

ADOPT A BUST

IN THE MARBLE COURTYARD



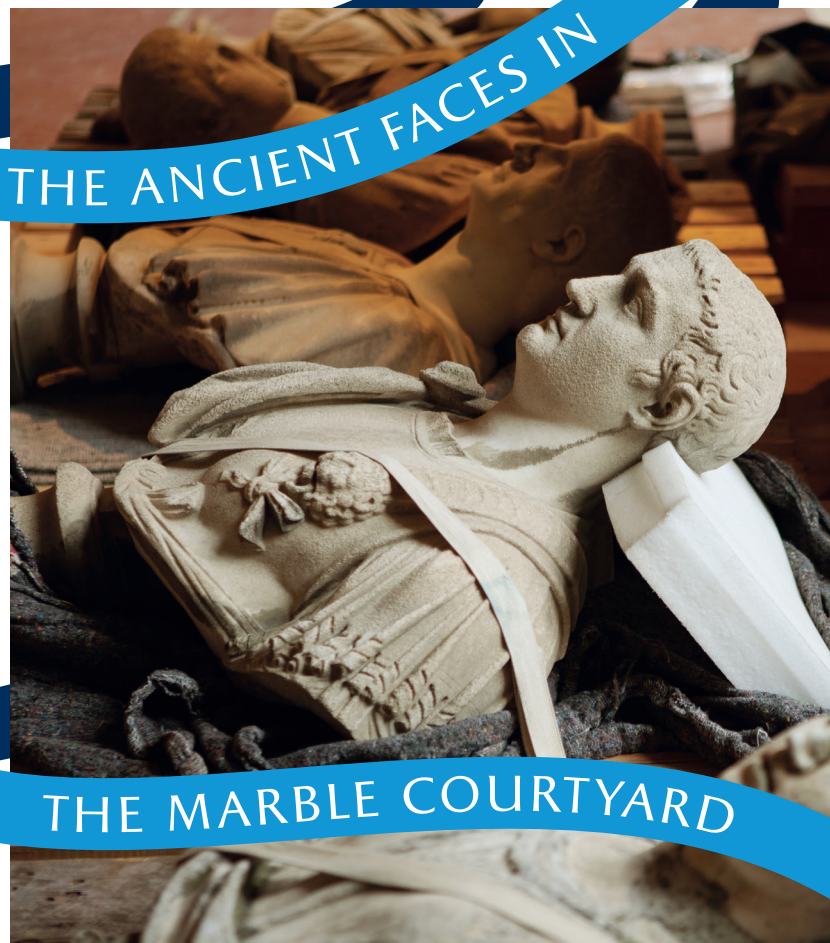
CHÂTEAU DE VERSAILLES

**BE PART OF HISTORY**

[EN.CHATEAUVERSAILLES.FR/SUPPORT-VERSAILLES](http://EN.CHATEAUVERSAILLES.FR/SUPPORT-VERSAILLES)

LET'S RESTORE

THE ANCIENT FACES IN



THE MARBLE COURTYARD

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 three centuries, is now threatened by the ravages of time and is in urgent need of restoration. Almost 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 an individual adoption certificate, showing a picture of the bust of your choice and inscribed with your name or the name of the person to whom you want to give or dedicate it.

#### Site visits

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

#### 'A year in Versailles' card

The 'A year in Versailles' card granting unlimited access to the Palace for a year will be given free of charge to individuals who take part in the campaign.

#### 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 an individual adoption certificate with a picture of the bust of your choice and inscribed with the name of your company.

#### Priority admission

The patron company will benefit from the free provision of priority admission tickets for the Palace and Estate of Versailles during public opening times.

#### Photo rights

Patrons can use, free from copyright, photos of the adopted bench in the setting of Versailles for greetings cards and communication concerning the patronage operation and other corporate communication (annual reports, etc.)

### Site visits

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



#### 'A year in Versailles' card

The 'A year in Versailles' card granting unlimited access to the Palace for a year can be given to patron companies as part of the compensation for their donation.

*Compensation is granted for up to 25% of the amount of your patronage.*

## HOW CAN I ADOPT A BUST?

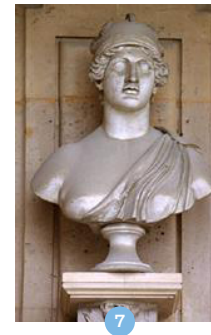
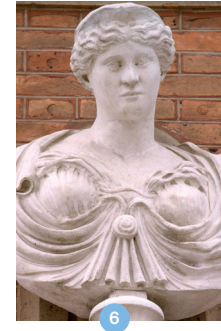
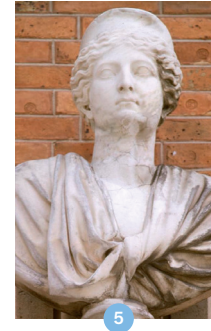
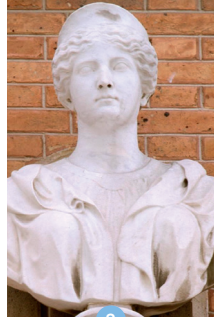
Choose your bust on [en.chateauversailles.fr/support-versailles](http://en.chateauversailles.fr/support-versailles) and contact the Patronage Department.

