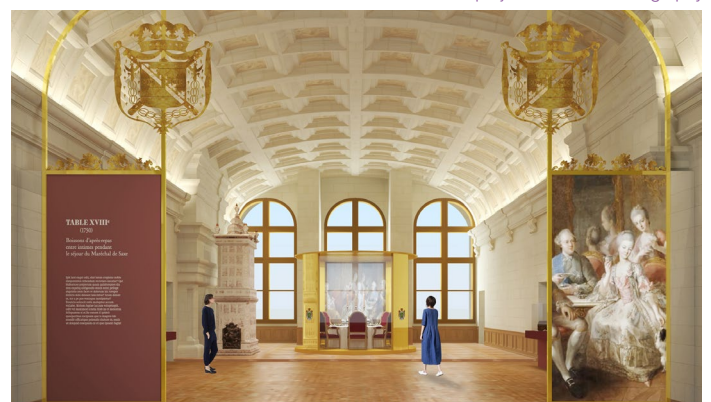
- The first table evokes a supper given in 1539 on the occasion of the visit of King François I and Holy Roman Emperor Charles Quint. It presents Renaissance table customs, a spectacular setting for the service of the “rôts”, and pieces of royal goldsmiths’ work: ewers, cups, ships, saltcellars and candlesticks designed by Léonard Thiry, then engraved by René Boyvin around 1540–1560.
- The second table is devoted to a dinner for thirty place settings organised in 1685 during the last stay of Louis XIV at Chambord. It is based on an original drawing of the seating plan, annotated by the prince de Condé and preserved at the Bibliothèque nationale de France. This reconstruction illustrates 17th-century *service à la française*, at the moment of the entrées and soups on a fast day, and features precious tableware used at the court of Louis XIV at Versailles.
- The third table immerses visitors in the stays of Maréchal Maurice de Saxe at Chambord in the mid-18th century. The soldier received the château from Louis XV in 1745 as a reward for his exploits. This section highlights changing dietary habits and the arrival of new exotic imports such as coffee, tea and chocolate, through the reconstruction of a table devoted to “new after-dinner drinks”. The reconstruction of this “coffee room” is made possible by the presentation of the tea and

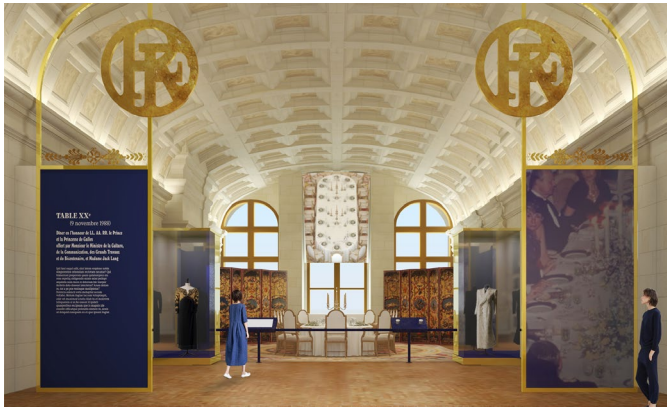
chocolate set in Meissen porcelain offered to Queen Marie Leszczyńska—an exceptional loan from the Musée national des châteaux de Versailles et de Trianon.

- The final table focuses on the republican yet sumptuous gala dinner held on 9 November 1988 in honour of the Prince and Princess of Wales. It bears witness to 20th-century customs, *service à la russe*, and Chambord’s role in contemporary diplomatic life. The head table is recreated with the greatest accuracy thanks to loans from the Palais de l’Élysée and the Mobilier national: a carpet and screen from the Manufacture de la Savonnerie, Sèvres porcelain plates, Baccarat crystal glasses, a Christofle silver centrepiece, and more.

Around the tables, Chambord presents part of its collections linked to dining and offers a more intimate history of the château. Approximately one hundred works are brought together under four themes: food remains and fragments of tableware uncovered during archaeological excavations; menus and tableware from presidential hunts; the service and silverware of the princes de Bourbon-Parme; and more.

