

WAGRAM

MARENGO

NAPOLEON THE STRATEGIST

PRESS | KIT

FRIEDLAND

GRANDE ARMÉE

MANOEUVRES



1. Antoine-Jean Gros (1771-1835), *General Bonaparte on the Bridge at Arcole*, circa 1796 © BPK, Dist. RMN-Grand Palais / Daniel Steiner

Press release

02

Exhibition curators
and lenders

03

Exhibition visit

04

Around
the exhibition

12

CONTENTS



Battles

18

Catalogue

19

Exhibition
partners

20

Visuals
for the press

22

Practical
information

24

PREP RESS



RELEASE

IN SPRING 2018, FOLLOWING ON FROM THE PRESENTATION OF NAPOLEON'S POLITICAL VISION WITH THE 2013 EXHIBITION *NAPOLEON AND EUROPE*, AND AN EXPLORATION OF HIS FALL AND HIS LEGEND WITH *NAPOLEON IN SAINT HELENA: HIS FIGHT FOR HIS STORY* IN 2016, IN SPRING 2018 THE MUSÉE DE L'ARMÉE WILL BE TACKLING ANOTHER ASPECT OF THE HISTORY OF NAPOLEON, WHOSE SKILLS AS A 'MILITARY GENIUS' ARE UNIVERSALLY RECOGNISED.

Any examination of Napoleon the strategist has to start by defining the notion of strategy and how it evolved. For it was in Napoleon's time that the notion became inextricably linked to power and the abilities of the person wields it. The word 'strategy' in the military world, gradually taking on the meaning and form that are now applied more broadly to politics, the economy, finance and communications.

As the intangible expression of a way of thinking where the skill lies in mastering a vast range of parameters and their interactions, strategy is rarely evoked nowadays without mentioning Napoleon.

The exhibition's goal is to illustrate and explain the way in which he devised, then applied his strategy. The exhibition draws on maps, documents illustrating the master strategist's deliberations and objects – vestiges, symbols and representations of historical facts – which embody the tangible reality that strategic thinking seeks to control.

To ensure that the theme is as widely accessible as possible, Napoleon's role will be illustrated in the context of his era, including a description of his education, abilities, and the means available to him and to his enemies. The exhibition sets out to show the strategist at work, explain the issues at stakes and how campaigns progressed, and get to the heart of the action to analyse his most famous battles, defeats as well as victories.

Although the new event is separate from the permanent collection galleries devoted to the Revolution and the Empire, it contributes to them with a complementary viewpoint. Specially designed multimedia tools offer an immersive experience to help visitors grasp what is an abstract and complex notion. The permanent galleries will feature brand new digital installations providing a more narrative and explanatory approach to Napoleon's strategic ideas. Visitors will be able to move freely between these two approaches.

EXHIBITION CURATORS, MUSÉE DE L'ARMÉE

Émilie Robbe,

chief heritage curator, head of the modern department
Grégory Spourdos,
senior documentary research fellow at
the modern department

Hélène Boudou-Reuzé,

conservation assistant at the painting
and sculpture department, drawings, prints
and photographs room, and library

Julia Bovet,

assistant curator

Pictures and image rights

Léa Charliquart,

conservation assistant at the modern department

EXHIBITION LENDERS

French collections

Archives Nationales; Bibliothèque de l'École Militaire; Bibliothèque de l'Institut; Bibliothèque Nationale de France; École Nationale des Beaux-Arts; Fondation Napoléon; Musée Carnavalet; Musée de la Légion d'Honneur et des Ordres de Chevalerie; Musée National de la Marine; Musée du Louvre; Musée du Service de Santé des Armées; Sénat Courbevoie, Musée du Régiment des Cosaques de la Garde Impériale Russe et du Passé Militaire Russe; Reuil-Malmaison, Musée National des Châteaux de Malmaison et Bois-Préau; Sceaux, Musée du Domaine Départemental de Sceaux; Sèvres, Cité de la Céramique; Versailles, Musée des Châteaux de Versailles et de Trianon; Vincennes, Service Historique de la Défense; Besançon, Musée

des Beaux-Arts et d'Archéologie; Bordeaux, Musée des Beaux-Arts; Valenciennes, Musée des Beaux-Arts; Nantes, Musée Dobrée; Saint-Maixent-l'École, Musée du Sous-Officier; Strasbourg, Cabinet des Estampes et des Dessins; Strasbourg, Musée Historique; Vizille, Musée de la Révolution Française – Domaine de Vizille; Salon-de-Provence, Musée de l'Empéri

International collections

Switzerland: Napoleonmuseum Thurgau –

Arenenberg Castle and Park (Salenstein)

Germany: Deutsches Historisches Museum (Berlin),
Stadtgeschichtliches Museum (Leipzig)

Belgium: War Heritage Institute (Brussels)

Austria: Museumscenter und Kunsthalle (Leoben),
Heeresgeschichtliches Museum (Vienna)

EXHIBITION

Layout design: Helft+Pinta

Lighting design: David Debrinay

Graphic design: Studio Violaine & Jérémy

EXHI

LI



B

VISIT

LI

TTI

ON



NAPOLEON, THE ULTIMATE STRATEGIST



17. Major-general's clothing worn by Bonaparte at the Battle of Marengo, 14 June 1800 © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier

First Consul, then Emperor of the French, Napoleon was the head of state. He also decided on the military campaigns, giving his generals and diplomats objectives that served his political aspirations. He remained at the head of an army that he organised, equipped and trained as he deemed fit. His unconventional character made him an exceptional strategist and brought major military success. Between 1805 and 1809, at Ulm, Austerlitz, Jena, Friedland and Wagram, he outclassed his enemies with his innovative brand of warfare. His method left as little as possible to chance. All the elements that play a part in preparing a campaign or leading a battle were meticulously taken into account beforehand.

