



ACCESS

Via the *Espalade des Invalides* or via *Place Vauban*

Metro: La Tour-Maubourg, Invalides or Varenne

RER: line C, Invalides

Bus: 26, 63, 69, 80, 82, 83, 87, 92, 93, Balabus

Car park, taxis and Vélip' stations nearby

A single ticket gives access to the *Musée de l'Armée*, the *Dome* and the *tomb of Napoleon I*, the *Musée des Plans-Reliefs* (Museum of Military Models) and the *Musée de l'Ordre de la Libération* (Museum of the Order of the Liberation).

OPENING HOURS

- Open every day

from 10:00 a.m. to 6:00 p.m., from 1 April to 30 September,

from 10:00 a.m. to 5:00 p.m., from 1 October to 31 March.

The ticket office closes 30 minutes before closing time.

- Late-night opening on Tuesdays until 9:00 p.m.

from April to September.

- Closed the first Monday of each month

(from October to June inclusive)

and on 1 May, 1 November, 25 December and 1 January.

The Charles de Gaulle Historial is closed every Monday.

SERVICES

Group tourism - buy tickets in advance + 33 (0)1 44 42 43 87

Guided tours for adult groups + 33 (0)1 44 42 37 72

Student groups, young people and families + 33 (0)1 44 42 51 73

Bookstore - Shop + 33 (0)1 44 42 54 43

Cafeteria + 33 (0)1 44 42 50 71

The Army Museum Society + 33 (0)1 44 42 37 75

Room rental (private receptions) + 33 (0)1 44 42 40 69 / 33 75



MUSÉE DE L'ARMÉE

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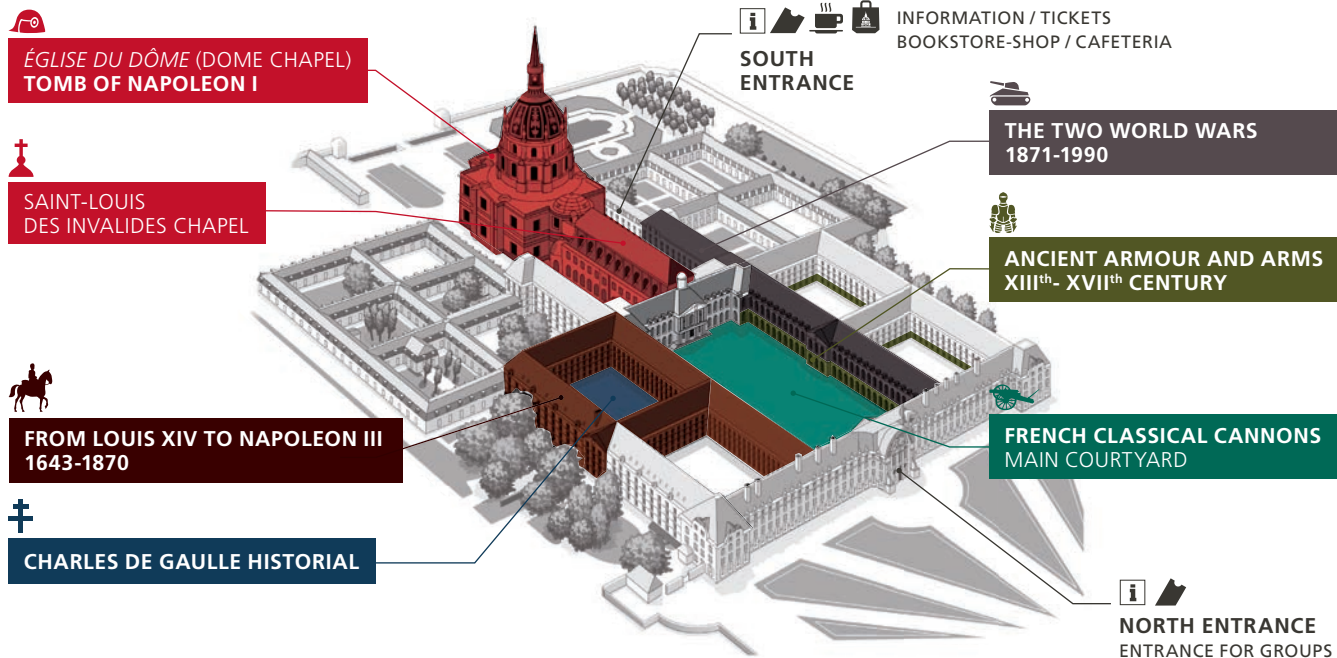
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MUSÉE DE L'ARMÉE HÔTEL NATIONAL DES INVALIDES





