


THE ARC DE TRIOMPHE



 **LEARNING
RESOURCE**


**RÉPUBLIQUE
FRANÇAISE**
*Liberté
Égalité
Fraternité*

**CENTRE DES 
MONUMENTS NATIONAUX **

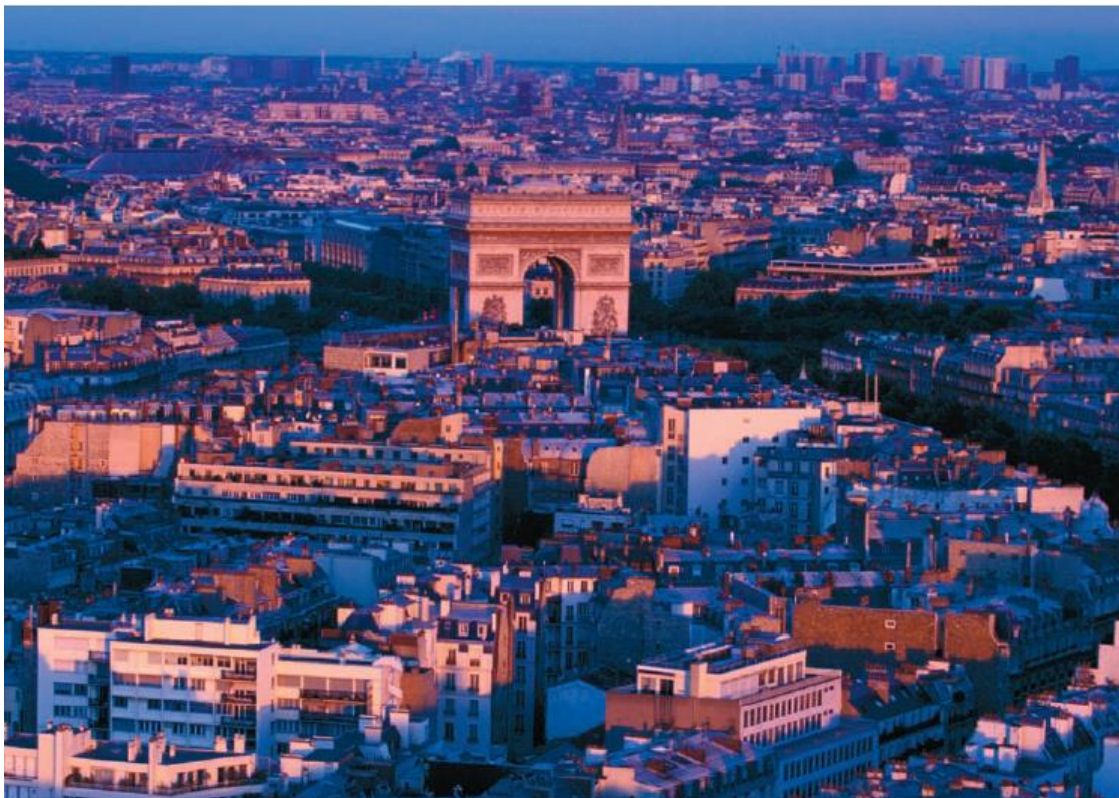
ERECTED ON THE PLACE DE L'ÉTOILE, THE ARC DE TRIOMPHE IS A HIGHLY PATRIOTIC SYMBOL.

The Arc de Triomphe, whose construction was ordered by Napoleon I in 1806 in honor of the imperial armies, was completed during the reign of Louis-Philippe in 1836. The architect Chalgrin, its initial designer, drew inspiration from ancient arches to develop its plans.

Through its history, architecture, inscriptions, sources of inspiration, and sculptures, students perceive the symbolic function of the arch. While it still celebrates the triumph of the French armies from the Revolution to the present day, its significance has evolved since the 19th century.

