

「MAUDE ET PHILIPPE BULINGE」
INTERSIGNES
「CREATIONS CONTEMPORAINES」

NAPOLÉON

THE FONTAINEBLEAU NIGHT

April 12th, 1814, Napoléon attempts suicide

2021 : the Emperor's death bicentenary

A play by Philippe Bulinge

The author of Les Rostand (French theater success)

The play is published in France by L'Harmattan edition



Napoléon, the Fontainebleau night

A play by Philippe Bulinge

Direction and set design : Maude and Philippe Bulinge

Costumes : Marilyn Fernandez François

Set : Intersignes Workshops

Set : Damien Gouy, Loïc Risser and Vincent Arnaud.

Running time : 1h15

Residency at the Chaponost Auditorium.

THIS PLAY WAS AWARDED THE « 2021, NAPOLÉON YEAR » LABEL
BY THE NAPOLÉON FOUNDATION



AND BY
THE EUROPEAN FEDERATION OF NAPOLEONIC CITIES
DESTINATION NAPOLÉON



The play will be premiered in Spring 2021 in Lyon :
Lyon, Comédie Odéon on April 13 to 17, 2021

and will also be performed in :

Fontainebleau Theater on May 7th, 2021

La-Roche-sur-Yon Theater on May 22nd, 2021

« Rencontres de Theizé » Festival on June 19th, 2021

« A la Folie » Theater in Paris from June 24th to July 31st, 2021

Papeete Theater, Tahiti from October 15th to 17th, 2021



A historical dialogue behind closed doors...

A truthful episode of French history...

Fontainebleau Castle.

Night of April 12th to 13 th,
1814.

A few days after his first abdication and the end of the Empire, while General de Caulaincourt's last negotiations have resulted in Elbe Island being awarded as his new kingdom, Napoléon, without his army, forsaken by all, fallen and desperate, tries to commit suicide.

This truthful episode of French history, which was kept secret by its various protagonists for a very long time, becomes thanks to Philippe Bulinge a magnificent dialogue behind closed doors between Napoléon, the General De Caulaincourt – who was

his diplomat, but also the only one daring to stand regularly up to Napoléon – and Doctor Yvan, the Emperor's personal surgeon for nearly fifteen years.

Who is attempting to die that very night ? The man or the Emperor ? The tortured and exhausted human being or the legend he fathered ? Can one let Napoléon die ? Can one help Napoléon to die ?



François Bouchot, Napoléon signing his abdication in Fontainebleau. April 4th, 1814. 1843, History of France Museum (Versailles).

... that plays out the fate of a fallen and desperate man.

A really pleasant reading

« Author and director, Philippe Bulinge wrote a mastered play in which emotions are mingled with characters' psychological balance during that night of April 12th to 13 th, 1814, when Napoléon tried to commit suicide. A really pleasant reading. » Irène Delage.

 **NAPOLEON.ORG**
LE SITE D'HISTOIRE DE LA FONDATION NAPOLÉON



Who is attempting to die that very night ? The man or the Emperor ?

Napoléon : *Have you really lived, Napoléon ? Have you ever spent one moment without someone else's look ? Without searching for someone else's look, someone else's attention, admiration, worship ? Your words are not those of a living being, Napoléon. You pictured yourself as.... God ? A sort of God, half-way between sky and earth ?... And tonight, you're as cold as the last man. You can feel the cold, in each of your bones, and it hurts. More than in Russia. More than in hell. Scene 1.*

The tortured and exhausted human being or the legend he fathered ?

Napoléon : *Yes, Caulaincourt, I made mistakes ! And you know it better than anyone. Yes, Caulaincourt, I had too much faith in my lucky star and in my unbeaten army ! Yes, Caulaincourt, some limits should have been put to my ambition ! But who took advantage of all my mistakes ? Who rushed up to them, like a mangy dog to an abandoned piece of meat ? Hyenas, they are hyenas ! And hyenas don't work for peace ! Vae Victis ! Woe to the vanquished ! Vae Victis ! Were they so unfortunate ? I defeated them all, and I let them all on their thrones, however. The Russian, the Prussian, the Austrian. All of them. I married an Austrian archduchess. My son is half Austrian. How many times have I defeated them ? And how many times have I stretched my hand out to them ? Scene 4.*

Can one let Napoléon die ? Can one help Napoléon to die ?

