

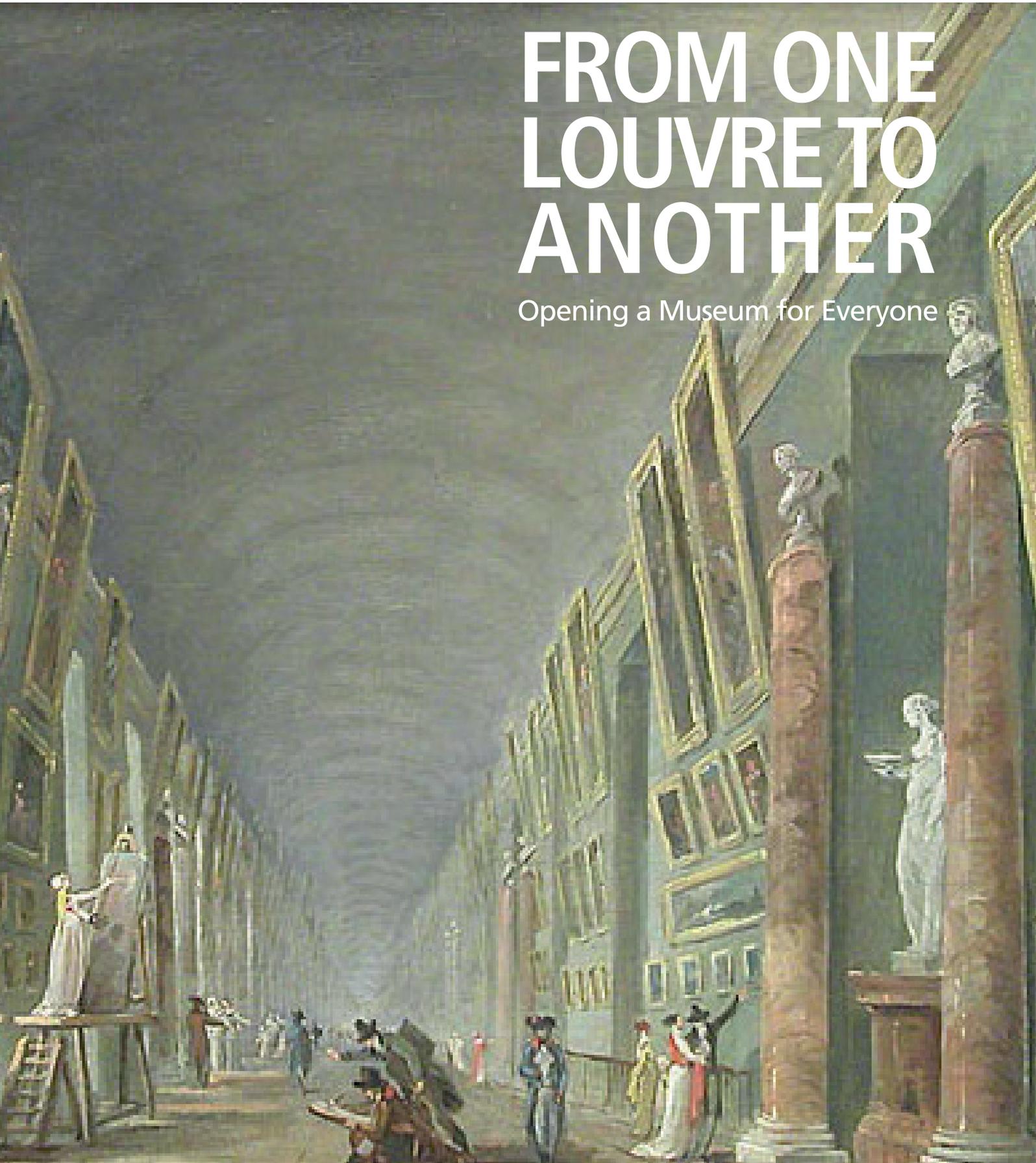


اللوفا أبو ظبي  
LOUVRE ABU DHABI

EDUCATIONAL GUIDE

# FROM ONE LOUVRE TO ANOTHER

Opening a Museum for Everyone



# Introduction

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## **1. THE EXHIBITION** ***“FROM ONE LOUVRE TO ANOTHER: OPENING A MUSEUM FOR EVERYONE”***

“From One Louvre to Another: Opening a Museum for Everyone” is the first temporary exhibition to be held at the Louvre Abu Dhabi. By retracing the history of the musée du Louvre, the exhibition will question the notion of a museum: how have the collections been built up, what projects led up to the creation of the musée du Louvre, and what is the mission of a museum like the Louvre? These questions will be answered in the three sections of the museum presentation.

Visitors will initially discover the royal collections through the figure of Louis XIV, king of France from 1643 to 1715, who exhibited them at the Palace of Versailles. The second part of the exhibition focuses on the Louvre Palace where artists were given accommodation and workshops there. The Royal Academy of Painting and Sculpture and the Salon exhibitions were also hosted there. The last section of the exhibition highlights the museum projects that occurred before the opening of the musée du Louvre, such as the exhibitions held in the Luxembourg Gallery. Lastly, the presentation will end on the subject of the universal nature of the museum.

The exhibition will show a variety of objects, including paintings, sculptures, objets d’art and drawings. Most of these outstanding works are drawn from the collections of the Louvre, the Palace of Versailles and other French institutions. They will explain the different stages in the process that led to the creation of a museum in the Louvre Palace.

### **Curators:**

Jean-Luc Martinez, President-Director, musée du Louvre

Juliette Trey, curator, Department of Prints and Drawings, musée du Louvre

### **Place:**

Temporary exhibition galleries, Louvre Abu Dhabi

### **Dates:**

21 December, 2017 - 7 April, 2018

# Introduction

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## 2. EDUCATIONAL GOALS OF THE MANUAL

The primary educational aim of this manual is to improve and enrich the experience of the exhibition for teachers and their classes. The content of the manual is to help prepare a visit to the exhibition in either a guided or free visit. The approaches to each of the works presented is to draw the pupils' attention to their different characteristics. These approaches are supplemented by discussion questions whose purpose is to develop pupils' critical thinking, and to encourage discussion among them in order to answer the questions raised by the work under consideration. There is no right answer to the questions, and the goal is to promote an exchange among the group around the work.

The manual is divided into **three sequences** that follow the chronological presentation of the exhibition, throughout which the **12 works** chosen for this guide are distributed.

Each sequence then suggests **activities** adapted to the level of the pupils (cycle 1 and cycle 2/3), which can be carried out in the classroom after the visit. These activities are designed to encourage communication in the class and reports on the individuals' experiences. Each pupil is asked to produce something to share with the class.

Also offered in the manual are a **glossary** and **three focal points**. These are as much aids to assist teachers in preparing their trip as they are tools of analysis that can be used in the classroom both before and after the visit. The manual has been designed to be used before, during and after the exhibition visit.

# Introduction

## Before

The manual helps teachers prepare for a visit by providing practical information and descriptions of the individual works, organised to match the exhibition presentation. These will enable teachers to direct their classes without the presence of a tour guide.

Teachers will also be able to present reproductions of selected works in the manual and work on them with pupils beforehand. They will then be able to compare the reproduction with the original during their visit to the museum.

## During

The questions presented in the manual will prompt pupils to observe and discuss each work while guiding their examination of the object's details. They will also encourage pupils to ponder the works, to consider where and how they were made, and to invent dialogues between the figures represented. The questions are designed to stimulate interaction during the visit.

## After

The observation and discussion questions can also be used in the classroom, using reproductions of the works seen in the exhibition.

The focal points are tools to broaden and deepen the knowledge the pupils acquired during the visit.

The activities suggested at the end of each section are purely indicative. They allow different subjects to be combined, such as visual arts, documentary research and writing.

