
EXHIBITION
TREASURE OF THE HOLY SEPULCHRE
GIFTS FROM EUROPEAN ROYAL COURTS TO JERUSALEM

THE HOUSE OF CHATEAUBRIAND
AND
THE PALACE OF VERSAILLES

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Versailles, 5 April 2013

PRESS RELEASE

TREASURE OF THE HOLY SEPULCHRE

GIFTS FROM EUROPEAN ROYAL COURTS TO JERUSALEM

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Palace of Versailles, Crusades rooms and House of Chateaubriand, Châtenay-Malabry

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THE PALACE OF VERSAILLES AND THE GENERAL COUNCIL OF THE HAUTS-DE-SEINE DEPARTMENT ARE ORGANISING THE EXHIBITION "TREASURE OF THE HOLY SEPULCHRE, GIFTS FROM EUROPEAN ROYAL COURTS TO JERUSALEM". IT PRESENTS FOR THE FIRST TIME ABOUT 250 UNKNOWN MASTERPIECES FROM ONE OF THE LAST TREASURES OF THE WEST, EXHIBITED SIMULTANEOUSLY AT THE PALACE OF VERSAILLES AND THE HOUSE OF CHATEAUBRIAND.

JERUSALEM, "THE NEW CENTRE OF THE WORLD"

WITH THE SPREAD OF CHRISTIANITY, the centre of the world moved to Jerusalem. The faithful everywhere were very quickly drawn towards the Holy Sepulchre, the place of the Resurrection of Christ. It became the major source of the spread of the Christian mystery to the entire Western world. From the 5th century on, it became a very popular place of pilgrimage, drawing thousands of believers who were received by the Franciscan Friars, guardians of the Holy Places, who have now been established in Jerusalem for twenty-eight generations. In 1219, the meeting between Saint Francis and the Sultan Al Malik, nephew of Saladin, in the middle of the period of the Crusades, opened the way for dialogue between Christians and Muslims.

IN THE EARLY 19TH CENTURY, the writer Chateaubriand (1768-1848), after visiting "the land of prodigies and the sources of the most astonishing poetry", published his *Itinerary from Paris to Jerusalem* which gave a new impetus to travel in the East. The writer also proposed to oversee the restoration of the basilica of the Holy Sepulchre, after the fire that severely damaged it in 1808.

THE TREASURE OF THE HOLY SEPULCHRE: AN EXTRAORDINARY ACCUMULATION OF OBJETS D'ART OVER THE CENTURIES

THE TREASURE OF THE HOLY SEPULCHRE IS MADE UP OF EXTRAORDINARY WORKS OF ART sent by the principal European rulers to enhance the splendour of the basilica of the Holy Sepulchre in Jerusalem as well as those in Bethlehem and Nazareth and to pay homage to the Holy Places.

SENT OVER MANY CENTURIES BY THE FAITHFUL OR BROUGHT BY PILGRIMS, these gifts are very varied in their origin, style and period: from Limoges enamel ware of the 12th century to an even more ancient Chinese bell. From the late 14th century on, a large number of gifts poured in from all over Europe. From its courts came a multitude of silver or gold sanctuary lamps, gilded silver candelabras, monstrances, bowls worthy of the most sumptuous royal tables, liturgical vases enriched with emeralds and precious stones, crosiers and procession crosses engraved by the finest goldsmiths and silversmiths, as well as precious fabrics, lampas silk, brocade and embossed velvet, decorated with the most exuberant patterns.

THE BOURBON DYNASTY OF FRANCE perpetuated this royal tradition of religious and diplomatic gifts: Louis XIV sent sumptuous pieces of gold and silver ware that reveal a Versailles of long ago. In 1686, the Most Serene Republic of Genoa sent one of the most extraordinary sets of liturgical vestments ever made, embroidered with polychrome silk. But, more than all the other nations, after the Holy Roman Empire of the German Nation and Portugal, Spain sent the most splendid gifts, culminating in a number of solid gold decorative objects that are regarded as without equivalent in the world.

THE DIPLOMATIC AND POLITICAL DIMENSION inherent in the putting together of this treasure is highlighted in the art and history book accompanying this exhibition. Forty contributors of international standing have provided articles for this 432-page book, available in French and English, jointly published by the General Council of the Hauts-de-Seine department and the House of Chateaubriand.

FOREWORD

BY CATHERINE PEGARD AND BÉATRIX SAULE

GOLD AND SILVER EUCHARISTIC BALDAQUINS, monstrances studded with precious stones, embroidered and over-embroidered a number of times: Versailles is honoured to host for three months such a treasure, owing to its exceptional quality, of course, but perhaps more for the rich history that it reveals and the trials that it went through. We wish to express our gratitude to the Custody of the Holy Land, and to Friar Pierbattista Pizzaballa, Custodian of the Holy Land, for their trust, and to the two curators who designed and organised this fine project.

THANK YOU FOR GIVING US THE OPPORTUNITY to let the public discover this treasure which is practically unique and unexpectedly sumptuous, a collection of objects often without any equivalent in the world in the world, whose diversity of periods and techniques serves the same goal: the creation of sacred art whose beauty is designed solely to induce souls to turn to God.

A TRADITION SINCE SAINT LOUIS AND THE CRUSADES, reinforced by the close relations that France maintained with the Sublime Porte of Turkey since François I, the involvement of the rulers and the court in the protection of the Holy Places deserves to be recalled. Louis XIV, above all, of whom the exhibition reveals the new image of him as "Louis the Grand Protector of the Holy Land". It is true that, among the European nations that supported the Custody, the roles were carefully distributed: Italy provided the men, Spain the money, and France the diplomacy.

AS OFTEN WITH OUR MAJOR EXHIBITIONS, one of the long-disappeared aspects of Versailles will be revealed. The ornaments of the Royal Chapel, its gold and silver ware and its liturgical vestments, all disappeared during the Revolution. We can see them again in the gifts of the kings of France to the Custody, from Louis XIII, Louis XIV and Louis XV, and in those from other courts of Europe.

BUILT AROUND THE CEDARWOOD DOOR THAT SULTAN MAHMUD SENT TO KING LOUIS-PHILIPPE, the five newly restored Crusades rooms will display these gifts in an imaginary Oriental setting that evokes the turbulent period when Saint Francis met the Sultan of Egypt. This meeting opened the way for dialogue between Christians and Muslims and is the origin of the presence of the Franciscans in the Holy Land.

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TWENTY-EIGHT GENERATIONS OF FRANCISCANS have guarded this treasure whose exhibition offers the opportunity to restore numerous pieces and to complete studies on them. In order to restore the historical, artistic and religious context, the curators Jacques Charles-Gaffiot and Bernard Degout surrounded themselves with eminent specialists, including Alvar Gonzalez-Palacios, the "discoverer" of the treasure in the 1980s, Michèle Bimbenet, Danièle Véron-Denise, Antoine Tarantino and Xavier Petitcol, as well as Jean Vittet, who travelled to Jerusalem to inventory these collections.

OUR GRATITUDE IS ALSO DUE TO THE STATE SECRETARIAT OF THE VATICAN for the interest that it brought to carrying through this project and to the Pontifical Council for Culture for its High Patronage. And Friar Stephane Milovitch, superior of the Monastery of Saint Catherine in Bethlehem, has earned our profound gratitude.

LASTLY, THIS EXHIBITION, PRESENTED IN VERSAILLES AND AT THE HOUSE OF CHATEAUBRIAND, would not have come about if the General Council of the Hauts-de-Seine department and its President, Patrick Devedjian, had not handled the organisation and launched the preparation.

CATHERINE PÉGARD

President of the Public Establishment of the Palace, Museum and National Estate of Versailles

BÉATRIX SAULE

Director of the National Museum of the Palaces of Versailles and Trianon

FOREWORD

BY PATRICK DEVEDJIAN

As the owner of the House of Chateaubriand in the Vallée-aux-Loups, where the writer set up his home after returning from the Middle East in 1807, the General Council of the Hauts-de-Seine department is pleased to have been able to provide a distant echo to the writer's dream of carrying out on behalf of France the reconstruction of the basilica of the Holy Sepulchre after the fire that devastated it in 1808.

The church itself was restored soon afterwards, but the fire was fatal for the tapestries, chandeliers, lamps and other precious objects that the Franciscans of the Custody of the Holy Land had received as gifts intended for the Holy Places.

Fortunately, many objects escaped the flames. With those in Bethlehem, Nazareth, Ain Karem and Ramleh, they form a vast collection that was further enriched from the early 19th century on.

Over four years were required to design and write this book and produce the exhibition that accompanies it. The research carried out by the many experts involved has given us the opportunity to take a fresh look at this remarkable testimony to Europe's religious heritage, from both the artistic and historical point of view. It is a treasure that is mostly unknown, and truly exceptional in its quality and interest. We have contributed to safeguarding it thanks to the inventory work and restorations, as well as the publicity that this publication will give to these works. The prestige of the project earned it in 2009 the patronage of the Pontifical Commission for the Cultural Heritage of the Church, now part of the Pontifical Council for Culture.

The House of Chateaubriand is an enchanting place but too small to hold an exhibition of all these masterpieces. So this event had to be given a suitable setting for its huge scale. We are thus grateful to the Public Establishment of the Palace of Versailles which in late 2011 greeted with enthusiasm our proposal to participate in this magnificent project and to present all the gold and silver objects and liturgical vestments, while the hermitage of the "Enchanter" exhibits nine remarkable paintings whose preservation and restoration we have ensured.

This cooperation on a scientific project illustrates our desire for greater decompartmentalization and openness and for developing partnerships and sharing resources that henceforth appear to be indispensable for undertaking ambitious projects.

Perhaps also – at any rate it is my wish – the presentation of this Latin Treasure of the Holy Sepulchre will encourage other Christian communities that now support the Holy Places and contribute to maintaining the universal character of the Holy Sepulchre to publish the gifts that have been given to them over the centuries.

In the meantime, I wish to express our gratitude to the Custody of the Holy Land, which has so kindly agreed to entrust to us for several months such exceptional works of art and objects.

PATRICK DEVEDJIAN

Member of Parliament and President of the General Council of the Hauts-de-Seine department

PART I

AT THE HOUSE OF CHATEAUBRIAND

Part I - At the House of Chateaubriand

THE WORKS EXHIBITED

The General Council of Hauts-de-Seine department provided precious support to the Custody of the Holy Land

CHATEAUBRIAND HOPED to oversee the restoration of the basilica of the Holy Sepulchre, destroyed by a fire in 1808, two years after his visit to Jerusalem. The General Council, owner of the writer's house in the Vallée-aux-Loups, is happy to have been able through the preparation of this exhibition and the book accompanying it to produce a distant echo of the intention of the author of *The Genius of Christianity*.

THE STUDIES CARRIED OUT IN JERUSALEM by the experts in gold and silver ware, painting and religious ornaments made it possible to complete in significant ways the inventory kept by the Friars. In many cases it was possible to identify precisely the artists who produced these masterpieces, as well as to specify the origins and the dates of the gifts. Important preparatory work was thus carried out for the inauguration by the Custody of the Holy Land of its own museum, due to open in 2015.



The Crowning of the Virgin Mary
 Francesco De Mura
 Naples, before 1730
 Oil on canvas
 Jerusalem, Museums of
 the Franciscan Custody of
 the Holy Land
 © CG92/Olivier Ravoire

The paintings exhibited at the House of Chateaubriand

THE SERIES OF CANVASES EXECUTED BY THE NEAPOLITAN PAINTER FRANCESCO DE MURA for the Holy Land, exceptional for their consistency and artistic qualities, along with the masterpiece of the Master of the Announcement to the Shepherds and the painting of an anonymous Caravaggio-style painter, formerly attributed to Ribalta, make up the most important part of the paintings guarded by the Custody of the Holy Land.

ALTHOUGH THEY HAVE REACHED US looking remarkably well preserved, over the years these works inevitably suffered damage which it was necessary to remedy. The different conditions of their conservation, in four distinct sites, led to disorders that varied with the paintings.

The Hauts-de-Seine department committed itself to the preservation and restoration of these exceptional canvases.

THESE NINE PAINTINGS EXHIBITED AT THE HOUSE OF CHATEAUBRIAND feature restoration work that was directly financed by the General Council.

Two badly damaged works have been saved from total disappearance ; a third was given an in-depth cleaning without any significant repainting ; the six others benefited from a radical restoration: five paintings by Francesco De Mura thus recovered their original colours and freshness.

The same applies to the masterpiece of this collection, *The Adoration of the Shepherds*, as previous repainting efforts following old restorations made it impossible to appreciate it at its rightful value. The essential areas, and the finest, have been preserved and the decision was reached with the Custody not to artificially recreate the missing edges in an illusionistic manner.

