



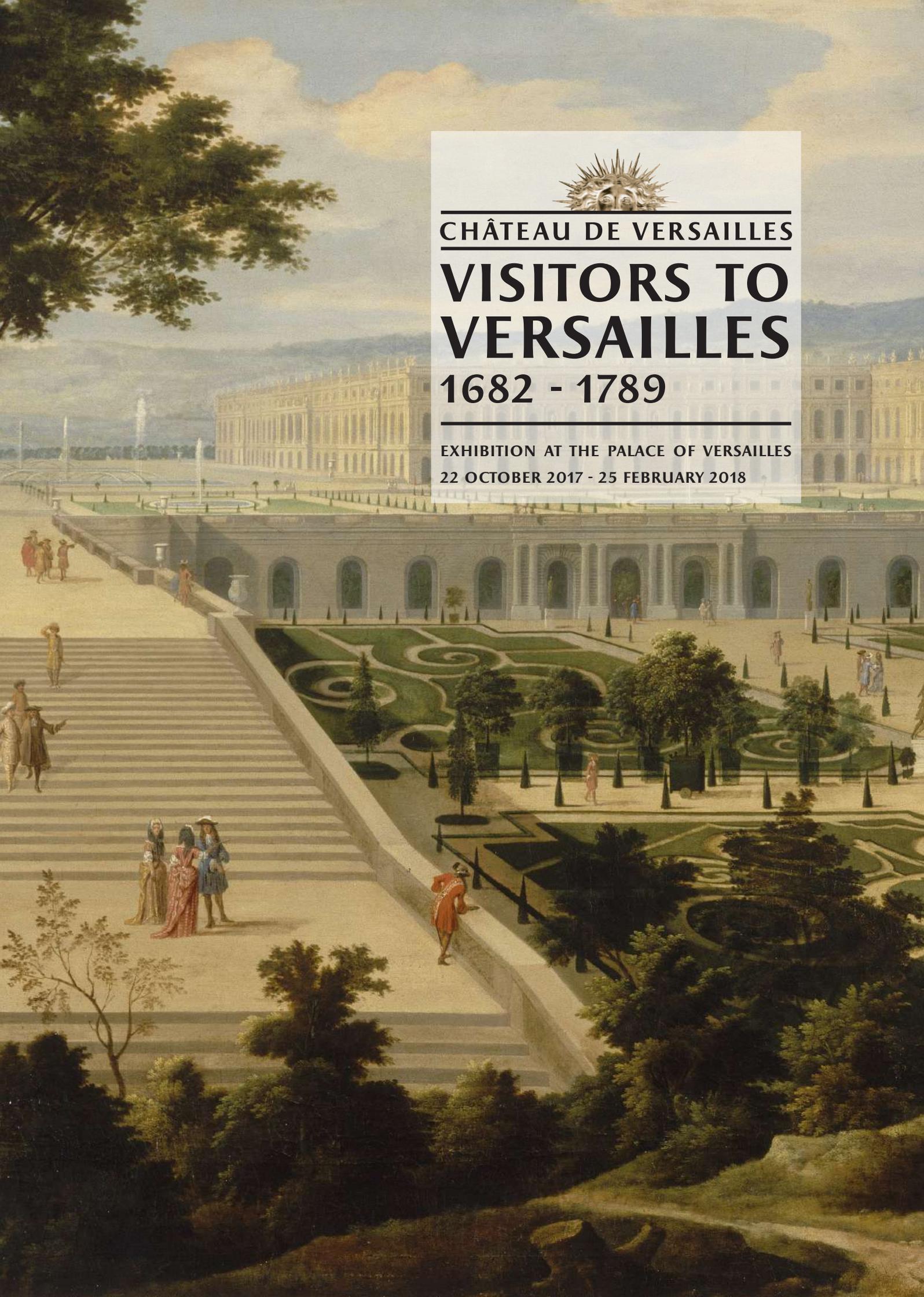
CHÂTEAU DE VERSAILLES

# VISITORS TO VERSAILLES

1682 - 1789

EXHIBITION AT THE PALACE OF VERSAILLES

22 OCTOBER 2017 - 25 FEBRUARY 2018



▲ Cover:

Jean-Baptiste Martin 'the Elder', *View of the Orangery, the Hundred Steps and the Palace of Versailles*, circa 1695, Palace of Versailles (detail)