A STANDARD CAMPAIGN UNFOLDED IN FOUR PHASES

I - POLITICAL

The Emperor set his military and political objectives and prepared his army while studying reports and maps.

II - STRATEGIC

At the head of his troops, he executed actions suited to achieving his objectives and to the enemy's movements.

III - TACTICAL

He combined manoeuvres and combats to provoke a battle that shifted the balance of power in his favour.

IV - DIPLOMATIC

He returned to the political arena and forced the defeated adversary to accept his peace terms.

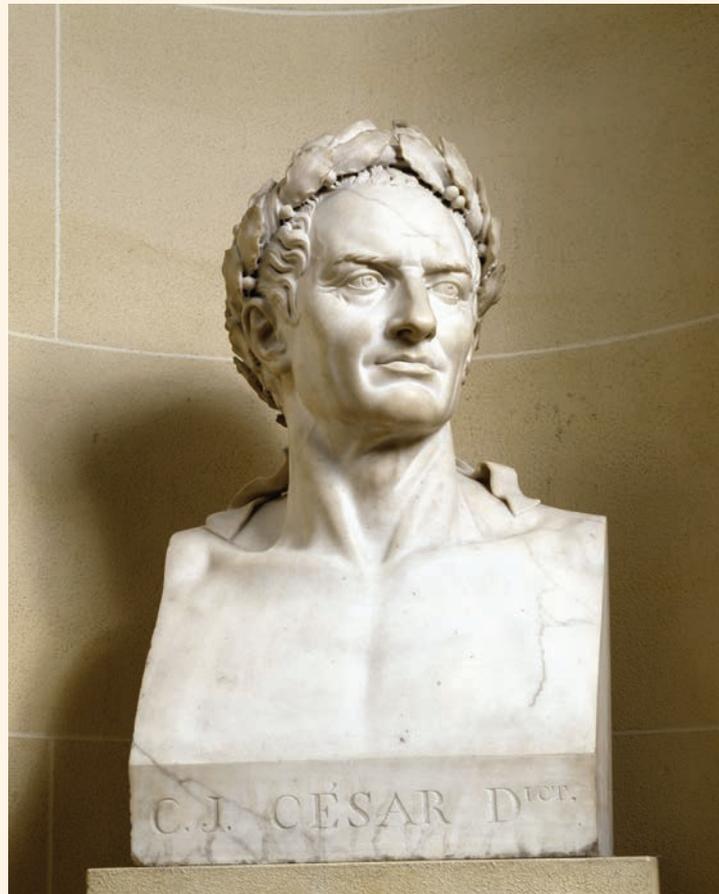
Napoleon had a profound impact on the history of strategy, even though he did not have time to theorize his exploits; instead they have been studied by an endless list of commentators, thinkers, theorists and historians, most notably Jomini and Clausewitz. Through their work, the Napoleonic model has constantly been contemplated and taught, both in theoretical and practical terms.



8. Flintlock pistol found in Napoleon's baggage at Waterloo, Fréconnet-Roules © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier



BECOMING AN EXCEPTIONAL STRATEGIST



①

The young Bonaparte, a future artilleryman, learned soldiering at the royal military school of Brienne-le-Château, then in Paris, where he was taught mathematics, history, geography, the art of war and various languages.

He closely studied the political career and campaigns of history's greatest leaders, as well as the military commanders and theorists of his time.

Bonaparte began his career as an officer under Louis XVI and continued on the same path during the Revolution. At that time, the French army, having proved itself during the American War of Independence (1778–1781), was considered one of the best in Europe. It was armed with quality weaponry and, above all, a new artillery system.

The Revolutionary wars led France to mobilise new human resources. Mass mobilisation then the conscription introduced in 1798 produced an unprecedented number of soldiers and laid the foundations of the national army. Napoleon Bonaparte knew how to get the best out of his assets: in 1799, when he came to power, he had at his disposal an immense and victorious army composed of veterans galvanised by revolutionary ideas.

He made a mark right from the start, with his first military experiences: in 1793 at Toulon, 1796 in Italy, and Egypt from 1798. These first campaigns allowed Napoleon to develop his approach to the art of war and formulate his future regime.



THE IDEAL CAMPAIGN

Napoleon used all available means to prepare his campaigns as effectively as possible. A continuous flow of information supplied the Emperor's Cabinet, which served as his intelligence task force. Well before engaging in combat, he would study the theatre of operations and use a well-organised network of spies to learn all about his opponents' political and military organisation.

Following an in-depth study of the theatre of operations, political context, his enemies' strengths and weaknesses, Napoleon quickly went into action, adopting a resolutely offensive attitude as he led his army. His favoured strategy consisted of launching his forces forward quickly and far, regardless of the distance, climate or natural obstacles. He imposed a relentless rhythm on his operations and retained the initiative in the face of enemies more inclined to wait-and-see.

He sought to engage with his enemies and force them to fight in unfavourable conditions. What made Napoleon stand out from his adversaries was his audacious approach to combat, seeking out or even provoking battles: his gift of the famous military *coup d'œil* meant that he could seize the right moment to create 'the event' that would influence the decision.

However, as he saw it, military victory did not mark the end of the campaign: it could only be complete once it was also political.



