

CHÂTEAU  
DES DUCS DE  
BRETAGNE

MUSÉE  
D'HISTOIRE  
DE NANTES

Exhibition

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# CHINGGIS KHAAN

How the Mongols changed  
the world

PRESS  
KIT

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# Exposition d'intérêt national

REPUBLIQUE FRANÇAISE



*This exhibition is the first ever in France to be dedicated to one of history's greatest conquerors: Chinggis Khaan.*

*With an exceptional array of objects taken from Mongolia's national collections, including a significant number of national treasures, complemented by objects from major French and European museums, the exhibition offers an insight into the history of Chinggis Khaan's great empire, and features objects never before seen in the West.*

*This exhibition is supported by the Mongol government through its loan of major national collections, notably from the new Chinggis Khaan National Museum. It is organized under the aegis of two Presidents – that of the Mongol and French Republics – and is recognized as an “exhibition of national interest” by the French Ministry of Culture.*

From the plains of Mongolia to the southern edge of China, from the Pacific Ocean to the distant reaches of the Middle East, Chinggis Khaan and his Mongol army built a colossal empire in the 13<sup>th</sup> century.

At their peak, the Mongols controlled over 22% of the world's landmass, and Chinggis Khaan's grandson, Kubilai, also became Emperor of China. He founded the Yuan dynasty and established his capital in Dadu (present-day Beijing).

After years of violent conquest to establish this empire, the enactment of the *Pax Mongolica* allowed for commercial, scientific and artistic relations to flourish between the East and West. This exhibition explores the history of Chinggis Khaan's vast empire.

This exceptional show presents objects from Mongolia's national collections, including a large number of national treasures, that are complemented by objects from major French and European museums: Musée Guimet, Le Louvre, Musée de Sèvres, Bibliothèque Nationale de France, Archives Nationales de France, Musée de Limoges, Musée des Arts Décoratifs, Musée de Cluny, museums in Berlin and Zurich, and more.

*Curated and researched by Jean-Paul Desroches, Marie Favereau, and Bertrand Guillet.*

The exhibition will also be complemented by a **diverse cultural agenda** allowing visitors to discover contemporary Mongolia. Events focusing on cinema, contemporary and traditional music, folk storytelling, contemporary dance, popular culture, traditional Mongol games, culinary traditions, calligraphy, history, literature, and photography will make for a memorable **cultural season**.

A **richly illustrated catalogue** will be published to coincide with the exhibition, under the direction of **Marie Favereau** – lecturer at Paris-Nanterre University in the medieval history of the Mongol and Muslim worlds – along with the participation of national experts.





*Preparation for Mongol festivities*  
© Staatsbibliothek zu Berlin – Preußischer  
Kulturbesitz, Orientabteilung, Diez

# Highlights



**Nota Bene :** this press kit outlines the exhibition's different chapters, along with the names of key figures and a selection of objects.

For further historical and scientific information, please contact the team behind the project.

# AN INNOVATIVE HISTORICAL PERSPECTIVE: HOW THE MONGOLS CHANGED THE WORLD

## *A diplomatic framework*

Through the initiative of its President, the Mongol government has decided to support the Nantes-based project. Today, this major contribution is manifested through a **loan of approximately 140 objects from Mongolia's national museums, some of which have never before been displayed in the West.**

In addition to being an exhibition on the epic life of one of history's greatest conquerors and his massive empire, the exhibition is also a diplomatic tool that is strongly integrated into the bilateral relations between France and Mongolia. For this very reason, the Presidential Council, the Mongol Ministries of Culture and Foreign Affairs, and the Mongol Embassy in Paris, have been fully committed to making this project a reality – one that is international in terms of its collaborations, its aims, and the collections on display. After Nantes, the exhibition will have a new life, first in Ulaanbaatar in the summer of 2024, at the Chinggis Khaan National Museum, then abroad. Several museums, notably in Canada and the U.S., have already expressed an interest in presenting the exhibition in their own institutions.

## *An innovative idea*

In the 13<sup>th</sup> century, Chinggis Khaan and his descendants founded an immense empire stretching from East to West, from China to the Mediterranean Sea, from North to South, and from Russia to Persia. Never before had any accomplishment of the sort taken place, be it under Alexander the Great, or ancient Rome. Curiously, this major historical fact had never before been the subject of a major exhibition in France, **making Nantes' project an innovative one.**

## *An innovative approach*

When exploring the history of the Mongol empire, there are two easy pitfalls: first, there's the image of a brutal, bloodthirsty warrior conveyed by hostile historiography and films, and second, that of a peaceful nomad on the unchanging steppe, promoted by modern-day tourism. The historical reality is quite different and far more complex. **Drawing on recent research, this exhibition puts forward a new approach, showing how the Mongols were able to change the world.**

## *The exhibition's aims*

The exhibition takes a didactic approach to how the Mongol empire was created, from the unification of nomadic tribes to their expansion into the rich terrains of East and West.