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CHÂTEAU DE VERSAILLES

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# VISITORS TO VERSAILLES

## 1682 - 1789

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EXHIBITION AT THE PALACE OF VERSAILLES  
22 OCTOBER 2017 - 25 FEBRUARY 2018

*Exhibition organised by the Public  
Institution of the Palace, Museum and  
National Estate of Versailles and the  
Metropolitan Museum of Art, New York*

*On display in the Metropolitan Museum  
of Art from 9 April 2018 to 29 July 2018*

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## CURATORS

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### **Bertrand Rondot**

Chief Curator at the Palace of Versailles

### **Daniëlle Kisluk-Grosheide**

Curator for the department of European  
Sculptures and Decorative Arts at the  
Metropolitan Museum of Art

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## SCENOGRAPHY

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### **Nicolas Adam**

Architect and scenographer

Following double page:

*View of the Palace of Versailles from the Place d'Armes with Louis XIV  
passing through the crowd in his carriage, Palace of Versailles (detail) ▼*





ELLES.



# VERSAILLES, A ROYAL DESTINATION

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*“It’s not a palace, it’s a city in its own right.  
Superb in its grandeur, superb in its essence.”*

Charles Perrault, *Le Siècle de Louis le Grand*, 1687

**WITH NEARLY FIVE MILLION VISITORS TO THE PALACE** and around 10 million visitors to the park, Versailles is one of the most visited historic sites in the world. The palace and gardens of Versailles have attracted visitors ever since the small initial hunting lodge was turned by Louis XIV into one of the most stunning residences in Europe, open to everyone according to the King’s will.

**VERSAILLES IS A COSMOPOLITAN SITE PAR EXCELLENCE**, and has welcomed French and foreign travellers, princes, ambassadors, artists, writers, philosophers, architects, scholars, tourists of the Grand Tour and day trippers from far and near. Many of them described their experiences and wrote down their observations in memoirs and journals, many of them still unpublished.

**THIS EXHIBITION, THE FIRST ON THE SUBJECT, WILL SHOW WHO THESE VISITORS WERE THROUGH MORE THAN 300 WORKS** from the late 17<sup>th</sup> century to the French Revolution. With portraits and sculptures, Court attire, travel guides, tapestries, Sèvres and Meissen porcelain and display weapons, the exhibition will reveal what they discovered upon arriving at Versailles, the sort of welcome awaiting them, what they saw and their impressions, the gifts or memories they left with.

**VISITORS TODAY WILL DISCOVER THE PALACE THROUGH THE EYES OF THOSE WHO HAVE GONE BEFORE THEM OVER THE COURSE OF HISTORY.**



Left-hand page, from left to right and from top to bottom:  
 Claude-André Deseine, *Bust of Mohammed Osman Khan, Ambassador of the Sultan of Mysore Tipu Sahib*, 1788, Musée du Louvre; *Coat from the ceremonial livery of the Maison du Roi*, circa 1770-1780, Palace of Versailles; Savonnerie Manufactory, *Carpet given by Louis XVI to Tsarevich Paul Petrovitch of Russia and his wife Maria Feodorovna when they came to Versailles in 1782 under the name of the Count and Countess of the North*, Palace of Versailles

Right-hand page, from left to right and from top to bottom:  
 Meissen Manufactory, *Hard-paste porcelain rinsing bowl decorated with the coat of arms of Queen Marie Leszczynska*, given to the latter by Augustus III King of Poland and Elector of Saxony, circa 1734, Palace of Versailles; Joseph Aved, *Mehmet Said Pacha, Bey of Roumalia, ambassador of the Sultan of the Ottoman Empire Mahmud I*, 1742, Palace of Versailles (detail); Jean-Henri Riesener, *Mechanical table from the apartment of Gustav III of Sweden during his second visit to Versailles in 1784 under the name of the Count of Haga*, Metropolitan Museum of Art; *Quiver and arrows decorated with enamelled precious metals, emeralds and rubies*, given by the Ottoman ambassador Mehmet Said Pacha to Louis XV in 1742, circa 1650, Musée de l'Armée; Joseph Etienne Blerzy and Louis Marie Sicardi, *Snuffbox decorated with a portrait of Louis XVI given to Colonel John Laurens in 1781*, circa 1779-1780, Metropolitan Museum of Art; Charles-Gabriel Sauvage, called Lemire, *Louis XVI and Benjamin Franklin*, porcelain, circa 1780-1785, Metropolitan Museum of Art (detail)





