NAPOLEON AND PARIS: DREAMS OF A CAPITAL

MUSÉE CARNAVALET - HISTOIRE DE PARIS

EXHIBITION
8 APRIL 2015 – 30 AUGUST 2015

INFORMATION
www.carnavalet.paris.fr

Nicolas-Antoine Taunay (1755-1830), Entry of the Imperial Guard into Paris at the Barrière de Pantin, 25 November 1807. Oil on canvas 157.5 x 223 cm. Château de Versailles. © RMN-Grand Palais (Château de Versailles) / Franck Raux
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Press preview: Tuesday 7 April from 10 a.m.

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PRESS RELEASE

Napoleon and Paris: Dreams of a Capital

On 22 June 1815, in the wake of his defeat at Waterloo, Napoleon Bonaparte abdicated at the Elysée Palace. 200 hundred years after the end of the First Empire the exhibition Napoleon and Paris: Dreams of a Capital at the Musée Carnavalet explores the complex relationship between a remarkable man and one of the world’s most beautiful cities. Paris shaped Napoleon as much as Napoleon transformed Paris: during the Revolution Napoleon realised that public opinion could be manipulated and that power was to be seized in the capital. Paris then became the theatre for the key moments in his political career: the coup d’état of 18 Brumaire (9 November 1799), the coronation, the marriage to Marie-Louise, the birth of his son and the second abdication.

The city of the emperor’s dreams was a new Rome full of splendid monuments, some completed and others merely roughed out: the Vendôme column, the Stock Exchange, the Châtelet Fountain, the Temple of Glory, the two arcs de triomphe at the Carrousel and the Etoile. Some of these dreams never left the drawing board, among them the highly popular Elephant of the Bastille and the palaces of the King of Rome, the archives and Orsay. A multimedia system lets visitors home in on these major sites in Napoleon’s Paris.

Bent on efficiency and the maintaining of order, the emperor also gave the capital numerous public amenities – bridges, canals, fountains, markets, abattoirs and cemeteries – which brought real change to Parisians’ daily existence.

An able administrator as well as a general, Napoleon set up an organisational system for the city that would last two centuries, including the offices of Prefect, chief of police and the Seine département council.

Paris thus became the hub of the political, diplomatic and social life of the “Grand Empire” and a magnet for the élites of the New Europe. The pomp of life at the Tuileries Palace, refurbished by the architects Percier and Fontaine, is illustrated by the everyday luxury and elegance of the imperial court and its people: Josephine, Marie-Louise, the King of Rome, Napoleon’s brothers and sisters, and the dignitaries and courtiers. The ambience of the period is vividly conjured up with furnishings, costumes and accessories.

The Paris landscapes painted by Bouhot, Boilly and Hubert Robert, the models, plans and drawings from the workshops of Percier, Fontaine and Brongniart, the remnants of monuments of the past, and a host of caricatures – all these add up to an unrivalled evocation of the Empire Style and Napoleonic urban planning.

Here works from the Musée Carnavalet dialogue with loans from other institutions, among them the Fondation Napoléon, the Palais Galliera, the Musée du Louvre, the châteaux of Compiègne, Fontainebleau, Versailles and Malmaison, and private collectors.
Napoleon and Paris: dreams of a capital

EXHIBITION LAYOUT

Napoleon Bonaparte’s extraordinary life was inextricably linked with the city of Paris.

It was in Paris that he finished his studies and took part in some of the great events of the French Revolution. It was there that he seized power. His crowning, his two marriages and his second abdication took place there. He asked to be buried "on the banks of the Seine".

After ten years of Revolution Napoleon set out to reshape Paris. He gave the city administrative institutions, some of which still function today, and brought back a glittering court life to the Tuileries Palace. He wanted to see a Paris dotted with palaces and public buildings: the capital of Europe and "the most beautiful of all possible cities".

This unfinished dream – an underestimated step towards Haussmann's remodelling of Paris – is the subject of the exhibition at the Musée Carnavalet, two centuries after the fall of Napoleon's empire.

