

CHÂTEAU DE VERSAILLES

THE PALACE OF VERSAILLES PRESENTS

CHINA AT VERSAILLES

ART AND DIPLOMACY
IN THE EIGHTEENTH CENTURY

A SPECIAL EXHIBITION
FROM MAY 27TH TO OCTOBER 26TH 2014



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PRESS RELEASE

CHINA AT VERSAILLES

ART AND DIPLOMACY IN THE EIGHTEENTH CENTURY

MAY 27TH TO OCTOBER 26TH 2014, MADAME DE MAINTENON'S APARTMENTS

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THE EXHIBITION 'CHINA AT VERSAILLES' TRACES THE HISTORY OF THE POLITICAL AND ARTISTIC DIALOGUE BETWEEN CHINA AND FRANCE IN THE EIGHTEENTH CENTURY, IN CELEBRATION OF THE 50TH ANNIVERSARY OF THE ESTABLISHMENT OF DIPLOMATIC RELATIONS BETWEEN OUR TWO COUNTRIES IN 1964. THE PAINTINGS, ITEMS OF FURNITURE, LACQUERWARE, PORCELAIN AND TAPESTRIES FEATURED IN THIS EXHIBITION ARE EXTREMELY RARE EXAMPLES OF EIGHTEENTH-CENTURY ELEGANCE AND REFINEMENT. THE 150 WORKS GATHERED TOGETHER HERE PAY TESTAMENT TO THE FRENCH FASCINATION WITH CHINESE ART, WHICH FIRST EMERGED DURING THE REIGN OF LOUIS XIV. THEY ALSO REFLECT THE EUROPEAN INTEREST IN DESCRIPTIONS OF CHINA AND ITS PEOPLE, WITH A STEADY STREAM OF CORRESPONDENCE FROM JESUIT MISSIONARIES STOKING WESTERN IMAGINATIONS THROUGHOUT THE EIGHTEENTH CENTURY.

A POLITICAL AND CULTURAL DIALOGUE

IN 1688 LOUIS XIV INITIATED A POLICY OF ACTIVE DIPLOMACY TOWARDS THE QING DYNASTY, sending French Jesuits to the imperial court in Peking. This marked the beginning of a series of scientific and intellectual exchanges which laid the foundations for a long, cordial relationship between the Sun King and the Kangxi Emperor.

EXHIBITION CURATOR

Marie-Laure de Rochebrune,
Curator at the Musée National des
Châteaux de Versailles et de Trianon

EXHIBITION DESIGN

Jérôme Dumoux

THE UPS AND DOWNS OF HISTORY NOTWITHSTANDING, this fruitful relationship was maintained throughout the reigns of Louis XV and Louis XVI. The Jesuit mission remained active, keeping up an extensive correspondence with French intellectuals and politicians, not least the Controller General of the King's Finances (and subsequently Secretary of State) Henri-Léonard Bertin (1720-1792), whose pivotal role in Franco-Chinese relations is explored in this exhibition. A distinguished sinologist, Bertin was fascinated by the arts and crafts of the Far East and worked to strengthen ties with China. These political and intellectual exchanges between France and China heralded a golden age for diplomatic relations between the two nations, which endured up until the French Revolution.

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CHINESE ART AT VERSAILLES

THE SUMPTUOUS CELEBRATIONS held by Louis XIV in honour of the arrival of the ambassadors of the King of Siam, on 1st September 1686, sparked an intense fascination for all things Oriental at the royal court. The gifts brought by the Siamese ambassadors included a number of Chinese artworks, which served to stimulate the interest of the court and the royal family in Chinese art.

PORCELAINS, WALLPAPERS, LACQUERWARE, FABRICS AND SILK PRINTS SOON BECAME HIGHLY-PRIZED STATUS SYMBOLS AT LOUIS XIV'S COURT. This enthusiasm for all things Oriental prompted the French East India Company to begin importing considerable quantities of Chinese and Japanese artworks (European buyers often failed to distinguish between the two cultures). These works were then sold in Paris by specialist merchants. The influence of Chinese art was manifested in what would later come to be known as 'chinoiserie', an artistic current which took various forms:

- imitations of Chinese art,
- Chinese influences in French art,
- adaptation of Oriental materials to suit French tastes (for example adding gold or gilt bronze fittings to Oriental ceramics, or modifying the panels of imported screens and lacquered boxes and cabinets),
- the creation of an idealised, peaceful Chinese idyll by talented French artists and craftsmen such as François Boucher.

WHILE FRENCH KINGS, AS CHAMPIONS OF FRENCH ARTISTS, CRAFTSMEN AND WORKSHOPS, COULD NOT OPENLY EXPRESS THEIR ENTHUSIASM FOR CHINESE ART IN THE CEREMONIAL PUBLIC APARTMENTS AT VERSAILLES, we find numerous works of Chinese origin or influence in their private apartments or favourite country residences, places where they were at greater liberty to express their personal tastes. Louis XIV, for example, had the walls and roof of the 'Trianon de Porcelaine' adorned with faience panels and vases intended to resemble Chinese porcelain, inspired by the Porcelain Tower of Nanjing. When Louis XV commissioned Ange-Jacques Gabriel to renovate the Château de Choisy in 1740, he requested furniture with lacquer or varnish finishes "in the Chinese style", as well as a selection of Chinese porcelains and wallpapers. For her famous 'Chinese apartment' Marie Leszczynska commissioned a series of painted panels depicting scenes of tea farming and trading.

A number of royal mistresses, including Madame de Mailly and Madame de Pompadour, also chose to decorate their private apartments with curiosities from the East. Marie-Antoinette was fascinated by Japanese lacquered boxes and sculptures, as well as Chinese porcelains. She ordered a number of porcelain pieces for the Méridienne Room and the Gilded Room. An Anglo-Chinese garden was planted at the Petit Trianon in 1776, with a carousel known as the 'Chinese Ring Game' adorned with images of peacocks and gilded dragons, installed shortly afterwards.

ALMOST 150 WORKS HAVE BEEN ASSEMBLED FOR THIS EXHIBITION, drawn from the collections of various leading institutions from France (the Louvre, the Musée Guimet, the French National Library and the Centre for National Monuments, among others) and elsewhere (the English royal collections, the Hermitage museum) as well as a number of private collections.



FOREWORD

THERE CAN BE NO BETTER EXAMPLE OF THE EXTRAORDINARY CAPACITY OF THE PALACE OF VERSAILLES to illustrate and transcend history than the state reception the palace hosted on 24th March this year in honour of Chinese President Xi Jinping. And not just because for one evening only the President of the Republic, François Hollande, restored Versailles to its status as a National Palace. Nor even because this state visit provided an opportunity to celebrate 50 years of diplomatic relations between France and China, an era of friendship inaugurated in 1964 by General de Gaulle in the Grand Trianon palace, transformed into an official residence for the occasion. But because this high profile diplomatic ceremony turned the spotlight on a shared history which goes back further than you might think, the often-neglected story of 'China at Versailles', an epic tale recounted here with the help of an unprecedented collection of Oriental masterpieces, assembled by Marie-Laure de Rochebrune, curator at the Palace of Versailles and director of this exhibition.

THIS FASCINATION WITH CHINESE CULTURE WAS FIRST STOKED by fantastic travel memoirs such as the writings of Marco Polo, but during the reign of Louis XIV it took on a more concrete form as diplomatic relations were established between the two countries, ushering in a period of mutual discovery which would endure throughout the rest of the Ancien Régime era. Louis XIV, through the medium of the Jesuit missionaries, was a pioneer of what we might now call 'cultural diplomacy', considering cultural and scientific exchanges as complementary and mutually beneficial to political and economic interests.

A CERTAIN SPIRIT OF EXOTICISM FUELLED THE FRENCH COURT'S CURIOSITY FOR ALL THINGS CHINESE, which would eventually blossom into a genuine connoisseurship as the two countries built a unique diplomatic relationship which was the envy of France's European neighbours. During the reigns of Louis XV and Louis XVI, correspondence and connections with China intensified. The trade in 'chinoiseries' gathered pace. The Ambassadors of the King of Siam showered Louis XIV with gifts which would greatly influence the royal enthusiasm for new colours, forms and materials. The continued passion of Louis XIV's successors for Chinese styles would have a major influence on French arts and crafts: artefacts from the east were transformed, adapted, re-appropriated and above all used as sources of inspiration. As patrons of the arts, the French kings reserved pride of place in the palace's public rooms for the finest in French handiwork. But in their private apartments, where they were freer to indulge their personal tastes, Chinese influences abounded.

THIS PERHAPS GOES SOME WAY TO EXPLAINING WHY, for the majority of the intervening centuries, these influences received such little attention. Now, thanks to the tenacity and meticulous research of Marie-Laure de Rochebrune, this exhibition sheds new light on the extraordinary story of 'China at Versailles'.

CATHERINE PÉGARD

President of the Public Trust for the Palace, Museum and National Estate of Versailles



PART I

THE EXHIBITION IN IMAGES

LOUIS XIV: THE INITIATOR

THE FRENCH FASCINATION WITH CHINA AND ITS ARTISTIC TRADITIONS WAS NOT AN EIGHTEENTH CENTURY INNOVATION. The European interest in Oriental culture first emerged in the Roman era, and persisted throughout the tumultuous ups and downs of the continent's subsequent history. By the late Middle Ages China had become a land of extraordinary mythical power in the European imagination, a reputation fuelled by the reports of the few European travellers who had ventured into the heart of this distant land, including the Venetian adventurer Marco Polo's (1254-1324) account of his time at the court of Kublai Khan (1271-1294). China's mythical aura was further enhanced when the Ming dynasty closed the empire to foreigners. Now off-limits for Western travellers, China became all the more attractive and mysterious. This reputation survived into the early modern period, nurtured by the accounts sent back to Europe by the first Jesuit missionaries.