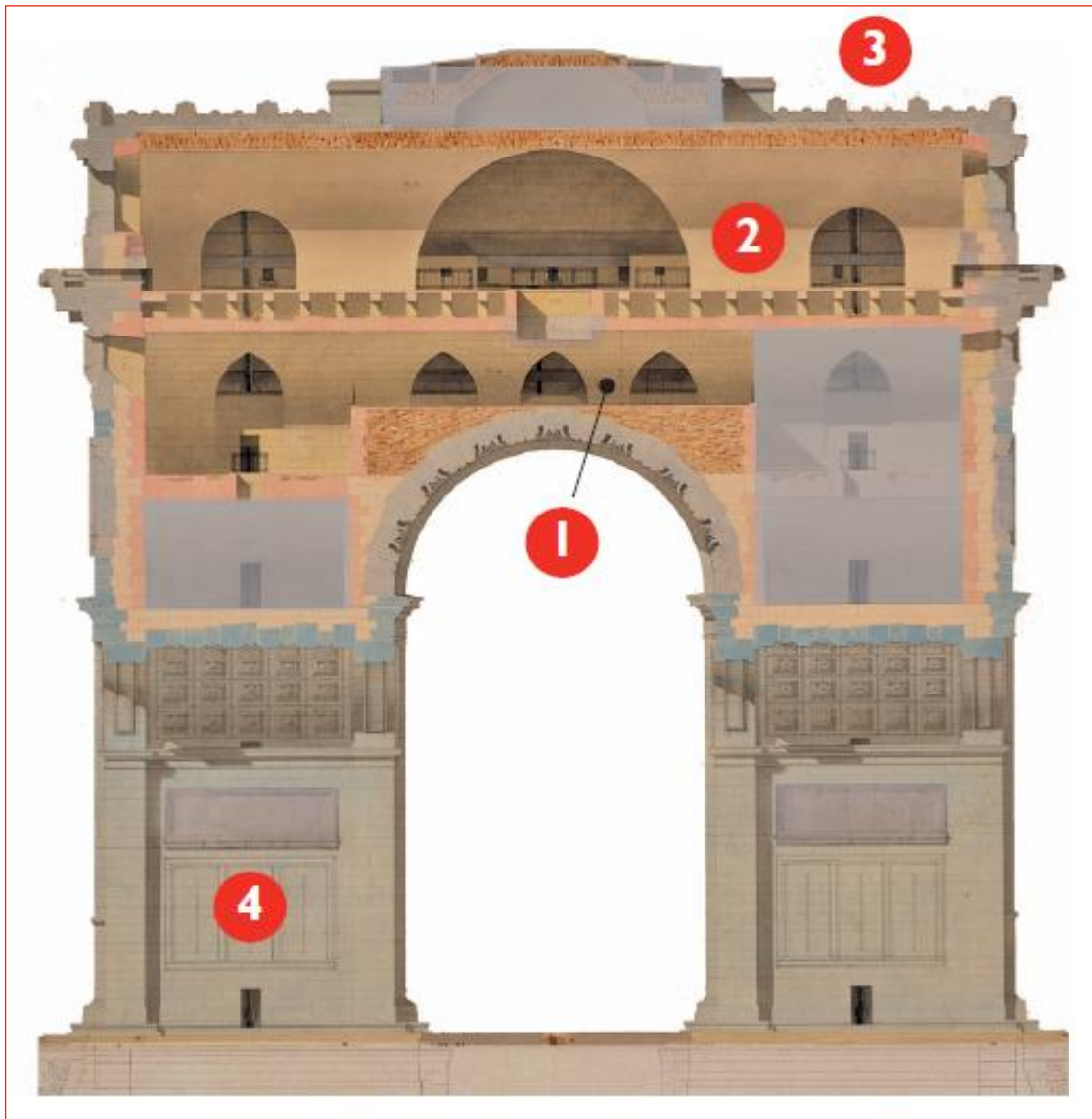
Today, it occupies a prominent place in civic and civil life. Addressing the history of the 19th and 20th centuries, urban planning, civic education, and the visual arts, the study of the monument meets the requirements of interdisciplinary education.

This learning resource systematically covers these various areas of work, specifies the pedagogical objectives, and prepares for the visit to the monument.



01. View of Paris and the Arc de Triomphe

WELCOME AND ENJOY YOUR VISIT!



- 1 . THE MEZZANINE FLOOR
- 2 . THE ATTIC ROOM
- 3 . THE TERRACE
- 4 . THE ENGRAVED WALLS



5 . THE PLATFORM

6 . SCULPTED GROUPS

FRANÇOIS RUDE

7 . SCULPTED GROUPS

JEAN-PIERRE CORTOT

8 . HIGH RELIEFS

PARIS AS THE MOST BEAUTIFUL CITY IN THE WORLD

In 1806, returning from Austerlitz* where he had defeated the Austro-Russians, Napoleon I wished to make Paris the most beautiful city in the world. According to him, “Paris lacks monuments, it must be given them”.

After endorsing the project of the Vendôme Column, he ordered by a decree of February 18, 1806, the completion of the Panthéon and the construction of a triumphal arch in honor of the *Grande Armée*. The first location chosen for this arch was the Place de la Bastille, a symbolic place of the abolition of the monarchy. However, this site presented numerous disadvantages. Napoleon then resolved to follow the proposal of his Minister of the Interior, de Champagny: the Arc de Triomphe would be erected on the Place de l'Étoile. Other constructions would follow, such as the Arc de Triomphe du Carrousel, the Pont d'Iéna, or the Palais de la Bourse.

CHALGRIN'S PROJET

On May 11, 1806, Napoleon tasked architects Chalgrin and Raymond with creating the plans for the Arc de Triomphe.



02. Model of Chalgrin's Arc de Triomphe for the marriage of Napoleon and Marie-Louise, watercolor engraving, first quarter of the 19th century, collection Debusson, Paris.

The first stone was laid by de Champagny on the day of the Emperor's celebration, organized for his birthday on August 15, 1806, while no definitive project had yet been adopted.

