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EDITORIAL

CAN WE SAY IT IN ALL MODESTY, WITHOUT BEING ARROGANT? THE MUSÉE DE L'ARMÉE IS A CULTURAL INSTITUTION WITHOUT EQUAL IN FRANCE AND PROBABLY THE WHOLE OF EUROPE.

This is largely due to its collections: their specific field of military history; their diversity, meaning that this history can be approached from some very varied and unexpected angles; and finally the extent of the chronological period they cover, from weapons, royal armour and ceremonial uniforms right up to the latest equipment, evidence of the importance of new technology in contemporary conflicts.

The links between the museum and the monument where it has been housed since its foundation in 1905 are also full of meaning. The Hôtel National des Invalides, built by Louis XIV, has always had a special place in the history of France; its architecture, décor and the funerary monuments inside it echo the rich variety of our collections, and vice versa. These assets give the Musée de l'Armée a reputation and popularity envied by many, guaranteeing it the financial resources it needs to fund its requirements and its outreach: **it is one of the five most visited museums in France and one of the three largest military history museums in the world, thanks to its collections.**

As well as representing an opportunity, to use a phrase borrowed from General de Gaulle, perhaps the most adequate expression to describe the missions of the Musée de l'Armée is a "burning obligation". When learning about history, the public does not expect ready-made answers, but rather keys to understanding the world in which they live. Simply telling the history of our country is not an end in itself:

it must be used to help us understand our origins - both common and diverse - establish our rich and complex identity and, through this knowledge, discover the prospects opened to us and the confidence and resources to achieve them. In other words, our museum seeks to turn its visitors, particularly the very youngest, into citizens who are keen to understand history, without "accusing or excusing" (in the words of the philosopher Paul Ricoeur), ready to live together and debate freely, to exercise their critical powers, in short to be rational and responsible.

This vast, ambitious programme requires considerable effort and energy. **It requires continual outreach, supported by the skills of all our staff and also by the most recent tools and media** - Internet, social media, multimedia - not just because we need to keep up with the modern world, but so that we do not exclude anyone. Our continually renewed programme is designed for all kinds of public, with exhibitions, concerts, films, conferences and seminars.

Finally and most importantly, none of this would be possible without support and help from the society around us - other museums, education and research partners, the world of business, our many French and foreign contacts, the press and media. In an increasingly open society, we draw strength from this collaboration with our partners such as our major partner CIC, who support our beliefs and ambitions and offer advice, help and support in all its forms.

Christian Baptiste

M-General

Director of the Musée de l'Armée

THE MUSÉE DE L'ARMÉE

The Musée de l'Armée today

The Musée de l'Armée has a long, rich history, even longer than its official foundation date of 1905. Its origins go back to the Revolution and even further, to the weapons and armour collections of the Crown, which were kept for many years at the Royal Storehouse before being transferred to the Artillery Museum.

The museum was placed under the supervision of the Ministry of Defence from its creation, and occupies a special place in the heart of one of the most eminent monuments in Paris, the Hôtel National des Invalides, of which it is the main beneficiary trustee, along with the Institution Nationale des Invalides (hospital). Its collections, and the sites open to visitors for which it is responsible - the Dôme Church, Saint-Louis Cathedral, the former Veterans' chapel etc. - attract a large number of visitors, making it the fifth most visited museum in France, with a record number of visitors in 2014 - more than 1.5 million.

Between the late 1990s and 2010, the Musée de l'Armée underwent considerable renovation, thanks to a major contribution from the Ministry of Defence, which awarded it over 80 million euros from its "Athéna" plan.

This large-scale project, which involved every area - the exhibition rooms, visitor reception areas, artefact storerooms, technical amenities - was designed to improve visitor comfort and the services offered to the public, such as a bookshop, gift shop, restaurant and auditorium. It was also an opportunity to rediscover and showcase our remarkably diverse collections, to add many new acquisitions and to complement them, in particular through the creation of the Charles De Gaulle historial in 2008, which features wide-scale use of new technology.

Most importantly, the modernisation was used to review the institution's scientific and cultural policy. Without in any way renouncing its heritage, the museum has therefore been able to reach out to everyone, including visitors who are less familiar with the military institution and less aware of its history. It now attracts an equal number of women and men, and is strongly focused on the 21st century visitor, particularly children, teenagers, and young adults from all backgrounds.

It has chosen to become a genuine museum of history, offering a chronological itinerary, punctuated by thematic sequences. It focuses on an educational approach, with easily understandable explanations accompanying the artefacts on display, and has implemented an interactive policy which also uses new technology: animated battle plans, interactive tablets and multimedia, a multimedia guide, website, online educational portfolios and worksheets, a collections blog, a Musée de l'Armée app produced with the support of the CIC, and much more.

In accordance with the museum's statutes, the challenge is, through a better understanding of history, to develop and renew the link between the army and the nation from which it springs. In other words, in a constantly changing world, to help create citizens who are aware of the origins of their country and the challenges it has overcome.

These ambitions cannot be achieved without using all the disciplines that help to clarify the approach: **geography, economics, anthropology, experimental sciences and the history of technology, the history of art and literature.** This requires continual discussion and partnership with the education sector, from primary and secondary up to university and postgraduate level. In addition to the benefits this brings to all parties, these partnerships are essential to our mission of continually developing our public outreach.

Implementing this policy requires a constant effort to highlight the museum's permanent collections. Programming is also a key means of action. It allows the museum to use current affairs or memorial landmarks to offer visitors the opportunity to rediscover and relearn about well-known events, in context, such as the centenary of the First World War, the 150th anniversary of Italian unification, and the 500th anniversary of the Battle of Marignano. A whole cycle of exhibitions, seminars, concerts and film showings are organised around these events.



Visitors in the main courtyard of the Invalides during *La Nuit aux Invalides* show.
© Paris, Musée de l'Armée / Christophe Chavan

The museum's policy and its work are underscored by major themes and issues, which translate into its programming, publications, acquisitions and renewal of its permanent collection display. The main themes, whose issues relate to both citizenship and history, are:

- **The role of the army in society**, in peacetime and in war, plus the meaning and development of the relationship between them.
- **The effects of war** and more generally conflict in all its forms, on the countries that are directly and indirectly involved: **the political, economic, social and cultural consequences that affect all combatants and the civil populations.**
- **Focus on the people who become our allies or enemies** for a day, a campaign or a war; focus on their challenges during the conflict; their appearance and their faces; their culture and their perception of the combat.

His policy has been very successful, judging by the increase in the number of visitors ever since the renovation works were started, which has been even

greater since the temporary heritage exhibition policy was introduced in 2011. The temporary exhibitions have all been warmly welcomed by visitors and the media, and have made a significant contribution to the museum's reputation and influence.

However, this approach is not yet complete, quite the opposite. It is open to topical events, with the level of critical distance required and in full knowledge of the research which naturally feeds into our ambitious outreach policy. Our approach also takes on board the questions raised by our fellow citizens, which call for responses inspired by our knowledge of history.

Heritage and scientific policy

The basis of the Musée de l'Armée's cultural and scientific policy is obviously influenced by its collections - **nearly 500,000 artefacts, objects and documents, from the Bronze Age to the 21st century** - whose abundance, diversity, origin and quality have made the institution one of the best museums in France and one of the greatest military museums in the world. These collections form the link between the Musée de l'Armée and its own past, and the history of how they came to being is itself a reflection of our country and the multiple conflicts in which it has been involved.

Their study is and, over the coming decades, will always be a continual source of discovery and rediscovery. Following the renovation of the exhibition rooms, the permanent museum itinerary was created. The latest research and the acquisitions made in recent years have been used to significantly complement and renew the itinerary, while setting ambitious targets for the future.

The ten-year stocktaking process, launched by the Musée de l'Armée in 2009, has contributed to this process. We have already recorded, photographed and computerised 180,000 objects, nearly 8,000 of which are deposited with other museums and heritage institutions. The stocktaking operations schedule involves a systematic recording of the items kept in the exhibition rooms or in other storage spaces, by typology, so that we have been able to identify all the musical instruments, bladed weapons or breastplates, for example. These items have been used to create new spaces, exhibition projects or publications. Stocktaking of deposits has helped the museum to extend its network of scientific contacts and make precious exchanges with the custodians, whose collections have placed the Musée de l'Armée's artefacts in a new context.

Stocktaking is also closely linked to the museum's efforts to ensure its collections are properly stored. It is an opportunity to record the condition of artefacts, item by item to remove dust or repack items, or if necessary restore them.

More generally, the monitoring of the condition of the collections is facilitated by the fact that they are stored in external storerooms covering 2,500 square metres, divided between five buildings appropriately fitted and equipped for the different objects, according to their fragility and the materials from which they are made. Finally, three workshops within the museum carry out the restoration, preventive conservation, basing and presentation of objects made from textiles, metal and leather.

The study and the conservation of the collections are inseparable. They form the basis of the museum's scientific reputation, the prerequisite for its loan and exhibition policy, which has been significantly developed since the storage rooms were created and stocktaking commenced, making the objects more accessible, both virtually and physically.



▼ Stocktaking of breastplates.

© Paris, Musée de l'Armée / Emilie Cambier

▲ Restoration work on the costume of Marshal Ney in the museum's textiles workshop © Paris, Musée de l'Armée / Prune Paycha





In this context, **the expansion of the collections has taken on a crucial importance: it involves, of course, filling in gaps, but also and most importantly, exploring new fields related to more recent periods as well as aspects and dimensions of the history of armed conflict**, which are now essential to their understanding.

The volume of the collections already curated, and the extent of the fields covered by the museum requires a rigorous, selective approach to acquisitions, which are organised into several key areas:

- Focus on items that demonstrate the **physical environment and living conditions of combatants**, duly documented wherever possible, which help to retrace the history of objects and the itinerary of their owners;
- Selected weapons and equipment that are **representative of technological changes**;
- Build up sets of objects and documents relating to the history of the **colonisation and decolonisation conflicts from the 19th century to the 1960s**;
- Search for items significant to the development of equipment and issues **during the Cold War**, in the so-called peripheral conflicts and since the fall of the Iron Curtain;
- Document the participation by France's allies and enemies in conflicts in which it has been involved, **also giving an account of combatants belonging to irregular forces and their role**;
- Build up a leading collection to represent more recent conflicts, with **particular focus on the role of photography since the second half of the 19th century** to the present day, regardless of the authors of the conflict.

The renewal of the museum's acquisition policy is part of a threefold context, involving the preparation of the extension to the museum's permanent itinerary and themes; its membership of a network of university and heritage institutions with whom it endeavours to update and renew the vision of military history; and finally the programming of historical exhibitions that allow it to explore these prospects.

Our relationships with universities and the research sector are expressed through partnerships, and involve organising conferences and seminars, but also setting up scientific committees to support all our important projects: publications, exhibitions, renewal of the permanent exhibition rooms etc.

Our links with the network of museums and heritage institutions, in France and worldwide, cover not only military museums but also art museums, scientific and technological museums, history museums and social history museums. **These links are expressed through the considerable increase in the number of loans made on each side**, fruitful exchanges which highlight the many meanings of artefacts and objects in the most diverse contexts. They also contribute to the wider dissemination of the collections and the knowledge associated with them.

▲ Three photographs from the photo-reportage *Afghanistan: in the Ouzbin valley* containing 45 photographs. Acquired in 2012 by the Musée de l'Armée. © Eric Bouvet / Paris, musée de l'Armée

Cultural and programming policy

Exhibitions are at the heart of this policy and involve many challenges, whether they are heritage exhibitions, put on twice a year from October to January then from April to July in the Eastern wing of Les Invalides, or free-entry documentary exhibitions, in the prestigious setting of the main courtyard. More occasionally, exhibitions are held in other locations, such as *History of weapons*, presented in 2013 at the Royal Château de Blois, in conjunction with the Rendez-vous de l'Histoire focusing on war, *The Great War through the eyes of French artists* at the Citadelle of Quebec in 2014, or *Unknown Soldiers* at the Arc de Triomphe, jointly organised with the Centre des Monuments Nationaux.

All, in their own way, have been determining factors in the museum's outreach. In addition, they create news stories and renew interest in the museum and its collections, either by echoing a commemorative event, or by answering questions that the permanent exhibition cannot answer, or by casting a different light on the subject. They also bring together the analysis and work carried out jointly by the museum with its scientific partners in the education and research sector, and with French and foreign heritage institutions, on topics covered by the programming.

