



MAJOR EVENTS 2015

1715  2015
TERCENTENARY OF THE DEATH OF LOUIS XIV



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Cover page:
Bust of Louis XIV, king of France and Navarre. Le Bernin. 1665 © Château de Versailles, Dist. RMN-GP / Jean-Marc Manai
Fountain sculpture by Jean-Michel Othoniel for the Water Theatre Grove. 2014 © Château de Versailles, Thomas Garnier
Clytie changée en tournesol par Apollon, Charles de La Fosse, 1688 © Château de Versailles, Dist. RMN / Jean-Marc Manai
Sculptures from Leto's fountain. Gaspar and Balthasar Marsy. View of the *Versailles in 100 masterpieces* exhibition in the Arras Musée des Beaux-Arts. 2014 © Château de Versailles, Didier Saulnier

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PART I

EXHIBITIONS

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Part I — Exhibitions

18TH CENTURY, BIRTH OF DESIGN, FURNITURE MASTERPIECES, 1650 TO 1790 THROUGH THE EYES OF JEAN NOUVEL

UNTIL 22ND FEBRUARY 2015, AFRICA AND CRIMEA ROOMS



© Patrick Hourcade

THE PALACE OF VERSAILLES IS PROUD TO PRESENT FURNITURE MASTERPIECES

FROM 1650 TO 1789, with representative examples of the richly creative work of the period. Offering a glimpse of the ingenuity of a bygone era viewed through the lens of the present day, it showcases the innovative, avant-garde nature of the shapes, techniques, ornamentation and materials used in 18th century furniture. This is the first exhibition of its kind since 1955.

THE EXHIBITION INCLUDES A HUNDRED OR SO WORKS owned by some of the wealthiest art-lovers of the time, including the royal family and its entourage as well as aristocrats and financiers, and illustrates the revolution in furniture-making that took place in the 18th century. Works from the great masters will be on display: André-Charles Boulle, Antoine-Robert Gaudreaus, Charles Cressent, Bernard II Vanrisenburgh, Jean-François Cében, Jean-Henri Riesener and George Jacob.

PREVIOUSLY UNKNOWN WORKS FROM PRIVATE COLLECTIONS WILL BE SHOWN TO THE PUBLIC FOR THE FIRST TIME alongside major works from collections at the Palace of Versailles, the Musée du Louvre, the Musée des Arts décoratifs, the Château de Fontainebleau and the Getty Museum.

EXHIBITION CURATORS

Daniel Alcouffe
Honorary Curator

Yves Carlier
Head Curator at the Musée National des Châteaux de Versailles et de Trianon

Patrick Hourcade
Photographer and designer

Patrick Lemasson
Head Curator at the Petit Palais, Musée des Beaux-Arts de la Ville de Paris

Gérard Mabille
Honorary Curator

IN 1712, SHAFTESBURY INTRODUCED THE TERM AND CONCEPT OF "DESIGN" INTO ART THEORY. It contains the dual meaning of "plan" and "intention" and unifies the process of conceiving and shaping a work. For the first time furniture was planned with forethought, created with a specific intention and shaped for both functionality and comfort. 18th century furniture was produced according to design sources, *aux sources du design* in French, both in its overall conception and in its quest for harmony between form and function.

THE TRANSFORMATION OF FURNITURE-MAKING WAS PARALLELLED BY CHANGES IN 18TH CENTURY SOCIETY. Commissioners of major furniture pieces showed an increasing desire for comfort and luxury. The close cooperation between planners, architects, ornamentalists (precursors of designers) and highly skilled artisans formed the basis for our modern philosophy of artisanal, anti-industrial design. Decorative arts purveyors took up a new role similar to that of decorators today and invented new applications for cabinetry.

THE QUEST FOR THE IDEAL SHAPE AND FORM HIT ITS PEAK IN THE 18TH CENTURY, when the silhouette of furnishings began to change. Inventiveness and creativity abounded and new outlines began to take shape, from console tables to commodes to secretary and armoire desks. Rigid outlines began to soften then morphed into rounded curves, then gave way to curved legs - sometimes four, six or even eight of them. Furniture became multipurpose and featured mechanisms allowing it to transform into something else.

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Exhibition photo
The King's Desk by Jean-François Cében and Jean-Henri Riesener
© Château de Versailles, D. Saulnier

THE SAME QUEST WAS UNDERTAKEN IN THE USE OF MATERIALS, with the rise of exotic woods, lacquers, varnishes, tortoiseshell, mother of pearl, bronze, brass, lead, porcelain, straw, steel and stone marquetry. Cloth, bulrush and leather began to be used in chairs. Long before the garish colours afforded by plastic in the 20th and 21st centuries, the 18th century saw the birth of furniture in red, daffodil yellow, turquoise blue and apple green, sometimes splashed with gold or silver. At the same time, other colour palettes were limited to the black and gold of lacquer and bronze, and patterns were reduced to natural ones made out of quality materials such as mahogany.

THROUGH THE EYES OF JEAN NOUVEL, THE EXHIBITION GUIDES VISITORS in a discovery of the development of forms, from grand cabinets from the mid-17th century to the playful curves of the Louis XV style, to the straight lines used at the end of the 18th century.

THE CONTEMPORARY, SIMPLE SCENOGRAPHY brings out the abundant creativity and exceptional skills of the craftsmen of the Ancien Régime. In contrast to paintings, furniture is not just for looking at, but has to be interpreted and explained and each piece is presented as a work of art rather than as part of a homogenous decor.

SPECIAL PRESENTATIONS BY THE ÉCOLE BOULLE SCHOOL OF ART AND DESIGN and visits by Masters of Art allow the public, and especially the younger members, to see the connection between the culture and heritage of yesteryear and today's living tradition of artisanry and to explain, for instance, how a cabinetmaker makes a desk or a woodworker builds a chair.



Exhibition photos.
Left: Comfort and refinement in the new style section: chair by François - Toussaint Foliot, 1780-1781.
Right: Marie-Antoinette's jewel case by Ferdinand Schwerdfeger.
© Château de Versailles, D. Saulnier



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SAMSUNG

HACK KING'S DESIGN: THE PALACE OF VERSAILLES DESIGN CONTEST

The famous Louis XIV commode by the cabinetmaker Boulle, one of the exhibition's major pieces, has been scanned in 3 dimensions in order to be reinterpreted by designers of the modern era. Design students and professionals are invited to redesign this ancient piece of furniture using 3D modelling and printing.

A panel of judges from the field of design and architecture will select 5 creations by professional designers and 5 creations by student designers, which will then be voted on by exhibition visitors and online.

To enter or to vote, go to: www.hackkingsdesign.com

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Part I — Exhibitions

CHARLES DE LA FOSSE (1636-1716) THE TRIUMPH OF COLOUR

24TH FEBRUARY - 24TH MAY 2015, MADAME DE MAINTENON'S APARTMENT



Clytie changée en tournesol
Charles de La Fosse (1636-1716)
© Château de Versailles, Dist. RMN /
JM Manai

ALTHOUGH ALMOST FORGOTTEN OVER THE PAST TWO CENTURIES, Charles de La Fosse (1636-1716) introduced a great many new ideas during the reign of Louis XIV. His work bears testimony to the artistic development of Charles Le Brun, under whom he studied, as well as that of Antoine Watteau who was a close friend. Alongside his teacher, Charles de La Fosse contributed to major decoration work for the royal family, notably in the Tuileries and the Palace of Versailles.

EDUCATED IN ITALY where he lived for five years, La Fosse later returned to France and embarked upon an academic career with his reception piece *L'enlèvement de Proserpine* (1673), and was Director of the Académie Royale de Peinture et de Sculpture from 1699 to 1702. A friend

of Roger de Piles, Le Fosse was a supporter of colourist painting, mixing Flemish painting with the Venetian school. Upon the request of Lord Montagu (the former English Ambassador in the French court) he went to England, and was later called back to France by Jules Hardouin-Mansart upon the death of Charles Le Brun in 1690, and received several major royal and private commissions. While painting the gallery of the private mansion of the financier Pierre Crozat, he mixed with a new generation of artists. La Fosse's body of work is equally exceptional for his numerous drawings, in particular those using the "trois crayons" (black, red and white) learned from Rubens, and adopted by Antoine Watteau.

THE EXHIBITION highlights the different aspects of his talent, inspired by the masters of the Académie (Nicolas Poussin and Charles Le Brun), and strongly influenced by contact with the Venetian and Flemish schools to produce light seductive paintings with glowing colours. Preferring colour to lines, La Fosse was amongst the pioneers and forerunners of the 18th century.

EXHIBITION CURATORS

Béatrice Sarrazin
Head Curator for Heritage,
in charge of 17th century
paintings, at the Musée
National des Châteaux de
Versailles et de Trianon

Adeline Collange-Perugi
Curator in charge of
ancient art, Nantes Musée
des Beaux-Arts

Clémentine Gustin
Gomez
Doctor in the History of
Art

VISITORS WILL TRACE THE ARTIST'S CAREER THROUGH THE SIX SECTIONS OF THE EXHIBITION :

- Commissions for royal houses (Versailles, Trianon, Marly and Meudon) which show his great talent as a decorator.
- The sketcher, an expert in the "trois crayons" technique (black, red and white).
- The academic heritage of his 1673 reception piece: *L'enlèvement de Proserpine*.
- The triumph of colours, marked by a taste for 16th-century Venetian painting and Rubenesque tendencies.
- Commissions for the Church and the court.
- An 18th-century forerunner whose mark on artistic creation at the turn of the century provided a benchmark for the great 18th-century artists such as Watteau, Lemoyne and Boucher.

THIS FIRST MONOGRAPHIC EXHIBITION DEDICATED TO CHARLES DE LA FOSSE pays tribute to one of the key contributors to the decoration in the Palace of Versailles. He worked in the Diana and Apollo rooms, the Grand Trianon and the Royal Chapel. Forty or so of his paintings are displayed and as many drawings, from French and foreign, public and private collections.

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CHARLES DE LA FOSSE AT VERSAILLES



© Château de Versailles, C. Milet

THIS DECORATION, FULLY RESTORED FOR THE EXHIBITION, CAN BE ADMIRE IN ALL ITS GLORY BY PALACE VISITORS FROM FEBRUARY 2015.

The ceiling of the Apollo Room, 1673-1679

THIS ROOM WHICH IS ONE OF THE MOST SUMPTUOUS and prestigious of the State Apartments was the King's State Room from 1673, and became the Throne Room in 1682. La Fosse painted *Le Char d'Apollon* in the central part of the ceiling; the triumphant quadriga driven by the shining god of light is surrounded by the four seasons. The greatness of the king is heralded by the allegory of Magnificence and Magnanimity wearing blue gowns decorated with fleur-de-lis, depicted at the foot of the god's chariot. La Fosse was also the author of *Auguste fait bâtir le port de Misène* in one of the arches. The main port of the Roman fleet alludes to Rochefort's port built under the orders of Louis XIV. The artist also painted two of the room's spandrels: *América* and *Asia*.