The first project was presented to Napoleon in 1807. It was inspired by the Arch of Titus* in Rome, thus recalling the Emperor's taste for imperial Rome. In terms of dimensions, it would surpass all known arches until then. On the occasion of the wedding ceremonies of Napoleon and Marie-Louise of Habsburg in 1810, Chalgrin, who became the sole architect in charge of the project in 1808, erected a full-scale replica of the arch, made of wood and canvas. He then made the final modifications.

In 1811, following Chalgrin's death, Louis-Robert Goust, who was one of his students, was appointed architect of the arch.

The succession of architects, linked to political changes, will influence the appearance of the Arc de Triomphe.

Objectives

To place the monument in time and establish links between political events and the stages of the monument's construction.

*Lexicon

See the glossary, pages 17-18.

THE PROJECT UNDER THE FIRST RESTORATION

Following Napoleon's defeat and the invasion of the Prussian, Austrian and Russian coalition armies, work was suspended in April 1814. The project was abandoned, and consideration was given to demolishing it and replacing it with a column topped by a statue of Saint Louis.

In 1823, Louis XVIII issued an order stating that "the Arc de Triomphe de l'Étoile will be completed immediately". He modified the monument's dedication in honor of the Army of the Pyrenees led to Spain by his nephew, the Duke of Angoulême.

HUYOT'S CONTRIBUTION

In 1824, Jean-Nicolas Huyot (1780-1840) was commissioned to build the arch. Influenced by his trip around the Mediterranean, he modified Chalgrin's plans, taking inspiration from the Arch of Septimius Severus* in Rome. However, a decree issued by Charles X on May 12, 1825 required that Chalgrin's plans be reworked.

King Louis-Philippe, who came to power after the revolutionary days of July, continued the work in 1830. He modified the dedication in favor of the armies of the French Revolution and Empire, having himself fought alongside General Dumouriez at Valmy and Jemappes. He thus proves that, unlike the previous regime, he does not reject

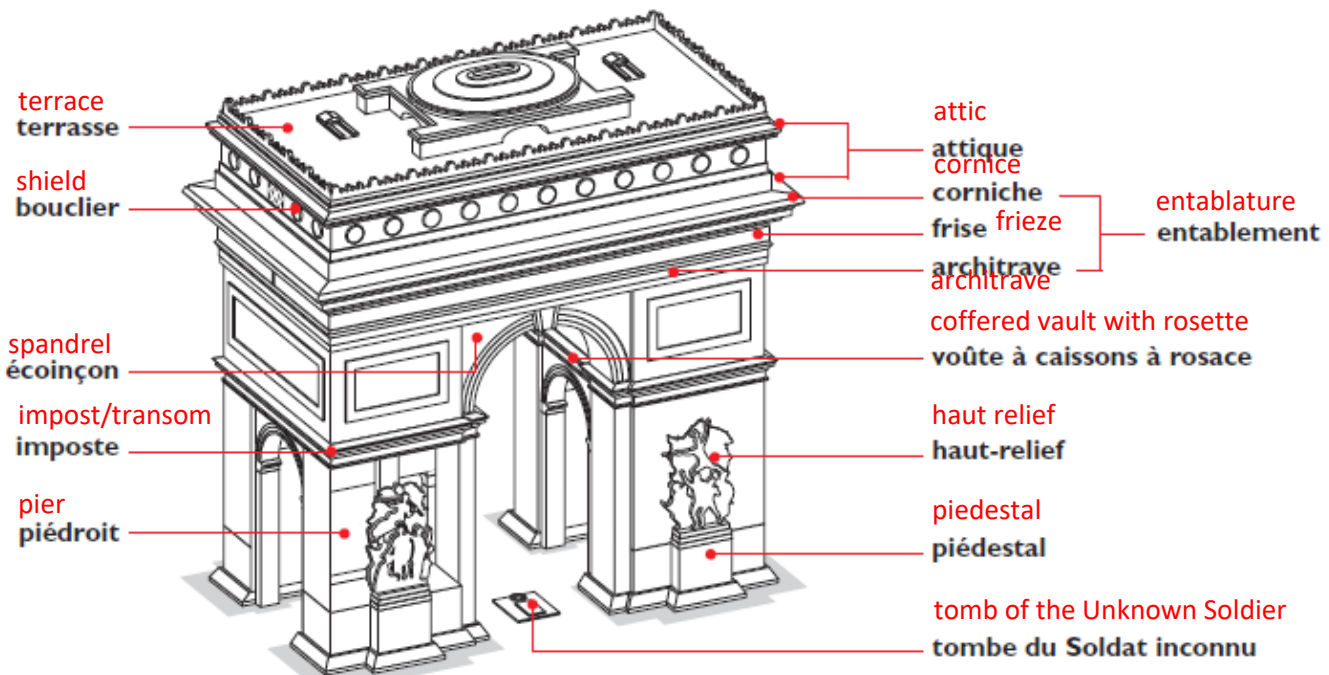
the values of the 1789 Revolution. By extending the dedication, he changed the function and meaning of the monument, paying homage not only to the Empire, as Napoleon had wished, but also to the Revolution.

