

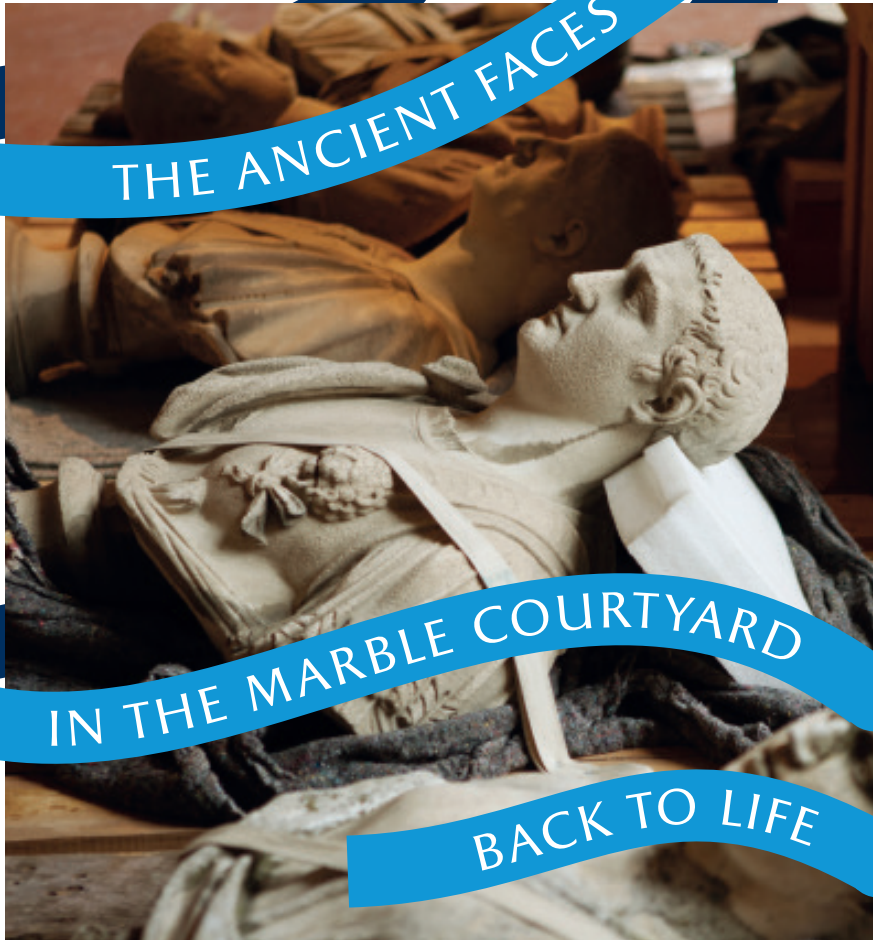
CHÂTEAU DE VERSAILLES

**BE PART OF HISTORY**

[EN.CHATEAUVERSAILLES.FR/SUPPORT-VERSAILLES](https://en.chateauversailles.fr/support-versailles)

LET'S BRING

THE ANCIENT FACES



IN THE MARBLE COURTYARD

BACK TO LIFE

The busts in the Marble Courtyard, some ancient and some more recent, represent Roman figures and emperors.

This extraordinary sculpted décor, exposed to the elements for over two centuries, is now threatened by the ravages of time and is in urgent need of a restoration. Sixty busts that were particularly badly damaged or fragile have already been removed from the façades. They will be restored in our workshops and some will then be kept under cover.



### Versailles, the new Rome

When Louis XIV brought his court and government to Versailles in 1682, he ordered the most prestigious antique pieces, displaying a vision of a new Rome recreated for his own glory. The Palace's Marble Courtyard, its façades decorated with almost a hundred busts resting on pedestals, is the first vision of antiquity that the visitor sees.

### WHAT WILL YOU RECEIVE IN ACKNOWLEDGEMENT OF YOUR DONATION?

#### FOR INDIVIDUALS

**Adoption certificate**  
You will receive a certificate written in calligraphy, featuring your name or that of the person on whose behalf the adoption is being made.