Napoleon: a Parisian Chronicle

During the fifteen years of the Consulate and the Empire, Napoleon spent more time on the battlefield than in his palaces in Paris and the Île-de-France. But Paris remained the nerve centre of the regime and its sumptuous existence.

There Napoleon's government evolved into a new monarchy. Napoleon chose Notre Dame, and not the traditional cathedral in Reims, for his crowning as emperor. It was in Paris that he received foreign heads of state and celebrated the return of his victorious armies. The emperor married Archduchess Marie-Louise at the Louvre in 1810 and their son, the King of Rome, was born at the Tuileries a year later.

Danger lurked in the capital, however: Napoleon was the target of history's first bomb attack, on Rue Saint-Nicaise in 1800; he was saved from the Cadoudal conspiracy of 1802–1804; and in 1812, during the Russian campaign, he survived a coup d'état mounted by General Malet and his accomplices.

Napoleon's fate was in the balance twice more in Paris: in 1814 when, after a hard-fought battle, the city was occupied by the enemy Coalition forces; and in 1815, after the defeat at Waterloo, when he abdicated for the second time.
Napoleon and the Administration of Paris

After ten years of political instability, Napoleon was very much aware that Paris was where regimes were made and unmade. Bent on "holding" the capital, he put the city's institutions under state control, thereby neutralising their threat to his regime. Overall administration of the city was entrusted to two government-appointed functionaries: the Prefect of the Seine département and the Prefect of Police. As there were no elected representatives, Paris was controlled by Napoleon's administrators and police force – and by his engineers, who first began using metal for buildings in the city.

New institutions – famously termed "blocks of granite" by Napoleon – now shaped the lives of Parisians: the much coveted Legion of Honour, secondary schools for training new elites, museums, libraries and state-supervised religion.

The public arena – the press, businesses, cafés and public gardens – were kept under close police surveillance. Parisians were encouraged to enjoy themselves while refraining from all criticism of the authorities.

Napoleon's Paris saw:
- the first use of metal for building in Paris and the rise of the engineers, with the Pont des Arts and the Pont d'Austerlitz
- the introduction of rational house numbering. The system put into effect under Napoleon is still used today
- outdoor and covered markets, fountains and canals, created all over the city for the benefit of the people
- two prefects, whose posts still exist today: a prefect of police and a prefect of the Seine département

Model of an arch for the Pont des Arts, 1800
Wood and iron, partially gilded, 62 x 101.5 x 96.5 cm. © Eric Emo/Musée Carnavalet/Roger-Viollet

The Pont des Arts was Paris's first metal bridge: its arches were of cast iron, using the same principle as a wood frame, but offering a lighter, more transparent structure.

Built in 1804, this footbridge was an immediate success, as it offered a new view of the Louvre, the French Institute and the Seine. It was modified during the 19th century and rebuilt, with marked differences, in 1981–1984.

Metal was chosen in the interests of speedy construction. Bonaparte ordered three bridges – Austerlitz, Arts, Cité – to be built between 1801–1804 by a private company in exchange for the revenue accruing. Conceded to the Compagnie des Trois Ponts, the toll for the Pont des Arts was done away with after the revolution of 1848.
The Napoleonic Court at the Tuileries

On 19 February 1800 Napoleon left the Palais du Luxembourg, where the Directory – the preceding government – had been based, and moved to the Tuileries, the former royal palace and the last official residence of Louis XVI. This symbolic act signalled the personalisation of the regime and the direction it would take.

The court life that began to take shape in 1802 came into full bloom two years later, with the proclamation of the Empire. Now a dynasty, Napoleon and his family adopted the lifestyle and the codes of Europe's other monarchies.

One task of the new court was to reconcile and consolidate the emergent Revolutionary elites and the regime's supporters from among the former nobility. This was achieved by the creation of an imperial nobility in 1808.

Splendour at court – clothes, tableware, furniture – also had a utilitarian side to it: orders from the court and leading notables fuelled the luxury trade and kept workers in Paris and Lyon in jobs.


