



STATUE OF JOSÉPHINE DE BEAUHARNAIS

Ford-de-France, Martinique

14.62815, -61.07042



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Executive Summary

The statue of Napoleon's first wife, first Empress of the French, lingered beheaded in Martinique, one of the remaining overseas territories of France. In July 2020, the statue was permanently demolished. This case introduces the role of non-restoration as a memory policy to prevent and/or react to conflicts rooted in history. The passivity of authorities, in this case, might be supporting certain interpretations of history related to colonialism and the reintroduction of slavery to the island.

Introduction

Since its creation in 1856, the statue of Empress Joséphine, the wife of Napoleon Bonaparte, has been a topic of debate in the former French colony of Martinique. Erected in Fort-de-France in Martinique in 1859, the statue was initially commissioned by the white elite of the island and was directly tied to celebrations of Imperial power and France's Second Empire. Joséphine's association with slavery and imperialism explains why the statue became viewed as a symbol of oppression by a part of the local population. On 21 September 1991, an anonymous group beheaded the statue and splashed it with red paint, an act which local and national authorities accepted by declaring the statue a national monument in 1992 without replacing its head. Despite this official attempt to accept the statue as a national monument, it remains a topic of debate to this day as ways of integrating the memory of Josephine into local history differ.

Background

The Creation of the Memorial: A Question of Power

On 12 July 1856, after a regiment of soldiers had paraded through the streets of Fort-de-France to the sounds of bugles and drums, the Governor of Martinique, Count Louis-Henri de Gueydon placed the first stone of the pedestal that would support the monument to Empress Joséphine. The stone was previously blessed by Bishop Etienne Le Herpeur, and a twenty-one cannon salute accompanied its setting.¹ The mayor of Fort-de-France, Jean Catel, explicitly tied this memorialisation of Joséphine to the emergence of the Second Empire, a regime which contrasted with the revolutionary ideals of 1848 and the abolition of slavery that had ensued.² Between 1848 and 1852, the white Martinican elite known as *béké* saw its status challenged and its symbols of power contested.

The idea of the statue came from the *békés*, but a Paris-based commission oversaw the project's realisation. The statue was commissioned from the French artist Gabriel Vital Dubray (1813-1892), who produced two almost identical statues for the Castles of Versailles and Malmaison near Paris. While the *békés* saw the project as a means to strengthen their ties with Emperor Napoleon III and to consolidate their power, members of the commission had similar motivations.³ Count Pierre-Claude-Louis-Robert de Tascher de Pagerie, Joséphine's cousin, oversaw the memorialisation project at a time when his influence at the imperial court was waning after Napoleon III's marriage to Eugénie in 1853.⁴ The financing of the monument further demonstrates that the memorialisation of Joséphine was intrinsically tied to power dynamics in the Second French Empire. Even though Napoleon III himself donated 12,000 francs and absentee planters and Creoles in France collected 2,000 francs, it was the black population of Martinique who mainly covered the additional cost of

¹ Laurence Brown, "Creole Bonapartism and Post-Emancipation Society: Martinique's Monument to the Empress Joséphine." *Outre Mers* 93, no. 350 (2006): 39.

² *Ibid.*, 40.

³ Kylie Sago, "Beyond the headless Empress: Gabriel Vital Dubray's statues of Josephine, Edouard Glissant's *Tout-monde*, and contested monuments of French empire", *Nineteenth-Century Contexts* 41, no. 5 (2019): 503.

⁴ Laurence Brown, "Creole Bonapartism and Post-Emancipation Society: Martinique's Monument to the Empress Joséphine." *Outre Mers* 93, no. 350 (2006): 42.

50,000 francs.⁵

From the start, the statue was intrinsically connected to debates about slavery and race. This was due to the subject itself, as the Empress Joséphine, formerly known as Marie-Josèphe-Rose Tascher de la Pagerie, was born in Martinique, where her family owned a sugar plantation in Trois-Ilets and owned around 200 slaves.⁶ The representation of Joséphine also became a topic of debate due to the nature of skin colour and racial hierarchy within the colony. The Paris commission entrusted with overseeing the creation of the statue disagreed over the choice of the materials that should be used, ultimately choosing white marble over bronze, which would darken Josephine's complexion. In 1854, the Governor of Martinique wrote to the *Ministre de la Marine et des Colonies*, arguing:

