



Musée  
de l'Armée  
Invalides

**2017-2018**

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## EDITORIAL

### THE MUSÉE DE L'ARMÉE IS NO ORDINARY MUSEUM

The museum plays a special role on the French and international cultural scene thanks to the collections it holds and presents as part of its permanent exhibition as well as with temporary exhibitions, collections that retrace the military history of France and, more broadly, the country's history as a whole. This role entails working very closely with historians, military personnel, anthropologists, archaeologists and sociologists so that the museum can stay up to date with the latest developments and thinking, and keep taking a fresh perspective.

The superb location of the Invalides, the museum's home since 1905, provides a magnificent setting that reinforces its prestige and influence. This location also involves adapting to the architectural constraints of an historical monument used for other purposes and shared with numerous other institutions.

Out of the museum's 1.2 million-plus annual visitors, 70% are international tourists and 20% are young people, meaning that it has to provide the right tools to meet clearly differing needs.

These requirements are challenges I intend meeting with the museum teams by pursuing the efforts undertaken over several years to develop a successful cultural programme. These efforts have been fruitful, as demonstrated by the growing reputation of the musical season and success of the temporary exhibitions, with visitor numbers up 50% in 2016.

The new 2017–2018 season is off to a very promising start with a pioneering temporary exhibition, *The Life of a Soldier. From Ancient Rome to the Present Day*, which explores 2,000 years of life as it is lived daily by the women and men who have chosen a profession like no other. It will be followed in spring 2018 by the presentation of *Napoleon the Strategist*, focusing on the master tactician of war. These events will be accompanied by scientific publications as well as cycles of conferences, concerts and film screenings.

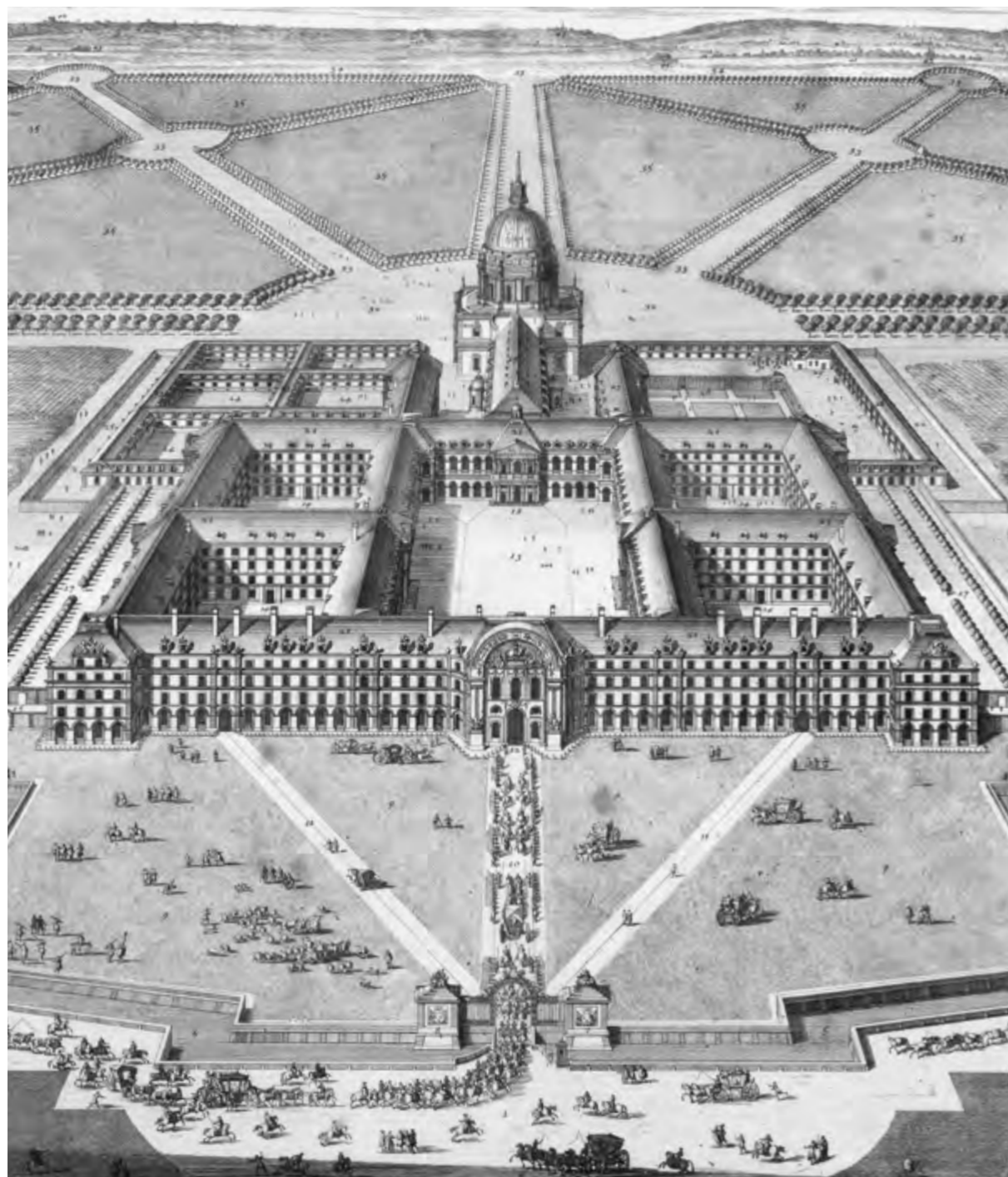
The programme also includes a few surprises, such as the off-site Nomad Evening *Mother Of All the Battles (MOAB)*, organised by the Fondation Cartier, which invites contemporary art into the museum, and the second *Christmas at the Invalides* event with its array of concerts, cinema, historical reconstructions – and even an escape game! – along with the traditional Saint Barbara's day celebrations.

In March 2018, the museum is opening two new special areas, a positive development that will increase access to its collections. The General Niox Room, named after the museum's first director, provides a documentation service and extensive library specialising in uniformology and military history. The Drawings, Prints and Photographs Room offers a collection of stunning pictures that can be consulted by appointment. In addition, a database of the collections is now accessible on the museum's website, and will gradually be expanded over the next few years.

Before concluding, I must also mention the many events in 2018 commemorating the Great War, with two open-air exhibitions: *A Dedicated Life. The Companions of the Liberation during the Great War*, organised with the Musée de l'ordre de la Libération, and *1918, Armistice(s). Before and After the 11<sup>th</sup> November*, a cycle of concerts. These two events will be followed by a major exhibition in the autumn, whose title I can reveal will be *The Endless War in the East, 1918–1923*, and which will bring the four years of centenary commemorations to a close.

I am proud to be contributing to this new chapter in the museum's history with the faithful support of our institutional partners, particularly the CIC, and the daily efforts and hard work of all the museum's teams.

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



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



## OPENING OF THE GENERAL NIOX ROOM – DOCUMENTATION SERVICE AND LIBRARY, AND OF THE DRAWINGS, PRINTS AND PHOTOGRAPHS ROOM

West wing – March 2018

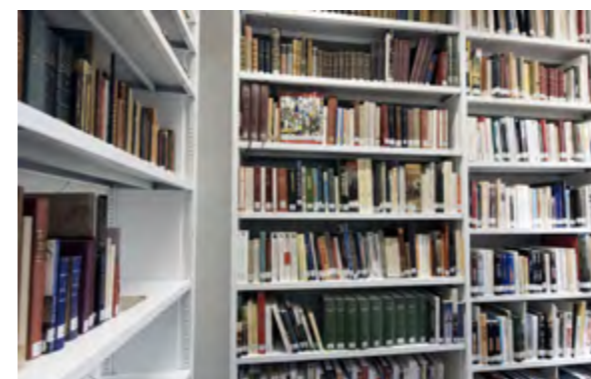
Installed in a wing of the Hôtel National des Invalides where the spaces have been renovated and converted for this new purpose, the General Niox Room – Documentation Service and Library, and the Musée de l'Armée's Drawings, Prints and Photographs Room will open their doors to the public in March 2018. Spread across around 800 m<sup>2</sup>, the new spaces will offer a collection of bibliographic, document and artistic resources to a wide range of enthusiasts and researchers (historians, art historians, archaeologists, ethnologists, musicologists, etc.) as well as artists and people working in the entertainment world (directors, set designers, costume designers, etc.) interested in the history and representation of armed conflicts.



© Paris-Musée de l'Armée / Pascal Segrette

### The General Niox Room – Documentation Service and Library

A ground floor consultation room provides access to information on the museum, its collections and the building that houses them. It also offers a specialist document library comprising 40,000 works covering subjects including weapons, armour, artillery, French and foreign uniforms, and insignia. The document library, regularly updated and expanded, also boasts a number of rare and old works.



