



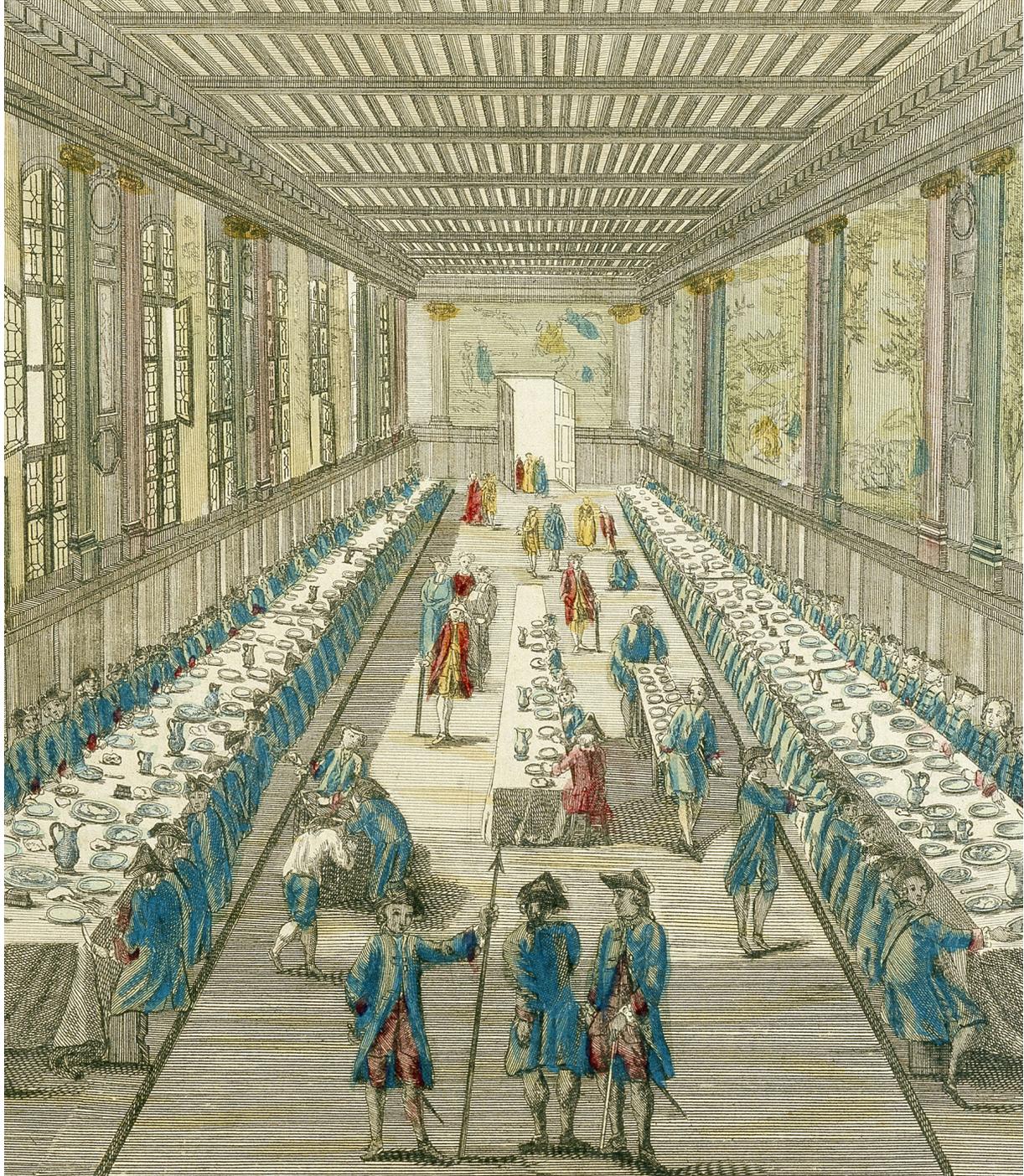
 **Musée  
de l'Armée  
Invalides**

**Press Kit  
2018-2019**

# CONTENTS

Cover: *Armour belonging to King Louis XIII, ca. 1620-1630*  
© Paris, Musée de l'Armée – Dist. RMN-Grand Palais  
/ Jean-Yves and Nicolas Dubois

<u>5</u>	<b>EDITORIAL</b>
<u>6</u>	<b>WHO ARE THE MUSEUM'S VISITORS ?</b>
<u>8</u>	<b>2018–2019 SEASON</b> Exhibitions Musical season Events
<u>16</u>	<b>THE MUSÉE DE L'ARMÉE</b> What's on Offer to Visitors Museum Key Figures Timeline Expanding the Collections Outgoing Loans Exhibitions and Research The Textile Restoration Workshop Publications
<u>27</u>	<b>SITE VISIT</b> Historical Visit Chronological Visit Themed Visit
<u>38</u>	<b>SPACE HIRE AND SPONSORSHIP</b>
<u>39</u>	<b>BOOKSTORE AND GIFT SHOP, CATERING</b>
<u>40</u>	<b>PRACTICAL INFORMATION</b>
<u>41</u>	<b>MAP OF THE MUSEUM</b>



*Perspective view of the Hôtel Royal des Invalides, Pierre Lepautre  
© Paris, musée de l'Armée, Dist. RMN-Grand Palais  
/ Pascal Segrette*

# EDITORIAL

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There can be no museum without a public. A museum's *raison d'être* is rooted in the conviction that a remarkable encounter with an authentic work of art, object or document, conveyor of history and sentiments, contributes to personal growth and self-fulfilment, whether intellectual, emotional or social.

A museum like the Musée de l'Armée therefore has a duty to create, encourage and enable this encounter for as many people as possible.

The Musée de l'Armée is utterly convinced of this, and in 2017 it launched a vast satisfaction survey to get to know its visitors better and identify what they really expect from the museum. The lessons learned from the survey have been used to set out the main lines for the 2018–2019 programme. New services include a responsive website designed for use on all fixed and mobile devices, with broader content and a more user-friendly presentation, and a multimedia visitor guide that has been revamped, extended to temporary exhibitions and translated into several languages.

The museum's cultural offerings are focusing on establishing a dialogue with other forms of artistic expression, particularly music and film, thus attracting a wider variety of visitors, while the heritage dimension of the Hôtel des Invalides is being highlighted with an informative visit of the main courtyard. The new programme offers plenty for young visitors and their families, with the reopening of a room dedicated to educational activities where children can learn fascinating facts while having fun.

True to its core mission of maintaining and developing ties between citizens and armies as well as people's taste for and understanding of military history, the Musée de l'Armée continues to adopt a resolutely modern approach to creating temporary exhibitions that answer contemporary questions through the prism of the past.

With *In the East War without End, 1918–1923*, the museum sets out to decipher the difficult construction of a new Europe of nations and the seeds of the current crisis in the Levant, particularly Syria. *The Picasso and War* exhibition, fruit of a first-ever co-production with the Musée National Picasso-Paris, will then go on to explore the question of the forms an artist's engagement can take during wartime.

This far-reaching and ambitious programme, combined with the museum's constant efforts to offer visitors the key to exploring our collections and, through them, our history, can only serve to encourage everyone to come and discover or rediscover the Musée de l'Armée.

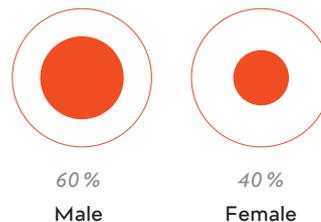
**General Alexandre d'Andoque de Sérrière,**  
director of the Musée de l'Armée

# WHO ARE THE MUSEUM'S VISITORS?

In 2017, the Musée de l'Armée launched a wide-ranging annual survey to find out more about its visitors, the reasons for their visit and their level of satisfaction. This highlighted some of the peculiarities unique to the museum and its special place among the museums of Paris and France as a whole. It also led to the identification of several potential future developments, particularly in terms of reaching out to new publics, nationally as well as internationally, and it will be used as a basis for setting up a permanent observatory to analyse visitor habits and expectations.

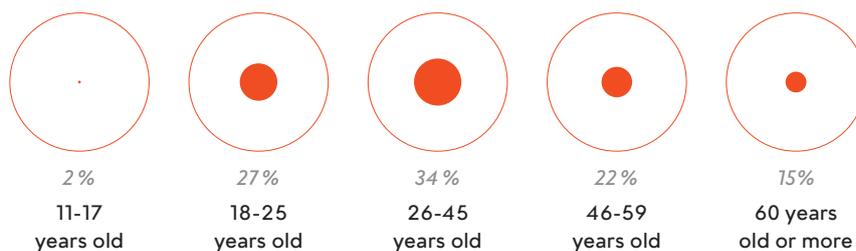
## ► 60% of visitors are male

Unlike at many other cultural centres, a great many of the Musée de l'Armée's visitors are men (60%), a figure that is even more pronounced for the temporary exhibition spaces (68%).



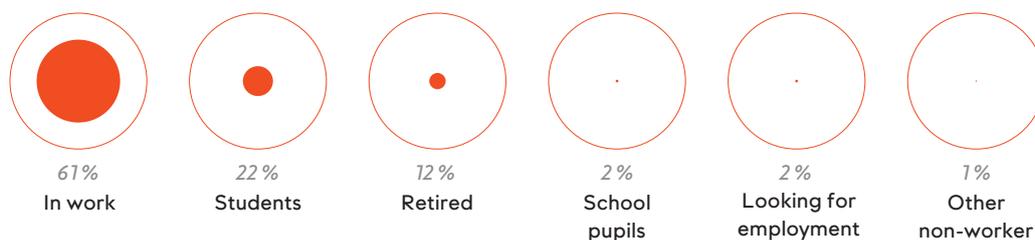
## ► The average visitor is 40 years old

Visitors are relatively young compared to other museums: 29% are aged under 26, mostly 18–25 years old, and only 15% are 60 or older.



## ► 61% of visitors work, 1 visitor in 5 is a student

The age breakdown above reflects socio-economic patterns identified in the survey. 61% of visitors work, students represent more than one visitor in five, and retired people account for just 12% of total visitors.





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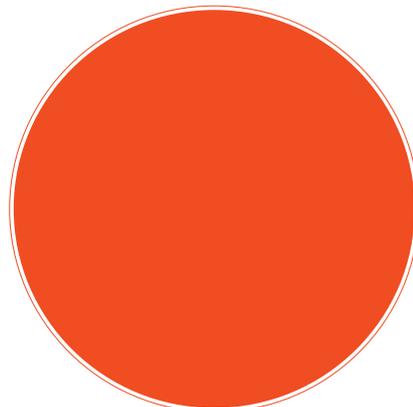
## ► 67% of visitors come from other countries, representing over 70 countries

Two-thirds of visitors live outside France, mainly in Europe (30%) and North America (16%). 33% of visitors to the Musée de l'Armée are French. Of these, half live in the Île-de-France region, which in turn indicates the museum's strong territorial roots. For a quarter of them, seeing a temporary exhibition is the primary reason to visit.



