
COURT POMP

& ROYAL CEREMONIES

COURT DRESS IN EUROPE 1650-1800

31 MARCH TO 28 JUNE 2009

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FOREWORD BY JEAN-JACQUES AILLAGON

VERSAILLES REMAINS THE MOST DAZZLING WITNESS to court life in Europe in the 17th and 18th century. It was here between the walls of this palace that the life of the monarch, his family and his court was concentrated, bringing together almost all of what Saint-Simon called “la France”, its government and administration, and creating a model that was to impose its style on all of Europe. While this model derived many of its rules from older traditions, notably those of the court of Bourgogne exalted by the court of Spain, it was under Louis XIV, “the greatest king on earth”, in Versailles, that the court and hence the codes of court life acquired that singular sumptuousness designed to impress ordinary mortals with the fact that the life lived around their monarch was of a higher essence than that of other mortals, however powerful, noble and rich they might be. Everything, in the Etiquette, ceremonies and rites, and in the costumes that make up the subject of this exhibition, was designed to mark the almost other nature that royalty conferred on monarchs and those closest to it.

THE ROYAL TABLES EXHIBITION in 1994 threw light on the meals of the kings of France. In the same way, this exhibition, *Court pomp and royal ceremonies*, invites us to imagine the vestimentary pomp of the court of France, whose evocation requires us to appeal to resources in the great European collections because France, where the destruction caused by the Revolution succeeded the custom of “reforming” the out-of-fashion clothing of the court of France, dilapidated its own heritage which Europe hailed for its brilliance, thus founding the reputation of Paris as capital of fashion, luxury and finery. As well as for *Silver furniture*, we rely on the masterpieces preserved abroad, particularly in northern and eastern Europe, to give us the sensation of what Versailles and its court looked like, decked out in precious fabrics, gems and insignia whose every detail carried a precise meaning in the same way as the ornaments that accompanied the calendar of the liturgical year. Hence the costumes worn in court served as clothing in an accessory role because their main role was to signify, to form part of that liturgy in which the king was both object and actor and which aimed at underlining in his person the pre-eminence of the immortal body of the sovereign over the mortal body of the ruler in power.

THIS EXHIBITION IS THE LAST ONE to be designed by Pierre Arizzoli-Clementel, who has been Director General of the Public Establishment of Versailles since 1997. He is particularly interested in this theme because it recapitulates several passions of his professional life: textiles, the decorative arts and of course the court life of Versailles.

PIERRE ARIZZOLI-CLÉMENTEL, before he took in hand the scientific destiny of the palace of Versailles, was chief curator of the Musée des Tissus in Lyon and then of the Musée des Arts décoratifs de Paris (1984-1997). It is this very wide and very rich experience that has enabled him to take up the project of this exhibition with particular ease, an ease shared by his deputy, Pascale Gorguet-Ballesteros, chief curator of the Musée Galliera.

THEIR SCIENTIFIC COLLABORATION is based on an institutional collaboration between the Public Establishment of the Museum and National Estate of Versailles and the Réunion des musées nationaux on the one hand, and the Musée Galliera, a museum of the city of Paris, on the other hand, which allows me to salute very warmly all the staff of the museums administered by the city of Paris where I used to be the Director of Cultural Affairs.

AND THAT IS WHY it is particularly pleasant for me to be able to thank the Mayor of Paris, Mr Bertrand Delanoë, the Mayor's deputy in charge of culture, Mr Christophe Girard and, of course, my successor, Laurence Engel, Director of Cultural Affairs.

TO THESE THANKS I would like to add my equally warm ones to Jean-Ludovic Silicani, president of the Réunion des musées nationaux and Thomas Grenon, general administrator of the same establishment.

THANKS ARE ALSO DUE to Giada Ricci who has so masterfully designed and implemented the scenography of this exhibition, a difficult exercise owing to the fact that most of the pieces presented require particularly rigorous conditions in terms of security and lighting, without depriving us of the pleasure of getting close to these wonderful works... Giada Ricci has handled this delicate task with great skill and sensitivity.

THIS EXHIBITION has also permitted another friendly and fortunate collaboration, between the Public Establishment of Versailles and the House of Chanel which wished to patronise its organisation. My gratitude goes particularly to the man in charge of design in this prestigious house, my friend Karl Lagerfeld, whose photographic work dedicated to the château and its estate was exhibited in Versailles in 2008. Few celebrities are as intimately familiar with Versailles as Karl Lagerfeld, with all his subtle sensibility, and who finds with *Court pomp and royal ceremonies* a new way of marking his solicitude for this house that has in a way become his own.

I TRUST THAT BETWEEN MARCH AND JUNE numerous visitors will come to Versailles to find in this exhibition, like him, an additional reason for loving this palace and its glorious history.

Jean-Jacques Aillagon

Former Minister,

President of the Public Establishment of the Museum and National Estate of Versailles

A word from Karl Lagerfeld

DAZZLINGLY LUXURIOUS COSTUMES TO SYMBOLISE THE MONARCHY

EVEN THE MOST BRILLIANT and the most imitated French court did not hesitate to get into debt in order to maintain the standard of fashion that aroused such universal fascination in its day. Nothing was too fine for it and nothing was too expensive. At the end of the Ancien Régime, the court and the higher nobility owed fortunes to the “suppliers”, such as the celebrated Rose Bertin. It was necessary to dazzle to hold on to one’s power.

THE COURT COSTUME experienced its golden age under Louis XIV. Versailles was the ideal and magical place to show the fashion of a world and way of life that are impossible to imagine in our own time. *Dressed to Rule* is the title of a brilliant book by Philippe Mansel (published by Yale University Press in 2005). The very title of this book sums up the spirit of this exhibition to perfection. Barnave wrote to Marie-Antoinette that she was going to win the hearts of the French with ribbons and smiles. History shows that he was wrong but, until then, nobody had doubted the magical power of court costume to impose the monarch’s power.

DAZZLING THE PEOPLE was the best way of keeping it at a distance. This manner of dressing created barriers that were practically impassable. Few ceremonial costumes have survived from the most dazzling court in the world. Fortunately, greater precautions were taken to preserve them in other countries...

THANKS TO THEM, we can enjoy this marvellous exhibition dedicated to the art of court costume during its most glorious epoch...

Karl Lagerfeld

A word from the commissioners

AN OUTSTANDING ADVENTURE

IT WAS IN 1995, PLACE BELLECOUR IN LYON: we were talking with Pascale Gorguet-Ballesteros about a project that was dear to me and which at the time I hoped to see in the musée des Arts décoratifs in Paris: an exhibition evoking the court costumes in France in the 17th and 18th centuries. The task seemed to us to be practically impossible because so many elements had disappeared in France which showed little interest in holding on to and preserving its royal or princely wardrobes. The annual custom of the “reform”, whereby the garments worn by the king and the queen were handed over respectively to the First Gentleman and the Dame of Honour, who then gave them away, sold them or had them transformed, ensured that nothing was kept from the royal wardrobes of Louis XIV, Louis XV, Louis XVI and Marie-Antoinette. So many masterpieces lost to us, whereas France was the outstanding European example in this field! By chance, other kingdoms and other foreign collections did not follow our custom, which was completed here by the Revolution which destroyed so much. It then becomes possible to evoke, by equivalence, the tremendous flowering of this art in Paris and Versailles in the 18th century through what was preserved in England, in the northern kingdoms, in Germany, etc. and which shows the influence of France on court costume and on the use of materials made in or brought from Paris or France.

ONE CAN EASILY IMAGINE JUST HOW MANY PEOPLE HAD TO BE CONTACTED, HOW MUCH HELP WAS REQUIRED, THE NEGOTIATIONS ENTERED INTO, HOW MANY PLANS AND IDEAL LISTS HAD TO BE DRAWN UP! The project was set up in collaboration with the Galliera museum. Many trips were necessary, and Pascale Gorguet-Ballesteros, the deputy commissioner, travelled to the four corners of Europe as soon as the possibility of producing this exhibition so difficult and never attempted hitherto emerged in 2006 in Versailles. This was the ideal place to present the life of the court, following the two exhibitions on the *Royal Tables*, *Dresden to Versailles*, and *Silver Furniture*. Our links, through the Centre International d’Etudes des Textiles Anciens and the International Council of Museums (ICOM), with certain public collections were essential – the Hermitage, Kensington Palace, Dresden, Rosenborg Castle in Denmark, the royal palace of Stockholm, and the state collections in Vienna, to mention only the most important. The welcome we received was often enthusiastic and our task was facilitated as we negotiated the thousand and one obstacles that we encountered on the path to realising this passionately interesting project. By chance, Jean-Jacques Aillagon, President of the Public Establishment of the Museum and National Estate of Versailles, was able to convince the House of Chanel to assist us, which was a particularly judicious choice of partner given the excellence in luxury garments that this almost century-old house has always exemplified. The Réunion des musées nationaux collaborated with us on this project meticulously prepared for over years, and its catalogue, closely followed step by step by Pascale Gorguet-Ballesteros, will remain, we hope, as a useful testimony to the interest of the subject and of the work accomplished here which will open up new fields of research. Let us wish all the success that it deserves to what we are sure will be seen by many as a revelation, a pure marvel.

