



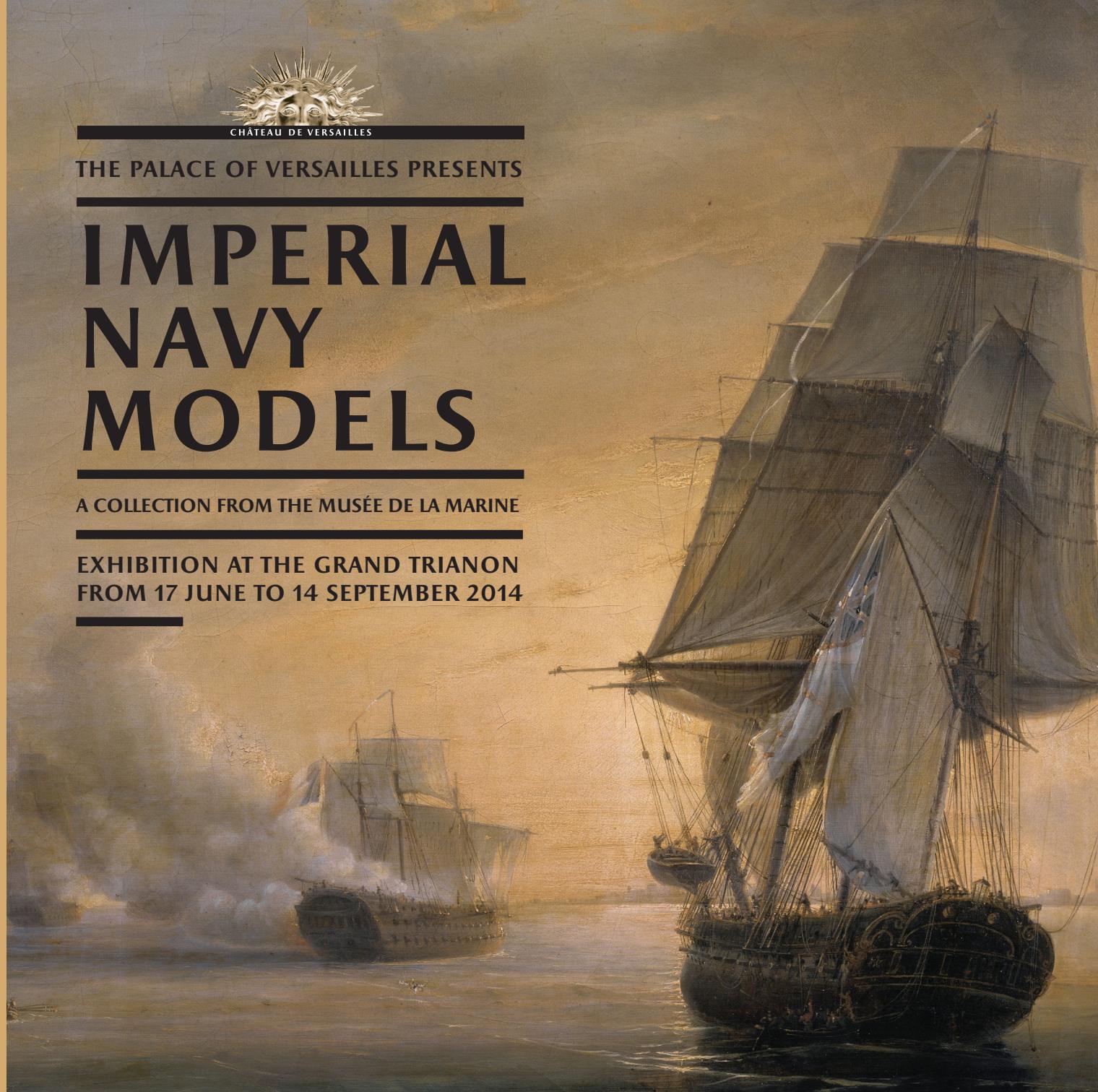
CHÂTEAU DE VERSAILLES

THE PALACE OF VERSAILLES PRESENTS

# IMPERIAL NAVY MODELS

A COLLECTION FROM THE MUSÉE DE LA MARINE

EXHIBITION AT THE GRAND TRIANON  
FROM 17 JUNE TO 14 SEPTEMBER 2014



## PRACTICAL INFORMATION

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Daily news and behind-the-scenes snippets from the Palace, in pictures and video.

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Château de Versailles

### HOW TO GET HERE

Versailles-Chantiers train station (trains from Montparnasse station, Paris)

Versailles-Rive Droite train station (trains from Saint-Lazare station, Paris)

Versailles Château-Rive Gauche (trains from RER Line C stations in Paris)

Bus 171, Versailles Place d'Armes (leaving from Pont de Sèvres).

### PARTNERS



### OPENING TIMES

The exhibition is open every day except Monday, through to 14 September 2014, from noon to 6.30 pm (last admission at 6 pm).

### ADMISSION FEES

**Passport** (admission to the Palace, the gardens, the Trianon Châteaux and the Domaine de Marie-Antoinette, and to temporary exhibitions) :

1<sup>st</sup> day: €18/€25 on Grandes Eaux Musicales days.

2<sup>nd</sup> day: €25/€30 on Grandes Eaux Musicales days.

**Ticket for the Trianon Châteaux** and Domaine Marie-Antoinette: €10, discounted rate €6, free of charge for European Union residents aged under 26.

**Audioguide** included in the admission price.

### INFORMATION

Tel: +33 (0)1 30 83 75 21



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## IN PARTNERSHIP WITH



**Musée national  
de la Marine**

IMPERIAL NAVY MODELS  
Musée de la Marine Collection

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17 June - 14 September 2014  
Grand Trianon, Cotelle Gallery

**T**he sea is an oft-forgotten aspect of Napoleon's legend. And yet as soon as he came into power, Bonaparte made the sea one of his main priorities with the declared ambition of building a navy capable of challenging English dominance at sea. A good illustration of this ambition could be found in the "Trianon Collection", a series of model ships commissioned by Napoleon in 1810 and displayed at the Grand Trianon with the aim of showcasing the quality of French shipbuilding expertise.

**For the first time since 1828**, the entire collection of sixteen models, all masterpieces crafted by carpenters from the naval shipyards,

is leaving the Musée de la Marine to return to the place for which it had originally been intended: the Cotelle Gallery in the Grand Trianon. Each piece in the collection shows the breadth of talent of the naval engineers of the time, particularly Jacques-Noël Sané.

**Plans, archives, portraits of sailors, naval battle scenes** and curios from the navy (bullhorns, cutlasses, blunderbusses...) give visitors a glimpse of the way each ship was made and the history of the Imperial Navy.



*Naval battle in the Bay of Algiers*  
Antoine-Léon Morel-Fatio  
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Foreword  
 CATHERINE PEGARD



*President of the Public Institution of the  
 Palace, Museum and National Estate of  
 Versailles*

**W**hat child has not imagined himself on an ocean voyage to faraway lands after seeing the models on show at the Musée de la Marine? Perfectly crafted scale models of vessels such as frigates, xebecs, cutters and brigs... The names alone conjure up images of a thrilling bygone world. Sumptuous mahogany, ebony and ivory marquetry, elegant figureheads,\* the sophisticated lacework of a horseshoe stern, all lovingly cared for, generation after generation, in the museum's Models Workshop. These are priceless pieces that all bear testimony to Napoleon's imaginary conquests.

But could this child possibly imagine that these tall-masted vessels also fuelled the hopes and dreams of the Emperor Napoleon, as well as causing him great disillusionment?

**By bringing the collection of imperial navy models** to the Cotelte Gallery in the Trianon Palace - the very gallery chosen by Napoleon I two centuries ago - exhibition curators Jérémie Benoit, Héléne Tromparent-de Seynes and Alain Niderlinder retrace a lesser-known episode in Napoleonic history. Although ultimately the seas were not kind to the French Emperor, his ambition to revive the French

Navy after the Revolution in order to compete with England created intense activity served by distinguished sailors, the memory of whom was erased by the glory of Nelson.

**This exhibition is an opportunity to admire the technical mastery of the conservators** at the Musée de la Marine, in a year in which the Palace of Versailles is paying special tribute to the crafts professions with the ambition of becoming a leading venue for their work.

**Lastly, it will also allow visitors to rediscover the Trianon masterpieces,** which are all too

often ignored by visitors to Versailles.

**I am particularly grateful to Jérémie Benoit,** Head Curator at the Musée National des Châteaux de Versailles et de Trianon, and to all his teams for their ceaseless efforts to bring this magical place to life.