THE MUSÉE DE L'ARMÉE

The *Musée de l'Armée*, which is both a museum and a monument, offers visitors a rich, varied and educational visit, which they may adapt and alter to suit their desires.

• Prestigious art and history collections

The museum keeps and presents to the public an exceptional body of works and objects relating to French military history, from the Middle Ages to the XXth century: ancient suits of armour, uniforms, pieces of equipment, sabres, swords, arms and armaments (knives, firearms, etc.), luxury arms, pieces of ordnance, emblems, decorations, historic figurines, musical instruments, paintings, photographs, sculptures, personal effects of great historic figures, etc.

• A museum-cum-monument

The location of the *Musée de l'Armée* as part of a complex of buildings used for military purposes, the *Hôtel National des Invalides*, is what makes it truly exceptional. Indeed, visiting the museum is indissociable from visiting the monument.

The itinerary naturally brings visitors to discover and wander the courtyards and galleries of *L'Hôtel des Invalides*.

It also leads to the *Église du Dôme* (Dome Chapel) which houses, among other graves, the imposing tomb of Napoleon I.

L'HÔTEL DES INVALIDES

• The building

Up until the XVIIth century, there was no specific institution to accommodate disabled soldiers. In 1670, Louis XIV decided to found *L'Hôtel des Invalides*, which was intended to lodge the veterans from his wars. Construction management was entrusted to the architect Libéral Bruant, who erected an imposing, understated and elegant masterpiece in the classical style.

• The "town" of *L'Hôtel des Invalides*

In 1674, the first residents settled in *L'Hôtel des Invalides*, which featured a veteran's home, barracks, a convent, a hospital and a workshop, was a true town governed according to a military and religious system. At the end of the XVIIth century, it housed up to 4,000 residents. They were supervised by their officers and divided into companies. The most able-bodied patients were on guard duty, notably at the Bastille, while the others were in charge of shoe repair, tapestry and illumination workshops. During the Consulate and then the First French Empire, Napoleon Bonaparte reorganised the institution and undertook to convert Saint-Louis Chapel into a national military pantheon. This evolution was officialised, from 1840, by the erection of the Emperor's tomb under the Dome. Nowadays, the listed building of the *Hôtel National des Invalides* is a Mecca for national collective memory. Nearly fifty organisations have set up there. One of them is the *Institution Nationale des Invalides*, a military hospital located to the south of the site, which carries on with the original purpose of the foundation, while in the northern section, the collections of the *Musée de l'Armée* have replaced the King's veterans.

SAINT-LOUIS DES INVALIDES CHAPEL

In 1676, the Secretary of State for War, Marquis de Louvois, entrusted the young architect Jules Hardouin-Mansart with the construction of the chapel which Libéral Bruant has been unable to complete.

The architect designed a building which combined a royal chapel, the “Dome des Invalides”, and a veterans’ chapel, achieving consistency and harmony.

In this way, the King and his soldiers could attend mass simultaneously, while entering the place of worship through different entrances, as prescribed by etiquette.

This separation was reinforced in the XIXth century with the erection of the tomb of Napoleon I, the creation of two separate altars and then with the construction of a glass wall between the two chapels.

**THE VETERANS' CHAPEL**

This chapel, which opens onto the main courtyard, is a good example of classical architecture. The organ case was made between 1679 and 1687 by Germain Pilon, an ordinary joiner of the *Bâtiments du Roi* (literally: the King's Buildings).

