
LOUIS XIV

THE MAN & THE KING

20 OCTOBER 2009 – 7 FEBRUARY 2010

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FOREWORD BY JEAN-JACQUES AILLAGON

AS SOON AS I WAS APPOINTED PRESIDENT of the *Public Establishment of the Museum and National Estate of Versailles*, I regarded it as necessary for this establishment, through all the expressions of its programming policy, to devote very special attention to the person and work of Louis XIV as the concentration of the genius of all the men who created Versailles. And that is why I decided to settle quickly and properly the longstanding question on what to do with the statue by Pierre Cartellier and Louis Petitot that Louis-Philippe erected in honour of his ancestor in the royal courtyard of the Château. This statue henceforth welcomes the visitor on the Place d'Armes and thus signals to all that among the "kings who made Versailles", this one, Louis le Grand, was by far the most outstanding figure. The inscription on the pedestal reminds us that he lived from 1638 to 1715 and reigned from 1643 until his death

WHEN THE PROJECT FOR AN EXHIBITION WAS DEBATED, the Establishment examined several possibilities that presented themselves: the "Century of Louis XIV", and the "Versailles of Louis XIV", both of which would have given a prominent place to the genesis of the "great work" of the Hall of Mirrors, so magnificently restored by Vinci, and whose iconographic programme forged the mythology of the glory of the man who set out to become "the greatest king on Earth". But I decided to put aside these too obvious proposals and opt for a more original and unexplored angle, namely a "cultural portrait of the king". That was the genesis of the project for the exhibition *Louis XIV, the Man and the King*.

THE EXHIBITION TACKLES QUESTIONS THAT ARE ESSENTIAL for anyone who wishes to understand the great century of French talent that was the reign of Louis XIV and measure to what extent Versailles is a total work of art: who was Louis XIV? What did he look like? What education did he receive? What kind of taste did he have? What were his passions? What did he collect? What were his relations with artists? Which creative talents did he prefer? What was his personal role in the creative artistic movement of his time? So the exhibition's visitors are invited to gain a closer knowledge and understanding of this monarch who left such an indelible mark on the history of our country and its imagination and who stands for the whole world as the outstanding exemplar of a French king.

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THE CURATORS OF THE EXHIBITION, Nicolas Milovanovic and Alexandre Maral, must be thanked for so successfully taking up the challenge of its design and for having applied all their science and zeal to bringing together the most extraordinary objects and works that one can imagine. This prowess would not have been possible without the generosity of the lenders. My gratitude to them is very great. This gratitude also embraces the sponsors who have supported the realisation of this project, and more especially Moët Hennessy and Saint-Gobain.

IN A GENUINE "MULTIDISCIPLINARY" SPIRIT, to take up an idea that was key to the splendour of the Centre Georges-Pompidou at its birth, our exhibition is accompanied by a catalogue, published by Skira/Flammarion, which constitutes a comprehensive study of the subject. A symposium entitled *Louis XIV: the image and the myth*, organised by the Research Centre of the Palace of Versailles, will focus on the crucial question of the king's image, its dissemination and use for the government of the kingdom. It is intended to throw more light on one of the key instruments of this "monarchical cult" which so successfully associated art with politics, giving the Grand Century one of its most spectacular features. A programme of concerts proposed by the Centre de Musique Baroque de Versailles will also evoke the musical scene of this epoch when, under the impetus of an enlightened sovereign, all the arts were summoned to ensure that this long reign could rival the most intense periods of the blossoming of human genius in the history of humanity. By these initiatives, Versailles pays homage to its true creator and to his limitless passion for the arts, the sciences and literature.

Jean-Jacques Aillagon

Former Minister,

President of the Public Establishment

of the Museum and National Estate of Versailles

A WORD FROM THE CURATORS

IN RESPONSE TO THE REQUEST MADE IN 2007 BY JEAN-JACQUES AILLAGON, President of the *Public Establishment of the Museum and National Estate of Versailles*, the project concerning Louis XIV was designed to fill a surprising vacuum, since no exhibition had ever been devoted in Versailles itself to its great king. But, over the past twenty years, the king's taste has been studied in depth, thus enabling us to propose a pioneering summing-up. Similarly, until now we have had no work presenting the principal aspect of the royal image.

OUR AMBITION HAS BEEN TO RECONSTRUCT THE MOST COMPLETE PORTRAIT of a true lover of art whose taste covered fields as varied as architecture, music, garden design, painting, sculpture, gems, hardstone marquetry, illuminated manuscripts, etc.

WE ALSO HOPE TO STIMULATE A WIDER APPRECIATION OF THE GREAT ARTISTS OF LOUIS XIV who are still too little known today. Molière and Racine are illustrious figures from the century of Louis XIV, but the same can be said for Hardouin-Mansart, Le Nôtre, Girardon, Le Brun, Van der Meulen, Cucci and many others who created immortal masterpieces for the king.

Nicolas Milovanovic and Alexandre Maral
Curators of the exhibition

PRESS RELEASE

LOUIS XIV, THE MAN AND THE KING

From 20 October 2009 to 7 February 2010 at the Palace of Versailles, Afrique and Crimée room

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FOR THE FIRST TIME, THE PALACE OF VERSAILLES DEVOTES A LARGE-SCALE EXHIBITION TO LOUIS XIV. It brings together more than 300 exceptional works coming from collections all over the world and never shown together before. Paintings, sculptures, objets d'art and furniture will be exhibited. These masterpieces, some of which have never been presented in France since the days of the Ancien Régime, will enable visitors to get to know the famous monarch better in both his personal tastes and through his public image.

EXHIBITION CURATORSHIP

Nicolas Milovanovic
and Alexandre Maral,
curators of the Palace of Versailles
assisted by Hélène Delalex,
adjoint de conservation au musée national des châteaux de Versailles et de Trianon.

THE RICHNESS OF THE IMAGE OF LOUIS XIV HAS NO PRECEDENT IN HISTORY: LOUIS XIV IS THE SUN KING, I.E. APOLLO AS THE SUN GOD. But his image is also associated with other historical and mythological figures at different times during his reign: Alexander, Hercules, Augustus, Saint-Louis, etc. Fashioned by the king himself and his counsellors, this image constantly evolved to convey emblematic figures of the royal power: the king of war leading his troops, the patron king and protector of the arts, the very Christian king and Defender of the Church, the king of glory, an image constructed for posterity. This visible glory, given mythical proportions, which was constructed during his lifetime, took shape thanks to the excellence of the artists he chose, such as Bernini, Girardon, Rigaud, Cucci, Gole, Van der Meulen and Coysevox who set out to sublimate the royal portrait, which the exhibition allows the visitors to rediscover.

EXHIBITION DESIGN

Giada Ricci

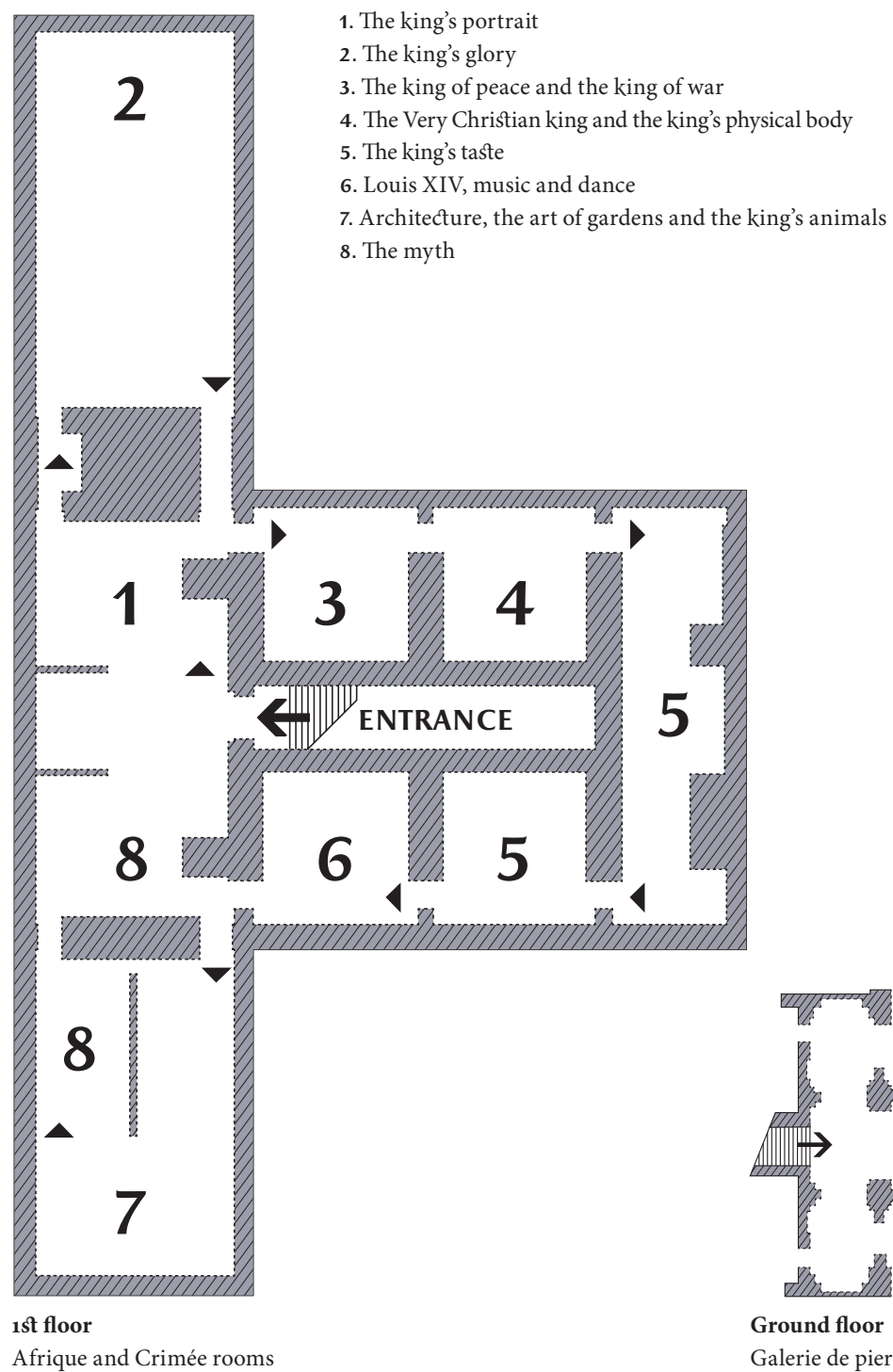
APART FROM HIS PUBLIC IMAGE, IF WE WISH TO SEE THE MAN BEHIND THE SOVEREIGN WE NEED TO STUDY HIS PERSONAL TASTE. He saw himself as a king who was the protector of the arts and a collector, competing with other sovereigns of Europe who were also genuine connoisseurs. Benefiting from the example of Mazarin, Louis XIV formed his taste in direct contact with artists, and through the personal relations that he established with them: Le Brun and Mignard in painting, Le Vau and Hardouin-Mansart in architecture, Le Nôtre in the art of gardens, Lully in music, and Molière in theatre. By assembling the works appreciated by the King, a genuine portrait emerges of a passionate lover of the arts and a man of good taste through the jewels, cameos, medals, miniatures and objets d'art, as well as the paintings and sculptures that he loved to surround himself with in the Petit Appartement in Versailles. He showed a keen personal interest in artistic creation by coming every day to follow up the progress being made in the works of Le Brun, by participating in the design and setting out of the gardens with Le Nôtre, by taking part in the ballets given in the Court, as well as by orchestrating the construction work of the Palace of Versailles with Hardouin-Mansart and Le Vau. A tour of the château and gardens of Versailles will prolong the exhibition and enable the visitor to appreciate the great work of Louis XIV.

This exhibition is produced thanks to the sponsorship of **Moët Hennessy** and **Saint-Gobain**. In association with **Créations Métaphores** for the fabrics, and **Vincent Guerre** for the antique mirrors and with the media partnership of **RTL**, **l'Express**, **France Télévisions**, **Mk2** and **Arts Magazine**.

PART I

GUIDE TO THE EXHIBITION

Part I – Guide to the exhibition

PLAN OF THE EXHIBITION

Part I – Guide to the exhibition

THE KING'S PORTRAIT ROOM 1

WITH LOUIS XIV, THE PORTRAIT OF THE KING ATTAINED AN UNPRECEDENTED RICHNESS. Since Alexander and Augustus, no sovereign had been given such learned and elaborate iconographic treatment. The greatest artists of the period were called upon to fix the portrait of the king for posterity. In 1665, Bernini came from Italy to create a heroic bust of the young sovereign treated in the baroque mode, a masterpiece to which Louis XIV always remained attached. Thirty-six years later, the portrait of the aged king by Hyacinthe Rigaud presents, in a different spirit, an image just as majestic. These two icons sum up the image of the king that posterity has preserved. In another register, the artist of Flemish origin Adam Frans van der Meulen highlights the king in his residences or on his military campaigns with a very fine and subtle handling of colour and, above all, remarkable topographical precision.

COLBERT, THE GREAT SERVITOR OF THE STATE, was the principal artisan in the construction of the king's image. All the artistic genres and techniques were brought to bear to create a multiform image, whose most obvious aspect was Apollo: Louis XIV is of course the Sun King, able to govern more than one kingdom and make it prosper, as the sun lights up and fecundates more than one land.

SELECTED EXHIBITS

Bust of Louis XIV, Gian Lorenzo Bernini, 1665



1. *Bust of Louis XIV*, Gian Lorenzo Bernini, (Naples 1598 – Rome 1680) 1665, marble. H. 106 cm, W. 96 cm, D. 43 cm Versailles, Musée national des Châteaux de Versailles et de Trianon Mentioned in 1684 on the ground floor of the Palais des Tuileries; installed in 1684 in the Salon de Diane in Versailles; mentioned in 1814-1824 in Versailles.

IT TOOK THE SCULPTOR BERNINI ONLY FIVE MONTHS to complete the bust of Louis XIV during his stay in Paris in 1665. Thanks to the diary of Chanteloup who was assigned to accompany Bernini throughout his stay, we know in detail the circumstances of the execution of this bust. As he began his work, the Italian artist met the king on five occasions to make sketches of his model. Thereafter, twelve posing sessions were necessary to produce the bust itself. Although it does not lack realistic features, such as the small wart on the base of the nose, the portrait is largely idealised. The King's gaze dominates the figure. Bernini gave it eyes larger than those of the monarch and they are particularly deep-set. The aim is to show a genuine hero whose political power must be highlighted. In this regard, the drapery plays a fundamental role: it isolates the king from the rest of the world which he dominates with his proud pose. The drapery also creates the illusion of a gust of wind that the face of the king confronts with a courage that appears spontaneous.