The diversity of these exhibitions covers a very wide spectrum, both chronologically and thematically, from the Middle Ages of *Knights & Bombards. Agincourt to Marignano, 1415-1515*, up to the decolonisation wars in Indochina and Algeria. It also illustrates the interdisciplinary research on which our knowledge of military events is based, whether this involves a morphological analysis of the Renaissance Mannerist style for *Under the sign of Mars. Armour of the Princes of Europe*; using anthropological approaches to explain the relationship between the army and civil society and the physical environment

of soldiers in the Third Republic with *The soldier's equipment... in a pocket handkerchief*; or the contribution of preventive archaeology in understanding 18th century fortifications, thanks to the support of INRAP (the National Institute of Preventive Archaeology Research) in *Musketeers!*.

Above all, the exhibitions are dissemination and outreach tools. They also produce systematic publications: a scientific catalogue for heritage exhibitions, a leaflet or report in the Society of Friends of the Musée de l'Armée (SAMA) magazine for documentary events. Added to this is the tool set up on the museum website - a dedicated site or weekly "serial" with information in episodes. These documents are still available once the events are over and represent a long-term documentary resource. Finally, accessibility for young people and families is provided by an educational itinerary designed especially for them, plus a games booklet in French and English and documents published on the website. Over a third of the visitors to the *Musketeers!* exhibition in 2014 were of school age, visiting either with their family or in a school group.





This open approach, aided by the contemporary-themed documentary exhibitions, such as *Long live free drawing! De Gaulle in caricatures* or *Our view of Afghanistan* is expressed through a wide-ranging, diverse programme.

A significant proportion of the events organised by the museum have a connection to the exhibitions, and are designed to increase their outreach and attract visitors to a variety of cultural events, such as conferences, seminars, concerts and film showings. The museum also offers music lovers a musical season with concerts held in Saint-Louis Cathedral, the Grand Salon and the Turenne Room, thanks to the support of its major partner CIC. Finally, the topics of the seminars may also be determined by commemorative landmarks, advances in research or joint initiatives between the museum and university institutions; likewise the cinema programme may also have links to an independent film festival such as *The atomic screen: Cold War cinema* in 2011.

The life of the Musée de l'Armée is also punctuated by events aimed at the general public, giving access to the collections and to military history in general to families, children and teenagers, using the method of experimental archaeology. This happens every year during the Festival of Saint Barbara, the patron saint of artillerymen, which the museum celebrates in December in partnership with the Draguignan artillery college and its band. Ancient and contemporary pieces of artillery are exhibited and handled by the artillerymen, with explanations from the curators. This kind of demonstration, which combines an enjoyable show with accurate historical reconstruction, has been offered in parallel to some exhibitions, such as *Musketeers!* in 2014.

Our scientific and cultural partnerships are essential to the general implementation of our projects, in particular our exhibitions. In addition to regular loans from major French heritage institutions - the BnF (French National Library), the Musée du Louvre, the Château de Versailles, the Centre Pompidou, the SHD (Defence Historical Department), the Diplomatic Archives, the National Archives etc., we must also emphasise the generosity of major foreign institutions such as the National Gallery of Berlin, the Neue Pinakothek in Munich and the Rüstkammer in Dresden; the Kunsthistorisches Museum in Vienna; the National Gallery in London and the Royal Armouries in Leeds or more recently the Churchill Archives Centre in Cambridge; the Frick Collection and the Metropolitan Museum in New York; the Palazzo Pitti in Florence; the Hermitage Museum in Saint Petersburg and many other prestigious museums in Spain, Poland, Switzerland, Sweden, and so on. The great variety of ties formed, project after project, according to the topics covered, has enabled us to extend and diversify this network, which now includes INRAP (the National Institute of Preventive Archaeology Research), the Musée National de l'Éducation and the Musée des Arts et Métiers. This list is not exhaustive, but in any case gives a flavour of the diversity of our programme. Finally, the Musée de l'Armée is not able to fund these events on its own. The quality of its relationships with partners such as the Fondation Charles de Gaulle, the Fondation Napoléon, the First World War Centenary Mission, the INA (French Audiovisual Institute) and ECPAD (the communications and audiovisual production agency for the Ministry of Defence) is crucial, as is the support it receives from its sponsors: Bell & Ross, the Marck Group and its faithful, major partner CIC.

◀ Temporary exhibition room during the exhibition
View from the front. Representing the Great War.

© Paris, Musée de l'Armée / Marie Bour

▲ The Draguignan artillery college band

© Paris, Musée de l'Armée / Pierre-Luc Barron-Moreau

Outreach

The Musée de l'Armée's outreach policy is aimed at young people, schoolchildren and students, who represent an important proportion of its visitors: over 100,000 visitors a year come from school groups and the total number of young people, school groups included, who visit the museum each year has exceeded 400,000.

The department of historical research, educational action and outreach (DRHAPM) **also offers a wide range of activities, from nursery school up to university level.** These tours, designed and led by its tour guides, are mostly aimed at the French public.

The DRHAPM also produces, with the support of the curators, **easily downloadable documents for French and foreign young people**, which make it easier for them to understand the permanent collections and temporary exhibitions, plus it organises training for teachers.

The transmission of knowledge requires it to be updated, which is why the coordination role by the DRHAPM in the area of scientific research and cultural outreach is so important.

According to the circumstances and the topics, all these activities involve a number of educational, cultural or scientific partners: regional educational delegations in arts and culture, teacher training colleges (ESPE), the École Normale Supérieure, the universities of Paris I, Paris IV and Paris X, the regional educational inspectorate, the Shoah Memorial, the National Institute of Preventive Archaeology Research (INRAP) etc.

▼ Story time in the ancient section.

© Paris, Musée de l'Armée / Christophe Chavan

► Tour of the contemporary section.

© Paris, Musée de l'Armée / Christophe Chavan





Digital policy

For several years now, the Musée de l'Armée has placed considerable emphasis on new communication technologies: its web ecosystem, the multimedia devices placed along the itinerary of the permanent collections and exhibitions, and the mobile cultural outreach media all meet visitors' expectations in an innovative, modern way. Initiated as part of the major renovation and redesign of the museum which took place in the 2000s, the museum's digital policy has been implemented and enriched over the years. In 2012, the redesign of its website in particular was part of a strategic approach to develop the visibility and reputation of the Musée de l'Armée within the symbolic location of the Hôtel National des Invalides, and to establish it as a major popular museum, in tune with the times, active, living and vibrant.

In the coming months, a number of projects will be launched: a new home page on the website, a mobile-friendly online ticket office, the *Dôme Interactive* programme on the app stores and finally, a web portal giving access to the museum's digitised collections database.

The Musée de l'Armée web ecosystem

Launched in 2012, the museum's web ecosystem has been gradually built up into a strong, varied web presence. The **musee-armee.fr** website is the basis of this system.

Designed to be both clear and legible, in a simple, elegant design, it offers intuitive browsing and is structured around 6 main sections:

- ▶ News
- ▶ Coming to the museum
- ▶ Programme
- ▶ Collections
- ▶ The Hôtel des Invalides
- ▶ Venue Hire

It meets the different needs of the museum's visitors: individuals or families, tourism professionals, teachers, museum professionals, researchers, companies and the media.

In addition, as the museum receives a large number of foreign visitors, **a selection of content has been made available in English, and also in German, Chinese, Spanish, Italian, Japanese and Russian.**

In 2014, two years after its launch, the website had received 825,335 visits.

The museum's digital outreach is simultaneously complemented by a multi-channel digital identity.

- ▶ The mobile version of the website, accessible via smartphone
- ▶ An online ticket office
- ▶ **Two blogs:** one about the museum's news, the other about the collections
- ▶ **A website for each temporary heritage exhibition, archived and viewable after the exhibition has finished**
- ▶ **Two monthly electronic newsletters:** one on the museum's programme and activities, the other on the musical concerts.

The museum's outreach on social media...

As they are essential distribution channels for the web ecosystem of a museum, the Musée de l'Armée invested in social media in early 2012, prior to launching the new website. A Musée de l'Armée account was therefore opened on the three main networks: **Facebook**, **Twitter** and **YouTube**.

These accounts are updated several times a week, and the Facebook and Twitter pages are essential sources of news about the museum. They are also an opportunity to offer followers **editorial content on the museum's subject areas, with regular postings on the anniversary dates of major historic events, as well as games**. The museum's YouTube channel features playlists of all the video reports produced by the museum, particularly in relation to its temporary exhibitions. It currently offers about 15 playlists, i.e. nearly 100 videos.



... and on App stores

Visitors to the museum are able to download the **Musée de l'Armée app free of charge from the App Store and from Google Play**.

The app is available in both French and English and has been designed to fulfil three purposes: to offer the public a tool suited to new technology habits; to extend existing content to a wider audience and **publicise our temporary exhibitions**, and to offer new content specially designed to be mobile-friendly, with **games, video reconstructions and a virtual tour**.

The six sections enable users to discover the museum, its collections and its programme from a new angle. They cover the current temporary exhibition, with a banner advertisement and a virtual tour of the itinerary,

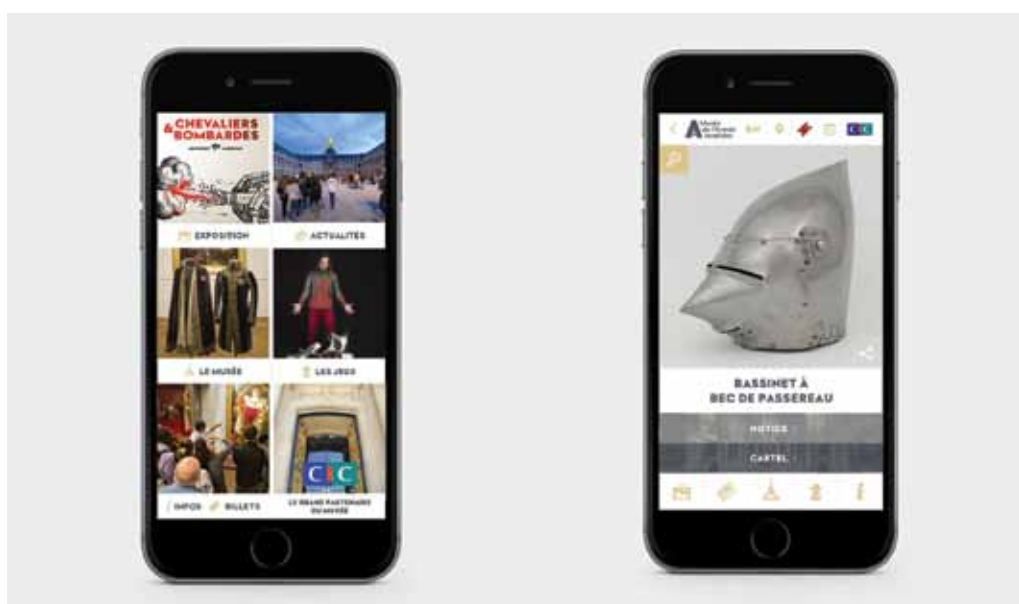
all the latest news about concerts, activities for young visitors, conferences, film screenings, the life of the museum and its collections, and a chance to explore the Hôtel des Invalides, with a 360° tour of its rooms and a peek at its treasures. There is also practical information including an interactive map of Les Invalides and access to tickets.

Games that link in with the current exhibition and personality tests based on famous historical characters also add an essential, fun dimension to the tool.

This app was created with support from CIC, a major partner of the Musée de l'Armée, and was developed by Eclectic, Sisso and XD Productions.



► The Musée de l'Armée app.



Multimedia devices for the permanent collections and exhibitions

A number of multimedia devices are placed along the itinerary of the permanent collections and temporary exhibitions: archive films and filmed reconstructions, animated maps with explanations of battles and campaigns, interactive programs and various activities for visitors relating to the displays and the artefacts and objects that these media place in their historical context.

The Charles De Gaulle historial, meanwhile, is an exclusively audiovisual and multimedia space with an audioguide that is given to visitors at the welcome desk.

In total, 170 fixed devices are provided to answer visitors' questions and satisfy their curiosity.

Mobile cultural outreach media

The museum also offers digital tools that visitors can use throughout their visit. Available on iPad and iPod Touch, these are practical, fun and aimed at all visitors.