The cornice of the chapel is decorated with some hundred trophies taken from the enemy, throughout the history of the French armies, from 1805 to the XXth century. Bearing witness to age-old traditions, these trophies were hung on the vault of Notre Dame Cathedral up until the French Revolution. Those which escaped destruction were transferred to *L'Hôtel des Invalides* from 1793. *L'Hôtel des Invalides* was then entrusted with the mission of keeping French emblems and trophies. Nearly 1,500 of these trophies were burnt in the courtyard in 1814 by the Governor of *L'Hôtel des Invalides* to prevent them from falling into enemy hands.

The chapel, which was dedicated to Saint Louis and consecrated to the Holy Trinity, fell under the administrative control of the *Musée de l'Armée* as soon as it was founded in 1905. It is now the cathedral for the French armies.

THE ÉGLISE DU DÔME (DOME CHAPEL)

This royal chapel was built between 1677 and 1706. The interior decorations made at the time glorified Louis XIV, the monarchy and French armies. It was a Temple of Mars under the French Revolution, and became a military pantheon at the instigation of Napoleon I, with the installation of the tombs of the Viscount de Turenne (1800) and the Marquis de Vauban (1802). Around the tomb of Napoleon I, the chapel now houses the graves of his son the King of Rome, of his brothers Joseph and Jérôme, of generals Bertrand and Duroc, but also of two illustrious marshals from the first half of the XXth century, Foch and Lyautey.

• The excavation and the tomb of Napoleon I

In 1840, Louis-Philippe I ordered for the mortal remains of Napoleon I to be returned from the island of Saint Helena to Paris, and for a tomb to be erected under the Dome of *L'Hôtel des Invalides*. The construction of the funerary monument was entrusted to the architect Louis Visconti and completed in 1861. Around the sarcophagus, the twelve “Victory” statues sculpted by Pradier symbolize the military campaigns of Napoleon I. Eight famous victories are inscribed on the polychromatic marble floor. The civilian achievements of the Emperor are evoked by ten bas-reliefs carved by Simart decorating the walls of the crypt (pacification of the nation, administrative centralization, Council of State, Civil Code, Concordat, Imperial university, Court of Audit, Commercial Code, large-scale works, Legion of Honour). In the cella, below a statue of Napoleon I in his coronation robes, lies his son, *L'Aiglon* (literally: the Eaglet).

> Organ case in Saint-Louis Chapel

Germain Pilon (XVIIth century), ordinary joiner of the *Bâtiments du Roi* (literally: the King's Buildings).

© ECPAD

< Tomb of Napoleon I

© ECPAD





XVIIth-XIXth CENTURY FRENCH CANNONS MAIN COURTYARD OF L'HÔTEL DES INVALIDES

The main courtyard of L'Hôtel des Invalides presents an exceptional battery of 60 French classical bronze cannons, which are the jewels of the artillery collections of the Musée de l'Armée.

These pieces trace 200 years of the history of the French field artillery, along an itinerary which enables visitors to discover how the equipment was manufactured, its role and the epic of great French artillerymen.



FRENCH CLASSICAL CANNONS

The itinerary begins with the first models of French classical cannons, which were developed by the Keller brothers in 1666. These large-bore cannons were used in sieges against fortified towns during the wars of Louis XIV and made the successes of Vauban possible. French classical cannons were highly popular, along with a few adaptations.

Then, a series of thirty cannons of the royal ordinance of 1732 are presented. All of these prestigious pieces are decorated with heraldic and mythological ornamentations, as laid down by regulations.

THE GRIBEAUVAL AND VALÉE SYSTEMS

From 1764, the cannons of the Gribeauval system – named after its creator – replaced French classical cannons. This new artillery, which was easier to handle and better organized, excelled during the revolutionary and imperial wars. Napoleon Bonaparte, who trained as an artilleryman, was able to put it to wonderful use, notably during the two Italian campaigns and the battles of Friedland and Wagram.