# SEQUENCE 1

## Versailles: The Royal Collection under Louis XIV

*In 1682 Louis XIV, the king of France from 1643 to 1715, decided to move the royal court and power on a permanent basis from Paris to Versailles, a town about 20 kilometres away, where he ordered a magnificent palace to be built.*

*A great collector of works of art, Louis XIV had also inherited the royal collections from his predecessors as king. He installed most of these works of art in the Palace of Versailles where they not only offered pleasure to the members of the court but also reflected the prestige of the French monarchy. The collections were exhibited in the gardens, the palace and the royal apartments.*

**Image reference:** *Allegory of King Louis XIV of France, Protector of the Arts and Sciences (pg. 6)*

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### THE GARDENS

During the 1660s, before the court moved officially to Versailles, many sculptures were placed in the gardens. Open to everyone, the palace gardens were described as an open-air museum in guidebooks of the period. It was possible to admire sculptures copied from ancient models and inspired by Greek mythology. Most of them made some kind of reference to Apollo, the Greek god of the sun and a patron of the arts, with whom Louis XIV liked to compare himself. The sculptures therefore had not only an artistic role but also the political one of flattering Louis XIV, known as the Sun King.

**Image reference:** *The Shepherd Acis (pg. 7)*

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### THE PALACE: THE GRAND APPARTEMENT DU ROI (STATE APARTMENTS) AND THE GRANDE GALERIE

Entry to the palace from the gardens passed through the State Apartment, an official reception area extended in 1684 by the Grande Galerie, or the Hall of Mirrors. The Grand Appartement was decorated with masterpieces from the royal collections that had until then been held in the Louvre Palace, the former royal residence in Paris. The Grande Galerie was adorned with sculptures only, most of which were ancient. The purpose of the artworks in these spaces was to glorify the reign of Louis XIV.

**Image reference:** *Diana of Versailles (pg. 8)*

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### THE APPARTEMENTS DU ROI

Due to modifications made to the Grand Appartement, from 1678 Louis XIV had a personal apartment fitted out on the inside of the palace around the Marble Court, which dated from the time of his father, Louis XIII (1601-1643). Only a privileged few chosen by the king himself were allowed to enter this space and see the marvellous works that decorated it. The Appartements du roi looked onto the Appartement du collectionneur (Collector's Apartments), a room for the exclusive use of the king and where he displayed his favourite works for his personal pleasure. Although they were invisible to the rest of the court and visitors, this private collection added to the royal prestige through descriptions of it in guidebooks.

**Image reference:** *Bowl, circa 1685 (pg. 9)*

# 1. Allegory of King Louis XIV of France



© Château de Versailles, Dist. RMN-Grand Palais / Christophe Fouin

## **Allegory of King Louis XIV of France, Protector of the Arts and Sciences**

Jean Garnier  
(Meaux, 1632-Paris, 1705)

**1672**

*Oil on canvas*

*Versailles, musée national des châteaux  
de Versailles et de Trianon, MV 2184*

## **Description of the work**

The oval portrait of Louis XIV (r. 1638-1715) is shown at the centre of the composition, suspended on a table by a red bow and cords. The king of France is dressed in a cuirass decorated with a fleur de lys. Various musical instruments are placed on either side of his portrait: a bass viol, a violin, a guitar and a musical score on the right, and a musette on the left. At the bottom right of the painting, at the foot of the table, are representations of other art forms: literature by the stack of four books, sculpture by the bust of Minerva (the Roman goddess of war and wisdom), and architecture by the column in the background and the plan of the Maison Carrée in Nîmes (a Roman temple). The sciences are also represented by a celestial globe on which the astrological signs of Cancer and Leo are visible, and various scientific instruments, such as a mechanical pencil, compasses and a square. Lastly, a profusion of fruit appears in the foreground: grapes, an apple, peaches and a pomegranate.

Louis XIV is portrayed here as the protector of the arts and sciences. A great lover of the arts, he played the guitar; he also encouraged the development of the sciences by creating the Académie Royale des Sciences in 1666. The fruits symbolise both the abundance and the wealth of Louis's kingdom. Part portrait, part still life, this painting is political in nature as it praises good government: the abundance it brings, the meeting of the needs of the people, and encouragement of the arts and sciences.

## **OBSERVATION QUESTIONS**

Identify the musical instruments shown in the painting.  
Identify the different fruits in the foreground.  
What other elements can you find in the painting?  
Why do you think it is placed there?

## **DISCUSSION QUESTIONS**

Can you find objects associated with the arts? And science?  
Name arts and sciences which could be linked with these objects. What does it tell us about Louis XIV and the way he likes to represent himself?  
Do you practice any artistic or scientific activities? What are they?

## 2. The Shepherd Acis



© RMN-Grand Palais (Château de Versailles) / Droits réservés

### Acis

Jean-Baptiste Tuby  
(Rome, 1635-Paris, 1700)

1667-74

Marble

Versailles, musée national des châteaux  
de Versailles et de Trianon, MR 1884

### Description of the work

Sculpted in marble, this statue shows the shepherd Acis leaning against a tree trunk with his legs crossed.

Dressed in a large wrap that rests on his hips and covers the top of the tree trunk, we see him playing his flute.

This statue goes with another one presented in the exhibition, that of the **nymph** Galatea.

The two statues were installed in the Grotto of Tethys in the gardens of the Palace of Versailles.

Ornamentation of the Grotto began in 1665. It looked onto the North Parterre through three arches and was decorated inside with shells, mother-of-pearl, pearls, coral and mirrors. These motifs were also found on the base of each of the two statues.

When the grotto was destroyed in 1684, the two statues of Acis and Galatea moved to another section of the gardens, the Bosquet des Dômes. They can still be seen there today.

### The MYTH of Acis and Galatea

In his book **Metamorphoses** (1st c. CE), the Latin poet **Ovid** tells the story of Acis and Galatea. The nymph Galatea lived on the shores of the island of Sicily. One day she was surprised by the sound of a flute. The person playing was the shepherd Acis. The nymph and shepherd fell in love with one another. However, the beautiful Galatea was also admired by the Cyclops Polyphemus: a giant with one eye in the middle of his forehead. Polyphemus was also in love with Galatea but the nymph refused his love, preferring Acis. One day, the Cyclops came upon the two young people together and, in a fit of anger and jealousy, he seized a rock from Mount Etna (a volcano in Sicily) and threw it at Acis. The shepherd was crushed by the weight of the boulder and died. After his death he was turned into a river.

### OBSERVATION QUESTIONS

What material do you think this sculpture is made from?  
Can you describe how he is standing? Can you mime his posture?  
In your opinion: What instrument is he playing?

### DISCUSSION QUESTIONS

Where might this sculpture be placed?  
How do you think the shepherd is feeling? What is he thinking about?  
What makes you say that?

### 3. Diana of Versailles



© Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier

#### **Diana of Versailles or Artemis the Huntress**

Italy, 2nd century CE, after an original from about 330 BCE, possibly by Leochares

*Marble*

Paris, musée du Louvre,  
Department of Greek, Etruscan and Roman Antiquities,  
MR 152 (reg. no. Ma 589)

#### **Description of the work**

This ancient marble sculpture, dating from the 1st or 2nd century CE, shows the goddess Diana, the Roman goddess of the hunt. Looking back over her shoulder, she takes an arrow from her sheath with her right hand while holding the antlers of an impetuous stag in her left hand. She is dressed in a short tunic and sandals, and wears a diadem on her head.

This statue was a diplomatic gift. It was offered to Henri II, king of France from 1547 to 1559, by Pope Paul IV (1476-1559) in 1556. In return, the pope was hoping to receive help from France to chase the Spanish out of the city of Naples.

For a long time, this masterpiece used to follow the movements of the French court. It was initially exhibited at Fontainebleau but later installed in the Salle des Antiques at the Louvre Palace. It then followed Louis XIV of France (r. 1643-1715) to the Tuileries and then to the Palace of Versailles. It was exhibited there in the Grande Galerie (the Hall of Mirrors) until 1798, when it was returned to the Louvre by the French Government after the revolution.

#### **OBSERVATION QUESTIONS**

What is the material used in sculpting this statue?  
Describe the statue; what do you see? What is the goddess wearing?  
Do you think these figures are life-size?

#### **DISCUSSION QUESTIONS**

Describe the woman's bearing. What is she doing?  
Looking at her outfit and action, can you tell what her role is?