With Napoleon at the height of his power, his marriage to the daughter of the emperor of Austria required elaborate preparations all over Paris and in the imperial palace at the Tuileries, whose theatre was described in glowing terms by the Moniteur Universel of 10 April 1810: "Rearranged for the imperial banquet, the splendid theatre had been transformed into a hall of celebration. This had been achieved by redecorating the stage to merge with the rest of the space, so that instead of an audience area and a stage, one saw only a single room, forming a perfectly ordered whole. The decor comprised two cupolas supported by double arches, together with two pendentives ornamented with columns. One of the sections, placed beside the other, was occupied by the imperial banqueting table, set on a platform beneath a magnificent canopy . . . The emperor and empress were surrounded by the kings, queens, princes and princesses of their families."
The City of Napoleon's Dreams

When Napoleon came to power, France's capital still looked more or less like the city of Louis XVI. The new regime continued the demolition of church property taken over by the state during the Revolution, but compensated with a programme of public commissions. Napoleon revived the plan to unify the Tuileries and the Louvre and set out to enrich Paris with monuments largely inspired by antiquity.

The emperor was an innovator: for him useful buildings were as important as impressive ones, and fountains, wharves, markets and abattoirs sprang up everywhere. This new Napoleonic Paris was not just a city of monuments: it had public amenities too.

The last days of the Empire saw plans for a new administrative district in western Paris. Its nucleus was to be a gigantic "Palace of the King of Rome", which would become the imperial residence.

These projects vanished with the regime, and the restructuring of Paris had to await Napoleon III (r. 1852–1870).

In 1810 Napoleon ordered the creation of a fountain topped with a bronze elephant on Place de la Bastille. The elephant was to carry a turret on its back in imitation of an ancient military practice dear to Napoleon's heart.

Entrusted to Alavoine, the project led to the creation in 1815 of a full-size model by sculptor Pierre-Charles Bridan, which remained on Place de la Bastille until 1846. The foundations originally intended for the fountain were used for the July Column.

This image is one of a series of projects for the fountain drawn by Alavoine. Different versions of the elephant were proposed, with either a turret or a throne on its back; its base was ornamented with river gods and rested on two or three pools making play with water in various ways.

Jean-Antoine Alavoine Le Chevalier,
*Projects for the Elephant Fountain, Place de la Bastille, c. 1809–1819*
© Musée Carnavalet/Roger-Viollet

*The Paris of Napoleon’s dreams is to be found in the plans, drawings and models of the monuments imagined by his architects: an obelisk on the Pont Neuf, a pyramid in the middle of the Père Lachaise cemetery, a giant elephant on Place de la Bastille.*
Pierre-François-Léonard Fontaine (1762-1853).
*View of the Palace of the King of Rome in Paris*
© Musée Carnavalet/Roger-Viollet

The palace of the King of Rome in Paris was designed by Percier and Fontaine as a residence for the emperor. After much discussion the project was annulled; the Palais du Trocadéro now stands on the site.

In January 1811 it was decided that a palace would be needed for the emperor's son, the King of Rome, who was to be born some months later.

According to Fontaine, this enormous residence, with wings for princely drawing rooms, antechambers and living quarters, and looking out across the Bois de Boulogne, would have been "the most extensive and extraordinary creation of our century". With the fall of the Empire this grandiose enterprise was brought to nothing.

The Napoleonic Legend in Paris

The Empire was gone, but Napoleon lived on in the collective memory and in the monuments he had begun, which were subsequently completed under later regimes. His exile on St Helena and his death there in 1821 made him truly the stuff of legend. In 1833 his statue once again topped the Vendôme Column and in 1840 his remains were brought back to Paris by the July Monarchy in an effort to exploit his prestige.

With the coming of the Second Empire in 1852, the cult of Napoleon I reached its peak. Napoleon III and Haussmann, the prefect of Paris, gave the new city's streets names harking back to First Empire battles and generals.

The legend's most emblematic monument remains the Vendôme Column. After a new statue of Napoleon as a Roman emperor was put in place in 1863, the column became such a powerful symbol of the two Empires that it was demolished by the Commune on 16 May 1871.

Rebuilt between 1873 and 1875 at the expense of painter Gustave Courbet, held responsible for its destruction, it became once again a part of the city's memory. The Paris dreamed of by Napoleon I prefigured the Paris of Napoleon III.