**I would also like to thank Vice-admiral Jean-Marc Brûlez,** Director of the Musée National de la Marine, and his staff for this original partnership which has brought these wonderful vessels back to their "home port" for a couple of months.

Foreword  
JEAN-MARC BRULEZ

—  
Vice-admiral  
*Director of the Musée National de la  
Marine*

**F**irst assembled in the early 18<sup>th</sup> century by Henri-Louis Duhamel du Monceau, Inspector-General of the Marine, the collections at the Musée National de la Marine mainly comprised shipyard models. At that time kings and queens did not go to the coast but instead commissioned magnificent paintings of the ports of France, and went to the Louvre or Versailles to admire presentations of model ships vessels and frigates built at the naval shipyards. Some of these models were faithful three-dimensional reproductions, others were aesthetic portrayals destined for the King, and still others an educational tool for future officers of the navy. Today they are representations of the jewels in the crown

of the French fleet, each one telling its own spellbinding story to visitors at the Palais de Chaillot. Only a fraction of the collections ordered by Napoleon is presented at Trianon.

**I would like to mention the Models Workshop at the Musée de la Marine.** In this magical room, the museum's conservators have worked tirelessly, decade after decade, to ensure that this unique collection survives. These nimble-fingered men and women have the huge responsibility of monitoring the condition and appearance of these precious objects. Whether restoring damaged rigging, bolstering yardarms that have become too fragile to be handled, or conserving period materials, their knowledge of both ancient and contemporary

techniques is priceless. You listen to their words as you would a physician's diagnosis, and their decisions are verdicts that brook no argument.

**Since the model ships in the "Trianon Collection"** are the *raison d'être* of this exhibition, I would like to extend my thanks to a model-making team that is so small that its members transmit their know-how in much the same way as the Polynesians do when they pass on the mysteries of trans-Pacific navigation. Away from the spotlight and all too often going unnoticed by visitors, these are the people who are really responsible for the perfect condition of the models on display here.

**The Musée National de la Marine** is particularly

honoured that the the Palace, Museum and National Estate of Versailles should choose to showcase the Trianon Collection in the very room where it was first exhibited, and exactly where Napoleon wanted it to be. My sincerest thanks go to Catherine Pégard and her team for associating the Musée National de la Marine, our curators and our models with this exceptional exhibition held in the summer of 2014.

# NAPOLEON AND THE SEA

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## PART 1

The Trianon Collection

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The Sea: the Emperor's Grand Design

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Jacques-Noël Sané



## THE TRIANON COLLECTION

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*Foudroyante*, artillery pram,  
Paris Models Workshop  
1813-1818  
© musée national de la Marine/P. Dantec



*Océan*, 118-gun warship in its state of 1807  
Brest and Paris Models Workshops  
Circa 1794-1810  
© musée national de la Marine/P. Dantec



*Artésien*, 64-gun warship, 1765  
Sébastien Cupin, Brest Models Workshop  
1765  
© musée national de la Marine/P. Dantec

**I**n 1810, as he was refurbishing the Grand Trianon with a view to moving there with the new Empress Marie-Louise, Napoleon decided to assemble a collection of scale-model French warships in the Cotelle Gallery: this was the "Trianon Collection". His idea was to bring together some of the finest shipyard models already in existence, representing the boats built in the second half of the 18<sup>th</sup> century, and to add models specially made for him in order to illustrate the success of imperial naval architecture.

**This was the era in which Napoleon was reviving France's shipbuilding activity** and in which he appeared to be considering a resumption of his plans to invade England which he had abandoned in 1805. Is that why he decided to put this collection of models in a relatively isolated country palace: so that he

could take the time to study the capacities of his ships and revive his invasion plans? There is no written documentation by the Emperor on this matter, so there is no way of telling, but it is quite likely.

**Responsibility for this collection was given to Jacques-Noël Sané**, the brilliant naval engineer and creator of Louis XVI's wartime navy, along with Duroc, Grand Marshal of the Palace, and Alexandre Desmazis, administrator of the imperial *Garde Meuble*. Thirteen models were originally planned: "a three-decker, an Eighty, a Seventy-four, a Fifty, a frigate, a corvette,\* a longboat,\* a cutter,\* a tartan, a lugger,\* a gunboat, a caïque,\* a barge".

**To refurbish the models and design new ones**, Sané set up a workshop in Paris and brought in three workers from the naval shipyards. The

shipyards of Antwerp and Rochefort were also involved in the project. Although one might think that creating this collection was a simple matter, it was actually a very long-term project that continued under the Bourbon Restoration after the fall of Napoleon. Certain models such as the *Friedland*, an 80-gun vessel, and the artillery pram\* *Foudroyante* never even made it to Trianon. However, several model ships from the naval shipyards and the Ministry of the Navy, built before the "Trianon Collection" was started, were swiftly brought to Versailles. This was the case of the model of the *Océan*, a three-decker ship considered as Sané's masterpiece. Prestigious models from the *Ancien Régime* were also brought to the gallery, such as the *Artésien*, a typical 64-gun warship from the American War of Independence, and a xebec built in the 1750s. What was ultimately planned was a comprehensive account of the imperial

navy: as well as the ships already mentioned, the collection contained a Seventy-four (*Triomphant*), a frigate (*Flore*), a corvette (*Bayadère*), a fluyt (*Normande*), a brig (*Espérance*) and smaller boats such as a horse-barge\* and a gunboat.

**The extensive decoration and use of noble materials** transformed these models into real works of art. First used during the major restoration work on the model of the 1790 vessel *Océan*, ebony, bone and ivory were then systematically employed to decorate the new models built, in order to underscore their prestigious status as part of a royal collection. However, sophisticated decorative items were affixed to parts that never had these features on real ships, thereby diminishing the similarity in appearance between the models and the far more modest real-life boats of the time.

**In 1828 the models were transferred to the Louvre**, where along with other models they formed the collection of the new naval museum, then called the Musée Dauphin, the ancestor of the current Musée National de la Marine, which has been based at the Palais de Chaillot since 1943.

**These ivory and ebony masterpieces** will give modern-day visitors a fantastic insight into the different types of warship of the time, from squadron or boarding warships to the more modest cargo vessels.



*Artésien*, 64-gun warship, 1765  
Sébastien Cupin, Brest Models Workshop  
1765  
© musée national de la Marine/P. Dantec

## The Sea: the Emperor's Grand Design

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### A NAVY FOR NAPOLEON

**I**n order to rebuild his fleet which had been greatly diminished by the incessant war against England, Napoleon made sure that the construction effort was constantly maintained. His main source was the existing network of naval shipyards in Rochefort, Lorient and Toulon, but he also developed the Cherbourg yard. The shipyards of the French Empire also contributed, for example those of Genoa, Venice, Amsterdam and Rotterdam, while others were created such as La Spezia and Antwerp. Private shipyards were also used to build smaller boats, ranging from brigs\* to frigates. In all, 152 ships and frigates were launched

between 1802 and 1814.

**The Empire Navy was a natural successor to Louis XVI's navy**, which saw the development of the standardisation principle: between 1782 and 1787, template plans were developed by engineer Jacques-Noël Sané for each category of warship: 74-gun and 80-gun two-deckers\* and 118-gun three-deckers.

**Through to the end of the Empire**, the Sané plans were used for all boats built in the French shipyards. They were widely admired, in particular for their sailing qualities and their speed.



## AN IMPERIAL FLEET TO INVADE ENGLAND

**I**n 1801 Napoleon assembled a huge fleet at the Camp de Boulogne with the aim of invading England, an old French ambition that dated back to the reign of Louis XIV and was taken up again after the Revolution. The project was entrusted to Admiral\* Latouche-Tréville and it also included the development of the future *Grande Armée* in parallel with the construction of all types of ships, many of them flat-bottomed: longboats, gunboats, horse-barges and various other barges designed to land troops. A number of fruitless attacks by the English convinced Napoleon that his plan was the right one and that his strategy would be effective.

But Latouche-Tréville died in 1804 before the squadrons could be launched at sea. His successor Bruix then died in 1805, just at the moment when English gold had persuaded the Russians and Austrians to attack France. Napoleon nonetheless launched his fleet, but Admiral Villeneuve, who was probably not convinced by the idea, was defeated at Trafalgar on 21 October 1805, while the Emperor was victorious at the Battle of Austerlitz on 2 December of the same year.

