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## Louis XIV: Art as Persuasion Supporting the Dominance of France in 17th Century Europe

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# **Louis XIV: Art as Persuasion Supporting the Dominance of France in 17th Century Europe**

**Matthew D. Noblett**

**11/30/10  
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In 17<sup>th</sup> century France there was national funding combined with strict controls placed on the arts and all areas of the administration of Louis XIV. This was imperative to present the country as one of the greatest European powers of its time. It was done by creating personas of Louis as the Sun King, sole administrator of France or “L'etat c' est moi” (I am the State) and conqueror. All were reinforced and often invented in rigid confines through state funded propaganda. His name has become synonymous with the French arts of the 17<sup>th</sup> century through significant investments in all forms of media, from poetry, music and theatre to painting, sculpture and architecture. In this essay we will take a look at select works done during Louis XIV reign to reinforce this position. The goal is to shine a light on the strategic approach Louis took starting with the earliest days of his coming of age and how he reinforced his role as protector of the arts in France that led to his dominance in the 17<sup>th</sup> century. Much of this was done through the able management of his administrative affairs by Jean-Baptiste Colbert and the artistic talents of Charles Le Brun in painting, decoration, architecture and academic fortitude. This is best stated by the French poet Jean Chapelain to Colbert in 1662,

“Il y a bien, Monsieur, d’autres moyens louables de répandre et de maintenir la gloire de sa majesté . . . comme sont les pyramides, les colonnes, les statues équestres, les colosses, les arcs triomphaux, les bustes de marbre et de bronze, les basses-tailles, tous monuments historiques auxquels on pourrait ajouter nos riches fabriques de tapisseries, nos peintures à fresque et nos estampes au burin.”<sup>1</sup>

In order to understand Louis XIV and his use of persuasion through art to reinforce this position, you need to have some background on the early years of his reign and the strategic moves made to establish authority in his rule. Louis became king of France in 1641 at the age of five. Until he was of age to assume power in 1661, his mother, Queen Anne and the appointed Cardinal Mazarin governed the kingdom. It’s thought that during this period Louis XIV

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<sup>1</sup> Peter Burke, *The Fabrication of Louis XIV* (New Haven: Yale UP, 2005), 49.

developed a taste for absolute control over his reign while fostering a distrust of the nobility, many of which had greater riches, armies and influence. During the Frondes of 1648-53, the Parliament and nobility attempted to significantly reduce the authority of the Crown. There was civil disobedience in Paris and public unrest which led to a population with strong desires for peace after many years of war. At the age of thirteen, during the second Fronde of the nobles in 1651, Louis sent a secret note expressing some of his resentment to the recently exiled Cardinal Mazarin:

Having given you my word when you left Paris that I would summon you back as soon as I had the power, I do not think that I can better start my majority than by letting you know of the intense displeasure I feel at all the sufferings seditious groups in my realm have caused you in respect of your person, your honour and your property. I assure you that I will ask you back as I can safely do so. I long for this moment more than I can possibly convey, being impatient to abolish as completely as possible all measures that have been so unjustly taken against you during my minority.<sup>2</sup>

It's during these early years of his reign that Louis XIV makes several strategic moves using the arts to establish himself as an absolute monarch. Upon the death of Mazarin in 1661, Louis appointed himself as Prime Minister, one of several audacious acts that ultimately lead to his successful reign for over half a century. In his new role he was able to tightly manage matters of finance, the church, a newly reformulated army and the support of the nobility that had previously undermined the royalty. He was in a position to easily exploit the aristocracy, best told in the writings of Veronon Minor, "aristocrats were not businessmen, but gentlemen and ladies . . . their group had been at the apex of society and culture, but now they were employed by Louis XIV as his personal attendants. They had an understanding of culture, the arts, and

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<sup>2</sup> Charles Drazin, *The man who outshone the Sun King : a life of gleaming opulence and wretched reversal in the reign of Louis XIV*, 1st ed. (Cambridge Mass.: Da Capo Press, 2008), 88-9.

social ritual or manners. These Louis indulged, while he saw that they remained cut off from their historical and political functions.”<sup>3</sup>

In 1661, Louis’ Finance Minister Nicolas Fouquet had under his employ, Charles Le Brun (Painter/Decorator), Louis Le Vau (Architect), and André Le Notre (Landscape Architect). With his connections, power and wealth, he was able to create an exquisite chateau Vaux-le-Vicomte (figure 1) on 15,000 acres. Through much deceit Fouquet amassed an empire that was described as costing “over 18 million francs realizing his dream at a time when the total annual revenue of the French treasury was barely 30 million francs and supported not only the king but the army and entire administrative apparatus of the state.”<sup>4</sup> The vast excavation took four years to complete and on August 17, 1661 Fouquet dedicated the house in front of over 6000 guests. As his guest of honor, newly empowered Louis saw a noble with an expanse of wealth beyond any royalty in France. Mind you, this wasn’t the first appearance by the King. He had visited two years prior with his Brother and the Queen upon hearing of Mazarin’s praise after a recent visit and again in 1660 while Mazarin was declining in health as an effort by Fouquet to win the King’s favor.<sup>5</sup> However, on this particular visit with Louis firmly in power, the opulence took a new appearance. Fouquet’s Coat of Arms (figure 2) adorning every room with a squirrel climbing a tree and the motto “To which heights will he not scale”, countless fountains, sculptures, gardens and a grand canal. The guests dined on fine cuisine with silver and gold to the backdrop of twenty-four violins. There was a lottery with prizes and a fireworks display

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<sup>3</sup> Veronon Minor, *Baroque & Rococo* (Englewood Cliffs: Prentice-Hall, 1999), 327.

