



LES CANONS

DE L'ÉLÉGANCE

A Salute to Style
Exhibition
10 Octobre 2019
26 January 2020



Plume, light infantry officer,
France, 19th century

A Salute to Style

LES CANONS DE L'ÉLÉGANCE

“The better you think you look,
the better you fight”

General François du Barail (1820-1902)

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Exhibition

from 10 October 2019 to 26 January 2020





Exhibition curators and lenders

Curators – musée de l'Armée

Dominique Prévôt

Head of the classic collections, modern department

Olivier Renaudeau

Head of the antiquity department

Ronan Trucas

Assessors and inventory department

Assisted by **Marion Stevens** and **Antoine Tromski**

Lenders

Museums and institutions

Arthus-Bertrand / Centre Mondial de la Paix, des Libertés
et des Droits de l'Homme, Verdun / Garde Républicaine

Jean Paul Gaultier / Mobilier National, Paris

Musée des Arts Décoratifs, Paris / Musée National
des Châteaux de Versailles et de Trianon, Versailles

Individual lenders

Xavier Darcos, chancellor of the Institut de France

Valérie Garcia, fashion designer / Francis Jolivet

Xavier Mardil / Jean René Ormières / Colonel Philippe Robin

(retired) / Brigadier General (2nd section) Andrée Tourné

The museum would also like to thank the individual
lenders who wished to remain anonymous.

Exhibition

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Flintlock pistol commissioned by Napoleon I^{er}
as a gift for the Sharif of Morocco, 1804,
Paris, Musée de l'Armée

Press release

The fury of war and military aspirations to beauty are not always easy to reconcile. Nevertheless, military ardour is often linked to the rise to power, with the result that ambitious military leaders need to stand out and develop a taste for prestige. With over two hundred uniforms, weapons and pieces of equipment ranging from the 16th century to the present day, the Musée de l'Armée reveals a selection of extraordinary objects that separate the military from civilians and display the grandeur of their warrior status along with the glory of their triumphs.



Although under the Ancien Régime war was often waged exclusively by the privileged classes, the Revolution, despite the egalitarian principles it espoused, did not eliminate soldiers' taste for finery, which served to set them apart from civilians and display the glory of their triumphs. The beauty, quality and even the splendour of the weapons and equipment they displayed were not just tools of their profession, but also marked their status.

The attention focused on uniforms strengthened soldiers' readiness to fight and their pride in wearing them, a pride that has remained unchanged while also fluctuating as a function of different eras, soldiers' ranks and the nature of the political regimes arming them. Far from being a whim indulged in by the wealthiest military men, this luxury defines their identity. It indicates their rank, degree of authority conferred by their status, and relative distance to the supreme power. Objects, insignia and costly features enhance their merit and mark the recognition their exploits have won them. The new Musée de l'Armée exhibition gives visitors the chance to discover these remarkable objects. Combining different approaches – historical, anthropological and aesthetic – the exhibition highlights the way military pomp contributes to the splendour and legitimisation of political power, rewards merit and meets the desire to stand out from or assimilate into a group.

Visitors will be able to marvel at a display of over 200 armoury and arquebus masterpieces along with magnificent gold and silverwork, embroidery, marquetry and saddlery, mostly from the Musée de l'Armée's collections. They take the form of jewellery, fashion accessories and haute couture garments for the exclusive use of warriors past and present. Prestigious loans from Jean Paul Gaultier, Arthus-Bertrand, Raf Simons and Dries van Noten enrich and reinforce the exhibition's message.



Press contact

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Exhibition

Elegance is not only about clothes, it is also expressed in the degree of care given to the whole outfit; although the uniform is the most striking component of a soldier's outfit, it also includes weapons, equipment, insignia and more. This military elegance is likewise rooted in the way things are used, gifts, a whole set of objects and practices which could be seen as superfluous and contrast with the hardships of combat. But whatever the period, the fire and fury of the battlefield do not prevent soldiers taking care of their appearance. The real incompatibility of ostentation with the rigours of military duty means that this aspiration for beauty, this desire for opulent weapons, is not merely a matter of whim. Its role is to respond to material, ideological and social needs. Fighters seek to assert their identity, within the means at their disposal, using the objects featured in this exhibition and the accompanying publication, to mark their status in the military hierarchy, display the glory of their triumphs and set themselves apart from civilians by proclaiming their membership of a class ennobled by bearing arms. These arms, these uniforms and pieces of equipment, serve a dual purpose: they are tools of the profession as well as designating a status. They are often real masterly examples of weaponry as well as gold, silverwork and embroidery, used to project a certain self-image which the exhibition will be examining over a period stretching from the 16th century to the present day by showcasing approximately 220 pieces, mainly from the Musée de l'Armée's collections. These exceptional, rarely displayed pieces have been brought out of the museum's reserve collections especially for the exhibition.

Partisan used by
the Gardes de la Manche
(royal personal guard),
circa 1679, Paris, Musée de l'Armée





Precious objects: Power and authority

In most societies, the source of political power is rooted in war, and the two functions remain closely entwined, since states continue to use war as a means of asserting, extending or protecting their interests. Historically, sovereigns are military leaders who combine military power with the attributes of wealth to display their power to their people and the outer world. During the second half of the 17th century, when monarchies, especially in France, were consolidating or centralising, the units in charge of the sovereigns' safety underwent major changes: their duties and uniforms became codified and they became part and parcel of the court's splendour, playing their part in displaying the sovereign's grandeur. In the late 18th and early 19th centuries, in response to the wars that were giving Europe a new face, kings and emperors were increasingly willing to serve as military commanders. In France, the regimes that followed the fall of the First French Empire took a more pacific approach. Napoleon III, when he took on his uncle's legacy, then the Third Republic, centring on opposition to Germany, reinstated the tradition of military pomp. Diplomatic gifts, weapons and armour once belonging to rulers bear witness to the military luxuries displayed by those in power, examples of military pomp that have been preserved to this day along with uniforms and equipment belonging to royal guards.

