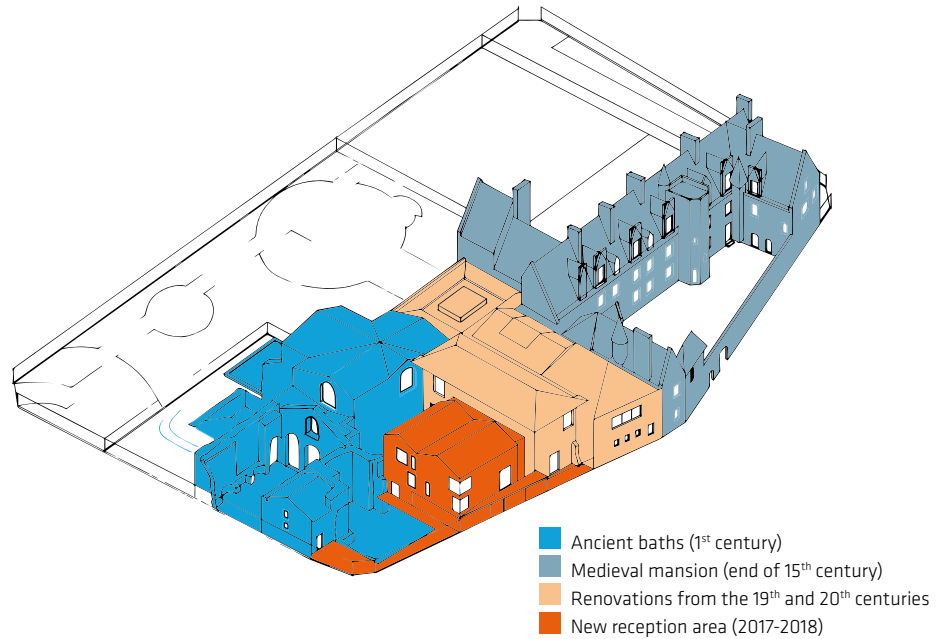




MUSÉE DE CLUNY
le monde médiéval

VISITOR MAP

UNTIL 20 AUGUST 2019



From 2018 to 2020, the renovation of the Cluny Museum continues with a re-design of visitor routes, requiring the closure of the medieval building and its courtyard. The restored ruins of the ancient baths, the *Lady and the Unicorn* tapestries, a selection of masterworks of fine medieval craftsmanship and displays of works from the museum's collections are on view during the renovations.



HISTORY OF THE MUSEUM AND COLLECTIONS

The Musée de Cluny, the French national museum of the Middle Ages, was founded in 1843. At the time, it consisted of a collection of stone fragments and sculpture from the City of Paris and that of a keen art lover, Alexandre Du Sommerard (1779-1842). In 1833, Du Sommerard had moved into an apartment on the first floor of the former residence of the abbots of Cluny. The current collection, consisting of painting, sculpture, tapestries, stained glass, and refined works in gold and ivory, has grown considerably and offers a rich overview of medieval artistic creation. **During the works, some 70 masterpieces of fine medieval art are on display on the first floor of the new building.**



THE CLUNY BATHS

Visible from Boulevard Saint-Michel, the "northern baths" of Lutetia were built at the end of the 1st century AD. The monumental complex consisted of cold, partially- and fully-heated rooms for bathing, *palestrae*, or outdoor areas for physical exercise, as well as a subterranean infrastructure. The baths operated for about two centuries, and seem to have fallen out of use in the 3rd century. Significant ruins remain to this day, including the frigidarium, or cold room, the centrepiece of the ensemble.

THE HOTEL OF THE ABBOTS OF CLUNY

[Currently closed to the public]

The Cluny mansion was built at the end of the 15th century at the behest of Jacques d'Amboise, the then abbot of Cluny, in Burgundy. It replaced the former Parisian residence of the abbey with a new, fashionable building. The only surviving private mansion in Paris featuring a courtyard in the front and a garden in the back, the building has kept its original interior layout. Although restored in the 19th century, the façades in the sumptuous courtyard and the chapel are highlights of the so-called flamboyant Gothic style.

THE NEW RECEPTION AREA

A new welcome area signals the museum's presence in the city and lends it greater visibility from Boulevard Saint-Michel. By its proportions and choice of building materials, the structure is in dialogue with the prestigious historic monuments that surround it.

Musée de Cluny – musée national du Moyen Âge / 26-28 rue Du Sommerard 75005 Paris / T. +33 (0)1 53 73 78 00
www.musee-moyenage.fr / @museecluny
Open from 9:15 am to 5:45 pm every day except Tuesday. Last entry 5:15 pm. Closed 25 December and 1 January
Book/Gift Shop open from 9:15 am to 6:00 pm every day except Tuesday. No entry to museum required

Frigidarium



FRIGIDARIUM

In ancient times, people who came to use the bath house started off in the *frigidarium*, or “cold room”. This monumental space, the most spectacular in the bath house, is a good example of how the Romans perfected building techniques. The impressive volume that dominates in this remarkable complex is magnified by its vault. Soaring to more than 14 metres, it is among the best-preserved ancient vaults in France. In 2009, the *frigidarium* of the baths of Lutetia benefited from a restoration campaign: the surface of the walls were cleaned and the coating of the vault restored. The project, carried out in the utmost respect for original building materials, harmonised the overall appearance of the baths, lending greater visibility to the site. Technical adjustments and improvements to signage were also carried out with ancient building materials in mind, and with a view to offering today’s visitors an optimised experience.

1ST FLOOR TREASURY

A selection of some of the museum’s most prized possessions is on display here. Some recent acquisitions are shown to the public for the first time, notably *The Virgin Nursing the Christ Child with Angels* painted by Jean Hey, the Master of Moulins.

EXHIBITION

23 MARCH 2019 > 20 AUGUST 2019

THE FIVE SENSES : AN ECHO TO THE LADY AND THE UNICORN TAPESTRIES

During medieval times, the five senses were associated with the four elements, body parts, as well as emotions. From these associations emerged classifications : the many medieval treaties that explored the five senses sorted them, from the most material to the most spiritual. The museum’s latest exhibition puts on display some fifty artworks and invites you to discover the museum’s collections under a new light, one emphasizing the manifold significations of the five senses in the Middle Ages.

THE LADY AND THE UNICORN

Acquired in 1882, the *Lady and the Unicorn* series is one of the most stunning examples of “mille-fleur” tapestries, so-called because of a lush background strewn with many plants and flowers. The six tapestries, commissioned by a member of the Le Viste family, whose coat of arms appears throughout the series, depict the five senses plus a sixth, that of understanding, or the heart.

1st Floor

