

“ REVEAL OUR
TRUE
FACES,”



GLANCES

By committing to sponsoring a chosen work of art, you enable its restoration which has become necessary in order to admire these eternal artworks in their original condition.



ALEXANDRE de VOGÜÉ
CO-MANAGER

We contemplate a stone or marble block shaped by the talent of a man, the sculptor. Expression of the artist, the work of art appears before our eyes as a still being, of which the stone has frozen the least movement.

In Vaux-le-Vicomte, since August 17 1661, time also seems to have been suspended. Just imagine ! 350 years gazing upon the course of the seasons, contemplating the sky, marveling at the suns' reflection on the water, admiring so much beauty.

When you take a close look at these sculptures, they reveal expressive beings, only witnesses of centuries past. Bernini was said to « make marble palpitate ». Before our eyes the expression, the tension come alive through the light and dark tones.

Just as the contemporary photographer Jörg Bräuer (whose works will be presented at Vaux le Vicomte from July to September, 2015) imagines it, these characters seem to be expressing themselves in silence: an invisible link unites them, that of an inaudible conversation, accentuated by the ambient silence. The exhibition « Silent Conversations » speaks of his view on artworks that, instead of being fixed, continue to adorn the place by inspiring emotions and feelings.

Vaux le Vicomte's gardens, a majestic open-sky décor, illustrates the subtle alliance between stone and vegetals. «It was a land which I considered as my home, on which I wished to leave traces of my condition». Nicolas Fouquet wished to make Vaux a symbol of his influence, fortune and taste. An enlightened amateur of the arts, a bold and visionary man, he selects the best sculptors of his time: Michel Anguier, Philippe de Buyster, François Girardon, Mathieu Lespagnandelle, Thibaut Poissant

AUGUSTE RODIN LOVED TO EVOKE THE « INFINITE SPLENDOR OF ETERNAL THINGS ».

Altered by the ravages of time, this sculpted stone or white marble *decor* has suffered greatly from being outdoors and exposed to humidity, micro-organisms, etc. Thanks to your commitment by sponsoring a chosen artwork, you enable a restoration which has become necessary in order to admire these eternal artworks as they were in their initial condition. Restoring the 17th century statues in 2015, year of the 400th anniversary of Nicolas Fouquet's birth, is also a way to pay tribute to the man who made Vaux le Vicomte a Palace of the Arts and a source of inspiration for more than three centuries.

We thank you for your generosity.

Alexandre de Vogüé

“SCULPTURE
GIVES MARBLE
A SOUL”

FRANÇOIS RENÉ de CHATEAUBRIAND

SCULPTURE: ONCE UPON A TIME



DAVID (1501-1504)
MICHELANGE

FROM ANTIQUITY TO THE RENAISSANCE

ANCIENT GREEK ART ESTABLISHED SCULPTURE AS THE REPRESENTATION OF A HIGH IDEAL, A PLASTIC PERFECTION ADMIRIED BY ALL.

As of the 15th century, the Renaissance sees the emergence of art collectors passionate about this art of representation: sculpture is no longer an element of decoration but a work of art in itself. Representing the gods is no longer enough: senators and dignitaries become models for this booming art form.

FROM THE RENAISSANCE TO THE 17TH CENTURY

NOURISHED BY THE ANTIQUE IDEAL WHICH INSPIRED PRECISE MODELING, THAT OF A PERFECT MUSCULATURE WHICH HE LEARNT TO REPRESENT THANKS TO A SENSITIVE KNOWLEDGE OF ANATOMY,

Michelangelo (1475-1564) introduces tension and movement in his works: brimming with youth and virility, his *David* perfectly illustrates a movement which is characterized by a natural, balanced, aerial and concentrated posture. One century later, Gian Lorenzo Bernini, also known as Le Bernin (1598 – 1680), developed the movement initiated by his predecessor: feeling and drama are omnipresent (*Apollo and Daphne*). The Italian Baroque style, which is particularly vibrant and dramatic, influenced certain French 17th century sculptors: François Girardon (*the Rape of Proserpina* by Pluto), Pierre Puget (*Perseus and Andromeda*), among others.



APOLLO AND DAPHNE (1622-1625)
LE BERNIN



APOLLO SERVED BY THE NYMPHS (1668)
FRANÇOIS GIRARDON

THE 17H CENTURY OR THE *GRAND SIÈCLE*

AS OF THE MIDDLE OF THE 17TH CENTURY, BECAUSE OF THE INFLUENCE OF THE ROYAL ACADEMY OF PAINTING AND SCULPTURE CREATED IN 1648 UNDER THE REGENCY OF ANNE OF AUSTRIA,

a return to Classical Greek art takes place, an art form which is much more rigorous and imposing than the emotion-filled Italian Baroque art. Antoine Coysevox (*Portrait of the painter Charles le Brun*, 1679), François Girardon (*Apollo served by the nymphs*, 1668) and many others were inspired by this Classicism, which they studied when analyzing paintings by Raphaël and Poussin. Beauty is then defined by precise and well-conceived rules which recall Ancient Greece: shape perfection, balance in proportions, harmony in composition characterize the *Grand Siècle* creations. The *jardin à la française*, a precious chest in which are presented sculptures and statues, is an illustration of this Classical style.

THE ARTISTIC TASTE OF NICOLAS FOUQUET

IN THE 17TH CENTURY, NICOLAS FOUQUET CLEARLY PERCEIVES THE RELEVANCE OF THIS PERFECTLY MASTERED ART:

he seizes the iconographic codes and understands the importance of the Ancient format taken from the Italians, which mixes Beauty, Good and Truth. Sitting on high bases, these statues give rhythm to the entrance of the domain, the alleys, constitute a focal point or form a grove. The allegory inspires the artists and enables the Greek gods to survive: they therefore find a particular place in the Architecture. The allegory consists in using a natural sign or an image instead of an object or the idea you wish to express to reaffirm the personality or the social position of the patron. The privileged material is above all stone because Italian white Carrare marble is very expensive in those days.



FIDELITY
MICHEL ANGUIER

ARTISTIC TALENTS AT VAUX LE VICOMTE

By sponsoring the restoration of one or various statues of Vaux le Vicomte's gardens, you reveal its true face, as it was created in the 17th century by famous sculptors.



MICHEL ANGUIER (1612 – 1686)

The recent discovery of the Vernon stone Juno by Michel Anguier places one of Nicolas Fouquet's favorite artists back on center stage.

Michel Anguier was born in Eu (Normandy, today Seine-Maritime) in 1612 and died in 1686. He was a famous French sculptor of the Grand Siècle (the Great Century, the 17th century). After studying in Paris, he leaves for Rome where he continues his education for another ten years and meets l'Algarde, Poussin and Duquesnoy. Back in Paris in 1651, he teaches at the Royal Academy of Sculpture and works with his brother

(François Anguier) at the mausoleum of Henri, duke of Montmorency, in Moulins. His patrons were the greatest men of their time, among them Nicolas Fouquet. His legacy to the 21st Century contains various works of art including the following non-exhaustive list: the bas-reliefs of Saint-Denis gate, many sculptures for the Château of Vaux le Vicomte, The Nativity of Val de Grâce. He also decorated various personal apartments for Queen Anne of Austria in the Louvre. The Nativity scene at Saint-Roch Church (Paris) is his most famous work of art.

MATHIEU LESPAGNANDELLE (1616 – 1689)

Mathieu Lespagnandelle (1616–1689) was born to Jean Lespagnandelle, a Parisian master carpenter, and Judith Milleville on May 16, 1616 in a Protestant family. At the age of 18, thanks to an education received from his father as well as the recognition for his own talent, he was entrusted the sculpted décor of the anteroom of the Queen and the Cardinal's Cabinet in Château Richelieu. He then worked at Vaux le Vicomte, The Louvre and Versailles. Many of his works can still be seen

today, in particular, in the caves of Vaux and Versailles' park. In 1651, he entered Saint-Luc Academy and in 1665, the Royal Academy of Painting and Sculpture. As of 1663, he sculpted for the Queen Mother at The Louvre, and for the King. His brilliant career on the Royal projects and Parisian churches then continues. Among his major works are the herm figures of Vaux le Vicomte, the Wood Trumpeting Angels of Saint Victor Abbey's organ (today in Saint Germain des Prés Church).