## 4. Bowl



© RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

### Bowl

Attributed to Giovanni Battista Metellino  
(active in Milan in the late 17th century)

**1670-90**

*Rock crystal, silver gilt*

*Paris, musée du Louvre,*

*Department of Decorative Arts, MR 288*

### Description of the work

This bowl was made from rock crystal and was given a mounting in silver gilt. The container is in the shape of a shell and is decorated with an eagle with spread wings on its rim. The bowl is attributed to Giovanni Battista Matellino, who was active in Milan at the end of the 17th century. It was bought by Louis XIV, king of France (r. 1638-1715).

Louis XIV was a great collector. For his entire reign, he built up a collection of semiprecious stone vases that he bought from dealers, jewellers or agents abroad.

We know of these acquisitions from the payments he made to his various suppliers.

The objects in the gem collection at first followed the king as he moved between the palaces of Versailles and the Tuileries in particular, before the court moved on a permanent basis to Versailles in 1682. Once there, the king's gems were exhibited together in **the Cabinet of Medals**, one of the many places in the palace set aside for the presentation of the royal collections.

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### OBSERVATION QUESTIONS

What is this object made of?

What does the shape of the container make you think of?

What kind of bird is on the rim? What do you think it represent?

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### DISCUSSION QUESTIONS

What is this object?

What was it used for?

Who could it have belonged to?

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## FOCAL POINT 1

# The Palace of Versailles

From the time Louis XIV, king of France from 1643 to 1715, decided to move his court and government **to Versailles in 1682**, the kings who succeeded him continued to improve and embellish the Palace up until the French Revolution.

Today the Palace of Versailles numbers 2300 rooms and covers a surface area of 63,154 m<sup>2</sup>.

The origin of the Palace of Versailles was a hunting lodge that belonged to **Louis XIII** (r. 1610-43), which he had built between 1631 and 1634. His son, Louis XIV, undertook the first set of large construction works that transformed the lodge into a palace. Between 1661 and the king's death in 1715, a number of different building projects were completed by the architect **Jules Hardouin-Mansart** (1646-1708), the king's painter **Charles Le Brun** (1619-1690), and his gardener **André Le Nôtre** (1613-1700). The palace and its gardens became the settings for extravagant entertainments, receptions and ceremonies designed to assert the glory of the king.

In 1715, Louis XV succeeded his great-grandfather and became king of France until his death in 1774. The court initially abandoned Versailles but the young king returned there in 1722 and took the decision to continue making

improvements to the palace. He preferred private and more personal spaces, so he arranged an increase in the number of small cabinets. During his reign, the palace underwent a number of important transformations, both inside and out.

On his death in 1774, his grandson Louis XVI ruled until 1792. The same year, he offered the Petit Trianon to his wife, Queen Marie-Antoinette (1755-1793), a small chateau on Versailles grounds which was built by Louis XV. Following the French Revolution, in 1789 the king and his queen were obliged to leave Versailles for Paris. They were both sentenced by the revolutionary regime and executed respectively in January and October 1793. The court left the palace at the same time as the sovereigns, never to return.

The palace escaped being damaged or destroyed during the revolutionary period but it was necessary to wait until the reign of Louis-Philippe, king of France from 1830 to 1848, for it to be given a new function. In 1837 the king opened a museum there dedicated to all the glories of France. Today the Palace of Versailles is one of the most visited tourist sites in France and its collections (numbering some 60,000 works) cover a huge variety of fields.

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### TO LEARN MORE

<http://en.chateauversailles.fr/discover>

<http://www.chateauversailles.fr/decouvrir/ressources?tid=42&public=All>

# ACTIVITY

## LEVEL: CYCLE 1

### OBJECTIVES

The objective of this activity is to introduce Cycle 1 pupils to **THE MYTH of Acis and Galatea**. Taking the myth as their starting point, the pupils are encouraged to illustrate a narrative which they are given and then present it to the rest of the class. Together, they reconstruct the myth using the drawings they made, putting the sequence in the correct order.

### DESCRIPTION OF THE ACTIVITY

1. Show the reproduction of Acis in this sequence of the manual and tell the pupils the story of Acis and Galatea. Remind them that Galatea is also present in the exhibition.
2. Ask the pupils to draw part of the myth of Acis and Galatea (her surprise, their love affair, the jealousy of Polyphemus, the death of Acis). Discuss what and how they might draw their scene.
3. The drawings should then be put together to recreate a pictorial version of the myth of Acis and Galatea. Then, the pupils use the pictures to retell the story.

### MORE IDEAS

For older children, the activity can be to create a group comic strip of the story of Acis and Galatea. The pupils divide the different boxes to be drawn (either in groups or individually depending on the number of pupils). They can then add dialogue bubbles to their drawings.

They can use various options of creative expressions to tell the myth (depending on their curriculum): storytelling, creative writing, performance...

# ACTIVITY

## LEVEL: CYCLE 2 AND 3

### OBJECTIVES

Taking the works seen in the exhibition and presented in the manual as a starting point, the pupils are encouraged to research mythology and to share what they discover. They should then create their own myth in a writing or drawing workshop.

### DESCRIPTION OF THE ACTIVITY

1. Introduce Greek mythology to the pupils and remind them that many of the works exhibited are ancient or inspired by Antiquity, such as Nymph with a Shell, the Albani Centaur, Diana of Versailles, among others. If you have them, show pictures of these works.
2. Ask the pupils to learn about ancient mythology by themselves. The results of their research can be presented to the class in the form of a group report or taken from an individual's folder.
3. Taking their research as a basis, they can then invent their own myth (written, drawn or spoken) as a physical activity.

### NON-EXHAUSTIVE LIST OF MYTHS

#### Gods and Mythology:

[https://www.metmuseum.org/toah/hd/grlg/hd\\_grlg.htm](https://www.metmuseum.org/toah/hd/grlg/hd_grlg.htm)

#### Theseus and the Minotaur:

[https://www.metmuseum.org/toah/hd/thes/hd\\_thes.htm](https://www.metmuseum.org/toah/hd/thes/hd_thes.htm)

#### Perseus and Medusa:

[https://www.metmuseum.org/toah/hd/medu/hd\\_medu.htm](https://www.metmuseum.org/toah/hd/medu/hd_medu.htm)

#### The 12 Labours of Herakles:

[https://www.metmuseum.org/toah/hd/hera/hd\\_hera.htm](https://www.metmuseum.org/toah/hd/hera/hd_hera.htm)

#### For younger age:

<https://www.natgeokids.com/nz/discover/history/greece/greek-myths/>

# SEQUENCE 2

## A Palace of the Arts: The Louvre

*When the court had moved to Versailles in 1682, the Louvre Palace was left deserted. The ancient royal residence was transformed into a palace of the arts where artists resided and worked, supported by the royal administrative service. The palace also became a place of education when the Royal Academy of Painting and Sculpture, created in 1648, was installed in the Louvre Palace in 1692. Lastly, the palace was also used for exhibitions of art with the annual display of works in the Salon Carré.*

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### THE WORKSHOPS IN THE LOUVRE

During the 18th century, the Louvre underwent transformation. The former royal palace became the setting for many workshops and the residences of artists and craftsmen: painters, sculptors, goldsmiths, clock and watchmakers, jewellers, and others. Some of them are portrayed in the exhibition. The presence of this community of artists and craftsmen in the same place encouraged collaborative projects.

**Image reference:** Portrait of artist Antoine Coypel (pg. 14)

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### THE ROYAL ACADEMY OF PAINTING AND SCULPTURE

The Academy provided an artistic and intellectual education to students wishing to become painters, sculptors and engravers. The institution governed all official artistic life, designating which artists would receive royal commissions and exhibit their work in the Salon Carré. These recognitions were only bestowed on artists who had created a *morceau d'agrément* (an acceptance piece). Later, the artist was required to produce a *morceau de réception* (a reception piece) in order to receive the honour of being an Academician and thus also be able to teach. The subject of the work was set by the Academy.