CHINA'S IMAGE IN FRANCE, AND PARTICULARLY AT THE FRENCH COURT, BEGAN TO EVOLVE DURING THE REIGN OF LOUIS XIV (1661-1715). This was an era of ground-breaking, mutually-enriching discoveries which opened the way for a century of strong ties between France and China. Louis XIV adopted an open, ambitious policy of diplomatic and scientific exchanges with his Chinese contemporary the Kangxi Emperor. The king personally funded an exhibition of six French Jesuits, designated as 'royal mathematicians'. Received at the Chinese court, the Jesuits' knowledge of mathematics, medicine and astronomy allowed them to win the emperor's confidence and conduct a series of high-profile scientific projects with their Chinese counterparts.



The Trianon de Porcelaine, garden side
Adam Perelle (1638-1695)
Etching c.1670-1680.

BY THE EARLY EIGHTEENTH CENTURY THIS ADMIRATION FOR CLASSICAL CHINESE CULTURE HAD DEVELOPED, at the French court and among the kingdom's arts connoisseurs, into a profound fascination with Chinese art and craftsmanship. This passion for a fantastical, idealised vision of China is perhaps most clearly reflected in the construction of the Trianon de Porcelaine palace by Louis Le Vau, erected in the grounds of the Palace of Versailles in 1670.

LOUIS XIV AND HIS SUCCESSORS WERE NATURALLY EXPECTED TO BE CHAMPIONS OF FRENCH ARTISTS AND CRAFTSMEN, and patrons of their own royal workshops, and as such the ceremonial royal apartments at Versailles

could not ostentatiously reflect their taste for Chinese art. Nonetheless, this taste is in full evidence in their private apartments and favourite country retreats.



PORTRAIT OF LOUIS XIV SURROUNDED BY THE ARTS AND SCIENCES

Jean Garnier (1632-1705)

Oil on canvas, c.1672

Versailles, musée national des châteaux de Versailles et de Trianon

This likeness of Louis XIV presents the king as a model patron, protector of the arts and sciences. The king is shown in a portrait within a portrait, wearing a cuirass with fleur-de-lis motif that references the depiction of the king painted by Claude Lefèvre sometime between 1665 and 1670. The king's portrait is surrounded by musical instruments, in reference to the arts, while his status as protector of the sciences is evoked by the star globe featuring a map of the constellations, and by the various learned books and scientific

instruments scattered around the scene. It was in the name of science that Louis XIV first made contact with the Kangxi Emperor (1654- 1722). The five Jesuit envoys who made it to the imperial court at Peking are often referred to as the 'king's mathematicians', and it is in this capacity that they succeeded in winning the emperor's trust. In so doing they followed in the footsteps of earlier Jesuit pioneers Adam Schall and Ferdinand Verbiest, who won the trust of Kangxi's father the Shunzhi Emperor and were established by him at the head of the Imperial Astronomy Bureau and tasked with reforming the Chinese calendar. The success of this mission more than lived up to Louis XIV's expectations, and the Jesuits reported back to Europe with news of their discoveries in China. In 1696 Father Le Comte, one of the five Jesuit mathematicians and a correspondent of the Abbé Bignon of the Académie des Sciences, published his *New Memoirs on the Current State of China*, full of information previously unavailable to Europeans. The Jesuit mission sent to China by Louis XIV was followed by a century of fruitful exchanges, immortalised in print from 1702 onwards in the various collections of *Edifying and Curious Letters* sent by French and European Jesuits to correspondents back home, as well as the *Geographical, Historical, Chronological, Political and Physical Description of the Empire of China and Chinese Tartary* published by Jesuit Father Du Halde in 1735.



CUP

White Jade. China, Ming Dynasty (1368-1644)

Paris, musée national des Arts asiatiques Guimet

This precious cup, with handles in the form of opposing dragons, is undoubtedly one of the very first Chinese objects to enter Louis XIV's royal collections. It had previously belonged to Cardinal Mazarin, who acquired it sometime between 1653 and 1661. The Cardinal possessed eight fine jade pieces among his collection of precious stones. In 1665 the king purchased the majority of this collection from Mazarin's heirs, a total of

almost two hundred pieces including the famous drinking vessel bearing the monogram of Holy Roman Emperor Rudolph II. These precious items were first exhibited at Versailles, and subsequently at the Tuileries Palace, before returning to Versailles in 1682. The collection was put on show in the Cabinet of Curiosities, housed in what was later to become the Games Room under Louis XVI. To enter this room one had to first pass through the Hall of Plenty, with a ceiling painted by Houasse and celebrating the riches of the royal collections. Jade is an extremely difficult material to work, and is highly-prized in China as a precious stone. White jade is believed to be the purest form of the material.



THE PORCELAIN TOWER

Jean Nieuhoff (1618-1672)

Etching with engraved details. Plate taken from the book *The Embassy of the Dutch East India Company to the Emperor of China, or the Great Cam of Tartary*; Leiden, J. De Meurs, 1665

Versailles, municipal library

This etching of the pagoda at Nanjing had a considerable impact on European readers, thanks to the broad distribution of Nieuhoff's work, first published in 1665. The nine storeys of the tower with their characteristic curling eaves, as well as the roof of the pagoda, were

adorned with porcelain panels which left an indelible mark on European imaginations. The most obvious expression of this impact was the decoration of the Trianon de Porcelaine, constructed in 1670 by Louis Le Vau. While the architecture of the Trianon Palace bore no trace of Chinese influence, the idea of covering the walls, the cornices and the fountains in the gardens with porcelain-like tiles and vases was directly inspired by the Nanjing pagoda. The Porcelain Tower of Nanjing was erected during the reign of the Yongle Emperor (1360-1424), and was a well-known landmark in China. To Western visitors this tower became so synonymous with Chinese architecture that its distinctive outline became a recurring leitmotif in European artworks which sought to emulate Oriental styles.

THE DUKE OF MAINE, PATRON OF THE FIRST FRENCH MISSIONS TO CHINA



THE ASTRONOMERS

After Jean-Baptiste Monnoyer (1636-1699), Jean-Baptiste Belin de Fontenay (1653-1715) and Guy-Louis Vernansal (1648-1729)

Extract from the first Chinese Wall Hanging produced at Beauvais. Low-warp tapestry, wool and silk, woven under the supervision of Philippe Béhagle (1641-1705). Beauvais Factory.

Early 18th century.

Art and History Museums of Auxerre

The series of wall hangings recounting the '*History of the King of China*', of which this piece is an extract, was woven at the Beauvais factory starting in 1690. The finished ensemble comprised nine pieces presenting scenes from the travels of the Chinese emperor and the visit of the Jesuit astronomers to the imperial court at Peking. This scene, '*The Astronomers*', shows what appears to be the Shunzhi Emperor (r. 1644-1661) in the company of several attendants, inspecting a star globe, an astrolabe and a set of telescopes. The emperor, dressed in red, bears the imperial dragon emblem on his chest. Seated opposite the emperor, compasses in hand, is Father Adam Schall (1592-1666), head of the Imperial Astronomical Bureau, wearing Mandarin dress including a

breastplate adorned with a representation of a bird in flight. To the right, Father Ferdinand Verbiest (1623-1688) stands next to the astrolabe, bending over to talk to a child holding a book and compasses, most likely Shunzhi's son, the future Kangxi Emperor (1654-1722). This scene could be set shortly after the arrival of Verbiest, summoned to Peking by Schall in 1660 to work on the reformulation of the Chinese astronomical calendar, and before the premature death of the Shunzhi Emperor in 1661. In the background are the fortified walls of a city and a multi-storey pagoda reminiscent of the Porcelain Tower of Nanjing, capital of the empire under the Ming dynasty. The arrival in Versailles of French Jesuit Father Philippe Couplet (1623-1693) in 1684, returning from China in the company of a young Chinese Jesuit, Shen Fu Tsung (1658-1691), caused quite a stir at court, and had a lasting impact on the young Duke of Maine (1670-1736), the legitimised son of Louis XIV and Madame de Montespan. The two first scenes were commissioned by the Duke of Maine and his younger brother the Count of Toulouse (1678-1737).

CONTINUITY UNDER LOUIS XV AND LOUIS XVI



Chinese fishing scene
François Boucher (1703-1770)
Sketch for the Beauvais factory. Oil
on canvas, 1742.
Besançon, Museum of Fine Art and
Archaeology.

DURING THE REIGNS OF LOUIS XV (1710-1774) AND LOUIS XVI (1754-1793), the French Jesuit mission to China continued to thrive, thanks in no small part to the support of Secretary of State Henri-Léonard Bertin (1720-1792), a committed Sinologist who kept up a regular correspondence with the Jesuit fathers in China.

THE PRODUCTS IMPORTED FROM CHINA BY THE FRENCH EAST INDIA COMPANY, founded by Louis XIV, were particularly sought after in court circles: porcelains, lacquerware, precious stones, fans, cloisonné items, fabrics and wallpapers. This rapid upturn in Chinese imports further increased the burgeoning influence of Chinese art on French art, which manifested itself in three distinct phenomena: the transformation of items

imported from China, imitation of these goods, and finally their use as sources of inspiration for original creations by French artists and craftsmen. It thus became common practice to transform and adapt imported Chinese goods to make them more grandiose, or simply to adapt them to French purposes. As such, lacquered panels which were exported via the Coromandel Coast as screens or cabinet doors might subsequently be incorporated into other furniture items, often embellished with gilt bronze features. The desire to imitate Chinese craftsmanship, and its production techniques which long remained a mystery to Europeans, was nowhere more evident than in the frenzied quest to crack the secrets of Chinese porcelain. The third trend was for French artworks incorporating Chinese themes and motifs, an influence evident in a broad array of disciplines: paintings, engravings, tapestries, ceramics, textiles, bronze fittings, gardens and more.

VERSAILLES AND ITS DEPENDENT PALACES REFLECTED the influence of this movement in a variety of ways throughout the eighteenth century.