<sup>4</sup> Michel Gareau and Lydia Beauvais, *Charles Le Brun: First Painter to King Louis XIV* (New York: H.N. Abrams, 1992), 28.

<sup>5</sup> Drazin, *The man who outshone the Sun King*, 180-190.

described in the words of La Fontaine as “a thousand rockets shoot into the sky at once filling the sky with lightning, the fiery progress chasing away the night”.<sup>6</sup>

One sculpture they viewed was of particular interest. According to Charles Drazin there were “four stone lions, each of these creatures cradling between his paws a great pile of fruit on top of which perched a squirrel, gnawing a nut. It wasn’t a question that occurred to anyone at the time, but later it would take on considerable significance. Had the squirrel stolen the nut or had the lion offered it to him?”<sup>7</sup>

Within weeks, under the guidance of his chief confidant, Jean-Baptiste Colbert, Louis had Fouquet imprisoned for embezzlement. Ironically, upon Fouquet’s arrest, Louis Le Vau and André Le Notre were quickly conveyed to the hunting lodge that would become the future Palace of Versailles.<sup>8</sup> Louis XIV understood the political ramifications of abruptly arresting someone with Fouquet’s political and financial power. The arrest was done quietly and his estate was quickly searched producing plans for civil war and supposed evidence of his embezzlement schemes that produced wealth for his family and close confidants.<sup>9</sup>

After this, Colbert grew in power and was able to enforce strict controls over all areas of French daily life through Mercantilism under Louis XIV. This led to suppression of innovation in many areas of French commerce and ultimately a growing gap between industrialized nations like England and France. What this did offer the monarchy was exquisite craftsmanship, management of natural resources, and oversight of imports, exports, and taxation.<sup>10</sup> Colbert sought to increase the revenues of the monarchy in order to expand the influence of the state. He

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<sup>6</sup> Drazin, *The man who outshone the Sun King*, 223.

<sup>7</sup> Drazin, *The man who outshone the Sun King*, 220-24.

<sup>8</sup> Minor, *Baroque & Rococo*, 353.

<sup>9</sup> Albert Borowitz, “Fouquet’s Trial In The Letters of Madame De Sévigné,” *Legal Studies Forum*, Vol. 29, Issue 2 (2005), 789-800.

<sup>10</sup> Murray Rothbard, *An Austrian Perspective On the History of Economic Thought*, vol. 1 (Auburn: Ludwig von Mises Institute, 2006), 216-20.

believed that the purpose of the people were for the betterment of the state as can be heard in his own words, “The art of taxation consists in so plucking the goose as to obtain the largest amount of feathers with the least amount of hissing.”<sup>11</sup> It was through this temperament that the disparities between the wealthy and the lower classes grew throughout the reign of Louis XIV.

Colbert also believed in the strength of a centralized administration with a series of checks and balances ranging from manufacturing, taxation and the use of the arts to depict and immortalize the king. This led to the appointment of Charles Lebrun as head of the Academy of Painting and Sculpture as well as the co-founding Director of the Gobelins Manufactory that primarily produced personal tapestries and furnishings for all of the Royal Households. Some of Lebrun’s greatest contributions existed in directing all of the works and decoration for the Palace of Versailles (figure 3) as well as establishing the strict governance of the arts through the French Academy. Best stated by one of Colbert’s peers, “It was not particularly that he [Colbert] loved artists and intellectuals; it was as a man of state that he protected them, because he recognized that the fine arts alone are capable of forming and immortalizing grand empires”.<sup>12</sup>

Interestingly while the King had his sights set on the construction of his palace in Versailles, Colbert had his set on the reconstruction of the east face of the Louvre. After plans had already been developed for the restoration of the Louvre by Louis XIV’s own architects, Colbert and the king wrote letters to Gian Lorenzo Bernini, the famous Baroque Italian Architect, and the Pope Alexander VII requesting Bernini’s service in reviewing their plans and developing some of his own. Bernini spent part of the year in 1665 working feverishly on a very

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<sup>11</sup> Rothbard, *An Austrian Perspective*, 246.

<sup>12</sup> Minor, *Baroque & Rococo*, 62.

well received bust for Louis XIV (figure 4) while working on the plans for the Louvre (Figure 5), only to later have the plans rejected in favor of French designs.<sup>13</sup>

The Palace of Versailles may have sent a symbolic message regarding Louis' absolute power, but Colbert, by rejecting Bernini's plans for the Louvre, sent an equally strong symbolic message. France would be the predominant force in European art.<sup>14</sup> An example of this tension between Bernini and the French Architects is apparent through select writings of Paul de Freart, Sieur de Chantelou, as he accompanied Bernini during his stay in France. This is dialogue Freart captured between Bernini and Claude Perrault, later a member of the council that produced the final designs for the East Façade of the Louvre:

“The Cavalier [Bernini] had the plan brought so that Perrault could show the things he wished explained . . . Perrault said: not only he but a hundred others would like to know why this part of the new pavilion on the river side is smaller than the other, that being contrary to symmetry and having no relation to the dome in the middle of this facade. From Perrault's pointing to the plan and from what he [Bernini] had understood of the conversation . . . he had grasped that Perrault was talking of his work and asserting that there was a fault in the design . . . it must be someone cleverer than he (the cavalier pointed with his finger to himself) who tried to correct it; in this matter Perrault was not worthy to clean the soles of his shoes.”<sup>15</sup>

Back in Versailles, Louis XIV had begun what started as modest plans for expansion of a hunting lodge inherited from his father, Louis XIII. The hunting lodge that later became known as the Palace of Versailles stands as a tribute to both the success of his use of the arts as propaganda and the future failures of his reign as a monarch overextended in war. Through the architects Louis Le Vau and Jules Hardouin Mansart, Louis created an architectural symbol that's carried through the decades but ultimately the artistic mastery of Charles Le Brun created

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<sup>13</sup> Elizabeth Basye Gilmore Holt, *A Documentary History of Art*. 2nd ed. Vol. II. (Garden City, NY: Doubleday, 1963), 119-21

<sup>14</sup> Julius S. Held and Donald Posner, *17th and 18th Century Art: Baroque Painting, Sculpture, Architecture* (Englewood Cliffs, NJ: Prentice-Hall, 1972), 140-41.