# VERSAILLES, A CENTRE OF POWER AND A PUBLIC SPACE

**LOUIS XIV'S DECISION TO MOVE THE GOVERNMENT HEADQUARTERS AND THE ROYAL COURT TO VERSAILLES**, which was formalized in 1682, was the result of the royal plan to create a new kind of centre for monarchical power around the king. From the outset the new residence was designed as a public space where the king was to be seen, not only by the Court but by all his subjects. Access to the royal figure was made possible through the opening of certain spaces in the Palace to visitors. Medals attest to the residence's open and public nature.

**ALTHOUGH DISTANCED FROM PARIS, WHICH REMAINED THE KINGDOM'S ECONOMIC CAPITAL**, the sovereign's new residence was connected to it via a public and private transport system. In addition to the first guidebooks commissioned by the King to describe the wonders within the Palace, more practical ones were also released by Parisian publishers and were constantly updated until the end of the 18<sup>th</sup> century.

**VISITORS CAME TO VERSAILLES FOR SEVERAL REASONS:**

- ▶ **TO SEE** the king and the royal family;
- ▶ **TO ADMIRE** the splendour of the Court;
- ▶ **TO VISIT** the Palace, whose reputation had grown throughout Europe and across the world;
- ▶ **TO SOLICIT** the favour of the king or his entourage.

**VISITORS COULD DRAW NEAR TO THE KING** every day during the procession taking the royal family to mass, and on certain evenings when the king dined in public at the *Grand Couvert*. Royal marriage ceremonies and certain important religious celebrations also provided an opportunity to come to Versailles.

**THE PRINCIPAL SPACES WERE OPEN EVERY DAY TO VISITORS WHO CAME TO DISCOVER THE BEAUTY OF THE GARDENS AND THE WEALTH OF THE ROYAL COLLECTIONS**, notably the State Apartments and the highlight of their visit, the Hall of Mirrors. The gardens were like an open-air sculpture gallery and a living performance when the fountains were in action. When the royal family was absent, certain private apartments could also be seen by those with connections within the personnel of the Court.

**THE WHOLE OF SOCIETY, WITHOUT DISTINCTION, WAS WELCOME TO VISIT VERSAILLES.** The only requirement was that visitors were dressed decently and that men wore a hat and carried a sword, in accordance with the aristocratic model of the time.







# VERSAILLES, AT THE HEART OF DIPLOMACY

**VISITORS TO THE PALACE NOTABLY INCLUDED THOSE WHO WERE RECEIVED OFFICIALLY** by the sovereign, including people to be presented before the king, foreign princes or ambassadors from all over the world. More than any other place in Europe, Versailles continued to be the centre of intensive diplomatic activity right up to the French Revolution, playing host to exceptional diplomatic missions by the principal monarchies in Europe and from far-off realms.

**FROM THE AMBASSADORS OF SIAM IN 1686 TO THE AMBASSADORS OF THE INDIAN KINGDOM OF MYSORE IN 1788**, representatives from almost every nation in Europe, Asia, Africa and America came to Versailles. Each visit was an opportunity to discover the beautiful national dress and original gifts brought.

**EACH DELEGATION BROUGHT THE WORLD'S DIVERSITY TO VERSAILLES** and created fashions as numerous as they were varied. Gifts exchanged on the occasion of visits from princes and ambassadors also served to testify to the splendour of the French Court, in accordance with strict criteria established by the Minister for Foreign Affairs, or even the personal choice of the sovereigns themselves.



▲ Jean Hainzelmann, *The first, second and third Siamese ambassadors*, 1686, Palace of Versailles