Versailles**CHINESE HUNT SCENE**

Jean-Baptiste Pater (1695-1736)

Oil on canvas, 1736

Amiens, Musée de Picardie; on loan from the Louvre's Painting collection

This cycle of nine exotic hunt scenes, entitled '*Hunting in Foreign Lands*', was produced for Louis XV in the years 1735-1739 by some of his finest painters: François Boucher, Jean-François de Troy, Charles Parrocel, Nicolas Lancret, Jean-Baptiste Pater and Carle Van Loo. They were intended to adorn the walls of the king's personal apartments at Versailles. The first commission, dating from 1735, was for six paintings, including this *Chinese Hunt Scene*. This original cycle was hung in the Petite Galerie (or Lesser Gallery), the king's private gallery in his second-floor apartments at Versailles, to the north of the Marble Courtyard. A subsequent extension prompted a further order of three additional scenes. All of these paintings were presented in richly-gilded frames in the ornate Rococo style.

The Chinese Hunt Scene does not appear to have met with the success that Pater might have hoped for, as by 1739 it had been relocated to the Royal Estates

Bureau and replaced by Carle Van Loo's *Ostrich Hunting*. Pater, a disciple of Lancret de Watteau best known for his depictions of party scenes, was perhaps not used to the unique challenges of large-scale historical painting. The King's Private Apartments were used, for a short period from November 1766 onwards, to accommodate the dauphine Marie-Josèphe de Saxe (1731-1767), following the death of her husband Prince Louis (1729-1765). The Petite Galerie was then converted into a living room for the princess. The hunt scenes were taken down after her death, on 13th March 1767. The full set of *Exotic Hunt Scenes* was transferred to the Louvre during the Revolution, and separated in 1801 when four of the scenes were sent to Amiens to mark the peace talks being held there. The full set of nine hunt scenes were reunited in Amiens in 1923.

**PERFUME BOTTLE**

China, Jingdezhen, early Qianlong period (1736-1795)

Porcelain with cracked celadon glaze and brown ceramic details; gilt bronze fittings added in Paris, c.1743

Versailles, musée national des châteaux de Versailles et de Trianon

This small vase in 'red-flecked' porcelain is supported by a sumptuous gilt bronze stand of decidedly Rococo sensibilities. From amid the reeds and fronds of this stand a swan emerges, wings spread wide, and its beak serves as the pourer. The lid, ringed with gilt bronze foliage, is topped with a crayfish in the same material. These gilt bronze additions transformed a simple vase into a perfume dispenser. They also introduce a recurring aquatic theme, with shells, reeds, the swan and the crayfish. This piece was formerly part of a set which included two dogs and a Chinese porcelain bowl, all now lost. In the mid-eighteenth century it was common practice to embellish porcelain pieces imported from the East with extravagant gilt bronze

fittings. They provided an opportunity for Paris' finest goldsmiths to show off their skills, and brought these Chinese porcelains more into line with the refined French tastes of the period. This perfume bottle is the only surviving porcelain piece which can be clearly proven to have belonged to Louis XV. After his death, as was customary, this piece was bequeathed to the First Gentleman of the King's Chamber, the Duke of Aumont (1709-1782), an avid collector of Chinese and Japanese porcelain items, as witnessed by the catalogue of the sale of his effects held after his death in Paris in December 1782.

**COMMODE**

Antoine-Robert Gaudreaus (c. 1682-1746)

Paris, 1744

Donated by the Edmond J. Safra Philanthropic Foundation, 2014

Versailles, musée national des châteaux de Versailles et de Trianon

Gaudreaus received a major commission for a set of five items of furniture intended for use in the King's Apartments at the Château de Choisy: a commode, a desk, two corner tables and a console table. Louis XV, eager to keep up with the fashion launched several years previously

by a number of Parisian furniture merchants, requested that this suite be adorned with lacquered panels. This task was entrusted to Thomas-Joachim Hébert, the most prominent furniture supplier specialising in such materials. He was charged with incorporating the lacquer features into the frames produced in Gaudreaus' workshop. Jean Nérée Ronfort has proved that this particular panel was among the gifts presented to Louis XIV in 1686 by the ambassadors of the King of Siam Phra Narai, who may himself have received it as a gift from the Emperor of Japan. This commode, with two drawers and two side flaps, topped with purple breche marble, was delivered by Gaudreaus on 17th October 1744; its structure and appearance are reminiscent of a similar piece produced by the same workshop for Louis XV's bedroom at Versailles in 1739 (now in the Wallace Collection, London). Only the sections adorned with figurative motifs are of Eastern origin: the central panel and side panels on the front face, and some sections of the side flaps. These features are framed with a black varnish finish created in Paris 'in the Chinese fashion'. The contrast between these very different materials is cleverly disguised by the addition of decorative motifs in gilt bronze. These elements are of crucial importance to the overall appearance of this piece, and are remarkable for the magnificent quality of the sculpting and gilding work: palms, reeds, shells and volutes are arranged to create an effect of opulent, majestic symmetry, far removed from the overly busy Rococo style which characterises the chest of drawers now held in the Wallace Collection, crafted in 1739 with gilt bronze work by Caffieri. The five-year gap between these two pieces must surely go some way to explaining the stylistic gulf which separates them. However the actual identity of the bronzesmith who worked on the Choisy commode is unknown, and there are no clear grounds for attributing it to Jacques Caffieri.

THE ROLE OF THE FRENCH EAST INDIA COMPANY**PIECES FROM A DINNER SERVICE BELONGING TO LOUIS XV, WITH THE ROYAL COAT OF ARMS**

Ice bucket. Porcelain, China, Yongzheng period, c. 1730. Three round plates. Porcelain.

China

Antoine Lebel Collection

Following the example of a number of princely relations, in June 1738 Louis XV succumbed to the latest trend and commissioned from China, via the East India Company, a full table service bearing the royal crest. The design is based around the royal coat of arms, topped with a crown and surrounded by the medals of the Order of Saint Michel and the Order of Saint-Esprit. The interior and exterior edges of the rims of the plates, and the upper and lower rims of the standing pieces, are adorned with a gilded decorative border punctuated with coloured cartouches bearing what appear to be interlocking 'L's, crowned and flanked by laurel branches and fairly poorly executed. The remaining blank spaces are dotted with bouquets of coloured flowers and oval frames containing open fans and flowers, all in various shades of orange-red, blue and gold reminiscent of the Japanese Imari style.

The design of this service differs relatively little from other crested table services of the same period. The Louis XV service is, however, distinguished by its rich borders and a more varied and vibrant colour scheme in comparison to the service commissioned in 1719-1720 by Louis' Spanish contemporary King Philip V, which was also most likely ordered via the French East India Company. The forms of these tableware sets were designed to correspond to European eating habits, with flat plates and shallow dishes, fruit bowls, salad bowls, ice buckets, terrines, soup dishes, salt cellars etc.



FOLDING FAN

Ivory, silk, shell and turquoise

France, c.1720

Paris, Hoguet Workshop – Fan Museum

The outer frame of this folding fan, of French origin, is sculpted from ivory and engraved with a motif accentuated using coloured paint and varnish. Its twenty-eight sticks are bound together with a silk ribbon in Prussian blue. The background is decorated with a rich foliage pattern painted in gold over a base coat of blue which matches the ribbon. The scene in the golden frame at the centre of

the fan features two men, one seated and wearing a breastplate and the other standing and wearing a Trojan helmet with a red crest, in conversation with two elegantly-dressed women. The scene appears to represent Aeneas recounting the fall of Troy and his escape to Dido, Queen of Carthage. In addition to this scene from classical mythology, which inspired a number of artistic depictions at Versailles during Louis XV's reign, are five smaller panels incongruously featuring Chinese figures in gardens scattered with large pots.



WALLPAPER PANEL WITH FLOWERS AND BIRDS

Paper paste from mulberry and bamboo, gouache

China, Guangzhou region. c. 1750

Lorient, East India Company Museum, Lorient Museum of Art and History

Chinese wallpapers were being imported into Europe as early as the late 16th century. This panel depicts birds perching on an apple tree in bloom, painted over a white background. This style of naturalist décor had been fashionable in China since the late 17th century. Among the many gifts presented to Louis XIV by the King of Siam in 1686 we find 'Two large sheets of paper showing a view; one with all the sorts of bird found in China, the other with flowers.' Such patterns remained fashionable into the middle of the next century, as contemporary texts demonstrate. In this period Chinese wallpapers were shipped over to France by the French East India Company, and purchased essentially by members of the court and rich Parisians. Chinese wallpapers were put to many uses at Versailles and other royal residences in the Île-de-France region. Some were used to decorate screens, walls or chimney guards. They were generally referred to as 'sheets of paper from the Indies' in official documents. Louis XV purchased several batches for the Château de Choisy. Madame de Pompadour was a great fan of Chinese wallpapers, and ordered some for her apartments and her private hermitage at Versailles, as well as

the Château de Bellevue. The Dauphine Marie-Josèphe de Saxe also appears to have been fond of Chinese wallpapers, as we can see from the numerous orders she placed with the merchant Duvaux. By around 1750 the most popular patterns seem to have included flowers, vases, pagodas (with people) and birds.

MARIE LESZCZYNSKA'S TASTE FOR THE FAR EAST

THE CHINESE ROOM

Marie Leszczyńska (1703-1768), with the help of Henry-Philippe-Bon Coqueret (who worked at Versailles between 1761 and 1776), Jean-Martial Frédou (1710-1795), Jean-Philippe de La Roche (worked at Versailles in the 1750s) and Prévost (worked at Versailles 1740s-1760s), under the direction of Étienne Jaurat (1699-1789). Collection of the Château de Mouchy.