## ► Overall satisfaction rate of 98%

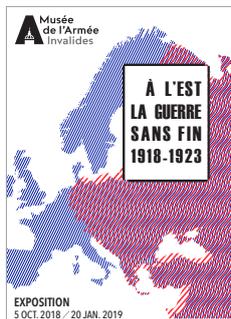
With its visitor satisfaction rate of 98%, the Musée de l'Armée ranks high in the classification of Parisian cultural sites.



# 2018–2019 SEASON

## Exhibitions

### **IN THE EAST WAR WITHOUT END, 1918–1923**



Temporary exhibition  
5 October 2018 – 20 January 2019

**While the conflicts in Western Europe came to an end on 11 November 1918, fighting in Eastern Europe and the Near East continued until 1923. The exhibition takes visitors from Russia to the Ottoman Empire, exploring this little-known period in history, as the four great empires crumbled, triggering revolutions, civil wars, major border shifts and the creation of new states. In this troubled context, France was often induced to intercede, including with military force, with or without support from its allies.**

In 1917, fighting seemed to be diminishing in the east in the wake of the Russian February and October revolutions, but intensifying in the west. In 1918, the situation changed as the armistice was signed on Monday 11 November, bringing fighting in the west to an immediate halt. But a loose conglomeration of internal disturbances, sometimes in the form of civil wars and international conflicts, arose between the new countries created by the breakdown of the former Russian, Ottoman, Austro-Hungarian and German empires. This situation resulted in violence and instability in Eastern Europe, whose repercussions can still be seen today. Various treaties were drawn up following fierce negotiations and were soon contested.

The Treaty of Sèvres, signed on 10 August 1920 by Turkey and the Allies, was extensively amended and then replaced by the Treaty of Lausanne, signed on 24 July 1923. The exhibition sets out to trace the difficult path taken in the east, from Finland to Lebanon, between 1918 and 1923, as the former empires gave way to new nation-states, and the various revolutions and counter-revolutions sparked the emergence of totalitarian radicalisation. It shows how, in this troubled context, France tried, with some difficulty, to put its military dominance to use in bringing stability to the region within a complex partnership of allies.

#### Musée de l'Armée curators

**Lieutenant-colonel Christophe Bertrand**  
head of the contemporary department

**François Lagrange**  
head of the historical research, educational activities and outreach

**Carine Lachèvre**  
assistant curator for the Historial Charles de Gaulle  
**Emmanuel Ranvoisy**  
assistant curator for the contemporary department,  
head of film-related activities

#### Associate curator

**Jean-Paul Amat**  
professor emeritus of geography at Sorbonne University,  
president of Société des Amis du Musée de l'Armée (SAMA)

The exhibition is under the High Patronage of  
Mr Emmanuel Macron, President of the French Republic.

An official First World War Centenary exhibition organised in partnership with the diplomatic archives of the French Ministry of Europe and Foreign Affairs, CIC, Gaumont Pathé Archives, the ECPAD, the Service Historique de la Défense and the Musée Albert-Kahn/Département des Hauts-de-Seine.

# PICASSO AND WAR



Temporary exhibition  
5 April – 28 July 2019

**Pablo Picasso (1881–1973) lived in a world marked by major conflicts, from the Cuban War of Independence to the Spanish-American War and Vietnam War, which came to an end two years after his death. War and the motifs of war, as well as peace and the symbols of peace, traversed and transcended his work. But what was Picasso's relationship to war? What perspective of history did he develop?**

The life of the Spanish artist, a French resident from 1901 until his death in 1973, was punctuated by armed conflicts, although paradoxically he did not take an active part in any war himself. The artist was excused from compulsory military service and never fought as a soldier in a conflict, experiencing the wars that ravaged the 20th century as a civilian.

Picasso always claimed that his work was his 'journal', a personal and secret journal that recounted his private life. As the 20th century unfolded, with its two world wars and rising totalitarianism, he recounted the conflicts and tragedy of contemporary life through this journal. Although Picasso's early works feature warlike motifs, the First World War, which broke out when the artist was 33, is curiously under-represented in his work, even though it affected his closest friends, such as Apollinaire, Cocteau and Braque, who all went to the front.

The Spanish Civil War (1936–1939) affected him deeply, and his monumental painting *Guernica*, created in response to the aerial bombardment of the city, is considered one of his famous works. During the Second World War, holed up in a form of internal exile at his studio-hideout on Rue des Grands-Augustins in Paris, Picasso helped those close to him. Feted after Liberation as a resistance artist and

activist, his political statements conferred on him a unique role in history as it unfolded. Picasso was a proclaimed pacifist, mirroring Western communist parties' positions and actions. The symbol of the dove spread throughout the world against this background.

The exhibition will mix two approaches: chronological and chrono-thematic. Picasso's works and personal archives, in all their diversity, will be shown alongside a selection of items and documents (press articles, photographs and objects) evoking the reality and spread of the conflicts that influenced his work.

The exhibition will explore the various ways that warfare informed and impacted Picasso's creative output throughout his career. A life-size replica of the most emblematic of all his works, *Guernica*, opens the exhibition visit and stands as a tipping point marking Picasso's first public political statement.

## Curators

**Isabelle Limousin**

head of the expert and inventory department, Musée de l'Armée

**Vincent Giraudier**

head of the Historial Charles de Gaulle, Musée de l'Armée

**Laëtitia Desserrières**

assistant at the iconography department, Musée de l'Armée

**Clotilde Forest**

archivist at the expert and inventory department, Musée de l'Armée

**Émilie Bouvard**

in charge of paintings (1938–1973), research and contemporary art, Musée National Picasso-Paris

Exhibition organised by the Musée de l'Armée and the Musée National Picasso-Paris, with support from CIC.

Exhibition poster © Graphica  
(Julie Bayard & Igor Devernay)

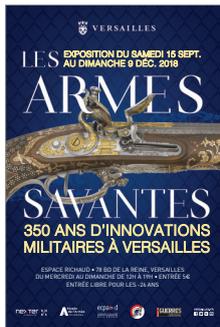


## Ingenious Weapons, 350 Years of Military Innovations

Exhibition in partnership with the city of Versailles  
Espace Richaud, Versailles  
15 September – 9 December 2018



Espace Richaud © Ville de Versailles



This exhibition aims to give visitors the chance to find out all about the close and complex ties between armed forces, weapons, and the exercise and representation of power through the prism of the main military innovations of the last 350 years, providing a fresh perspective on a little-known aspect of the history of

Versailles. It features a selection of objects, artworks and documents held by heritage institutions and defence sector actors.

Exhibition organised by the city of Versailles with the support of the Nexter Group.

### Curators

Christophe Larrivière  
historian and heritage mediation consultant, *Vox Historiae*  
Christophe Pommier  
assistant to the head of the artillery department, Musée de l'Armée

## Glory, Mourning and Remembrance: Over Three Hundred Years of French History at the Invalides

Open-air visit  
Early 2019

The Musée de l'Armée's collections have close and multiple ties to the monument as well as the Institution Nationale des Invalides. Founded by Louis XIV in 1670 and built between 1671 and 1706, the site has retained its original function as a hospital and rest home for soldiers injured during overseas operations, terrorist attack victims, veterans, and former resistance fighters. The arrival of Emperor Napoleon I's ashes and the gradual opening of his tomb to the public sped up the process of the Invalides' transformation into a heritage site, marked by its 1862 classification as an historical monument. A hospital and military pantheon, the site also hosts homages to the nation, celebrated in the Saint-Louis Cathedral, which was once known as the soldiers' church. Ever since the Hundred Years' War, the Military Governor of Paris has been the main representative of the military institution that shares the site with 70 different bodies headed by five ministries, and which include four museums: the Musée des Plans-Reliefs, Musée de l'Ordre de la Libération, Musée de La Contemporaine and Musée de l'Armée. The Musée de l'Armée has decided to create a new, informative open-air visit (in French and English, for adults and children) in the main courtyard's galleries, dedicated to this superb architectural ensemble, its history, its uses and its inhabitants, from the 17th century to the Fifth Republic.



Main courtyard galleries © Paris, musée de l'Armée / Anne-Sylvaine Marre-Noël

Main courtyard © Paris, musée de l'Armée / Anne-Sylvaine Marre-Noël



## Musical Season

Saint-Louis Cathedral and *Grand salon*  
15 September 2018 – 17 June 2019



© Paris, musée de l'Armée / Anne-Sylvaine Marre-Noël

Created 25 years ago, the musical season at the Invalides is constantly reinventing itself to create an atmosphere that reflects the Musée de l'Armée's activities. The musical programme is designed to make the most of one of Paris' most prestigious buildings, particularly the Saint-Louis Cathedral with its large organ and historical organ case, and the Grand salon with its perfect acoustics.

### ► ***Silence of Weapons and Songs of the Land cycle***

Nine concerts themed to coincide with *In the East War without End, 1918–1923* exhibition, benefiting from the support of the First World War Centenary Partnership Program.

As the weapons fell silent in 1918 and universal homage was paid to those who had fallen in battle, other conflicts arose in Eastern Europe in the wake of the Russian Revolution of October 1917, and the songs of the land rung out. Composers such as Kodály, Janáček and Bartók painstakingly transcribed traditional music from the countryside, a favoured vehicle for promoting patriotic fervour.

### ► ***Spanish Hour cycle***

Eleven concerts echoing with the *Picasso and War* exhibition, organised under the patronage of, and supported by, the Spanish Embassy in France.

Conjuring up Picasso's universe and artistic sensibilities, the cycle invites you to join the painter's close circle of musician and poet friends. A sophisticated and subtle interplay of affinities and links between the arts, devised by composers such as Satie,

Stravinsky, Falla, Granados, Albeniz and Poulenc, weaves its magic with the contributions from poets including Cocteau, Jacob, Éluard and Apollinaire.

### ► ***4th edition of the Winter Winds festival***

Eight concerts organised with the support of Buffet Crampon.

In March, the festival, the only one of its kind in Paris, pays tribute to wind and brass instruments such as the clarinet, oboe, flute and horn, as well as the saxophone and trumpet, and, more broadly, breathing itself in the form of choral works.

### ► ***Winners of the Victoires de la Musique Classique cycle***

Fourteen concerts organised with the support of CIC.

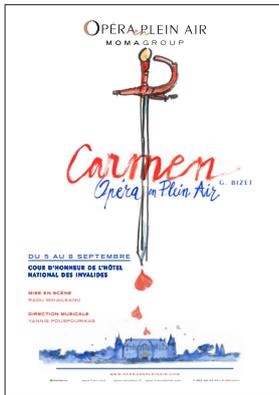
The Musée de l'Armée and CIC, the exclusive sponsor of the Victoires de la Musique Classique (classical music awards), offer artists winning the categories of best new instrumentalist and vocalist the chance to give a recital at the Invalides, as part of a chamber music ensemble or as a soloist, accompanied by the finest orchestras from various French regions.