Visitors will discover how Chinggis Khaan and his successors succeeded in forging **one of the greatest empires on the planet**. Above all, the exhibition shows how the Mongol Empire interacted with other powers, namely the French kingdom, and highlights the innovative principles used to govern it. Above all, thanks to the *Pax Mongolica*, it highlights all the contributions made by the Mongols and their influence on the economic, artistic, scientific, cultural, and religious cultures of the time, while helping us understand the major role played by Chinggis Khaan and his heirs in what was **one of the first great globalizations**.

One European figure sums up the encounter with the Mongols: Marco Polo. His book, *The Travels of Marco Polo*, was widely read in all the European courts of the time. Two centuries later, a man would seek to reconnect with this longed-for and distant horizon, but in vain: Christopher Columbus.

Without a doubt, the Mongols truly changed the world!

### GEOGRAPHIC SCOPE OF THE EXHIBITION:

*From the Mongol plains to the southern edge of China, from the Pacific Ocean to the furthest reaches of the Middle East.*

### EXHIBITION CHRONOLOGY:

*From 2<sup>nd</sup> century BC to the 14<sup>th</sup> century.*

## *Major participants*

- **Musée d'histoire de Nantes, Bertrand Guillet**, Director  
*Organizer, scientific director, general exhibition curator*
- **Marie Favereau-Doumenjou**, Senior Lecturer, specialist in the Mongol Empire  
*Exhibition curator*
- **Jean-Paul Desroches**, Honorary General Curator, former Director of the China Department at the Musée des Arts Asiatiques-Guimet in Paris, and former Director of the Franco-Mongol Archaeological Mission  
*Exhibition curator*
- **Nomad Exhibitions** (co-producer) : Scenography, assistance, set-up.
- **Chinggis Khaan National Museum**, Ulaanbaatar, Mongolia



# Introduction



*"Chinggis Khaan on his throne" (detail)*  
*(Compendium of Chronicles),*  
in Rachid al-Din, *Djami al-Tawarikh*  
*Ms Sup persan 1113, folio 44v.Bnf, Paris*



*"It truly seemed to me  
that I was entering  
another world."*

Guillaume de Rubrouck  
*Journey into the Mongol Empire*  
1253-1254

## Chinggis Khaan

### How the Mongols changed the world

After years of warfare between Mongol tribes in the steppes of Central Asia, Chinggis Khaan united them in 1206 through a powerful alliance that was to be the starting point for unparalleled territorial expansion. When he died in 1227, the Mongol conquest had only just begun. It was to be led by three generations of nomadic warriors. Thus, in the 13<sup>th</sup> and 14<sup>th</sup> centuries AD, the Mongol Empire established its domination over almost all of Eurasia, and continued to expand, from Korea to Poland, to become one of the greatest empires of all time.

How did Chinggis Khaan and his descendants manage to establish such a vast empire?

Were the Mongols bloodthirsty barbarians, as the chronicles of the time suggest?

How did this empire, through its governance, foster economic, scientific, and cultural exchanges in a new world-system?

And how did the Mongols change the world through this expansion of networks, and thus contribute to human history being written?

## THE FRENCH KINGDOM AND THE MONGOL EMPIRE



• **Raban Bar Sauma,**  
Visit to Europe by the envoy of  
the Great Khaan (c. 1285-86)



### A golden garment that travelled

Although, today, it may look like a liturgical garment, this piece is first and foremost a textile from the Orient with astonishing motifs, made up of parrots with concentric wings surmounted by a fleur-de-lys lily. This technique of silk and gold threads was widely used in the Mongol Empire, and this particular piece was a gift from the Mongol Emperor Möngkä to Louis IX, Saint Louis.

*Chasuble, known as the "Saint Aldegonde Chasuble"*  
13<sup>th</sup> century A.D.

