



NAPOLEON IN SAINT HELENA

HIS FIGHT FOR HIS STORY

EXHIBITION

6/4/2016 – 24/7/2016

PRESS KIT

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EDITORIAL

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**Major General
Christian Baptiste**
Head of the Musée de l'Armée
.....

When devising a programme for a museum of history, commemorative milestones are the obvious markers. As such, for the past five years, France's national military museum, the Musée de l'Armée, has looked to dates in the calendar to refresh its approach to important subjects, underpinned by the most recent research findings and responding to the most current questions from visitors.

However, a theme can force itself onto the agenda following an event that escapes the laws of annual occurrence and anniversaries. Indeed, the presentation of the "real" d'Artagnan that completed the *Musketeers!* exhibition in 2014 served as a compelling reflection of the very recent discussions and debates on the price of a soldier's life. What is topical can rear its head when least expected, in this case when leafing through the history books, at least so long as you ask the right questions.

Regarding the exhibition *Napoleon on Saint Helena*, you could say that holding it this year is simply random, given that 2016 falls between the bicentenary of Napoleon's exile in 1815 and of his death in 1821, perhaps more conventional milestones. Yet the exceptional circumstances leading up to the exhibition suggest that, au contraire, the timing could not be better. The ambitious and literally unprecedented operation, which allowed France's Ministry of Foreign Affairs and International Development, responsible

for the National Estates of Saint Helena, and Ministry of Culture and Communication, the guardian of the National Museum of the Châteaux of Malmaison and Bois-Préau, to combine their efforts on the initiative of the Fondation Napoléon, with the support of many generous donors and the assistance of Saint Helena's government, to restore Longwood House and its furniture, in fact, presented a superb opportunity to give French and international visitors a taster of a visit to Saint Helena, soon to become a far more accessible destination thanks to the opening of the island's airport, perfectly timed with the reopening of the Napoleonic estates.

While the fallen Emperor's stay on the island removed him from Europe's capitals and the battlefields where the future of Europe was sealed, Saint Helena speaks volumes about the subjects of history and power, even better, perhaps, than any other place saturated with symbols of the remote continent.

First by the simple juxtaposition of modest objects, their mediocrity a daily reminder of the harsh conditions of his incarceration, and extravagant pieces brought over from imperial palaces, forming a compelling synopsis of the situation of this man in exile who strived to stay the same in a place and surroundings that constantly reminded him he was already different, at least in the eyes of his gaolers. Contemporary history and spasmodic events over the last few decades fill our collective memory with examples of political upheavals, pitilessly broadcast by the media, that have exposed heads of state and the symbolic attributes of their function, abruptly struck by obsolescence.

Second because, in the image of Caesar, Napoleon, who read more about him than anyone, set about writing history with words rather than thrusts of the sword, laws and decrees that had defined it for more than a decade. Before our eyes and by an astonishing reversal of the facts, the glorious defeated exacts his eternal revenge on the cohort of victors reduced to the ranks of stooges, even background figures, in his account.

Lastly, what better subject than the combination of the Emperor's exile to Saint Helena and the work he wrote from his prison to illustrate the complexity of relations forged by history and memory? In an oft-cited and discussed passage from *Clio*, Charles Péguy wrote that history and memory "form a right angle", an image that calls for caution in the context of a museum of history. The antagonistic relationship the image suggests is embodied, at the Hôtel National des Invalides, by the close proximity of the tomb and the programmatic bas-reliefs that surround it, on the one hand, and the Napoleonic rooms in the museum on the other. This antagonism can be overcome, put aside, provided we strive to approach memory and its construction as historic facts, through the eyes of a historian.

The visitor to the exhibition will be the sole judge of this enterprise, undertaken by the curators, Émilie Robbe, who brought us Napoleon and Europe three years ago now, and Michel Dancoisne-Martineau, her alter ego despite the thousands of miles between them, assisted by a particularly brilliant scientific committee, presided over by Professor Mascilli-Migliorini, in conjunction with the exhibition's institutional partners and the unwavering support of CIC.

.....
***C'est fini: Napoleon I
on Saint Helena***
Oscar Rex (1857-1929),
oil on canvas
© Musée National
des Châteaux de Malmaison
et Bois-Préau
.....



PRESS RELEASE

An exhibition from 6 April to 24 July 2016, organised in conjunction with the operation to restore the furniture from Longwood House, Napoleon's residence on the island of Saint Helena. This is a unique opportunity for the public to see the furniture that surrounded the Emperor at the moment of his death, which has been restored thanks to the joint efforts of the Fondation Napoléon, the Ministry of Foreign Affairs and International Development, the Domaines Nationaux de Sainte-Hélène, the Musée National des Châteaux de Malmaison et de Bois-Préau, the Government of Saint Helena and private subscribers.

On 18 June 1815, the Battle of Waterloo sounded the death knell of the French Empire. The defeated Napoleon was exiled. England decided on the Emperor's last residence: Saint Helena, a small island bristling with jagged contours in the middle of the Atlantic Ocean. Napoleon disembarked on the island with his most faithful companions and settled at Longwood House, a modest residence to say the least, where he would end his days in 1821.

A genuine journey through history, this exhibition lays bare the mechanics of memory and its relationship with the present, inviting the public to decode how the memory of Napoleon and the Napoleonic legend were constructed. The exhibition attempts to restore full historical and legendary meaning to the furniture and artefacts. The remnants from his exile and their reinterpretation by subsequent generations will therefore be closely linked, to compose the image of Napoleon's last victory, a victory over time and history, the theme on which the exhibition itinerary ends.

SAINT HELENA, NAPOLEON'S LAST CONQUEST

On 18 June 1815, the Battle of Waterloo sounded the death knell of the French Empire. The defeated Napoleon was exiled. England decided on the Emperor's last residence: Saint Helena, a small island bristling with jagged contours in the middle of the Atlantic Ocean. Napoleon disembarked on the island with his most faithful companions and settled at Longwood House, a modest residence to say the least, where he would end his days in 1821.

On the rock of Saint Helena, the fallen Emperor launched his final battle, that of posterity, making his last residence a place for writing and creating the legend. Isolated in the midst of the Atlantic, everything conspired to make Longwood a tragic hell on earth. However, Napoleon refused to submit to this and decided to write, thus turning his exile into one last test before his apotheosis. Forced into introspection, he looked back on his political career, making a lie of the adage that history is only written by the conquerors.

Before his death, on 5 May 1821, his actions and gestures had already been published, disseminated and amplified, and false stories and genuine rumours had all begun to create the legend. The most insignificant object associated with the place of his exile and death took on a memorial dimension, and its proximity to the Emperor raised it to the status of a relic.

EXHIBITION ITINERARY

The exhibition itinerary is in three different stages, with the following themes:

Saint Helena. An Emperor in exile

The first part traces Napoleon's journey from Waterloo and his abdication, up to his exile and arrival on the island of Saint Helena.

The fallen Emperor found his last place of residence there, at Longwood House, and so the space around him shrank, from Europe to an island, and finally to a house. On this remote island in the middle of the Atlantic, Napoleon once more became

“General Bonaparte” to the English, and the negation of his Imperial status resonates with the representations given of him: the fallen Emperor in his hunting clothes, gardening to stave off boredom, the writer drafting his memoirs for posterity.

Visitors are then invited to discover the Emperor’s house at Longwood through the various rooms, starting with the dining room and bedroom which retain traces of the Imperial etiquette.

Even when exiled from power, Napoleon continued to consider himself a sovereign, and was served by officers and servants, as in his former residences.

In the heart of Saint Helena. The final battle

The second part presents Napoleon’s life on Saint Helena, which he organised like a campaign. Faced with difficult living conditions and captivity, plus the petty squabbles of his entourage, history became his final battlefield. The library evokes the view the ex-Emperor had of the world, while the study lets us observe the memoir writing process. The bathtub, in which Napoleon soothed his pains, illustrates the theme of sickness and the suffering body. Finally, agony and death, the final part of this section, are shown in the lounge area.

Beyond Saint Helena. From the shadows to the light

The final section of the exhibition explores the development of the legend, which the Emperor had begun to construct on Saint Helena, well before his death. A significant part of the itinerary is dedicated to written testimonials, with writings from his “companions”, but above all the famous *Memorial of Saint Helena*, one of the bestsellers of the 19th century. Finally, the exhibition ends with a display of the imagery of Saint Helena, showing Napoleon on his rock, fallen but victorious in his battle with posterity.

AN OUTSTANDING SET OF ARTEFACTS

Nearly 240 artefacts, objects and documents are exhibited including, for the first time in France, pieces of furniture from Longwood House, recently restored under the direction of the Musée National des

Châteaux de Malmaison et Bois-Préau, the property & logistics department and the Ministry of Foreign Affairs and International Development. This work was supported by the Fondation Napoléon.

Prestigious loans have also been made, from the collections of the Musée du Louvre, the French National Library (BNF) and the collections of the Queen of England. Visitors will discover historic items such as Napoleon’s death bed, or intimate objects such as his clothes, the English lessons that were given to him by the Count of Las Cases from January 1816, and also unexpected artefacts such as his death mask, famously reproduced by the artist Magritte.

