

ADOPT A BUST IN

THE MARBLE COURTYARD



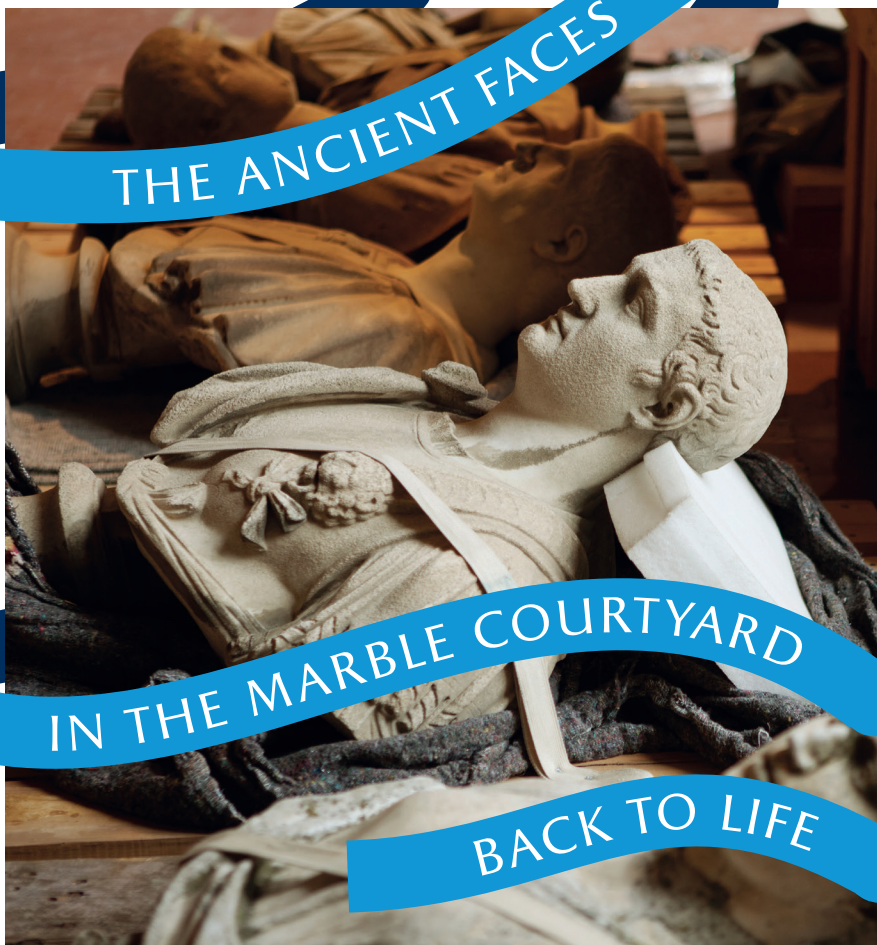
CHÂTEAU DE VERSAILLES

BE PART OF HISTORY

[EN.CHATEAUVERSAILLES.FR/SUPPORT-VERSAILLES](https://en.chateauversailles.fr/support-versailles)

LET'S BRING

THE ANCIENT FACES



IN THE MARBLE COURTYARD

BACK TO LIFE

The busts in the Marble Courtyard, some ancient and some more recent, represent Roman figures and emperors. This extraordinary sculpted *décor*, exposed to the elements for over two centuries, is now threatened by the ravages of time and is in urgent need of a restoration. Sixty busts that were particularly badly damaged or fragile have already been removed from the façades. They will be restored in our workshops and some will then be kept under cover.



Versailles, the new Rome

When Louis XIV brought his court and government to Versailles in 1682, he ordered the most prestigious antique pieces, displaying a vision of a new Rome recreated for his own glory. The Palace's Marble Courtyard, its façades decorated with almost a hundred busts resting on pedestals, is the first vision of antiquity that the visitor sees.

WHAT WILL YOU RECEIVE IN ACKNOWLEDGEMENT OF YOUR DONATION?

FOR INDIVIDUALS

Adoption certificate

You will receive a certificate written in calligraphy, featuring your name or that of the person on whose behalf the adoption is being made.

Site visit

You are invited to follow all the stages of the restoration of the bust on a visit to the workshop.

A "1 year in Versailles" card

You will receive a "1 year in Versailles" subscription card, providing unlimited access to the Palace for a year, for you or a person of your choosing.

Photo rights

You will be able to use copyright-free photographs belonging to the Établissement Public de Versailles showing the bust in its setting to create your greetings cards.

FOR COMPANIES

Adoption certificate

You will receive a certificate written in calligraphy, featuring the name of your company.

Passes

You can benefit from free passes for the Estate of Versailles, during opening hours.

Photo rights

You will be able to use copyright-free photographs of the bust in its setting to promote the patronage operation and for your corporate communications materials (annual reports, greetings cards, etc.).

HOW CAN I ADOPT A BUST?

Choose your bust on en.chateauversailles.fr/news/patronage-news/adopt-bust #versailles,-the-new-rome and contact the Patronage Department.

HOW MUCH DOES IT COST TO ADOPT A BUST?