Looking in any direction from Place de la Concorde, the Parisian of today has one of Napoleon's monuments to admire: the triumphal arch on the Etoile to the west, the Parliament building to the south, the triumphal arch of the Carrousel to the east, and the church of La Madeleine to the north.
Timeline

- 1769, 15 August: birth of Napoleon Bonaparte in Ajaccio, Corsica.
- 1784, 30 October: Bonaparte enrols at the École Militaire in Paris.
- Revolutionary Year VIII, 18-19 Brumaire (9-10 November 1799): a coup d'état by Bonaparte begins the period of the Consulate.
- Revolutionary Year VIII, 28 Pluviôse (17 February 1800): legislation on the administrative organisation of France establishes the posts of Prefect of the Seine Département and Prefect of Police.
- Revolutionary Year IX, 3 Nivôse (24 December 1800): an assassination attempt by royalists on Rue Saint-Nicaise.
- Revolutionary Year XI, 1 Floréal (21 January 1802): a decree orders acquisition of the land to be used for the future Rue de Rivoli, Rue Castiglione, and Rue and Place des Pyramides, which are opened up in 1804.
- Revolutionary Year XI, 28 Brumaire (19 November 1802): the Musée du Louvre is reorganised and placed under the direction of Vivant Denon.
- Revolutionary Year XIII, 11 Frimaire (2 December 1804): crowning of Napoleon I at Notre Dame. On 5 December the army swears loyalty to the emperor on the Champ-de-Mars.
- July 1806-August 1808: erection of the Arc de Triomphe on Place du Carrousel.
- 1810, 1–2 April: Napoléon marries Marie-Louise.
- 1810, 15 August: unveiling of the Vendôme Column.
- 1812, 22–23 October: attempted coup d'état by General Malet.
- 1813, 15 August: The Canal de l'Ourcq is opened to navigation.
- 1814, 30 March: the Battle of Paris. On 31 March the anti-Napoleon coalition forces enter the city.
- 1814, 4 April: Napoleon abdicates at Fontainebleau in favour of the King of Rome. On 6 April he abdicates unconditionally.
- 1815, 1 March: Napoleon disembarks at Golfe-Juan. Beginning of the Hundred Days.
- 1815, 1 June: at the "Champ de Mai" gathering, the nation swears loyalty to Napoleon.
- 1815, 18 June: Battle of Waterloo.
- 1815, 22 June: Napoleon abdicates again, declaring his son emperor under the name Napoleon II. On 29 June he leaves Malmaison and sets out for Rochefort; there he surrenders voluntarily to the English, who deport him to St Helena.
- 1821, 5 May: Napoleon dies on St Helena.
- 1840, 15 December: Napoleon's remains are brought to Les Invalides in Paris.
- 1861, 2 April: Napoleon's coffin is placed in the tomb designed by Visconti.
- 1864: the former Rue Militaire becomes the boulevards des Maréchaux.
- 1871, 16 May: the Vendôme Column is pulled down.
- 1875, 26 December: the statue of Napoleon is put back on the restored Vendôme Column.
EXHIBITION DATA

CURATORS

Thierry Sarmant, chief conservator, curator
Florian Meunier, chief conservator, curator
Charlotte Duvette, associate curator
Philippe de Carbonnières, conservation attaché, historical adviser

SCENOGRAPHY/GRAPHICS

Scenography: Philippe Pumain (Agence Philippe Pumain)
Graphics: Camille Negron (Ô Majuscule)

PRODUCTION

Exhibition produced by Paris Musées

SOME STATISTICS

The exhibition *Napoleon and Paris: Dreams of a Capital* includes:

- 134 prints
- 100 coins and medals
- 53 paintings
- several dozen architectural plans
- 8 costumes
- 7 photographs
- 5 models
- 1 slide show and 1 screen showing excerpts from films

