

MAIRIE DE PARIS



PARIS  
MUSÉES

# costumes espagnols

entre ombre et lumière



du 21 juin au 24 septembre 2017

## Maison de Victor Hugo

6 place des Vosges 75004 Paris | [maisonsvictorhugo.paris.fr](http://maisonsvictorhugo.paris.fr)

Museo del Traje Cipe, Madrid / Photographie José Ortiz Echagüe © ADAGP, Paris 2017



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GALLIERA  
DE LA VILLE DE PARIS



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ANOUS PARIS

## **CONTENTS**

|                              |       |
|------------------------------|-------|
| 1/ Press release             | p. 3  |
| 2/ Scénography               | p. 4  |
| 3/ Exhibition trail          | p. 5  |
| 4/ Map of Spain              | p. 15 |
| 5/ Catalogue                 | p. 16 |
| 6/ About the Museo del Traje | p. 17 |
| 7/ Practical information     | p. 18 |

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**PRESS VISUALS ON REQUEST**

## **COMMUNIQUÉ DE PRESSE**

**This exhibition at the Maison Victor Hugo is part of the Palais Galliera's Spanish Season. It opened with "Balenciaga, l'oeuvre au noir" ('Balenciaga, working in black') at the Musée Bourdelle (8 March–16 July 2017) and will close with the first Paris retrospective of work by Mario Fortuny, at the Palais Galliera (4 October–7 January 2018).**

Of all French writers, Victor Hugo was probably one of the greatest lovers of Spain. From June to September this year, his former house, the Maison de Victor Hugo, will be hosting a remarkable selection of traditional Spanish costumes borrowed from the collections of the Museo del Traje, the Museum of Costume and Ethnological Heritage in Madrid. For the first time in Paris, we will be able to admire the skills and ingenuity of the craftsmen and craftswomen who, between the end of the 18th and the beginning of the 20th century, made the forty or more costumes and accessories on display. These pieces used to be catalogued simply as examples of folk costumes, but the delicacy of the work and their extraordinary variety, have inspired the greatest Spanish couturiers, including Balenciaga.

These are clothes that reflect regional life, they express the soul of the Spanish provinces: the Canary Islands, Andalusia, Catalonia, Mallorca, Aragon, Castile, Salamanca ... They are emblematic of a trade, of a social or cultural group, a specific place, or the religious beliefs of their original wearers, but their sheer creativity strikes us today with unprecedented force. The embroidery on them, the pleating, the range of colours, the ribbons, the extravagance of the hats and jewels, all endow them with a singular presence. Some of the intricately decorated costumes were worn only on festive occasions. In the bridal tradition of the Toledo region, for example, the girl was expected to wear five toilettes, one on top of the other. Some jobs required specific clothing, like the Extremadura shepherds' garments, which were made of tough material – coarse woollen cloth or soft dry-tanned leather. This exhibition lays great emphasis on the extraordinary quality of the work carried out by ordinary, unassuming men and women who, over the years, constructed these precious clothes. This 'poetry of the ordinary' is elevated to the level of art and craft.

The collection is juxtaposed with a large selection of photographs by José Ortiz Echagüe (1886-1980) – an engineer by training, whose great passion was photography. From Spanish Morocco, to the provinces of his native country, his sharp but benevolent eye captured the full beauty of the landscape, the monuments, the local inhabitants and their rituals.

The exhibition is organized in partnership with the Museo del Traje, Madrid.

Curator :

**Olivier Saillard**, Director of the Palais Galliera

## SCÉNOGRAPHY

The scenography has been designed to create a dialogue between traditional Spanish costumes and José Ortiz Echagüe's photographs. It offers a tight focus on the intrinsic qualities of what is known as "popular" dress design. The way it has been staged takes inspiration from the photographer's studio in the way it places each costume in front of a ceiling-to-floor cyclorama. In this way the public is invited to ignore the folkloric aspect of popular Spanish dress and to concentrate on its aesthetic and ordinary qualities.

Scenography: **Alexis Patras**, assisted by **Lucie Leblanc**

Graphics: **Arnaud Roussel**

Lighting design: **Sarah Scouarnec**



## **THE EXHIBITION**

José Ortiz Echagüe

The exhibition presents regional costumes and their distinctive features, reflected against a wide selection of 39 photographs by José Ortiz Echagüe (1886-1980).