© Château de Versailles, Dist. RMN /
C. Fouin

THE WORK HAS BEEN RESTORED FOR THE EXHIBITION AT THE CENTRE DE RECHERCHE ET DE RESTAURATION DES MUSÉES DE FRANCE (C2RMF).

Le Sacrifice d'Iphigénie, the Diana Room, 1680

PLACED ABOVE THE FIREPLACE, this work occupies a prime position, opposite the entrance to the room. It depicts the mythical story of Iphigenia, the daughter of the king of Mycena who was sacrificed to make favourable winds send the Greek fleet to Troy. Aware of the necessity of her death for her country, Iphigenia accepted her fateful end. The beauty of the people and fabrics, as well as the freedom of composition of the central group, the deliberately cut surrounding warriors and servants and the finely sketched people in the background of the canvas pay tribute to Rubens. The power of the detail and the style of painting clearly resemble the work of the Flemish Master (with radiant colours such as the bright white or the shimmering tones in Diana's gown).



© Château de Versailles, JM. Manaï

influences from Le Brun with references to *The Fall of the rebel angels*, a model provided for a previous chapel at the palace in 1675.

La Résurrection du Christ, Royal Chapel, 1699

THE PALACE OF VERSAILLES ROYAL CHAPEL was consecrated in 1710, after completion of works begun in 1699. Dedicated to Saint Louis, it was the last building to be built at Versailles under the reign of Louis XIV. La Fosse's work depicts the triumphant Christ rising up through the heavens and accompanied by a cloud of angels. It also represents the battle between the forces of evil (the soldiers in the darkness) and good (the angels), portrayed like the Last Judgements and in particular those by Rubens. There are also Italian references (da Correggio and Titian) and

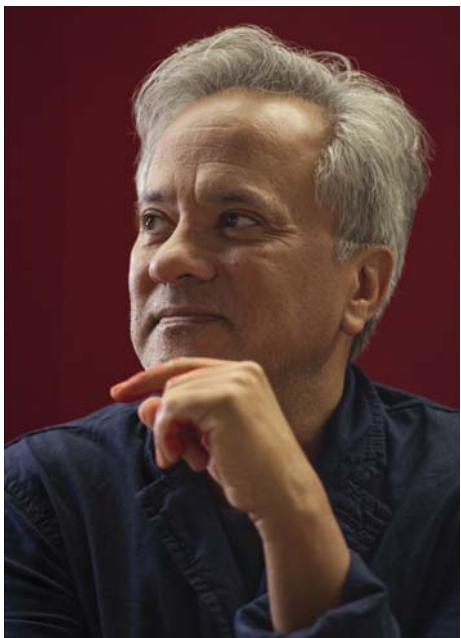
THE EXHIBITION HAS BEEN ORGANISED IN COLLABORATION with the Nantes Musée des Beaux-Arts, which is putting on an exhibition titled *Charles de La Fosse, Les amours des dieux* from 20th June to 20th September 2015 in the Chapelle de l'Oratoire.

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Part I — Exhibitions

ANISH KAPOOR VERSAILLES

9TH JUNE - 1ST NOVEMBER 2015



Anish Kapoor © Julian Edelstein

AFTER LEE UFAN IN 2014, Anish Kapoor is the guest contemporary artist at Versailles for the summer of 2015. While Lee Ufan, like Giuseppe Penone in 2013, aimed for a "dialogue" with André Le Nôtre, for the 300th anniversary of the death of Louis XIV Anish Kapoor takes a more political perspective of power and its representation. His work will be in the Palace gardens from June to October and, for the first time ever, in a location that is little-known but iconic of Versailles.

BORN IN BOMBAY IN 1954, Anish Kapoor lives and works in London. His works are regularly exhibited in major museums and international institutions. His last major exhibition in France was in 2011, for *Monumenta* at the Grand Palais.

CURATOR

Alfred Pacquement

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FROM LOUIS XIV TO CHARLES DE GAULLE

18TH JUNE - 9TH NOVEMBER 2015, TRIANON-SOUS-BOIS



Elizabeth II in the Grand Trianon in 1972 © Rights reserved

EXHIBITION CURATORS

Jérémie Benoit

Head Curator at the Musée National des Châteaux de Versailles et de Trianon

Raphaël Masson

Curator at the Musée National des Châteaux de Versailles et de Trianon

TO CELEBRATE THE OPENING OF THE TRIANON-SOUS-BOIS WING

following restoration work carried out on the roof, an exhibition-event will be held evoking the role of Trianon as a sovereign dwelling from Louis XIV through to General de Gaulle.

LOUIS XIV MADE TRIANON A MORE INTIMATE PALACE, a place for unwinding where he could retire in select company. With shows, ballets, operas, dinners and games, Trianon was for relaxation and getting away from the constraints imposed by the etiquette of Versailles. Louis XIV also housed his sister-in-law, Princess Palatine, his brother, Duke of Orléans, his son, the Duke of Chartres and his daughter, the Duchess of Bourbon here, and in 1686 he received the ambassadors of Siam, who admired the flowers in the garden,

Trianon's principal luxury. During the reign of Louis XV the Tsar Peter I of Russia stayed here during his second trip voyage to Europe in 1717, as did King Stanislaw of Poland when he visited his daughter, Queen Marie Leszczinska. Napoleon stayed at Trianon intermittently with his second wife Marie-Louise, and refurnished it according to the tastes of the time. Later, Louis-Philippe resided there regularly in order to oversee work on the Museum of the History of France at the Palace of Versailles.

BETWEEN 1962 AND 1967, GENERAL DE GAULLE TURNED THE GRAND TRIANON INTO A PRESIDENTIAL RESIDENCE for foreign heads of State on official visits, in order to accommodate them in a setting worthy of the splendour of France. Fully refurnished in the Imperial style in 1966, the wing of Trianon-sous-Bois became a private place reserved for the first three presidents of the Fifth Republic. Receptions were held in the grand rooms in Trianon and the Cotelle Gallery, and foreign heads of state were accommodated in the opposite wing of the building.

AMONG THE MOST ILLUSTRIOS GUESTS TO STAY AT THE GRAND TRIANON ARE the Queen of England Elizabeth II in 1972; the First Secretary of the Communist Party of the Soviet Union Leonid Brezhnev in 1973; the President of the United States Jimmy Carter in 1978; the President of Russia Boris Yeltsine in 1996; and, more recently, Xi Jinping, President of the People's Republic of China during his official visit to France in 2014.

THE EXHIBITION IS DESIGNED TO breathe life back into this little-known part of history that is rooted in a long tradition and at the same time recent. In particular, visitors will be able to discover General de Gaulle's living and working spaces during his visits to Versailles.

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Part I — The exhibitions

THE KING IS DEAD

27TH OCTOBER 2015 - 21ST FEBRUARY 2016, AFRICA ROOM AND CRIMEA ROOM



Cortège funèbre de Louis XIV en vue de Saint-Denis
Attributed to Jean-Baptiste Martin,
London, English Royal collections

EXHIBITION CURATORS

Béatrix Saule

Director and Head Curator of the Musée National des Châteaux de Versailles et de Trianon

Assisted by Hélène Delalex
Conservation Officer at the Musée National des Châteaux de Versailles et de Trianon

and
Gérard Sabatier
Emeritus professor.

Assisted by Raphaël Masson
Head Curator at the Palaces of Versailles and Trianon,
and by Mathieu Da Vinha,
Scientific Director at the Palace of Versailles Research Centre

SCENOGRAPHY

Pier Luigi Pizzi

IN 2015, THE PUBLIC INSTITUTION OF THE PALACE OF VERSAILLES will hold a grand exhibition to commemorate the death of Louis XIV at Versailles, 300 years ago on 1st September 1715.

THE DEATH OF THE KING, BOTH MAN AND INSTITUTION, was a key moment in the construction of the public perception of the monarchy, combining religion (the death of a Christian) and politics (the death and resurrection of the king, who never dies). From the final death throes to the burial, it resembled a performance, a great Baroque show of huge significance to courtly society, which was affected by it significantly.

THE EXHIBITION – A FIRST ON THE SUBJECT – aims to look back on the details of the death, autopsy and funeral of Louis XIV, which strangely are little known, and to situate them in the context of funeral ceremonies of European sovereigns from the Renaissance period to the Enlightenment. It also discusses the survival – often paradoxical – of this ritual from the Revolution to the contemporary era.

THE EXHIBITION WILL BRING TOGETHER WORKS OF ART and historical documents of major importance from the largest French and foreign collections including ceremonial portraits, funeral statues and effigies, gravestones, the manuscript for the account of the autopsy of the king, pieces of silver from the Saint-Denis treasury, gold medals, emblems and ornaments, and furniture of funeral liturgy. Some of the pieces on display have never been exhibited in public.

DISPLAYING THESE MASTERPIECES ALSO REQUIRES IMPRESSIVE SCENOGRAPHY. The scenographer Pier Luigi Pizzi was asked by Béatrix Saule, the exhibition's Head Curator, to illustrate this great Baroque show. Through the nine sections, visitors will discover a veritable funeral opera conducted by the artist.

THE SUBJECT OF THE EXHIBITION WILL NOT FAIL TO SURPRISE and is scientifically rigorous. It is based on an international research program on royal funeral ceremonies in European Courts, undertaken over the course of three years in the Palace of Versailles Research Centre under the leadership of Professors Gérard Sabatier and Mark Hengerer and with the participation of a team incorporating a range of disciplines, from coroners to liturgists, from medieval to contemporary historians.

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THE EXHIBITION LAYOUT



Représentation de l'endroit où a été déposé le corps de Louis XIV au Panthéon le 9. Septembre 1715.
Arnould Maillot Marchand
© BNF

THE KING HAS GONE. 1715 was a pivotal year marking a social rupture, the transition from the end of the 17th century to the regency period. The exhibition looks back on this extremely long reign of 72 years, evoking its high points as well as its darker sides.

LOUIS IS DYING. Louis XIV died suddenly after a sharp decline during the summer of 1715. Suffering from pain in his leg, he succumbed to gangrene in less than 15 days. He died as he had lived, in public, continuing to carry out his "role as king", settling the manner of his succession, setting himself right with God and addressing his final farewells to his family, his loyal servants and Madame de Maintenon.

OPENING AND EMBALMING. The day after his death, the body of Louis XIV was transported to the Bull's Eye Antechamber where, in accordance with tradition, it was cut open, divided into three parts (body, heart and entrails) and embalmed by doctors and surgeons before the principal officers of the court, before being shut in a double coffin of lead and oak.