New fleets were planned and Admiral Baste was given responsibility for them; these fleets were to be protected by the squadrons of Cherbourg and Antwerp. This new project was intended to be even more ambitious than that of 1801-1805, but because



*Napoleon I*  
visiting the Camp  
de Boulogne  
Jean-François Hue  
1804-1805  
© RMN-GP  
(Château de  
Versailles)

## NAPOLEON AT THE LAUNCH OF THE FRIEDLAND

**O**n 2 May 1810, under a canopy on a podium mounted on a quayside at the Antwerp shipyards, the imperial couple was present for the launch of the *Friedland*, the shipyard's very first 80-gun two-decker. They were accompanied by Jerome I, King of Westphalia and his wife Catharina of Wurtemberg. Behind them stood marshals and admirals, while officials and guests crowded around the podium to admire the new beast.

**Dressed and adorned with foliage**, the vessel had been docked three years previously under the supervision of naval engineer Pierre Lair. After being blessed by the Archbishop of Mechelen, the ship thundered into the water.

**Armed by 849 seamen and 17 officers**, 60m long by 15m wide, the *Friedland* was loaded with six months' worth of victuals and a three-month supply of water. It was a ship that successfully combined exceptional sailing qualities with impressive firepower.

**Commanded by Navy Captain\* Le Bozec**, the *Friedland* was incorporated into the Escaut squadron.\* However, the experience was short-lived. Stuck in harbour until the end of the Empire because of English surveillance, it was handed over to the allies after the Treaty of Fontainebleau in May 1814 and spent the rest of its career in the Dutch navy, under the name *Vlaming*.



**The decision to have a model of the 80-gun warship built for the collection** was made in 1810, as this kind of vessel was a central feature of the navy at the time. The choice of the *Friedland* was a way of showing off the new shipyard, as it was a key part of Napoleon's naval construction effort.

**The model's figurehead portrays a Roman warrior.** The poop deck is removable, giving a view of the Council Room where officers socialised, with its flooring in ebony marquetry. The model has all the artillery of an 80-gun warship, reinforced in 1806 after the adoption of the new 36-pounder iron carronades. It is fully rigged but not quite complete: the poop bulkhead has not been decorated and there is no watch bench. The longboats and rafts which were used to weigh anchor and transport people to land are absent from the centre of the ship, but this is probably because the model features a scene of a cask being loaded into the cargo hold with a winch, something that could not have been achieved with the boats on board.



*Napoleon and Marie-Louise present at the launch of the Friedland at the port of Antwerp (2 May 1810)*  
Mathieu-Ignace Van Bree,  
(1773-1839)  
© RMN-GP (Château de Versailles)  
/ Franck Raux

*Friedland*, 80-gun vessel, 1810  
Paris and Antwerp Models Workshops  
1810-1818  
© musée national de la Marine/P.  
Dantec



## JACQUES-NOEL SANE (1740-1831)

**K**nown as "the Naval Vauban", Sané was one of the leading naval engineers of his generation. Born in 1740, he was the son of a royal navy captain at the port of Brest. As an apprentice construction engineer in Brest then Paris, he displayed exceptional shipbuilding ability and rapidly became junior naval engineer at the Port of Brest. He belonged to the new generation of shipbuilders from the second half of the 18<sup>th</sup> century, whose extensive scientific and theoretical knowledge was acquired through State schooling and was far superior to the traditional know-how handed down from father to son, the standard method favoured by master carpenters.

**In 1778 he drew the plans of the 74-gun *Annibal***, whose sailing qualities drew widespread admiration when it joined the Estaing squadron during the American War

of Independence. His plans were also the ones used to build all the ships and frigates used by the navy under Louis XVI, the Revolution, and the French Empire - a total of almost five hundred warships. With Sané, the Age of Sail was at its zenith. His wooden vessels, such as the first three three-deckers built to his plans, *Etats-de-Bourgogne*, *Commerce-de-Marseille* and *Dauphin royal*, were viewed as genuine masterpieces for their technical prowess, their manoeuvrability, and their beauty.

**He climbed all the possible ranks of a naval engineer**, mostly at the port of Brest which he managed from 1793 onwards. Called to Paris in 1800 to take over as Inspector-General for Maritime Engineering, made a Knight of the Legion of Honour, and elected to the Institut de France in 1807, Sané was made a Baron of

the First French Empire in October 1810. In the same year he was tasked by the Emperor with assembling the collection of model ships at Trianon.

**In 1820 he was asked to draw up more plans** in order to modernise the fleet once again. But Sané proved unable to break new ground, at a time when steamship navigation was in its infancy. In 1829, two years before his death, the town of Rochefort saw the launch of the very first French steamship, the aviso *Sphinx* built to the plans of engineer Jean-Baptiste Hubert (1781-1845), marking the advent of a new era of shipbuilding.



*Bust of Sané (1740-1831)*  
Louis-Joseph, Daumas (1801-1887)  
1846 (prior to)  
© musée national de la Marine/P. Dantec

# NAVAL WARFARE

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## PART 2

Naval warfare



Commerce raiding



Naval artillery under Napoleon



## Naval warfare

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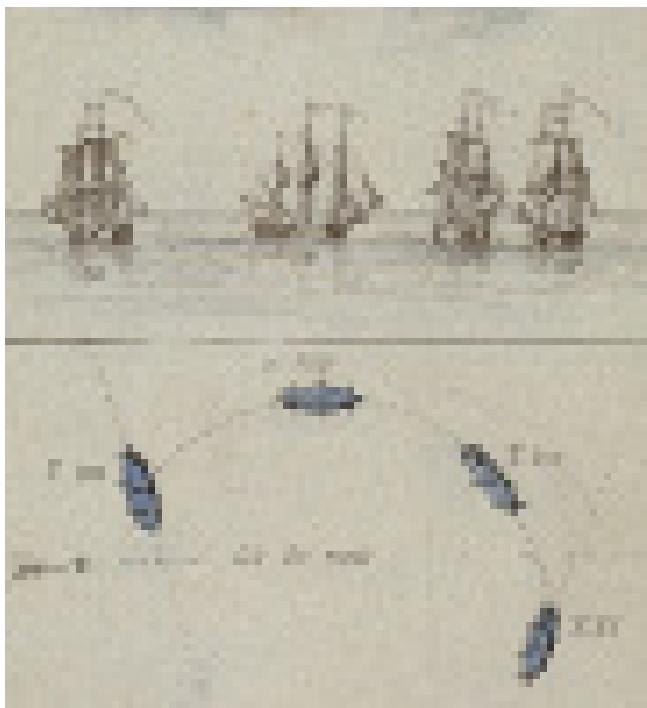
### LINE OF BATTLE

**L**arge vessels did battle in lines. The ships followed each other, each one espousing the movements of the previous vessel, as signals were essential for the ships to stay in contact. The battle could take place with the ships either moving or anchored. The two opposing lines fired cannons at the enemy flanks in an attempt to break up its formation. A line was made up of the vanguard and the rearguard, and between them the flagship protected by vessels front and rear, forming an almost impregnable fortress.

**But tactical innovations**, particularly by the English, gradually rendered this type of battle obsolete. For example, Nelson proved to be a master of the art of breaking the line by attacking in column formation. Giving enemy cannons less to fire at by arriving face-on, the English ship would

force through the line at top speed at the same time that a boarding attack was organised, and could count on the assistance of a large number of other vessels, while the enemy ships, separated from each other, were having difficulty manoeuvring. Nelson trumped static battle lines by imposing movement, transforming the battle into a series of individual combats.

**So despite the superiority of French ships over English ships**, and despite support from the Spanish navy, France under Napoleon suffered some spectacular defeats. Although they were good sailors and had the added advantage of the excellent Sané vessels, the French admirals were unable to innovate. At the end of the First French Empire a new generation emerged, with Dubourdieu and Cosmao-Kerjulien leading the way, but because of the fall of Napoleon they were never able to show their true worth.



*Evolution of vessels as shown by plans  
and designs (folio 12)*

Nicolas Marie Ozanne (1728-1811)  
1770 (circa)

Depot of the Graphic Arts Depart-  
ment, Musée du Louvre

© musée national de la Marine/A. Fux

## 21 OCTOBER 1805 BATTLE OF TRAFALGAR

**T**he Franco-Spanish fleet under the command of Villeneuve set sail from the port of Cádiz and headed towards England in order to protect the planned landing. But Nelson had anticipated this move, and the two fleets met off the Cape of Trafalgar.

**In order to break up the traditional line of ships**, the English admiral formed two columns which simultaneously approached the imperial fleet. One, led by Collingwood, attacked Vice-admiral Dumanoir's rearguard, while the other, led by Nelson aboard *Victory*, targeted the centre, and more specifically Villeneuve's *Bucentaure* and *Santissima Trinidad*, a Spanish four-decker. Once the line had been broken, the battle was transformed into individual combats, with Nelson able to count on the support of new

ships whenever he was in trouble, whereas the combined fleet floundered, forming a ragged melee of ships surrounded by the English.