●
Coldstream Guards drummer's uniform,
circa 1890, Paris, Musée de l'Armée

●
Helmet belonging to the king's bodyguard,
Restoration, Paris, Musée de l'Armée

●
Burgonet helmet, part of the Chimera set,
circa 1560-1570, Paris, Musée de l'Armée

●
Eugène Lami (1800-1890), *Plan for a ceremonial helmet for
Emperor Napoleon III*, 1853, Paris, Musée de l'Armée

Codes of Luxury and Military Distinction

Starting in the reign of Louis XIV, the hierarchical organisation of the army became more structured and emerged as a social group distinct from civilian society. Military traditions developed and were reinforced. These phenomena led to the creation of a collection of signs allowing each soldier to display their rank within military corps, uniform in appearance. A culture of distinction rooted in social origin grew up, bolstering the established military visual codes. Gold and embroidery designated officer ranks, from sergeant to marshal. This insistence on appearance produced an effect of emulation among the men, as summed up by Napoleon: “A man becomes the creature of his uniform.” Another development was the *esprit de corps* which arose within regiments, resulting in practices that helped to unify soldiers from different worlds and create the cohesion needed to boost their resilience to the ordeals they faced. Traditions and rituals were forged, attesting to the soldiers’ integration in a “family” and the desire for solidarity born of a collective experience to survive and last. Other objects can also serve to tell the man receiving them that his comrades recognise him as one of their own. They are instruments used for rites of passage and sociability, giving the soldiers who wear them a symbolic entry into the group and proclaim their new membership.





●
Belt buckle from the Republic
of Venice, 17th century,
Paris, Musée de l'Armée

●
Commander-in-chief's sword
and baldric belonging to Jean Lannes,
circa 1798-1799, Paris, Musée de l'Armée



The art of Gifts and Rewards

Methods for rewarding soldiers also changed dramatically from the reign of Louis XIV. Previously reserved for the kingdom's leaders, rewards were gradually bestowed on the lower ranks of the hierarchy, the "subordinate heroes." The appearance of the citizen soldier model during the Revolution further strengthened this development, resulting in Napoleon Bonaparte's creation of the Legion of Honour, awarded to simple grenadiers and marshals alike. But the symbolic handing over of an object does not only represent an act that recognises value. Rewarding people can be part of a political or personal process. The military object can thus represent a gift that plays a part in diplomatic relations, providing a token of esteem for an ally. Human relations also underpin gifts, as tokens of respect as well as the souvenir of a shared experience or a shared outlook, a manifestation of fraternity forged in the hardships of war. For example, a group can thank one specific man for his actions, while units can pick a distinctive emblem to commemorate a past act, allowing veterans to remind the world of their sacrifices. The Musée de l'Armée's collections harbour many examples of such pieces, often historic, like the swords of honour given to Marshal Joffre, or valuable, like the weapons Napoleon I offered to the Sharif of Morocco; the weapons, never delivered, are adorned with fine stones.

●

Pair of pistols belonging to Louis Ferdinand, dauphin of France, 1734, Paris, Musée de l'Armée

●

Sword of honour given to Major Marchand by the newspaper *La Patrie*, circa 1899, Paris, Musée de l'Armée

●

Flintlock pistol commissioned by Napoleon I as a gift for the Sharif of Morocco, 1804, Paris, Musée de l'Armée

Reversed prestige/ present-day trends

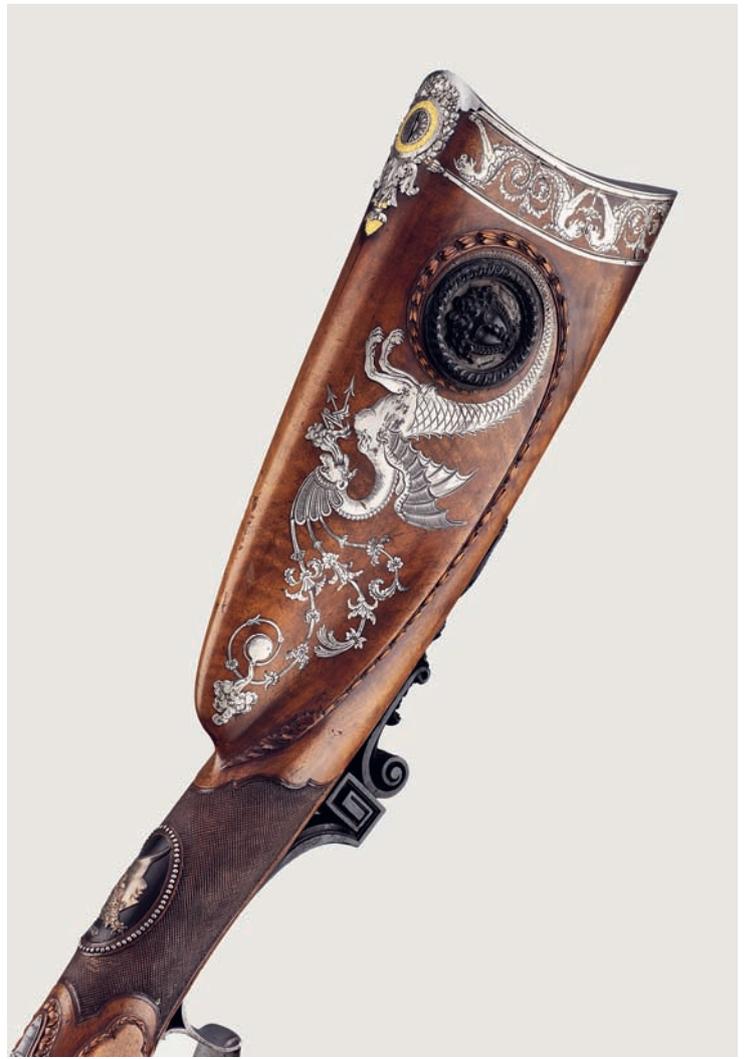
Once automatic weapons and smokeless powder were introduced, battle conditions meant that combat dress had to change and it eventually moved away from ceremonial dress. This change did not, however, do away with the need for identification, integration and individuality, rooted in institutional or personal desires. This paring-down of uniforms produced a “reversed prestige” phenomenon where the uniform is both the marker and the issue at stake. From the 18th century on, certain military leaders, such as Napoleon I himself, stood out for their resolutely simple attire, an image which was also portrayed by several allied generals and the soldiers involved in liberating France. The huge quantity of combat outfits produced during the Second World War flooded the civilian world, and in the 1960’s counter-culture movements appropriated the camouflage pattern in a subversive spirit of criticism towards military institutions and the authority they represent. Once adapted to suit city life, combat outfits spread like wildfire, sometimes used, for instance, as a mark of recognition for urban tribes. This has led to several fashion designers taking inspiration from combat gear and featuring it in catwalk shows. Camouflage, khaki and fashion married unexpectedly well; the functionality of combat outfits became a new form of chic. The exhibition includes designs by Dries van Noten and Raf Simons from the Musée des Arts Décoratifs and pieces lent by Maison Gaultier. These fashion creations reveal the influence of military wear on the world of luxury.