A symbolic item on show is the billiards table, which arrived in early July 1816 and on which Napoleon would spread the maps he needed to dictate his account of his campaigns to his companions in misfortune.

SPECIFIC AIDS FOR YOUNG VISITORS

As at every Musée de l’Armée exhibition, multimedia devices and special panels will punctuate the exhibition spaces, giving young visitors and families the keys to understanding and decoding the artefacts, objects and documents presented.

A games booklet and guided tours will also be offered.

MULTIMEDIA

A varied multimedia system offers an immersive experience, with a 3D reconstruction of Longwood House with all its furniture in place, so that visitors can imagine themselves in the space occupied by Napoleon at Longwood. Each piece of furniture displayed in the exhibition is linked to an animated multimedia terminal projecting a 3D reconstruction of the object. Finally, a film explains the restoration work carried out on Longwood House and its furniture.

ACKNOWLEDGMENTS AND CREDITS

EXHIBITION CURATORS

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PROJECT MANAGEMENT

Exhibition and lighting design

Vincen Cornu Architecture

Graphic design

Villar+Vera

LENDING MUSEUMS AND ESTABLISHMENTS

Overseas institutions and museums

Royal Collection Trust, London

Royal Museums Greenwich – National Maritime Museum, London

Stiftung Wilhelm Lehbruck Museum, Duisbourg

University of Stirling – University Library, Stirling

Napoleonmuseum Thurgau, Arenenberg castle and park, Salenstein

French institutions and museums

French Diplomatic Archives, MAEDI, La Courneuve

French National Archives, Pierrefitte-sur-Seine

Private Archives Department

Bibliothèque nationale de France, Paris

National Estates of Saint Helena MAEDI

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Fondation Napoléon, Paris

Musée de l'Histoire vivante, Montreuil

Musée du Louvre, Paris

Musée national de la Légion d'honneur et des Ordres de chevalerie, Paris

Musée national de la Maison Bonaparte, Ajaccio

Musée national de la Marine, Paris

Musée national des châteaux de Malmaison et Bois-Préau, Rueil-Malmaison

Palais Fesch – musée des Beaux-Arts, Ajaccio
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Private lenders

Pierre-Jean Chalencçon

Jacques Jourquin

Jean-Paul Mayeux

EXHIBITION ITINERARY

.....
***Napoleon looking out
at sea***

Aubert, print, 1840.
© Fondation Thiers
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SAINT HELENA. THE EMPEROR'S EXILE

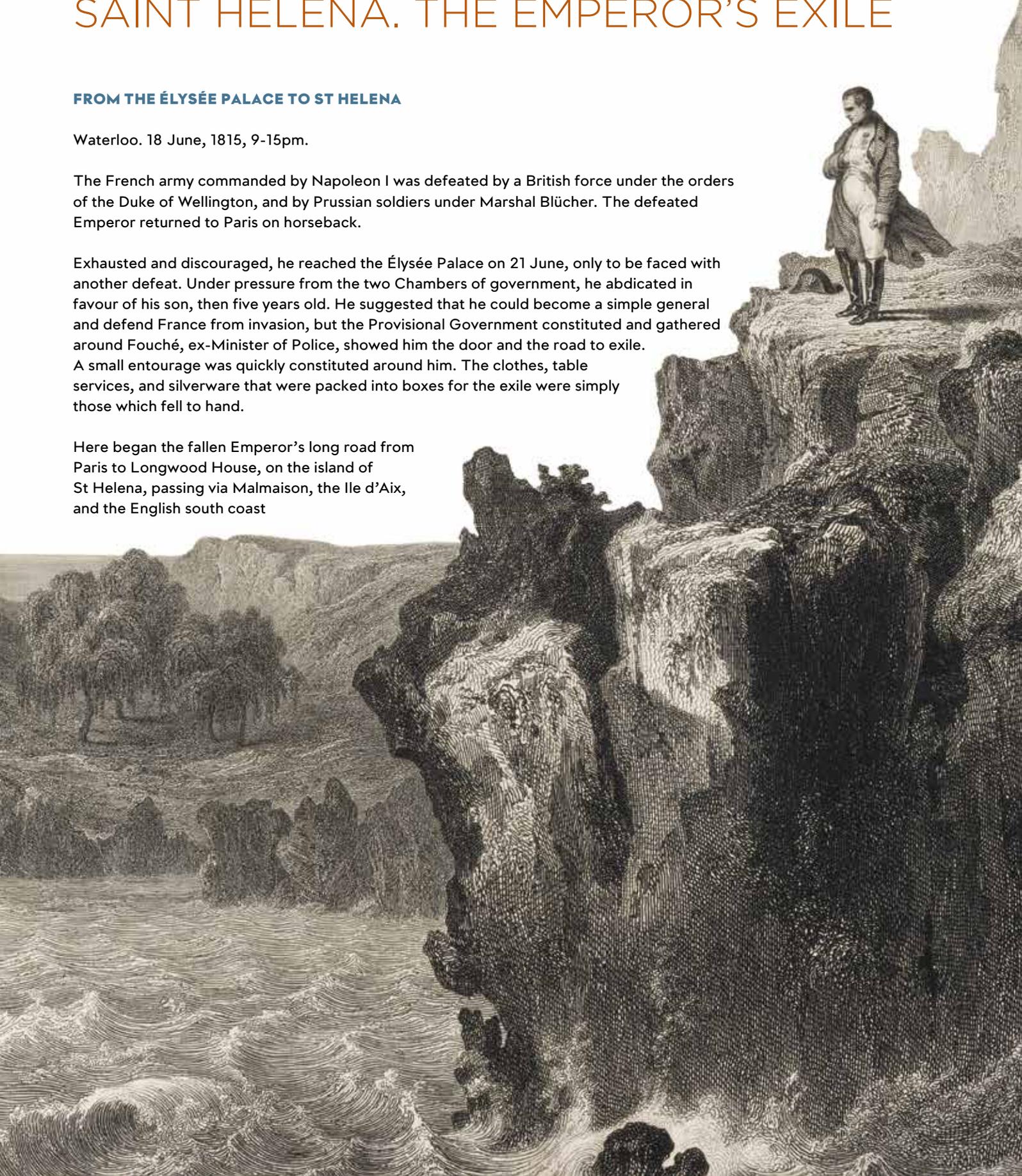
FROM THE ÉLYSÉE PALACE TO ST HELENA

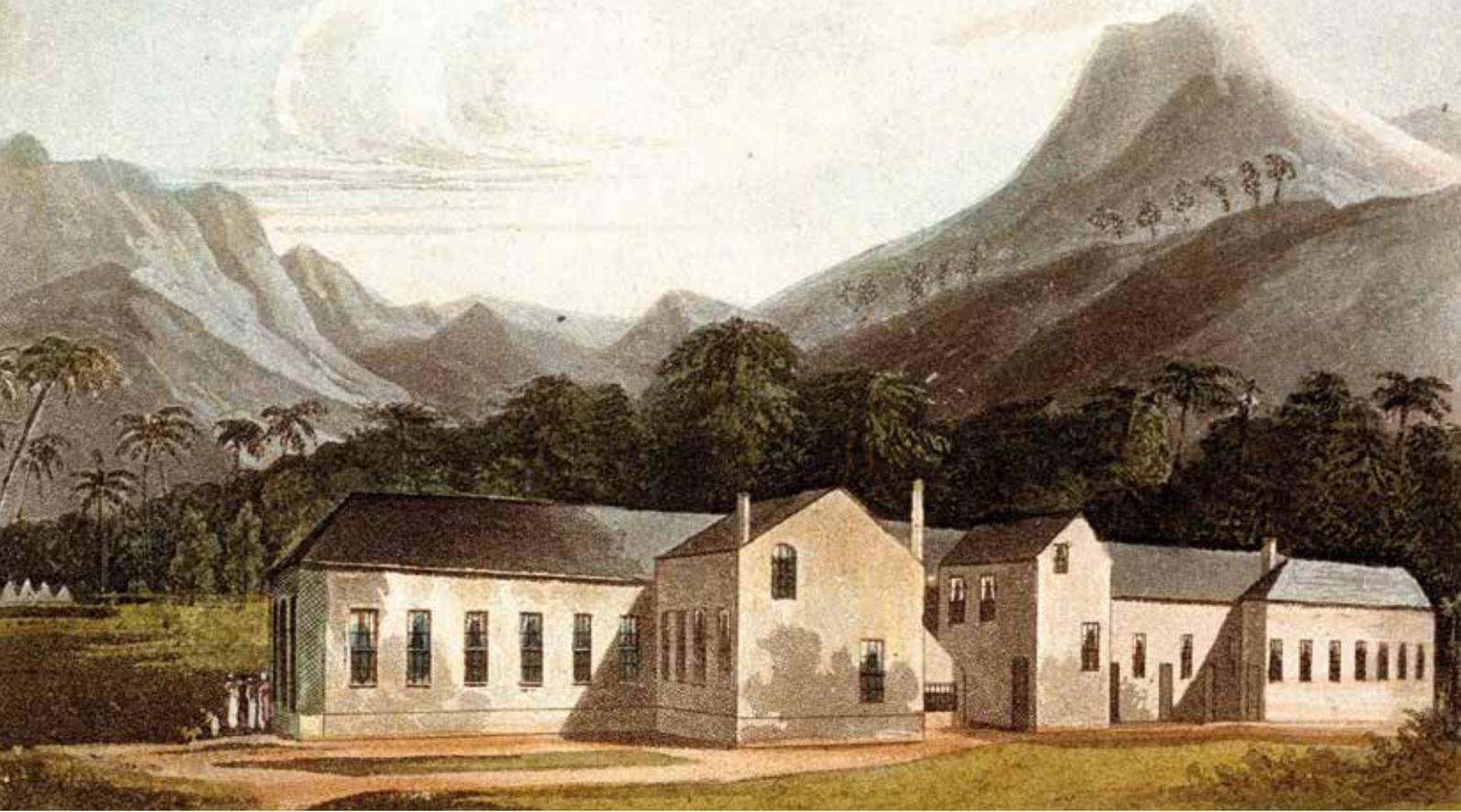
Waterloo. 18 June, 1815, 9-15pm.