**However, the French did manage to react.** The *Bucentaure* was defended by the *Redoutable*, a 74-gun warship commanded by Captain Lucas, which managed to broadside Nelson's 110-gun three-decker. The French peppered Nelson's ship with musket fire. Nelson was fatally wounded by a topman\* positioned in the top\* of the *Redoutable*, just as the English boat *Temerarious* was coming astern. *Temerarious* was stricken by carronades.\* There were 463 deaths, and Lucas and his crew were captured.

*Redoutable at Trafalgar*  
Louis-Philippe Crépin (1772-1851)  
1806  
© musée national de la Marine/P.  
Dantec



## Commerce raiding

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### NAVAL BOARDING

**E**ncouraged under the Revolution and the French Consulate, commerce raiding was initially a private war, mainly led by corsaires (privateers) and based on the naval boarding technique. This form of warfare was highly regulated and required the corsaires to obtain a "letter of marque and reprisal", to respect prisoners, and to write up a report. It was only after verification by the Prize Court, an authority set up by Napoleon, that the corsaires could proceed to the sale of their booty in their home port. A share of the booty went to the State.

**But commerce raiding was also used by many Navy captains**, who, after the spectacular defeats of Abukir and Trafalgar, attempted to protect the colonies with small squadrons of frigates, brigs and corvettes. They wove

their way across the seas, using their speed to intercept and board enemy ships. These boats had to be quick and nimble, and low on the water in order to pass below the cannons of the enemy ship. The boarding generally took place from the rear, with the boat's bowsprit\* just above the stern of the ship being attacked. An officer would direct manoeuvres with a bullhorn, and the men would lead the assault with hooks, poleaxes and sabres. Once the ship was captured it would be towed into French waters, or very often integrated into a squadron.

**14 DECEMBER 1798**  
**BATTLE BETWEEN THE**  
**CORVETTE *BAYONNAISE* AND THE**  
**FRIGATE *AMBUSCADE***

**O**n its way back from Cayenne, the French corvette *Bayonnaise*, with Captain Edmond Richer at the helm, was pursued by the English frigate *Ambuscade*. With inferior firepower, armed with 24 8-pounders compared with the English ship's 42 16-pounders, *Bayonnaise* was on the brink of defeat when Captain Aimegui, who had taken command after the death of Richer, ordered his men to board. Thirty seamen climbed aboard the aftcastle\* of the enemy ship. After half an hour of hand-to-hand fighting, the French emerged victorious and arrested the English. As it had lost all but its foremast,\* the *Bayonnaise* was towed to Rochefort by the now-French *Ambuscade*.



*Battle between French corvette 'Bayonnaise and English frigate  
Ambuscade (14 December 1798)*  
Jean-François Hue (1751-1823)  
© RMN-GP (Château de Versailles) / Gérard Blot

## AUGUST 1810 BATTLE OF GRAND-PORT

**I**n August, Commodore Rowley sent Captain Pym with four frigates to blockade Isle de France, one of the few remaining French colonies in the Indian Ocean. French Captain Duperré, sensing that he could not take on the enemy in single combat, thwarted the English by deciding against a boarding operation, the norm in engagements between small ships, and instead forming a line of battle in the manner of large warships. Fighting anchored, the French ships chose to position themselves in a strait filled with sandbanks where, unsurprisingly, two of the English boats, *Magicienne* and *Sirius*, ended up grounded. Their crews set fire to them, while *Néréide* was captured by the French. The French frigates *Minerve*, *Bellone* and *Ceylan* were left to drift and ground on the island. This

battle was the only French victory of note under Napoleon. But it was short-lived: on 2 December 1810, both Isle de France and the French ships were captured by the English.



*'Battle of Grand-Port at Isle de France (20-26 August 1810)*  
Pierre-Julien Gilbert (1783-1860)  
© RMN-GP (Château de Versailles) / Gérard Blot

## Naval artillery under Napoleon

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### ARTILLERY

**U**nder the First Empire, naval artillery included large-calibre weapons (cannons, howitzers, carronades and mortars) and light artillery with firearms mounted on pivots on the deck or in the masts (swivel guns and blunderbusses).

**The artillery system used** by the French Navy was the one put in place by order of Louis XVI in 1786, and remained largely unchanged throughout all the wars of the Revolution and the First Empire. The only real innovation was the introduction of carronades, in around 1800. These weapons were shorter and lighter than cannons and were mounted in such a way as not to recoil, meaning they could be fired much more quickly, although their range and accuracy were inferior. They played a crucial role in close quarters combat.

**The use of a cannon** required between five and fifteen men, depending on its calibre. The cannonballs were mostly round, solid, and made of iron. Naval officers were responsible for assessing the distance from the enemy ship, given that a cannon was accurate at distances between 600 and 1200 metres. Range varied according to calibre and accuracy depended on the ship's movement. The average rate of fire was once every four or five minutes, although smoke hindered the operation. There were several sorts of shots, including shots to the upper works (to destroy the enemy artillery and gunners), sinking shots (aiming below the waterline in order to sink the ship), enfilade fire, and ricochet firing.

## Boarding weapons

**O**n board ship, cold weapons (sabres, daggers), pole weapons (pikes, spontoons, partisans, poleaxes) and firearms (blunderbusses, rifles, pistols) were under the responsibility of the Master-at-arms. They were kept locked in chests and were only handed out just before battle.

**Until the 1770s**, the Navy was poorly equipped, with their weapons mainly provided by the land army. It was only when Louis XVI decided to restore the navy to its former strength that it finally received weapons suited to its needs. No major changes came with the Revolution or the First Empire.

Poleaxe  
Anonymous  
First quarter of the 19<sup>th</sup> century  
© musée national de la Marine/P. Dantec

Flintlock blunderbuss  
Anonymous  
1789 (after)  
© musée national de la Marine/A. Fux

Cutlass, known as a "boarding sabre", 1811 model, removed from its sheath  
Klingenthal Factory  
1812  
© musée national de la Marine/A. Fux

Flintlock cavalry pistol, "An XIII" model  
Saint-Étienne Factory (manufacturer)  
between 1804 and 1811, Saint-Étienne  
© musée national de la Marine/A. Fux



## Blunderbusses

Fixed to the tops and the bulwarks, they were designed to send raking fire at the enemy poop decks\* and forecastles. With a range of around 200 metres, blunderbusses were used at the moment of approach and during boarding. Loaded with shotgun shells or large lead bullets, their large calibre made them fearsome weapons.

## Cutlasses

Nicknamed "spoons" in French due to their cup-shaped hand guards, these were solid, easy-to-handle weapons perfectly suited to the needs of the navy. They remained in use, virtually unchanged, until the dawn of the 20<sup>th</sup> century. Their success went far beyond French borders: they were copied by many other navies.



### Poleaxes

The poleaxe differed from the carpenter's axe in that it also had a curved pick. Both a tool - used to cut the enemy cordage - and a fearsome weapon, the poleaxe was fitted with a belt-hook.

### Pistols

The solid, "An XIII" pistol used by sailors under the First Empire was designed by the navy, then adopted by the army. The navy model usually came with a hook to attach it firmly to the sailor's belt during the often acrobatic boarding operations. This model of pistol, also used by the cavalry, was produced from 1806 to 1819.



# ABOARD

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PART 3

Life aboard the Flore



## LIFE ABOARD THE FLORE

**B**uilt between 1804 and 1807 at Rochefort, the *Flore* sank in november 1811 off Chioggia (Venetia, Italy), causing the loss of 75 crew members.

In the "Trianon Collection" the *Flore* represents the category of frigate used in the First Empire, armed with what were known as "18-pounders" i.e. guns that fired 18-pound cannonballs. 350 men, including a dozen or so officers, lived aboard these 47-metre ships.