The series of paintings by Francesco De Mura (Naples, 1696-1782) for Jerusalem

IN 1729, THE PAINTER RECEIVED THE COMMISSION FOR FIFTEEN RELIGIOUS PAINTINGS for the Holy Places, through the intermediary of a General Commissioner for the Holy Land, the Franciscan Fr. Giovanni Antonio Yepes. This work marked the true start of his personal career. By allowing him to affirm his independence from his master Francesco Solimena, the paintings won him international recognition. The seven paintings of this series exhibited at the House of Chateaubriand are presented to the public for the first time.



© CG92/Olivier Ravoire

THE ANNUNCIATION

Francesco de Mura, Naples, before 1730

Oil on canvas

Monastery of Ain Karem

Museums of the Franciscan Custody of the Holy Land, Jerusalem

This work is clearly the most rococo of the series of paintings by Francesco De Mura presented at the House of Chateaubriand: a dynamic diagonal composition, with flying drapery in movement and skilfully rendered chiaroscuro effects. One can also admire the elegant contrapposto of the Archangel, the subtle handling of the shadows on the

fabrics and the use of warm colours, an almost mauve reddish-brown, skills that he learned from his master Solimena.



© CG92/Olivier Ravoire

THE ADORATION OF THE SHEPHERDS

Master of the Announcement to the Shepherds, circa 1630

Oil on canvas

Jerusalem, Museums of the Franciscan Custody of the Holy Land

The presence of this work, sent by the Spanish court, has been attested in the Monastery of Ain Karem since the 19th century.

The Adoration of the Shepherds is characteristic of the Master of the Announcement to the Shepherds: a balanced composition in which the rejection of theatrical baroque bravura is compensated for by a dramatic intensity in the expressions and the naturalistic and individualised rendering

of the figures and their flesh. A feeling of great serenity emerges from this scene where the figures of the Shepherds and Joseph form a ring around the Child and the Virgin in the centre of the composition.

The works exhibited

- Master of the Announcement to the Shepherds, circa 1630, *The Adoration of the Shepherds*
- Anonymous, Naples (?), circa 1630, *The Beheading of Saint John the Baptist*
- Francesco De Mura, circa 1730, *The Annunciation*
- Francesco De Mura, circa 1730, *Joseph's Dream*
- Francesco De Mura, circa 1730, *Christ in the Garden of Olives*
- Francesco De Mura, circa 1730, *Christ Meets Saint Veronica*
- Francesco De Mura, circa 1730, *Pietà*
- Francesco De Mura, circa 1730, *Christ Appears to the Virgin Mary*
- Francesco De Mura, circa 1730, *The Crowning of the Virgin Mary*

Part I - In the House of Chateaubriand

THE HOUSE OF CHATEAUBRIAND



The House of Chateaubriand
© Willy Labre

NOW A MUSEUM OF THE HAUTS-DE-SEINE DEPARTEMENT, one of the "Houses of the Illustrious", the Vallée-aux-Loups residence was purchased by Chateaubriand in 1807 when he returned from the Middle East. The writer lived here until 1817 ; here he wrote *The Martyrs*, *The Itinerary from Paris to Jerusalem*, *The Adventures of the last Abencerrage*, *Moses*, and he began his *History of France* as well as his masterpiece, the *Mémoires d'Outre-tombe* (Memoirs from Beyond the Grave).

DECORATED IN THE TASTE OF THE EARLY 19TH CENTURY, the House which also hosted Juliette Récamier evokes the life and the literary career of the author, traveller and political figure, and looks out on a park and arboretum covering 11 hectares designed and planted by Chateaubriand himself, containing varieties of trees reminding him of his travels.

ALSO EVOKED ARE the owners who succeeded the writer, notably Matthieu de Montmorency, the La Rochefoucauld-Doudeauville family and doctor Le Savoureux, who welcomed here numerous artists and literary figures such as Léautaud, Paulhan, Valéry, Saint-John Perse, etc.

COMBINING MEMORIES AND CREATIVITY, the House proposes guided tours, temporary exhibitions, lectures, encounters-debates, shows, etc. and possesses a library dedicated to Chateaubriand, Romanticism and 19th century France.

Part I - In the House of Chateaubriand

PRACTICAL INFORMATION

Information

87 rue de Chateaubriand 92 290 Châtenay-Malabry. Tel: 01 55 52 13 00
maison-de-chateaubriand.hauts-de-seine.net

Getting there

By car: A86 Créteil/Versailles-RD920 porte d'Orléans/Antony
RER B: Robinson station (terminus) then arrow-indicated itinerary
Bus: 179, 194,195,198, 294-Paladin: 11

Access for visitors with reduced mobility

Accessibility: ground floor of the museum. Wheelchair available at the reception.
Possibility by special request to drive into the site near the House.
As the exhibition is held on the first floor of the House, replacement visits, featuring enlarged photographic prints, will be organised by special request in the ground floor library.

Opening times

From Tuesday to Saturday from 10:00 am to 12:00 noon and from 2:00 to 6:00 pm, Sunday from 11:00 am to 6:00 pm.
Last ticket sales: 5:30 pm. Last admission of visitors in the House: 5:30 pm.

Tickets

Independent visit: €4 (reduced rate: €2.50). Guided tour: €6 (reduced rate: €4.50)
Giving access to the museum (including the permanent collections) and the park.
DURING THE EXHIBITION, the visitors benefit from the reduced rate on presentation of the entry ticket to Versailles.

PART II

AT THE PALACE OF VERSAILLES

MAP

ROOMS 1 & 2

Eight centuries
of Franciscan presence
in the Holy Land

ROOM 3

Gifts from the kingdom
of France

ROOM 4

Gifts from the Holy
Roman Empire of the
German Nation

ROOM 5

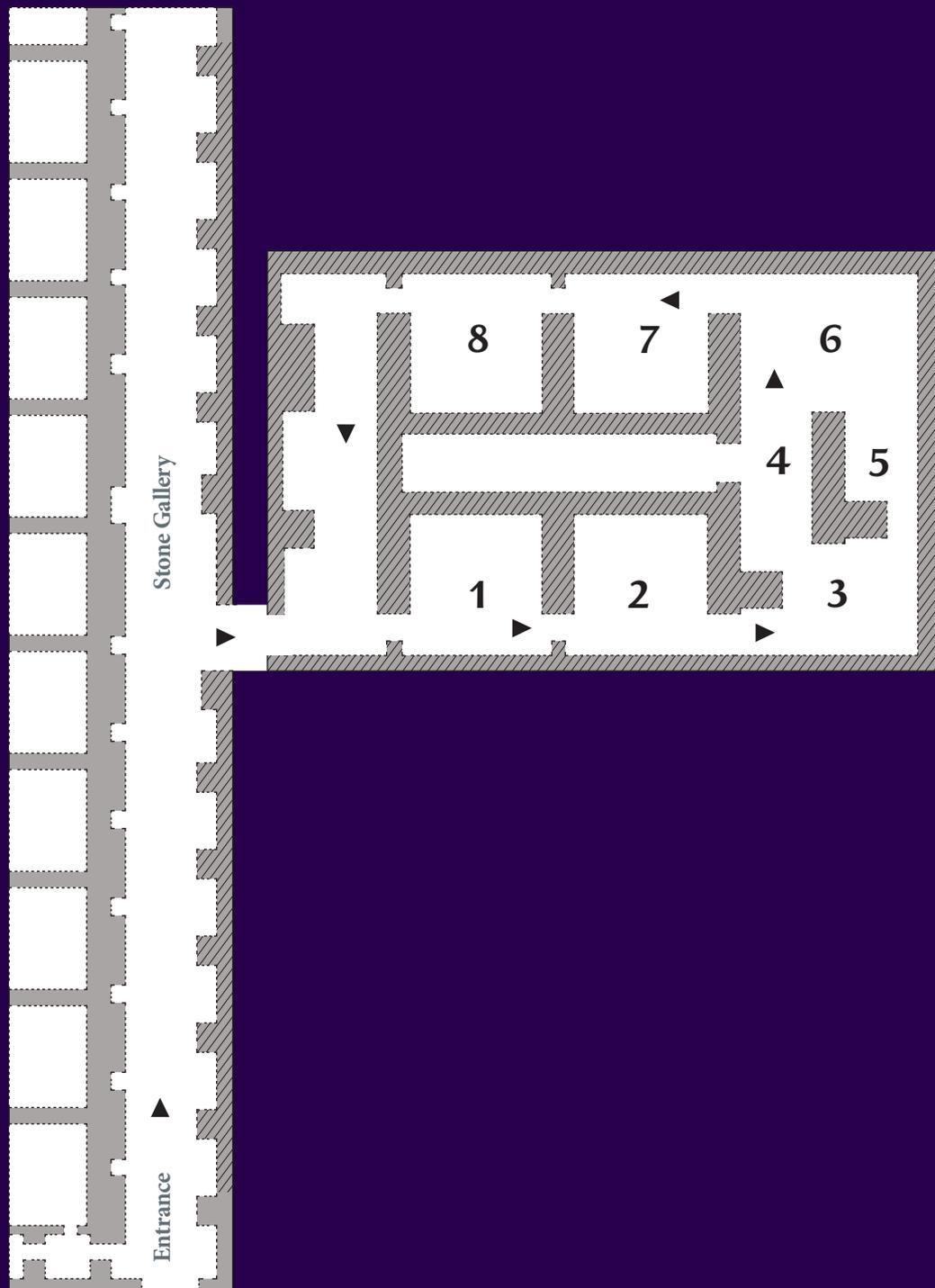
Gifts from the kingdom
of Portugal and from
the Most Serene
Republic of Genoa

ROOM 6

Gifts from the kingdom
of Spain

ROOMS 7 & 8

Gifts from the kingdom
of Naples and
the Two Sicilies



Part II - At the Palace of Versailles

THE EXHIBITION CIRCUIT AND THE PRINCIPAL WORKS

FIRST ROOM

Eight centuries of Franciscan presence in the Holy Land

FROM THE BEGINNING OF THE CHRISTIAN ERA, the Holy Places attracted pilgrims: Bethlehem, Nazareth and above all Jerusalem where Calvary, the site where Christ was crucified, and his tomb, the place of his Resurrection, were incorporated into in the first basilica of the Holy Sepulchre built by the Emperor Constantine in 325.

BUT AFTER THE CAPTURE OF JERUSALEM BY THE ARABS (638), the reconquests of the Byzantines and the Crusaders (1099) and lastly the victory of Saladin (1187), the basilica of the Holy Sepulchre rebuilt by the Crusaders remained for centuries in a Terra Sancta under Muslim, Arab and then Ottoman domination.

IN THIS CONTEXT, the presence of the Franciscan Friars as guardians of the Holy Places on behalf of the Roman Church was made official in 1342 when Pope Clement VI established the Franciscan Custody of the Holy Land.

SINCE THEN, TWENTY-EIGHT GENERATIONS OF FRANCISCANS, supported by the European powers – "Spain for the money, Italy for the men, and France for the diplomacy" – have carried out their religious and charitable missions here.

THE WORKS OF ART PRESENTED HERE testify to the eminent role played by the Custody over the centuries and to the prestige of the most emblematic monument of Christianity.

Major works

LARGE BASIN FOR WASHING FEET

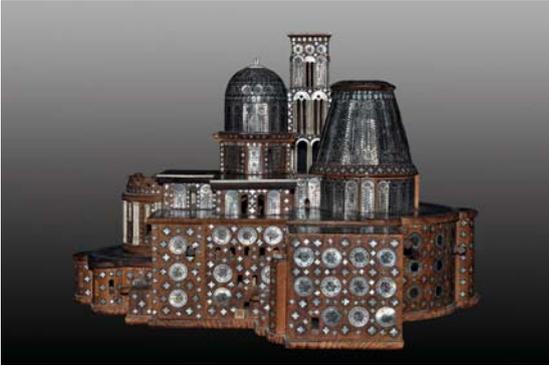
Portugal (Porto ?), 1673

Chased and engraved silver

H: 14 cm ; Diam: 58 cm

Jerusalem, museums of the Franciscan Custody of the Holy Land

The large basin features a rounded belly decorated with big oval convex mouldings outlined by fillets. On its wide flat contoured rims are engraved inscriptions, accompanied by the execution date. They allow us to identify it as the large silver basin ("bacia") with the coat of arms of Portugal, a gift from the Commissariat of Portugal on behalf of Prince Pedro, Governor of Portugal, whose arrival is recorded in the "Condotte" register on 10 October 1675 (Quecedo, 1954). The basin was used regularly in the 17th and 18th centuries for washing the feet of pilgrims during the Holy Thursday ceremonies in the basilica of the Holy Sepulchre and the church of Saint Saviour. Today, the basin is still used during the Holy Thursday ceremonies but to wash the feet of six young Franciscans and six seminarians of the Latin Patriarchate.