### ► ***Young Talents – Debut cycle***

Four concerts organised with the support of the Fondation Safran pour la Musique.

Some of the most talented young performers from the Conservatoire de Paris are invited to the Invalides to take their first steps in public as they take part in the 2018 competition for the Safran Music Award, dedicated this year to the clarinet.

## Events



### OPEN-AIR OPERA

Event produced by Moma Culture  
Main courtyard – from 5 to 8 September 2018

Every year, the Open-Air Opera Festival sees a talented director deliver a production of a major operatic work. Held at the most beautiful heritage sites in and around Paris, the festival aims to set young vocalists off on their professional paths and promote opera to new audiences.

For its 18th edition, the Open-Air Opera Festival is returning to the main courtyard at the Invalides with Bizet's *Carmen* directed by Radu Mihaileanu.

The work, with its story of a liberated seductress, shocked audiences when it was first put on in 1875, but remains one of the most frequently performed operas in the world.

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### EUROPEAN HERITAGE DAYS

Free event  
15 and 16 September 2018

Part of the 2018 European Year of Cultural Heritage, the 35th European Heritage Days event is taking place in September under the theme 'The Art of Sharing'. Visitors are invited to come and meet teams from the Musée de l'Armée, who will present the crafts and expertise that distinguish their restoration workshops, and the

museum's partners. Throughout the two days, concerts, demonstrations, experiments, guided tours and a variety of special events will give visitors at Les Invalides the chance to appreciate the splendour of the museum's collections as well as, more broadly, of the whole site and its unique heritage.

© Paris, musée de l'Armée / Christophe Chavan



### NUIT BLANCHE

Free event  
6 October 2018

The night of 6–7 October 2018 will mark the first time the Musée de l'Armée has joined in the Nuit Blanche night-time arts festival. Run by the Paris city council since 2002, this is a free arts event open to everyone that provides access to some of Paris' iconic buildings and works of art. Les Invalides will be playing a major role during the 2018 event. From 7 pm till 1 am, the public will be invited to explore the main courtyard, specially lit

for the occasion, as well as the Dome. A series of concert performances will also be given by Syrian singer Waed Bouhassoun, accompanied by refugee musicians from the Orpheus XXI orchestra set up by Jordi Savall. They will be performing in the museum's Grand Salon, echoing themes addressed in *In the East War without End, 1918–1923* exhibition, which examines population movements in the aftermath of the First World War.

© Samuel Trenquier



### IMMERSION 14-18

Free event – Dome courtyard  
29 October to 6 December 2018

As part of the Great War centenary commemorations, an open-air exhibition designed by the Arts, Découvertes et Citoyenneté association offers visitors the chance to discover a giant, augmented-reality map of the 1914-1918 war. Completely immersed in the installation, visitors will be able to move over the maps and see superimposed

animations illustrating the key events in the conflict, with commentary in several languages. A world map also provides further details of how the conflict spread around the world. Entertaining, innovative and informative, the free exhibition benefits from the support of Michelin and the First World War Centenary Partnership Program.

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### SAINT BARBARA'S DAY

Free event – Main courtyard  
8 and 9 December 2018

Every year, the Musée de l'Armée, in partnership with the School of Applied Artillery at Draguignan, organises a unique event dedicated to the patron saint of gunners with an exciting display of artillery manoeuvres in the Invalides main courtyard. Several eras will be featured, and this year there will be particular focus on artillery used during the Great War, with the presentation of a 75-mm

cannon from 1897 and the spectacular 155-mm GPF (Grande Portée Filloux) cannon towed by a period truck. The two artillery pieces will be operated by soldiers wearing the famous 'horizon blue' uniform. Set to the music the School's own military band, the event will offer visitors a unique and fascinating look at the history of French artillery, from the Gribeauval cannon to the CAESAR (truck equipped with an artillery system).

© Paris, musée de l'Armée  
/ Anne-Sylvaine Marre-Noël



### CHRISTMAS AT THE INVALIDES

5 December 2018 to 6 January 2019

Following on from the success of the two previous years, the Musée de l'Armée is organising a special festive event, the only one of its kind in Paris, with a comprehensive programme of cultural and fun activities offering something for everyone to enjoy with friends and family.

© Paris, musée de l'Armée  
/ Anne-Sylvaine Marre-Noël

Programme:

- ▶ sound and light show in the Invalides Dome
- ▶ fun guided tours for adults and children
- ▶ family entertainments
- ▶ Saint Barbara's Day
- ▶ escape game
- ▶ concerts, storytelling, film screenings
- ▶ educational visits to the cabinets of curiosities
- ▶ autograph sessions, quizzes, etc.



## EUROPEAN MUSEUM NIGHT

Free event  
18 May 2019

The Musée de l'Armée is celebrating European Museum Night as part of its initiative over recent years to attract new visitors, particularly from the Paris area, and give them a chance to discover the breadth of the museum's collections and the diversity of its cultural offerings during a night-time visit.

European Museum Night attracts thousands of visitors to the Invalides site each year.

© Paris, musée de l'Armée  
/ Anne-Sylvaine Marre-Noël



## NATIONAL ARCHAEOLOGY DAYS

Free event - 14, 15 and 16 June 2019

National Archaeology Days once again provide a fascinating reminder of the important role played by archaeology, whether antique, oriental or national, at the Musée de l'Armée and in its collections, thanks to Felicien de Saulcy - who was a soldier with a passion for coin collections and, from 1841, a curator at the Musée d'Artillerie

(the Musée de l'Armée's ancestor) and, most especially, to Octave Penguilly l'Haridon, who took over from him and held the position until 1870. Which is why the museum, as a partner of the Institut National de Recherches Archéologiques Préventives (Inrap), is offering visitors young and old the chance to explore its archaeological collections with specially created panels and games booklets.

© Paris, musée de l'Armée - Dist. RMN-Grand Palais / Émilie Cambier



## FÊTE DE LA MUSIQUE

Free event - 21 June 2019

The Musée de l'Armée has teamed up with the national Fête de la Musique celebration for a particularly festive event that will conclude its 2018-2019 musical season.

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## A NIGHT AT THE INVALIDES

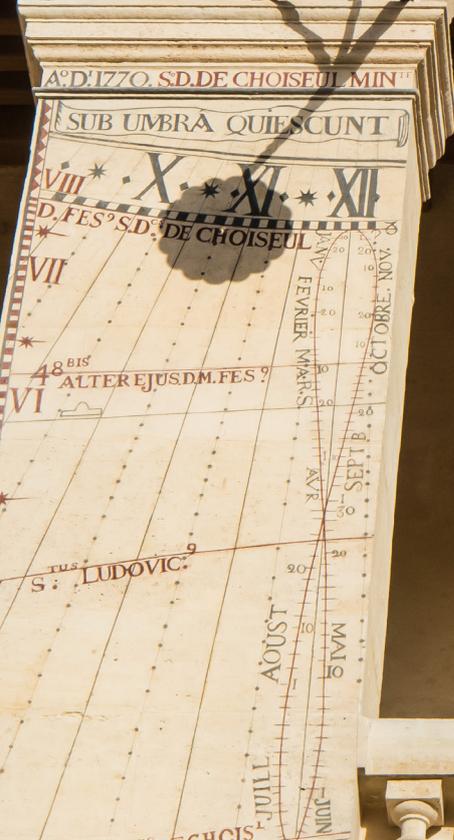
Show produced by Amaclio Productions  
Summer 2019

In the main courtyard, at the very heart of French history, the show tears down the barriers of time and space in a whirlwind of images, memories and emotions.

suitable for all audiences, giving them the chance to (re)discover the magic of the Hôtel National des Invalides using technologies unlike anything else in Paris, with wrap-around multi-channel sound and the very latest 4K laser projectors.

© Paris, musée de l'Armée  
/ Anne-Sylvaine Marre-Noël

Created by Bruno Seillier, the show is



# THE MUSÉE DE L'ARMÉE

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The Musée de l'Armée houses one of the world's most extensive military history collections, with close to 500,000 pieces hailing from the Bronze Age to the present. Benefiting from its superb location at the heart of the Hôtel National des Invalides, one of the most illustrious Parisian monuments and home to the tomb of Napoleon I, the museum offers an historical, chronological and theme-based experience, along with a wide-reaching cultural programme comprising exhibitions, conferences, symposiums, film screenings, concerts and special events. It attracts massive visitor numbers, close to 1.2 million people in 2017, putting it in the top 10 of France's most visited museums.

Its origins can be traced back to the Revolution and, even earlier, to the royal collections of weapons and armour kept for many years at the Royal Furniture Repository before moving to the Musée d'Artillerie. Operating under the aegis of the Ministry of the Armed Forces since it was founded in 1905, the museum sets out to provide all its visitors with a better understanding of military history and, more broadly, the history of France, seeking to deepen and renew the ties between the nation and its army. In a fast-changing world, it plays a role in helping to create citizens who understand their country's origins and the challenges it has endured.

These missions, rooted in both civic and historical concerns, are as follows:

- ▶ the role of the army in society, in times of peace and war;
- ▶ the political, economic, social and cultural effects of wars and armed conflicts on combatants and civilian populations in countries directly or indirectly involved;
- ▶ awareness of the other, the people who may be allies or enemies; awareness of the issues at stake for them during conflicts, of their appearance, their faces, their culture and their perceptions of battles.

To address these themes, the museum draws on resources from a wide range of disciplines, such as geography, economy, anthropology, experimental sciences and the history of technologies as well as the history of art, literature and cinema.

It develops a broad array of partnerships, particularly with the teaching and research sectors, in France and all the countries concerned by the subjects it tackles.

## What's on Offer to Visitors

### Multimedia Installations for the Permanent Collections

Over 170 fixed multimedia installations punctuate the permanent collections' visit, making it possible to place works and items in their historical context. They include archive films, filmed re-enactments, animated and annotated maps of battles and campaigns, and interactive programmes on the key characters on display, their weapons, uniforms and equipment. The Historial Charles de Gaulle is an exclusively audio-visual and multimedia space visited with an audio guide available to visitors from the reception desk.

### The Multimedia Guide

An entirely revamped multimedia guide, available from early 2019, will enable visitors to follow chronological and themed visits in four languages (French, English, Spanish and Chinese), combining the history of the building with the background to the collections and temporary exhibitions.

### Guided Tours and Accessibility

Guided tours of the permanent collections and temporary exhibitions are led by trained guides. Tours are suitable for all, whatever their level of subject knowledge, and can be delivered in French or other languages upon request.

A new, fully updated room, specially designed for educational activities, will be opening at the end of 2018.

A dedicated visit for deaf and hard-of-hearing visitors (groups or individuals) in sign language helps them to discover the breadth of the museum's collections, from the armour to the Dome and the Napoleonic period.