FROM PROJECT COMPLETION TO INAUGURATION

Following Huyot's dismissal for major accounting irregularities in 1832, architect Guillaume Abel Blouet (1795-1853) was appointed to complete the monument. Blouet followed Chalgrin's designs. Between 1833 and 1836, the large sculptural ensembles were finally completed. The monument was finally inaugurated on July 29, 1836 by Adolphe Thiers, Minister of the Interior, on the sixth anniversary of the July Revolution.

SUBSEQUENT RESTORATIONS

Since its construction, several restoration campaigns have been carried out to repair the damage caused by the passage of time and the after-effects of conflict. In 1871, a restoration campaign was launched on the Avenue de la Grande Armée side, following the Paris Commune. In 1896, the Arc de Triomphe was cleaned and restored. Fighting during the Liberation of Paris damaged the Arc in 1944, necessitating major restoration work.



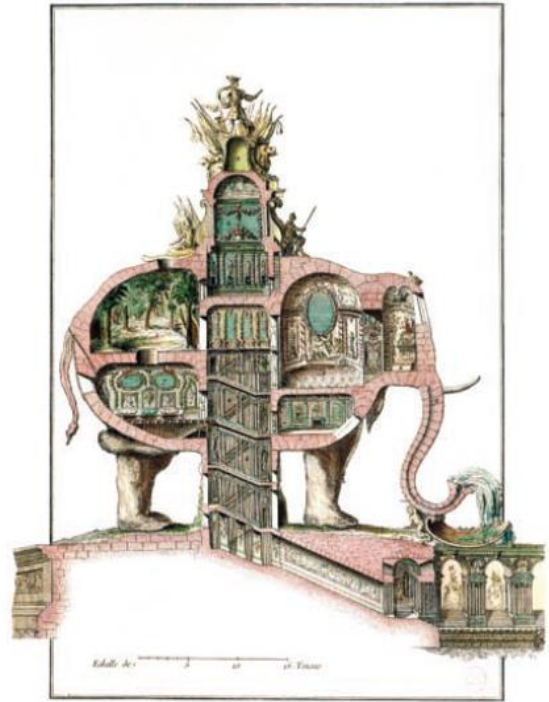
03. Model of the Arc de Triomphe and its architectural vocabulary.

THE SITE UNTIL THE 1660s

Until the last quarter of the 17th century, today's Avenue des Champs-Élysées was a marginal location, outside the city limits built by Charles IX and Louis XII. Between the Tuileries Gardens and the village of Neuilly, the site was covered by marshes, fields and woods, encircling the Chaillot hill where the Arc de Triomphe now stands. At the time, there were only a few residential centers, and the area was a squalid place to live.

THE BIRTH OF THE CHAMPS-ÉLYSÉES UNDER LOUIS XIV

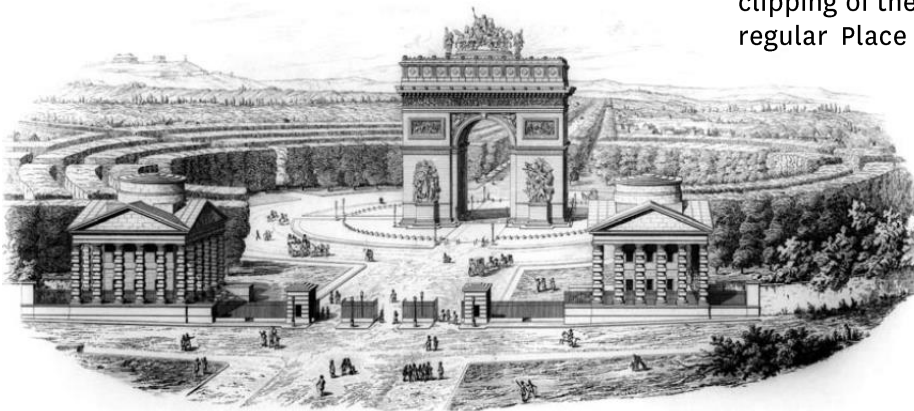
In 1665-1670, Louis XIV ordered the redesign of the Louvre palace. Le Nôtre redesigned the Tuileries garden and extended its perspective as far as the Chaillot hill. An avenue was laid out to facilitate the exit from the capital in the direction of Saint-Germain-en-Laye, the king's residence. Halfway along, it is interrupted by a traffic circle, now known as the Champs-Élysées traffic circle. This road is known as the "Grande Allée du Roule", the "Avenue des Tuileries" or the "grand cours". From 1671, Louis XIV turned his attention to the Château de Versailles, and work on the triumphal way slowed down.