**Image reference:** Mercury attaching his wings (pg. 15)

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### THE SALON

Hosting an event to promote contemporary art was a goal included in the statutes of the Academy from the 1660s. Beginning in 1725, this annual event was held in the Salon Carré at the Louvre Palace, from which it took its name of the "Salon". The exhibition allowed members of the Academy to present their works (sculptures, paintings and engravings) for a month in a very dense arrangement that covered the walls in several rows.

The Salon also gave rise to the development of art critics, through the publication of personal accounts and opinions in the newspapers.

**Image reference:** View of the 1785 salon (pg. 16)

## 5. Portrait of Antoine Coypel



Photo © RMN-Grand Palais (Château de Versailles) / Gérard Blot

### Portrait of the Painter Antoine Coypel

(1661-1722)

Gilles Allou  
(Paris, 1670-Paris, 1751)

1711

*Oil on canvas*

*Versailles, musée national des châteaux  
de Versailles et de Trianon, MV 3682*

### Description of the work

At the request of the Royal Academy of Painting and Sculpture, in 1711 Gilles Allou made this portrait of the painter Antoine Coypel (1661-1722). It was the artist's *morceau de réception* (a reception piece), as a result of which he was made a member of the Académie on 21 June 1711.

Antoine Coypel is seen here, age 40, in the dark interior of his workshop in the Louvre Palace, holding a drawing board and a pencil as he works. Coypel entered the Academy in 1681. Then in 1710 he was appointed Guard of the King's Paintings and Drawings. His first lodgings in the Louvre were those given to his father Noël Coypel in 1672, but he was given his own in the "Galleries du Louvre" on 29 July 1697.

In his position as Guard of the King's Paintings and Drawings, he fitted out a room in the Louvre as a "Galerie des Desseins du Roi" in 1711, which would receive 20 or so drawing specialists every week. He also reorganised the categorisation of the king's collection of drawings, which were then marked with the initials "AC".

### OBSERVATION QUESTIONS

What is the man in the picture doing? Describe his position and movements. His name is Antoine Coypel. Do you see any other works with his name around you?

### DISCUSSION QUESTIONS

Where do you think this scene is taking place?  
Look at the man's expression. What does it suggest to you?  
Imagine the conversation taking place between the two painters, the one in the picture and the younger one who is painting him. What would they say to each other?

## 6. "Creation of the World" Clock



© Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier

### "Creation of the World" clock

Mechanisms designed by Claude Siméon Passemant (Paris, 1702-Paris, 1769)

Clock case attributed to François Thomas Germain (Paris, 1726-?, 1791)

Clock mechanism attributed to Joseph-Léonard Roque (active in the second half of the 18th century)

**1754**

*Case in patinated bronze, silvered bronze and bronze gilt*

*Paris, musée du Louvre, Department of Decorative Arts, on permanent loan from the musée national des châteaux de Versailles et de Trianon, Vmb 1036*

### Description of the work

This clock is called the "Creation of the World", and is driven by four sophisticated mechanisms. The first, at the top, tells the hour and the day. Two other mechanisms are positioned in the clouds: the one in the centre and on the left is a planisphere that indicates the movements of the planets, while the other signals the phases of the moon. The last mechanism is in the base of the clock and is used to indicate the movement of the Earth. It is engraved with the names of the cities, countries, continents and seas that were known in the 18th century.

The case in which the clock is set was made of bronze. Each surface is treated differently to illustrate the difference between the various elements represented: the Earth

(patinated bronze), the seas (silvered bronze) and the air (matt silvered bronze). According to the story, during the creation of the world, these elements were separated by the sudden emergence of light (gilt bronze).

This clock was made by three craftsmen who had lodgings in the Louvre. It was commissioned by Joseph François Dupleix, the governor-general of the Comptoirs du Levant, to be given as a gift to an Indian prince allied with France. It was presented to Louis XV (1710-1774) on 2 February 1754 at the Château de Trianon. It was immediately met with great critical success.

### OBSERVATION QUESTIONS

- What material was used to make this clock?
- What elements do you recognise on the case?
- What do you think they represent?

### DISCUSSION QUESTIONS

- What purpose did this object have?
- Think about the artisans who worked on this? What kind of skills they could have?
- What kind of person could own an object like this? What other significance could a clock like this have other than knowing the time?

## 7. Mercury Fastening His Winged Sandals



© Musée du Louvre, Dist. RMN-Grand Palais / Pierre Philibert

### Mercury Fastening His Winged Sandals

Jean-Baptiste Pigalle  
(Paris, 1714-Paris, 1785)

**1744**

*Marble*

*Paris, musée du Louvre,  
Department of Sculptures, MR 1957*

### Description of the work

This small marble statue shows the god Mercury, the messenger of the gods, sitting on a rock fastening his winged sandals and gazing into the distance. He is about to take flight to deliver a message given to him by the goddess Venus, who wants human beings to go in search of Psyche, whose beauty she envies.

Presented at the Royal Academy of Painting and Sculpture on 30 July 1744 as Pigalle's ***morceau de réception*** (a reception piece), the statuette allowed the sculptor to become a member of the Académie. It was in fact the third sculpture on this theme that he had made. In 1741 he had already presented a statuette of Mercury made of terracotta, of which its acceptance allowed him to enter the Académie.

This also gave him the title of “sculptor to the king” and the right to exhibit his works at the Salon. In 1742 he presented a plaster version of Mercury, this time accompanied by Venus, which he exhibited at the Salon. When the marble version was finally exhibited in 1744, it won the admiration of everybody and became one of the most famous works produced by the Royal Academy of Painting and Sculpture.

### OBSERVATION QUESTIONS

Which stone was used for this statuette?

Who is the figure represented?

What is he doing?

### DISCUSSION QUESTIONS

What was the artist trying to show when he created this sculpture?

Try and imagine the message that Venus gave to Mercury with orders to search for Psyche, of whom she was jealous.

The sculptor made several versions of this work in different materials.

Why do you think he did that?

## 8. Views of the Salon



### View of the Salon of 1785

Pietro Antonio Martini  
(Trecasali, 1739-Parma, 1797)

1787

Etching

Paris, musée du Louvre, Department of Prints and Drawings,  
collection of Edmond de Rothschild, 5394 LR



### Exhibition at the Salon of 1787

Pietro Antonio Martini  
(Trecasali, 1739-Parma, 1797)

1787

Etching

Paris, musée du Louvre, Department of Prints and Drawings,  
collection of Edmond de Rothschild, 5395 LR

© Musée du Louvre, Dist. RMN-Grand Palais / Marc Jeanneteau

### Description of the work

These engravings by Pietro Antonio Martini are some of the few illustrations we have of the Salons in Paris during the second half of the 18th century. They show views of the Salons held in 1785 and 1787. Both exhibitions were held in the Salon Carré at the Louvre, which is adjacent to the Grande Galerie. Similar in composition, the artist has shown as faithfully as possible how the works were arranged in an impartial manner based on the technique used to produce them and their size - smaller paintings were hung on the bottom row with larger ones above.

Deciding which works went where was a responsibility given to a painter at the Académie. Although the views have been exaggerated, meaning that the size of the room appears larger than it is actually is, we are able to recognise some of the paintings that were presented at the Salons of 1785 and 1787.

The Salon was a major event in the art world of Paris at that time, in particular for the members of the Royal Academy of Painting and Sculpture, who, by presenting their works to the public, were able to earn commissions.

### Denis Diderot (1713-1784) and his reviews of the Salon

The French writer and philosopher Denis Diderot is above all known for editing the *Encyclopédie* with Jean d'Alembert. This publication contains is in 35 volumes and was written between 1751 and 1772. In parallel to his project, he wrote reviews of the art at the Salons between 1759 and 1781. His reviews were tinged with a degree of subjectivity and his approach to an artwork was personal and sensitive. Taking Diderot's example, other writers took up criticism and, between 1770 and 1780, they produced many independent publications.

### OBSERVATION QUESTIONS

What technique was used to create these two works?

Look closely at the paintings hanged on the all, which could you have seen before in your opinion?

Who are the people in the pictures? What are they doing?

### DISCUSSION QUESTIONS

What type of event is being shown?

Where do you think it is taking place?

Have you ever visited a place where so many artworks are shown together?