*Silk fabric and gold thread, gilded leather*

*Listed as part of a Historical Monuments collection*

*Maubeuge, Saint-Pierre-et-Saint-Paul Church treasury*  
France

# Chapter 1



*Cavalryman*  
*Funerary statuette (mingqi)*  
*Terracotta with polychrome traces*  
*6<sup>th</sup>-7<sup>th</sup> century A.D.*  
*Shoroon Bumbagar*  
*Karakhorum Museum*  
*Mongolia*

## THE STEPPE EMPIRES BEFORE CHINGGIS KHAAN

### *A/ THE WORLD OF THE STEPPES*

- 1. The Mammoth Steppe**
- 2. The environment**
- 3. Reindeer, elk and deer**



#### Gatekeepers to the beyond

These two pairs of near-identical stags are distinguished by their larger size compared to most other bronzes. Used primarily for ritual purposes, they are placed at the four corners of the funerary carriage. Deer are magical animals that accompany the spirits of the deceased to the eternal blue sky.



*Deer*  
*Bronze*  
*7<sup>th</sup>-5<sup>th</sup> century B.C.*  
*UvurKhangai region*  
*Erdennechuluun Purevjav & Nemekhbayar Nadpurev*  
*Collection*  
*Mongolia*





*Dagger*  
Bronze  
2500-1800 B.C.  
Bayankhongor region  
Erdennechuluun Purejav &  
Nemekhbayar Nadpurev Collection  
Mongolia



*Large deer sword* Bronze  
2500-1800 B.C.  
Erdennechuluun Purejav  
& Nemekhbayar Nadpurev Collection  
Mongolia

#### The Sword of the Heavens

This remarkably well-crafted and perfectly preserved weapon is known as the “sword of the heavens” because of its pommel, which is beautifully decorated with a deer’s head. It was a symbol of power and a marker of social rank. The deer spirit was called upon to protect its owner and accompany the deceased into the afterlife.

### 4. The Shaman



#### Parallel worlds

In the Mongol highlands, every plant, animal, and mineral possesses a spirit. The shaman is the intermediary between the visible and invisible, who practices the art of divination by reading nature’s signs. During his trances, he gains access to parallel spiritual worlds to maintain balance in the steppes. Before making any decision, the tribe always seeks his advice.

*Anthropomorphic pendant*  
Jade  
Hongshan culture  
4500-3000 B.C.  
China, Inner Mongolia  
Sam and Myrna Myers  
Collection  
France

*Two shamanic figurines*  
Jade  
Hongshan culture  
4500-3000 B.C.  
China, Inner Mongolia  
Sam and Myrna Myers  
Collection  
France

### 5. The horse

#### *B/ THE XIONGNU, THE FIRST STEPPE EMPIRE*

1. The people of the steppes
2. The Xiongnu, cavalrymen
3. The Xiongnu, sedentary people
4. The Xiongnu, goldsmiths
5. The Xiongnu Silk Road



• Sima Qian  
(Changyu et Han)

## C/ THE TURK

### 1. The Turkic Silk Road

### 2. The tomb of Shoroon Bumbagar (late 7<sup>th</sup> century)

### 3. The Khöshöö Tsaidam memorial (1<sup>st</sup> half of the 8<sup>th</sup> century)



#### A golden crown

Originally composed of numerous semi-precious stones, this tiara was found in the tomb of the Turkic emperor Bilge Qaghan. Richly crafted and decorated, this object bears a shining sun at its centre: a major symbol in steppe culture referring to the creation of the world.

*Tiara attributed to Bilge Qaghan (deceased in 734)*

*Gold and ruby*

*Bilge Qaghan Memorial Treasury*

*8<sup>th</sup> century A.D.*

*Copy of the original*

*National Museum of Mongolia*

*Ulaanbaatar*



#### Deer

*Silver and gold*

*Bilge Qaghan Memorial Treasury*

*6<sup>th</sup>-7<sup>th</sup> century A.D.*

*Copy of the original*

*National Museum of Mongolia*

*Ulaanbaatar*

## D/ THE KHITAN-LIAO

### 1. The Kitan-Liao



#### A mask for the hereafter

Often made of gold, silver, or bronze, Liao death masks were sewn directly onto the shrouds of the deceased, and bear witness to a sumptuous tradition of funerary art. Numerous Liao tombs have provided a trove of funerary furnishings in which we can find nomadic influences.

*Funerary mask*

*Silver*

*Liao Dynasty*

*10<sup>th</sup>-12<sup>th</sup> century A.D.*

*Khentü region*

*Erdennechuluun Purevjav & Nemekhbayar Nadpurev Collection.*

*Mongolia*

# Chapter 2



An imperial portrait

This imperial portrait was created during China's Mongol dynasty, the Yuan, long after Chinggis Khaan's death in 1227. It incorporates Chinese aesthetic codes associated with ancestor worship. In it, Chinggis Khaan wears a monochrome robe, a fine traditional steppe garment, the deel, and a delicate leather headdress. His long beard is synonymous with wisdom and greatness.