EXHIBITION AND EFFIGY. After 3 days Louis XIV's coffin was exhibited in the Mercury Room in the State Apartment for tributes to be paid. In contrast with the longstanding tradition, there was no wax effigy made of the dead king. This break with the effigy ritual, which fictionally prolonged the life of the monarch, can be explained by a change that was at the same time legal and religious.

MOURNING IN THE COURT, ETIQUETTE AND AESTHETICS. During periods of mourning the appearance of the court was transformed in accordance with strict etiquette. While some rooms were draped in black, mourning permeated above all clothes and accessories. After Marie Stuart, the last "White Queen", sovereigns adopted black, like Marie de Medici. Kings dressed in crimson, violet or purple for mourning.



Les funérailles du président Sadi Carnot célébrées au Panthéon, le 1^{er} juillet 1894
Georges Bertrand
© RMN-GP (Château de Versailles) / Rights reserved

THE FUNERAL TRAIN carrying the sovereign's body to the burial place has always been a high point of funerals. The train for Louis XIV left Versailles on 8th September 1715 at 7pm, and arrived the next day at dawn at Saint-Denis.

THE FUNERAL POMP AT SAINT DENIS. The Administration des Menus-Plaisirs was tasked with decorating the royal basilica of Saint-Denis with mourning drapes, and crafted a spectacular, theatrical decor in black, silver and gold. The mass was held on 23rd October by Cardinal de Rohan, and ceremonies were also organised elsewhere all over France and abroad.

GRAVE AND MAUSOLEUM. After the death of Philippe le Bel (1314), the bodies of the kings of France were divided into three, with separate burial places. Hence, while Louis XIV's coffin was placed in the tomb of the Bourbons, his entrails were laid to rest at Notre-Dame de Paris and his heart in the church of Rue Saint-Antoine. During the Revolution royal relics were vandalised, the tombs of the kings were opened and their remains scattered.

FROM ROYAL TO NATIONAL FUNERALS. In spite of the changes of political regime, these monarchical funeral rites survived in the 19th century, and were often appropriated or even distorted. Although the funeral of Louis XVIII resembled that of the Sun King, there were new necropolises for the triumphant procession of Voltaire to the Panthéon, Napoleon to the Invalides and the funeral of Sadi Carnot, while the funeral pomp was recreated. Moreover, during the 20th and 21st centuries, funerals of famous personalities were performed with equally grandiose ceremonial pomp.



PART II

EXTERIOR EXHIBITIONS

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Part II — Exterior exhibitions

VERSAILLES IN THE REGION IN PARTNERSHIP WITH THE CENTRE DES MONUMENTS NATIONAUX

EXHIBITION ON ABBOT TERRAY, MINISTER TO LOUIS XV

28TH MAY - 20TH SEPTEMBER 2015, CHÂTEAU DE LA MOTTE TILLY



Joseph-Marie Terray
Alexandre Roslin
© RMN-GP (château de Versailles),
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AFTER "CORONATIONS, FROM LOUIS XIII TO CHARLES X" at the Palace of Tau in Reims, and "George Sand's room" in Nohant, in 2014, the third exhibition in the partnership between the Palace of Versailles and the Centre des Monuments Nationaux will be held at Château de la Motte Tilly, and will be devoted to Abbot Terray, the most notable owner of the property in the 18th century.

THE EXHIBITION

BORN IN 1715 IN BOEN, a small town in Le Forez, Joseph-Marie Terray became an ecclesiastical counsellor to the Parliament of Paris in 1736, Abbot of Molesme in 1764, Controller General of Finances in 1769, and Director of the king's buildings. He died on 18th February 1778.

FEATURING ARCHIVE DOCUMENTS and portraits from the Versailles collections, the exhibition will retrace the life of this statesman who was one of the most influential ministers towards the end of the reign of Louis XV, and one of the most controversial of the 18th century. The exhibition will also show him as a lover of art, and will throw the spotlight on the successive owners of this magnificent property up to the Revolution.

EXHIBITION CURATORS

Gwenola Firmin
Curator in charge of 18th-century paintings at the Musée National des Châteaux de Versailles et de Trianon

THE PARTNERSHIP BETWEEN THE CMN AND THE PALACE OF VERSAILLES

THE PARTNERSHIP BETWEEN THE CMN AND THE PALACE OF VERSAILLES establishes a form of dialogue between collections that are too often little known and major national heritage sites. Through joint temporary exhibitions the two institutions combine their resources in order to bring a few pages of France's history to the general public.

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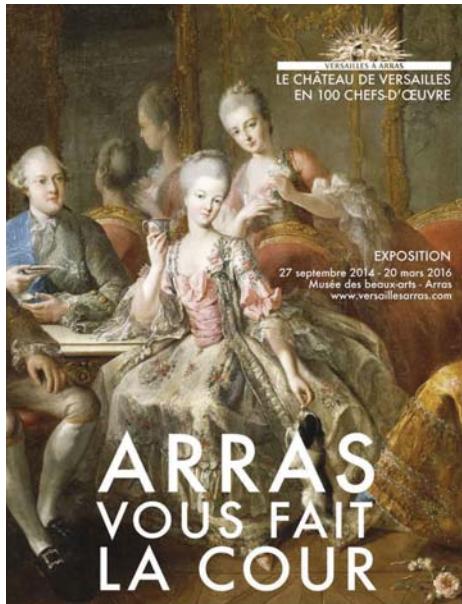
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Part II — Exterior exhibitions

VERSAILLES IN ARRAS

THE PALACE OF VERSAILLES IN 100 MASTERPIECES

UNTIL 20TH MARCH 2016, ARRAS MUSÉE DES BEAUX-ARTS



AS PART OF AN EXCEPTIONAL PARTNERSHIP WITH THE NORD-PAS DE CALAIS REGION AND THE CITY OF ARRAS signed in 2011, the Palace of Versailles has committed to a large-scale cultural decentralisation process. This project, initiated by the Nord-Pas de Calais regional council, is taking place in a region that has been enriched by the Louvre - Lens project and has 43 museums listed as "Musées de France" along with more than 150 themed museums. It is thus fully deserving of its reputation as "the Region of Museums". Over a period of ten years major works from the Palace of Versailles that are often little or never seen by the general public will be on display in various exhibitions at the Arras Musée des Beaux-Arts, in the heart of the Saint-Vaast Abbey.

AFTER THE EXHIBITION TITLED *ROULEZ CARROSSES* IN 2012-2013, the Arras Musée des Beaux-Arts will host a new exhibition from 27th September lasting 18 months, in which the wealth and diversity of the Versailles estate will be revealed through 100 or so masterpieces from the collections at the Palace of Versailles, some of which have never before been loaned.

PAINTINGS, SCULPTURE, FURNITURE, ARTWORK ETC... Visitors will discover works by the greatest artists of the 17th and 18th centuries made with the most precious materials, such as the bust of Louis XIV originally placed in the Ambassadors Staircase, the iconic Gobelins tapestries, the grand desk of the Dauphin, the original sculpture of Leto's Fountain, and Marie-Antoinette's porcelain collection.

EXHIBITION CURATORS

Béatrix Saule
Director of the Musée National des Châteaux de Versailles et de Trianon

Anne Esnault
Director of the Arras Musée des Beaux-Arts

Hélène Delalex
Conservation Officer at the Musée National des Châteaux de Versailles et de Trianon

www.versaillesarras.com

VERSAILLES IS IN ARRAS! With this "trompe-l'oeil" exhibition design, visitors are invited to experience in detail the aesthetic and artistic world of the Palace of Versailles. Through six different themes they will be plunged into the history and different locations of the Palace:

- Marble, bronze, gold and silver
- Woodwork and marquetry
- Water and fountains
- Park and woodland
- Flowers of Trianon
- Events and light effects



Image of the exhibition, "Boiseries et marqueteries"
© Château de Versailles, D.Saulnier



Image of the exhibition, "Eaux et fontaines"
© Château de Versailles, D.Saulnier



PART III

EVENTS

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Part III — Events

LATONE'S FOUNTAIN RESTORED



Detail of the sculpture: *Latone et ses enfants*
Gaspar and Balthasar Marsy
Between 1668 and 1670
© Château de Versailles, T.Garnier

THANKS TO THE SIGNING OF A SIGNIFICANT PARTNERSHIP in June 2012 between the Palace of Versailles and the Fondation Philanthropia, Latone's Fountain will regain its former splendour in the spring of 2015. Restoration of this masterpiece from André Le Nôtre's gardens is also an opportunity to pay tribute to the artistic professions that preserve the bond of expertise between the past and the present.

COMMITTED TO PROTECTING HERITAGE

DESIGNED BY JULES HARDOUIN-MANSART, LETO'S FOUNTAIN IS WITHOUT DOUBT THE MOST FAMOUS PIECE OF WORK IN THE VERSAILLES GARDENS with its tiered marble centrepiece, rich sculptures in lead and marble and cleverly designed water jets. It is situated in the centre of the Grande Perspective at the start of the royal Alley leading to Apollo's Fountain. Alongside its decorative role, it is also the key element in the hydraulic system of the park: the water collected in its underground tanks feed into the water features of the other ornamental lakes, notably the central jet of Apollo's Fountain.

MORE THAN THREE CENTURIES AFTER ITS CREATION, restoration work had become essential, for although the feature had benefitted from regular maintenance work and repairs, especially in the 1850s and 1980s, no large-scale operations had ever been carried out. Work on the infrastructure, hydrant system and sculptures was needed urgently. General deterioration had affected the feature's overall stability with repercussions on the watertightness of the pool. The sculptures and marble were also greatly deteriorated and the internal and external hydrant network was showing signs of damage.

THE WORK BEGAN IN MARCH 2013 and has been carried out in accordance with the techniques of the time, using numerous craftsmen, masters of art and engineers. Led by Pierre-André Lablaude, head architect of the Monuments Historiques, the works include: consolidation of the infrastructure and superstructures; restoration of the marble facing; full renovation of the watertightness; restoration of the lead crowns in the interior chamber; restoration of elements of the decorative sculptures; re-establishment of lost water effects and general hydraulic reworking; treatment of the sandy path and grass strip of Leto's Fountain.

WITH THE SUPPORT OF

FONDATION
PHILANTHROPIA
LOMBARD ODIER

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DEDICATED TO TRANSMITTING KNOWLEDGE

IN PARALLEL WITH THE RESTORATION WORK, an exhibition was set up on the worksite to inform the general public and provide explanations about the traditional knowledge and techniques used.

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THE INITIATIVE ENCOURAGES THE PROMOTION AND TRANSMISSION of unique expert knowledge and supports the excellence and vocation of young craftsmen. It demonstrates the Fondation Philanthropia's desire to establish artistic professions more firmly in today's society and that of the future, following the example of gilding or metal and marble work. The preservation of such practices relies on their transmission to the younger generations and is a challenge for the future.