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## FOCAL POINT 2

# The Luxembourg Palace

Marie de' Medici (1575-1642) married Henri IV of France and was the mother of Louis XIII. Following the assassination of the king Henri IV in 1610, in 1615 she asked the architect Salomon de Brosse to design and build the Luxembourg Palace. Although it was not completed until 1631, the queen moved into the building in 1625. Later, the palace was home to a number of princes and princesses: Gaston d'Orléans, the brother of Louis XIII, then his daughters who in 1694 gave the palace to Louis XIV, king of France from 1643 to 1715. On Louis XIV's death, the palace passed to the regent Philippe d'Orléans (1674-1723).

Luxembourg Palace was temporarily used as an exhibition space by the contemporaries of Louis XV (r. 1715-74) and Louis XVI (r. 1774-92). In 1750 it became the first museum in France to be opened to the public when the director of the King's Buildings, Charles François Paul Lenormant de Tournehem (1684-1751), decided to display 99 paintings from the royal collections there. Entry to see the works, however, was restricted, being open only twice a week. In 1779 the Cabinet du roi (King's Cabinet) at the Luxembourg Palace was closed as the building was given to the Comte of Provence, the brother of Louis XVI.

During the Revolution, the palace was turned into a prison, allocated to the Directoire in 1795, and then to the Senate in 1799. It has maintained this parliamentary function until the present day, save for short periods, in parallel with which it has also continued to be used for exhibitions. During the 19th century it was called the Musée des artistes vivants (Museum of Living Artists), for, while works of the artists of the past were exhibited in the Louvre, the Luxembourg Palace showed works by such contemporary artists as David, Girodet, Vernet, Prud'hon, Guérin, Ingres and Delacroix.

Today the Luxembourg Palace is the seat of the Senate, which decided to restart use of the building as a museum in 1979. And at the instigation of the Senate, since 2000 the museum has been a stimulating exhibition space. It does not have a permanent collection and so hosts a series of temporary collections, presenting different artists and themes twice a year. To create its shows, it receives works on loan from museums in France and abroad.

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# ACTIVITY

## LEVEL: CYCLE 1

### OBJECTIVES

In this activity the pupils' work is split into two parts. First, they will engage in a manual task in which they produce a work (of any size and using any technique), then they will be asked to consider the works displayed in their classroom like at the exhibition in the **Salon**.

### DESCRIPTION OF THE ACTIVITY

1. Explain the Salon and how it was organised to the pupils.
2. Using the engravings by Martini, presented in sequence, ask the pupils to consider how the Salon was organised in the 18th century (Where are the sculptures? What size are the paintings? What are the criteria for arranging setting one work next to another?)
3. Ask the pupils to create their own Salon. First, each should create their own work (a clay or cardboard sculpture, a drawing, painting, etc.). The theme and format of the works is for the pupils to decide as the idea is to have works of different formats to exhibit.
4. Once the manual work is completed, which can take several lessons if needed, the pupils should organise the display of the works themselves. They will have to compare the formats and decide whether to hang or just position their works in the classroom depending on their size and subject.

# ACTIVITY

## LEVEL: CYCLE 2 AND 3

### OBJECTIVES

Working together as journalists and art critics, the pupils will produce a gazette that will describe their experience of the exhibition. In groups or individually, they are encouraged to consider their visit, and to discuss with others what they saw, liked, disliked, etc.

### DESCRIPTION OF THE ACTIVITY

- 1.** The activity needs to be prepared before the visit to the exhibition. The pupils are told that in order to create a journal or booklet of their visit, they need to find out how the exhibition is organised and the information provided to the public (via the devices proposed, written texts, touch screens, etc.).
- 2.** During the visit to the exhibition, pupils should identify the works they wish to mention in their journal. They can take notes and, if allowed, photographs. The activity can be carried out individually or in groups, in accordance with the teacher's wishes.
- 3.** In the classroom after the visit, the pupils should share the information they discovered. Each group is then given a theme on which to write an article so as to create a series of different articles. Similarly, each group writes a critique of a work chosen during the exhibition or from the list of works in the manual to be included in their journal.
- 4.** The set of articles and critiques are assembled to create a gazette of the exhibition. Depending on the manner in which it is to be created and the resources available, either a single copy can be produced for the class or one for each pupil.

# SEQUENCE 3

## The Birth of the musée du Louvre

*During the 18th century, the concept of a museum took root across the European continent. For example, in London the British Museum opened to the public in 1759. In France, , the Salon of 1747 and the pamphlet published by the art critic Étienne La Font de Saint-Yenne (1688-1771), underlined the need to open a museum that would show the royal collections to the public. As a result, Charles François Paul Lenormant de Tournehem, the director of the King's Buildings, the service that looked after the royal buildings, organised an exhibition of 99 paintings from the royal collections at the Luxembourg Palace..*

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### A PLANNED MUSEUM

With the coronation of Louis XVI in 1774 (he ruled till 1792), a development occurred in France's artistic policy. The Comte d'Angiviller (1730-1809) was appointed director of the King's Buildings the same year, whose mission throughout the king's reign was to acquire ancient and contemporary works of art with the idea of opening a museum in the Louvre Palace where they could be exhibited.

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### THE OPENING OF A MUSEUM BY THE REVOLUTIONARY REGIME

In 1789 it seemed that everything was ready for the museum so desired by the Comte d'Angiviller to open - but the project dragged on. Following the French Revolution, the new government decided to continue with the plan and a committee was set up to take the project to fruition. The museum was due to open on 10 August 1793, a symbolic date that celebrated the fall of the monarchy the year before. However, the plan was too ambitious and the opening was postponed for several months.

**Image reference: Allegory on the Installation of the Museum in the Grand Gallery of the Musée du Louvre (pg. 23)**



# SEQUENCE 3

## The Birth of the musée du Louvre

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### THE NAPOLEON MUSEUM

The museum opened and was known as the Muséum central des Arts (today the musée du Louvre), and the collections were enhanced with booty seized during the Revolutionary Wars. A new director of the museum, Dominique Vivant Denon (1747-1825), was appointed in 1802, who pursued an acquisition policy for the museum across Europe. He was facilitated in his task by Napoleon's military campaigns. In 1803 he decided to rename the museum the musée Napoléon after Napoleon Bonaparte (1769-1821), who had himself crowned Emperor of the French in 1804. Following Napoleon's downfall in 1814 and the restoration of the monarchy in France, some of the Louvre's collections were restored to the countries from which they had been removed during the Napoleonic Wars. However, the universal vocation of the museum had come into being.

**Image reference:** *Napoleon I (pg. 25)*

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### A UNIVERSAL MUSEUM

The history of the Louvre continued after Napoleon's defeat in association with the various political regimes that ruled France. Beginning in the 19th century, as a result of archaeological and anthropological expeditions, the collections accepted objects from other cultures and eras than those that comprised the royal collections. The Louvre grew on encyclopaedic principles, pioneering the idea that has directed the creation of the Louvre Abu Dhabi: that the museum's collections are universal in nature.

## 9. Allegory on the Installation of the Museum in the Grande Galerie of the Louvre



© RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

### Allegory on the Installation of the Museum in the Grande Galerie of the Louvre

Jean-Jacques Lagrenée  
(Paris, 1739-Paris, 1821)

1783

*Oil on paper, mounted on canvas*

Paris, musée du Louvre,  
Department of Paintings, RF 1998-6

### Description of the work

This painting shows a group of figures around the portrait of the Comte d'Angiviller (1730-1810), who was the director of the King's Buildings from 1774. The allegorical female figures are: Painting (holding brushes), Charity (with the cornucopia), and Eternity (who can be recognised by a ring of snakes). On the right a young winged man symbolises the Genius of the Arts and holds back a curtain to reveal a perfectly recognisable painting gallery: this is the Gallery of Apollo in the Louvre Palace. In it we can see two young cupids transporting a painting in the cycle of The Life of St Bruno painted by Eustache Le Sueur (1645-48) and purchased by the Comte d'Angivillers for the royal collections in 1776. On the left of the picture, behind the allegory of Painting, stands another recognisable artwork: the statue of Jacques-Bénigne Bossuet (1627-1704) by Augustin Pajou, dated 1779.