*Chinggis Khaan*  
Painting on silk  
Yuan dynasty, 14<sup>th</sup> century A.D.  
Copy of the original  
Palace Museum  
Taipei, Taiwan



*In unison*  
Zhao Mengfu (1254-1322)  
Paint on paper  
14<sup>th</sup> century, Yuan period  
Copy of the original  
Palace Museum  
Taipei, Taiwan

## CHINGGIS KHAAN (CIRCA 1160-1227) *A/ THE HORSE, SYMBOL OF CONQUEST*

### 1. On horseback



#### In unison

The horse is an important motif in Chinese painting, particularly in the Tang, Song, and Jin dynasties. Under the Yuans, China's Mongol dynasty, Chinese painters such as Zhao Mengfu and Liu Guandao revived the genre, responding to the tastes of their patrons while illustrating the deep bond between rider and mount, with great veracity.

## *B/ CHINGGIS KHAAN*

### 1. Chinggis Khan



#### Spiritual banners

Made up of three iron branches, these finials adorn the top of Mongol banners, known as *sülds*. They symbolize the presence of the spirits and souls of fallen warriors. The banners are also decorated with horsehair: white for peace, black for war. For the Mongols, the black banner became one of the resting places of Chinggis Khan's soul.

#### *Pair of Mongol banner finials (süld)*

Iron  
1368-1634  
Erdennechuluun Purevjav & Nemekhbayar Nadpurev Collection  
Mongolia



#### Symbols of worship

In Mongol shamanism, the sun and moon are symbols of the eternal Blue Sky, the force of all things. According to legend, Chinggis Khan received his authority directly from the divine heavens. The emperor and the two stars are still celebrated today in shamanic steppe ceremonies.

*The Sun*  
Found in tomb no. Khorig-2-13  
Gold  
13<sup>th</sup>-14<sup>th</sup> century A.D.  
National Museum of Mongolia  
Ulaanbaatar

*Crescent moon*  
Found in tomb no. Khorig-2-21  
Gold  
13<sup>th</sup>-14<sup>th</sup> century A.D.  
National Museum of Mongolia  
Ulaanbaatar

## 2. The secret history of the Mongols

### C/ THE FOUNDING OF THE MONGOL EMPIRE

#### 1. The *Kurultai* of 1206, and the first Mongol empire



##### Precious gifts

The circular motifs on this cloth represent coins. Though we do not know what they mean, the technique used – weaving gold thread – was quite common in Asia. Many similar fabrics were offered by Mongol rulers as payment or reward, but also for diplomatic purposes.

##### Garment fragment

Found in tomb no. Khorig-2-4

Silk with gold threads and tavan nuden motifs

13<sup>th</sup>-14<sup>th</sup> century A.D.

Chinggis Khaan National Museum

Ulaanbaatar



##### • Siki-Kutuku

Born around 1180, Siki-Kutuku was the son of a Tatar chief adopted by Chinggis Khaan before the birth of his eldest son, Jochi. In 1206, at the Great Assembly, Chinggis Khaan appointed him Supreme Judge of the Mongols: he was to arbitrate disputes and determine the distribution of land and men. He was also responsible for recording imperial decrees in the “blue register”. Siki-Kutuku had a long career, continuing his activities under Chinggis Khaan’s successors until his death, circa 1260. He is said to have taken part in writing the *Secret History of the Mongols*.

## 2. The Mongol War and the expansion of the Empire

### The war

*“For long journeys, they carry no baggage, just two leather gourds for drinking milk, a small earthen pot for cooking meat, and a small tent in case of rain. If necessary, they will ride for ten days without food or fire; they will live off the blood of their horses, taking a vein, making the horse bleed, putting their mouth on the vein, drinking from it until they are full, then staunching it.”*

Marco Polo, *The Travels of Marco Polo*



- Il Altı, daughter of Chinggis Khaan
- Subotei

### *The war against the nomads*



*Helmet with earpads*  
Wrought iron and leather  
Yuan Dynasty, 13<sup>th</sup>-14<sup>th</sup> century A.D.  
Erdennechuluun Purevjav & Nemekhbayar Nadpurev Collection  
Mongolia

### *War against sedentary peoples*



#### **The Mongol saber**

This slightly curved blade, where only the tip is double-edged, testifies to the offensive efficacy and mobility of Mongol warriors on horseback. The top of the blade is reinforced in either copper or gilded brass, while the round steel guard is decorated with petal motifs reminiscent of religious symbols that were omnipresent in everyday life. This sword was found in Arkhangai.