White marble is the only material that can be used for the project, its splendour harmonises with the radiance of our climate. The sombre colour of bronze will not fulfil the same goal and what's more, will give rise to suggestions amongst the population that his Excellency can imagine without my having to suggest them here.⁷

Others opposed this view, favouring the use of bronze or gilded bronze to make the statue more durable and resistant to potential degradation. In 1859, *Le Moniteur de la Martinique* regretted that another version of Vital Dubray's statue showed 'a black vein unfortunately imprinted in the marble.'⁸

The statue also served as a means to celebrate the Second Empire and France's imperial past in general. Joséphine was the grandmother of the then emperor of France, Louis-Napoleon III who had first been president of the Second Republic from 1848 to 1851 before becoming Emperor of the French from 1852 to 1870. For him, Joséphine was a particularly potent political symbol that could celebrate the wealth of the empire's natural resources and geopolitical reach in the Antilles.

The sculptor Dubray depicted Joséphine wearing her coronation gown, holding a *fleur des Antilles* in her right hand as a reminder of her love of botany, and a medallion of Napoleon I in her left hand.⁹ On the front of the pedestal, Dubray included a low-relief depiction of Joséphine's coronation in Notre-Dame de Paris in 1804 when her husband, Napoleon I (and uncle to Napoleon III), was also crowned Emperor of the French. Another side of the pedestal reads 'In the year 1858 of Napoleon III's reign, the people of Martinique raised this monument to honour the Empress Joséphine who was born in this colony.'¹⁰

Joséphine de Beauharnais's statue was erected in August 1859 in the park La Savane, facing the bay of Fort-de-France in Martinique, following a lengthy ceremony comprised of a military procession, religious ceremony, elite banquets and popular festivities.¹¹ The governors of Martinique,

⁵ *Ibid.*, 43.

⁶ Kylie Sago, "Beyond the headless Empress: Gabriel Vital Dubray's statues of Josephine, Edouard Glissant's *Tout-monde*, and contested monuments of French empire", *Nineteenth-Century Contexts* 41, no. 5 (2019): 503.

⁷ *Ibid.*, 504.

⁸ *Ibid.*

⁹ Laurence Brown, "Creole Bonapartism and Post-Emancipation Society: Martinique's Monument to the Empress Joséphine." *Outre Mers* 93, no. 350 (2006): 43.

¹⁰ *Ibid.*

¹¹ *Ibid.*, 48.

Guadeloupe, as well as representatives from English and Danish islands, attended the ceremony, illustrating its imperial dimension. The Governor of Fort-de-France, Gueydon, used this event in conjunction with the inauguration of the canal of Case-Navire as a means to place his own persona in the spotlight.¹² Gueydon, being intimately tied with the local *béké* elite, capitalised on the ceremony to highlight that he and the *béké* had restored order while also taking serious steps to encourage investment in the colonial economy.¹³ As the white empress loomed over the black population from a five-meter-high pedestal, racial hierarchy was reinforced despite there being no direct allusion to it existed in the monument itself. This has led Laurence Brown to argue that slavery was, therefore, a controlling absence in these monuments, not referred to by sculpted figures, inscriptions or in public speeches, but central to the collective memory that these monuments were intended to represent.¹⁴ However, the constant threat of revolt and the possible deterioration of this emblem of colonial power was also rendered clear through the addition of a fence.

History of the Contestation

Josephine's Beheading: Against a One-Sided History of the Colonial Past

Martinique has not been considered a colony since 1946, but it remains incorporated as an overseas department for the Republic of France. In the wake of decolonisation by the French during the 1960s and 1970s, the statue of Josephine itself became the subject of strong debates related to its history of slavery and French imperialism in the Caribbean. Some Martinicans started criticising the statue on the grounds that Joséphine supposedly influenced her husband, Napoleon Bonaparte, in re-establishing slavery in the French colonies in 1802. Critics argued that since Josephine's mother herself was a slave owner on Martinique, Josephine must have had a direct influence on Napoleon's decision to reinstate slavery throughout the French Empire. This argument was, in fact erroneous in the case of Martinique, as slavery was never formally abolished on the island. Although the Convention abolished slavery throughout the extent of France and its possessions in 1793, the British occupation of Martinique in 1794 meant that slavery was still practised on the island. Due to ongoing debates on decolonisation, the mayor Aimé Césaire decided to relocate the statue away from its central site in the park to a corner close to the Préfecture and the Schœlcher Library in 1974. This change of location nonetheless also sparked discontent. While some praised Aimé Césaire's symbolic decision to move the statue, others viewed it as the dethroning of a renowned historical figure. Some wished to have the statue removed to La Pagerie aux Trois-Ilets in the south of the island, where Josephine was born.

