

THE LIFE OF A SOLDIER

From Ancient Rome
to the Present Day

EXHIBITION
FROM **12 OCTOBER 2017**
TO **28 JANUARY 2018**

PRESS KIT



1. *Danton and His Mascot Toto in His Alcove, Champagne, Bois au Triangle, July 1915*
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2. Lance corporal from the frontline
infantry riflemen, First Empire, circa 1812
© Paris - Musée de l'Armée,
Dist. RMN-Grand Palais
/ Pascal Segrette

EDITORIAL

The museum's exhibition policy – designed and programmed by my predecessor, General Christian Baptiste – has been consistently dynamic since its introduction in 2011, when renovation work at the Musée de l'Armée was completed. It tackles different periods, explores relationships between military realities and politics, diplomacy, the economy, arts and literature, taking new approaches to provide an updated perspective on the many issues associated with military history.

The Life of a Soldier. From Ancient Rome to the Present Day is an exhibition that faithfully reflects this commitment as well as delving into a subject that has, paradoxically enough, attracted little attention. A number of innovative choices have been made that are worth explaining. The main theme is, quite evidently, central to an establishment whose mission is to safeguard, enrich, present and promote collections that retrace military history, from the Bronze Age to the early 21st century. The exhibition features a broad range of objects that shape the daily environment of soldiers in the field and that bear witness to what archaeologists and anthropologists refer to as their 'material culture'. These choices translate into several forms. First of all, the decision was taken not to focus on any specific conflict or era, but on a scale reaching across two thousand years, a long-term perspective that highlights the

changes and technical, tactical and cultural innovations that separate today's soldiers from their predecessors two millennia ago. This perspective also highlights facets of soldiers' lives that have remained unchanged thanks to ancient traditions and, more usually, physiological realities: in other words, to a humanity that transcends eras, to a condition that makes soldiers both humble and noble.

Another choice was to focus on campaigns rather than battles, for several reasons. Although the decisive and spectacular moments of armed combat are at the heart of soldiering, they are very far from representing the majority of time spent in the field. The current First World War Centenary, and contributions from leading historians, provided a chance to remind ourselves that soldiers in that conflict also had to face endless waiting around, boredom and uncertainty, not to mention travelling, training and preparation. Twentieth century literature and, to a lesser extent, cinema created gripping narratives that reflect this reality, illustrated by masterpieces such as *The Opposing Shore* by Julien Gracq and Dino Buzatti's *The Tartar Steppe*. Studying soldiers' lives before and after combat also involves showing them busy with activities that, for the most part – moving around, eating, protecting themselves from bad weather and getting medical treatment – are not specific to the military context. Visitors and readers with no specialist knowledge will



3. Dragoon unit carried on a Gnome & Rhône 750 XA sidecar
© Paris – Musée de l'Armée,
Dist. RMN-Grand Palais /
Pascal Segrette

therefore encounter objects that are very similar to those they use in their own daily lives, as well as other unfathomable objects whose use and meaning is far removed from civilian life, such as the button stick used to polish buttons on a uniform without staining the fabric.

This image, more of an anti-hero, is less fascinating but creates empathy and shows us that the soldier is first and foremost a man – or woman – like everyone else, with needs and daily concerns that may sometimes appear trivial. However, when we scrutinise soldiers' tiniest gestures, the most insignificant details, we can identify the specific aspects of their condition, the hallmark, often imperceptible at first glance, that stamps their appearance and their being with the nature of their commitment.

It is worth pointing out that the soldiers' objects, humble as they are, reveal far more to us than merely how they are used. They tell us a good deal about the society the soldier is from, its technological development, the interest it takes in those it tasks with its defence, the care it pays them and the image it has of them, as reflected in the uniforms and equipment it provides. These objects also differ depending on whether a soldier is part of a regular army, an institution with an organised supply system, or an irregular unit, the more or less spontaneous product of a country or an ethnic or religious social group. These contrasts have been familiar to us since the concept of asymmetric warfare entered the language and became a subject of geopolitical analysis. However, we too easily forget that the *Grande Armée* commanded by Napoleon I and then France's colonial troops already faced irregular forces during 19th-century foreign campaigns, or that francs-tireurs in the Franco-Ger-

man war and resistance fighters in the Second World War fought for France long before the notion of asymmetric forces emerged.

We can see that an important issue lies at the heart of this exhibition: soldiers come from a country, a land, a society for which they are willing to fight and risk their lives. Learning about the objects that surround them means learning about them, understanding them, grasping the power and complexity of these ties. Many of these 'necessary' objects express the permanence, transcending distance, of their relationships with family and friends, a social group and a culture in the broadest sense of the term. The exhibition also features objects we could call 'unnecessary' – were it not for their importance to the soldiers who always keep them close, such as private letters and photographs, lucky charms, amulets, talismans, holy pictures and prayer books.

A final point is that, although the exhibition does not focus on combat, its presence is still felt in many different forms. On the one hand, there is the fact that every item of soldiers' equipment is designed to help them prepare for this ultimate goal. On the other hand, each of the objects a soldier takes with them should be seen in the light of the risk of injury and even death. From this perspective, objects take on another level of meaning, whether in terms of their role as a distraction, in the sense used by philosopher Blaise Pascal, or their association with a higher order, as embodied by the mission and the convictions underpinning military commitment, or even by a transcendence that takes them into the sphere of *religion*, in the etymological and generic sense of the term: that which binds.