<sup>15</sup> Holt, *A Documentary History of Art*, 134-35.



an unparalleled ambiance of opulence and power. 1661 was a significant year for Le Brun as can be seen in the words by La Fontaine the evening of the dedication of the Vicomte:

“At Vaux, t’was LeBrun, the grand orchestrator  
 With a thousand rare sights he thrilled the spectators  
 We admire the skill of his hand and his mind  
 Engendering works both gay and sublime  
 He is Raphael’s rival, our Apelles here at home  
 Thanks to him our climate owes nothing to Rome”<sup>16</sup>

It would be no surprise that the same year Louis would bestow the title of First Painter to Le Brun with multiple honors to follow. One of the pinnacles of achievement for Le Brun was completed a number of years later in the decoration and paintings in Versailles’ Hall of Mirrors (figure 6, 7) and the reinforcement of Louis’ claim of the “I am the State”. It should be noted, that Le Brun had numerous paintings prior to his work on the Hall of Mirrors that had successfully incorporated symbolism and elements of propaganda to convey messages on behalf of the patron. In his painting *The Holy Family* (figure 8) done in 1655, the challenge was unique in that under the Cardinal Mazarin there had been significant civic strife, the recent resistance of the Crown by nobility and suffrage of the French people. It didn’t make sense to create a painting that spoke directly of current events so religion was a safe topic. In this work, Le Brun approached the religious subject matter with simple but obvious symbolism of the day. The toddler, John the Baptist in his camel cloth climbing toward the sleeping Christ child whose head is set back in the dark while Mary is holding her finger up as to hush John. In the writings of Michel Gareau the religious undertone is meant to symbolize “the Revelation has not yet arrived. The shadows over the infant’s head suggest that his divinity is ‘hidden beneath the noble veil of flesh.’ Only the head of Mary, mother of Christ the Saviour, is illuminated.”<sup>17</sup> But it is

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<sup>16</sup> Gareau and Beauvais, *Charles Le Brun*, 30.

<sup>17</sup> Gareau and Beauvais, *Charles Le Brun*, 160.

also suggested that this could symbolize Louis XIV coming of age as ruler of France and hope for the French people.

The expansion of the Palace of Versailles, begun in 1678 to include the Hall of Mirrors, could easily be viewed as an architectural canvas created for Le Brun. The king no longer wanted to be viewed in entirely allegorical terms but instead show the outright successes of his reign. He considered this a reward for successfully negotiating peace in the Treaty of Nijmegen. Jules Hardouin-Mansart was directed to design a gallery (figure 9) that would allow the light in so that the glorious story of Louis in the first person could be seen on the ceiling, the garden view would be reflected throughout the hall, and adorn the King in light as a reminder of his role as the Sun King. He did this through large arched windows (figure 10) that allowed light through to the opposite wall where Le Brun added tall mirrors (figure 11) that reflected and magnified daylight and candlelight in the evening. The Hall of Mirrors and the adjoining Salons of War and Peace (figure 12, 13) would be used for festivities, banquets, diplomacy as well as the entrance to Louis' bedroom, which was the central observatory for his awakening and bedtime rituals to reinforce his allegorical model as Apollo.<sup>18</sup>

In the art and decoration he wanted to remind all of Europe what it meant to be at war with France and the true glory of his reign. To do this Le Brun chose to paint the ceilings in *quadro riportato*, a frontal point of view. Unlike previous works for the King, Le Brun moved away from initial concepts utilizing Allegories of Apollo to represent Louis. The King wanted something that commemorated his recent conquests. The success of these efforts is best represented in the central ceiling scene, *The King's own Governance and Splendour of Countries Bordering France* (figure 14). Described by Alain Mérot as “On one side the King decides to take the government entirely on to his own shoulders, on the other ‘the former pride of countries

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<sup>18</sup> Guy Walton, *Louis XIV's Versailles* (Chicago: University of Chicago, 1986), 92.

bordering France', Holland, Germany and Spain, is evoked."<sup>19</sup> Many of Le Brun's works used similar compositions with pyramidal forms to move the viewer through the piece and the use of rich earth tones. Landscape and atmosphere was kept fairly loose to increase focus on the main subjects while Louis was adorned in Roman armor along with the Minerva, the goddess of war, patron of arts and education, Compare this to the *Portrait of the Chancellor Seguier* (figure 15) done more than a decade earlier. He used a similar triangular composition, but without any allegorical undertones and overt symbolism. The entire focus was on the chancellor guided by his entourage. Interestingly, Le Brun did include some symbolism in his own self portrait as the page carrying the parasol protecting the chancellor from the sun as well as in the attire and accessories. It was meant to symbolize the Chancellor's role as protector of the arts and to some degree his patronage of Le Brun.<sup>20</sup>

Le Brun's work as decorator and painter for the King was seen throughout France. He was highly sought after for commissions and his fingerprint was on almost every work for the Palace of Versailles, Louvre, the King and his extensive royal family as well as the Royal Navy and Carriages. As Director of the Gobelins he was charged to provide all royal tapestries, furnishings of gold and silver and all forms of decoration with hundreds in his employ.<sup>21</sup> What ultimately gave Louis unbridled power over his image was Le Brun's work as the Director of the Royal Academy of Painting and Sculpture. Much of his work during the reign of Louis through his death was done in a very academic French classical style and a very methodical approach which lends itself to the rigid program he built in both the Gobelins and the French Academy.