THE NATIVITY IS CONSIDERED AS HIS MASTERPIECE



IN 1645-1649, HE WORKED WITH SARRAZIN ON A SCULPTED DÉCOR FOR CHÂTEAU DE MAISONS LAFFITTE.

HENRI CHAPU (1833 – 1891)

Henri Michel Chapu was born to a modest family. His father was a former carriage driver who became a concierge in Paris. Henri Chapu was a student with James Pradier, Francisque Duret and Léon Cogniet at the School of Fine Arts, which he entered in 1849. He won various prizes, starting in 1851 with the Second grand prize medal in engraving, in 1853, the second grand prize in sculpture and, in 1855, the first grand prize in sculpture, still called the Prix de Rome. His prolific production is often inspired by the Antique. He received numerous

PHILIPPE DE BUYSSTER (ANVERS, 1595 – PARIS, 1688)

Philippe de Buyster is a Flemish sculptor who became French in June 1653. At 11 years old, he became an apprentice to Anvers furniture carver Gillis van Papehove. He married Jeanne Vandalle in Brussels and then established himself in Paris in 1622. One year later, after completing a group sculpture of the Annunciation for the Jacobines Church, he entered the Parisian Master for Painters and Sculptors. He then became responsible for important works for a large number of Churches and convents: Les Feuillants rue Saint-Honoré in 1624, Saint-Nicolas-des-Champs around 1628, Saint-Eustache in 1637... Between 1640 – 1642, under the direction of Jacques Sarrazin, he sculpted important works of art for the façades of

the Louvre, whose architect was Jacques Lemercier. Around 1644-1646, he works at château du Raincy, built by Louis Le Vau for the financier Jacques Bordier. In 1645-1649, he worked with Sarrazin on a sculpted décor for Château de Maisons-Laffitte, built by François Mansart for René de Longueuil. On September 2, 1651, he entered the young Royal Academy of Painting and Sculpture, which enabled him to work for the Royal Buildings under Louis XIV. Alfred Sommier, who particularly appreciated his art works and wished to decorate the «jardin à la française», at the end of the 19th century, bought a few sculptures of the artist from Château de Maisons Laffitte. Since then, they have been exposed in Vaux le Vicomte's gardens.



HIS MARBLE, JOAN OF ARC AND THE VOICES BROUGHT HIM TO THE ATTENTION OF THE PUBLIC AT LARGE.

ERNEST EUGÈNE HIOLLE (1834 – 1886)

Ernest-Eugène Hiolle studied sculpture at the Academic School of Valenciennes before entering the National Superior School of Fine Arts in Paris in 1853, where he was taught by Laurent Séverin Grandfils (1810-1902) and François Jouffroy. He was awarded the Second Rome Prize in 1856 and

First Rome Prize in 1862. He worked for the Opera and Town Hall in Paris and designed works of art inspired by Greco-Roman Mythology, busts and allegoric scenes. Ernest-Eugène Hiolle was a teacher at the Paris School of Fine Arts and a founding member of the French Society of Artists.



MANY OF HIS WORKS CAN STILL BE ADMIRERD TODAY IN THE CAVES OF VAUX AND IN VERSAILLES' PARK.

REVEALING THE ARTWORK AND RESPECTING HISTORY: THE PROCESS OF RESTORATION

Many restoration phases are considered in order to give life to these statues while conserving the patina of age which is the witness of the artwork's history. According to the state of degradation of the statue, these phases are more or less numerous and justify the fact that the Restoration budgets are not the same from one artwork to the next.



LYNDA FRENOIS
CHÂTEAU AND COLLECTIONS
MANAGER

GENERAL OBSERVATION

« In a classified historic monument like Vaux le Vicomte, the decision to restore a work of art is submitted to various clearly defined steps:

First of all, a general observation needs to be made, thanks to the Inventory Sheet which gives information on where the artwork comes from, its creator, when it was created, the materials and dimension, as well as any construction information which could help to understand conservation issues. »

RESTORATION ACTIONS

« Then, the Conservator-Restorer details the first observation and makes a list of the actions to be carried out, in order of priority, according to three different categories:

1ST CATEGORY PRIORITY

A curative conservation is needed because the artwork must be treated against a lichens attack, being separated from its base, a powdery presence on the surface, the splintering of the surface, a partial collapse...

2ND CATEGORY PRIORITY

The original artwork must be kept indoors because the exterior environment is detrimental to its conservation. A cast is then made to create a copy which will be presented in the gardens.

THE QUALITY OF THE SCULPTURE, THE NOTORIETY OF THE ARTIST, THE RESULT OF EARLIER RESTORATIONS AND THE RISK OF LOSING MATERIALS BY BEING EXPOSED TO BAD WEATHER ARE SOMETIMES GOOD ARGUMENTS TO LEAVE CERTAIN SCULPTURES WHICH HAVE BEEN CLEANED AND CONSOLIDATED INDOORS AND PRESENT COPIES IN THE GARDENS. THIS PROCESS HAS BEEN USED IN VARIOUS HISTORIC SITES TO PRESERVE HISTORY WHILE PRESENTING IT TO THE PUBLIC.



3RD CATEGORY PRIORITY

A conservation-restoration takes place: an illusionist consolidation makes the artwork more legible.

PREVENTIVE CONSERVATION WORK:

After the restoration, the near and far environments of the artwork are supervised and analyzed closely in order to make it last longer. For example, certain climatic shocks can be avoided, lichens can be supervised, protections against bird droppings, the stabilization of metal oxydation...»

THE STEPS AND CALENDAR OF THE RESTORATION AT VAUX LE VICOMTE BY LIONEL DUBOIS, CHIEF ARCHITECT OF HISTORIC MONUMENTS.



STEPS	INSTALLATION OF THE WORKS. THE STATUES ARE TREATED IN SITU INSIDE A PROTECTIVE CABIN OR IN A WORKSHOP IF A COPY IS NECESSARY.	DUSTING AND CLEANING WITH MICRO-EXFOLIATION.	CONSOLIDATION OF CRACKS AND PATINA TO HARMONIZE ANCIENT AND RESTORED PARTS.	3D SCAN. THE SCANS MADE ON STATUES AIM AT CREATING PLASTER MODELS, A FIRST STEP TO MAKING COPIES.	THE COPY. FROM THE PLASTER CAST, A COPY IN STONE IS SCULPTED AND THEN EXPOSED IN THE GARDENS.
STATUES	ALL	ALL	ALL	SOME (SEE SHEETS)	SOME (SEE SHEETS)
TIMING	2015 APRIL → 2015 NOVEMBER				

“ REVEAL OUR TRUE FACES ”



LAËTITIA DE CHABOT
RESPONSIBLE FOR
THE DEVELOPMENT
AND SPONSORSHIP

THE RESTORATION PROJECT

In Vaux le Vicomte, each statue has its story and reveals the inspiration of an artist. It evokes an allegory which becomes reality before our eyes: a sensitive reality which echoes our own story.

Apollo, Rea, Fidelity, Strength, Vigilance, Love...: which artwork will succeed in intriguing or moving you? Which will make its fragile voice heard when it speaks to you in these words:

“ Do not remain stone-faced, reveal my true face? ”

CHOOSE THE STATUE WHICH WILL BEAR YOUR MARK AFTER ITS RESTORATION IN APRIL 2015. MORE THAN 60 STATUES LIVE INSIDE VAUX LE VICOMTE'S GARDENS. IN 2015, 26 OF THEM WILL BE RESTORED; THESE ARE THE ONES WE ARE PRESENTING HERE.
THANKS TO YOUR DONATION, TIME WILL ONCE AGAIN BECOME THEIR BEST ALLY.