Pierre Arizzoli-Clémentel

Commissioner-General,

Director General of the Public Establishment of the Museum and National Estate of Versailles

A word from the commissioners

A PIONEER EXHIBITION

THE IDEA OF ORGANISING IN FRANCE an exhibition on the court costume of the 17th and 18th century was a huge challenge. The fact is that only a tiny number of court garments have come down to us. This situation is often attributed to the destruction caused during the French Revolution. But it is probably the absence in France of the political will to preserve the costumes of monarchs as well as their collections of art which is the principal reason. Moreover, in the 18th century, the national custom was that kings and queens abandoned their wardrobes of one year to the officers and ladies who served them in the court. Redistributed by the latter, these “reformed” garments usually ended up being sold to Parisian second-hand clothes shops

IN CONTRAST, Sweden, Denmark and the region of Saxony possess prestigious collections of court costumes from the 17th and 18th century, collected as a result of political decisions. These collections are indeed the result of the systematic will to preserve the royal garments in these countries. In Stockholm, in 1628, King Gustavus Adolphus (1611-1632), by depositing in the royal Wardrobe two of the outfits that he had worn during the war in Poland, launched the idea of preserving royal costumes linked to key moments of the reigns. The custom was established of depositing the garments of the Swedish kings in the Wardrobe after their death. This rule was broken by Gustavus III (1746-1792) who decided to systematically preserve during his lifetime a costume linked to the great events of his reign. This collection could also be visited. In Denmark, the costume worn by king Christian IV (1577-1648) during his valorous resistance against the Swedes during the naval battle of Kolberger Heide in the Bay of Kiel in 1644 was carefully preserved for its political and symbolic value. Preserving royal garments for posterity became a systematic procedure. King Frederick III (1609-1670) left a certain number of his costumes to the royal collections, which continued to be enriched by his successors. In Dresden, the Rüstkammer collection of costumes goes back as far as Maurice, the Prince Elector of Saxony (1521-1553). On the prince's death, the habit was established of drawing up inventories of the royal garments and preserving all old and modern costumes. In 1711, over two hundred and fifty costumes were installed in the Weapons Cabinet, where the “Electors' Wardrobes” were preserved. In 1733, this collection was further enriched with ten costumes that had belonged to Frederick Augustus I, who became king of Poland under the name of Augustus II (1670-1733).

IT IS THANKS MAINLY to these historic collections that we can now imagine the splendour of the costumes of monarchs, the royal family and courtesans at the court of France. Nevertheless, this approach can be completed advantageously in France by numerous sources, archives, memoirs and iconographic documents. Lastly, the existence of costumes in other European collections, institutional or private, adds even more to our knowledge.

AS THE COSTUMES PRESERVED are generally linked to great events in the life of foreign monarchs, the decision was made to present them according to their uses. The European court costume is singular in forming part of a certain number of similar garments worn for all courtly circumstances, the monarch's anointing and crowning, ceremonies of the royal Orders, weddings and festivities. This mode of dress, made uniform by the circumstances, is also unified by the primordial influence of French fashion.

The three-piece man's outfit, known as the "habit à la française" in the 18th century, and the "grand habit" of ladies, both courtly costumes par excellence, and probably designed for the court of Louis XIV, were adopted by all the courts of Europe at the end of the 17th century and in the 18th century. This influence is the connecting thread of the exhibition, and can be seen in the costumes made in France, the fabrics and decorative details exported from Paris and the shapes borrowed from French fashion. A Swedish costume dating from 1654, a Russian court outfit from 1796, both ordered from Paris, remind us that the influence of French fashion and luxury began before Versailles and survived it.

HOWEVER, in echo to this French influence regarded too often as hegemonic, it is important to remind ourselves here of the existence of national fashions promoted by the sovereigns themselves. This remarkable phenomenon of the second half of the 18th century testifies to the search for national identity through the historic particularities of royal costumes.

LASTLY, THIS EXHIBITION takes a careful look at the definition of the court costume. There are diverging points of view when regarding the collections as to whether to regard the costume as made for all the participants in the life of the court or as a garment strictly reserved to the court microcosm, singularised by its submission to the formalism of Etiquette. Another variant is the rich range of specific outfits and garments fitting into the epoch's fashion. For the courts were the finest showcases for the manufacturers and suppliers of the Paris luxury goods industry. Foreign monarchs, with their eyes fixed on Versailles, consecrated the know-how of the merchants of the French capital by succumbing to it. The court costume, in spite of its historical immobility, is revealed to have been quite permeable to the influence of fashion, thus testifying to the extraordinary development of this sector, particularly in the second half of the 18th century.

Pascale Gorguet-Ballesteros

Deputy Commissioner,

Chief Curator of Galliera, Fashion Museum of the City of Paris

PRESS RELEASE

COURT POMP AND ROYAL CEREMONIES

COURT DRESS IN EUROPE 1650-1800

31 March to 28 June 2009 in the château de Versailles

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Chief Curator of Galliera, Fashion
Museum of the City of Paris.

The exhibition is organised by
the Public Establishment of
the Museum and National Estate
of Versailles with the collaboration
of Galliera, Fashion Museum of
the City of Paris.

THE EXHIBITION COURT POMP AND ROYAL CEREMONIES - COURT COSTUME IN EUROPE 1650-1800

TRACES THE HISTORY OF COURT COSTUME IN EUROPE AND THUS THROWS LIGHT ON THE MAJOR INFLUENCE OF FRANCE IN THIS FIELD FROM THE MID-17TH CENTURY TO THE BEGINNING OF THE 19TH CENTURY.

For the first time, over 200 works (costumes, jewellery, iconography) linked to prestigious European monarchies are assembled here in an exhibition that will be presented only in Versailles.

The Victoria & Albert Museum, the Pitti Palace in Florence, the Louvre museum, the Musée Galliera, the Arts Décoratifs, the Archives nationales, as well as private collectors have agreed to loan their works. The royal collections from London, Dresden, Denmark (Rosenborg castle), Sweden (Livrustkammaren), Portugal (Ajuda Palace), as well as the imperial collections of Vienna (Kunsthistorisches Museum), the tsars of Russia (Hermitage museum), and Cologne Cathedral will be presented and assembled outside of their country of origin for the first time. This event forms part of a cycle of exhibitions evoking the life of the Court in the 17th and 18th centuries which includes Versailles and the royal tables in 1993-1994 and *When Versailles was furnished in silver* in 2007-2008.

WITH THE COURT COSTUME THERE DEVELOPED A GENUINE POLITICAL LANGUAGE WHOSE PRIMARY FUNCTION WAS TO TRANSLATE THE HIERARCHY OF POWER IN VISUAL TERMS.

The costumes presented in the exhibition evoke both the extraordinary circumstances in which the monarchy was founded, the life of European monarchs and their courtesans, (anointing, crowning and ceremonies of the royal Orders), as well as the prestigious circumstances that are found in all the courts as in weddings. The outfits worn during these events are outstanding in the way they submit to the formalism of court Etiquette.

IT IS THE LUXURIOUSNESS OF THE MATERIALS, FABRICS, EMBROIDERY, lace and trimmings and the accumulation of gems and jewellery that decide which court costumes are suited for this or that circumstance. The costume thus becomes a showcase for the trade in luxury goods, whose technical and aesthetic innovations it adopted. With the rising importance of fashion and the accelerated renewal of costume conventions, the court costume evolved rapidly. Yet the numerous orders made in Paris by European royal houses attest to the major influence of France in the world of court costume and fashion owing to the remarkable quality achieved by the Parisian craftsmen.

This exhibition has been mounted thanks to the patronage of CHANEL, and the support of the Réunion des musées nationaux and in media partnership with CLEARCHANNEL.

With the collaboration of Houllès through the intermediary of the Société des Amis de Versailles (Friends of Versailles Association) for the supply of fabrics and Erco for the lighting services.



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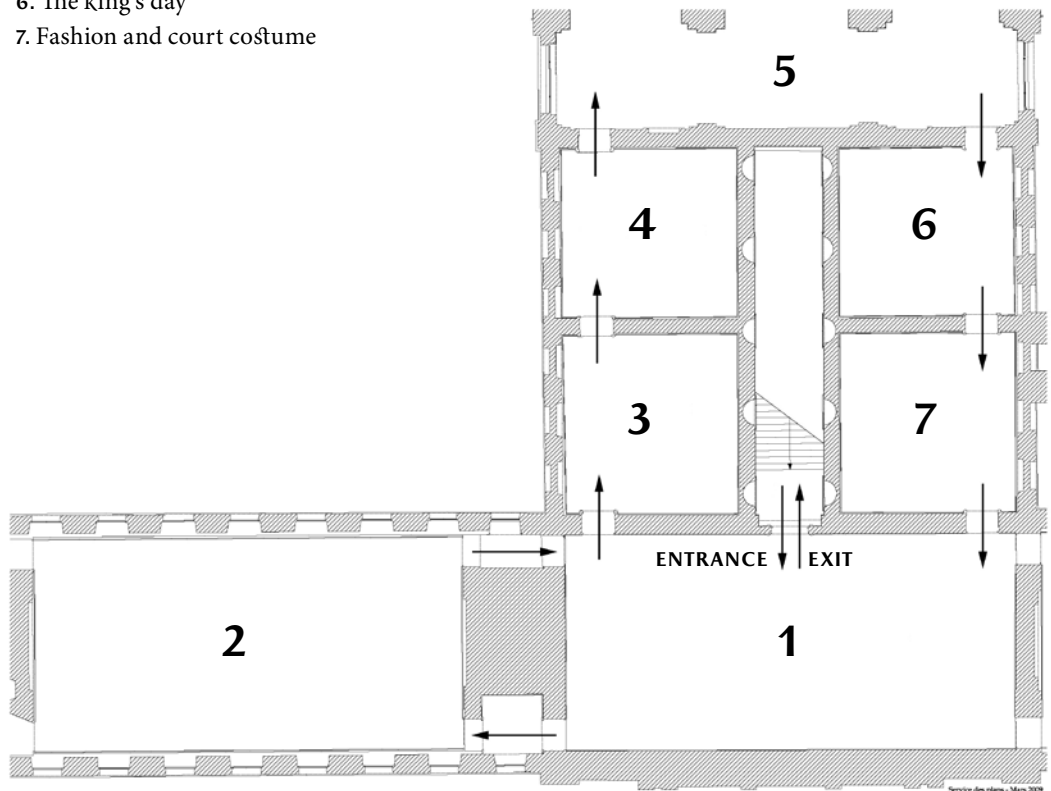
PART I