This painting is an illustration of the great project led by the Comte d'Angiviller as director of the King's Buildings: the creation of a "Muséum" in which the royal collections could be exhibited to the public in the Grande Galerie of the Louvre. In 1783, the year that this painting was presented at the Salon as a tribute to the Comte's plan, the project experienced a sudden acceleration when he decided to limit the architectural requirements in order to exhibit the collections sooner. The museum eventually opened in 1793, during the revolutionary period.

### OBSERVATION QUESTIONS

How many works can you see? What are the different arts represented?  
How many people do you see in the painting? Look at them and describe their clothing / appearance.  
What are the figures in the foreground doing? And in the background?

### DISCUSSION QUESTIONS

Where do you think the scene takes place?  
And who are the people you can see?  
What do you think they are saying?

## 10. Cabinet



### Low cabinet decorated with pietre dure inlay

c. 1770

*Structure of oak, ebony veneer,  
marquetry of tortoiseshell, brass and pewter,  
panels of pietre dure (hardstone) inlay,  
bronze gilt, marble*

*Paris, musée du Louvre,  
Department of Decorative Arts, OA 5448  
Former collection of the Duc d'Aumont*

© Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola

### Description of the work

This small cabinet with an ebony veneer bears the stamp of Joseph Baumhauer, one of the *ébénistes* who worked for **marchands-merciers** (merchants of luxury objects) during the 18th century. The cabinet has bronze mouldings and is richly decorated with marble and pietre dure. The single door is framed by Boulle marquetry, after the name of the master *ébéniste* (cabinetmaker) who worked for the court of Louis XIV (r. 1638-1715). The façade is decorated with 15 panels of polychrome stones illustrating flowers or birds perched on branches. This type of furniture was highly appreciated by collectors in the second half of the 18th century, which is why so many were made.

This particular cabinet belonged to the Duc d'Aumont (1709-1782), a lover of rare stones and marbles, who owned several pieces of furniture decorated with marquetry and pietre dure. On his death in 1782, a large public sale was held and all of Parisian society admired his collections. Louis XVI (1754-1793) bought fifty lots with the aim of filling the future galleries of the Muséum being prepared at the Louvre. Another set of marble pieces from the same collection is presented in this exhibition, close to this cabinet.

### OBSERVATION QUESTIONS

What materials is this cabinet mainly built out of?  
How is the decoration organised? What does it remind you of?  
How many birds and flowers can you see on the façade? Describe how they look like.

### DISCUSSION QUESTIONS

What could this cabinet have been used for?  
Who might it have belonged to?  
What would you keep in a cabinet like this?

# 11. Napoleon I



© RMN-Grand Palais (musée du Louvre) / Stéphane Maréchal

## **Napoleon I**

Lorenzo Bartolini  
(Vernio, 1777-Florence, 1850)

**1805**

*Bronze*

*Paris, musée du Louvre,  
Department of Sculptures, MR 3327*

## **Description of the work**

This bronze bust is of Napoleon I (1769-1821), emperor of the French from 1804 to 1814. His portrait is idealised with smooth and symmetrical features. He wears a laurel crown, like the conquerors of Roman Antiquity, with the victor's ribbon lying over both shoulders.

The portrait was commissioned by Dominique Vivant Denon (1747-1825), director of the Musée central des Arts (later Musée du Louvre) in 1802. It was the first commission the director made for the museum, which was renamed the Musée Napoléon in 1803, and was initially placed in the entrance. The bust was put in place on 15 August 1805, St Napoleon's day and a national holiday.

The new museum director searched all of Europe for pieces to exhibit, in accordance with the revolutionary acquisition policy. He based the opening hours of the museum on a 7-day week: the public could visit on Saturday and Sunday, the cleaning was done on Friday, and from Monday to Thursday the museum was open to foreign visitors (on diplomatic travel in particular) and copyists.

From 1800, Napoleon lived in the Tuileries Palace (destroyed in 1871) which stood adjacent to the Louvre. He made use of the new museum as a setting for ceremonies related to the freshly created French Empire.

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## **OBSERVATION QUESTIONS**

What material is the bust made from?

Why does it have a blue tint?

What are the particular characteristics of this figure?

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## **DISCUSSION QUESTIONS**

Who could this person be? What is his place in society?

What impression does he make on you?

## 12. Barberini Vase



**Vase,  
known as the Barberini Vase  
1239-1260**

Syria (Damascus or Aleppo)

*Copper alloy, engraved and inlaid design*

*Paris, musée du Louvre,  
Department of Islamic Art, OA 4090*

© Musée du Louvre, Dist. RMN-Grand Palais /Claire Tabbagh /  
Collections Numériques

### Description of the work

This inlaid metal vase dates from the 13th century and is unique in terms of its form. It bears a dedication to the last Ayyubid sultan of Aleppo and Damascus, al-Nasir Salah al-din Yusuf II (c. 1228-after 1260). The lower section of the vase is decorated with medallions containing hunting scenes, amusements and the training of the military elite. The vase was part of the collection of Pope Urban VIII Barberini (1568-1644). Due to the diligence of Italian merchants in the East, many pieces of Islamic art entered Italy. In 1899 the vase was purchased by the Louvre and joined the museum's collections.

At the end of the 19th century, European interest in Islamic art grew and the first important collections were formed by including works inherited from royal collections and with purchases made by collectors in Islamic countries. The Department of Decorative Arts at the Louvre was keen to create a collection of Islamic art and in 1905 the museum had its first dedicated room. Its policy to enrich the collection and exhibit the arts of Islam led to the opening of the Department of Islamic Art in 2012, of which this piece is a highlight.

### OBSERVATION QUESTIONS

What material is this vase made of?

Describe its shape. Have you seen other vases like it? Compare it to other vases you have seen in the exhibition.

What kind of decorative motifs are used on the vase?

### DISCUSSION QUESTIONS

Who could this vase have belonged to?

What might it have been used for?

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## FOCAL POINT 3

# The Louvre Palace

In 1190 Philippe-Auguste, king of France from 1179 to 1223, took the decision to fortify the city of Paris. One of the weak points of the fortification system was at its junction with the River Seine, so it was on this spot that he ordered the construction of a defensive fort. This garrison fortress was the first stage in the history of the Louvre. Surrounded by a densely built city, however, the fort quickly lost its defensive function and so Charles V (r. 1364-80) decided to transform it into a royal residence.

During the reign of François I (r. 1515-1547), Paris became the king's primary residence so he wished to have the Louvre renovated to meet the tastes of the period, but it was only during the reign of his son, Henri II (r. 1547-1559), that the initial works were undertaken, supervised by the architect Pierre Lescot. His work was marked by the adaptation of the building's ancient forms to modern taste. To the west of the palace, Catherine de' Medici (1519-1589), the wife of Henri II, ordered the construction of a pleasure palace designed originally to be completely independent of the Louvre. This was the Tuileries Palace, which was destroyed during a fire in the 19th century.

Henri IV (r. 1589-1610) returned to Paris in 1594, whereupon he wished to state his presence in the capital with a series of large works of which the Louvre was a part. One of his developments was the Grande Galerie that linked the Louvre with the Tuileries Palace as part of his desire to turn the two buildings into a large, single palatial residence. Under his grandson Louis XIV (r. 1643-1715), the focus was on the Louvre during the early period of the king's reign before he shifted his attention to Versailles. This marked the moment that the Louvre Palace was transformed from a royal residence to accommodation for the members of the Académies. From 1737, the Louvre was the setting for the Royal Academy of Painting and Sculpture and for the exhibition of art, the Salon.

During the 18th century, several ideas were proposed for the use of the Louvre Palace - as a setting for the royal library, the royal collections and opera. These ideas were brought together in the "Muséum" project that resulted with the opening of a Muséum central des Arts in the Louvre in 1793, during the revolutionary period. Dominique Vivant Denon (1747-1825) was appointed director of the Muséum in 1802, which he decided to rename the Musée Napoléon in 1804 as a tribute to Napoléon Bonaparte (1796-1821), the emperor of the French. Vivant Denon carried through a highly ambitious acquisitions policy to enhance the collections of the museum with works from across Europe. Later governments, during the Second Republic, Second Empire and Third Republic in the 19th century, lent their support to the standing of the Louvre museum. Various architects improved the rooms of the palace so that they would function suitably as exhibition spaces.