Adopting a bust costs €5,000, which will pay its restoration. For French taxpayers, the cost, after tax deduction, is €1,700 for private individuals or €2,000 for companies (tax reduction of 66% and 60%, respectively, on the amount of the donation). If you are an American taxpayer, you can benefit a tax deduction if you contract with a French-American Foundation governed by the Article 501© of the US Internal Revenue Code.

Site visits

You are invited to follow the stages of the restoration of the bust on visits to the workshops.



A "1 year in Versailles" card

The "1 Year in Versailles" card, offering you free and unlimited access to the Estate during one year, can be granted in your counterparts.

For any advice:

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LOCATION AFTER RESTORATION



1 BUST OF A ROMAN EMPEROR

Museum storeroom

2 BUST OF A ROMAN LADY

Museum storeroom

3 BUST OF A ROMAN

Museum storeroom

4 BUST OF A ROMAN LADY

Museum storeroom

5 BUST OF A ROMAN

Royal courtyard, north side,
1st floor, 10th bust from the left

6 BUST OF A ROMAN LADY

Museum storeroom

BECOME A PATRON



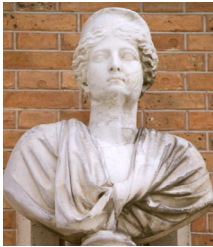
1 BUST OF
A ROMAN
EMPEROR



2 BUST OF
A ROMAN
LADY



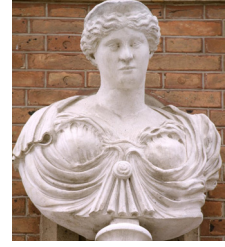
3 BUST OF
A ROMAN



4 BUST OF
A ROMAN
LADY



5 BUST OF
A ROMAN



6 BUST OF
A ROMAN
LADY

CHOOSE YOUR BUST

1 BUST OF A ROMAN EMPEROR



It is not clear which classical portrait(s) inspired the unknown sculptor who created this bust, most likely made of Saint-Béat marble.

But clues to this man's age begin to emerge in the form of the nasolabial folds defining the bottom edge of his cheek, the delicate mouth in the form of a simple line on his face and the hair falling over his forehead.

The single drape of the cloak reveals just a corner of the cuirass near the neck and the barely visible mantling on his right shoulder.

Once restored, this work, which does not correspond to any of those described by Massou in the 1722 inventory, will be placed in storage.

2 BUST OF A ROMAN LADY



Her wavy hair, topped and held in place by a tiara, frames the elegant face of this young woman, whose identity has not yet been established. Is she a goddess or an aristocrat?

The finely traced brow bone, slim nose and delicate mouth give her a pure yet impenetrable air.

Dressed in a light tunic, her chest is emphasised by the highly elaborate folds of the drapery.

Once restored, this female bust of Carrara marble, which is not described in Massou's 1722 inventory, will be kept in storage.

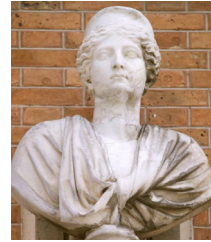
3 BUST OF A ROMAN



This imposing bust by its size represents a Roman character in the strength of age, with a wide face. The curly hair, as well as the particularly abundant beard, were executed with care, each curl being well sculpted with a trepan. The bust, formed by large masses of smooth draperies, offers a striking contrast with the head. The bust covered with a tunic worked in large vertical sections,

it detaches from the bust a scarf horizontally clad around the left shoulder and tied thanks to a skilful game of drapes on the right shoulder of the character. Despite its high quality of execution, this surprising bust does not correspond to any of the busts described by Massou in 1722. This bust will be restored and preserved in the Museum storeroom.

4 BUST OF A ROMAN LADY



The representation of this female bust with tiara is similar to that of an empress. With her raised chin and strong features, she wears an expression of defiance, just like a woman of power.

The skill of the drapery, unadorned and simple, is evident in the way it is tied in the centre of her chest, thus creating folds that enliven the composition and lend real significance to the subject.

This bust, which has sustained substantial damage from having been exposed to the elements for far too long, and which is not mentioned in the inventory drawn up by Massou in 1722, will be placed in storage.

5 BUST OF A ROMAN

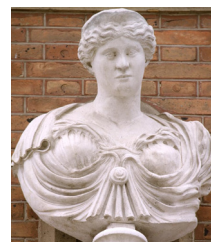


The head of this bust is in the classical style. The head and neck, turned slightly to the left, are set in elaborate drapery, in which the folds endlessly turn and overlap.

The combination of aquiline nose, finely traced eyebrows and firm, closed mouth give the subject a haughty expression. The messy hair rather adds to this impression, lending a casual air that is unusual in bust sculptures.

Once restored, this bust will be installed on the first floor of the North face of the Royal Courtyard (10th bust from the left).

6 BUST OF A ROMAN LADY



This unidentified aristocratic lady is wearing a tiara that holds up her wavy, elaborately sculpted locks. Her face is turned slightly to the right and bears a sweet, almost melancholic expression, thus revealing the desire to individualise this portrayal. The body is clothed in a tunic, the magnificent folds of which emphasise the chest and lend this bust a wholly baroque air.

This portrayal is in keeping with the known effigies of the Empress Sabina of the Aelian dynasty, of which there are some examples in the Louvre.

Once restored, this bust will be on display in a storage area open to the public.