- ① 6. Augustin Pajou (1730-1809), *Julius Caesar*
© Paris, Musée de l'Armée, Dist. RMN-Grand Palais
René-Gabriel Ojéda
- ② 10. François Louis Joseph Watteau (1758-1823),
The Battle of the Pyramids, Valenciennes, Musée des Beaux-Arts
© RMN-Grand Palais / René-Gabriel Ojéda
- ③ 19. Map with markers indicating the operations and
positions of Prince Eugène de Beauharnais' troops,
Musée de l'Empéri © Paris, Musée de l'Armée,
Dist. RMN-Grand Palais / Patrick Urvoy



NAPOLEON, MILITARY COMMANDER

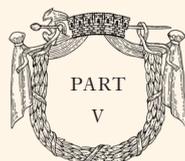


During the early days of the Empire, Napoleon relied on his experienced commanders, seasoned fighters who earned their spurs during the Revolution campaigns. Carrying out instructions faithfully, they had manoeuvre and command experience and knew how to respond efficiently to the Emperor's orders.

From 1802 to 1805, Napoleon also worked on organising an army that reflected his tactical and strategic ideas. The result repaid his efforts: in 1805, Napoleon had the most powerful army in Europe (around 150,000 men for the German campaign), made up of war veterans from the Revolution and well-trained new recruits. In 1812, as many as 600,000 men were deployed in Russia. The army corps were at the heart of manoeuvres: the Emperor arranged and combined them in line with his objective. Each army corps, made up of infantry, cavalry and

artillery divisions, was able to act autonomously and operate in isolation, then join up with the others to achieve a decisive advantage on the battlefield. Napoleon's army sincerely admired their leader, whose recurring victories gave the troops a feeling of invincibility. Their delight in the adventurous life and the camaraderie as well as their desire for glory outweighed the hardships and suffering. The 'little corporal' motivated his men with powerfully emotive proclamations and knew when to approach them simply and directly, something they appreciated.

Napoleon was very keen on awarding prizes, developing a spirit of competition in the army. The recording of victories on regimental flags encouraged an esprit de corps. By re-establishing the rank of marshal, the Emperor also procured the devotion of his main commanders in chief.



EXPLOITING VICTORY

Victory was not an end in itself. Immediately after a military success, Napoleon sought to exploit it politically.

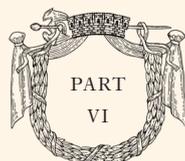
His army would give chase, advancing as quickly as possible into enemy territory to force the defeated army to capitulate before being able to regroup or counterattack. In the wake of Jena and Auerstedt (14 October 1806), Napoleon waged victorious battles and captured towns. Prussia, one of Europe's foremost military powers, was conquered in a month.

Next came the occupation of enemy territory: the goal was to obtain fresh supplies while preventing the enemy from taking up arms again by controlling the key sites, such as towns and strongholds, main roads, supply centres and arms depots.

When he devised a campaign, Napoleon made the enemy's capital city a priority target in order to disrupt the enemy's government and chain of command. He is the only military leader to have successively captured Berlin (1806), Vienna (1805 and 1809) and Moscow (1812). With no means of defence left, the adversary was forced to accept peace terms that were advantageous for France, which could then expand its territory at the enemy's expense and develop a network of allies. In 1806, the defeated Saxons rallied to France's side. Following Friedland (1807), Russia signed a treaty of alliance with France. A year after Wagram and his entry into Vienna (1809), Napoleon married Marie-Louise, the Austrian emperor's daughter. However, this policy, reliant as it was on force, had its weaknesses that would become apparent over time.



- ① 20. Sword carried by the Emperor Napoleon at the Battle of Austerlitz © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan
- ② 2. Robert Lefèvre, *Napoleon I in the Horse Chasseurs of the Imperial Guard uniform* © RMN-Grand Palais / Agence Bulloz
- ③ 14. Scale model of the Grande Armée column, Place Vendôme © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier / Tony Querrec



THE SHADOW OF DEFEAT

Although he seemed invincible, Napoleon was finally defeated, following a combination of different factors.

Over time, his enemies learned from their failures. To vanquish Napoleon, who had taken warfare to new heights of perfection in the late 18th century, they turned to other ways of waging war. Between 1808 and 1813, Spanish guerrilla forces disrupted supplies and communications. In 1812, the Russian planned and organised fall-back movement significantly weakened the French offensive. As for the British, they used their mastery of the seas to protect their territory.

In addition, the French invasion of Russia obliterated the remarkable instrument that was the Grande Armée. After Leipzig, Napoleon had trouble enrolling, training and equipping his men. And the loss of his victorious momentum led the higher ranks of the army to question the man who had been their leader for the past decade and the wars he waged.

His enemies learned to work together. The day following the Battle of Leipzig (16–19 October 1813), the coalition forces decided to overcome Napoleon once and for all. They marched on Paris. Now on the defensive, Napoleon employed various strategic countermeasures, but ultimately succumbed to their overwhelming numbers and determination and abdicated on 6 April 1814.

His return to power during the Hundred Days, in the spring of 1815, was met with almost unanimous hostility from the European powers. The defeat at Waterloo sealed his final political downfall.



12. Paul Delaroche, *Napoleon at Fontainebleau on 31 March 1814*
© Paris, Musée de l'Armée, Dist. RMN-Grand Palais



15. Breastplate belonging to the carabineer Antoine Fauveau
© Paris, Musée de l'Armée, Dist. RMN-Grand Palais /
Émilie Cambier

MULTIMEDIA TOOLS: NOW IT'S YOUR TURN!



21. Telescope used by Napoleon during the Battle of the Pyramids
© Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier

The term 'strategy' only appeared at the end of the 18th century, and in a narrow sense. Napoleon never used the word to describe the discipline in which he excelled, and which he never theorised, although it would not be wrong to consider that without him, the word would not carry the same meaning nor be as relevant as it is now. 'The art of war is a simple art, and all a matter of execution,' one of the most well-known sentences on the matter, perfectly illustrates the pragmatism of his approach: where Napoleon was concerned, theory was useless without practice – making it easier to illustrate his legacy, as concepts are fairly difficult to exhibit. That is why, alongside the objects, art works and documents that give tangible form to his strategy, the exhibition highlights a domain that Napoleon largely contributed to thanks to his legacy: games. Eighteen multimedia installations punctuate the visit, including eight immersive devices designed as 'Serious games'.