It is also important to say that the exhibition's exceptional nature, more than any other exhibi-

tion so far, is rooted firmly in the Musée de l'Armée's collections. It required extensive work on unearthing and identifying personal effects, uniforms, items of equipment, objects and a variety of documents from every era. We have ensured that we never present these items without including the name of the people they belonged to, as a reminder that the soldier is at the heart of this project. Our preparatory work benefited from the efforts made over recent years to enrich the museum's photographic collections, in collaboration with war photographers and, more broadly, taking into account the contemporary military landscape. Acquisitions in this field of works by Édouard Elias and Philippe de Poulpiquet accompany the militaria on display and put them into context.

The museum set up a scientific committee to support the curators' work and deliberations. The committee reflects the resolutely interdisciplinary nature of the exhibition, with military historians, specialising in every period from Antiquity to the contemporary era, working alongside representatives of today's armed forces, archaeologists, an anthropologist and a photographer.

I would like to express my warmest thanks to all the people who contributed to this ambitious project. I am sure that an exhibition and catalogue born under such favourable auspices are destined for great success.

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

PRESS RELEASE

From 12 October 2017 to 28 January 2018, the Musée de l'Armée is presenting a pioneering new exhibition tackling an original subject. Visitors are invited to see life through the eyes of a soldier as they come into direct contact with the ordinary and extraordinary objects soldiers use in their everyday activities during a campaign, from Antiquity to the 21st century.

When we think of soldiers on active duty, we tend to focus on combat, the most dramatic aspect of their lives. However, despite its intensity, combat only represents a minute part of soldiers' daily routine, and their time is mostly spent training, moving, setting up and fitting out their positions, and communicating, as well as keeping their spirits up and staving off boredom. Today's soldiers, just like their predecessors across the centuries, have to find a way to eat, get their shoes on, differentiate themselves from the enemy and protect themselves from their attacks while loaded down with weapons and ammunition. It has also always been important to soldiers to feel a sense of belonging to the group of men and women exercising the same profession – this is the role played by discipline, uniforms, rewards, sacred rituals and shared beliefs – without forgetting everything that links them to their families, memories and convictions.

The exhibition begins with a spectacular chronological gallery that presents over 20 figures of soldiers 'from Ancient Rome to the present day', dressed, equipped and

accompanied by the animals and vehicles they use for transporting themselves and their equipment. These significant and recognizable characters represent milestones in a history marked with changes and with constants, the most important being the combatant himself, body and mind.

They are followed by a series of themed displays tracing the different moments of a soldier's day, and showing the objects soldiers have used in different eras and civilisations to feed themselves, find shelter, rest, stay in contact with their companions, treat health problems and cope with difficult conditions. Clothes, tents, mess tins, food rations, medicines and various tools are all here, varying according to locations and climates, ranging from urban contexts and deserts to tropical countries and mountainous landscapes. All the equipment is designed to help them accomplish their missions, survive and be relatively comfortable in the field. Some of them illustrate the logistical support provided to regular troops and the very different forms of organisation that confront each other in what is now

called asymmetric warfare. This sheds new light on the conditions governing contemporary conflicts covered by the media.

The Life of a Soldier also delves into the universal condition of combatants, using objects from their daily lives and their material culture to reveal the nature of their commitment, the tensions and traumas they are exposed to as they risk injury and death. The exhibition visit includes an exploration of the relationship between soldiers and the institutions that, with more or less solicitude depending on time and place, treat their wounds, both physical and psychological, take care of their remains, pay tribute to them and keep the memory of their sacrifice alive. The exhibition ends with a presentation of the Institution Nationale des Invalides' activities and the role played by the main courtyard at the Hôtel des Invalides, where ceremonies paying tribute to soldiers killed overseas are held.

Over 300 items, mostly from the Musée de l'Armée and including some recent acquisitions, are presented during the visit. The contemporary dimension of warfare

CURATORS, SCIENTIFIC COMMITTEE AND LENDERS

is highlighted by in-depth photographic series, produced during on-the-ground operations and at rehabilitation centres. In addition, a range of multimedia installations replace the 'missing' objects, helping visitors better understand the form and function of the exhibited pieces and how they are used, as well as showing the place of humans in a group and in time and space. The themes covered in this way include System D, the reuse and adaptation of objects by their users, military fashion and its influence on civilian fashion, the art of camouflage, and mass logistics.

CURATORS

—
Olivier Renaudeau, head of the Antiquity department, Musée de l'Armée

Laurent Charbonneau, assistant curator at the contemporary department, Musée de l'Armée

Jordan Gaspin, senior documentary research fellow at the contemporary department, Musée de l'Armée

Christophe Larrivière, historian, head of *Vox Historiae*
Assisted by **Laure Parent**

SCIENTIFIC COMMITTEE

—
François Cochet, professor of contemporary history at the Université de Lorraine

Édouard Elias, photographer

Alain Epelboin, medical anthropologist, head of research at the Centre National de la Recherche Scientifique (CNRS), curator at the Hommes, Natures, Sociétés department of the Musée de l'Homme
Commissioner Colonel **Jean Gohel**, (Scercat)

David Guillet, general heritage curator

Séverine Hurard, archaeologist and head of operations at the Institut National de Recherches Archéologiques Préventives (Inrap)

François Lagrange, head of the Musée de l'Armée's historical research, educational action and mediation division

Yann Le Bohec, professor of ancient history at the Université Paris IV Sorbonne

Joël Plommet, head of technical office CESCOF

Michel Signoli, director of the UMR (Joint Research Unit) 7268 ADES (Bio-Cultural Anthropology, Law, Ethics and Health), Université-CNRS-EFS of Aix-Marseille