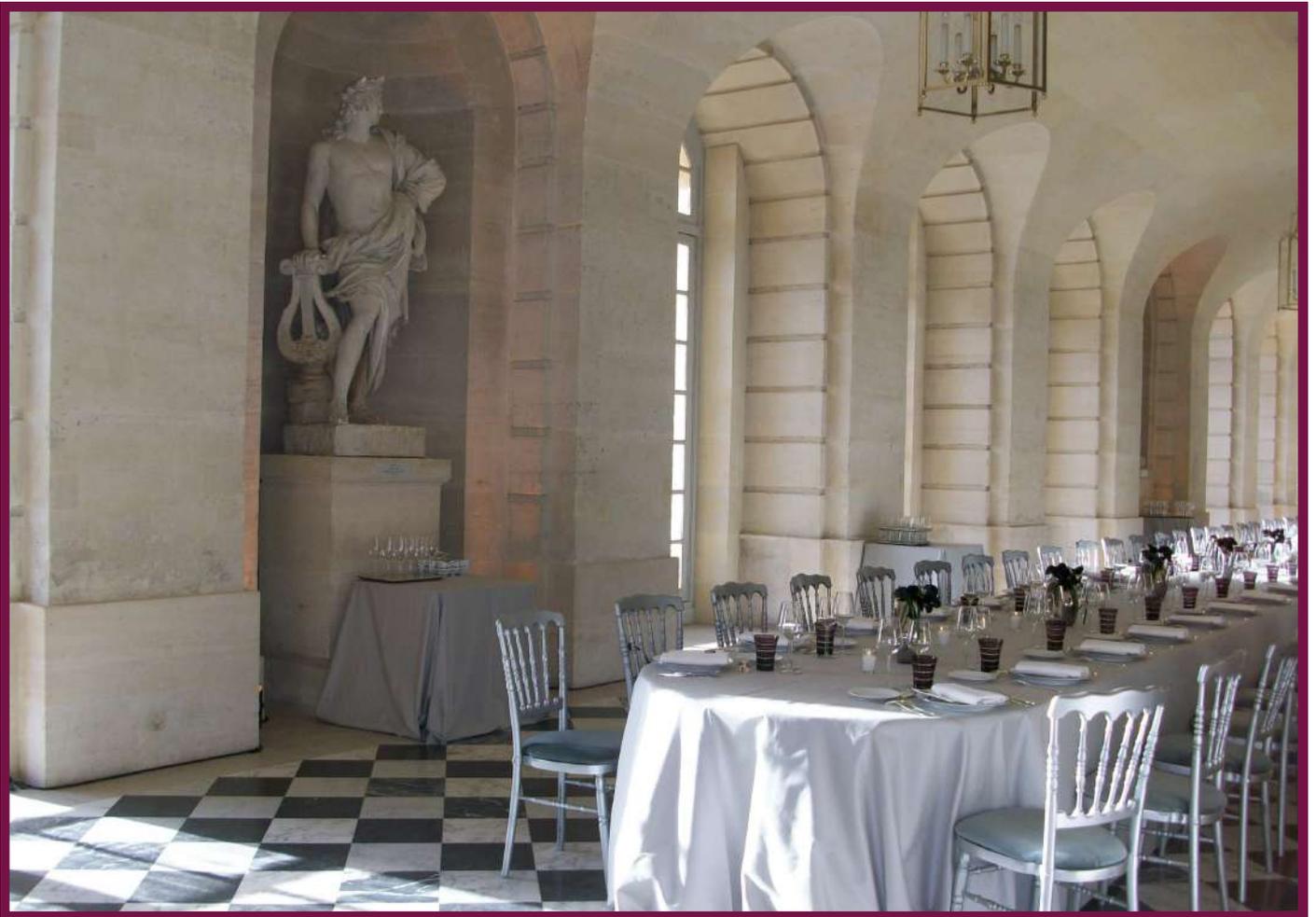
**ARTISTS AND SCIENTISTS ALSO CAME TO VERSAILLES** as the Palace served as a source of aesthetic and technical inspiration, and left testimonies of their visit through journals and drawings made on the spot. On a larger scale, a whole industry of souvenirs developed to satisfy the different expectations of visitors, who were keen to keep a memento of their visit. Expensive printed volumes of the *Cabinet du Roi* administration, which described the main areas such as the Hall of Mirrors and the Ambassadors' Staircase, appeared alongside more easily affordable perspective views, which were very common in the 18<sup>th</sup> century. Miniature versions of sculptures from the gardens made of bronze or even porcelain spread the iconography created by Louis XIV across Europe. The Versailles style became equal to that of Rome among travellers of the Grand Tour.