The French army commanded by Napoleon I was defeated by a British force under the orders of the Duke of Wellington, and by Prussian soldiers under Marshal Blücher. The defeated Emperor returned to Paris on horseback.

Exhausted and discouraged, he reached the Élysée Palace on 21 June, only to be faced with another defeat. Under pressure from the two Chambers of government, he abdicated in favour of his son, then five years old. He suggested that he could become a simple general and defend France from invasion, but the Provisional Government constituted and gathered around Fouché, ex-Minister of Police, showed him the door and the road to exile. A small entourage was quickly constituted around him. The clothes, table services, and silverware that were packed into boxes for the exile were simply those which fell to hand.

Here began the fallen Emperor's long road from Paris to Longwood House, on the island of St Helena, passing via Malmaison, the Ile d'Aix, and the English south coast





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**A View and Plan
of Longwood House,
St Helena The Residence
of Napoleon Bonaparte.**
Extrait de Ackermann's
Repository of Art, &c.,
vol. III, pl. 13 Ackermann
© National Maritime
museum
.....

ISLAND PRISON

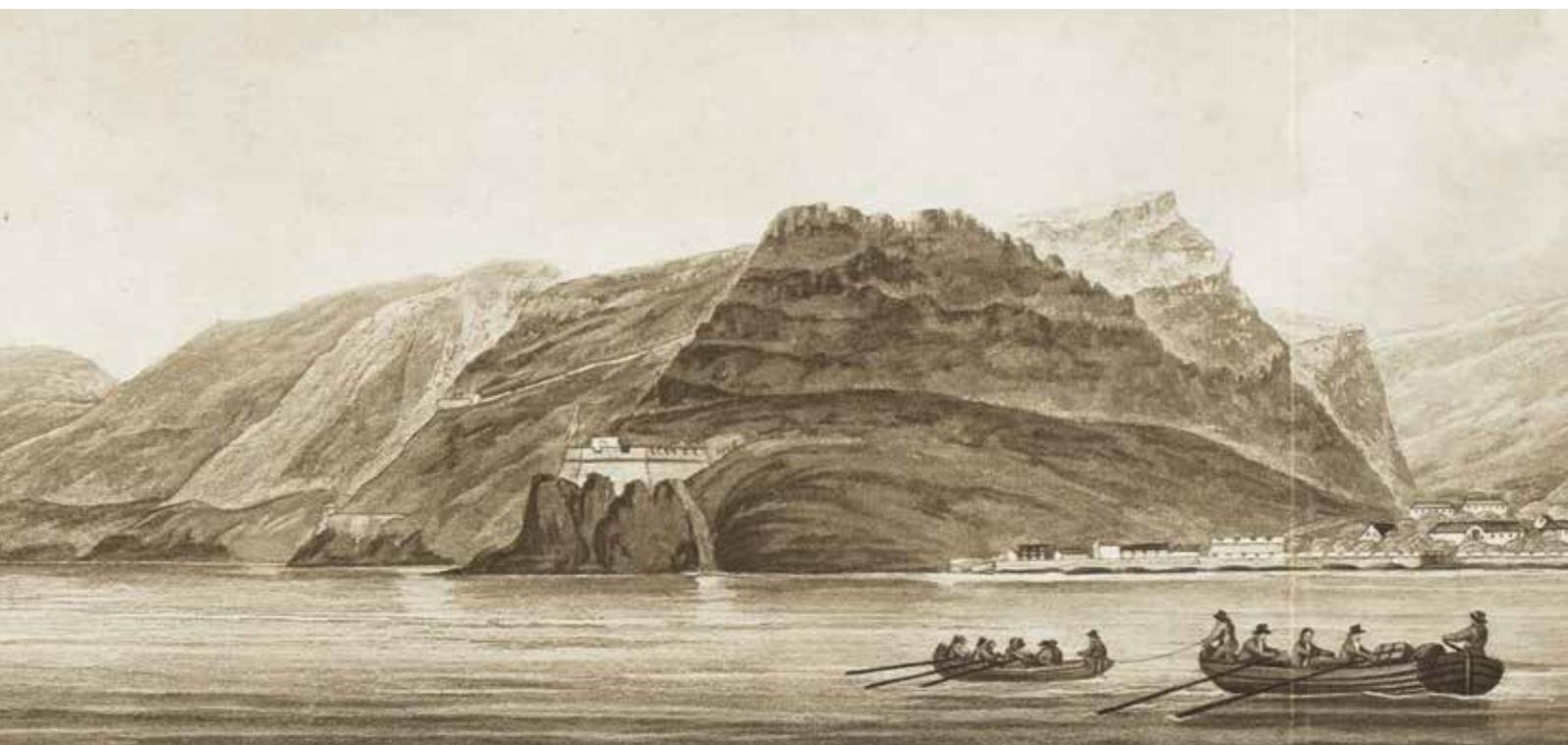
The European powers considered the fallen Emperor a prisoner. Britain was designated as responsible for his detention, but under the watchful eye of commissioners which Austria, Russia, Prussia, and France were to send.

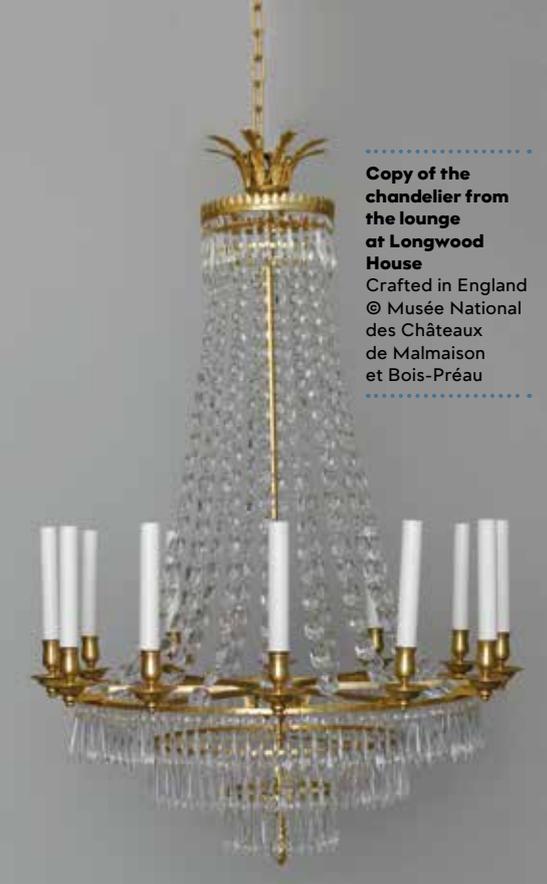
Given that St Helena was 2,000 km off the coast of West Africa and 5,600 km east of Buenos Aires, the island was the perfect choice as far as discouraging escape attempts was concerned. It belonged to the British *East India Company* and was a stopping off point for merchant vessels en route for the Indies. Defence of the St Helena coastline was

beefed up with military units added to those already stationed on the island. For the period of Napoleon's detention, the island was to be run by a Lieutenant General answerable directly to the British Minister for the War and the Colonies. Admiral Cockburn was the first incumbent, and he was replaced by Sir Hudson Lowe, who arrived on 14 April, 1816.

At the beginning of Napoleon's exile, newspapers and caricaturists gleefully underlined the disparity between the image that Napoleon had carefully constructed for himself (and to which he remained more than ever attached), namely, a limitless ambition, compared to his tiny domain on the island.

.....
**General view
of Saint Helena**
Estampe
© Fondation Thiers
.....





.....
Copy of the chandelier from the lounge at Longwood House

Crafted in England
 © Musée National des Châteaux de Malmaison et Bois-Préau



.....
The Emperor's Athenian
 Martin-Guillaume Biennais and Joseph-Marie-Gabriel Genu c.1801-1804
 © Musée du Louvre

LONGWOOD HOUSE, THE FINAL RESIDENCE

As for a place to live, the Governor's residence, Plantation House, was out of the question. For the time that a suitable place was being prepared, Admiral Cockburn installed Napoleon on the domain at the Briars. Napoleon lived there in a small pavilion, kindly cared for by the owners, the Balcombe family. The cheeky behaviour of the youngest daughter, Betsy, brightened slightly Napoleon's melancholy days.