THE WORKSITE IN IMAGES

See the different stages of the work at:
www.latone.chateauversailles.fr



Latone's Fountain before restoration



The removal of the sculptures of *'Latone et ses enfants'* marks the beginning of the restoration



The 17th-century gilded lead figures leave the water of the fountain for the first time in 400 years



Raising "the Spider", the exceptional engineering work from which emerge the pipes for the fountain



The marble restorers bring back the contrasts and colours of the marble



Hydrant men: 100 year-old knowledge coming to the aid of the fountain



Metal restorers: experience of the Coubertin foundry



Chasing



The metal gilders use a technique over 100 years old to obtain a long-lasting gild



Re-assembly

THE OPENING OF THE WATER THEATRE GROVE



© Philippe Chancel

THE WINNING PROJECT IN THE INTERNATIONAL COMPETITION held in 2011 for the restoration of the Water Theatre Grove is by landscape designer Louis Benech, whose design includes fountain sculptures by Jean-Michel Othoniel. Work began on 15th May 2013 and will be finished in the spring of 2015. The grove will be open every day from 12th May 2015.

LOUIS BENECH HAS RESTORED THE INNER "ROOM" OF THE WATER THEATRE GROVE, a 120 m x 120 m square situated within a larger 180 m x 180 m square. His vision is of a grove that helps visitors to experience the intimacy of these halls of greenery in a modern day usage. Visitors embark on a dance-like stroll with breaks in the shade of oak trees that leads to a large clearing of light and water. The design uses the idea behind the grove's original use in 1671 with a new orientation. It is divided into a larger "room" and a raised stage marked out by two pools.

OPEN EVERY DAY
FROM 12TH MAY 2015

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IN ORDER TO RECREATE WHAT ONCE EXISTED WITHOUT IMITATION, DEVIATION OR MYTHOLOGY, the design for the new grove includes various allusions to Le Nôtre's work such as the use of perspective and recurrent patterns. Moreover, strategically placed plants act as landmarks, giving an idea of the lost grove's dimensions. The key element in the design is water, which was historically present in the grove.

THE TREES USED BY LOUIS BENECH – beech, green oaks, holm oak, phillyrea latifolia, lime 'wratislaviensis', ptelea foliata aurea, salix alba aurea and Indian bean tree – will grow no taller than the maximum height of 17 m desired by Le Nôtre, enabling the grove to remain hidden from view from the palace and to be integrated into the site. The design also reflects the desire for full reversibility and for this reason has preserved what remains of the 18th century masonry and hydraulic works still present on the site. The design of the new network and all the work to go on top of the old site take this into account. For example, the steel basin of the new grove can be dismantled and even recycled.

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MONUMENTAL SCULPTURES HAVE BEEN CREATED BY JEAN-MICHEL OTHONIEL. The artist has placed three golden fountain-sculptures on the surface of the grove's water mirrors. These abstract creations of intertwining, arabesque Murano glass evoke moving bodies, directly inspired by ballets given by Louis XIV and the *Art de décrire la danse* (*Art of describing dancing*) by Raoul-Augier Feuillet (1701). The gracefulness of their powerful jets brings to mind minuets or rigodons resembling airborne lace. They are calligraphy in motion, reminding visitors of the broderie parterres at Versailles.

HISTORY OF THE WATER THEATRE GROVE



Aerial view of the Water Theatre Grove before the works
© Bedrone

CREATED BETWEEN 1671 AND 1674 BY ANDRÉ LE NÔTRE, this grove was designed as a theatre of greenery with a raised area for the actors and tiered seating for the audience. It is a fine example of baroque design incorporating complementary and contrasting materials – rockeries, gilded lead, topiary – where water offers a display from within a masterly design by the fountain makers Francine and Denis. The carefully designed layout was the work of Le Brun and Lepautre. Located in the centre of the northern fringe of the garden of Versailles, the Water Theatre Grove was, more precisely, formed of a number of fountains whose water features complemented the architecture of plants and latticework within a crow's foot layout, organised into three perspectives and inspired by the Palladian Olympic Theatre in Vicenza.

THE WATER THEATRE WAS THE LOCATION OF NUMEROUS PARTIES DURING THE REIGN OF LOUIS XIV.

From 1704 onwards it underwent modifications and was severely damaged as a result; it was dismantled in 1775 under Louis XVI, and the space was transformed into avenues and lawns leaving no trace of the original feature's splendour. Its new use earned it the name by which it was known for a long time: the Round Green Grove. Remaining as such until the 19th century, it was described as a "circular green that has become a nannies' meeting place when taking the children out to play". Over the course of the next century the grove was sometimes referred to as the "Nannies' Grove".



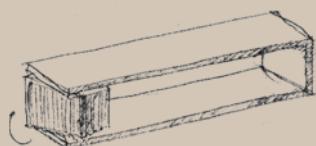
View of the Water Theatre Grove in October 2014
© Drive productions

THIS SQUARE GROVE, covering approximately 4 hectares, has a central "hall" of 1.5 hectares. It was severely damaged by a storm in 1990 and had to be closed to the public for safety reasons. In 1999, 325 of its great trees were uprooted in the storm on 26th December. As part of the park's extensive replantation plan, the trees along the edge of the Water Theatre Grove were replaced in 2003. This replanting enabled the restoration of the layout of this hall of greenery, but the Water Theatre's central area nevertheless remained empty.

ADOPT A BENCH CAMPAIGN FOR THE WATER THEATRE GROVE

Louis Benech designed the Water Theatre Grove to be a place open to everyone for walking around and taking a moment's break. He has created the *Versailles XXI* bench specifically for the grove to offer visitors a peaceful and enjoyable break. Its pure, simple lines are designed to be both a tribute to the past and a celebration of the future, bringing together different eras and styles. The very fine, contemporary seat is made of ultra high performance grey concrete, complementing the fluted foot sculpted in red Languedoc marble in reference to the classicism of Versailles.

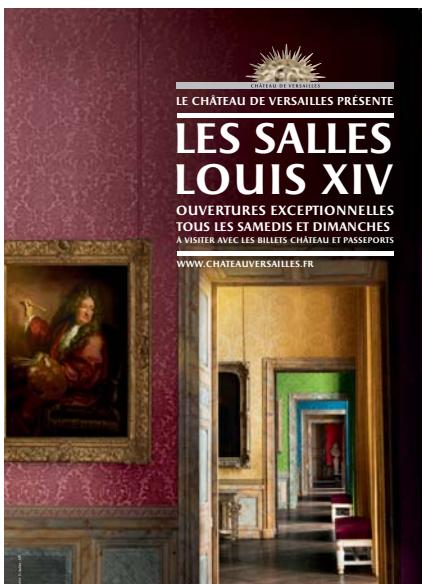
To adopt a bench go to:
www.chateauversailles.fr/soutenir-versailles



Sketch by Louis Benech

OPENING OF THE LOUIS XIV ROOMS COLLECTIONS FROM THE 17TH CENTURY

OPEN EVERY DAY



THE LOUIS XIV
ROOMS ARE NOW
OPEN EVERY DAY

THE HISTORIC COLLECTIONS OF THE LOUIS XIV ROOMS, situated on the 1st floor of the North Wing, are now open every day.

PRECEDING A VISIT TO THE STATE APARTMENTS, these rooms have until now rarely been open to the public, and re-trace the century of Louis XIV's reign through a gallery of paintings depicting the king, his family, the court and the major events during his rule. This unprecedented 17th century visit offers visitors to the Palace of Versailles a remarkable pictorial history lesson and moments of wonderment.

THE NORTH WING OF THE PALACE OF VERSAILLES

BUILT BY JULES HARDOUIN-MANSART between 1685 and 1689, the North Wing originally contained apartments for the royal family (on the garden side), the Duke of Berry, the grandson of Louis XIV, (on the first floor), the Duke of Maine, the legitimate son of Louis XIV and Madame de Montespan (ground floor), the Prince of Conti, Prince of Blood (ground floor), and the courtiers.

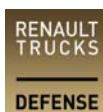
FROM 1833 ONWARDS THESE APARTMENTS WERE CONVERTED to contain part of the Museum of the History of France that Louis-Philippe wanted. The ground floor of the two parts opening out onto the North Parterre presents a summary of the History of France from Clovis to Louis XVI, and the first floor goes from Napoléon Bonaparte to the reign of Louis-Philippe. Continuing the reorganisation of the museum undertaken by Pierre de Nolhac and the end of the 19th century, the Palace curators succeeding him decided to devote the North Wing to works from the 17th century and to only show those dating from the periods evoked, thus excluding works of a retrospective nature.

THE COLLECTIONS OF THE LOUIS XIV ROOMS

ALTHOUGH THE HANGING OF WORKS WAS MODIFIED SEVERAL TIMES DURING THE 20TH CENTURY, the initial spirit lives on through the density of the works exhibited. The colours of the embossed velvet-covered walls against which the paintings, sculptures, furniture and objects are displayed resemble those of the 17th century and hint at the ambience of palatial apartments, while at the same time remaining museum rooms.

THE GALLERY'S TEN ROOMS ARE DEVOTED TO THE CENTURY OF LOUIS XIV' REIGN: their message is iconographic. The king, court and the major political, military and artistic events that marked the reign are depicted by artists contemporary to the era, making them highly valuable historic testimonies of life at the time.

WITH THE SUPPORT OF



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AMONG THESE PAINTINGS AND SCULPTURES are some of the major works by Le Brun, Mignard, Van der Meulen, Largillière and Coysevox. They also offer a history of portraits in the 17th century, giving an insight into their stylistic and aesthetic evolution as well as their typology.



Françoise d'Aubigné (1635-1719), marquise de Maintenon.
Pierre Mignard
© Château de Versailles



Louis XIV, roi de France
Charles le Brun
© Château de Versailles



Entrée à Arras de Louis XIV et de Marie-Thérèse, 30 juillet 1667.
Adam-Frans Van der Meulen
© Château de Versailles

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Part III — Events

OPENING OF THE GALLERY OF THE SCULPTURES AND CASTS

THE 1ST SUNDAY OF EVERY MONTH DURING SUMMER, SMALL STABLES



© P. Normand

THE PALACE OF VERSAILLES SCULPTURES AND CASTS GALLERY is opening its doors during the high season. With over 2,500m² the general public can discover more than a thousand works, most of which are little known.

THIS UNIQUE COLLECTION is made up of two different groups:

- certain original statues from the Gardens of Versailles
- the collection of mouldings from the Louvre made from the most prestigious ancient sculptures.

17 ORIGINAL WORKS FROM THE GARDENS OF VERSAILLES

THE SCULPTURES AND MOULDING GALLERY is one of the depositories used by the Palace of Versailles for preserving original sculptures from the gardens that are now too fragile to be permanently outdoors. Thanks to the sponsorship of numerous partners, these masterpieces were restored before their transfer to the Small Stables, while copies occupy their original place in the park.