Napoléon : *Caulaincourt, I am cold... Quick, Yvan, quick. I am so cold, Caulaincourt, and the drum will have to be beaten ! My wrecked body withstands ! Beat the drum and sound the charge ! A beautiful charge ! Guard at the head ! My wrecked body withstands and it's unbearable !*

Yvan comes nearer, holding a glass : *The poison may have gone stale...*

Napoléon : *The charge, guard at the head !*

Yvan : *Your Majesty...*

Napoléon : *My body hesitates and wavers ! And all you have for me is « maybe » ?*

Yvan : *Your Majesty...*

Napoléon : *Do something, Yvan !*

Yvan : *Your Majesty... What is it, that you want ? (Silence.) What is it, that you exactly want ?*

Napoléon : *You know it very well, Doctor.*

Scene 6.

Synopsis, historical context, and characters

Night of April 12th to 13th, 1814. A lonely man, in a small room in Fontainebleau Castle, opens a phial, pours out the liquid into a glass, adds some water and drinks the mixture.

The First Empire is over. Napoléon has been defeated in Russia in 1812 by the harsh winter, then beaten off Germany and Spain in 1813 ; early 1814 he is now obliged to lead a battle in France. Despite some successes that recall the General Bonaparte's Italy Campaign, the Allies have retreated in Paris on March 31st. Hence begin the defections, civilian as military ones, going over and over, leading to the abdication of Fontainebleau on April 6th, 1814, thus ending the French Campaign.

The Bonapartes' reign is over.

Night of April 12th to 13th, 1814. It's nearly 3 a.m. when the sick Emperor calls his « Grand Ecuyer » (or "Master of the Horse"), the General De Caulaincourt, to his bedside.

The two men stand a long time together. Napoléon is very pessimistic about his future. Then he feels sick and starts delirious. Caulaincourt wants to get some help but Napoléon stops him. The Emperor entrusts him with letters from the Empress Marie-Louise, and with another one from himself : a farewell letter. He also gives him a few things and asks him to tell Josephine he still thinks of her. Then Napoléon feeling faint again, Caulaincourt calls for Doctor Yvan.

Night of April 12th to 13th, 1814. A man runs to the Emperor's bedside ; he holds a medicine case.

Doctor Yvan does not seem to understand what kind of illness is affecting Napoléon. After exchanging a few words, he wants the Emperor to drink an emetic, which the Emperor refuses : he rather asks for an extra dose of poison. The Doctor, morally shocked, refuses and leaves. Napoléon resigns himself to writing his memoirs.



This is the bed where Napoléon desperately calls for his death - Fontainebleau Castle.

Armand Augustin de Caulaincourt (1773-1827) was a French general and diplomat, during the French Revolution and French First Empire.

From the end of the First Consulate, he was promoted diplomat and « Grand Ecuyer » by Napoléon : he was then in charge of the daily organization and the Emperor's close guard. In 1807, Napoleon sent him as an ambassador to St. Petersburg ; Caulaincourt strongly but unsuccessfully advised Napoléon to give up his Russian campaign , warning him of the dangers of wintering over there. During the subsequent French retreat from Moscow in 1812, Caulaincourt was chosen to travel alongside the Emperor returning urgently to Paris in order to reorganize the Empire. This was the beginning of a great trustiness between both men. In November 1813 he was chosen to serve as Napoléon's minister of foreign affairs, and had to negotiate with European countries that wanted the Empire ends. Caulaincourt seems to have a decisive part in Napoléon's abdication.

Although he was a cultured, highly self-esteemed noble with a great sense of duty, Caulaincourt served the French Revolution and has never betrayed his loyalty. He was also one of the few who dared to stand up to Napoléon. His memoirs were published in 1933 and represents a great testimony to imperial history.