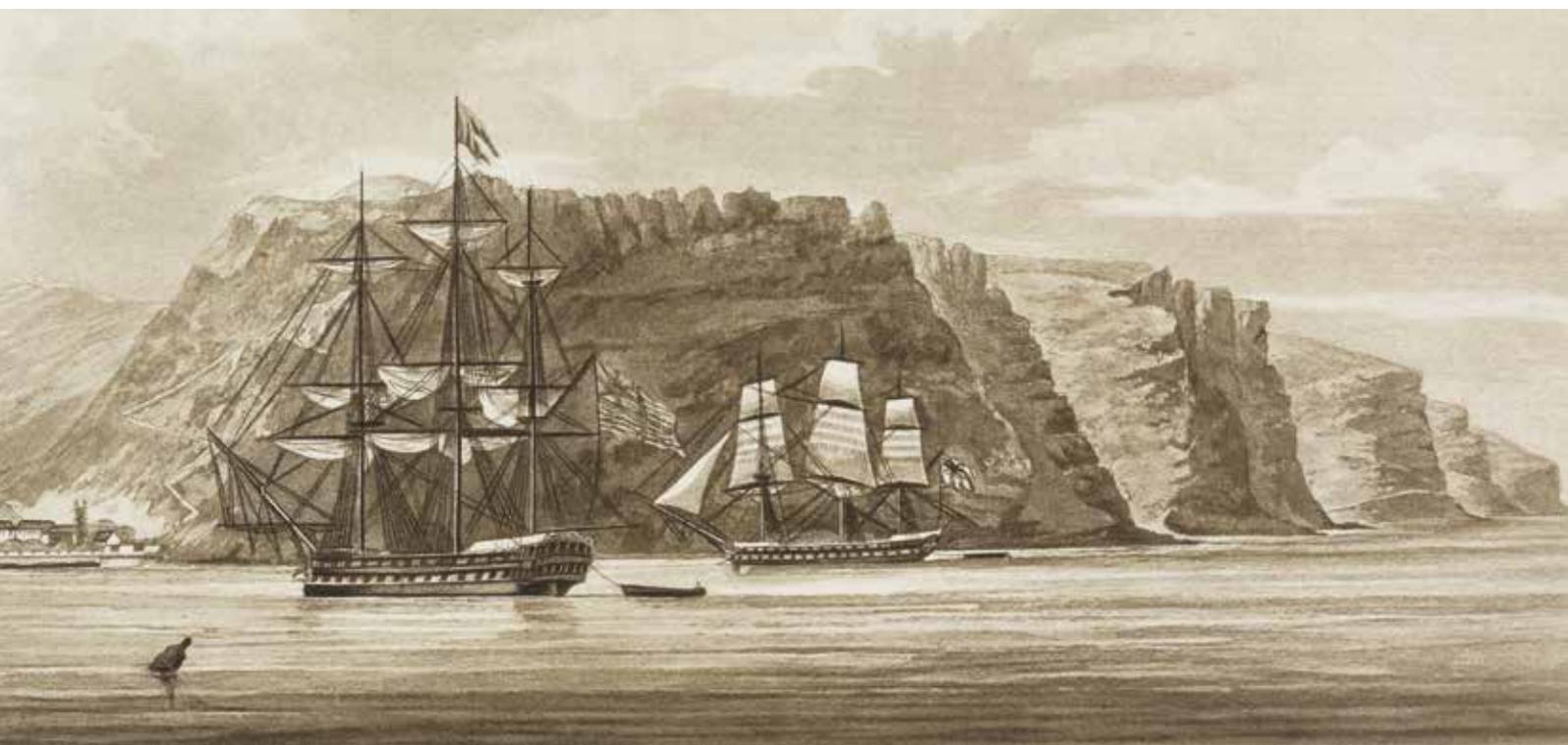
On 10 December, he moved to Longwood Farm, on a barren plain. There, the terrain acted as a brake on the clouds, creating one of

the least sunny and most-humid places on the whole island. The weather was most frequently dominated by wind and mist, even in summer. The only view of the sea was rarely clear.

Guard houses were built to control the one road into Longwood. On the leaving the area where he had freedom of movement, Napoleon had to be accompanied by a British officer. He refused. Nor did he go to the Governor's dinners, where his imperial status would not be recognised. As for the horse races, one of the island's principal entertainments, he watched from far off through a telescope.

He allowed the space to close in around him, vicelike.

.....
Méridienne in mahogany decorated with carved leaves, carved feet on the carved head rest
 © Musée National des Châteaux de Malmaison et Bois-Préau



SAINT HELENA THE ULTIMATE BATTLE

THE BATTLE AT ST HELENA

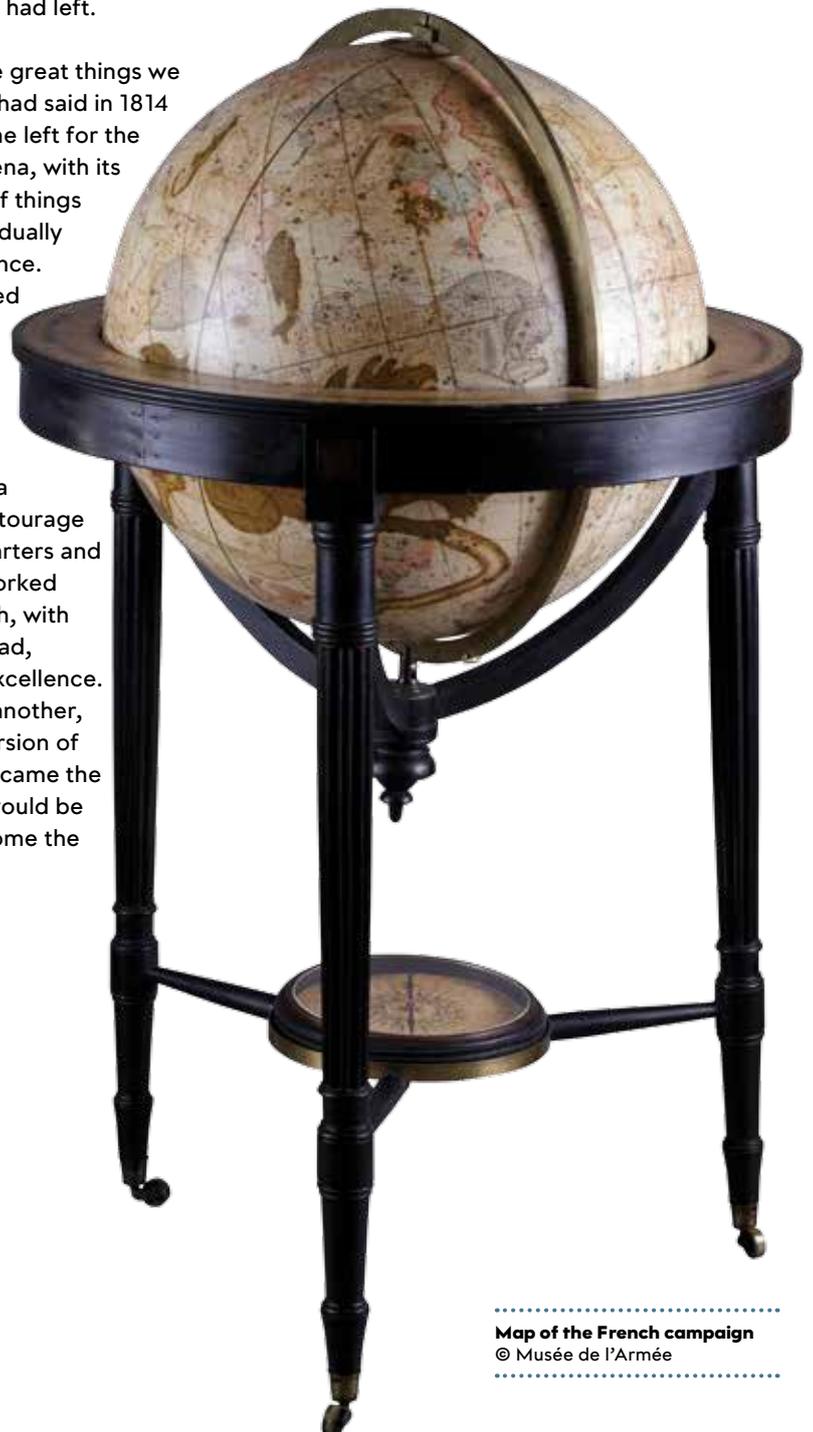
Living conditions at Longwood, exacerbated by the poor relations with the Governor, were terrible. The setting inspired ennui, the house and resources provided were deliberately threadbare, and the captivity caused disagreements amongst his entourage. Regardless, the Emperor had already decided aboard the *Northumberland* that he would fight for the only thing he had left.

“I want to write about the great things we have done together!” he had said in 1814 to his faithful soldiers as he left for the island of Elba. On St Helena, with its ineluctable atmosphere of things falling apart, the past gradually took on a capital importance. The more the space closed in around him, the more time itself became for the Emperor a key battleground.

He organised his life like a military campaign. His entourage became his staff headquarters and imperial guard, and he worked them pitilessly. The British, with Governor Lowe at the head, became the enemy par excellence. Everyone, in one way or another, ended up writing their version of the story. History then became the last battlefield. How he would be remembered was to become the final victory.