THE LOUVRE'S GYPSUM COLLECTION

BROUGHT TO THE SMALL STABLES IN 1970, THIS EXTRAORDINARY COLLECTION belonging to the Louvre is particularly remarkable due to its size, the presence of old castings from the 17th and 18th centuries and its rich architectural scope which includes a combination of Greek and Roman influence. There are several masterpieces from Antiquity including the base of Trajan's Column, one of the Dioskouri of Quirinal and the two Corinthian columns from the temple of Castor and Pollux.

**EXCEPTIONAL
OPENING FOR THE
EUROPEAN NIGHT
OF MUSEUMS**
16th May 2015

THE KING'S SMALL STABLES

PRACTICAL INFORMATION

Free admission
On the 1st Sunday of every month during the summer
From 10am to 6:30pm

DESIGNED BY JULES HARDOUIN-MANSART, the Small Stables were built facing the Palace of Versailles between 1679 and 1683. A gem of classical French architecture, they housed carriage horses and carriages during the *Ancien Régime*.

BESIDES THE COLLECTIONS, the King's Small Stables now house the Centre of Research and Restoration of the Museums of France and the National School of Architecture of Versailles.

OPENING OF THE REAL TENNIS COURT



© Château de Versailles, D.Saulnier

EVERY AFTERNOON EXCEPT ON MONDAYS, FROM 2PM TO 5:45PM, the Real Tennis Court is open to visits by the general public. This emblem of the French Revolution shows how the history of Versailles continued after the *Ancien Régime*.

BUILT IN 1686, the court was, until the French Revolution, used by fans of the sport of Real Tennis - a ball game that was highly fashionable throughout the 18th century. On 20th June 1789, having been refused access to the King's entertainment service where the Estates General was held, the Third Estate Representatives decided to defy the royal influence and meet in the Real

Tennis Room. There, they made the following oath: "We swear never to separate and to meet wherever circumstances require until the kingdom's Constitution is established and grounded on solid foundations."

IN YEAR II OF THE REPUBLICAN CALENDAR, the Convention decided that this symbolic location should be nationalised. Various refurbishment projects were put forward for its transformation into a temple to the young Republic, but none ever came to fruition. The room became an artist's workshop for Antoine-Jean Gros in 1804, then Horace Vernet under Louis-Philippe, then a military hospice in 1815 before becoming a Real Tennis Room once again under Napoleon III. Poorly maintained, the room was closed in 1870.

The Real Tennis Court is open with the support of the Versailles Tourist Office.

PRACTICAL INFORMATION

Rue du Jeu de Paume
78000 Versailles

Free admission, open Tuesdays to Sundays from 2pm to 7:45pm (except some Wednesdays)

Information:
+33(0)1 39 24 88 88
www.versailles-tourisme.com

Guided tours:
Every Saturday at 3pm upon reservation at the Tourist Office.

IN THE 1880S, the room was fully refurbished by the architect Edmond Guillaume and took on the appearance that it has today: in the centre is a Doric aedicule housing a marble statue of Bailly by René de Saint-Marceaux; the names of the oath's signatories surrounded by a wreath of foliage are emblazoned on the walls; busts of the young Assembly's key members are positioned around the room. There is also a monumental canvas by Merson that reproduced the *Serment du Jeu de Paume* by Jacques-Louis David in 1791. In 1883 Jules Ferry, President of the Council, inaugurated the Museum of the French Revolution here as part of preparations for events to mark the 100th anniversary of the Revolution.

FULLY RENOVATED IN 1988 for events for the 200th anniversary of the French Revolution, the Real Tennis Room was opened by President François Mitterrand to commemorate the 1789 Republican push.

RADIO INTERVIEWS: "MEETINGS IN THE REAL TENNIS ROOM"

These meetings, a series of public interviews and a program on the France Culture radio station, were started in 2014 by France Culture and the Palace of Versailles. Key French or European political figures are invited to the Real Tennis Room to discuss the place and role of history in their minds: what do they think of when they talk of the past? Which historical figures do they refer to when they have to make a political decision? Which events have struck them most?

The interviews are led by Emmanuel Laurentin, the producer of the France Culture program "La Fabrique de l'histoire". Accompanied by a historian, he pursues his investigation into the place of the past in contemporary political life.



PART IV

MAJOR WORKS

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Part IV — Major works

THE GRAND TRIANON

BRINGING THE GRAND TRIANON BACK TO LIFE



The Trianon-sous-bois Wing
© Château de Versailles, C. Milet

SITUATED NORTH-WEST OF THE PALACE OF VERSAILLES, the Grand Trianon was built by Jules Hardouin-Mansart in 1687 on the site of the "Porcelain Trianon" that Louis XIV had built in 1670 for his relationship with Madame de Montespan.

THE GRAND TRIANON IS WITHOUT A DOUBT THE MOST ELEGANT FEATURE OF THE of the whole of the estate of Versailles. With strong influences from Italian architecture, it is known as the "marble" palace due to the Rance marble columns on the portico and the red Languedoc pilasters, and is decorated with repeated white Carrare capitals on all the façades. Set between the court and the garden, it has a flat roof hidden behind a balustrade, and consists of a single storey.

A palace for plant-life, each room has a view of the gardens, which are entirely devoted to a large number of different varieties of flowers selected for both their colours and scents. The buildings are organised in a U-shape around a Main Courtyard: the North Wing and South Wing lie on either side of the peristyle.

The Trianon-sous-Bois Wing

THE FIRST WORKS AT
TRIANON-SOUS-BOIS
BEGIN IN JANUARY
2015

THE TRIANON-SOUS-BOIS WING is located at the other end of the "Cotelle Gallery" of the Grand Trianon. This part of the building was built in 1687-1688 at the same time as the rest of the Grand Trianon by Jules Hardouin-Mansart. During the reign of Louis XIV it was lived in by the King's sister-in-law, "Madame" (Princess Palatine), his nephew the Duke of Chartres, the Duchess of Bourbon and the Princess of Conti. Peter the Great later stayed here in May 1717. Under Louis-Philippe, Trianon-sous-Bois was occupied by the King's youngest son.

MORE RECENTLY, since Charles de Gaulle's second seven-year-term, the wing has been reserved for Presidents of the French Republic, who receive heads of State and foreign monarchs here during official visits to France.

IN 1999 Jacques Chirac decided to make the ground floor open for visits, in line with a desire to encourage the opening of presidential property to the general public.

Restoration works 1962-1966

IN THE 1960S General de Gaulle renovated the Trianon-sous-Bois Wing under the direction of André Malraux, in order to create spaces for working and receiving distinguished foreign visitors on official visits to France.



General de Gaulle's desk in Trianon-Sous-Bois
© Château de Versailles, JM. Manaï

250 WORKERS AND CRAFTSMEN LABOURED FOR 28 MONTHS: masons, carpenters, joiners, electricians, heating engineers, decorators, gilders, sculptors, painters and others renovated and modernised the location, led by the architects Saltet et Humbaire. Architectural restoration was carried out on the exterior and interior masonry, the exterior joinery, the interior woodwork and its sculptures, the wooden floors, the paintwork, the pictures and frames embedded in the wooden panelling, and the electrical fittings of the chandeliers and wall lamps. A central boiler room and a central cooling system were installed in the newly built basements under the Main Courtyard and the Officers' Courtyard. 7,600m² of woodwork was removed, restored on site and replaced. Electrical cabling and heating ducts were installed. 100 6-m tall windows were restored. All the wooden floors, which were in very poor condition, were redone in the traditional manner.

A new restoration program

AFTER MANY YEARS WITHOUT MAINTENANCE, the Grand Trianon is now showing various signs of degradation in the courtyard and on its facing, including framework damaged by moisture, rust in the gutters and drainpipes, water infiltration in the stonework, damaged joinery. The interior decoration has also been very severely damaged in several locations.

THOROUGH RESTORATION WORK WILL BEGIN IN JANUARY 2015. It will be carried out in several stages:

- **Restoration of the courtyard and facing of the North Wing, called Trianon-sous-Bois,** including General de Gaulle's apartments. The first works will deal with the roofing. Refurbishment of the ceilings inside and the façades will begin in the summer of 2015.
- **Restoration of the courtyard and facings of the whole of the Grand Trianon.**
- **Restoration of the gardens:** return of the flowerbeds, restoration of the fountains including the famous Buffet d'Eau Fountain by Jules-Hardouin Mansart, replacement of the alleys and lime tree rows in poor state of health.
- **Improvement of the reception of visitors.**

THE AIM IS TO RAPIDLY BE ABLE TO open these little-known places to visitors to Versailles, who are unaware that a page of 20th-century political history was written in the Grand Trianon.

RESTORATION OF THE QUEEN'S HOUSE



The Queen's House
© Toucanwings

THE QUEEN'S HOUSE, THE CENTRAL BUILDING OF THE HAMLET

THE QUEEN'S HAMLET was built for Marie-Antoinette between 1783 and 1787, based on idea by the painter Hubert Robert. It was then constructed and decorated by the architect Richard Mique.

IT ORIGINALLY CONSISTED OF 12 OR SO HOUSES with a picturesque and country-style exterior contrasting with the refined interior decoration. Four houses were reserved for the use of the Queen and her guests: the Queen's house, the Boudoir, the Mill and the Estate Dairy. The others served as peasants' or servants' accommodation.

THE QUEEN'S HOUSE, which is the central building, consisted of two pavilions connected by a gallery:

- **On the south side was the Queen's House** with two large halls on two storeys: a dining room on the ground floor and, on the first floor, a large hall whose panelled walls were once covered with painted silk and whose decoration and furnishings make it the most luxurious room in the Hamlet.

- **To the north was the Games House** which is connected to the main building by a gallery of stone arches and a structural frame. It has two matching floors: on the ground floor is the former games room, and on the first floor there is a small apartment containing three rooms decorated "à la chinoise", and whose furniture was entirely covered with straw marquetry.

WORKS WILL START AT
THE BEGINNING OF
2015 FOR A DURATION
OF 18 MONTHS.

WITH THE SUPPORT OF

Dior

THIS AREA IS NOT OPEN TO THE PUBLIC due to the dilapidated condition of the interior and exterior layouts.

THE CURRENT RESTORATION SCHEDULE includes both cleaning and full restoration of the framework, the facing and the stonework structures. Structural strengthening will allow guided visits; the floors, joinery and painting will be restored according to the descriptions in the 18th century work logbooks, or according to the arrangements made by the Empress Marie-Louise in the 19th century.

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ONE OF THE MAJOR ELEMENTS OF THIS OPERATION IS THE RESTORATION of the interior decoration and refurnishing of the principal rooms of the Queen's House. The dining room and the large hall will be returned to the layout wanted by the Empress Marie-Louise; a significant number of pieces of furniture from this era have been preserved. Visitors will be struck by the strong contrast between the country-style exterior with its "run-down" decoration, and an interior design of the greatest refinement.