06. Ribart de Chamoussé, fountain project for the Place de l'Étoile, engraving, 1758, musée Carnavalet, Paris.

THE TRIUMPHAL WAY IN THE EIGHTEENTH CENTURY

Ange-Jacques Gabriel (1698-1782), Louis XV's first architect, extended the axis to Courbevoie and created Place Louis XV in 1760, which became Place de la Concorde in 1795. Then, between 1768 and 1774, engineer Jean Rodolphe Perronet (1708-1794) oversaw the clipping of the Chaillot mound to create the circular and regular Place de l'Étoile. In the 18th century, the site



05. Ledoux's octroi pavilions, the Arc de Triomphe and the concentric-circle planting project, after J.-D. Thierry in Arc de triomphe de l'Étoile.

Objectives

Situate the monument in space, understand the impact of political decisions on the development of a territory and establish links between history and urban planning.

*Lexicon

See the glossary, pages 17-18.

A PROGRAM TO THE GLORY OF THE ARMIES AND IMPERIAL ARMIES

Projects for the Arc de Triomphe's sculptural programs evolved throughout its construction, depending on the political context, the monument's dedication and the architect's wishes.

In 1833, when Louis-Philippe decided to complete the Arc, he returned to Napoleon I's original intentions, dedicating the monument to the armies of the Revolution and Empire. But the political significance of the monument had changed, and the program previously proposed by Huyot was no longer feasible. Louis-Philippe commissioned Adolphe Thiers, Minister of the Interior, art critic and collector, to organize the commissioning of the sculptures. Both the themes represented and the sculptors chosen were to embody the "national spirit". Twenty-two artists were involved in creating the sculptural settings. They were responding to an official commission, as were most artists who had studied at the *École des Beaux-Arts**. They belong to the classical (Cortot, Lemaire) and romantic (Rude, Pradier, Étex) schools. The result is a stylistic diversity that is sometimes called into question.

RELIEFS DECORATING THE ARCH

From top to bottom, the different levels of sculpture are:

- **The attic***: balustrades adorned with Medusa heads separated by antique shields and palmettes.
- **The friezes* of the entablature*** (H : 2,12 m): In the East, *Great figures of the Revolution and the Empire* by Sylvestre Brun, *Cavalrymen and Grenadiers* by Charles-René Laité and *Huassars and Sappers of the Engineers* by Georges Jacquot. In the West, *Allegory de Louis-Denis Caillouette*, *The Return of the Army from Italy* by Gabriel-Bernard Seurre and *The Return of the Army from Egypt* by François Rude.

- **The hauts reliefs* at the top of the piers***, from the north-east pillar, southwards, on the côté Champs-Élysées side (H : 3,96 m, L : 17,26 m) : *Les Funérailles du Général Marceau* by Henri Lemaire, *La Bataille d'Aboukir* by Gabriel-Bernard Seurre, *La Bataille de Jemappes** by Charles Marochetti, *Le Passage du pont* of Arcole by Jean-Jacques Feuchère, *La Prise d'Alexandrie* by John Chaponnière and *La Bataille d'Austerlitz** by Théodore Gechter.
- **The lower hauts reliefs* on the piers***, from the north-east pillar, southwards, *Le Départ des volontaires* by François Rude, *Le Triomphe de Napoléon* by Jean-Pierre Cortot and *La Résistance et La Paix* by Antoine Étex.
- **Under the arch**, East pillars : *Victoire du Nord* by Astyanax-Scaevola Bosio, *Victoire de l'Est* by Walcher, *La Marine* by Charles-Émile Seurre ; West piers: *Victoire du Sud* by Antoine-François Gérard, *Victoire de l'Ouest* by Jean Esperencieux and *L'Artillerie* by Joseph Debay.



10. François Rude, *The Departure of the Volunteers*, stone, 1836.

Objectives

Observe and analyze a sculpture, define the characteristics of the Romantic style in sculpture, understand the link between political will and official art.

* Lexicon

See the glossary, pages 17-18.

THE SOVEREIGNS' SYMBOLIC ENTRY INTO PARIS

During the 19th century, the Arc de Triomphe became a must-see for French and foreign sovereigns entering Paris. It was no longer a question of honoring combatants, but of paying tribute to and glorifying personalities and political regimes, whether monarchical, imperial or republican.

In 1837, the procession accompanying the Mecklembourg Princess, wife of the Duc d'Orléans, son of King Louis-Philippe, entered Paris and passed under the Arc on its way to the Tuileries. On December 2, 1852, following the plebiscite and proclamation of the Second Empire (1852-1870). In 1855, the Arc de Triomphe marked Queen Victoria's visit to France. Another landmark date was the visit of the Shah of Persia to Paris in 1873. Again, the Arc de Triomphe welcomed the visit of Russian monarch Nicholas II to Paris in 1896.