SHORTLY AFTER HIS INSTALLATION IN VERSAILLES, Louis XIV had this bust placed in the Salon de Diane. The bust is the key symbol of this exhibition, a royal commission which contributes to the definition of the king's official image. The work was one of the great favourites of the king and it testifies to the close relationship that grew up between Louis XIV and Bernini, two outstanding figures of their time. Lastly, this work expresses a vision of the king according to Bernini: a transfigured image of ideal heroism, a kind of programme proposed to the model through his portrait.

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Apollo Tended by the Nymphs, François Girardon and Thomas Regnaudin, 1667-1675



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THE GROUP IN APOLLO TENDED BY THE NYMPHS consists of seven figures. It was produced between 1667 and 1675 by the French sculptors François Girardon and Thomas Regnaudin. Originally intended to be placed in the Tethys grotto, a structure opening on to the gardens, previously located close to the Chapel, the group was one of the last sculpture commissions of Louis XIV. It introduced the theme of Apollo into the universe of the gardens.

IN THE TETHYS GROTTO, the Sun god is depicted at the end of his chariot ride across the sky. After a hard day's efforts, he takes his repose in the marine world of the goddess Tethys and her nymphs. In 1669, when the group was

still not completed, La Fontaine wrote a poem in honour of this sculpture and brought out explicitly the relationship between Apollo and Louis XIV himself: "Quand le soleil est las et qu'il a fait sa tâche, il descend chez Téthys et prend quelque relâche. C'est ainsi que Louis s'en va se délasser d'un soin que tous les jours il faut recommencer" (When the sun is tired after finishing its task, it goes down to Tethys to take a rest. That is how Louis relaxes from the charge he must take up again every day).

IN 2008, THIS MASTERPIECE OF VERSAILLES WAS REMOVED FROM THE ARTIFICIAL GROTTO where it had been installed at the end of the 18th century. Girardon was probably the greatest sculptor of the reign of Louis XIV.

Portrait of Louis XIV, Hyacinthe Rigaud, 1702



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THIS PORTRAIT OF LOUIS XIV IS THE ONE MOST UNIVERSALLY KNOWN. Painted by Hyacinthe Rigaud in 1701, and now on display in the Louvre Museum, this work set the image of the sovereign for posterity. The painting, originally intended for the grandson of Louis XIV, Philippe d'Anjou, then king of Spain, so pleased the Sun King that he decided to keep it at Versailles and to put it on display in the Salon d'Apollon.

THE MONARCH IS DRESSED IN HIS BLUE CORONATION MANTLE with gold fleur-de-lys and wearing Charlemagne's sword. The feet step forward from under the mantle, but not to make the steps of a dance as has often been claimed. This posture was doubtless inspired by the original statue of Louis XIV in the Place des Victoires in Paris, in which the king steps forward to crush the hydra of the Triple Alliance. The gesture has been kept even though the monster is no longer under the feet of the sovereign. Louis XIV leans on his sceptre, strangely held upside-down, on a tile where the crown and Hand of Justice are placed. In the background, the low relief illustrates an allegory of Justice adorning the base of a column, symbol of power. A genuine icon of the reign, this work depicts a magnificent king of peace whose power is always used with justice.

2. *Apollo Tended by the Nymphs*, François Girardon (1628-1715) and Thomas Regnaudin (1622-1706) 1667-1675. Group, marble, H. 214 cm, W. 303 cm, D. 235 cm. Versailles, Musée national des Châteaux de Versailles et de Trianon. Placed in 1675 inside the Tethys grotto in Versailles; transferred in 1684 to the grove of Fame; transferred in 1704 to the Marais grove; placed in 1778 in the new grove of Apollo's Bath; removed on 10 July 2008.

3. *Portrait of Louis XIV*, Hyacinthe Rigaud (Perpignan 1659 - Paris 1743), signed and dated: "1701". Oil on canvas, H. 277 cm, W. 194 cm. Paris, Musée du Louvre, Paintings Department.

Part I – Guide to the exhibition

THE KING'S GLORY ROOM 2

THE ROYAL MANUFACTORIES WERE ASSOCIATED WITH the creation and dissemination of masterpieces designed to immortalise the glory of Louis XIV. Unfortunately, many of their products have disappeared: in particular, only two of the monumental cabinets made by Domenico Cucci and Pierre Gole for the king have survived. Exceptionally loaned by the Duke of Northumberland, the cabinet presented here testifies to their magnificence: it was on display in the Grand Appartement in Versailles and has now returned for the first time to the Château for which it was created. In contrast, we can admire a much greater monogram of the hangings and carpets produced by the Gobelins and Savonnerie manufactories. The woven series on the theme of the history of the king was one of the most prestigious. These works are outstanding in their quality and their scale. The same goes for the large equestrian portraits and paintings from Marly, vestiges of a dazzling decor that has disappeared.

SELECTED EXHIBITS

A very large cabinet of a pair, Domenico Cucci, 1677-1682



THIS CABINET AND ITS PENDANT, WHOSE DESIGN was supervised by the painter Charles Le Brun, are the only survivors of the extraordinary cabinets commissioned by Louis XIV. Traditionally designed for storage purposes with many drawers, these cabinets are truly exceptional. In fact, only one third of the cabinet is taken up by storage spaces. While the three drop leaves in the lower part open to reveal two mirrors behind each one, the two doors in the upper part open on three drawers. And the central part of the unit does not open. In fact, these cabinets were purely ceremonial in function.

THE HARDSTONE MARQUETRY PANELS, also produced by the Gobelins manufactory in Paris, form the most extraordinary part of the decor. On a black background, they are made up of fragments of lapis lazuli, jasper, agate and other precious stones. They depict birds, bouquets of flowers, baskets of fruit, and in the lower section a spaniel and a monkey gathering fruit. Delivered in 1682, it is likely that these cabinets were placed in the Salon de Mars. However, they stayed only a short time in Versailles, replaced at the end of the 1680s by silver furniture.

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4. *A very large cabinet of a pair*, Domenico Cucci (Todi 1640 - Paris 1705), 1677-1682. Made from conifer wood and oak (drawers), veneer of ebony from Madagascar and Mozambique (granadilla), kingwood, fillets of pewter, gilt brass, slabs of hardwood; carved, gilt and patinated oak base, rosewood stand Paris, royal manufactory of the Furniture of the Crown, H. 299 cm, W. 196 cm, D. 65 cm. Collection of the Duke of Northumberland. Made in the Gobelins manufactory.

The Earth, carpet from the Grande Galerie of the Louvre, Chaillot, Manufacture de la Savonnerie, woven circa 1675



THIS CARPET, COMPLETED IN 1685, formed part of one of the most ambitious projects of Louis XIV: to entirely cover the floor of the Grande Galerie of the Louvre which links up the Louvre and Tuileries palaces on the right bank of the Seine. Fifteen years were needed to design and weave the ninety-three carpets intended to cover the floor of the gallery, over 400 metres long. The carpets woven for it made up one of the largest orders ever undertaken by the Savonnerie manufactory, founded by Louis XIV on the hill of Chaillot in Paris, on the site of a former soap factory whose name was thus preserved. The production of this manufactory was mostly intended for furnishing the royal residences. The general design of the series of carpets was drawn up by Charles Le Brun who gave each one an allegorical theme and, in order to break the monotony of this immense sweep, the extremities of the carpets present alternatively trompe-l'oeil low reliefs or landscapes.

THE LOW RELIEFS HERE DEPICT BACCHUS AND CERES, gods of the earth; this carpet is dedicated to the Earth, one of the four elements. In the centre of the composition is the terrestrial globe surrounded by four heads of animals that symbolise the four continents: an elephant's head for Africa, a crocodile for America, a camel for Asia and a horse for Europe. The thematic unity between all the carpets was formed by the arms of France and the monogram of the King, the military trophies and especially the large foliated patterns that stand out on a black background.

5. *The Earth*, Carpet of the Grande Galerie of the Louvre, after a model attributed to Charles Le Brun. Woven circa 1675, workshop of Jeanne Haffrey († 1719), widow of Philippe Lourdet († 1670). Chaillot, Savonnerie manufactory. Wool (weft: linen), 5 knots per cm L. 891 cm, W. 451 cm. Paris, collection of the Mobilier National. no.187 of the chapter on carpets of the General Inventory of the furnishings of the Crown; given in payment in Year V to Jacques de Chapeaurouge; bought by the Garde-Meuble in 1826 from the weaver Alexandre Maignet.

Part I – Guide to the exhibition

THE KING OF PEACE AND THE KING OF WAR ROOM 3

THE IMAGE OF LOUIS XIV ALWAYS COMBINES THE TWOFOLD FIGURE OF THE KING OF PEACE AND THE KING OF WAR. The king is the guarantor of the prosperity of the kingdom: this is the theme of numerous public monuments erected during his reign, notably the eastern façade of the Louvre for which numerous projects were studied. The grandeur of the kingdom is also manifested in the ambassadorial missions received from sovereigns in the far corners of the known world: the most famous were the embassies of Siam in 1686, and Persia in 1715, both of which were received in the Hall of Mirrors.

A DIPLOMATIC GIFT FROM THE VENETIAN REPUBLIC, the exceptional suit of armour presented here is decorated with episodes from the first military campaign undertaken by Louis XIV in person, during the War of Devolution (1667-1668). The other paintings of this room evoke certain decisive moments of the Dutch War (1672-1678) during which Louis XIV emerged as a true king of war. It was only after the Siege of Namur, in 1692, that the king definitively stopped showing himself at the head of his troops.

SELECTED EXHIBITS

Armour of Louis XIV, Giovanni Battista and Francesco da Garbagnate, 1668



A GIFT FROM THE VENETIAN REPUBLIC, this medium-length suit of armour was intended for Louis XIV. It was with gifts like this that the Serenissima sought to obtain the help of Louis XIV in its struggle against the Turks. Several years previously, the Sun King had received from the Republic the vast painting by Veronese, *The Feast in the House of Simon*, placed in the Salon d'Hercule. It is still there today.

MADE IN BRESCIA, A GREAT CENTRE FOR LUXURY PRODUCTS AT THE TIME, along with Milan, the armour of Louis XIV is distinguished by its extremely simple form that contrasts with the sumptuous decor intended to highlight the military prowess of Louis XIV. The sun, symbol of the French monarch, and his motto *nec pluribus impar*, appear on the top of the helmet. The sides are decorated with fleurs-de-lys. The breastplate and the backplate are decorated with imposing fleurs-de-lys and large medallions depicting the military victories of the King. These are the battles of the War of Devolution, the first major campaign in which Louis XIV took part. Launched following the death of the king of Spain, Philip IV, this war enabled the Sun King to conquer the Spanish Low Countries, i.e. essentially the fortified cities of Flanders. The central medallion depicts the handing over to Louis XIV of the keys of the city of Lille, the largest fortified town in Flanders.

The Crossing of the Rhine, Adam Frans van der Meulen, circa 1679



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THE MOST CELEBRATED HEROIC EPISODE OF THE REIGN WAS THE CROSSING OF THE RHINE, on 12 June 1672, when the Comte de Guiche and other commanders swam across the Rhine, imitating Alexander crossing the river Granicus. The king was not among them, as he took the prudent advice of the Prince de Condé. Nevertheless, many versions of the crossing of the Rhine were produced, in allegorical form by Charles Le Brun or Michel II Corneille, or more faithful to the unfolding of the combats and the topography

of the site by Adam Frans van der Meulen. It was in fact after the first conquests of the Dutch War and notably the crossing of the Rhine that the title 'Louis the Grand' was given to the sovereign.

Louis XIV Granting Audiences, Attributed to Adam Frans van der Meulen and François Verdier, circa 1672-1673



8

TWO LITTLE KNOWN PAINTINGS kept in the Budapest Museum of Art provide the most perfect illustration of the twofold image of the king of peace and the king of war. The first painting shows Louis XIV pointing out to Glory the chests of gold and silver that will finance the war. In the other painting, watched by Apollo and Minerva, and in front of a building under construction, Louis XIV grants audiences to figures standing around him: he is depicted as a king of peace and the subject means that a good ruler must always be easy to approach.

The portraits, on the right, of Madame of Montespan and her brother the Duc de Vivonne, suggest that the king's mistress commissioned the work. Its style indicates that it was painted by Adam Frans van der Meulen in collaboration with François Verdier, who probably painted the allegories that appear in the clouds.

The Taking of Maastricht, Joseph Parrocel, 1676



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IN SPITE OF HIS DESIRE TO WIN FAME ON THE BATTLEFIELD, Louis XIV was known as the 'king of sieges'. They were essential subjects for the artists assigned to painting the history of the reign. For his reception canvas for the Royal Academy of Painting and Sculpture, presented on 4 November 1676, Joseph Parrocel took his inspiration from the scenes painted by Adam Frans van der Meulen in the 1660s: the king and the principal officers are depicted on horseback in the foreground, the middle ground shows the battles and the siege operations, while the besieged town is shown in detail in the background.

7. *The Crossing of the Rhine*, Adam Frans van der Meulen (Brussels 1632 – Paris 1690), circa 1679. Oil on canvas H. 83 cm, W. 158 cm. Caen, Musée des Beaux-Arts. Sent by Napoleon to the museum of Caen in 1811; transfer of the State ownership to the city of Caen, 2007.
8. *Louis XIV granting audiences*, Attributed to Adam Frans van der Meulen and François Verdier (Brussels 1632 – Paris 1690), (Paris 1651 – Paris 1730), circa 1672-1673. Oil on canvas, H. 70 cm, W. 116.5 cm. Budapest Museum of Art, Esterhazy collection; purchased in 1811 from the painter Huybens.
9. *The Taking of Maastricht*, Joseph Parrocel (Brignoles 1646 - Paris 1704), 1676. Oil on canvas, H. 142, W. 185 cm. Versailles, Musée national des Châteaux de Versailles et de Trianon Collection of the Académie royale de Peinture et de Sculpture.

Part I – Guide to the exhibition

THE VERY CHRISTIAN KING AND THE KING'S PHYSICAL BODY ROOM 4

SINCE THE MIDDLE AGES, THE KING OF FRANCE was called the Very Christian king. He was also a miracle-working king, with the power to cure scrofula (the 'king's evil'), as can be seen in the painting by Jean Jouvenet presented here. Like his mother Anne of Austria and his wife Maria Teresa, Louis XIV was always scrupulous in carrying out his religious duties. He manifested his piety by the construction of the Hôtel Royal des Invalides for his soldiers and, another exceptional monument, the royal chapel of the Palace of Versailles.