EXHIBITION LENDERS

French institutions and museums

MuséoParc d'Alésia

Conservation départementale de la Côte-d'Or

Musée de Picardie, Amiens

Centre de transfusion sanguine des armées, Clamart

Musée archéologique du Val-d'Oise, Guiry-en-Vexin

Musée de la Grande Guerre du Pays de Meaux

17^e régiment du génie parachutiste, Montauban

Bibliothèque de documentation internationale contemporaine

Bibliothèque nationale de France

Collège de France, service des archives

Drac Île-de-France, service régional d'archéologie

Institut national de recherches archéologiques préventives (Inrap)

Musée des parachutistes, Pau

Service du commissariat des armées – Cescof

Musée Safran, Réau

Musée d'archéologie nationale, Domaine national Saint-Germain-en-Laye

Musée des Blindés, Saumur

Musée national du déminage, Versailles

Private collections

Franck Beaupérin, Gilles Bribant,

Laurent Charbonneau, Frédéric

Finel – Société Overlord, Jordan

Gaspin, Christophe Larrivière,

Delphine Miloche, Fernand Minier,

Antoine Tromski

EXHIBITION

Layout and Graphic design

Juliette Dupuy and Estelle Maugras

– Je Formule agency

Lighting design

Simon Deschamps

THE EXHIBITION JOURNEY



4. French Camel Corps lieutenant,
France, 1954–1962
© Paris – Musée de l'Armée,
Dist. RMN-Grand Palais /
Émilie Cambier / Pascal Segrette

A SPECTACULAR CHRONOLOGICAL GALLERY

The exhibition *The Life of a Soldier. From Ancient Rome to the Present Day* spreads across an extensive area, breaking the confines of the rooms usually devoted to temporary exhibitions at the Musée de l'Armée. The visit begins in the large Vauban Room, a former dining hall on the ground floor of the east wing of the Hôtel National des Invalides.

The design of the space creates a monumental 3D timeline made up of over twenty life-size figures of soldiers along with their equipment, mounts or vehicles. The timeline covers twenty centuries of history.

The idea is to provide visitors with a setting that situates the exhibition's discourse in space and time, as well as the reference points they need to understand the exhibition. The visit continues on the first floor with a theme-based approach.

The figures on display – from Roman legionaries to today's soldiers – illustrate the key changes in the shape, equipment and, more broadly, the physical appearance and material culture of western soldiers and their enemies over the last two thousand years. The presentation also highlights the contrast between soldiers from regular armies and the fighters from irregular units, such as guerrillas and *francs-tireurs*, whom they face in conflicts now described as asymmetric warfare.

This spectacular gallery, where the visit begins and ends, finishes with a vision of the future, offering visitors a number of interesting hypotheses concerning the physiognomy of tomorrow's soldier.



5. Canteen keeper for the Imperial Guard Zouave regiment, Second Empire
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier, Pascal Segrette

6. Minimi marksman belonging to the Task Force La Fayette, Afghanistan, 2011, Service du Commissariat des Armées
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier, Pascal Segrette



7. Display case presenting 1939 French soldiers' equipment
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier



8. Military shoes produced by the Invalides factory, early 18th century, Musée de l'Armée
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Anne-Sylvaine Marre-Noël

35 KG ON THEIR BACKS

The ordinary and extraordinary objects that accompany soldiers in the field are of particular interest, revealing as they do societies' efforts to protect the health, morale and physical survival of those who fight in their name, as well as the degree of their organisation and wealth. Across the years and in different places, the attitude to the support given to fighters has changed considerably, evolving from the bare essentials, guaranteed to harden soldiers, to a real focus on their comfort. The weight on infantrymen's backs has nevertheless stayed astonishingly stable over the last two thousand years, at around thirty-five kilos, while the composition of their kits has remained almost identical, comprising two days' worth of provisions, personal belongings and ammunition.

The exhibition provides a history of the soldier's material culture that also allows visitors to compare the creativity, ingenuity and, at times, almost utopian naivety of the people designing military equipment down through the centuries. These inventions, characterised by common sense, a real concern for aesthetics, and occasionally a touch of folly, strike a chord with us, meeting as they do the basic needs that everyone, whether or not they have served as a soldier, is likely to experience in daily life.

A number of these innovations have been applied directly to civil life. For instance, the exhibition reveals the military origins of camping, sportswear, miniaturisation, reversibility, impermeability, foldability, design, long-life foods and a great many modern communications technologies. The background to these sometimes surprising discoveries is one of the exhibition's highpoints, along with the depiction of the resourcefulness of the soldiers themselves, as they come up with solutions to material problems not anticipated by the military establishment, occasionally drawing on ancient local traditions.

UNIFORMS: REGULATIONS OR VANITY?

Beyond the constraints that make them necessary and help to determine their shape and material, the elements that make up military equipment and uniform also reflect how each society perceives the figure of the soldier: fashion and the need to adhere strictly to a 'military appearance' or a corps' traditions can, even today, form the decisive argument that leads to an innovation being adopted or rejected.

However, soldiers often make several alterations to the kit distributed to them, either to improve its comfort and ease of use, or to bring it in line with the image they have of themselves and want to project to their comrades, civilian populations or the enemy.

A soldier's uniform is a coded costume that, even in its simplified form, like the armband worn by partisans, expresses the identity and image of the man wearing it, and the group he belongs to and fights for. In regular armies, the soldiers' uniforms and the many insignia adorning them reveal the unit they belong to, the unit's traditions, each soldier's rank and speciality, and even eventful episodes in their military careers. And many of the symbols on display, only decipherable by people in the know, evade the rules.