5. Hat worn by Napoleon during the French invasion of Russia
© Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Christophe Chavan

To help you understand the strategy and tactics behind the Napoleonic Wars, the multimedia tools invite you to see through the eyes of:

NAPOLEON:

1796-1797 – the first Italian campaign

1805 – Battle of Ulm

1805 – Battle of Austerlitz

HIS ADVERSARIES:

1806 – the campaign in Saxony, as seen by Austrian Field Marshal Schwartzberg

1812 – the Russian campaign, as seen by Tsar Alexander I of Russia

1815 – the Waterloo campaign, as seen by British General Wellington

TO UNDERSTAND THE CHAIN OF COMMAND:

Napoleon's entourage

The army in combat

Put on your frock coat and your little hat,
and off you go! You are Napoleon!

AR OU ND THE EXHIBITION



11. Uniform of a colonel in the Horse Chasseurs of the Imperial Guard with the Legion of Honour eagle medal, Paris, Musée du Louvre © Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette



YOUNG VISITORS

For several years now, the Musée de l'Armée has been implementing a visitors' policy focusing on young people, including school children, students and families. The museum teams produce ambitious, accessible and stimulating documents and tools tailored to a young audience. They take into account the expectations and needs of children and teenagers as well as their parents and teachers as well as their interest in new technologies. Families and school groups are thus provided with several tools to help them with their visits, making it easier to access the museum's permanent collections and temporary exhibitions.

ENJOYABLE WAYS OF DISCOVERING THE EXHIBITION

- **Special panels**

for young visitors provide an informative and fun way of finding out all about the exhibition's object, artworks and archives.

- **A games booklet**

in French and English is available for families to pick up at the exhibition entrance or download from the museum's website.

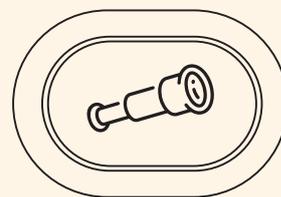
- **A task**

is proposed for the youngest visitors: they are invited to meet the challenge of using a visual detail to find a specific object or artwork and then sending the photograph to the address jeunes@musee-armee.fr to win a small gift.

- **Multimedia installations**

feature throughout the exhibition, giving visitors the chance to take military decisions and fight with or against the Napoleonic army.

Also on the programme is a fun guided tour to find out how Napoleon become a master strategist as well as the mistakes he made. The tour is suitable for families and school groups.



FUN EXHIBITION VISITS

Children from 8 upwards, from 2 to 3.30pm:

April 2018: 16, 17, 18, 19, 24 and 25

May 2018: 2, 23 and 30

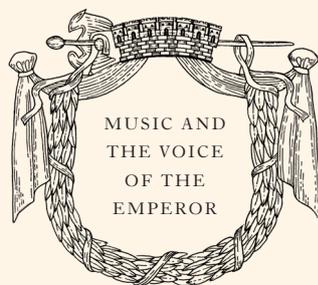
June 2018: 13 and 27

July 2018: 4, 9 and 17

Prices: €7 per child
and €12 per adult

BOOKINGS:
jeunes@musee-armee.fr

CONCERTS



This cycle of 14 concerts brings to life the epic thunder of battles and other sounds of war from the Napoleonic campaigns. Over the course of the cycle, the concerts delve freely into the different music composed during that period as well as later pieces that refer to it. From the violence of the battlefield to the luxurious privacy of a salon, from the Opera stage to the rigour of the Conservatoire, music is undeniably a vehicle of Napoleonic strategy. Since Napoleon was best placed to talk about it, the voice of the Emperor is given pride of place – along with the voices of those who have echoed him.

THURSDAY 5 APRIL
8.00PM – SAINT-LOUIS
CATHEDRAL

Inaugural concert

Republican Guard
Symphony Orchestra, conducted
by François Boulanger,
Soloists

Augustin Dumay, violin
Henri Demarquette, cello
Michel Dalberto, piano

Beethoven, *Coriolan Overture*,
Triple concerto and Symphony no. 4

MONDAY 9 APRIL
8.00PM – LARGE SALON

Adrien La Marca, alto
Christian-Pierre La Marca, cello
David Kadouch, piano

Beethoven, alto and cello duet,
alto and piano nocturno, cello and
piano sonata and Trio no. 4

FRIDAY 13 APRIL
12.15PM – LARGE SALON

Raphaël Pidoux, cello and
direction
And cello students from
Raphaël Pidoux and Christophe
Coin's classes at the Paris
Conservatoire.

FRIDAY 13 APRIL
8.00PM – LARGE SALON

Stéphanie-Marie Degand, violin
and direction
And students from the instrumental
disciplines department
at the Paris Conservatoire.

Apotheosis of the French violin
school in the 19th century:
Kreutzer, Beethoven, Baillot,
Mozart etc.

*(Coproduced by the Paris
Conservatoire – Musée de l'Armée)*

MONDAY 14 MAY
8.00PM – LARGE SALON

Mūza Rubackytė, piano and
the Quatuor Mettis (Lithuania)

Beethoven, Concerto no. 4 for
piano; **Oginski**, *Two Polonaises*;
Ciurlionis and **Haydn**, string
quartet; **Liszt**, *Malediction for
Piano and Quartet*.

With the patronage and support
of the Lithuanian Embassy.
In partnership with France Musique.