**Site visit**  
You are invited to follow all the stages of the restoration of the bust on a visit to the workshop.

**A "1 year in Versailles" card**  
You will receive a "1 year in Versailles" subscription card, providing unlimited access to the Palace for a year, for you or a person of your choosing.

**Photo rights**  
You will be able to use copyright-free photographs belonging to the Établissement Public de Versailles showing the bust in its setting to create your greetings cards.

#### FOR COMPANIES

**Adoption certificate**  
You will receive a certificate written in calligraphy, featuring the name of your company.

**Passes**  
You can benefit from free passes for the Estate of Versailles, during opening hours.

**Photo rights**  
You will be able to use copyright-free photographs of the bust in its setting to promote the patronage operation and for your corporate communications materials (annual reports, greetings cards, etc.).

### HOW CAN I ADOPT A BUST?

Choose your bust on [en.chateauversailles.fr/news/patronage-news/adopt-bust](http://en.chateauversailles.fr/news/patronage-news/adopt-bust) #versailles,-the-new-rome and contact the Patronage Department.

### HOW MUCH DOES IT COST TO ADOPT A BUST?

Adopting a bust costs €5,000, which will pay its restoration. For French taxpayers, the cost, after tax deduction, is €1,700 for private individuals or €2,000 for companies (tax reduction of 66% and 60%, respectively, on the amount of the donation). If you are an American taxpayer, you can benefit a tax deduction if you contract with a French-American Foundation governed by the Article 501© of the US Internal Revenue Code.

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



**A "1 year in Versailles" card**  
The "1 Year in Versailles" card, offering you free and unlimited access to the Estate during one year, can be granted in your counterparts.

For any advice, contact the patronage department

Telephone:  
+ 33 (0) 1 30 83 84 49 77 40  
Email:  
[mecenat@chateauversailles.fr](mailto:mecenat@chateauversailles.fr)



