

CHATEAU TO BE SHOW PLACE

Langeais Will Be Turned Over to the French Nation.

ITS PART IN FRENCH HISTORY

Famous Medieval Stronghold Becomes Virtually Public Property—Restorations Effected by Its Owner.

PARIS, June 5.—Every traveling American who has visited the romantic chateau country of France will be interested in the announcement that by the death of Jacques Siegfried, the famous Chateau de Langeais, long occupied by him as a residence, passes to the Institut de France and will no longer be a will o' the wisp for the tourist.

During the life of M. Siegfried visitors were only admitted to the chateau during the absence of the family, and as the family had a keen appreciation of the charm and beauty of the place they were never long absent from it. Consequently Langeais has come to have an interest as being invested with some degree of mystery.

Local as Show Place.

From the tourist's point of view, Langeais is ideal. For it not only has the ruins of one of the earliest donjons or keeps in all France, the Pulk Nerra tower, dating from 900, but it has the added charm of being actually lived in. Just what arrangements will be made for the tourist now that the chateau has become virtually public property has not yet been announced.

As in the case with various other of these historical monuments controlled by the Institut, it will probably be open at all times to visitors, with proper precautions taken for preserving the charming decorations and furnishings, which it took M. Siegfried and his adviser, M. Luelien Ray, a Paris architect, more than twenty years to collect.

The restoration and furnishing have been strictly after the Gothic style of the middle ages. There has been no attempt to make a museum of the place, nor, on the other hand, has it the bareness of the show rooms of the ordinary historical house. The effort throughout has been to reconstitute a habitation of the fifteenth century.

The decorations have been copied from contemporary pictures and prints, while the furnishings for the most part are contemporary with the building itself. There are great oaken beds, benches, chairs, tables and chests, while at the same time there are everywhere those little touches so dear to the sightseer that show that real people live there.

Home for the Summer. To the casual visitor, Langeais appears more as a summer than a winter residence. The enormously thick walls, in many places as much as twelve feet through, made for coolness, while the windows, although there are many of them, admit on account of their great depth, so little light that many of the rooms are in a constant state of twilight gloom.

Although there are enormous fire places in all the rooms, yet they are of the kind that would afford more comfort to persons perched on the roof near the huge chimneys, than to the people in the great salons and chambers they are supposed to

warm. The tiled floors, many of them in lovely soft greens and yellows, appeal more for summer living than for winter.

Langeais has been called "the swan song of expiring feudalism," combining as it does the military architecture of the period with the beginnings of French domestic architecture. Its walls, rising straight and sheer, with great hooded towers, have a surrounding gallery or parapet, which served as a means of communication from one part of the place to another, and at the same time formed one of the chief means of defense for the chateau.

This parapet is more than sixty feet up from the ground, and it takes little imagination to picture a familiar scene of the middle ages, when much feudal warfare waged around the spot, and when the assailants, hammering on the great gate below, were pelted with stones, boiling pitch, burning oil, and other cheerful elements of warfare by the defenders placed in the gallery where now the Siegfried family nightly take an evening stroll.

The chateau from the village street, does not present the imposing appearance that its historical interest would lead one to expect. The village has grown up and around the chateau, and the narrow little street passes directly under its walls, and under the main entrance, so that the drawbridge, which is still lowered and raised every night and morning, though the moat has long been filled up, practically extends out to the street.

From the courtyard the walls of the chateau take on a Renaissance aspect. The polygonal towers, the winding stairs, the gables and pinnacles of the roof and the carved stonework, are all of the Renaissance. The three stone stairways which lead to the upper floors are the same as in the days of Charles VIII.

The courtyard itself is a delight. It is paved with colored stone in a formal carpet-like pattern and surrounded by high vine hung walls, which afford shade for the occupants of the carved stone benches placed at intervals.

Historical Associations.

The great historical interest of Langeais has to do with Anne of Brittany, for it was here that the willful little Breton princess, who at the age of 17 years was a valuable pawn in the complicated game of politics, was married to Charles VIII and so united to France the last of the great feudal states that had stood out.

Prior to this marriage the chateau had played an interesting and often important part in affairs. From its beginning in 990 to about 1460 it had a stormy career, being taken and retaken, battered down and built up by turns. Finally at about the date named Louis XI gave orders for the erection of the present building.

The great room where the marriage of Charles and the Breton princess took place is the most interesting in the chateau, and one in which the servants of the Siegfried family take the most pride in showing to visitors. It now forms the dining hall of the establishment. The visitors are also shown the low door at the end of the passage leading to the tennis court where Charles is said to have struck his head the blow that caused his death.