Caulaincourt, interrupts : *I refuse to be the helpless witness of your agony !*

Napoléon : *In the name of the long travel we lived together, in the name of this endless way back from Poland to Paris ! Two frozen men tight together in a two-horses-pulled sleigh, under a thick but insufficient fur, are linked for ever, and you know it well ! In the name of those two weeks, I am willing to answer your question, Caulaincourt. You will then understand why this door must be kept closed. It is a logical matter, you'll see.*

Caulaincourt, bitterly : *How can the death of a man be a logical matter ? In which tragedy have you read that ? Phaedra ? Berenice ?*

Napoléon : *Do not be ironical, Caulaincourt. You know I am right.*

Caulaincourt : *You make me play a strange part.*

Napoléon : *In a few minutes, you will see mine is even more painful.*

Caulaincourt : *Forgive me, your Majesty... May your Majesty forgive me... But it's been weeks, months, since I've fought with everyone, against everyone, to make you... live. When everyone wants to see you dead. I have been working hard, your Majesty... The king of Prussia hates you madly... Murderers are sent to Fontainebleau for revenge, or just to shorten negotiations... Soldiers are sleeping in corridors for your protection... Despite all this, I obtained specific commitments. Commitments that can save your life.*

Napoléon : *Which life are you talking about, Caulaincourt ?*

Caulaincourt, after a long silence : *I do not adulate you, I do not idolize you ; but that does not mean I do not like you. I am not like those who get their knees dirty by worshipping you, and who are actually not here tonight ; but that does not mean I do not like you.*

Scene 4.

Alexandre-Urbain Yvan (1765-1839) was a French surgeon.

Belonging to Bonaparte's Italy army, he was promoted « Invalides » deputy head in 1798. He joined Napoléon's personal service in 1800. He seemed to be the one who gave Napoléon a dose of poison around 1812, in case of defeat against their enemies.

Doctor Yvan stayed close to his patient until 1814, and during this very night of April 12th to 13th when he showed himself brave enough to refuse to help Napoléon to die. The Emperor has certainly not forgiven him, since he refused to meet him again when he came back in 1815.



Yvan : *Your Majesty ? Wake up, please... Caulaincourt, would you help me to hold up his Majesty ? This pillow... There... This is better. Here is a mixture that should ease your pains, your Majesty.*

(Napoléon seems to accept the men's care, and Yvan's mixture.)

Napoléon : *This beverage tastes different from the other.*

Yvan : *This one should make you feel better.*

Napoléon, refusing the glass : *I do not expect you to make me feel better, Doctor Yvan.*

Yvan : *This mixture should help you to throw up again.*

Napoléon : You don't get it, Doctor... I don't want to be saved... I haven't acted accidentally nore unintentionally at all... I want... I demand you to give me another dose of this much vaunted poison... Another dose, Doctor Yvan, to make me forget the first unfortunate inefficiency.

Yvan : *Drink, your Majesty.*

Napoléon : *Unfortunate as your future professional reputation, dear Yvan.*

Yvan : *It is... It is impossible...*

Napoléon : *Impossible is not a French word.*

Yvan : *Drink, your Majesty.*

Napoléon : *No. I will drink nothing but another dose of poison. Give me that dose, Doctor Yvan, it is an order.*

(Yvan stands slowly up and moves back away from the bed.)

It is an order, Doctor Yvan.

Yvan : *I must say no, your Majesty.*

Napoléon : *It is an order, and I won't take no for an answer. Only my enemies say no, Yvan. It is your duty, as you are still under my service, to obey my wills for a few minutes left.*

Yvan : *Please do not question my obedience, nore my loyalty, nore my faithfulness, your Majesty. But my duty is to save you.*

Interview : Author and Director Philippe Bulinge's purposes

*After immersing yourself in Edmond Rostand - the author of the play *Cyrano de Bergerac* - and his works, why are you now writing a play about Napoléon ?*

It is certainly a logical continuation for me.

Firstly, because Rostand wrote a wonderful play called *L'Aiglon* (the young eagle), premiered by Sarah Bernhardt, which regularly takes me back to my childhood's hero, Napoléon.

Secondly, because though Edmond Rostand's dramas used to represent the end of the Romantic period staging French historical events such as The Paris of the 17th century with *Cyrano* or Austria in 1830 with *L'Aiglon*, his heroes are kind of « losers », they play no part in history.