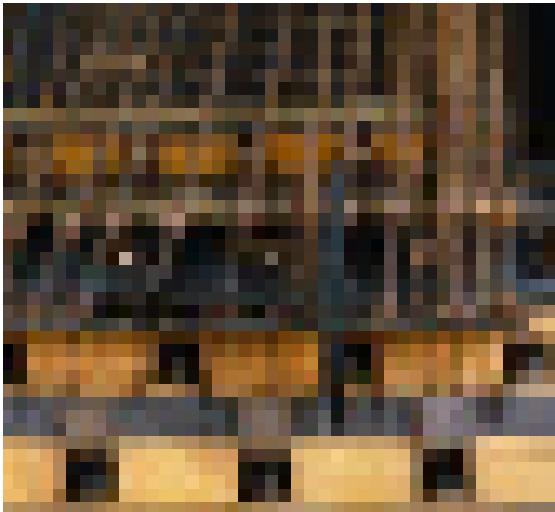
Ram: figurehead and ivory nets

**I**t was customary for the figurehead to represent the name of the ship, and here it is the goddess Flora carrying a bunch of flowers. The net to protect the beakheads\* (a place set aside for the crew) is here represented by an ivory mesh. Below the waterline the hull was covered with copper to protect it against marine worms and seaweed. This was an English innovation, adopted by the French Navy in the 1780s.



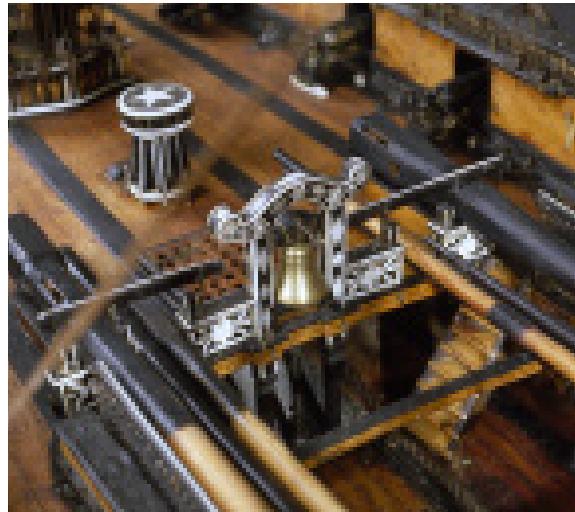
### Around the foremast

**B**etween the rigging and the shrouds\* of the foremast,\* other weaponry completed the artillery of the frigate.\* The crew's hammocks were made fast in the bulwark, inside a net. As they were constantly damp, they had to remain in contact with the air in order to avoid rotting. Each night they were hung between the cannons on the gun deck, so that the crew members could take it in turns to sleep between their watches.



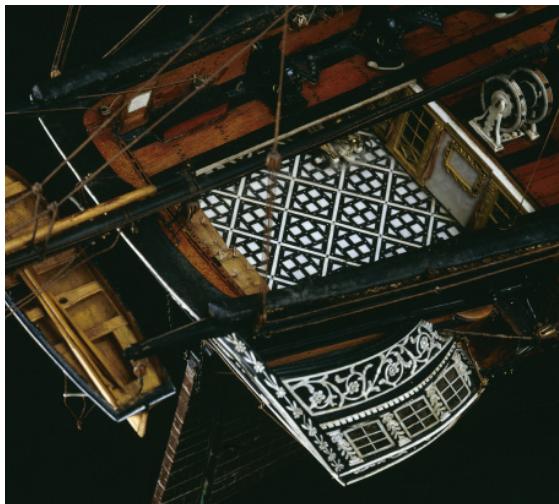
### Around the "bell tower"

**T**he bell positioned on the forecandle was known as the "bell tower". It was sounded to call the crew to meals and prayer. It was also rung in misty weather to warn of the ship's presence. On either side of the bell are the spare masts required to repair the rigging in the event of damage far from port. At the rear of the bell there is the small capstan used to raise the anchors.



### Aftcastle: the "Grand Chamber"\*

**T**he aftcastle deck, which on the model is removable, has been taken off here to give a view of the inside of what was known as the "Grand Chamber". Precious ivory and ebony marquetry features on the floor, but on the real ship this floor was far less luxurious. This room served as the captain's dining quarters. He worked, held meetings with his staff (12 officers) and slept in a hammock in this room.



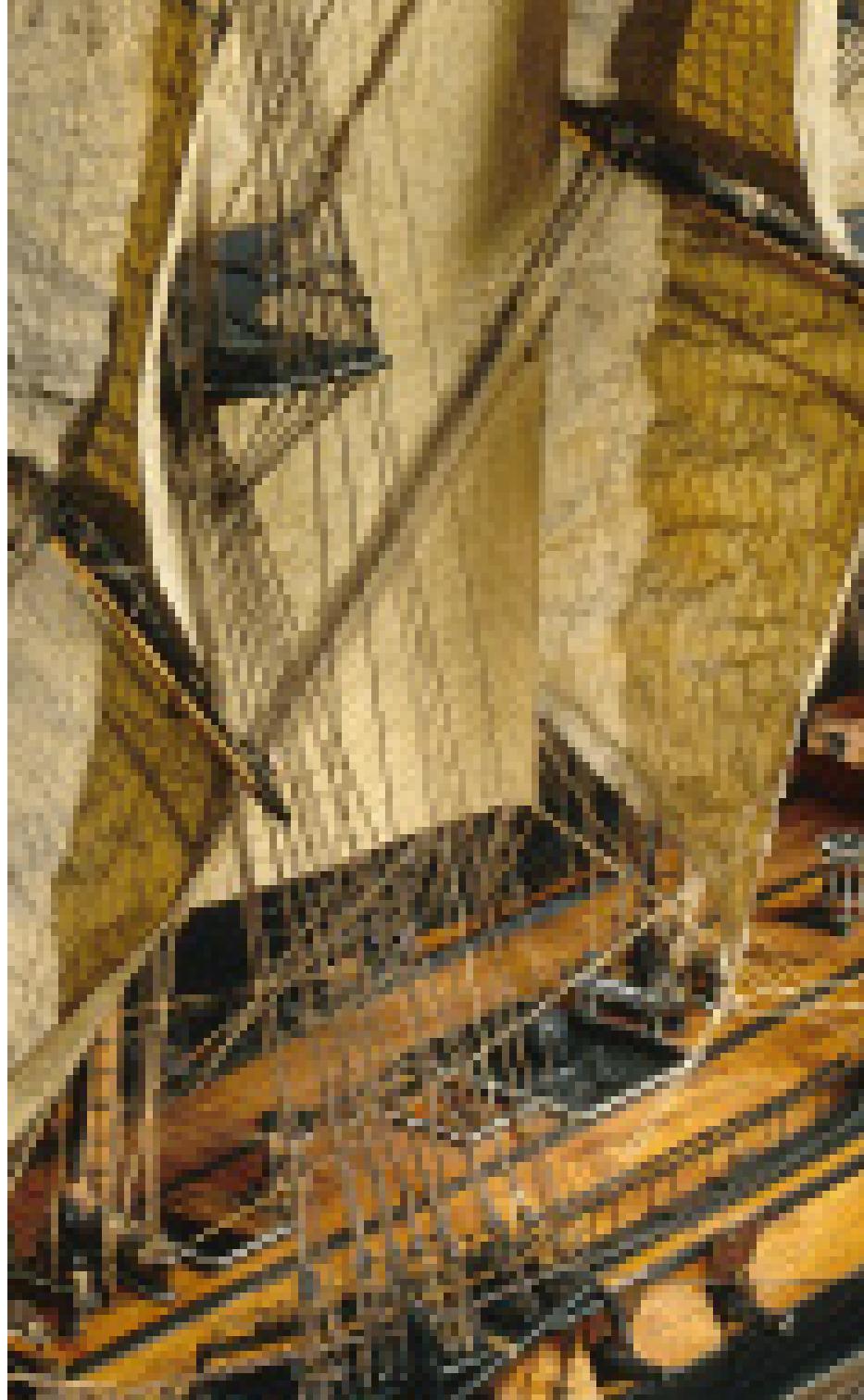
### Stern:\* the "horseshoe"

**T**he ship's stern is sumptuously adorned, here in ivory. The horseshoe shape was adopted under the First Empire. The boat hanging on the stern is the captain's skiff,\* used to row to shore. The windows are those of the captain's "Grand Chamber".