Between 1909 and 1916, during a posting to the Spanish Protectorate of Morocco, José Ortiz Echagüe used his camera to document the landscape and the monuments as well as the local inhabitants and their rituals. He brought the same gaze to bear later on the Spanish provinces. It was the eye of an ethnographer and historian of arts and traditions, with a keen sense of aesthetics.

In the course of his travels, Ortiz Echagüe picked out natural settings – churches, public squares, hills, pastures or domestic interiors – as a backdrop for his compositions. He would work out the picture and then contact the locals to find the most typical, those whose features best suited the traditional clothes he wanted them to wear and whose way of life he was keen to document. The models would then pose for him in meticulously prepared sessions for photographs that were anything but spontaneous. It was a deliberate recreation of reality.

At times the models refused to wear their ancestors' clothes, maintaining that they could only be worn on feast days. Modern specialists have pointed out that some of the garments correspond neither to the time of the photo nor to the place, and that their state of preservation sometimes suggests that they had never been worn. The photographer's mise-en-scène, they suggest, was both decontextualized and anachronistic. Ortiz Echagüe gave his photographs captions that add to the poetry of his contrived vision of this "rural Arcadia"; it is an eternal, timeless vision of Spain.



Ortiz Echagüe, José

Jamelleras de Lagartera

1920-1930

Lagartera (Toledo)

Photograph- Carbon print



## ANDALUSIA

The costume worn in the south of Spain is a far cry from the classic dress with flounces. It shows direct links with the history of the country in that it perpetuates both Castilian costumes and the manto y saya (coat and skirt) or cobijada from Vejer de la Frontera (in the province of Cadiz) – which is not unlike the Muslim niqab. In Alosno (in the province of Huelva), the negative-space embroidery on the shirt is reminiscent of Moroccan embroidery from Fez, while in Almería, the Manila shawl is evidence of the way traditional dress developed towards fashions imported from China. In Granada, the patterns and ornaments in sewn cord, as well as the catite (hat), grew out of romantic fashion.



Museo del Traje. CIPE © Javier Maza Domingo

### **Cobijada costume from Vejer de la Frontera. (Cadiz) 1900-1925**

Composed of a saya skirt and a large coat, both in fine black merino wool, the cobijada has a distinctive, large cape which is belted and gathered at the waist to form a long hood that frames the face, leaving only the left eye visible. Documented since the 17th century, its predecessor was the Castilian manto y saya costume, even though it has a Muslim look about it. The Second Spanish Republic forbade it for security reasons, and this is the only authentic old outfit that has been preserved. The cobijada was revived in 1976 and is the costume worn nowadays for the religious holidays in August



Museo del Traje. CIPE © Museo del Traje

### **Female costume from Alosno (Huelva) 1780-1935**

This costume consists of a very full woollen saya with a geometric pattern, a silk brocade bodice with a floral pattern and a deep neckline, a shirt trimmed with lace and embroidered with black patterns, using a technique and decorative motifs related to the Fez school, like, for example, the lions facing each other. It is worn for various festivals throughout the year.

## ARAGON

The complete outfit known as the *basquiña* is typical of the Pyrenean Valley of Ansó, in the province of Huesca (in Aragon). It differs widely from the basic two-piece model, being made of heavy, coarse wool, made and dyed, green or black, «on the spot». It is cut below the bust and has a pleated skirt. With cuffs on the embroidered shirt and a Medici-style raised, pleated collar, the *basquiña* recalls Flemish-Gothic models. Over the *basquiña*, the woman would wear a white mantilla to church, with a silk tassel on her forehead. The costume worn on the Island of Ibiza, the *gonella*, is similar to the *basquiña*.

## ÁVILA

In the province of Ávila, the rye-straw bonnet is characteristic of many villages including Navalosa, Barco de Ávila and La Adrada, where this curious women's accessory is made using the basketwork techniques of twisting and plaiting. These bonnets are decorated with large flowers and hearts and worn over a kerchief. They complete the outfit typical of this region: a woollen petticoat trimmed with contrasting colours and a shirt, with black and navy blue *corchados* embroidery on the tiny pleats in the fabric. This costume can be seen on the Feast of San Segundo, which takes place on May 2 and which commemorates the transfer of the remains of the patron saint of the city, to the Cathedral of Ávila in 1594.

## CANTABRIE

In this highly agricultural region, with its mountainous terrain and rainy climate, the peasants are cattle farmers. Rough clogs called *madreñas* are essential daily wear. They are cut out of a single block of wood from the surrounding forests and reinforced with *tarugos* (nails).