© Paris-Musée de l'Armée / Pascal Segrette

### The Drawings, Prints and Photographs Room

On the first floor, a research and conservation centre provides access on appointment to the museum's picture collections, in original or digitized form. Over 6,000 drawings, 20,000 prints and 50,000 photographs will thus be available to researchers and military history enthusiasts. These works, dating from the 16<sup>th</sup> century to the present, are a regular feature of the museum's temporary exhibitions, but are also increasingly used as research material. Over the last few years, the collection has also incorporated contemporary photography, thus reviving the practice of commissioning living artists to cover conflicts in progress.

In addition to the space's architectural renovation, carried out by the Terreneuve architecture studio, work on preventive conservation, stocktaking and digitisation is underway. The works have been repackaged, marked and documented, either individually or in batches, to prepare them for inclusion in the new room and the on-line collections database.

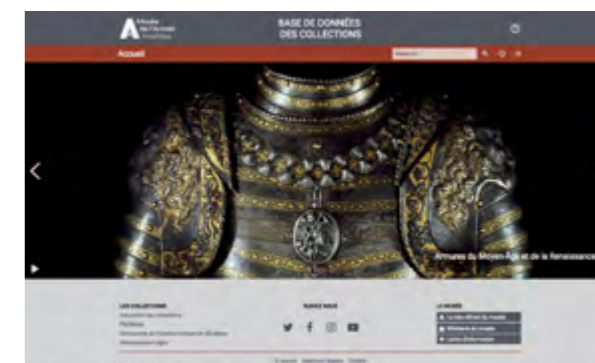


## LAUNCH OF THE COLLECTION DATABASE

The collection database has been online since 16 October 2017, with close to 800 entries illustrating the diversity and scale of the collections held by the Musée de l'Armée. Each entry provides a detailed description of an object or work accompanied by high-definition photographs. The interface is designed for quick, advanced and theme-based searches, sharing on social media, downloading and printing of selected entries.

New entries are regularly added to the database, and users will soon be able to create a private space and will be offered editorial projects, particularly collaborative initiatives.

[basedescollections.musee-armee.fr/accueil](https://basedescollections.musee-armee.fr/accueil)  
or on the museum's website: [musee-armee.fr/collections.html](https://musee-armee.fr/collections.html)



## 2017–2018 SEASON

### Temporary Exhibitions

## THE LIFE OF A SOLDIER. FROM ANCIENT ROME TO THE PRESENT DAY

Vauban Room and temporary exhibition rooms  
12 October 2017 – 28 January 2018

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 21<sup>st</sup> 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 soldier, just like his predecessors across the centuries, has to find a way to eat, get his shoes on, differentiate himself from the enemy and protect himself 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 also delves into the universal condition of combatants, using objects from their daily life and their material culture to reveal the nature of their commitment, the tensions and trauma they are exposed to as they risk injury and death. The exhibition visit includes an exploration of the soldier's relationship to 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.

#### Curators

Olivier Renaudeau,  
Chief heritage curator, 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 Larribère,  
Historian, Head of *Vox Historiae*

*The Sangaris operation in the Central African Republic,*  
2014, Graphic design © je formule  
© Paris-Musée de l'Armée / Édouard Elias

Musée  
de l'Armée  
Invalides

# DANS LA PEAU D'UN SOLDAT

de la Rome antique  
à nos jours

EXPOSITION  
DU 12 OCTOBRE 2017  
AU 28 JANVIER 2018

## NAPOLÉON THE STRATEGIST

Temporary exhibition rooms  
6 April – 22 July 2018

Following on from the presentation of Napoleon's political vision with the 2013 exhibition *Napoleon and Europe*, and an exploration of his fall and his legend with *Napoleon in Saint Helena. His Fight for His History* in 2016, in spring 2018 the Musée de l'Armée will be tackling another aspect of Napoleon's history: his role as a 'military genius'.

Any examination of Napoleon the strategist has to start by defining the notion of strategy and how it evolved. For it was during this period that the notion become inextricably linked to power and the abilities of the person wielding it, taking on the meaning and form in the military domain that are now applied more broadly to politics, the economy, finance and communications.

The idea is therefore to train the spotlight on strategy, the intangible expression of a way of thinking where the skill lies in mastering a vast range of parameters and their interactions. The exhibition will draw on maps, documents illustrating the strategist's deliberations, and objects – vestiges, symbols and representations of historical facts – which embody the tangible reality that strategic thinking seeks to control.

To ensure that the theme is as widely accessible as possible, Napoleon's role will be illustrated in the context of his era, including a description of the means available to him and to his enemies. The exhibition sets out to show the strategist at work, explain the issues at stake and how campaigns progressed, and get to the heart of the action to analyse his most famous battles, defeats as well as victories.

Although the new event is separate from the permanent Revolution and Empire exhibition, it contributes to it with an unusual and complementary viewpoint. Multimedia tools will offer an immersive experience to help visitors grasp what is an abstract and complex notion. The permanent rooms will have new installations incorporated in the chronological visit to embody Napoleon's strategic ideas. Visitors will be able to move freely between the two different approaches.

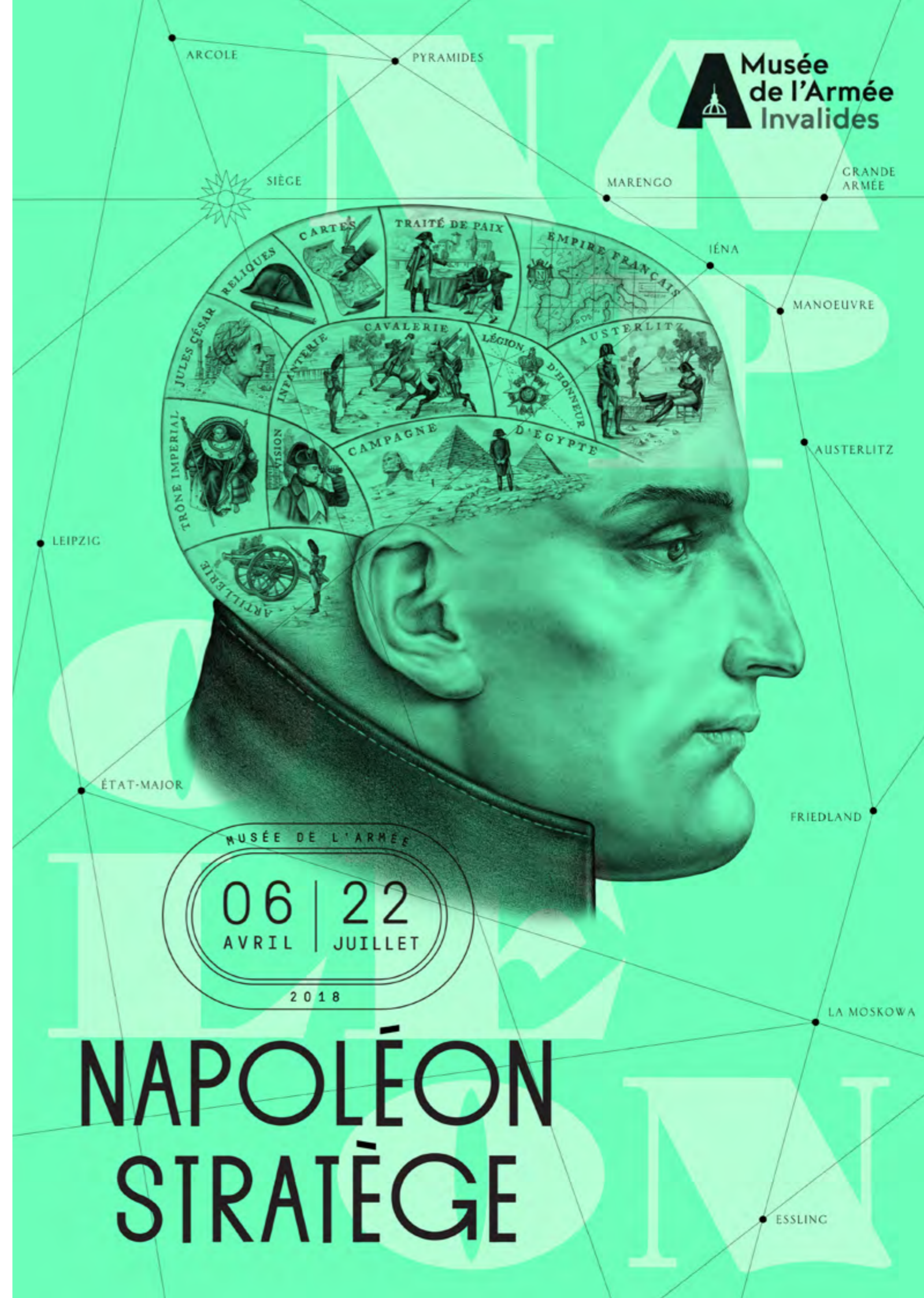
### Curators

Émilie Robbe,  
Chief heritage curator, Head of the Modern Department,  
Musée de l'Armée

Grégory Spourdos,  
Senior documentary research fellow at the Modern Department,  
Musée de l'Armée

Hélène Reuzé,  
Conservation assistant at the Painting and sculpture  
Department, Drawings, prints and photographs room,  
and Library, Musée de l'Armée

Graphic design © Violaineetjérémy



## Open-air Exhibitions

### **A DEDICATED LIFE. THE COMPANIONS OF THE LIBERATION DURING THE GREAT WAR**

A free exhibition of documents organised by the Musée de l'ordre de la Libération and Musée de l'Armée as part of the Great War centenary commemorations.