At the start of the 20th century, the Louvre Palace was partly occupied by different administrations, such as the Ministry of Finance, which remained there until 1986. In 1905 the Marsan Pavilion and its adjacent wing were ceded to the association the Union central des Arts décoratifs, whose purpose is to promote the applied arts. The "Grand Louvre" project championed by President François Mitterrand (1981-1996) who saw the museum occupy the greater part of the building. The objective of the project was to welcome visitors to the museum through a central entrance built beneath ground level, above which lies the Cour Napoléon and the glass pyramid designed by I. M. Pei and opened in 1989. In 2012 a new museum department was opened dedicated to the Arts of Islam. The creation of a satellite of the Louvre in the city of Lens in northern France, also in 2012, and the project of the new museum in Abu Dhabi inaugurated in 2017 are important aspects of the development of the musée du Louvre beyond its traditional walls and of the institution's international influence.

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# ACTIVITY

## LEVEL: CYCLE 1

### OBJECTIVES

In this activity, the pupils are asked to consider the notion of “allegory” so as to be able to personify a concept. Discussion between them should allow them to guess the allegory they have each chosen.

### DESCRIPTION OF THE ACTIVITY

1. Present a reproduction of the painting by Lagrenée seen during the exhibition and stimulate a discussion about the characters shown (How many are there? What do they resemble? What are they doing? Who are they? Are they real?). Then introduce the notion of allegory. In this painting, the female and male figures represent ideas. To understand the notion of allegory: There are modern cartoons that represents metaphors for kids in simple way. For example, there is a film called Inside out that personify human emotions in fun cartoonic characters.
2. Ask the pupils to consider the idea of allegory and make a list of concepts that might be personified (such as painting, abundance, music, strength, courage, justice, the genius of the arts, love, nature, etc.).
3. Ask the pupils to represent these concepts by drawing their own chosen allegory or by adding details to a printed silhouette to make it identifiable. In addition, they can choose an element that represents this allegory.
4. They should then try to guess the others’ allegories. Their works in the classroom depending on their size and subject.

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# ACTIVITY

## LEVEL: CYCLE 2 AND 3

### OBJECTIVES

This activity introduces pupils to the idea of a “universal museum”. They should each offer a definition of what they think it is using their own research and the information they learned during the exhibition visit. They should then compare their definitions. Each one is asked to imagine their own universal museum by imagining a list of suitable works to show.

### DESCRIPTION OF THE ACTIVITY

1. Ask the pupils to research the notion of a universal museum as it is presented in the last section of the exhibition (sources: the exhibition itself, newspaper articles about the LAD, the site of the Louvre, etc.). They should then compare their results (What objects does it contain? Who is it for? What are a universal museum’s objectives, missions and goals?, etc.).
2. Each pupil is asked to imagine his or her own universal museum based on the definition arrived at in class.
3. They then create their own universal museum collection, either in groups or individually, with help from what they find on internet, in newspapers, with photos, and so on. They create a list of imaginary works they would like to exhibit in it.
4. Each reports on his or her museum, explaining the choices made.

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# CHRONOLOGY

- 1190** Philippe Auguste, king of France from 1180 to 1223, orders the construction of the Louvre fortress to defend Paris upstream of the city.
- ABOUT 1365** The fortress is transformed and turned into a more comfortable residence, Charles V, king of France from 1364 to 1380, installs his “library” of more than 900 manuscripts.
- 1595** Henri IV, king of France from 1589 to 1610, decides to create 27 lodgings for artists, craftsmen and scientists on the lower floors of the **Grande Galerie** at the Louvre to encourage the development of the arts in France.
- 1643** On the death of his father Louis XIII, Louis XIV becomes king of France at the age of four. Until he reaches adulthood, the regents of the country are his mother, Anne of Austria, and Cardinal Mazarin. On the death of Mazarin in 1661, Louis decides to rule alone, without a prime minister.
- 1648** Foundation of the Royal Academy of Painting and Sculpture on the model of the Italian **Accademia di San Luca**.
- 1671-1680** Construction of the **Grand Appartement** du roi (King’s State Apartment) in the north part of the stone palace, built around the original Versailles hunting lodge left to Louis XIV by his father, Louis XIII.
- 1678-1684** Construction and decoration of the Hall of Mirrors or Grand Gallery at the Palace of Versailles, directed by the architect Jules Hardouin-Mansart (1646-1708) and painter Charles Le Brun (1619-1690).
- 1681** Louis XIV chooses paintings to be transferred to Versailles from the royal collection in the Louvre, in particular masterpieces to be exhibited in the suite of rooms in the Grand **Appartement du roi** (King’s State Apartment).

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# CHRONOLOGY

- 1682** Louis decides to move to Versailles on a permanent basis, together with his court, and to establish the seat of government there.  
Fitting out of the Cabinet of Medals or Curiosities at the entrance to the **Grand Appartement du Roi** (State Apartments) at Versailles. This eight-sided room crowned by a cupola was dedicated to the king's collection of coins and medals, as well as to other kinds of works of art and precious objects.
- 1683-1686** Seventeen sculptures copied from ancient works were made, mostly by sculptors at the Académie de France in Rome, and placed around Latona's Parterre, a central part of the gardens at the Palace of Versailles.
- 1685** Louis XIV enlarges his **Petit Appartement de collectionneur** (Collector's Apartments) at Versailles where he builds a small gallery for his collection of paintings.
- 1692** Installation of the Royal Academy of Painting and Sculpture at the Louvre.
- 1715** Death of Louis XIV. Philippe, duke of Orléans, becomes regent until the coronation of Louis XV, the great-grandson of Louis XIV, in 1722.
- 1737** The Salon is held each year in the Salon Carré at the Louvre, then, from 1751 onwards, every two years.
- 1750** The director of the King's Buildings, Charles François Lenormant de Tournehem (1646-1751), decides to organise an exhibition of 99 paintings from the royal collection in the Luxembourg Palace.
- 1759-1781** The philosopher Denis Diderot (1713-1784), the supervisor of the Encyclopaedia, writes the reviews of the Salons.
- 1774** Death of Louis XV; he is succeeded by his grandson Louis XVI.
- 1779** The king's paintings are no longer exhibited in the Luxembourg Palace.
- 1782** The Comte d'Angiviller (1730-1810), director-general of the King's Buildings, acquires an outstanding set of marble columns and vases in semiprecious stone at the sale of the duke of Aumont for the Muséum he plans to open at the Louvre.

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# CHRONOLOGY

- 1789** Start of the French Revolution and of the crisis of the French monarchical system.
- 1792** The fall of the monarchy and imprisonment of Louis XVI, followed by his execution in January 1793.  
The Assembly of the National Convention confirms the lodgings that it has allocated in the Louvre but only for “draughtsmen, painters and sculptors”. The craftsmen and scientists are obliged to leave.  
The Royal Academy of Painting and Sculpture is suppressed.
- NOVEMBER 1793** The Muséum is opened in the Louvre for a few weeks.
- 1794** The Muséum reopens in February.  
The first paintings to enrich the Louvre’s collections are seized in Flanders.
- 1801-1806** The artists living in the Louvre are obliged to leave their workshops.
- 1802** Dominique Vivant Denon (1747-1825) is appointed director-general of the Musée central des arts.
- 1827** The musée Charles X opens 8 new rooms in the Musée royal dedicated to Egyptian and Graeco-Roman antiquities. The Egyptologist Jean-François Champollion (1792-1832) writes the first booklet describing its contents.  
Creation of the musée Dauphin at the Louvre, devoted to “the history and customs of the peoples” of Oceania and the Americas, which displays the relics of the shipwreck of the Lapérouse expedition. Accountable to the Ministry of the Navy, the museum becomes the musée de la Marine in 1837, though remaining at the Louvre.
- 1838** At the instigation of Louis-Philippe, king of the French from 1830 to 1848, a Musée espagnol is opened at the Louvre, exhibiting 83 Spanish paintings.
- 1847** Opening of the Musée assyrien at the Louvre, attached to the Department of Antiquities. This is the first public museum of works of the architecture and art of ancient Mesopotamia.
- 2012** Opening of nine new spaces at the Louvre dedicated to the collections of the Arts of Islam.  
Opening of a branch of the Louvre in the French city of Lens.
- 2017** Opening of the Louvre Abu Dhabi.