.....
Celestial globe

Features a map of the sky composed of stars and clouds identified by astronomers of the time.
© MAEDI / davidbordes.com
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Map of the French campaign
© Musée de l'Armée
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THE FINAL HOUR

On St Helena, the Emperor was beaten, far from those he loved, reduced to passivity both by his jailers and his own behaviour. The good times, like those spent at The Briars with the Balcombes in 1815, were past. Occasional moments of enthusiasm drove him to write or garden energetically, but his morale and his health began failing rapidly after 1817. No longer having anything to do, he decided no longer to be.

For Great Britain, and the Governor under government orders, the responsibility for guarding Napoleon cut two ways. Firstly, it was a question of holding firm, preventing escape and any desire to return to the political stage. But it was also important to avoid exposing the country to the accusation of being responsible, even indirectly, for Napoleon's death. The Emperor realised this dilemma and tried to take his revenge by writing in his will:

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**Napoleon I on his death
bed, one hour before
his burial**

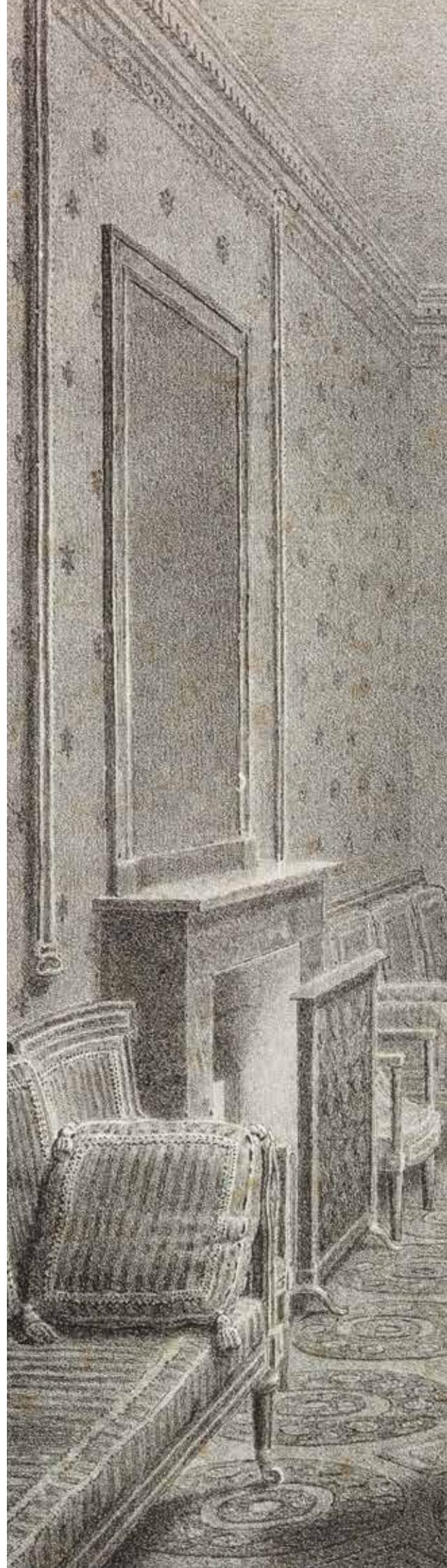
1843

Jean-Baptiste Mauzaisse
© Musée National
des Châteaux de Malmaison
et Bois-Préau
.....

*“I die prematurely,
assassinated by the
English oligarchy and
its assassin [Lowe].
The English nation
will not be slow in
avenging me.”*



.....
Interior
Lithograph, around 1825.
Villain-Marchand
© Musée de l'Armée
.....







A BARE TOMBSTONE IN THE SANE VALLEY

On the road from Jamestown, along the crater of the Devil's Punch Bowl, sits a verdant valley. Napoleon discovered it on one of his excursions and particularly enjoyed the spring water there. It was here that he wished to be buried, well aware that he could not be buried on French soil. On 6 May, 1821, a tomb was dug in shade of two willow trees.

After the autopsy, performed by Dr Antommarchi, the Emperor's body was laid out in the bed chamber, which thereby became a chapel of rest. On 9 May, the funeral cortège left Longwood. The British gave Napoleon the honours due to a General. The Emperor's body was laid to rest in four nesting coffins – one of tin, another of exotic wood, one of lead and a final coffin of teak.

The tomb was covered with three flag stones taken from the kitchen in *New House*. The French wanted to have the words "Napoléon. Né à Ajaccio le 15 août 1769, mort à Sainte-Hélène le 5 mai 1821", (Napoleon. Born in Ajaccio on 15 August, 1769, died on St Helena, 5 May, 1821) inscribed on the stone, but the Governor wished to have the name *Bonaparte* added to this. No compromise was reached for this the last manifestation of the conflict that had characterised the exile. The tombstone was left bare.

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Napoleon's will made at Longwood on 15 April 1821
(12 bound pages) Napoleon Bonaparte (Ajaccio, 1769 - Saint Helena, 1821)
© Archives Nationales
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.....
The Prince of Joinville and the commission at the tomb on Saint Helena, 9 October 1840
After Marchand, Ferrogio and Jacottet
© Musée National des Châteaux de Malmaison et Bois-Préau
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**The French squadron in Saint
Helena, 18th of August**
Jean-Baptiste-Henri Durand-Brager
Huile sur toile
© Musée de l'Armée
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AFTER SAINT HELENA. NAPOLEON FROM SHADOW TO LIGHT

THE FINAL VICTORY

On 27 May, 1821, the Bertrand family, Montholon, Dr Antommarchi, Abbé Vignali, and the servants Marchand, Ali, Coursot, and Archambault embarked for Europe. They left in their wake Longwood and the British and Chinese furniture, which the island notables shared out between them. The very same who in 1815 had provided Napoleon with the furniture they no longer wanted.

Though the last of his faithful companions were forced to leave the Emperor's body behind them, they nevertheless took with them the manuscripts of his *Memoirs*, his will, his death mask, and dozens of objects marked by his presence, not to mention their own remembrances.

The final phase of the battle took place far from St Helena, though the island was to remain central to the argument. Later, these witnesses of the exile proclaimed tirelessly far and wide not only the history of his reign as Napoleon himself had written it, but also the tribulations of the final years. In this way, by attempting to complete the story, they in the end changed quite considerably the way contemporaries and future generations would remember Napoleon I.

LEAVING ST HELENA

Even beyond the grave, Napoleon continued to have an influence on political life. Some wished his name to be erased from history; others wanted to honour him. In 1840, King Louis-Philippe I attempted a gesture of national unity. With British agreement, he sent his son, the Prince de Joinville, to St Helena, to bring back the illustrious corpse. After some hesitation, the Hôtel des Invalides was chosen as the final resting place.

The members of the expedition were for the most part those who had shared Napoleon's exile: Bertrand and his son, Arthur, Gourgaud, Las Cases' son, Marchand, and Ali, to name but the best known. On 15 October, 1840, in driving rain, the tomb and then the four coffins were opened. The body appeared perfectly preserved. It was an intensely emotional experience. The parts of the teak coffin were handed out to those present. A new lead coffin was used in its place, and this was nested in an ebony sarcophagus.

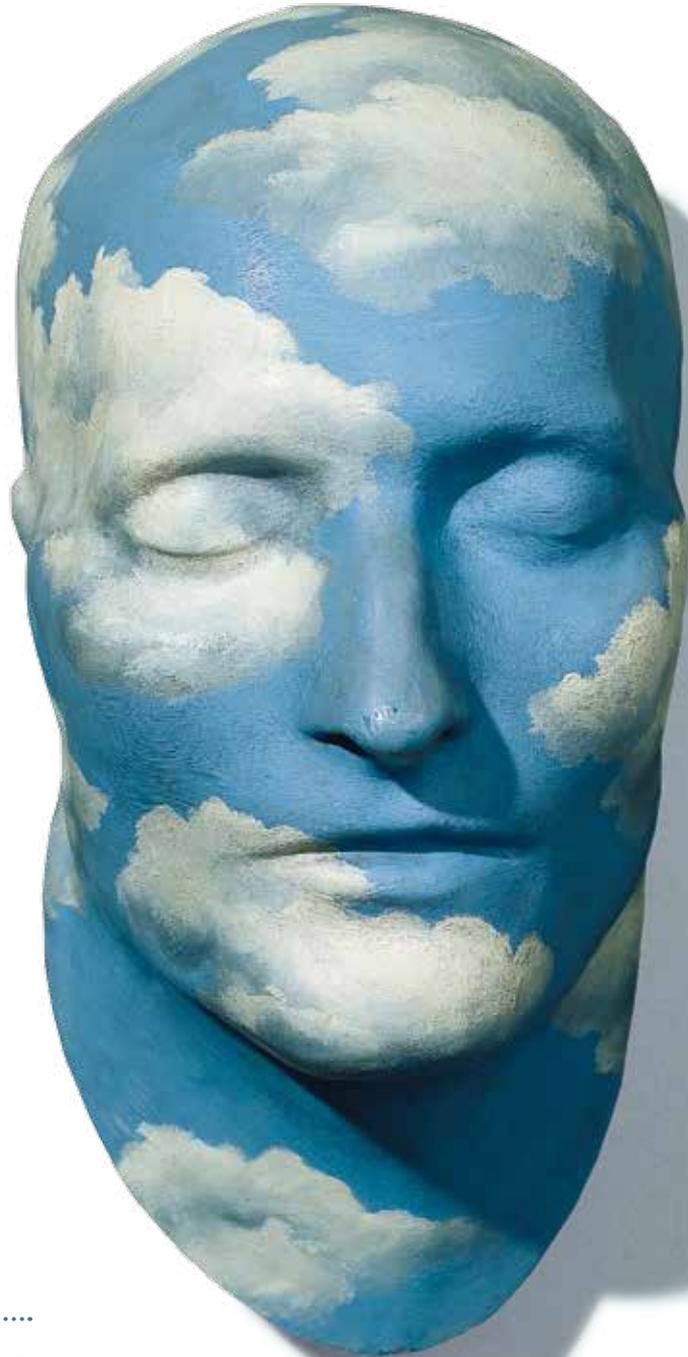
On their arrival at Cherbourg, the mortal remains were borne up the river Seine. Paris received them on 10 December. The sarcophagus was initially displayed in a chapel in the Dôme des Invalides until it was transferred to the monumental crypt in 1861.