But Napoléon did. He wonderfully did... Romantic writers used to describe his death as the end of History... Victor Hugo said of him that he was « the march of history »... However, during that famous night of April 12th to 13th, 1814, Napoléon no longer is the Emperor ; he no longer represents anything ; he no longer has the events under control and he no longer plays an active part in history : he has become a simple spectator, passive and powerless. An ordinary man tragically weighing his existence up, comparing his political and human actions : « I am not Emperor anymore, my son has never really had a father, and I am not married to the woman I have always loved ».

Like a Rostand hero? Like our contemporaries ? Like us ?

Yes, for a character is always the reflection of our contemporaries.

I love History, because History always reveals the permanent side of humanity. For instance, when you look into a Middle-Age knight's life, you search for what is common to each man ; what this knight does or not does reveals something of the eternal human being. The world is constantly changing, civilizations appear and disappear, but you will still love, and live, and die, and hope, and cry like the first human being.

What I want with this incredibly dramatic Fontainebleau night, is pushing this particular quest to its climax. By embodying this historical secret moment, I want Napoléon to be seen as deeply human. He has patiently built his legend for many years ; he became a myth over the decades and centuries. But this official picture is destroyed

by his suicide attempt.

His desperate act is symbolizing the bond existing between you and me and this man dead 200 years ago.

When I embody and direct Napoléon on stage, he no longer uses masks or tricks to hide from others and from himself. I stage an aged, damaged, real, material body. I stage an uncovered man, who can't cheat, or lie anymore, who can't make History anymore.

Actually, a man nobody knows quite well.

Despite the many books on Napoléon ?

Yes, but what was on this man's mind ? What did he feel ? What did he think ? Do these many books answer these questions ? I wouldn't be so sure.

Indeed, in most of Napoléon's biographies, this Fontainebleau night takes a couple of paragraphs, at best ; although it's common sense to guess these tragical moments must have been haunting Napoléon's mind for many years. I think the essence of an historical research is based on human spirit and its intricacies. Otherwise you miss out on the main thing.

When I wrote and staged *Les Rostand*, who were a couple of famous poets, I realised something : as far as historical or dramatic characters are concerned, we know more about their lives and works than themselves. As a matter of fact, we know their works' criticisms and political background better than their own thoughts or psychological motives.

I could have written : « On June 18th, 1815, Napoléon was defeated by Wellington in Waterloo. » I could have written about the geopolitical context. But my purpose is to write down how Napoléon felt when he realized he was about to be defeated. My purpose is to write about his psychological motive when he came back from Elba Island.

I was particularly moved by Malraux's book : *Napoléon's life by himself* ; it is a very clever combination of the Emperor's thoughts. Malraux put Napoléon back within his own story, telling his life with his own words and voice.

Thanks to my play, I could select one of the rare moments when Napoléon isn't trying to be someone else. So, I managed to reach his truth, at least to approach it.

My artistic purpose is to make the audience share the cha-



racters' emotions. That's why my play shows this moment on the border between life and death. There, I can express Napoléon's true human nature, and not the mask he wants to wear. And I'm sure there are other similar moments to explore.

So what's the place in your artwork for historical truth ?

Historical truth is the key. I don't want to create a fictional, easily editable character. I want to find this real man's real emotions. I know I will never be 100% sure about Napoléon's feelings ; but I must do my best to be as exact as possible. I want to create a real dialogue between us, while I am writing, and then while I am staging. If I am distorting Napoléon, that will become a monologue ! But I definitely want to have a dialogue with him so that the spectator can really hear him talking. Again, I know I can't be absolutely sure of what I write, but my will is sincere and honest. I mean, it's theatre : I am aware of directing an actor who is a character, and not Napoléon himself. But I want to get as close to him as possible. The more accurate we will be, the more genuine the spectators' feelings and understanding of Napoléon during this night will be.

In a theatre, we do nothing but hold a mirror out to the audience ! Therefore, this mirror must be really precise. I read a lot of documentation. I even published, a few years ago, an edition of *the Marechal Marmont's Memoirs*¹. His defection directly led to the fall of the Empire. There is still much research to be done on the Fontainebleau events, and on a man like the General De Caulaincourt. I wish my play arouse interest in knowing more about Napoléon and the other protagonists at work that night.