*Saber*  
Iron, copper  
1368-1634  
Erdennechuluun Purevjav & Nemekhbayar Nadpurev Collection  
Mongolia

*Chain mail with small mirror plate*  
Iron, copper  
1368-1634  
Erdennechuluun Purevjav & Nemekhbayar Nadpurev Collection  
Mongolia



# Chapter 3



*Kubilai Khaan Hunting*  
Paint on silk  
Yuan Dynasty, 13<sup>th</sup>-14<sup>th</sup> century A.D.  
Copy of the original  
Palace Museum  
Taipei, Taiwan

## THE MONGOL EMPIRE

### A/ THE GOLDEN LINEAGE

#### 1. The empire under a great Khaan



*Floral bracelet*

Gold

1206-1271

Erdenechuluun Purevjav & Nemekhbayer Nadpurev  
Collection

Mongolia

### B/ CITIES AND HORDES

#### 1. A marching city

##### *A marching city*

*"The Mongols have houses made of poles with rope roofs; they are round and they take them wherever they go."*

Marco Polo, *The Travels of Marco Polo*, chapter 68



*Saddle ornaments*

Ornaments and saddle plates with  
dragon motifs

Wood, copper, and silver

1206-1271

Erdenechuluun Purevjav &  
Nemekhbayer Nadpurev Collection  
Mongolia



*Brazier with dragon motifs*

Bronze

1368-1634

Erdenechuluun Purevjav &  
Nemekhbayer Nadpurev Collection  
Mongolia



• Guillaume Boucher

## 2. The Mongols build cities



*Matrix and phoenix bracelet*  
Gold and copper alloy  
13<sup>th</sup>-14<sup>th</sup> century A.D.  
Karakhorum Museum  
Mongolia

## 3. Life in the court



*Dish*  
Found in Karakhorum  
Blue and white porcelain, Jingdezhen kilns. China  
Yuan dynasty, 14<sup>th</sup> century A.D.  
Karakhorum Museum  
Mongolia

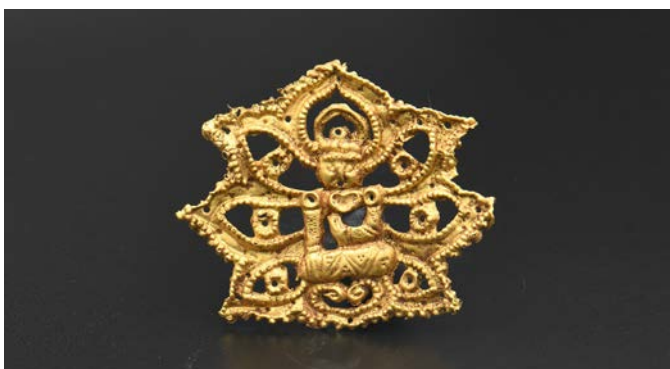
*Vase*  
Found in Kheseg Baishin  
Blue and white porcelain, Jingdezhen kilns. China  
13<sup>th</sup>-14<sup>th</sup> A.D.  
Chinggis Khaan National Museum  
UlaanBaatar



• Guillaume De Rubrouck  
• Phags Pa

## C/ GOVERNMENT AND ADMINISTRATION

### 1. Governing in Mongol fashion



*Buddha decorative ornament*  
Found in tomb No. Khorig-2-23  
Gold  
13<sup>th</sup>-14<sup>th</sup> A.D.  
Chinggis Khaan National Museum  
UlaanBaatar



## 2. Religious tolerance

### Buddhism

*"They have large churches and abbeys as big as a tiny city, with more than two thousand monks of their own denomination. They dress more decently than other people, for they have shaven faces and heads."*

Marco Polo, *The Travels of Marco Polo*, chapter 74



**Buddhist lion**  
Found in Karakhorum  
Qingbai ceramic  
14<sup>th</sup> century A.D.  
China  
Karakhorum Museum  
Mongolia

**Guanyin, the Bodhisattva Avalokiteshvara**  
Polychrome wood  
Circa 1125  
China  
France. Private collection

### Christianity

*"There are Nestorian Christians in this region who have their own church."*

Marco Polo, *The Travels of Marco Polo*, chapter 50



**Vase with Buddha figures and Tantric inscriptions**  
Bronze  
1368-1634  
Erdenechuluun Purevjav & Nemekhbayar  
Nadpurev Collection  
Mongolia

**Shamanic bell decorated with sun, moon, children, birds and mountain**  
Copper  
1368-1634  
Erdenechuluun Purevjav & Nemekhbayar  
Nadpurev Collection  
Mongolia



- **Sorgaqtani, Christian, mother of Kubilāi**

The Syriac historian, Bar Hebraeus, said, "If I were to see, among the race of women, another woman like this one, I should say that the race of women is far superior to that of men."