TOUR OF THE EXHIBITION

Part I – Tour of the exhibition

EXHIBITION FLOOR PLAN

1. French royal costume
2. The coronation and the royal orders
3. Weddings and State ceremonies
4. The *grand habit*
5. Religious pomp
6. The king's day
7. Fashion and court costume



Part I – Tour of the exhibition

FRENCH ROYAL COSTUME ROOM 1

THE EXHIBITION OPENS WITH AN OVERVIEW OF FRENCH ROYAL COSTUME, illustrated by a gallery of portraits which include the portraits of Louis XIV, Louis XV, Louis XVI, the Count of Provence and Count d'Artois, brothers of Louis XVI, thus showing all the kings of the senior branch of the Bourbons.

THE SINGULAR COMBINATION OF THE CORONATION CLOAK AND THE NOVICE'S HABIT OF THE ORDER OF THE HOLY SPIRIT is an original feature of the portraits of the kings of France since Louis XIV. A discrepancy can be seen between these representations and the real coronation costume, emphasising the difference between the reality of a ceremony and the way it is intended to be depicted. This recomposed image really proclaims the indestructible alliance between French royal power and the Catholic religion, represented by the Order of the Holy Spirit. The symbolic portrait of Louis XIV by Rigaud codifies this new representation and shows clearly that behind the court costume there lies a political discourse.

SELECTED WORKS

Portrait of Louis XIV in grand royal costume, studio of Hyacinthe Rigaud, 1702



LOUIS XIV POSED FOR RIGAUD AT THE REQUEST OF HIS GRANDSON, PHILIP V, the new King of Spain. He was so pleased with this portrait that he decided to keep it for himself and ordered an identical copy from Rigaud which he sent to Philip V. This is now kept at the château de Versailles.

In this official effigy, the King wears the royal cloak in velvet lined in ermine decorated with fleurs de lys, worn at the coronation, together with the novice's habit of the Knights of the Order of the Holy Spirit. On the day after the coronation, he wore this outfit to become the grand master of this order, created in 1578 by Henri III.

THIS IS THE EPITOME OF THE ROYAL CLOAK. It derives from the paludamentum, the commander's coat of the Roman emperors, which was purple. Open on the right to leave the arm free, it is turned up on the left arm.

DRESSED IN THIS WAY, the King shows that he is also the protector of the Catholic religion. The royal insignia – the so-called "Charlemagne's sword", crown, sceptre, hand of justice – complete this image of the King, the new prototype of the official depiction of the French monarch.

Louis XV, King of France and Navarra, in full royal dress in 1760, Jean Martial Fredou after Van Loo (around 1711-1795), 1763



Louis XV (1710-1774), King of France and Navarra, in full royal dress in 1760, by Jean Martial Fredou (1710-1795), after Louis-Michel Van Loo (1707-1771), 1763, Versailles, château de Versailles © RMN

LOUIS MICHEL VAN LOO received in 1759 an order for a portrait of Louis XV in royal costume, bearing the coronation insignia. Van Loo succeeded Hyacinthe Rigaud, who had codified the genre. Exhibited at the Salon in 1761, the work met with the approval of both the public and the critics.

THE PAINTING IS KNOWN TODAY only by the multiple copies made of it, that of Fredou being one of the most successful.

THE KING IS DEPICTED HERE STANDING, his right hand resting on the crown and holding the sceptre of Charles V surmounted by the statuette of Charlemagne. This sceptre, which can be seen today in the Louvre, has lost its enamelled fleur de lys which served as a base for the statuette. Louis XV is dressed in the ample royal cloak made of velvet sprinkled with gold fleur de lys and lined in ermine. He is decorated with the necklace of the Order of the Holy Spirit and that of the Golden Fleece, and wears the baggy trousers specific to that order. The sword can only just be made out, but the hand of justice is clearly visible next to the crown.

The Count d'Artois in the grand habit of the Order of the Holy Spirit, Antoine-François Callet (1741-1823), fourth quarter of the 18th century



The Count d'Artois in the grand habit of the Order of the Holy Spirit, Antoine-François Callet (1741-1823), fourth quarter of the 18th century © RMN

THIS WORK DEPICTS THE BROTHER OF LOUIS XVI, the future Charles X, who wears the grand manteau decorated with flames of the Order of the Holy Spirit, lined with orange-coloured satin. This major painting was ordered by the Prince of France for the court of the Aides d'Abbeville; he wanted to appear in all his majesty.

ANTOINE-FRANÇOIS CALLET painted several portraits for the royal family, for diplomatic purposes and internal politics. The one depicting Louis XVI, carried out in 1779, became the official image of the sovereign.

Part I – Tour of the exhibition

THE CORONATION AND THE ROYAL ORDERS ROOM 2

THIS ROOM DISPLAYS THE CORONATION CLOTHES, the customs in Europe and France's influence in England and Sweden. The great European dynastic orders such as the Holy Spirit in France, the Golden Fleece in Austria and the Garter in England are also presented. The orders are granted for merit to courtiers whom the King wants to distinguish and bring close to his person. The creation of orders of knighthood is often linked to a difficult political situation where royal power needs to be strengthened: the Hundred Year War for the Order of the Garter and the Order of the Golden Fleece, the wars of religion for the Order of the Holy Spirit. The anointing and coronation ceremonies are common to all the European courts. The coronation robe in embroidered velvet lined with ermine is symbolic of the pomp of these ceremonies. There are two main types: one which is open on the left arm and turned up on the right arm, directly inspired by the Roman *paludamentum* and another, open in front, reminiscent of the ecclesiastical cope. The English and Swedish coronation robes belong to the latter type. They are worn over civilian dress. The King of France wears a cloak of the former kind and during the anointing and coronation ceremonies is dressed in three costumes consisting of elements derived from ecclesiastical garments, such as the cassock and the dalmatic, a reminder that he is both king and priest. Thus he combines ancient grandeur and the Catholic Church.

SELECTED WORKS

Coronation robe of King Gustav III of Sweden (1746-1792), on 29 May 1772



Coronation robe of King Gustav III of Sweden (1746-1792), on 29 May 1772
© Stockholm, Livrustkammaren

THIS SUMPTUOUS COSTUME in silver cloth and Spanish point lace was worn by King Gustav III of Sweden at his coronation in 1772. The King modelled this costume on the one which his ancestor Charles XI (1655-1697) wore at his wedding in 1680. Charles XI had a special liking for the *justaucorps*, which had been in fashion since the 1660s at the court of Louis XIV. This garment was worn under the royal cloak. Executed by Petter Rungren, tailor to the kings, it is made up of a *justaucorps* (a long, narrow jacket) complemented by a waistcoat, trousers and a sword-belt. The pair of red satin boots was made in Stockholm by Mathias Brun, shoemaker to the kings of Sweden. Like the robe, it is decorated with applications of embroidered crowns, an allusion to the coat of arms of Sweden.

THE PORTRAITS OF GUSTAV III show that in both England and Sweden the royal cloak is open in front. When his father died, the future Gustav III was in Paris completing his education. He wanted to have his costume made in the fashion capital but his government ordered the fabrics from the Swedish royal manufacturers. However, Gustav III chose the shape of his attire, which shows the political role of the costume: he preferred to wear an old-fashioned *justaucorps*, in memory of his ancestor Charles XI.

Court robe (*grand habit*) worn for the coronation of Sophie Madeleine on 29 May 1772



Court robe (*grand habit*) worn for the coronation of Sophie Madeleine on 29 May 1772
© Stockholm, Livrustkammaren

ALTHOUGH SWEDISH, the coronation robe in fashioned silver cloth worn by Princess Sophie Madeleine is a *grand habit* like those which the queens of France wore at the court. It was made up of three basic, removable parts: the top or bodice of the dress, the skirt over an enormous panier – here almost two metres wide – and the bottom or train, five metres long and attached to the waist by silver hooks.