© Custodie de Terre Sainte,
A. Bussolin

SCALE MODEL OF THE CHURCH OF THE HOLY SEPULCHRE IN JERUSALEM

Anonymous

Jerusalem or Bethlehem, second half of the 17th century

Olive wood decorated with mother-of-pearl, ivory and ebony

H: 45 cm ; W: 57,5 cm ; Depth: 62,5 cm

Jerusalem, museums of the Franciscan Custody of the Holy Land

In the year 325, the Emperor Constantine ordered the construction of the first building intended to serve as a shrine for the tomb of Christ. It consisted then of a rotunda, an atrium and a basilica with five naves. After the conquest of Jerusalem by the Crusaders (1099), the courtyard was closed off and surmounted by a dome, while a

new choir built on the east side was consecrated in 1149 and a bell-tower added on. It is this complex structure that is represented in the scale model, before the fire of 1808 which particularly damaged the chapel of the Holy Sepulchre. The scale model looks like the product of a toy construction set, with the mobile parts allowing an exploration of the interior architecture of the building, notably the small edifice of the tomb of Christ. So far, thirty similar scale models have been traced in various public and private collections around the world. The vogue for these scale models developed in the 17th century. This dating is confirmed by the unusual mention of a quite similar object in the Palace of Versailles in the reign of Louis XIV. Several clues show that these scale models were made in the Franciscan monasteries of the Custody of the Holy Land in Jerusalem and Bethlehem.

Parts of the descriptions of the works
are extracts from the book
Treasure of the Holy Sepulchre,
published by SilvanaEditoriale



© château de Versailles; D. Saulnier

PHARMACEUTICAL VASES

Venice and Genoa, 17th-18th centuries,

Earthenware covered by stanniferous enamel

Jerusalem, museums of the Franciscan Custody of the Holy Land

In the 17th and 18th centuries, the Order's hospitals and apothecaries in the Holy Land received a large number of tripods, jars, fountains, small pill boxes and globular pots. In 1689, the earthenware workshop of Francesco Salamani in Savona sent 236 pharmaceutical vases with the coat of arms of Genoa and the emblems of the Holy Land and the Franciscan Order (two crossed

forearms with the hands showing the stigmata). In the second half of the 18th century, Genoa supplied equivalent pieces but featuring a slightly deeper blue and a more summary decoration bearing the stamp of the earthenware workshop of Filippo Ferro in Savona (an F or a castle surmounted by a crowned bird of prey in flight). From this same period date the pots sent by Venice ; each one features the winged lion of Saint Mark holding a shield with the coat of arms of the Holy Land in shades of ochre yellow.

Gifts of great diversity

FOR CENTURIES, the Christian nations sent to the Custody of the Holy Land the resources needed by these rather isolated communities: money, food supplies, medications, books, various materials and utensils, including objects and vestments to be used in the celebration of religious ceremonies.

ALL THESE GOODS were brought together in the Commissariats of the Holy Land set up in each nation to be sent out to the Custody, with all the risks that these voyages incurred: pirates, storms, bandits, diseases (notably the plague), and exactions of all kinds.

ONCE THE GOODS HAD REACHED THEIR DESTINATION, the contents were carefully recorded in the incoming registers. Preserved in the Convent of the Holy Saviour in Jerusalem, these documents enable us to identify the objects exhibited here, with their arrival date and the name of the person who commissioned them.

TO DEMONSTRATE THEIR DIVERSITY, this room brings together objects of different types, materials, periods and origins.

Major works**CHINESE BELL (NOTE: F)**

Mongolia ?, 13th century

Bronze

H: 35 cm ; Diam: 40 cm

Jerusalem, museums of the Franciscan Custody of the Holy Land

Taking the inverted form of a large wide-rimmed bowl, the bell is crowned by four handles depicting winged dragons. Discovered during excavations carried out in

1906 in Bethlehem, this object, according to the most probable hypothesis, was brought back by Franciscans sent by Saint Louis to the Grand Khan of Mongolia to negotiate an alliance against the Muslim armies. The turbulent history of the Church of the Nativity and the monastery of Saint Catherine, the devastation caused by the arrival of the Mamelukes in 1244, the dangers that regularly threatened these places of pilgrimage during the Ottoman period, etc., explain the desire of the monks to remove the most precious objects from the grasp of looters by burying them.

PORTABLE TABERNACLE

Naples, 1729

Repoussé and chased silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

With its two side handles, the tabernacle takes the form of an octagon supported by a tiered base and covered with a terraced roof. Its sides are enhanced by large mouldings decorated with heads of angels and punctuated by small columns whose surfaces are entirely embossed and engraved with foliated patterns. Small winged heads of angels and roses in appliqué work complete the decoration. The door of the tabernacle, with its silver key hanging on a small chain, is engraved with a Paschal Lamb ; all the other surfaces feature small niches containing figures of dancing angels or the four Evangelists. On the terrace roof are three silver statuettes carved in the round depicting Saint Francis and his Tau cross, the resurrected Christ and Saint Anthony carrying the Child Jesus. This very fine object, unique in the collections of the Custody, was sent by the Commissariat of Naples.

This portable tabernacle is used as an altar of repose each year in the basilica of the Holy Sepulchre. On each Holy Thursday, after the evening mass, the Holy Sacrament is carried in procession to the altar of repose installed on an altar in the small edifice. It is taken down the following day.



© Château de Versailles ; D. Saulnier

CROSIER FROM THE BASILICA OF THE NATIVITY

Limoges, 12th century

Enamelled and gilt copper

H: 32 cm

Jerusalem, museums of the Franciscan Custody of the Holy Land

This crozier forms part of the treasure discovered in 1863 in the cemetery of Bethlehem where it had probably been buried to prevent it from being looted. It may have belonged to Godefroy de Prefetti, the bishop of Bethlehem, who during the pontificate of Innocent IV (1243-1254) was sent on a mission to France from where he took it back with him.

The volute, or crook, with its reticulated blue enamel pattern, simulates scales and ends on each side in a snake's head with a human face. The reptiles share a single gaping mouth. The volute frames a gilt mandorla supported by two branches. The mandorla is decorated on both sides by beads of sky blue enamel. Two figures are affixed to the mandorla: on one side we Christ seated, wearing the tunic and the pallium, crowned and bearded, blessing with his right hand and holding a closed book in his left hand ; on the other side is a mitred bishop (a saint ?) seated in an identical way to that of Christ, but beardless and wearing a chasuble. The snake arches up elegantly above a double series of fantastic animals arranged on two hemispheres separated by a beaded ring. The animals are intertwined so that the tail of one meets the head of the next one. The eyes of the animals like those of the human figures are highlighted in black enamel. Under the knot the staff is hollow to ease the weight and it has a niello decoration of stylised flowers.

THIRD ROOM

Gifts from the kingdom of France

THE "SINGULAR DEVOTION" to the Holy Places that French kings showed over the centuries is connected to the heroic past of the Crusades and to Saint Louis, that outstanding figure of the sovereigns of France. **IT WAS COMBINED WITH A POLITICAL MOTIVATION:** to ensure the pre-eminence of France over the Habsburg kings in the Levant.

AFTER THE VALOIS DYNASTY, the Bourbon kings mobilised the Court and the kingdom to send money donations and precious objects. Louis XIII and Louis XIV sent several sumptuous gifts from their own personal treasuries.

DESPITE SOME DISASTERS – the pillaging of the silver chapel sent by Louis XIII when it arrived in Saida and the destruction of the tapestries of Louis XIV in 1757 – the treasure still contains a unique collection of vestments and liturgical objects sent by French kings.

Major works**PAIR OF LARGE BASINS**

Claude Caignet (active from 1609)

Paris, 1620-1621 and 1623-1624.

Repoussé, chased and gilt silver

Diam: 39 cm

Gifts from Louis XIII, received in 1625

Jerusalem, museums of the Franciscan Custody of the Holy Land

The two large basins sent by Louis XIII feature a wide rim engraved with a pattern of large fleurs-de-lys and bordered with a frieze of ovals. Their inside base is embossed and engraved with four graduated concentric rings of fleurs-de-lys

around the centrepiece, the coat of arms of France and Navarre.

© Custody of the Holy Land,
A. Bussolin

SET OF RED ORNAMENTAL VESTMENTS AND ALTAR CLOTHS FROM LOUIS XIII

Chasuble, dalmatics, copes, antependium (altar hanging), chalice veil

Alexandre Paynet (active between 1615 and 1656)

Paris, 1619

Modern crimson damask and satin fabrics. Gold thread embroidery (spun yarn, cord, shiny and crimped purl), silver threads, silk threads of varying thickness. Different patterns of braid ; silver (clasps).
Jerusalem, museums of the Franciscan Custody of the Holy Land

Consisting of fourteen items, this ornamental set of vestments and altar cloths is the oldest currently preserved in the Franciscan monasteries, where it arrived in 1621. Originally, this ornamental set was covered with silver brocade. It was then regarded as a "white" set of vestments, so it was reserved for the most important celebrations and its sumptuousness was noted by numerous travellers. But its prolonged use over the centuries eventually led to its silver brocade being replaced by crimson silk and some disorder was introduced into the embroidery designs that were re-applied.

Nevertheless, they are still remarkable: embossed gold fleurs-de-lys (in shallow relief imitating basketwork), doves of the Holy Spirit, the coat of arms of France and Navarre, the initials of Louis XIII and Anne of Austria, etc. This set is an example of the liturgical vestments sent by the French court during this period.

SANCTUARY LAMP RESTORED IN THE OTTOMAN STYLE

Claude Caignet (active from 1609)

Paris, 1617-1618 (support system) ; Jerusalem,
19th century ? (lamp)

Cast, cut, embossed and chased silver

H: 43 cm ; Upper diam: 13.5 cm

Jerusalem, museums of the Franciscan Custody of the Holy Land

Of the original lamp, only the support system remains. The lamp was remade in the Ottoman style, with a narrower and deeper vessel and the central bulge is decorated with appliqué coats of arms, probably cut from the original French lamp. But the thinner metal and the clumsy repoussé decoration of roughly depicted foliage, irregular fleurs-de-lys and heads of Moors (imitating heads of angels ?) are an awkward attempt to restore the original decoration of the lamp which was destroyed during the events of Palm Sunday 1757.

**CROSIER OR PASTORAL STAFF**

Nicolas Dollin, Paris, 1654

Cast, repoussé, chased and gilt silver ; amethysts and blue glass

Jerusalem, museums of the Franciscan Custody of the Holy Land

The first present of Louis XIV, dated by its hallmarks 1654, the year the King was crowned, this "magnificently decorated silver pastoral staff" arrived in Jerusalem on 8 May 1658.

This impressive gilt silver crosier with a fleur-de-lys pattern on its shaft is over two metres long. The knot between the shaft and the crook features a tempietto with the figure of Saint Louis. The presence of the patron saint of Louis XIV, a heroic figure of the Crusaders, clearly expresses the desire of the King of France to champion the cause of the Latins in the Holy Places, just like his pious ancestor.

© Custody of the Holy Land,
M-A Beaulieu

LARGE SANCTUARY LAMP

Claude Caignet, Paris, 1617-1618

Cast, cut, repoussé, chased and gilt silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

A present from Louis XIII received in 1625, this lamp is the only one of those sent on behalf of the King not to have been destroyed or altered for another purpose. According to the archives, it was originally placed in the grotto of the Nativity in Bethlehem, directly above the star that marks the place of birth of Christ.

THIRD ROOM

Gifts from the Holy Roman Empire of the German Nation

THE FRANCISCANS AND THE HABSBURGS maintained contacts over centuries, so it is not surprising that the oldest documented gift of liturgical ornaments was made by Emperor Rudolf II in 1588. **HOWEVER, THE MOST IMPORTANT** (and surviving) gifts were made in the 18th century, above all by Emperor Charles VI between 1732 and 1740, and then by his daughter, the Empress Maria Theresa. **THEY WERE COMPLETE SETS OF VESTMENTS** in each of the liturgical colours, with the most sumptuous made from brocades woven in Lyon.

AS REGARDS THE GOLD AND SILVER OBJECTS, featuring this outstanding gold lamp sent by Maria Theresa, they were made in Augsburg and Vienna and, despite their secular shapes, they were used for liturgical purposes during pontifical ceremonies.

Major works

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SANCTUARY LAMP

Joseph Moser (?), circa 1758-1759

Cast, chased and repoussé gold

Jerusalem, museums of the Franciscan Custody of the Holy Land

This solid gold lamp is one of the masterpieces of the gifts sent to the Holy Land in the 18th century. It was given in 1759 by the Empress Maria Theresa and the Emperor Francis I to replace a lamp sent by the father of the empress, Charles VI, damaged after the pillaging of 1757. The three sides of the vessel holding the oil and wick are engraved with scenes of the Resurrection, Ascension and Nativity. The snuffer is surmounted by the eagle with

outspread wings of the Habsburgs. In the absence of a hallmark, this work may be attributed to J. Moser, one of the finest Viennese master silversmiths of the 18th century.