His process is aptly outlined in the writings of Michael Gareau as follows. After the first step of identifying subject matter, usually provided through the patron, he would begin

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<sup>19</sup> Alain Mérot, *French Painting in the Seventeenth Century*. (New Haven: Yale UP, 1995), 264.

<sup>20</sup> Gareau and Beauvais, *Charles Le Brun*, 170.

<sup>21</sup> Gareau and Beauvais, *Charles Le Brun*, 35-6.

exhausting research. Education on allegory, mythology, religion and current affairs were indispensable to create appropriate symbolism that was well within the grasp of his elite patrons and their guests. He would then begin the process of developing the composition, usually with strong angular and pyramidal forms (figure 16). Interestingly, though he didn't much care for landscape and "usually added a glimpse of clear sky in one corner of the canvas to lighten the composition. For the same reason he added a window or a door in the background of an indoor scene (figure 17) in order to always be able to expose some sky."<sup>22</sup> After sketching he would begin the process of developing the focal points and visual definition. Like many Classical painters, this was done without adding drapery or clothing but with nude figures. Next he would begin to add expression by which all body parts were considered expressive features to tell the whole story. The last step was the transfer of his ideas and research onto the final painting. Gareau put it well in that "some elements would change in the course of the painting, but the work as a whole had already been planned down to the smallest details. This accounts for the speed with which Le Brun executed his canvases."<sup>23</sup>

Since all royal paintings were produced by painters that had to be members of the Academy, Le Brun was able to easily enforce an academic style, providing numerous lectures to the Academy on his extensive studies comparing the Physiognomy of human heads to those of animals (figure 18) and on human anatomy. He also reinforced a foundation of drawing and expression (figure 19) as described in a lecture to the Academy entitled *Méthode pour apprendre à dessiner les passions propose dans une conference sur l'expression générale et particulière* (A Method of Learning to Draw the Passions as Proposed in a Lecture on Expression, in General and in Particular):

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<sup>22</sup> Gareau and Beauvais, *Charles Le Brun*, 72.

<sup>23</sup> Gareau and Beauvais, *Charles Le Brun*, 81.

“Expression, in my opinion, is a naïve and natural resemblance [true to nature] of the things which are to be represented. It is necessary and appears in all aspects of painting and a picture could not be perfect without expression. It is expression that marks the true character of each thing; by means of it is the nature of bodies discerned, the figures seem to have movement and all that is pretense appears to be truth.”<sup>24</sup>

The Royal Academy of Painting and Sculpture was important to empowering the artists in support of the Crown and providing them protection from the long-standing tradition of the trade guilds. Vironon Minor writes, “Colbert saw to it that all court painters joined the Academy; Le Brun worked on establishing an official academic style, the academic movement, which had at its inception been dedicated to raising the status of artists and to freeing them from the stultifying rules of the guilds, now repressed them anew.”<sup>25</sup> If Le Brun’s stifling direction in the Academy was important to service of the king, his work as Director of the Gobelins Manufactory and as the sole decorator of the palace was equally important to “convey all the glory, opulence and richness of the Sun King’s reign.”<sup>26</sup> The Gobelins over 200 workers produced tapestries, furniture and all forms of decoration, much of which was entirely made of gold and silver. Much of the fruit of his labor was lost as the furnishings made of precious metals were melted down to support the wars during the latter part of Louis reign. However there are still drawings available from his workshop that shows the exquisite craftsmanship of the work. The drawings of the silver *Andiron* (figure 20) show the immense detail and planning that went into the decorations at Versailles. Described as “four feet, four inches high, the total weight is [nearly 100 kilograms]”,<sup>27</sup> works like these were finished by silver and goldsmiths with as much thought put in the individual piece’s design as how it fit the overall decoration of the room. It was known

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<sup>24</sup> Holt, *A Documentary History of Art*, 161.

<sup>25</sup> Minor, *Baroque & Rococo*, 64.

<sup>26</sup> Gareau and Beauvais, *Charles Le Brun*, 35.

<sup>27</sup> Gareau and Beauvais, *Charles Le Brun*, 35.

that Le Brun would sketch many of the works of all types produced by the Gobelins, including furniture (figure 21), tapestries (figure 22) and various decorative pieces (figure 23).

Much can be said for the total experience of the propaganda applied during the reign of Louis XIV. Neighboring royalty enter the palace gates under the guise of diplomacy for the first time, with thousands of aristocrats and nobility living in its confines. After passing through the Salon of War with a large plaster relief of Louis riding on horseback and trampling on his enemies (figure 24),<sup>28</sup> you make your way down the Hall of Mirrors to see the bright early morning sunlight and reflections of the gardens everywhere through the mirrors. The hall is crowded with courtiers, nobles and aristocracy catering to the king's every whim. You look at the ceiling paintings only to see the story of Louis dominating his Dutch enemies (figure 25) in no uncertain terms. There is exquisite furniture and decorations of solid gold and silver in front of marble pilasters. Baroque decorations (figure 26) flow to provide a sensory explosion of unending walls with allegory proclaiming the successes of Louis XIV and France in gilded bronze and gold. The seventeen mirrors alone proclaim a wealth that's unheard of in 17<sup>th</sup> century Europe beyond which most royalty will ever see. As you turn to look out the windows you see an expanse of gardens, fountains, sculptures as far as the eye can see and think to yourself, "L'etat c' est moi."