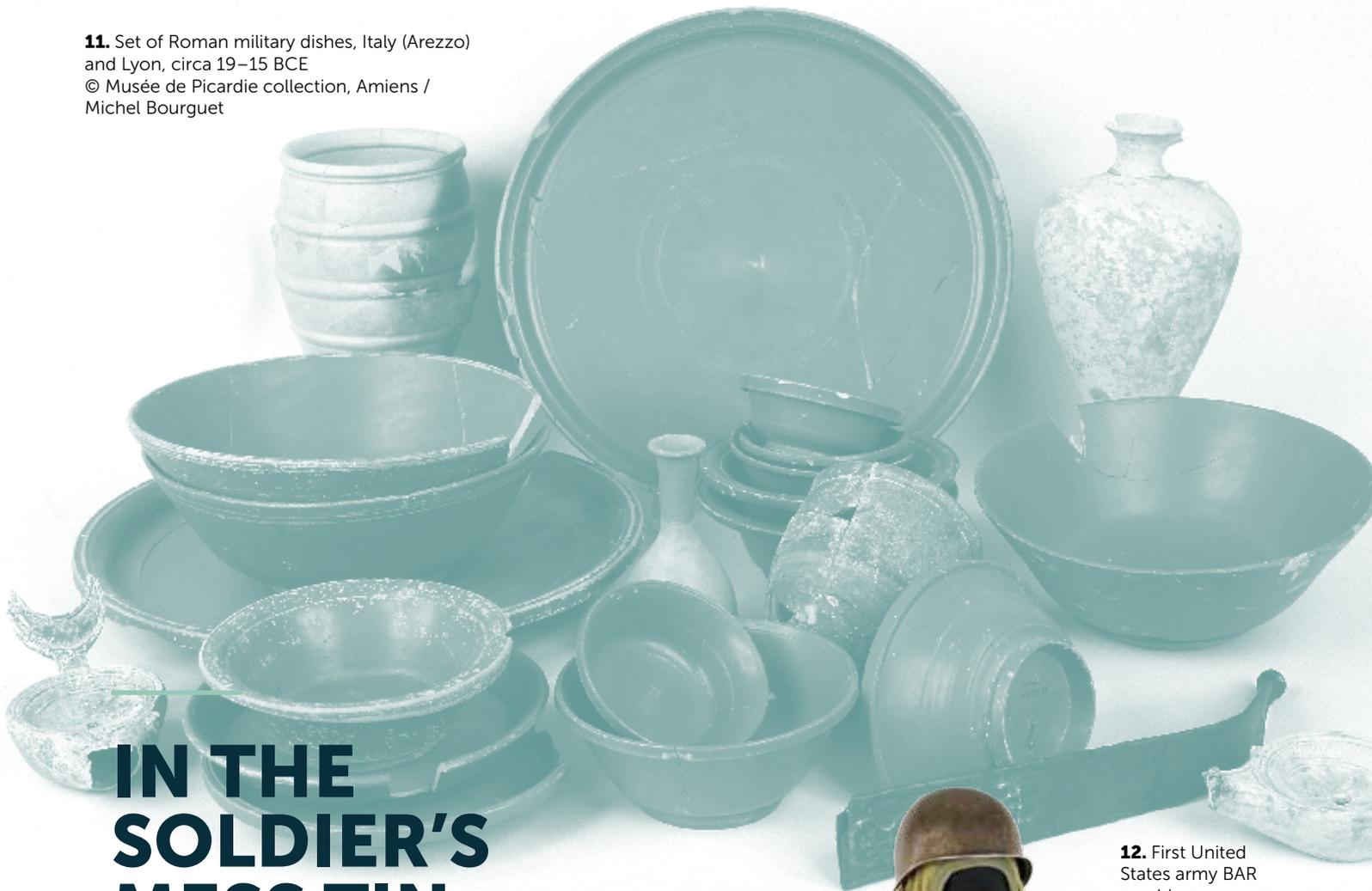
9. M-1941 combat jacket from the 29th infantry division, customised
© Private collection / Pascal Segrette



Eighteenth-century soldiers were very proud of the number of buttons decorating their pockets and testifying to how long their regiment had been in existence. Today's soldiers, all wearing the same anonymous camouflage, are deeply attached to what are known as 'low-visibility' insignia, which, paradoxically, link their unit to the dragoons of Villars or Chamborand's hussars. Seventeenth-century musketeers went into debt so they could embellish their hats with a feather, while 21st-century infantrymen spend their first pay on a beret that will give them a more dashing look than the headgear provided by the army.

10. Horse harness and bard belonging to Otto-Henry, Elector Palatine, 1534
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier

11. Set of Roman military dishes, Italy (Arezzo) and Lyon, circa 19–15 BCE
© Musée de Picardie collection, Amiens / Michel Bourguet



IN THE SOLDIER'S MESS TIN

Grub, hardtack, singe (tin-canned meat), *pulmentum*, KK bread, C-rat, Dolo corned beef, tinned herrings, MRE, Maconochie, bully beef: all these terms, some of them colloquial, refer to the main concern of soldiers in the field: eating. Wherever they may find themselves, from a fort on the border of the Roman Empire to the bottom of a trench in the Somme or the barren mountains of Afghanistan, mealtime has always provided soldiers with a short but necessary moment of relief, both physical and mental. They depend on the supply services managing to get foodstuffs through to them or, when the supplies fail to arrive, procure sustenance in the field, either by purchasing or pillage. And if they are cut off from everyone, they have to count on their carefully stored emergency rations.