The traditional men's costume, worn for the feast of Saint Matthew, consists of trousers, a waistcoat and a jacket decorated with precious buttons in the shape of coins. The outfit is completed by a conical pointed *toque*, which is worn by both men and women.

In the valley Del Pas, the costume known as «the nurse's outfit» is the emblematic outfit of the women, who were traditionally wet nurses to the children of rich families throughout Spain. It has distinctive ornaments: amulets for «good milk» and jewellery for protection against «the evil eye».

## EXTREMADURA

The festive dress of Montehermoso (in the province of Cáceres) consists of a multi-coloured silk scarf covering the head and a kind of shawl with an applied zigzag pattern near its edge worn over the shoulders, around the waist and tied behind. From the waist down, voluminous guardapiés are superimposed – as many as seven in the most sophisticated models –, these are wool skirts and they are mulberry coloured, orange and brown. The more recent addition of the sunbonnet in rye-straw over the headscarf is documented in the work of Joaquín Sorolla and José Ortiz Echagüe, which shows the way this costume has developed. The bonnets were worn for protection against the sun when working outside. They were made using basketwork techniques and applied with plaited or twisted straw, canvas, buttons or mirrors). The design of the Montehermoso bonnet dates back to around 1888. It had no brim at the back because the traditional hairstyle of the town involved a topknot at the back of the head.



### Shepherd's costume from La Serena (Badajoz) 1900-1925

This costume, consisting of a shirt, a suede leather jacket, a protective apron and a pair of trousers, is distinctive on account of the hides used to make it and the unique decoration on each of them. The jacket features black fabric appliques, and the front of the apron is embroidered with patterns of pink, yellow, purple and green flowers and palmettes. The leather protective apron or zajón indicates that its owner was a shepherd.

Museo del Traje. CIPE © Lucía Ybarra Zubiaga



## BALEARIC ISLANDS

In the Mediterranean, a region characterized by its hot and humid climate, there is a great diversity of costumes. In Mallorca, the traditional costume of the payés (peasants) consists of short oriental-inspired trousers with multi-coloured stripes and a waistcoat decorated with yellow arabesques and a green belt, over this they put a short black wool waistcoat. The outfit is worn at festivals, especially for the procession of the Beata, in September. In Ibiza, the gonella is part of the typical women's dress. It is a black wool, sleeveless skirt, worn with a formal apron embroidered with colored silks, cuffs with silver buttons and a scarf covered by a broad flat hat. Uniquely in traditional Spanish costume, gold jewellery pinned on the chest represents the dowry of the bride. In addition there might be a necklace of biconic beads, chains and a Christ Crowned with Thorns. The gonella is similar to the basquiña and saigüelo in Ansó and Hecho.



Museo del Traje. CIPE © Miguel Ángel Otero

### **Gonella costume from Ibiza 1890-1925**

Gonella is probably a word of Italian origin; it might correspond to «skirt» in Italian. Its origins go back to the 15th century. The costume consists of a woollen, floor-length dress, pleated, cut below the bust, worn over a long-sleeved tunic, to which sleeves can be added. It is worn with a long apron embroidered in yellow, a printed cotton veil called a cambuix and a flat, wide-brimmed hat. The emprendada, a jewelled set of chains like a gold plastron completes the gonella costume. Although silver is generally used in folk jewellery, the gonella costume is unusual in using gold.

## CANARY ISLANDS

Located in the Atlantic Ocean, a long way from the Iberian peninsula, these islands remained relatively isolated from one another. Although they enjoy a temperate, constant climate, some are desert islands and volcanic. Today, silkworms and cochineal are bred, the latter for use as a natural dye. There are various local items of clothing: woollen petticoats woven on a loom, waistcoats and scarves in silk woven on the Canary Islands, hats made of palm straw, toques of various types, and also camel-hide garments. There is also a lace and embroidery industry, both of which are used to decorate typical petticoats, shirts and other products, on these islands. These garments are particularly in evidence at the feast of the Virgin of Candelaria, the main celebration on the Canaries, which takes place on February 2.