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<sup>28</sup> Guy Walton, *Louis XIV's Versailles* (Chicago: University of Chicago, 1986), 105.



**Figure 1**

*Château de Vaux-le-Vicomte*  
Louis Le Vau, André le Nôtre and Charles Le Brun  
1655-61  
Maincy, France



**Figure 2**

*Fouquet Family Crest*  
Château de Vaux-le-Vicomte  
Maincy, France





**Figure 3**

*Palace of Versailles*  
Louis Le Vau and Jules Hardouin-Mansart  
1669-85  
Versailles, France



**Figure 4**

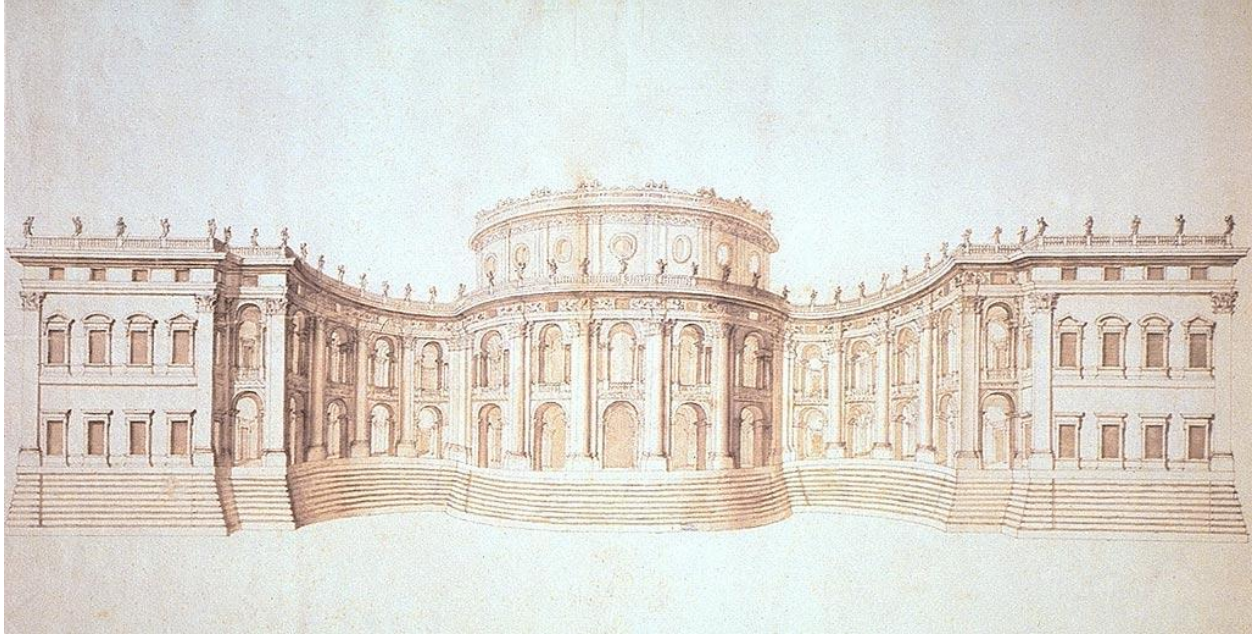
*Bust of Louis XIV*

Gian Lorenzo Bernini

1665

Marble, height 80 cm

Musée National de Versailles, Versailles, France



**Figure 5**

*East facade elevation*

Gian Lorenzo Bernini

1664

Drawing

Musee du Louvre, Paris, France



**Figure 6**

*Galerie des Glaces (Hall of Mirrors)*  
Jules Hardouin-Mansart and Charles Le Brun  
1680  
Palace of Versailles, Versailles, France



**Figure 7**

*Galerie des Glaces (Hall of Mirrors)*  
Jules Hardouin-Mansart and Charles Le Brun  
1680  
Palace of Versailles, Versailles, France