¹ *With Bonaparte, Memoirs (Avec Bonaparte, Mémoires)* by Maréchal Marmont – established and commented by Philippe Bulinge – Paris – Arléa ed. – 2004..



Napoléon 1st in Fontainebleau, March 31st, 1814 – Paul Delaroche – Paris – Museum of Army.

Philippe Bulinge was born in 1974 in Lyon. He created the **Intersignes Company** with his wife and choreographer Maude. Since their very first performance, he has adapted and written all the plays. Soon, the company received support from local institutions.

While being the artistic director of this company, he became a researcher in Modern Literature.

His works and plays are published by various editions : Théâtrales, Arléa, L'Harmattan, Garnier-Flammarion and Triartis. Besides, he created the first seminar on Edmond Rostand's artwork. In 2014 he also had the great joy of discovering an unpublished manuscript : *Goethe's Faust*, translated and versified by Edmond Rostand (the author of *Cyrano de Bergerac*).

Philippe Bulinge felt a real dialogue with Edmond Rostand while carefully putting together the different pieces of this manuscript. He then felt the necessity to write his own texts, led by a strong idea : as a playwright, production can't be totally meaningful until it is staged and performed by actors. His plays must be confronted to the truth of the stage and acting work. In the meantime, Philippe Bulinge staged

Edmond Rostand's Faust and successfully went touring throughout France twice (supported by SPEDIDAM).

In 2015 he then produced *Les Rostand* : how love between two married poets (Edmond Rostand and Rosemonde Gérard) is confronted with writing and artistic difficulties. One of the performances took place on November 13th, 2015 : that evening Paris was attacked by terrorists. « We were performing comedy while people were dying... » This event deeply shocked Philippe Bulinge, and made him write a drama, in which a contemporary couple has to cope with the antic tragedy of youth commitment. This play : *Antigone, November 13th* was staged in 2019, starring a great French actor : Jean Marc Avocat (who performed « Mon Traître » by E. Meirieu in 2019).

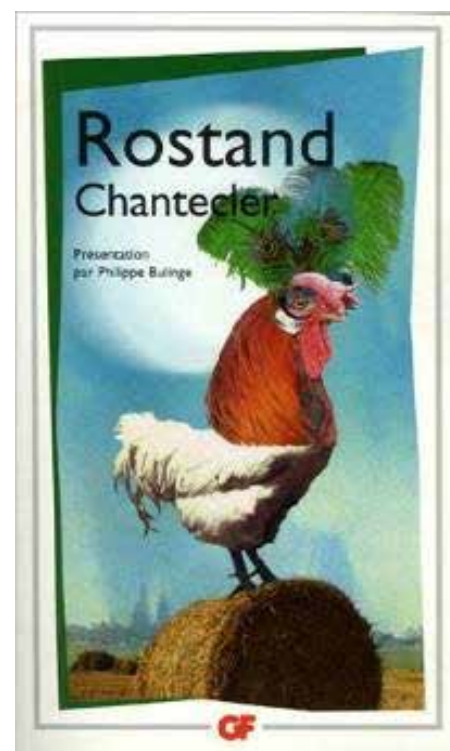
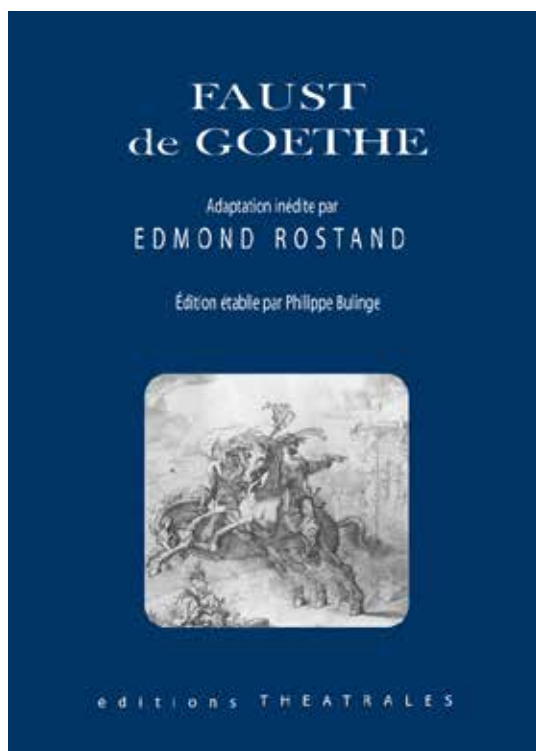
In 2016 he immersed himself in French sculptress *Camille Claudel's* world and artwork ; Maude Bulinge was the choreographer. Then he was invited in Chartreuse (French Alps mountains) to create an out-door show on a majestic path through the mountains ; inspired by his childhood, he staged a real historical romance : *Bri-gands of Chartreuse (Les Malandrins*