THE TRAINS PLAYED A PARTICULARLY IMPORTANT SYMBOLIC ROLE. They show how the costume complied with the rules of Etiquette. The length varies according to the importance of the ceremony. In addition, two criteria point to the position of the person authorised to wear a train: the length of the train and the rank of the person who wears it. Historical memoirs and archive

documents speak of many quarrels over precedence relating to the rank of the wearers of trains, which was meant to emphasise the importance of the owner of the train.

Coronation crown of Louis XV, Claude Rondé and Augustin Duflos, 1722



Crown of Louis XV (created for the coronation), Also known as the Personal Crown of Louis XV, by Augustin Duflos (1715-1774) and Claude Rondé (after) 1722
© Paris, Musée du Louvre | Martine Beck-Coppola

UNDER THE BOURBONS, two crowns were created for the coronation of each sovereign. The first was placed on the King's head by the archbishop and supported by the peers of France; this was the coronation crown. The other, which was lighter and substituted the first after the communion, was worn by the King on leaving Rheims Cathedral.

FOR THE CORONATION OF LOUIS XV, then aged twelve, on 25 October 1722, the specially executed vermeil crown was embellished with 282 diamonds, 64 rubies, sapphires, emeralds and topazes and 213 pearls. The biggest diamonds available had been chosen to represent the fleur-de-lys which decorate the crown: the Regent's diamond was set in the centre of the frontal lys and the Sancy diamond surmounted the fleur-de-lys which dominated the crown. On the arches were 8 quadrangular diamonds forming part of the set of 18 mazarins. On the day of the coronation, the jeweller, Claude Rondé, sent an escort to accompany the crown to Rheims and brought it to Paris. Then, as was the custom, the precious stones were unset on the day after the ceremony, replaced by imitations and reused elsewhere.

Part I – Tour of the exhibition

WEDDINGS AND STATE CEREMONIES ROOM 3

THE WEDDINGS OF SOVEREIGNS WERE ANOTHER OCCASION TO DEPLOY COURT POMP. The wedding outfit of Gustav III is the showpiece of this room. Other State ceremonies are also represented by the costume worn by Christian VI of Denmark for the wedding of his son, Prince Frederick, the ruby parure of August the Strong, Prince Elector of Saxony and King of Poland worn for his son's wedding festivities, and the State robes worn by the Elector John George II of Saxony.

THE SOVEREIGN, in addition to the special outfits (such as those for the coronation and order), wears a three-piece costume identical to that owned by any relatively well-to-do man in his kingdom: the *habit à la française*. Thus it was the quality of the fabrics and elements of adornment, embroidery, trimmings, precious stones which would transform that *habit* into a ceremonial costume. Since the middle of the 17th century, the European courts have adopted the custom of ordering their formal dress from Parisian suppliers. For special occasions, the princesses would wear the *grand habit*, the traditional female ceremonial costume, handed down from the court of Louis XIV.

SELECTED WORKS

*Wedding clothes of crown prince Gustav III of Sweden (1746-1792)
worn on 4 November 1766: coat, waistcoat, trousers, pair of shoes*



THE WEDDING OF CROWN PRINCE GUSTAV and the Danish Princess Sophie Madeleine took place on 4 November 1766. Gustav's wedding clothes the most sumptuous of the twenty or so costumes in his wardrobe which have been preserved and are certainly the most beautiful outfit he ever wore.

THIS HABIT À LA FRANÇAISE is composed of a *justaucorps*, a jacket and trousers made from smooth, lustrous silver cloth which form the base for prodigious embroidered applications of blue spangles, golden sequins and gold threads. The dominant elements of the decoration of the suit and jacket are dazzling suns charged with symbols emerging from bluish clouds. Like small jewels, the buttons are also embroidered with gold threads and sequins. The suit was not meant to be buttoned up and the exquisite embroidery of the waistcoat, formed of tracery and branches of leaves, was supposed to remain visible, as was the elegant lining of the suit, silvery moiré whose calendared surface changed tone with every step.

*Wedding clothes of the crown prince
Gustav III of Sweden, 1766
© Stockholm, Livrustkammaren*

AFTER THIS OUTFIT WAS MADE, it was greatly admired in Paris despite the outdated appearance of its immense cuffs.

Ceremonial military outfit belonging to Frederick Augustus I, Elector of Saxony from 1694 to 1733, King of Poland from 1697 to 1733 under the name of Augustus II of Poland (1670–1733): justaucorps, jacket, trousers, 1719, reworked in 1730



THIS CEREMONIAL MILITARY COSTUME in shiny golden fabric, with golden embroidery in relief padded with parchment over the entire surface, is the most precious of the clothes we know of from the wardrobe of the Elector of Saxony, Frederick Augustus I. He was crowned King of Poland in 1697 and became Augustus II, also known as Augustus the Strong.

AT THE TIME OF THE CELEBRATIONS OF THE MARRIAGE OF HIS SON, the Elector of Saxony, to a Hapsburg princess in Dresden in 1719, Augustus the Strong wore this costume during a “running of the ring” in the royal stables. This marriage was extremely lavish: the clothing plan for it provided for a different outfit for each of the 29 days of the celebrations and 7 different sets of ornamentation. For the Zeithain camp in Saxony in 1730 he had the outfit reworked into a military uniform. He wore it on 1 June to a general review of his army in the presence of Frederick William I of Prussia (1688-1740) and Crown Prince Frederick (the future King Frederick II).



Ruby decorative set belonging to Frederick Augustus I, Elector of Saxony from 1694 to 1733, King of Poland from 1697 to 1733 under the name of Augustus II of Poland (1670–1733)

THIS RUBY SET, which matches the costume described above, comprises a cane, a sword and scabbard, and a snuff box. Additional buttons were attached for his son, the Elector Frederick Augustus II, the future Augustus II of Poland.



THE COURTS OF EUROPE FOLLOWED THE EXAMPLE OF THE SUN KING, who in exceptional circumstances would systematically decorate his entire outfit with diamonds and coloured precious stones.

THIS COSTUME AND ITS RUBY SET thus give us a good idea of what Louis XIV wore, of which nothing now remains.

1. Ceremonial military costume of Frederick Augustus I, Elector of Saxony from 1694 to 1733, King of Poland from 1697 to 1733 under the name of Augustus II of Poland (1670-1733), 1719, reworked in 1730 ©Dresden, Staatliche Kunstsammlungen Dresden | Hans-Peter Klut
2. Snuff box from the ruby set, 1730-1731 ©Dresden, Staatliche Kunstsammlungen, Dresden | Jürgen Karpinski
3. Cane from the ruby decorations, with gold knob, before 1733 ©Dresden, Staatliche Kunstsammlungen Dresden | Jürgen Karpinski

Part I – Tour of the exhibition

THE “GRAND HABIT” ROOM 4

THE HEGEMONY OF THE FEMININE GRAND HABIT or grand costume in Europe is set in perspective in this room by an exceptional doll’s grand costume. The court outfit *par excellence*, it was worn by great ladies on the occasion of their official presentation to the king and queen. Essential accessories for this outfit, such as a fan or large diamond jewellery, French and foreign portraits, prints of courtly dresses by Nicolas Dupin and Sebastien-Jacques Leclerc, and drawings of jewellery complete the picture of this court outfit. The feminine grand costume was reserved exclusively for life at court. It was made of a *grand corps* or whalebone stays, a skirt which was always placed over a *grand panier* or wide petticoat, or an underskirt of stiffened fabric, and it finished in a detachable train, known as a *queue*. The queen of France shared the custom of the grand costume with the ladies in her service and those who were presented to her. In practice it was the special outfit which women had to wear at Versailles on the day of their presentation to the queen. This extremely important event marked the young women’s official entry to court. However, the wearing of this typically French grand costume was adapted in certain European courts, where the monarchs remained very attached to the history of costume in their country.

SELECTED WORKS

Doll’s grand costume: whalebone stays, skirt, skirt tail, around 1769-1775



DESPITE ITS NAME, this doll was not really a toy. It was a doll mannequin, whose costume is one of the few to have survived to our day, and the forerunner of present-day shop window dummies. Mademoiselle Bertin, a fashion merchant to Marie-Antoinette, probably systematically used these dolls as true tools of her trade. The Italia writer Goldoni tells us in his Memoirs that these enabled Parisian fashion and taste to be spread: *“At the start of each season, in the Haberdashers’ Street in Venice, you see a dressed figure, known as the French Doll; it is the prototype which all the ladies have to conform to ...”*

WE CAN CLEARLY DISTINGUISH THE THREE ESSENTIAL PIECES of the “grand costume” worn at court: the stays of the dress, boned, very rigid with a wide décolleté and the top of the sleeves, the skirt on its petticoat,

and finally the bottom of the dress or train. Madame de Genlis, the governess of the children of the Duc d’Orléans, points out in her *Memoirs* that *“it took 20 or 22 ells of fabric to make a grand costume”*, or twenty four to twenty six metres. Only a tenth as much fabric is needed nowadays to make a dress. This “grand costume”, which was only used once, was extremely expensive: up to 3000 livres. As a comparison, a whole family of workers in the weaving trade (4 people) living in Abbeville around 1765 had an annual budget of 340 *livres* at their disposal.