**Figure 8**

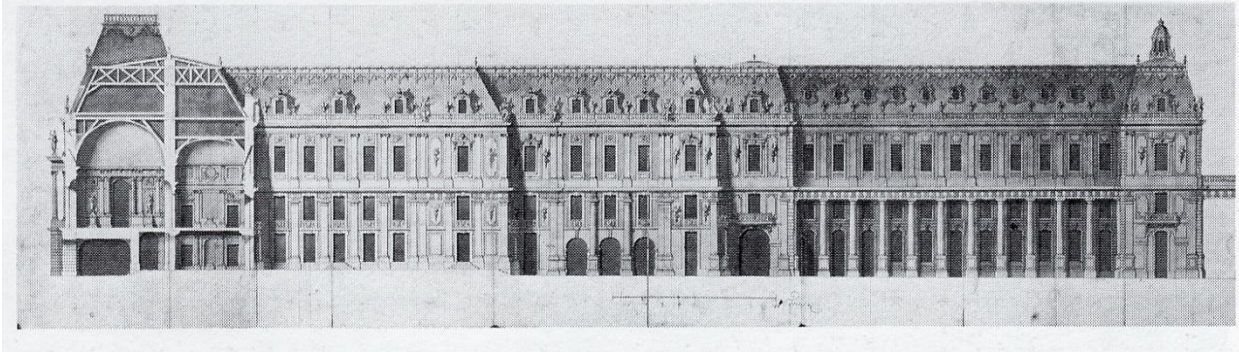
*The Holy Family*

Charles Le Brun

1655

Oil on Canvas, .87 x 1.18m

Louvre, Paris, France



**Figure 9**

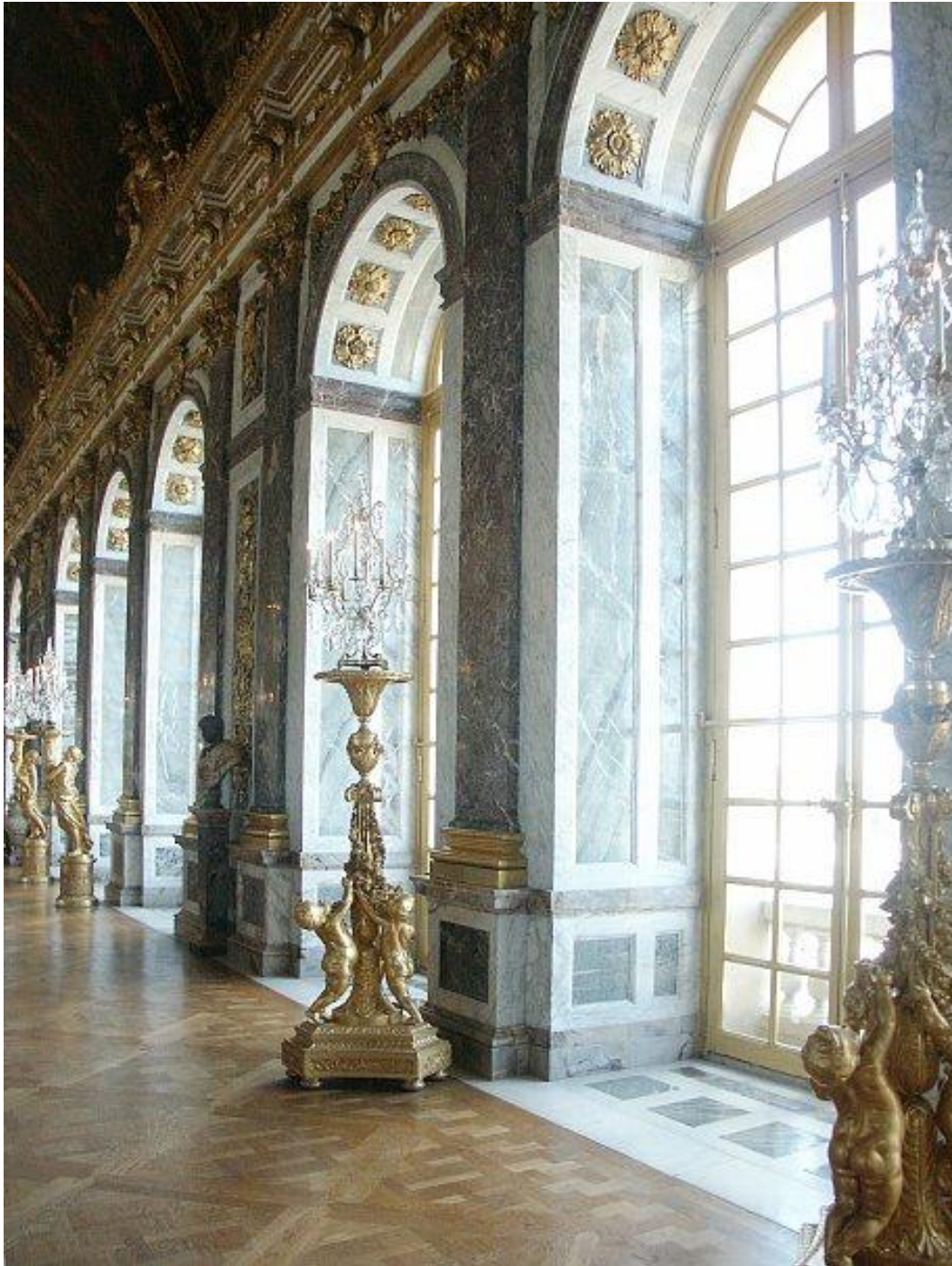
*Cross Section of the southern elevation of the northern expansion of the Palace of Versailles*

Jules Hardouin-Mansart

1678

Coloured drawing

Archives Nationales, Paris, France



**Figure 10**

*Galerie des Glaces (Hall of Mirrors)*  
Jules Hardouin-Mansart and Charles Le Brun  
1680  
Palace of Versailles, Versailles, France





**Figure 11**

*Galerie des Glaces (Hall of Mirrors)*  
Jules Hardouin-Mansart and Charles Le Brun  
1680  
Palace of Versailles, Versailles, France