On 21 September 1991, the statue of the Empress was beheaded during the night. Some figures on the low-relief located at the statue's base were similarly beheaded. Blood-red paint was put on her dress as a reminder of the violence of slavery and of repressed rebellions on the island against slave-owners. The Beheading of Josephine is in itself a strong symbol, reminiscent of the decapitation of Marie-Antoinette but also of her own condemnation to decapitation during the French revolution in

¹² Ibid., 46.

¹³ Ibid.

¹⁴ Ibid., 47.

1794, which, however, never occurred. By extension, it is also Napoleon who is decapitated through her. The beheading redefines Fort-de-France's urban space and alters this space of memory. At the time of the beheading, creole inscriptions were also added to the statue using red paint. They demanded respect for the commemoration of 22 May (the day of the abolition of slavery and of its commemoration in Martinique) and likened slavery to a crime against humanity. As suggested by Kylie Sago, this act can in itself be seen as a means to rework the history of Martinique. She shows how Martinican writer Edouard Glissant (1928-2011) turned the headless statue into a metaphor for Martinican history, writing, 'our history is a headless body, just like the statue of Josephine.'¹⁵ Consequently, the statue of Josephine represents a conflict between official history and alternative histories that have been repressed through various means.

It nonetheless is remarkable that both departmental and national authorities decided to declare the vandalised statue of Josephine as a national monument. Even though a new head was ordered, the statue was never restored, and the red paint covering the statue was not removed, thus making the beheading and the inscriptions a permanent part of the monument. In addition, the French Government decided to turn the statue into a National heritage site in 1992, one year after the beheading.¹⁶ This decision allowed government officials to repossess the mutilated statue and to inscribe it within existing narratives of the history of the French republic. It led to a highly ambiguous stance, as it remained unclear which history was celebrated through this decision:

Is it the history of the "people of Martinique who raised this monument to the Empress born in this colony," as it is *officially* inscribed on the pedestal? Or is it the non-history of a group of Martinicans who desecrated the statue by demanding in Martinican Creole "*respé ba Martinik, respé ba 22 mé*" [respect for Martinique, respect for May 22], and asking for slavery to be acknowledged as a crime against humanity?¹⁷

Concurrently, the beheaded statue remains a conflictual site as debates about a possible restoration of the statue persists. In 2010, the statue was removed due to park renovations, and Josephine's name was erased from the inscription. This was done partly to insist on her status as Empress so as to connect her more openly to the history of imperialism, and partly because her real identity remains a cause of debate as some argue Joséphine was really her younger sister Marie-Françoise.¹⁸ As no other alterations were made, the beheading became an integral part of this national monument.

A Cycle of Re-Appropriations of the Past

Historian Anny-Dominique Curtius views the beheading and defacement of Josephine as the

¹⁵ Kylie Sago, "Beyond the headless Empress: Gabriel Vital Dubray's statues of Josephine, Edouard Glissant's *Tout-monde*, and contested monuments of French empire", *Nineteenth-Century Contexts* 41, no. 5 (2019): 501.

¹⁶Anny-Dominique Curtius, "Of Naked Body and Beheaded Statue: Performing Conflicting History in Fort-de-France," in *Critical Perspectives on Conflict in Caribbean Societies of the Late 20th and Early 21st Centuries*, ed. Patricia Donatien, Rodolphe Solbiac (Cambridge: Cambridge Scholars Publishing, 2015), 16.

¹⁷ *Ibid.*, 18.