Soldiers' daily food ration has changed surprisingly little over the last two thousand years: 800 grams of bread, 200 grams of meat or animal protein (cheese) and two litres of drink (mainly alcoholic until the 1970s). Until the Second World War, military logistics also had to take into account the requirements of horses, still very much in use by the armed forces: they needed an average of 5 kilos of oat, 12 kilos of hay and 40 litres of water a day.

12. First United States army BAR machine-gunner, Winter 1944
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier, Pascal Segrette



INSIDE THE HEAD OF A SOLDIER...

No matter the era, being a soldier means accepting the presence of danger, suffering and possibly death. But boredom can eat away at the commitment of the men and women who choose soldiering as their profession. The principal factors in maintaining combatants' morale are therefore their integration in the group they belong to and the ensuing camaraderie and sense of solidarity. Added to this is respect for the discipline imposed by the officers, which punishes carelessness, cowardice and desertion.

For many years, army pay was the main reason for choosing a military career, and the lack of money a crucial factor in armies falling apart. Soldiers then became volunteers, looking for and finding the underpinning for their commitment in the protection of shared values and the desire to serve them.

Ties with friends and family and the rear that need protecting and defending become vital in this context: armies therefore take great care in organising postal services properly and pay close attention to the confidences soldiers may share with their families. In today's overseas operations, setting up an Internet connection is one of the first tasks undertaken by the engineering services, which also have to deal with the security issues now raised by the use of globalised communications networks.

Serving as a soldier involves an interminable amount of waiting around. Equipment inspections, putting together kit, incessant training and various distractions – including sexual – prevent boredom from

eroding soldiers' motivation. As the moment of battle approaches, however, the priority shifts to managing the soldiers' stress. It takes various forms depending on the era and how much attention is paid to it by the military establishment: chewing gum, tobacco, alcohol and even drugs or medication can be used to temporarily deaden soldiers' emotions, with greatly varying side effects.

Then again, the prospect of danger and death calls for other, more personal, coping mechanisms: religious convictions, superstitions and even certain forms of magic, like wearing an amulet, religious medal or lucky shirt in the absence of physical armour as supernatural protection against the evil eye as well as the enemy's blows. The universality and persistence of these practices show that, in this respect, very little separates the Marian legionary from today's connected soldier.



13. 1881 name plate belonging to Louis Charoy
© Paris – Musée de l'Armée,
Dist. RMN-Grand Palais
/ Pascal Segrette



14. Henri Simon Thomassin by Antoine Watteau, recruits going to join the regiment, etching, 18th century
© Paris – Musée de l'Armée,
Dist. RMN-Grand Palais /
Émilie Cambier

WAR PHOTOGRAPHY

15. French legionnaires eating their rations in their VAB (Armoured Vanguard Vehicle)
© Paris – Musée de l'Armée, Dist. RMN-Grand Palais / Édouard Elias

With over 30,000 prints, 375 albums, 19,000 glass plates and 3,920 flexible negatives, the Musée de l'Armée's photography collection documents the military landscape from 1849 until the present day. In 2009, the museum decided to extend the scope of its heritage collections to the representation of military life and contemporary conflicts as seen through the eyes of photojournalists and creative photographers. This proactive acquisitions policy led to the purchase of photographic prints by Éric Bouvet (2009–2012), Philippe de Poulpiquet (2013), Édouard Elias (2015), Willy Rizzo (2015), Yan Morvan (2016) and, most recently, Emmanuel Ortiz (2017). Part of the broad tradition of documentary still images, these photographic series offer the point of view of their creators – outside the military establishment – on contemporary wars and the military profession.

On display in the exhibition are Édouard Elias' photographs, taken in 2014 when he accompanied a section of the 2nd foreign infantry regiment. Akin to a visual version of Joseph Conrad's novel *Heart of Darkness*, they offer visitors an original perspective – seemingly spontaneous but actually underpinned by an ambitious aesthetic approach – on the harshest aspects of a mission undertaken in a remote part of Africa.

Philippe de Poulpiquet's work invites the viewer to ask questions about the battles after the battle, such as the struggle to restore minds and bodies or the mourning of families of soldiers killed in combat. Serving as the exhibition's leitmotif, the dialogue created between contemporary photographic representations and objects, works and documents covering earlier eras reveals the continuity and the changes in soldiering down through the years.

MULTIMEDIA

Accompanying the human perspective of the palpable realities of life in the field provided by the exhibition, a range of multimedia installations explores a number of impalpable realities by replacing the 'missing' objects, helping visitors better understand the form and function of certain exhibited pieces and placing them in their context, and showing the place of humans in a group and in time and space.

THE SOLDIER OF THE FUTURE

Complementing the chronological gallery on the ground floor in the Vauban Room, a life-sized virtual model offers several possibilities for what the soldier of the future will look like and reveals the secrets of tomorrow's technologies.

THE SOLDIER'S ROLE

From Roman times to the 20th century, a series of interactive illustrations places soldiers and their equipment in the context of the armed forces of the time, including numbers, specialisations and the division of the soldier's different duties.

MULTIFUNCTION OBJECTS

An interactive mini-game uses association to demonstrate the ingenuity of soldiers in finding new or different uses for certain everyday objects and of the designers who drew on this context to create the first multifunction objects.

SOLDIERS' UNIFORMS

A series of shapes conjures up developments in uniforms and the sometimes dangerous liaisons between civilian and military fashions.

MASS LOGISTICS

Animated maps of four major campaigns, from Antiquity to the Normandy landings, highlight the invisible flows of army logistics, from the wine amphora to the cannon ball and the jerry can.

CAMOUFLAGE

This installation focuses on the 'second skin' covering today's soldiers: camouflage, the symbol of military identity. Was camouflage first adopted to meet the need for concealment? Thanks to an animated installation that shows the uniforms featured in the museum in their context, visitors will discover that the answer is not as easy as it seems.