ACADEMICH COMMITTEE

Christophe Beyeler, curator in charge of the Musée Napoléon at Fontainebleau
Michel Biard, professor at the University of Rouen
Jacques-Olivier Boudon, professor at Université de Paris IV
Jean-Philippe Garric, professor at Université de Paris I
Jean-Michel Leniaud, director of the Ecole Nationale des Chartes
Thierry Lentz, director of the Fondation Napoléon
Hans Ottomeyer, honorary director general of the Deutsches Historisches Museum
Jean-Pierre Samoyault, honorary general administrator of the Mobilier National
Bénédicte Savoy, professor of history at the Technical University of Berlin
Emmanuel de Waresquiel, research engineer at the École Pratique des Hautes Études
LENDERS
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Compiègne, Musée National du Palais
Fontainebleau, château, Musée Napoléon I
Paris, Association des Amis de Notre-Dame
Paris, Bibliothèque Nationale de France, Manuscripts department
Paris, Ecole Nationale Supérieure des Beaux-Arts
Paris, Fondation Napoléon
Paris, Fondation Thiers
Paris, Musée du Louvre
- Prints and Drawings department
- Paintings department
- Sculptures department
Paris, Musée de l’Armée
Paris, Musée du Service de Santé des Armées
Paris, Palais Galliera, Musée de la Mode de la Ville de Paris
Pierrefitte-sur-Seine, National Archives
Rueil-Malmaison, Musée National des Châteaux de Malmaison et Bois-Préau
Versailles, Etablissement Public du Château, du Musée et du Domaine National
Vincennes, Service Historique de La Défense

MULTIMEDIA FACILITIES
As part of its recreation of the Paris Napoleon dreamed of, the exhibition offers visitors two touch screens providing an interactive map of the city: 53 sites created at Napoleon's instigation and including monuments, fountains, markets, streets, public buildings, and palaces. They can all be localised on the map and are illustrated with selections from the Musée Carnavalet's prints and drawings collection. A great chance to explore the history of a city, the way it functions and the men who built it.

For the first time Paris Musées is also offering a multimedia guide for adult visitors

Anonyme.
H 31,5 cm x 48,9 cm
© Musée Carnavalet / Roger-Viollet
CATALOGUE

24 x 30 cm
300 pages
Clothbound with jacket
260 colour illustrations
approx. 80,000 words
Editions Paris Musées
44.90 €

Edited by Thierry Sarmant and Florian Meunier, chief conservators at the Musée Carnavalet. Charlotte Duvette, associate curator and Philippe de Carbonnières, conservation attaché at the Musée Carnavalet.

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Image rights: Laurence Goupille
Production: Saint-Véron Pompeé

This sumptuous volume includes contributions from leading specialists on emblematic aspects of Napoleonic Paris; with paintings, prints, costumes, objets d'art, archives, architectural documents and historical reminiscences, some of them published for the first time.

AUTHORS

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Cette gravure illustre le magnifique feu d’artifice célébrant la cérémonie du couronnement de l’empereur Napoléon Ier à l’Hôtel de Ville. Elle a eu lieu le 6 décembre 1804, et est un moment majeur de la régence du couple impérial. L’image fait allusion aux armoiries de la Compagnie des Naufrages de l’Antique Lutecia. _PH. de C._
Le retour des armées victorieuses

Plusieurs grands services de porcelaine livrés par la manufacture impériale de Sèvres prirent place successivement sur la table impériale.

Le plus important, le service particulier de l'empereur, dit « des Quartiers généraux », commandé en octobre 1813, devait rappeler à Napoléon des souvenirs agréables.

Les assiettes du service des devoirs, à l'aile décorée d'une frise de grives d'or sur fond vert chrome, furent peintes des lieux qu'il avait parcourus lors de ses conquêtes. L'exécution demande près de deux ans et demi, et les assiettes furent livrées pour le banquet impérial du 1er avril 1814 au soir, tenu aux Tuileries le jour du mariage avec Marie-Louise. Parmi les sujets retenus sur la première liste dressée par Napoléon figurait une allusion à un événement symbolique dans la vie du conquérant : la visite du tombeau de Frédéric II dans l'église de la Garde à Potsdam le 21 octobre 1808. L'epigone français du Grand Frédéric ordonna que l'épée, l'écharpe, le ruban et le collier fussent envoyés à Paris - trophées arrachés au héros des bords de la Seine et confiés sur les bords de la Seine aux vétérans de l'Hôtel des Invalides.