© Château de Versailles ; D. Saulnier

CHASUBLES, DALMATIC AND COPE WITH GREEN, PINK AND BLUE HABSBURG FLOWER PATTERNS

Vienna, after 1740

Figured, brocaded and calendered lampas silk, metal threads (Lyon), gold trim and silver trim
Jerusalem, museums of the Franciscan Custody of the Holy Land

This set of liturgical vestments features ten different figured patterns of the same dimensions, evidently designed by the same draughtsman and woven in the same workshop with silks from the same dyeing baths. The vestments in the liturgical colour green worn for "ordinary" masses, i.e. after the Epiphany and after Pentecost, consist of a complete set for solemn masses and, in similar fabrics, eight other chasubles with their stoles and maniples for low masses.

The vestments in the liturgical colour pink consist of a very complete set for the solemn masses with three copes and a humeral veil, and, in a similar fabric, a chasuble for low masses. Lastly, the vestments with a blue background, a colour which an inventory dating from 1923 specified as forbidden (certain local churches used blue vestments for the sanctuaries of the

Blessed Virgin), consist of a complete for the solemn masses.

THIRD ROOM

Gifts from the kingdom of Portugal

THE KING OF PORTUGAL WAS PARTICULARLY GENEROUS TO THE CUSTODY, after becoming very rich thanks to his one-fifth share in the gold and diamond mines of Brazil.

TWO EXAMPLES are the large sanctuary lamp and the large silver basin for washing feet (presented in the first room), both sent by Peter II at the end of the 17th century.

HIS SON JOHN V THE MAGNANIMOUS, who reigned from 1706 to 1750, made even more generous offerings to the sanctuaries of the Holy Land, estimated to be worth about 200,000 gold cruzados.

THE HIGHLY LUXURIOUS OBJECTS SENT were made either in Portugal – probably where the gold lamp was made – or ordered from abroad like the "alla palma" velvet from Genoa, used for pontifical ceremonies.

*Major works***PONTIFICAL SET OF VESTMENTS IN CRIMSON ALLA PALMA CISELÉ VELVET FROM THE KING OF PORTUGAL HUMERAL VEIL AND ANTEPENDIUM**

Lisbon, first third of the 18th century

Ciselé velvet, silk, silver and gold lamé trim

Jerusalem, museums of the Franciscan Custody of the Holy Land

This set of liturgical vestments was sent to the Holy Sepulchre by King John V of Portugal.

It forms a very complete set for the most solemn ceremonies of the feast days of the Holy Spirit, the martyrs or the Holy Cross because their liturgical colour is red. It consists of a chasuble, two dalmatics, a cope, with two stoles, three maniples, the chalice veil and the corporal. This set is completed by the humeral veil and the antependium (altar hanging), so that the faithful could have a perfectly homogeneous view of all the textile used during the mass.

The humeral veil is a fabric that the celebrant or the deacon places over his shoulders and to cover his hands when taking up the monstrance or a reliquary as a sign of respect.

Up until the mid-18th century when sumptuous altars were built, it was usual – especially in Italy – to match the altar hanging with the vestments of the day. This textile antependium was held in a mobile wooden frame, oblong rectangular in format.

The fabric of this set of vestments was woven in Genoa in the most sophisticated weave, crimson ciselé velvet with silver lamé on which patterns in shorn velvet create highly subtle nuances.

The patterns are bordered by strips of uncut velvet with a lesser chromatic intensity and stand out against the background of white silk with a silver lamé weft.



© Château de Versailles ; D. Saulnier

PRECIOUS MITRE FROM PORTUGAL

Portugal, 1792

Silver brocade with gold embroidery work (spun yarn, leaf, cord, purls, sequins), some silk threads (coats of arms), coloured stones and gold cable-stitch fringes

Jerusalem, museums of the Franciscan Custody of the Holy Land

Sent by Maria I of Portugal and intended for the Custody to be used for solemn ceremonies, this "precious" mitre is made from silver brocade with gold embroidery work. The classic motifs, varied cartouches, foliated patterns, and flowers decorated in their centre with numerous cabochons of coloured stones, are placed on either side of the circulus, the circular brim that surrounds the head, the titulus, the vertical strip reaching the tip of the mitre, as well as on the lappets.

THIRD ROOM

Gifts from the Most Serene Republic of Genoa

AMONG THE MANY CONTRIBUTIONS OF THE CITY OF GENOA, the Red Vestments – with the stunning quality of their design and their virtuoso "needle painting" embroidery work – are probably the most spectacular examples.

YET THE FIRST PIECES OF THE SET were produced during a very disturbed period in the history of Genoa, shortly after the bombardment of the city by the navy of Louis XIV and the humiliating visit of the Doge to Versailles in 1685

THE THIRTEEN PIECES OF THE RED VESTMENTS were sent successively in 1687, 1692 and 1697, and were probably ordered by the General Commissariat of the Holy Land for the Republic of Genoa. The coat of arms of the Custody supported by griffins decorates the dais.

Major works



PONTIFICAL VESTMENTS FROM GENOA

Chalice veil, lectern veil, chasuble for solemn masses, four dalmatics (of which two for solemn masses), two copes for solemn masses (one in the display cabinet, on the right), dais

Genoa, 1686-1697

Satin and damask with silk "needle-painting" embroidery (long and short stitch shading) ; painting on silk

Jerusalem, museums of the Franciscan Custody of the Holy Land

More by the sumptuousness of the decoration than by the use of gold or silver thread, the attraction of this set of vestments lies in the quality of its patterns and the incomparable virtuosity of their execution.

© Custody of the Holy Land,
A. Bussolin

It now consists of thirteen principal pieces, most of which bear the coats of arms of the city of Genoa and the Custody of the Holy Land, flanked by angels or griffons. Alongside these heraldic motifs, the scene of the Pentecost occupies the centre of the altar hanging, while the figure of Saint George slaying the dragon, traditionally linked to the Republic of Genoa since the Middle Ages, is repeated with variants on the chasuble, the copes and the two dalmatics. In the most ornate pieces, the motifs are surrounded by a magnificent display of intertwining foliated patterns bearing varied flowers and fruits, accompanied by ribbons, trophies, garlands, griffons, angels and heads of cherubim, framed by graceful winding ribbons in shades of blue whose nuance are subtly harmonised and contrasted with each other. The different pieces of the set of vestments were sent to Jerusalem in several stages.

FOURTH ROOM

Gifts from the kingdom of Spain

THE PATRONAGE OF THE HOLY LAND BY SPAIN was recognised in 1686 by Pope Innocent X owing to the contributions made by the kingdom and its colonies which continued until 1850 to provide for over half of the financial needs of the Custody.

MOREOVER, following a custom observed from the reign of Charles V until that of Alfonso XIII in 1931, the King of Spain sent every year three chalices in memory of the gifts of the three Wise Kings. **TO THESE WERE ADDED EXCEPTIONAL GIFTS** sent by the throne, particularly those of Philip II in 1587, Philip IV in 1623, 1638 and 1665 and, after the passing of the crown of the Habsburgs to the Bourbons, those of Philip V, well represented here.

THE MOST OUTSTANDING GOLD AND SILVER CRAFTSMEN were commissioned in Spain, France, Rome and especially Naples, which was the most active production centre for the Spanish crown.

Major works



© Château de Versailles ; D. Saulnier

ALTAR SET

Six candlesticks and four vases with bouquets
 Francesco Natale Juarra (?), Messina, 1700-1713
 Turned, cast, repoussé and openwork silver,
 gilt bronze, silver and semi-precious stones
 Jerusalem, museums of the Franciscan Custody of
 the Holy Land

Consisting of six candlesticks placed on the altar on either side of the crucifix, the altar set recalls the seven-branched candelabrum (Menorah), thus emphasising the continuity established by Christ between the liturgy of the temple of Jerusalem and that of the Eucharistic sacrifice.

According to the coat of arms decorating them – that of Philip V, the grandson of Louis XIV who ascended the throne of Spain in 1700 – and their style, these candlesticks and vases can be identified as coming from Sicily, which was ruled by the Spanish monarch until the Treaty of Utrecht in 1713 ; they are likely to be the work of the silversmith Francesco Natale Juarra, brother of the celebrated architect Filippo Juarra.

EUCCHARISTIC BALDAQUIN

Pietro, Eutichio and Sebastiano Juarra, Messina, 1665

Cast, chased and repoussé silver, partially gilded, precious stones

Jerusalem, museums of the Franciscan Custody of the Holy Land

The Eucharistic baldaquin, also called a "residence", "tronetto" or "tabernacle" as here in the inscription engraved on its base, was used for the exhibition of the Holy Sacrament in a monstrance. The same inscription indicates the name of the donor: Philip IV, King of Spain and hence King of Sicily. It also names the craftsmen: Juarra, from the most illustrious dynasty of gold- and silversmiths of Messina. The architectural forms and the importance given to colour, rendered here by about 500 semi-precious stones, correspond to the typical eastern baroque style of Sicily.



LARGE CHALICE

Juan Rodríguez de Babia (circa 1525-1594)

Spain (Toledo ?), 1587

Cast, chased, engraved and gilt silver

H: 29.5 cm ; Diam. of the base: 16.5 cm ; Diam. of the cup: 10 cm

Jerusalem, museums of the Franciscan Custody of the Holy Land

This chalice, an ordinary model harmoniously decorated with a series of mouldings, fillets and discs, is outstanding for its dimensions and the inscriptions that document its history. It was given as alms by Philip II in 1587, thanks to Don García de Loaysa (Talavera de la Reina, Toledo, 1534-Alcalá de Henares, 1599), royal almoner since 1585, also appointed by the sovereign as tutor to the heir born in 1578, the future Philip III of Spain (1598-1621), and who became bishop of Toledo in 1598. From the reign of the

Emperor Charles V until that of Alfonso XIII in 1931, with a few interruptions, the King of Spain sent chalices that were consecrated during the mass of the Epiphany, in memory of the gifts of the Three Wise Kings. They were then distributed to the churches and monasteries directly or through the intermediary of a benefactor. Over a hundred examples are known today, most of them the most recently made ones.

Gifts from the kingdom of Naples and the Two Sicilies

IT WAS THANKS TO THE RESEARCH carried out by the art historian Alvar Gonzalez-Palacios in the archives of Naples that this part of the treasure of the Holy Sepulchre was recently rediscovered. The gifts from Naples in the 18th century are among the most sumptuous items in it.

OVER LESS THAN THIRTY YEARS, Naples sent these masterpieces to Jerusalem: the Pentecost Antependium or altar hanging (1731), the Resurrection relief (1736) and the four gold pieces (the monstrance in 1746, the Eucharistic baldaquin in 1754, the lapis lazuli crucifix and the crosier in 1756). As a precaution, the latter items were sent after the signing of a peace treaty with the Sultan. THE LARGE NUMBER OF OUTSTANDING ARTISTS, goldsmiths and silversmiths working for the court of Naples explains the extreme skilfulness of the Neapolitan gifts and the exceptional aesthetic value of these works inspired by great painters such as Francesco Solimena.

ACCORDING TO THE REGISTERS AND THE INSCRIPTIONS ENGRAVED on these objects, it appears that the sovereign – Emperor Charles VI until 1734, then Charles de Bourbon, the future Charles III of Spain – was not the only donor and that they were in fact ordered by the Commission of the Holy Land. *Ad majorem Dei gloriam*, the Franciscans were able to mobilise anonymous benefactors from the populations of Naples and Sicily to commission these works which no longer have their equivalent in today's world.

Major works



EUCCHARISTIC BALDAQUIN

Naples, 1754

Gold, precious stones

Jerusalem, museums of the Franciscan Custody of the Holy Land

Made eight years after the monstrance, this Eucharistic baldaquin intended to hold it is richly decorated and features a profusion of precious stones: sapphires for the marbling effects around the niche, rubies for the bunches of grapes on the sides by the coat of arms of the King of Naples, and emeralds and garnets everywhere... The large closed crown which dominates it is a symbol here of the divine sovereignty rather than earthly sovereignty in spite of its resemblance to the one worn by Don Carlo at his coronation in Palermo in 1735.