3D projection of the scenography





Projection 3D de la scénographie

“A place of living, power and representation through the centuries, an emblem of the Renaissance and of the French art de vivre, Chambord provides a particularly fitting setting for an immersion in the history of table arts and gastronomy. The Domaine national de Chambord is honoured to join forces with the Institut Européen d’Histoire et des Cultures de l’Alimentation for this first heritage exhibition presented at the château since 2019. We would also like to thank all lenders, partners and members of the scient for their engagement in creating this exhibition. Through the trust they place in us and the exceptional quality of the works and collections made available, they contribute fully to making this exhibition a highlight of Chambord’s cultural programme.”

Pierre Dubreuil, CEO of the Domaine national de Chambord

A SELECTION OF ICONIC OBJECTS FROM THEIR ERAS

■ Royal goldsmiths’ pieces for the table of François I – 16th century

Presented as part of the supper given in 1539 during the visit of François I and Emperor Charles Quint, these goldsmiths’ works (ships, ewers, cups, saltcellars, candlesticks) are recreated from drawings attributed to Léonard Thiry (c. 1500–1550), then engraved by René Boyvin (1525–1598) around 1540–1560. Remaining at the project stage in the 16th century, these pieces now come to life through modelling, 3D printing and a treatment recreating the appearance of silver-gilt. They evoke the wealth and ceremonial splendour of the royal Renaissance table.

■ The golden padlock of Louis XIV (reconstruction), after a drawing attributed to Jean Bérain I (1640–1711) – 17th century

Modelled in 3D from drawings preserved at the national museum of Stockholm, the emblematic padlock of Louis XIV’s royal table is presented within the re-creation of the 1685 dinner. The padlock is a locked precious-metal casket, able to hold various antidotes, the King’s cutlery and napkin, as well as spices, salt and sugar. It testifies to the splendour of the Roi-Soleil’s table and to the refinement of objects associated with meal ritual.



Modelling of the King’s padlock (Aristeas) based on the paper drawing of the golden padlock of Louis XIV attributed to Jean Bérain I (1640–1711), 1703, Stockholm, Nationalmuseum. Photo © Cecilia Heisser / Nationalmuseum, public domain.

FOR THE FIRST TIME IN FRANCE, AN EXHIBITION BRINGS TO LIFE OBJECTS THAT HAVE DISAPPEARED OR REMAINED AT THE STAGE OF PROJECTS OR DRAWINGS!

A total of 183 pieces of goldsmiths’ work were created specifically to stage the 16th- and 17th-century tables, through an exacting research and development process. The teams at ARISTEAS—specialists in 3D modelling for architecture and heritage—recreate everyday tableware, serving dishes and ceremonial pieces based on drawings from the Renaissance and the reign of Louis XIV, as well as a number of original works preserved in museums.

Their work relies on the expertise of a scientific committee, meticulous iconographic analysis, and an experimental method of modelling and 3D printing. The finished objects achieve an ultra-realistic appearance, with metal tones consistent with the uses and techniques of the period and with the presumed marks of the goldsmith’s hand.

■ The tea and chocolate set of Marie Leszczyńska, Manufacture de Meissen, c. 1737 – 18th century

This painted and gilded porcelain set, preserved at the Musée national des châteaux de Versailles et de Trianon, is presented as part of the reconstruction of Maréchal Maurice de Saxe’s “coffee room” and illustrates the introduction and spread of so-called “new” beverages (coffee, tea, chocolate) in the 18th century. In December 1737, Maurice de Saxe offered Queen Marie Leszczyńska this sumptuous Meissen tea and chocolate service on behalf of Frédéric-Auguste II, Elector of Saxony and King of Poland under the name Auguste III—making it one of the most famous diplomatic gifts of 18th-century Europe.



The tea and chocolate set of Marie Leszczyńska: chocolate pot, three tea bowls and four saucers. Musée national des châteaux de Versailles et de Trianon. © Château de Versailles, Dist. GrandPalaisRm / Christophe Fouin.

■ The dress worn by Diana, Princess of Wales 20th century – 1988

Fundación Museo de la Moda, Santiago (Chili)

Worn by Diana during her official visit to Chambord on 9 November 1988, this dress is displayed alongside the re-creation of the gala dinner held in her honour. It was designed by Catherine Walker (1945–2010), a French fashion designer who dressed the princesse de Galles for nearly sixteen years. Displaying this dress recalls the diplomatic and media context of the event and situates the 20th-century feast within the château’s contemporary history.