In Conversation,
Oil on canvas, 1761



'Preparing Tea',
Oil on canvas, 1761



Slaves descending from a boat and Chinese men smoking while taking tea',
Oil on canvas, 1761



Chinese man bowing before a great lord.
Oil on canvas, 1761

Marie Leszczyńska's first Chinese Room at Versailles was installed in 1747. It was succeeded by a second, much more extravagant creation in 1761. As Madame Campan writes, Marie Leszczyńska "loved painting, and believed she knew how to draw and paint... She undertook to paint four great Chinese scenes, intending to hang them in a special sitting room, coupled with rare porcelains and beautiful lacquered marble [furniture]." She was assisted in this artistic undertaking by the king's official artists, with Mme Campan insinuating that they did most of the work. Bequeathed in 1768 to her maid of honour, the Comtesse de Noailles, the paintings, wooden sculptures and mirrors from this room were subsequently installed in a purpose-built space in Paris. It was probably at the time of their transferral to the Château de Mouchy in the nineteenth century that the canvases were cropped into rectangular format and two lintel pieces lost. A monograph by Xavier Salmon has defined the precise subjects of each of these paintings, and identified the five remaining pieces. As is often the case with such decorative ensembles, these are not pure works of imagination but rather scenes drawn from various sources. There is little reason to doubt that the Queen was closely involved in the process.



CHINESE FISHING SCENE

Piece from the Second Chinese Wall Hanging Set produced at Beauvais for the crown
Low warp tapestry, wool and silk, woven under the direction of André-Charlemagne Charron
Manufacture de Beauvais. c. 1755-1775.

This section of the Second Chinese Wall Hanging produced at Beauvais was woven in the low-warp style using the pattern card created by Dumons based on one of Boucher's six sketches – the '*Chinese Fishing Scene*'. The border mimics a frame sculpted with acanthus leaves, with the royal crest woven into the centre of the upper border. Five series of tapestries, of which three survive intact, were produced for Louis XV. At least three were intended as diplomatic gifts. One was presented to the Duke of Parma, Louis XV's son-in-law, another went to the Count von Moltke, a diplomat at the Danish court, and a third was entrusted by prominent minister Bertin to two Chinese seminarians, Aloys Ko and Étienne Yang, with instructions to present it to the Qianlong Emperor. A letter received by Bertin indicates that these two young Jesuits fulfilled their mission and presented the six tapestries to the emperor, who was very satisfied with the gift. Two of the pieces were returned to Europe in 1860. The four others are presumed to have remained in China, being held in the collections of the Peking Museum until at least 1924. The example included in this exhibition, which bears the royal coat of arms, was undoubtedly one of the tapestries commissioned by Louis XV.

THE PIVOTAL ROLE OF BERTIN, MINISTER UNDER LOUIS XV AND LOUIS XVI

**PORTRAIT OF HENRI-LÉONARD-JEAN-BAPTISTE BERTIN**

Alexandre Roslin (1718-1793)

Oil on canvas, 1768

Collection of Mr And Mrs Bernard de Montferrand Issac, Château de Montréal

Henri-Léonard Bertin (1720-1792) was a friend of Louis XV and Madame de Pompadour. The King appointed him Controller General of the Royal Finances, a title he would retain until 1763. On December 14th of that year he was named Secretary of State, and remained in that post until May 1780. His department, a new fifth ministry created especially for him, was responsible for a variety of domains: the royal porcelain factories, stud farms, veterinary schools, agriculture, mining, carriages, coaches and messenger services, canals, navigation, painted canvas factories, the East India Company, diplomatic relations with China... Bertin belonged to the circle of Physiocrats, who shared his interest in agronomy, but he was also fascinated by all things Chinese. A passionate admirer of Chinese porcelain, he threw his support behind the efforts being made in Sèvres to produce hard-paste porcelain in the Chinese style, using kaolin clay. Bertin was a regular client of the Sèvres workshops. In December 1764 he placed an order for various pieces "to be sent to China". His intention was to entrust them to the care of the two Chinese missionaries he had taken under his wing, Ko and Yang, that they might convey them to the Qianlong Emperor. From 1765 onwards he maintained a regular correspondence with the French Jesuits based in Peking. Among his correspondents, aside from Fathers Ko and Yang, were Fathers Cibot and Amiot and Brother Panzi. Bertin later published the fruits of this correspondence in the *Essays on the History, Sciences, Arts, Customs, Usages etc. of the Chinese*, by the Peking Missionaries, with the first volume appearing in 1776. Indicative of the importance which Bertin attached to relations with China in the second half of the eighteenth century, this publication reflects his desire to better understand China's resources and expertise in various fields, with a view to advancing scientific understanding, not to mention economic progress, in France. In his letters to the French Jesuits he requested detailed information on matters of agriculture, trade, porcelain manufacture and Chinese silks.

**PANEL REPRESENTING THE EMPEROR OF CHINA**

Charles-Éloi Asselin (1743-1804)

Hard-paste porcelain and gilded wood. Royal Porcelain Factory at Sèvres. c. 1776.

Versailles, musée national des châteaux de Versailles et de Trianon

This porcelain portrait shows the Qianlong Emperor (1711-1799) sporting a fur bonnet topped with a large round pearl. The portrait is surrounded by a painted gold border, adorned with 'Chinese-style' motifs and, in the lower section, an imagined Oriental bird. This portrait was painted by Asselin from a watercolour sketch of the Qianlong Emperor sent to Henri-Léonard Bertin by Brother Panzi, a Jesuit at the imperial court in Peking. Panzi first travelled to China in 1771, reaching Peking in 1773 and soon becoming the Emperor's official artist. The original Panzi sketch, now lost, was loaned by Bertin to the artists working in the royal porcelain workshops at Sèvres. Asselin was also a gilder of some skill, and is undoubtedly responsible for the remarkably refined gilded work which surrounds this portrait of the Qianlong Emperor. This piece was among the twenty-two porcelain pictures recorded in the inventory of Louis XVI's private apartments at Versailles in 1791, having been acquired by the king in 1776. The king purchased a similar piece for the same price in 1779, presenting it as a gift to Bertin. The fate of this latter work is unknown.



Planche XVI
Jacques-Philippe Le Bas (1707-1783),
from an original by Giuseppe Castiglione (1688-1766)
*The Emperor holds a victory banquet
for the officers and soldiers who distinguished themselves in battle*
Etching with engraved details
Paris, Musée du Louvre, Visual Arts
Department, collection of Baron
Edmond de Rothschild
“This banquet was held at Tseu-
Kouang-Ko. The corresponding
engraving represents Tseu-Kouang-
Ko seen from the south, with a
marble bridge in the background
leading to Pai-t'a in the distance.”

EIGHT ENGRAVINGS FROM A SET OF SIXTEEN REPRESENTING THE BATTLES OF THE EMPEROR OF CHINA

The eight engravings presented here belong to a set of sixteen produced in Paris under the supervision of Charles-Nicolas Cochin the Younger, commissioned by the Qianlong Emperor in 1765. Thanks to the philological research of the eminent Sinologist Paul Pelliot we can now reconstruct the iconographic schema of this ensemble. Each of the plates was supposed to illustrate an epic poem composed by the Qianlong Emperor in celebration of his military conquests. The preface to the Chinese edition of this poetry collection was also written by the Emperor and dated simply ‘the first

month of Spring’ (9th February – 10th March) 1766.

Qianlong writes: “The army which was campaigning in the West completed its task in Ki-Mao [1759], and only now in Ping-Siu [1766], some seven years later, have the drawings of these battles been completed. This is because it took many seasons and days to gather detailed information on the layout of the camps and the battles, and to compose these drawings accordingly. Of those officers and soldiers who set out on this campaign, one hundred died for every one that survived. They devoted their strength to the State, and thanks to them the task was completed; how could I allow their memory to go uncelebrated? This is why portraits of those subjects who distinguished themselves are now being produced at Tseu-Kouang-Ko. As for these drawings, the artists travelled to all of the places where blood was spilled in combat and faithfully recreated those moments when we attacked strongholds, broke the enemy’s will, decapitated their generals and made off with their standards, in order to pay tribute to these great efforts and celebrate such great courage. For those occasions on which, learning of the victory, I had already composed a poem, I include these lines between the pages [of engravings]. As for those [battle scenes] which had not already inspired my pen, of which there were six, I have written new poems in their honour.” The conclusion of the Chinese edition informs us that the Qianlong Emperor composed over two hundred poems on the military campaign of 1755-1766, which were subsequently engraved on blocks set into the walls of the corridors of the imperial palace.

LOUIS XVI’S TASTES



PAIR OF ‘GARDEN’ VASES WITH CHINESE MOTIFS

Antoine-Joseph Chappuis, active 1761-1787, and Henry-François Vincent, gilder, active 1753-1806

Hard-paste porcelain, Royal Porcelain Factory, Sèvres, 1780; base of sculpted, gilt bronze, 19th century.

Versailles, musée national des châteaux de Versailles et de Trianon

These two ‘garden’ vases were acquired by Louis XVI, along with two others, for 1200 French livres apiece at the annual exhibition of the royal workshops held at the Palace of Versailles in December 1780. The Chinese influences so prominent in the output of the Sèvres factory were now finally gaining visibility amid the ceremonial pomp of the royal court. These two vases were put on display in Versailles, in the grand bedroom known as the ‘Louis XIV bedchamber’. On 27th December 1791 the vases were transferred to the King’s new lodgings in the Palais des Tuileries. Two more vases painted by Chappuis, also acquired in December 1780 and recorded as being at the Tuileries in 1793, are similar in their decorative style. This second pair of large vases has lions’ heads, and is now held in a private collection.

Louis XVI's purchases at the Aumont auction**VASE**

Chinese porcelain, Kangxi period (1662-1722); gilt bronze fittings added in Paris, c. 1770
Versailles, musée national des châteaux de Versailles et de Trianon

This garden piece, fitted with sumptuous gilt bronze details of decidedly Greek influence, was acquired on the king's behalf by the antique dealer Paillet at the posthumous sale of the effects of the Duke of Aumont. The King paid the suitably princely sum of 1669 livres and 19 sous for this vase. The handles are composed of gilt bronze foliage, emerging from the top of the bowl and culminating in two lions' heads holding rings in their mouths. The vase rests on a circular pedestal of gilt bronze, atop a plinth of the same material. Louis-Marie-Augustin d'Aumont became the fifth Duke of Aumont and a Peer of the Realm upon the death of his father in 1723. He served as first gentleman of the king's chamber until his death in 1782, and was one of the leading art collectors of his age. The vast majority of his collection was housed in his grand townhouse on the Place Louis-XV. He was a great admirer of precious stones and antique marble sculptures, but also of Oriental lacquerware and Chinese and Japanese porcelains. The posthumous sale of his collections, held in December 1782, was a major event in Paris. Louis XVI and Marie-Antoinette acquired a large number of Chinese and Japanese ceramic pieces at this auction, via antique dealers Julliot, Paillet and Légère. The majority of these pieces were earmarked for the museum which the King planned to establish in the Louvre, as the palace had not served as a royal residence for several decades.