LOUIS XIV WAS ALSO VERY MUCH A MAN, in no way insensible to female beauty. Blessed with a particularly robust constitution, he was nevertheless marked by age and illness and never required his portrait artists to hide these effects. The extraordinary wax portrait by Antoine Benoist shows him with all the striking details of inevitable physical decrepitude

SELECTED EXHIBITS

Louis XIV, Antoine Benoist, circa 1700



DATING FROM AROUND 1705, the portrait of Louis XIV by Antoine Benoist is surprisingly, almost frighteningly realistic. The artist, a specialist in wax portraits, had obtained the title of "painter to the King and his unique sculptor in coloured wax". He produced at least eleven portraits of Louis XIV at different times of his life.

THE EXAMPLE PRESENTED HERE IS THE ONLY ONE TO HAVE COME DOWN TO US. It was probably based on several direct casts of the King's face, which would explain the accuracy of the likeness. It is possible to see on the skin of the cheek the traces left by the smallpox that the king contracted in his childhood. During the recent restoration of this portrait, it was found that the hair was human in origin and had become discoloured by too long exposure to daylight. It was brown as in the lock turned around on the bottom left.

THE KING WAS THEN AGED ABOUT 65, with a little over ten years to live, but he already seems to be engaged in an inexorable struggle against physical decrepitude.

10. *Louis XIV*, Antoine Benoist (Joigny 1632 - Paris 1717), circa 1700. Relief in white beeswax (thickened with lead nitrate and clay) paint, painted glass for the eye, hair (originally brown), white lace, silk (originally blue), crimson velvet, holding pins and nails, gilt wooden frame. H. 52 cm, W. 42 cm. Versailles, Musée national des Châteaux de Versailles et de Trianon. Background: attested in 1833 in the collection of Pauline Knip as from the collection of the Comte de Maurepas; acquired in 1856.

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Louis XIV Offering his Crown and Sceptre to the Blessed Virgin, Philippe de Champaigne, circa 1650

THE PAINTING BY PHILIPPE DE CHAMPAIGNE, from Hamburg, depicts Louis XIV offering his sceptre and crown to the Child Christ and the Blessed Virgin. This work has been linked to the solemn renewal of the Vow of Louis XIII by the young sovereign, on 25 March 1650, confirming the Blessed Virgin as the “special protectress” of the kingdom.

LOUIS XIV CARRIED OUT the vow of his father only at the end of the reign, in 1699, when he ordered a new altar for Notre-Dame.

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The Elevation of the Cross, Charles Le Brun, 1684-1685



THIS ELEVATION OF THE CROSS WAS COMMISSIONED FROM CHARLES LE BRUN by Louis XIV to match *The Carrying of the Cross* by Pierre Mignard, also presented in the exhibition. Since the death of Colbert in 1683, the two painters, Le Brun and Mignard, were rivals for the favour of the King. Mignard had more powerful protectors but Le Brun never forfeited the royal benevolence.

LE BRUN INTENDED THE ELEVATION OF THE CROSS to be the first work of a series of paintings illustrating the life of Christ. Each of these paintings was presented to Louis XIV in Versailles. Each time, the king publicly showed his great admiration to the painter. Once he interrupted a Council session so that the Ministers could admire the work of Le Brun.

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PAINTINGS FORMED THE ARTISTIC TESTAMENT OF LE BRUN and at the same time they were the last episode in his close relationship with Louis XIV that had begun thirty years before. The consummate technique of the painter in his later career was drawn on to convey religious feeling. The themes tackled became more intimate and interior in the last painting of this series, *The Adoration of the Shepherds*.

11. *Louis XIV Offering his Crown and Sceptre to the Blessed Virgin*, Philippe de Champaigne (Brussels 1602 – Paris 1674) circa 1650, Oil on canvas, H. 118 cm, W. 100 cm
Hamburg, Hamburger Kunsthalle. Collection of J. D. A. Langeloh, sold in Hamburg, 13 February 1826; J. Amsinck bequest to the Kunsthalle in 1879.
12. *The Elevation of the Cross*, Charles Le Brun, (Paris 1619 – Paris 1690), 1684-1685. Oil on canvas, H. 155 cm, W. 197 cm. Troyes, Musée des Beaux-Arts.
Commissioned by Louis XIV in 1684; placed on deposit by the Louvre in the Musée de Troyes in 1955.

Part I – Guide to the exhibition

THE KING'S TASTE

ROOMS 5

THE RECENT FINDINGS OF ART HISTORIANS have revealed that Louis XIV was a fervent lover of art. This taste was partly inherited from Mazarin and covered decorated gems, rare, fine and precious stones set in magnificent surrounds. Louis XIV possessed a great monogram of them and liked to leave them on display on consoles in front of mirrors. For the first time, this type of presentation is evoked here in drawings of the period. The king also liked small bronze sculptures, which he mixed with the gems and paintings that he accumulated in the refined setting of his collector's apartment in Versailles. Among the treasures presented separately were miniatures, and notably the "vellums of the Museum", as well as the antique cameos and medals of the king's *Histoire métallique*.

IN PAINTING, LOUIS XIV fostered a personal relationship with his successive leading painters, Charles Le Brun and Pierre Mignard, several of whose masterpieces are presented here. For the *Portement de croix* (Carrying of the Cross) painted by Mignard, Louis XIV asked Le Brun to produce a pendant on the theme of the *Élévation de la croix* (Elevation of the Cross) so that they could go on display in the Billiards Room. Thereafter, Le Brun produced his last canvasses for the king by developing a cycle of scenes of the Passion. Painted by Louis II of Boulogne, Nicolas Tournier and Valentin de Boulogne, the paintings presented in the upper part come from the overdoors and the attic of the king's bedchambers in Versailles.

THE TWO COMMODES BY ANDRÉ-CHARLES BOULLE and the desk by Pierre Gole are among the very rare pieces of furniture of Louis XIV to have survived. His furniture was dispersed during the reign of his successor in sales organised by the royal Furniture Storekeeper. In order to sell marquetry panels separately, the most sumptuous pieces of furniture were dismantled.

SELECTED EXHIBITS

Stone vessel, Italy, middle of the 16th century, mounted in Paris, circa 1670



A MASTERPIECE OF ITALIAN SILVER WORK FROM THE 16TH CENTURY, this exceptional lapis lazuli vessel set in a silver mounting adorned with figures in enamelled gold and gilt silver, was one of the finest pieces of the gemstone collection of Louis XIV. The splendour of his collection, consisting of 823 items, surpassed the collections of all his predecessors, as well as those of the Medicis in Florence and Habsburgs in Vienna. In this period, equivalent abundance and diversity could be found only in the rival collection of his eldest son, the Grand Dauphin. It was from Mazarin, whose collections he knew well, that the young Louis XIV derived his passion for collecting.

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13. *Vessel*, Italy, mid-16th century. Lapis lazuli, enamelled gold, gilt silver. Stone, Mounting: Paris, circa 1670. H. 41.5 cm, W. 37.5 cm, D. 18.5 cm. Paris, Musée of the Louvre, Département des Objets d'art. Entered the collection of Louis XIV before 1673.

Box with portrait of Louis XIV, Jean Petitot, circa 1680



14

PAINTED IN ENAMEL BY JEAN IER PETITOT, considered in the 16th century as “the finest enamel painter in Europe”, this small precious object featuring the portrait of Louis XIV is a diamond ‘portrait box’. Although called a box, it does not open and is closer to a medallion. A present given in the name of the king to ambassadors, army commands and loyal servitors, the portrait box was a distinctive mark of honour for the recipient. This type of box was also valued as a treasure: made of gold and silver and enamelled, it could be embellished with rubies, emeralds and topazes, or diamonds as in this one, set into plates of silver to enhance their brilliance. The back is covered with a gold plate featuring the royal monogram, a double ‘L’ entwined, surrounded by foliated patterns and topped by a crown.

THIS PORTRAIT BOX IS THE BEST PRESERVED AND THE OLDEST KNOWN TO DATE. The king’s Books of Precious Stones contain references to over 400 boxes made during the reign of Louis XIV, but only two intact boxes presented in the exhibition have come down to us, as the stones were very often reused or sold.

King David Playing the Harp, Domenico Zampieri, circa 1620



15

THIS PAINTING FROM THE 17TH CENTURY BY THE ITALIAN ARTIST DOMENICO ZAMPIERI caught the attention of Louis XIV who had it installed in his Grand Appartment, and then in his Inner Appartment. It was not only the quality of the painting that pleased the Sun King but also its subject, as he probably recognised himself in the great biblical figure of king David. In fact, Louis XIV was a passionate lover of music and king David is the model of the king-musician. King David also carried on an affair with a married woman, Bathsheba, and Louis XIV had numerous mistresses. Moreover, the image of a repentant king inspired the Sun King who had decided to bring more religious expression into the end of his reign. In this painting, the art of Zampieri is based on the rigorous horizontal and vertical lines of the composition, tempered by the bent body of David matching the curve of the harp. The Italian artist also brings out the expression of passions: divine inspiration and repentance can be seen in David’s face.

Desk with upper tier of drawers, Pierre Gole, 1672



16

THIS DESK WAS ONE OF THE FIRST OF THIS MODEL to have been delivered to the royal furniture store. It consists of two side chambers linked by a central one in the rear, surmounted by a desktop closed by a drop leaf and the tier of drawers. In spite of its appearance, it is indeed intended for writing. The top folds backwards and what appears to be a long drawer in the front is in fact a drop leaf that folds out to the front and thus creates a surface large enough for writing on.

The metallic look of this desk is due to its facing: Boule marquetry panels with sheets of pewter and brass and a stand of gilt wood. Its belonging to the royal collections is indicated by the presence of fleurs-de-lys carved on the stand or marked on top of the row of drawers.

FOR THE ORNAMENTATION OF THE SECTION ANGLES and framing of the drawers, Pierre Gole used a technique inspired by Japanese lacquers imported into Europe since the 16th century, a black-based lacquer inset with small pieces of mother-of-pearl, used for other pieces of furniture made by him.

14. *Portrait of Louis XIV*. Jean Petitot (Geneva 1607 - Vevey 1691), circa 1680. Miniature with diamond surround, Mounting by Pierre or Laurent Le Tessier de Montarsy, circa 1680. H. 7.2 cm, W. 4.6 cm. Paris, Musée du Louvre, Département des Objets d'Art. Bergé sale 2009; purchased thanks to the Société des Amis du Louvre.

15. *King David Playing the Harp*, Domenico Zampieri, (Bologna 1581 - Naples 1641), circa 1620. Oil on canvas, H. 240 cm, W. 170 cm. Versailles, Musée national des Châteaux de Versailles et de Trianon.

16. *Desk with upper tier of drawers*, Pierre Gole (circa 1620 - Paris 1684), 1672. Copper and pewter marquetry, mother-of-pearl on black lacquer, gilt bronze, carved and gilt wood, H. 89 cm, W. 88.5 cm, D. 55.3 cm. Collection of the Trustees of the 9th Duke of Buccleuch's Chattels Fund. Probably delivered by Gole to Louis XIV in 1672; sold in 1741; acquired by Sieur Million, then collection of the Dukes of Buccleuch.

Part I – Guide to the exhibition

LOUIS XIV, MUSIC AND DANCE ROOM 6

THROUGHOUT HIS REIGN, the king was a passionate lover of music. His encouragement was decisive for the career of Lully, creator of French lyrical tragedy. The melody of a piece of music heard in his childhood and dictated from memory by the aged king constitutes a particularly moving document, apart from showing his exceptional talent. Louis XIV was also until 1670 an outstanding dancer. The ballet costume presented here is the only survivor of this period when French choreographic art flourished.

AT THE BEGINNING OF HIS REIGN, the king took part in the organisation and holding of dazzling festivities. Immortalised by miniatures and engravings, the most splendid were those held in Paris at the Carrousel des Tuileries in 1662 and, in Versailles, the festivities of 1664, 1668 and 1674.

SELECTED EXHIBITS

Ballet costume for a dancer, France 17th century



16

THE FIRST GRAND BALLET DANCED BY THE KING was the *Fêtes de Bacchus* in 1651. Then aged twelve, Louis XIV played six roles: a trickster, a soothsayer, a bacchante, a ‘frozen man’, a titan and a muse. For his last entrance he appeared as a concubine of Apollo in a golden glory set that filled the entire stage of the Palais-Royal theatre. In 1653, he danced in the *Ballet de la nuit* as the Rising Sun, dressed in a costume of gold rays of light, and the next year as Apollo in *Les Noces de Pélée et de Thétis*. In 1662, in *Ercole amante*, he again played the sun, appearing in a “globe of clouds” holding the sceptre and wearing his royal mantle adorned with gold fleurs-de-lys.

THESE ROLES REPRESENTING HIS POWER did not rule out his dressing up as a village maiden at a masked ball held in 1665, or, two years later, playing the role of a Spaniard in the *Ballet des Muses* where he skilfully played castanets. In 1654, he played the part of a terrible Fury alongside Lully in *Les Noces de Pélée et de Thétis*.

AFTER THE KING STOPPED PLAYING IN THESE BALLETS, their costumes continued to be lauded in Europe. The costume presented in the exhibition was made in the 17th century for a male dancer. It still looks marvellous today thanks to the extreme refinement of its embroidery enhanced with fake precious stones. The motifs are comparable to those designed circa 1677 by Berain for similar costumes. In spite of the addition two centuries later of fake pearls, it is an outstanding example of the know-how of the costume-makers of the reign of Louis XIV.

16. *Ballet costume for a male dancer*, Tailleur des Menus Plaisirs du Roi, France, 17th century. In two part: For the body: silk satin on linen with linen cord, the upper part adorned with green silk taffeta and embroidery. H. 50 cm, W. 59 cm. For the skirt: entirely lined with blue cotton or linen, blue silk satin in two strips embroidered with silver and black-brown patterns, trimmed with silver braiding punctuated by black-brown velvet. H. 41 cm, W. 120 cm. Paris, bibliothèque-musée de l'Opéra. Collection Jeanne Chasles; acquired in 1958 by the bibliothèque-musée de l'Opéra thanks to the generosity of Mme Gilberte Courmand.

Ring Race and Array of the Five Nations in the Amphitheatre, Israël Silvestre and Jacques I^{er} Bailly, 1670



17

AFTER THE ACCIDENT THAT COST HENRI II HIS LIFE IN A TOURNAMENT, Catherine de Médicis replaced this dangerous exercise by the less violent games of the carrousel, an equestrian entertainment imported from Italy. The carrousel of 5 and 6 June 1662, depicted on this engraving enhanced with watercolour, celebrated the first birthday of the Dauphin, the eldest son of Louis XIV. The carrousel was accompanied by sumptuous parades in Paris and in the courtyard of the Palais des Tuileries before nearly 15,000 spectators. It was made up of five sections (quadrilles) representing the five most celebrated nations and peoples in history, a pretext for the design of exotic costumes mostly drawn from fantasy: Louis XIV led the Roman troops, symbol of the universal monarchy. The luxurious

pomp staged here was intended by Louis XIV to show the nobility, the kingdom and all of Europe that the disorders of the Fronde rebellion were a thing of the past.