YOUR SUPPORT AS A PATRON

By sponsoring the restoration of the statues of the Château de Vaux le Vicomte:

- **YOU** give a new life to one or many chosen statues according to what they personally convey for you.
- **YOU** attach your name to the history of a unique artwork for the next 100 years.
- **YOU** preserve a rare heritage which is admired each year by 300,000 visitors.
- **YOU** favor the transmission of a precious know-how, that of the artisans from the chosen restoration workshop who were apprentices before starting to teach the young generation.
- **YOU** inspire other sponsors whose gesture is essential for the preservation and presentation of such works of art to the greatest number.

THE RESTORATION COST

The restoration costs vary from €4,000 to €45,000 per statue, depending on its size, the alterations the sculptures have already experienced and the necessity or not to make a copy. 5 statues need a copy to be made (approximate budget for a copy: €20,000); the original will be presented to the visitors indoors and the copy will be presented in the gardens.

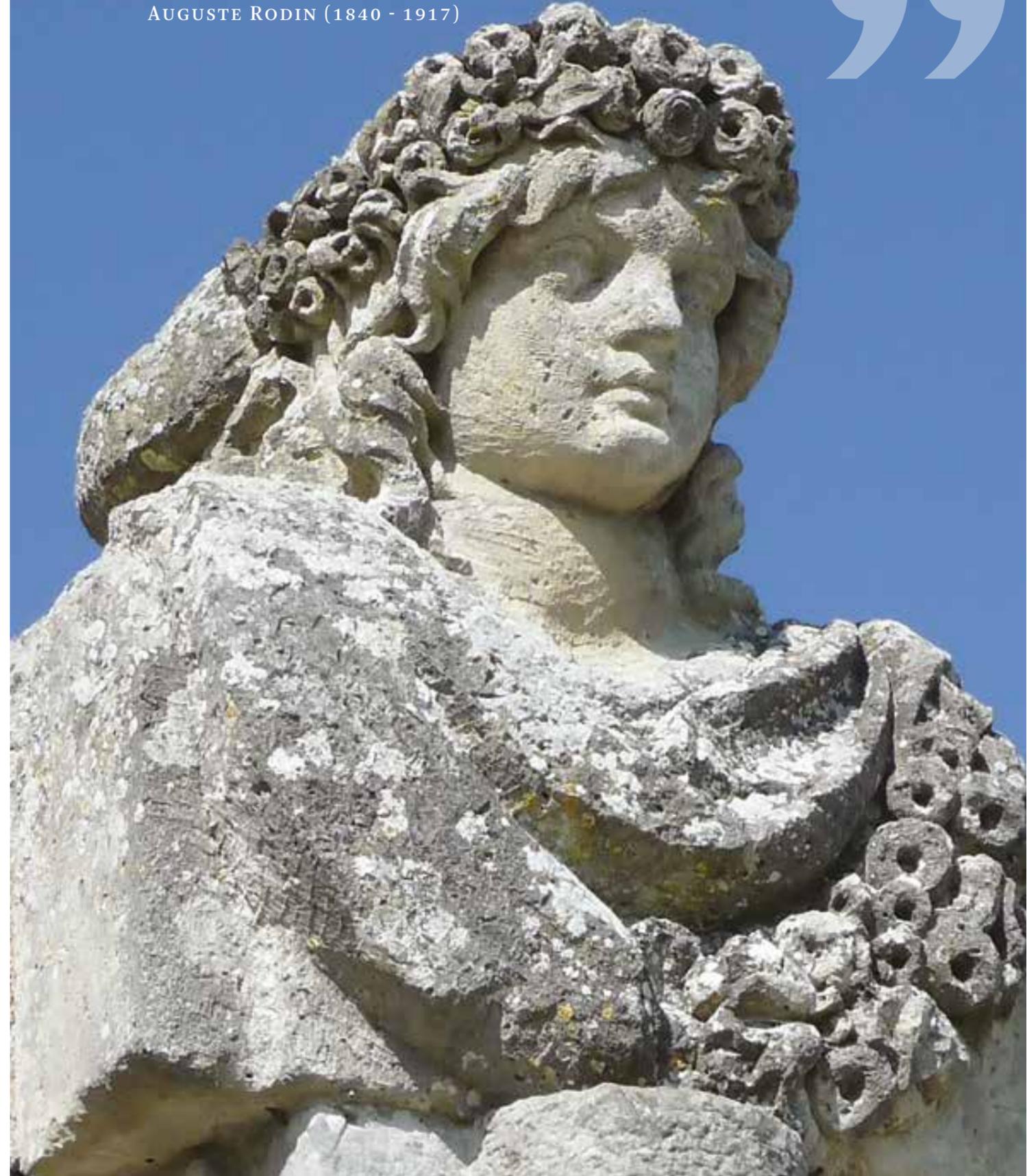
YOUR DONATION

According to the restoration cost, each statue requires a different level of donation. Each statue will have a unique donor except for three statues for which it will be possible to have various donators for one same statue
(see details on each statue's sheet).

WE THANK YOU FOR YOUR GENEROSITY.

“ INTELLIGENCE MAKES DRAWINGS, BUT IT IS THE HEART THAT MODELS ”

AUGUSTE RODIN (1840 - 1917)



“ REVEAL OUR TRUE FACES ”

YOUR DONATION AS AN INDIVIDUAL OR CORPORATE PATRON

ACCORDING TO THE CHOSEN STATUE	DONATION AMOUNT (€)	DONATION AMOUNT (USD)	FOR US PATRONS, TAX DEDUCTIBLE AMOUNT*
	€ 4 000	USD 5 000	USD 4 900
	€ 8 000	USD 10 000	USD 9 900
	€ 20 000	USD 25 000	USD 24 900
	€ 45 000	USD 56 000	USD 55 900

* U.S. based donors can support the 'Château de Vaux le Vicomte' in a tax efficient way through a contribution to the 'American Friends of Château de Vaux le Vicomte's Fund' administered by the King Baudouin Foundation United States (KBFUS – www.kbfus.org). Because KBFUS is a public charity within the meaning of Sections 501 (c) 3 and 509 (a) 1 of the IRC, donors may claim the maximum tax benefits allowed by U.S tax law for their contributions.

YOUR BENEFITS AS AN INDIVIDUAL PATRON

- Your donation will be acknowledged on the sign near the restored statue
- One photo by Jörg Bräuer of the statue(s), signed, titled and autographed by the artist – Format : 29,7 cm x 38 cm (technique : pigment printing)
- Two invitations to visit the works, in the presence of the restorers : *understanding the restoration of a sculpture: talents involved share their know-how.*
- Two invitations to the opening reception of Jörg Bräuer's « *Silent conversations* » exhibit



IF YOU ARE A EUROPEAN PATRON:

For this type of project, the Château de Vaux le Vicomte, a private historic monument with a general interest mission, can receive donations through the Demeure Historique, an association whose missions have been recognized of public utility. The Demeure historique guarantees that your donation will be correctly assigned and that it is fiscally deductible for European citizens from France and Belgium (You will receive a tax receipt within 4 weeks of receiving your check).

IF YOU ARE AN AMERICAN PATRON :

U.S. based donors can support the 'Château de Vaux le Vicomte' in a tax efficient way through a contribution to the 'American Friends of Château de Vaux le Vicomte's Fund' administered by the King Baudouin Foundation United States (KBFUS – www.kbfus.org). Because KBFUS is a public charity within the meaning of Sections 501 (c) 3 and 509 (a) 1 of the IRC, donors may claim the maximum tax benefits allowed by U.S tax law for their contributions.