Le cérémonie de translation des Tuileries aux Invalides eut lieu le 17 mai 1808. Sèvres a choisi de représenter l'arrivée aux Invalides, si bien que le char portant les dépouilles frondés de Napoléon est dans l'axe du fronton sculpté d'un Louis XIV équestre.

Cette composition vise un effet : Napoléon, qui a court ses armées sur la Vistule, égale et surpasse Louis le Grand qui dominait le Rhin. Des fantassins présentent un char triomphal tiré par des chevaux blancs, chargé, selon Le Moniteur, de 180 dragons, et suivi du maréchal Moncey portant l'épée à la main, escorté de son état-major. Au premier plan, assistant à la scène, sont figurés un chien donnant une note pittoresque et quelques badauds - une femme assise avec près d'elle un garçon débordant de victuailles, un bouquiniste et un nageur, un enfant tenant de son couvercle des provisions et un homme du peuple, assis semblables afin de montrer l'adhésion de la population civile à cette cérémonie militaire, alors que l'empereur est au loin, à la tête de la Grande Armée, aux prises avec l'armée russe en ce printemps 1807... C. B.
RÉPÉT-MICHEL AUX
- Les Prisonniers de Guerre des Puissances Alliées passant dans Paris escortés par la Garde Nationale, le 17 Février 1814 [etc.]. -
1814, eau-forte aquatinte
36 x 49,5 cm (h), 27,8 x 49,2 cm (a.)
Paris, musée Carnavalet, 5.437

Après les victoires de Champaubert et de Montmirail, un grand nombre de prisonniers furent envoyés à Paris, pour regonfler le moral des Parisiens. On voit ici principalement des Russes, encadrés par des soldats de la Garde nationale. Malgré les violences exercées par les troupes du Tsar sur les populations durant cette campagne, des Parisiens – romantiques ou royalistes? – les reconnaissent en leur donnant de quoi manger. Cette superbe estampe est une précieuse illustration de Paris à la fin de l’Empire. ... Ph. de C.

Adresse du roi Joseph, lieutenant général de l’empereur, aux Parisiens
20 mars 1814, typographie, 33,5 x 41,5 cm
Paris, musée Carnavalet, 4.311
Cette affiche est restée célèbre. Le roi Joseph y annonçait aux Parisiens : « Je reste avec vous. » Le lendemain même, alors que commençait la bataille de Paris, il partait pour Rambouillet. Joseph « décépait à petit bruit, sous lavant son courage placé fidèlement en veilleuse des rues » (Chateaubriand, Mémoires d’outre-tombe). ... T. S.
Paris Musées is an art publisher which brings out some thirty books a year, including exhibition catalogues and guides to collections. These handsome books testify to the enormous resources of Paris’s museums and the diversity of the temporary exhibitions they present.

www.parismusees.paris.fr
PRESS VISUALS

1. Robert Lefèvre (1755–1830), Napoleon I (1769–1821) in the uniform of Colonel of the Chasseurs de Garde, 1809, commissioned by the City of Paris for the Hôtel de Ville. Oil on canvas 226 x 157 cm. © Stéphane Piera/Musée Carnavalet/Roger-Viollet.


5. Model of an arch for the Pont des Arts. 1800. Wood and iron, partially gilded 62 x 101.5 x 96.5 cm. © Eric Emo/Musée Carnavalet/Roger-Viollet.


7. Charles Percier (1764–1838) and Pierre François Léonard Fontaine (1762–1853), The throne of Napoleon I at the Château des Tuileries, 1804. Gilt wood, velvet. H. 122 cm; W. 88 cm; D. 70 cm Loan from the Musée de Fontainebleau, 2003. Musée du Louvre.

8. Martin-Guillaume Biennais (1764-1843), Napoleon I's campaign toilet case. Box: mahogany inlaid with brass; interior divided with carved mahogany, green morocco lining; items of gilded silver, silver, crystal, porcelaine, tortoiseshell, ebony, ivory, steel, copper, silk. Dimensions of box: H 18 cm, W 52 cm, D 36 cm. © Musée Carnavalet / Roger-Viollet.