Le Domaine national de Chambord © Olivier Marchant

LE DOMAINE NATIONAL DE CHAMBORD

Chambord has inspired admiration and fascination throughout the world for more than 500 years. Listed among France's very first Monuments historiques in 1840 and a UNESCO World Heritage Site since 1981, it is one of the most astonishing Renaissance constructions and the largest walled park in Europe, covering 5,440 hectares. The second most visited chateau in France, Chambord welcomes over one million visitors every year. State-owned since 1930, the Domaine national de Chambord is a public industrial and commercial establishment under the supervision of the ministries responsible for Culture, Agriculture and the Environment, and under the high protection of the Président de la République. The establishment incorporated the Grand Parc de Rambouillet by decree of the *Conseil d'Etat* on 1 June 2018. The Board of Directors is chaired by Philippe Donnet. Since January 2023, the public establishment has been led by Pierre Dubreuil.

AROUND THE EXHIBITION

- The exhibition will be accompanied by a publication (€10.50), on sale in the chateau shop.
- Press preview on Thursday 24 September 2026.
- Arts education and cultural project "Un banquet presque parfait" for two CM2 classes in Loir-et-Cher, in collaboration with paper sculptor Catherine Röhlich (Atelier Anecdotes).
- Interpretation: children's booklet, guided tours, school workshops, and a programme for families during the Toussaint holidays.
- Talks and debates: "Thé, café, chocolat : une histoire gourmande", as part of Les Rendez-vous de l'Histoire 2026; "1988 : un dîner d'exception"; "Un soir avec les commissaires / restituer, reconstituer, réinventer : les défis de la mise en scène des grands festins de Chambord".
- Study day "Manger à la Renaissance", in collaboration with the IEHCA and the CESR (January 2027).

PRACTICAL INFORMATION

- The exhibition is included with the admission ticket.
- Full price: €31 (admission ticket price for individual visitors) / €21 (a preferential rate is granted to visitors who are nationals or residents of a country in the European Economic Area (EEA))
- Reduced price: €28.50 (admission ticket price for individual visitors presentation of valid supporting documentation required) / €18.50 (a preferential rate is granted to visitors who are nationals or residents of a country in the European Economic Area (EEA), presentation of valid supporting documentation required)

THE EXHIBITION

Pierre Dubreuil, CEO of Domaine national de Chambord
Guillaume Lericolais, Deputy CEO of Domaine national de Chambord

Exhibition curators

Virginie Bernal, Research and Scientific Projects Officer, Domaine national de Chambord
Loïc Bienassis, Scientific Project Officer, Institut Européen d'Histoire et des Cultures de l'Alimentation (IEHCA - Tours)

Scientific Committee

Michèle Bimbenet-Privat, Honorary Chief Curator, Département des Objets d'Art, Musée du Louvre (Paris)
Pascal Briost, Professor of modern history, member of the Centre d'Études supérieures de la Renaissance
Francis Chevrier, Founder and Director, Institut Européen d'Histoire et des Cultures de l'Alimentation (Tours), director of the festival Les Rendez-vous de l'Histoire de Blois
Thierry Crépin-Leblond, Chief Heritage Curator, director, Musée national de la Renaissance – Château d'Écouen
Julie Rohou, Chief heritage curator, Head of collections (goldsmiths' work, jewellery, measuring instruments and weapons), Musée national de la Renaissance – Château d'Écouen

Lenders

Présidence de la République – Palais de l'Élysée
Archives départementales de Loir-et-Cher
Bibliothèque nationale de France
Dior Heritage
Fundación Museo de la Moda, Santiago (Chile)
Musée national des châteaux de Versailles et de Trianon
Manufactures nationales – Sèvres & Mobilier national
Musée des Beaux-Arts d'Orléans
Beaux-Arts de Paris
Musée Carnavalet – Histoire de Paris
Musée du Louvre
Musée national de la Renaissance – Château d'Écouen
Musée lorrain, Nancy

Production Credits

Scenography: Agence NC Nathalie Crinière (Paris)
Graphic design: c-album
Lighting: Gelatic
Creation of replica silverware (modelling, printing, surface treatment and finishing): Aristéas
Creation of replica dishes: Cobalt FX

Domaine national de Chambord

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