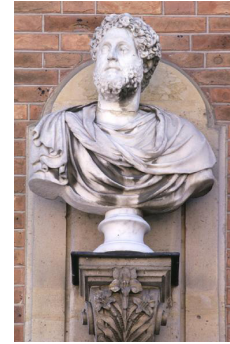
1 BUST OF HADRIAN  
VDSE 147



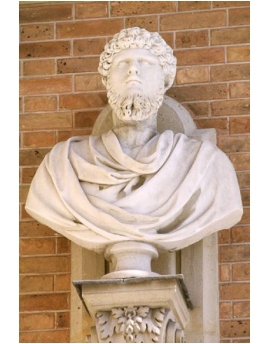
2 BUST OF OTHON  
VDSE 87



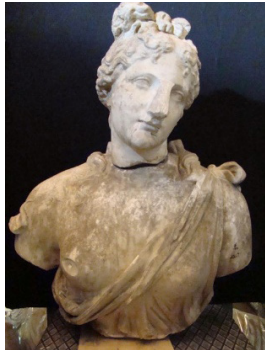
3 BUST OF ANTONIUS  
PIUS  
MV 6283



6 BUST OF MARCUS  
AURELIUS  
VDSE 117



7 BUST OF COMMODUS  
VDSE 95



4 BUST OF VENUS  
MV 7479



5 BUST OF A ROMAN  
VDSE 151



8 BUST OF A ROMAN  
VDSE 98

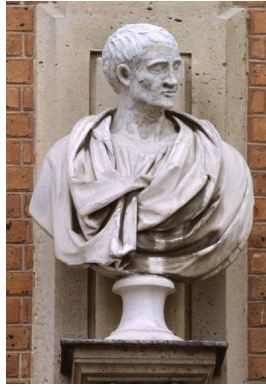


9 BUST OF MINERVA  
VDSE 140

# BECOME A PATRON

# CHOOSE YOUR BUST





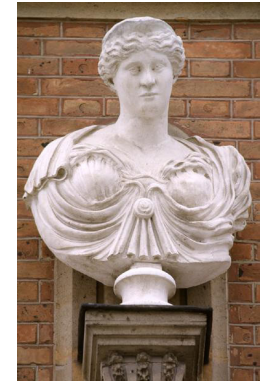
10 BUST OF A ROMAN  
VDSE 143



11 BUST OF ROMAN WOMAN  
VDSE 130



14 BUST OF A ROMAN  
MV 7477



15 BUST OF A ROMAN  
GENTLEWOMAN  
VDSE 156



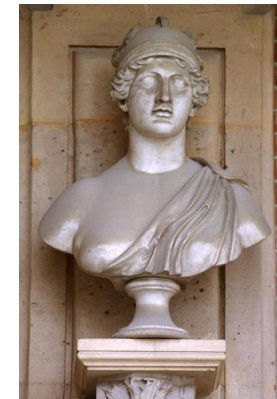
12 BUST OF ROMAN WOMAN  
VDSE 131



13 BUST OF HADRIAN  
VDSE 137



16 BUST OF ROMAN  
VDSE 118



17 BUST OF ROMAN  
GENTLEWOMAN  
VDSE 166

## LOCATION AFTER RESTORATION



**1 BUST OF HADRIAN**  
Marble Courtyard, main side,  
1st floor, 5th bust from the left

**2 BUST OF OTHON**  
Museum storeroom

**3 BUST OF ANTONIUS PIUS**  
Royal courtyard, north side,  
1st floor, 4th bust from the left

**4 BUST OF VENUS**  
Marble Courtyard, main side,  
ground floor : 6th bust from the left

**5 BUST OF A ROMAN**  
Royal courtyard, north side,  
1st floor, 1st bust from the left

**6 BUST OF MARCUS AURELIUS**  
Museum storeroom

**7 BUST OF COMMODUS**  
Museum storeroom

**8 BUST OF A ROMAN**  
Museum storeroom

**9 BUST OF MINERVA**  
Museum storeroom

**10 BUST OF A ROMAN**  
Royal courtyard, north side,  
ground floor, 2nd bust from the left

**11 BUST OF ROMAN WOMAN**  
Marble Courtyard, north side,  
1st floor, 1st bust from the left

**12 BUST OF ROMAN WOMAN**  
Museum storeroom

**13 BUST OF HADRIAN**  
Museum storeroom

**14 BUST OF A ROMAN**  
Royal courtyard, north side,  
1st floor, 11th bust from the left

**15 BUST OF A ROMAN GENTLEWOMAN**  
Museum storeroom

**16 BUST OF ROMAN**  
Museum storeroom

**17 BUST OF ROME**  
Museum storeroom

## 1 BUST OF HADRIAN (VDSE 147)



This bust likely depicts the Emperor Hadrian (76-138 A.D.) Indeed, it appears to be a copy of the antique bust of the emperor held at the Capitoline Museums in Rome. The face is bearded and imposing, with eyes gazing into the distance, conveying the determination of this great military leader cloaked in armour.

A member of the Antonine dynasty, this emperor strove to keep the peace, reformed the Roman government and displayed ardent admiration for Greek culture.

Following restoration, this bust will adorn the main facade of the Marble Courtyard: 5<sup>th</sup> bust from the left on the upper level.

## 2 BUST OF OTHON (VDSE 87)



This bust can be likened to known portraits of the emperor Otho (32-69 A.D.). The robust face, characterised by a strong nose and round chin, is similar to the profiles featured on coins during his very short three-month reign, from January to April 69. Otho is one of the three successive emperors to hold office before Vespasian seized power and founded the Flavian dynasty.

He is depicted wearing a strapped breastplate adorned with a lion mask, as well as a cloak held in place by a round fibula on the right shoulder.

This striking bust is not mentioned in Massou's 1722 inventory and will thus be kept in storage following restoration.

## 3 BUST OF ANTONIUS PIUS (MV 6283)



Emperor from 138 to 161, Antoninus Pius governed the Empire with great prudence. No war, invasion or economic crisis tainted his reign, which is considered the apogee of the Pax Romana and the Antonine century.

This bust can be likened to the one described by Massou in 1722, characterised by an

"unclothed body, short hair, minimal beard and gaze looking towards the left".

Following restoration, this bust will adorn the northern facade of the Royal Courtyard: 4<sup>th</sup> bust from the left on the upper level.