10. Louis-Charles-Auguste Couder (1790-1873), Napoleon I being shown the staircase at the Louvre by the architects Percier and Fontaine, 1833. Oil on canvas 177 x 135 cm (loan from the Musée de Malmaison). Musée du Louvre. © RMN-Grand Palais (Musée du Louvre)/Thierry Ollivier.
11. Etienne Bouhot (1780-1862), Place Vendôme and Rue de Castiglione with the Ruins of the Church of the Feuillants, 1808. Oil on canvas 81 x 99 cm. © Stéphane Piera/Musée Carnavalet/Roger-Viollet


13. Etienne Bouhot (1780-1862), The Châtelet Fountain and Square, 1810. Oil on canvas, 81 x 99 cm. © Stéphane Piera/Musée Carnavalet/Roger-Viollet

14. Jean-Antoine Alavoine Le Chevaller, Projects for the Elephant Fountain, Place de la Bastille, c.1809-1819. Watercolour 36 x 57 cm. © Musée Carnavalet/Roger-Viollet

15. Pierre-François-Léonard Fontaine (1762-1853), “View of the Palace of the King of Rome in Paris”. Drawing, 45.5 x 71.2 cm. © Musée Carnavalet/Roger-Viollet


18. Marie-Victoire Jaquotot, Napoleon I Dressed for his Coronation. Painting on porcelain, 15.5 x 11.5 cm. Fondation Napoléon. © Patrice Maurin Berthier

19. Hippolyte Louis Emile Pauquet (1797-?) and Charles-Pierre-Joseph Normand (1765-1840), after Fontaine: The Emperor Napoleon I and Empress Marie-Louise of Austria on the main balcony as the troops march past in homage on the day of their wedding. Etching, 49.1 x 31.2 cm. © Musée Carnavalet/Roger-Viollet


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Since 2011 the CMP has been supporting the cultural outreach policy of the City of Paris Museums via a partnership with the municipal Cultural Affairs Department, with the backing of Paris Musées.

The Crédit Municipal de Paris bank and the museums of Paris: a great story

Temporary exhibitions, cultural projects, restoration of historic sites, and more: the CMP has backed many different cultural events, notably including:

- *The People of Paris in the 19th century: from bals musettes to barricades*, Musée Carnavalet, 2011
- *CRUMB: From the Underground to the Book of Genesis*, Musée d'Art Moderne de la Ville de Paris, 2012
- *Keith Haring, the Political Line*, Musée d'Art Moderne de la Ville de Paris, 2013
- *The Impossible Wardrobe*, performance originated by Olivier Saillard, director of the Musée Galliera, with Tilda Swinton, 2012
- *Cloakroom - Vestiaire obligatoire*, performance originated by Olivier Saillard, director of the Musée Galliera, with Tilda Swinton, 2014
- Restoration of the French Revolution rooms at the Musée Carnavalet, 2015

The Crédit Municipal also presents temporary exhibitions in its gallery at 55 Rue des Francs-Bourgeois

Further information: creditmunicipal.fr, Facebook or Twitter (@creditmunicipal)
THE MUSÉE CARNAVALET

The Musée Carnavalet, with its hundred-some rooms and classic French garden offers an architecturally unique setting for the history of Paris. Amid recreated décors extending from the 16th to the 20th century, visitors can follow the evolution of Paris interiors, immerse themselves in the history of revolutions, from 1789 to the Commune, and sense something of the private lives of eminent Parisians: imagine, for example, Madame de Sévigné writing her famous letters at her Chinese lacquered desk, or Marcel Proust in his room, moving back and forth between his brass bed and the small table littered with pens, ink and notebooks. The works of art on display, the links you feel between Parisians from different intellectual, political and artistic levels, and the emotions conjured up by these historic scenes and views of the capital: all these things combine to make this a very special kind of history museum with an atmosphere all its own – that of the City of Light down the centuries.

Two other sites recounting the history of Paris have now joined forces with the Musée Carnavalet: the Archaeological Crypt under the forecourt of Notre Dame in 1999 and the Catacombs in 2002. Together the three venues draw almost a million visitors a year.