AROUND THE EXHIBITION

YOUNG VISITORS

For several years now, the Musée de l'Armée has been implementing a visitors' policy focusing on young people, including school children, students and families. The museum teams, especially the historical research, educational action and mediation division, play a key role in this educational mission, producing ambitious, accessible and stimulating documents and tools tailored to a young audience. They take into account the expectations and needs of children and teenagers as well as their parents and teachers, and their interest in new technologies. Families and school groups are thus provided with several tools to help them make the most of their visits, making it easier to access the museum's permanent collections and temporary exhibitions.



16. Panel for young visitors illustrating a Roman auxiliary soldier's equipment



17. Bernadette Genée and Alain Le Borgne, picture taken from the *Couvre-Chefs* photographic book featuring 103 images of military kepis, 2002–2004 Fonds Régional d'Art Contemporain collection, Provence-Alpes-Côte d'Azur, Marseille

The museum provides several tools to ensure that young visitors can enjoy the exhibition *The Life of a Soldier. From Ancient Rome to the Present Day*:

HANDS-ON' SPACE

Halfway through the exhibition is a space specially designed for young visitors, where they – and their parents – will be able to handle and explore a number of the objects encountered during the exhibition visit. They can shoulder a bag belonging to a soldier from Napoleon I's Old Guard and discover its contents, feel the weight of a modern bullet-proof jacket and try it on, sling on a 17th-century musketeer's bandolier or don a French soldier's helmet from the First World War.

FAMILY VISITS

- A visit made up of 12 panels for young visitors offers an informative and fun way of finding out all about the exhibition's objects, artworks and documents.
- A games booklet in French and English is available for families to pick up at the exhibition entrance or download from the museum's website: musee-armee.fr
- The youngest visitors are invited to meet the challenge of using a visual detail to find a specific object or artwork. They then simply have to send the photograph to the address jeunes@musee-armee.fr to win a small gift.

FUN EXHIBITION VISITS

A fun guided tour to find out all about the life of a soldier during a military campaign as well as military uniforms, equipment and weaponry from Antiquity to the present day. Various challenges await the participants. The guided tour is suitable for families and school groups.

INFORMATION AND RESERVATIONS

The tour lasts from 1.5 to 2 hrs, suitable for children from 8 upwards

Fun family visit programme

24 and 30 October 2017 at 2pm
15 and 29 November 2017 at 2pm
20 December 2017 at 2pm
4 and 24 January 2018 at 2pm

Price: €7 per child and €12 per adult

Reservations: online at musee-armee.fr or jeunes@musee-armee.fr

CONCERTS

SOLDIERS' CONFIDENCES AND COMPLAINTS

To mark the exhibition *The Life of a Soldier. From Ancient Rome to the Present Day*, a cycle of eight concerts will conjure up the daily life of a soldier. While composers have gathered soldiers' confidences, understood their emotions and even interpreted their silences, transforming them into music, poets and writers have also served as their interpreters, succeeding in putting into words the different sensations felt by women and men wearing military uniform, from the most famous to the most humble, from time immemorial.

All these emotions
– from passionate allegiance
to tormenting doubt,
from heroic fervour to
the depths of dejection
and sometimes death itself,
from the cheerful solidarity
of the regiment to solitude
and even melancholy –
are put into words that reveal
the very soul of the soldier.

Friday 13 October, 8pm – Turenne Room
Saint-Simon en campagne (Saint-Simon in the field)
Denis Podalydès from the Comédie-Française,
Olivier Baumont, harpsichordist
Couperin, Marais, Dandrieu

Friday 24 November, 8pm – Grand Salon
Capitaine Tobias Hume (Captain Tobias Hume)
Richard Myron
Schmelzer, Hume, Biber

Thursday 30 November, 8pm – Cathédrale Saint-Louis
L'histoire du soldat (The history of the soldier)
Didier Sandre from the Comédie-Française,
Des Équilibres ensemble
Holst, Stravinski, Delerue, etc.

Friday 1 December, 8pm – Grand Salon
Ami, entends-tu ?
French army choir
Méhul, Gounod, Donizetti, etc.

Sunday 10 December, 5pm – Cathédrale Saint-Louis
Ah, que j'aime les militaires !
Isabelle Druet, François Salque
Bizet, Offenbach, Donizetti

Monday 11 December, 8pm – Grand Salon
Complaintes de soldats (Soldiers' complaints)
Janina Baechle, Edwin Fardini, Anne Le Bozec
Schubert, Mahler, Schumann, Poulenc, etc.

Friday 26 January 2018, 8pm – Grand Salon
Simplicissimus
Jean-Denis Monory, Les Cyclopes ensemble
Valentini, Bertali, Biber, Froberger, etc.

Sunday 28 January 2018, 4pm – Turenne Room
L'Homme armé (The armed man)
Clément Janequin & Les Sacqueboutiers ensemble
La Rue, Desprez, Obrecht, Busnois, Dufay, etc.

INFORMATION, PRICES AND RESERVATIONS
saisonmusicale.musee-armee.fr





CINEMA

LOIN DE CHEZ EUX (FAR FROM HOME)

Offering a programme of six fiction films and a documentary, this cycle will show how the everyday life of soldiers has been depicted on the big screen, with all the training, waiting, boredom, frustration, tension and fear it entails.