THURSDAY 17 MAY
8.00PM – SAINT-LOUIS
CATHEDRAL

Republican Guard
Symphony Orchestra, conducted
by François Boulanger,
Soloist

François-René Duchâble, piano
Alain Carré, reciter

Castérède, *Three Fanfares for
Napoleon's Proclamations*;
Beethoven, *Battle of Vittoria*,
Concerto no. 5, known as
the Emperor, and reading of the
Heiligenstadt Testament.

THURSDAY 24 MAY
8.00PM – SAINT-LOUIS
CATHEDRAL

Paris Symphony Academy,
Les Voix Impériales choir
Peter Hicks, conductor
Sara Kim, organ

FRIDAY 25 MAY
8.00PM – LARGE SALON

Nikolay Khozyainov recital, piano
*From Austerlitz to the Russian
Retreat*, with **Oginski** and **Gurilev**,
Two Polonaises and Russian Songs;
Jadin, *The Great Battle of Austerlitz*;
Steibelt, *The Fire of Moscow*;

Beethoven, *Variations on La Molinara*, marches and *Farewell Sonata*

MONDAY 28 MAY
8.00PM – LARGE SALON

Minetti Quartet (Vienna)
A selection of the finest string-quartet pieces by **Paisiello**, **Haydn**, **Larcher** and **Schubert**.
With the patronage and support of the Austrian Cultural Forum.

MONDAY 4 JUNE
8.00PM – LARGE SALON

Contraste Duet
Cyrille Dubois, tenor
Tristan Raës, piano

At the Opera and in the music room, over the course of Napoleon's military campaigns and amorous strategy, with **Donizetti**, *Una furtiva lagrima*, *E Morta* and *O bella Irene*; **Berlioz**, *Elegy and The Spectre of the Rose*, **Schumann**, *The Two Grenadiers*, **Schubert**, passage from the *Winter Voyage*, **Beethoven**, *Adelaide*, and *Melodies and Romances* from **David** and **Glinka**

THURSDAY 7 JUNE
8.00PM – SAINT-LOUIS CATHEDRAL

Orchestre de la Musique de l'Air
Claude Kesmaecker, conductor
Soloists
Inva Mula, soprano
Thomas Leleu, tuba

Verdi, *The Trumpets of Aida*, **Tchaïkovsky**, *Ouverture 1812*, *Victory March of the 1st Consul and of Marengo*, passages from the greatest opera airs of **Grétry**, **Mozart**, **Ponchielli**, **Glück**, **Spontini** and **Donizetti** and homage to Scanderbeg, national Albanian hero.
With the support and patronage of the Albanese Embassy. With the support of Buffet Crampon.

MONDAY 11 JUNE
8.00PM – LARGE SALON

Francis Huster, reciter
Pascal Amoyel, piano

Napoleon: The Emperor's last battle. Bringing Waterloo to life, notably with a passage from **Victor Hugo's** *Les Misérables*, **Beethoven's** *Moonlight Sonata* and cadenzas for concertos no. 3 and no. 5, **Schumann**, *Romance* and **Liszt**, *Funérailles*, *Totentanz* and *Obermann's Valley*.

FRIDAY 15 JUNE
8.00PM – LARGE SALON

Augustin Dumay, violon
Henri Demarquette, cello
Michel Dalberto, piano

Beethoven, *Funeral March sonata for piano*, sonata no. 7 for violin and piano, sonata no. 3 for cello and piano, and Trio no. 5, *Spirits*.

MONDAY 18 JUNE
8.00PM – LARGE SALON

Final concert

Lady Felicity Lott, soprano
Alain Carré, reciter
Jacqueline Bourgès-Maunoury, piano

England, enemy of old? Illustrated by readings of the finest works of Walter Scott, Lord Byron, Bernard Shaw and Sir Conan Doyle, with a selection of splendid operatic arias and ballads by **Haydn**, **Beethoven**, **Britten**, **Bishop** and **Offenbach**: *Sabre Song* and *Oh, How I love the Military!*

INFORMATION
PRICES

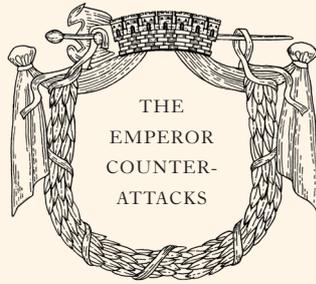
AND BOOKINGS

saisonmusicale.musee-armee.fr
+33(0)1 44 42 54 66



18. Injured Eagle, 1811 model
© Paris, Musée de l'Armée, Dist. RMN-Grand Palais / Émilie Cambier

CINEMA



Since the dawn of cinema, numerous filmmakers from France and the rest of the world have been fascinated by Napoleon Bonaparte. The big and small screen have thus perpetuated Napoleon's legacy to an extent he could not have imagined, by highlighting his military brilliance and his role as a master strategist at the heart of a vast array of military and political matters. The film cycle programmed to reflect the *Napoleon the Strategist* exhibition aims to illustrate the way in which this aspect has been depicted on the screen.