THE RETURN OF NAPOLEON'S ASHES

On December 15, 1840, Louis-Philippe celebrated the return of Napoleon's ashes, brought back from St. Helena by the Prince of Joinville, with great honors. 400,000 people were present on the route leading to the coffin from Neuilly

to the Invalides, his final resting place. The latter is placed on a catafalque* adorned with twelve caryatids*, carried by a funeral chariot drawn by twelve horses caparisoned in gold cloth. Columns surmounted by the imperial eagle, smoking torches and full-length figures of French historical figures line the road. When the funeral procession stops under the Arch, the crowd shouts "Vive l'Empereur!"

Then, on August 3, 1842, another catafalque* passed under the Arch, that of the Duc d'Orléans, heir to the throne.

THE FRATERNITY DAY

On April 20, 1848, during a ceremony known as the *Fête de la Fraternité* (The Fraternity Day), the provisional government set up after the revolution and the fall of Louis-Philippe, presented the army and national guard with the new flags of the nascent Second Republic (1848-1851). The ceremony took place at the Arc de Triomphe, under whose vaults bleachers had been installed. They are so high that they almost touch the transoms of the smaller arches. An esplanade and grandstands were set up at the level of Rude's *Departure of the Volunteers* and Cortot's *Triumph of Napoleon* sculptures.



12. Celebrations and ceremonies of the French Republic on April 20 1848, engraving, undated, BNF, Paris.

Objectives

Understand the monument's symbolic function in the 19th century, and place events concerning the Arc de Triomphe in a broader historical context.

* Lexicon

See the glossary, pages 17-18.

1919 THE VICTORY PARADE

On July 13, 1919, in accordance with the wishes of Georges Clemenceau, head of the French government, a ceremony was organized in honor of the one and a half million soldiers who died in the First World War. A gigantic 30-tonne golden cenotaph* was installed under the Arc. 17,5 metres high and 8 metres wide, it was created under the direction of sculptor Antoine Sartorio. Each side features a victory figure with airplane wings on its back.

The following day, the Victory Parade took place, and Clemenceau decided at the last minute that the parade would pass under the arch. The cenotaph was moved and placed at the entrance to the Avenue des Champs-Élysées. 1,000 mutilated soldiers open the parade. They are followed by the Marshals of France, the Interallied General Staff, foreign regiments and the French army led by Marshal Pétain. The Arc de Triomphe, dedicated to the glory of the French army and not just to the revolutionary and imperial armies, took on the meaning it still has today.

On August 9, 1919, the aviators having been forgotten during the parade, Charles Godefroy decided to fly his "Newport" plane under the Arch, without authorization.

THE UNKNOWN SOLDIER

In 1916, the war was not yet over, but the idea was already born to include in the Panthéon "one of those ignored combatants who died bravely for the Fatherland". On his tombstone would be inscribed: "Un Soldat" and "1914-1918". This idea was taken up and strongly supported by a press campaign in 1918. On November 1919, the Chamber of Deputies voted to transfer the remains of a serviceman who had died on the front to the Pantheon. Veterans' associations opposed the choice of location, wishing to emphasize the highly symbolic nature of the deceased, who should serve as a role model for younger generations. The writer Binet-Valmer launched a campaign in favor of burying the soldier at the Arc de Triomphe.

On November 10, 1920, in a chapelle ardente set up in Verdun, Auguste Thin, a young soldier from the 132nd Infantry, son of a soldier who died in the war, designated the Unknown Soldier by placing a bouquet of flowers on one of the eight identical coffins brought back from various front-line sectors. On November 11, 1920, Léon Gambetta's heart and the soldier's coffin were taken to the Arc de Triomphe.

The soldier's catafalque was installed in a room at the Arc, where it remained until his burial. While the politician's heart was taken to the Panthéon, to celebrate the 50th anniversary of the Third Republic (1870-1940).



14. Morancé, *Défilé de la Victoire, les maréchaux*, photographie, July 14, 1919, CMN, Paris.

Objectives

Reflect on notions of patriotism and remembrance, perceive the place of the monument in civic life, analyze the evolution of the symbolism and function of the monument, grasp the symbolic significance of the Tomb of the

Unknown Soldier and the Flame of Remembrance.

* Lexicon

See the glossary, pages 17-18.

***Allegory**

Representation of an idea by a figure endowed with symbolic attributes.

***Arch of Constantine**

Built in 312 in Rome, it symbolizes the victory of the Emperor over Maxentius at the Milvian Bridge.

***Arch of Septimius Severus**

Built in 203 in Rome, it is dedicated to Septimius Severus and his sons, Caracalla and Geta.

***Arch of Titus**

Erected in 70 in Rome by Emperor Domitian, in honor of Titus, to celebrate the conquest of Jerusalem.

***Architrave**

Lintel resting on vertical supports, which constitutes the lower part of the entablature.

***Attic**

Horizontal crowning of a monument placed above the entablature.

***Austerlitz (battle of)**

The victory of Napoleon over the Russian and Austrian emperors on December 2, 1805, took place in what is now Moravia.

***Rosette coffer**

Hollow compartment of a ceiling or vault, adorned with a motif imitating a rose.