**Figure 12**

*Salon of War*

Jules Hardouin-Mansart and Charles Le Brun

1680

Palace of Versailles, Versailles, France



**Figure 13**

*Salon of Peace*

Jules Hardouin-Mansart and Charles Le Brun

1680

Palace of Versailles, Versailles, France



**Figure 14**

*The King's own Governance and Splendour of Countries Bordering France*

Charles Le Brun

1680

Oil on Canvas attached to the ceiling

Palace of Versailles, Versailles, France



**Figure 15**

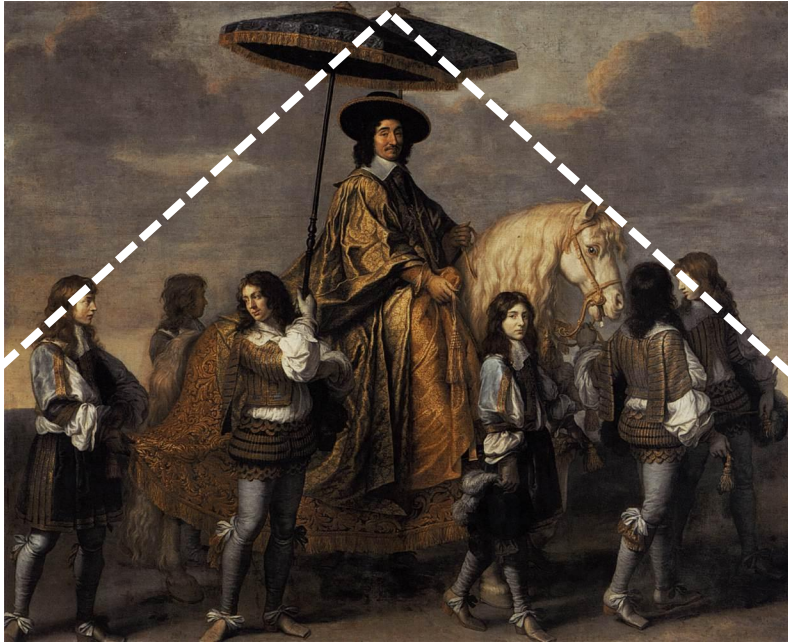
*Portrait of the Chancellor Seguier*

Charles Le Brun

1655

Oil on Canvas, 2.95 x 3.57m

Louvre, Paris, France



**Figure 16**

*Portrait of the Chancellor Seguier*

Charles Le Brun

1655

Oil on Canvas, 2.95 x 3.57m

Louvre, Paris, France



**Figure 17**

*The Holy Family*

Charles Le Brun

1655

Oil on Canvas, .87 x 1.18m

Louvre, Paris, France



**Figure 18**

*Three Eagle's Heads*

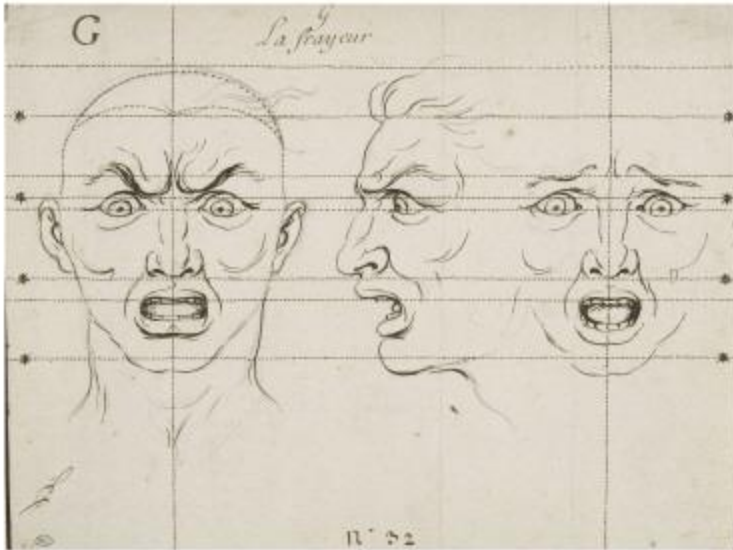
Charles Le Brun

1670

Pen and black ink, .218 x .316m

Louvre, Paris, France





**Figure 19**

*Expression of the Passions: Terror*

Charles Le Brun