Doll’s grand costume: whalebone stays, skirt, skirt tail, around 1769-1775
© Bath, Bath and North East Somerset Council, Fashion Museum



Preliminary drawing for the 3rd book of grand formal outfits at the court which gave rise to French costumes: "Presentation outfit", around 1787

THIS ILLUSTRATION, the only one known to date, of the grand presentation costume corresponds to the text of François A. de Garsault, who in 1769 describes the black colour, accentuated by white lace, and the underskirt and bodice adorned with pompoms in gold lace and diamonds, which completed the set.

THE WEARING OF SUCH AN OUTFIT WAS A GENERAL RULE, which could vary if the lady being presented was in mourning or if she managed to break free from the rule.



Diamond necklace of Queen Amelia Augusta (1752-1828), wife of Frederick Augustus I (1750-1827), King of Saxony, Ignaz Konrad Plödterl (master in 1819 - † 1835), second half of the 18th century and 1824

THE DIAMOND NECKLACE OF THE QUEEN OF SAXONY is impressive because it was enlarged in the 19th century. Diamond necklaces were essential for women's court costume, especially for the outfit worn on the presentation of ladies to the king and queen. The Queen of France often lent hers to the ladies presented on this occasion.

Above: Preliminary drawing for the 3rd book of grand formal outfits at the court which gave rise to French costumes: "Presentation outfit", around 1787 © Paris, Les Arts Décoratifs | Jean Tholance

Below: Diamond necklace of Queen Amelia Augusta (1752-1828), wife of Frederick Augustus I (1750-1827), King of Saxony, Ignaz Konrad Plödterl (master in 1819 - † 1835), second half of the 18th century and 1824, © Dresden, Staatliche Kunstsammlungen Dresden | Hans-Peter Klut

Part I – Tour of the exhibition

RELIGIOUS POMP ROOM 5

IN JUST THE SAME WAY AS THE COURT COSTUME, the religious costume could convey a strong political message, intended to impress everyone who saw it with power and authority.

SELECTED WORKS

The Capella Clementina



THE EXTRAORDINARY COPES OF SILVER CLOTH entirely embroidered in gold, and the mitre which goes with them, were ordered in 1742 by Clement Augustus, Elector and Archbishop of Cologne, in preparation for the coronation of his brother Charles Albert, Elector of Bavaria, as Emperor of the Holy Roman Empire. The coronation mass was held in Frankfurt Cathedral.

THESE EPISCOPAL ORNAMENTS ALSO INCLUDED the Elector's mitre, accessories, cushions for the throne, another outfit for an assistant priest, and 18 other garments – including 2 copes for the Archbishop's assistants. Nearly 60 ornaments embroidered in gold were created in Paris. 20 craftsmen and 60 embroiderers, probably those of the King of France, worked on them for 4 months. The involvement of the King's embroiderers can be explained by the fact that Louis XV supported the Elector of Bavaria, from the Wittelsbach family, who were allies of the Bourbon, against the Hapsburgs, rivals of France.



THIS WAS THE MOST LAVISH RITE IN THE HISTORY OF THE HOLY EMPIRE, equivalent to the coronation of the kings of France at Rheims. This outfit is still preserved in the Capella Clementina of Cologne Cathedral, and is important testimony to the extraordinary quality of the golden embroidery in Paris before the revolution.

Dalmatic embroidered by the Empress Maria Theresa of Austria (1717-1780) for the new chapel at the Pitti Palace, around 1765

PIERRE- LÉOPOLD (1747-1792), son of Maria Theresa of Austria and brother of Marie-Antoinette, became Grand Duke of Tuscany in 1765 and settled in the Pitti Palace. This dalmatic formed part of a set of liturgical clothes sent to Florence by the Empress herself for the inauguration of the new chapel of the Pitti Palace in 1766. Created in Vienna, it is cut from heavy white and silver lamé Tours silk, and accentuated by a wide floral decoration in polychromatic silk embroidery and gold silk embroidery; it also bears the arms of Maria Theresa in a cartouche (*Maria Theresa Kayl Konigl Apostl Mayt: Imperial royal apostolic majesty*).

Above: *Dalmatic of the Capella Clementina, 1742* © Cologne, Rheinisches Bildarchiv.

Below: *Mitre of the Capella Clementina, 1742* © Cologne, Rheinisches Bildarchiv

Part I – Tour of the exhibition

THE KING'S DAY ROOM 6

THE KING'S DAY is represented here by a dressing gown which belonged to Frederick IV of Denmark, which evokes up the King's getting-up ceremony. Another essential point of this day was hunting, during which men were presented to the King: a hunting outfit given to King Christian VII of Denmark by Louis XV illustrates this passion for hunting, which was extensively practiced at Versailles and on all the Royal estates.

WORKS SELECTED

Dressing gown of King Frederick IV of Denmark (1671-1730): dressing gown and undergown, cap, pair of mules, around 1700



THIS OUTFIT WAS USED BY KING FREDERICK IV OF DENMARK AT FREDERIKSBORG CASTLE, where it was listed for the first time in a wardrobe inventory in 1705. Dressing gowns were costumes of Etiquette, and also offered protection against the cold. This dressing gown and its undergown with the cap and matching pair of mules are in brocade, a woven silk fabric, with gold and silver threads. The lining of the dressing gown is entirely embroidered with tiny silver motifs and has unusual traces of fading, which suggest that either the garment was reversible, or it was stored inside out. This outfit reminds us of the importance of the public ritual of the King of France's getting up and going to bed. The dressing gown is matched with his "toilette", in other words the furniture and accessories used by the King when getting washed: a table cover in taffeta or damask, and small caskets for his objects. In France, the two dressing gowns for Etiquette "beautiful and rich, one for winter and the other for summer", were provided by the King's Wardrobe. This administration, which formed part of the King's Civil Household, managed the orders for his outfits. Another department, responsible above all for shows and called Menus-Pleasures, provided the King's ordinary dressing gowns and underwear.

Dressing gown of King Frederick IV of Denmark (1671-1730): dressing gown and undergown, cap, pair of mules, around 1700
© Copenhagen, Royal Danish Collections, Rosenborg Castle



Hunting outfit given to King Christian VII of Denmark (1749-1808) by Louis XV: coat, waistcoat, trousers, three-cornered hat, cross belt, sword, whip, knife, pair of formal boots, 1768

THIS HUNTING OUTFIT WAS CREATED in a red wool fabric and a blue wool fabric, lined with chamois and ornamented with gold and silver braid. The silk hat, leather boots and iron spurs, the whip of tortoiseshell, silver and cotton and the dagger all form an integral part of the hunting outfit.

THIS SET OF CLOTHES WAS GIVEN TO CHRISTIAN VII BY LOUIS XV during a stay in France in 1768, on the occasion of the Saint Hubert hunt which took place on 3 November at Fontainebleau. He took part in a second hunt on 29 November, for which he received another costume which has not been preserved.

MEN WERE PRESENTED TO THE KING DURING ROYAL HUNTS, in particular stag hunts. Men were permitted to take part or not depending on their rank and birth. In order to be considered a “man of the court” it was necessary to have permission to ride in the King’s coaches on the way back from the hunt.

Hunting outfit given to King Christian VII of Denmark (1749-1808) by Louis XV, 1768
© Copenhagen, Royal Danish Collections, Rosenborg Castle

Part I – Tour of the exhibition

FASHION AND COURT DRESS ROOM 7

THE LAST THEME OF THIS EXHIBITION is the influence of fashion on court dress. From the middle of the 18th century a subtle change can be seen, which little by little overturned the unchanging side of the dress worn at court: examples of this influence are drawn from the wardrobes of the tsars of Russia, and public English, Canadian and German collections.

SELECTED WORKS

“Robe parée”: dress and skirt, 1780-1790



Robe parée: dress and skirt, 1780-1790
© Toronto, Royal Ontario Museum

DRESSES REFERRED TO AS “ROBES PARÉES” were the height of fashion between 1780 and 1785, and lent themselves wonderfully to the talents of fashion merchants.

EXTENDED BY A TRAIN, this dress with its expensive and sophisticated simplicity was destined for extraordinary circumstances. It is attributed to the talent of Mlle Rose Bertin, fashion merchant to Marie-Antoinette, Queen of France, and one of the first personalities whose name was associated with the fashion.

THE DRESS IS DECORATED WITH EMBROIDERIES IN METALLIC THREADS OF SILK AND CHENILLE, on the front of the skirt and on the long train. In the middle of the 19th century the front of the dress has been modified and the skirt narrowed. This dress, designed to be worn over the large court hoops, can therefore no longer be presented as it was worn at the time.

Pair of men’s shoes, end of the 17th century - beginning of the 18th century



Pair of men’s shoes,
end of the 17th century - beginning of
the 18th century © Dresden, Staatliche
Kunstsammlungen Dresden

THESE LUXURIOUS MEN’S SHOES are the extraordinary witnesses to the fashion for white shoes with red heels which were worn at the court of Louis XIV. This type of shoe, decorated with large bows, brooches and buckles, was intended to be worn at court by a monarch or a courtesan. They were regarded as a sign of particular elegance. Hyacinthe Rigaud draws particular attention to them in his large portrait of Louis XIV in royal costume, dated 1701. The famous red heels appeared at the court of France around 1670. They were worn up to the end of the 18th century by the monarchs of Europe.