*Flore*, frigate with 18-pounders, 1806  
Paris and Rochefort Models Workshops  
1812-1816

© musée national de la Marine/P. Dantec





# EXHIBITION DESIGN

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## PART 4

An exhibition designed  
like a ship

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NICOLAS ADAM



## An exhibition designed like a ship

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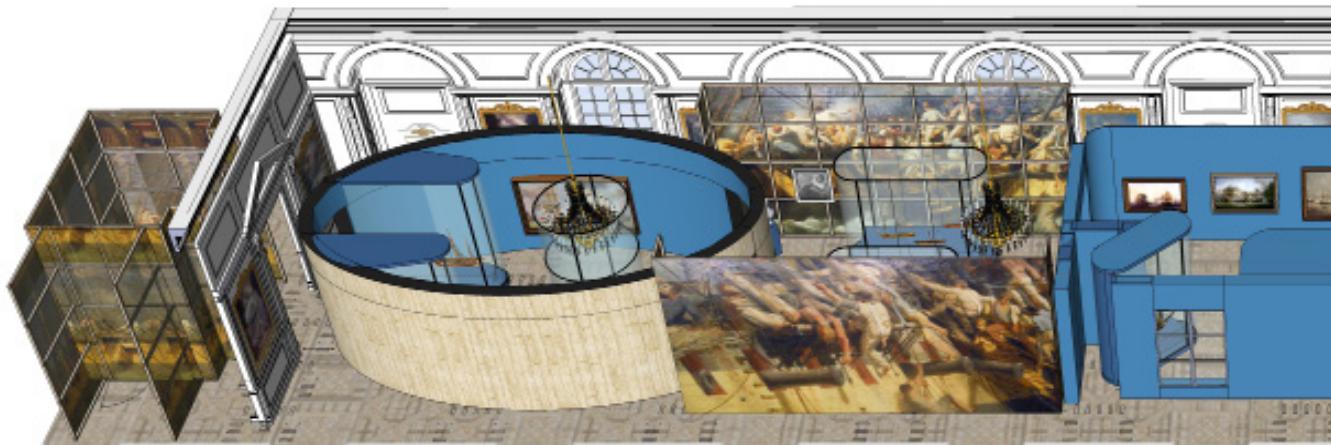
**A temporary exhibition** is an occasion to present works already known to the public in a different way, and to display others that have not previously been exhibited. Temporary exhibitions afford their designers an opportunity to be bold, in a way that museum displays do not.

**The choice of exhibition design** has been guided here by the ambition to breathe new life into the Trianon Collection by re-creating the climate of life aboard ship. Visitors should be able to feel the thrill of battle, within an architecture that fully evokes the seamanship of the Napoleonic era.

### Floorplan

**The Cotelle Gallery in the Grand Trianon** is 53 metres long by 7.30 metres wide and thus imposes a linear visit. What is most striking is the parallel that can be drawn between the room and a ship's deck. It is amusing to imagine, then, that it was this formal analogy that led Napoleon to choose this particular gallery for the collection of model ships he had ordered, a collection that was never completed in his time as Emperor.

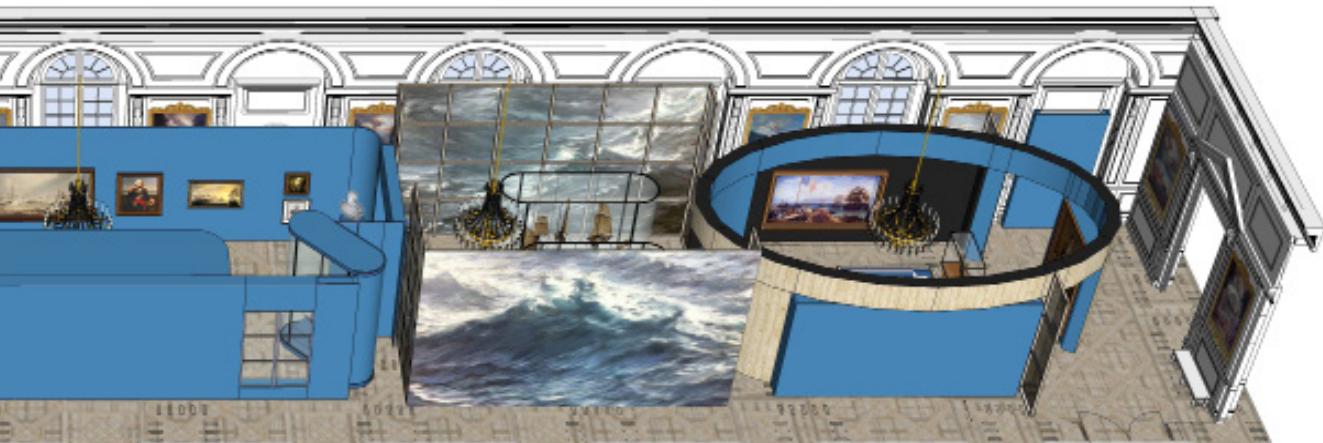
**The exhibition scenery** exploits the gallery's proportions, transforming the constraint of a long, narrow space into a design choice. The



entrance to the exhibition has become the aftcastle, through which visitors engage on a linear tour taking them to the forecastle. In all there are five rooms, one after the other, hosting the various sections of the exhibition. A sixth and last room, leading to the garden, closes the tour. The central section pursues the long gallery theme and houses a very large showcase presenting three models arranged one behind the other, depicting a line of battle. Each space is surrounded by wooden walls painted deep blue on the inside and covered with wooden planks on the outside, thus evoking ships' hulls. Between the oval rooms at each end and the central "gallery" section, there are two areas displaying

the most impressive models in terms of scale and workmanship. The walls of these two spaces are adorned with visuals printed on canvas, created from out-of-scale enlargements of details from paintings at the Musée National de la Marine. A wooden mesh is applied to the visuals to form a grid pattern in reference to naval architecture and ships' shrouds.

© Nicolas Adam Studio



The power of the sea:  
Images to back up words

**T**he history of naval battles and conquests of the sea creates perhaps even more in the way of fantasy and symbolism than those fought on land. As well as the military and historical dimension, there is the danger of the untamed sea and the unpredictable winds to make the outcome of battles even more uncertain. The spirit of conquest is pushed to its very limits, as victory at sea guarantees power on land. Ships provide a highly theatrical setting for these historic combats, with masts, sails and rigging, sea, wind, fire and smoke mingling in an awesome clash that fascinates as much as it frightens. The formal beauty of the vessels is juxtaposed with the violence of engagements during boarding attacks. After the broadsides in which these floating fortresses bombard each other, there comes the deadly hand-to-hand combat on the decks, tiny battlefields with no escape route. The paintings of the period recount these fights in detail, and a careful examination of the scenes depicted on these canvases brings home the brutal reality of naval warfare.

**It was to take visitors closer to this reality** that the painting enlargements were made. Brought up to full scale, the waves are more real and more

menacing, the battles more frightening. This simple scenographic effect plunges the visitor into a reality that makes no attempt to hide the real purpose behind shipbuilding. The fragile, delicate models become fearsome war machines, while the sea waits hungrily to swallow up the losers. The aim of this approach is to instil epic dramatic tension into inanimate objects.

**A simple enlargement of a photo of a model** reveals the stunning workmanship of the artisans of the time. As soon as it is brought to scale, a model could easily be confused with a real ship. A close-up of the sea gives the viewer a genuine feel for the violence of the waves, and a classical painting takes on the vigour of an abstract expressionist work. The boarding scenes, also brought to scale, quickly dispel the romantic and purely pictorial notion and instead plunge us into the reality of naval battle and the resulting human tragedy. The exhibition design attempts to underscore the importance of the individuals who made history by risking their lives, and to present an account of a human adventure, with the models, painting and archive documents as its silent witnesses.

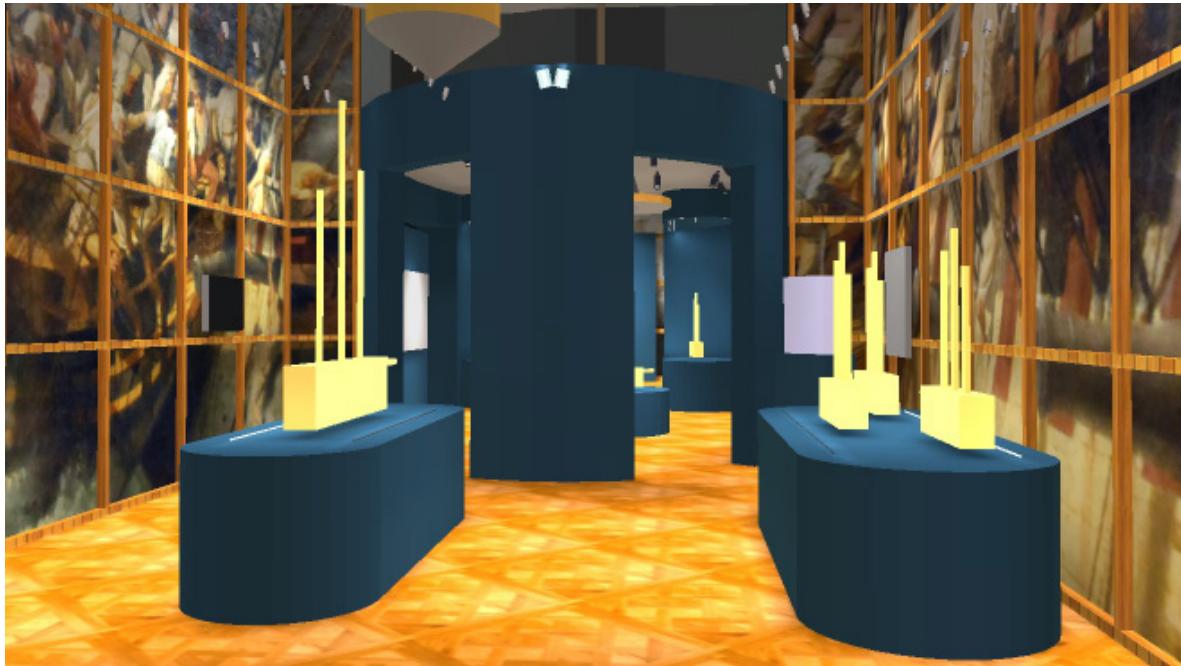
Nicolas Adam  
Interior Architect  
Exhibition Designer