●
1947 jump jacket belonging to
Roger Appert, circa 1947-1953,
Paris, Musée de l’Armée

●
Raf Simons (born 1968), *Ensemble*, 2001,
autumn-winter collection, *Riot riot riot* collection,
Paris, Musée des Arts Décoratifs

●
Dries van Noten (born 1958), *Duffle-coat*, 2015,
autumn-winter collection,
Paris, Musée des Arts Décoratifs





Exceptional expertise and precious materials

The show will essentially use an anthropological approach to explain the motivations behind military opulence. However, the focus will not only be on the significance of these weapons and uniforms but also on the perfect workmanship. Certain sections will be dedicated to the materials and techniques employed, such as metal, embroidery and enamel. The objects will be chosen for their aesthetic qualities and the expertise displayed by the artisans who crafted them; the professions serving military elegance continue to nourish rare skills to this day. This decorative arts approach to the collections is an opportunity to showcase pieces that are usually kept in the museum's reserve collections, representing around three quarters of the 220 pieces which will feature in the *A Salute to Style* exhibition.

●
Armour belonging to the dauphin, the future Henri II,
between 1536 and 1547, Paris, Musée de l'Armée

●
Flintlock rifle awarded as the second prize in a chariot
race, 14th July celebrations, 8th year of the Republic,
circa 1799-1800, Paris, Musée de l'Armée

●
Shako, 1860 design, for a pupil
of the Special Imperial Military Academy of Saint-Cyr,
France, 1860-1870, Paris, Musée de l'Armée

●
Pair of boots belonging to a hussar officer,
early 19th century, Paris, Musée de l'Armée

Close-ups

Louis XVI's sword The sword is a military object as well as part of a costume, and the quality of the sword depended on the owner's financial means. In 1784, Thierry de Ville d'Avray (1732-1792), Quartermaster General of the Garde-Meubles de la Couronne, came up with the idea of using precious stones from the royal collection in order to create a diamond-encrusted sword for the king. It was made by goldsmiths Pierre Alexandre Bretet and Georges Frédéric Bapst (1756-1826). The hilt and sheath were covered in approximately 2,200 gems of different sizes, including many rose-cut stones from Holland. The sword was not completed until 1788 and Louis XVI only wore it once, during the opening of the Estates General in May 1789. It was put back into storage then stolen in 1792. The hilt was dismantled and some of the stones sold off, leaving only the blue steel blade adorned by an engraved, golden fleur-de-lys. The sheath, in reptile-skin covering a wooden core, is decorated with enamelled, silver-gilt trim showing the French coat-of-arms picked out in small incrustated diamonds. Thought to be lost, the sword was recently identified in the Musée de l'Armée's collections. The exhibition provides an ideal opportunity to showcase this royal weapon and attempt to recreate the lost hilt: École Boule, a Musée de l'Armée partner, has been tasked with designing a digital reconstruction of the object. Following this, students from the jewellery workshop will get to work on recreating the last of the splendid crown jewels.

Mamluk horse tack On 2 July 1798, the French expeditionary corps sent by the Executive Directory and placed under the command of the young General Bonaparte arrived in Alexandria. Egypt was a province of the Ottoman Empire at the time, but the territory was actually controlled by the Mamluks. This warrior caste, which granted itself the near-exclusive right to ride and fight on horseback, impressed the French from their very first confrontation. The Duke of Rovigo, a witness to the Battle of the Pyramids which took place on 21 July 1798, wrote: *"All the Mamluks riding on magnificent horses lavishly harnessed with silver and gold, enveloped in cloths of every colour and fluttering shawls, galloping at full speed and screaming at the top of their lungs, seemed to feel the need to eradicate us in an instant."* Vivant-Denon also described the scene: *"They ran circles around us, displaying their scintillating swords and horseback manoeuvres; they displayed Oriental pomp in all its splendour"*. But their lack of organisation fell victim to French discipline and tactics. Defeated, the Mamluks left behind some of their men on the battlefield, where this outfit was captured before being offered to Bonaparte. Lavishly ornate, a special feature of this tack is its extensive array of polished lapis lazuli and coral stones on a background of gilt metal cells. On the saddle, the stones are picked out by embossed gold and garnet ornaments on blue enamel.