YOUR BENEFITS AS A CORPORATE PATRON

- Your Corporation's donation is acknowledged on the sign near the restored statue
- A signed, titled and autographed photograph of the chosen statue(s) by Jörg Bräuer – Many sizes are available (according to how you wish to use the photograph – the size can enable an exhibition within your corporation's premises) or a limited edition portfolio with various photographs by the artist.
- Other tailored benefits will be offered to meet your requirements in terms of visibility, client development, employee involvement, to be chosen from the following (within the limit of 20% of your donation):
 - Invitations to visit the works in the presence of the restorers : *understanding the restoration of a sculpture : talents involved share their know-how.*
 - Invitations to the opening reception of Jorg Brauer's exhibit *Silent conversations* », in the presence of select clients and/or employees.
 - Spaces made available to value your business with your customers/providers or to involve your employees



(team day, Christmas Dinner, Company Anniversary, Seminar...)

SHOULD YOU HAVE ANY QUESTIONS

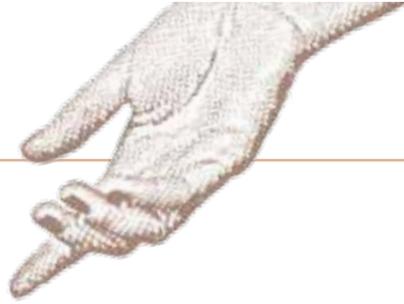
FEEL FREE TO CONTACT
LAETITIA DE CHABOT

DEVELOPMENT AND MEMBERSHIP MANAGER

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MECENAT@VAUX-LE-VICOMTE.COM

CHOOSE YOUR STATUE



By discovering the history of each of these artworks, you become the privileged guest who, as of the 17th century, crossed the threshold of this Palace of the Arts, an unequalled source of inspiration.



FIRST ENTER THE DOMAIN

Seduction and entertainment are here at stake. Will you be sensitive to this dialogue between sculpture and architecture? How will you choose each of us? »



MATHIEU LESPAGNANDELLE
(1616-1689)

YOU NOW CONTEMPLATE THE BUILDING

Let our personalities reveal the vision of a man : Nicolas Fouquet » Apollo, Rea, Fidelity, Strength, Patience...



MICHEL ANGUIER
(1612-1686)

THE GRAND SIÈCLE CONSECRATES US

thanks to the art of hunting during this period. Predators and victims: only our talents will make the difference ».



MICHEL ANGUIER
(1612-1686)

WE ARE THE MASTERS OF THIS PLACE:

our mysterious beings, mid human, mid lion, protect any guest who crosses the threshold



ATTRIBUTED TO MICHEL ANGUIER

FROM JOY...

We proclaim the innocence and joy of childhood



PHILIPPE DE BUYSTER
(1595-1688)

TO TRAGEDY

...while Dejanira experiences the tragedy of her life: her rapt by Nessus.

HENRI CHAPU (1833-1891)
AND ERNEST EUGÈNE HIOLE (1834-1886)



26. THE RAPT OF DEJANIRA BY NESSUS

THE HERM FIGURES

ARTIST

MATHIEU LESPAGNANDELLE (1616-1689)

MATERIAL

STONE

HEIGHT

5,77 M (WITH BASE) - 1,70 M (BUST ALONE)



STORY

In marble, granite and porphyry, these herm figures are abundantly attested as of the 1st Century, with the faces of Hercules, Dionysos, satyres and other maenads to support the portico or, more frequently, vases or marble tables.

Of Human or semi-human appearance,

herm figures represent a relation between the body and its base, illustrated by masculine but also feminine statues who were mixed, as of the antiquity to the column shafts.

Philibert de l'Orme is the messenger of these busts when he writes in 1567 (1st tome of the architecture):

“ I will not forget to warn you that instead of columns, you can also put figures which represent men or women, just as once did the Greek (...). Let's not forget that many instead of columns applied herm figures, others Satyrs. ”

In « Genesis of a masterpiece », Cyril Bordier, DPLG Architect, evokes the reason of their existence:

“ « In the 17th century, it was an important innovation to think of having such a large view from the road, just like a tall window in a stage curtain, to provoke marveling at the view of the castle, the service quarters and the lateral passages towards the garden which can be imagined (...) Until then, enclosure walls were generally high and blind walls to hide what was behind them. The principle of transparency had been applied at Vincennes in 1660. It is this same model that Nicolas Fouquet chose a few months later for the entrance to the domain of Vaux le Vicomte. But, at Vaux, the place will have a completely different magnitude than Vincennes and its gates will be integrated between twelve two-headed herm figures and two porticos with pediments. ”

REVEAL OUR TRUE FACES

These straight bust or full-sized bodies which were incorporated in the buildings are stone messages with deep foundations, a myth that has crossed millennia while giving its sculpted speech, that of the relationship between the earth and the sky, that of man trying to elevate himself despite natural obstacles, thanks to strength as much as thought. Man then is part of the monument and affirms his central role in the three kingdoms (animal, vegetal and mineral) that, in turn, invade his being and modify his body. These artworks, commonly called busts, remind us that as ornaments, they had to provoke pleasure, instruct the spirits as well as entertain them.

These strange and imaginary, joyous and light figures had a playful aspect that was a prefiguration of fables and that has sometimes been forgotten. These characters gave the monument a seduction dimension while showing the wisdom of their commissioners: they gave value to Classical thought,

which was totally favorable to mythology, and played around with strangeness... while respecting the prevailing position of the body, even in the development of its hybrid forms.

THESE CHARACTERS WHICH CONNECT THE SECTIONS OF THE MONUMENTAL GATES GIVEN BY CLAUDE VENARD TO VAUX LE VICOMTE PLAY A UNIQUE ROLE. AS SOON AS YOU HAVE CROSSED THE ENTRANCE GATES TO THE DOMAIN, A STORY IS BEING TOLD: THESE MYTHOLOGICAL FIGURES WELCOME THE GUEST AND REVEAL THE TRACE THAT NICOLAS FOUQUET WISHED TO GIVE TO VAUX LE VICOMTE.

Artworks by Mathieu Lespagnandelle, created between 1659 and 1661, some busts were not finished because of Nicolas Fouquet's arrest. These busts have the particularity of having a double head in order to be seen from the exterior as well as inside the domain.

THE HERM FIGURES

HERCULES, THE FORCE OF NATURE

A ROBUST AND IMPOSING FIGURE,

Hercules is represented only half-body, supported by a plinth column.

The artwork conveys first of all the image of the strength of the hero, whose famous labors are often referred to by significant attributes: the serpent, the apple from the Hesperides' garden, the club and the remains of the Nemean lion. The figure of Hercules fully integrates the series of busts in Vaux, which were consecrated to the celebration of the strength of nature. The bust is also a reference to the prestigious series of décors devoted to the exaltation of power.



IDENTIFIED AS VULCAN

VULCAN, VULCANUS IN LATIN, IS THE ROMAN GOD OF FIRE,

blacksmithing, volcanoes, metals and the patron of blacksmiths. Son of Jupiter and Juno, he lives under Mount Etna where he forges his father's lightning bolts. He is often represented in a worker's outfit, dressed in the exomide (a short outfit which generally served as a work outfit), wearing the pileus (felt bonnet), holding the pliers (forceps), the hammer (malleus) in the other hand, sometimes an anvil. He personifies not only the beneficial fire, source of human industries, but also the fire that destroys and of which he can precipitate or suspend the action: under the surname of mitis, the soft, or quietus, the calm, he is the one who can extinguish fires.

Volcanoes are his domain. His own forge is in the Lipari islands, in one of the Eolian islands, first called Volcania, now Vulcano. He is honoured every year during the Volcanalia.



IDENTIFIED AS ZEPHYR, THE GOD OF WIND

IN THE ILLIAD, ZEPHYR IS A VIOLENT OR RAINY WIND.