***Caryatid**

Female statue serving as a vertical architectural support.

***Catafalque**

Decorative raised platform to receive a coffin, real or simulated, during a funeral ceremony.

***Cenotaph**

Monument erected in memory of a deceased person, which does not contain their body.

***Conscription**

System of military recruitment based on the annual call-up of contingents.

***Corinthian**

From the Corinthian order, a decoration composed of acanthus leaves and volutes.

***Cornice**

The upper horizontal part of an entablature or elevation, formed by moldings projecting one over the other.

***Spandrel**

The surface between the curve of an arch and its orthogonal framing.

***École des Beaux-Arts, prix de Rome**

The Academy of Fine Arts, created in 1648 (the term “school” only appears in the early 19th century), places drawing and the reproduction of historical scenes at the foundation of all education, at the expense of pictorial technique. Students are invited to participate in the annual “Prix de Rome” competition, which allows the winner to study ancient works in Italy.

***Embellishment**

An ancient term referring to urban planning, the arrangement of cities (streets and squares, among others).

***Entablature**

Upper part of a monument or situated above a column which includes the architrave, the frieze, and the cornice.

***Frieze**

Ornamental or historical border in the form of a continuous band.

***Garland**

Ornamental motif composed of fruits and flowers.

***High relief**

Sculpted relief in which the protruding forms represent more than half the volume of the object depicted.

***Imposte**

Stone or other element, usually projecting, that crowns the pedestal of an arch and supports its fall.

***Jemmapes (battle of)**

Victory won by the French revolutionary armies commanded by General Dumouriez over the Austrians on November 6, 1792, in Belgium.

***Medusa**

Personnage de la mythologie grecque. L'une des trois Gorgones, capable de pétrifier ceux qui la regardaient. Elle fut tuée par Persée.

***July Monarchy**

The July Monarchy is the term used to refer to the reign of Louis-Philippe I (1830-1848), who came to power after the July Revolution of 27, 28, and 29 July 1830, also known as the Three Glorious Days.

Wall of the *Ferme générale

The Farmers General, essentially financial controllers, collected taxes on goods at the entrance of cities, known as octroi. To delineate the city, pavilions, such as those at the Étoile, were built around Paris, connected by a wall 3,30 meters high. These barriers were destroyed in 1860.

***Pier**

Vertical support upon which an arch or a vault rests.

***Pilaster**

Flat, rectangular column, attached to a wall.

*** Semicircular arch**

Semicircular curvature.

***Quadriga**

Antique racing chariot with two wheels and four horses.

***Fame**

Divine allegory, messenger of Jupiter.

***Tétrapyle or Quadrifon**

An arch with a transverse arch, located at the intersection of two roads.

***Valmy (battle of)**

The victory won by the French revolutionary armies commanded by Dumouriez and Kellermann over the Prussians on September 20, 1792, in the Marne.

§ Jean-François Chalgrin (1739-1811)

A member of the Institute, he was a student of the architect Boullée and a recipient of the Prix de Rome* in 1758. He was the architect for Louis XVI and the future Louis XVIII. He carried out renovation works at the Collège de France and the Luxembourg Palace in Paris. He also contributed to the construction of the Saint-Sulpice church in 1777 (6th arrondissement) and built the Saint-Philippe-du-Roule church between 1768 and 1784 (8th arrondissement).

§ François Rude (1784-1855)

Born in Dijon, François Rude arrived in Paris in 1807 to attend the École des Beaux-Arts. After winning the Prix de Rome in 1812, this French sculptor gained attention in 1831 by exhibiting at the Salon des Arts Décoratifs with a sculpture of innovative style. Renowned for his sense of expression and movement, he is considered a master of romantic sculpture, notably for his *Napoleon Awakening to Immortality* (1845), displayed at the Musée d'Orsay in Paris.

§ Adomphe Thiers (1797-1877)

A politician, journalist, and historian, Adolphe Thiers founded the newspaper *Le National* in 1830, where he advocated for a parliamentary monarchy similar to that of England. During the July Monarchy, he was appointed several times as Minister of Finance, Interior, President of the Council, and Minister of Foreign Affairs. He couldn't save Louis-Philippe in 1848. Appointed head of the executive power in 1871, he suppressed the insurrection of the Paris Commune. He became President of the Republic in August 1871 but was overthrown in 1873 by a coalition of monarchist and conservative parties. He then became the leader of the republican opposition.

§ Jacques Ignace Hittorff (1792-1867)

An architect and archaeologist from the Rhineland, naturalized French, he was a student of Charles Percier. After studying ancient architecture in Sicily, he designed the Cirque d'Été and the Cirque d'Hiver in Paris (1841). He constructed the Saint-Vincent-de-Paul church (1830-1834), drawing inspiration from Roman-Byzantine basilicas, and contributed to the realization of the Gare du Nord (1861-1868).