**PAIR OF CELADON BALUSTER VASES**

Porcelain with celadon glaze, China – Jingdezhen, late Yuan period, 14th century; gilt bronze fittings added in Paris, c. 1770
Versailles, musée national des châteaux de Versailles et de Trianon

These two celadon-glazed vases were bought for 2000 French livres by Julliot on behalf of the king on 12th December 1782, at the posthumous sale of the effects of the Duke of Aumont. Their slim, baluster forms are embellished with a moulded peony pattern on the neck and curved body. The base features a reed motif. The upper lip is plated with gilt bronze, and the foot of each vase is encased in a circular base of gilt bronze, engraved with floral motifs. These two antique vases are exceptionally rare, with very few comparable examples known to have survived in such condition. One such piece, virtually identical in its décor and dimensions, is now held in London by the Percival David Foundation. This pair is dated 1327.

MARIE-ANTOINETTE'S CHOICES

For her private apartments**PAIR OF AUBERGINE-GLAZED CHINESE PORCELAIN EWERS WITH GILT BRONZE FITTINGS**

Fittings attributed to Pierre Gouthière (1732-1813)

Porcelain with aubergine glaze, China, Jingdezhen, Kangxi period (1662-1722); gilt bronze fittings added in Paris, c. 1785

Private collection.

The quality and originality of the gilt bronzework are the first things which strike you when contemplating this pair of 'duomu' water pitchers, in aubergine-glazed porcelain dating from the Kangxi period (1662-1722). Marie-Antoinette chose to display these rare ewers in the intimate surroundings of her boudoir in the Palace of Versailles, known as the Méridienne Room, where she exhibited a selection of her most tasteful, luxurious items. It was here that she kept her kakiemon porcelains, including two octagonal basins mounted on tripods, accompanied by a pair of ten-sided mortars set on ornately-decorated platters with handles of interlocking snakes and bronze chains, supported by griotte marble plinths with lions' paw bases. This collection also included a superb Jasper vase, with gilt mounts by Gouthière, now held in the Wallace Collection. All of the artefacts displayed in the Méridienne Room had an extremely high market value. The intense colour of these porcelain sculptures is accentuated by the elegant mounts – attributed to Pierre Gouthière and composed of arabesques, flowers, pearls, trophies, images of Bacchants and rams' heads – supporting consoles with elaborate scrolling details, originally topped with little satyrs. These were among Marie-Antoinette's favourite decorative motifs, appearing frequently in ornaments found at Versailles, Saint-Cloud and Le Trianon.

**PERFUME FOUNTAIN; CHINESE PORCELAIN WITH GILT BRONZE**

Porcelain, China, Jingdezhen, Kangxi period (1662-1722); gilt bronze mounts added in Paris, c. 1785
Paris, Musée du Louvre, Ornaments Department

This perfume fountain, which belonged to Marie-Antoinette, is a composite creation incorporating five turquoise porcelain pieces from the Kangxi period (1662-1722). A small covered urn with flower and fruit motifs has been transformed into the fountain, complete with tap. It is supported by a shaft flanked by two muzzled Buddhist lions, or 'Foo dogs'. The male's brocade ball has been lost, replaced with agate. The ensemble is completed by a small dish on a tripod, all assembled on a round plateau which is probably larger than the original base, decorated with a bronze border featuring ice and lion's paw motifs. The deep yet resplendent colour of the enamelled porcelain provides a subtle contrast with the finely-chiselled gilt bronze, lending this unique creation an added touch of exotic charm. Ceramic sculptures of this kind were rare in the West, and as such were highly-prized by connoisseurs. In 1833 all of the queen's blue porcelain pieces were used to decorate the chambers of Ferdinand-Philippe, Duke of Orléans (1810-1842) at the Tuileries Palais, before subsequently being transferred to the Château de Saint-Cloud.



SET OF THREE 'EGG' VASES WITH CHINESE MOTIFS

Louis-François Lécot, active 1763-1765 and 1772-1802

Fittings attributed to Jean-Claude-Thomas Chambellan Duplessis (1730-1783)

Hard-paste porcelain, Royal Porcelain Workshop, Sèvres, 1775; sculpted gilt bronze added in Paris, c. 1775-1776

Versailles, musée national des châteaux de Versailles et de Trianon

Marie-Antoinette probably purchased these vases in late December 1776. This set was almost certainly displayed in the Queen's private chambers at the Palace of Versailles. The bronzework is a fine example of Duplessis' style, and Lécot's admirably arranged Chinese motifs are partly taken (on one side

of the largest vase) from a print published by Jean-Pierre Houël (1735-1813), c. 1745, as the frontispiece to the *Suite of Chinese figures*, a collection inspired by the works of François Boucher. Two of the other scenes featured on these vases are inspired by the works of Jean Pillement, collected in his *Studies of Various Chinese Figures, along with characters* clearly taken from Charles Canot's (1710-1777) *Collection of Chinese Children's Games*. We find Lécot's full signature on one of the vases, an exceptionally rare occurrence for Sèvres porcelain. The artist has accentuated the Asiatic features of the characters, their dress and the landscape, highlighting the lines with a light trace of gold, as if in imitation of Chinese silk patterns. All of the gilt surfaces demonstrate a painstaking attention to detail, fitting harmoniously with the remarkable purity of the hard-paste porcelain. The Comte de Provence had an identical set, purchased on 24th December 1775.

For Trianon



VIEW OF THE CHINESE CAROUSEL

Claude-Louis Châtelet (1753-1795)

Charcoal, watercolour and gouache sketch

Taken from the *Collection of Views and Plans of the Petit Trianon at Versailles*, edited by Richard Mique (1728-1794), 1786

Modena, Biblioteca Estense Universitaria

In 1774 Louis XVI made a gift of the Trianon estate to his young bride. The main feature of this estate was the Château de Trianon, designed by Ange-Jacques Gabriel for Madame de Pompadour. Marie-Antoinette soon formed plans to plant an Anglo-Chinese formal garden to the north-east of the Château, such gardens having become fashionable in France in the early

1770s. The commission was given to a master gardener hailing from Lorraine, Richard Mique, who had already been called upon by Louis XV's queen Marie Leszczyńska. By 1776 the decision had been taken to install a Chinese 'Ring Game', or carousel, in imitation of the one found in the Folie de Chartres pleasure gardens, constructed in Paris by Carmontelle on the site of the modern Parc Monceau. The Trianon carousel, described here by Châtelet, was a merry-go-round with seats in the form of peacocks and dragons, and a central column decorated with Chinese motifs. Several collections of views and plans of the Trianon estate were produced at the queen's request from 1779 onward, intended as gifts for dignitaries including Gustav III of Sweden, Emperor Joseph II, the Comte du Nord, the Princess of Asturias and the Archduke Ferdinand of Austria. This particular copy, presented to the queen's brother on the occasion of his visit to Versailles in May 1786, is apparently the richest and most complete example. It provides a very thorough overview of the Trianon palace and grounds, shortly before building work was completed. Its twenty-six pages feature twenty-five architectural views by expert draftsman Péchon, along with seven watercolours by Châtelet, also responsible for the illustrations in the album presented to the Princess of Asturias.

THE ROYAL FAMILY'S TASTE FOR SÈVRES PORCELAINS WITH CHINESE MOTIFS, AND GENUINE CHINESE PORCELAINS

A new discovery made possible by this exhibition, from the collection of the Duke of Provence



BALUSTER VASE

Porcelain with celadon glaze, China, Jingdezhen, Qianlong period (1736-1795); gilt bronze fittings added in Paris, c. 1775

Versailles, musée national des châteaux de Versailles et de Trianon

The provenance of this item is revealed for the first time in this exhibition. A Chinese porcelain vase with light green celadon glaze, this piece is distinguished by a slightly raised white iris motif, with a butterfly and a bird perched on a branch. This baluster-style vase is first recorded in the inventories of the Grand Trianon palace in 1838. Displayed first in Louis-Philippe's family sitting room, then moved to the third salon in 1839, it was eventually transferred to the Billiards Room in 1894. The gilt bronze handles in the form of laurel branches were previously supported by two porcelain dragons, and proved to be the crucial elements in the investigation into the provenance of this piece. The royal furniture catalogue for 1802 records two celadon vases of this size, which subsequently adorned the ceremonial apartments in the Château de Saint-Cloud between 1807 and 1833. The pair was eventually split up, with one of the vases arriving at the Grand Trianon and the other being sent to the storehouse at Sèvres. In this period efforts were still ongoing at Sèvres to imitate the decorative techniques of Chinese vases, and researchers have succeeded in finding the counterpart to this vase in the reserves of the Ceramics Museum. Both vases entered the national collections via property seizures from aristocratic émigrés. They were originally the property of the Count of Provence, the future Louis XVIII, displayed in his apartments in the Petit Luxembourg palace. They were undoubtedly purchased from a Parisian antique dealer; an identical, fully intact pair is on display at Harewood House, Yorkshire.

Items purchased by the royal princesses



TEA SET AND RECTANGULAR TRAY WITH CHINESE DECORATIONS

Louis-François Lécot, active 1763-1765 and 1772-1802

Hard-paste porcelain. Royal Porcelain Workshop, Sèvres, 1775

Versailles, musée national des châteaux de Versailles et de Trianon

This 'Courteille' rectangular tray is designed to hold cups and saucers, a teapot, milk jug and sugar pot. The gold-painted backdrop shows a landscape populated with Asian plants and people, picked out in blue, green and pink. A fine example of Lécot's style, this 1775 tea set may be the same one recorded as having been sold for 600 livres to Madame Adélaïde or Madame Victoire, who, like their father Louis XV, were very fond of Sèvres porcelain, and particularly those pieces with Chinese themes.