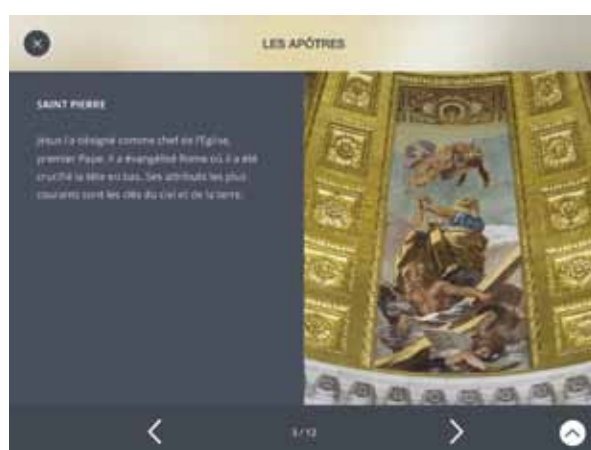
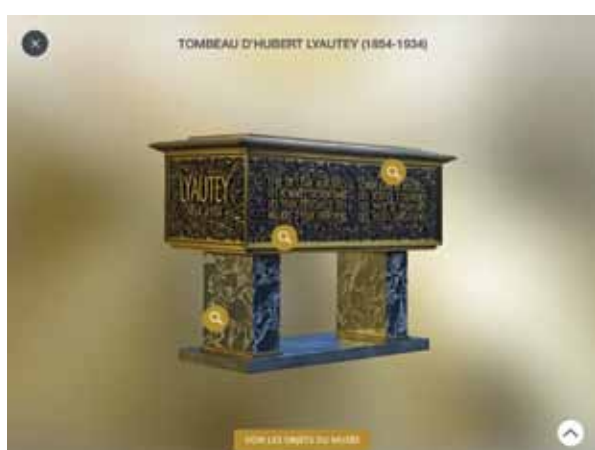
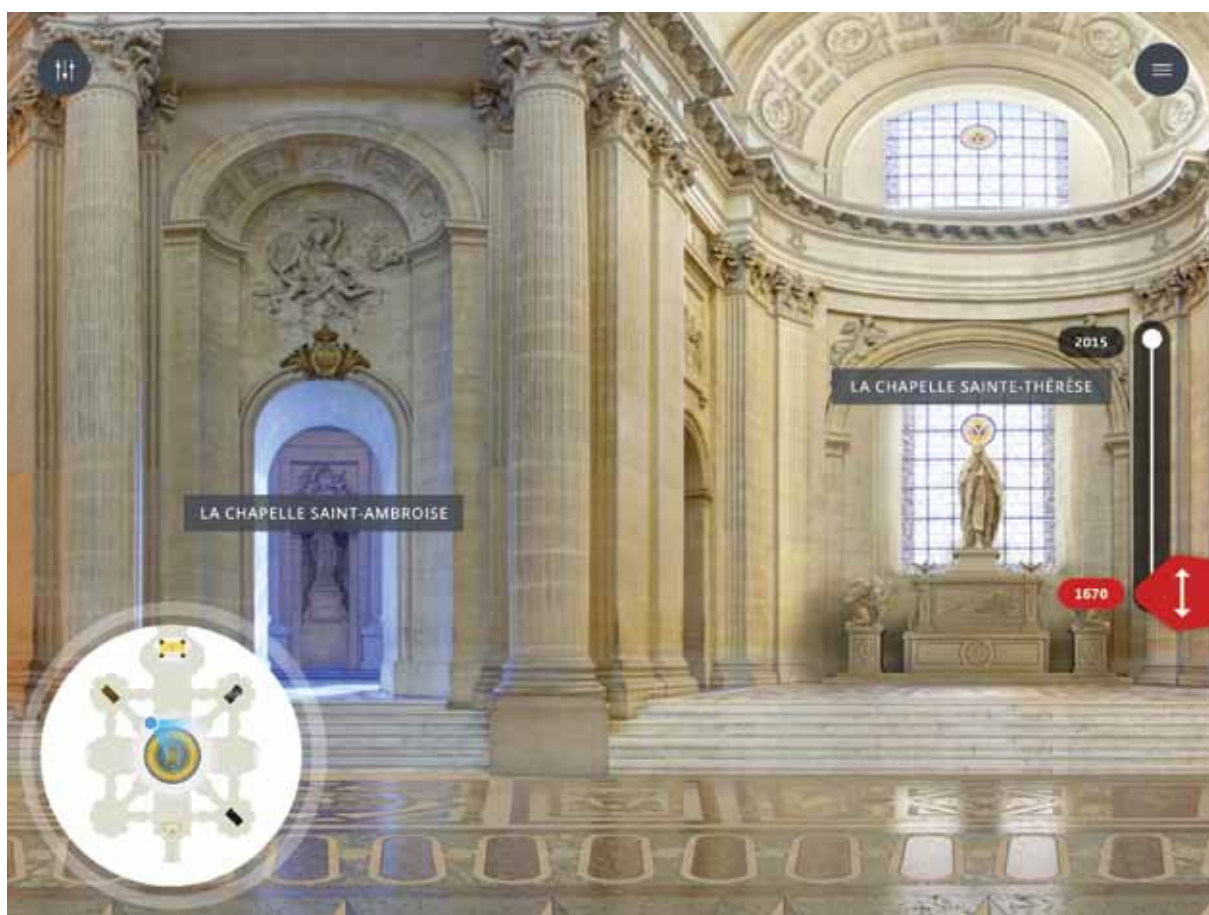
► The augmented reality *Dôme interactive* program

In summer 2015, a new augmented reality guide was introduced to help visitors discover the Dôme Church from a unique angle. Available on iPad mini in French, English, Spanish and Chinese, this interactive program is full of 3D modelling, animations and 360° panoramic views, revealing the building's past and present secrets.

► The multimedia guide

The multilingual multimedia guide, available on iPod Touch, offers a number of different visit routes in one or more spaces: chronological tours per historical period, themed tours or tours specially designed for young visitors.





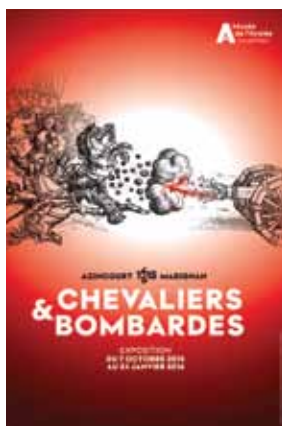
▲ ◀ Screenshots of the content offered by the *Dôme Interactive* program.

PROGRAMME 2015-2016

Exhibitions

Knights & Bombards: from Agincourt to Marignano, 1415-1515

From 7 October 2015 to 24 January 2016



With the support of CIC, the museum's major partner.

Napoleon in Saint Helena. Conquering memory

6 April to 24 July 2016



With the support of the Fondation Napoléon and the Ministry of Foreign and European Affairs - the Domaines Nationaux de Sainte Hélène, the Musée National des Châteaux de Malmaison et de Bois-Préau, the government of Saint Helena. With the support of CIC, the museum's major partner.

The hyperbattle of Verdun (Documentary exhibition)

February - April

As part of the
Great War centenary

Events

European Heritage Days

19 and 20 September 2015

Saint Barbara weekend

Patron saint of artillery men

5 and 6 December 2015

With the support of the Draguignan artillery college and its band

European Museum Night

May 2016

Partner events

Open-air opera

8 to 12 September 2015

Organised by Moma Culture

La Nuit aux Invalides

(A Night at Les Invalides)

July - August 2016

Organised by Amaclio



▲ Saint Barbara weekend 2014.

© Paris, Musée de l'Armée / Pierre-Luc Barron-Moreau



▲ Concert in Saint-Louis des Invalides Cathedral, part of the Radio Classique day in 2014.
© Paris, Musée de l'Armée / Anne-Sylvaine Marre-Noël



Musical season

With the support of CIC, the museum's major partner.
25 September - 20 June

A programme of 50 secular or sacred concerts featuring choirs and orchestras, recitals, lecture-concerts or chamber music performances in Saint-Louis Cathedral, the Turenne Room or the Grand Salon, featuring numerous performers: **Karine Deshayes, Romain Leleu, Ophélie Gaillard, Henri Demarquette, Muye Wu, François-René Duchâble or Arnaud Marzorati etc.**

New this season, the ***Vents d'hiver*** festival in February offers seven concerts combining the large family of wind instruments with some prestigious French military units.

► Detailed programme, information and booking: musee-armee.fr

NEW SPACES

The Extra ordinary cabinets

Scheduled to open December 2015

Artillery models and figurines cabinet

The Musée de l'Armée's collection of artillery models is one of the largest in the world. It contains around one thousand items but, although this is an exceptional number, it is the quality of the craftsmanship that makes them so unique. The new museum itinerary will offer visitors the chance to explore the different categories of models: **from the honorary presents offered as diplomatic gifts to sovereigns, to the models that faithfully reproduce the French artillery of the 18th and 19th centuries, in particular the Gribeauval system.** In addition to traditional information displays, visitors will have access to multimedia devices to find out more about these curious objects blending art and technology.



Music cabinet

A second collection presents **a varied selection of military musical instruments, of which the Musée de l'Armée owns a precious collection.**

Most of them are wind and percussion instruments (aerophones and membranophones), the key instruments in military musical units. Of diverse origin, they come from French and foreign military customs which are very well illustrated by the museum's instrumental collection.

Some instruments bear prestigious signatures and marks attesting to their high-quality provenance from French and German manufacturers in particular. These include Johann Leonhard III and Friedrich Ebe (Germany, brass, 18th century), Triebert et Simiot (France, woodwind, 19th century), Forveille (France, serpent, 19th century) or Adolphe Sax (France, brass, 19th century).

Displayed alongside these unique miniature artillery pieces are **around 5,000 items from the Musée de l'Armée's figurine collection, which numbers about 140,000 in total.** The public opening of this collection is an opportunity to showcase the diversity of the collection, acquired over the years through donations from avid collectors. **There are four main types of figurine.** Firstly, "card" figurines, made from stiff cardboard by and for adults, in the early 19th century. Then "tin" figurines made in the second half of the 19th century. Lead figurines, originally toys for children, which our imaginations still see as the traditional "toy soldier". And lastly plastic soldiers, very popular in the 20th century, as they are more solid and less expensive to make. The units represented cover a very wide range of periods, from Antiquity through to the Second World War. However, the most represented period is the First Empire, focused on the central figure of Napoleon Bonaparte. Most of the figurines will be displayed in specially reconstructed military formation.



A selection has been chosen from this collection to trace the development of military music from the Revolution to the Second Empire, following a dual historical and musical approach.

The major reforms in military music are shown and there is considerable focus on the large family of instruments designed and made by the Belgian instrument maker Adolphe Sax: saxhorns, saxophones and saxotrombas, which were introduced to military units from 1845 onwards, replacing the serpent and the ophicleide. The Sax system was definitively adopted from 1853.

The section on military music has been produced in partnership with the Musée de la Musique (Philharmonie de Paris), which has contributed to its scientific design and has agreed to the deposit of 30 instruments from its collections.

▲ Zouaves. 1900-1914

© Paris, Musée de l'Armée / Christophe Chavan

▲ Small gun carriage given to Louis XIV by the Parliament of Franche-Comté

© Paris, Musée de l'Armée / Pierre Méral



The library and the graphic and photographic arts unit

A documentation centre and graphic and photographic arts unit will open in 2016

Installed in a renovated area adapted for this new use in a wing of the Hôtel National des Invalides, the Musée de l'Armée's documentation centre and graphic and photographic arts unit will open to the public in the latter half of 2016.

Covering 800 square metres, it will offer the following services:

- On the ground floor, **a consultation room** will provide information on the museum, its collections and the building in which they are housed, together with **a specialist documentary resource containing 40,000 works, covering weapons, armour, artillery, French and foreign uniforms and regalia**. This documentary resource will be regularly updated and enriched, and will also contain rare, ancient works.
- On the first floor, **a study and curation centre** will offer, by appointment, the opportunity to **consult the museum's iconographic collections, whether in original or digital form: over 6,000 drawings, 20,000 prints and 50,000 photographs** will be made available to researchers and amateurs.