Marie-Antoinette in grand court outfit, Jean-Baptiste André Gaultier-Dagoty (1740-1786), 1775



Marie-Antoinette in grand court costume, by Jean-Baptiste André Gaultier-Dagoty (1740-1786), 1775
Versailles, château de Versailles
© château de Versailles | Jean-Marc Manai

MARIE-ANTOINETTE IS SEEN FULL LENGTH, her right hand resting on a globe. Her grand court costume is made up of a grand corps or whalebone stays with a wide oval décolleté, finishing in a point, a silk skirt over very large petticoats, decorated with folds of striped gauze and punctuated with braid tassels. Finally she is wearing a court coat decorated with fleurs de lys and lined in ermine. Her hair is put up high, and on top is a velvet cushion topped with a bunch of large white feathers fixed by a diamond pin.

THE FOREIGN DESTINATION OF THE PORTRAIT and its political connotations justified the painter's insistence on multiplying the fleurs de lys in his composition. The royal crown, the small sprig of lilies placed on a gold-trimmed cushion situated behind the harp, and the coat scattered with the floral emblem are as much a symbol of French royalty.

THE PORTRAIT WAS NOT UNANIMOUSLY CELEBRATED. Initially intended for the Empress Maria Theresa, it seems that the Queen herself was not satisfied with it, as she abandoned her plan of sending the canvas to her mother and offered it to Prince Starhemberg in 1777. Madame Campan, secretary to Marie-Antoinette, also testifies to her dissatisfaction in her Memoirs, stating that this portrait "revolted everyone with taste".

PART II

SCENOGRAPHY

A ROYAL SIGHT

DAZZLED AND AMAZED

THIS EXHIBITION AT THE CHÂTEAU DE VERSAILLES of court pomp and royal ceremonies in Europe, offers kings and queens a unique opportunity to live again through their portraits, court costumes and jewellery, from official to everyday occasions: men and women in their majesty.

WITH THIS SCENOGRAPHY I WANTED TO COMMUNICATE THE EMOTION I FELT on discovering these lavish costumes, and these fabulous jewels which I was offered the opportunity of exhibiting, along with the responsibility of staging these unique objects, costumes and accessories worn by royal personages and which were thus part of the heritage of the countries lending them. This posed a real challenge, as of all the works and objects in museums, costumes are the most demanding due to their sensitivity to the conditions surrounding them.

THESE KINGS AND QUEENS AWAIT US WITH DIGNITY as dictated by Etiquette, majestic in their imposing cases, in representative positions on the stairs leading to their coronation or their throne.

ATMOSPHERE AND COLOURS

IN ORDER TO BRING THE PROCESSION OF COSTUMES TO LIFE AND ENHANCE THEM, together with the large number of original paintings, the decorative backgrounds have been used to create the atmosphere. These large-scale reproductions of the works of art of the period bring us nearer to the large and small events in the life of the king, his coronation and ceremonies, along with scenes of balls and hunting.

THE HARMONY OF THE COLOURS, two shades of grey with the rooms in green and red, and the lightness of the exhibition stands are designed to make all the scenography immaterial, to make you forget the display cases, the lighting, the humidifiers, and allow the works to take their rightful place as the protagonists in the exhibition.

TO CREATE THE BEST VIEW POSSIBLE OF THESE EXCEPTIONAL WORKS, I conceived cases and stands on an appropriate scale for each type of object: costumes, jewellery, accessories, large paintings, portraits, drawings, engravings and prints.

THE VARIETY OF LIGHT SOURCES creates relief and variations in the lighting, but remains within the levels of illumination imposed by the constraints of conservation, namely a maximum of 50 lux. Individual points of light or optical fibres allow a jewel to shine or highlight a detail or a piece of embroidery.

CONTROLLED ENVIRONMENT

EVERY SCENOGRAPHY IS A DIFFICULT COMPROMISE between the demands of the exhibition and those of conservation, especially in costume exhibitions, where the levels of lighting, temperature and humidity have to be strictly controlled.

SPOTLIGHTS ILLUMINATE THE LARGE DISPLAY CASES through Perspex ceilings, while the optical fibres provide cold and non-invasive lighting in the fitted cases.

IN ORDER TO RESPECT THE FRAGILITY OF THE COSTUMES, the materials used in close proximity and in contact with the objects are stable and chemically neutral, while the humidifiers create levels of humidity in the rooms and display cases which support the conservation of the works.

Giada Ricci

PART III

EXHIBITION CATALOGUE

Part III – Exhibition catalogue

COURT POMP AND ROYAL CEREMONIES 1650-1800

Exhibition catalogue



A collective publication under the aegis of Pierre Arizzoli-Clémentel and Pascale Gorguet-Ballesteros
280 pages, 250 colour illustrations, 52€

Publication March 2009

SINCE THE MIDDLE AGES, a typology of the costumes which were intended to serve the image of the monarch and his courtiers has gradually emerged. At the end of the 17th and 18th centuries there appeared at the European courts costumes which seemed like lavish uniforms, whose design followed an unchanging pattern, contingent on the formalism of ceremonies and Etiquette, and for which the court of Versailles became the model.

UNCHANGING IN ITS FORMS, it was in the materials that court costume became the symbol of fashion and luxury: gold and silver cloth, fully fashioned silks, metallic embroidery, diamonds and precious stones, lace, etc. It was also through the renewal of its fabrics and parures that it became an expression of power. But it was also to be seen as the best showcase for the luxury trade whose technical and aesthetic innovations it legitimised.

MOST OF THE MAGNIFICENT COSTUMES PRESENTED AT CHÂTEAU DE VERSAILLES have never left their country. All the diversity of their functions will be illustrated: the expression of political and religious power staged on the occasion of special events such as weddings and coronations, the costumes of an ordinary day in the life of the king, servants' costumes, military and civilian uniforms, but also "fashionable" costumes deriving from the creativity of the Parisian luxury industry.

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GLOSSARY

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GLOSSARY

COSTUMES AND ACCESSORIES

Barbes (Pinner's)

Band(s) of flat lace descending from the hair along the neck.

Baudrier (Cross Belt)

Leather or fabric belt worn in a sling or at the waist and holding a weapon.

Brandebourg

Trimming decoration adorning men's clothes. This motif is repeated for the jewellery.

Cadenette

Single tress or on either side of the face. This hairstyle owes its name to the Marquis de Cadenet, who launched it at the beginning of the 17th century.

Canons

Term first applied to the *chausses*, then to the flounces of fabric placed at the bottom of the *haut-de-chausses*, and lastly to the linen decorations attached to the *bas-de-chausses* and attached below the knee by a garter.

Chape (Cope)

Also called *pluvial*. Originally a hooded coat intended to protect against the rain. Its characteristic is that of being hooked up in front and in the middle by a wide hook called a *fermail* (clasp) or *mors de chape* (cope morse) and not on the shoulder like other coats. A liturgical garment, it is adorned at the back with a hood similar to the old cowl and is decorated with rich orfrees.

Chausses

Masculine garment which covers the legs. It is divided into upper *chausses* and lower *chausses*.

Corps à baleines (stays)

Garment worn by women on the bust, rigidified by a succession of whalebones inserted between the upper and lower fabric. *Grand corps* designates the stays of the *grand habit*, which are conspicuous for the wide décolleté and straps placed very low on the shoulders.

Grand habit

Feminine clothing outfit. It consists of the *grand corps*, the skirt worn over a big panier and the removable train of the skirt attached at the waist by large hooks. Numerous lingerie, lace and trimming accessories complement the outfit.

Habit

Term designating both a clothing outfit and, more specifically, a masculine under-garment, reaching to the knees, fitted, buttoned, with long sleeves and pockets. The evolution of the *habit*, an outer garment, follows that of the inclinations of the period: initially with skirted tails (*basques juponnées*) and wide in front, it became more and more moulded to the body, the front parts became curved and were turned towards the back, the cuffed sleeves became narrow.

Habit à la française

Masculine outfit composed of the *habit*, a jacket or waistcoat and culotte (trousers). It became wrongly synonymous with the masculine *habit de cour* since it was worn at all the European courts. In reality, it was not a garment reserved for court life, but between 1790 and 1800 a certain type of *habit à la française* appeared whose shape and richly embroidered decoration testifies to curial use.

Haut-de-chausses

Upper part of the *chausses*. Reaching to the knee, ample and bouffant under Louis XIV, and dissimulated under the rhinegrave, the *hauts-de-chausses* gradually lost their volume to become the culotte (trousers) worn throughout the 18th century.

Hoqueton (Smock-frock)

Part of the ceremonial uniform worn by the Guards of the Prevostship of the Hotel (His Majesty's "smock-frocks") and the Guards of the Sleeve; it is a kind of chasuble covered with embroidery, worn over the ordinary outfit.

Justaucorps

Term which appears in the 1660s. A long outer jacket, fitted to the body, with elbow-length, then long sleeves. Initially open, it then became closed by a succession of small buttons. The name *justaucorps* was progressively replaced by that of *habit* in the first half of the 18th century.

Manchettes (Cuffs)

Lingerie flounce or lace decorating the sleeves.