From 1825, the Valée system succeeded the Gribeauval system. The cannons of these two systems were more functional and had fewer decorations than French classical cannons.

MORTARS AND HOWITZERS

The eight mortars presented were made for the sieges of the revolutionary and imperial wars. On the corners of the courtyard, two large howitzers are exhibited; they were designed to bombard Cádiz, when the French army besieged this city in 1810. They could fire cannonballs from a distance of nearly six kilometres, an unprecedented performance at the time.



< Presentation of French classical cannons, main courtyard of L'Hôtel des Invalides

© Musée de l'Armée – Paris. Dist. RMN / Tony Querrec

> Rifled 12 - pounder garrison gun, Achilles.

Melted down by Jean Maritz, bronze, 1746

© Musée de l'Armée – Paris. Dist. RMN / Emilie Cambier



ANCIENT ARMOUR AND ARMS, XIIIth- XVIIth CENTURY

The richness of its ancient collections is what makes the Musée de l'Armée one of the three largest arms museum in the world.

Extending from the Crown collections, the presentation of arms and armour follows a path organized chronologically – from Saint Louis to Louis XIII, from knights to the standing army – but also according to themes.

• Royal Room – Crown Collections

This former dining hall gathers together prestigious pieces from French and foreign royal collections of ornate weapons from princely arms manufacturers. The mural design is composed of battle scenes depicting episodes of the Franco-Dutch War, waged by Louis XIV. They were painted by Joseph Parrocel in the XVIIth century and restored in 2005.



CHRONOLOGICAL PATH

• Medieval room: from the feudal army to the royal army

This room displays war armour and arms from the XIIIth to XVth century, and notably pieces of ordnance and a remarkable collection of medieval swords.

• Louis XIII room: the progress of the royal army

This room is dedicated to the Italian campaigns, to the wars against the Habsburg Empire, to the wars of religion of the XVIth century and to early XVIIth century wars. It features arms and armour related to the major figures of French history, from Francis I to Louis XIII. A Turkish cabinet presents Ottoman pieces from the same period.

THEMATIC ARSENAL GALLERY

This impressive and original reserve collection, which is opened to the public, recreates the layout and atmosphere of former arsenals. 2,500 pieces are grouped together.

COURTLY LEISURE ACTIVITIES: HUNTING, JOUSTS AND TOURNAMENTS

(LATE MIDDLE AGES – MID-XVIIth CENTURY)

These favourite activities of nobiliary society are evoked by cynegetic armament and by specific defensive armour and arms.

THEMATIC ROOMS: FOREIGN ARMOUR AND ARMS

• Oriental cabinets (XVth – early XXth century)

Suits of armour, knives and firearms bear witness to the heritage of the war culture of the Ottoman, Persian, Mongolian, Chinese, Japanese and Indonesian civilisations, from the Middle East to the furthestmost bounds of Asia.

• Large rifles cabinet (first part of the XVIIth century)

This is a remarkable selection of 70 arms used by civilian arquebusiers. We owe it to the greatest masters working in Europe.

• European room

(XVIth and XVIIth centuries)

Three sections – Italian, German and French – present a dazzling series of pieces made by the most renowned European master armourers.

> Armour of Francis I

and horse barding,
Jörg Seusenhofer (armourer)
and Degen Pirger (engraver),
Innsbruck, 1539-1540.

©Musée de l'Armée – Paris. Dist RMN / Pascal Segrette

< So-called "chimaera" burgonet,

made in the Netherlands, circa 1550-1650

©Musée de l'Armée – Paris. Dist RMN / Pascal Segrette





FROM LOUIS XIV TO NAPOLEON III, 1643-1870

The collections of this department constitute a quite unique set owing to both their diversity and the number of objects they contain: privates' uniforms or luxury guns, equipment of numerous French and foreign regiments, arms, horse harnessing, orders and decorations, emblems, historical figurines, musical instruments and small-scale artillery models are shown alongside the personal effects of illustrious figures, such as Napoleon Bonaparte and his marshals. They are further illustrated by a remarkable collection of contemporary paintings of the events.