¹⁸ZoukTV, "Joséphine de Beauharnais, impératrice welto," hosted by Eric Hersilie-Heloise, with Erik Noël, Hector Elisabeth, Serge Pain, Philippe Mourouvin as part of the show "Parlons Martinique", ZoukTV, May 3, 2014.

beginning of a 'cycle of re-appropriations' of the statue.¹⁹ What is nonetheless striking according to her is that the perpetrators of repeated mutilations remained anonymous until 2017, which could be interpreted as an invitation for anyone to participate in a process which Curtius calls 'acts of memory' that are no longer acts of vandalism but instead become a part of history itself.²⁰ Between 1991 and 2017, a series of events involving the statue can indeed be considered as such 'acts of memory.' In 1998, for the commemoration of the 150th anniversary of the abolition of slavery, the statue was covered in black garments to symbolise mourning. For Curtius, this could be viewed as a 'socio-political act intended to unearth traumatic memories.'²¹ This practice was, however, not new as one of Josephine's statues near Paris had been similarly veiled during the funeral of Josephine's daughter and Queen of Holland Hortense de Beauharnais on 11 January 1838.²²

In the past decade, the beheading of Josephine's statue has also been incorporated into several contemporary art performances. On 16 November 2012, twenty years after the beheading, the French artist Sarah Trouche covered her naked body in red *roucou* oil traditionally used by indigenous Caribbean populations for body painting and flogged the statue thirty-three times.²³ The performance was a means to generate discussion and reconstruction of Martinican history, as Trouche explained:

It seems to me that the role of the artist is to trigger a debate. The role that Joséphine is made to play is part of Martinican history. History belongs to the past, but it also has consequences in the present. I hope that this action will generate a necessary debate for a reconstruction.²⁴

Another anonymous artistic re-appropriation of the statue involved the addition of a temporary wire head. Later, in December 2018, a yellow vest was tied around the Empress's arm as a symbol of the contemporary *Gillet Jaune* political movement.²⁵

In July 2020, amidst a wave of global protests and toppling of statues commemorating colonial figures in response to the murder of George Floyd and the upsurge in the Black Lives Matter movement, two statues were overthrown in Fort-de-France, Martinique, including the already headless statue of Empress Joséphine on the 26th July.²⁶

A week prior to the toppling, a video was shared by activists warning that they would tear down the statue if city officials did not remove it themselves.²⁷ Another video posted on social media showed several dozen people present witnessing and celebrating the occasion. Led by the 'Rouge-Vert-Noir'

¹⁹ Anny-Dominique Curtius, "Of Naked Body and Beheaded Statue: Performing Conflicting History in Fort-de-France," in *Critical Perspectives on Conflict in Caribbean Societies of the Late 20th and Early 21st Centuries*, ed. Patricia Donatien, Rodolphe Solbiac (Cambridge: Cambridge Scholars Publishing, 2015), 18.

²⁰ *Ibid.*, 12.

²¹ *Ibid.*

²² Anon, "Queen Hortensem," *Athenæum*, no.535 (1838): 52.

²³ Anny-Dominique Curtius, "Of Naked Body and Beheaded Statue: Performing Conflicting History in Fort-de-France," in *Critical Perspectives on Conflict in Caribbean Societies of the Late 20th and Early 21st Centuries*, ed. Patricia Donatien, Rodolphe Solbiac (Cambridge: Cambridge Scholars Publishing, 2015), 24.

²⁴ *Ibid.*

²⁵ France-Antilles Martinique, "Joséphine rejoint le mouvement des gilets jaunes," *France-Antilles Martinique*, December 11, 2018.

²⁶ Mike Woods, "Anti-racism protesters in Martinique tear down statue of Napoleon's wife," *RFI*, July 27, 2020.

²⁷ *Ibid.*

collective, the statue was brought down with the help of ropes and clubs.²⁸ Both the base of the statue and the surrounding areas were graffitied with French and Creole phrases such as 'death to colonialism' and 'French racist state.'²⁹ Activists smashed the pedestal with sledgehammers before bringing it down. To the sound of drum beats and music, spectators cheered and jumped onto and stamped upon the felled statue, creating an atmosphere of carnival performance and celebration.³⁰ The statue was broken up, covered up with palm leaves, and set alight.³¹

A second video shows activists pulling down another statue with a colonial legacy, that of Pierre Belain d'Esnameux, the trader who established France's first colony in the Caribbean in 1635 (the statue was erected in 1935 to commemorate three hundred years since the event). The decapitated head of d'Esnameux was dragged through the streets of Fort-de-France.³² In June 2020, French President Emmanuel Macron had tweeted that monuments and statues related to colonialism or slavery should not be destroyed.³³ This came shortly after the tearing down of two statues of Victor Schoelcher, the French politician and writer who drafted the decree by which France abolished slavery in its colonies in 1848, on 22nd May in Martinique and Guadeloupe. Activists claimed that they wanted black emancipation leaders to be memorialised instead.³⁴