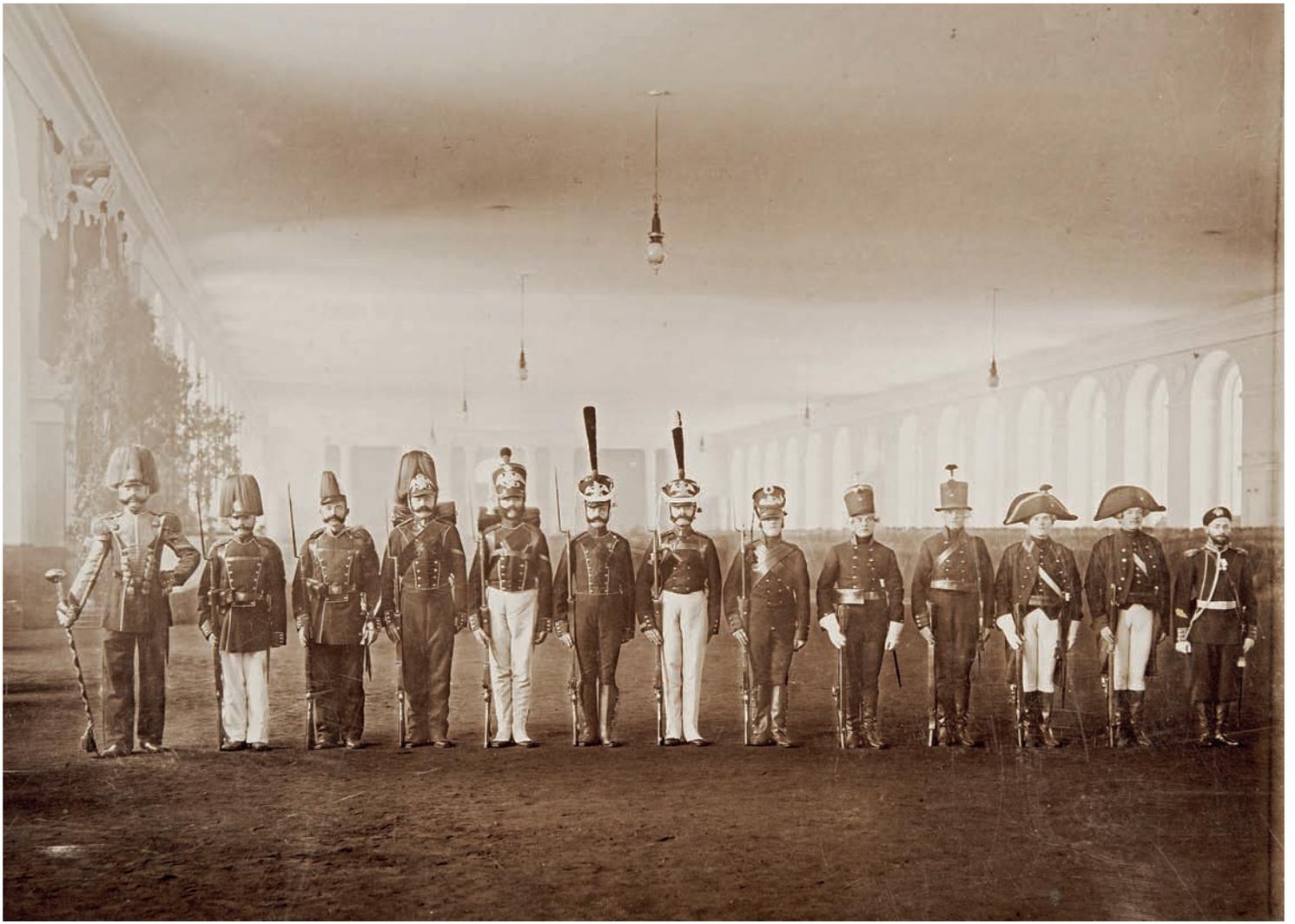
●

Diamond-encrusted sword belonging to Louis XVI, 1784-1789, Paris Musée de l'Armée. Model of the sword belonging to Louis XVI encrusted with rose-cut diamonds from the crown jewel collection, circa 1789, kept at Versailles

●

Mamluk horse tack captured at the Battle of the Pyramids (detail), last quarter of the 18th century, Paris, Musée de l'Armée





Catalogue

The pieces selected for the exhibition are among the Musée de l'Armée's most luxurious. The materials and techniques that went into their production make them decorative masterpieces. The exhibition catalogue, to be published by Éditions Faton, highlights their splendour. It has been designed as a coffee table book with a large Italian-style format. The content focuses on extensive notes which allow the objects to speak for themselves. Many of them benefit from very high-quality illustrations with full-page close-up photographs of specific details, showing visitors the flawlessness and elegance of the selected pieces by magnifying their ornamentation. The book's production involved a particularly elaborate photography campaign: the shots taken by the Musée de l'Armée's photography team were designed to bring out the formal perfection of the objects, with a gleam of chiselling or braid here, a shimmer of fabric or Morocco leather there, all against a delicately lit grey background: glimpses of perfection visitors will have the chance to rediscover during the show.



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Introduction (Dominique Prévôt) • Elegance in combat (Jean-Luc Cotard)

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Gold and silver / Embroidery

2 The grandeur of power • Sovereign Houses and Guards
The militarisation of public office

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4 Symbols of authority

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6 Identification • I was there / I'll be one of them / Ivory – bone and enamel

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Éditions Faton • Format 28 × 21 cm / 384 pages / 49€

Press contacts: Ludmilla Renardet • 03 80 40 41 34 • livres@faton.fr

Around the exhibition

Visit and workshop for young people

For several years now, the Musée de l'Armée has been implementing a visitor's policy focusing on young people, including school children, students and families. The museum teams produce ambitious, accessible and stimulating documents and tools tailored to a young audience. They take into account the expectations and needs of children and teenagers as well as their interest in new technologies. Families and school groups are thus provided with several tools to help them with their visits, making it easier to access the museum's permanent collections and temporary exhibitions.



• Family visit

Eight special panels combined with a games booklet (in French and English) for young visitors and a tactile exploration of the materials used by artisans, like ivory and leather, provide an informative and fun way of finding out all about the exhibition's works. The youngest visitors can enjoy meeting the challenge of finding a specific work in the exhibition rooms, with a gift as a prize.

• Family guided tours

Several missions await you! With your family, explore the exhibition and look for clues and details without leaving a trace or being discovered...