TO IMMORTALISE AND DISSEMINATE THE GLORY OF THIS EVENT, the King commissioned a series of engravings from Israël Silvestre, and had his personal copy painted with gouache by Jacques Bailly, a famous miniaturist. The engravings presented in this exhibition come from this series, incontestably one of the finest of the 17th century.

Portrait of Molière in the Role of Caesar in “La Mort de Pompée”, Nicolas Mignard, 1657 or 1658 (?)



18

THE PORTRAIT OF THE ACTOR PAINTED BY NICOLAS MIGNARD gives the most faithful image of Molière in the role of a tragic actor as Caesar in Corneille's *La Mort de Pompée*.

IN 1658, MOLIÈRE ACTED BEFORE LOUIS XIV in *Nicomède*, by Corneille, and in a comedy he himself wrote, *Le Docteur amoureux*. But it was not until the performance of *Fâcheux à Vaux*, in 1661, that the idea of collaboration with Lully arose. At the beginning of this comedy-ballet, Molière played the role of Sylvandre, dancing a courante and singing the melody, the only page by Lully inserted in the score written by Beauchamps. Thereafter, they were to work closely together.

THE TASTE OF THE SOVEREIGN FOR THE COMEDY-BALLETS of Molière and Lully grew. He attended them without taking part. The pleasure he took in these entertainments is recorded during the performances in Versailles of *L'Amour médecin*, in 1665. The king's doctors were so “covered in ridicule” on the stage that he laughed heartily. This success,

which led to Molière's troupe being placed under the protection of the monarch with a pension of 6,000 livres, was repeated at the court with Monsieur de Pourceaugnac, in 1669, and the *Bourgeois gentilhomme* in 1670, where Lully shone in the role of the Mufti. The following year, the tragedy-ballet *Psyché* marked the end of this collaboration.

17. *Ring Race and Array of the Five Nations in the Amphitheatre*, in Charles Perrault, “Cours de testes et de bague faites par le Roi et par les princes et seigneurs de sa Cour en l'année M. DC. LXII.” Israël Silvestre and Jacques I^{er} Bailly (Nancy 1621 – Paris 1691), Graçay 1629 – Paris 1679). Watercolour and gouache engraving with gold highlights. Copy of Louis XIV Paris, Imprimerie royale, 1670. H. 68 cm, W. 90 cm. Versailles, bibliothèque municipale. Private collection of Louis XIV; Public collections of the municipal library of Versailles since the Revolution.

18. *Portrait of Molière in the Role of Caesar in La Mort de Pompée*, Nicolas Mignard (Troyes 1606 – Paris 1668) 1657 or 1658 (?). Oil on canvas, H. 79 cm, W. 62 cm. Paris, collections of the Comédie-Française. Sale of 15 February 1783, no. 25; sale of 3-5 February 1868, no. 4, after the death of Vidal, former first violinist of the Chapelle Royale; acquired for the Comédie-Française via Étienne Arago.

Part I – Guide to the exhibition

ARCHITECTURE, THE ART OF GARDENS AND THE KING'S ANIMALS

ROOM 7

VERSAILLES AND ITS SATELLITES, MARLY AND TRIANON, testified to the king's taste for architecture and the art of the garden, two domains in which the king involved himself to the point of taking part in their design. During his reign there was a prodigious development in the art of garden statuary. Among the most original of the groves, the Labyrinth of Versailles, now disappeared, held over three hundred animals cast in lead. Louis XIV also appreciated living animals which were taken care of in the Menagerie of Versailles. He had them painted also, including his favourite hunting dogs.

SELECTED EXHIBITS

Panoramic View of the Palace and Gardens of Versailles, Pierre Patel, circa 1668



PIERRE PATEL PAINTED THE PALACE OF VERSAILLES CIRCA 1668 after the first work on the extension of the Château was carried out for Louis XIV.

ADOPTING A BIRD'S-EYE VIEW, originally a Flemish technique, the artist depicts in detail the site between the emerging town and the gardens, devoting painstaking attention to the brushwork and the quality of the details.

THIS PAINTING ALSO SHOWS US BUILDINGS THAT HAVE NOT SURVIVED: the church of Saint-Julien and the Tethys grotto, a small pavilion surmounted by a water reservoir.

DESCRIBED IN HIS POST-MORTEM INVENTORY as “ordinary painter to the king for the royal residences”, Patel produced this panoramic view of the palace and gardens of Versailles as part of an official commission for views of the royal residences.

22

The Construction of the Palace of Versailles, Adam Frans van der Meulen, circa 1680



THE PAINTING BY ADAM FRANS VAN DER MEULEN on the left shows the huge building site that transformed the first Versailles of Louis XIV into the immense palace that we know.

THE GROUND IS STREWN WITH BLOCKS OF STONE while the workmen and skilled tradesmen are at work. In the foreground is the Grande Ecurie, and we can see the wings of the Ministries under construction.

IN THE GROUP IN THE FOREGROUND, we can see Colbert dressed in black and probably the architect Hardouin-Mansart showing a plan. As in the painting by Patel, the presence of the King is evoked by his carriage about to pass through the gates.

20

The Grove of the Star Fountain; Alpheius and Arethusa appearing in the pool and several frightened Nymphs in front of it, Jean II Cotelle, circa 1693



WHEN THE FIRST WORK ON THE TRANSFORMATION OF THE PALACE OF VERSAILLES began in 1661, Louis XIV asked Le Nôtre to make the woody plain of Versailles into one of the most beautiful gardens of the kingdom. In spite of its natural scarceness on the site, water was made to spring from numerous fountains and ornamental ponds, but this was the result of colossal drainage works carried out by the king's engineers. In this way, the sovereign demonstrated to the world that even nature could not resist his commands.

LOUIS XIV NATURALLY WISHED TO CELEBRATE THIS SUCCESS, so in 1688 he commissioned an ambitious cycle of twenty-four paintings, most of them executed by Jean Cotelle, and intended to decorate the Gallery of the Grand Trianon where they are still exhibited today.

THE WORKS PRESENTED IN THE EXHIBITION, such as *The Grove of the Star Fountain with Alpheius and Arethusa*, are miniature gouache reproductions of this cycle by the same painter. Jean Cotelle was a history and portrait painter, not a specialist in topographical painting. That is why he gave a more intellectual dimension to each of his garden views by peopling them with mythological gods and goddesses in the foreground and in the sky of these compositions. Executed with exceptional precision, these views are

inestimable documents showing the state of the gardens of Louis XIV at the end of the 17th century.

21

20. *The Construction of the Palace of Versailles*, Adam Frans van der Meulen (Brussels 1632 - Paris 1690) circa 1680. Oil on canvas, H. 103 cm, W. 138 cm London, collections of Her Majesty Queen Elizabeth II. Purchase of George IV.

21. *The Grove of the Star Fountain; Alpheius and Arethusa appearing in the Basin and several frightened Nymphs in front of it*, Jean II Cotelle (Paris 1645 - Villiers-sur-Marne 1708) 1693. Gouache on paper, H. 45.7 cm, W. 35.7 cm. Versailles, Musée national des Châteaux de Versailles et de Trianon. Collection of the Marquis de Louvois, Château de Meudon; royal collection in 1691; sold after the Revolution; collection of Georges Heine, Paris Heine bequest to the Musée des Arts décoratifs on 11 March 1929; deposited at the Palace of Versailles on 10 August 1971.

Part I – Guide to the exhibition

THE MYTH ROOM 8

THE IMAGE OF LOUIS XIV WAS ALSO BUILT UP on the margin of or outside of the royal administration. The bronze statues of the sovereign erected in the centre of the principal towns of the kingdom provide the most spectacular illustration of this. Although they were destroyed during the Revolution, the reliefs that accompanied them have survived by chance: this is the case of those of the Place des Victoires in Paris, cast by Desjardins, and those of the monument in Rennes sculpted by Coysevox. Among the royal busts presented here, the one by François Girardon is particularly remarkable for its depiction of the king in all his majesty and humanity. In the homes of his people, engraved Almanacs disseminated an image of the king often at odds with the official iconography.

SELECTED EXHIBITS

Brittany offering Louis XIV the scale model of his equestrian statue while the king receives ambassadors in the Grande Galerie of Versailles,
Antoine Coysevox, 1692-1693



THIS LOW RELIEF WAS EXECUTED FROM 1692 on and comes from the pedestal of the equestrian statue of Louis XIV in Rennes. It was sculpted by Antoine Coysevox. The scene depicts the allegory of Brittany offering to Louis XIV the scale model of his equestrian statue. The fictional setting is the Hall of Mirrors in Versailles, but it also shows a historical event: the reception of the ambassadors of Siam by the King in 1686. The Siamese ambassadors disembarked in France at Brest and processed triumphantly through Brittany to reach Versailles. Louis XIV, seated on his silver throne placed on a magnificent carpet from the Savonnerie manufactory, is accompanied by the Grand Dauphin, Monsieur, the King's brother, and his three grandchildren still in their infancy. In the background, on the left, a painting hanging from one of the arcades of the Hall depicts the wedding of Louis XII and Anne de Bretagne which sealed the union of Brittany and France at the end of the 15th century.

22

THIS RELIEF PROVIDES THE MOST DAZZLING EXAMPLE of the art of Coysevox whose rigorous composition faithfully renders the varied effects of depth and contrast of the scene's perspective.

22. *Brittany offering Louis XIV the scale model of his equestrian statue while the king receives Ambassadors in the Grande Galerie of Versailles*, Antoine Coysevox (Lyon 1640 – Paris 1720) 1692-1693, low relief in bronze, lost-wax process, H. 138 cm, W. 218 cm, D. 1.2 cm. Rennes, Musée des Beaux-Arts. These low reliefs adorned the sides of the pedestal of the equestrian statue of Louis XIV commissioned by the États de Bretagne; estimate and contract signed 21 and 23 May 1692; executed in 1692 and in 1693; the reliefs with all the monument reached Nantes only in 1713, then Rennes in 1715; installed and inaugurated in 1726; only two large low reliefs escaped the destruction of the monument in 1793, when they were taken down and put in the Museum.

Louis XIV on horseback, François Girardon, 1694

23

AT THE END OF 1685, AT THE REQUEST OF SUPERINTENDENT LOUVOIS, the sculptor Girardon was commissioned to design the equestrian statue of Louis XIV. It was installed on the Place Vendôme in Paris. The exhibition presents a reduced version of it. In contrast to the likenesses produced by Bernini or Le Brun, Girardon produced a much calmer figure. The King's horse is not rearing up but ambling. Moreover, the King is dressed in antique costume, his wig the only concession to the contemporary world.

THE ICONOGRAPHY ADOPTED BY THE SCULPTOR COMPLIED WITH the official commission, the purpose being to show the King in a majestic attitude, full of timeless authority. The statue was cast in 1692, requiring prodigious technical skill. After its destruction, exactly one century after, only the King's left foot remained.

The French Parnassus, Louis Garnier, Simon Curé, Augustin Pajou, 1718-1721

24

COMPLETED IN 1721 BY THE SCULPTOR LOUIS GARNIER, *The French Parnassus* was originally supposed to be consecrated entirely to the glory of the reign of Louis XIV, who had died six years before. Seated on the summit of a mountain evoking the Parnassus of mythology, the King is depicted as Apollo and accompanied by the horse Pegasus, symbol of poetic enthusiasm. But this Parnassus is French: on the flanks of the mountain eight men of letters and a musician chosen from the most illustrious talents of the reign of Louis XIV replace the nine muses of the Greek Parnassus. In the centre, the principal trio is formed by Racine, Molière and Corneille, the latter standing, with Lully also standing on the left. In 1743, the mountain was enlarged to receive other statuettes such as that of Voltaire, as well as additional medallions and inscriptions. On the immense wooden base carved circa 1760, the statuette of Evrard Titon du Tillet, designer and donor of this stunning memorial, was added at the request of the royal administration.

THE ORIGINAL PROJECT OF TITON DU TILLET WAS FOR A LARGE-SCALE PUBLIC MONUMENT for which the work of Garnier was only the preparatory scale model. Rising nearly twenty metres high, it was intended for Paris, to stand either in the Cour Carrée of the Louvre, or at the top of the Champs-Élysées, where the Arc de Triomphe now stands.

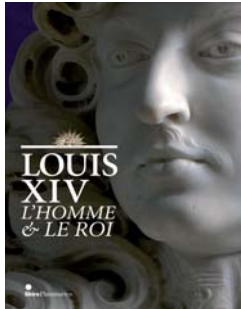
23. *Louis XIV on horseback*, François Girardon (Troyes 1628 - Paris 1715) 1694. Bronze, lost-wax process, H. 102 cm, W. 98 cm, D. 50 cm. Paris, Musée du Louvre, Département des Sculptures. Collection of Girardon; purchased for the king on 15 October, 1784, no 8. Musée des Monuments français in 1796 and assigned to the Louvre in 1817.

24. *The French Parnassus*, Louis Garnier (circa 1638 - Paris 1728), Simon Curé (circa 1680 - Paris 1734), Augustin Pajou (Paris 1730 - Paris 1809). Group, bronze and wood, H. 260 cm, W. 235 cm, D. 230 cm. Paris, Bibliothèque nationale de France (on deposit at the Musée national des Châteaux de Versailles et de Trianon) Designed from 1708 on by Evrard Titon du Tillet and executed between 1718 and 1721 in bronze by Louis Garnier and, for the medallions, by Simon Curé; completed between 1727 and 1732 by eleven other bronze medallions and, after 1732, by eight others; completed between 1743 and 1756 by a new bronze statuette by Augustin Pajou; bequeathed in July 1762 by Titon du Tillet to his nephew Jean-Baptiste Maximilien Titon, with the instruction to donate it to the king; accepted in 1766 by Louis XV and placed in the king's library; completed between 1766 and 1776 by the bronze statuette of Titon du Tillet by Pajou; deposited in 1926 by the Bibliothèque nationale in Versailles.

PART II

PUBLICATIONS

EXHIBITION CATALOGUE

Louis XIV, l'homme et le roi

Nicolas Milovanovic, Alexandre Maral et al

496 pages, 450 colour illustrations, paperback version with flaps: €49, hardback version in slipcase: €65.
Publication date: 14 October 2009

FASHIONED BY THE SOVEREIGN AND HIS ENTOURAGE, the image of the king was a living thing, constantly being shaped and transformed, and based on established models: the king's military valour, the first of the sovereign's virtues; the image of the patron king, protector of the arts; the rex christianissimus, or the image of the eldest son and defender of the Church; the king of glory, the image that Colbert patently built up for posterity. And all the arts were drawn on to serve this invisible glory.