For people with physical, hearing, mental or visual disabilities, the museum offers visits based on observing and handling original or replica objects in the different rooms. Participants in these visits can, for example, test the weight of a sword, try on a French kepi and pointed German helmet, or feel the decorations of an artillery piece.



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© Paris - musée de l'Armée / Émilie Cambier

## Museum Key Figures



### 500,000 objects

- ▶ 28,900 m<sup>2</sup>, accounting for 32% of the Invalides site
- ▶ 9,800 m<sup>2</sup> of permanent collections
- ▶ 5,000 m<sup>2</sup> of reserve collection
- ▶ 600 m<sup>2</sup> of temporary exhibition space



### One of the ten most visited museums in France

- ▶ 1.2 million visitors in 2017
- ▶ 273,097 young visitors, representing 23% of total visitors
- ▶ 122,000 visitors to temporary exhibitions



### 163 employees

- ▶ 49% women
- ▶ 51% men
- ▶ 93% civilians
- ▶ 7% military personnel



### Museum visitor numbers



## Timeline

1793

Edme Régnier gathers together the first collection of antique weapons in one of the rooms at the Couvent des Feuillants, and becomes the collection's custodian in December 1797

1811

The collection of weapons kept since 1797 in the former convent of St. Thomas of Aquinas in Paris becomes the Musée Impérial d'Artillerie

1871

The Musée d'Artillerie collections are transferred to the Invalides, including the royal weapons formerly kept at the Royal Furniture Repository

1896

The Musée Historique de l'Armée opens in the Invalides, opposite the Musée d'Artillerie

1905

The Musée d'Artillerie and Musée Historique de l'Armée are merged to form the Musée de l'Armée

1911

General Niox, Musée de l'Armée director since 1905, also takes on the role of director of the Institution des Invalides (establishment for disabled veterans and comprising a pensioners' centre, and medical and surgical centre)

1915

The Musée de l'Armée organises an exhibition of war trophies captured from the enemy and souvenirs of the Great War in the 'Trophies Room' (the current Grand Salon) and Invalides main courtyard

1931

The museum becomes a public establishment attached to the Army Staff

1940

The German occupying forces take over 2,000 objects from the collections and store them mainly in Berlin, Munich, Dresden and Vienna

1947

Following a mission to retrieve the objects led by General Blanc, Musée de l'Armée deputy director, a major exhibition celebrates the return of almost all the items removed in 1940

1951

The management of the Musée de l'Armée and of the Institution des Invalides are separated

1964

The museum acquires manufacturer Georges Paulilhac's collection of weapons and armour

1968

A decree is passed defining the missions of the Musée de l'Armée, which is placed under the aegis of the Ministry of the Armed Forces

1987

Creation of the arsenal gallery, a reserve collection visible from the antiquity department

1994

The Minister of Defence approves the Athéna plan to modernise the Musée de l'Armée, with the aim of turning it into a major museum dedicated to France's military history

2008

The Historical Charles de Gaulle is inaugurated

2010

Renovation of the exhibition spaces for the permanent chronological visit that began in 2000 is completed

2015

The Extra ordinary cabinets open

2016

Launch of the project to extend the Musée de l'Armée

2018

The General Niox Room – Documentation Service and Library, and the Drawings, Prints and Photographs Room open

## Expanding the Collections

The expansion of the museum's collections aims on the one hand to fill in any gaps and reinforce a number of key elements, and on the other hand to explore new areas that relate to more recent periods, with a view to extending the museum's permanent visit from the post-1945 period to the present day.

The quantity and diversity of collections the museum already holds as well as the scale of the fields it covers impose a rigorous and selective approach to acquisitions, based on several key themes and objectives:

- ▶ pieces that illustrate the material culture and living conditions of soldiers serving in regular armies as well as with irregular forces;
- ▶ objects whose history can be traced as well as the lives of their owners;
- ▶ weapons and equipment that represent technological developments;
- ▶ objects and documents relating to the period which will be displayed in the future: the history of conflicts during colonisation and decolonisation from the 19th century to the 1960s; the history of the Cold War and so-called peripheral conflicts until the period following the fall of the Iron Curtain, and information on the actions undertaken by France and its armies today;
- ▶ building a benchmark collection representing conflicts right up to the most recent, with a particular focus on the role of photography since the second half of the 19th century up to the present, and of ancient, modern and contemporary art;
- ▶ documenting the participation of France's allies and enemies in the conflicts it has been engaged in.

*Theatre of War*, photographs with a Kurdish guerrilla group, Iraq © Emeric Lhuisset.

New acquisition in 2018



According to Clausewitz, the Prussian officer and military theorist, the theatre of war is a delineated space where a military action takes place. For Emeric Lhuisset, the young artist whose works the Musée de l'Armée has recently acquired, the theatre of war becomes a stage where 'actors' in the conflict play their parts. Similar to a film director, the artist succeeded in persuading Kurdish fighters he spent several months with on Iraqi battlefields in 2011 and 2012 to stage the reality of their life as combatants by reproducing the attitudes of characters in paintings of the 1870 Franco-Prussian War. By playing on the painterly dimension of the resulting works and the elements rooted in reality that make it up, the artist raises questions on the contemporary representation of war and mechanisms whereby photography transcribes reality. *Theatre of War*, Emeric Lhuisset's visual interpretation of geopolitical analyses and the history of representations, is a remarkable tool for guiding the viewer towards new perspectives.

Antoine-Jean Gros, *Pierre-Antoine-Noël-Bruno, comte Daru (1767-1829)*, Inv. 4747 DEP, loan from the Daru family  
 © Paris, Musée de l'Armée – Dist. RMN-Grand Palais / Christophe Chavan



From 30 January to 11 May 2018, the Montreal Museum of Fine Arts held an ambitious exhibition entitled *Napoleon: Art and Court Life in the Imperial Palace*. The Musée de l'Armée loaned a large number of works to this event, the first time they have been displayed in North America, including a ceremonial sword belonging to Marshal Ney, a Grand Master of the Hunt uniform belonging to Marshal Berthier, a portrait of Pierre-Antoine-Noël Bruno, Count Daru, by Antoine-Jean Gros, a portrait of Roustam Raza by Paillot de Montabert, a chamberlain's key belonging to General Guyot, and a set of paper figures depicting the Imperial Guard. The exhibition was then shown in the USA at the Virginia Museum of Fine Arts in Richmond, from 9 June to 3 September 2018, before moving to Kansas City at the Nelson-Atkins Museum of Art from 19 October 2018 to 10 January 2019. The final stop will be in July 2019 at the Musée National du Château de Fontainebleau.

## Outgoing Loans

The relationship the Musée de l'Armée has established with a network of museums and heritage institutions, in France and throughout the world, concerns not only military museums but also museums dedicated to fine arts, science and technology, history and society along with archive centres and similar institutions. Loans approved to and from different institutions each represent opportunities for fruitful interactions that highlight the many layers of meaning attached to works and objects in a vast variety of contexts. This is evident in the sheer diversity of loans made in recent months to institutions in France and around the world:

- ▶ a powder horn, Ottoman quiver and firearm belonging to a Swiss soldier of the Royal Household for the *Visitors to Versailles* exhibition at the Metropolitan Museum of Art in New York;
- ▶ a drawing by Paul Jouve, *Tomb of a Serbian Soldier in Kenali*, for the exhibition *Aftermath: Art in the Wake of World War One* at Tate Britain in London;
- ▶ 12th-century ivory hunting horn to the Historisches Museum der Pfalz in Speyer for the *Richard Lionheart* exhibition;
- ▶ a Second Empire camp follower's keg for the exhibition *Gender and Violence* at the Militärgeschichtliches Museum in Dresden;
- ▶ Napoleon's hat at Saint Helena for the exhibition *Napoleon: The Five Faces of Triumph* in Warsaw;
- ▶ a Bronze Age sword to the exhibition *ArkéAube. From the First Peasants to the Prince of Lavau* in Troyes;
- ▶ a National Guard grenadier's uniform to the Musée de l'Histoire Vivante in Montreuil;
- ▶ a suit of samurai armour and three kabuto helmets to the Musée National des Arts Asiatiques-Guimet for the exhibition *Daimyo. Warlords of Japan*;
- ▶ a set of Persian arms to the Musée du Louvre-Lens for the exhibition *Empire of the Roses: Masterpieces of 19th-Century Persian Art*;
- ▶ Diane de France's beauty kit for the exhibition *Beauty in the Renaissance* at the Château de Kerjean.



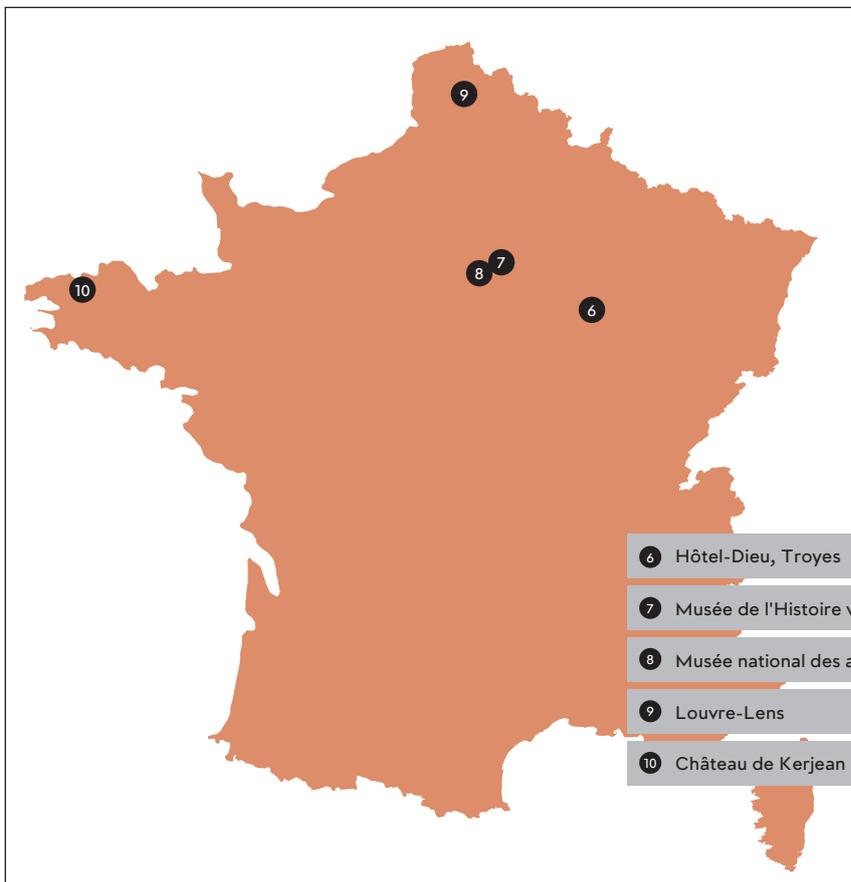
1 The Met, New-York

2 Tate Britain, London

3 Historisches Museum der Pfalz, Speyer

4 Militärlhistorisches Museum, Dresden

5 Palace of Culture and Science, Warsaw



6 Hôtel-Dieu, Troyes

7 Musée de l'Histoire vivante, Montreuil

8 Musée national des arts asiatiques - Guimet, Paris

9 Louvre-Lens

10 Château de Kerjean

## Exhibitions

Each year the Musée de l'Armée presents two temporary exhibitions, which play a crucial part in enhancing the museum's reputation and attractiveness. They offer visitors the chance to improve their knowledge of a historical period or theme through the vast spectrum of topics the museum can explore thanks to its collections. Each exhibition is designed to be accessible to everyone, providing the keys to greater understanding by immersing visitors in the historical context of the period, seeking always to maintain a balanced perspective in order to avoid overly praising or systematically criticising. The focus on the other, whether ally or enemy, is essential to an examination of conflicts from opposing viewpoints, providing visitors with new ways of viewing issues which, even when long in the past, continue to echo in today's world.