These artefacts, which date from the 16th century to the present day, are regularly displayed during temporary exhibitions and are increasingly used as source material. **In recent years, the collection has been enriched by contemporary photographs, reviving the practice of ordering works on contemporary conflicts from living artists.**

In-depth analysis and work on the graphic, photographic and printed collections was carried out at the time of the renovation, prior to launching preventive conservation, stocktaking and digitalisation works. The works have been reconditioned, marked, cleaned and documented, by unit or by lot, with a view to placing them in the new display collection or online via the future collections portal. Thanks to this behind-the-scenes work, the Musée de l'Armée's documentation centre and graphic and photographic arts unit will be able to offer comprehensive bibliographical, documentary and artistic resources to amateurs, researchers (historians, art historians, archaeologists, ethnologists, musicologists etc.) and to artists and entertainment professionals (directors, producers, set designers, costume designers etc.) interested in history and the depiction of armed conflicts.



▲ North facade of Les Invalides.
© Paris Musée de l'Armée
/ Anne-Sylvaine Marre-Noël

THE **HÔTEL** DES **INVALIDES** AND THE **MUSÉE** DE **L'ARMÉE**

Hôtel des Invalides

The **Hôtel National des Invalides** welcomes around four million visitors each year, making it one of the most popular monuments in the capital. Strictly speaking, the Musée de l'Armée is only a beneficiary trustee of a portion of its space, nearly 30,000 sq m, a third of its total surface area. **However, it is keen to showcase the whole of the building, its architecture, décor and history** through publications and visitor tools, by displaying major works from its collections which reflect its character, and by organising events for the general public which increase its appeal.

The Musée de l'Armée occupies nearly all the spaces bordering the monumental main courtyard of the Invalides, to the North of the building, but has also been entrusted with Saint-Louis Cathedral or the Veterans' Chapel and the Dôme Church, **as its Director is officially the "guardian of the Emperor's tomb", which was placed there in 1861.**

Some of these areas can be visited without a ticket, such as the main courtyard and the galleries surrounding the ground floor and first floor, plus Saint-Louis Cathedral. Others are only accessible by museum visitors, such as the Dôme Church and the tombs inside it. Others meanwhile can only be seen on guided tours or special occasions, such as heritage days: the Grand Salon, the Turenne Room, the Salons du Quesnoy and the historical office of the Invalides governors.

▼ View of the Invalides Dome.
© Paris, Musée de l'Armée / Anne-Sylvaine Marre-Noël



▼ The Grand Salon.
© Paris, Musée de l'Armée / Patrick Manclière





▲ The tomb of Emperor Napoleon I in the Dôme Church of Les Invalides
© Paris, Musée de l'Armée / Emilie Cambier

Visit itinerary

Visitors who enter the Invalides from the esplanade, via the North entrance, are welcomed by the "triumphal battery" of bronze cannons mounted on gun carriages, just above the parapet overlooking the moat. Most of these are European or Oriental items seized from the enemy during campaigns from the 17th to the 19th century.

Further on is the **monumental façade designed by the architect Libéral Bruant**, the roof punctuated by dormer windows decorated with trophies of armour, **a reminder of the victories of Louis XIV who laid the first stone in 1671**. The King is represented on horseback like a Roman emperor, surrounded by the allegories of prudence and justice, in a group accredited to Guillaume Coustou.

In the main courtyard, which is just as monumental but also plainer in design, is the **Musée de l'Armée's exceptional collection of classic French cannons, most decorated with the sun, Louis XIV's emblem**, echoing the sculpted groups of horses trampling on captive soldiers on the four corners of the building, and the 60 dormer windows decorated with warlike motifs.

Under the central arch of the South façade, just above the entrance to the cathedral, is the statue of Napoleon I, deposited with the Musée de l'Armée by the Contemporary National Art Fund of the Centre National des Arts Plastiques and accredited to Charles Emile Seurre, who designed it to go on top of the Colonne Vendôme in 1833, before it was removed in 1863 and then transferred to the Invalides in 1911.

Around the main courtyard, the four former veterans' refectories, decorated in wall paintings created at the end of the 1670s, notably by Joseph Parrocel and Jacques Friquet de Vauroze, trace the battles of the Dutch War. They form part of the antique arms and armours and modern departments visit itinerary.

Saint-Louis Cathedral, the former Veterans' chapel designed by Jules Hardouin-Mansart, can be reached from the main courtyard. Its long nave, containing nine bays and no transept, is covered with a barrel vault. Remarkable for its simplicity and the purity of its stereotomy, the cathedral's organ has recently been restored. Concerts are held there regularly as part of the Musée de l'Armée's musical season.

▼ Horses trampling a captive soldier
© Paris, Musée de l'Armée / Anne-Sylvaine Marre-Noël



▼ Wall painting by Joseph Parrocel, *Le secours de Maastricht, du 7 juillet au 27 août 1676* (The rescue of Maastricht, 7 July to 27 August 1676) © Paris, Musée de l'Armée / Pascal Segrette





The Dôme Church, which was not completed until 1706, is the masterpiece of Hardouin-Mansart. It leads into the main building but its entrance is on the South façade, opposite Place Vauban. **Its proportions are remarkably streamlined and for a long time its dome was the tallest building in Paris.**

Inside, visitors will be struck by the marble floor and the sumptuous painted and sculpted décor. It has become so famous since Napoleon's tomb was completed in 1861, that the tombs of Turenne and Vauban are often forgotten, placed in the two middle chapels in 1800 and 1807 respectively at the behest of the First Consul who then became Emperor. The funerary monuments of his brothers Jérôme and Joseph, and his companions Bertrand and Duroc, lend a strong Napoleonic tone to this "military Pantheon". However, the Republic continued this tradition by building a tomb for Marshal Foch, which was completed in 1937 by Paul Landowski, followed by that of Marshal Lyautey, commissioned in 1961 by General de Gaulle from the architect Albert Laprade.

▲ Marble mosaic on the floor of the Dôme church.
© Paris, Musée de l'Armée / Caroline Rose



From the monument to the museum collections

There are a large number of connections between the design of the Hôtel des Invalides and the museum's collections.

These relate of course to the military vocation of the monument, which the iconography in its design echoes strongly, but also to the presence in the museum of major artefacts connected to characters that visitors will see in the building, and the events that made them famous. Of particular note are:

- ▶ **The armour given to Louis XIV by the Republic of Venice and the ornamental bronze and gilded brass cannon** given to him by the Parliament of Franche-Comté.
- ▶ **The many objects, weapons and personal effects belonging to Napoleon Bonaparte**, from his early military career up to his exile to Saint Helena, and including his coronation.
- ▶ Objects that belonged to Marshal Foch, including **the three staffs of the Marshal of France, the United Kingdom and Poland**, a reminder of his role commanding the Allied forces.
- ▶ Several items evoking Marshal Lyautey and more specifically his role as Resident-General of Morocco.

The temporary exhibitions organised by the Musée de l'Armée also recommend, when the topic is appropriate, that visitors explore the Hôtel des Invalides to admire the wall painting by Joseph Parrocel depicting the siege of Maastricht, which was particularly relevant to the Musketeers ! exhibition; or to compare, at a distance, the bas-reliefs by Pierre-Charles Simart that surround the Emperor's tomb with the documents on display in *Napoleon and Europe*. Finally, the exhibition *Napoleon in Saint Helena* in 2016 will be an opportunity to compare the views of Longwood House, Napoleon's residence in Saint Helena, and the "Val des Gêraniums" tomb.

▲ Marshal Foch's tomb.
© Paris, Musée de l'Armée / Caroline Rose



Visitor tools

- **The multimedia guide** produced in 2011 tells the "history of the Invalides" in its introduction. The themed itineraries devoted to Louis XIV and Napoleon, as well as the artillery collections, link up the history of the building with that of the collections. The same applies to the various programmes designed for young visitors.
- The Musée de l'Armée **website** since 2012 and the Musée de l'Armée **app** since September 2015 both present the history of the Hôtel National des Invalides.
- The **Dôme interactive augmented reality program**, introduced in August 2015, enables visitors to discover the Dôme Church through an interactive tool featuring 360° views.
- At the end of 2015, a **multimedia program devoted to Foch's tomb** will be available to visitors, telling the history of the decision to bury him under the Dôme des Invalides, the order given to the sculptor Paul Landowski and the iconographic design chosen.
- Since January 2015, the **Official Guide to the Invalides and the Musée de l'Armée**, jointly published with Artlys, has been available in French, English, Spanish and Russian.
- In 2016 a reference work on the Hôtel National des Invalides will be jointly published by the Ministry of Defence - DMPA, Editions de l'Esplanade and the Musée de l'Armée. This publication, whose scientific input was managed by Professor Alexandre Gady, and coordinated by Boris Bouget, brings together contributions that take account of the very latest research. Richly illustrated with prints, most of which have never been published before, it is the first work of this kind since the publication of *Les Invalides. Trois siècles d'histoire*. (Les Invalides. Three centuries of history) in 1974.

The living site

The Hôtel National des Invalides hosts official ceremonies such as Presidential ceremonial parades and ceremonies organised in honour of foreign dignitaries or tributes to soldiers killed in foreign campaigns. These solemn ceremonies remind visitors, from France and elsewhere, of the vocation of this prestigious site.

Since 2012, the façades of the main courtyard have been undergoing restoration. The first part of these works began in 2011 and was completed by spring 2012; the second, currently in progress, will be completed by the end of 2015.

These works, the lead contractor of which is the Head Architect of Historical Monuments, are part of an agreement between the Ministries of Culture and Defence, and are managed by OPPIC (the cultural heritage and real estate projects agency).

The Musée de l'Armée organises events and activities in the main courtyard, such as the Saint Barbara weekend, the patron saint of artillerymen, every December. It is also **involved in organising events for the general public, such as Open-air Opera and the Nuit aux Invalides which highlight the value of the building and tell its story.**

In coming months, depending on the restoration works schedule, **major items in the museum's collections which were or have been on display at several sites around the monument, will be reintroduced.** These include the Renaissance cannons, artillery pieces and equipment, and the casts of four of the statues of Imperial army soldiers that adorn the Arc de Triomphe, which will be displayed on the ground floor and first floor of the South gallery of the main courtyard. A display of the artillery pieces comprising the "triumphal battery" opposite the esplanade is also planned. **It is designed to recreate the "promenade of cannons" which was very popular in the early 20th century.**

Antique arms & armours

The heir to the former Artillery museum, created at the time of the French Revolution from the royal and princely collections of weapons and armour confiscated by the new Republic, the Musée de l'Armée's ancient department has some pieces that are highly representative of the developments in military equipment from Antiquity up to the death of Louis XIII. The prestigious centrepiece of this collection is naturally the display of weapons of the Kings of France, formerly housed in the Royal Storehouse, which includes the armour of French Kings from François I to Louis XIV, and part of the fabulous collection of high-quality arquebuses belonging to Louis XIII. The collection also features Turkish, Indian and even Japanese weapons and armour given as diplomatic gifts to the French Court.

In addition to the history of military practices, the Musée de l'Armée's rich and diverse ancient collection also illustrates aristocratic leisure pursuits such as hunting, jousting and tournaments,

the excellence of the great European armoury and arquebuse workshops in the 16th and 17th centuries, and more unexpected sections such as life in the Middle Ages and the Renaissance - men's fashion, justice, royal funerals, the decorative arts etc.

The museum itinerary inaugurated in 2005, following the major renovation, features two key moments:

► **The two ancient refectories decorated in wall paintings**, completed shortly after the Invalides was built in 1675, which represent the conquests of Louis XIV during the Dutch War.

Now known as the Royal Room and the Europe Room, they bring together, in a monumental setting, works from the most prestigious artists in France and the whole continent, produced for the most illustrious patrons.

4-pound bronze cannon with the coat of arms of Claude de Guise



This cannon, dating from 1590, bears the arms of Claude de Guise, Abbot of Cluny from 1575 to 1612. The whole length of the cannon is decorated with symbols relating to the House of Guise. These motifs illustrate the ancestral prestige and power of one of the families involved in the Wars of Religion in the late 16th century.

It was a genuine propaganda tool for the Catholic royalist party. A member of the zealous league, Claude de Guise reproduced the arms of Jerusalem on the weapon.

*Provenance unknown
1590, bronze, 659kg*

"Griffin" Burgonet helmet



This helmet is undoubtedly the last surviving element, along with an armlet kept at the Bargello museum in Florence, of a ceremonial armour made for the Medici family in around 1540-1545.