**Woman's costume from Santa Cruz de la Palma (La Palma, Santa Cruz de Tenerife)  
1880-1925**

Consisting of an embroidered petticoat, a woollen skirt, a silk doublet, a linen shirt and scarf and a wool toque. This was originally everyday wear but it became the characteristic costume of the island of La Palma, one of the Canary Islands

## LEÓN

In the west of the province of León, in the region of La Maragatería lies Astorga, an old trading town which used to be crossed by caravans of animals and travellers following the Vía de la Plata. The typical figure of the Maragato is immortalized in Goya's series of paintings entitled *Friar Pedro de Zaldivia* and the bandit *Maragato* (1806-1807), but also in Antonio María Esquivel's portrait of the prosperous citizen *Santiago Alonso Cordero, El Maragato* (1842). A character mentioned by the novelist Galdos, muleteer and deputy at the Court of Madrid, *El Maragato* was famous for his characteristic outfit, consisting of an embroidered waistcoat, short, baggy pants, an *almilla* (jacket) with embroidered belt, and a wide-brimmed hat. Like the ties and bows woven on the loom in wool and linen, the embroidered belt here is an allegory of love. The custom was characteristic of a society where the husband was often absent; it is also found in wedding costumes.

## MADRID

*Majismo*, a word that refers to the aristocracy's taste for popular customs, was a social phenomenon that gave rise to a specific style associated with dance, singing and bullfighting. Defined in the 18th century in the region of Madrid, the figures who were characteristic of the style were called *majos* or *goyescos* – because they featured so often in the work of Goya. The women's version of the style evolved into a high-waisted silhouette with a short bolero, a black *basquiña* and a bobbin-lace mantilla. It was adorned with fabric, trimmings, fringes, tassels and arbutus berries (the fruit of the tree represented in the arms of the city of Madrid). The male outfit, a three-piece costume with flaps on the shoulders, was at the origin of the *traje de luces* (suit of lights) worn by bullfighters.

## NAVARRRE

High in the Eastern Pyrenees lies the Roncal Valley, where the typical women's outfit is made using local fabrics. It consists of a two-tone woollen doublet, decorated with velvet; it is close-fitting and short, with a pronounced décolleté, and is embroidered with sequins and pieces of paste glass. They also wore purple-blue woollen skirts and underskirts, the top one of which was raised to the waist at the back to suggest the shape of a fan or a butterfly – an image found in the work of Sorolla and José Ortiz Echagüe. For churchgoing, the dress was completed by a brightly coloured mantilla decorated with a *muxkoko* (fringe) between the eyebrows, with diamond-shaped tips to protect against the evil eye. This adornment was typical of the eighteenth century society taste for the *bitxi* (a knot with jewels set in it). This costume is worn in Pamplona, the capital of Navarre, during the festival of San Fermin, patron saint of the region, which is held every year from 6 – 14 July.

## **SALAMANCA**

The traditional charro costume, which is typical of the Sierra de Francia area, in Salamanca, was generally worn during folk festivals, especially for weddings. The bridal outfit in La Alberca, capital of the Sierra de Francia area, is distinguished by its colours (brown, pink, silver and gold), but above all by the fact that it is covered in medals, reliquaries, crosses and amulets. A perfect example of baroque aesthetics combined with traditional clothing, this adornment is typically a succession of necklaces in coral and silver gilt and by chains called brazaleras, arranged vertically from the armhole of the doublet. It is an ornamental model, however, inspired for the most part by photographs by José Ortiz Echagüe.



Museo del Traje. CIPE © Museo del Traje

### **Charro costume of the Infanta Isabel de Borbón y Borbón “La Chata”. 1880-1900**

It consists of a doublet, a corsage, a scarf, an apron and two dresses; it is characteristic of the Campo Charro area. The floral motifs are hand embroidered with small beads of coloured paste glass, paillettes and mirror chips, and cover the entire surface of the apron.



Museo del Traje. CIPE © Lucía Ybarra Zubiaga

### **Bridal costume from La Alberca 1880-1925**

Composed of a shirt, a doublet, two sayas, an apron and a mantilla, this outfit is unique in Spain. It is distinguished by the imposing quantity of jewelry on it, which can weigh several kilos and is representative of the wealth of the bride who wore it. It was originally a costume with a protective function and it blended religious and pagan symbols. Today it is worn for the celebrations of the Assumption of the Virgin Mary.

## TOLEDO

In Lagartera, the costume worn for the Corpus Christi ceremony is made up of frayed and embroidered pieces stitched on the balconies typical of that sun-bathed city. This ceremonial costume is made from rich wool and silk fabrics, worked with silk ribbons from Talavera and Valencia, and handmade lace strips of metallic thread (Spanish stitch and banded). The most remarkable of the costumes is that of the bride, a complex outfit with several layers and featuring many symbols of love such as the carnation, the heart and the bouquet prominently displayed on the bust, the only example of this in the world of traditional costumes.