Discover the military, political, social and industrial history of France by visiting thematic rooms organized as a chronological itinerary. Relive great battles, discover the life of soldiers, follow the development of technologies and tactics and meet the figures who marked this period.



THE OLD MONARCHY:

FROM THE BATTLE OF ROCROI TO THE FRENCH REVOLUTION

The reign of Louis XIV was a critical stage in French military history. It was marked by the formation of a standing army, which was heavily mobilised by the King's policy of conquest. The collections bear witness to the developments within the army and evoke kings' military entourage as well as the great battles and campaigns of conquest.

FROM THE FRENCH REVOLUTION TO THE BOURBON RESTORATION

The collections relating to Napoleon Bonaparte, his armies and his marshals are especially remarkable.

After going over revolutionary upheavals, the itinerary presents the imperial campaigns – in Germany, Prussia, Austria, Spain, Russia, France, etc. – and the history of the arms and regiments which stood out during these campaigns (infantry, cavalry, cuirassiers, carabineers, etc.). Thematic rooms evoke a few specific aspects of the imperial epic, such as the coronation, field furniture, etc.

FROM THE HUNDRED DAYS (1815) TO THE FRANCO-PRUSSIAN WAR OF 1870

In the XIXth century, the successive regimes attempted to adapt and reform the military apparatus according to the national political situation and the main lines of national foreign policy. As regards operations, this period was marked in Europe by expeditions aimed at returning France to the forefront of the community of the world – Spain (1823), Italy (1859), etc. – and by the Franco-Prussian War of 1870-71.

THE TURENNE AND VAUBAN ROOMS, TWO THEMATIC AREAS

On the ground floor, there are two former dining halls of *L'Hôtel des Invalides*. The Turenne room evokes the original purpose of the premises – a place where residents eat their meals – through an alignment of tables presenting written and graphic documents to visitors, while providing them with keys to discover *L'Hôtel des Invalides*. The Vauban room presents a procession of thirteen cavalymen, from the French Consulate to the Second French Empire, part of which comes from the studios of painters Ernest Meissonnier and Edouard Detaille, thus paying tribute to the history of the *Musée de l'Armée* and to that of its forerunner, the *Musée Historique de l'Armée* (Army History Museum), with which these artists had ties.

These rooms are decorated with murals painted by Friquet de Vauroze in 1677-1678 and restored in 2009. They trace the main episodes of the Wars of Devolution (1667-1668).

< Dolman, pelisse and shako of a ceremonial guard of the Imperial Guard, circa 1813-1814

© Musée de l'Armée – Paris. Dist RMN / Pascal Segrette

> Sabre given by the city of Milan to Eugène de Beauharnais (detail)

© Musée de l'Armée – Paris. Dist RMN / Tony Querrec





THE TWO WORLD WARS, 1871-1990

These rooms goes over the military history of France from 1871 to 1990, and more generally that of the two great world conflicts of the XXth century. This presentation relies on a thousand objects showing the diversity of the collections: French and foreign uniforms, including some having belonged to illustrious military leaders (Foch, Joffre, de Lattre, Leclerc, etc.), objects brought back from the former colonies, historical models, armament (knives, pistols, rifles, machine guns, etc.), objects used by soldiers in daily life, prestige pieces (marshal's batons and ceremonial swords), etc. Emblems, paintings and elements from personal archives (letters, post-cards, etc.) enrich the collections, along with documentary films, photographs, maps and architectural models, which complete this dynamic and educational itinerary.

- **Alsace-Lorraine room** Following the defeat of 1871, the army reorganized itself, general conscription was gradually introduced and close ties were forged between the army and the nation, in spite of a few crises.



THE FIRST WORLD WAR, 1914-1918

- **Joffre room** The visit continues with the French colonial expansion in Africa and Indo-China and the important role of the Army of Africa and the colonial army. In Europe, two alliance systems were in conflict. In August 1914, the assassination of Archduke Franz Ferdinand of Austria sparked off a war which all belligerents believed would be short.