The burnished and gilded repoussé metal plate represents a dragon's head topped with a ridged crest and a wide-open mouth completed by a bavière featuring a grotesque mask, a theme that is evidence of the appeal of expressionism and fantasy to the Mannerist style.

*Milanese work, circa 1540-1545
Armoury of the Château de Chantilly until 1793*

La défaite des Anglais en l'Île de Ré par l'armée française le 8 novembre 1627
(The defeat of the English by the French army at Île de Ré 8 November 1627)
Laurent de La Hyre (1606-1656)



This recently discovered work, which was only known from an engraving by La Hyre dedicated to Gaston d'Orléans, the King's brother, is one of the rare, credible depictions of the reconquest of the Île de Ré, and the only known military scene by this painter. It shows the flight of the Protestant captain Benjamin de Rohan, galloping towards the boat deck, and the embarkation of his English allies following their defeat. This painting, which is different from the rest of La Hyre's work, was possibly part of a decoration ordered by one of the protagonists in this historical event.

*Oil on canvas, circa 1630
Height 1.12m; width 2.1m*

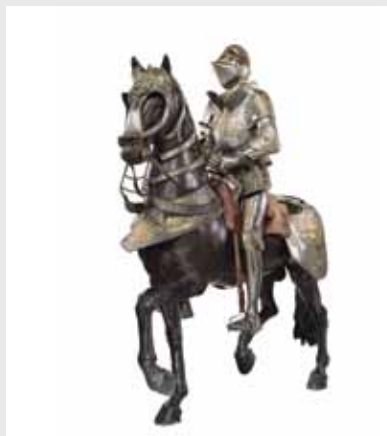
► **The arsenal**, an exceptional storeroom containing **a huge amount of armours and bladed weapons, in a display inspired by the royal, princely and municipal arsenals** of the Renaissance and the 17th century.

A few remarkable cannons are placed at intervals in the gallery that runs alongside it, offering a brief, striking history of artillery from the mid-15th century to the late 16th century.

Despite the exceptional rarity of the pieces completing this collection, since its reopening over ten years ago, the ancient department has also acquired **a Viking sword, equestrian armour, and paintings by Jean Tassel, Laurent de La Hyre and Marin Le Bourgeois**, which help to demonstrate the political context in which some of these weapons were used.

Loans from these collections of worldwide renown are frequently requested for temporary exhibitions both in France and abroad. They also form the basis of the temporary exhibitions designed and produced by the Musée de l'Armée itself on its own premises or in other museums, such as *Under the sign of Mars. Armour of the Princes of Europe, Musketeers!* and *Knights and Bombards. From Agincourt to Marignano 1415-1515* (2015), at the Invalides, *History of Weapons* in 2013 at the Château Royal de Blois.

The armour of Francis I



Francis I's armour is the only object that can be used nowadays to illustrate the King's exceptional stature, estimated at 1.98m (6ft 4). Paradoxically, he never wore or even saw this beautiful armour, a prestigious diplomatic gift ordered for him by Archduke Ferdinand of Habsburg, the future Emperor Ferdinand I, brother of Charles V, Holy Roman Emperor, during a short truce. Delivery of the armour was prevented by a renewal of hostilities between France and the Empire. The piece was brought to France on the orders of Napoleon in 1806.

Jörg Seusenhofer
Innsbruck, 1539-1540
Wrought iron, repoussé, chiselled, engraved and gilded height 2.04m; width 0.65m; depth 0.45m; weight 20.6kg

Japanese armour



This Japanese armour bearing the arms of the Mori family has had an astonishing fate: conquered by Tokugawa Ieyasu, shortly after the unification of the Japanese archipelago and his accession to the shogunate in 1602, it was part of a gift of weapons made by the new master of Japan to European sovereigns in around 1612-1615, to demonstrate his new authority. The King of Spain, the Statholder of Holland, the Duke of Savoy and the King of England all received this armour, the first ever seen in Europe. Two of them, including this one, were sent to the King of France and housed in the Royal Storehouse. The artist Charles le Brun went to find it in the storehouse so he could use it as a model for one of the trophies of arms for the Hall of Mirrors at Versailles, decorated between 1679 and 1684.

Work by Iwai Yozaemon, circa 1580-1590
Lacquered and gilded metal, silk

Scandinavian sword



"Scandinavian" swords are weapons chronologically placed between the 8th and 11th centuries, at the time of the Viking expansion, which were used throughout Northern and Central Europe as far as the Western frontiers of Russia. They are characterised by their short cross-guard and heavy "policeman's helmet" pommel. The wide blade, lightened by a strong central fuller, is made from a steel blending different qualities of metal, whose complex structure is revealed by corrosion. The guard and the pommel on this very well preserved example recently given to the museum by the Society of Friends of the Musée de l'Armée (SAMA), are adorned with a decoration, to our knowledge unique, of little diamond-shaped dots in plated silver, almost completely preserved.

Northern Europe, 10th century.
Wrought iron, silver leaf, damask steel
Length 91cm; Width 0.10cm; depth 0.02cm Letters inlaid in the blade
Christian conse

From Louis XIV to Napoleon III

In 1896, the **Musée Historique de l'Armée** opened in Les Invalides, opposite the Artillery Museum, its collections donated by prestigious families and passionate collectors. An initiative by the Société de la Sabretache, under the supervision of the battle painters **Jules-Ernest Meissonier** and **Édouard Detaille**, it displayed the military history of France in both a spectacular and erudite fashion. Following the Franco-Prussian war of 1870-1871, it placed considerable importance on the relics of the nation's former glory. The modern department was essentially constructed from this basis, **covering the period from the start of the reign of Louis XIV up to 1871.**

The first sequence of the itinerary, redesigned between 2004 and 2010, is devoted to the Ancien Régime. It presents the activities of Turenne, Vauban and Louvois, who turned the army into a tool exclusively serving the glory of Louis XIV and France. Rationalisation, clarification and simplification were deployed so that by the late 18th century, France had one of the best armies in Europe. Alongside the records of the kings, ministers and great military chiefs of the 17th and 18th centuries, the modern rooms are also home to some very rare collections and educational devices - audiovisual, multimedia etc. -

which highlight the challenges of the conflicts, the thoughts of the strategists, the structure of the army, the progress of technology and the daily lives of the soldiers and those who supported them.

The section devoted to the next period, from 1789 to 1815, shows the transformations of this formidable tool, which changed from serving the King to serving the nation, under the control of the leaders of the Revolution (Kléber, Desaix, Jourdan etc.), the Consulate and then the Empire.

At the core of the itinerary, the period of the Imperial wars is constructed around a design showing how war, a crucial factor in the dynamics of the Napoleonic State, also led to its disappearance. The prestigious records of the Emperor Napoleon I, his Marshals (Berthier, Bessières, Davout, Lannes, Masséna, Murat etc.), the detail of the units and combats in which they took part are shown and situated in their historical context. At the same time, through the material evidence of the soldiers' experiences, other, less attractive objects remind us of the harshness of the deadly combats that took place on a unprecedented scale.

Ceremonial uniform belonging to Marshal Ney (detail)



Nicknamed "Indefatigable" or the "Red Lion", Marshal Ney (1769-1815) was one of the most famous marshals in Napoleon's Empire. He was known for his bravery, which he demonstrated during the campaigns in Germany (1805), Russia (1812) and Belgium (1815). This uniform and coat - in blue silk velvet, lined with white satin and embroidered in gold - match the ceremonial dress of the marshals of the Empire, designed by Isabey for the Emperor's coronation.

National treasure acquired with the support of the Fonds du patrimoine, exhibited in turn at the Musée de l'Armée and the Château de Fontainebleau, 2014

Emperor Napoleon I on the Imperial throne (detail) Jean-Auguste-Dominique Ingres (1780-1867)



Seated on the throne, in a frontal position reminiscent of the depictions of Zeus, king of the gods in Greek mythology, the Emperor is adorned with the attributes of power which legitimise the authority of the new sovereign and establish him in history: the gold laurel crown evoking the triumph of the victorious generals of ancient Rome; the purple, ermine-lined gown; in his right hand, the sceptre of Charles V with a statuette on top depicting Charlemagne, modified for the Imperial coronation; in his left hand, the Main de Justice (hand of justice) of "King Saint Louis", reproduced for the occasion; plus a sword at his side.

*France, 1806
Oil on canvas
Royal Museums deposit, 1832*

Forks discovered behind the woodwork in one of the veterans' refectories at the Hôtel des Invalides



In September 2008, during the renovation of the Vauban Room, one of the former veterans' refectories and now dedicated to the history of the cavalry, the company in charge of restoring the panelling discovered eight forks that had slipped between the wooden panel and the wall. This discovery gave rise to several conjectures. The forks were accompanied by some slate tiles, under a depiction of the siege of Douai. They seemed to have been stored there for a long time. However, besides their condition, indicating a relatively long period spent behind the woodwork, these objects are very different in type. What could be the meaning of these hidden forks, the only ones to be discovered in the four refectories? The Vauban Room was in fact the last of the refectories to be restored.

*France
Eight forks. 18th - 19th century
Wrought iron. Length between 0.114 and 0.177m
width between 0.015 and 0.021m
Accidental discovery*

The final section is dedicated to the Royal, Imperial and Republican armies during the 19th century, in which the army and the nation came gradually closer together, as shown by recent exhibitions such as *I love soldiers!* (2008) and *The soldier's equipment... in a pocket handkerchief* (2012). Technological progress meant that railways could transport troops quicker, over greater distances. Modern guns allowed soldiers to shoot lying down, and incredibly precise artillery machines emerged. Boosted by the memories of its founding glory, France became involved in ever more distant, deadlier conflicts, which also changed its attitude to war. **The itinerary finishes with the end of the Second Empire, the national defence and the Paris Commune, and leads into the new century.**

The extreme rarity of the items representing the armies of the Ancien Régime, and the market craze for objects from the First Empire have not prevented the museum from continually enriching its collections for that period, as demonstrated by some wonderful recent acquisitions: a "demi-citadelle" gun, dating from around 1680; the ceremonial uniform and coat of Marshal Ney, acquired with the support of the Fonds du Patrimoine; **The Battle of Seneffe**, from the studio of A. F Van Der Meulen, and so on. These items sit alongside new multimedia devices, which explain the historical context, strategies, techniques, uniforms and equipment, so that

it is easier for visitors to understand the political issues, and also to appreciate the experiences of the soldiers in wars about which little is known today, even though they are strongly rooted in the popular imagination and culture.

The permanent collections also cover new topics, such as the views of Napoleon I's army in the late 19th century, illustrated by a series of paintings by Detaille and Meissonier, at the end of 2015; or the place of conflicts outside Europe in French 19th century history, which will be exhibited on the Lafayette landing in 2016.

These continual developments support the work of the scientific teams, both in examining and stocktaking the collections, and in showcasing them during temporary exhibitions. *Napoleon and Europe* (2013), *Musketeers!* (2014), or *Napoleon in Saint Helena. Conquering memory* (2016) have all used the Musée de l'Armée's modern collections as a basis, while also referring to rooms in other departments and more widely to other sites in Les Invalides - Napoleon's tomb, the Saint Helena headstones, the statue in the main courtyard - to construct a living history, in harmony with the space and time in which it is related.

**Breastplate from
the Battle of Waterloo**



This breastplate belonged to the rifleman François Antoine Fauveau, or possibly his brother who might have replaced him. Serving with the 2nd Rifle Regiment, Fauveau was killed as he charged against the British infantry. A striking object, unique in the museum's collections, this breastplate also bears witness to the violence of the combats and the power of the artillery against the combatants.

France, 1815
Leather, iron, brass
Gift from Colonel Lichtenstein, 1892

**Portrait of General Count Antoine
Charles Louis de Lasalle, receiving the
capitulation of Stettin, 3 October 1806.
Antoine Jean Gros (1771-1835)**



On 14 October 1806, Napoleon's army conquered Jena and Auerstedt, a double victory at the start of a phenomenal campaign in which the Prussian army was totally destroyed. Exhibited at the Salon in 1808, this painting commemorates the spectacular success of General Lasalle (1775-1809) who commanded the 5th and 7th Hussar regiments which led to the capitulation of the fortress of Stettin.