de Chartreuse), that attracted nearly 3,600 spectators (and supported by SPEDIDAM). In 2017 he wrote a play to be performed by a youth cast: *1914 Christmas (Noël 1914)*.

2018 was a very prolific year : he produced 3 plays. *Vivaldi by four (Vivaldi au Carré)* for the MVM Company mixed theatre, dance and opera. *Isadora, I feel free ! (Isadora, je suis libre !)* mixed different arts too, and was the third play of a female artists trilogy gathering Rosemonde Gérard, Camille Claudel and Isadora Duncan. Then another production in Chartreuse telling a Savoy historical epic : *1670, Sardinian Way's Lovers (1670, Les Amants de la Voie Sarde)*. This play was a real tribute to 17th century popular French theatre (f.i. Molière) and was very successful (more than 4,350 spectators).

Since 2019 he has been directing a famous artistic event : **Treasures of Chartreuse (Trésors de Chartreuse)**.

He wrote *Napoléon, The Fontainebleau Night (Napoléon, la Nuit de Fontainebleau)* in 2019 ; his play is published the same year by L'Harmattan edition.



The Intersignes Company (La Compagnie Intersignes)

The Intersignes Company only produces creations, because research in contemporary writing is a major concern. Its plays are mainly written by **Philippe Bulinge** and staged by **Philippe and Maude Bulinge**. Together they create plays, that invites great historical and artistic figures in order to provoke intimate echoes in spectators, i.e. to explore the souls of the past to embrace the present being.



LATEST PLAYS PRODUCED BY INTERSIGNES COMPANY :

Antigone, 13 Novembre : drama ; 6 actors ; supported by SPEDIDAM, Chaponost and Grigny (municipalities), and the Theater L'Espace 44 (November, 2019).

1670, les Amants de la Voie Sarde : historical epic play ; 4 professional actors and 40 non-professional actors ; supported by SPEDIDAM, Auvergne-Rhône-Alpes Region, District of Savoy and District of Cœur de Chartreuse (July, 2018) ; 21 performances, 4,350 spectators.

Les Malandrins de Chartreuse : historical romance play ; 4 professional actors and 40 non-professional

actors ; supported by SPEDIDAM, Auvergne-Rhône-Alpes Region (July, 2016) ; 22 performances, 3,600 spectators.

Camille Claudel : theatre, dance and video ; 2 dancers and an actress ; 3 screens (January, 2016).

Les Rostand : drama ; 2 actors ; supported by SPEDIDAM, Edmond Rostand Festival and The Open Air Theatres European Network (Réseau Européen des Théâtres de Verdure) (June, 2015) ; nearly 100 performances, other dates to come



Télérama.fr TT

LES ROSTAND : a criticism by Télérama : TT

« What a great idea : to resurrect this couple of writers, mainly famous for Cyrano and its huge success. The play reveals Edmond's writing difficulties, his passion for theatre, but above all, his eternal love : his wife. Rosemonde Gérard was a poetess ; she married him in 1890. The play stages their exchanges, their intimacy, their complicity. And their mutual support, as when she decides to give up poetry writing in order to devote herself entirely to him, despite her jealousy towards Sarah Bernhardt. The pleasant text (by Philippe Bulinge) is as elegant as Rostand's style including alexandrine verses. Thanks to the two very good performances of both actors we re-discover a nearly forgotten poet and his beloved wife. It is delightful ! »

Sylviane Bernard-Gresh.

Damien Gouy / He will play Napoléon.