Anne did not long remain a widow, for the terms of her marriage contract had set forth that in the event of Charles' death she was to marry the next king. Charles' cousin succeeded as Louis XII, and speedily divorced his own wife and married Anne, who in spite of the passive part she seemed to play in all the negotiations about herself was really a masterful little person, with a great deal of individuality of her own.

For nearly two centuries Langeais was held by the crown and was passed back and forth from one royal favorite to another, until in 1793 it was purchased by the Duc de Luynes. At the time of the revolution it was confiscated and later served as a prison. It then passed through various hands and suffered many vicissitudes until it came to the ownership of M. Siegfried, who accomplished a restoration, which will henceforth be the privilege of every tourist to view.

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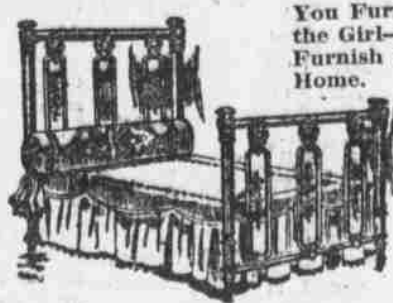


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MAN'S OUTFIT FOR EUROPE

Clothes to Take Along for a Trip Abroad.

THREE SUITS ARE ENOUGH

Things that May be Carried in a Kit Bag and Yet Suffice for Ordinary Need, from Dress Occasions to Mountain Climbing.

NEW YORK, June 12.—However practical her ideas may be, there is rarely a woman who is willing to take to Europe with her only the garments that may be absolutely necessary. She will always want in addition enough things to look well, or as well as she can. There are few men, on the other hand, who go for a trip that is to be full of travel who are not satisfied with just enough to keep them clean and presentable. That makes the problem for the man who is going abroad much easier than for the woman. He has only to get rid of everything not indispensable to him. Here is an outfit which will take a man through nicely. There is not enough to give him trouble with his baggage, and on the other hand he will not resemble the men who rush over Europe with two shirts to their name, one of dark gray flannel and the other of coffee colored pongee. "Three suits of clothes will be sufficient for any man," says a man who has not

missed a European trip for years, "and I include among these an evening dress suit. So many persons who cross now wear evening dress on the steamer that some travelers are uncomfortable without them. Then for the theater in London and for the opera there and in Paris, it is indispensable. On the other hand, one may travel through Germany and Italy and never feel the need of a swallowtail. "I would never take a dinner coat. That does not constitute full dress according to European ideas and a smoker may not be half as useful as the regular evening coat. So long as a traveler takes either it should be the coat with the long tails.

Two Suits for Travel. "Then there should be two suits for travel, one a little heavier than the other and if possible older. It is folly to use a new suit for traveling on European railroads. After some hours of travel one can change to the other suit on arriving in a city where he is to make a stop. "It is not a bad plan to have the lighter suit of flannel and the other of a tweed. I have known men who were keeping the allowance of clothes down to put in an extra pair of trousers for the coats, but that is not necessary, since there are almost as good facilities for having trousers pressed in the large cities of Europe as here. "The only other garment for outside use that the traveler need take is an overcoat, which will be most useful if it is long and loose and of rough goods that will not show the dust. This one overcoat is going to serve for all the uses that one may have for an outer garment. If it one wants to wear it and it will do as

will do for the opera in London or Paris a wrap when the exigencies of a trip require a night ride.

"This supply of clothing is enough. Men who do not expect to have use for a dress suit and are willing to take as their models the Englishmen who wander through the opera in Paris wearing knickerbockers can dispense altogether with the dress suit, but the average New Yorker will feel more comfortable with it.

His Lingerie. "Two dress shirts will be sufficient. In addition to the two dress shirts he will need more than four other shirts, which had best be of the unstarred bosom kind. These will get him through Europe, and so will eight collars, which can be laundered in the hotels at very short notice. "Three suits of underwear will be enough. Six pairs of socks will suffice, and he needs one pair of heavy shoes and a pair of patent leathers for evening wear. My advice always is to take a pair of

high tan shoes and a pair of high button patent leathers. Two dress white ties, three others, which are necessary only because dust from the continental railroads is likely to settle in them, half a dozen handkerchiefs and two hats will complete the necessary articles for an altogether comfortable trip."

"The hair, it was explained, should be one of straw and one of soft felt. A straw hat is even in London or Paris suitable for a traveler to wear with full dress in the evenings. There is always room to stick away a cap. Two pairs of pajamas will be sufficient to keep the traveler comfortable all summer.