Thursday 24 October at 2.30 pm

Saturday 26 October at 2.30 pm and 4 pm

Wednesday 30 October at 2.30 pm

Wednesday 20 November 2019 at 2.30 pm

► Suitable for children from 7 upwards
(the trained guide adapts to participants' ages)

The tour lasts 1.30 hour

Price: €7 per child and €12 per adult

Bookings: jeunes@musee-armee.fr

• Hands-on workshop

After seeing the replica of King Louis XVI's sword or Henri II's armour, young visitors can experiment with different metal-working techniques and take their creations home with them after the workshop.

Sunday 27 October at 2.30 pm

Wednesday 6 November at 2.30 pm

Sunday 17 November at 2.30 pm

Wednesday 4 December at 2.30 pm

Saturday 4 January at 2.30 pm

► Suitable for children from 7 upwards -

The tour lasts 2 hours

Price: €7 per child and €12 per adult

Bookings: jeunes@musee-armee.fr

Adults visit's

- **Help with visits**

The digital guide offers additional information for exploring the exhibition *A Salute to Style*, in French and English.
Price: 5€

- **Guided exhibition tour**

Guided by a lecturer, discover the extraordinary objects that display the grandeur and glory of military triumphs.
The tour lasts 1.30 hour
Bookings: musee-armee.fr

- **Special tours**

The exhibition curators and museum restorers invite you on a special evening tour of the rooms after the museum is closed to the public: a unique opportunity for you to decipher the works, objects and documents on display, learn about the process used to select them, and explore behind the scenes of the exhibition.
Top off this exceptional experience with a glass of champagne.

Thursday 24 October at 6.30 pm
Thursday 21 November at 6.30 pm
Thursday 19 December at 6.30 pm
Thursday 9 January at 6.30 pm
The tour lasts 1.30 hour
Full price: 30€ / Reduced price: 25€
Bookings: musee-armee.fr

Opening hours, prices and detailed programmes on musee-armee.fr



Nuit Blanche

Free event on 5 October 2019

In October, the Musée de l'Armée will be taking part in the Nuit Blanche night-time arts festival for the second time. Organised since 2002 by the City of Paris, this free event is open to all and invites the public to an extraordinary artistic experience in outstanding locations. The Hôtel des Invalides will be specially lit for an exclusive cultural marathon. To mark the event, the *A Salute to Style* exhibition will be open for a special preview.

●
Panache design for a Commander in Chief,
France c. 1800, Paris, musée de l'Armée

Concerts

Salute to style and triumphal blasts

While music has always played a part in celebrating a military victory, it also helps to keep up troop morale and comfort the injured with concerts on the backlines. Some musicians have even been personally rewarded for acts of bravery on the battlefield with an honorary trumpet or weapon. In times of peace, the ultimate aristocratic and royal activity of hunting was practiced by ennobled military men on their properties. And from Josephine's music salon at Malmaison to the seats at the Opera, dashing military men also shone brightly in society, sublimely elegant in their colourful ceremonial uniforms. The cycle features fifteen concerts, including music by Mozart, Strauss, Haydn, Schubert and Brahms.



Two flintlock pistols, circa 1660,
Paris, Musée de l'Armée

22 September 2019 – 4.30 pm

► Saint-Louis Cathedral

Imperial Legend

La Clique des Lunaisiens
Les Cuivres Romantiques

15 October 2019 – 8 pm

► Saint-Louis Cathedral

Echoes of the hunt

Jean-Marc Luisada, piano
Garde républicaine
Haydn – Haendel – Mozart –
Gossec

4 November 2019 – 8 pm

► Grand salon

Josephine's music salon

Anaïs Gaudemard, harp
Philippe Bernold, flute
Raquel Camarinha, soprano
Mozart – Boieldieu – Glück

12 November 2019 – 8 pm

► Saint-Louis Cathedral

Scores from the Grand Siècle

Orchestra, choir and soloists:
students from the
Conservatoire de Paris early
music department and vocal
disciplines department
Hervé Niquet, conductor
Frémart – Charpentier

18 November 2019 – 12.15 pm

► Grand salon

Watercolours for violin

Duo Älva
Aiko Okamura, violin
Hélène Fouquart, piano
Beethoven – Durosoir – Franck

18 November 2019 – 8 pm

► Grand salon

Grenadiers, trumpets and drum

Christian Immler, baritone
Anne Le Bozec, piano
Haydn – Schumann – Brahms –
Wagner

25 November 2019 – 12.15 pm

► Grand salon

Public master class

Claude Delangle, saxophone

25 November 2019 – 8 pm

► Grand salon

Military contests and bel canto

Claude Delangle, saxophone
Berlioz – Franck – Rossini – Bizet

2 December 2019 – 12.15 pm

► Grand salon

General Mangin's quartet

Quartet Mona
Roxana Rastegar, violin
Verena Chen, violin
Arianna Smith, alto
Caroline Sypniewski, cello
Haydn – Beethoven – Caplet

2 December 2019 – 8 pm

► Grand salon

General Mangin's concerts

Isabelle Druet, mezzo-soprano
Ensemble I Giardini
Haydn – Sarasate – Bach – Franck

15 December 2019 – 4.30 pm

► Saint-Louis Cathedral

Hunting horns and TDM

Hunting horn ensemble
Les Échos de la Jeunesse
Guyaume Vollet,
musical director
With a special appearance
by Nicolas Dromer, horn
Oudot – Méhul – Schubert –
Faure – Weber

16 December 2019 – 8 pm

► Grand salon

Heroines of the sword

Eva Zaïcik, mezzo-soprano
Justin Taylor, harpsichord
Le Consort
Haendel – Dandrieu – Vivaldi

23 January 2020 – 8 pm

► Saint-Louis Cathedral

Requiem for the Congress of Vienna

Sorbonne Université
choir and orchestra
Sébastien Taillard,
musical director
Ariel Alonso, choirmaster
Bruno Procopio, conductor
Neukomm

26 January 2020 – 4.30 pm

► Saint-Louis Cathedral

Battle songs, honour songs

Ensemble Clément Janequin
Mouton – Janequin – Scotto

27 January 2020 – 12.15 pm

► Grand salon

Quatuor Zahir

Guillaume Berceau,
soprano-saxophone
Florent Louman,
alto-saxophone
Sandro Compagnon,
tenor-saxophone
Joakim Ciesla, bass-saxophone
Ravel – Debussy – Durosoir