## 4 BUST OF VENUS (MV 7479)



« Bust of Venus, with a head of antique appearance above the neck, face tilted to the right; the nose has been restored, a piece of fabric covers the left shoulder and breast, leaving the right-hand side bare » : such was Massou's description of this bust in the 1722 inventory of sculptures.

This bust has a turbulent history: at an unknown date the head was

broken and the nose crudely restored.

Following a lengthy and delicate restoration procedure that recreated the original finesse of the drapery and locks of hair, this bust of the goddess of beauty will be installed on the main facade of the Marble Courtyard: 6<sup>th</sup> bust from the left on the lower level.

## 5 BUST OF A ROMAN (VDSE 151)



This bust represents a Roman figure wearing square-necked armour, the breastplate adorned with a striking porphyry mask of a male face. A particularly noble and precious rock, porphyry was considered the ultimate antique material in the 17th century. The face of this unidentified subject is expressive, notable for its fine, straight nose, pursed lips and slightly contracted eyebrows.

This bust can be likened to the "antique bust [...] with a body dressed in the Roman style, shoulders cloaked in fabric, a small head atop a corselet trimmed with a length of cord" described by Massou in 1722. As such, once restored, it will be placed on the northern facade of the Royal Courtyard: 1<sup>st</sup> bust from the left on the upper level.

## 6 BUST OF MARCUS AURELIUS (VDSE 117)

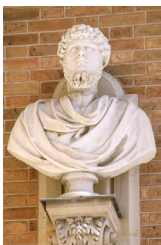


This bust can be likened to the antique portraits of Marcus Aurelius (121-180) held at the Louvre Museum. Successor to the emperor Hadrian, Marcus Aurelius sought to maintain peace in the Empire. As such, the reign of this emperor, known for his penchant for philosophy and writing, enjoyed relative stability.

Recognisable for his thick head of curly hair, Marcus Aurelius is cloaked in a *paludamentum*.

This bust, with its exquisite drapery, is not described in Massou's inventory and will thus be kept in storage following restoration.

## 7 BUST OF COMMODUS (VDSE 95)



This bust represents the emperor Commodus (161-192). Son of Marcus Aurelius, Commodus became emperor upon his father's death in 180 and soon adopted the attributes of the mythological hero Hercules. Commodus is portrayed here draped in his toga, head held high, looking proudly towards the sky.

The folds of his stately attire are sculpted with prodigious delicacy.

This singular bust does not correspond to Massou's descriptions and will thus be kept in storage following restoration.

## 8 BUST OF A ROMAN (VDSE 98)



This unidentified bust appears to portray a patrician. The relatively short hair crowns a face once delicate and powerful. The most prominent feature of this bust is an ample cloak slung over the right shoulder and held in place on the left side by a fibula, composing a lavish medley of folds executed with consummate skill.

This work is not mentioned in the 1722 inventory and will thus be kept in storage following restoration.

## 9 BUST OF MINERVA (VDSE 140)

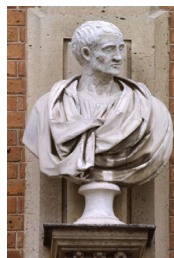


This female bust, portrayed wearing a crested helmet, closely resembles allegorical representations of Rome, and particularly the "Villa Borghese" bust, the antique original of which is held at the Louvre Museum.

Dressed in a solemnly draped tunic, her eyes gazing into the distance, the subject displays a countenance of power and wisdom.

This impressive bust is not mentioned in Massou's inventory and will thus be kept in storage following restoration.

## 10 BUST OF A ROMAN (VDSE 143)

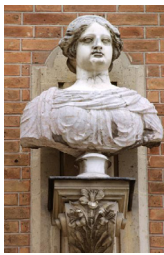


This particularly realistic bust portrays an unidentified elderly man. With its wrinkled face and impressive toga, this work resembles statues of ancient Roman senators known as "togati" (such as those on display at Versailles underneath the Passage des Princes looking out on the gardens).

It can be likened to one of the descriptions recorded by Massou: "an antique bust of a senator with short hair and a slight beard, the pedestal also displays an antique style".

Once restored, this bust will adorn the northern facade of the Royal Courtyard: 2<sup>nd</sup> bust from the left on the lower level.