## Research

Transmission of knowledge necessarily entails constant efforts at remaining up to date, which is why the museum makes extensive efforts in terms of scientific research and cultural dissemination, holding conferences and debates as well as participating in a wide range of research programmes. All these actions involve a host of educational, cultural and scientific partners, chosen to reflect the circumstances and theme. These partners include education authority arts and culture delegations, the Écoles Supérieures du Professorat et de l'Éducation (ESPE: higher schools of teaching and education), Écoles Normales Supérieures (institutions educating researchers and professors), the Paris I, Paris IV and Paris X universities, regional educational inspectorates, the Mémorial de la Shoah, Institut National de Recherches Archéologiques Préventives (Inrap), Institut National du Patrimoine and École du Louvre.

In March 2018, the museum opened a documentation centre and well-stocked library with over 30,000 works, specialising in military history, particularly uniforms, as well as a room dedicated to researching - on appointment - the collection's drawings, prints and photographs that constitute an exceptional collection of images but are too fragile for permanent display (9,000 drawings, 20,000 prints and posters, and 60,000 photographs).



Layout design of the *Napoleon the Strategist* and *The Life of a Soldier* exhibitions © Paris, musée de l'Armée / Anne-Sylvaine Marre-Noël

## The Textile Restoration Workshop

Set up in 1977 by former director of the museum General Davout d'Auerstaedt, the textile restoration workshop was originally charged only with preserving the museum's emblems and insignia. As of 1985, its remit has expanded to include all textile items in the collections, including flags, uniforms, headdresses and scabbards. Its workload is governed by the various temporary exhibitions, loans and new deposits, refits to the rooms housing the permanent exhibitions, and reorganisation of the reserves and stores.

### ► Preventive conservation

This helps to prevent objects from undergoing alteration and slow down their deterioration by acting on their environment: surveying the current state of an object, taking photographs, micro-vacuum treatments, special display cases, and so on.

### ► Restoration

As with any work of art, and unlike a reconstitution, textile restoration is a technical process that seeks to conserve an item, but must be both visible and reversible. This involves working directly on the object with the goal of halting any further deterioration and making it easier to understand, while also respecting its physical integrity, history and appearance. Items are first cleaned, then reinforced using a needle and organzine silk thread, after which decisions are taken about how to display and store them. Larger textiles such as uniforms are mounted on mannequins covered in a neutral fabric, similar to those used in dress-making, some of them made to order. The wear patterns on textiles are very important, sometimes of greater significance than their attractiveness. Folds and rips have to be preserved and scrupulously recorded in order to protect the object's history, the story of its 'journey'.



© Paris - musée de l'Armée / Pascal Segrette

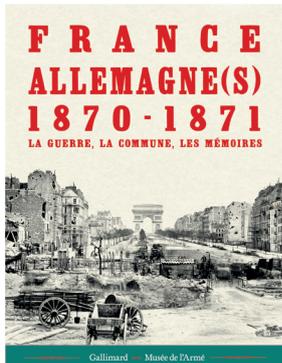


© Paris, musée de l'Armée / Lucie Urlacher

## Publications

The Musée de l'Armée's editorial policy reflects its cultural policy and contributes to enhancing the museum's reputation through publication of catalogues for temporary exhibitions as well as works of reference, focusing in particular on the Hôtel National des Invalides and the collections.

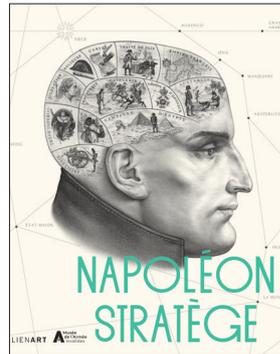
### Exhibition catalogues



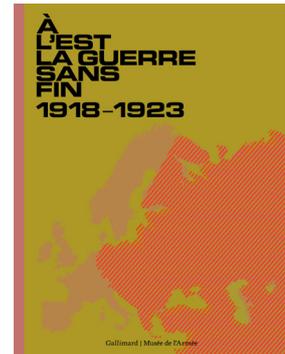
► *France-Allemagne(s) 1870-1871. La guerre, la Commune, les mémoires*  
Published by Éditions Gallimard,  
Paris, 2017



► *Dans la peau d'un soldat. De la Rome antique à nos jours*  
Published by Éditions Gallimard,  
Paris, 2017



► *Napoléon stratège*  
Published by Éditions Liénart,  
Paris, 2018



► *À l'est la guerre sans fin, 1918-1923*  
Published by Éditions Gallimard,  
Paris, 2018

### Other publications

NEW FOR 2018



► *Le faste et la fureur Catalogue of the 17th and 18th century collections at the Musée de l'Armée* under the direction of Hervé Drévilion and Dominique Prévot, co-published with Somogy Éditions d'Art, Paris, 2018.

NEW FOR 2018



► *Saint-Louis des Invalides. La cathédrale des armées françaises*, co-published with La Nuée Bleue, Paris-Strasbourg, 2018. This publication focuses specifically on the St. Louis cathedral at Les Invalides, its history, fittings and the uses the building has been

put to, shared as it is between the Catholic church, French Armies and the nation.



► *The Invalides: The Army Museum - The tomb of Napoleon. Official guide to the Invalides and Musée de l'Armée\**, co-published with Éditions Artlys, Paris, 2014. Available in French, English, Spanish and Russian.



► *Hôtel des Invalides, a reference work\** co-published by the Ministry of the Armed Forces – DMPA, Éditions de l'Esplanade

and the Musée de l'Armée, Paris, 2016. Beautifully illustrated with mostly previously unseen images, it is the first book of this type since the 1974 publication of the book *Les Invalides. Trois siècles d'Histoire*.



► *Musée de l'Armée, Arms and Armour from St Louis to Louis XIII. Treasures of the Historic Collection\**, co-published with RMN-GP, Paris, 2009.



► *Musée de l'Armée, modern department 1643-1871\**, co-published with Éditions Artlys, Paris, 2015.



► *Musée de l'Armée, contemporary department 1871-1945\**, co-published with Éditions Artlys, Paris, 2014.



► *Musée de l'Empéri. Art et histoire militaires. [Re] découverte des collections.*

Catalogue published to coincide with the 50th anniversary of the creation of the Musée de l'Empéri, co-published with Somogy Éditions d'Art, Paris, 2017.

\* available in English



Main courtyard galleries © Paris, musée de l'Armée / Anne-Sylvaine Marre-Noël

## SITE VISIT

The museum occupies almost 30,000 m<sup>2</sup>, where it displays its collections and presents its cultural programme comprising a broad range of guided tours suitable for every type of visitor. The Musée de l'Armée visit covers:

- ▶ the historical visit with the Dome, which houses the tomb of Napoleon as well as a number of areas accessible free of entry, such as the main courtyard and its galleries, and the St. Louis Cathedral. Visitors can explore a large part of the artillery collections in this area and enjoy the open-air exhibitions;
- ▶ the chronological visit, presenting the permanent collections in three large areas that trace the chronology of French history, from the 13th century to the death of General Charles de Gaulle;
- ▶ the themed visit, with Extra ordinary cabinets displaying soldier figures, scale-model artillery and musical instruments.

NB: the Musée de l'Armée entry ticket also provides access to the Musée de l'Ordre de la Libération and Musée des Plans-Reliefs, which are managed separately.

Certain areas of the monument can only be seen on guided tours, by concert goers or during special circumstances, such as the European Heritage Days: the Grand Salon, Turenne room, Le Quesnoy salons, the museum director's historical office (formerly the Invalides governors' office) and the governors' vault.

## Historical Visit

Known worldwide as the home of Napoleon's tomb, the **Hôtel National des Invalides** was actually founded by Louis XIV. Created in the 17th century to shelter and treat wounded, ill or aged soldiers, it survived the events of the Revolution before being transformed into a French military pantheon in the 19th century.

The Invalides has now become one of Paris' leading heritage, tourist and cultural sites, visited by almost four million people every year while continuing to fulfil its mission as a hospital as part of the Institution Nationale des Invalides. It is also a major memorial site hosting civilian and military national ceremonies.

Visitors enter the Invalides from the esplanade, through the north entrance, where they are greeted by the 'triumphal battery', bronze mounted cannons on the parapet above the moat. Those are mostly European and oriental pieces captured from the enemy during campaigns waged from the 17th to the 19th century.

In the distance the **majestic façade** created by architect Liberal Bruant rises up, with its roof is punctuated by dormer windows decorated with sets of armour that forms trophies, evoking the victorious battles of Louis XIV, the king who laid the building's first stone in 1671.

The sovereign is represented as a Roman emperor on horseback surrounded with allegories for prudence and justice, in a group created by Guillaume Coustou and placed in the centre of the architectural composition.

**The main courtyard**, equally majestic but with an even more sober design, is home to the Musée de l'Armée's extraordinary collection of classical French cannons. Dating from the 17th and 18th centuries, most of them feature the Louis XIV's sun emblem, mirroring the sculpted groups of horses trampling on prisoners adorning the four corners and the sixty dormer windows decorated with trophies. Under the south gallery's central arcade, just above the entrance to the St. Louis Cathedral, stands the statue of Napoleon I, on loan from the Centre National des Arts Plastiques. Recently restored, the statue is the work of Charles Émile Seurre, who created it for the Vendôme column. It was placed on top of the column in 1833 before being taken down in 1863 then transferred to the Invalides in 1911.

Work to refurbish the façades began in 2012, restoring the building to its full splendour. The project, managed by a chief architect of historical monuments, is part of the Culture-Defence agreement. The contracting authority is the Opérateur du Patrimoine et des Projets Immobiliers de la Culture (Oppic).