In December 2020, news reports indicated that the base of the statue of Joséphine in La Savane has now been transformed into an improvised 'garden' that encourages the cultivation and planting of foodstuffs, particularly vegetables, that passersby could contribute to or help themselves to. A sign reads 'plant what you eat, eat what you plant' (*Zot Pé pwan, Zot Pé plant*).³⁵ Creole inscriptions on the wooden pallets (*Bélya la nati, Bélya lé zansèt, Dékolonizé kow*) call for love, decolonisation and respect for ancestors.³⁶

Decision-Making Processes

In this case, local political figures played a major role in reshaping the collective memory surrounding Joséphine. The mayor Aimé Césaire, who first took the incentive to move Josephine from her central site in the La Savane park, was deeply anti-colonial. The removal of Joséphine to the periphery of the park was part of a broader restructuring of Fort-de-France in an attempt to correct official French narratives which omitted major episodes of the history of slavery and colonial oppression. When the statue was beheaded in 1991, local authorities decided that there was no point in restoring the statue, as it would be beheaded again, and instead sought to have it declared a national monument. Bernard Chevallier, who was then director of the museum of the Castle of Malmaison, which held a copy of the statue, explained that he immediately had a copy of the head made, but that local

²⁸Local 10, "Black Lives Matter protesters destroy colonial statues in Martinique," *Local 10*, July 27, 2020.

²⁹France-Antilles Martinique, "Le socle de la statue de Joséphine transformé en jardin," *France-Antilles Martinique*, December 28, 2020.

³⁰Local 10, "Black Lives Matter protesters destroy colonial statues in Martinique," *Local 10*, July 27, 2020.

³¹Adam Sage, "Activists tear down statue of Napoleon's wife Joséphine in Martinique," *Times*, July 29, 2020.

³²Le Parisien, "Martinique : une statue de Joséphine de Beauharnais déboulonnée à Fort-de-France," *Le Parisien*, July 26, 2020.

³³Ibid.

³⁴Mike Woods, "Anti-racism protesters in Martinique tear down statue of Napoleon's wife," *RFI*, July 27, 2020.

³⁵Local 10, "Black Lives Matter protesters destroy colonial statues in Martinique," *Local 10*, July 27, 2020.

³⁶France-Antilles Martinique, "Le socle de la statue de Joséphine transformé en jardin," *France-Antilles Martinique*, December 28, 2020.

authorities refused to take it on the grounds that it would be destroyed again.³⁷

Recently, on 25 August 2017, one of the actors of the beheading was interviewed by the television station Martinique La Première. While the speaker chose to remain anonymous, he explained that the group of people who decided to behead the statue had decided to act after attending the wake of Eugène Mona, a Martinican musician who had died on the same day. His song 'Face à Face' directly mentioned the removal of statues, with the lines: 'Lé monimen yo ka ritapé yo/ Lè estati yo ka déplásé yo' (They refurbish monuments/ They move the statues) which may have incited the beheading.³⁸ The anonymous man who took part in the beheading provides details on the beheading itself: It was easier than we thought, it went very fast, and we decided to take the head with us when we left. [...]. It is out of the question to put the head back. If the head is put back on the statue, we will remove it again.³⁹

This interview reveals that the incentive to alter local memorialisation practices is still underway and that these local stakeholders will continue opposing attempts to restore Josephine's statue to its previous, intact form. However, the beheading of the statue is still a cause for debate in Martinique. In 2014, sociologist Hectloring that male figures tied to slavery and colonialism such as Belain d'Esnambuc were not vandalised.⁴⁰ While d'Esnambuc's statue was also covered with inscriptions in 2018, only Josephine was beheaded. A recent interview of local inhabitants further suggests that opinions on the fate of the statue are divided, with some arguing that Josephine's head should be restored, while others are unaware of the reasons for the beheading and know little about Josephine's ties to Martinique.⁴¹