Monday 20 November, 7.30pm

The Eagle

by Kevin Macdonald (2011)

UK/USA – original version with French subtitles – 114 minutes

Tuesday 21 November, 7.30pm

Du Guesclin

by Bernard de Latour (1949)

France – original version – 100 minutes

Wednesday 22 November, 7.30pm

Il deserto dei tartari (The Desert of the Tartars)

by Valerio Zurlini (1976)

Italy/France/Germany – original version with French subtitles – 138 minutes

Thursday 23 November, 4.30pm

Kelly's Heroes

by Brian G. Hutton (1970)

USA/Yugoslavia – original version with French subtitles – 144 minutes

Thursday 23 November, 8pm

Heartbreak Ridge

by Clint Eastwood (1986)

USA – original version with French subtitles – 125 minutes

Friday 24 November, 4.30pm

Jarhead

by Sam Mendes (2005)

USA/Germany – original version with French subtitles – 123 minutes

Friday 24 November, 8pm

Armadillo

by Janus Metz (2010)

Denmark – original version with French subtitles – 100 minutes

INFORMATION AND RESERVATIONS

Austerlitz Auditorium at the Musée de l'Armée
Free entry with reservation: musee-armee.fr or
by telephone +33(0)1 44 42 38 77

CONFERENCES

To accompany the exhibition *The Life of a Soldier. From Ancient Rome to the Present Day*, the Musée de l'Armée is organising several conferences exploring the everyday life of a European army soldier from Antiquity to the present day, in partnership with the Université Permanente de Paris. The conferences will be held between 18 October and 21 November 2017.

FORWARD MARCH! CONFERENCE CYCLE

Wednesday 18 October 2017, 1.45–3pm

The Place of Religion in a Campaigning Army in Modern Times

By Xavier Boniface, Université de Picardie

Wednesday 8 November, 1.45–3pm

Archaeological Traces Left by Modern Campaigning Armies

By Séverine Hurard, Institut National de Recherches Archéologiques Préventives (Inrap)

Tuesday 14 November, 1.45–3pm

The Life of a Medieval Soldier

By Olivier Renaudeau, curator and head of the Antiquity department at the Musée de l'Armée, exhibition curator

Friday 17 November, 1.45–3pm

Understanding Army Logistics

By Lieutenant-Colonel Christophe Gué, Cours Supérieure Interarmes (CSIA)

CONFERENCE ON MONTECUCCOLI

Marking the publication in France of Montecuccoli's memoirs.

Tuesday 21 November 2017, 1.30–4.30pm

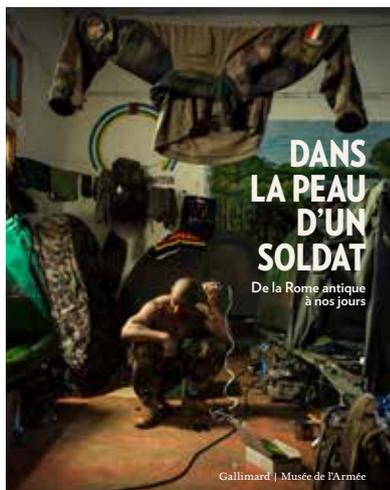
Introduction by Georges-Henri Soutou, from the Institut de France

Presentation of Montecuccoli's Memoirs, by Professor Ferenc Tóth, scientific adviser to the Hungarian Academy of Sciences, and Martin Motte, research director at the École Pratique des Hautes Études Soldiers' Living Conditions during the Turkish War in Hungary during the Modern Era, by Ferenc Tóth

INFORMATION AND RESERVATIONS

Austerlitz Auditorium at the Musée de l'Armée
Free entry with reservation, subject to availability:
histoire@musee-armee.fr

CATALOGUE



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Press contact

Éditions Gallimard
Béatrice Foti
+33(0)1 49 54 42 10
beatrice.foti@gallimard.fr

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ESSAYS

Anatomie d'un soldat (Anatomy of a soldier)
Laurence Bertrand-Dorléac

Dans la peau d'un soldat... de l'Antiquité (The life of a soldier... in Antiquity)
Yann Le Bohec

Dans la peau d'un soldat... du Moyen Âge (The life of a soldier... in the Middle Ages)
Olivier Renaudeau

Dans la peau d'un soldat... de l'époque moderne (The life of a soldier... in the modern era)
Jean-Pierre Bois

Dans la peau d'un soldat... contemporain (The life of a soldier... today)
François Cochet

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Barda (Kit)
Christophe Larrivière

Camouflage
Jordan Gaspin

Dormir (Sleeping)
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Émotions (Emotions)
Christophe Larrivière

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Christophe Larrivière

Godillot (Big boot)
Christophe Larrivière

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Jean-Jacques Ferrandis

Intendance (Supply Corps)
Jean Gohel

Je (I)
Jean Gohel

Kriegskartoffelbrot
Jean-Jacques Ferrandis

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Christophe Larrivière

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François Lagrange

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CATALOGUE

Chronological gallery
Themed visit

APPENDICES

Selective bibliography
Documents and graphs produced by the multimedia installations

PRACTICAL INFORMATION

THE MUSÉE DE L'ARMÉE

The Musée de l'Armée is a major centre of French and European military history. Under the aegis of the Ministry of the Armed Forces, it provides one of the world's most extensive collections in this field, with close to 500,000 pieces hailing from the Bronze Age to the present. Lying at the heart of the Hôtel National des Invalides, the historically important site created by Louis XIV in 1670 for disabled soldiers and veterans, the museum began with the 1905 merger between the collections from the Musée d'Artillerie and the Musée Historique de l'Armée. It ranks among the five most visited museums in France. In 2016, it welcomed over 1.2 million French and international visitors, offering them a wide-ranging cultural programme, open to all types of visitors, and punctuated by two heritage exhibitions a year.