North façade of the Hôtel National des Invalides  
© Paris, musée de l'Armée / Pascal Segrette

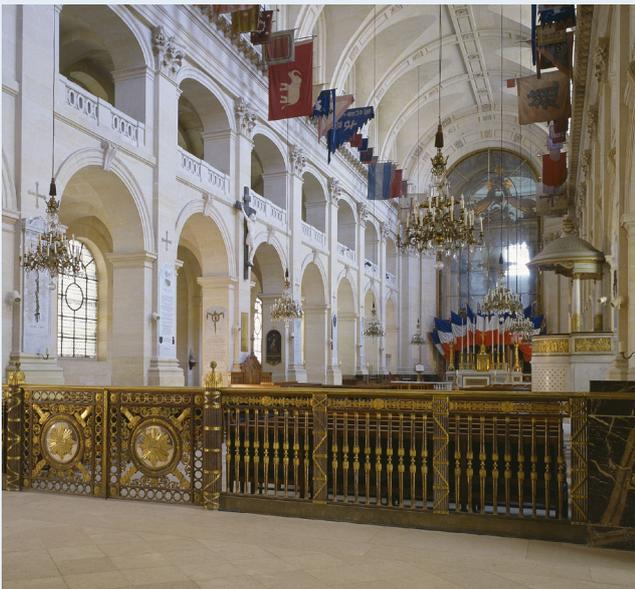


Main Courtyard © Paris, musée de l'Armée / Anne-Sylvaine Marre-Noël

**The four former soldiers' dining halls** on the ground floor each side of the main courtyard are decorated with murals painted in the late 1670s by artists such as Joseph Parrocel and Jacques Friquet de Vauroze. The murals, retracing the battles waged during the Devolution and Dutch wars, are one of the largest painted decorations from the 17th century still intact in the capital. Three of them can be viewed as part of the museum's chronological visit.

**The St. Louis Cathedral**, formally known as the soldiers' church, is also accessible from the main courtyard. Created by Jules Hardouin-Mansart, the building is remarkable for the sobriety and purity of its stereotomy. Its long nave with nine bays, no transept and a barrel vault is an imposing sight. The recently restored organ case was built between 1679 and 1687 by Germain Pilon, an ordinary carpenter working for the Bâtiments du Roi. Around a hundred captured enemy colours, illustrating the history of the French armed forces from 1805 to the 20th century, are on display in the cathedral. The trophies, enduring representatives of an age-old tradition, were hung on the vault of the Notre Dame de Paris Cathedral until the Revolution.

The south section of the Invalides, opposite today's Place Vauban, is home to the Dome church, Hardouin-Mansart's masterpiece which was only finished in 1706. The church has strikingly sleek proportions and a cupola that made it the highest building in Paris for many years. Inside, visitors marvel at the marble floor and sumptuous painted and sculpted decorations. Completion of the tomb of Napoleon in 1861 further increased the church's renown, to the extent that visitors often overlook Marshal Turenne's ashes and tomb, and the funerary monument containing Marshal Vauban's heart, placed in the two side chapels in 1800 and 1808 respectively on the orders of First Consul Bonaparte, later Emperor Napoleon I. The funeral monuments of the latter's brothers, Jérôme and Joseph, and his companions, Generals Bertrand and Duroc, give a very Napoleonic feel to this military pantheon. The French Republic has nevertheless remained faithful to the tradition by adding the tomb of Marshal Foch, completed in 1937 by Paul Landowski, then Marshal Lyautey's tomb, a task General de Gaulle entrusted to architect Albert Laprade in 1961.



St. Louis des Invalides Cathedral © Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pierre-Luc Baron-Moreau



Napoleon's Tomb  
© Paris, musée de l'Armée / Christophe Chavan

## Chronological Visit

### From Saint Louis to Louis XIV

#### Antique weapons and armour West wing – ground floor

As the heir to the former Musée d'Artillerie, created during the French Revolution from the royal collections of weapons and armour confiscated by the burgeoning Republic, the museum is the custodian of an array of pieces that tell the fascinating tale of how military equipment evolved from Antiquity up to the death of Louis XIII. At the heart of this area is the prestigious room displaying the weapons that once belonged to the kings of France, formerly kept at the Royal Furniture Repository, including royal armour worn by sovereigns from Francis I to Louis XIV and part of the fabulous collection of Louis XIII's magnificent harquebuses.

The display also features Turkish, Indian and even Japanese weapons and armour, diplomatic gifts to the French court. The antique collections, impressively diverse and extensive, relate the history of military practices as well as illustrating aristocratic leisure activities such as hunting, jousting and taking part in tournaments. They also demonstrate the excellence of the major European weapons workshops in the 16th and 17th centuries, and reveal more unexpected aspects of life in medieval and Renaissance societies, including men's fashion, justice, princely funerals and the decorative arts.



**A sparrow's beak bascinet helmet, circa 1380–1400**

This highly pointed headgear was used by European horse-mounted cavalry between 1370 and 1420, when the first full suits of armour were produced, made from rigid metal plates. Pieces such as this are proof of the excellence of late 14th-century blacksmiths, able to forge one-piece items capable of fending off an adversary's blows.

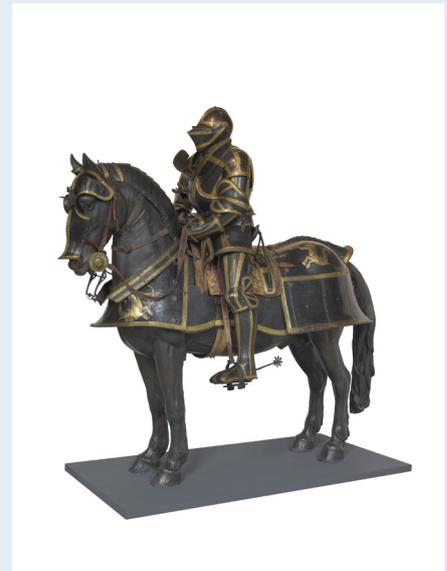
© Paris, musée de l'Armée, Dist. RMN-Grand Palais



**The Saint Gilles cannon, 1507**

Commissioned by the Knights Hospitaller for the defence of Rhodes, this finely decorated cannon was cast in Lyon. The breech is decorated with a lion's head.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Émilie Cambier



**Cavalry armour for Elector Palatine Otto Henry (1502–1559)  
Hans Ringler, Nuremberg, 1533**

Despite his large size and marked preference for arts and sciences, the Prince-Elector's castle at Neuburg housed a magnificent armoury collection, which was seized by French troops in 1800. This set is part of a 'garniture', a series of defensive pieces for man and horse, all bearing the same motif: engraved, gilded bands with sea creatures in relief against a black background.

© Paris, musée de l'Armée,  
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The museum visit is marked by two high points:

- the two former dining halls decorated in murals painted not long after Les Invalides was built in 1675, representing Louis XIV's conquests during the Dutch War. Now called the Royal Room and the Europe Room, they provide an imposing setting for the most prestigious productions of workshops in France and throughout Europe commissioned by various illustrious figures.

- the arsenal, an extraordinary visible collections storeroom with a vast array of armour and bladed weapons in a display inspired by the royal arsenals of kings and princes as well as Renaissance and 17th-century municipal arsenals. The gallery that runs alongside the arsenal features a series of impressive guns that provide a concise history of artillery from the mid-15th to the 16th century.



**Charles V's pistol**  
Peter Pech, Munich, circa 1545–1550,

Starting in the mid-16th century, firearms became increasingly commonplace on the battlefield. Cavalry, too, was forced to adopt firearms such as this pistol, which is easier to use when riding a horse. This fine example bears the arms of Emperor Charles V (1500–1558).

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pascal Segrette



**Sword belonging to King Henri IV, 1600**

Presented to the sovereign by the City of Paris on the occasion of his marriage to Marie de Medici, this sword is a monument to the king's many virtues and the heavenly bodies that guide his actions. The blade and guard are encrusted with mother-of-pearl medallions, engraved with the signs of the zodiac and gold-inlaid verses recalling Henri IV's military and diplomatic accomplishments.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pascal Segrette



**Traditional axe, China, Qianlong period, circa 1750**

The Chinese axe, or *fu*, became a traditional arm carried by the Emperor's guards. A delicately engraved gilt dragon's head emerges from the clouds of steam, and the dragon's breath itself forms the blade.

The shaft is decorated with orange lacquer in the Tibetan style.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pascal Segrette

## From Louis XIV to Napoleon III

### East wing – ground floor and 2nd floor

In 1896, the Musée Historique de l'Armée spaces opened at the Invalides, opposite the Musée d'Artillerie, housing collections made up of donations from illustrious families and avid collectors. An initiative led by Société de la Sabretache, under the aegis of figures such as military artists Ernest Meissonier and Édouard Detaille, the new museum provided an erudite and spectacular display illustrating the history of French armies. These collections are at the heart of the exhibition area, covering the period from the dawn of Louis XIV's reign to 1871.

- The first sequence of the visit inaugurated in 2009 focuses on how the royal armies evolved during the 17th and 18th centuries.

It illustrates kings' ambitions and aims, the reforms introduced by their ministers, the campaigns led by top military leaders, and the daily life of soldiers. In Louis XIV's reign, thanks to the efforts of Louvois, Vauban, Turenne and others, the army became a tool dedicated to furthering the king's glory. France continued to pursue a policy of rationalisation, clarification and simplification, so that by the end of the 18th century it boasted one of the best armies in Europe. The display combines royal souvenirs with extremely rare pieces. It is enhanced with audiovisual and multimedia installations that highlight the issues underpinning the conflicts, the strategists' thinking, the army's structures as well as the progress made in terms of technology and human life.



#### Multimedia

The recently revamped multimedia installations deliver new animated sequences with commentary to help visitors understand and relive major battles from history. Interactive posts offer further insights in the form of interviews with experts, 2D and 3D animations, and filmed reconstructions.

© Paris, musée de l'Armée



#### Louis XVI's coronation sword

This is the sword worn by Louis XVI during the 1789 Estates General. Stolen during the Revolution, the jewel-encrusted handle has disappeared, and today we have only the blade and sheath, decorated with enamelled French arms and white stone highlights.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Émilie Cambier



#### Carnot's sword

This sword, once the property of Lazare Carnot, was acquired by the museum in 2015. A formal sword worn by members of the government of the First Republic during the Directory period, it features references and symbols designed to depict the nation's values and identity.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Émilie Cambier

► The section covering the following period, 1789 to 1815, reveals the transformations undergone by the formidable tool that went from serving the king to serving the nation, in the hands of the Revolution's military leaders (Kléber, Desaix, Jourdan and so on), then under the Consulate and the Empire. At the centre of the visit, the period covering the Napoleonic Wars illustrates a conception of armies where war is a key component of the rise of the Napoleonic state – which also led to its downfall. Notable souvenirs from Napoleon I and his marshals, including Berthier, Davout, Lannes, Masséna, Murat and Ney, and the details of the units and battles they were involved in are put in their historical context.