THE WARMING ROOM WILL BE RESTORED at the same time. This structure housed a large kitchen and a series of small service rooms (pantry, silverware, sideboard, washing place). It was used for the preparation of meals served in the Dining Room of the Queen's House, to which it was attached.

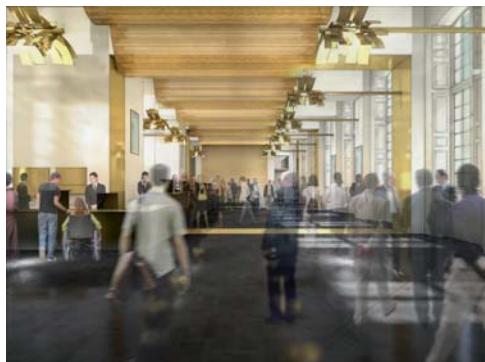
THE WORKS SCHEDULE will enable visitors to discover some of the Versailles Estate's more original constructions. Recomposition of the area's gardens and access will finish off the operation, with the Hamlet's landscape design from the end of the 18th century being restored.



The Queen's House
© Château de Versailles, C.Milet



A NEW RECEPTION FOR THE PUBLIC: THE DUFOUR PAVILION



© Didier Ghislain / DPA / Adagp

THE MAJOR REFURBISHMENT PROJECT BEGAN IN MARCH 2013 of the Dufour Pavilion and the Old Wing of the Palace of Versailles to improve the reception of visitors, is due to be completed in September 2015.

THE WINNER OF THE ARCHITECTURE COMPETITION for this project held in 2011, Dominique Perrault, has redesigned the reception area of the Palace while at the same time preserving the building's appearance (volumes, proportions and dimensions). The architect in charge of the functional refurbishment is an associate of Frédéric Didier, Architect for Historic Monuments and project manager for restoration works on noteworthy heritage buildings and structures. The contracting authority for this operation is the French Operator of Heritage and Cultural Building Projects (Oppic), in connection with the Heritage and Gardens Management of the Palace of Versailles. Moreover, a piece by the artist Claude Rutault will be installed in the Dufour Pavilion in accordance with the French 1% Artistic regulation.

THE DUFOUR PAVILION'S MAJOR ROLE IN THE RECEPTION OF VISITORS

OPENING SCHEDULED FOR AUTUMN 2015

THE BLUEPRINT OF THE PALACE OF VERSAILLES ESTABLISHED IN 2003 has a large section on the improvement of the reception of visitors, notably through the simplification of the entrance to the palace. The new arrangement agreed upon after the application of the blueprint is simpler and easier to understand. Visitors will enter the Palace via one of two entrances: the Gabriel Pavilion in the north of the estate for groups, and the Dufour Pavilion, its southern equivalent, for individuals.

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THE ARRANGEMENT WILL RECONNECT THE PALACE WITH ITS HISTORY, since these two pavilions were designed in the "Grand Project" for modernisation that was developed by Gabriel in the 18th century, like the two entrances to the palace leading respectively to the King's and Queen's apartments. Construction, however, which was begun under the *Ancien Régime*, was never completed.

AFTER COMPLETION, THE DUFOUR PAVILION WILL BE USED FOR FOUR MAIN PURPOSES:

- visitor facilities (toilets, shop etc.) in the basement of the Prince's Courtyard,
- reception, security and visitor information on the level of the courtyard,
- a restaurant on the 1st floor,
- lastly, an auditorium and associated facilities on the 2nd floor.

HISTORY OF THE DUFOUR PAVILION



© Patrick Tourneboeuf - Oppic
Décembre 2013

THE DUFOUR PAVILION is located on the former site of the end pavilion of the South Wing of the Palace, built in 1662 in front of Louis XIII's small hunting pavilion by the architect Louis Le Vau, to house the first stables of Louis XIV.

THANKS TO LE VAU'S "ENVELOPE" DESIGN, the two wings of the Grand Commun buildings were definitively linked and integrated into the Palace in 1671. A first floor and terrace roof were added, and the pavilions on the city side received a new façade composed of a majestic portico with Tuscan columns crowned with a balustrade and statues. To harmonise the two wings with the style of the Palace on the court side, Jules Hardouin-Mansart added a Mansard slate roof decorated with

gilded lead and a roof lantern between 1678-1679. After the stables were moved, the ground floor of the South Wing was divided into different sections including the Private Council Antechamber, the Private Council Room, the Ambassadors Room and the Grand Master Room of the King's House. On the more noble first floor were the Princes and Princesses of the Realm's apartments from 1680 to 1690, and then successively over the course of the 18th century the apartments of the Cardinal de Fleury, the Duke of Aumont and the Duke and Duchess of Polignac.

LED BY THE ARCHITECT ANGE-JACQUES GABRIEL, 1760 saw the birth of the "Grand Project" design, which aimed to improve the coherence between the palace's façades on the city side. Work on the operation began in 1771, with the destruction of the former north wing of the Grand Commun buildings, and the construction in its place of a new building, the current Gabriel Wing. However, the death of Louis XV, debt problems and the defection of royal authority put the building work on hold, leaving the Palace of Versailles with two asymmetrical wings on the city side.

IN 1810, TO AMEND THIS DISSONANCE, NAPOLEON decided to rebuild the South Wing, known as the Old Wing, and tasked the architect Alexandre Dufour with carrying out the job. However, works only began in 1814, at the fall of the Empire. Only the old pavilion with its portico were demolished, to be rebuilt from the plans of the Gabriel Pavilion opposite. The Old Wing was restored. Under the reign of Louis-Philippe, the architect Frédéric Nepveu installed rooms on the first floor to exhibit the watercolours of the Museum of the History of France.

AT THE END OF THE 19TH CENTURY, the Old Wing's state of delapidation required the reconstruction of the façade overlooking the Royal Courtyard, with reinforcements to the foundations. The architect Marcel Lambert was in charge of the work. Between 1921 and 1923, his successor Benjamin Chaussemiche carried out considerable work on strengthening the building using reinforced concrete whilst the right hand half of the façade was rebuilt.

IN 1954, THE ARCHITECT MARC SALLET installed a glass roof on the Dufour Pavilion to ensure zenithal light for the new restoration workshop for large paintings. Later on, the "Program Law" voted in 1978 authorised interior reorganisation, under the leadership of the architect Jean Dumont, of the pavilion and the Old Wing housing the museum curatorship and an auditorium. The most recent work carried out was directed by Frédéric Didier, the Palace of Versailles' Head Architect of Historic Monuments, in 1996, with the creation of the offices in the loft of the Old Wing to accommodate the services of the Public Institution, until they moved in February 2013.

RESTORATION WORKS IN THE PALACE

APOLLO ROOM



© Château de Versailles, T. Garnier

THE APOLLO ROOM IS ONE OF THE MOST IMPRESSIVE ROOMS IN THE STATE APARTMENT and had a prestigious function: having been the King's Chamber from 1673, it became the Throne Room in 1682 when the apartment became ceremonial. The identity of the Sun King associated with the image of the god Apollo is evidenced in the central arrangement. The king, identified with the sun, rules over the passage of the seasons (in the centre), the hours (sculpted female characters) and the universe (the four continents in the spandrels). In the arches are antique subjects glorifying the Prince's splendour and the political order.

THE PAINTER CHARLES DE LA FOSSE (1636-1716) PAINTED THE CENTRAL SECTION, *le Char d'Apollon* and one of the arches, *Auguste fait bâtir le port de Misène* as well as two of the spandrels, *America* and *Asia*.

The artist Gabriel Blanchard (1630-1704) did the other three arches: *Coriolan supplié par sa famille d'épargner Rome*; *Vespasien fait bâtir le Colisée* and *Alexandre et Porus*, as well as the two other spandrels, *Europe* and *Africa*. The central painting and the arches were painted onto marouflage canvas, while the spandrels were painted directly onto the primer. The ceiling, an imposing structure, is divided into sections and delimited by ornately sculpted gilded stuccos by the Marsy brothers.

REOPENING IN
FEBRUARY 2015

THE AIM OF THE RESTORATION WORK, begun in the spring of 2014, is to improve the readability of the decoration and resolve certain structural problems. The restoration and refurnishing of the Apollo room, currently under way, are part of an ambitious policy that the Palace's conservation teams have been following for several years. During the refurbishment the room's walls will be covered with the same crimson damask adorned with golden tassels that is in the Mercury Room. An agreement with the Mobilier National has been made to recreate in its workshops the Savonnerie carpets laid by Louis XV, in 1727, with the aim of later reconstructing the throne platform. The carpet pattern is illustrated in the draft by Blin de Fontenay and Josse Perrot, preserved at the Bibliothèque Nationale de France. A study for a project for the potential reconstruction of the dais and throne is currently under way.

THIS MAJOR OPERATION WILL ALSO ENABLE A TRIBUTE TO BE PAID TO CHARLES DE LA FOSSE during the retrospective exhibition dedicated to him in 2015. Visitors to the Palace will be able to admire the artist's work in all its glory from February.

THE KING'S GUARD ROOM AND THE KING'S ROYAL ANTECHAMBER

SURROUNDING THE MARBLE COURTYARD, the King's Apartment covers the first floor of the Palace's central body. Its furnishings illustrate the change in tastes towards the end of the reign of Louis XIV: sumptuous polychrome marble panelling in the State Apartments gave way to white painted panelling enhanced with gold. The King's Guard Room, the First Antechamber and the Bulls Eye Room were spared during the multiple changes carried out in the 18th century by the successive modifications made during the reigns of Louis XV and Louis XVI. When Louis-Philippe turned the Palace into a museum in the 19th century, these three rooms were converted into history galleries, and the last remaining traces of the splendour of the *Ancien Régime* were erased by the new wall coverings.



The King's Guard Room
© Château de Versailles, D. Saulnier

The King's Guard Room

THE FIRST OF THE ROOMS IN THE SOVEREIGN'S PRIVATE APARTMENT, this was where guards were stationed day and night for the protection of the King. Its layout, characterised by the room's large volume and accentuated by the ceiling's imposing arch, has never been changed. All that remains from the time of Louis XIV is the red Rance Marble fireplace, with a painting of a battle by Joseph Parrocel still placed over it, and the cornice that was gilded at the end of 1684. When "Royal Table" dinners were held in the King's Apartment, the Guard Room was

annexed and took on a new role, becoming the King's Prêts Room. This name comes from the fact that it was where meals to be served to the king were tested for poisoning attempts, a process called "faire le prêts".



The King's Antechamber
© Château de Versailles, T. Garnier

The Royal Antechamber

THE KING'S ANTECHAMBER, the second room in the apartment, was built in 1684 by Jules-Hardouin Mansart. This was where Louis XIV dined at the "Royal Table": in public, surrounded by the royal family facing the musicians positioned on a platform against the wall adjoining the King's Guard Room. It was also the place where, on Monday mornings, all French subjects who had a request or favour to ask could come to place their petition on a green velvet-covered table, behind which an empty armchair represented the King. The room was considerably re-worked

during the reign of Louis XVIII and then under Louis-Philippe, until in 1980 when full restoration was carried out to return it to its former condition during the *Ancien Régime*. It is covered with high panelling composed of superimposed panels and completed with twelve painted canvases, but its overall aspect today is incoherent and unfinished. The King's Antechamber also contains the Palace's largest fireplace: installed in 1701, the red Languedoc Marble hearth consists of a chimneypiece placed against green Campan Marble facing.