MONSTRANCE

Naples, 1746

Gold, precious stones

Jerusalem, museums of the Franciscan Custody of the Holy Land

A masterpiece of elegance and virtuosity, this solid gold monstrance decorated with diamonds, emeralds and rubies, arrived in Jerusalem on 27 January 1747 after being made in Naples the previous year, according to the inscription on its base. It features symbols of the Passion, notably the pillar of the flagellation and the crowing cock after Saint Peter's denial, as well as Eucharistic symbols: vine branches and ears of corn. It shows work of a rare quality, using different techniques for treating the gold and producing the colours, giving a finish that makes the Eucharistic symbols that gleam in the upper part look practically mobile.



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THE RESURRECTION

Naples 1736

Cast, chased and repoussé silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

This grandiose scene showing Christ holding the standard of the Resurrection is exceptional in its dimensions, its highly raised relief, its composition (attributable to the greatest Neapolitan painter of the temps, Francesco Solimena), the quality of the contours of the bodies of Christ and the two sleeping soldiers, and by the precision of the engraved background and the rendering of the fabrics. It has been exhibited permanently for several years now in the Holy Sepulchre, in the chapel of the Holy Sacrament.

ALTAR HANGING OR ANTEPENDIUM

Gennaro De Blasio, Naples, 1731

Cast, chased and repoussé silver, with gilding highlights

Jerusalem, museums of the Franciscan Custody of the Holy Land

This majestic antependium, not recorded as a royal donation, is decorated with the scene of Pentecost (the descent of the Holy Spirit on the Apostles) framed by the figures of Saint Louis of Anjou and Saint Bonaventura, two great Franciscan saints of the 13th century. The work – signed by an almost unknown artist-weaver – shows great theatrical flair, playing on contrasts of reliefs, perspectives and architectural features ; and also in the gilding which is reserved with pertinence for the manifestations of the Holy Spirit in the rays and flames over the heads of the apostles.

IN CONCLUSION TO THE EXHIBITION, TWO VIDEOS ARE PRESENTED.

- One, made with the support of the production company ANAPROD (Des Racines et des Ailes) invites the visitors to explore in images the city of Jerusalem as far as the basilica of the Holy Sepulchre and to discover the objects of the exhibition in their usual setting.
 - The other one explains the stages in the construction of the Holy Sepulchre based on original drawings. Production: Studio Différemment
-

THE SCENOGRAPHY OF THE EXHIBITION

Choice of the scenography, by Jérôme Dumoux



Simulation of the scenography
© Jérôme Dumoux

THE DECOR OF THE CRUSADES ROOMS is used selectively: some major paintings were chosen and highlighted. As were the Rhodes Door, the pillars and decorated ceilings, along with the sconces and chandeliers, which were incorporated into the scenography and thus revealed to the visitors.

A PLAIN PRESENTATION in a varied circuit was adopted.

THE DESIGN OF THE DISPLAY MATERIALS was inspired by many different sources including Roman and Byzantine architecture, as well as the architectural elements with simple geometric shapes that one can admire in the paintings of Giotto. The

semicircular arch used in the first rooms is a leading scenographic element that evokes the monumental architecture of the Holy Sepulchre where it is a typical feature.

THE CHOICE OF CIRCULAR DISPLAYS and of shapes derived from the octagon (an octagonal memorial structure is for example typical of the tombs of outstanding figures of the Byzantine period) establishes a link between the theme of the exhibition and the ceilings of the small Crusades rooms.

EVOICATIONS AND SIMULATIONS are designed to convey the pomp of processions. They highlight the aesthetic value of the objects presented and bring out more clearly their meaning and function.



Simulation of the scenography
© Jérôme Dumoux

A LARGE CIRCULAR PRINTED VISUAL plunges the visitor into the rotunda of the Holy Sepulchre. The paving of the chapel of the Apparition in the Holy Sepulchre was also entirely reproduced for inclusion in the exhibition.

PARTICULAR ATTENTION was paid to the choice of the colours of the picture rails and other exhibition fixtures, which add to the volume and depth of the areas created.

AN IMPRESSION OF WEIGHTLESSNESS AND AIRINESS was also desired for this circuit. The sanctuary lamps hang down and the objects in the display cabinets are presented so as to appear also in suspension.

LASTLY, THE CHOICE OF LIGHTING was important. The theatrical staging of the lighting reinforces the message of the exhibition, a progress towards the light.

EACH VISITOR CAN INTERPRET SEVERAL LEVELS in this scenography, intended to be both straightforward and symbolic, as the exhibition circuit was designed to create an overall impression of openness.

The scenographer of the exhibition

JÉRÔME DUMOUX is a graduate of the École Nationale Supérieure des Arts Décoratifs in Paris in scenography. After studying architecture and painting, he went on to be trained in the digital tools of graphic design at the École de l'Image des Gobelins in Paris.

HE BEGAN HIS PROFESSIONAL CAREER IN 1992 as a painter-decorator and assistant decorator on large-scale projects, working under outstanding scenographers (Guy-Claude François, Richard Peduzzi, etc.). For ten years he worked on film sets (James Ivory, Bertrand Tavernier, etc.), on stage design for the theatre (Scène Nationale Le Creusot) and the opera (Opéra Bastille), and on the staging of marketing events (Peugeot, Cacharel, etc.)

IN 2003, HE EXTENDED HIS RANGE to include fitting out interiors, interior decoration and the design of customised furniture for individual clients.

SINCE 2007 he has been in charge of the Web visual communication and desktop publishing of the Cathedral of Notre-Dame de Paris, of the Sacred Music of Notre-Dame de Paris, and of various clients. For the past ten years he has also worked on setting up exhibitions of the works of his father, the painter Raymond Dumoux (all monumental canvases 5 metres wide).

HIS WORK DRAWS sur une culture artistique développée, et sur une maîtrise technique expérimentée des outils de création et de développement.

HE NOW ADOPTS A GLOBAL APPROACH to design that includes scenography, graphic design and furniture, fields of creative activity that enrich each other mutually.

IN 2012 he designed the scenography of the exhibition *Charles Nicolas Dodin, the Splendour of Painting on Porcelain* in the Palace of Versailles.

Part II - In the Palace of Versailles

THE CRUSADES ROOMS



The large Crusade rooms
© château de Versailles, C. Milet

FITTED OUT BETWEEN 1837 AND 1844, THE CRUSADES ROOMS FORM THE MOST STUNNING OF THE HISTORY GALLERIES BUILT IN THE REIGN OF KING LOUIS-PHILIPPE IN VERSAILLES.

AFTER A SHORT PERIOD ON THE FIRST FLOOR of the central section of the Palace, they were installed on the ground floor of the North Wing, around the "Rhodes Door", the door of the hospital of Saint John of Rhodes, a gift from the Sultan of Constantinople, Mahmud II, to King Louis-Philippe in 1836, brought back to France by one of his sons, the Prince de Joinville.

AS ALWAYS IN VERSAILLES, Louis-Philippe invited visitors to a historical demonstration through images.

THESE FIVE ROOMS present the extraordinary adventure of the Crusaders from their first mission in 1095 leading to the capture of Jerusalem four years later, to the fall of Acre in 1291. They evoke the eight Crusades that led the rulers, princes and knights of Western Europe on the conquest of the Holy Land to deliver the tomb of Christ in Jerusalem. They also present the history of the successive establishments of Orders of Chivalry in the Mediterranean region from their departure from the Holy Land, after the fall of Acre in 1291, until their definitive installation in Malta in 1530.

AS PART OF THE HIGHLY POLITICAL PROJECT of Louis-Philippe for Versailles, a museum dedicated "to all the glories of France", these rooms form a vibrant homage paid by the King of France to the old nobility who contested his legitimacy and whom he wished to rally to his reign.

CONTEMPORANEOUS WITH the setting up of the Historical Monuments administration and a growing taste for medieval art, the Crusades rooms differ from the other rooms in the History Galleries by their gothic style of decoration, inspired by the late gothic Rhodes Door, dating from 1512. The pillars, cornices and ceilings are decorated with the coats of arms of the many noble families that took part in the Crusades.



Passage du Bosphore en mai 1097
 par Godefroy de Bouillon
 Emile Signol (1804-1892)
 Versailles, musée national des
 châteaux de Versailles et de Trianon
 © RMN-Grand Palais (Château de
 Versailles) / Gérard Blot

THE EVENTS ARE RECORDED IN IMAGES, in one hundred and twenty-five paintings commissioned from leading painters such as Eugène Delacroix and François-Marius Granet and young talents from other schools of painting, Federico de Madrazo from Spain, and Gustave Wappers and Louis Gallait from the young Belgium. Their principal difficulty was the lack of iconographic sources owing to the total absence of images from the time of the Crusades, so they needed much imagination to depict these very ancient and often poorly documented events. Those who had travelled to the Middle East had a clear advantage. The others had to draw on their imagination or use images by other artists. A total of over fifty artists were at work over a ten-year period.

ALTHOUGH THEY WERE OPENED TO THE PUBLIC IN 1843, the Crusades rooms were not yet completed. The decoration was unfinished and several paintings were still missing when the revolution of 1848 broke out. Later, large paintings by Rouget on the history of Saint Louis, commissioned during the Restoration and placed by Louis-Philippe in adjoining rooms, were added to the collection.

MORE RECENTLY, THE PALACE WAS ABLE TO ACQUIRE TWO PAINTINGS commissioned during the reign of Louis-Philippe and never delivered or installed.

THE FIRST, whose absence was much regretted as it was one of the largest, *The Defence of Rhodes* by Gustave Wappers, commissioned way back in 1842, was delivered late by the artists and was not installed. Attributed to the heirs of Louis-Philippe when the civil list was settled, and sold by them in 1851, it was purchased by the Palace in 1996 and installed in the fourth room.

THE SECOND, very probably depicting *Boniface de Montferrat Elected Commander of the Fourth Crusade*, is certainly the painting commissioned from the artist Labouchère in 1842, a commission then cancelled and transferred to Decaisne. Although he did not have to deliver it, Labouchère finished the painting. It was acquired by the Société des Amis de Versailles and hung on an empty space in the fifth room, facing the one that had replaced it.

TODAY, THE CRUSADES ROOMS AND THEIR PAINTINGS, never loaned out by the Palace as they are inherently part of it, are still relatively not well known. Yet all their paintings were restored in a major operation between 2002 and 2012. Their gothic décor, half-way between the "troubadour" style appreciated by the generation of the Duchesse de Berry, and the neo-gothic style spearheaded by Viollet-le-Duc and his followers, forms a unique ensemble in Europe. This complete décor, in which paintings, wood panelling and furnishings combine to create an extremely evocative medieval ambience, is unquestionably the most original achievement of the History Galleries of Versailles.

THESE ROOMS WILL VERY SOON BE MORE FREQUENTLY ACCESSIBLE TO THE PUBLIC FOR GUIDED TOURS. For more information: www.chateauversailles.fr

PRACTICAL INFORMATION

ÉTABLISSEMENT PUBLIC DU CHÂTEAU,
DU MUSÉE ET DU DOMAINE NATIONAL DE VERSAILLES
RP 834
78008 Versailles Cedex

Exhibition area

Crusades rooms

Information

Tel: 01 30 83 78 00

www.chateauversailles.fr



Château de Versailles Officiel



@CVersailles /



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

Getting there

SNCF to Versailles-Chantier (departure: Paris Montparnasse)

SNCF to Versailles-Rive Droite (departure: Paris Saint-Lazare)

RER to Versailles Château-Rive Gauche (departure: Paris RER Line C)

Bus: no. 171 to Versailles Place d'Armes (departure: Pont de Sèvres)

Disabled access

Visitors with reduced mobility can get dropped off by car or taxi next to entrance H in the Cour d'Honneur (main courtyard).

Opening times

The exhibition is open every day, except Mondays, from 9:00 am to 6:30 pm (last admission at 6:00 pm).

Tickets

EXHIBITION INCLUDED IN THE PALACE VISIT CIRCUIT.

€15 (Palace + exhibition), reduced rate (Palace + exhibition) €13. Audioguide to the Palace included.

FOR THE DURATION OF THE EXHIBITION, visitors benefit from the reduced rate, on presentation of the ticket of the other museum.

FROM 16 APRIL TO 30 JUNE 2013, when you buy your ticket on the spot (Palace + exhibition) from 4:00 pm on, you benefit from the reduced rate of €6.

PART III

**THE HOLY SEPULCHRE
AND THE CUSTODY OF THE HOLY LAND**

THE HOLY SEPULCHRE



© Custody of the Holy Land,
M-A Beaulieu

AROUND THE YEAR 33 OF OUR ERA, JESUS OF NAZARETH WAS CONDEMNED TO DEATH, CRUCIFIED ON THE HILL OF GOLGOTHA AND BURIED IN A TOMB IN AN ADJOINING GARDEN. AFTER THREE DAYS, ACCORDING TO THE GOSPELS, HE CAME BACK FROM THE DEAD. FROM THIS TIME ON, THE SEPULCHRE OF THE RESURRECTION BECAME THE CENTRAL PLACE IN THE FAITH OF ALL CHRISTIANITY.