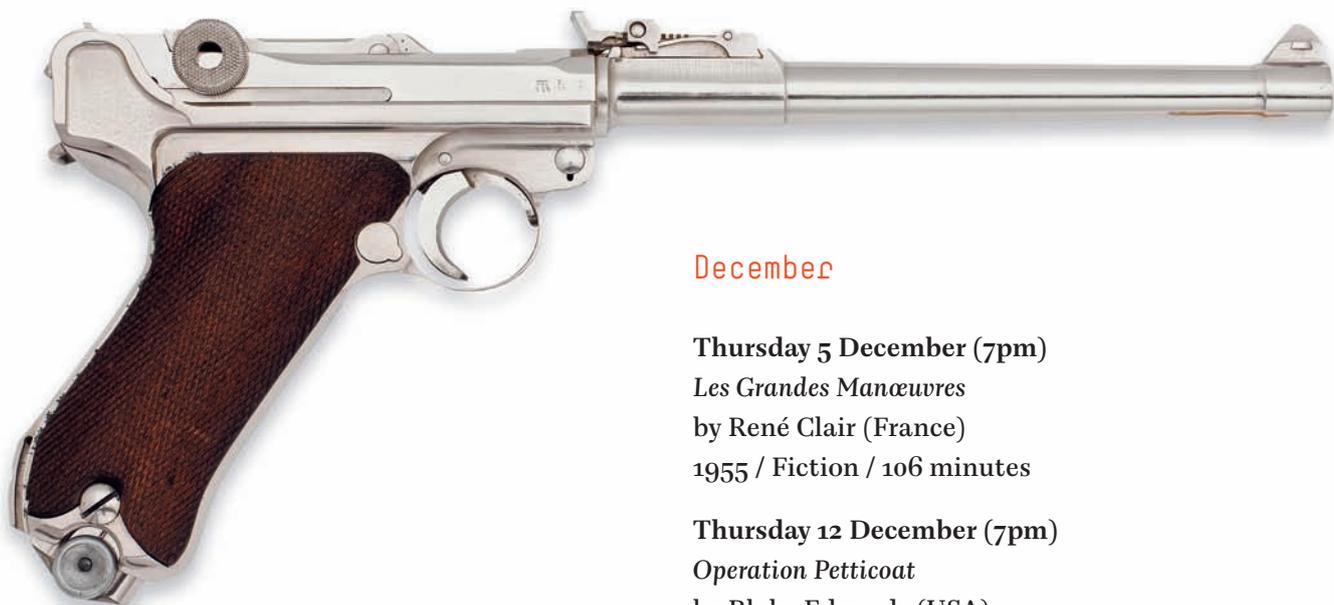
Information,
price and bookings

saisonmusicale.musee-armee.fr
T 01 44 42 54 66

Cinema

Dressed up

Specially programmed for the exhibition, a selection of five fiction films explores the way the splendour of military uniforms on the battlefield and the norms of male beauty it responds to have been depicted on the screen.



November

Thursday 7 November (7pm)

Fanfan la tulipe

by Gérard Krawczyk (France)

2003 / Fiction / 95 minutes

Thursday 14 November (7pm)

The charge of the light Brigade

by Tony Richardson (USA)

1968 / Fiction / 139 minutes / VO

December

Thursday 5 December (7pm)

Les Grandes Manœuvres

by René Clair (France)

1955 / Fiction / 106 minutes

Thursday 12 December (7pm)

Operation Petticoat

by Blake Edwards (USA)

1959 / Fiction / 124 minutes / VO

January

Thursday 16 January (7pm)

Gardens of stone

by Francis Ford Coppola (USA)

1987 / Fiction / 111 minutes / VO

Informations and bookings

Austerlitz auditorium

Free admission with reservation

(subject to seat availability)

musee-armee.fr

T 01 44 42 38 77

LP 08 Luger pistol,
1908 model,
Paris, Musée de l'Armée

Conferences

Shock and Chic. Meaning and scope of military pomp

Why has the state sought to appropriate the military symbolism of weapons, armour and uniforms, for many years and in many different forms? What does the combination of warlike courage and ostentatious luxury mean? How have certain military outfits been subverted from their original purpose and become highly popular in civilian society? Come and listen to the answers by top specialists. In partnership with the Université permanente de la Ville de Paris.



Monday 4 November 2019

*At the heart of imperial opulence:
Napoleon I's great military leaders*
by Pierre Branda, head of the Heritage
Centre at Fondation Napoléon

Wednesday 12 November 2019

The colours of armour
by Olivier Renaudeau, chief heritage
curator, head of the antiquity department
at the Musée de l'Armée, curator
of the exhibition *A Salute to Style*

Thursday 14 November 2019

The meaning of military distinction
by Colonel Jean-Luc Cotard, Saint-Cyrien,
member of the editorial board for the
Inflexions journal

Monday 18 November 2019

The weapons of reward and recognition (1790-1804)
by Ronan Trucas, assessors and inventory
department at the Musée de l'Armée, curator
of the exhibition *A Salute to Style*

Informations and bookings

Auditorium Austerlitz, at 1.45 pm to 3 pm
Free admission with reservation
(subject to seat availability):
histoire@musee-armee.fr