Museo del Traje. CIPE © Lucía Ybarra Zubiaga

### **Bridal costume from Lagartera 1819-1925**

The traditional Spanish bridal costume involved a large number of garments: inside, it was distinguished by the quality and the quantity of embroidery; on the outside by the many decorative patterns of embroidered ribbons, gold and silver lace braid, etc. The costume of a Lagartera bride involved up to 4 garments, worn one on top of the other, for the very elaborate traditional ceremonial which lasted up to four days. The costume was also worn at various annual religious festivals such as Corpus Christi.

## VALENCIA

The fabrics, garments and jewellery of this region belong to the history of 18th century costume and Empire fashion, but they also hark back to the history of the silk industry, which was introduced by the Moors. The huertano (market gardener) costume features a number of original elements: brocaded fabrics, stiffened doublets, muslin aprons and scarves embroidered with silver and sequins for the women's shirt-dresses, while men wore the zaragüell, comfortable short trousers in cotton (a throwback to the time of the Moorish presence), and traditional handmade esparto espadrilles.



### **Woman's costume from Huerta de Valencia**

The costume is of eighteenth-century influence with a predominance of light fabrics such as silk decorated with little baskets, floral motifs, birds, and chain stitch embroideries. It consists of a blouse, a stiffened bodice, a scarf and a skirt in a brocaded fabric. The outfit is completed by a gold necklace with freshwater pearls.

Museo del Traje. CIPE © Museo del Traje

## ZAMORA

The men's cape is symbolic of this agricultural province with its cold climate. It is an imposing, heavy, lambswool cape, worn for everyday activities and in the pastures, as well as in the Holy Week processions and christenings and weddings. The fabric is spun, woven, made and decorated locally, which explains its characteristic appearance. It is decorated with a black colored fabric cut with scissors into geometric motifs and stitched all over the pelerine and the hood. Some capes carry a small embroidered area or the initials of their owner. In Aliste, the cape is worn with a two-coloured montera (toque) with a curly brim.

Aesthetically, there is a great deal of difference between the two regions of Aliste and Toro. Because of Aliste's isolated location and the local activity of cattle breeding the population tends to wear brown, lambswool clothes and calfskin shoes (zapatos de oreja). The patterns are archaic and relatively plain, showing traces of 16<sup>th</sup> and 17<sup>th</sup> century fashions, like the women's sayín. In Toro, on the other hand, wealth is reflected in the profusion of colours and embroidered decoration. There is a folk style, for example, the red saya (a closed skirt) and the skirt known as the zagalejo; there is also a sophisticated style, as exemplified by the black and gold outfit of the «rich widow» (viuda rica) of Toro.