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**N**icolas ADAM has already produced four exhibitions at the Palace of Versailles: *Jean-Antoine Houdon, sculpteur des Lumières* in 2004, *Charles Le Brun maître d'œuvre* in 2007, *Les guerres de Napoléon, Louis-François Lejeune général et peintre* in 2012, and *Fleurs du Roi, peintures, vélins et parterres* in 2013. Last year he also delivered the new bookshop at the Musée d'Orsay, and collaborated on a monumental work by Anselm Kiefer.

**N**icolas Adam Studio also works in environmental design and interior architecture, covering a wide variety of projects in the private, tertiary and public sectors.

© Nicolas Adam Studio



# APPENDICES

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## PART 5

## MARITIME GLOSSARY



Publications



In connection with the exhibition



Exhibition partner



Media partners



Visuals available  
to the press



## MARITIME GLOSSARY

**ADMIRAL** Highest rank in the navy, corresponding to a General in the army. There is a distinction between the Rear-admiral (Brigadier-General) and the Vice-admiral (Division General).

**MIZZENMAST** The rearmost mast on a ship.

**BOWSPRIT** The inclined spar on a ship's prow, extending far beyond the stem.

**BRIG** Ship with two masts (foremast and mainmast), rigged with square sails.

**CAPSTAN** A kind of windlass on the deck of large boats, used to raise the anchors. It was operated by men using removable horizontal bars. There were two capstans aboard, one at the front and one at the rear.

**CAÏQUE** From the Greek *kaiki*. A small Mediterranean fishing ship propelled either by oars or by sails.

**CARRONADE** Short cannon without any recoil used on French ships after the Revolution.

**LONGBOAT** Larger than a riverboat, driven by oars and capable of transporting artillery, longboats were carried aboard ships.

**XEBEC** A small, tapering, rapid Mediterranean ship with three masts rigged with lateens, used to carry cannons. Extensively used in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

**CORVETTE** Three-mast ship originally armed with 20 guns, but which gradually came to resemble a frigate.

**CUTTER** Single-mast sailboat with two foresails, but which could also have a jigger.

**POOP DECK** Deck covering the aft of large vessels, behind the mizzenmast. The captain's and first officers' quarters were below this deck.

**SQUADRON** Group of warships under an admiral's command, divided into vanguard and rearguard on either side of a battle corps.

**FRIGATE** Very versatile one-decker warship,

halfway between a ship and a corvette, armed with around forty 18-pounders, and occasionally 24-pounders.

**GABARRE** Flat-bottomed vessel used to carry cargo or troops.

**TOPMAN** Crewman responsible for sail handling.

**FORECASTLE/AFTCASTLE** This is the upper deck of a large ship, fore and aft, interrupted in the middle. It is uncovered unless there is a poop deck, which covers the rear part of the aftcastle.

**COUNCIL ROOM** The largest room (occupying the full width of the ship). Staff councils were held there.

**GRAND CHAMBER** Officers' meeting room. They worked and ate there. Lesser-ranked officers slept there.

**MAINMAST** The highest mast on a ship.

**RIGGING** All apparatus on a ship's deck serving

to propel the vessel (masts, sails, stays, shrouds, halyards).

**SHROUD** Cordage serving to hold the mast up.

**TOP** A mid-height platform on the masts used to secure the shrouds but also serving as a lookout point or even a defence point. Topmen were positioned there.

**LUGGER** Small ship used in the English Channel and the Atlantic Ocean, usually with three masts - foremast, mainmast and jiggermast - and rigged with lugsails.

**FOREMAST** The vertical mast situated at the fore of a ship.

**MARITIME FLAG** Flag serving to indicate the nationality, rank or status of a ship. Depending on its shape, it is referred to as an ensign, a burgee or a jack. The identifying flag is hung on a halyard on the bowsprit in port, and on the spar at sea.

**DECKS** The floors of a ship.

**BEAKHEAD** Protruding part of the foremost section of a ship. It was triangular in shape. It also housed the crew's toilets.

**STERN** Aft section of a ship.

**PRAM** From the Dutch *praam*. Flat-bottomed single-decker warship which could be propelled by oars.

**PROW** Fore section of a ship, comprising the stem, the bowsprit and the other superstructures.

**GUN PORT** Quadrangular opening in the side of a ship's hull through which a gun was fired. The size of the gun port was proportional to the calibre of the cannon.

**JIGGER** A sail on the jumping collar, in line with the rudder .

**WARSHIP** Large vessel with two, three or even four decks, and fitted with between 60 and 130 guns. There were 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> rank ships.

**YARD** Timber spar from which sails are set.

**SKIFF** Small, light boat with boat sail and oars. They were kept on warships for the captain to reach shore.

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## Publications

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MAQUETTES DE LA MARINE IMPÉRIALE.  
COLLECTION TRIANON DU MUSÉE DE LA MARINE

Exhibition catalogue

Co-publication Château de Versailles/Éditions Snoeck

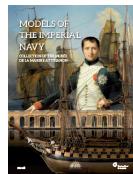


Format: 17 x 22 cm  
180 pages  
Price: €25

MODELS OF THE IMPERIAL NAVY. COLLECTION  
OF THE MUSÉE DE LA MARINE AT TRIANON

Exhibition album, in English

Co-publication Château de Versailles/Editions Snoeck



Format: 17 x 22 cm  
48 pages  
Price: €8

AUTHORS:

**Jérémie Benoît**, Head Curator at the Musée National des Châteaux de Versailles et de Trianon.

**Hélène Tromparent-de Seynes**, Chief Heritage Curator at the Musée National de la Marine.

**Alain Niderlander**, Scientific Advisor, naval collections historian.

**Captain Yves-Marie Rocher**, researcher at the History Department of Défense de Vincennes.

**Frédéric Lacaille**, Head Curator at the Musée National des Châteaux de Versailles et de Trianon.

**Florence Le Corre**, Heritage Curator at the Musée National de la Marine.

**Frédérique Chapelay**, Deputy Curator at the Musée National de la Marine.

DISCOVERY GAME FOR 6-12 YEAR-OLDS



**In partnership  
with Paris Mômes**

To help young visitors understand the exhibition and to extend the tour, the Palace of Versailles has devised a discovery game. It is available free of charge at the entrance to the exhibition and at the information points in and around the Palace. It can also be downloaded from the website [www.chateauversailles.fr](http://www.chateauversailles.fr)

## IN CONNECTION WITH THE EXHIBITION

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### SPECIFIC TOURS AND ACTIVITIES

#### GUIDED TOURS OF THE EXHIBITION

9 July  
1<sup>st</sup>, 20 and 22 August  
12 September  
2.30 pm.

#### CHILDREN'S TOURS

From age 6 upwards.  
6 July  
3, 24 and 31 August  
2 pm.

**Booking required by telephone**  
**+33 (0)1 30 83 78 00**

### MERCHANDISE

#### LIMITED EDITION OF BAGS AND ACCESSORIES FROM THE IMPERIAL NAVY MODELS EXHIBITION

**The Palace of Versailles** has decided to recycle the fabrics used in the exhibition, as well as the banners dotted around the estate.

**In partnership with upcycling specialist Bilum**, a unique range of bags and accessories will be created and put on sale in December 2014 on the Palace of Versailles online store:

**[www.boutique-chateauversailles.fr](http://www.boutique-chateauversailles.fr)**

Exhibition backed by Plastic Omnium

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**Plastic Omnium** is proud to support the *Royal Navy Models, Musée de la Marine Collection* exhibition organised by the Public Institution of the Palace, Museum and National Estate of Versailles.