Main courtyard galleries  
30 January – 2 April 2018



Emilienne Moreau, 'Heroine of Loos'  
© Musée de l'ordre de la Libération

The Companions of the Liberation were from a very diverse range of social spheres, geographical places, religions and generations, but all of them, women and men alike, came together between 1940 and 1945 as part of a collective struggle to defend the shared values that underpin today's civism. It is a little known fact that a fairly large proportion of them (120 out of 1,038) also fought during the First World War, often distinguishing themselves by their bravery and sense of duty. Twenty years on, in a radically different context, they became celebrated for their resolute commitment, dictated by their conscience, and joined the small group of people who went on to form the French Resistance, fighting in the ranks of Free French Forces as well as the harsh battles of the underground resistance.

#### Curators

Vincent Giraudier,  
Head of the Charles de Gaulle historical department,  
Musée de l'Armée  
Vladimir Trouplin,  
Curator, Musée de l'ordre de la Libération  
Lionel Dardenne,  
Assistant Curator

### **1918, ARMISTICE(S). BEFORE AND AFTER THE 11<sup>TH</sup> NOVEMBER**

Free exhibition of documents, part of the Great War centenary commemorations.

Main courtyard galleries  
24 July – 30 September 2018



Press cartoon by William Allan Rogers (1854-1931) published in the *New York Herald* in November 1918  
© Washington, Library of Congress

The Musée de l'Armée looks back at the key historical and commemorative moment that was the 11 November 1918 armistice with the help of document collections from the Musée de l'Armée, Bibliothèque de Documentation Internationale Contemporaine (BDIC), Établissement de Communication et de Production Audiovisuelle de la Défense (ECPAD) and Library of Congress. The exhibition's goal is to examine how, once the general and immediate sense of relief at the end of fighting subsided, people's perceptions evolved in different times and countries, with a particular focus on the divide separating victors and vanquished. Public opinion was marked by complex grieving processes and a sense of disillusion and/or resentment, as states and veterans' organisations drew up commemoration policies. Today, the 11th November remains a major celebration in many countries, part of a broader and more pacific perspective.

#### Curator

Sylvie Picolet,  
Historical research, educational action and mediation division,  
Musée de l'Armée

## Off-site and Partnership Exhibitions

### **FROM ASIA TO FREE FRANCE. JOSEPH AND MARIE HACKIN, ARCHAEOLOGISTS AND COMPANIONS OF THE LIBERATION**

Exhibition organised in partnership with the Musée de l'ordre de la Libération and the Musée National des Arts Asiatiques-Guimet

Perpignan Corridor and Musée de l'ordre de la Libération / 15<sup>th</sup> June – 16<sup>th</sup> September 2018



Joseph Hackin during the mission to central Asia (Yellow Cruise) in 1931  
© Archives Citroën

Marie Hackin wearing her women's volunteer uniform in London @ Musée de l'ordre de la Libération

Joseph Hackin (born in 1886) and Marie Hackin (born in 1905), who disappeared during a trip to India where they were on a diplomatic mission for Free France in February 1941, are the only example of a married couple awarded the Order of Liberation. Early participants in the Resistance movement, they were first and foremost great scholars: together they carried out four major archaeological missions in the space of eleven years, mainly in Afghanistan, where the Eurasian arts meet at the crossroads of China, India and Greece. Although Joseph and Marie Hackin are generally little known outside the circle of oriental scholars, their personalities, fascinating professional careers and the importance of their respective roles during the first months of Free France make them worthy of a dedicated exhibition. The theme also takes on particular meaning in the light of recent geopolitical events.

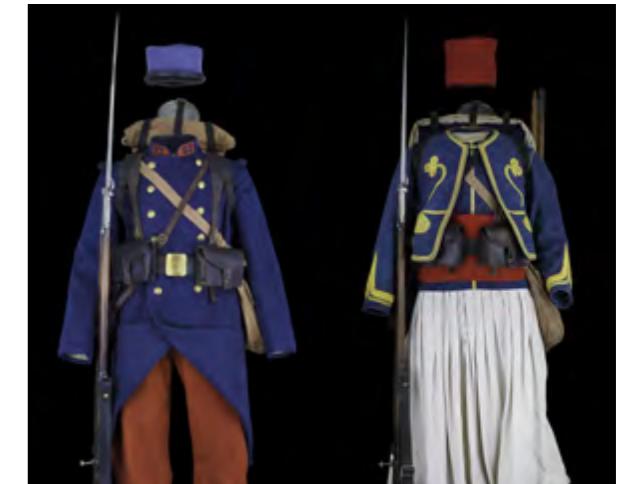
#### Curators

Vincent Giraudier,  
Head of the Charles de Gaulle historical department,  
Musée de l'Armée  
Vladimir Trouplin,  
Curator, Musée de l'ordre de la Libération  
Pierre Cambon  
Chief curator of the Afghanistan-Pakistan and Korea departments,  
Musée Guimet

### **UNKNOWN SOLDIERS**

Off-site exhibition organised by the Centre des Monuments Nationaux and the Musée de l'Armée

Arc de Triomphe  
24 November 2014 – 30 November 2018



Infantryman from the 3<sup>rd</sup> Infantry March Regiment, France, 1914  
© Antoine Schneck

Soldier from the 27<sup>th</sup> Infantry Regiment, France, 1914  
© Antoine Schneck

A series of striking photographs of 18 'unknown soldiers' by artist Antoine Schneck has been on display in the Palmes Room of the Arc de Triomphe since November 2014. The images offer a different perspective on the Great War, featuring a selection of uniforms, displayed against a black background, worn by soldiers from some of the countries engaged in the conflict and held by the Musée de l'Armée. Nine nationalities are represented: French soldiers rub shoulders with German, Belgian, English, Italian, Australian, Russian, New Zealand and American fighters. By multiplying the perspectives in this way, Antoine Schneck creates an image of an object as the human eye sees it rather than as it really is. Free of the usual devices used to display objects, the uniform thus invites viewers to imagine the 'unknown soldiers'.

#### Curator

Jordan Gaspin,  
Senior documentary research fellow at the Contemporary Department, Musée de l'Armée

## Events

### THE MUSICAL SEASON

Saint-Louis Cathedral, large salon, Turenne Room  
6 October 2017 – 18 June 2018



© Paris - Musée de l'Armée / Pascal Segrette

Firmly rooted in the history of the Hôtel des Invalides, which has always incorporated music in the major religious and military celebrations it hosts, the Musée de l'Armée's 24<sup>th</sup> musical season offers a selection of around fifty concerts performed in the heart of Paris. The musical season is an integral part of the museum's cultural programme, accompanying, among other events, the two heritage exhibitions it organises each year. In autumn 2017, the cycle of *eight Soldiers' Confidences and Complaints* concerts mirrored the exhibition *The Life of a Soldier. From Ancient Rome to the Present Day*, while the theme of *The Emperor's Music and Words* cycle will be explored in fourteen concerts to accompany the spring 2018 exhibition, *Napoleon the Strategist*.

Marking the recent opening of a room dedicated to military musical instruments, the *Winter Winds* Festival pays tribute to the large family of wind instruments and features an additional vocal accompaniment.

A product of the 14-year relationship with the CIC, the museum's major partner, the *Winners of the Victoires de la Musique Classique* cycle showcases highly talented young artists with recitals by chamber music ensembles as well as solo performers accompanied by the Toulouse, Auvergne and Picardy orchestras. The National Orchestra of Lorraine has the honour of opening this year's season. All the concerts in the cycle are broadcast live by Radio Classique.

In homage to the US entry into the war in 1917, the commemorative programme in November 2017 has a distinctly jazz feel.

The Conservatoire de Paris is remaining faithful to its role as a special partner to the musical season with its *Debut* cycle for the most promising up-and-coming young musicians, held at lunchtime and in the evening with the dedicated support of the Fondation Safran pour la Musique.

### CHRISTMAS AT THE INVALIDES

Main courtyard and museum spaces  
15 – 31 December 2017



For the second year running and following on from last year's success, the Musée de l'Armée is organising a special festive event, the only one of its kind in Paris, from 15 to 31 December 2017. *Christmas at the Invalides* provides an original and diverse programme of cultural and fun activities – something for everyone to enjoy with friends and family.