1808, France
Oil on canvas
Gift from Countess Raymond de Noblet in memory of her brother, Stanislas de Champeaux (1923-1945), Brigadier in Chief of the 9th Moroccan Spahi Regiment, killed by the enemy on 23 April 1945.

English mortar



This mortar was made in 1740 and bears the monogram of King George II of Great Britain. It was seized from an English redoubt during the Battle of Yorktown (19 October 1781). George Washington, the Commander in Chief of the Continental Army, offered it to the French of the Royal-Auvergne Regiment in 1781, to thank them for their assistance during the War of American Independence.

English mortar in bronze, 1740
Woolwich, England
Bronze, 39.5kg
Gift from Napoleon III, 1865

The two World Wars

The rooms in the contemporary department trace the military history of France from 1871 to 1945, covering over 3,500 square metres and three levels of the Western wing of the Invalides main courtyard.

The chronological itinerary offered to visitors covers over 70 years and has been designed to help contemporary generations understand the reality of the period of history marked by the First and Second World Wars. Themed sequences relating to this help to increase visitors' understanding of the various challenges involved in these conflicts, but also in the periods that preceded and followed them.

The spaces open to visitors, which were designed and produced in the late 1990s and early 2000s, and inaugurated in 2000 and 2006, are characterised by their highly contemporary museum design.

They feature some prestigious items such as marshals' batons or highly symbolic ceremonial weapons, French and foreign uniforms, objects from the colonial conquests and the two world wars, models, and a wide variety of individual and mass weapons. A growing amount of space has been devoted to objects from the soldiers' everyday lives, rare traces of the physical environment of the combatants, which the museum endeavours to acquire from public auction and from private owners of objects handed down within families. Depictions of the wars also feature strongly in the rooms: paintings, photographs, posters and archive documents, the variety of which illustrates the diversity of those involved in the conflicts and the views of these conflicts, both by renowned artists and simple soldiers.

**An attack in the Souain sector,
before the attack**
Anonymous, 1916



In February 1916, the German army launched a huge offensive at Verdun. After ten months of fierce combat, the largest battle of the war ended in a German defeat. In July, French and British troops then launched a massive attack on the Somme. After five months, despite gaining a few kilometres, the breakthrough and return to the war of movement that the high command had hoped for, ended in failure.

1916, silver gelatin-bromide print, stereoscopy
Height 0.044m; width 0.044m
Gift from Castay, 1993

**Ceremonial uniform of
Marshal Nguyen Tri-Phuong,
19th century**



Taken on 20 November 1873, during the seizure of Hanoi, this uniform was given as a trophy to the naval lieutenant Francis Garnier. Its owner, Marshal Nguyen Tri-Phuong, commander of the Annamite forces, still embodies today the resistance movement against the French armies. The takeover of Hanoi by the French army meant they could then conquer the Tonkin delta.

19th century, Tonkin
Silk
Gift from Garnier, 1907

**French 75mm field gun, 1897 model, on
gun carriage**



The development of the 75mm field gun, part of the general modernisation of the French army following the defeat of 1871, was illustrative of how far behind the French were in terms of artillery techniques. During the First World War, over 20,000 75mm guns were manufactured for use in combat, also equipping the Allied armies, including the Americans. The "Glorieux 75" became the symbol of French military power, even presented, outrageously, as the main architect of victory in 1918.

1918
1,140kg; width 2.72 m
Steel, blued-steel, wood

These works, objects and documents give accounts of the major battles and key figures in these wars, plus the development of strategy and tactics, the methods used and how they changed, and the soldiers' living conditions. They are explained, placed in context and made accessible to everyone via modern educational methods such as panels, archive films and animated battle plans etc.

In recent years, in addition to new acquisitions which have enriched the collection, in particular placing more emphasis on the role of the Allied armies and France's enemies, **new exhibits have been completed**, in particular to mark the centenary of the First World War and **the story of the men who were sentenced by military courts and shot, placed in its operational and also its legal, political and human context.**

Finally, the scientific team in the contemporary department has drawn on its rich collections to design and produce exhibitions such as *Algérie 1830 – 1962. Algeria 1830-1962. With Jacques Ferrandez* (2012) and *Indochina. Land and people 1856-1956* (2013) which have tackled topics and issues currently absent from the main itinerary, whilst prefiguring future rooms that will be dedicated to the history of colonisation and decolonisation. At the same time, continuing the exploration of recent contemporary history and the history of modern times, the exhibitions *Our view of Afghanistan* was presented in 2009, and *Secret wars* is scheduled for 2016.

Grey cloth jacket of Lise Lesèvre, Leipzig-Schönefeld camp



This jacket was worn by Lise Lesèvre, a resistance fighter and member of the "Périclès" service (Service National Maquis), who was arrested in Lyon on 13 March 1944. Although tortured by Klaus Barbie, who also arrested her husband and son, she kept her silence. She was deported to Ravensbrück in June 1944, and liberated in May 1945, but her husband Georges died in Dachau and her son Jean perished in the Cap Arcona tragedy, a ship that was sunk by the RAF in 1945 with thousands of deportees on board.

20th century Germany (origin),
Gift of Lise Lesèvre, 1973

GI uniform during the "first wave" of the Normandy landings, with combat jacket and M1 Garand gun



On 6 June 1944, the American army landed on two Normandy beaches, christened Utah and Omaha. The landing of General Collins' 6th Corps at Utah was a great success, whereas at Omaha, General Gerow's 5th Corps only broke through with heavy losses, due to the failure of the Allied bombardment and strong German resistance.

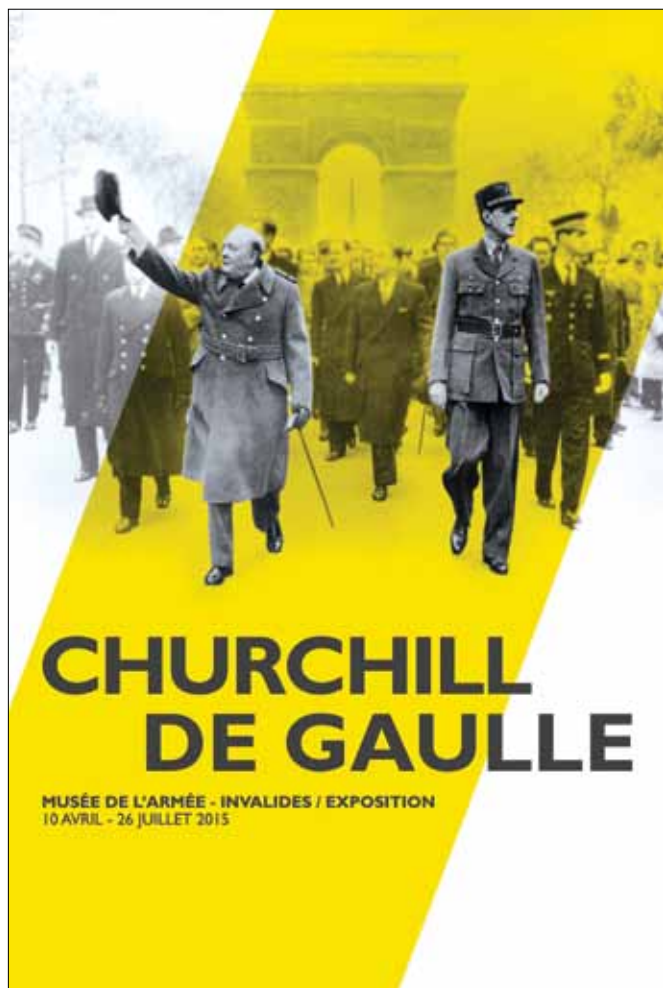
1944
United States of America Leather, metal and textile.
Purchase and gift, 2000

Verdun, interpretive picture of war, black blue and red projections, devastated land, clouds of gas, 1917.
Félix Vallotton (1865-1925)



The Swiss artist Félix Vallotton, who volunteered to go to the Marne as an army painter in 1917, sought to represent the reality of modern warfare. There, he painted this picture, which is totally different from traditional war painting. No landscape or figures are identifiable, only the violence of mechanised war from which human beings have disappeared.

Oil on canvas
Height 114cm; width 146cm
Purchase from Galerie di Meo, 1976



Charles De Gaulle historial

The Charles De Gaulle historial is an "audiovisual monument" covering 1,500 square metres, presenting **the role and actions of the public figure, the leader of Free France and the founding President of the Fifth Republic, through an innovative, entirely audiovisual and interactive museum design**, which immerses visitors in images of the century on which Charles de Gaulle left his mark. **The centre of the experience is a multi-screen room, broadcasting a biographical, multilingual 25-minute film.** The show, which combines emotion with information, doubles as a permanent exhibition, in which **20 hours of productions and archives** have been condensed and offered to the public, to enable exploration of the subject of the film through an individual, interactive approach. The main stages of the itinerary are marked by audiovisual terminals which offer **expert historical analysis of the period and its issues.**

To facilitate this personal approach, adapted to the questions and knowledge of each visitor, the spaces in the Historial are accompanied by an audioguide available for free from the welcome desk, in eight languages. More generally, the multimedia exhibits form part of the set design based on imagery, integrating the archives in a variety of devices: **interactive books, dynamic walls, maps and tactile systems, a giant map of the world etc.**

The Historial, the result of close collaboration between the museum and the Fondation Charles de Gaulle, also echoes, within this important place of national memory that is the Invalides, two permanent exhibition spaces that examine the figure of General de Gaulle and that of his companions in the struggle at the Musée de l'Ordre de la Libération, placed in the wider context of the history of the two World Wars in the contemporary section of the Musée de l'Armée. **The synergies between these complementary spaces are also illustrated in a Charles de Gaulle itinerary connecting them, accessible on the Musée de l'Armée multimedia guide.**

Finally, since it opened in 2008, the Historial's reputation has been guaranteed by a scientific team which, with the support of the Charles de Gaulle Foundation and university and museum partner institutions, has designed and produced documentary and heritage exhibitions directly or indirectly related to its subject. These include *De Gaulle and Free France at the Invalides* (2010), organised to mark the 70th anniversary of the Appeal of 18 June 1940 and the creation of Free France; then *Long live free drawing! Charles de Gaulle in caricatures* (2012); and finally, *Churchill - de Gaulle* (2015), which involved all the museums, libraries and archive departments in the United Kingdom dedicated to the history of the Second World War and the role of the former British Prime Minister.

All these events encourage a regular re-examination, including in an international context, of the career and actions of General de Gaulle.

VENUES HIRE AND FILMING

► Venue Hire

Right in the heart of Paris, in the prestigious setting of the Hôtel national des Invalides, the Musée de l'Armée offers an **unparalleled choice of fully equipped reception spaces, from the luxurious Grand Salon to the majestic Turenne Room, plus a 150-seater auditorium.**

These varied spaces, both in size and character, can be used for all types of professional meetings or relaxing social events, such as cocktail parties, lunches, press conferences, seminars, concerts, fashion shows, parties and weddings etc. **Combining these events with a visit to the museum's collections, the Dôme Church or even a unique tour of areas which are usually closed and little known, is an original way to offer your guests or clients a unique experience in the heart of History.**

contact: locations@musee-armee.fr

▼ The Turenne Room laid out for a banquet.





► Filming

The Musée de l'Armée is open to filming requests. All requests for authorisation to film must be sent in advance to the museum's communication department. All the visitor areas can be used by film crews, as well as some spaces that are closed to the public (requests subject to authorisation). Current affairs, documentaries, reports... film crews are welcomed and monitored by the museum's communication department. The curators are available to provide information and intervene when necessary.

contact : communication@musee-armee.fr

▲ Filming in the Dôme courtyard

► Filming in the Dôme

▼ Filming in the Veterans' Chapel.