1670

Pen and black ink, .195 x .255m

Louvre, Paris, France



**Figure 20**

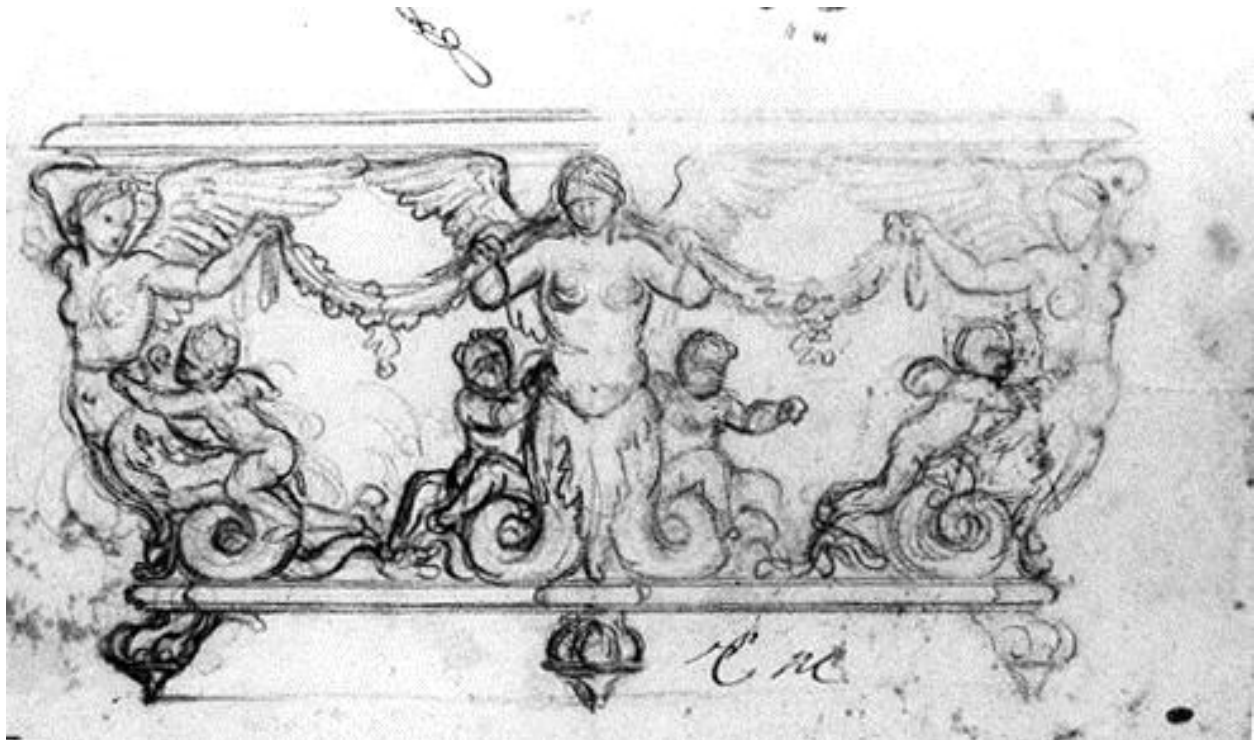
*Andiron*

Charles Le Brun

1663

Red Chalk, .317 x .235m

Louvre, Paris, France



**Figure 21**

*Console Table*  
Charles Le Brun  
Date Unknown  
Red Chalk, .205 x .329m  
Louvre, Paris, France



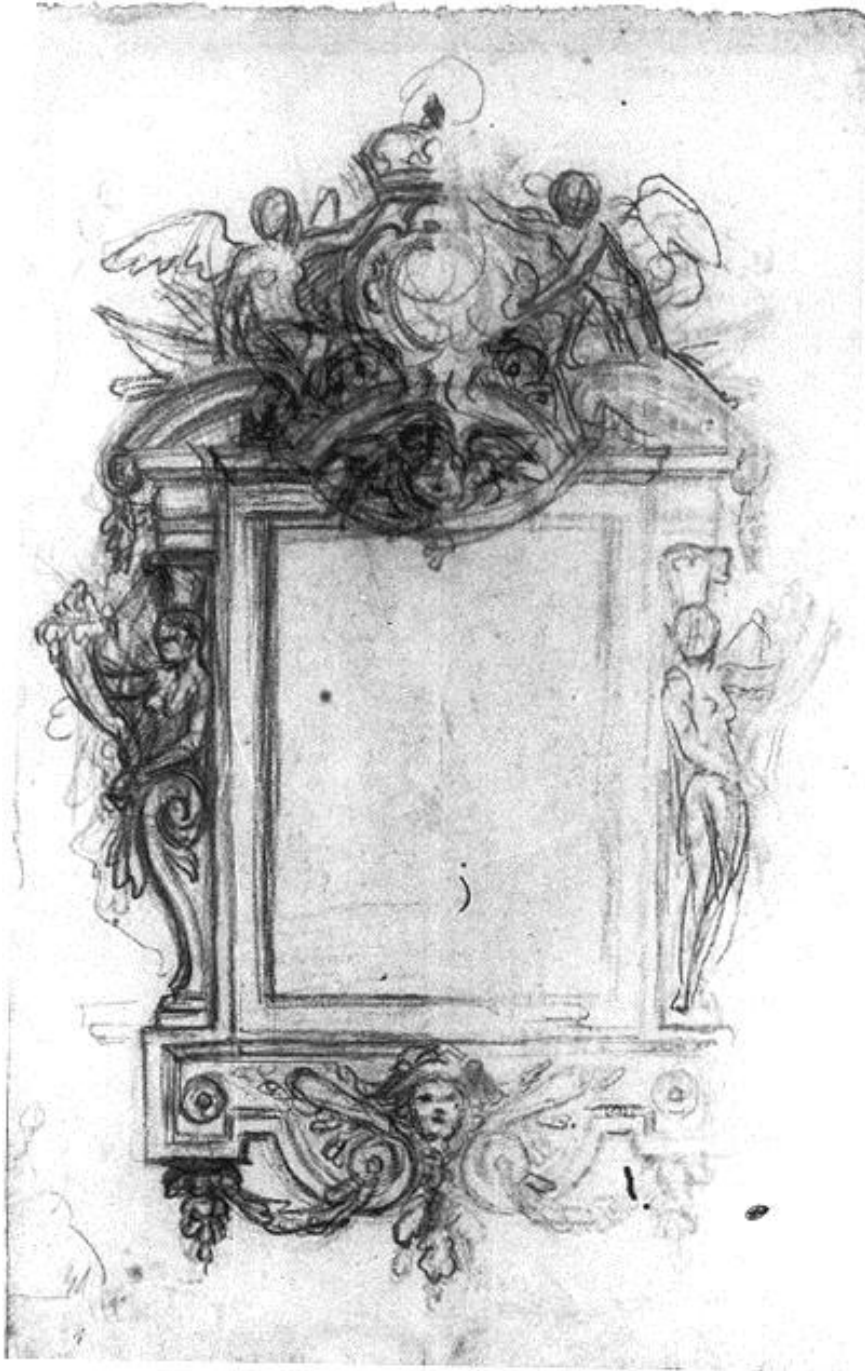
**Figure 22**

*The Life of Louis XIV*

Based on a Cartoon by Charles Le Brun produced in the Gobelins Manufactory  
1667-72

Tapestry

Louvre, Paris, France



**Figure 23**

*Mirror Frame*  
Charles Le Brun  
1663  
Red and Black Chalk  
Louvre, Paris, France



**Figure 24**

*Louis XIV Trampling His Enemies*

Antoine Coysevox

1681

Stucco Relief

Palace of Versailles, Versailles, France



**Figure 25**

*Ceiling of the Hall of Mirrors*

Charles Le Brun

1680

Palace of Versailles, Versailles, France



**Figure 26**

*Detail of Ceiling of the Hall of Mirror: Allegory of Anger*

Charles Le Brun

1680

Palace of Versailles, Versailles, France



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