THE ROCK OF DESTINY

In July 1821, Europe learned of the death of Napoleon on St Helena. Though unconfirmed, the news of his death in the bosom of the church moved his critics. Amongst them, the poet Alphonse de Lamartine concluded: "His coffin is sealed! God has judged him! Silence!".

At Longwood", the Emperor staged his demise carefully, even going so far as to explain to the Comte de Montholon: "If Jesus Christ has not died on the cross, he would not have been God." After his death, eyewitness accounts completed this metamorphosis. Locks of hair, leaves from the willows over the tomb, and the mementos that his faithful attendants distributed became relics of a new cult. Death in exile on an island was compared to hell; Napoleon came back transfigured.

"You tower over our epoch. Angel or demon? Of no importance!" said Victor Hugo of Napoleon. For the children of this century that followed the Enlightenment, Napoleon became a hero of mythology. St Helena at this point became the rock on which Prometheus, the Titan, was chained and eternally tortured by the eagle of Zeus for having brought fire to mankind. The real shape of island disappeared behind the symbol.



.....
The Future of Statues
René Magritte, sculpture, 1932
© Lehmbruck Museum
.....

AXES DE VISITE



.....
**Cocked hat worn
in Saint Helena**
Poupard et Delaunay
© Musée de l'Armée
.....

THE ISLAND AND ITS LANDSCAPES

A small volcanic island measuring 122 square kilometres, Saint Helena is one of the remotest places on Earth, stranded in the Atlantic Ocean over 2,000 kilometres from the coast of Africa. Between the often idyllic depictions of the island and the reality of its inhospitable climate, *Napoleon on Saint Helena* provides a window into the final setting of the Napoleonic adventure. Through maps and views from the time, visitors are invited to follow in the Emperor's footsteps, from the spiny and hostile landscape of Saint Helena, abundantly represented in prints from the period, to the wet plains of Longwood where the only respite from boredom was death.nui.



.....
**The Emperor's straw hat
worn on Saint Helena**
© Musée National des
Châteaux de Malmaison
et Bois-Préau
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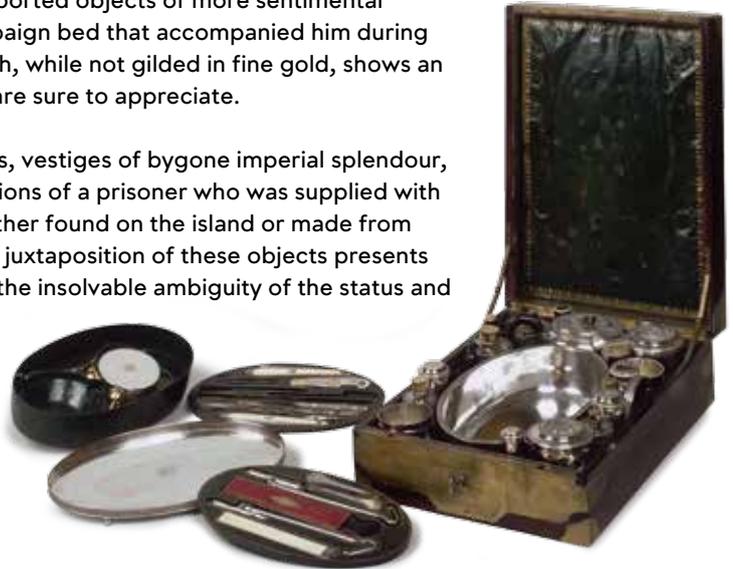


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Sugarloaf Point
After Jean-Baptiste-Henri
Durand-Brager
© Fondation Thiers
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MATERIAL CONDITIONS DURING EXILE

Despite his hasty departure, Napoleon managed to take many pieces of furniture and objects from the palace with him. These items were crafted by the finest artists and artisans of the time, such as the Athenian by Biennais, the special dinner service produced by the Sèvres Imperial Manufactory or the ivory miniatures painted in minute detail by Isabey. He also transported objects of more sentimental value, beginning with his campaign bed that accompanied him during his greatest victories and which, while not gilded in fine gold, shows an ingenious design that visitors are sure to appreciate.

Longwood and these treasures, vestiges of bygone imperial splendour, resonate with the living conditions of a prisoner who was supplied with simple even basic furniture, either found on the island or made from resources to hand. The simple juxtaposition of these objects presents visitors with a clear picture of the insolvable ambiguity of the status and existence of a fallen Emperor.



Campaign kit used by Napoleon I on Saint Helena
Martin-Guillaume Biennais
© Musée du Louvre



Camp bed used by Napoleon on Saint Helena
Marie-Jean Desouches
© Musée national des châteaux de Malmaison et Bois-Préau



Emperor's slippers on Saint Helena
© Musée National des Châteaux de Malmaison et Bois-Préau

RISE OF THE LEGEND

Longwood House was the stage of the last of the Emperor's battles, his conquest for posterity. Contradicting the old adage that history is written by the victors only, Napoleon set about recording his own legend. For this, he was able to count on the young Las Cases, an indefatigable scribe, called upon at all hours, day and night, to put down on paper an account of the Emperor's past glories as well as the trials and tribulations of recent years. This frenetic period of writing culminated in *Le Mémorial de Sainte-Hélène*, a best-seller that sent political shock waves through Europe in the 19th century. The exhibition presents the writing produced on Saint Helena, the words dictated by the Emperor as well as the testimonials of his companions in exile that contributed to the creation and rise of the legend.

Thus, on the steep rocks of Saint Helena, the figure of Napoleon as a talented writer, fighting against oblivion, was born.

.....
Mémoires pour servir à l'histoire de la vie privée, du retour et du règne de Napoléon, in 1815

London, John Murray, 1819-1820

Copy annotated by Napoleon [donation from Ali to the Musée de Sens 1855] Baron Pierre-Alexandre-Edouard Fleury de Chaboulon
© Musées de Sens
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Writing case

© Musée de l'Armée
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Napoleon in Saint Helena dictating his memoirs to General Gourgaud

Anonymous, after Charles de Steuben. 1842.
© Musée National des Châteaux de Malmaison et Bois-Préau
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NAPOLEON IN SAINT HELENA, THE CULMINATION OF YEARS OF PLANNING

THE ISLAND OF SAINT HELENA TODAY

Saint Helena, along with Ascension Island and the Tristan da Cunha archipelago on which it depends administratively, is now a “non-autonomous territory” as stipulated by the Charter of the United Nations and governed by the United Kingdom of Great Britain and Northern Ireland.

As a non-autonomous territory of the United Kingdom, Saint Helena has limited aspects of European Union membership applied to its administration but does not form part of the European Union. The territory is a member of the South Atlantic Territories Cooperation Forum.

With no port or airport to speak of and a population of just 4,580 (with an unemployment rate of 0.3%, an estimation from September 2015), it was looking difficult to see how Saint Helena could be sustainably developed. But this is all set to change in 2016. Subject to international accreditation, an international airport should be up and running from 21 May. In the long term, the opportunities for development opened by the air connection should enable the island to reduce its financial dependency on the United Kingdom and the European Union.

FURNITURE FROM THE NATIONAL ESTATES AND ITS RESTORATION

Ever since 1957, through a regular donations policy, the national museum of the Châteaux de Malmaison and Bois-Préau has actively participated, with the Ministry of Foreign Affairs, in restoring Longwood House and Briars. From 2013, an extensive restoration programme of the furniture was undertaken, which included sending a restorer to the island to carry out an overall assessment and to train up a local restorer. Furthermore, 23 pieces of furniture belonging to Malmaison and nine to the Ministry of Foreign Affairs were repatriated to France and entrusted to cabinetmakers, cane workers and upholsterers.

The programme was spread over three budgetary years for the Musée de Malmaison and was supported by the Fondation Napoléon, which handled the transportation of the items. The Ministry of Foreign Affairs proceeded in the same way with its own collections. In fact, the very humid climate on the island had exposed the furniture to serious damage. Earlier restoration work had to be corrected in order to return the objects to their original splendour.