Later on he was considered as a soft and light wind, a warm breeze that made the snow melt. Zephyr had an altar in Athens and his image can be seen on the frieze of the Winds Tower, in the extremity of the Roman Agora in Athens.

He was considered to be the lover of Flora, the goddess of the flowers. Zephyr and Flora are both very important in the allegory of Spring because Zephyr brought humid and hot wind that benefits this season and Flora makes nature flower.

Zephyr was represented with the figure of a young winged man, the forehead covered in violets and primroses, slipping half-naked through the air and holding a basket of spring flowers in one hand.



APOLLO: MUSIC AND THE PROTECTION OF THE ARTS

AS ONE OF THE MAIN GREEK DIVINITIES,

Apollo was represented as a God who travelled through the sky every day in his carriage: the god of most beauty.

Son of Zeus and Leto, brother of Artemis, a multiple personality, Apollo is a combination of various divinities: he appears just as much as a malefic god than as a peaceful and beneficial one. He is regularly depicted in an idyllic way, healing and purifying those he protects, presiding to the foundation of cities and loving desperately. First represented as a naked young man with long hair in Antiquity, the ideal of the Greek god, he becomes a vigorous

young man in Renaissance. As of the 16th century, he appears as the god of music, and more generally as the protector of the arts, driving his carriage. At the end of the 17th century, Louis XIV chooses Apollo as the allegory of his power, in relation with greatness and the control over the arts, and therefore, of men. The king becomes by then the creator of Beauty and perfection. For Nicolas Fouquet, great patron of Arts and Literature, Apollo symbolizes the protection of the Arts and grandeur.

His attributes are: string instruments, the carriage, the swan, the ark, the serpent, the sun and the palm tree.



FOR THE RESTORATION OF EACH STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
8 000 € USD 10 000	USD 9 900	2015	1

THE HERM FIGURES



CERES, GODDESS OF AGRICULTURE AND WHEAT

CERES TOOK A HUMAN FORM TO SAVE HER DAUGHTER PROSERPIN, kidnapped by Pluto.

It is during this period that she donated wheat to men. Ceres is represented in a sober demeanor in Antiquity, dressed only of a tunic and sitting on a throne near ears of grain. In the 17th century, the goddess was represented as an imposing woman driving a carriage, resembling a scene of Roman triumph. Then painters and sculptors favoured the representation of softness and the symbol of summer and fertility, placing a small bouquet of ears of grain in her arms, naked feet and dressed in a light coat. For Nicolas Fouquet, Ceres symbolizes abundance, fertility, prosperity and monetary supply.

“ The farmer’s patient care and toil
Are oftener wanting than the soil.
Yet had their father wisely done,
To show by such a measure
That toil itself is treasure. ”

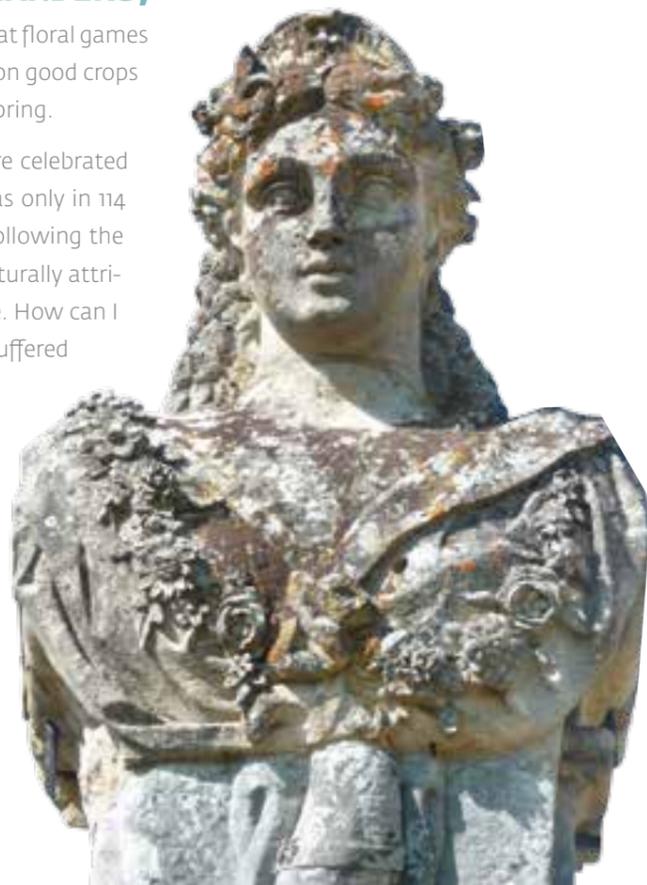
*The ploughman and his sons,
Jean de la Fontaine (1621 - 1695)*

FLORA, THE SIGNS OF SPRING

THE ROMAN GODDESS OF THE FLOWERS, GARDENS, SPRING AND FERTILITY IN MYTHOLOGY, great floral games

were organized in her honour so that she could offer the population good crops for the year. These festivities, called Floralia, lasted 5 days during Spring.

In the origins, the Floralia did not take place each year, they were celebrated only when the climate increased the chances of bad crops. It was only in 114 B.C. that the Senate decided to make the floral games annual, following the bareness of the lands that lasted various years and which was naturally attributed to Flora’s anger: “Me too, the Senators have disregarded me. How can I express my pain? What sentence to require to compensate the suffered insult? Because of sadness, I neglected my role; I ceased to look after the countryside and the fertility of the gardens had no interest to me; the lilies had fallen, the violets were withering and the stems of purple safran were disappearing.” (The Fasti, also known as *The Book of days*, by Ovid). Flora’s character as a young woman became the allegory of Florence, the city of Sandro Botticelli (1445 - 1520). For Nicolas Fouquet, she symbolizes renewal, elegance.



MINERVA (IN GREEK ATHENA), PRUDENCE AND WISDOM

THE DAUGHTER OF JUPITER, MINERVA IS THE GODDESS OF WISDOM, war, science and the arts. Pri-

vileged daughter of the master of Olympus, the latter granted her many supreme prerogatives. She gave the spirit of prophecy, extended at will the days of the mortals, procured happiness after death. All that she authorized with a nod of the head was irrevocable; all that she promised infallibly happened. Many cities required Minerva’s protection, but the city which was most favoured by the goddess was Athens, to which she had given her name. There, her cult took place permanently: she had her altars, the most beautiful statues, solemn feasts, and above all a temple of remarkable architecture, the temple of the Virgin, the Parthenon. In the 17th century, she is symbolically represented as the pacificator, protecting antique heroes such as Ulyses, Jason or Theseus, and enabling Hercules to access the Olympus. For Nicolas Fouquet, Minerva symbolizes prudence and wisdom, battle and justice. Her attributes are those of the Greek’s Athena: the owl, the helmet, the shield decorated with a Medusa’s head, a golden lance, the Vow, the Winged Victory, the Oliver and the Thunderbolt.



“ From which we may conclude
That peace with villains will be rued.
Peace in itself, it’s true,
May be a good for you;
But It’s an evil, nathless,
When enemies are faithless. ”

*The Wolves and the Sheep,
Jean de La Fontaine*

MERCURY, THE ART OF COMMERCE.

AS THE GOD OF COMMERCE AND THE MESSENGER OF THE OTHER GODS in Roman mythology, Mercure is assimilated

to the greek Hermes. His name is related to the latin word merx (en: merchandise), mercari (en: to make commerce) and merces (en: wages). His traditional attributes are a money bag, more often in his hands, the petasus (round broad brimmed hat), the caduceus (a laurel or oliver wand), sandals as well as a rooster and/or a scapegoat.