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THE **MUSEUM**
IN **FIGURES**

500 000
objects

- ▶ 25,000 deposited to 250 different custodians
- ▶ 10,350 stored on the site of Les Invalides,
including 3,000 in the Arsenal
- ▶ 180,000 objects recorded

28 909
sq m

- ▶ **i.e. 32% of the Hôtel des Invalides site**
including 9,500 sq m of permanent exhibition space
including 600 sq m of temporary exhibition space
- ▶ 2,500 sq m of off-site storage space

5th

most visited museum in France

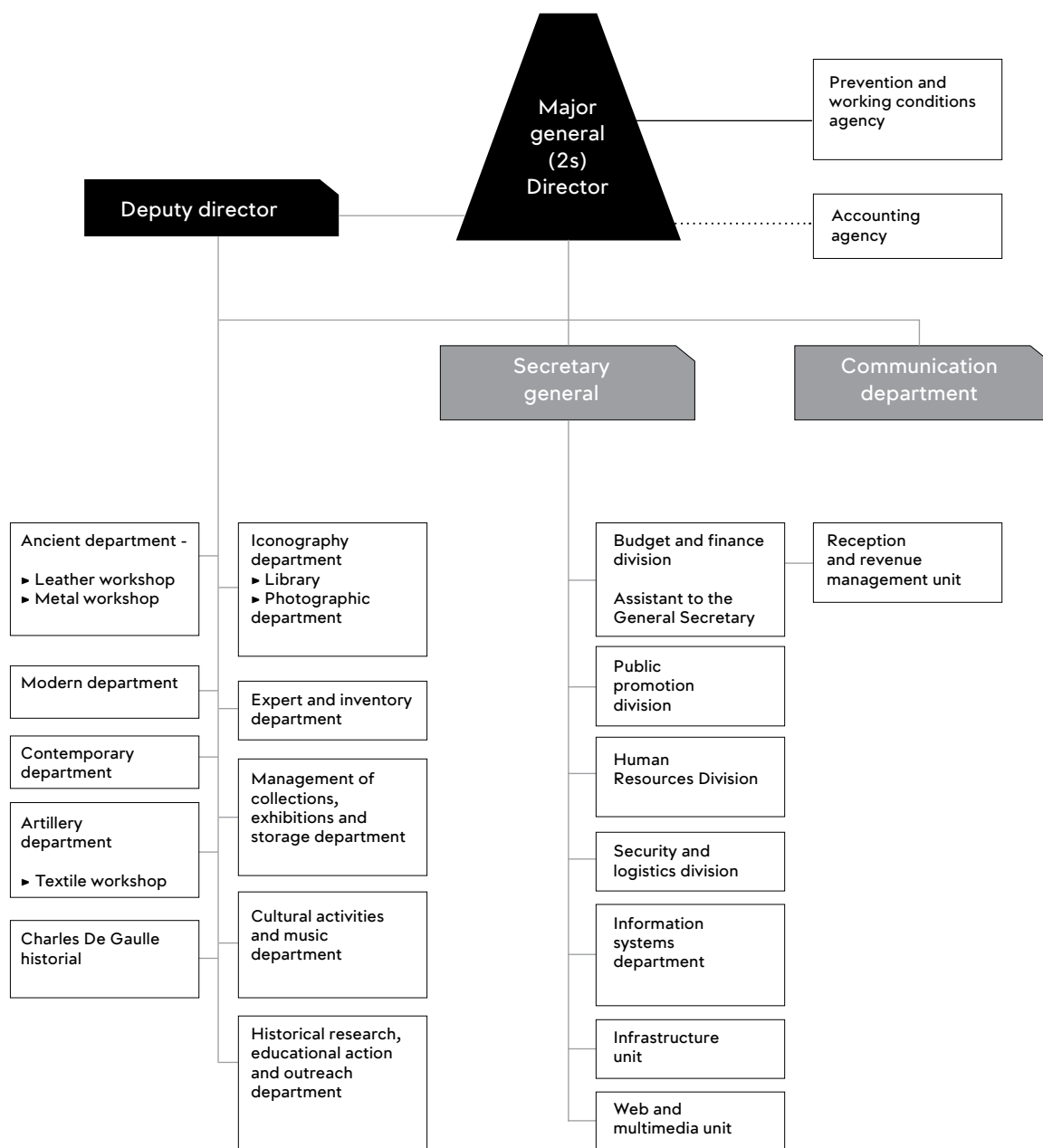
- ▶ 1,525,030 visitors
including 1,004,640 paying visitors
and 520,690 free-entry visitors
- ▶ 419,505 young people, 27% of visitors
- ▶ 100,000 visitors to temporary exhibitions
- ▶ 16,000 people attending the concerts

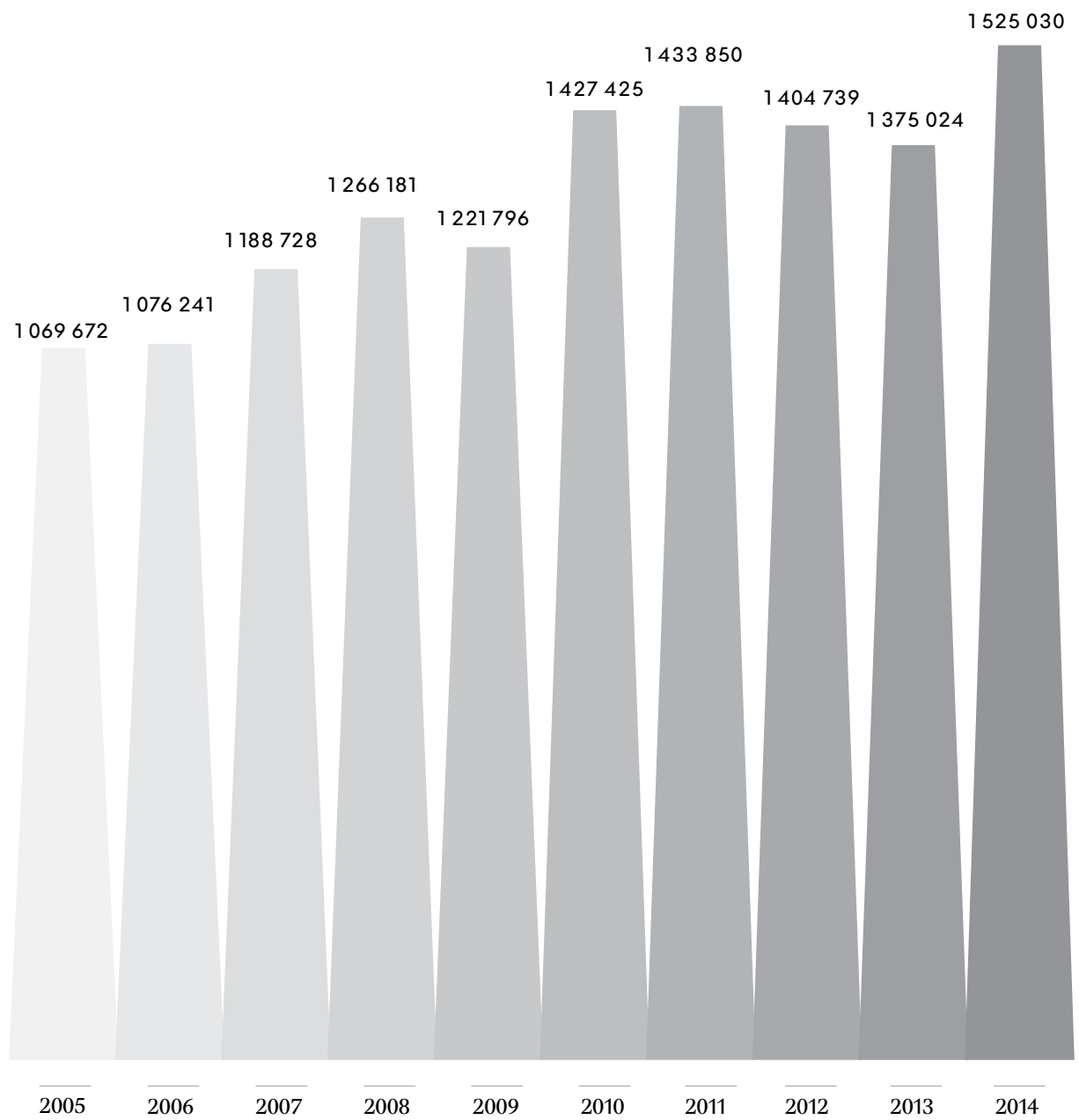
163

employees

- ▶ 56% men
- ▶ 44% women
- ▶ 8% military personnel

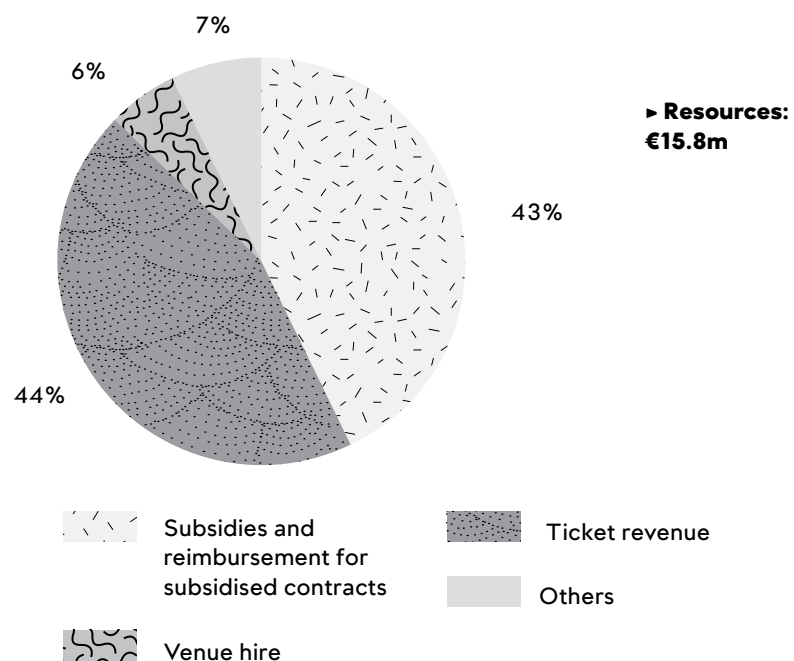
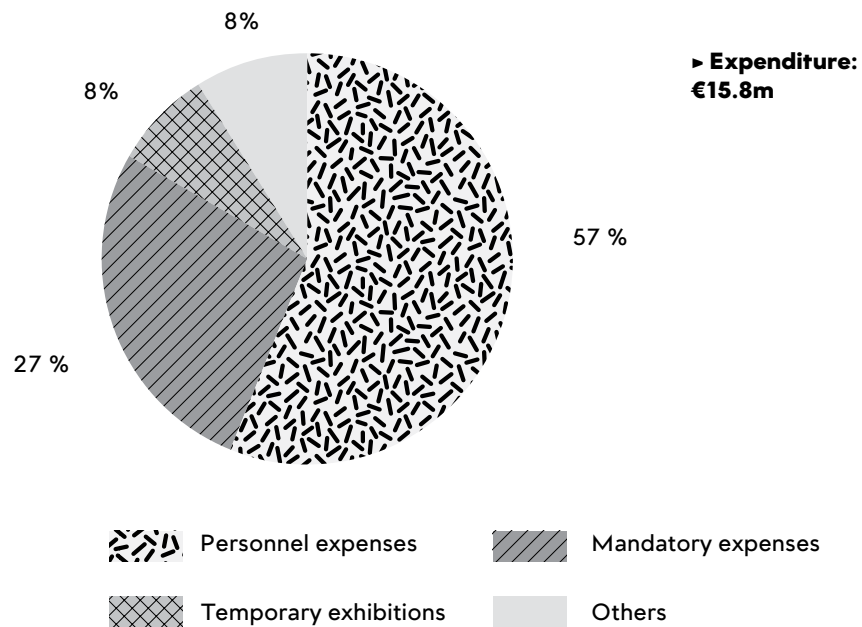
Organisation chart





Visitor numbers

Initial budget 2015



CHRONOLOGY

1811

The collection of weapons in the former convent of Saint-Thomas d'Aquin in Paris became the "Imperial Artillery Museum"

1871

The collections of the Artillery Museum were transferred to Les Invalides, including the Royal weapons, formerly kept in the Royal Storehouse

1896

Opening of the Historical Army Museum in Les Invalides, opposite the Artillery Museum

1905

Creation of the Musée de l'Armée, a merger of the Artillery Museum and the Historical Army Museum

1911

General Niox, Director of the Musée de l'Armée since 1905, also became Director of the Institution des Invalides

1964

Acquisition of the collection of armour and weapons from the industrial magnate Georges Pauilhac

1968

Decree defining the missions of the Musée de l'Armée, "placed under the supervision of the Minister of the Army"

1987

Refurbishment of the Arsenal gallery, storeroom visible from the ancient department

1994

Approval by the Minister of Defence **of the Athena plan to modernise the Musée de l'Armée**, allowing the museum to be transformed into a major French military history museum

2003

Outsourcing of the Musée de l'Armée storeroom

EXHIBITIONS 2011-2017

2011

Under the sign of Mars. Armour of the Princes of Europe

16 March - 26 June
With the exceptional participation of the Dresden Rüstkammer and the Staatliche Graphische Sammlung, Munich

Documentary exhibitions

Free French figures

July - August
Overseas combatants
8 July - 9 August
As part of the Year of Overseas Departments

2011-2012

Napoleon III and Italy, birth of a nation

(1848-1870)
19 October - 15 January.
To mark the 150th anniversary of Italian unification. With the support of the Fondation Napoléon,



Alinari 24ORE, Florence and its Foundation for the history of photography, the City of Milan, in particular the Civiche Raccolte Storiche. With the support of CIC.