MUSÉE DE L'ARMÉE

Hôtel national des Invalides
129 rue de Grenelle
75007 Paris
Tél. 01 44 42 38 77
musee-armee.fr

ACCESS

Ⓜ Ⓢ La Tour-Maubourg

Ⓜ Ⓛ Varenne

Ⓜ Ⓢ Invalides

OPENING TIMES

Exhibition from 12 October 2017 to 28 January 2018, open every day (except 25th December and 1st January) from 10am to 6pm until 31st October and 10am to 5pm from 1st November

PRICES

Exhibition and permanent collections

Full price: €12

Reduced price: €8.50

Price for groups of 10 people or more: €7.50

Free to under -18s

RESERVATIONS

Online ticket sales: musee-armee.fr

Groups: groupes@musee-armee.fr

GUIDED TOURS

Families, school groups and students: jeunes@mu-see-armee.fr

Adults: benedicte@cultural.fr – +33(0)825 05 44 05

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EXHIBITION PARTNERS

The exhibition is organized in partnership with the Établissement de Communication et de Production Audiovisuelle de la Défense (ECPAD) and with the support of CIC, a key partner to the Musée de l'Armée. It has also benefited from the exceptional participation of the Institution Nationale des Invalides, the Cellule d'Aide aux Blessés de l'Armée de Terre and the Service du Commissariat des Armées.



The CIC has been a key partner to the Musée de l'Armée at the Invalides since 2003, sponsoring temporary exhibitions which highlight decisive but sometimes little-known phases in France's history.

The Life of a Soldier. From Ancient Rome to the Present Day takes visitors on a journey of discovery, where they will find out all about everyday life of soldiers on active duty down through the years. The exhibition's mission is to train the spotlight on the daily lives of combatants, since they spend most of their time on ordinary tasks rather than in combat, which only accounts for a tiny part of soldiers' lives. Visitors will be able to see that, in spite of technological developments and shifts in how war is waged, a soldier's existence has remained remarkably unchanged through the centuries.

In the context of the exhibition, the CIC is funding three multimedia installations: the first one is dedicated to the soldier of the future, with an innovative animation; the second uses animated maps to examine logistics and convoys, and the third explores the System D by showing objects that actually belonged to soldiers.

The CIC's sponsorship aims to spark the interest of a broad public by offering an exploration of the less familiar aspects of the life of soldiers working to restore peace around the world.

ecpa ▶ d

AGENCE D'IMAGES
DE LA DÉFENSE

The Établissement de Communication et de Production Audiovisuelle de la Défense (ECPAD) is a long-standing partner to the Musée de l'Armée and is contributing to the exhibition *The Life of a Soldier. From Ancient Rome to the Present Day* with still and moving images, as well as its audiovisual expertise.

Created in 1915, the ECPAD is the defence department's picture agency and direct descendant of the very first army photographic and cinematographic sections. It has an incomparable collection of audiovisual and photographic archives, comprising over 12 million photographs and 31,000 films.

Under the aegis of the Ministry of the Armed Forces, it produces photo and film reports in France and throughout the world, raising awareness of defence department news and contributing to the transmission of memory.

The ECPAD's mission is to ensure that reporting teams are always available to testify in real time to the actions of the French armed forces throughout the world. Their work is made available to French and international media.

The ECPAD also provides training and work placements for students at the École des Métiers de l'Image (EMI).

ecpad.fr

INSTITUTION NATIONALE DES INVALIDES

Ever since it was founded in 1674, the Institution Nationale des Invalides (INI) has been inextricably linked to soldiers, working to reconstruct mutilated bodies and encourage recognition of these women and men, and the price they have paid for their dedication.

Overseen by the Ministry of the Armed Forces, the institution pursues its noble mission with the help of the leading names in military medicine who work there. Over the centuries, all the supervisory authorities have provided it with the best possible material conditions needed to rehabilitate the women and men it treats.

A centre of excellence for post-traumatic rehabilitation, the institution is familiar with every sort of injury. It works closely with all the organisations involved in social and professional reintegration and admits soldiers from every military field suffering from serious injuries for reconstructive work at any time of their lives.

THE CELLULE D'AIDE AUX BLESSÉS DE L'ARMÉE DE TERRE

Created on 1st September 1993 by the Chef d'État-Major de l'Armée de Terre (CEMAT), the Cellule d'Aide aux Blessés de l'Armée de Terre (CABAT)'s mission is to aid active army soldiers who are wounded and their grieving families, in collaboration with the full range of institutional, private and non-profit actors. Operating under the authority of the military governor of Paris and the orders of the CEMAT staff, it provides support for wounded soldiers as soon as they are hospitalised and puts its expertise to work in helping them with their professional reintegration plans.

Working closely with home units and ministry's social programme, the CABAT ensures that wounded soldiers receive aid right from when they are admitted to hospital until their return to military life or move to the civilian sector.

SERVICE DU COMMISSARIAT DES ARMÉES

The Service du Commissariat des Armées operates within the Ministry of the Armed Forces where it is the main provider of joint support for the armed forces to enable them to accomplish their missions. Its work is based on operational commitments as well as the provision of routine local support. It employs over 25,000 people and is functionally organised into national expert centres specialising in procurement, finance, internal accounting control, logistics, combatant support, operational support and individual financial rights.

MEDIA PARTNERS



VISUALS AVAILABLE FOR THE PRESS



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18. *Personal Effects of Warrant Officer Thibault Miloche, Killed in Afghanistan in October 2010, as Returned to His Widow, print on baryta paper, Moissac, 15 November 2011- Musée de l'Armée © Philippe de Poulpiquet*



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