Madame Victoire purchased a Chinese tea set during the royal porcelain factory's annual exhibition at the Palace of Versailles in December 1775, with her older sister Adélaïde taking delivery of a similar set on 27th January 1776. With intricately painted details against a white background, this Chinese-influenced set has recently been reunited with its milk jug. The sugar pot remains to be found.



CHINESE PORCELAIN VASE WITH GILT BRONZE MOUNTS

Mounts commissioned by antique dealer Darnault

Chinese porcelain, Jingdezhen, Qianlong period (1736-1795); gilt bronze fittings added in Paris, c. 1786
Paris, Musée du Louvre, Ornaments department

This Qianlong period celadon vase (1736-1795) is part of a set with two others, also now stored at the Louvre. This Chinese porcelain piece is ovoid in form, with a shallow relief décor of white plants and flowering foliage. The pale green celadon background brings out the exquisite detail of the finely-sculpted mat gilt-bronze mounts, including two handles in the form of elegant female figures with Egyptian hairstyles. The borders incorporate a variety of motifs, with foliage arabesques, leaves, gadroons, pearls and mantling all present. The daughters of Louis XV, collectively referred to as 'Mesdames', originally acquired six mounted vases of this kind from the Darnault brothers in July 1782,

intending them for the Château de Bellevue. They were subsequently returned to the same merchants, to be fitted with the current gilt-bronze fittings with their prominent classical references, and delivered to the princesses on 17th June 1786. The vases were then placed in the Winter Salon and the Grand Salon at Bellevue.



SET OF THREE CHINESE 'LAPIS' VASES

Nicolas Schradre, active 1773-1785, and Henri-François Vincent, gilder, active 1753-1806

Hard-paste porcelain, Royal Porcelain Workshop, Sèvres, 1781

Chinese vase

Versailles, musée national des châteaux de Versailles et de Trianon

Produced in 1781, this set originally comprised five pieces of the same deep blue hue, intended to mimic lapis lazuli. This pair of 'left and right Chinese lapis vases', as well as the two 'egg-shaped swan vases' also recorded in the Sèvres furnace log for 20th November, were the handiwork of gifted gilder Henri-François Vincent, working with the base provided by porcelain sculptor Nicolas Schradre. The same duo were behind the 'central Chinese vase' completed on 10th December. Madame Adélaïde bought the lot for 2400 French livres on 29th July 1783. These five vases were probably briefly displayed in her apartments at Versailles, before the princess changed quarters on 25th May 1784. It appears that the swan vases were then separated from the three other 'Chinese vases'. The central vase and its companion pieces, sometimes referred to as the 'cod's head cups', were

subsequently sold on as a three-part set, picked up by an anonymous buyer for 1200 livres on 6th October 1787. This set crops up again in the inventory of the Tuileries palace drawn up in February 1793. They were entrusted to the care of the geographer Mentelle at the Louvre, before being transferred to the Menus-Plaisirs on 30th August 1793, then to the royal furniture stores in February 1794. Traded or sold sometime afterwards, the three vases appear again in the catalogue of the sale of the effects of the late Monsieur Doyen in March 1826. The Count of Provence had a similar set in yellow, with Chinese landscapes painted by Jean-Jacques Dieu in 1780. This set now resides in the Gardiner Museum, Toronto.

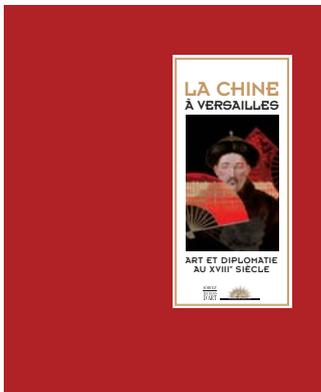


PART II

RELATED MATERIALS

PUBLICATIONS

EXHIBITION CATALOGUE

*China at Versailles: Art and Diplomacy in the Eighteenth Century*

EDITED BY MARIE-LAURE DE ROCHEBRUNE, CURATOR AT THE MUSÉE NATIONAL DES CHÂTEAUX DE VERSAILLES ET DE TRIANON AND DIRECTOR OF THIS EXHIBITION.

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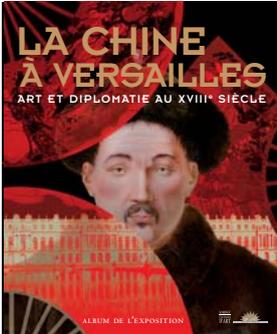
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- *'The young Duke of Maine, patron of the first French missions to China'* by Nathalie Monnet (Head Curator, curator of the Dunhuang manuscripts and Chinese collections, Manuscripts Department, Bibliothèque Nationale de France, Paris)
- *'The Sun King rises in the East'* by Isabelle Landry-Deron (Director of Studies, Centre for Studies on Modern and Contemporary China, EHESS, Paris)
- *'The personal taste of kings and images of the Orient in the eighteenth century'* by Stéphane Castelluccio (Researcher at CNRS HDR, Centre André-Chastel, Paris)
- *'Historical impressions of China'* by Isabelle Landry-Deron (Director of Studies, Centre for Studies on Modern and Contemporary China, EHESS, Paris)

- *'The King and the French East India Company'* by Stéphane Castelluccio
 - *'Marie Leszczyńska's love of the Far East: a personal perspective'* by Bertrand Rondot (Head Curator, Musée National des Châteaux de Versailles et de Trianon)
 - *'From Mazarin to Bertin, the Bibliothèque Royale's burgeoning Chinese collections 1668-1793'* by Nathalie Monnet (Head Curator, curator of the Dunhuang manuscripts and Chinese collections, Manuscripts Department, Bibliothèque Nationale de France, Paris)
 - *'A portrait of the singular Mr Bertin, a minister concerned with relations with China'* by Constance Bienaimé (art historian) and Patrick Michel (Professor of Modern Art History at the University of Lille 3 – Charles-de-Gaulle)
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 - *'The Chinese porcelain collections of the royal family under Louis XV and Louis XVI'* by Dr Vincent Bastien (Art historian, researcher at the Musée National des Châteaux de Versailles et de Trianon)
 - *'The royal family's fascination with the Chinese-inspired creations of the royal porcelain factory at Sèvres'* by Vincent Bastien
 - *'Books on China in the collections of Mesdames, the Comtesse de Provence and Madame Élisabeth'*
 - *'The Carousel at Le Trianon'* by Annick Heitzmann (Archaeological Researcher at the Palace of Versailles Research Centre)
 - Bibliography by art historian Anne-Cécile Sourisseau
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THE EXHIBITION IN IMAGES

*China at Versailles: Art and Diplomacy in the Eighteenth Century*

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THE FIFTIETH ANNIVERSARY OF THE ESTABLISHMENT OF DIPLOMATIC RELATIONS BETWEEN FRANCE AND THE PEOPLE'S REPUBLIC OF CHINA is an event of great significance, and AXA is proud to be associated with the celebrations.

AXA HAS HAD A PRESENCE IN CHINA FOR ALMOST 25 YEARS, and in recent years has greatly accelerated its investments in the country as part of a long-term development strategy. As a logical extension to this commitment, AXA is proud to support the various events being organised throughout 2014 to celebrate the friendship between our two countries. AXA is particularly delighted to be an official partner of the exhibition '*China at Versailles*'.

THIS EXHIBITION OFFERS A PRECIOUS INSIGHT INTO A CENTURY OF INTENSE DIPLOMATIC AND CULTURAL DIALOGUE between France and the great empire of the east. Throughout the eighteenth century, the French fascination with China's artistic traditions was manifested not only in the importing of remarkable works of Chinese art, but also in the mutual influence and inspiration which were to have lasting consequences for both countries. The pre-eminent status which Chinese-inspired art came to occupy in French royal palaces is a clear example, as is the gradual spread of Western arts and literature in Kangxi-era China through the endeavours of the Jesuit missions sponsored by Louis XIV.

AXA IS DELIGHTED TO SUPPORT THIS EXHIBITION AT VERSAILLES, featuring a selection of beautiful creations which pay eloquent testament to the richness and diversity of the artistic and cultural relations between France and China. This exhibition is also a celebration of the long history of friendship which links our two countries, a connection which has endured through the centuries and which AXA is determined to preserve and expand through its various undertakings and privileged relationships with Chinese partners.

THE AXA GROUP'S COMMITMENT TO PRESERVING AND PROMOTING CULTURAL HERITAGE goes hand-in-hand with its status as a leading insurer, dedicated to protecting customers in the long term while also helping them to develop their assets. AXA's support for culture and heritage preservation is in perfect keeping with the company's responsible approach to insurance, working constantly to further our understanding of the risks faced by individuals and by society as a whole. Over the past ten years, the AXA Group and its subsidiaries have contributed over 50 million Euros to initiatives to protect and promote France's cultural heritage.

GDF SUEZ IS PROUD TO BE A PARTNER OF THE PALACE OF VERSAILLES AND TO SUPPORT THE EXHIBITION 'CHINA AT VERSAILLES', organised in 2014 to coincide with the 50th anniversary of diplomatic relations between France and China, a celebration of which GDF SUEZ is an official partner.

THIS ANNIVERSARY PROVIDES A PERFECT OPPORTUNITY to rediscover the political and artistic ties between China and France in the eighteenth century, not least in the form of the French fascination with Chinese art and craftsmanship which first emerged during the reign of Louis XIV.