LIKE OTHER SOVEREIGNS IN EUROPE, such as Charles I of England and Philip IV of Spain, Louis XIV saw his role as that of a royal protector of the arts and a collector. He benefited in this regard from the heritage of Mazarin and the action of Colbert, but his own personal taste developed in contact with artists of very great talent: such as Charles Le Brun and Pierre Mignard in painting, Louis Le Vau and Jules Hardouin-Mansart in architecture, André Le Nôtre in the art of gardens, and Jean-Baptiste Lully in music.

THIS EXHIBITION BRINGS TOGETHER TODAY, for the enjoyment of all, the finest pieces from the royal collections with the aim of providing a more comprehensive and detailed presentation of the taste of the monarch: jewellery, cameos, medals, paintings, sculptures, miniatures, objets d'art, examples of the remarkable plethora of masterpieces produced for Versailles and which the king commissioned for his palace. The catalogue brings together the contributions of authors who are authorities in their field – such as Marc Fumaroli and Pierre Rosenberg, to mention only two – to provide an exhaustive and essential review of the subject. Unlike a traditional exhibition catalogue, its originality resides in being based on thematic texts treating the works under subject headings.

THE KING'S ASPIRATION WAS TO RAISE THE ARTS to their highest degree of perfection. The success of his endeavours is patent in these pages.

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Edition

Skira Flammarion
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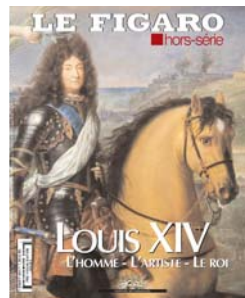
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Le Figaro special issue on *Louis XIV, l'homme, l'artiste, le roi*

PRESS CONTACT
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Le Figaro dedicates to Louis XIV a special issue illustrated like an art book, as exciting as a historical novel. It brings back to life the reign of Louis XIV, evoking his artistic talents, and revealing the marvels accomplished by Le Nôtre in the gardens of the Palace of Versailles. *Louis XIV, l'homme, l'artiste, le roi*, hors-série, Le Figaro, 116 page, €7.90. On sale from 19 October.

and also special issues of *Connaissance des arts* and *Les dossiers de l'art*.

THE PUBLICATIONS OF THE RESEARCH CENTRE OF THE PALACE OF VERSAILLES

IN AUTUMN 2009, the Research Centre of the Palace of Versailles proposes several works arising from the research activities examining the figure of Louis XIV:

Louis XIV et Versailles, Mathieu Da Vinha, Versailles, Art Lys, October 2009, 15 x 21 cm, 48 p., €15

Le Prince et la musique: les passions musicales de Louis XIV, texts compiled by Jean Duron, papers from the symposium of 20, 21 and 22 September 2007 at the Palace of Versailles, Éditions Mardaga/Centre de Musique Baroque de Versailles (Collection «Études du Centre de Musique Baroque de Versailles»), October 2009, 17 x 24 cm, 320 p., 60 black and white ill., 35 colour pl., €29.

Le Versailles de Louis XIV: 1682-1715, Mathieu Da Vinha, Paris, Perrin, September 2009, 25 x 16 cm, 432 p., € 21,90.

Louis XIV espagnol? Madrid et Versailles, images et modèles, Gérard Sabatier, Margarita Torrión et al, Paris/Versailles, Éditions de la Maison des sciences de l'homme/Centre de recherche du château de Versailles (collection «Aulica»), September 2009, 17 x 24 cm, 350 p., 39 black and white ill., 40 colour pl., index, €43

Gaspare e Carlo Vigarani: Dalla corte degli Este a quella di Luigi XIV, Walter Baricchi, Jérôme de La Gorce et al, Milan/Versailles, Silvana Editoriale/Centre de recherche du château de Versailles (collection «Biblioteca d'arte»), September 2009, 17 x 24 cm, 368 p., 94 black and white ill., 20 colour pl., index, €28

Anne d'Autriche. Infante d'Espagne et reine de France, Chantal Grell et al, Madrid/Paris/Versailles, Centro de Estudios Europa Hispánica/Perrin/Centre de recherche du château de Versailles, September 2009, 21 x 29 cm, 432 p., 195 ill., €59

Les valets de chambre de Louis XIV, Mathieu Da Vinha, Paris, Perrin, collection «Tempus», June 2009, 18 x 11 cm, 668 p., €12

Other publications on Louis XIV support by the Research centre of the Palace of Versailles:

Quand Versailles était meublé d'argent, Catherine Arminjon et al, catalogue of the exhibition from 21 November 2007 to 9 March 2008 at the Palace of Versailles, Paris/Versailles, Réunion des musées nationaux/Établissement public du Musée et du Domaine national de Versailles, November 2007, 25 x 30 cm, 272 p., €48.

Architecture et Beaux-Arts à l'apogée du règne de Louis XIV.

Édition critique de la correspondance du marquis de Louvois, surintendant des Bâtiments du roi, arts et manufactures de France, 1683-1691, preserved at the Service historique de la Défense.

Volume 1: (1683-1684), Raphaël Masson, Thierry Sarmant et al, Paris, Éditions du Comité des travaux historiques et scientifiques (collection «Documents inédits sur l'histoire de France»), November 2007, 16 x 24 cm, 308 p., €50.

Volume 2: année 1685, Thierry Sarmant, Raphaël Masson et al, Paris, Éditions du Comité des travaux historiques et scientifiques (collection «Documents inédits sur l'histoire de France»), September 2009, 17 x 24 cm, €59.

La musique à Versailles, Olivier Baumont,

Paris-Arles, Actes Sud/Centre de Musique Baroque de Versailles/Établissement public du Musée et du Domaine national de Versailles, October 2007, 28.9 x 23 cm, 429 p., €49.

Henry Dupuis, jardinier de Louis XIV, Patricia Bouchenot-Déchin, Henry Dupuis, Paris/Versailles, Perrin/Établissement public du Musée et du Domaine national de Versailles (collection «Les métiers de Versailles»), April 2007, 18 x 23 cm, 276 p., €22.71.

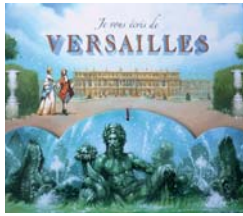
Apollon: enquête sur un mythe, studies compiled by Sabine due Crest, photographs by Jacques de Givry, papers of the 1-day seminar held on 25 September 2004 at the Palace of Versailles, Bordeaux, Cahiers du Centre François-Georges Pariset – Université Michel de Montaigne Bordeaux 3, cahier n°6, December 2006, 154 p., 20 x 20 cm, €19.

Intendant des Menus Plaisirs de Louis XIV, Jérôme de La Gorce, Carlo Vigarani, Paris/Versailles, Perrin/Établissement public du Musée et du Domaine national de Versailles (collection «Les métiers de Versailles»), April 2005, 18 x 23 cm, 208 p., €20.50

La journée de Louis XIV, 16 novembre 1700, Béatrix Saule,

Arles, Actes Sud, April 2003, 13 x 24 cm, 144 p., €14

BOOK FOR CHILDREN



Je vous écris de Versailles

From age 8

Coédition Rmn / Casterman / Château de Versailles,

format: 19,5 x 22 cm,

20 pages, 4-colour, italics, hard cover,

€23,50.

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DESIGNED AS A CORRESPONDENCE, this book tells all the marvellous things witnessed by a young noble sent from his native province to the court. On 11 March 1686, Armand de Lauryency discovers the Palace of Versailles, the palace of the Sun King and the court living there... He writes to his sister Ninon.

EACH LETTER CORRESPONDS to a scene and a key moment in the daily life of Versailles at this period (the king's bedchamber when he made his levee, the gardens, dinner with the King, the ball in the Hall of Mirrors, etc.), which are successively introduced by six large pop-ups, exceptional for their quality and the density of the information provided.

ILLUSTRATED BY VINCENT DUTRAIT, each pop-up is enriched with numerous photos and documents, discovered thanks to a rich array of wheels, flaps, pull-outs, fold-outs, etc. The design and machinery of this book are by Olivier Charbonnel and the texts signed by Marie Sellier, author of numerous art books for children.

Author

Marie Sellier explores a vast field for children with unfailing enthusiasm: Art in all its forms. Her work now amounts to sixty books and four collections: L'Enfance de l'art and Mon petit musée, published by la Réunion des musées nationaux, Des mains pour créer published by Paris-Musées, and Entrée libre published by Nathan.

Olivier Charbonnel handled the overall design, the artistic direction and the paper engineering of this pop-up book. He took part in producing the pop-ups for Circus and Le Château des rois et reines (Gallimard Jeunesse).

Vincent Dutrait teaches at the Ecole Emile Cohl in Lyon. In 1997 he began his brilliant career as an illustrator (children's books and role-playing books).

APPENDICES

TIMELINE

AROUND THE EXHIBITION

USEFUL INFORMATION

LIST OF ILLUSTRATIONS AVAILABLE TO THE PRESS

TIMELINE

-
- 5 September 1638** **Birth of Louis XIV**, named Louis Dieudonné, at the palace of Saint-Germain-en-Laye.
- 4 December 1642** **Death of Richelieu (1585-1642).**
On the 5th, Mazarin (1602-1661) enters the King's Council.
- 14 May 1643** **Death of Louis XIII.** At the age of 5, Louis XIV becomes King of France and Navarre, the third of the House of Bourbon of the Capetian dynasty.
- 18 May 1643** **Beginning of the Regency.** The Parliament granted Anne of Austria (1601-1666) "sole, absolute and complete regency over the kingdom." Mazarin is confirmed Chief Minister.
- 24 October 1648** **Signing of the treaties of Westphalia.**
End of the Thirty Years War (1618-1648).
- 1st April 1649** **The Peace of Saint-Germain** between the Court and the Parliament. End of the "Parliamentary" Fronde. On 18 August, the Regent and the King return to Paris.
- 18 January 1650** **Mazarin has Condé**, his brother Conti and their brother-in-law Longueville arrested. Beginning of the "Princes' Fronde".
- 5 May 1651** **Performance of *The Festivities of Bacchus***, the first major ballet performed by the King.
- 7 September 1651** **Louis XIV** is declared of age in a bed of justice.
- July 1653** **End of the Fronde.** The young sovereign has become hardened and comforted in the idea of the need for absolute obedience of royal authority.
- 23 February 1653** **Performance of the "Night Ballet"**. The King appears for the first time in the rising sun, an allusion to the recent troubles of the Fronde and the restoration of royal order.
- 7 June 1654** **Coronation of Louis XIV at the Reims Cathedral**
- 7 November 1659** **Signing of the Peace of the Pyrenees** putting an end to the war between France and Spain (1635-1659).
- 9 June 1660** **Marriage of Louis XIV** and Maria Theresa of Austria (1638-1683), Infanta of Spain and daughter of King Philip IV, in Saint-Jean-de-Luz. On 26 August, ceremony of the royal couple entering Paris. On 25 October, the King takes his new wife to Versailles.
- 9 March 1661** **Death of Mazarin.** Start of Louis XIV's personal reign.

- July 1661** **In Fontainebleau, beginning of the King's affair with Louise-Françoise de La Baume le Blanc, lady of La Vallière (1644-1710).**
- 1st November 1661** **Birth, at the Palace of Fontainebleau,** of Louis de France, the Grand Dauphin (1661-1711), eldest son of Louis XIV and Maria Theresa of Austria.
- 1661-1668** **Initial work on changes** and enlargement of the palace of Louis XIII, overseen by Louis Le Vau (1612-1670) and André Le Nôtre (1613-1700) for the gardens.
- 1663** **Charles Le Brun (1619-1690)** becomes First painter to the King. The Royal Manufacture of the Crown Furniture established at Gobelins.
- 7, 8 and 9 May 1664** ***The Pleasures of the Enchanted Island.*** This first grand royal entertainment, given in the gardens of Versailles and secretly dedicated to Louise de la Vallière, establishes the beginnings of the collaboration between Molière (1622-1673) and Lully (1632-1687).
- November 1665** **Jean-Baptiste Colbert (1619-1683),** superintendent of the King's Buildings, Arts and Manufactures (2 January 1664), is appointed Controller General of Finance.
- June to October 1665** **Bernini travels to Paris**
- 17 September 1665** **Death of Philip IV of Spain,** uncle and father-in-law of Louis XIV. Beginning of the reign of his son, Charles II.
- 20 January 1666** **Death of Anne of Austria.** The court leaves Paris and settles mainly in Saint-Germain-en-Laye until 1682.
- 1667** **Invasion of the Spanish Netherlands** and beginning of the War of Devolution (1667-1668).
- July 1667** **Françoise Athénaïs de Rochechouart de Mortemart,** Marchioness of Montespan (1641-1707), replaces Louise de la Vallière as royal mistress.
- 23 January 1668** **Triple alliance of the Hague,** concluded between England, the United Provinces and Sweden.
- 2 May 1668** **The Peace of Aix-la-Chapelle,** concluded between France and Spain under the pressure of the Triple-Alliance, puts an end to the War of Devolution. France maintains possession of Flanders but must give up Franche-Comté.
- 1668-1677** **Work on Versailles** continues under the supervision of Louis Le Vau then François d'Orbay (1634-1677). Construction of the "outer shell" of the former palace with three main bodies overlooking the park, the "Porcelain Trianon" (1670), construction of the Ambassadors' Staircase (1672-1679), fitting of the Grand and Petit Apartments, embellishments of the brick and stone palace (marble columns, wrought iron and gilded balconies, roves with gilded lead ornaments, Marble courtyard, Royal Gate).
- 18 July 1668** **Grand royal entertainment** organised in the groves and paths of the Versailles grounds.
- February 1670** ***Les Amants magnifiques.*** Last ballet performed by Louis XIV in public.
- 1st February 1672** **François-Michel Le Tellier, Marquis of Louvois (1639-1691)** becomes Minister of State.