◀ Antoine Coypel, *Mohammed Temin, ambassador of the Sultan of Morocco watching a show from a box in the Comédie Italienne in Paris in February 1682*, Palace of Versailles (detail)

Following double page:  
Nicolas de Largillière, *Louis XIV receiving the ambassador of the Shah of Persia, Mohammed Reza Beg, in the Hall of Mirrors, 19 February 1715*, Palace of Versailles (detail) ▼







# PATRONAGE ADVANTAGES

**Total patronage sum sought: €500,000**

*By becoming a patron of this exhibition...*

**YOU WILL BENEFIT FROM A TAX REDUCTION** of 60% off the amount of your gift for corporation tax, within the limit of 0.5% of turnover. If the threshold is exceeded there is the possibility of carrying over the surplus over the next 5 years.

**YOU WILL BENEFIT FROM THE EXCEPTIONAL REPUTATION AND MEDIA COVERAGE OF THE PALACE OF VERSAILLES**

Key figures:

- ▶ 5.9 million visitors to the Palaces of Versailles and Trianon in 2015, of whom 14% were American visitors
- ▶ More than 14,500 mentions of the Palace of Versailles in 2015, across all types of media
- ▶ 8.5 million visitors to our websites in 2015
- ▶ 8.3 million views on our YouTube channel
- ▶ 1.2 million followers on our social networks (Facebook, Twitter, Instagram, Google+ and WeChat)

**RECOGNITION OF YOUR SPONSORSHIP WILL BE INCLUDED IN ALL COMMUNICATION MATERIALS RELATING TO THE EXHIBITION**

- ▶ Advertising posters
- ▶ Banners put up at the entrance to the Palace and Estate
- ▶ Invitation cards to the private viewing
- ▶ Flyleaf of the exhibition catalogue
- ▶ Media announcements
- ▶ On the website [www.chateauversailles.fr](http://www.chateauversailles.fr)

**YOU WILL BE ASSOCIATED WITH ALL PRESS OPERATIONS**

- ▶ Private press viewing organised by the Palace of Versailles
- ▶ The name of your firm included in the press pack sent to 2,500 French and international journalists
- ▶ A dedicated presentation page will be reserved for your enterprise in the press pack

**YOU WILL TAKE PART IN THE OFFICIAL OPENING AND INVITATIONS WILL BE RESERVED FOR YOU AND YOUR PRIVILEGED GUESTS**

**YOU WILL BENEFIT FROM TICKETS FOR ADMISSION WITHOUT QUEUEING FOR VISITS TO THE PALACE DURING PUBLIC OPENING TIMES**

**YOU CAN USE PHOTOS OF WORKS FROM THE EXHIBITION** belonging to the Musée de Versailles for your corporate communication (greetings cards, annual reports etc.)

**YOU CAN ORGANISE PUBLIC RELATIONS EVENTS IN THE PRESTIGIOUS SETTING OF THE ESTATE OF VERSAILLES**

Receptions in prestigious spaces of the Palace (Gallery of Great Battles, Crusades Room, Lower Gallery, Chapel Room etc.) accompanied by private visits of the exhibition.



*Going a step further...*



# THE PALACE OF VERSAILLES AND THE METROPOLITAN MUSEUM OF ART: A REMARKABLE COLLABORATION

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**MORE THAN THREE CENTURIES OF HISTORY LINK THE PALACE OF VERSAILLES TO THE UNITED STATES OF AMERICA**, from the American War of Independence to the present day. From the reception of Benjamin Franklin in the court of Louis XVI in 1778, to the extraordinary patronage of John D. Rockefeller Jr. in the 1920s, Versailles has always been a key location in which French and American friendship has been played out. This relationship remains more alive than ever as more than 800,000 American visitors come to admire the beauty of the Estate of Versailles every year, making the USA the country with the largest proportion of visits out of all foreign visitors.

**JOINTLY ORGANISED BY THE PALACE OF VERSAILLES AND THE METROPOLITAN MUSEUM OF ART**, the exhibition 'Visitors to Versailles (1682-1789)' is the first large-scale collaboration project between the two internationally-renowned cultural establishments. On display first at Versailles from 24 October 2017 to 25 February 2018, the exhibition will then be held in New York from 9 April 2018 to 29 July 2018.

**YOU TOO CAN HELP THIS FRANCO-AMERICAN COLLABORATION PROJECT** by extending your support for the exhibition at the Palace of Versailles with a gift to the Metropolitan Museum of Art exhibition, and thus benefit from exceptional international visibility.







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