- **Qiu Chuji (Chang Chun)**

- **Map of Carpın**

- **Berke**

1<sup>st</sup> Muslim Khan, Golden Horde

# Chapter 4



Banknote  
Silk paper  
Yuan dynasty. 13<sup>th</sup> century A.D  
National Museum of Mongolia  
Ulaanbaatar

## THE GREAT EXCHANGE

### A/ WORLD TRADE ROUTES

#### 1. Trade that went far beyond the empire's borders



- **Marco Polo**

- **Taidula**

Christian queen  
of the Golden Horde,  
who financed trade  
in the Mediterranean

#### Marco Polo

*"When the two brothers and Marco arrived in this great city, they went to the main palace, where they found the Great Lord in the company of many officers. Then they presented him with the privileges and letters they had received from the Pope, which he gladly accepted. They then gave him the holy oil of the sepulchre, which made him very happy. And when he saw Marco, who was still a young boy, he asked who he was:*

*'Sire', said his father, 'this is my son and your servant.' 'May he be welcome!' said the Great Lord."*

Marco Polo, *The Travels of Marco Polo*, chapter 14

### B/ NEW AESTHETICS AND INTELLECTUAL EXCHANGES

#### 1. Art objects for a new aesthetic



Crown ornament for hair

Gold

1271-1368

Erdenechuluun Purevjav & Nemekhbayar Nadpurev

Collection

Mongolia

#### 2. Science and technology, forced exchanges



- **Jamal Al Din**

- **Rachid Al Din**

- **Bolad**

## CONCLUSION

A/A NEW WORLD

B/ THE END OF AN EMPIRE



• Tamerlan

## THE END

“CHINGGIS KHAAN’S SOUL”

### *Chinggis Khaan’s soul*

*“There will be nothing left in the world but one steppe – an infinite one. One world, one people, and, reigning over them on a stone throne, in the mighty and plentiful prairies, the sole master of them all: Chinggis Khaan! Who until now would have even dared think this in rebellion to the sad laws of the past? Who would have dared utter this word of triumph? The whole earth! What do you have that can compare to the Mongol’s anvil? What faint hopes, what poor fading lights could you oppose to the world’s blazing flames of hope?”*

Henry BAUCHAU, *Chinggis Khaan*, act 4, scene 2, 1960





© Sh. Nomindari, J. Curtet

# USE OF MULTIMEDIA IN THE EXHIBITION

*This exhibition will  
engage visitors in many  
ways*

**Ambient sounds** will be played throughout the exhibition, taking the public on a journey through time. **Several films** will focus on key themes, like the Silk Road, the figure of Chinggis Khaan, and the new map of the world created by the Mongols.

Several **touch screens** will allow visitors to browse through documents and information on objects – many of which are exceptional in terms of their multicultural origins. Lastly, the **projected image of a life-size**, nearly 3-metre/10-foot **tall headstone**, accompanied by **sound and visual effects**, will surely be one of the exhibition's highlights.

## VISITING

*Whether on one's own or  
accompanied by a guide,  
there are many ways to  
discover the exhibition!*

### AN APP

To guide visitors throughout the exhibition, an app will be available for download on smartphones and tablets.

It will guide visitors as they stroll through the show and discover its different themes and pieces. The app will be a real plus for all visitors – and it will be free, in French and English! Younger visitors will have their own app to discover the exhibition through interactive media, too (sound bites, images, and quizzes) (in French).

### AN ACCESSIBLE SHOW

A number of texts in (French) **Easy Read** and **five touchscreen tablets**, specially designed for the visually impaired, will be found throughout the exhibition.

Sensorial tours will also be available.