The collection

The Musée Carnavalet is home to an enormously diverse collection including archaeological remains, views of Paris in other times, models of ancient monuments, shop signs, decorative ensembles from vanished buildings, historical and everyday scenes, portraits of illustrious Parisians, souvenirs of famous men and evidence of what daily life was like, together with unique testimony to the Revolutionary period. In addition to the collection permanently on show, the museum has substantial holdings of prints, drawings, photographs and posters, together with a remarkable numismatic collection; both can be visited by appointment. There are also several spaces for temporary exhibitions.

The Musée Carnavalet is home to over 600,000 works including:
- 14,171 objets d’art and historical items
- 3,885 sculptures
- 2,990 paintings
- 1,609 items of furniture
- a prints and drawings department containing 396,604 works

PARIS MUSÉES: THE CITY OF PARIS MUSEUMS

NETWORK

The fourteen City of Paris museums united under the Paris Musées banner are homes to collections as remarkable for their diversity as for their quality.

As a gesture of outreach, access to the splendid heritage of the museums’ permanent collections was made free in 2001.* Since then visitor services have been upgraded and more attractive entrance fees introduced for temporary exhibitions.

Both the permanent collections and temporary exhibitions are accompanied by a varied programme of cultural activities.

By consulting the Paris Musées website you can keep up to date on what's happening at the museums, get acquainted with the collections, and prepare your visit.

www.parismusees.paris.fr

The attendance figures say it all!

Total attendance: 3,379,384 visitors in 2014: 11% up on 2013
Temporary exhibitions: 1,858,747 visitors, almost a million of whom visited the Musée des Beaux-Arts de la Ville de Paris (up 90% on 2013)
Permanent collections: 1,520,637 visitors

* With the exception of museums presenting temporary exhibitions within their permanent collections: the Notre Dame Archaeological Crypt and the Catacombs. The Palais Galliera collection is on show only in the context of temporary exhibitions.

THE PARIS MUSÉES PASS: VISIT WHEN AND WHERE YOU LIKE!

The Paris Musées Pass means unlimited, no-waiting access to all temporary exhibitions in the 14 City of Paris museums, together with special prices for museum activities, reductions in the bookshops, boutiques, cafés and restaurants, and advance information on museum events. In 2014 the pass had already found 9,000 fans.

Further information: at museum reception or on www.parismusees.paris.fr

* Except the Notre Dame Archaeological Crypt and the Catacombs
VISITOR INFORMATION

NAPOLEON AND PARIS: DREAMS OF A CAPITAL
8 APRIL – 30 AUGUST 2015

MUSÉE CARNAVALET
Histoire de Paris
16 Rue des Francs-Bourgeois
75003 Paris
Tel. +33 (0)1 44 59 58 58
Fax +33 (0)1 44 59 58 10
Open Tuesday–Sunday,
10 am–6 pm
Closed Mondays and public holidays
Ticket office closes at 5 pm
Website
www.carnavalet.paris.fr

EXHIBITION EXTRAS

General public
Guided tours of the exhibition: every Tuesday and Saturday at 4 pm
Family workshops: first Saturday of every month at 10 am
For children 10 and up, and families: the "Youth Trail", downloadable from www.carnavalet.paris.fr

Groups
Tours for groups and workshops for schools
Guidance for teachers

Information and bookings
Tel. +33 (0)1 44 59 58 31 / 32 / 56
Monday–Friday, 2–5 pm
Email: carnavalet.actionculturelle@paris.fr

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#napoleonparis

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Email: amisdumuseecarnavalet@wanadoo.fr
Website: www.amisdecarnavalet.com

Catalogue
Napoléon et Paris: rêves d’une capitale (in French)
44.90 €

Museum bookshop
23 Rue de Sévigné – 75003 Paris
Open during museum hours
Closes 5:30 pm
Tel. +33 (0) 1 42 78 29 09

Admission
Information: Tel. +33 (0)1 44 59 58 58
Full rate: 9 €
Concessions: 6 €
Free up to and including age 18
Video guide for adults:
in French and English, 5€

Paris Musées Pass
Single 40 €
Duo Pass (for pass holder and one guest) 60 €
Youth Pass (under 26) 20 €