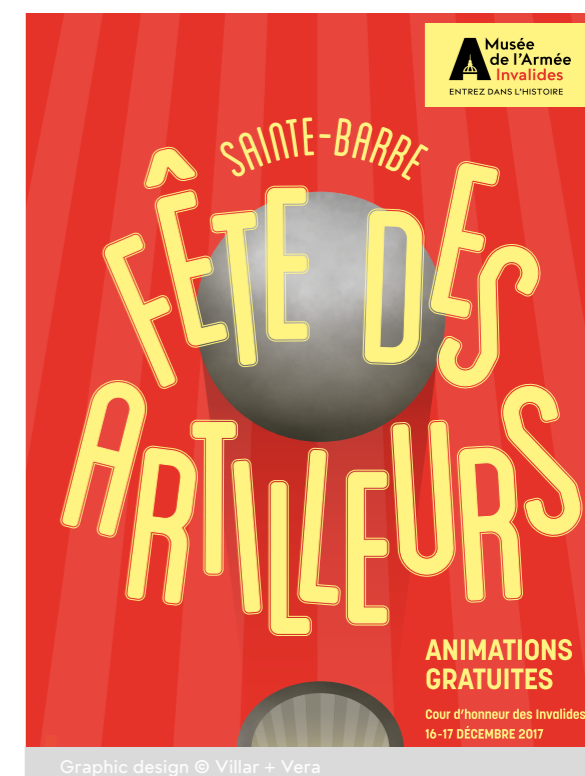
#### Programme

- *Lighting up at the Dome*
- Escape game, fun guided tours
- Historical reconstructions and activities
- Concerts, storytelling, film screenings
- *At the Princes' School* in the Extra ordinary cabinets
- Autograph sessions and quizzes

#### Saint Barbara's Day

Main courtyard  
16 – 17 December 2017

Every year, the Musée de l'Armée, in partnership with the École d'Artillerie de Draguignan, organises a unique event dedicated to the patron saint of gunners with an exciting display of artillery manoeuvres in the Invalides main courtyard.



The 2017 event will cover several periods and highlight relations between France and the USA from the 18<sup>th</sup> century, when French troops fought in the American War of Independence, up to the present day. There will be particular focus on the 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 of the École d'Artillerie 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). A games booklet for the young visitors can be downloaded on line and is available at museum reception desks. Free tours of the artillery collections reveal all the secrets of the museum's most impressive guns.



## National Events

### EUROPEAN HERITAGE DAYS

Free event  
16 and 17 September 2017



For the 34<sup>th</sup> European Heritage Days programme, the Musée de l'Armée is unveiling its full array of collections, activities and fields of expertise with free activities suitable for all visitors. This year's event focuses firmly on young visitors, with awareness-raising and training for heritage professions as well as all those relating to history and commemoration. This year's chosen national theme, 'youth', is particularly significant for the museum, whose primary mission is to transmit military history, and history in general, to the younger generations. The public can meet the teams working for the museum and its partners (ECPAD, ONACVG, OPPIC, Hôtel de Noirmoutier, etc.) including, for the first time, the Direction Générale de la Sécurité Extérieure (DGSE).

### EUROPEAN MUSEUM NIGHT

Free event  
19 May 2018



© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan

The Musée de l'Armée is celebrating national European Museum Night as part of its initiative over recent years to attract new visitors, particularly in the Paris area. The goal of the event is to introduce the museum to a wide range of new potential visitors, particularly young people and families, so they can discover the scale and depth of its collections and diversity of cultural activities during night-time visits, with free access all evening. European Museum Night attracts over 8,000 people to the Invalides site each year.

### NATIONAL ARCHAEOLOGY DAYS

All Musée de l'Armée spaces  
15, 16 and 17 June 2018



Excavation in the presence of General Charpy at Sedd-ul-Bahr, anonymous, 1920-1923 © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier

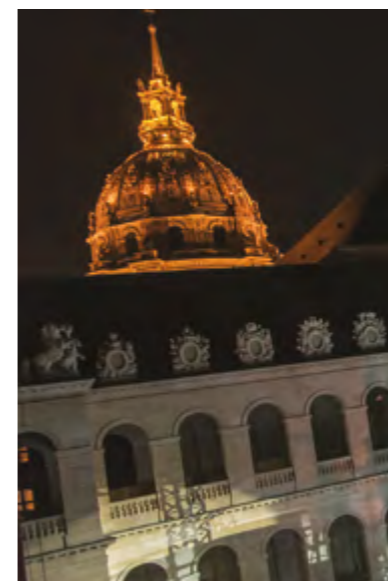
The Musée de l'Armée, as a partner of the Institut National de Recherches Archéologiques Préventives (Inrap), is offering visitors the chance to explore its archaeology-related collections to mark the National Archaeology Days. Panels and games booklets (downloadable on line) in several of the museum's departments provide fascinating information for young and old alike. Visitors can finish off the tour with the exhibition *From Asia to Free France. Joseph and Marie Hackin, Archaeologists and Companions of the Liberation*, organised jointly by the Musée de l'ordre de la Libération, Musée National des Arts Asiatiques Guimet and Musée de l'Armée.

## Events Organised with Partners

### OPEN-AIR OPERA

Event produced by Moma Culture in partnership with the Musée de l'Armée

Main courtyard  
7, 8 and 9 September 2017

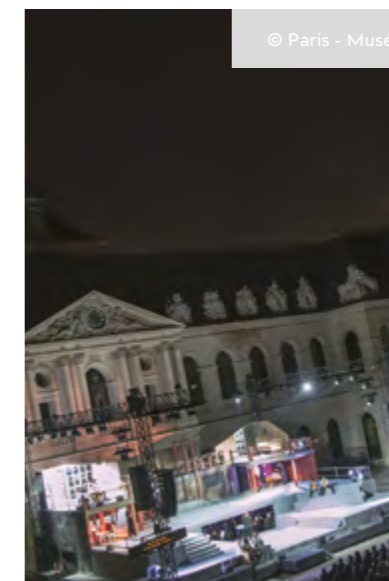


*The Open-Air Opera Festival takes up residence each year in France's most beautiful sites, inviting the public to come and discover an opera, usually produced by someone unfamiliar with the operatic art form. In 2017, actor and producer Julie Gayet, assisted by Kên Higelin, directed the Mozart's celebrated The Marriage of Figaro, a four-act comic opera based on Beaumarchais' stage comedy of the same name and first performed in Vienna in 1786. Anne Gravoisin was the musical director, teaming up with conductor Yannis Pouspourikas. For this 17th event, the stage design was totally remodelled to provide the audience with improved acoustics, optimal comfort and excellent visibility.*

### MOAB NOMAD EVENING

Off-site event organised by the Fondation Cartier pour l'Art Contemporain in partnership with the Musée de l'Armée  
A spoken, sung, narrated poem

29 September 2017



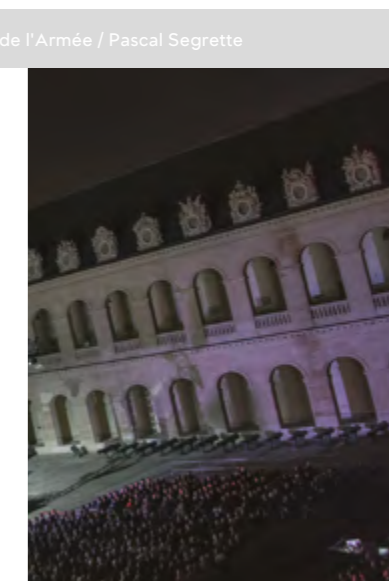
© Paris - Musée de l'Armée / Pascal Segrette

In a brand new event, the Musée de l'Armée is hosting a Nomad Evening at the Invalides organised by the Fondation Cartier pour l'Art Contemporain. Visitors will have the pleasure of listening to MOAB (*Mother of All the Battles*), an epic in ten cantos by Jean-Yves Jouannais, author of *Encyclopédie des Guerres*. MOAB is the fruit of a compilation of a thousand quotations taken from war books (poetry anthologies, novels, soldiers' letters, etc.) from Antiquity to the present day. Readers, singers, actors and musicians bring the epic poem to life during this wonderful off-site evening event, where visitors are invited to stroll from the main courtyard to the Dome church, taking in the galleries and spaces housing the Musée de l'Armée's collections.

### A NIGHT AT THE INVALIDES

A show produced by Amaclio Productions in partnership with the Musée de l'Armée

Main courtyard and Dome church  
Summer 2018



In line with its strategy of creating cultural activities for a wide audience, in 2018 the Musée de l'Armée is once again teaming up with Amaclio Productions to present this spectacular event. Created in 2012 by Bruno Seillier, the show is suitable for all audiences, giving them the chance to (re)discover the magic of the Hôtel National des Invalides with state-of-the-art sound and image technologies. Thanks to the remarkable sound effects, the voices of three skilful narrators and the projection of 3D images on over 250 metres of façades, the show brings the Invalides to life as night falls and the main courtyard lights up with a perfectly synchronised ballet of sound and light. The projections pay tribute to the history of the Invalides by creating an educational and thrilling show for a wide range of visitors. For the 2018 event, the show has been redesigned to reflect commemorations of the end of the Great War.