COMPLETION OF
WORKS SCHEDULED
FOR SUMMER 2015

Restoration

THE GUARD ROOM will principally undergo cleaning before essential restoration can be scheduled. Concerning the Antechamber, the most recent work, which was carried out in the 1980s and left unfinished, is now in a state of dilapidation: the dirty ceilings are cracked, the stucco decoration is damaged and has in places lost its gilding. A dual approach is needed, aiming firstly to preserve, restore and enhance the room by re-establishing the gold and white harmony, and correcting the panelling layout etc., and secondly aiming to bring the technical networks, now out of date, in line with standards.

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THE QUEEN'S GUARD ROOM



The Queen's Guard Room
© Château de Versailles

LOCATED BETWEEN THE QUEEN'S ROYAL TABLE ANTECHAMBER AND THE CORONATION ROOM, the Queen's Guard Room was the hall where the guards responsible for the sovereign's protection were stationed.

THE CEILING WAS PAINTED BY NOËL COYPEL. The central section depicting *Jupiter accompagné de la Justice, de la Piété et de génies symbolisant la planète et ses quatre satellites* came from the former Jupiter Room, which became the War Room in 1678. The god is depicted in a silver chariot pulled by two eagles and carried by a cloud.

THE ARCH PAINTINGS (oil on canvas) evoke royal justice using examples from Antiquity: *Ptolémée Philadelphe rend la liberté aux esclaves juifs d'Égypte*, *Alexandre Sévère fait distribuer du blé au peuple de Rome*, *Trajan donne une audience publique* and *Solon défend ses lois devant les Athéniens*.

IN THE SPANDRELS, WHICH ARE PAINTED DIRECTLY ONTO THE PRIMER, there are other references to *Justice et de la Piété*, where Coypel depicted members of the court leaning over a fake balustrade to admire the passing of the Queen's cortège.

THREE OTHER PAINTINGS BY COYPEL complete the painted decoration. Over the fireplace, *Le Sacrifice à Jupiter* depicts a sacrifice made to Jupiter on Mount Lykaion, in Arcadia, for the earth's fertility. On the other side of the room *l'Enfance de Jupiter sur le mont Ida, avec la danse des Corybantes, prêtres de Cybèle* depicts Jupiter being raised by the Curetes, priests of the worship of Rhea (the mother of Jupiter), and being taken to the island of Cyprus to protect him from Saturn's fury.

COMPLETION OF
WORKS SCHEDULED
FOR 2017

Restoration

THE QUEEN'S GUARD ROOM is the only room in the Queen's State Apartment that has yet to benefit from essential restoration of the painted and architectural decoration, hence its current state of dilapidation and disrepair.



The American
Friends of
Versailles

THE WORK WILL ENHANCE THE MAGNIFICENT POLYCHROME MARBLE PANELLING, which is among the greatest ceremonial decorative features dating from the reign of Louis XIV in the palace. It will also restore unity and readability to the Coypel paintings, currently distorted by cracked varnish and multiple re-paints. Work on the stuccos and the decorations in lead and gilded wood will be carried out alongside the ceiling restoration.

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THE MÉRIDIENNE ROOM



The Méridienne Room
© Château de Versailles, C. Milet

THE MÉRIDIENNE ROOM is without doubt one of the most endearing rooms in the Queen's Private Apartment. Situated on the first floor of the Palace, this small, octagonal boudoir connected to the Queen's Chambers and Library was built in 1781, in honour of the forthcoming birth of the Dauphin. The name "Méridienne" may suggest that the Queen occupied this room in the middle of the day before dinner (today's lunch) which at the time was served at around three o'clock in the afternoon.

A PRIVATE SPACE FOR RELAXING, this boudoir is a true architectural masterpiece, designed by Richard Mique. The gilded, sculpted panelling of the Rousseau brothers and the magnificent bronze creations surrounding the windows in the doors are full of symbols

representing the Queen (the Austrian Eagle), the King (the Eagle symbolising Jupiter), love (rosebush stems with hearts pierced by arrows), marriage (peacocks, symbols of Juno goddess of marriage) and maternity (dolphins). Exceptionally chiselled metalwork, the red Campan Marble hearth and the finely sculpted panelling offer an admirable setting for the particularly refined furniture, with armchairs by George Jacob, a gilded wooden console table and a pedestal table with a petrified wood top.

Restoration and refurnishing

REOPENING
SCHEDULED AT THE
END OF 2015

BEFORE THE START OF THE WORK, the furnishing's appearance, which is one of the most discreet made for the Queen, was fairly tarnished compared to its original gleam, with faded gilding, greying paintwork, cracked panelling and missing pieces.

OFFERING AN EXCEPTIONAL WINDOW INTO THE GREATEST SKILLS OF THE 18TH CENTURY, the restoration works are being carried out thanks to sponsorship by the Friends of Versailles, in association with the European Friends of Versailles.

WITH THE SUPPORT OF



Société des Amis
de Versailles

RESTORATION OF ELEMENTS OF THE ARCHITECTURE AND DECORATION has been finished, and a refurnishing phase will now complement the restoration works. The combination of several sources and the existence of original pieces of silkwork will now allow the violet close-knit silk taffeta and the furniture's handcrafted brocade borders, as well as the alcove curtains and crossed curtains to be re-weaved.

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RESTORATION OF THE MARBLE COURTYARD BUSTS

TO ADOPT A BUST, GO TO:
[www.chateauversailles.fr/
soutenir-versailles](http://www.chateauversailles.fr/soutenir-versailles)

WHEN LOUIS XIV brought the court and government to Versailles in 1682, he commissioned the most prestigious antique works, building the image of a new Rome recreated for his honour. The Palace's Marble Courtyard with its façades covered with nearly 100 busts placed on consoles is the first sight visitors have of this idealised version of Antiquity.

THE 84 ANTIQUE OR SEMI-ANTIQUE BUSTS on display include personalities and Roman Emperors. Having remained in place and outside for more than two centuries, this extraordinary sculpted decor is now under threat from weathering and is in urgent need of restoration. Fifteen particularly damaged or fragile busts have already been taken down. They will be restored in workshops and, in some cases, placed indoors.



Bust of Romaine
© Château de Versailles, C.Fouin



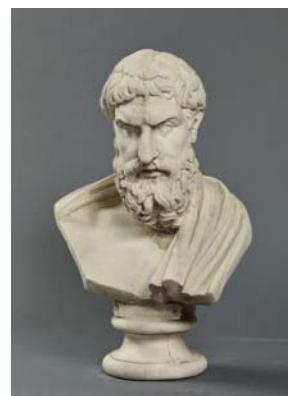
Bust of Augustus
© Château de Versailles, C. Fouin



Bust of Domitian
© Château de Versailles, C. Fouin



Bust of a Roman Emperor
© Château de Versailles, C. Fouin



Bust of Romain
© Château de Versailles, C. Fouin



Bust of Romaine
© Château de Versailles, C. Fouin

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THE DESSUS-DE-PORTE DECORATIONS IN THE DOG'S ANTECHAMBER



The Dog's Antechamber
© Château de Versailles, T. Garnier

THE DOG'S ANTECHAMBER is located in the King's inner apartment and served as a first antechamber. It was through here that the sovereign could enter or leave his Private Apartments, without having to cross the State Apartments. This is also where the King's Staircase leads to, used by ministers coming to work with the King or by guests for hunting dinners. The room's name and the decoration of its cornices are a reminder that this was where Louis XV's favourite dogs slept.

THE ROOM'S PANELLING came from the former Billiards Room of Louis XIV. At the end of the 17th century, the works entitled *Le Christ et la Samaritaine*, Guido Reni school; *Latone et les paysans de Lycie*, Francesco Albani; *Le Mariage mystique de sainte Catherine*, according to Parmesan; *Adam et Ève* by L'Albane were inserted into the panelling of the Billiards Room of the King's Inner Apartment. In 1738, the panelling was brought to the room and the paintings were hence installed as Dessus-de-porte decorations.

THESE CANVASES HAVE UNDERGONE MULTIPLE CHANGES TO THEIR FORMAT: having entered the collections of Louis XIV with a square or rectangular format, they were given a rounded format when they were inserted into the panelling at the end of the 17th century, and changed shape once again at the end of the 18th century or the beginning of the 19th century.

THE PROJECT LED BY THE MUSEUM'S CURATORS focuses on restoring the four canvases and returning them to their rounded format in order to re-insert them into the panelling, thus replacing the greyed photographs that are currently there.



PART V

CHÂTEAU DE VERSAILLES SPECTACLES

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Part V — Château de Versailles spectacles

2015 PROGRAM

"The program of shows at the Palace of Versailles is driven by history because, like all our visitors, music-lovers come to Versailles to discover a performance, an atmosphere... a place like no other."

CATHERINE PÉGARD

AT THE ROYAL OPERA HOUSE



NIOBE
Agostino Steffani
Philippe Jaroussky, Karina Gauvin
Boston Early Music Festival Orchestra
Conductor: Paul O'Dette and Stephen Stubbs
22nd January, 8pm, Royal Opera House



DON QUIXOTE VISITS THE DUCHESS
Joseph Bodin de Boismortier
Le Concert Spirituel Choir and Orchestra
Conductor: Hervé Niquet
Director: Shirley & Dino
6th, 7th February, 8pm, 8th February, 4pm, Royal Opera House

PRESS CONTACTS

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ROKOKO
Max Emanuel Cencic
Armonia Atenea
Conductor: George Petrou
24th January, 8pm, Royal Opera House



CINDERELLA
Malandain Ballet Biarritz
Choreography: Thierry Malandain
13th, 14th March, 8pm, and 15th March, 4pm, Royal Opera House

See the full program at:

www.chateauversailles-spectacles.fr



NATALIE DESSAY AND LAURENT NAOURI
Gabriel Fauré, Henri Duparc, Francis Poulenc, Léo Delibes, Charles-Marie Widor
1st February, 4pm, Royal Opera House



DARDANUS
Jean-Philippe Rameau
Pygmalion Ensemble
Conductor: Raphél Pichon
Director: Michel Fau
5th, 6th May, 8pm, Royal Opera House

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VERSAILLES FESTIVAL 2015

Royal Voices



SERSE
George Frideric Haendel
Matheus Ensemble
Conductor: Jean-Christophe Spinosi
Director: Lars Rudolfsson
4th, 6th June, 8pm, and 7th June, 3pm,
Royal Opera House