- 6 April 1672** **Beginning of the War of Holland (1672-1678).**
On 12 June, the royal army crosses the Rhine.
- 17 February 1673** **Death of Molière.**
- 4 July** ***Les Divertissements de Versailles.*** The latest embellishments of the gardens and the Grand Canal become the natural setting of these six days of the reign's most dazzling festivities.
- to 31 August 1674**
- 1678** **Beginning of work to complete the Palace of Versailles,** overseen by Jules Hardouin-Mansart (1646-1708). Modification of the facade overlooking the garden and creation of the Hall of Mirrors (1678-84), construction of the Greater Outbuildings (1682-84), the Grand and Small Stables (1679-1683), the South (1678-82) and North wings (1685-89), the new Orangery (1678-85), and the Marble Trianon (1687-1690). Le Nôtre gives the gardens their final aspect.
- 10 August 1678** **Signing of the Peace of Nijmegen between France and the United Provinces.**
- 1679** **Construction of Palace of Marly** begins under the supervision of Jules Hardouin-Mansart.
- 18 August 1680** **Creation of the Comédie-Française.**
- 1681** **Jules Hardouin-Mansart appointed First architect to the King.**
- 6 May 1682** **Louis XIV officially makes Versailles the official residence of the court and the seat of central power.**
- 6 August 1682** **Birth of Louis de France, Duke of Burgundy (1682-1712),** Louis XIV's first grandson.
- 30 July 1683** **Death of Queen Maria Theresa.**
- 6 September 1683** **Death of Colbert.**
Louvois becomes superintendent of Buildings, and Claude Le Peletier (1631-1711) general controller of Finance.
- Night of 9** **Louis XIV secretly marries Madame de Maintenon (1635-1719),**
to 10 October 1683 granddaughter of the poet Agrippa d'Aubigné and widow Scarron since 7 October 1660.
- April 1684** **Philippe de Courcillon, Marquis of Dangeau (1638-1720), soldier, diplomat and memorialist, begins his Memoirs or Diary of the Court of Louis XIV.**
- 15 August 1684** **La Trêve de Ratisbonne,** conclue avec l'empereur Léopold I^{er}, reconnaît à Louis XIV la possession pour vingt ans de tous les territoires dont il s'était emparé depuis 1678, en Alsace et dans les Pays-Bas espagnols.
- 1689** **Louis XIV signs the Edict of Fontainebleau,** revoking the religious aspect of the Edict of Nantes, granted by Henry IV in 1598.
End of the tolerance of Calvinism in the kingdom.
- 17 October 1685** **Louis XIV writes the first version of *The Way to Show the Gardens of Versailles.***

- 3 December 1689** **To finance the war effort, Louis XIV orders that all silverware items furnishing and decorating the Palace of Versailles be melted down at the Mint.**
- 12 February 1690** **Death of Le Brun.**
Pierre Mignard (1612-1695) replaces him as first painter to the King.
- 26 may to 30 June 1692** **The Siege of Namur** during the War of the League of Augsburg (1688-1697), the last siege led personally by the ageing sovereign.
- 5 April 1693** **Creation of the royal** and military order of Saint-Louis, completing the two major orders of Saint-Michael and the Holy Spirit.
- June 1693** **An ill Louis XIV leaves the army** shortly after enlisting. At the age of 44, the King decides to withdraw definitively from the battlefields.
- 20 September 1697** **The Peace of Ryswick** concluded between France and the United Provinces, putting an end to the War of the League of Augsburg.
- 1st November 1700** **Death of Charles II of Spain.**
On the 16th, Louis XIV accepts the testament for the Duke of Anjou, his grandson, who became King of Spain under the name of Phillip V.
- 1701** **Beginning of the War** of the Spanish Succession (1701-1714), the most trying and most disastrous for the kingdom.
- 1701** **Hyacinthe Rigaud paints Louis XIV in coronation dress.**
- 9 June 1701** **Death of Monsieur at the Palace of Saint-Cloud.**
- 15 February 1710** **Birth of Louis, Duke of Anjou, future Louis XV,** third son of the Duke of Burgundy.
- 14 April 1711** **Death of Le Grand Dauphin at the Palace of Meudon.**
The Duke of Burgundy becomes Dauphin.
- 18 February 1712** **Death of the Duke of Burgundy.**
- 8 March 1712** **Death of the Duke of Brittany,** eldest son of the Duke and Duchess of Burgundy. Louis, Duke of Anjou, becomes Dauphin.
- 4 May 1714** **Death of the Duke of Berry, brother of Phillip V.**
- August 1715** **The King's last stay in Marly** (carved up then destroyed as of 1796).
- 1st September 1715** **Death of Louis XIV, at 8:15 a.m.**
His coffin was exposed for a period of eight days in the Mercury Salon, and transported to Saint-Denis on the 9th. The end of a 54-year personal reign.
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ABOUT THE EXHIBITION

EDUCATIONAL ACTIVITIES

FOR INDIVIDUAL YOUNG VISITORS AGED 8-11, a practical art workshop will be run by a woman artist during the Halloween mid-term and Christmas holidays. After a tour of the rooms of the exhibition presenting paintings of animals, the children will produce in the workshop a series of animal pictures using the monotype technique, which is inspired by the engraving technique.

Dates: 27 October, 3 November, 23 December.

Times: 10:30-12:30.

A THEATRICAL PRESENTATION IS PROPOSED in priority – but not exclusively – to 4th and 5th year classes of primary schools forming part of the RAR-RRS networks. The session is staged and presented by an actor of La Compagnie Baroque, a graduate of the Ecole du Louvre. Organised in the auditorium, it is accompanied by the projection of important works of the Palace's collections. A tour of the exhibition is proposed at the end of the theatrical presentation.

Dates: 10, 17 and 24 November, 3 and 15 December, 12 January.

GUIDED TOURS OF THE EXHIBITION commented on by a guide accredited by the Réunion de Musées nationaux are also offered in priority to 4th and 5th year classes of primary schools forming part of the RAR-RRS networks.

Dates: 10 and 17 November, 1, 10 and 17 December, 7, 14 and 19 January.

A LECTURE FOR TEACHERS IS ORGANISED in the auditorium by the exhibition curators, Nicolas Milovanovic and Alexandre Maral. It will be followed by extracts from the theatrical presentation "Louis XIV, the Man and the King – Looking for a gift for the King". An independent tour of the exhibition will also be proposed to the participants.

Dates: 18 and 25 November.

Times: 2:00-5:00 pm.

FOR CHILDREN AGED 8 AND OVER, a booklet enables them to explore the exhibition in an instructive and playful way. It will be provided on the spot and can be downloaded from the educational section of the website.

Information and registrations: 01 30 83 78 00
activites.educatives@chateauversailles.fr

THEME-BASED TOURS

THEME-BASED TOURS DEDICATED TO THE EXHIBITION *Louis XIV, the Man and the King* are programmed on 27, 28 and 31 October, 3, 4, 5, 6, 10, 14, 25, 28, and 29 November, 2, 11, 12, 15, 22, 23 and 24 December 2009, 5, 9, 10, 12, 22 and 23 January, 2, 4, 5 and 6 February 2010 at 10:30 am (lasts: 1h 30min).

Information and registrations: 01 30 83 78 00
visites.conferences@chateauversailles.fr

TOURS FOR SPECIFIC AUDIENCES

For groups from outreach institutions and organisations

Tour intended for representatives of associations, institutions and cultural organisations who wish to organise and prepare the group outings for the group leaders. The discovery tour of the exhibition is organised on Thursday 22 October (lasts 2 hours).

A specific guide document will be provided on this occasion.

For deaf visitors

Guided tours in French Sign Language for individual deaf visitors:

- Saturday 5 December 2009 at 2:30 pm, lasts 2h
- Saturday 9 January 2010 at 2:30 pm, lasts 2h

For the managers of institutions receiving persons with intellectual disabilities who wish to organise and prepare group outings.

Presentation of the exhibition: Friday 20 November 2009 at 10:45 am (lasts 1h 30min)

Information and registrations: 01 30 83 75 05

public.specifique@chateauversailles.fr

THE SYMPOSIUM

LOUIS XIV: IMAGE AND MYTH

21, 22 & 23 January 2010

TO MARK THE OCCASION OF THE EXHIBITION *Louis XIV, the Man and the King*, the Palace of Versailles and the Research Centre of the Palace of Versailles (CRCV) are jointly organising a symposium on "Louis XIV: the Image & the Myth". Its essential focus will be the analysis of the image that Louis le Grand tried to convey to foreigners as well as how he saw himself, examining more particularly the dialectic between the public man and the private man.

WHILE HE WAS BORN TO BE KING, Louis XIV was no less a man and undeniably possessed his own individual tastes. His extensive and sumptuous collections are known and do not necessarily reflect his personal inclination for this or that object, because the monarch was involved in a rivalry and competition with other European sovereigns on the art market. Hence, as the most powerful ruler, Louis XIV had to surpass his peers and possess works by this or that artist in order to build up the most perfect and ideal collection.

SO THE PRIMARY OBJECTIVE OF THIS SYMPOSIUM is to go behind this public image conveyed by Louis XIV as king of France and focus on the private man through three specific themes:

- 1) The king's taste, its influence on him and its development,
- 2) The king's image as conveyed abroad and how he saw himself,
- 3) The construction of the myth and its counter-image.

Scientific committee: Stéphane Castelluccio (CNRS), Olivier Chaline (Université de Paris- Sorbonne), Joël Cornette (Université de Paris 8), Mathieu da Vinha (Research Centre of the Palace of Versailles), Christian Michel (Université de Lausanne), Alexandre Maral (Palace of Versailles), Nicolas Milovanovic (Palace of Versailles), Béatrix Saule (Palace of Versailles and CRCV).

Information and registrations: 01 30 83 75 12

colloques@chateauversailles.fr

CONCERTS

BAROQUE MUSIC CENTRE OF VERSAILLES

Information/Reservations
22 avenue de Paris
BP 353 – 78003 Versailles Cedex
www.cmbv.fr

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EXCEPTIONALLY, the programme of the 2009 edition of Baroque Festivals is being placed under the theme of Louis XIV, and will musically accompany the *Louis XIV, the Man and the King* exhibition. It is a double look at the man who, still today, continues to be one of the most important figures in modern European history. The royal figure is evoked through the official art and the imposing ceremonial of court life. However, the private sphere is just as present, with an emphasis on the personal tastes of Louis XIV, which reveal an accomplished aesthete and enthusiast.

THE MUSICAL PROGRAMME DEvised BY THE BAROQUE MUSIC CENTRE OF VERSAILLES reflects both aspects of the monarch: the official music of Lully, Lalande and other Court masters resound in the Ring of the Grand Stables, the Royal Chapel, Hercules Salon and the Hall of Mirrors. Excerpts of operas performed during grand festivities, motets played during the King's masses, symphony suites accompanying the suppers of the royal family display in their own way the pomp of Versailles at the time of the Bourbons. As a counterpoint, other composers protected by the King illustrate the tastes of Louis XIV in the intimacy of his apartments: Lorenzani, Bembo, Charpentier and Couperin are some of those who entertained the King with little motets, harpsichord pieces or cantatas. Far from an official art with a resolutely "French" tone and pompous majesty, these pieces show an eclectic style willingly open to Italy and to all forms of modernity of that time.

ARTISTS WITH VARIOUS BACKGROUNDS will be using their talent for this musical commemoration of the Sun King. William Christie will be celebrating the thirtieth anniversary of his "The Flourishing Arts"; Andreas Staier will be offering his first harpsichord recital at Versailles and Michel Bouvard his first organ recital in the gallery of the Royal Chapel; to end the season, the recreation of the Symphonies for the King's Supper by Lalande has been entrusted to Christophe Rousset's Talens Lyriques. A series of firsts, a series of events, like in the days of the Sun King!

FOUR CONCERTS

Grands Motets for the King's Chapel

24 November, Royal Chapel at 9 p.m.

Patricia Petibon, Emmanuelle de Negri, dessus, Toby Spence, Cyril Auvity, counter tenors and baritones Marc Mauillon, bass baritone, Alain Buet, bass. Les Arts Florissants, William Christie, conductor. Scores by Desmarest and Rameau produced by the CMBV

As soon as Louis XIV settled at Versailles, in 1682, the music of the King's masses changed. The new genre of the "grand motet of Versailles", of which Lully may be considered the creator, thus only hardly changed on the surface, in the details and ornaments. The successive generations of Sub-masters of the Chapel (Lalande, Campra, Mondonville, Blanchard, Girouët) continued to respect a musical tradition imposed by the monarch and, in particular by the sumptuous musical setting that the Royal Chapel Hardouin-Mansart and Robert de Cotte, completed in 1710, represents. Each in their own way, the composers of the 17th and 18th centuries provided a personal interpretation of the Holy Scriptures: the concert programme is proof of that.

Organ - Michel Bouvard

The Organists of Louis XIV - 28 November, Royal Chapel at 6 p.m.

The king of the chapel instruments, the organ held an important place in Court liturgy. The King's successive organists composed pages of astonishing tones, favourable to highlighting all the stops of the superb organ built by Clicquot which sat imposingly, across from the royal gallery, in the middle of the instrumentalists and singers.

Internationally-renowned organist, Michel Bouvard is a performer and a leading teacher. He has been teaching at the Conservatory of Paris for years. On the Chapel's Clicquot organ, he will play the grand motets of the reign of Louis XIV, which inspired all of Europe – and even Johann Sebastian Bach – until the middle of the 18th century.

Harpsichord - Andreas Staier

28 November, Hercules Salon at 9 p.m.

It was under the reign of Louis XIV that the French Harpsichord School really blossomed. After the pioneers – Louis Couperin and Jacques Champion de Chambonnières – an entire generation of exceptional virtuosos were composing for a new type of suite for the instrument: Lebègue, Clérambault, d'Anglebert, François Couperin imagined a modern virtuosity characterised by luxuriant ornamentation and a condensed counterpoint. An art which at the time was admired throughout Europe and remained virtually unchanged throughout the 18th century in the works of Rameau, Bury, Royer and Duphly.

An exceptional artist, Andreas Staier shows as much ease on the piano and pianoforte as on the harpsichord in repertoires from the 17th to the 20th century. For the first time, he will be performing at Versailles his interpretation of the great masters of the reign of Louis XIV.

Symphonies for the King's Supper

3 December, Hall of Mirrors at 9 p.m.

Céline Scheen, dessus, Christophe Rousset, conductor, Les Talens *Lyriques*
Scores by Lalande produced by the CMBV.

A ceremonial and formal orchestra, the Twenty-four Violins of the King magnified the artistic strategy of Louis XIV and his descendants. They were successively headed by the Superintendents of Chamber Music who performed pieces of their own composition for concerts, suppers and balls. While Lully favoured excerpts from his operas, Lalande composed several series of ambitious suites of Symphonies for the King's Supper which Louis XIV admired at their true value.

He would have them performed whenever the opportunity presented itself, during private concerts in particular, combining popular French and Italian tunes. It is both the eclecticism of these concerts and the pomp of a mythical orchestra that this programme is highlighting, filling the Hall of Mirrors with the sounds of works that most reflect the King's taste. Conserved in incomplete forms, today the Symphonies for the King's Supper have been restored by the Centre to their original form.