# THE MUSÉE DE L'ARMÉE

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, home to the tomb of Napoleon I, the museum proposes a chronological and theme-based visit that attracts a large audience: in 2016, it was visited by over 1.2 million people, making it the fifth most visited museum in France, a position it has held for several years.

The institution has a long and noble history that reaches back further than its official founding in 1905: its origins can be traced 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. The museum comes under the aegis of the Ministry of the Armed Forces, as it always has done. Its goal is to provide all its visitors, whether from France or elsewhere, adults and school children alike, with a better understanding of military history and, more broadly, the history of France. It endeavours to illustrate the origins of France and the ordeals it has faced by means of its collections, informative explanations of the objects on display that enrich the visit, a variety of mediation tools incorporating new technologies, and a vast cultural programme comprising exhibitions, conferences, symposiums, film projections, concerts and special events.

A number of key areas of interest and major themes underpin the museum's strategy, reflected in the programme as well as its publications, acquisitions and work on updating the permanent visit. The main themes, rooted in both civic and historical concerns, are as follows:

- ▶ the role of the army in society, in times of peace and war, the significance of the relations between army and society, and the changing nature of those relations;
- ▶ the effects of wars and, more broadly, armed conflicts in their various forms on countries directly or indirectly engaged in them: political, economic and cultural effects that have an impact on all the combatants as well as civilian populations;
- ▶ awareness of the other, the people who may be allies or enemies for a day, throughout a campaign or during a war; 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.



## Scientific policy

The museum's scientific policy is rooted in its collections: close to 500,000 works, objects and documents hailing from the Bronze Age to the present. The study and conservation of these items are the cornerstone of the museum's scientific reputation and prerequisite of its exhibition and loan policy, which has developed substantially since the creation of reserve collections and introduction of stocktaking.

### Expanding the Collections

The project to expand the museum's collections aims on the one hand to fill in any gaps, and on the other hand to explore new areas that relate to more recent periods as well as the history of armed conflicts that is key to understanding them. The current policy is based on a three-pronged approach: planning for the extension of the museum's permanent visit; becoming part of a network of academic and heritage institutions the museum works with on updating the perception of military history, and programming heritage exhibitions that will serve to explore these perspectives.

The quantity 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;
- ▶ creating collections of objects and documents that relate to the history of conflicts during colonisation and decolonisation from the 19<sup>th</sup> century to the 1960s. For example, the pieces relating to the Congo-Nile expedition and Fashoda crisis which belonged to Captain Marchand;
- ▶ pieces with a meaningful link to the development of equipment and the issues involved in the Cold War, so-called peripheral conflicts and the period following the fall of the Iron Curtain;



2017 was marked by the major acquisition of *Portrait of Joachim Murat, Marshal of the Empire*, painted by François Gérard. The painting had been stored at the museum for many years and become part of its collections after being declared a national treasure following a decision to refuse an export certificate. As one of the museum's most important purchases for several decades, the acquisition was made possible by special funding from the Ministry of the Armed Forces and a subsidy from the Ministry of Culture's heritage fund.  
Portrait of Joachim Murat, Marshal of the Empire, in Ceremonial Attire, baron Gérard, 1805  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier

- ▶ building a benchmark collection representing conflicts right up to the most recent, with a particular focus on the role of photographs since the second half of the 19<sup>th</sup> century up to the present, as well as the diversity of their authors and the viewpoints they reveal; the purchase from Yan Morvan of a selection of 38 photographic prints from his battlefields series and a series of photographs taken from a report by Emmanuel Ortiz in Kosovo in the 1990s are part of this approach;
- ▶ documenting the participation of France's allies and enemies in the conflicts it has been engaged in;
- ▶ since the museum has recently implemented a policy of rotating its textile pieces to protect them against the effects of prolonged presentation in the permanent rooms, it has acquired a number of uniforms and clothing items relating to the two World Wars, including foreign uniforms underrepresented in its collections.

### Loans

The relationship the Musée de l'Armée has established with a network of museums and heritage institutions in France and throughout the world, particularly since the completion of the Athéna renovation plan in 2009, concerns not only military museums but also museums dedicated to fine arts, science and technology, history and society along with archive centres. This policy is reflected in the considerable increase in the number of loans approved to and from different institutions, creating fruitful interactions that highlight the many layers of meaning attached to works and objects in a vast variety of contexts.

Recent examples of loans include:

- ▶ the Grand Master of the Order of the Legion of Honour necklace belonging to Napoleon I and rings, created as trench art, to the exhibition *Medusa: Jewels and Taboos* at the Musée d'Art Moderne de la Ville de Paris;
- ▶ drawings by Auguste Raffet and Giuseppe Bagetti to the Louvre for the exhibition *Drawing in the Open Air*;
- ▶ zinc plates from *L'Épopée* by Caran d'Ache to the Musée d'histoire locale de Rueil-Malmaison;
- ▶ a poster entitled *Journée de l'Armée d'Afrique et des Troupes Coloniales [African Army and Colonial Troops Day]* to the Musée de l'Orangerie for the exhibition *Dada Africa*;
- ▶ General de Gaulle's kepi to the Musée des Beaux-arts de Calais for the exhibition *Churchill - de Gaulle. June 1940: A Decisive Meeting*;
- ▶ oriental weapons from the 17<sup>th</sup> and 18<sup>th</sup> centuries to the Château de Versailles for the exhibition *Visitors to Versailles*.

The Musée de l'Armée has also contributed to:

- ▶ the exhibition *The Incas. Gold. Power. God. in Germany* at the Völklinger Hütte with the loan of helmets and armour;
- ▶ the exhibition *Edouard Manet* at the Von der Heydt Museum in Wuppertal with the loan of photographs and a Manet print;
- ▶ the exhibition *Richard Lionheart* at the Historisches Museum der Pfalz in Speyer with the loan of an 12<sup>th</sup>-century ivory hunting horn.

As part of the exceptional partnership with the Musée de la Légion d'Honneur, the Musée de l'Armée contributed to the exhibition *One Hundred Portraits* for a Centenary with the loan of an extensive collection of batons and decorations belonging to Marshal Foch. A second partnership with the musée de la Révolution française in Vizille resulted in the loan of several sets of armour and pieces of weaponry from the 17<sup>th</sup> century.



Insignia for a Grand Dignitary of the Order of the Iron Crown established by Napoleon I, Nitot François-Regnault, 1805 © Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Thierry Ollivier

## Mediation Tools

The Musée de l'Armée has developed a whole range of tools, installations and resources to promote the visitors process with all its visitors. Welcoming young visitors is a policy priority for the museum, implemented by the Historical research, educational action and mediation division (DRHAPM). In 2016, the museum attracted over 240,000 young visitors under 26, accounting for 20% of its visitors.

The DRHAPM offers a broad range of tours and activities suitable for every education level, from nursery school to university, and for its permanent and temporary exhibitions as well as special events. The tours, devised and led by speakers from the division, are designed for a mostly French audience. The division also works together with the conservation departments to produce documents that can be downloaded on line. They are designed for French and international young visitors, making it easier for them to access the museum's permanent collections and temporary exhibitions.

Transmission of knowledge necessarily entails constant efforts at remaining up to date. The division therefore also runs a coordination activity in the spheres of scientific research and cultural dissemination. All these actions involve the participation of numerous educational, cultural and scientific partners, chosen to reflect the circumstances and theme. These partners include education authority arts and culture delegations, 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, Mémorial de la Shoah and the Institut National de Recherches Archéologiques Préventives (Inrap).

### Multimedia Installations for the Permanent Collections and Exhibitions

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

The museum upgrades these new installations for each exhibition. Most of them are accessible simultaneously on the event website, and a number of them are then incorporated in the permanent chronological visit.



Education tour of the Secret Wars exhibition.  
© Paris - musée de l'Armée / Pascal Segrette



© Paris - musée de l'Armée  
/ Pascal Segrette

### Visit Tools



► The augmented reality programme Dome Interactive offers visitors the chance to discover the Dome church with a variety of 3D models, animations and panoramic 360° views. The programme is available on iPad mini tablets in French, English, Spanish and Chinese.

► The multimedia guide takes visitors round the chronological and themed visits, combining the history of the building with the background to the collections. Five tours have been specially designed for young visitors covering all the collections and in two languages, French and English.

### On-line Resources

The museum's website and application provide access to a wide range of documents on the collections which help prepare visits. They include presentations of the Invalides and the museum's departments, a map of the rooms, object information sheets and educational sheets, and games booklets for young visitors.

1. © Paris - musée de l'Armée  
/ Pascal Segrette

### Recent Publications



► The official guide to the Invalides and Musée de l'Armée, co-published with Éditions Artlys in 2015, available in French, English, Spanish and Russian.



► *Hôtel des Invalides*, a reference book co-published by the Ministry of the Armed Forces – DMPA, Éditions de l'Esplanade and the Musée de l'Armée in 2016, with Professor Alexandre Gady as the scientific editor and Boris Bouget in charge of coordination. The publication comprises contributions that incorporate the very latest research. Beautifully illustrated with mostly previously unseen images, it is the first book of this type since the 1974 publication of the book *The Invalides. Three Centuries of History*.