Following the demolition of the Joséphine and d'Esnambuc statues, Les Républicains President Bruno Retailleau claimed that 'the destruction of statues in Fort-de-France is a double shame... shame for the authors who destroy our common history in this way. Shame on the state which is not able to protect our heritage.'⁴² State officials in Martinique said that they deplored 'intolerable acts of a violent minority' in a statement.⁴³ Nonetheless, police sources also showed that the State had instructed the police not to intervene to prevent the destruction of the statues. Indeed, the Mayor of Fort-de-France, Didier Laguerre is reported to have said that he wanted to take down the statues in the coming weeks, but the protestors had beat him to it.⁴⁴ The Prefect of Martinique assured that state-supported 'memorial commissions' were being set up to allow 'municipal councils to make decisions that respect convictions and historical facts.'⁴⁵ He said that these commissions would allow dialogue and democratic debate. Thus, statues should not be toppled by activists, as the

³⁷ Jean des Cars, "Au cœur de l'histoire – Joséphine et le château de Malmaison," *Europe 1*, September 22, 2017.

³⁸ Eugène Mona, "Face à Face", *Blanc Mangé*, Hibiscus Records, 1999.

³⁹ Swann Vincent, "Enlever la tête de Joséphine fut très simple," *France Info Martinique La Première*, April 25, 2017.

⁴⁰ ZoukTV, "Joséphine de Beauharnais, impératrice welto", hosted by Eric Hersilie-Heloise, with Erik Noël, Hector Elisabeth, Serge Pain, Hélène Destin as part of the show "Parlons Martinique," *ZoukTV*, May 17, 2014.

⁴¹ Daily News, *Martinique Première*, 28 December 2008.

⁴² Le Monde, "Deux nouvelles statues déboulonnées en Martinique," *Le Monde*, July 27, 2020.

⁴³ France-Antilles Martinique, "Le socle de la statue de Joséphine transformé en jardin," *France-Antilles Martinique*, December 28, 2020.

⁴⁴ Local 10, "Black Lives Matter protesters destroy colonial statues in Martinique," *Local 10*, July 27, 2020.

⁴⁵ Steve Tenré, "Martinique : des statues considérées comme coloniales déboulonnées par des activistes," *Le Figaro*, July 27, 2020.

commissions should be allowed to carry out this work.⁴⁶ Laguerre claimed that the ad hoc 'Memory and Transmission' committee had been officially installed on 20th July 2020.⁴⁷

Summary and Conclusions

Beheading Josephine's statue in Fort-de-France was a means for local stakeholders to challenge the predominant historical discourse about Martinique, its connection to slavery, and its connection to French imperialism. Historian Anny-Dominique Curtius has argued that this allowed the unfolding of a constructive dialogue between official history and local histories which had previously remained in the background, thus 'filling in the holes of colonial memory.'⁴⁸ However, Martinicans remain divided regarding the role of Josephine, and it is essential to consider tensions over statues such as this one through the lens of gender given that Josephine's statue remains the only statue of a slaveholding family to be vandalised by a beheading. While local and national officials sought to ease tensions by declaring the beheaded statue a national monument within months of the beheading, not all tensions were resolved. Some continue to view Josephine as a symbol of imperialism while others see her as a major historical figure who deserves a place of honour in the history of the Antilles.

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⁴⁶ Ibid.

⁴⁷ France-Antilles Martinique, "Le socle de la statue de Joséphine transformé en jardin," *France-Antilles Martinique*, December 28, 2020.

⁴⁸ Anny-Dominique Curtius, "À Fort-de-France les statues ne meurent pas," *International Journal of Francophone Studies* 11, no. 1 (2008): 87.

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Figures

Terrazzo. “Headless Statue of Empress Josephine.” Flickr, December 7, 2016, <https://www.flickr.com/photos/terrazzo/35866913270>.(Cover Image)

About Contested Histories

In recent years, there have been many contestations over memorials, street names, and other physical representations of historical legacies in public spaces. These contestations often reflect deeper societal tensions whether triggered by political transitions, demographic shifts, inter-ethnic strife, or a growing awareness of unaddressed historical injustices.

The Contested Histories project is a multi-year initiative designed to identify principles, processes, and best practices for addressing these contestations at the community or municipal level and in the classroom. Conflicts about history, heritage, and memory are a global phenomenon, and, although each case is different, comparative cases can indicate lessons learned and reflect best practices.

About IHJR at EuroClio

The Institute for Historical Justice and Reconciliation (IHJR) is a research centre at EuroClio - European Association for History Educators in The Hague, The Netherlands. The IHJR works with educational and public policy institutions to organise and sponsor historical discourse in pursuit of acknowledgement and the resolution of historical disputes in divided communities and societies.

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