From quarry to garden

CALVARY (OR GOLGOTHA), AS THE GOSPELS ATTEST, was outside the city and in a burial place. But what was this area like at the time of the crucifixion and the resurrection of Christ? The archaeological excavations carried out in the second half of the 20th century revealed the existence of a vast quarry for the extraction of Meleke limestone, located just outside the walls, which was used by the city in the first century BC. When the quarry was abandoned, the place was transformed into a garden and a series of tombs was dug into the rock face.

THE HILL OF GOLGOTHA on which the cross was raised was probably chosen because it was the highest point of the quarry: a particularly appropriate place for a public execution. IN 41-42, HEROD AGRIPPA extended the walls of Jerusalem in the north-west, and Golgotha was incorporated into the urban area and was then in the centre of the city.

Aelia Capitolina. 130 AD

IN 132 AD, following the Jewish rebellions against Roman domination, the Emperor Hadrian ordered the destruction of Jerusalem and founded the Roman colony of Aelia Capitolina. The Jewish and Judeo-Christian memorials were razed and the city was redesigned with a *cardo* (main north-west road) and pagan temples.

As he had done with the Jewish Temple, Hadrian made the tomb of Jesus and Golgotha disappear by building over them a temple dedicated to Venus Aphrodite and Jupiter.



© Custody of the Holy Land,
M-A Beaulieu

The reign of Constantine. 335

IN THE YEARS 324-325, at the request of Constantine, the bishop of Jerusalem, Macarius, destroyed the pagan buildings over Golgotha to search for the tomb of Christ. When Golgotha and the tomb were found, the architects of Constantinople designed an impressive cluster of buildings intended for Christian worship.

THE WORK OF CONSTANTINE, begun on 13 September 335, culminated with the construction of the Anastasis building (resurrection, in Greek). In the centre of this large circular depression was the small edifice protecting the empty Tomb originally carved from the rock. This edifice was surrounded by colonnades forming a

deambulatory surmounted by an upper gallery. A large cupola with an open oculus was raised over it, making the basilica visible from all over the city.

FROM THE CARDO, a stairway led to the Basilica of the Martyrion, with its five naves lined with columns supporting a ceiling with gilt caissons. Behind the Martyrion, a triple portico with an open courtyard sheltered in its south-east corner the rock of Golgotha in its natural appearance. The imposing façade of the Anastasis dominated this sanctuary.

The Persian invasion. 614

THE CONQUEST OF JERUSALEM BY THE PERSIANS IN 614 was accompanied by three days of pillage and destruction. The Patriarch Zacharias himself was made prisoner and the relic of the True Cross was stolen (it would be brought back to Jerusalem by the Byzantine Emperor Heraclius in 630). The complex of the Holy Sepulchre, where Christians sought refuge during the siege, was burned down and many of the faithful perished there. The Abbot of the monastery of Saint Theodore, Modest, then set out to find funds for the reconstruction of the churches of Jerusalem. In 625, the damage suffered by the Holy Sepulchre was finally repaired.

IN 638, THE PATRIARCH OF JERUSALEM, SOPHRONIUS, handed over the keys of the city to the Caliph Omar, hoping that he would spare the Christian population and the Holy Places. Following the capture of the city by the Caliph, Christians no longer had access to the sanctuary unless they paid a fee. Yet Christian pilgrims continued to flock to the Holy City.

The destruction by Al-Hakim. 1009

IN 1009 AD, the Fatimid caliph of Egypt, Al-Hakim bi-Amr Allah, gave the order to destroy the churches of Palestine, Egypt and Syria, and especially the Holy Sepulchre. This was a radical destruction. What remained of the basilica of the Martyrion was definitively destroyed and the rock of the Sepulchre was razed to the ground. All the objects and furnishings were destroyed or stolen. The only vestiges spared, owing to their robustness, were the structures of the Anastasis protected by the heap of ruins.

THE RECONSTRUCTION BEGAN some years later, but the complexity of the Constantinian design was lost. The Rotunda of the Anastasis became the centre of the new church. The restoration, undertaken by the imperial court of Byzantium ; was completed in 1048 in the reign of the Emperor Constantine IX Monomachos.



© Custody of the Holy Land,
M-A Beaulieu

Anastasis, for the Latin religious services. The new basilica could receive thousands of pilgrims. They also built the chapel of Saint Helena in the cistern where tradition located the discovery of the Holy Cross by Constantine's mother. The basilica of the Holy Sepulchre, as it appears today, evokes this Roman Crusader style which brings together in a single structure the remains linked to the death and resurrection of Christ.

A period of difficulties. 1187



© Custody of the Holy Land,
M-A Beaulieu

THE VICTORIES OF SALADIN and his army over the Crusader armies allowed the Ayyubid leader to enter Jerusalem in triumph in 1187. Access to the sanctuary became increasingly difficult for the pilgrims who were once again forced to pay large sums to the Sultan.

The transformation during the Crusades. 1099

THE GROWING DIFFICULTY OF VISITING THE HOLY PLACES of Christianity led the Byzantine emperors to request the help of the West. 'Liberate the Holy Sepulchre from the unbelievers': that was the motto of the Crusaders. On 15 July 1099 they captured Jerusalem.

SEVERAL DAYS LATER, Count Godfrey of Bouillon received the title of "Advocatus" or lay protector of the Holy Sepulchre, with the implicit task of defending the Holy Places, on behalf of the Pope and the Latin clergy.

THE CRUSADERS ADAPTED the Holy Sepulchre to the Latin liturgy. Where the Constantinian triple portico had stood they built a Chorus Dominorum joined on to the

FROM 1291 TO 1517, THE CITY REMAINED UNDER THE CONTROL OF THE MAMELUKES. The Muslims regarded themselves as the owners of the Holy Sepulchre and the presence of the Christian communities was seen as a concession and a privilege that could be revoked. The interior of the sanctuary was assigned to each community. The altars and the chapels with the adjoining dwellings were divided up between them, as were all the possible areas in the galleries, corridors, etc. **IN THE 14TH CENTURY**, many pilgrims arrived in Jerusalem, where they were welcomed by the monks and priests and lodged in humble houses in the courtyard or in the neighbourhood of the basilica.



© Custody of the Holy Land,
M-A Beaulieu

The Franciscans in the Holy Sepulchre. 1342

THE ORDER FOUNDED BY SAINT FRANCIS OF ASSISI and present in the Holy Land since 1335 was officially appointed the Custodian of the Holy Sepulchre and the other Holy Places in a papal bull issued by Pope Clement VI in 1342. A Franciscan community then established itself inside the basilica.

FRIAR NICOLAS OF POGGIBONSI, who was in Jerusalem during these years, wrote: "At the altar of Saint Mary Magdalene the Latins celebrate the mass, that is to say, the Franciscan Friars, which means us, Latin Christians; in Jerusalem and in all the land [...], there are no other religious orders, [...] other than the Franciscan Friars, and these are called Latin Christians."

The Russian archimandrite Gretenio reported that within the basilica, closed all year round except for the Easter celebrations and pilgrimages, there were permanent priests in residence: a Greek, a Georgian, a Frank – who is a Franciscan friar – an Armenian, a Jacobite and an Ethiopian.

THIS WAS A PERIOD OF RELATIVE CALM: the different Christian communities present in the Holy Sepulchre were able to celebrate together the rites of Holy Week, including the Palm Sunday procession.

Under Turkish domination. 1517

DURING THIS PERIOD, the power centre of the Islamic world moved from the Mameluke dynasty of Egypt to the Ottoman Turks. This domination was marked by the alternation of the favours granted by the Sultans, principally to the Greek and Latin communities.

Between 1630 and 1637, in the reign of Murad IV (1623-1640), the different parts of the basilica changed "ownership" no less than six times. No doubt the Franciscans could not have kept up this struggle for so long without the energetic intervention of France, which had made itself the official protector of the Holy Places and their guardians.

IN 1555, FR BONIFACE OF RAGUSA, Custodian of the Holy Land, was authorised to carry out restoration work in the basilica and to build a new shrine. The restoration was of great importance, as several centuries had passed since the tomb had been demolished by the soldiers of Al-Hakim in 1009.



© Custody of the Holy Land,
M-A Beaulieu

TOWARDS THE END OF THE 17TH CENTURY, the conical cupola of the Anastasis was falling into ruin. In 1691, the Franciscan Friars requested the authorisations necessary for repairing it but the Greek clergy refused to agree. After long and difficult negotiations, in 1719 they were able to begin work on the cupola, the tympanum and other areas of the basilica and their monastery.

ON PALM SUNDAY IN 1757, the Greek clergy entered the Holy Sepulchre and violently expelled the Franciscans from it. They accused them of all kinds of intrigues. The Sublime Porte issued a decree that attributed to the Greeks the ownership of the basilica of Bethlehem, the Tomb of the Virgin Mary and shared ownership with the Latins of parts

of the Holy Sepulchre. In spite of the appeals of Pope Clement XIII, the Sultan remained firm. **IN 1808**, a fire broke out in the basilica of the Holy Sepulchre which caused considerable damage. Because of the Napoleonic wars in Europe, the Franciscans were unable to collect enough funds to obtain permission from the Turks for its restoration. Russia, which had become the protector of the Orthodox clergy, obtained permission to carry out the restoration on behalf of the Orthodox Church.



© Custody of the Holy Land,
M-A Beaulieu

The period of the British mandate. 1922

AFTER THE FIRST WORLD WAR, Palestine came under British administration, Palestine came under British administration. During this period, the Holy Sepulchre was put under close surveillance as it was feared that the oldest parts could collapse. As a precaution, and also because of the major earthquake in 1927, buttressing structures and large scaffolding were installed by the British authorities. The Franciscans and the Greeks invited architects to carry out an expert appraisal which found that the reinforcement work was insufficient. So it was necessary to find other solutions.

THE THREE COMMUNITIES then took turns to repair the damage of the earthquake: the Greeks, at their own expense, rebuilt the cupola of the Catholicon, the Franciscans repaired the Calvary chapel and the Armenians restored the chapel of Saint Helena.



© Custody of the Holy Land,
M-A Beaulieu

From 1948 to today

DURING THE BRITISH OCCUPATION OF JORDAN, Christians and Muslims had free access to the basilica, whereas the Jews were forbidden access to the Old City. **IN 1949**, while restoration work was being carried out on the roof, a new fire damaged part of the roof of the main cupola, and the government in Amman took charge of the repairs.

A DECISIVE TURNING-POINT was reached in 1959 when the negotiations between the representatives of the three communities – Greek Orthodox, Latin and Armenian – ended with an agreement for a large-scale restoration of the basilica. The work began in 1960. It provided the

opportunity for archaeological excavations which revealed more about the history of the site.

AFTER THE SIX-DAY WAR IN 1967, the basilica of the Holy Sepulchre – along with all the Old City – came under Israeli control. Today, the Israeli police still supervise the opening and closing of the basilica and the flows of pilgrims.

THE PERMANENT DIALOGUE between the three communities for the management of the shared areas of the basilica finally led to important changes such as the restoration of the cupola over the Resurrection shrine in 1997.

THE FIRST VISIT OF A POPE in the entire history of the Holy Places took place in January 1964 when Paul VI prayed before the empty tomb. It was followed in 2000 by the visit of Pope John-Paul II, and Benedict XVI in 2009.

THE FRANCISCANS OF THE CUSTODY OF THE HOLY LAND



© Custody of the Holy Land,
M-A Beaulieu

THE PRESENCE OF FRANCISCANS IN THE HOLY LAND DATES BACK TO THE ORIGINS OF THEIR ORDER. The general chapter meeting of 1217 which organised the Order into Provinces created the Province of the Holy Land: this Province covered the regions around the south-east rim of the Mediterranean. It was visited by Saint Francis of Assisi himself when he stayed in the region for several months between 1219 and 1220.

IN 1623, IN ORDER TO FACILITATE THE ACTIVITY OF THE FRANCISCANS, the Province of the Holy Land was reorganised into several smaller entities called Custodies. This was the origin of the Custodies of Cyprus, Syria and the Holy Land. The latter consisted of the monasteries of Acre, Antioch, Sidon, Tyr, Jerusalem and Jaffa.

AT THIS TIME, the apostolic mission of the Franciscan Friars was principally aimed at the Crusaders, whose last stronghold on Acre was captured by the Muslim armies in 1291. The Franciscans who fled to Cyprus then sought to ensure their presence in Jerusalem, which is recorded from 1322 to 1327.