► Scientific catalogues of the museum's temporary exhibitions.

## 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 collections
- ▶ 600 m<sup>2</sup> of temporary exhibitions



### 5<sup>th</sup> most visited museum in France

- ▶ 1.2 million visitors in 2016
- ▶ 240,000 young visitors, representing 20% of total visitors
- ▶ 160,000 visitors to temporary exhibitions, up 50% on 2015

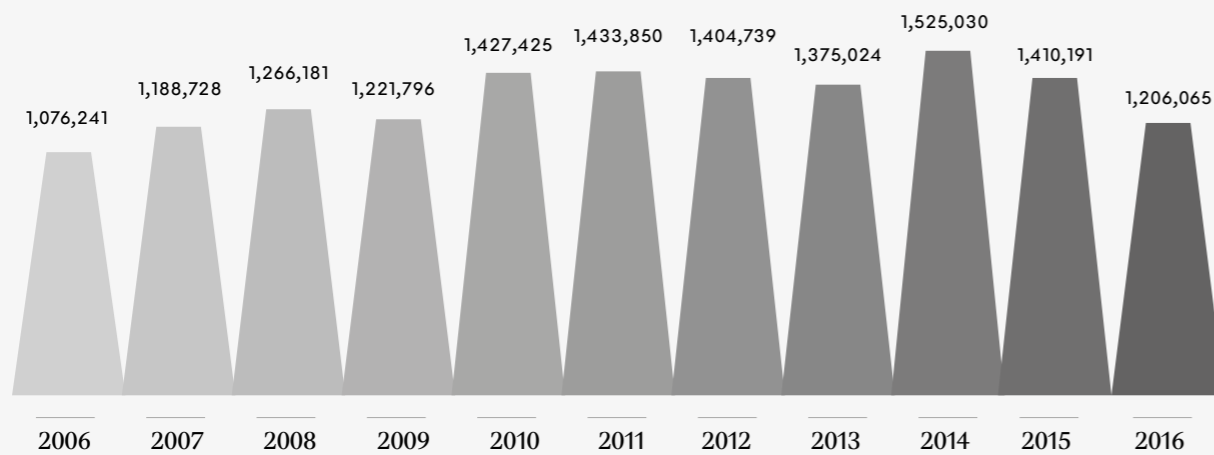


### 163 employees

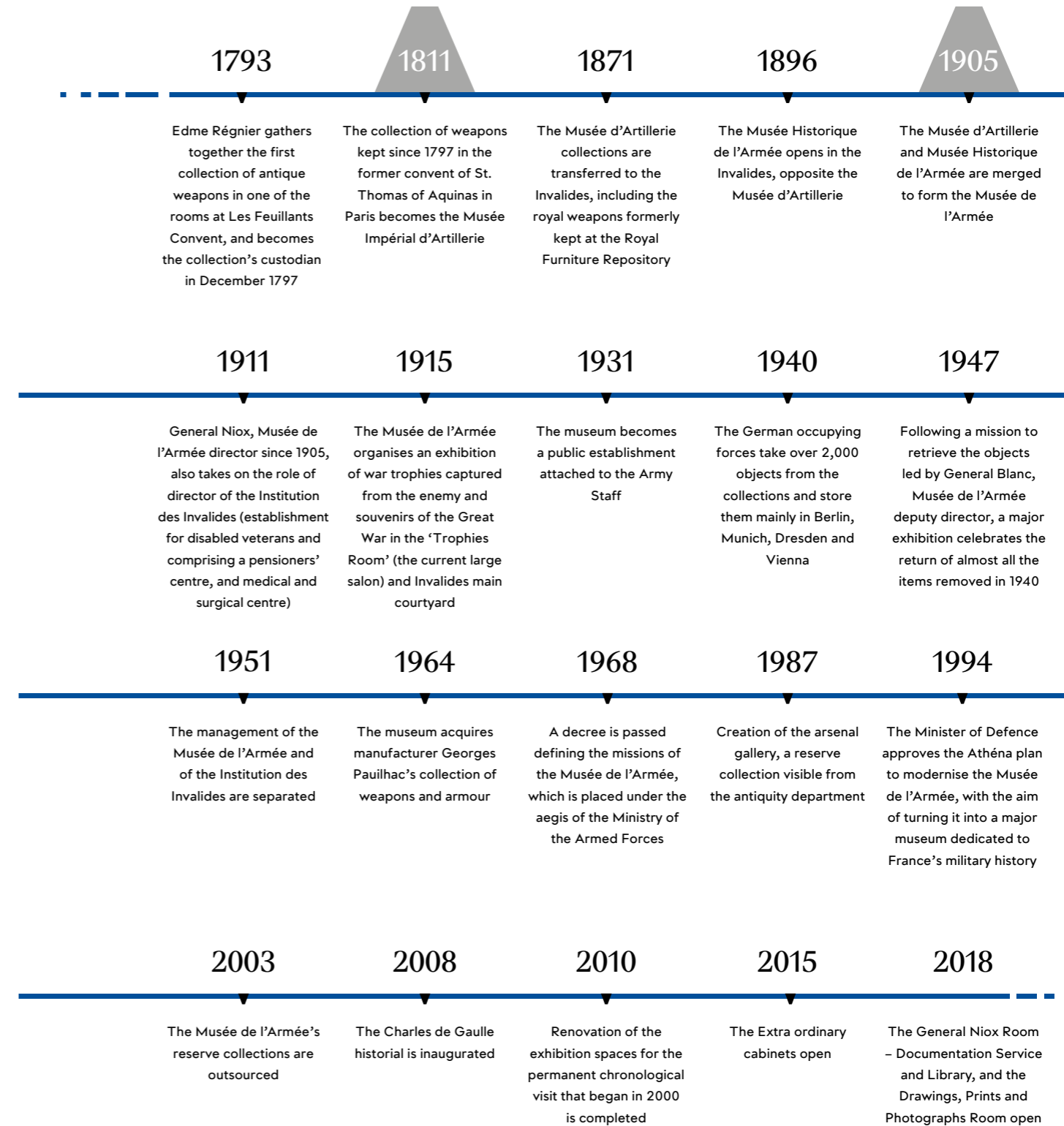
- ▶ 45% women
- ▶ 55% men
- ▶ 92% civilians
- ▶ 8% military personnel



### Museum visitor numbers



## Timeline



## Exhibitions since 2011

2011

- *Under the sign of Mars: Armour of the Princes of Europe*
- *Napoleon III and Italy, birth of a Nation (1848–1870)*

Part of the 150<sup>th</sup> anniversary of Italian unification

Open-air exhibitions

- *Free French Figures Overseas Combatants*

Part of the Year of Overseas France

2012

- *Algeria 1830–1962. With Jacques Ferrandez*
- *The soldier's equipment... In a Pocket Handkerchief*

Open-air exhibitions

- *Long live free drawing! De Gaulle in caricatures*
- *The Irish and France: Three centuries of military relations*

2013

- *Napoleon and Europe*
  - *Indochina. Land and People, 1856–1956*
- Part of the France-Vietnam Year – Nam Viet Nam-Phap

Off-site exhibitions

- *History of weapons, from the Bronze Age to the atomic era*
- At the Château royal de Blois

Open-air exhibitions

- *Death in Vilnius, the tomb of Napoleon's Great Army*
- *History of weapons, from the Bronze Age to the atomic era*

2014

- *Musketeers!*
  - *View from the Front. Representing the Great War*
- Part of the Great War centenary commemorations – coproduced with the BDIC

Off-site exhibitions

- *The Great War through the eyes of French artists*

At the Musée Royal 22<sup>e</sup> Régiment, Quebec City – Canada

Part of the Great War centenary commemorations

- *Unknown Soldiers*

At the Arc de Triomphe, Paris

Coproduced with the Centre des Monuments Nationaux

Part of the Great War centenary commemorations

Open-air exhibitions

- *1943: The liberation of Corsica*
- Part of the 70<sup>th</sup> anniversary of the Liberation

- *1943*

Organised by the Fondation Charles de Gaulle assisted by the Musée de l'Armée

- *Soldiers and sport. An Army of Champions?*

- *Les Invalides in the Great War*

Part of the Great War centenary commemorations

2015

- *Churchill - de Gaulle*

Part of the 50th anniversary of the death of Sir Winston Churchill and 70th anniversary of the Liberation and victory over Nazism.