*A confirmed sight-reader, Christophe Rousset took hold of Lalande's suites just as he did with *Didon de Desmarest* (1999), *Toinon & Toinette de Gossec* (2002), *De profundis de Blanchard* (2003) and *Scylla & Glaucus de Leclair* (2005): with curiosity and enthusiasm. Impressive knowledge of the Ancien Régime, a perfect understanding of the French style, a taste for orchestras and dance, these are all assets for the conductor, who will without a doubt deliver a committed and passionate performance.*

MENUS PLAISIRS ENCOUNTERS

from 25 September to 22 June

FOR THE HOTEL DES MENUS PLAISIRS to also be a place for the transmission of knowledge, exchanges and discussions, the Centre welcomes those who, today, “make” baroque music, musicologists and performers who are specialists in the repertoire. The Menus Plaisirs Encounters shed light on certain chapters of the history of music in France in the 17th and 18th centuries, and review the latest news on shows, concerts and new and soon-to-be-released recordings. To accompany the *Louis XIV, the Man and the King* exhibition, organised by the Palace of Versailles, the Baroque Music Centre of Versailles has scheduled five conferences on French music at the time of Louis XIV.

24 November 2009 - Thomas Leconte

Aspects of royal devotion: the grand motet, from Lully to Mondonville

1st December 2009 - Jean Duron

The prince and music

5 January 2010 - Alexandre Maral

Louis XIV and the Royal Chapel

19 January 2010 - Raphaël Masson

The image and place of the King in Versailles festivities

2 February 2010 - Barbara Nestola

“The Italian tune to which the King never grew tired of listening”: Louis XIV and the Italian music concerts at court

MUSICAL THURSDAYS AT THE ROYAL CHAPEL

from 5 November to 3 June (outside school holidays)

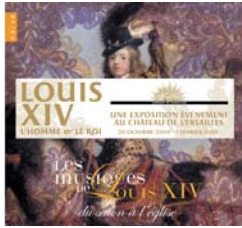
at 3 and 3:30 p.m., organ recitals for palace visitors

at 5:30 p.m., organ recital and choir concert (approx. 1hr 15 min.)

UNTIL THE REVOLUTION, THE ROYAL CHAPEL RESOUNDED WITH MUSIC THROUGHOUT THE YEAR.

Nearly a dozen masses were given there each day, as well as other services and moments of prayer. Amidst the voices, flutes and trumpets, the great organ in the gallery was the King's instrument, inaugurated in 1711, modified throughout the 19th century and restored by Cattiaux and Boisseau in 1995. Musical Thursdays at the Royal Chapel help fully relive these prestigious musical circumstances throughout the year. Thus, the Pages & Chantres of the Baroque Music Centre of Versailles, directed by Olivier Schneebeli (accompaniment: Fabien Armengaud), bringing together twenty or so children and as many adults, will reproduce the original structure of the “French” choir (five voices divided up among dessus, counter tenors, baritones, bass baritones and basses) that gives it a musical colour that is unique in Europe. They will help the public rediscover the treasures of the French and European musical repertoire of the 17th and 18th centuries, the Court of France, and of the great cathedrals and colleges.

TEN PROGRAMMES ARE BEING DEDICATED TO MUSIC AT THE TIME OF LOUIS XIV STARTING**5 NOVEMBER.**



The Music of Louis XIV – from the sitting room to the church

LOUIS XIV WAS AN INFORMED MUSIC LOVER and succeeded in surrounding himself with the greatest musicians of his time. Music, a tool in praise of the sovereign, accompanied each moment of court life. During masses, daily meals, lavish celebrations or religious events, music was omnipresent. Bringing together the greatest virtuosos, François Couperin, Martin Marais, and great composers, Jean-Baptiste Lully, Michel-Richard De Lalande, and giving them real institutions like the royal academy of music or the King's 24 violins. Louis XIV had a lasting impression on the history of music and was behind the emergence of the French style.



The Music of Louis XIV - from the ballet to the opera

LOUIS XIV WAS A KING WHO RELIED A GREAT DEAL on the arts to glorify his power. A dancer himself, he was often at the centre of great ballets during his youth. Aware of their impact, he entrusted Jean Baptiste Lully with the creation of a major French opera show. The young composer of Italian origin brilliantly synthesized the legacy of the experimentations of operatic theatre and the great ballets performed in the early 17th century. Tragic Opera, the expression of a typically French style, was an important genre throughout the entire 18th century.

PRESS CONTACT

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EXHIBITION AT GOBELINS GALLERY

Royal Pomp, Louis XIV's Collection of Tapestries

Exhibition from 20 September to 15 November 2009 at Gobelins Gallery



THE MOBILIER NATIONAL (STATE-OWNED FURNITURE) is displaying a selection of masterpieces from Louis XIV's collection of tapestries. While Versailles displays the man as a patron of the arts and collector, Mobilier National will reveal his passion for tapestries. Indeed, although King Louis XIV is known for having been a man of taste and an informed art lover, few people know that within a period of approximately fifty years, from 1662 to 1715, he collected close to 500 wall hangings, that is to say over 2,000 tapestries from the 15, 16 and 17th centuries.

TWENTY OR SO MASTERPIECES WILL SHOW THE IMPORTANCE OF TAPESTRIES, a symbol of wealth and glory, a reflection of the tastes that appealed to the most prominent artists. The pieces of this collection come essentially from an inheritance but were also acquired through exceptional purchases and orders. A collection inherited from his ancestors, particularly Francis I; essentially made up of sumptuous Flemish tapestries made with gold and silver thread, woven in Brussels and based on Italian cartoons (Raphael and his school). Almost all of them were destroyed under the French Directory fortunately however some rare pieces did survive, including one entitled *Triumph of the Gods* by Giovanni Da Udine, which will be on display for the first time.

ONE LOT OF TAPESTRIES ACQUIRED IN THE 1660-1670S FROM MAJOR COLLECTORS (Fouquet, Mazarin, Abel Servien, Father Le Normand). They each possessed up to three weavings of Raphael's *Acts of the Apostles* produced at the Mortlake workshop for King Charles I of England. His death generated spectacular sales that the French took advantage of by reselling their acquisitions several years later to the King of France.

LASTLY, THE REGULAR PRODUCTION OF THE WORKSHOPS: the workshops of Faubourg St-Marcel at first (from 1604 to the early 1660s), with slightly archaic creations (*Artémise*, *Coriolan*), then clearly innovative (Rubens, Simon Vouet, Errard), then the regular activity of the Gobelins workshop created by Colbert in 1662 with tapestries in the style of Charles Le Brun.

THE DEVELOPMENT DETECTED AT THE END OF THE CENTURY IS SPECTACULAR: the creations by painter Le Brun, which had ruled supreme at Gobelins for a generation, were abandoned for new trends, drawn from the heritage of the past: Nicolas Poussin with a *History of Moses* (his canvases had been painted thirty years earlier) and the *Subject of the Fable* inspired by the sketches of Raphael and Jules Romain belonging to the royal collection.

THE EXHIBITION IS ENHANCED WITH CONTEMPORARY PIECES, reflections of the continuity of the tradition of tapestry thanks to a quite unique State patronage. Five coverings woven at the Savonnerie workshop based on cartoons by Marc Couturier, Claude Closky, Prix Marcel Duchamp 2005, Claude Levêque, an artist representing France this year at the Venice Biennale, Christian de Portzamparc and François Rouan, will help visitors discover the vitality of present-day creation.

PRESS CONTACTS

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www.observatoire.fr

ORGANISER

Arnauld Brejon de Lavergnée,
*Head of the Mobilier National
collections*

CATALOGUE

The catalogue of the collection of the King's
tapestries will be published by Fatou.

USEFUL INFORMATION

Galerie des Gobelins
42, avenue des Gobelins 75013 Paris
01 44 08 53 49

Opening hours: daily except
Mondays from 12:30 to 6:30 p.m.
(Closed 1 May, 25 December
and 1 January)

For more information:
www.mobiliernational.culture.gouv.fr

Appendices

PRACTICAL INFORMATION

PUBLIC ESTABLISHMENT OF THE MUSEUM AND NATIONAL ESTATE OF VERSAILLES

RP 834

78008 VERSAILLES CEDEX

Exhibition Site

Africa and Crimea Rooms at the Palace of Versailles

Information

Tél. : 01 30 83 78 00

www.chateauversailles.fr

www.louisxiv-versailles.fr

How to get there

SNCF Versailles-Chantier station (from Paris Montparnasse)

SNCF Versailles-Rive Droite station (from Paris Saint-Lazare)

RER Versailles-Rive Gauche station (from Paris RER Line C)

Bus 171 to Versailles Place d'Armes (from Pont de Sèvres)

Access for the disabled

People with reduced mobility may be dropped off by car or taxi near entrance H in the Main Courtyard.

Opening Hours

The exhibition is open daily except Mondays from 9 a.m. to 6:30 p.m. (last admission 6 p.m.), from 20 to 31 October and from 9 a.m. to 5:30 p.m. (last admission 5 p.m.) beginning on 1 November.

Prices

€15 (palace + exhibition), reduced price €11.50

audioguide château + audioguide exhibition included for all visitors.

Independent tours

For information call +33 (0)1 30 83 78 00

Appendices

LIST OF ILLUSTRATIONS AVAILABLE TO THE PRESS

These illustrations are free of charge exclusively in the frame of the promotion of the exhibition Louis XIV, the Man and the King in the Palace of Versailles.

Louis XIV

Gian Lorenzo Bernini, known as Bernini.
 Bust, marble, 1665.
 Versailles, National Museum of the Palaces of Versailles and Trianon.
 © Château de Versailles | Jean-Marc Manai

Panoramic view of the palace and gardens of Versailles

Pierre Patel.
 Oil on canvas, circa 1668.
 Versailles, National Museum of the Palaces of Versailles and Trianon.
 © Château de Versailles | Jean-Marc Manai

Apollo Tended by the Nymphs,

François Girardon and Thomas Regnaudin.
 Group, marble, 1667-1675.
 Versailles, National Museum of the Palaces of Versailles and Trianon.
 © Château de Versailles | Christian Milet

Louis XIV

Antoine Benoist, circa 1700.
 Relief made of with painted beeswax (loaded with lead salt and soil), eye made of painted glass, hair (originally brown), white lace, silk (originally blue), crimson velvet, fastening pins and nails, circa 1700; gilded wooden frame
 Versailles, National Museum of the Palaces of Versailles and Trianon.
 © Château de Versailles | Jean-Marc Manai

Portrait of Louis XIV

Jean Petitot, circa 1680.
 Miniature with diamond border, circa 1680.
 Mount by Pierre or Laurent Le Tessier de Montarsy, circa 1680.
 Paris, The Louvre Museum.
 © 2009 Musée du Louvre | Harry Bréjat

Portrait of the Marquis of Dangeau

Hyacinthe Rigaud, 1702.
 Oil on canvas, signed and dated: "1702".
 Versailles, National Museum of the Palaces of Versailles and Trianon.
 © RMN | G. Blot | C. Jean

King David Playing the Harp

Domenico Zampieri, known as Domenichino.
 Oil on canvas, circa 1620.
 Versailles, National Museum of the Palaces of Versailles and Trianon.
 © RMN | D. Arnaudet

Brittany offering Louis XIV the plans for his equestrian statue while the King receives ambassadors in the Great Gallery of Versailles,

Antoine Coysevox.
 Lost wax bronze low-relief, 1692-1693.
 Rennes, musée des Beaux-Arts (Fine Arts Museum).
 © MBA, Rennes, Dist RMN | Louis Deschamps

Portrait of Louis XIV

Claude Lefèvre.
Oil on canvas, circa 1669.
New Orleans, Museum of Art.
© New Orleans Museum of Art Gift of Hirschl
and Adler Gallery

The French Parnassus

Louis Garnier, Simon Curé, Augustin Pajou.
Group, bronze and wood.
Paris, National Library of France entrusted to
the National Museum of the Palaces of Versailles
and Trianon.
© Château de Versailles

*Equestrian Portrait of Louis XIV
before Cassel*

Pierre Mignard.
Oil on canvas, circa 1694.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© Château de Versailles | Jean-Marc Manai

Equestrian Portrait of Louis XIV

René Antoine Houasse.
Oil on canvas, circa 1679.
Versailles, National Museum of the Palaces
of Versailles and Trianon.
© RMN | G. Blot

*King Louis XIV visiting the Gobelins
Manufacture*

13th piece in the hanging of the King's History
In the style of Charles Le Brun.
Low-warp tapestry of gold, wool and silk.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© RMN | JJ Schormans

*View of the fountains of Neptune,
dragon and waterfalls where Paris is
shown giving the apple to Venus*

Jean II Cotelle, circa 1688.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© RMN | P. Bernard

Mask of Apollo

Anonymous.
Lead.
Versailles, National Museum of the Palaces
of Versailles and Trianon.
© Château de Versailles | Jean-Marc Manai

The King Rules for Himself, 1661,

Charles Le Brun.
Oil on canvas, circa 1679.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© RMN | G. Blot

*The Abduction of Proserpine by
Pluto or The Fire*

From François Girardon.
Group, bronze, 1693.
Paris, Louvre Museum, Sculptures Division;
entrusted to the National Museum of the Palaces
of Versailles and Trianon.
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*View of the old Palace of Versailles
with the arrival of Louis XIV*

Adam Frans van der Meulen.
Oil on canvas, 1669.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© RMN | G. Blot

Two Chests of Drawers

André Charles Boulle, 1708-1709.
Inlaid copper and tortoiseshell, gilded bronze,
griotte marble, 1708-1709.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© RMN | G. Blot | H. Lewandovski

The Siege of Luxembourg

Adam François Van der Meulen.
Oil on canvas, 1684.
Versailles, National Museum of the Palaces
of Versailles and Trianon.
© RMN | G. Blot

*Portrait of Madame de Maintenon
as Saint Frances of Rome*

Pierre Mignard.
Oil on canvas, circa 1694.
Versailles, National Museum of the Palaces of
Versailles and Trianon.
© Château de Versailles | Jean-Marc Manai

Small monument with the bust of Maria Theresa, the Queen's monogram under a royal crown and two trophies of arms

Pierre Gole.

Circa 1666.

Gilded bronze, ebony, ebonized wood, stained wood.

Versailles, National Museum of the Palaces of Versailles and Trianon.

© Château de Versailles | Jean-Marc Manai

A very large cabinet of a pair

Domenico Cucci, 1677-1682.

Alnwick Castle, collection of the Duke of Northumberland.

© Collection of the Duke of Northumberland, Alnwick Castle

Bust of Claude

François Girardon, Rome, 17th century.

Bust, porphyry, white marble, Levanto marble, gilded bronze.

Paris, Louvre Museum, Sculptures department; entrusted to the National Museum of the Palaces of Versailles and Trianon.

© Château de Versailles | Jean-Marc Manai

Bureau à gradin desk

Pierre Gole.

Inlaid copper and pewter, mother-of-pearl on black lacquer, gilded bronze, gilded and sculpted wood, 1672.

Collection of the Trustees of the 9th Duke of Buccleuch's Chattels Fund.