THE NATIONAL ESTATES OF SAINT HELENA

The “imperial residences” bought by France under Napoleon III originally included Longwood House and the Valley of the Tomb. Now classified as national estates, they have since been extended with the Briars estate donated by private owners in two phases: the Pavilion in 1959 and the surrounding gardens in 2008. Initiated in 1997 by the national museum of the Châteaux de Malmaison and Bois-Préau, the plan to return the buildings, interior decoration, gardens and furniture of Longwood House to its original state in 1821 was assessed and completed between 2002 and 2015 by the French Ministry of Foreign Affairs, various historical and heritage associations, the Fondation Napoléon and the government of Saint Helena.

The opening of the new airport will see the number of visitors rise. In an effort to reduce financial dependence, since October 2015 the management of non-heritage related aspects (routine maintenance, visitor management, development) for the national estates was delegated to a local private foundation, Saint Helena Napoleonic Heritage, whose three partners are the French Ministry of Foreign Affairs, the government of Saint Helena and the Fondation Napoléon.

THE RESTORATION OF THE NATIONAL ESTATES BY THE FRENCH MINISTRY OF FOREIGN AFFAIRS AND THE FONDATION NAPOLÉON

Since 2011, an extensive operation to restore and reorganise the national estates has been in operation, funded by the French Ministry of Foreign Affairs, the government of Saint Helena and the Fondation Napoléon. Two-thirds of funds were provided by international equity, in total some 1.5million euros of donations from nearly 1,800 donors. In total, 2.3 million euros have been invested.

The main components of the restoration:

- the rear building of Longwood House, known as the Generals’ Wing, which is now home to the museum;
- the Emperor’s apartments, notably the salon where he died, returned to its original state in 1821;
- the communal areas where the kitchens were located;
- an annex that housed the stables.

At the same time, the signage, visitor reception area and visitor route were also reorganised. Last but no means least, the government of Saint Helena and the Fondation Napoléon funded the return of the most important items of furniture to France and the restoration of the furniture remaining on Saint Helena.

MULTIMEDIA DISPLAYS, GAMES AND THE MUSEUM APP

NUMEROUS MULTIMEDIA DEVICES

A number of multimedia devices are available to visitors throughout the exhibition route. A series of devices are provided above all to recreate the rooms of Longwood House. Alongside furniture on display in the exhibition, films immerse spectators into the rooms of the house, enhanced by 3D models of the furniture. The visitor takes the place of the fallen Emperor in his environment, passing from dining room and bedroom to billiard room and study as well as the surrounding gardens.

There is also an animated map on which you can track Napoleon's voyage to the island of Saint Helena and a touchscreen device featuring a selection of spoken texts taken from the book *Le Mémorial de Sainte-Hélène*, an account written by Emmanuel de Las Cases based on his daily meetings with Napoleon.

THE MUSEUM APP

The Musée de l'Armée app, available for download free from the *AppStore* and *Google Play*, also links to the exhibition with a specially dedicated area, accessible from the home screen. Details of the exhibition route, a calendar of events related to the exhibition (concerts, family events, colloquia, conferences and cinema screenings), teasers, exhibition trailers and reconstruction films will keep our community of online users regularly informed.

This app and part of the multimedia devices were created with support from the CIC, a major partner of the Musée de l'Armée, and developed by Eclectic, Sisso and XD Productions.



YOUNG AUDIENCES

The Musée de l'Armée is one of the few museums to provide an exhibition route specifically devised for younger visitors at each of its temporary exhibitions. *Napoleon on Saint Helena* is no exception. The information panels dotted around the rooms along the exhibition route are a fun way for young visitors to learn about the life and legend of Napoleon in exile.

Online resources to plan your visit

For the first time, a selection of panels aimed at young visitors that can be read during the exhibition can now be downloaded from the museum's website so you can plan your visit with your family even further in advance. These panels are related to an activity book - in French and English - available at the exhibition entrance, also available for download.

A challenge to take up

A special game has been devised for young visitors.

To participate, young visitors need to look out for the image shown opposite, take a photo of it and send it by email to:

jeunes@musee-armee.fr

A surprise is awaiting the winners!

Guided tours for young audiences

Also available, guided tour for young audiences of the exhibition: based around a fascinating group of objects - furniture, clothes, paintings, cartoons and more, the guide will unveil the life and legend of Napoleon during his final exile. Visitors can expect to see a few amusing prints along the way... This guided tour is aimed at families as well as school parties.

Schedule available online

Tuesday 19 April, Monday 25 April, Thursday 28 April, Wednesday 18 May, Wednesday 8 June and Wednesday 22 June.

Tours start at 2 pm and last 90 minutes.

Information

Find out more about organising an exhibition tour to celebrate a birthday:

jeunes@musee-armee.fr



AROUND THE EXHIBITION

Conferences

From 19 to 30 May 2016
THE EAGLE ON THE ISLAND

To tie in with the exhibition, Musée de l'Armée is organising a series of four conferences in partnership with the Paris Municipal Adult Education University entitled *The Eagle on the Island*. The aim of the series is to understand how the activities of Napoleon and his entourage on Saint Helena resonated with the rest of the world, leaving significant traces behind, some of which still stoke our interest today, nearly 200 years after his death.

Auditorium Austerlitz
From 1.45 pm to 3 pm
Booking required
histoire@musee-armee.fr

Colloquium

24 March 2016
WATERLOO MEETINGS

In prelude to *The Eagle on the Island* series, the museum is organising the first day of the *Waterloo Meetings* in partnership with the Liaison Committee of 19th Century Associations, the support of the Society of Romantic and 19th Century Studies, and the Centre of Research into 19th Century History.

Auditorium Austerlitz
Booking required
histoire@musee-armee.fr

Concerts

From 7 April to 20 June 2016
THE NAPOLEONIC LEGEND IN MUSIC

A series of nine concerts will recount the Napoleonic legend and the spirit of a prolific period of music featuring fantastic soloists including Karine Deshayes, Romain Leleu, François-René Duchâble and François Salque.

réservation : saisonmusicale@musee-armee.fr

Cinema

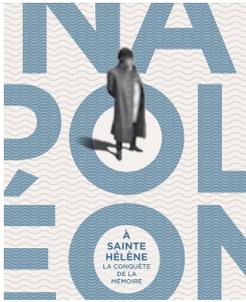
3 and 10 June 2016
THE CAGED EAGLE

Since the dawn of silent cinema, the island of Saint Helena and its prisoner, Napoleon, have been immortalised on screen by cinema, be it German, American, Italian or French. In a filmography about this subject featuring no less than 15 films and telefilms, this film series offers spectators a chance to rediscover two of them: *Monsieur N* by Antoine de Caunes (2003) and *Le drame de Sainte-Hélène* by Guy Lessertisseur (1961).

Auditorium Austerlitz
Free admission
Book online or by calling
0810 11 33 9

.....
Find all the latest information about the exhibition programme and events on **musee-armee.fr** or the museum app.

EXHIBITION CATALOGUE



Catalogue published by Éditions Gallimard

Format
195 x 255 mm

Binding
Bound with removable
sleeve

Number of pages
297

Number of illustrations
250, in colour

Price
€35

Date of publication
1 April 2016

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Oscar Rex (1857-1929),
oil on canvas
© Musée national
des châteaux de Malmaison
et Bois-Préau



2
A View and Plan of Longwood House, St Helena The Residence of Napoleon Bonaparte
Taken from Ackermann's
Repository of Art, &c.,
vol. III, pl. 13 Ackermann
© National Maritime
museum



3
Celestial globe
Features a map of the
sky composed of stars
and clouds identified by
astronomers of the time.
© MAEDI / davidbordes.com



4
Napoleon looking out at sea
Aubert, print, 1840.
© Fondation Thiers



5
The Emperor's Athenian
Martin-Guillaume Biennais
and Joseph-Marie-Gabriel
Genu c.1801-1804
© Musée du Louvre



6
General view of Saint Helena
Print, after 1815.
© Fondation Thiers



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Map of the French campaign
© Musée de l'Armée



8
Copy of the chandelier from the lounge at Longwood House
Crafted in England
© Musée National
des Châteaux de Malmaison
et Bois-Préau



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Méridienne in mahogany decorated with carved leaves, carved feet on the carved head rest
© Musée National
des Châteaux de Malmaison
et Bois-Préau



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Interior
Lithograph, around 1825.
Villain-Marchand
© Musée de l'Armée



11
Napoleon I on his death bed, one hour before his burial
1843
Jean-Baptiste Mauzaisse
© Musée National
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Napoleon's will made at Longwood on 15 April 1821
(12 bound pages) Napoleon Bonaparte (Ajaccio, 1769 - Saint Helena, 1821)
© Archives Nationales

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The Future of Statues
René Magritte, sculpture, 1932
© Lehmbrock Museum

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Campaign kit used by Napoleon I on Saint Helena
Martin-Guillaume Biennais
© Musée du Louvre

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Emperor's slippers on Saint Helena
© Musée National des Châteaux de Malmaison et Bois-Préau

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Mémoires pour servir à l'histoire de la vie privée, du retour et du règne de Napoléon, in 1815

London, John Murray, 1819-1820
Copy annotated by Napoleon [donation from Ali to the Musée de Sens 1855] Baron Pierre-Alexandre-Edouard Fleury de Chaboulon
© Musées de Sens

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After Marchand, Ferrogio and Jacottet
© Musée National des Châteaux de Malmaison et Bois-Préau

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Cocked hat worn in Saint Helena

Poupard et Delaunay
© Musée de l'Armée

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Camp bed used by Napoleon on Saint Helena

Marie-Jean Desouches
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© Musée National des Châteaux de Malmaison et Bois-Préau

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Writing case

© Musée de l'Armée

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Jean-Baptiste-Henri Durand-Brager
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© Musée de l'Armée

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After Jean-Baptiste-Henri Durand-Brager
© Fondation Thiers

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Copper bath tub

Anonymous
© Domaines nationaux de Sainte-Hélène

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Napoleon in Saint Helena dictating his memoirs to General Gourgaud

Anonymous, after Charles de Steuben, 1842.
© Musée National des Châteaux de Malmaison et Bois-Préau

MUSÉE DE L'ARMÉE

The Musée de l'Armée is an important museum of French and European military history. It falls under the authority of the Ministry of Defence and is home to one of the world's richest collections in the field, with almost 500,000 artefacts dating from the Bronze Age to the present day.