## HOW MUCH DOES IT COST?

Adopting a bust costs €5,000, which will pay its restoration. After tax deductions, it will cost you only €1,700 if you are an individual and €2,000 if you are a company (tax reduction of 66% of the amount of your donation for individuals and 60% for companies).

To advise you:  
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BECOME A PATRON



CHOOSE YOUR BUST



## LOCATION AFTER RESTORATION



1 Bust of Trajan  
Visitable reserve

2 Bust of a Roman Lady  
Visitable reserve

3 Bust of a Roman  
Visitable reserve

4 Bust of Vespasian  
Visitable reserve

5 Bust of a Roman Lady  
Visitable reserve

6 Bust of a Roman Lady  
Visitable reserve

7 Bust of Rome  
Visitable reserve

8 Bust of a Roman  
Visitable reserve



Visitable reserve in the Sculptures and Mouldings Gallery  
located in the Small Stables of the Palace of Versailles



Open every week-ends  
from 12:30 pm to 6:30 pm  
(last admission at 5:45 pm)



## 1 BUST OF TRAJAN

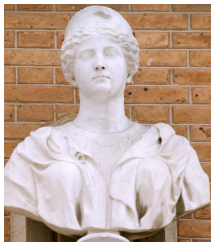


This marble bust is almost certainly a copy of an ancient bust of the emperor dating from the first quarter of the 2nd century, currently preserved in the Capitoul Museum in Rome. Emperor of Rome from 98 to 117 AD, Trajan has gone down in history as the «best of the Roman emperors». His hair identifies him beyond all doubt, each emperor being

represented with a specific hairstyle, in accordance with a practice confirmed under Augustus.

Not mentioned in Massou's inventory, this work will be preserved in the reserve.

## 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 VESPASIAN

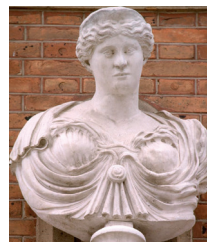


Vespasian (Roman emperor from 69 to 79), who founded the Flavian dynasty, took power after the civil war that broke out following the death of Nero, a period better known as the Year of the Four Emperors. He succeeded with difficulty in consolidating the finances of the Empire, but his cautious economic approach left him with a reputation for avarice. Here the emperor is represented

in formal military attire, with a breastplate and a heavy cloak held in place by a round fibula on his right shoulder.

Following restoration, this bust will be presented in the visitable reserve.

## 5 BUST OF A ROMAN LADY

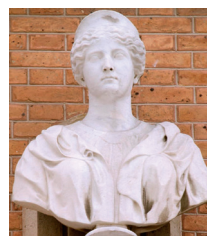


This unidentified aristocratic lady is wearing a tiara that holds up her wavy, elaborately sculpted locks. Her face is turned slightly to the right and bears a sweet, almost melancholic expression, thus revealing the desire to individualise this portrayal. The body is clothed in a tunic, the magnificent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

## 6 BUST OF A ROMAN LADY



Crowned with a diadem, this female bust resembles a representation of an empress. With a raised chin and firm features, she wears an expression of defiance, like a woman accustomed to power.

With no ornamentation or splendour, the virtuosity of the drapery comes from the way it is knotted in the centre of her

bosom, thus creating folds that bring the composition to life and endow the figure with a definite importance.

Not mentioned in Massou's inventory of 1772, this bust was particularly damaged by being exposed outdoors for too long, and will be sheltered in the reserves.

## 7 BUST OF A ROME



This bust of Rome, or Roma, is a copy of an ancient original dating from the 2nd century. It was part of Cardinal Richelieu's collection (Paris, Louvre Museum). This allegory of the city of Rome is represented here with a helmet, bare-breasted, with a piece of light drapery flowing from her left shoulder. With her neck turned slightly to the left, her unwavering and determined gaze is fixed on

the horizon. The most characteristic feature is the Capitoline she-wolf, represented on both sides of her helmet in reference to the founding myth of the city of Rome.

Not indicated in the inventory of 1722, once restored this work will be preserved in the reserves.

## 8 BUST OF A ROMAN



This male bust has not yet been identified. However, it applies the iconography of a Roman emperor. His dress particularly underscores his status. He is wearing a breastplate concealed under a cloak held in place with a round fibula on the right shoulder. He looks quite old, as indicated by the signs of age on his face. His massive neck contributes to his imposing physiognomy. His

mouth is fine and tightly drawn. He seems to have a dreamy look, which softens his expression.

Corresponding to none of the descriptions made by Massou in 1722, this bust will be preserved in the reserve once it is restored.