"It may be said that to have recourse often to the hotel laundries is expensive," said this expert, "and it is so undoubtedly. But it is not as costly as paying for extra baggage at every point. There is nothing that I have mentioned here which may not be put into a kit bag. There is no free luggage now in Italy or Germany and everything must be paid for that cannot be

put into the brackets above the seats. So the use of a kit bag is an economy.

"It only takes a little more elbow grease to carry one's bag and it means no end of freedom from worry and expense. The big kits are practical to carry and most men now use them in preference to bags of any other kind. They have done more than anything else to contribute to the comfort of travel, for they have made men realize that a trunk does not mean the only possible way to comfort."

Men who are going to spend a week or two on the Italian lakes, at Hamburg or any of the watering places in which there may be demand for more formal dress it is not difficult to leave out one pair of the trousers, which equip him completely for all that the most medish spa may demand.

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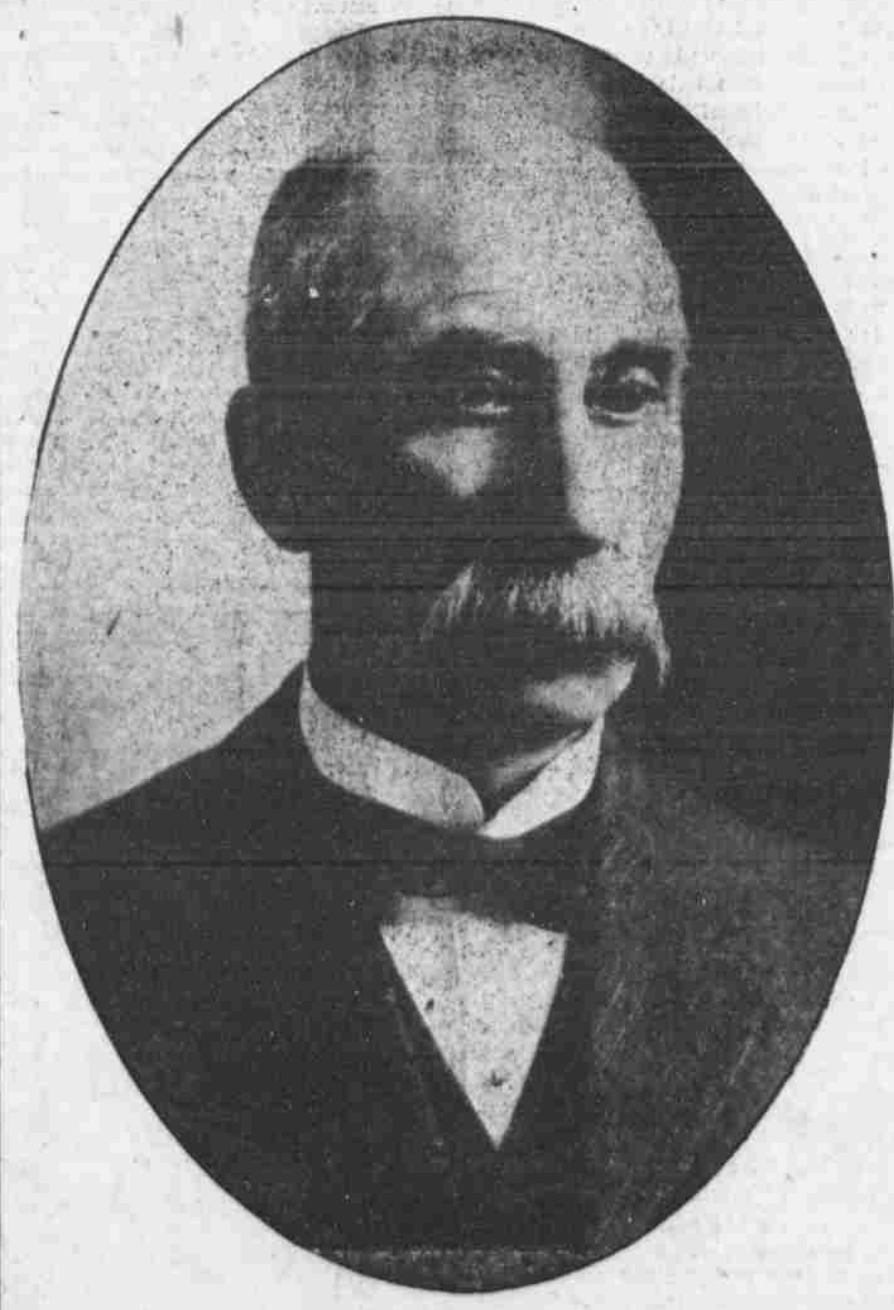
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