MONDAY 14 MAY, 7.30 PM

Adieu Bonaparte
by Youssef Chahine (1984)

TUESDAY 15 MAY, 7.30 PM

Colonel Chabert
by Yves Angelo (1994)

WEDNESDAY 16 MAY, 7.30 PM

Lines of Wellington
by Valeria Sarmiento (2012)

**THURSDAY 17 MAY
IN TWO PARTS, 4 PM AND 8 PM**

War and Peace
by Sergei Bondarchuk
(1965-67)

FRIDAY 18 MAY, 7.30 PM

Waterloo
by Sergei Bondarchuk
(1970)

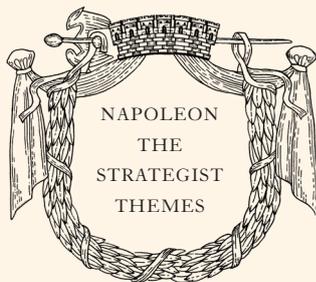
**INFORMATION
AND BOOKINGS**

Austerlitz Auditorium
Free admission with reservation:
musee-armee.fr
+33(0)1 44 42 38 77

CONFERENCE



Waterloo by Sergei Bondarchuk (1970) © All rights reserved



Napoleon had a profound impact on the history of strategy. He did not act alone, and his influence was not confined to the military sphere. The conference cycle shines a light on those who aided the Emperor and on the way in which Napoleon the strategist combined military, diplomatic and economic action. In partnership with the Université permanente de la Ville de Paris.

TUESDAY 29 MAY

1.45PM-3PM

Joseph, mastermind of the war in Spain

By Thierry Lentz, director of the Fondation Napoléon

MONDAY 11 JUNE

1.45PM-3PM

Berthier, Napoleon's chief of staff

By Franck Favier, professor, doctor of history, qualified preparatory class teacher

WEDNESDAY 13 JUNE

1.45PM-3PM

Napoleon: war and diplomacy

By Jacques-Olivier Boudon, professor of history at the Université Paris-Sorbonne and president of the Institut Napoléon

THURSDAY 14 JUNE

1.45PM-3PM

Napoleon: war and diplomacy

By Jacques-Olivier Boudon, professor of history at the Université Paris-Sorbonne and president of the Institut Napoléon

INFORMATIONS AND BOOKINGS

Austerlitz Auditorium
Free admission with reservation, subject to seat availability:
histoire@musee-armee.fr

THE BATTLES

ARCOLE

First Italian campaign,
1796-1797

15-17 NOV
1796

On 15 November 1796, General Bonaparte attacked a town named Arcola, where Austrian soldiers were entrenched. He led the charge over the bridge, but was pushed back. However, the French general did not give up and had a bridge of boats built. On the 17th, he ordered a new attack which forced the enemy to withdraw.

THE PYRAMIDS

Egyptian campaign,
1798-1799

21 JULY
1798

On 21 July 1798, led by General Bonaparte, the French army battled the Mamluk army near Cairo. Composed of 25,000 men, the French artillery grouped into squares of infantrymen with back up from the artillery. The Mamluk cavalry joined battle but were immediately forced to retreat under fire from the French square formations. The next day Napoleon entered Cairo.

LEIPZIG

German campaign,
1813

16-19 OCT
1813

In October 1813, after the bloodbath that took place during the retreat from Russia, Napoleon led an inexperienced army, which had already suffered a number of defeats: he concentrated all his forces around Leipzig. On 16th October, the Russian, Austrian and Prussian coalition forces led an attack on the city. After four days of fierce fighting, the French were defeated. This battle, also known as the Battle of Nations, was the deadliest in the history of the Empire.

AUSTERLITZ

German campaign,
1805

2 DEC
1805

In Austerlitz, Napoleon simultaneously fought Alexander I of Russia and François II of the Holy Roman Empire. Pretending to retreat, he gave the illusion of weakness: this ruse encouraged the enemy to attack. On the morning of 2 December 1805, the Austro-Russians attacked Telnitz and Sokolnitz, but the offensive was brilliantly held off by Marshal Davout. At the same time, Napoleon caught the enemy off guard, breaking through the centre of the allied army, and irrevocably defeating them.

JENA/AUERSTEDT

Prussian campaign,
1806

14 OCT
1806

In October 1806, Napoleon faced off against the Prussians in Germany. On the morning of 14th October, he launched an attack against the enemy in Jena, thinking he was engaging with the entire Prussian army. Further north, the 3rd army corps led by Marshal Davout, who had orders to engage from the back, encountered the main body of the Prussian army in Auerstedt: despite being outnumbered, Davout inflicted a crushing victory on the enemy, adding to Napoleon's success at Jena.

WATERLOO

Belgian campaign,
1815

18 JUNE
1815

On 18 June 1815, Napoleon launched an attack against British and Prussian troops stationed in what is now Belgium: 70,000 French soldiers faced off against 68,000 British, German, Dutch and Belgian soldiers, firmly dug in on the hills of Waterloo. Napoleon launched several attacks against the British frontlines times, which resisted until the arrival of Prussian reinforcements led by General Blucher. Napoleon was vanquished and abdicated for the second time.

FRIEDLAND

Polish campaign,
1807

14 JUNE
1807

In June 1807, Napoleon came up against the Russians in Poland. On the 13th, he sent Marshal Lannes' corps to Friedland in the hopes of catching the enemy off guard and forcing them to fight. Although outnumbered, Lannes attacked the Russians and informed Napoleon of the situation. The emperor hastened to the aid of his marshal at the head of three army corps and the Imperial Guard. The battle gradually shifted in favour of the French troops, who were eventually victorious.

