Visitons le Louvre!
L'Histoire du Louvre

Hôtel du Petit-Bourbon

Louvre médiéval
(Philippe Auguste et Charles V)

Cour des cuisines
(François Ier)

Louvre Renaissance
(Henri II)

Grande galerie
(Henri IV)

Palais des Tuileries
(Catherine de Médicis)

Grande écurie
(Catherine de Médicis)

Jardin des Tuileries
(Catherine de Médicis)
L’Histoire du Louvre

Les tableaux que nous avons vus lors de notre voyage à Paris (Musée du Louvre et Château de Versailles)

Le Moyen Age

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<th>Temps modernes ou l'Ancien Régime</th>
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Peinture italienne

Peinture française

* Tous les tableaux ont été vus aux Louvres, exceptés les deux tableaux signalés, qui ont été vus à Versailles (il existe deux versions du portrait de Louis XIV et du Sacre de Napoléon Ier.)
The Coronation of Napoleon (Le Sacré de Napoléon) is a painting completed in 1807 by Jacques-Louis David, the official painter of Napoleon, depicting the coronation of Napoleon I at Notre-Dame de Paris. The painting has imposing dimensions, as it is almost 10 meters (33 ft) wide by a little over 6 meters (20 ft) tall.
Le Sacré de Napoléon The composition is organized around several axes, and incorporates the rules of neoclassicism. One axis is that which passes through the cross and has a vertical orientation. All eyes are turned towards Napoleon, who is the center of the composition. A diagonal line runs from the pope to the empress.
The Wedding at Cana (1563, also The Wedding Feast at Cana), by Paolo Veronese, is a representational painting that depicts the Bible story of the Marriage at Cana, a wedding banquet at which Jesus converts water to wine.
The Wedding at Cana comprehends the stylistic influences of the ideals of compositional harmony of artists such as… Leonardo, Raphael, and Michelangelo, especially his early paintings. Whereas the art of the High Renaissance emphasized ideal proportion, balance, and beauty, Mannerism exaggerated those ideals of figure, light, and color, with asymmetric and unnaturally elegant compositions.
“Le Radeau de la Méduse”
1818–1819 par Théodore Géricault

“Le portrait de Louis XIV en costume de sacre,”
painted in 1701 by the French painter Hyacinthe Renaud after commission of the king who wanted to satisfy the desire of his grandson, Philip V. Louis XIV kept it and had it hanging at Versailles. By its brilliance and quality, this portrait has become the "official portrait" of Louis XIV.

“Gabrielle et une de ses sœurs”
Ariste inconnu
vers 1594
The painting portrays Gabrielle d'Estrées, mistress of King Henry IV of France, sitting nude in a bath, holding a ring. Her sister sits nude beside her and pinches her right nipple.
The viewer's attention is first drawn to the center of the canvas, then follows the directional flow of the survivors' bodies, viewed from behind and straining to the right. According to the art historian Justin Wintle, "a single horizontal diagonal rhythm leads us from the dead at the bottom left, to the living at the apex."
« La Liberté guidant le peuple »
(1830)
Eugène Delacroix
It commemorates the July Revolution of 1830, which toppled King Charles X of France.

A woman personifying the concept and the Goddess of Liberty leads the people forward over a barricade and the bodies of the fallen, holding the flag of the French Revolution – the tricolor flag, which remains France's national flag – in one hand and brandishing a bayonetted musket with the other.

The figure of Liberty is also viewed as a symbol of France and the French Republic known as Marianne.
Les Personnages

Pages 516, 532, 541 (French 3 Years)

• Napoléon Bonaparte
• Louis Napoléon
• Henri IV
• François Mitterrand
• Saint Denis

Delacroix
Catherine de Médicis
Champollion

Philip II
François I
Baudelaire
Le Louvre d’Aujourd’hui
J’espère que vous avez aimé notre révision du Louvre.

Merci de votre attention!