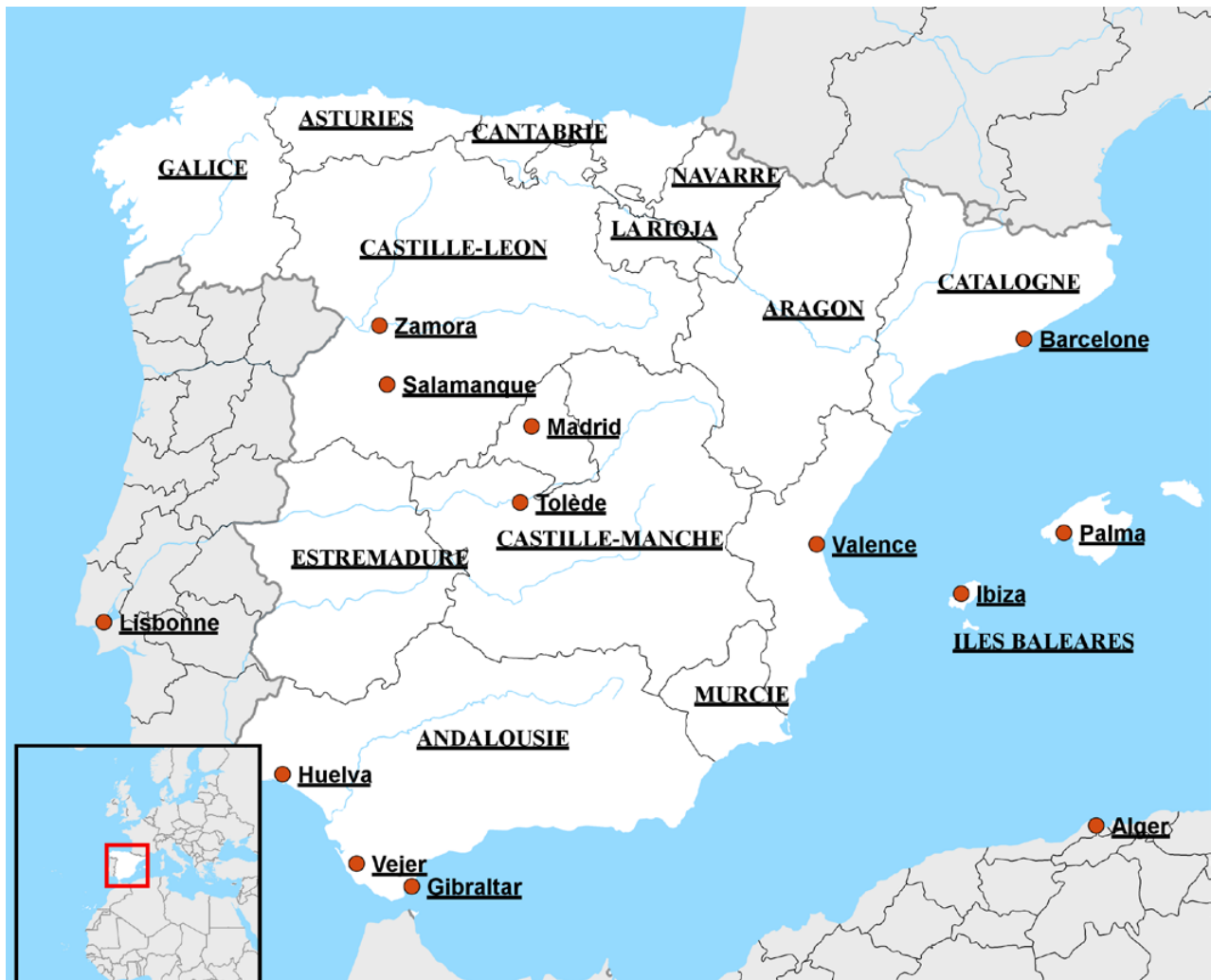


Museo del Traje. CIPE © Javier Maza Domingo

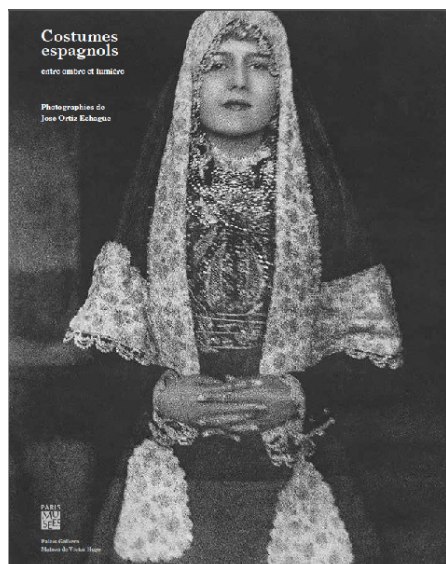
### Cape parda 1880-1925

This is an iconic piece from Zamora. It is a heavy, wool garment that provides good protection for ordinary activities and out in the pastures. It also has a ceremonial function at processional festivals. Besides the cape, it has a pelerine and a triangular hood decorated with black fabric cut out on lace patterns. The colours and fringes can vary according to where the owner is from. The pattern on the hood is called «a la honra» or «Chiva».





**CATALOGUE DE L'EXPOSITION**



**Costumes espagnols, entre ombre et lumière**

Photographs by José Ortiz Echagüe  
Texts by Gérard Audinet, Olivier Saillard,  
Helena López de Hierro, Lorena Delgado and  
Sylvie Lécallier, Concha Herranz,  
María Antonia Herradón  
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exhibition catalogues, guides to collections,  
and newspapers. These fine books reflect  
the abundance of artworks in the Paris  
museums and the diversity of their temporary  
exhibitions.