FOR THE RESTORATION OF EACH STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
8 000 € USD 10 000	USD 9 900	2015	1

REA AND APOLLO

ARTIST
MICHEL ANGUIER (1612 - 1686)
MATERIAL
STONE

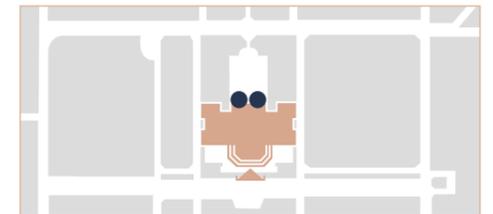
APOLLO :
Statue already
donated



STORY

In Vernon stone, this beautiful composition by Michel Anguier dominates the North colonnade. Two large statues, separated by a plumed helmet, decorate the pediment of which the central emblem is surrounded by putti (chubby angels that represent love) and lions reproducing a drawing by Charles Le Brun (1619 - 1690). They represent Apollo holding the lyre and Rea holding a horn of plenty. In the central emblem, the original squirrel was replaced to the Villars' family emblem and then to that of the Praslin family that can still be seen today.

LOCATION OF STATUES

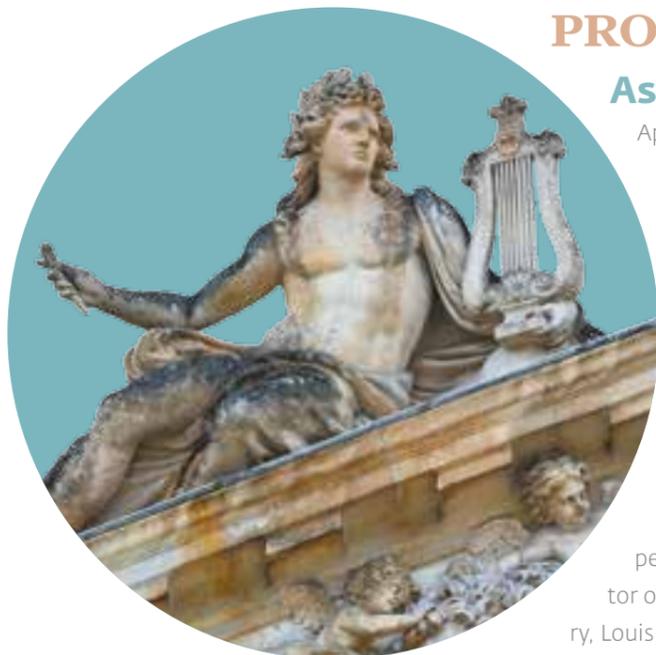


APOLLO: MUSIC AND THE PROTECTION OF THE ARTS

AS ONE OF THE MAIN GREEK DIVINITIES,

Apollo was represented as a God who travelled through the sky every day in his carriage : the god of most beauty.

Son of Zeus and Leto, brother of Artemis, a multiple personality, Apollo is a combination of various divinities: he appears just as much as a malefic god than as a peaceful and beneficial one. He is regularly depicted in an idyllic way, healing and purifying those he protects, presiding to the foundation of cities and loving desperately. First represented as a naked young man with long hair in Antiquity, the ideal of the Greek god, he becomes a vigorous young man in Renaissance. As of the 16th century, he appears as the god of music, and more generally as the protector of the arts, driving his carriage. At the end of the 17th century, Louis XIV chooses Apollo as the allegory of his power, in relation with greatness and the control over the arts, and therefore, of men. The king becomes by then the creator of Beauty and perfection. For Nicolas Fouquet, great patron of Arts and Literature, Apollo symbolizes the protection of the Arts and grandeur. His attributes are : string instruments, the carriage, the swan, the ark, the serpent, the sun and the palm tree.

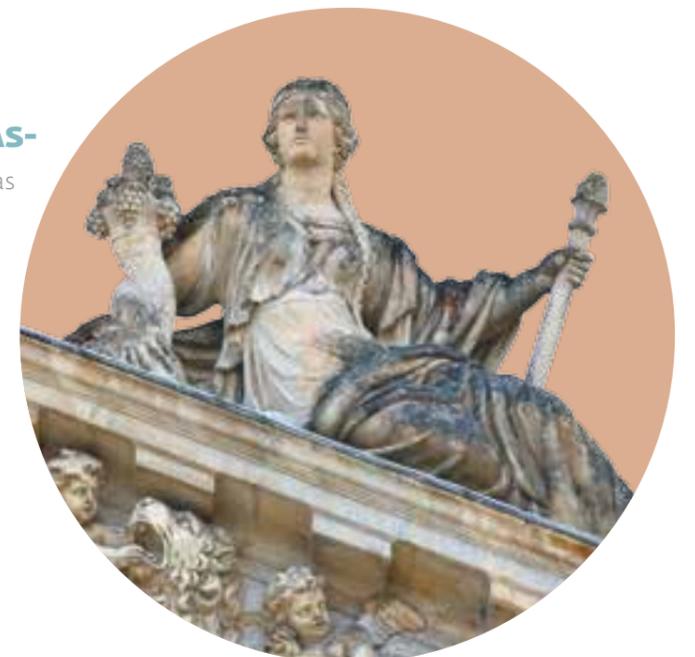


REA, THE « GODS' MOTHER »

IN ROMAN MYTHOLOGY, REA WAS ASSIMILATED TO CYBELE,

and her surname was the ancestor of the gods, the "Great Mother" (Magna Mater) or the "Gods' Mother". On representation, she is often escorted by lions. Not often presented in stories, she is involved in Dionysus' story when she heals him from his madness by initiating him to her mysteries. But she is above all known for rejecting Attis' love (her parda) who became mad because of this.

REA:
Statue already
donated



FOR THE RESTORATION OF EACH STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
5 000 € USD 6 250	USD 6 150	2015	1

THE FOUR VIRTUES



ARTIST
MICHEL ANGUIER (1612 - 1686)
MATERIAL
STONE

STORY

Of great composition, the south façade is impressive and massive. The dominating verticality of the pilasters, which extend towards the sky thanks to huge 2.40m-high fire pots, balance with the round aspect of the dome. Elegant and powerful on its base, this façade takes the full dimension measured when one takes a bit of distance. The façade reveals here again the reference to Antique Rome. The comparison of the profile of Vaux and the roman Ark of Constantine in front of the Coli-

seum is amazing and speaks for itself". Genesis of a masterpiece, Cyril Bordier. The four sandstone columns of the façade are overlooked by four monumental statues: an engraving showing the courtyard of Hôtel Amelot de Bisseuil rue Vieille du Temple (nowadays known as the hotel of the Dutch Ambassadors) enables us to establish a relationship between these four statues by Michel Anguier and four statues of Hôtel Amelot in Paris, attributed to sculptor Régnaudin.

«REVEAL OUR TRUE FACES»

These four allegories, types of expression that belong first to literature, are very frequent in the Fine Arts: they consist in employing a natural sign or an image to place the object or the idea that is to be expressed.

In the 17th century, they establish the terms of a moral choice, particularly crucial in the Royal Court. Of the King, "cover under the veil the fable of the virtues of great men and the most notable mysteries". André Fé-

libien, *Conferences at the Royal Painting and Sculpture Academy* during the year 1667, Paris, Trévoux, 1668.

VIGILANCE

THE IMPORTANCE WHICH IS GIVEN TO THIS ALLEGORIC FIGURE IS ACCOUNTED FOR BY ITS SYMBOLISATION OF THE MAJOR QUALITIES A SOVEREIGN MUST HAVE, INCLUDING CLEAR-SIGHTEDNESS.

The Ancients, of whom almost all the divinities are allegoric, excelled in this domain, and we still use attributes they had: the rooster is still nowadays the allegoric figure of vigilance. François Charpentier, a man of Literature, noted in 1684 that it was the "ordinary cause of the greatest achievements" and that "it seemed to be the new guaranty of a successful enterprise.»