THIS PARTNERSHIP SERVES TO ILLUSTRATE SOME OF THE CORE COMMITMENTS OF GDF SUEZ:

- The Group has been present in China for over 40 years, working hand-in-hand with our strategic partner Suez Environment.
- The hands-on involvement of the team from COFELY FM, subsidiary of GDF SUEZ, working with the Palace of Versailles on the maintenance and operation of all of the palace's electrical installations and some of its fire safety systems, a fine example of how our expertise can be put to good use protecting our national cultural heritage. The Palace's heating also comes from the Versailles network operated by the GDF SUEZ group.
- The commitment of GDF SUEZ and its Foundation to opening up access to culture for all. As a longstanding partner of the Palace of Versailles, the GDF SUEZ Foundation contributed to the installation of facilities for visitors with restricted mobility in the gardens at Versailles, and recently helped to finance the exhibition 'Le Nôtre in perspective(s)' in celebration of the 400th anniversary of the birth of the celebrated landscape designer.

GDF SUEZ HAS PUT SUSTAINABLE GROWTH AT THE HEART OF ITS BUSINESS MODEL (electricity, natural gas, energy services), facing up to the energy needs and environmental challenges of tomorrow: meeting the demand for energy, securing the energy supply, combating climate change and optimising our use of natural resources.

THE GROUP PROVIDES EFFECTIVE ENERGY SOLUTIONS for individuals, local authorities and businesses, backed by a diverse portfolio of gas resources, a flexible network of power stations with low CO₂ output and an unrivalled expertise in four key sectors: independent electricity production, liquefied natural gas, renewable energies and energy efficiency.

GDF SUEZ EMPLOYS 147,200 PEOPLE ALL OVER THE WORLD, generating a turnover of 81.3 billion Euros in 2013.

FRANCE-CHINE 50

FIFTY YEARS AGO, GENERAL DE GAULLE had the daring to draw from the tradition and history of our two countries, and to make France the first Western nation to renew dialogue with China.

PRESIDENT FRANÇOIS HOLLANDE'S VISIT LAST SPRING has generated a new momentum in the relationship between the two countries. The fiftieth anniversary is a part of this ambitious dynamic. More than 400 projects in China and France will celebrate the anniversary in all areas in which both nations excel and share common ground: from scientific cooperation to cutting-edge technology; from health to the environment; from the art of living to artistic creation; and from tourism to the economy.

THROUGHOUT 2014, FRANCE-CHINE 50 will present events aimed to enforce and strengthen the diversity and depth in the relationship between our two countries. To meet this challenge, we have selected numerous projects which will take place in the spirit of frankness and reciprocity.

We hope that young Chinese and French people will participate together in the events in Paris as well as in the provinces, in Beijing as well as in many Chinese cities. May these young people continue to cultivate the Franco-Chinese relationship in future!

THE COMMEMORATION OF THE FIFTIETH ANNIVERSARY OF DIPLOMATIC RELATIONS between the French Republic and the People's Republic of China – France-Chine 50 – is organized and implemented by l'Institut français, an organization of the French Ministry of Foreign Affairs to promote French culture outside of France.

FIND THE FULL PROGRAM ON OUR WEBSITES AND SOCIAL MEDIA.

WWW.FRANCE-CHINE50.COM

WWW.CHINAFRANCE50.ORG

MEDIA PARTNERS



CINEMA, EXHIBITIONS, LITERATURE... Culture takes centre stage at France Info. Culture is also a driving force behind the radio station's many partnerships, supporting the events which form the highlights of the cultural calendar.

FRANCE INFO IS PROUD TO BE A PARTNER OF THE EXHIBITION 'CHINA AT VERSAILLES: art and diplomacy in the eighteenth century'.

WITH A SPECIAL SERIES OF REPORTS AND INTERVIEWS, France Info will be celebrating the treasures of this exhibition on the radio and via franceinfo.fr.



COVERING AN EXCEPTIONALLY DIVERSE RANGE OF TOPICS, Connaissance des Arts provides readers with the keys to a greater understanding of art from all ages, from archaeology to contemporary creation, gardening to photography, design to architecture. In addition to the monthly magazine (11 issues per year), Connaissance des Arts has published over forty in-depth monographs and art books. The magazine's website, connaissancedesarts.com, has become the go-to destination for the latest national and international arts news, with a broad selection of features, portfolios, podcasts and videos. Connaissance des Arts is also available in digital format via a dedicated app, with extra photos and videos.

EACH MONTH CONNAISSANCE DES ARTS keeps its readers up to date with the latest goings-on in the international art world. Exhibitions, auctions, fairs and salons are all reviewed and analysed by our team of journalists and experts.



THE COURRIER INTERNATIONAL IS A WEEKLY NEWS MAGAZINE featuring highlights from the international press, translated into French.

SINCE ITS FOUNDATION IN NOVEMBER 1990, the pages of Courrier International have featured content from 1,300 different print and web sources, from the New York Times to the Quotidien des Maldives, with contributions from some 25,000 journalists. Thanks to the incisive reporting of the 'world's largest editorial team', Courrier International offers an unbeatable insight into world affairs, covering a broad array of viewpoints and opinions to provide readers with an insider's perspectives on the forces and events which shape our world.

COURRIER INTERNATIONAL has been online since 1996 (www.courrierinternational.com), and available on iPad and iPhone since 2009. The Courrier International's social media following includes 464,000 Facebook friends and 100,000 Twitter followers.

WITH COURRIER INTERNATIONAL, CHANGE THE WAY YOU SEE THE WORLD!

FIGARO SCOPE

EVERY WEDNESDAY THE NEW-LOOK FIGAROSCOPE, the Paris/Ile-de-France lifestyle handbook from Le Figaro, keeps readers in the know about the latest cultural trends and must-see exhibitions. On Friday, the brand new Figaro Magazine takes an in-depth look at the cultural events making the headlines and the artists behind them, with sumptuously-illustrated reports.

ONLINE, IN ADDITION TO WEEKLY MUSIC AND CINEMA DISPATCHES 'LE LIVE' AND 'LE CLAP', the Figaro Group has developed an innovative digital platform devoted exclusively to the art market: Lefigaro.fr/encheres offers in-depth analysis and an online bidding tool.

LE FIGAROSCOPE IS PROUD TO BE A PARTNER of the exhibition 'China at Versailles: art and diplomacy in the eighteenth century'.

histoire

WITH A PACKED SCHEDULE OF HISTORICAL PROGRAMMING WHICH IS ACCESSIBLE, rich and always in tune with the latest cultural events, Histoire is your key to understanding the present through the lens of the past! The channel's programmes cover all periods, countries and formats, with an impressive array of documentaries, films, fiction and talk shows including the Historiquement Show with Michel Field, and Brèves d'Histoire with Jean-Paul Rouland.

Paris MÔMES

PARIS MÔMES IS A CULTURE GUIDE SPECIALLY DESIGNED FOR PARENTS WITH KIDS AGED 0-12. Since its first issue hit the shelves in 1997, the magazine has been a prominent supporter of artistic creations aimed at younger audiences: theatre, cinema, visual arts, publications, music... Paris Mômes is also a partner of various cultural events which are suitable for families. The magazine's Exhibition section helps young readers to discover everything from modern art to traditional crafts, in the firm belief that art can stimulate the imagination of kids of all ages.

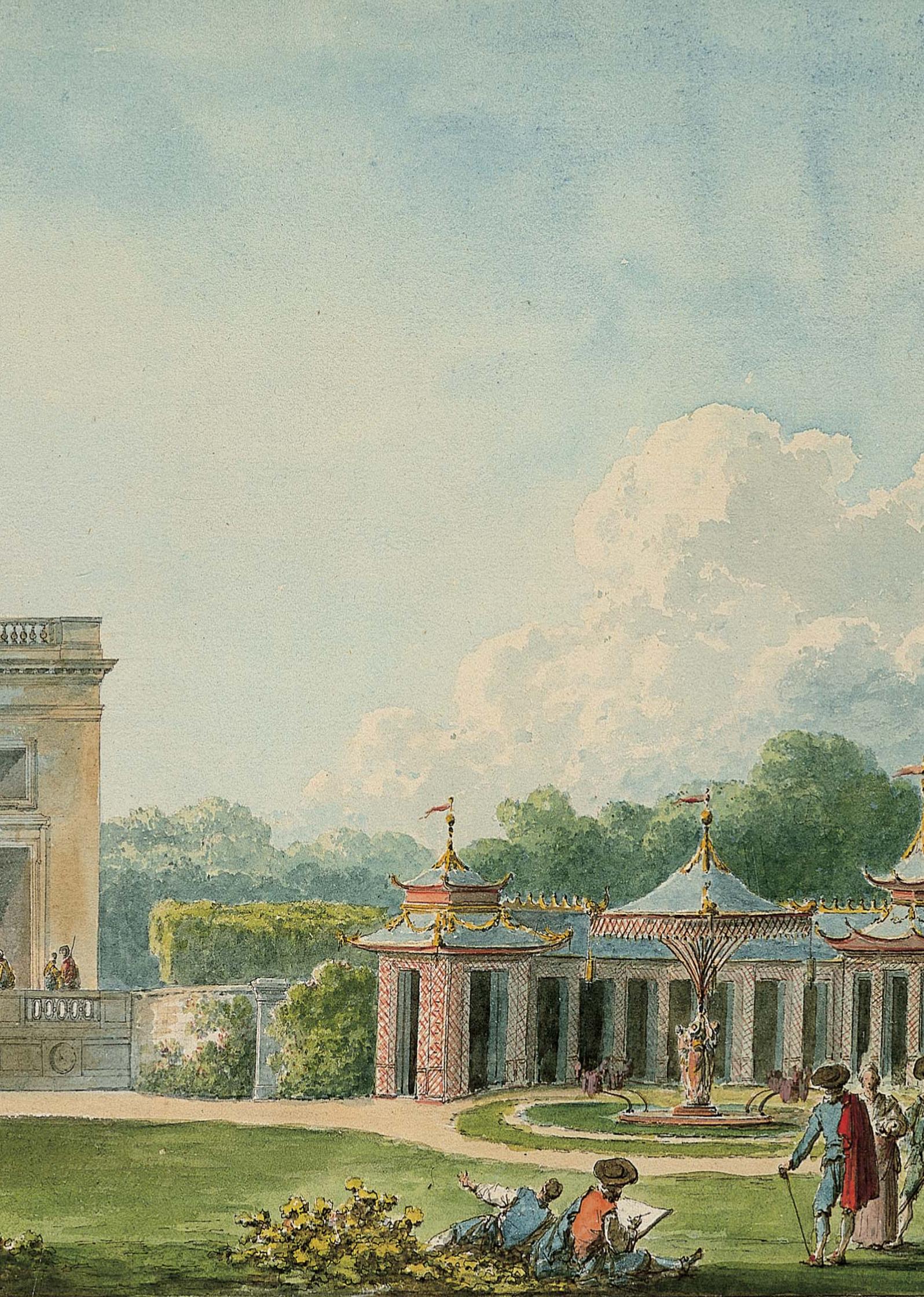
THE MAGAZINE ALSO ORGANISES ITS OWN EVENTS, including the Fête de la Musique for kids at the Cité de la Musique, the Nuit Blanche for kids and a whole host of activity guides for the latest exhibitions, making it easier for parents to take their children with them to galleries and museums, with a few pointers to help youngsters understand the works on show.