- **Poilus room** 1915-1917. The war dragged on and the armies were stuck in the trenches. The attempts made to break through the front and win the victory failed. The heavy losses in men they led to caused crises of confidence in the armies in 1917. The Allies became aware of the need to combine technological and moral factors to win on all fronts.

- **Foch room** The year 1918 was marked by the failure of the German offensives and the final offensive of the Allied forces, before the armistice was signed on 11 November. After a painful victory, during the interwar years, France asserted its influence across the world and the power of its colonial empire. However, just before the Second World War, it withdrew behind the Maginot Line and the modernization of its army came too late.

THE SECOND WORLD WAR, 1939-1945

- **Leclerc room** The years 1939-1942 were the "black years": the defeat of 1940, the Battle of Britain, the occupation of part of France, the Vichy government, the success of the German forces in Russia and North Africa and the start of the engagement of the Free French Forces alongside General Charles de Gaulle.

- **Juin room** The years 1942-1944 were the "grey years". They saw the first victories of the Allied armies, which regained the initiative on all fronts, the collection of the French Resistance movements being repressed increasingly fiercely by the occupying troops, and lastly the rebirth, alongside the Allies, of the French army in North Africa.

- **De Lattre room** 1944-1945, the "light years", saw the landings of the Allies in Normandy and Provence, and then the liberation of the French territory, the offensives of the German armies against Berlin, the discovery of the concentration and extermination camps and the end of the Pacific War.

- **Berlin and the Cold War** Following the capitulation of Germany, the Cold War began and led to the partition of the former capital until the fall of the Berlin Wall in 1989.

< Uniform of a GI dressed for the landing with a "first-generation" assault jacket, 1944, M1 Garand rifle

© Musée de l'Armée - Paris. Dist. RMN / Pascal Segrette

> Taxi de la Marne (literally : Marne's Taxi)

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† THE CHARLES DE GAULLE HISTORIAL

This audiovisual room goes over the itinerary of Charles de Gaulle, immersing visitors into the history of the XXth century, on which he left his mark. This area does not contain any objects but rather favours sounds and images in all their forms. Still and animated archive images – news, posters, photographs, etc. – are combined with and supplemented by filmed interviews with historians, multimedia books, dynamic walls, maps, entertainment news, an interactive world map, etc. Visitors organize their visit individually. Equipped with an autonomous infrared device, they choose their own learning path and build their itinerary themselves, through 400 audiovisual documents and nearly 20 hours of commentary available with the audio-guide headphones.



THREE CONCENTRIC AREAS, THREE LEARNING APPROACHES

• The multi-screen room

In this room located in the centre of the Historial, the visit begins with a 25-minute biographical film that is both moving and condensed. It presents a series of scenes and gives, through the specific technique of multi-screens, the major chronological landmarks of the itinerary.

• The ring: cultural heritage and “an overview of the century”

Around the multi-screen room, “an overview of the century” is projected onto a circular glass ring, from the *Belle Époque* to the Pop years, from Charlie Chaplin to the Rolling Stones, from the trenches to the Vietnam War. As part of this wall of images, three “audiovisual doors” are used as entrances leading into the three rooms of the permanent exhibition. The visit and the figure of Charles de Gaulle are thus collated with the important events and icons of the XXth century.

• The permanent exhibition

The three “doors” give access to the three rooms of the permanent exhibition, which are built around the three different ways of envisaging the cultural heritage of the General: the Man of 18 June, the Liberator, the President – Founder of the French Fifth Republic. A corridor evoking the “time spent in the political wilderness” connects the last two rooms, in which visitors, through an individual approach, deepen their knowledge and decipher history, thanks to interactive and informative devices.



Audio-guide headphones are required for the visit.



To make the most of the interactive devices, general directions for use are available to the public.



An audio-description is available for the visually impaired.

In partnership with the Charles de Gaulle Foundation



> The May 68
sound-lock vestibule

© Charles de Gaulle Foundation
– Hervé Abadie

< Multi-screen room

© Moatti and Rivière