### FOR ADULTS AND FAMILIES

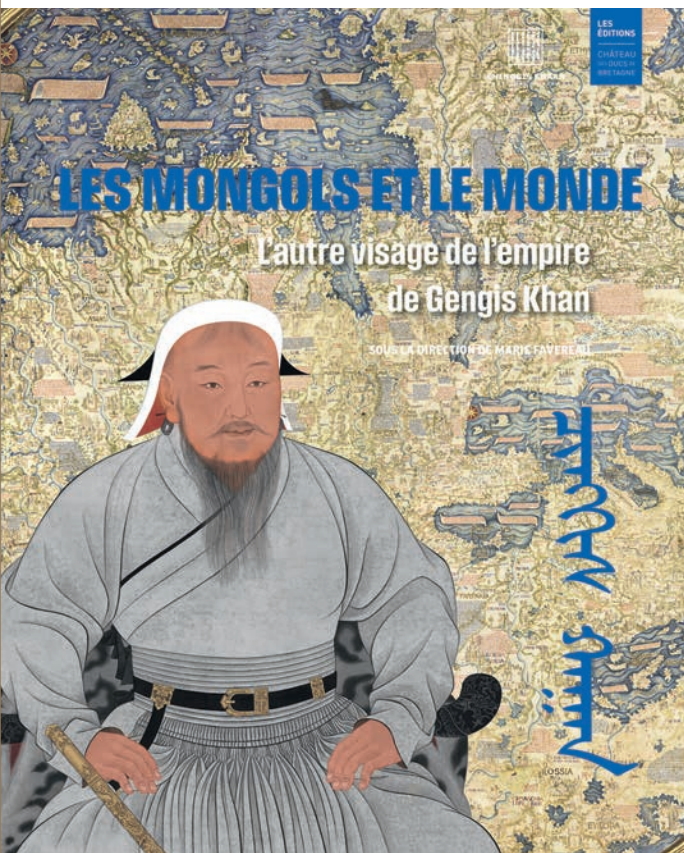
Guided tours will be available **for adults**. One of these is adapted for the visually impaired. Our staff also offers a number of short tours, including introductions to the exhibition. A tour is also available **for families**.

### FOR YOUNG VISITORS

Our staff will also organize activities for **children aged 4 to 6, and 7 to 11**, taking them on their own journey to discover Chinggis Khaan.

*Detailed description  
and agenda at  
[www.chateaunantes.fr](http://www.chateaunantes.fr)*

# CATALOGUE



## THE MONGOLS AND THE WORLD

### The other face of Chinggis Khaan's empire

Without a doubt, the Mongols changed the world!

This book is richly illustrated, with incredible objects of Mongol origin, from both national museum collections and prestigious private ones. Under Marie Favereau's supervision – a senior lecturer in medieval history at Paris-Nanterre University, and specialist in Mongol history – a number of authors have contributed to this work, giving a different face to this very unique empire.

*Les Mongols et le monde.*

*L'autre visage de l'empire de Gengis Khan*

*"Mongols and the World: the other face of Chinggis Khaan's empire"*

*24 x 30 - 324 pages (approx. 300 illustrations – in French)*

*€38,5*

*Available in the book/gift shop and on the Château's e-boutique.*

*"While historians of globalization usually focus on connections between Europe and China, ignoring the decisive role played by nomads in exchanges between East and West, this book shows how Chinggis Khaan's descendants became the driving force behind global development in the 13<sup>th</sup>-14<sup>th</sup> centuries. The Mongols contributed to everything we consider a symbol of modernity today: science, administration, tolerance of religious multiplicity, writing, art, medicine, mathematics, even cartography, and astronomy – as attested to by the previously unpublished objects presented in this book. Through ten thematic chapters, an international scientific team (France, Mongolia, Germany, Italy, Japan, and the United States) reveal – for the first time to the French public – the mysteries of this extraordinary phenomenon."*

Marie Favereau



# LE CHÂTEAU DES DUCS DE BRETAGNE – MUSÉE D'HISTOIRE DE NANTES

Located in the historic heart of Nantes, the Château des Ducs de Bretagne – built in the early 13<sup>th</sup> century, then rebuilt in the late 15<sup>th</sup> century by François II, the last Duke of Brittany, and made even more beautiful by his daughter, Anne de Bretagne, twice Queen of France – boasts over eight centuries of history. Though originally it was the abode of the Dukes of Brittany, followed by the Kings of France, it is now home to the Musée d'Histoire de Nantes, (an official **Musée de France**), which reopened to the public in 2007 following a major renovation.

In 2022, the Château des Ducs de Bretagne welcomed over 1.3 million visitors, making it one of France's most visited heritage sites.

The museum regularly organizes international **exhibitions dedicated to major ancient and contemporary civilizations**. These exhibitions, which explore Nantes' relationship to other societies, allow us to question our understanding of history and the contemporary world. These temporary exhibitions are the result of **partnerships with major institutions**, along with national and international museums, and offer an opportunity to reveal objects that are rarely presented to the public.