GUIDED BY THE PRINCIPLE OF CULTURAL OPENNESS, the editorial line at Paris Mômes is strongly in favour of original artistic endeavours, and initiatives which call for collective involvement and a spirit of citizenship. Deeply involved in the cultural life of the region, Paris Mômes offers a new perspective on Paris and the Ile-de-France.



PART IV

PRACTICAL INFORMATION



PRACTICAL INFORMATION

Info line:

(+33)130 83 78 00

The Palace of Versailles Online

Keep up with the latest news and behind-the-scenes exclusives from the Palace, with exclusive pictures and videos.

www.chateauversailles.fr



Château de Versailles



www.youtube.com/chateauversailles



@CVersailles



Château de Versailles

Getting Here

SNCF Versailles -Chantiers (from Paris Montparnasse)

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

RER Versailles Château -Rive Gauche (from Paris RER Ligne C)

Autobus 171 Versailles Place d'Armes (from the Pont de Sèvres).

Opening Times

The exhibition is open until 26th October 2014, every day except Monday, from 9:00 am to 6:30 pm.

Prices

ADMISSION TO THE PALACE: €15, concessions €13, free for EU residents under 26

PASSPORT including access to the Palace, the gardens, the Châteaux de Trianon and Marie-Antoinette's estate, and all special exhibitions: €18; special price for the Grandes Eaux Musicales display: €25

TWO-DAY PASSPORT including access to the Palace, the gardens, the Châteaux de Trianon and Marie-Antoinette's estate, all special exhibitions and the Grandes Eaux Musicales display on two consecutive days: €30; without the Grandes Eaux Musicales: €25

Audioguide

Audioguide included. Presentation of the exhibition in French, English and Chinese.

Guided Tours

Guided tours of the exhibition will be held on June 4th, 10th and 19th, July 1st and September 19th at 2:30 pm, and on June 15th and 18th, July 5th, 6th, 9th, 17th, 23rd, 25th and 29th, August 7th and 30th and September 4th and 11th at 10:30 am. Please book in advance by calling 01 30 83 78 00.

Families

FREE ACTIVITY BOOKLET for kids aged 6-12, available at the entrance to the exhibition.

Family-friendly tours: 20th July and 10th August at 2 pm (age 6 and over). Please book ahead.

BOOKING LINE open 7 days a week from 9am to 6pm: +33 (0)1 30 83 78 00. Credit and debit cards accepted. Bookings available at the Palace on the day, limited places.

Prices: Children under 10: free; 10-25: €7; 26 and over: €7 + Palace admission price, or €22 with entrance to the Palace included.



PART V

IMAGES FOR PRESS USE

IMAGES FOR PRESS USE

These images are licenced for use exclusively for the purposes of promoting the exhibition '*China at Versailles: art and diplomacy in the eighteenth century*', running from 27th May to 26th October 2014.



THE ASTRONOMERS

Jean-Baptiste Monnoyer, Jean-Baptiste Belin de Fontenay and Guy-Louis Vernansal

Taken from the first Chinese Wall Hanging produced at Beauvais. Low-warp tapestry, wool and silk, woven under the supervision of Philippe Béhagle. Manufacture de Beauvais. Early 18th century. Art and History Museums of Auxerre © Bridgeman Art



PERFUME BOTTLE

China, Jingdezhen, early Qianlong period (1736-1795)

Porcelain with crackled celadon glaze and brown ceramic details; gilt bronze fittings added in Paris, c.1743. Versailles, Musée National des Châteaux de Versailles et de Trianon © RMN- GP (Château de Versailles) / Daniel Arnaudet



COMMODE

Antoine-Robert Gaudreaux (c. 1682-1746). Paris, 1744

Donated by the Edmond J. Safra Philanthropic Foundation, 2014 Versailles, Musée National des Châteaux de Versailles et de Trianon © RMN- GP (Château de Versailles) / Christian Milet



CHINESE HUNT SCENE

Jean-Baptiste Pater (1695-1736)

Oil on canvas, 1736 Amiens, Musée de Picardie; on loan from the Louvre's Painting collection © RMN- Grand Palais / Hervé Lewandowski



CUP

White Jade. China, Ming Dynasty (1368-1644)

Paris, Guimet Museum of Oriental Art © RMN- Grand Palais / Thierry Ollivier



WALLPAPER PANEL WITH FLOWERS AND BIRDS

Paper paste from mulberry and bamboo, gouache

China, Guangzhou region. c. 1750

© Y. Boëlle - East India Company Museum, Lorient



SLAVES DESCENDING FROM A BOAT AND CHINESE MEN SMOKING WHILE TAKING TEA'

Oil on canvas, 1761. Various artists – commissioned for the 'Chinese Room' of Queen Marie

Leszczyńska at Versailles. Collections of the Château de Mouchy.

Photo © Art Go (Paris) Tel: 01 44 79 08 89



MERCHANTS MAKING UP PACKAGES, JESUIT AND MANDARIN IN CONVERSATION

Oil on canvas, 1761. Various artists – commissioned for the 'Chinese Room' of Queen Marie

Leszczyńska at Versailles. Collections of the Château de Mouchy.

Photo © Art Go (Paris) Tel: 01 44 79 08 89



PANEL REPRESENTING THE EMPEROR OF CHINA

Hard-paste porcelain and gilded wood.

Royal Porcelain Factory at Sèvres. c. 1776.

Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Jean-Marc Manai



PAIR OF 'GARDEN' VASES WITH CHINESE MOTIFS

Antoine-Joseph Chappuis and Henry-François Vincent. Hard-paste porcelain,

Royal Porcelain Factory, Sèvres, 1780; base of sculpted, gilt bronze, 19th century. Versailles, Musée National des

Châteaux de Versailles et de Trianon. © RMN-Grand Palais (Château de Versailles) / Christophe Fouin

**VASE**

Porcelain, China, Kangxi period (1662-1722); gilt bronze fittings, Paris, c. 1770. Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Christophe Fouin

**PAIR OF CELADON BALUSTER VASES**

Porcelain with celadon glaze, China – Jingdezhen, late Yuan period, 14th century; gilt bronze fittings added in Paris, c. 1770

Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Christophe Fouin

**PAIR OF AUBERGINE-GLAZED CHINESE PORCELAIN EWERS WITH GILT BRONZE FITTINGS**

Fitting attributed to Pierre Gouthière (1732-1813)

Porcelain with aubergine glaze, China, Jingdezhen, Kangxi period (1662-1722); gilt bronze fittings added in Paris, c. 1785

Private collection. © All rights reserved

**SET OF THREE 'EGG' VASES WITH CHINESE MOTIFS**

Louis-François Lécot

Fittings attributed to Jean-Claude-

Thomas Chambellan Duplessis (1730-1783)

Hard-paste porcelain, Royal Porcelain Workshop, Sèvres, 1775; sculpted gilt bronze added in Paris, c. 1775-1776

Versailles, Musée National des Châteaux de Versailles et de Trianon

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**TEA SET AND RECTANGULAR TRAY WITH CHINESE DECORATIONS**

Louis-François Lécot

Hard-paste porcelain. Royal Porcelain

Factory, Sèvres, 1775. Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Christian Jean

**TWO-PLACE 'CHINESE GAME' CART**

Painted decoration by Henri Cliquet. Sculpted, gilded wood, original lining of velvet brocade, Russian leather and metal. c. 1735

Versailles, Musée National des Châteaux de Versailles et de Trianon.

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**BALUSTER VASE**

Porcelain with celadon glaze, China, Jingdezhen, Qianlong period (1736-1795); gilt bronze fittings added in Paris, c. 1775

Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Christophe Fouin

**PLUM BLOSSOM TRAY**

Lacquerware, Japan. Late 17th or early 18th century.

Versailles, musée national des châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Thierry Olivier

**SET OF THREE CHINESE 'LAPIS' VASES**

Nicolas Schradre and Henri-François Vincent Hard-paste porcelain, Royal Porcelain Factory, Sèvres, 1781

Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Christophe Fouin

**TEA SET, RIBBON-DETAIL TRAY WITH CHINESE MOTIFS**

Louis-François Lécot, hard-paste porcelain. Royal Porcelain Factory,

Sèvres, 1774. Versailles, Musée National des Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Gérard Blot

**VIEW OF THE CHINESE CAROUSEL**

Claude-Louis Châtelet (1753-1795)

Charcoal, watercolour and gouache sketch. Taken from the Collection of

Views and Plans of the Petit Trianon at Versailles, edited by Richard Mique (1728-1794), 1786

Modena, Biblioteca Estense Universitaria © All rights reserved

**THE PORCELAIN TRIANON, GARDEN SIDE**

Adam Perelle (1638-1695). Etching c.1670-1680. Versailles, Musée National des

Châteaux de Versailles et de Trianon

© RMN- GP (Château de Versailles) / Franck Raux

**CHINESE FISHING SCENE**

Low warp tapestry, wool and silk.

Manufacture de Beauvais. c. 1755-1775.

© Centre des monuments nationaux / David Bordes