The material traces of soldiers' experiences are also on display, a reminder of the harshness of those deadly combats.

- The final section is dedicated to the royal, imperial and republican armies during the 19th century, when the army and the nation gradually became one. Thanks to technological advances, the railway transported troops further and faster. Guns that allowed soldiers to fire lying down and formidably accurate artillery pieces were both introduced. The country waged wars with differing objectives and means, leading to new attitudes to warfare. The visit concludes with the end of the Second Empire, Government of National Defence and the Commune, heralding the birth of a new century.



**General Antoine Lasalle receiving the surrender of the garrison at Stettin, 30 October 1806**

Commissioned by General Lasalle, this portrait is the first of a series depicting military glories to be painted by Antoine-Jean Gros. It celebrates a famous victory, the surrender of Stettin during the 1806 Prussian campaign.

© Paris, musée de l'Armée, Dist. RMN-Grand Palais



**Costume worn by the Duke of Nemours during the Algerian campaign**

This so-called 'Algerian-style' costume was worn by the Duke of Nemours, son of king Louis-Philippe I. The luxurious fabrics and exquisite embroidery details make this one-off costume one of the finest in the July Monarchy collections.

© Paris, musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier



**Pair of binoculars belonging to Napoleon III, used at the Battle of Solferino**

Napoleon III was the last sovereign to personally command the French army in combat. These are the binoculars he used during the French army's victory over the Austrians at the Battle of Solferino on 24 June 1859.

© Paris, musée de l'Armée, Dist. RMN-Grand Palais / Fanny Reynaud

## The two World Wars

### West wing – 1st floor

The visit retraces France's military history during the almost seventy-year period from 1871 to 1945 across a 3,500 m<sup>2</sup> space on three levels. It was designed with a view to giving today's generations an understanding of the period marked by the First and Second World Wars. It features theme-based sequences, such as the one on soldiers executed during the Great War, that explore and explain the different issues underpinning the conflicts as well as the periods before and after the wars.

This space also includes remarkable pieces such as marshals' batons and highly symbolic ceremonial weapons, French and foreign uniforms, objects from the colonial conquest period and the two World Wars, scale models and a wide variety of individual and collective weapons.

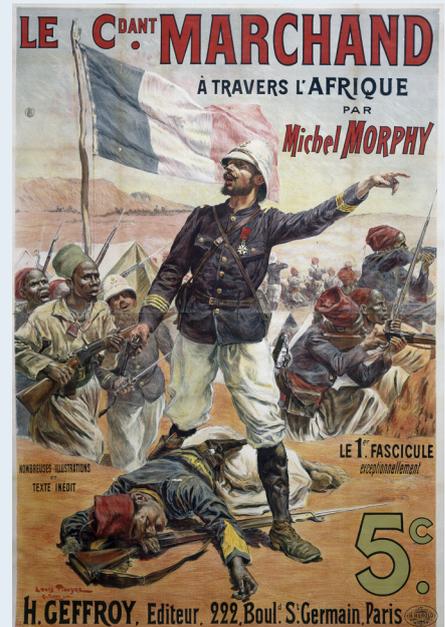
Objects from soldiers' daily lives are playing an increasingly important role in the display. The museum aims to acquire these rare traces of combatants' material culture from public sales and private owners of pieces handed down over the generations.



**Distribution of new flags and standards to the French Army at the Longchamp racecourse, 14 July 1880**

This painting by Édouard Detaille shows the new flags and standards being distributed to the French Army during a military ceremony on 14 July 1880 at the Longchamp racecourse. In 1879, Freycinet's government decided to replace the colours that had been adopted in haste in 1871 after France's defeat by the Germans. This military ceremony is a symbolic demonstration of strengthened Republican political power, honouring the union of the army, the Republic and the nation.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Thierry Ollivier



**Commander Marchand Across Africa poster**

In 1896, Captain Marchand was appointed to lead the Congo-Nile mission to the White Nile River, with the aim of establishing a French protectorate in southern Egypt. Marchand led a team of eight French officers and 150 Senegalese skirmishers up the Congo, Ubangi and Bahr el-Ghazal rivers, arriving in Fashoda on 10 July 1898. They built a fort and raised the French tricolour flag. In September, the Anglo-Egyptian army under General Kitchener arrived at Fashoda. French and British colonialist ambitions came face to face at Fashoda, a stand-off that ended in December 1898 when the French government ordered its troops to retreat to Djibouti.

After Jean-Paul Louis, cartoonist (1861–1942),  
Charles Tichon, lithographer  
© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pascal Segrette

War representations are also very present in these rooms. A variety of paintings, photographs, posters and archive documents illustrate the diversity of participants in conflicts and how they are perceived, both by renowned artists and by ordinary soldiers.

These works, objects and documents paint a picture of the wars' major battles and the key figures who influenced them, the shifts in strategy, tactics and the resources engaged, and the condition of the soldiers. To ensure that they are accessible to everyone, they are explained and put in context with modern learning tools, including informative panels, archive films and animated maps.

Over the last few years, the visit has been enhanced with new acquisitions, designed in particular to put more emphasis on the allied armies and France's enemies. The space has also been redesigned to mark the First World War centenary. The question of the soldiers executed during the Great War is put in its operational, legal, political and human context.



#### General Leclerc's 'Kufra' kepi (1942)

General Leclerc de Hauteclocque wore this kepi, known as the 'Kufra' kepi, from 1942 on. It was made in Africa by his comrades-in-arms using a Senegalese infantryman's fez covered in canvas and given the addition of a kepi visor. The stars come from the uniform of an Italian officer captured during the conquest of the Libyan desert by Leclerc's Free French forces. On 2 March 1941, he asked his men to take what became famous as the 'Oath of Kufra': 'Swear that you will never lay down your arms until our colours, our beautiful colours, are flying afresh on Strasbourg Cathedral.'

At the head of the 2nd Armoured Division, he kept his word by liberating Strasbourg on 23 November 1944.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pascal Segrette



#### Infantryman from the 23rd Colonial Regiment

After many failed attempts to change the madder red colour of the uniform, from the end of the 19th century to 1910, the First World War put a stop to any further hesitation in late 1914. It was no longer thinkable to continue manufacturing uniforms from before the war when most of the other major European nations had already adopted khaki uniforms for their armies. In France, only its African forces, already equipped with khaki-coloured canvas uniforms, were wearing khaki as early as 1914, but production difficulties limited its adoption by other forces. It was only in 1921 that khaki was officially adopted as the standard uniform colour for the entire French army.

© Paris, musée de l'Armée, Dist. RMN-Grand Palais  
/ Émilie Cambier / Pascal Segrette



#### Motorcyclist fusilier from the Light Cavalry Division, 1940

Between the wars, General de Gaulle was a lone voice arguing in favour of developing and modernising armoured forces. He felt that after two thousand years' dependency on horses, the equipment used by soldiers and cavalymen needed to evolve to keep step with industrialisation.

In 1940, this soldier had swapped his trusty steed for the horsepower of a motorcycle and side-car. But despite the image of radically modern warfare, epitomised by the German Blitzkrieg and the massed waves of armoured forces that came in its wake, most units fighting the French campaign relied on horses for transport.

© Paris, musée de l'Armée,  
Dist. RMN-Grand Palais / Pierre-Luc Baron-Moreau

## The Historial Charles de Gaulle

### East wing – lower ground floor

The Musée de l'Armée worked closely with the Fondation Charles de Gaulle to create this 1,500 m<sup>2</sup> space, which opened in 2008. It presents the role and actions of the statesman, leader of Free France and founding president of the Fifth Republic. The space takes an entirely audiovisual and interactive approach to display, using images to immerse visitors in a century marked by this major figure. The visit has been designed to suit all levels of knowledge and can therefore be visited individually with the help of an audio guide available free of charge at the museum reception, in eight different languages.

At the heart of the space is a room with multiple screens showing a 25-minute biographical and multilingual archive film that fuses emotion and learning. The permanent exhibit provides 20

hours of productions and archives for exploring the theme further. The main stages in the visit are accompanied by audiovisual posts where visitors can listen to analyses of the period and the issues at stake by specialist historians. More broadly, the multimedia installations are part of a carefully designed display of images, incorporating archives into a variety of tools, including interactive books, animated walls, touchscreen maps and systems, and a giant world map.

The Historial also ties in with the rooms dedicated to the two World Wars as well as relevant rooms at the Musée de l'Ordre de la Libération.



Views of the Historial Charles de Gaulle  
© Paris - Musée de l'Armée / Pascal Segrette

## Themed Visit

### Extra ordinary cabinets

#### East wing – 1st floor

Organised as three spaces, the Extra ordinary cabinets contain part of the Musée de l'Armée's collections of soldier figures, artillery models and musical instruments. Opened in December 2015, they feature a series of unusual, rarely exhibited and often little known pieces.

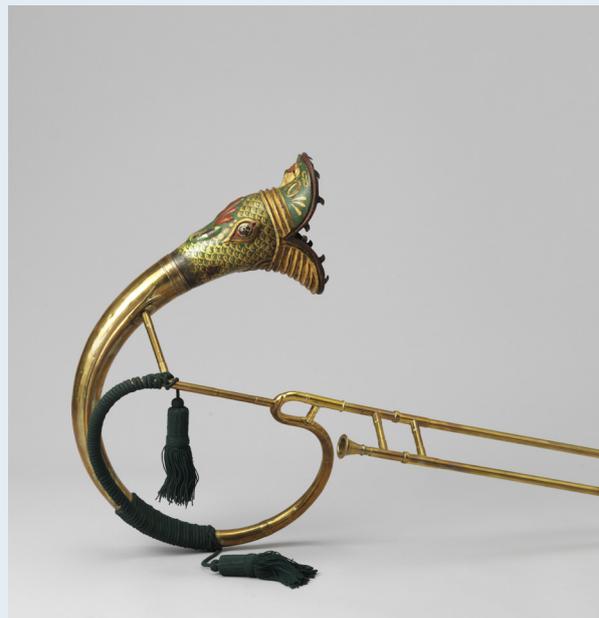
► The Musée de l'Armée's collection of model artillery is one of the most important in the world. Although it numbers around one thousand pieces, the true value of this collection lies in the diversity, quality of work and historical interest of the models. Visitors have the opportunity to discover different categories of models, from formal diplomatic gifts presented to kings to scale models faithfully reproducing 18th- and 19th-century French artillery, including the Gribeauval system. Multimedia installations enable visitors to find out more about these fascinating objects, born of the encounter between art and technology.

► Presented alongside these unique miniature artillery models are some 5,000 items from the Musée de l'Armée's collection of soldier figures, which boasts close to 140,000 pieces acquired over the years, mostly as donations from private collectors. The figurines collection can be classified into four main types:

- rigid card models made by and for adults, from the 18th century;
- tin models, manufactured during the second half of the 19th century;
- lead models, originally children's toys, which continue to represent the soldier in our minds to this day;
- plastic model soldiers, widespread during the 20th century as they are more durable and cheaper to produce.