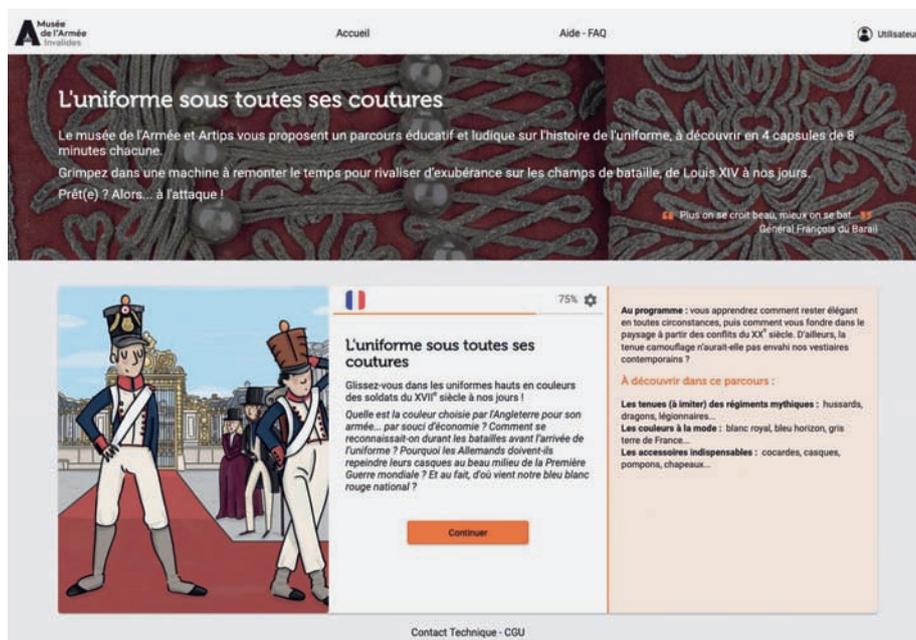
Uniforms from every angle

As part of the exhibition *A Salute to Style*, the Musée de l'Armée has collaborated with Artips to develop an online course focusing on uniforms. The course is designed to give participants a deeper understanding of the subject through the prism of colour. It is made up of short teaching modules (an eight-minute read) featuring dynamic and original storytelling. Over the course of four lessons, participants will learn how colours were attributed to military garments as well as how and why they have evolved from the birth of the uniform to the present day. The lessons also answer questions such as why English military uniforms were red and why newcomers are called the “blues”.

The Artips website gives subscribers the chance to learn about the history of art via unusual anecdotes in the form of everyday newsletters. The newsletters highlight works of art and stories relating to arts, music, sciences and economics (*Artips*, *Musiktips*, *Sciencetips* and *Economitips*). A concept which has won over many museums, including the Louvre, the Mucem and Piscine de Roubaix.

In order to access the colourful universe of military uniforms, subscribe for free at this link:

<http://arti.ps/museearmee>



The screenshot shows the website interface for the Musée de l'Armée. At the top, there are navigation links for 'Accueil', 'Aide - FAQ', and 'Utilisateur'. The main header features the title 'L'uniforme sous toutes ses coutures' and a brief description: 'Le musée de l'Armée et Artips vous proposent un parcours éducatif et ludique sur l'histoire de l'uniforme, à découvrir en 4 capsules de 8 minutes chacune. Grimpez dans une machine à remonter le temps pour rivaliser d'exubérance sur les champs de bataille, de Louis XIV à nos jours. Prêt(e) ? Alors... à l'attaque !'. Below this, there is a quote: 'Plus on se croit beau, mieux on se bat.' attributed to 'Général François Du Barail'. The main content area is divided into three sections: 1. An illustration of two soldiers in 17th-century uniforms on a red carpet. 2. A text box titled 'L'uniforme sous toutes ses coutures' with a 'Continuer' button. 3. A sidebar with program details and a list of topics to discover.

L'uniforme sous toutes ses coutures

Le musée de l'Armée et Artips vous proposent un parcours éducatif et ludique sur l'histoire de l'uniforme, à découvrir en 4 capsules de 8 minutes chacune.

Grimpez dans une machine à remonter le temps pour rivaliser d'exubérance sur les champs de bataille, de Louis XIV à nos jours.

Prêt(e) ? Alors... à l'attaque !

Plus on se croit beau, mieux on se bat.
Général François Du Barail

L'uniforme sous toutes ses coutures

Glissez-vous dans les uniformes hauts en couleurs des soldats du XVII^e siècle à nos jours !

Quelle est la couleur choisie par l'Angleterre pour son armée... par souci d'économie ? Comment se reconnaissent-on durant les batailles avant l'arrivée de l'uniforme ? Pourquoi les Allemands doivent-ils repeindre leurs casques au beau milieu de la Première Guerre mondiale ? Et au fait, d'où vient notre bleu blanc rouge national ?

Continuer

Au programme : vous apprendrez comment rester élégant en toutes circonstances, puis comment vous fondre dans le paysage à partir des conflits du XX^e siècle. D'ailleurs, la tenue camouflage n'aurait-elle pas envahi nos vestiaires contemporains ?

À découvrir dans ce parcours :

- Les tenues (à limiter) des régiments mythiques : hussards, dragons, légionnaires...
- Les couleurs à la mode : blanc royal, bleu horizon, gris terre de France...
- Les accessoires indispensables : cocardes, casques, pompons, chapeaux...

Contact Technique - CGU

Arts and crafts Weekend

Meeting the people who craft military elegance

The remarkable quality of the uniforms, headgear, decorations, weapons and equipment featured in the exhibition is a testament to the exceptional expertise the people who crafted them, traditional skills they have succeeded in keeping alive. The Musée de l'Armée is offering visitors a chance to meet these embroiderers, stampers and enamellers on the afternoon of 26th and 27th October. Artisans such as Groupe Marck, specialising in producing uniforms, and Arthur-Bertrand, jewellers and medal-makers, will be unveiling their techniques and skills and giving a behind-the-scenes look at military opulence in the salle Turenne at the Musée de l'Armée, open specially to the public for the occasion. Families can top off the experience with a fun tour of the exhibition or hands-on workshop.