Coproduced with the Fondation Charles de Gaulle

- *Knights and Bombarads: From Agincourt to Marignano, 1415–1515*

Part of Francis I Year

Open-air exhibitions

- *100 Years of Army photographers*

Coproduced with the ECPAD

- *In honour and through victory*

Coproduced with the Musée de l'ordre de la Libération

2016

- *Napoleon in Saint Helena. His fight for his story*
- *Secret Wars*

Open-air exhibitions

- *The hyperbattle of Verdun*

Part of the Great War centenary commemorations

- *Rouget de Lisle and the Marseillaise*

Part of the 180th anniversary of the death of Rouget de Lisle

2017

- *France-Germany 1870–1871. War, Commune and Memories*
- *The Life of a Soldier. From Ancient Rome to the Present Day*

Open-air exhibitions

- *La Fayette, We Are Here! The United States in the Great War*

Part of the Great War centenary commemorations

- *Animals and Wars: Friends, Models and Emblems of the Fighters*

# THE HÔTEL NATIONAL DES INVALIDES AND THE VISIT TOUR

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

## The Musée de l'Armée at the Invalides

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 Dome church**, which houses the tomb of Napoleon I as well as a number of areas accessible free of charge, such as the main courtyard and its galleries and the Saint-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 end of the Second World War;

► **themed areas**, such as the Charles de Gaulle historical and Extra ordinary cabinets (featuring figurines, 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, Quesnoy salons, historical office of the Invalides governors and the governors' vault.

## The main courtyard: a unique memorial and living site

The main courtyard of the Hôtel National des Invalides hosts numerous official ceremonies, such as presidential ceremonies to honour foreign dignitaries and homages to soldiers killed in overseas missions. These solemn occasions, as well as the national homage in November 2015 to the terrorist attack victims, reflect the important role of the site, an emblem of the French Republic and its army.

The main courtyard also hosts cultural and festive events, such as Saint Barbara's day in honour of the patron saint of artillerymen, the Open-Air Opera Festival and A Night at the Invalides, an event that brings the building to life while relating its history. 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).



Napoléon I, Seurre Charles-Emile (1798-1858)  
© Paris- Musée de l'Armée / Pierre-Luc Baron-Moreau



Dome church cupola  
© Paris - Musée de l'Armée

## Visit Tour of the Invalides

Visitors enter the Invalides from the esplanade, though the north entrance, where they are greeted by the 'triumphal battery', made up bronze mounted cannons on the parapet above the moat. They 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 Libéral Bruant rises up. Its roof is punctuated by dormer windows decorated with 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 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 Saint-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.

**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 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 Dutch War, 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 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 I** in 1861 further increased the church's renown, to the extent that the tombs of Turenne and Vauban, placed in the two central chapels in 1800 and 1807 respectively on the orders of the First Consul then Emperor, are often overlooked. The funeral monuments of his brothers, Jérôme and Joseph, and his companions 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.

## Antique Arms and Armours

### Chronological visit spanning a period from the 13<sup>th</sup> century to 1643

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.



**Archer's brigandine and helmet**

A brigandine is a piece of inexpensive body armour made up of a leather or canvas garment lined with small oblong tin-plated steel strips riveted to the fabric. The strips overlap like scales so they can stave off enemy blows effectively.

Spain, circa 1480  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier



**Crossbow with its cranequin and a bolt**

Silent, accurate and deadly, the crossbow needs little training, but is expensive. The crank or *cranequin*, used to draw the bow, has cogwheels that boost the weapon's power. A crossbowman fires at a rate of one or two bolts per minute, ten times slower than an archer.

Germany, circa 1480–1500  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette



**Suit of armour said to have belonged to Manuel I, known as the Fortunate, King of Portugal (1496–1521)**

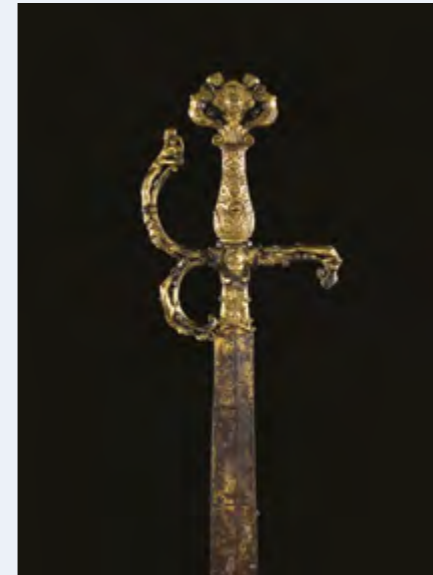
The armour is decorated with an armillary sphere, the symbol of the Portuguese royal house. Episodes in the life of Saint John the Baptist can be seen on the left cuisse; below is the theme of Orpheus, and on the right the Forge of Vulcan. The suit of armour illustrates the amazing skill of Milanese arms decorators.

Decorative work by Niccolò Silva, Milan, circa 1510  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier / Pascal Segrette

The museum visit is marked by two high points:

- the two former dining halls decorated in murals painted not long after the 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;

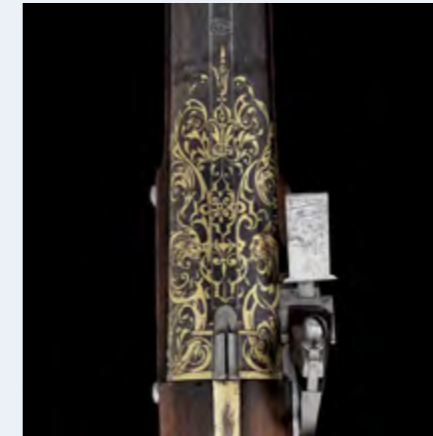
- the arsenal, an extraordinary visible reserve collection with a vast array of armour and bladed weapons in a display inspired by the royal arsenals of kings and princes as well as Renaissance and 17th-century municipal arsenals. The gallery that runs alongside the arsenal features a series of impressive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



**Parade sword**

This weapon, reflecting the taste of decorator Pierre Woëriot, is the best known example of a sword produced in the mannerist style of the School of Fontainebleau. The pommel and branches of the hilt in gilt bronze are carved with figures, caryatids and masks. The blade is partially engraved with gilt foliage standing out from a burnished background.

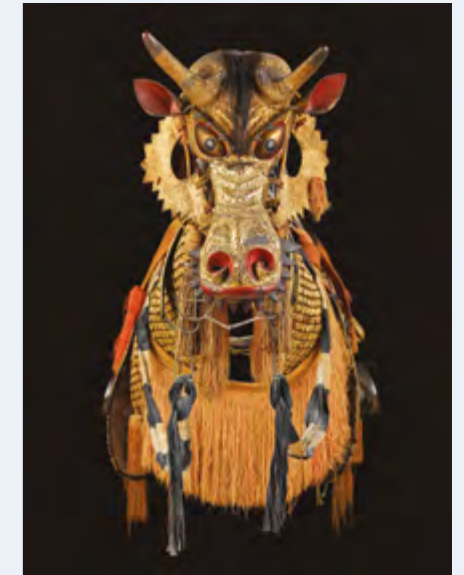
French decorative work, circa 1550–1560, detail  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan



**Flintlock**

This weapon was designed by Marin le Bourgeois. This highly skilled craftsman from Lisieux, who was also a painter, King's valet and sculptor, is credited with the invention of the flintlock. It seems that he also painted the astonishing decoration adorning the mount.

Decorative work by Marin le Bourgeois, circa 1620, detail  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Jean-Yves et Nicolas Dubois



**Horse tack**

With the exception of the chamfron protecting the horse's head made out of painted cardboard in imitation of a horned dragon, the caparison as a whole, in embossed, painted and gilded leather, has an almost incorporeal look to it, giving the horse wearing it a supernatural air.

Japanese decorative work, Edo period, circa 1800  
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Marie Bour / Pierre-Luc Baron-Moreau



## From Louis XIV to Napoleon III

### Chronological visit from 1643 to 1871

East wing – ground floor and 2<sup>nd</sup> 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 the top military leaders, and the daily life of soldiers. In Louis XIV's reign, with Louvois, Vauban, Turenne and others playing a part, 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.

► 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 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 become 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 introduced. The country took part in conflicts that were further away, with far higher casualties, producing a shift in its attitude to war. The visit concludes with the end of the Second Empire, Government of National Defence and the Commune, heralding the birth of a new century.



**Partisan used by the Gardes de la Manche (royal personal guards)**

The partisan's decoration depicts Louis XIV's desire for power: portrayed as Mars crowned with Phebe, he is driving a chariot that is crushing the eagle (Holy Empire) and lion (Spain) under a radiant sun, encircled by the motto *nec pluribus impar*, 'not unequal to many'.

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



**La Fayette's sword**

The sword's elegant filigree silver-gilt mount is adorned with portraits of Henri IV, Louis XIV and Louis XV. It is part of the collection of souvenirs of Gilbert du Motier, also known as the Marquis de La Fayette, donated to the Musée de l'Armée in 1921.

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



**Mamluk figurine that belonged to the King of Rome**

The King of Rome was the son of Emperor Napoleon I and Empress Marie-Louise. As a child, he was given a series of warlike toys to prepare him for his military destiny. This figurine of a mounted mamluk pays tribute to the glorious Egyptian campaign.