IT WAS ROBERT OF ANJOU, KING OF NAPLES AND SANCHIA OF MAJORCA, who in 1333 enabled the definitive return of the Franciscans to the Holy Land. He allowed them to purchase the Cenacle from the Sultan of Egypt and the right to hold religious ceremonies in the Holy Sepulchre, two rights obtained on behalf of all Christianity. In 1342, Pope Clement VI laid down the provisions governing this new entity and making the Franciscans, on behalf of the Catholic Church, the official guardians of the Holy Places. The monks intended for the Holy Land could come from all the Provinces of the Order and were put under the jurisdiction of the Father Custodian. Since 1333, the presence of Franciscans in the Holy Land has been uninterrupted.



© Custody of the Holy Land,
M. Gavasso

IN 1992, Pope John-Paul II sent a letter to the Minister General of the Order of Friars Minors to recall the attribution of the Holy Places to the Order. Currently, the Custody of the Holy Land is the only Province of the Order to be international in scope, as it is run by religious coming from all over the world: some join the Custody definitively, while others come for a temporary period of service. Currently, there are around 300 Friars, assisted by about a hundred nuns from various congregations.

THE CUSTODY WORKS IN THE FOLLOWING COUNTRIES:

Israel, Palestine, Jordan, Syria, Lebanon, Egypt, and the islands of Cyprus and Rhodes. The 49 sanctuaries where they serve include the basilicas of the Holy Sepulchre, the Nativity (Bethlehem) and the Annunciation (Nazareth). The Custody is in charge of the upkeep of the sanctuaries, the liturgical services and the reception of pilgrims.



© Eitan Simanor

THE FRANCISCANS ALSO PROVIDE THEIR SERVICES to 29 parishes and in numerous churches: the Arab parishes are one of the key commitments of the Custody. The activities involved are like those in all parishes: catechism classes, sacraments, support for young people and associations, social activities and charitable works, etc.

THE FRANCISCAN PARISHES WERE SET UP TO ASSIST THE FAITHFUL OF THE LATIN RITE - a mission shared with the Latin Patriarchate since 1847 – who represent a small minority among the other Christian communities, already a minority in these countries, compared to the Muslims or Jews. This position creates special problems which the Franciscans strive

to deal with in the best possible way, notably by trying to reduce the phenomenon of the emigration of Christians. For several centuries, for example, the Custody has set up and supported "houses and rents" schemes to help the most needy. In Jerusalem, it offers 350 accommodation units for which the tenants pay a rent proportional to their income. The Custody runs primary and secondary schools open to all, without any distinction of religion or nationality, with over 10,000 pupils, and provides scholarships for capable young students of both sexes.

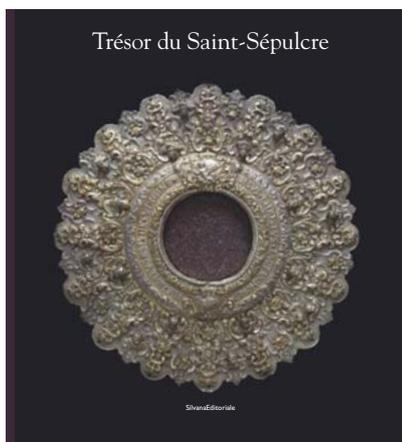
But two new challenges have emerged in recent years to which the Custody is responding by investing new energy: the appearance of Hebrew-speaking Catholics and immigrant believers of diverse origins. The Custody is a centuries-old institution that strives to keep up with all the social developments of the Holy Land.

THE FRANCISCAN ORDER IS PRESENT IN 110 COUNTRIES AND ORGANISED INTO 103 PROVINCES, EIGHT INDEPENDENT CUSTODIES, 14 SECONDARY CUSTODIES, 20 FOUNDATIONS AND 1 FEDERATION. TODAY, THERE ARE CLOSE TO 15,000 FRANCISCANS AROUND THE WORLD.

PART IV

AROUND THE EXHIBITION

PUBLICATIONS



Treasure of the Holy Sepulchre

Editor: Muriel Hoyaux, Communication Director of the General Council of the Hauts-de-Seine department

Scientific Director: Bernard Degout, Director of the House of Chateaubriand, curator of the exhibition *Treasure of the Holy Sepulchre*

432 pages, colour ill. Hard covers

Publisher: SilvanaEditoriale

Price: €39

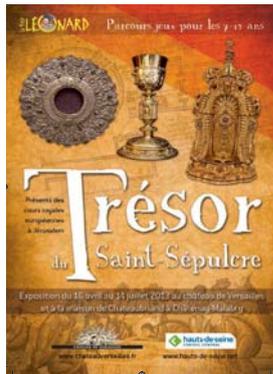
Publication date: 15 April 2013

ASSEMBLED OVER CENTURIES THAT HAVE LEFT THEIR MARK, the collection of gold and silver objects, vestments and paintings of the Custody of the Holy Land presented in this book is indeed a treasure, by its nature and above all by its destination: the sanctuaries and the rites celebrated in them: the Latin (Catholic) treasure of the Holy Places of Palestine, principally Jerusalem, Bethlehem and Nazareth. Expressions of faith and piety in objects of traditional forms, and expressions of artistic creativity commissioned by the munificence of Catholic rulers, republics and donors: some of the pieces on display are the unique relics of collections thought to have long since disappeared. Sumptuous products from sumptuous courts, lamps, chalices, vestments, etc. all given in honour of the promise provided in the emptiness of the *"only tomb that will have nothing to give up at the end of time"* (Chateaubriand): objects for liturgical use, luxurious objects in the service of God.

THE FRANCISCAN FRIARS, to whom the Catholic Church has confided since the 14th century the stewardship of the Holy Sepulchre in the middle of the Muslim world, could also have seen in these objects a form of magnificent homage paid to those who took no personal gain from them, an acknowledgement of the heavy tribute they paid and the privations they endured in the exercise of their sacred mission.

LASTLY, THESE GIFTS were intended to uphold the prestige of the royal donors and were part of the intense competition between the Catholic nations of Europe, which was linked, especially from the mid-17th century on, to a rivalry for possession of the Holy Places between Catholics and other Christian churches, and above all with the Orthodox church: "motivated as much by purely terrestrial interests as by their faith," (César Famin), the powers of Europe took part in these competing claims by sending gifts.

NEARLY FORTY CONTRIBUTORS, many with international reputations, were brought together to write this book.



Visit-Quiz / Le Petit Léonard

WITH THE VISIT-QUIZ OF LE PETIT LÉONARD, the children's magazine for learning about art, young visitors aged 7-12 will become treasure hunters and amuse themselves at the exhibition. They have a number of questions to answer about some of the 250 very precious objects being shown in France for the first time.

WITH 8 COLOURFUL FUN-FILLED PAGES, the booklet is available at the exhibition entrance and on the website www.chateauversailles.fr

THE VISIT-QUIZ BOOKLET

will also be inserted in *Le Petit Léonard* and in *Histoire Junior*, the history magazine for 10-15-year-olds, two informative and educational magazines published by Editions Faton.

Online publications

THE PALACE OF VERSAILLES, THE GENERAL COUNCIL OF THE HAUTS-DE-SEINE DEPARTMENT AND THE CUSTODY OF THE HOLY LAND propose online contents around the exhibition. Interview with the curators, photographs of the masterpieces of the exhibition, videos, a visit-quiz to download, etc. The public can thus prepare and get more out of their visit.

DISCOVER ALL THESE CONTENTS ON THE WEBSITES:

www.chateauversailles.fr

www.hauts-de-seine.net

<http://www.fmc-terrasanta.org/>

Audioguide of the Palace of Versailles

FOR THIS EXHIBITION, an audioguide with commentaries lasting 30 minutes has been produced.

AVAILABLE FOR FREE on the same devices as those distributed for the visit to the Palace, this circuit exists in 3 languages: **french, english, spanish**. The visitors who choose another language than these will be proposed the English version.

COMMENTARIES ON 18 WORKS will enable visitors to discover the history of this unique collection of works, its artistic richness and the liturgical function of the different objects. The audioguide, by filling out the visit with details of the context, will enable them to better understand the exceptional nature of this treasure and pierce the mystery of the places where it is kept.

Publications and audioguide at the House of Chateaubriand

A CHILDREN'S QUIZ-BOOKLET

A series of games to introduce children (aged 8-12) to the world of painting in the 17th and 18th centuries while stimulating their imagination.

A VISIT BOOKLET is available to the public to accompany them on their visit to the exhibition.

AUDIOGUIDE

An audioguide commentary in French lasting 20 minutes is available.

AN EDUCATIONAL BOOKLET drawn up for teachers proposes a programme of activities to familiarise children with the world of literature and introduce them to Chateaubriand whose voyages in the 19th century were true adventures.

Part IV— Around the exhibition

SPECIFIC VISITS AND ACTIVITIES

Guided tours of the Palace of Versailles

5, 11, 17, 18, 23, 26 and 31 May, at 10:00 am.

2, 4, 8, 14, 15 and 19 June, at 10:00 am.

2, 6, 7 and 13 July, at 10:00 am.

Reservation compulsory from 18 march 2013, by telephone only: 01 30 83 78 00

Payment for the guided tours is made directly, by telephone and by bank card.

Depending on the number of reservations, new tour slots may be created.

To obtain the dates of these new visits, write to visites.thematiques@chateauversailles.fr

Guided tours of the House of Chateaubriand

Presentation of the paintings

The guided tours take place on **Wednesdays at 3:00 pm and Saturdays at 4:00 pm**

Musical reading: On the Routes to the East

Accounts by Jesuits, the Comte de Marcellus, naturalists, journalists, Count Rzewuski, setting out for adventures between the Renaissance and the 19th century... These readings are accompanied by traditional Middle-Eastern music.

25 April at 7:00 pm

The Night of the Museums

A literary and theatrical stroll with the Studio Théâtre d'Asnières

Accounts by travellers, pilgrim and religious of their voyages to the Holy Land and their adventures and discoveries.

From 8:00 pm to 11:00 pm

Lecture-debate

Europe and the Ottoman empire of Mehmed II and Wilhelm II, by Philip Mansel

23 May at 7:00 pm

The Renaissance or the end of the pilgrimage to Jerusalem, by Marie Christine Gomez Giraud

18 June at 7:00 pm

Educational activities at the Palace of Versailles**INDIVIDUAL YOUNG VISITORS****Discovering the Treasure of the Holy Sepulchre (guided tour for 8-11-year-olds)**

Solid gold, silver, precious stones... As they stroll around the exhibition, the children explore the extraordinary objets d'art of the Treasure of the Holy Sepulchre.

11 and 12 May, 5, 9 and 11 July 2013, 10:30 am-12: 00 noon

Coats of arms (workshop for 8-11-year-olds)

Gold, silver, sinople and gules: coats of arms decorated the shields of knights. Young visitors can discover and design their own coat of arms before setting out in quest of fabulous treasures.

24 April and 29 May 2013, 10: 30am-12: 30 pm

Registration is compulsory: from Monday to Friday with the Educational Activities Office

01 30 83 78 00 or on activites.educatives@chateauversailles.fr

Consult the detailed programme of activities for families and individual children accessible in the educational section of the website www.chateauversailles.fr

PROGRAMME FOR SCHOOL GROUPS**Guided tour. From 3rd year of primary school to secondary school (duration: 1h 30 min)**

Consisting of several hundred precious objects sent by the European kings for the celebration of the liturgy between the 15th and the 19th century, this exceptional treasure, preserved and hidden for centuries by the Franciscan Friars in Jerusalem, is exhibited in the Crusades rooms of the Palace of Versailles. Gilt silver trays, chalices, candelabras, crosiers, etc. offer the opportunity to tackle with the pupils the theme of "arts and the sacred" as well as the techniques used by the craftsmen to produce these remarkable pieces.

Reservation: online form on www.chateauversailles.fr/preparer-ma-visite/enseignants

Detailed programme of the activities for school groups accessible in the educational section of the website www.chateauversailles.fr

LECTURE FOR TEACHERS**Wednesday 15 May 2013/2:00-4:00 pm**

Christine Bourdeaux, lecturer with the Réunion des Musées Nationaux, presents the exhibition and this extraordinary treasure intended to enhance the splendour of the basilica of the Holy Sepulchre in Jerusalem, as well as those of Bethlehem and later Nazareth.

Registration is compulsory: activites.educatives@chateauversailles.fr

The lectures are free, open exclusively to active teachers, on presentation of the education pass.

Subject to availability (30 teachers per session)

Educational activities at the House of Chateaubriand**Workshop: Boarding with Barbarossa (8-12)**

Readings of extracts from the life of this celebrated Turkish corsair who spread terror all around the Mediterranean set the scene. The children then make a scale model of a galley based on illustrations in the House of Chateaubriand.