§ Victor Hugo (1802-1885)

The son of a general under Napoleon, he accompanied his father to Italy and Spain before returning to Paris, where he pursued literary endeavors. He championed the principle of freedom in art and aimed to be a “resounding echo” of the political and moral concerns of his time. He notably fought for the abolition of the death penalty. Elected as a deputy in 1848, he went into exile after Louis-Napoleon's coup d'état on December 2, 1851. He published a satire against the latter titled “Les Châtiments” (1853). Returning from exile in 1870, he passed away in 1885.

§ Baron Georges Haussmann (1809-1891)

He entered the administration shortly after the July Revolution of 1830 and aligned himself with the politics of Louis Napoleon Bonaparte in 1848. Following the latter's coup d'état on December 2, 1851, he was appointed prefect of the Seine, a position he held for seventeen years. He was made a baron in 1857. He surrounded himself with engineers to beautify and sanitize Paris, creating sewers, gardens, and large straight avenues. He was dismissed from his duties in 1869 due to questionable financial dealings.

§ Georges Clemenceau (1841-1929)

Initially a physician, he entered politics in 1870. Elected as an extreme left deputy in 1876, he caused the downfall of several ministries, earning him the nickname “the Tiger”. Becoming a senator in 1902, he was appointed President of the Council and Minister of the Interior in 1906. In 1917, he was again called to lead the government. After participating in the Treaty of Versailles in 1919, he was defeated in the presidential elections of 1920 and retired from politics.

§ André Maginot (1877-1932)

Elected as a deputy of the democratic left in 1910, he was appointed as a minister several times after the First World War. On January 4, 1930, he successfully passed a law for the construction of fortifications along the Northeastern border of the country, famously known as the Maginot Line. However, by 1939, it couldn't fully play its defensive role as its construction had not been extended to the Franco-Belgian border.

& RESOURCES

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Arc de triomphe

1. The construction

Themes: the Empire, the Restoration, the July Monarchy.

Continue your visit: In Paris, the Carnavalet Museum, Napoleon's constructions (Palais de la Bourse, Pont d'Iéna, Vendôme Column, Arc du Carrousel), Chalgrin's work (Saint-Sulpice Church, North Tower; Saint-Philippe-du-Roule Church).

2. Urbanism

Themes : the 17th, 18th, and 19th centuries, the concept of urban planning, urban organization, the development of European metropolises, the major works carried out during the presidency of François Mitterrand.

Continue your visit: Ledoux, pavilions located at Place Stalingrad and Place Denfert-Rochereau in Paris, and the Royal Saltworks of Arc-et-Senan; the renovations by Baron Haussmann; the Avenue de l'Opéra; the Théâtre du Châtelet; as well as the Grande Arche de la Défense.

3. The triumphal arches

Themes: Architectural vocabulary adapted to triumphal arches, Rome (urban planning, monuments, and rituals), as well as the modern era, the Empire, and the 20th century.

Continue your visit: the triumphal arches in the South of France (Orange, Saint-Rémy-de-Provence) ; and in Paris, the Arc de triomphe du Carrousel ; Saint-Denis and Saint-Martin gates and the Arche de la Défense.

4. Les inscriptions

Themes : The battles and generals of the revolutionary and imperial armies, the Third Republic, the return of Alsace-Lorraine, World War II, the Indochina War, the Algerian War, and the Korean War.

5. Sculpted decorations

Themes: Sculpture vocabulary, sculptural currents in the 19th century, major battles of the Revolution and the Empire, the July Monarchy.

Continue your visit: Sketches of reliefs in Paris (Carnavalet Museum, Louvre Museum, and Museum of Decorative Arts); casts of reliefs in Paris (Musée d'Orsay); sculptures by Rude at the Louvre Museum and Musée d'Orsay (Paris), at the Musée des Augustins (Bordeaux), and at the Musée Rude (Dijon).

6. Commemorations

Themes: Napoleon I, the Revolution of 1848, the Franco-Prussian War of 1870, the Paris Commune, and Victor Hugo.

Continue your visit: The history of Paris at the Carnavalet Museum; Napoleon's tomb; the Church of Les Invalides; the Victor Hugo House.

7. In the 20th century

Themes: World War I (1914-1918), World War II (1939-1945), civic education on the themes of patriotism and freedom.

Continue your visit: For Gambetta, the Panthéon in Paris; for the two world wars, the Army Museum in Paris, the Caen Memorial, the Historial of the Great War in Péronne; for the Liberation of Paris: the Leclerc-Moulin Museum Memorial in Paris.

+ DOSSIERS THÉMATIQUES

+1. page 15

Le Soldat inconnu

+2. page 16

Christo & Jeanne-Claude

Administrator

Arnaud Vuille

Head of the Cultural and Educational Department, in charge of Public Engagement and Programs

Viviana Gobbato

service.educatifarc@monuments-nationaux.fr

Writing Marie-Laure Gutton

Editing Viviana Gobbato

Graphic Design studio lebleu

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