Damien Gouy was trained at the ENSATT theatre academy (École Nationale Supérieure des Arts et Techniques du Théâtre), 65th promotion.

From 2006 to 2015, he was a permanent member of the Théâtre National Populaire troupe (TNP). There he was staged by Christian Schiaretti in many plays : *Coriolan* by Shakespeare, *7 Farces et Comédies* by Molière, *Par-dessus bord* by Michel Vinaver, *Philoctète* by Jean-Pierre Siméon, *Les cinq premières pièces du Graal Théâtre* by Florence Delay and Jacques Roubaud, *Ruy Blas* by Victor Hugo, *Mai, Juin, Juillet* by Denis Guenoun...

He played the title role in *Le Laboureur de Bohême* by Johannes von Saaz, and Catalinon in *Don Juan* by Tirso de Molina.

He has worked with many stage directors : Olivier Borle, William Nadylam, Bruno Freyssinet, Christophe Malot, Julie Brochen, Clémentine Verdier, Juliette Rizoud, Clément Morinière.

He also played in films by Henri Helman, Hélier Cisterne, Géraldine Boudot, Sophie Fillières, Thierry Binisti, Jean-Baptiste Saurel...

He created the company « Théâtre en Pierres Dorées » with former TNP colleagues and has been directing the theatrical festival « Les Rencontres de Theizé ». Lately he played in *Bettencourt Boulevard* by Michel Vinaver at the Théâtre National de la Colline.



Loïc Risser / He will play Caulaincourt.

Loïc Risser was trained at the ENSATT theatre academy (École Nationale Supérieure des Arts et Techniques du Théâtre), 67th promotion, after studying letters.

Graduated in 2008, he then worked, in particular, for Claudia Stavisky (*Lorenzaccio* by Musset), Luc Clémentain (*D'un retournement l'autre* by Frédéric Lordon) and Fabian Chappuis (*Andorra* by Max Frisch).

In 2019-2020, he plays at the « Théâtre de la Ville » and on a national tour in *La Chambre désaccordée* by Marc Lainé.

In the cinema he shot in *Quai d'Orsay* by Bertrand Tavernier, *Belles Familles* by Jean-Paul Rappeneau, *Sauver ou Périr* by Frédéric Tellier, *La Belle Saison* by Catherine Corsini, *Au nom de ma fille* by Vincent Garenq, *Debout sur la montagne* by Sébastien Betbeder, *Rouge* by Farid Bentoumi, *Délicieux* by Eric Besnard, *Elle s'appelait Sarah* by Gilles Paquet-Brenner, *L'Etranger* by Niki Iliev...

Vincent Arnaud / He will play Yvan.

He has been working regularly with the Intersignes Company since 2013, performing in 5 plays.

Vincent was particularly congratulated for his interpretation in *Les Rostand*, performed 82 times (of which many in Paris). But also for *Antigone*, *13 novembre* and *les Amants de la Voie sarde*.

He also works with other companies : the Théâtre Debout for which he played in *Cendres sur les mains* by Laurent Gaudé, the Lien Théâtre, the Théâtre Saint Martin...



Set design



It will not be a question of reproducing identically the small room of the Emperor in the castle of Fontainebleau, but of creating an uncluttered space, surrounded by shadows, with, in the center, Napoleon's camp bed on which he is lying throughout the room.

The bed, lost in the night like a boat in the middle of the ocean, thus becomes a double metaphor: that of abandonment and that of the islands of his exile (Elbe and prefiguring Saint Helena).

In the background, a night-blue sky and three large hangings showing the main Napoleonic victories, omnipresent hangings, crushing our bedridden Napoleon, under the weight of past glory and lost illusions.



*The small bedroom where Napoléon's suicide attempt took place.
Fontainebleau Castle.*

Napoléon, the Fontainebleau night

A play by Philippe Bulinge

Direction and set design : Maude and Philippe Bulinge

Costumes : Marilyn Fernandez François

Set : Intersignes Workshops

Set : Damien Gouy, Loïc Risser and Vincent Arnaud.

Running time : 1h15

Intersignes Company Production.

Intersignes / Maude et Philippe Bulinge

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In 2020, Intersignes Company was supported by :



<http://www.napoleon-fontainebleau.com>