WAGRAM

Austrian campaign,
1809

6 JULY
1809

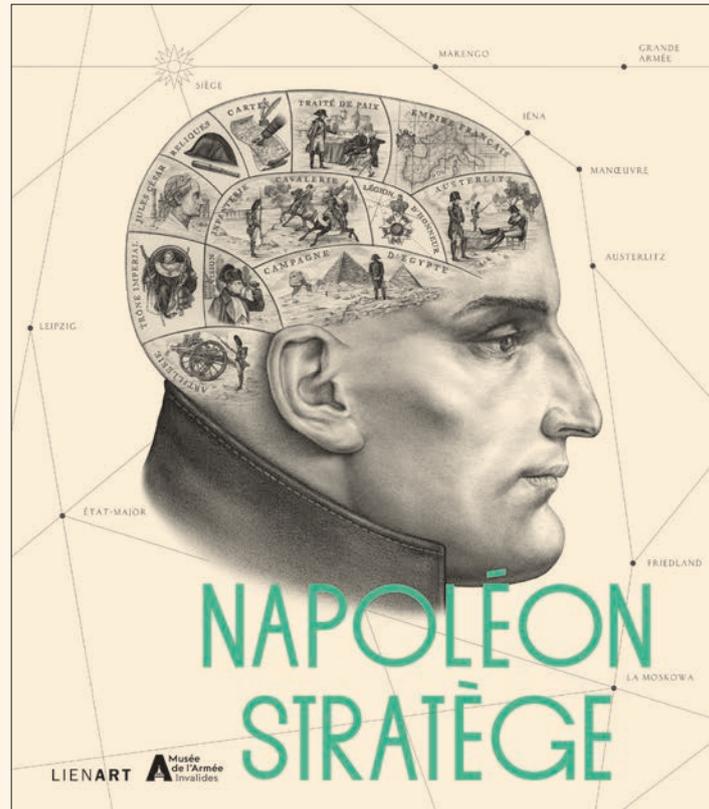
On 6 July 1809, Napoleon decided to muster a battery of a hundred cannons to the north of Vienna in order to contain the Austrian army. The canons fired several thousand times. 8,000 French infantrymen with fixed bayonets in columns and reinforced by several cavalry charges then crushed the Austrian army. It was a major victory for Napoleon, forcing the Austrians to sue for peace.

BORODINO

Russian campaign,
1812

7 SEPT
1812

On 7 September 1812, at the Battle of Borodino, the 100,000 French soldiers under Napoleon faced off against an equal number of Russians led by Marshal Kutuzov. The Russian commander adopted a defensive strategy: his soldiers were entrenched in fortified redoubts. Napoleon ordered his heavy cavalry to attack the redoubts. The move was unheard of, since the infantry were usually assigned this type of mission, and forced the Russians to withdraw.



CONTENTS

I. BECOMING AN EXCEPTIONAL STRATEGIST

Napoleon, head of state, war leader, military commander
Jean-Pierre Bois

National wars, total war. The implausible equation.
Hervé Drévilion

From staging commands to the legend
François Houdecek

II. NAPOLEON IN ACTION

Napoleon and his staff
Franck Favier

Napoleon the strategist. On a quest for a typology of Napoleonic battles
Jacques Garnier

Napoleon and siege warfare
Martin Barros

Napoleonic logistics
Lieutenant-colonel Christophe Gué

In the face of innovation. Pragmatic Napoleon
Christophe Pommier

III. THE SHADOW OF DEFEAT

Napoleon the strategist and the sea
Michèle Battesti

Napoleon the strategist and guerrilla warfare
Alan Forrest

They defeated Napoleon: Kutuzov the strategist
Nicolas Dujin

They defeated Napoleon: Archduke Charles, a dangerous opponent to Napoleon
Ferenc Toth

They defeated Napoleon: Wellington the strategist
Alan Forrest

They defeated Napoleon: Blucher the strategist
Michael Leggiere

Military glory and legitimacy
Thierry Lentz

IV. THE GOD OF WAR IN PERSON

'The god of war himself' according to Clausewitz
Bruno Colson

Jomini, Napoleon the strategist's interpreter
Ami-Jacques Rapin

Napoleon the strategist. The 'god of war' in fiction
François Lagrange

From the Gribeauval system to the electron. Napoleon and contemporary strategy
Martin Motte

Format: 24 x 28 cm
Sewn binding
304 pages
Price: €29
ISBN: 978-2-35906-232-8

Press contact:
Éditions Liénart
Michaële Liénart
ml@lienarteditions.com

Catalogue published with the support of the Fondation Napoléon.

EXHIBITION ON PARTNERS



The exhibition is organised with the support of CIC, a key partner to the Musée de l'Armée. It benefits from the special contribution of the Service Historique de la Défense and kind assistance of the Château de Versailles. The catalogue is published with the support of the Fondation Napoléon.

The CIC as a partner to the Musée de l'Armée.
The CIC has been a key partner to the Musée de l'Armée at the Invalides since 2003, sponsoring temporary exhibitions that highlight subjects which may be little known but are always valuable in deepening our understanding of France's history. *Napoleon the Strategist* provides food for thought on the concept of strategy, under Napoleon and in the present day. Napoleon understood the need for a coherent approach combining politics, the economy, finance and communication in order to implement power politics.

His extraordinary capacity for organisation as well as that of his staff will be highlighted in the context of his military actions, while the weaknesses that led him to defeat will then be discussed.

The transmission of Napoleonic strategic thinking will also be tackled in order to better understand his legacy. Maps, objects and documents used by Napoleon himself will allow visitors to grasp this abstract concept. Explications and analyses of the campaigns will shed light on the context of the era as well as the skills and resources that both Napoleon and his adversaries could draw on. The CIC is funding an immersive multimedia device and two re-enactment films, one set in Austerlitz, as seen by the victors, the other in Waterloo, and the doubts that surfaced followed by defeat. CIC hopes that, with this support, it can raise public awareness of the major role that strategy plays in our questioning and understanding of the world.

Fondation Napoléon

A recognised public-interest organisation, the Fondation Napoléon seeks to disseminate and enrich the history of the two Empires and to aid with the promotion and conservation of the Napoleonic legacy. These twin goals have been successfully served by the close and long-standing partnership it has established with the Musée de L'Armée. The partnership includes two-way loans for our respective exhibitions, joint scientific research, organisation of historical events, and sponsorship for the museum's major Napoleonic exhibitions. The *Napoleon the Strategist* exhibition has brought the two institutions together again to explore a subject that fascinates the public, specialists, enthusiasts or those who are simply interested in French and Napoleonic history. The exhibition and its catalogue will be complemented by a number of publications and themed documents on www.napoleon.org and www.fondationnapoleon.org, as well as the Fondation Napoléon's Twitter account and Facebook pages.