“ Two tables has our Maker set
For all that in this world are met.
To seats around the first
The skilful, vigilant, and strong are beckoned:
Their hunger and their thirst
The rest must quell with leavings at the second.”
The Spider and the Swallow, Jean de la Fontaine

“ Such is the sure result
Of being too difficult.
Would you be strong and great,
Learn to accommodate.
Get what you can, and trust for the rest;
The whole is often lost by seeking the best.
Above all things beware of disdain;
Where, at most, you have little to gain.”
The Heron, Jean de la Fontaine



FOR THE RESTORATION OF A STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
€ 4 000 USD 5 000	USD 4 900	 2015	 1

THE FOUR VIRTUES



FIDELITY

FIDELITY :
Statue already
donated

ENTHRONED ON THE SOUTH FAÇADE OF THE CHÂTEAU,

in a position of honour, Fidelity is an echo to Charles Le Brun's fresco representing the Triumph of Fidelity in the Muses Salon. It is an allusion to the close link of Nicolas Fouquet with Ann of Austria and Mazarin during the "Fronde" (a series of civil wars in France between 1648 and 1653, occurring in the midst of the Franco-Spanish War, which had begun in 1635); this close relationship enabled Nicolas Fouquet to be nominated as Superintendent of Finance of Louis XIV in 1653.

The dog represents the loyalty attribute because «experience shows every day that this is the most faithful animal» (in *Iconologia* by Baudoin). The *fidelity* statue holds in her hands a key referring to the golden key held by the king: «The king holds a golden key, to let everybody know he wants to be himself a treasure provider» (according to Pierre Rainssant - 1687).



FORCE

FORCE IS PERSONIFIED AS A WOMAN DRESSED IN A BREASTPLATE.

She carries Hercules' club and Nemea's lion's skin, a monster beaten by Hercules during the twelve labours the God's imposed on him.

The lion is also present in the bas-relief near the representation of Force: we can see the Lion attacking a boar. This fight evokes strength but also intelligence, because the boar instinctively attacks its enemy, whereas the lion is cunning and conserves its energy.

PATIENCE

SYMBOLIZED BY THE FIGURE OF A WOMAN STANDING WHO EXTENDS HER LEFT HAND

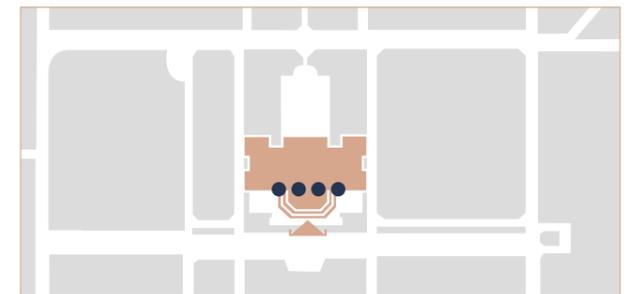
and holds, in her right hand, a long scepter, Patience is considered as a way of being in time. Following the modern idea of patience, a part of the duties of this virtue was comprised in moderation.

“ By time and toil we sever
What strength and rage could never. ”

The Lion and the Rat, Jean de la Fontaine

PATIENCE :
Statue already
donated

LOCATION OF STATUES



FOR THE RESTORATION OF A STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
4 000 € USD 5 000	USD 4 900	2015	1

CLEMENCY AND JUSTICE

ARTIST
MICHEL ANGUIER (1612 - 1686)

MATERIAL
STONE

HEIGHT
1,75 M (BUST ALONE)

LENGTH
2,6 M

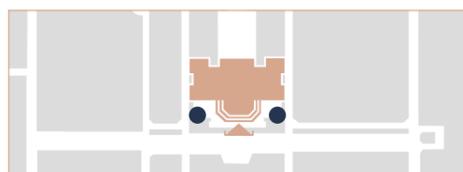
CLEMENCY

CLEMENTIA OR CLEMENCY IS A ROMAN ALLEGORIC GODDESS THAT REPRESENTS THE PREDOMINANT VIRTUE OF CAESAR: therefore a special monument where he is represented holding the goddess' hand was founded. Her symbol, on other roman medals, is an olive or laurel branch. She is represented holding the beams, an emblem of rigour, while with the other hand she tills the balance of the scale by overloading it with olive branches.



CLEMENCY :
Statue already donated

LOCATION OF STATUES



JUSTICE

THE ALLEGORY OF JUSTICE AND LAW, is generally represented with a sword in one hand, a symbol of punishment, a scale in the other, for the balance she maintains, and covered eyes for impartiality. "The sword of justice has no scabbard". This quotation of philosopher and politician

Joseph de Maistre (1753 – 1821) summarizes the strength of the symbol, being the ardent fight, harsh and constant against injustice. The sword is the instrument of active truth: for this, the sword reminds for Law professionals that the power to judge consists in examining and weighing, but also de-

JUSTICE :
Statue already donated

ciding and punishing. In monotheist religions, the scale represents the last judgement. Job, a character in the Bible whose story poses the problem of evil that attacks the fair, expresses in these words his request of justice to God: "May God weigh me on fair scales and He will know my integrity".

HEIGHT
1,75 M (BUST ALONE)

LENGTH
2,49 M

AMOUNT OF THE DONATION
€ 4 000
USD 5 000

FOR THE RESTORATION OF A STATUE

TAX DEDUCTIBLE AMOUNT FOR US CITIZENS
USD 4 900

RESTORATION
2015

DONATOR
1

TWO DOGS AND A BOAR



WATER GRIDS

HISTORY : THE GRAND SIÈCLE, THE GOLDEN ERA OF HUNTING

In the *Ancien Régime* (historical period before the French Revolution), being authorized to hunt was a privilege.

By the great prescription of Waters and Forests in 1516, François the 1st imposed a strict legal framework to regulate this "nobility art", which from then had a particular police: the Capitainerie des Chasses. Only the King and the nobles were allowed to hunt, this activity being in relation with war and the right to carry weapons.

If the protection of the King's forests was carried out by the masters of Waters and Forests, this new legal framework was created: the "Capitainerie Royale des chasses" put in place a

severe repression (the most reprehensible crimes like poaching were punished with the death penalty).

In 1669, King Louis XIV wished to reform the various laws, and asked Colbert to establish a new legal framework that is known as the Great Prescription of Waters and Forests of Saint-Germain-en-Laye: it was a reference up to the Revolution. The Royal hunts, then called the "pleasures", were very favored.

In 1689, there were 39 Royal Captaincies disseminated in the whole kingdom. On the eve of the Revolution there were only 11.

ARTIST
MICHEL ANGUIER (1612 - 1686)
MATERIAL
STONE

« REVEAL OUR TRUE FACES » GRAND SIÈCLE

In the 17th Century, Michel Anguier created a series of three statues that evoked hunting : by sculpting these two dogs and this boar, he is a witness to the splendour of hunting as it was experienced in the Grand Siècle. Placed in the gardens of Vaux le Vicomte, the aggravation since 2005 of the state of these statues led us to shelter them, which enabled us to observe their state and consider a solution to restore and enhance them.



FOR THE RESTORATION OF EACH STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATORS
€ 45 000 USD 56 000	USD 55 900	2015 **	SEVERAL ***

**THE MAKING OF A COPY, THEN EXPOSED IN THE GARDEN, IS NEEDED FOR EACH STATUE

***THERE CAN BE VARIOUS DONATORS FOR EACH STATUE ACCORDING TO AN INDIVIDUAL AMOUNT OF €15,000/ USD 19 000

THE TWO SPHINXES

ARTIST
MICHEL ANGUIER (1612 - 1686)

MATERIAL
STONE

LENGTH
81 CM (BUST ALONE)

HISTORY

Surrounding the drawbridge that leads to the castle, both sphinxes are inspired by ancient Egypt and mount guard. Created in 1656, attributed to Michel Anguier, they impose themselves as masters of the gardens : mysterious protectors of a perspective that shows itself only little by little.