FRANCO FAGIOLI
Caffarelli
Il Pomo d'Oro
Conductor: Riccardo Minasi
Director: Lars Rudolfsson
9th June, 8pm, Royal Opera House



CATONE IN UTICA
Leonardo Vinci
Max Emanuel Cencic, Franco Fagioli,
Valer Sabadus
Il Pomo d'Oro
Direction : Riccardo Minasi
Mise en scène : Jakob Peters-Messer
14 juin, 15h, 16, 19 juin, 20h, 21 juin, 15h
Opéra royal



ANNA NETREBKO GALA
Opera solos, duos and trios
4th July, 9pm, the Orangery Gardens



ROMEO AND JULIET
Les Ballets de Monte-Carlo
Choreography: Jean-Christophe Maillot
23rd, 24th June, 9pm, the Orangery Gardens



HAENDEL: ROYAL FIREWORKS
Concert and fireworks display
Zefiro Ensemble
Conductor: Alfredo Bernardini
Fireworks: Groupe F
10th June, 9pm, the Orangery Gardens

FOR THE 300TH ANNIVERSARY OF THE DEATH OF LOUIS XIV

Concerts and Operas



THE NIGHT OF LOUIS XIV BY WILLIAM CHRISTIE
Denis Podalydès, Nicolas Paul
Les Arts Florissants, William Christie
25th and 26th June, 8pm, Royal Opera House, Royal Chapel, Hall of Mirrors



ARMIDE
Jean-Baptiste Lully
Opera Atelier, Toronto: David Fallis
Director: Marshall Pynkoski
20th, 21st November, 8pm, 22nd November, 3pm, Royal Opera House



A KING'S NIGHT BY JORDI SAVALL
La Capella Reial from Catalonia
Le Concert des Nations, Jordi Savall
30th July, Royal Opera House, Royal Chapel, Hall of Mirrors



THE CONCERT ROYAL DE LA NUIT
Music for the Ballet Royal de la Nuit, danced for Louis XIV in 1653
Correspondances Ensemble, Sébastien Daucé
9th June, 8pm, Royal Opera House



MASS WITH FOUR CHOIRS
Charpentier / Hersant
The Radio France Choir, Sophie Jeannin
The pages and cantors of the CMBV, Olivier Schneebeli
2nd July, 8pm, Royal Chapel



MONSIEUR DE PORCEAUGNAC
Jean-Baptiste Lully
Les Arts Florissants, William Christie
Director: Clément Hervieu-Léger
7th, 8th, 9th January 2016, 8pm, 10th January 2016, 4pm, Royal Opera House

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Three Costume Events



FÊTES GALANTES
Music, dance and games from the time of Louis XIV
Faenza Ensemble, Marco Horvat, Pierre Robert Ensemble, Frédéric Desenclos, The Éventail Company, Marie Geneviève Massé

1st June, 7:30pm, *The King's State and Private Apartments, Royal Chapel, Hall of Mirrors*



THE SUN KING
The Grand Masked Ball by Kamel Ouali
27th June, 11:30pm, *Orangery*



MY FIRST BALL AT THE PALACE OF VERSAILLES
Fancy Dress Ball by Kamel Ouali for 6-12 year-olds
28th June, 3pm, *Orangery*

The Death of Kings



THE ROYAL FUNERAL OF LOUIS XIV
Music by Michel Richard De Lalande for Louis XIV's Funeral (1715)
Pygmalion Ensemble, Raphaël Pichon
3rd and 4th November, 8pm, *Royal Chapel*



REQUIEM(S) FOR LOUIS XVI AND MARIE-ANTOINETTE
Charles-Henri Plantade, "Messe de Requiem à grand orchestre" dedicated to Marie-Antoinette for the 30th anniversary of her death, commissioned by Louis XVIII
Luigi Cherubini, Requiem and funeral march in Memory of Louis XVI written on 21st January 1816
Le Concert Spirituel, Hervé Niquet
21st and 22nd January 2016, 8pm, *Royal Chapel*



REQUIEM IN MEMORY OF LOUIS XVI
Sigismund Neukomm
Written in 1814 for the Congress of Vienna
The Great Stables and the King's Chambers, Jean-Claude Malgoire
23rd January 2016, 8pm, *Royal Chapel*

Fireworks display



LOUIS XIV, THE FIRE KING
Fireworks show by Groupe F
1st, 2nd, 7th, 8th, 9th, 10th July, 10pm, *The Orangery Gardens*



REQUIEM FOR LOUIS XV'S FUNERAL
Jean Gilles
The Collégium Vocale de Gand
Capriccio Stravagante, Skip Sempé
February 2016, *Royal Chapel*

SIR JOHN ELIOT GARDINER, AUTUMN VISIT TO VERSAILLES



ORPHEUS AND EURYDICE
Gluck
Michele Angelini, Lucy Crowe, Amanda Forsythe
The Montverdi Choir
The English Baroque Soloists, Sir John Eliot Gardiner
7th, 9th October, 8pm, *Royal Opera House*

ORFEO
Monteverdi
The Montverdi Choir
The English Baroque Soloists, Sir John Eliot Gardiner
6th, 8th, 10th November, 9pm, *Hall of Mirrors*

VESPRA DELLA BEATA VERGINA
Monteverdi
The Montverdi Choir
The English Baroque Soloists, Sir John Eliot Gardiner
9th November, 8pm, *Royal Chapel*

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THE VERSAILLES GRANDES EAUX FOUNTAIN DISPLAYS



MUSICAL GRANDES EAUX FOUNTAIN DISPLAYS

Saturdays and Sundays from 4th April to 31st October, as well as some national holidays (8th May, 14th May and 14th July)
Tuesdays from 26th May to 30th June as well as Friday 3rd April
From 9am to 6:30pm

THE MUSICAL GARDENS

Tuesdays from 7th April to 19th May then from 7th July to 27th October
From 9am to 6:30pm



THE ROYAL SERENADA IN THE HALL OF MIRRORS

Saturdays from 20th June to 19th September
40-minute shows at 6:30pm, 6:50pm, 7:10pm, 7:30pm, 7:50pm



THE FOUNTAINS NIGHT SHOW

Saturdays from 20th June to 19th September
From 8:30pm to 11:05pm



PART VI

PRACTICAL INFORMATION

PRACTICAL INFORMATION

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THE PALACE OF VERSAILLES ONLINE

Find out all the Palace's news and backstage information in images and videos

ON OUR WEBSITE: www.chateauversailles.fr

ON SOCIAL NETWORKS:



Château de Versailles



@CVersailles



Château de Versailles



<http://www.youtube.com/chateauversailles>

FOR MORE INFORMATION

+ 33(0)1 30 83 78 00

Explore the Palace and estate with the interactive map

<http://bienvenue.chateauversailles.fr>

In just a few clicks, prepare your visit or search for a location or service. With 500 clickable points of interest, this map answers the 150 most asked questions such as: Where are the entrances? Where can I buy my ticket? How do I get to Marie-Antoinette's Estate? What time does the Grand Trianon open? Where can I eat in the estate?

Available on tablets and smartphones in French, English and Spanish.

GETTING TO THE PALACE

Getting to the Palace from Paris

RER line C, destination Versailles Château - Rive Gauche

SNCF trains from Montparnasse train station, destination Versailles - Chantiers

SNCF trains from Saint - Lazare train station, destination Versailles - Rive Droite

RATP bus line 171 from Pont de Sèvres destination Versailles Place d'Armes

A13 motorway (towards Rouen) exit Versailles-Château

PLACE D'ARMES CAR PARK. Parking is charged except for disabled people and excluding the evenings of shows from 7:30pm.

Getting to Trianon and Marie-Antoinette's Estate

FROM PARIS: A13 motorway (towards Rouen); 2nd exit Versailles Notre - Dame. Entrance via Porte Saint Antoine. Admission is charged and is from 7am to 7pm in high season and from 8am to 6pm in low season.

FROM THE PALACE: 25 minutes on foot via the gardens, Petit Trianon and Grand Trianon stations on the miniature train.

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OPENING TIMES

HIGH SEASON:
1ST APRIL - 31ST
OCTOBER

LOW SEASON:
1ST NOVEMBER - 31ST
MARCH

The Palace is open every day except on Mondays, and on 1st May, 25th December and 1st January,

- from **9am to 6:30pm in high season**, last admission at 6pm (tills close at 5:50pm).
- from **9am to 5:30pm in low season**, last admission at 5pm (tills close at 4:50pm).

Trianon and Marie-Antoinette's Estate are open every day, except on Mondays and on 25th December and 1st January.

- from **12pm to 6:30pm** in high season for the Grand Trianon and the Petit Trianon, last admission at 6pm (tills close at 5:50pm).
- from **12pm to 7:30pm for the gardens and the Queen's Hamlet** (gardens emptied from 7pm).
- from **12pm to 5:30pm** in low season, last admission at 5pm (tills close at 4:50pm).

The Park and Gardens of Versailles are open every day

- from **7am to 8:30pm** in high season for the park and from **8am to 8:30pm** for the gardens.
- from **8am to 6pm** in low season.

TARIFS

Admission Fees

PALACE, including admission to the temporary exhibitions: €15, reduced price €13, free for under 26 years, residents of the European Union.

TRIANON AND MARIE-ANTOINETTE'S ESTATE: €10, reduced price €6, free for under 26 years, residents of the European Union.

PASSPORT, includes admission to the Palace, the gardens, Trianon and Marie-Antoinette's Estate, and the temporary exhibitions :

1 day: €18 / €25 on Musical Grandes Eaux Fountain Display days.

2 days: €25 / €30 on Musical Grandes Eaux Fountain Display days.

FREE for under 26 years (except for the Musical Grandes Eaux Fountain Displays).

ADMISSION TO THE PARK IS FREE every day of the year.

ADMISSION TO THE GARDENS IS FREE, except on Musical Grandes Eaux Fountain Display days: Tuesdays and weekends and some national holidays.

Free audio guide

Palace visits: audio guide in 11 languages, as well as a version in French sign language.

Exhibition visits: 2 versions available (French and English).

Audio guides available for children from 8 years.

Guided tours

Reservation required on + 33 (0)1 30 83 78 00 or on site on the day (subject to the availability of places). Information on site at the guided tours reception in the northern end of the Ministers' Wing and at the "i" point.

Prices: €7 + admission. Free for visitors under 10 years. Duration: 1 hour 30 minutes.

Versailles for everyone

Free admission for non-guided tours of the Palace, Trianon and Marie-Antoinette's Estate, and the temporary exhibitions, except the Musical Grandes Eaux Fountain Displays:

- for disabled people and the person accompanying them upon presentation of proof of disability.
- for beneficiaries of social benefits upon presentation of proof dating from a maximum of 6 months

Information and reservation: + 33 (0)1 30 83 75 05 and versailles@ourtous@chateauversailles.fr