Service Historique de la Défense

As the archive centre for the Ministry of the Armed Forces, the Service Historique de la Défense (SHD) manages public and private archives, collections of publications and objects of symbolic importance to the army, compiled as far back as the 17th century. A major source for French military history, its resources and collections (over 400 linear kilometres of archives dating back to the 17th century, one million publications and 50,000 symbolic objects) represent a part of the nation's heritage that the archivists, librarians, historians and technicians at SHD work hard to conserve, transmit and share. The Service historique de la Défense is also a military history research centre, open to universities from France and

around the world. As part of the *Napoleon the Strategist* exhibition, the Service Historique de la Défense has loaned around 15 documents, serving as extraordinary testaments to the military leader's strategic thinking, but also providing practical examples of the strategist in action, leading conflicts, constructing and maintaining his military tool and managing operations. www.servicehistorique.sga.defense.gouv.fr

Château de Versailles

The Château de Versailles is home to the largest collection of historic paintings and portraits commissioned by Napoleon between 1796 and 1815. Compiled by Louis-Philippe in 1837 in his museum dedicated to 'all the glories of France', these works bear witness to the major episodes of the Napoleonic era and depict the family and entourage of the general who became Emperor of the French as well as leading figures of the time. This year, the Château de Versailles is paying tribute to this important yet little-known collection. Two special exhibitions have been organised: *Napoleon: Images of the Legend* (until 4 November 2018 at the Arras Musée des Beaux-Arts) in partnership with the Hauts-de-France region and the city of Arras, and *Louis-Philippe and Versailles* (from 6 October 2018 to 4 February 2019 at the Château de Versailles). In the same spirit, the Château de Versailles is delighted to be participating in the *Napoleon the Strategist* exhibition with the loan of a great many pieces from its collections.



IN PARTNERSHIP WITH

Le Point

**LE FIGARO
HISTOIRE**



VISUALS AVAILABLE FOR THE PRESS

1



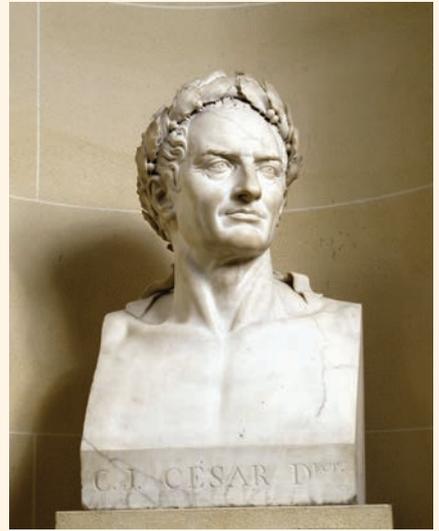
2



3



6



4



5



7



8



9



10



11



12



13



14



15



16



17



18



19

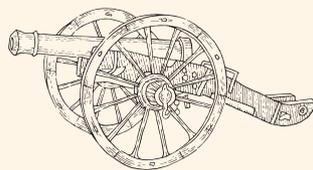


20



21





PRACTICAL INFORMATION

The Musée de l'Armée is a major centre of French and European military history. Under the aegis of the French Ministry of Defence, it provides one of the world's most extensive collections in this field, with close to 500,000 pieces hailing from the Bronze Age to the present. Lying at the heart of the Hôtel National des Invalides, the historically important site created by Louis XIV in 1670 for disabled sol-

diers and veterans, the museum began with the 1905 merger between the collections from the Musée d'Artillerie and the Musée Historique de l'Armée. It ranks among the five most visited museums in France. In 2017, it welcomed over 1.2 million French and international visitors, offering them a wide-ranging cultural programme all year long, open to all types of visitors and punctuated by two heritage exhibitions a year.

MUSÉE DE L'ARMÉE

Hôtel national des Invalides
129, rue de Grenelle - 75007 Paris
+33(0)1 44 42 38 77
musee-armee.fr

OPENING HOURS

Exhibition from 6 April to 22 July 2018
From Monday to Friday from 10am to 6pm,
open Tuesday evenings until 9pm.
Saturday and Sunday from 10am to 7pm.

GUIDED TOURS

Families, school groups and students:
jeunes@musee-armee.fr
Adults:
benedicte@cultural.fr - +33(0) 825 05 44 05

ACCESS

Metro ⑧ La Tour-Maubourg
Metro ⑬ Varenne
RER ③ Invalides

BOOKINGS

Online ticket sales: **musee-armee.fr**
Groups: **groupes@musee-armee.fr**

PRICES

Permanent exhibition and collections
Full price: **€12** - Reduced price **€10**
Free to under 18s
Price for groups of 10 people or more: **€10**

FOLLOW US!



#ExpoNapoleonStrategie

13. Antoine Denis Chaudet (1763-1810),
Bust of Napoleon © Paris, Musée de l'Armée,
Dist. RMN-Grand Palais



PRESS CONTACT

ALAMBRET COMMUNICATION

Angélique Guillemain
angelique@alambret.com
+33(0)1 48 87 70 77

WATERLOO

BEREZINA

LEIPZIG

ARTILLERIE

TRÔNE IMPÉRIAL

JULES CÉSAR

RELIQUES

CARTES

TRAITÉ DE PAIX

INFANTERIE

CAVALERIE

LÉGION

VISION

CAMPAGNE

D