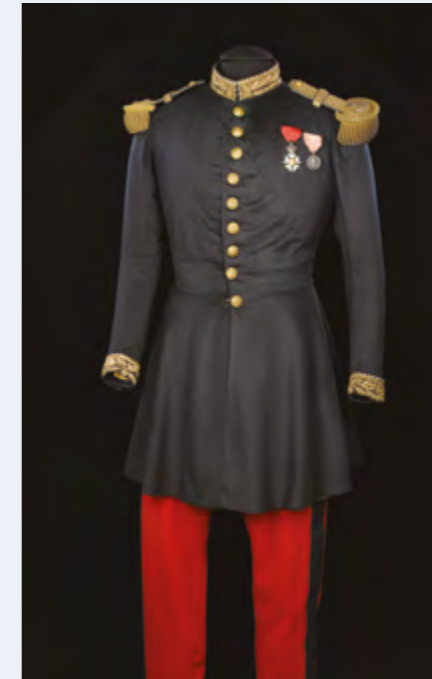
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / image musée de l'Armée



**Napoleon's hat**

The Emperor's hats, made by Poupard et Delaunay and characterised by their extremely understated decorations, contributed to immortalize his legendary silhouette. Napoleon wore this hat at Saint Helena.

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



**Uniform worn by Napoleon III at the Battle of Solferino**

In 1859, Napoleon III was in favour of the unification of a fragmented Italy at the expense of Austria. War broke out, and on 24th June France won the decisive victory at Solferino. During the battle, the Emperor wore the official uniform for division generals, an unassuming outfit with no special features.

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



**Dragoon on 'vedette'**

This picture is the work of painter Ernest Meissonier, one of the Musée de l'Armée founders. It echoes the 23rd Dragoon Regiment figure from the permanent exhibit, whose uniform was used as the model for the painting by the artist, who later donated it to the Musée de l'Armée.

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

## The Two World Wars

### Chronological visit from 1871 to 1945

West wing – 1<sup>st</sup> 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 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



**I want you for US Army poster**

This 1917 poster with the motto, 'I want you for U.S. Army', is one of the most famous images in the history of the USA. It marks US entry into the European conflict alongside the Allies. Its author, James Montgomery Flagg (1877–1960), used the features of his own face to represent Uncle Sam, a traditional figure in US culture. Uncle Sam is pointing his finger at the viewer, imitating the famous poster used to recruit British soldiers in 1914 with a portrait of Lord Kitchener, then Secretary of State for War for the United Kingdom.

© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Emilie Cambier

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.

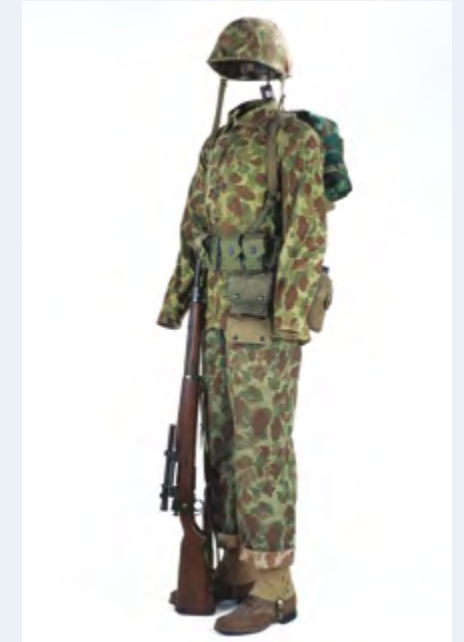
© Paris - Musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette



**Moroccan soldier serving in the French Army (1944)**

In the summer of 1943, the Allies opened a new front to relieve the Red Army by landing in Sicily then Italy, where, among others, the French expeditionary corps led by General Juin distinguished itself. The conquest of Monte Cassino, a stronghold commanding access to the Liri Valley, allowed the Allies to deploy their armoured divisions and press on to Rome. They reached the city on 4th June, as French troops continued to advance north and entered Sienna on 3 July 1944.

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**Elite sniper in the US Marine Corps (1945) United States of America**

Following the March 1945 capture of the Iwo Jima island, which served as a launch pad for operations targeting the Ryukyu Islands and a base for fighter planes escorting bombers carrying out air raids on Japan from the Mariana Islands, the Americans landed on Okinawa in April 1945. The troops were only able to advance at the cost of very fierce fighting, since each Japanese base had to be destroyed with flame-throwers and explosives. Okinawa finally fell on 30 June 1945.

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



View of the Charles de Gaulle historical  
© Paris - Musée de l'Armée / Pascal Segrette

## The Charles de Gaulle historical

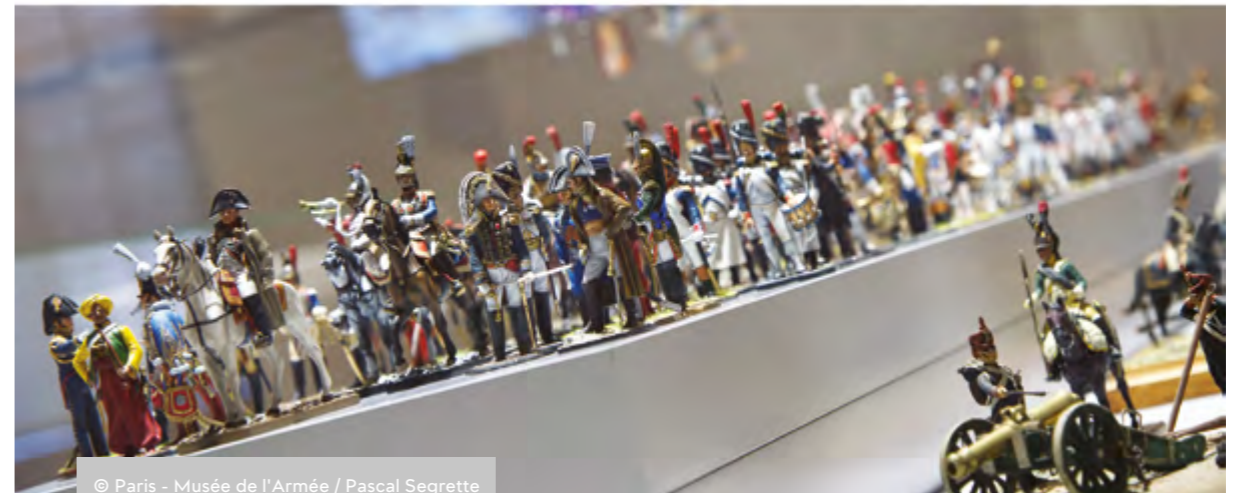
### Themed visit

West 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 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 Monument 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. The synergies between these complementary sites are heightened by a 'Charles de Gaulle tour' accessible on the Musée de l'Armée's multimedia guide.



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## Extra ordinary cabinets

### Themed visit

West wing – 1<sup>st</sup> floor

Organised as three spaces, the Extra ordinary cabinets contain part of the Musée de l'Armée's collections of figurines, model artillery 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 figurines**, 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 early 19th 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, the most common families of instruments used by military ensembles. The instruments have various origins, but are all rooted in French and foreign military practices, practices the museum's instrument collections illustrate particularly well. Some instruments bear the name and mark of prestigious instrument-makers, primarily from France and Germany. They include Johann Leonhard III and Friedrich Ehe (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.

## SPACE HIRE AND FILMING

### 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 imposing Dome courtyard, all the Musée de l'Armée's spaces are equipped and functional, multipurpose and modular, and can host events of up to 2,200 people.

At the heart of the collections, the antiquity department rooms, where one of the most important collections of weapons and armour in the world is housed, and the Dome church enclosing Napoleon I's tomb, can now be used to host truly illustrious events.

Organising a 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)

### FILM AND PHOTO SHOOTS

The scale and depth of the museum's collection, the magnificent architecture of the Hôtel des Invalides and the history they recount all make for a wonderful setting and an important source of information for documentaries and photographic series. Depending on the subjects, curators, experts and specialists from the museum's different departments can be called upon for their perspectives.

All professional film and photo shoots relating to the museum's collections and programme, and taking place in the spaces it manages must receive prior approval from the communications department.

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



The Turenne Room laid out for a banquet.  
© Paris - Musée de l'Armée / DR

## PRACTICAL INFORMATION

### Musée de l'Armée

Hôtel national des Invalides  
129, rue de Grenelle - 75007 Paris  
01 44 42 38 77

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



### Access

M 8 La Tour-Maubourg  
M 13 Varenne  
RER C Invalides  
Bus 28 69 82 92

### Opening hours

The museum is open every day,  
except 1<sup>st</sup> January, 1<sup>st</sup> May and 25<sup>th</sup> December  
► 10am to 6pm from 1<sup>st</sup> April to 31<sup>st</sup> October  
► 10am to 5pm from 1<sup>st</sup> November to 31<sup>st</sup> March

### Prices

Full price ► €12  
Reduced price ► €9  
Free to under -18s

### Reservation

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

### Guided tours

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

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