**The established benchmark in two business lines, automotive and environment,** Plastic Omnium has become the world n°1 in carbody parts, fuel systems and waste management solutions. After 67 years of existence, it is still an independent, innovative company that is pursuing its growth drive and ensuring the sustainability of its shareholding structure.

**In 2013** the company achieved turnover of 5.1 billion Euros, with a workforce of 22,000 working in 110 plants and 22 dedicated R&D centres in 30 countries around the world.



## MEDIA PARTNERS

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### Direct Matin

*Direct Matin* is a daily newspaper that comes in several regional versions, thanks to partnerships with regional press groups including *Sud Ouest*, *La Dépêche*, *La Voix du Nord*, *La Provence*, *Le Progrès* and *Midi Libre*. *Direct Matin* is free of charge and has a circulation of 900,000 in the main French cities (Paris Ile-de-France, Montpellier, Lyon, Marseille, Aix-en-Provence, Bordeaux, Strasbourg, Lille, Nantes, Toulouse and Rennes) as well as in 200 smaller municipalities. With its online offering *DirectMatin.fr* and its mobile apps for smartphones and tablets, *Direct Matin* is accessible nonstop across the entire French territory. The online service offers real-time news along with in-depth analyses, and its approach is strongly visual and graphic, making it simple and intuitive.

### Paris MÔMES

**Paris Mômes** is a culture guide specially designed for parents with kids aged 0-12. Since its first issue in 1997, the magazine has been a prominent supporter of artistic creations aimed at younger audiences: theatre, cinema, visual arts, publications, music... Paris Mômes is also a partner of various cultural events which are suitable for families. The magazine's Exhibition section helps young readers to discover everything from modern art to traditional crafts, in the firm belief that art can stimulate the imagination of kids of all ages. The magazine also organises its own events, including the Fête de la Musique for kids at the Cité de la Musique, the Nuit Blanche for kids and a whole host of activity guides for the latest exhibitions, making it easier for parents to take their children with them to galleries and museums. Guided by the principle of cultural openness, the editorial line at Paris Mômes is in favour of original artistic endeavours, and initiatives based on collective involvement and a spirit of citizenship. Deeply involved in the cultural life of the region, Paris Mômes offers a new perspective on Paris and the Ile-de-France.



The legendary magazine *Point de Vue* is an institution in France. It has spent the last 70 years chronicling the great saga of modern life. *Point de Vue* is published weekly and is a kind of cross-generation album in which readers discover an exclusive, fascinating contemporary world with news and features on high society, culture and lifestyle.

Very much a journal of its time, responding to a need for authenticity and sustainability, but also for elegance and entertainment, the magazine manages to combine sophistication, culture, glamour and investigative nous.

*Point de Vue* is an original voyage through breaking news and offbeat stories, offering a keen insight into the lives of the people who make the world.



**National Geographic Channel** offers eye-opening documentaries for your entertainment. It gives TV viewers a different take on the world that surrounds them, with captivating documentaries on the great mysteries of history and science, as well as on modern society and the men and women that have fashioned it. These programmes are as thoughtful as they are entertaining. In France the channel is available with Canalsat, Numericable, Free et Orange. Further information at [natgeotv.com](http://natgeotv.com).



**Voyages-sncf.com** is one of Europe's leading tourism operators and an expert in rail travel and France as a destination. The site offers train and plane tickets, holidays and breaks, car hire, activities, shows and services thanks to its numerous partners. The Voyages-sncf.com offering is also available on two mobile apps: V. for train tickets and V. Hôtel for the site's accommodation offers.

[www.corporate.voyages-sncf.com](http://www.corporate.voyages-sncf.com).

## Visuals available to the press

**24-gun xebec, 1750**

Models Workshop, Toulon Shipyard  
 Circa 1750  
 © musée national de la Marine/P.  
 Dantec

**16-gun cutter under the First Empire**

Attributed to one of the models  
 workshops of the naval shipyards  
 Circa 1805  
 © musée national de la Marine/P.  
 Dantec

**Artésien, 64-gun warship, 1765**

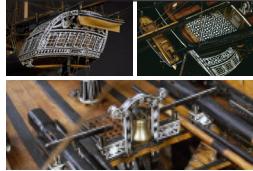
Sébastien Cupin, Models  
 Workshop, Brest  
 1765  
 © musée national de la Marine/P.  
 Dantec

**Foudroyante, artillery pram**

Models Workshop, Paris  
 1813-1818  
 © musée national de la Marine/P.  
 Dantec

**Océan, 118-gun warship in its state of 1807**

Models Workshops, Brest and Paris  
 Circa 1794-1810  
 © musée national de la Marine/P.  
 Dantec

**Flore, frigate with 18-pounders, 1806**

Models Workshop, Paris and  
 Rochefort  
 1812-1816  
 © musée national de la  
 Marine/P. Dantec

**Figurehead of the Friedland, 80-gun warship, 1810**

Models Workshop, Paris and Antwerp  
 1810-1818  
 © musée national de la Marine/P. Dantec

**Napoleon I and Marie-Louise at the launch of the Friedland in the port of Antwerp**

Mathieu-Ignace Van Bree  
 1810  
 © RMN-GP (Château de Ver-  
 sailles) / © Franck Raux

### Naval battle off Cadiz, 13 July 1801



Pierre-Julien Gilbert  
© RMN-GP (Château de Versailles) / Gérard Blot

### Vice-admiral Denis Decrès



René-Théodore Berthon  
19<sup>th</sup> century  
© RMN-GP (Château de Versailles) / Gérard Blot

### Napoleon I and Marie-Louise visiting the squadron in Escaut by Antwerp



Mathieu-Ignace Van Bree  
1810  
© RMN-GP  
(Château de Versailles) /  
© Franck Raux

### Naval battle in the Bay of Algieras



Antoine-Léon Morel-Fatio  
© RMN-GP (Château de Versailles)  
/ Droits réservés

### François-Paul Brueys d'Aigalliers, 1801-1850



Anonymous  
© RMN-GP (Château de Versailles) /  
Gérard Blot

### Capture of Diamond Rock by a French squadron



Auguste-Étienne-François Mayer  
© RMN-GP (Château de Versailles) / © Gérard Blot

### Armand-Simon Blanquet du Chayla, 1857-1858



Louis-Valentin-Élias Robert  
© Château de Versailles / Droits réservés

### Rear Admiral Charles-René Magon de Médine



Olivier Pichat  
1847  
© RMN-GP (Château de Versailles) /  
Daniel Arnaudet / Jean Schormans

***Naval battle in the Rade de Toulon, 5 May 1813***

Auguste-Étienne-François Mayer  
1836  
© RMN-GP (Château de Versailles) / © Gérard Blot

***Battle of Grand Port, 24 August 1810***

Pierre-Julien Gilbert  
1836  
© RMN-GP (Château de Versailles)  
/ Gérard Blot

***Napoleon I visiting the Camp de Boulogne***

Charles-Alexandre Renaud  
1806  
© RMN-GP (Château de Versailles) / © Gérard Blot

***Battle between French frigate Vénus and English frigate Ceylan, 16 September 1809***

Pierre-Julien Gilbert  
1835  
© RMN-GP(Château de Versailles) / Gérard Blot

***Louis-René-Madeleine Le Vassor, Count of La-Touche Tréville, Admiral***

Charles-Alexandre Renaud  
1806  
© RMN-GP (Château de Versailles) / © Gérard Blot

***The Redoubtable at Trafalgar***

Louis-Philippe Crépin  
1806  
© musée national de la Marine/P. Dantec

***Vice-admiral Eustache Bruix***

Jean-Baptiste-Paulin Guérin  
1838  
© RMN-GP (Château de Versailles) / Droits réservés

***Bust of Sané (1740-1831)***

Louis-Joseph Daumas  
1846 (prior to)  
Depot of the Sculptures Department,  
Musée du Louvre  
© musée national de la Marine/P. Dantec

### ***Evolution of ships as shown by plans***

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#### ***and designs, folio 12***

Nicolas Marie Ozanne

1770 (circa)

Depot of the Graphic Arts Department,  
Musée du Louvre

© musée national de la Marine/A. Fux

### **Plan of a 32-gun frigate**

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Nicolas Marie Ozanne

1769

Collection of plans and cross-  
sections of warships

Depot of the Graphic Arts  
Department, Musée du Louvre

© musée national de la  
Marine/A. Fux

### **Flintlock blunderbuss**



Anonymous

1789 (after)

© musée national de la Marine/A.

Fux