These include:

. *France Nouvelle France* ("France New France"), in partnership with the Musée d'histoire de Montréal, Pointe à Callière, (Canada), 2007,

. *La Soie et le canon, FRANCE-CHINE (1700/1860)*, ("The Silk and the Canon, FRANCE-CHINA 1700/1860") in collaboration with Musée Guimet, Paris, 2010,

. *Samourais, 1 000 ans d'histoire du Japon*, ("Samurais, 1,000 years of Japanese history"), in partnership with Osaka Castle (Japan), 2014,

.  *Icônes, trésors de réfugiés*, ("Icons, the treasures of refugees"), in partnership with the Byzantine and Christian Museum of Athens (Greece), 2016,

.  *Les Esprits, l'Or et le Chaman*, ("Spirits, Gold and the Shaman"), in partnership with the Gold Museum (Bogota, Colombia), 2017,

.  *Nous les appelons Vikings*, ("We call them Vikings"), in collaboration with the Swedish Historical Museum, (Stockholm), 2018,

.  *Amazonie. Le chamane et la pensée de la forêt*, ("Amazonia. The Shaman and the forest's thoughts"), in collaboration with the Musée d'Ethnographie de Genève, (Switzerland), 2019,

.  *Inde, reflets de mondes sacrés*, ("India, reflections of sacred worlds"), with the Museo delle Civiltà in Rome (Italy), 2022.

Since 2007, 30 exhibitions have been presented to the public, 6 of which have been designated of "national interest" by the French Ministry of Culture. The exhibition *Nous les appelons Vikings* ("We Call Them Vikings") attracted over 100,000 visitors. The museum has also been awarded the "**Qualité tourisme**" and "**Tourisme et Handicap**" labels, with a view to promoting inclusion and providing the best possible experience for all visitors. Tourists account for 50% of all visitors to the museum. In 2022, 1 in 10 visitors was not French (particularly from Europe and North America).



# PRACTICAL INFORMATION

## OPENING TIMES

**Courtyard and ramparts - freely accessible:** Open 7 days a week: 8.30 am to 7 pm  
1 July > 31 August: 8.30 am to 8 pm

## CHÂTEAU INTERIORS, MUSEUM AND EXHIBITION

10 am to 6 pm, closed Mondays  
1 July > 31 August: 10 am to 7 pm, 7 days a week  
(Ticket booth closes 30 minutes before closing)

**Site annual closing dates:** 1 January, 1 May, 1 November, 25 December

## ADMISSION

Admission to the museum is free on the first Sunday of every month from September to June and everyday for under 18s.

### PASS MUSÉES: €15

Visit the Musée d'histoire de Nantes (in the Château des ducs de Bretagne), the Muséum d'histoire naturelle, the Musée d'arts de Nantes, the Musée Jules Verne, and Le Chronographe (in Rezé), with no time limit for an entire year.

### Museum + exhibition

Full fare: €9

Reduced fare: €5

*Ticket valid for one day*

**Free\* :** Under 18s – job seekers – RSA recipients – Carte Blanche holders – disabled persons and their companion.

**Reduced fare\* :** young persons aged 18 to 25 – holders of the 'Familles nombreuses' card.

*\*please provide proof of less than 6 months / Bookings can be made at [www.chateaunantes.fr](http://www.chateaunantes.fr)*

## GUIDED TOURS

### Museum + exhibition

Full fare: €12

Reduced fare: €7,50: young persons aged 18 to 25, teachers... | €4: job seekers – RSA recipients – Carte Blanche holders – disabled persons and their companion. | €2,50: Under 18s - holders of the 'Pass Nantes', or the 'Carte Blanche'

**Free:** Under 7s

Bookings can be made at [www.chateaunantes.fr](http://www.chateaunantes.fr), at **0811 464 644** Service 0,05 € / min  
+ prix appel or at the museum reception

*Possibility of organizing visits for groups, from 15 people*

*T. + 33 2 40 20 60 11*

## ACCESS

The Château des ducs de Bretagne is situated in Nantes' Medieval quarter, Bouffay, a few minutes' walk from the Cathedral, the Musée des beaux-arts de Nantes, Nantes' Events Centre 'La Cité', the National Theatre venue, the Lieu unique, and the SNCF train station.

- **High-speed train (TGV):** from Paris: 2 hours (20 trains per day)
- **By car:** A11 from Paris – A83 from Bordeaux – RN 137 from Rennes
- **Tram:** line 1 – Duchesse Anne stop
- **Busway:** line 4 – Duchesse Anne stop

**Château des ducs de Bretagne - musée d'histoire de Nantes - 4, place Marc Elder - 44000 Nantes - Tel. (from France):** **0811 464 644** Service 0,05 € / min  
+ prix appel **- Tel. from outside France:** + 33 (0)2 51 17 49 48 - [contact@chateaunantes.fr](mailto:contact@chateaunantes.fr) - [www.chateaunantes.fr](http://www.chateaunantes.fr)



*Château des ducs de Bretagne is a listed historical monument owned by Nantes Métropole. As part of a public service delegation, SPL Le Voyage à Nantes manages all aspects of the site*