Manteau (Coat)

Outer garment. A term designating several kinds of *habits*. At the end of the 17th and in the 18th century, a *manteau d'homme* [man's coat] was a cape reaching to the knee. An *habit à manteau* was an *habit*, a *justaucorps/habit*, waistcoat and culotte provided with this cape. The *manteau* was also, in the 1670-1690s, a woman's dress with a bodice without stays worn on top of the stays and opening onto one or several underskirts. The skirt of the *manteau* is often lifted up and turned towards the back by means of various ornaments. In the 18th century, a *manteau* sometimes designated a dress *à la française*, of which it is in fact the ancestor.

Mantilla

Piece of lace or lingerie which covers the shoulders.

Mantua

Special form of dress worn over stays, with fitted back and with the skirt lifted up at the back and pleated to form a narrow flap of fabric of a length not exceeding that of the under-skirt.

The *mantua de cour* was worn over a skirt placed on a big panier and remained in use in England until the beginning of the 19th century. This form of *habit de cour* (court dress) never existed in France. At the English court it was worn by the Queen's ladies-in-waiting since only the Queen and the princesses of royal blood could wear the *grand habit*.

Palatine

Large pointed fichu, with a rounded point at the back. It was made of lace and *gaze de soie* (silk gauze). It took its name from the Princess Palatine, the sister-in-law of Louis XIV.

Panier

Petticoat stiffened by a series of whalebones or wicker hoops arranged at regular intervals. It succeeded the farthingale and the *garde-infant*. It appears in French fashion around 1720. There were different shapes and different sizes of paniers. The *grand panier* was reserved for the *grand habit*.

Parements

Front part of a garment.

Petite oye (ribbons and points)

Set of ribbons and laces worn in the 1650-1680s to decorate a man's *habit*. This term originally designated goose gibles.

Pourpoint

Jacket, usually masculine, short, with or without *basques*.

Queue

Train. The word *train* is not used in the 18th century, either for masculine or feminine garments. *Queue de jupe* designates the removable train of a feminine *grand habit*.

Rhinegrave

Kind of short skirt, ample, pleated or gathered, worn over the *haut-de-chausses* and decorated with ribbons. It is sometimes an *haut-de-chausse* reaching very low on the legs. The name apparently derives from the outfit of a palatine count of the Rhine, "Rheingraf", the brother of Charlotte of Bavaria, a Palatine princess and the wife of Monsieur, the brother of Louis XIV, who came to France in 1671 for his sister's wedding. This origin is disputed however, since the rhinegrave appeared well before the visit of this count. The rhinegrave disappeared around 1680.

Robe à l'anglaise (English style dress)

Dress worn over an under-skirt. The bodice is fitted and ends in a point below the waist. It is worn with a bustle or padding placed at the base of the back.

Robe chemise (Shirt-dress)

Straight dress in one piece and closed in front, with flounced neckline, in muslin or cotton.

Robe fourreau (Sheath dress)

Dress opening onto a skirt. It is conspicuous for the back, widened by a double series of double flat pleats which are prolonged in the skirt.

Robe parée

Contemporary name designating dresses opening onto a skirt of a different shape (*à la française* or *à l'anglaise* with turned up skirt) distinguished by embroidered decor distributed over the facings, sleeves and front of the skirt.

Robe à la polonaise (Polish style dress)

Dress opening onto a skirt, with fitted back, seams often emphasised with trimming, and the skirt of which could be turned up in three parts by ties sewn inside the garment.

Robe redingote

Dress *à l'anglaise* decorated with large pointed collars and sometimes with big buttons; it derives from the masculine riding coat.

Robe tunique (Tunic dress)

Straight dress with the waist positioned just below the bosom.

Robe Watteau

Designates a dress *à la française*.

Soubreveste (Sleeveless jacket)

This is specific to the Mousquetaires du Roy (King's Musketeers), to whom it was attributed in 1680. It is a kind of blue-coloured chasuble with a cross in front and at the back as well as on the shoulders, and with silver braiding. The *soubreveste* is not worn by the "grands officiers"; its braiding depends on the grade (from *maréchal des logis* (marshal of lodgings) to simple musketeer) and the cross is different depending on the company.

Tournure (Bustle)

Half-crinoline placed under the skirt in the 1880s. The *tournure* did not exist in the 18th century. It derived from the panier.

Trousses

Hauts-de-chausses stopping half-way down the thigh and bouffant.

Veste

Masculine under-garment with sleeves. The *veste* is worn under the *habit*.

TEXTILES

Armure (Weave)

“Method of meshing weft and warp threads”

Broché

Designates an “effect of a drawing formed by a weft which limits its use to the width of the motifs it produces”. “Fabric in which such wefts participate.”

Broderie en couchure

Spun or sewn flat next to one another by the same stitch of silk thread.

Broderie en rapport

Decor by means of detached parts embroidered on a lattice fixed to a background fabric. The embroidery, held in place by the lattice, is then cut out, removed from its background and sold. This embroidery technique is also designated by the term *broderie d'application*.

Chenille

“Threads comprising short fringes close together ordinarily used as *trame de broche* (*brocade weft*)”. Gives the decor the appearance of cut velvet.

Chiné à la branche

“18th century silk fabric with polychrome designs prepared on groups of threads (branches) by successive *teintures avec réserve*”. The branches form the warp of the fabric and “provide the formation of the design”. This design has an irregular, stepped contour.

Damas (Damask)

“Fully-fashioned fabric composed of a background effect and a design effect constituted by the warp side and the weft side of the same basic weave”.

Drap d'argent (Silver cloth)

Historic name designating a lamé fabric.

Façonné

“Fabric whose decor is formed by the weave”.

Filé

Round thread composed of a metal strip rolled around a silk core.

Gourgouran

Trade name designating a fabric of the plain kind.

Gros de Naples

Trade name designating a silk fabric whose weave is similar to *gros de Tours*.

Gros de Tours

“Weave with two threads whose ribbing is due solely to the insertion of several consecutive weft strokes in the same pass”.

Indienne

Generic term designating any cotton, or linen and cotton fabric, with a painted and dyed or printed decor. *Indiennes* are produced in India and in Europe.

Lame (Strip)

“Thin, narrow metallic ribbon (gold, silver gilt or silver) obtained by cutting out a leaf or by lamination of a *trait*”. The strip is used as is or rolled around a silk core.

Lamé

“Qualifies a fabric, or a twill weave, comprising gold or silver strips. By extension, fabric with a metallic base”.

Lampas

“Luxury fabric constituted essentially by a background weft (a «ground weave») or supplementary wefts, typically in taffeta or *sergé*, by the threads of a binding warp. These effects stand out on a simple background weave built by one or two warps”.

Lancé

“Design effect formed by an additional weft passing through the cloth width”.

Liseré

“Design effect formed by a background weft”

Mousseline (Muslin)

Very fine, transparent cotton cloth, originally manufactured in India. The name derives from that of the city of Mossul, which exports this cloth. There are several kinds.

Nué

Known in embroidery to designate motifs whose decor is formed by criss-crossing threads.

Broderie en nuance is “the art of blending nuances to convey light or roundness”.

Paillettes (Sequins)

Small perforated, gilded, silvered or coloured metal rounds, applied on a background fabric.

Paillon (Spangles)

Small silvered, gilt or varnished metal plaque, cut out according to the desired decor.

Satin

“Weave whose bonds are dissimulated amongst the adjacent *flottés*, in order to form a plain, flat surface which only shows *flottés*”.

Sergé

“Weave characterised by oblique ribbing obtained by moving with a single thread to the right or the left, all the bonding stitches on each weft pass”

Taffetas

Silk fabric executed according to the taffeta weave, i.e.: “weave limited to two threads and two strokes and in which the uneven and even threads alternate at each stroke, above and below the weft”.

Uni (Plain)

“Uniform character of the surface of a fabric. By extension, a fabric where the weave is repeated without interruption over its entire surface [...]. Antonym of *faconné*”.

Velours coupé

“Plain or fully fashioned velvet whose surface is constituted by the threads of one or several supplementary warps” “set up over a background weave and sectioned at the same level”.

1. *French vocabulary of the International Centre for the Study of Ancient Textiles*, Lyon, 1997.

2. Charles Germain de Saint Aubin, *L'Art du Brodeur (1770)*, in *Les Arts de l'habillement*, Geneva, 2004, p. 23.

Annexes

AROUND THE EXHIBITION

THEMED VISITS

THEMED VISITS dedicated to the exhibition *Court pomp and royal ceremonies* are planned for the 5, 14, 19, 21, 24, 29 April, 2, 3, 5, 12, 15, 16, 17, 19, 26 May and 4 June 2009 at 10 am.

Information and reservations: +33(0)1 30 83 78 00
visites.conferences@chateauversailles.fr

THE SYMPOSIUM



*Cross belt with animal design (detail),
 mid-17th century
 © Stockholm, Livrustkammaren*

AS PART OF THE RESEARCH PROGRAM "DRESSING AT COURT: TYPOLOGY, USES AND ECONOMICS", THE CHÂTEAU DE VERSAILLES RESEARCH CENTRE is organising an international symposium on the visual and material culture of dress in the courts of Europe (1300 – 1815).

THE SYMPOSIUM WILL BE HELD in early June in the auditorium of the château and is organised in cooperation with the Septentrion Institute of Historical Research of the Université de Lille 3.