15 May and 5 June at 2:00 pm

PARTIE V

VISUALS AVAILABLE FOR THE PRESS

VISUALS AVAILABLE FOR THE PRESS

The copyrights of these visuals are free only as part of the promotion of the exhibition *Treasure of the Holy Sepulchre, Gifts from European royal courts to Jerusalem*, presented from 16 April to 14 July 2013 at the House of Chateaubriand in Châtenay-Malabry and at the Palace of Versailles.

At the House of Chateaubriand

THE ADORATION OF THE SHEPHERDS (painting and details)

Master of the Announcement to the Shepherds, circa 1630

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

CHRIST APPEARS TO THE VIRGIN MARY or NOLI ME TANGERE

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

THE BEHEADING OF SAINT JOHN THE BAPTIST

Anonymous

Circa 1630

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

THE CROWNING OF THE VIRGIN MARY

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

THE ANNUNCIATION

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

CHRIST IN THE GARDEN OF OLIVES

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

THE DREAM OF SAINT JOSEPH

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

CHRIST MEETS SAINT VERONICA

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

PIETÀ

Francesco De Mura

Naples, before 1730

Oil on canvas

Jerusalem, museums of the Franciscan Custody of the Holy Land

© CG92/Olivier Ravoire

3 VIEWS OF THE HOUSE OF CHATEAUBRIAND

© CG92/Olivier Ravoire

© Willy Labre

*In the Palace of Versailles***SILVER ANGEL CARRYING A CANDLE, FROM A SET OF FOUR**

Gift from the Habsburg Empress Maria Theresa sent in 1769

Made by the Viennese silversmith Johann Matthias Bernhard Kiermayr in 1768

Cast and chased silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

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ANTEPENDIUM OR ALTAR HANGING

From the pontifical set of vestments sent by the Most Serene Republic of Genoa in 1686

Jerusalem, museums of the Franciscan Custody of the Holy Land

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BALDAQUIN

Gift from Charles de Bourbon

1754

Gold and precious stones

Jerusalem, museums of the Franciscan Custody of the Holy Land

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EUCCHARISTIC BALDAQUIN

Gift from Philip IV of Spain

Made by the Neapolitan silversmith Francesco Natale Juarra in 1666

Silver, gilt bronze, precious stones

Jerusalem, museums of the Franciscan Custody of the Holy Land

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LOW RELIEF OF THE RESURRECTION

Naples 1736

Cast, chased and repoussé silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

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CROSIER OR PASTORAL STAFF

Gift from Charles de Bourbon, King of Naples

1756

Solid gold, precious stones (rubies, emeralds, diamonds and sapphires).

Jerusalem, museums of the Franciscan Custody of the Holy Land

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CHALICE

Gift from Louis XIV in 1664

Gilt, repoussé and chased silver, cabochons of precious stones (citrines, amethysts)

Made by the Parisian silversmith Nicolas Dollin in 1661

Paris, 1661

Jerusalem, museums of the Franciscan Custody of the Holy Land

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CANDELABRA FROM A SET OF SIX

Gift from Philip V of Spain

Made by the Neapolitan silversmith Francesco Natale Juarra.

Messina, 1700-1713

Silver, gilt bronze with silver ornaments

Jerusalem, museums of the Franciscan Custody of the Holy Land

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CHINESE BELL FROM THE BETHLEHEM SET OF BELLS (NOTE: F)

Mongolia, 12th-13th century (?)

Bronze

Jerusalem, museums of the Franciscan Custody of the Holy Land

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CROSIER OR PASTORAL STAFF

Gift from Louis XIV sent in 1658

Made by the Parisian silversmith Nicolas Dollin in 1654.

Cast, repoussé, chased and gilt silver ; cabochons and panels of amethysts and blue glass

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DALMATIC FROM A PONTIFICAL SET OF VESTMENTS

Gift from Louis XIII sent in 1621

Embroidered by Alexandre Paynet in Paris in 1619

Jerusalem, museums of the Franciscan Custody of the Holy Land

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SWORD SAID TO HAVE BELONGED TO GODFREY OF BOUILLON

15th-16th century

Iron, wrought iron, ivory, vestiges of gilding

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, M.-A. Beaulieu

SET OF SIX ALTAR CANDLESTICKS

Gift from Louis XIII and Anne of Austria sent in 1625 and 1645

Made by the Parisian silversmith Claude Caignet circa 1620

Gilt silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

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LARGE CUP IN THE FORM OF A BUNCH OF GRAPES

Mounted on a circular moulded and chased base, decorated with foliated patterns and stylised fruits.

Its crown culminates in a two-headed eagle.

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, A. Bussolin

LARGE BASIN

Gift from Louis XIII

1625

Repoussé, chased and gilt silver, made by the Parisian silversmith Claude Caignet

Jerusalem, museums of the Franciscan Custody of the Holy Land

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LARGE CHALICE

Gift from Philip II of Spain in 1587

Cast, chased and engraved silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

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SANCTUARY LAMP

Gift from John V of Portugal

Mid-18th century

Solid gold

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, A. Bussolin

SCALE MODEL OF THE CHURCH OF THE HOLY SEPULCHRE IN JERUSALEM

17th century.

Made in the Jerusalem workshops of the Custody.

Olive wood decorated with mother-of-pearl, ivory and ebony

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, A. Bussolin

BOSS

Disc of red porphyry set in a silver and gilt silver mounting, sent in 1739

by the sovereigns of Sicily to the basilica of the Nativity in Bethlehem to be placed in the grotto and mark the birthplace of Christ.

Messina, 1739

Porphyry, gilt silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, M.-A. Beaulieu

RED VESTMENTS

From the pontifical set of vestments sent by the Most Serene Republic of Genoa in 1686

Genoa, 1686

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, A. Bussolin

GILT SILVER DISH FROM A SET OF FOUR

Sent by Charles VI in 1733

Made by the Viennese silversmith Michael Gotthardt Unterhueber

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, A. Bussolin

STAUROTEKE OR RELIQUARY OF THE TRUE CROSS

Made circa 1628 by the Parisian silversmith Rémond Lescot

Cast, chased and gilt silver

Jerusalem, museums of the Franciscan Custody of the Holy Land

© Custody of the Holy Land, A. Bussolin

Objets in their place in the Holy Sepulchre

© Eitan Simanor

Restoration of the pontifical set of vestments, a gift from Louis XIII sent in 1621

© Custody of the Holy Land, M.-A. Beaulieu

PART VI

THE PARTNERS OF THE EXHIBITION

The partners of the exhibition

RADIO CLASSIQUE



RADIO CLASSIQUE IS THE BENCHMARK STATION FOR CLASSICAL MUSIC IN FRANCE. The quality and accessibility of its musical programming and the excellence of its morning news have enabled it to double its audience in 10 years. The convivial tone of this radio attracts over 1,100,000 listeners each day, 400,000 in the greater Paris region. The radio has now achieved its goal: to bring together veteran music-lovers and novices, and to create a distinct rallying point on FM for all who love classical music.

RADIO CLASSIQUE IS HOSTED by radio professionals and exceptional voices: Guillaume Durand, Eve Ruggieri, Christian Morin, Alain Duault, Olivier Bellamy, Claire Chazal, Albina Belabiod, Laure Mézan, Elodie Fondacci, Francis Drésel and Louis Palligiano. These talented presenters facilitate access to the classical repertoire by giving keys to understanding the works they broadcast and thus add to the pleasure of their audience. The station's event-led approach (with the organisation of live broadcasts from the main cities of France and days devoted to stars) also enables it to offer programmes that are both original and close to listeners.

THE RADIO KEEPS ITS PLEDGE of elegance, authenticity and accessibility and continues to win over numerous listeners thanks to the musical pleasures that it provides.

The partners of the exhibition

CONNAISSANCE DES ARTS



THANKS TO THE DIVERSITY OF ITS PUBLICATIONS, *Connaissance des Arts* gives its readers all the background information they need for a better understanding of the art of all periods, from archaeology to contemporary art, from the art of gardens to photography, and from design to architecture.

IN ADDITION TO ITS MONTHLY ISSUE (11 PER YEAR), *Connaissance des Arts* publishes an issue dedicated to Photography (2 issues per year), forty special editions and art books.

ALSO PRESENT ON THE INTERNET, Connaissancedesarts.com is the benchmark website for all national and international news about the arts with its in-depth articles, portfolios, podcasts and videos. *Connaissance des Arts* now exists in a digital version thanks to its application, a version enriched with photos and videos.

EACH MONTH, *Connaissance des Arts* keeps its readers up to date with all the international news. Exhibitions, auctions, fairs and trade shows are commented on by the best journalists and experts.

The partners of the exhibition

COURRIER INTERNATIONAL



COURRIER INTERNATIONAL is a weekly newspaper that proposes a selection of the best of the world press translated into French.

SINCE ITS LAUNCH IN NOVEMBER 1990, *Courrier international* has published articles from 1,300 print and Web sources, from the *New York Times* to the *Quotidien des Maldives*, amounting to about 25,000 journalists cited. Thanks to these contributions from the "biggest newsroom in the world", *Courrier international* keeps up with world news and, by confronting different points of view, offers its readers an in-depth coverage of the outstanding developments of our world.

COURRIER INTERNATIONAL (www.courrierinternational.com) has been available on the Web since 1996, and on the iPad and iPhone since 2009. The community of friends of Courrier international on the social networks has 60,000 Twitter followers and 160,000 Facebook subscribers.

WITH COURRIER INTERNATIONAL, BROADEN YOUR VIEWPOINT ON THE WORLD !

The partners of the exhibition

LE FIGARO MAGAZINE

LE FIGARO MAGAZINE

LAUNCHED 35 YEARS AGO, *LE FIGARO MAGAZINE* provides a unique blend of news and pleasure. A magazine with a strong personality, it combines quality writing with fine photography. Directed by Guillaume Roquette, the editorial team of *le Figaro Magazine* proposes each Friday a different slant on the news through the opinion columns of its outstanding contributors (Eric Zemmour, Frédéric Beigbeder, Philippe Tesson, François Simon, etc.), its in-depth reports and its exceptionally rich selection of photographs including the celebrated double-page spread "*Arrêt sur image*" which presents the week's three most spectacular pictures.

BUT *LE FIGARO MAGAZINE* IS ALSO the "*Désirs*" guide, exclusively dedicated to the Art of Good Living and Culture, which backs up the legitimacy of *le Figaro Magazine* to position itself as a true benchmark in the cultural sphere.

THAT IS WHY *le Figaro Magazine* is pleased to be a partner of the exhibition "*Treasure of the Holy Sepulchre*" in the Palace of Versailles from 16 April to 14 July 2013.

IN THE FRAMEWORK OF THIS PARTNERSHIP, *le Figaro Magazine* will dedicate a 7-page section in its issue dated 12 and 13 April to the Treasure of the Holy Sepulchre and will publish an exceptional report on these Franciscans who guard the Treasure of the Holy Sepulchre in Jerusalem.

LE FIGARO MAGAZINE IS AVAILABLE FROM FRIDAY WITH *LE FIGARO QUOTIDIEN*, *MADAME FIGARO* AND *TV MAGAZINE*.

LE FIGARO MAGAZINE IS PLEASED TO BE A PARTNER OF THE EXHIBITION "TREASURE OF THE HOLY SEPULCHRE", FROM 16 APRIL TO 14 JULY 2013.

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The partners of the exhibition

HISTORIA



MONTHLY - 12 ISSUES - 6 THEMATIC SECTIONS + COEDITIONS

HISTORIA, THE HISTORY MAGAZINE WITH A TOPICAL APPROACH : Commemorations, films and popular television series, major social phenomena, book releases, cultural events: the past constantly throws light on current affairs.

FOR HISTORIA, THE BEST SPECIALISTS AND HISTORIANS become reporters to restore the human dimension of history in a way that is lively and accessible.

THIS APPROACH is backed up by numerous reading aids and documented illustrations.

The partners of the exhibition

PARIS PREMIÈRE

PARIS
PREMIÈRE

PARIS PREMIÈRE, THE OUTSTANDING CULTURAL TV CHANNEL FOR OVER 25 YEARS, is proud to support and promote culture in all its diversity: exhibitions, theatre, shows, cinema, music, festivals, etc. By partnering these events, selected for their quality and their consistency with the spirit of the channel, Paris Première affirms its attachment to the world of the arts, live performances and entertainment.

PARIS PREMIÈRE IS DELIGHTED TO BE ABLE TO PARTNER THE PALACE OF VERSAILLES FOR ITS EXHIBITION *Treasure of the Holy Sepulchre* which expresses its desire to share and reveal to the widest audience a truly inestimable artistic heritage.

PARIS PREMIÈRE IS AVAILABLE on DDTV, satellite, cable, ADSL and mobile applications. The channel can be watched by non-subscribers on DDTV, channel 41, every day from 6:00 to 9:00 pm and on weekends from 10:00 am to 1:00 pm.