Both human and animal, the Sphinx was first associated to the royal symbolism of the lion, and therefore the king of Egypt, pharaoh. According to an ancient tradition, the Gizeh Sphinx is the first construction that the survivors of Atlantis made when they established in Egypt, once their island disappeared. The image of an unknown king, the Sphinx was certainly the Antique King of the world the Pharaoh's identified themselves to.

Its unlikely origin and its mystery contributed to making the Sphinx the Great

Master of the necropolis, a symbol of divine protection, in this world and the other. Thus, the Greeks adopted the symbolism of the Sphinx as the watchman of the door to the other world. According to a Greek legend that became universal, the young Oedipus met the Sphinx one day who decimated the young men of the region of Thebes by killing all those who could not answer the question the Muses had taught him: "Who is the only being who can walk once on four feet, once on two and once on three, and who is more fragile when he has the most feet?" Without a hesitation, Oedipus answered that it was man in his childhood, man in adult age and man in old age, when he needs a cane".

“

*If at the court you wish to please the ear,
Be no base flatterer, nor speak sincere,
But answer often as the Normans do.*

The Lion's Court, Jean de La Fontaine

”

WEST SPHINX:
Statue already
donated

WEST SPHINX



EAST SPHINX



REVEAL OUR TRUE FACES

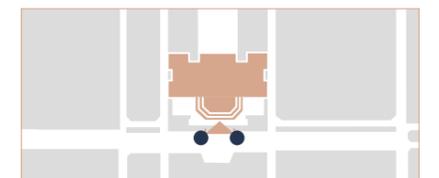
In Medieval ages, the Sphinx was represented by a crouching winged lion and a feminine bust. It was the guardian of the threshold of a sacred place or a tomb as well as the symbol of Knowledge which was hard to acquire.

An expression of the Royal person and of divine protectors, symbol of the love of people for their king, their presence dominates the infinite perspective and lets us imagine the message Nicolas Fouquet wished to convey.

FOR THE RESTORATION OF EACH SPHINX

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
€ 20 000 USD 25 000	USD 24 900	2015	1

LOCATION OF STATUES



THE MAKING OF A COPY, THEN EXPOSED IN THE GARDENS, IS NEEDED FOR THESE STATUES

THE FOUR « LOVES »

ARTIST
PHILIPPE DE BUYSER
MATERIAL
STONE
LENGHT
1,7 M (BUST ALONE)

HISTORY

The cherub is an angel figure that can be found in the Jewish and Christian religions. Beside the angels and archangels that Medieval tradition represents as young winged men of supernatural beauty, appear cherubs, their younger brothers, represented like little children. Italian Renaissance consecrates «the Loves», a profane declination inspired by cherubs.

There is no true word in English to designate these light creatures, and we therefore use the Italian "putto", "putti" in plural. In the literal sense, the putto is a four or five-year-old child. In the artist's language, the putti are those small beings of soft round forms and laughing faces that nourish imagination. It is quite rare to see children represented for themselves before the

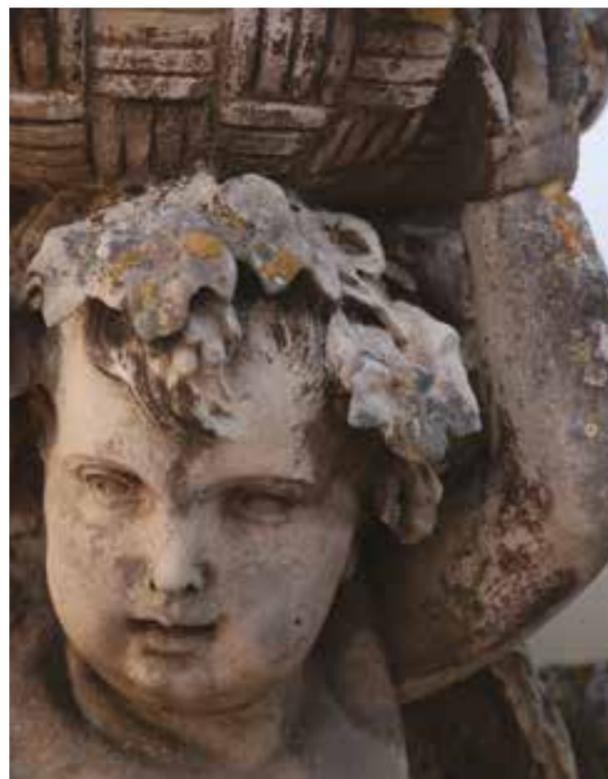
18th century. It is in the assembly of the Loves and the cherubs that is expressed the interest of painters and sculptors for childhood.

The water alley of Marmousets, a familiar word from the French "marmots" (kids), illustrates the taste of 17th century artists (here: Legros, Lerambert...) who gave a frame to this perspective with groups of children in golden lead, supporting the metal basins decorated in flowers and fruit.

When, in the 18th century, Age of Enlightenment ("Siècle des Lumières"), children took a place in society, the "putto" lost its importance as an artistic pattern. In the first half of the 19th century, this theme totally disappeared.

“ Love bears a world of mystery—
His arrows, quiver, torch, and infancy:
It's not a trifling work to sound
A sea of science so profound. ”
Love and Folly, Jean de La Fontaine

AMOURS N°3 :
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REVEAL OUR TRUE FACES

Here, Philippe de Buyster represents them in a farandole, holding fruit baskets. These four groups sculptures can be distinguished by their attributes, clothing and attitudes.

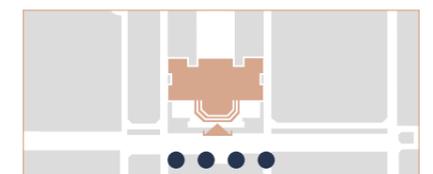
All of them have a plump, vigorous body with round shapes; the faces are large, the hair is curly. The narrow pupils carved on the top of the eye and the mid-open lips give them a dreamy, almost sleepy, expression. The attitudes are nonetheless mostly natural and elegant. The whole statue is animated by a sensation of fresh *naïveté*.



FOR THE RESTORATION OF EACH STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
€ 5 000 USD 6 250	USD 6 150	2015	1

LOCATION OF STATUES



THE RAPT OF DEJANIRA BY NESSUS

« REVEAL OUR TRUE FACES »

ARTIST
HENRI CHAPU AND ERNEST EUGÈNE HIOLLE

MATERIAL
MARBLE
HEIGHT
1,60 M (BUST ALONE)
LENGHT
2,10 M

The theme of this great mythological painting is taken from Ovid's *Metamorphosis*. The Centaur Nessus offers his services to Hercules to cross the river with the latter's wife Dejanira. As he gets away in the water, Nessus tries to kidnap the young woman. Realizing the deceit, Hercules prepares to shoot an arrow that will mortally wound him. All the attention is set on the tension of the centaur's powerful body. The audacity of his triumphant face is opposed to the terror of Dejanira. The position of the character's arms conveys a scene full of vigor, underlined by the movement of the radiant draperies.

Nessus gives Dejanira a blood-tainted dress that will provoke Hercules' death. Jean de Bologne abundantly addressed this topic in the 16th century.

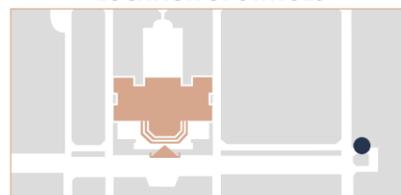


FOR THE RESTORATION OF THE STATUE

AMOUNT OF THE DONATION	TAX DEDUCTIBLE AMOUNT FOR US CITIZENS	RESTORATION	DONATOR
20 000 € USD 25 000	USD 24 900	 2015	 1

* BEFORE VALUATION OF THE POSSIBLE COMPENSATIONS
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LOCATION OF STATUES



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