The museum was formed in 1905 from the merger of the collections of the Musée d'Artillerie and the Musée Historique de l'Armée and is housed in the heart of the Hôtel des Invalides, built by Louis XIV in 1670 to receive invalid and veteran soldiers - a place teeming with history itself.

It is one of France's five most visited museums and in 2015 over 1.4 million visitors from France and abroad enjoyed its extensive cultural programme. The programme is aimed at a wide audience and the highlights are the two annual heritage exhibitions.

FROM LOUIS XIV TO NAPOLÉON III, A TOUR OF THE MODERN ROOMS (1643 -1871)

The Musée de l'Armée presents a unique collection of uniforms, equipment, weapons, medals and emblems, paintings and personal effects of illustrious figures such as Napoleon Bonaparte and his marshals as well as unknown soldiers. More broadly, the modern collections provide an overview of France's military, political and social history across two centuries from the reign of Louis XIV to the end of the Second Empire.

A visit to Napoleon I's tomb, built in the royal church under the dome of the Invalides in the 19th century, completes the tour.

musee-armee.fr

INSTITUTIONAL PARTNERS



THE CIC, EXHIBITION SPONSOR OF THE MUSÉE DE L'ARMÉE

The **CIC** has supported the Musée de l'Armée with its cultural, heritage and educational policy since 2003. As such it sponsors the temporary exhibitions held at the Invalides that explore the lives of great figures and great moments in the history of France.

The CIC is all the more naturally associated with Napoleon on Saint Helena. Conquering Memory given that its head office in the 9th arrondissement of Paris houses the Hôtel Chantereine where Bonaparte, then living with Joséphine de Beauharnais, planned his Coup of 18 Brumaire.

Longwood House in 3D

One aspect of this exhibition is giving visitors the chance to explore the final residence of Napoleon I and a film was produced, and funded by the bank, recreating Longwood House in 3D. The bank also wants to promote among the general public the philosophy that understanding the past is a source of confidence in the future.



A public interest foundation, the **Fondation Napoléon** promotes research into Napoleonic periods of history and facilitates access to knowledge by developing a range of services aimed at all audiences (website, publications, colloquia, libraries, etc.). It contributes to protecting the Napoleonic heritage by supporting and leading various actions. Indeed, from 2010 to 2014, the Fondation Napoléon, the French Ministry of Foreign Affairs and the National Estates of Saint Helena led an important restoration operation of Longwood House, for which almost 2.2 million euros were raised. The exhibition at the Musée de l'Armée is above all a chance to present the results of the restoration of the original furniture on Saint Helena carried out for this occasion with the support of the French Ministry of Foreign Affairs and International Development, the National Museum of the Châteaux of Malmaison and Bois-Préau which received exceptional grants from the French Ministry of Culture and Communication, as well as the government of Saint Helena.



The **Musée National des Châteaux de Malmaison et Bois-Préau** also includes the Musée Napoléonien and the Musée africain de l'île d'Aix and the Maison Bonaparte in Ajaccio, forming a unique collection of museums devoted to the memory of Napoleon and Josephine. On Saint Helena, since 1957, Malmaison has participated in recreating the apartments at Longwood and enriching its collections. Almost six hundred works belonging to Malmaison can now be seen at Longwood built up by a policy of regular purchases and donations. Over 70 loans from Malmaison feature in the exhibition at the Musée de l'Armée, including 23 pieces of furniture specially restored for the occasion with funding from the French Ministry of Culture and Communication.



The **National Estates of Saint Helena** are managed by the French Ministry of Foreign Affairs and International Development. Upon Napoleon's death, the National Estates of Saint Helena, the place of his exile, were abandoned. In 1857, Napoleon III bought Longwood House, where his uncle had lived from 1815 until his death in 1821, and Valley of the Tomb, where his body had lain until 1840. In 1959, the Briars Pavilion, where Napoleon had camped out for almost two months in 1815, completed a collection of assets composed of 16 hectares of buildings, gardens and forests.

This exhibition, coinciding with the completion of a project to restore the apartments and furnitures used by the Emperor to its original condition in 1821, is a prestigious showcase of this extensive operation carried out with the support of nearly 1,800 international donors.



Le **Souvenir Napoléonien**, a public interest foundation set up in 1937, is an historical and apolitical non-profit composed of 30 regional and international chapters. The organisation studies and promotes the institutions, places, events and people that make up the history of the First and Second Empires.

In figures

- 75 years of research and events.
- 3,600 members.
- 60 historians and guides.

Annually

- 1 scientific colloquium.
- 2 major commemorations (5 May and 2 December).
- 1-2 trips.
- 5 scientific reviews published with the support of the Fondation Napoléon.
- Conferences, excursions, exhibitions, concerts and more.

MEDIA PARTNERS

Le Monde

A French daily newspaper founded in 1944, today **Le Monde** is a media company whose publications also include special themed supplements and its magazine M. Independence, accuracy and editorial quality are values it holds dear.

Its readership includes 15.1 print, web and mobile users. It offers daily and continuous coverage of the latest French and international current events and economic and cultural news. Each day, it devotes four pages to culture and commentary with enriched content, portfolios and videos on its website and mobile app. This is why Le Monde is delighted to partner up with the Musée de l'Armée for the occasion of the *Napoleon on Saint Helena* exhibition and to share its excitement for this event with its readers.

LE FIGARO magazine

The **Figaro Group** is a multimedia publisher of news, entertainment and content and services.

A creator of original content with high added-value, the titles in the Figaro Group are available in all print, web and mobile media. Each month, the reach of the Figaro Group is almost 60% of the French population, or 30.9 million individuals. Le Figaro, the leading daily newspaper in France, sells over 317,500 copies each day. On Friday, it is accompanied by **Figaro Magazine**, Madame Figaro and TV Magazine in its "Figaro weekend" edition, selling over 410 000 copies. Each week, TV Magazine - the leading French television magazine - sells over five million copies.

RECOMMANDÉ PAR Historia

The periodical **Historia** was founded in 1909, making it France's longest-running history periodical.

With unrivalled brand awareness, the magazine's appeal has continued down the generations, making it something of a national treasure. For over a century, it has cultivated the telling of history, through the writings of some of the best academic and journalistic talents. Its mission has always been to make history accessible to the widest possible audience. The staff at Historia work enthusiastically every day to spread their passion for history, knowing that they are the guardians of a title that continues to bring the past to life in order to help us understand the present.



A channel dedicated to ideas and knowledge, **France Culture** supports a number of high-level events each year. Check out the new site franceculture.fr for instant and unlimited podcasts with new features: a documentary portal, a phenomenally rich archive collection, the Friday catch-up session, Campus, the student webmedia, the fiction portal and more.

France Culture also encompasses: France Culture Papiers, France Culture Forums, Prix France Culture (novels, film, essays, audiobooks, economics books, political books, etc.) in collaboration with students.

France Culture is for you!

France Culture in Paris: 93.5

INFORMATION AND BOOKINGS

Musée de l'Armée
Hôtel des Invalides
129 rue de Grenelle, Paris 7^e
+33 (0)1 44 42 38 77



musee-armee.fr/expoNapoleonSainteHelene

GETTING THERE

- 8 La Tour-Maubourg
- 13 Varenne
- C RER C Invalides

OPENING TIMES

Exhibition runs from 6 April to 24 July 2016
Open every day except 1 May
10 am to 6 pm

ADMISSION PRICES

Exhibition only: €8.50 per person
Exhibition & museum combined: €12 per person.
Under 18s free
Group admission (over 10 people): €7.5
Online tickets: musee-armee.fr

GUIDED TOURS

Families, school-students and young audiences
jeunes@musee-armee.fr
Adults:
benedicte@cultural.fr / +33 (0)1 42 46 92 04

EXHIBITION GUIDES AND ACTIVITY BOOKLETS

Available to download online

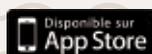
EXHIBITION SHOP AND BOOKSHOP

Exhibition catalogue and poster,
a selection of publications and products
related to the exhibition...

CAFÉ-RESTAURANT

Le Carré des Invalides

The Musée de l'Armée app is available for download from



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