Saturday 26 and Sunday 27
October from 2pm to 6pm

Salle Turenne
Free entry with the ticket' museum

Guided tours and hands-on
workshop on family

Bookings: jeunes@musee-armee.fr



Jean-Baptiste-Édouard detaille, *Study of three officer's head*, 1880

Exhibition partners



The CIC is a long-standing partner to the Musée de l'Armée. The partnership mirrors our determination to make the CIC a bank that plays an active part in society, ready to support economic and social transformations as well as the institutions which underpin our social contract. The Musée de l'Armée offers every type of visitor a broad range of objects and information, all with the potential to foster reflection on our history, the emergence of democracy and the combats springing from the quest for justice and freedom. As part of its overarching mission, the CIC sponsors the museum's temporary exhibitions, since they play the dual role of providing rigorously scientific information and opening the door to wider social issues. *A Salute to Style* reflects our goals and we are happy that the CIC is a partner to the exhibition. We hope that it meets with all the success it deserves.

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Dress sword, circa 1650,
Paris, Musée de l'Armée

Press Visuals



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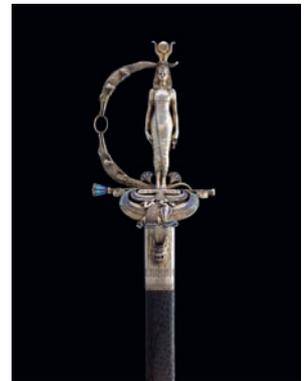
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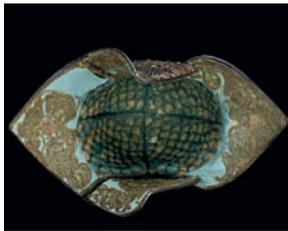
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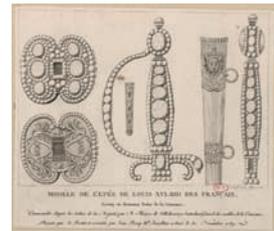
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Légendes : 1 Jousting armet, circa 1860, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 2 Armour belonging to the dauphin, the future Henri II, between 1536 and 1547, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier 3 Helmet belonging to the king's bodyguard, Restoration, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 4 Pair of boots belonging to a hussar officer, early 19th century, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 5 Armet for fighting on foot, circa 1555, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 6 Flintlock rifle awarded as the second prize in a chariot race, 14th July celebrations, 8th year of the Republic, circa 1799-1800, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier 7 Partisan used by the Gardes de la Manche (royal personal guard), circa 1679, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier 8 Flintlock pistol commissioned by Napoleon I^{er} as a gift for the Sharif of Morocco, 1804, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette 9 Dress sword, circa 1650, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier 10 Commander-in-chief's sword and baldric belonging to Jean Lannes, circa 1798-1799, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Emilie Cambier 11 Burgonet helmet from the Chimera set, circa 1560-1570, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan 12 Sword of honour given to Major Marchand by the newspaper *La Patrie*, circa 1899, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette 13 Belt buckle from the Republic of Venice, 17th century, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 14 Eugène Lami (1800-1890), *Plan for a ceremonial helmet for Emperor Napoleon III*, 1853, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 15 Retrospective presentation of uniforms from the Jägerski regiment to mark its centenary, 1896, Paris, Musée de l'Armée | © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette 16 Burgonet helmet, part of the Chimera set, circa 1560-1570, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Tony Querrec 17 Mamluk horse tack captured at the Battle of the Pyramids (detail), last quarter of the 18th century, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 18 Diamond-encrusted sword belonging to Louis XVI, 1784-1789, Paris Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 19 Model of the sword belonging to Louis XVI encrusted with rose-cut diamonds from the crown jewel collection, circa 1789, kept at Versailles | © Château de Versailles, Dist. RMN-Grand Palais / image Château de Versailles 20 Two flintlock pistols, circa 1660, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 21 Rondache from the Chimera set, circa 1560-1570, Paris, Musée de l'Armée | © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Tony Querrec 22 Pair of pistols belonging to Louis Ferdinand, dauphin of France, 1734, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan 23 LP 08 Luger pistol, 1908 model, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier 24 Coldstream Guards drummer's uniform, circa 1890, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël 25 1947 jump jacket belonging to Roger Appert, circa 1947-1953, Paris, Musée de l'Armée | © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan 26 Raf Simons (born 1968), *Ensemble*, 2001, autumn-winter collection, Riot riot riot collection, Paris, Musée des Arts Décoratifs | © MAD, Paris / Jean Tholance 27 Dries van Noten (born 1958), *Duffle-coat*, 2015, autumn-winter collection, Paris, Musée des Arts Décoratifs | © MAD, Paris / Christophe Dellière

Musée de l'Armée

Founded in 1905, the Musée de l'Armée houses one of the world's most extensive military history collections, with close to 500,000 pieces hailing from the Bronze Age to the 21st century. It offers visitors from all over the world a chance to discover the Hôtel des Invalides and its famous Dome, which houses the tomb of Napoléon I, and to explore the history of France through its collections. Guided tours and workshops, temporary exhibitions, conferences, films, special activities, concerts and other events also take place over the course of the year. It attracts massive visitor numbers, with over 1.2 million visitors in 2018, putting it in the Top 10 of France's most visited museums.



Musée de l'Armée

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129, rue de Grenelle 75007 Paris
T 01 44 42 38 77
musee-armee.fr

Acces

-  **Ligne 8** La Tour-Maubourg
-  **Ligne 13** Invalides
-  **RER C** Invalides

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Opening hours

Exhibition from 10 October 2019
to 26 January 2020

From Monday to Friday from 10 am
to 6 pm until 31 October. Until 5 pm from
1st November. The museum is closed
the 25 December and 1st January

Prices

Exhibition and permanent collections
Full price: €12 • Reduced price: €10
Free to under 18s
Price for groups of 10 people or more: €10

Bookings

Online ticket sales: musee-armee.fr
Groups: groupes@musee-armee.fr

Guided tours

Families, school groups and students:
jeunes@musee-armee.fr
Adults: contact@cultural.fr
T 0825 05 44 05



Rondache from the Chimera set,
circa 1560-1570, Paris, Musée de l'Armée

Presse contact

Agence Alambret Communication

Margaux Graire / margaux@alambret.com / T 01 48 87 70 77



Armet for fighting on foot,
circa 1555, Paris, Musée de l'Armée