Presented mostly in marching formation, they cover a very broad period of time, from Antiquity to the Second World War, although the best-represented period remains the First French Empire with Napoleon I at its heart.

► Finally, the Music Room presents a selection of military musical instruments that trace the history of military music from the French Revolution to the Third French Republic. Most instruments on display are woodwind or percussion instruments used by French and overseas military bands. Some instruments bear the name and mark of prestigious instrument-makers, primarily from France and Germany. They include Johann Leonhard III and Friedrich Ebe (Germany, brass, 18th century), Triebert and Simiot (France, woodwind, 19th century), Forveille (France, serpent, 19th century), and Adolphe Sax (France, brass, 19th century). The Musée de la Musique (Cité de la Musique – Philharmonie de Paris) contributed to the scientific design of the space and agreed to an exceptional loan of thirty instruments from its own collections, notably those created by Adolphe Sax.



Views of the Extra ordinary cabinets © Paris - Musée de l'Armée/Pascal Segrette

# SPACE HIRE AND SPONSORSHIP

## SPACE HIRE

In the heart of Paris and the magnificent Hôtel National des Invalides, the Musée de l'Armée offers an exceptional choice of spaces to hire. Thanks to their varying sizes and characters, they are suitable for everything from professional meetings to more relaxed and intimate events, including cocktails, lunches, dinners, press conferences, symposiums, product launches, catwalk shows and concerts.

From the prestigious and recently renovated Grand Salon to the Austerlitz auditorium and the imposing Dome courtyard, all the Musée de l'Armée's spaces are fully equipped and functional, multipurpose and modular, and can host events of all types.

Located at the heart of the collections, the Royal Room, home to one of the world's finest displays of arms and armour, is available for hosting prestigious events. Organising an event or visit to the museum's collections or temporary exhibitions, or a special tour around Invalides areas that are usually closed and little known, is a highly original way to give your guests a unique experience as they journey through history.

📍 [locations@musee-armee.fr](mailto:locations@musee-armee.fr)  
+ 33 (0) 1 44 42 33 75 / 40 69

## MUSEUM PARTNERS

The cultural programming and projects run by the Musée de l'Armée, such as temporary exhibitions and the musical season, provide opportunities for many sponsors, such as CIC, Safran and Arqus, to stand alongside the institution and contribute to enhancing its reputation in France and internationally. By conserving and displaying its world-class and utterly unique collection of 500,000 items and helping to promote knowledge of France's military history, the Musée de l'Armée also seeks to maintain the ties that bind citizens to their army. The museum's sponsors enable it to continue this ambitious mission that combines heritage with education and good citizenship.

📍 [mecenat@musee-armee.fr](mailto:mecenat@musee-armee.fr)



The Grand Salon © Paris, musée de l'Armée

# BOOKSTORE AND GIFT SHOP, CATERING

## BOOKSTORE AND GIFT SHOP

This vast space offers visitors an extensive selection of guides and books devoted to the collections in the Musée de l'Armée alongside coffee-table editions, exhibition catalogues, historical novels, children's books, comics, and major reference works for all lovers of history and military history. There is also a wide range of facsimiles and reproductions available to buy, a special area for younger children, licenced products and a whole array of unusual souvenirs.

From April to October, there is also a sales outlet in the Dome and at the entrance to the temporary exhibitions.

### Opening hours

Open every day

► 1 November to 31 March: 10am to 5pm

► 1 April to 31 October: 10am to 6pm

Closed on 1 January, 1 May, 25 December

+33 (0)1 44 42 41 02  
invalides@arteum.com

## CAFÉ RESTAURANT LE CARRÉ DES INVALIDES

This informal venue, with a summer-time terrace at the foot of the Dome, is located close to the reception and ticket office, near to Place Vauban. The restaurant can be booked in advance to host groups of up to 90 guests.

### Opening hours

Open every day

► 1 November to 31 March: 10am to 5pm

► 1 April to 31 October: 10am to 6pm

Closed on 1 January, 1 May, 25 December

+33 (0)1 44 42 50 71  
carre-des-invalides@groupe-bertrand.com

## ANGELINA TEAROOM

Located in the Nîmes courtyard, a stone's throw from Napoleon's tomb, Angelina offers a selection of pastries and beverages, giving visitors a chance to enjoy a tasty snack in exceptional surroundings.

### Opening hours

Open every day from April to October, from 11am to 6pm, closed on 1 May.

+33(0)1 44 42 50 71  
www.angelina-paris.fr



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/ Émilie Cambier



© Paris, musée de l'Armée  
/ Anne-Sylvaine Marre-Noël

# PRACTICAL INFORMATION

## Musée de l'Armée

Hôtel national des Invalides  
129, rue de Grenelle - 75007 Paris  
FRANCE  
+33 (0)1 44 42 38 77

[musee-armee.fr](http://musee-armee.fr)



## Access

M (8) La Tour-Maubourg  
M (13) Varenne  
RER (C) Invalides  
Buses 28 69 82 92

## Opening hours

The museum is open every day,  
except 1 January, 1 May and 25 December

- ▶ 10am to 6pm from 1 April to 31 October
- ▶ 10am to 5pm from 1 November to 31 March
- ▶ Late opening until 9pm every Tuesday from April to September

## Prices

Full price ▶ €12  
Reduced price ▶ €10  
Free to under-18s

## Bookings

Online ticketing: [musee-armee.fr](http://musee-armee.fr)  
Groups: [groupe@musee-armee.fr](mailto:groupe@musee-armee.fr)

## Guided tours

Families, school groups and students: [jeunes@musee-armee.fr](mailto:jeunes@musee-armee.fr)  
Adults: [contact@cultural.fr](mailto:contact@cultural.fr) – +33 (0)825 05 44 05

## Documentation & library – General Niox Room

(open-access consultations)  
Monday – Thursday 10am–1pm and 2pm–5pm  
Friday 10am–1pm and 2pm–4pm  
The catalogue can be consulted at:  
▶ [www.biblio-musees.defense.gouv.fr](http://www.biblio-musees.defense.gouv.fr)

## PRESS CONTACT

### Agence Alambret Communication

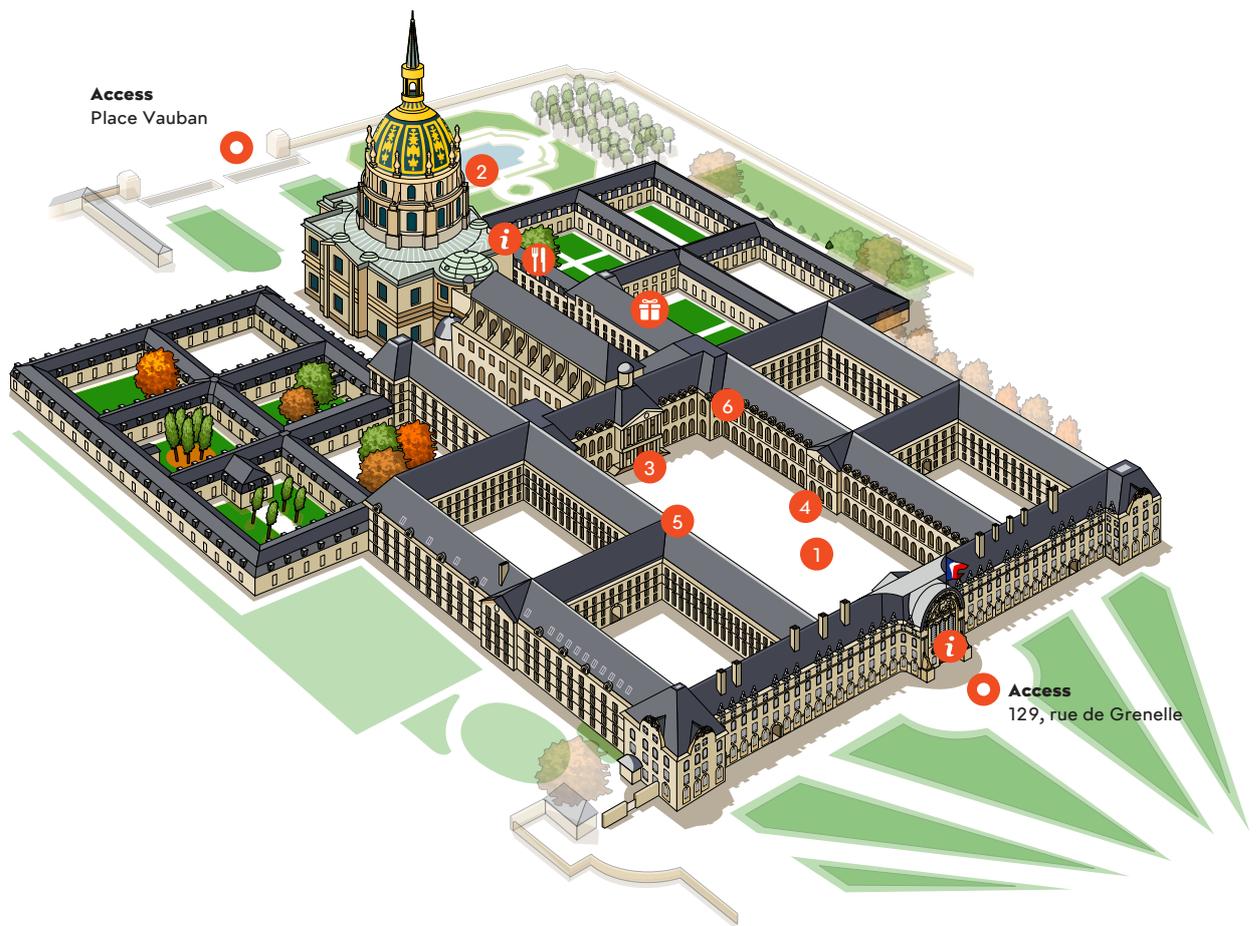
▶ Hermine Péneau  
[hermine@alambret.com](mailto:hermine@alambret.com)  
+33 (0)1 48 87 70 77

▶ Angélique Guillemain  
[angelique@alambret.com](mailto:angelique@alambret.com)

All professional film and photo shoots  
on the Musée de l'Armée premises  
must receive prior approval from the  
communications department.

▶ [communication@musee-armee.fr](mailto:communication@musee-armee.fr)

# MAP OF THE MUSEUM



1 Main courtyard – open-air artillery collections

2 The Dome (Napoleon tomb)

3 St. Louis Cathedral

4 **West wing**

From Saint Louis to Louis XIV  
– antique weapons and armour

5 **East wing**

From Louis XIV to Napoleon III  
The Historial Charles de Gaulle  
Extra ordinary cabinets  
Temporary exhibition rooms

6 The two World Wars

[musee-armee.fr](http://musee-armee.fr)