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# GLOSSARY

- ALLEGORY** An allegory is the representation of an idea, a thought in images. It allows a concept to be personified. Artists liked to use allegories to personify virtues (such as prudence, temperance, strength of mind and justice), emotions and characteristics (anger, strength, etc.) and ideas (painting, abundance, eternity, and so on).
- BASS VIOL** An ancient instrument, not unlike a cello, that was held between the legs when played. The neck of the instrument was fitted with frets and pegs made of metal, ivory or wood were used to adjust the four strings.
- BCE** Abbreviation for "Before the Common Era". This is used as an alternative to BC (Before Christ). Use of BCE is now preferred.
- CABINET** A cabinet is a luxury piece of furniture with drawers and compartments enclosed behind doors. It stands on a sometimes independent base and is used to hold precious objects. The manner in which it is decorated varied with fashion and the period. During the second half of the 18th century, cabinets were small but richly decorated pieces that were are very much sought after by collectors.
- CABINET OF MEDALS OR CURIOSITIES** Fitted out in 1682 in the Palace of Versailles, this room held collections of precious objects belonging to Louis XIV (r. 1643-1715). To enter it, one passed through the Salon de l'Abondance (Hall of Plenty), one of the rooms in the **Grand Appartement** (State Apartments). Today, the Cabinet of Medals no longer exists.
- CABINET OF PAINTINGS** The principal area of the Louvre Palace in which the paintings in the royal collections were held. Louis XIV used the Cabinet of Paintings to choose the works he wished to take with him to the Palace of Versailles.
- CE** Abbreviation for "Common Era". This is used as an alternative to AD (Anno Domini). Use of CE is now preferred.
- CONVENTION** An assembly formed during the French Revolution which installed the First Republic in France, on 21 September 1792. It governed the country until 1795, when it was replaced by the Directoire.

<b>COPYISTS</b>	People who make exact copies of manuscripts or works of art. Copying was an exercise carried out by artists as it enabled them to practice.
<b>CYCLOPS</b>	Mythological giants who had a single eye in the middle of their forehead and were said to live in Sicily. Polyphemus was a Cyclops and the son of Poseidon. In mythology, Polyphemus was in love with the nymph Galatea, but Galatea was in love with the shepherd Acis. In jealousy, Polyphemus killed Acis by crushing him with a rock from Mount Etna, the volcano on Sicily.
<b>DIRECTOR OF THE KING'S BUILDINGS</b>	This director was responsible for all works requested by the king in the royal residences. The director was assisted by the king's Chief Architect and Chief Painter. Given the number and size of the royal commands, the director was in charge of organising royal artistic commissions and thus had a great influence on the contemporary artistic scene.
<b>DIRECTOIRE</b>	The political entity in France that replaced the Convention and existed until 1799. The Directoire consisted of five members and held executive power in the country.
<b>ENCYCLOPÉDIE</b>	The Encyclopédie (encyclopaedia) was a publication in 35 volumes drawn up between 1751 and 1772. It was edited by Denis Diderot (1713-1784) and Jean Le Rond d'Alembert (1717-1783). The articles it contained were written by a total of 150 scholars of all disciplines.
<b>GUARD OF THE KING'S PAINTINGS AND DRAWINGS</b>	The person in charge of the Cabinet of Paintings and, as such, responsible for looking after and enhancing the royal collections.
<b>GRAND APPARTEMENT DU ROI (KING'S STATE APARTMENTS)</b>	The Grand Appartement, construction of which began in 1671. The Grand Appartement is in the northern part of the Palace of Versailles. It comprises a suite of 7 ceremonial rooms used for official occasions. During the daytime the Grand Appartement was open to all and it was possible to see the king and his family pass through it on their way to the Royal Chapel.
<b>MARQUETRY</b>	A form of inlaid decoration using small pieces of wood and other materials like metal, of different colour. The carefully shaped pieces of wood or other materials were applied on a surface in thin sheets to create patterns or designs. The term marquetry refers to both the finished work and the technique.
<b>MORCEAU D'AGRÉMENT (AN ACCEPTANCE PIECE) AND MORCEAU DE RÉCEPTION (A RECEPTION PIECE)</b>	An artist who wished to enter the Royal Academy of Painting and Sculpture had to first have an example of his work (the morceau d'agrément) accepted as being of sufficient quality. If the work was approved, the director of the Académie would give the student a subject for another work to be completed within a certain period (the reception piece). The piece may have been a painting, sculpture or engraving, depending on the artist's speciality, and, if approved, would give the artist the right to call himself an Académicien and to teach.

<b>MUSES</b>	The muses were nine female divinities from Antiquity, each of whom was associated with an art or science: Clio, the muse of history; Euterpe, the muse of music and a flute player; Thalia, comedy; Melpomene, tragedy; Terpsichore, lyrical poetry and dance; Erato, love poetry; Polymnia, pantomime and rhetoric; Urania, astronomy and astrology; Calliope, epic poetry.
<b>MUSETTE</b>	A wind instrument that operates on the same principle as a bagpipe. It has a sack filled with air by a bellows; the sounds are emitted inside pipes by vibrations created by the passage of the air.
<b>NYMPH</b>	In Graeco-Roman mythology, nymphs are female divinities associated with rivers, woods and mountains. Galatea was a nereid (sea nymph) who lived on the shores of Sicily. She was courted by the Cyclops Polyphemus but was in love with the shepherd Acis.
<b>PAMPHLET</b>	A contentious or satirical essay or article in prose or verse written to censure or accuse a either person or a situation. The argument is often short, cutting and aggressive, and based on an understanding of the reality of the time. In 1746, the pamphlet titled <i>Réflexions sur quelques causes de l'état présent de la peinture en France. Avec un examen des principaux Ouvrages exposés au Louvre le mois d'Août 1746</i> , written by Étienne La Font de Saint-Yenne (1688-1771) on the Salon of the same year, disapproved noting deprecated a certain decline in the state of art.
<b>PIERRE DURE (PIETRA DURA)</b>	Precious and semiprecious stones, also called gemstones. Louis XIV owned a large collection of vases in different sorts of semiprecious stone. The stones could also be used to decorate furniture using the technique of stone marquetry (pietra dura) invented in Florence, Italy, in the 16th century.
<b>ROYAL ACADEMY OF PAINTING AND SCULPTURE</b>	The Royal Academy of Painting and Sculpture was founded in 1648 with the purpose of providing young painters and sculptors with artistic training and an intellectual education. The Académie was also the seat of debates on art between its members. It was given responsibility for organising the Salon, originally each year, and later every two years. In 1692, the Académie had its offices in the Louvre Palace.
<b>SALON</b>	During the 18th century, the Salon was an official exhibition open to the public organised by the Royal Academy of Painting and Sculpture. The name Salon was derived from the setting in which it was held as from 1725: the Salon Carré in the Louvre Palace. Only members of the Academy were allowed to show artworks at the Salon.
<b>SÉNAT (SENATE)</b>	One of the two Assemblies (the other being the Assemblée nationale) in the French parliament. The Sénat represents legislative power. Its composition has changed notably since the French Revolution.

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# PRACTICAL INFORMATIONS

## GENERAL INFORMATION

Educational activities are offered in **Arabic, English and French**  
**Sunday, Tuesday, Wednesday and Thursday, at 9:30am**  
Museum is **closed on Mondays**  
**Guided Tours:** 60 minutes. **Workshops:** 90 minutes

## CONTACT US!

**To plan your visit:** <https://www.louvreabudhabi.ae/en/visit/plan-your-visit>  
**Contact the Call Centre:** 600565566

## QUESTIONS?

**Contact Louvre Abu Dhabi Education Department:**  
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