## 11 BUST OF ROMAN WOMAN (VDSE 130)



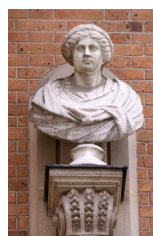
In 1722, Massou described this work as "a bust of a woman, hair uncovered, facing front, her body entirely draped in coloured marble".

The wavy hair, pulled back in a bun behind the neck, graces the round face of this young woman, thus far unidentified. She wears a tunic adorned with a jewel at the neck, the draping folds of the

garment accentuating her chest.

Once restored, this bust will be installed on the northern facade of the Marble Courtyard: 1<sup>st</sup> bust from the left on the upper level.

## 12 BUST OF ROMAN WOMAN (VDSE 131)



This Roman matron, her hair styled in wavy locks partially concealed by a bonnet, has not been identified. A round-faced woman with a small chin, she displays a peaceful gaze.

patrician.

This bust is not mentioned in the inventory drawn up by Massou in 1772. Once restored, it will be kept in storage.

The consummate execution of the cloak, draped atop a dress clorned at the neck with two round clips, gives her the appearance of a



## 13 BUST OF HADRIAN (VDSE 137)



This bust portrays the emperor Hadrian, represented bare-chested under a toga. The garment is held in place by a round fibula at the right shoulder. The strong head topped by wavy hair makes the figure easily recognisable. A statesman steeped in Greek culture, the emperor casts his gaze into the distance.

This bust is not among those described by Massou in 1772. Once restored, it will be kept in storage.

## 14 BUST OF A ROMAN (MV 7477)



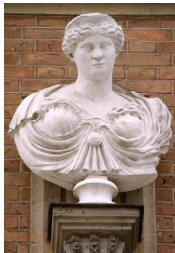
This severely damaged bust is included in the inventory of statues drawn up by Massou in 1772.

It corresponds to the following description: "antique bust of an emperor, head down, looking to the right; the cloak covering the stomach and right shoulder reveals the lambrequins on the right-hand side.

Considering the armour, partially covered by ample folds of fabric, this bust likely portrays a military leader.

Following an extremely delicate and challenging restoration, this bust will be placed on the northern facade of the Royal Courtyard: 11<sup>th</sup> bust from the left on the upper level.

## 15 BUST OF A ROMAN GENTLEWOMAN (VDSE 156)



This unidentified patrician wears a diadem that serves to highlight her wavy, elaborately sculpted locks. Her face, tilting slightly to the right, displays an almost melancholic softness which underscores the artist's desire to individualise this portrayal.

The body is cloaked in a tunic of strikingly rendered drapery that

accentuates the subject's chest, imbuing this bust with a thoroughly baroque air. This diadem-crowned portrayal is in keeping with the known effigies of empress Sabina of the Aelian dynasty, of which there are some examples in the Louvre.

Once restored, this bust will be placed on display in a storage area open to the public.

## 16 BUST OF ROMAN (VDSE 118)



This bust, imposing in size, represents a prime-age Roman figure with a broad face. The curly hair, as well as the particularly thick beard, were executed with great care, each curl skilfully sculpted using a trepan. The lower part of the bust, made up of sweeping lengths of smooth fabric, offers a striking contrast with the head: atop a tunic rendered in large vertical sections, a scarf tightly

envelops the left shoulder, running horizontally to the figure's right shoulder where it is knotted in a complex interplay of drapery.

Despite the singular workmanship it exhibits, this remarkable bust does not correspond to any of the works described by Massou in 1722. It will thus be restored and kept in storage.

## 17 BUST OF ROME (VDSE 166)



This bust of Rome is a copy of an antique original dating from the 2nd century that was part of the collection assembled by Cardinal Richelieu (Paris, Louvre Museum).

This allegory of the city of Rome is represented here bare-chested and wearing a helmet, with a length of fabric flowing down from her left shoulder.

Displaying a determined gaze, she looks straight ahead towards the horizon, her neck tilting slightly to the left. The most characteristic feature of the bust is the Capitoline wolf depicted on both sides of the helmet, a reference to the founding myth of the city of Rome.

This work is not referenced in the 1722 inventory and will thus be kept in storage.