© Collection of the Trustees of the 9th Duke of Buccleuch's Chattels Fund

EXHIBITION PARTNERS

PARTNER INFORMATION

The exhibition has been made possible thanks to the sponsorship of

Moët Hennessy

et de



With the support of **Créations Métaphores** for the fabric and **Vincent Guerre** for the antique mirrors



In media partnership with



Exhibition Partners – Partner Information

PATRON

Moët Hennessy

CONTACT

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MOËT HENNESSY IS ONE OF THE PATRONS OF THE *Louis XIV, the Man and the King* exhibition being presented at the Palace of Versailles between 19 October 2009 and 7 February 2010. This new patronage campaign by the wine and spirits group of LVMH falls in line with the philosophy of the world leader in luxury items and the context of its numerous cultural campaigns which are very successful among the general public, in France and abroad.

THIS EXHIBITION BRINGING TOGETHER CLOSE TO 300 WORKS from major French and European collections will be on display in the Africa and Crimea Rooms of the north wing of the Palace of Versailles which were restored several years ago thanks to the support of the LVMH group.

ONE OF THE COMPANIES OF MOËT HENNESSY - the Champagne Moët & Chandon company which had participated in 1993 in the exhibition on *Versailles and Royal Tables in Europe* – owns the Abbey of Hautvillers in the Marne valley where its cellarer Dom Pierre Pérignon, a historical figure of Champagne whose excellent wines were delivered to the Maison – Bouche du Roi at the Court of Versailles during the reign of Louis XIV.

SINCE 2005, MOËT HENNESSY AND ITS COMPANIES which embody the French way of life have also been the patrons of the restoration of a series of works sculpted on the theme of Bacchus on the grounds of the Palace of Versailles. Moët Hennessy is also the patron of the restoration of the famous group by Girardon *The Abduction of Proserpine by Pluto* which has just been installed in the Orangery of the Palace of Versailles; its bronze miniature will be on display during the exhibition on Louis XIV.

PATRON

PRESENTLY THE SOLE WITNESS AND DIRECT HEIR to the great private privately-funded manufactures of the early reign of the Sun King, the Saint-Gobain company is happy to contribute to the success of the Versailles exhibition *Louis XIV, the Man and the King*. Having conserved a unique and highly symbolic object in our heritage, we are delighted to share it with the public during this exhibition. The item is a cast glass portrait medallion of the King, contemporary of the three hundred and fifty-seven mirrors in the Great Hall, and earned Saint-Gobain the privilege of long being the only company mentioned in French history books. This portrait, owing to the genius of an individual inventor, was in its time the sign, the premises of a technical revolution, casting glass into sheets. Used at an industrial level by the French manufacture, this method gave it the absolute arm against Venetian competition: that of innovation through a technological break, as the specialists would call it.

I SEE IN IT A PERFECT FAITHFULNESS TO THE AMBITIONS expressed in the preamble of our “birth certificate”, letters patent of October 1665, signed – the incidence is rather rare – by a royal signature. It is an economic and political programme: “the great calm brought by peace to our Kingdom forces us to convert our attention to research anything that may produce not only abundance, but also be used to decorate and embellish”. Those were, in this field and in others, the motivations of the young and ambitious sovereign. The War of Holland hadn’t started, Colbert was working for “the glory of the King and the good of the State”, and he dreamt that the Kingdom’s commercial stability would balance itself.

ALTHOUGH SAINT-GOBAIN OWES MUCH OF ITS IMAGE TO LOUIS XIV, it is also interesting to note how glass, a noble material, contributed to glorifying the royal image, evoked in many other forms in this exhibition. It is also a way of paying tribute beyond the centuries, to the enthusiastic visit Louis XIV made in 1666 to our establishments, like the prelude to a longstanding tradition of public relations with distinguished visitors. It was the Ambassador of Venice in Paris who, quite troubled, explained to his State Inquisitors that: “His Majesty took great pleasure in seeing this manufacture: he asked many different questions and despite the heat of the furnace completely filling the room, he stayed for a good while to observe”. We wish the same pleasure and the same royal curiosity to all visitors of this great innovative exhibition.

Pierre-André de Chalendar,
Managing Director of Saint-Gobain

Exhibition Partners – Partner Information

PARTNER

CRÉATIONS MÉTAPHORES
CM PARIS

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CRÉATIONS MÉTAPHORES, SUBSIDIARY OF HERMÈS Textile Holding of which it uses the manufacturing tools, groups together three prestigious brands of furniture fabric each with their own character: Verel de Belval, Le Crin and Métaphores.

A JOINT CREATION STUDIO, UNDER THE ARTISTIC DIRECTION OF OLIVIER NOURRY, draws its inspiration from the great trends in French decorative arts in order to create bold collections, deeply rooted in the past but resolutely contemporary, using the latest technical innovations.

THESE COLLECTIONS REPUTED FOR THEIR CONSTANT CONCERN FOR HARMONY, quality and elegance are adopted around the world by thousands of professionals in the decorating industry. After contributing to the renovation of the apartment of Madame de Pompadour in 2002, Créations Métaphores wanted once again to show their attachment to French heritage by providing the fabric for the Louis XIV exhibition at Versailles.

Exhibition Partners – Partner Information

PARTNER



VINCENT GUERRE

CONTACT

Vincent Guerre
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SPECIALISED MIRROR CUTTER, in charge several years ago of the restoration of the mirrors in the hall of mirrors, naturally, Vincent Guerre accepted to provide his support in the reconstitution of the intimate world of Louis XIV.

CUTTER OF ANTIQUE MERCURY MIRRORS, restorer of gilded wooden mirrors, expert in antique frames, which adds an aspect of historical studies and the supervision of various projects including the most renowned Historical Monument, the Hall of Mirrors at Versailles, as well as various other private projects entrusted by leading decorators including François-Joseph Graf, Jacques Garcia... in France and around the world (England, Switzerland, Greece, USA, etc.): Vincent Guerre is first and foremost an antique dealer, with a passion for objects with character and particularly interested in the magical world of mirrors of the 16- 20th centuries.

THE MISSIONS OF VINCENT GUERRE consist in observing the proper creation of all operations on the mirrored portion of residences and to preserve as much as possible the authenticity of the decors. That involves the safety of the mirrors during the various handlings, as well as their protection and reassembly depending on the process, with the gestures of the craftsmen of long ago as well as the replacement of mirrors that are broken, inadequate or have not aged well. All the while respecting the mirrors in place, their tints, their sparkle, since he only works with antique mirrors, which implies a very specific technique.

VINCENT GUERRE ALSO PROVIDES ADAPTED SOLUTIONS to the architects of historical and private monuments and of course to the many amateurs resulting in highly contemporary creations made with antique materials.

Exhibition Partners – Partner Information

MEDIA PARTNER



PRESS CONTACT

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MK2, AN INDEPENDENT COMPANY THAT IS PRESENT in all fields of the film industry, has a catalogue of more than 400 titles marketed throughout the world. With 10 cinemas and 58 screens, MK2 currently represents the number three alternative cinema network in Paris and number one alternative cinema network in France.

MK2 MULTIMEDIA, A STRATEGIC AND OPERATIONAL COMMUNICATIONS CENTRE of the MK2 group, is currently positioned as an original and unique communications platform thanks to varied and complementary media.

SINCE THE BEGINNING, MK2 HAS HOPED TO FORGE close ties with the artistic world. From calling on artists like Martial Raysse, Jean-Michel Wilmotte, Sonia Rykiel... to work on the creation of its cinemas, to its choice of specialised authors and directors, from the organisation of exhibitions to its desire to join with prestigious cultural institutions, MK2 has continually asserted its commitment to art and to those who keep it alive.

TODAY MK2 IS JOINING FORCES WITH THE PALACE OF VERSAILLES by means of its magazine, *Trois couleurs*, and its website, in order to reinforce its publicity on the Louis XIV exhibition. As a result, MK2 will contribute to the general public discovering this major site of French cultural and historical heritage.

Exhibition Partners – Partner Information

MEDIA PARTNER



PRESS CONTACT

Communication & Compagnie
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annesybille.riguidel@communication-
compagnie.com

THE NEW COLOURS OF ARTS MAGAZINE

NEW COLUMNS, NEW LOGO, AND NEW COVER: Arts Magazine attracted a lot of attention this autumn! While maintaining the educational and fun aspect that has made it so successful, Arts Magazine is changing to become even more educational, more practical and more rooted in current affairs.

A MAGAZINE THAT IS RESOLUTELY CONTEMPORARY, which handles art in an accessible and demanding manner. Each month, Arts Magazine includes a major report on art history, remarks and columns, must-see exhibitions, a piece decoding the work of a great artist, unique artistic trips, etc.

AND TO CONTINUE TO GET CLOSER TO ITS READERS, the Arts Magazine Club has been strengthened, with numerous invitations to current blockbuster exhibitions.

ARTS MAGAZINE, a wonderful way of bringing art into your life!

Exhibition Partners – Partner Information

MEDIA PARTNER

THE FRANCE 2 CHANNEL is proud to associate its name with the *Louis XIV, the Man and the King* exhibition, the major fall event at the Palace of Versailles, one of the most beautiful creations of French art in the 17th century and listed as a world heritage site. In its programmes France 2 illustrates openness to all periods in history and all artistic trends, its emblematic and now essential D'art d'art is proof. Cultivate while entertaining, that is the objective of a major public television channel whose duty it is to provide access to culture to the great majority of people. With this exhibition at the Palace of Versailles, France 2 will enter the world of the famous monarch and patron of the arts.

FRANCE 3, THE PARTNER OF ALL CULTURES. Whether on the main channel with a multitude of reports and magazine programmes or on the Internet, culture is available in all its forms both nationally and regionally. France 3 provides the latest artistic news daily in *Ce soir ou jamais* presented by Frédéric Taddeï, as well as in its national, regional and local news bulletins and in Culturebox, its website devoted to culture. Culture in the regions is also covered in a series of cultural magazine programmes each weekend, including: *On en parle à Paris* and *Le plus grand musée du monde* (Paris Ile-de-France Centre), *Champs Libres* (Lorraine Champagne-Ardenne), *Lézards* (Rhône-Alpes Auvergne, Par un dettu (Corsica), *L'Événement* (Aquitaine), etc. Not to mention special programmes exceptionally aired by each of the 13 regional stations to cover cultural events. France 3 is committed, by choosing to be a partner of the *Louis XIV, the Man and the King* exhibition, to favouring culture and fulfilling its public service mission.

CULTURE HAS A PARTICULAR AND SPECIAL PLACE AT FRANCE 5 because it belongs to everyone and must be accessible to the majority of people. That is why it can be found throughout the various genres during the day and in the evening, whether in documentaries, magazine programmes, station events or even children's programmes with the adaptation of children's literature into animated programmes. On Thursdays at 8:35 p.m. the focus is on literature with *La Grande Librairie*, followed at 9:30 p.m. by *Un soir avec* alternating with *Un soir au Musée* presented by Laurence Piquet. Fridays at 8:35 p.m. the collection *Empreintes* displays the richness of cultures through 120 52-minute films broadcast over 4 years. New programmes for the 2009 season include the magazine programme *Cinémas*, the new cinema programme, hosted by Serge Moati on Saturdays at 5:55 p.m. and the return of *Café Picouly*, a weekly multicultural news programme hosted by Daniel Picouly on Fridays at 9:30 p.m. It is only natural then that France 5 has chosen to be a partner of the *Louis XIV, the Man and the King* exhibition to assert now more than ever its signature *Faisons connaissances*.

MEDIA PARTNER



COMMUNICATING TAKES ON ITS FULL MEANING

IN THE STREAM OF INSTANTANEOUS NEWS, L'Express selects the essential points and anticipates what will be important to develop and decode it. Connected to the three spheres of the lives of its readers - public, professional and personal - L'Express addresses them in their dimension as curious and epicurean consumers.

SINCE ITS CREATION, L'EXPRESS HAS BEEN DECODING, selecting, prioritizing and analysing news and putting it into perspective according to its founding: Modernity, Commitment, Independence of tone and spirit. Always with the desire to give meaning, provide solutions and push its reader to take action and be curious.

RESTORE THE ORIGINAL CULTURE OF NEWS SCOOPS TO THE HEART OF OUR PROFESSION

REAL-TIME NEWS REVEALED AND COMMENTED BY THE EDITORIAL STAFF of L'Express on lexpress.fr Scoops, “immediate” reactions, daily editorial video from the managing editor, reports, special reports, blogs, forums, chats, thematic pieces...and all the columns in L'Express.

KEY FIGURES

Audience: 2,251,000 readers

Paid circulation France: 440,664 copies (OJD/DSH 2008- 09)

Website: 4,827,000 unique visitors (Médiamétrie/Netratings Panel, all locations, June 09)

L'EXPRESS, A VECTOR FOR CULTURE

Because it enjoys guiding its readers towards the most pertinent events, L'Express is particularly pleased to be a partner of the blockbuster exhibition *Louis XIV, the Man and the King*.

Exhibition Partners – Partner Information

MEDIA PARTNER



PRESS CONTACT

Geneviève Badiou
01 40 70 42 93

RTL PARTNER OF THE "LOUIS XIV: THE MAN AND THE KING" EXHIBITION AT VERSAILLES

EACH YEAR, RTL, FRANCE'S LEADING RADIO STATION, continues to evolve and innovate without losing its identity: a general-interest radio station that is close to its listeners and their concerns. That is why each day 6.3 million people listen to RTL.

THE STATION HAS ALWAYS KEPT UP WITH CULTURAL NEWS in its news bulletins and programmes. Exhibits, literature, theatre, cinema, concerts, etc., it is in RTL's genes to support the major cultural events and share their favourites with its listeners.

IT WAS THEREFORE ONLY NATURAL FOR RTL TO BECOME A PARTNER of the *Louis XIV: the Man and the King* exhibition being held at the Palace of Versailles from 20 October 2009 to 7 February 2010.

EACH TIME RTL SUPPORTS AN EVENT, France's leading radio station implements a comprehensive programme to pass on the message to its listeners.

AS A RESULT, FRIDAY 16 OCTOBER, *Laissez-vous Tenter*, the editorial staff's cultural magazine will broadcast a special programme devoted to the event, from 9 to 9:30 a.m.

SATURDAY 24 OCTOBER, from 12:30 to 1:30 p.m., the *Journal inattendu* will broadcast live from the Palace of Versailles. For the occasion, Harry Roselmack will welcome a special guest Frédéric Mitterrand, French Minister of Culture and Communication. A unique way to spend one hour at the very heart of the exhibition.

LASTLY, SATURDAY 21 NOVEMBER, Jean-Sébastien Petitdemange and Charlotte Pozzi will discuss the exhibition during *Petits secrets et Grandes vacances* (1:30-3 p.m.), a programme entirely dedicated to recreational activities and travel.