[www.parismusees.paris.fr](http://www.parismusees.paris.fr)

## MUSEO DEL TRAJE CENTRO DE INVESTIGACIÓN DEL PATRIMONIO ETNOLÓGICO



As its name suggests, the Costume Museum (Museo del Traje) and Ethnological Heritage Research Centre (Centro de Investigación del Patrimonio Etnológico), is the result of the merger of two major collections, one devoted to the history of fashion and costume, and the other to the ethnological heritage of Spain. This explains the variety and amplitude of the museum's collections – more than 183,000 pieces divided logically between two major sections: clothing and ethnography. The clothing section accounts for much of the museum work (both temporary and permanent exhibitions) while the ethnographic collection is above all a resource for research.

The textile and clothing collections contain more than 61,000 pieces, the oldest of which dates back to around 1500. The museum attaches great importance in certain sections of the collection not just to the items' relevance to Spain and Spanish history, but also their international character. In this respect, the 18th century clothing collection, which is largely the result of donations made in the 1920s by the aristocratic Güell and Guiu families, is of great interest. Even more remarkable is the unique collection of drawings by Mariano Fortuny y Madrazo, which was acquired at the same time as his collection of fabrics; it contains some real jewels and shows influences from many and varied sources. Another special section is dedicated to Spanish haute couture; it features work by Balenciaga, Pertegaz, Elio Berhanyer and Pedro Rodríguez, amongst others, in a prestigious, national and international collection of ready-to-wear fashion. Last of all, but by no means least, are the Spanish folk costumes. They form a large collection that testifies to a rich and varied tradition of fabrics and workmanship from every corner of Spain.

All these pieces are preserved and displayed in what was the first purpose-built museum building in Spain, a building that was awarded the Spanish National Prize for Architecture in 1969. It is a functional and very distinctive building, whose various departments and spaces blend naturally with the surrounding gardens and greenery. The circuit of the permanent exhibition takes the visitor on a fascinating trip through the history of clothing in Spain, from Antiquity (illustrated by sculptures and pottery) to the present day, with a particular focus on the period between the 18th and 20th century, when French fashion was a powerful influence. The outfits and accessories that marked each era are displayed in large vitrines with a minimalist, elegant atmosphere. An important museographic decision was made to use invisible mannequins, custom built by the museum staff in order to ensure optimum conservation of the pieces.

The Museo del Traje (Costume Museum) is one of the more recent institutions in Spain (it was opened in 2004), but its origins go back to 1925, the year of the regional and historical costumes exhibition in Madrid. That event was such a resounding success with the public that it was immediately clear that a national museum was required for this precious heritage. A museum devoted to traditional dress was created and, from 1934 on, found its home in the newly established Spanish People's Museum (Museo del Pueblo Español). That museum was closed to the public for many years but it continued to grow its collection and, in 2004, the decision was made to re-open it on the current site, with absolute priority given to clothes, fashion and the declared objective of promoting fashion culture in Spain.

## **INFORMATIONS PRATIQUES**

### **MAISON DE VICTOR HUGO**

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### **Getting there**

Métro: Bastille, Saint-Paul ou Chemin-Vert

Bus: 20, 29, 69, 76, 96

Vélib: 27, bd Beaumarchais ;

26, rue Saint-Gilles ;

36, rue de Sévigné ;

11, rue de la Bastille

Disabled person parking :

4 & 6 place des Vosges

### **Opening hours**

Tuesday to Sunday 10.00 a.m. – 6.00 p. m

Closed on Mondays and certain public holidays

### **Admission**

8 €, Reduced rate: 6 €

Free admission under 18 years

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### **La Maison de Victor Hugo is part of the network of Paris museums**

The fourteen museums that make up this network, administered by Établissement Public Paris Musées, contain collections of exceptional diversity and quality. In a gesture of outreach and an urge to share this fabulous heritage, new policies have been put in place for welcoming visitors. These include affordable charges for temporary exhibitions, and particular attention paid to visitors ordinarily deprived of access to cultural amenities. The permanent collections and temporary exhibitions therefore include a varied programme of cultural activities.

There is also an Internet website giving access to the complete programme of museum activities and to online details of the collections. Please use it. It is a wonderful way to prepare your visit..

### **LA CARTE PARIS MUSÉES**

Exhibitions à la carte!

There is a Paris Musées season ticket (La Carte Paris Musées). The carte gives unlimited access, with no queuing, to the temporary exhibitions in the 14 City of Paris museums.\* Holders also benefit from special rates for activities, reductions in the boutiques and bookshops and in the café-restaurants. They also receive advance notice of museum events.

\* Except for the Crypte archéologique du Parvis de Notre-Dame and the Catacombs

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