Algeria, 1830-1962.

With Jacques Ferrandez

16 May - 29 July
With the support of Editions Casterman and ECPAD (the communications and audiovisual production agency for the Ministry of Defence), the French Audiovisual Institute (INA) and the CNC French Film Archives (AFF-CNC)

Documentary exhibitions

Long live free drawing! De Gaulle in caricatures

1 August - 18 October
With the support of the Fondation Charles de Gaulle

1689-2011. The Irish and France. Three centuries of military relations

12 February - 29 April
With the support of ECPAD, the Defence Historical Service (SHD), the Contemporary International Documentation Library (BDIC) and the Réunion des Musées Nationaux Grand Palais (RMN-GP)

2012-2013

The soldier's equipment... in a pocket handkerchief
26 October - 13 January

Napoleon and Europe

27 March - 14 July
With the scientific partnership of the Kunst- und Ausstellungshalle, Bonn, the Fondation Napoléon, the Institut de France - Fondation Dosne-Thiers and the SHD.

► External exhibitions

History of weapons, from the Bronze Age to the atomic era

6 July - 3 November
At the Château Royal de Blois with the support of the Ministry of Defence - DMPA

Documentary exhibitions

Death in Vilnius, the tomb of Napoleon's Great Army

27 March - 14 July
With the support of the National Museum of Lithuania and the National Scientific Research Centre (CNRS)

History of weapons, from the Bronze Age to the atomic era
23 July - 11 October

1915

Exhibition, on the Musée de l'Armée's initiative, of trophies seized from the enemy and souvenirs of the Great War in the "trophy room" (now the Grand Salon) and the main courtyard of the Invalides

1931

The museum became a public institution reporting to the "Chief of Staff of the Army"

1940

The occupying Germans took over 2,000 objects from the collections, which mainly went to Berlin, Munich, Dresden and Vienna

1947

Following the recovery mission led by General Blanc, Assistant Director of the Musée de l'Armée, a major exhibition celebrated the return of nearly all the pieces removed in 1940

1951

The management of the Musée de l'Armée and that of the Institution des Invalides became separate

2008

Inauguration of the Charles De Gaulle historial

2010

Completion of renovation of the visitor spaces for the permanent chronological itinerary, started in 2000

2015

Opening of the permanent rooms dedicated to musical instruments, artillery models and military figurines

2016

Opening of the documentation centre and the graphic and photographic arts unit

2013-2014

Indochina. Land and people 1856-1956

16 October - 26 January
As part of the France-Vietnam Year – Nam Viet Nam Phap. With the support of ECPAD, the INA, the French Film Archives (CNC-AFF) and the French National Library (BnF)

Musketeers!

2 April - 14 July
With the support of the Institute of Preventive Archaeology Research (INRAP) and the Society of Friends of Alexandre Dumas. With the support of CIC

External exhibitions The Great War through the eyes of French artists

February 2014 - March 2015
At the Museum of the 22nd Royal Regiment, Quebec - Canada. As part of the Great War centenary. With the support of the Ministry of Defence - DMPA and the Centenary Mission.

Documentary exhibitions **1943: the liberation of Corsica**

4 September - 15 January
As part of the 70th anniversary of the Liberation of 1943. Produced by the Fondation Charles de Gaulle with the support of the Musée de l'Armée

Soldiers and sport. An army of champions?

4 February - 21 September

Les Invalides in the Great War

16 July - 12 October
As part of the Great War centenary.

2014-2015

View from the front. Representing the Great War

15 October - 25 January
As part of the Great War centenary. Co-produced with the BDIC. As part of the Centenary Mission. With the support of CIC, the Conseil Général des Hauts-de-Seine, the Marck Group and Bell&Ross

Churchill – de Gaulle

10 April - 26 July
As part of the 50th anniversary of the death of Sir Winston Churchill and the 70th anniversary of the Liberation and the defeat of Nazism. Co-produced with the Fondation Charles de Gaulle, with the support of the Churchill Archives Centre, the Musée de l'Ordre de la Libération, ECPAD and INA. With the support of CIC, Bell&Ross, Moët Hennessy, and EDF Energy

External exhibitions

Unknown soldiers

November 2014 - 2018
At the Arc de Triomphe, Paris. Co-produced with the Centre des Monuments Nationaux. As part of the Great War centenary.

Documentary exhibitions **100 years of army photographers**

10 February - 6 April
Co-produced with ECPAD

In honour and through victory

4 February - 21 September
Co-produced with the Musée de l'Ordre de la Libération

2015-2016

Knights & Bombers. From Agincourt to Marignano, 1415-1515

7 October - 24 January
As part of the Year of Francis I. With the support of CIC

Napoleon in Saint Helena. Conquering memory

6 April - 24 July
With the support of the Fondation Napoléon, the Ministry of Foreign and European Affairs - Domaines Nationaux de Sainte Hélène, the Musée National des Châteaux de Malmaison et de Bois-Préau, and the government of Saint Helena. With the support of CIC

Documentary exhibition **The hyperbattle of Verdun**

February - April
As part of the Great War centenary

2016-2017

Secret wars

15 October - 25 January

1870-1871, turmoil in Europe. The dramatic birth of Franco-German rivalry
April - July

SITE MAP AND PRACTICAL INFORMATION

Musée de l'Armée

Hôtel des Invalides
129 rue de Grenelle, Paris 7^e
01 44 42 38 77

Opening times


The museum is open every day
 ▶ 10am to 6pm from 1 April to 31 October
 ▶ 10am to 5pm from 1 November to 31 March
 Open on Tuesday evenings until 9pm, from April to September
 The museum is closed on 1 January, 1 May and 25 December
 The Charles De Gaulle historical is closed on Mondays

Ticket office




- ▶ Two ticket offices with ticket machines
- ▶ Full rate: €9.50
- ▶ Reduced rate (including groups of more than 10 people) : €7.50
- ▶ **Free for children under 18**

Directions

M ⑧ La Tour-Maubourg
 M ⑬ Varenne
 RER ③ Invalides

 **Disabled access:** 6 Boulevard des Invalides All the areas in the Musée de l'Armée have disabled access. Only the Dôme church requires specific assistance.

musee-armee.fr

 MuseeArmeelInvalides
 MuseeArmee
 MuseeArmeelInvalides

Museum app downloadable from:



Guided tours

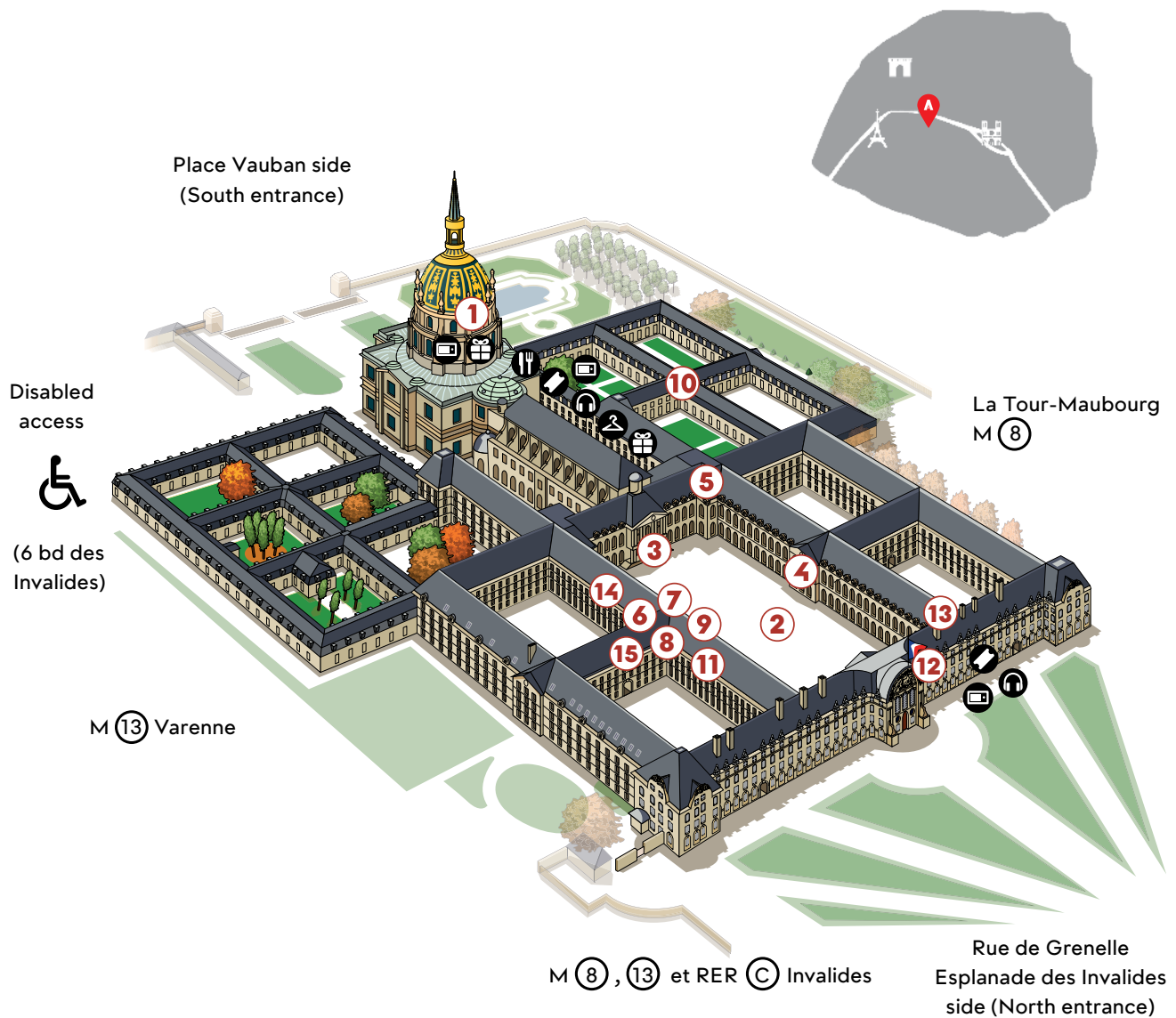
- ▶ Workshops, families, schools and students: jeunes@musee-armee.fr
- ▶ Adults: benedicte@cultural.fr

Bookshop - Gift shop

Sale of exhibition catalogues, posters and a selection of works and products specific to the programming.

Café - restaurant

Le Carré des Invalides café-restaurant, located on the Place Vauban side of the welcome desk.



SPACES



DÔME CHURCH - NAPOLEON'S TOMB



ARTILLERY COLLECTION
IN THE MAIN COURTYARD



SAINT-LOUIS DES INVALIDES CATHEDRAL



ANCIENT ARMOUR AND WEAPONS



THE TWO WORLD WARS



FROM LOUIS XIV TO NAPOLEON III



CHARLES DE GAULLE HISTORIAL



TEMPORARY EXHIBITIONS



MUSÉE DES PLANS-RELIEFS



MUSÉE DE L'ORDRE DE LA LIBÉRATION



EXTRA ORDINARY CABINETS



GRAND SALON



SALONS DU QUESNOY



TURENNE ROOM



AUSTERLITZ AUDITORIUM

PRACTICAL INFO



TICKET OFFICE - INFORMATION



MULTIMEDIA GUIDE



CLOAKROOM



BOOKSHOP - GIFT SHOP



CAFÉ - RESTAURANT



INTERACTIVE DÔME TABLET

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