This international symposium will focus on two closely related themes: the material culture and visual cultures of dress in European courts from the end of the Middle Ages, when a "body of fashion" was invented, to the splendour of the French Empire. This symposium addresses three very active fields of research – Court Studies, the history of the material culture and the culture of dress and appearance in visual cultures. The multi-disciplinary approach will bring together historians, art historians and curators along with costume designers, ethnologists and film study specialists. The first part of the symposium will concern princely and royal wardrobes in Europe from the Renaissance to the end of the 18th century. The second part will be dedicated to historical images of courtly dress styles. The final part of the symposium will concern recreations of court dress and its influence on contemporary fashion.

Information and enrolment: www.chateauversailles-recherche.fr

EDUCATIONAL ACTIVITIES

DURING THE EASTER SCHOOL HOLIDAYS, workshops on court dress will be offered for children ages 8 to 11 on 8, 15 and 22 April 2009 from 10.30 am to 12.30 pm.

During the workshop, children will learn about the importance of dress at court and be introduced to the rich materials used. Each child will have the chance to dress up as a prince or lady of the court and will have their photo taken in costume.

Reservations can be made from Monday to Friday beginning 30 March 2009, space permitting.

Charge: 5,50 € per child.

Information and enrolment from the Educational activities office on +33(0)1 30 83 78 00.

VISITS FOR SPECIAL GROUPS

ADAPTED GUIDED VISITS on the theme of the exhibition are led by a guide who speaks sign language for people who are deaf or have a hearing disability. They are scheduled for Saturday 25 April and Saturday 2 May at 2.30 pm.

Charge: 5,50 € for the guided visit (includes entry to the Château); free for accompanying person.

Information and reservations: Special groups office +33(0)1 30 83 75 05
handicap@chateauversailles.fr

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PRACTICAL INFORMATION

**ÉTABLISSEMENT PUBLIC DU MUSÉE
ET DU DOMAINE NATIONAL DE VERSAILLES**
RP 834
78008 VERSAILLES CEDEX FRANCE

Exhibit held in

Africa and Crimea Rooms in the château de Versailles

Informations

+33(0)1 30 83 78 00

www.chateauversailles.fr

fastesdecour.chateauversailles.fr

Getting there

SNCF Versailles-Chantier train station (leaves from Paris Montparnasse)

SNCF Versailles-Rive Droite train station (leaves from Paris Saint-Lazare)

RER Versailles-Rive Gauche regional train station (leaves from Paris Ligne C)

Bus 171, Versailles Place d'Armes stop (leaves from Pont de Sèvres)

Handicap accessibility

People with reduced mobility may be dropped off by car or by taxi near entrance H in the Court of Honour.

Opening hours

The exhibit is open every day except Mondays from 9 am to 6.30 pm (last admission is at 6 pm)

Rates

15 € (château + exhibit), reduced rate 11,50 €

Unguided visits

Information: +33(0)1 30 83 78 00

Annexes

LIST OF VISUALS AVAILABLE FOR THE PRESS

Louis XIV in grand royal costume in 1701

Hyacinthe Rigaud (1659-1743) (based on),
Versailles, château de Versailles
© château de Versailles | Jean-Marc Manai

Louis XV, King of France (1710 - 1774) in 1717

Juſtinat Auguſtin (?-1743) painter,
18th century, reign of Louis XV (1723 - 1774)
Versailles, château de Versailles
© RMN | Philippe Bernard

Louis XV (1710 - 1774), King of France and Navarre, in grand royal coat in 1760

Fredou Jean Martial (1710-1795),
based on Van Loo Louis-Michel (1707-1771),
1763
château de Versailles
© RMN

Crown of Louis XV (created for the coronation)

Also referred to as the personal crown of Louis XV
Auguſtin Duflot (1715 - 1774), Clause Rondé
(based on), 1722
© Paris, Musée du Louvre | Martine Beck-Coppola

Wedding suit of Gustave III

1766
© Stockholm, Livruſtkammaren

Coronation suit of prince heir of Gustave III of Sweden

29 May 1772
© Stockholm, Livruſtkammaren

Court dress (grand costume) worn for the coronation of Sophie Madeleine: train

29 May 1772
© Stockholm, Livruſtkammaren

Emblem of the Toison d'Or decorated with yellow topaz from Brazil

1755-1756
© Dresden, Staatliche Kunſtsammlungen Dresden |
Jürgen Karpinski

Frock coat and skirt

Around 1780-1785
© Paris, Galliera, museum of fashion, Paris

Hunting suit donated by Louis XV to King Christian VII of Denmark (1749 - 1808)

1768
© Copenhaguen, royal collections of Denmark,
Rosenborg castle

Child's dress, trousseau item created for the future child of Edwige Elisabeth Charlotte, sister in law of King Gustave III of Sweden

1798
© Stockholm, Livruſtkammaren

Decorated robes: dress and skirt

Attributed to Rose Bertin, 1780-1790
© Toronto, Royal Ontario Museum

Pair of men's shoes

End of 17th century - beginning of 18th century
© Dresden, Staatliche Kunſtsammlungen Dresden

Harness with animal motif (detail)

Middle of 17th century
© Stockholm, Livruſtkammaren

Suit of knights of the order of Saint-Esprit belonging to the Emperor Alexander I of Russia (1777 - 1825)

1815

© Saint-Petersburg, State Hermitage Museum

Wedding dress (grand costume) of Edwige Elisabeth Charlotte de Holstein-Gottorp, wife of Prince Karl and sister in law of King Gustave III of Sweden

1774

© Stockholm, Livrustkammaren

Diamond necklace belonging to Queen Amélie-Auguste (1752 - 1828) wife of Frédéric Auguste I (1750 - 1827), King of Saxony

Ignaz Konrad Plödterl (master in 1819 - + 1835)

Second half of the 18th century and 1824

© Dresden, Staatliche Kunstsammlungen

Dresden | Hans-Peter Klut

Grand doll's costume: grand bodice, skirt, train

Around 1769-1775

© Bath, Bath and North East Somerset Council, Fashion Museum

Dressing gown of King Frédéric IV of Denmark (1671 – 1730): dressing gown and undergarment, hat, pair of mules

Around 1700

© Copenhagen, royal collections of Denmark, Rosenborg castle

Portrait of Yolande de Polastron, Duchess of Polignac (1749 - 1793)

Louise Elisabeth Vigée-Lebrun,

1782

château de Versailles

© RMN | Gérard Blot

EXHIBITION'S PARTNERS

PARTNERS' FORMS

The exhibition has been mounted thanks to the patronage of

CHANEL

and with the support of the Réunion des musées nationaux



In media partnership with



With the collaboration of **maison Houès**
through the intermediary of the Société des Amis de Versailles
for the supply of fabrics and **Erco** for the lighting services



ERCO

Exhibition's partners – Partners' forms

PATRON

CHANEL

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BEAUTY, LUXURY, RARITY and a desire for perfection have established the reputation of French couture all over the world.

CHANEL, a leading figure in the world of Parisian couture, has a duty to defend these values of excellence on a worldwide scale and to affirm the uncompromising reputation of French fashion. **CHANEL** is thus participating in the exhibition which is to be held between 31 March and 28 June 2009 at the château de Versailles entitled "Court pomp and Royal Ceremonies".

THIS EXCEPTIONAL, ORIGINAL PROJECT has attracted the attention of **CHANEL** because of the symbolic nature of the garments which we have received which express a strong community of language and aspirations.

JUST AS CHANEL created and developed the different codes or elements of an aesthetic language of the 20th century, the French court was a model for other courts in Europe. The French influence on the costumes of European courts was a kind of political language.

THROUGH ITS PARTNERSHIP with the Chateau de Versailles, **CHANEL** is expressing its desire to open up to different horizons and support the promotion of European cultural heritage.

Exhibition's partners – Partners' forms

MEDIA PARTNER



PRESS CONTACT

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CLEAR CHANNEL OUTDOOR, which is present in 61 countries, is the world leader in the external advertising market with 97,300 billposting systems and a turnover of around 3,000 million dollars in 2006. which is present in 61 countries, is the world leader in the external advertising market with 97,300 billposting systems and a turnover of around 3,000 million dollars in 2006.

Today **CLEAR CHANNEL FRANCE** is the only player to be present in all fields of external communication combining urban and peri-urban areas (large posters, urban furniture, trams, buses) and the exclusive areas of stations, undergrounds, shopping centres and car parks.

CLEAR CHANNEL FRANCE has been committed for a number of years to supporting a range of cultural campaigns including various partnerships with different locations dedicated to art (Théâtre National de l'Opéra, Paris, Musée d'Art Moderne, Paris, Musée des Beaux-Arts, Nancy and Bordeaux, Musée d'Orsay and le Louvre, Galeries Nationales du Grand Palais, Musée des Beaux-Arts, Lyon, etc.) and partnerships with various festivals (Cannes festival, Francofolies, La Rochelle, Jazz Festival, Antibes – Juan les Pins, Les Nuits de Fourvière, Nancy Jazz Pulsation), etc.

CLEAR CHANNEL FRANCE is currently involved with the exhibition entitled "Court pomp and Royal Ceremonies" which will be held between 31 March and 28 June 2009 by making its billposting networks available to raise the awareness of as many people as possible to this exceptional cultural event.
