

# THE ARTS UNDER NAPOLEON

The Metropolitan Museum of Art



## **THE ARTS UNDER NAPOLEON**

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An exhibition of the Department of  
European Sculpture and Decorative Arts, with  
loans from the Audrey B. Love Foundation  
and other New York collections

April 6–July 30, 1978

Introduction and catalogue by  
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Introduction to Napoleonic silver and entries  
on silver and goldsmiths' work by  
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Exhibition design by Lucian J. Leone  
Catalogue design by Doris L. Halle  
Printing by Kenner Printing Co., Inc.

THE METROPOLITAN MUSEUM OF ART

*On the cover:* Silver gilt ewer and basin by P.-J.-B. Huguet (cat. no. 160) ; background of green silk (cat. no. 178)

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## Authors' Acknowledgements

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There have been recent Napoleonic exhibitions in France and in Kansas City and Providence, but never one in New York. That alone would be reason enough to hold one now. Our eagerness doubled when the opportunity came to exhibit Empire silver and other objects from the collection formed by the late C. Ruxton Love, Jr. They have been lent by the Audrey B. Love Foundation, and we are immensely grateful to Mrs. Love for her willingness to share this most distinguished collection. Thanks are also due to Paul Doll, who aided us as well as Mrs. Love at every step.

We are further indebted to Russell Barnett Aitken and Irving Moskowitz, as generous with information on the period as they have been with the fine works in their keeping; to Hugh Bullock, who very kindly made available the beautiful objects assembled by his father Calvin Bullock; to Mrs. Walter C. Baker; John Abbott and Peter Guggenheim; Christian Rohlfing, of the Cooper-Hewitt Museum of Design; and our other lenders. Lincoln Kirstein and Gérard Hubert, of the Musée National du Château de Malmaison, have given scholarly advice and assisted with numerous favors.

In an exhibition of wider range than that normal to the Department of European Sculpture and Decorative Arts, the organizers were able to turn for help to curators in other departments of the Metropolitan, notably Arms and Armor, Prints and Photographs, and the Costume Institute. They and staff members in all departments concerned have reacted patiently and efficiently, and it is hoped that each will feel the warmth of our general but heartfelt thanks. In two cases, however, it would be very thoughtless if specific mention were omitted: James Parker unstintingly shared his vast knowledge of furniture and decorations of the period, and the Costume Institute volunteers under Elizabeth Lawrence have spent many hundreds of hours restoring the costumes that are among the exhibition's glories.

## Introduction

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Napoleon Bonaparte was born in 1769, a child of the Enlightenment. In his youth, he was acquainted with a variety of current political beliefs, invariably backed by lessons from Greco-Roman history. At age thirty-five, having won immense popularity through the successes of his troops, he forged those lessons into a singular conclusion by crowning himself Emperor of the French.

In his rise to power, he marshaled support by calculating the historical sensibilities and the store of visual references held in common by his contemporaries. The people of his time were convinced alike by revolutionary theories and by the saving powers, political as well as artistic, of classical antiquity. Throughout the revolutionary period in France, the imitation of austere Roman republican models was accounted a positive virtue, in society and in design. Bonaparte's *coup d'état* of 1799 supplanted the existing Directory with the Consulate, in which he became First Consul, later First Consul for Life. It was an imaginative revival of a Roman institution in the name of stronger government.

He looked about for additional models, decreasingly republican in proportion to his growing ambitions. While still a general during the Egyptian campaign of the 1790s, he had visited the ruins of Pelusium and found a medallion of Julius Caesar. It was seen as a flattering omen. Artifacts were again found to have suggestive powers during preparations to invade Britain in 1803. The First Consul's official bulletin, the *Moniteur*, reported that while his camp was being excavated, "a war hatchet was found, which probably belonged to the Roman army that invaded Britain. There were also medals of William the Conqueror found at Ambleteuse, where the First Consul's tent was pitched."

The First Consul and his consort, Josephine, lived in the Palais des Tuileries, Paris residence of the deposed Bourbon monarchs. This palace, which once connected the two westward arms of the Louvre, was the scene of many dramatic events in French history. The revolutionary Committee of Public Safety had assembled for a time in the apartments of Marie-Antoinette, which became Josephine's. On moving in, Napoleon found the red republican cap, symbol of liberty, painted on all the walls. He ordered the architect Lecomte: "Get rid of all these things. I don't like to see such rubbish." Busts of Alexander and Frederick the Great were placed in the gallery of the Tuileries along with ones of Brutus and Demosthenes.

Little protest greeted the creation of the Empire in 1804. When Napoleon placed the crown on his head with his own hands in Notre-Dame, with the Pope looking on, he demonstrated to the world that he was more powerful than Charlemagne, who had journeyed to Rome to be crowned. New medals were struck, showing Napoleon majestic in countenance, crowned with laurel. His image, as a reborn Caesar, William the Conqueror and Charlemagne rolled into one but greater than all, required artists who could bring great conviction to their efforts. They took refuge in

Augustan idealization in order to make their representations appear timeless, and out of necessity—for the new Emperor, though compellingly handsome, hated to pose.

For several years after he became Emperor, Napoleon was content to sleep at the Tuileries in a bed formerly used by Louis XVI. Indeed, Bourbon customs were minutely scrutinized for court protocol, and Napoleon was ever fascinated by Louis XIV. But he was increasingly moved to put a personal seal on his exalted circumstances. By 1811, requisitions from the much depleted stock of former royal furnishings were out of the question. The official who offered a Louis XVI cabinet for Napoleon's use got the reply: "His Majesty wishes to create the new, not buy the old." It was a question of appropriate settings for the Tuileries and country palaces such as Fontainebleau, Saint-Cloud and Compiègne as well as Josephine's Malmaison, continuously being remodeled, and the various houses of a numerous and sometimes raucously exigent family.

In his creation of the new, Napoleon soon surrounded himself with streamlined, harmoniously placed furnishings in the prevailing neoclassical taste, grown more generic, of his decorators. The Bourbon Restoration and the 1870 fire that destroyed the Tuileries have since wiped out any comprehensive picture of its effect. However, two objects of gilt bronze that originated in the Tuileries, a faceplate for a door lock bearing Napoleon's capital N and a wall sconce with a bearded mask between leafy branches (figs. 14, 15), are eloquent reminders of his designers' invention acting in concert with his judgement.

"Simplify. This is for the Emperor." Napoleon dashed these words across a sketch for a candelabrum submitted by his architect Percier. The imperial household budget in 1807 provoked his comment to General Duroc: "We must have very solid things, made to last a hundred years." This was an oddly modest figure, given the air of permanence which Napoleonic artists were able to impart to objects. His requirements of simplicity and solidity remain salient characteristics of the Empire style, that hard, four-square, updated classical amalgam whose resplendent authority long outlived the master it served.

It was a sign of Napoleon's astuteness that he mobilized the energies of an enormous class of artisans. He did not call them into being. They existed, well trained and hungry for employment after the lean days of the Revolution. The metalworkers of Paris and the Lyons silk weavers formed large populations, potentially troublesome when out of work. As Napoleon remarked to Chaptal, his first Minister of the Interior: "I am afraid of these insurrections based on the lack of bread. I would be less afraid of a battle of 200,000 men." War and the blockade imposed by the enemies of France, making it impossible for artisans to export their wares, caused a steady threat to their livelihood. The Emperor responded by floating large loans to artist-entrepreneurs such as the furniture-maker Jacob-Desmalter and the bronze founder Thomire, both of whom employed large work forces. As collateral, they guaranteed to turn over a part of their output

worth more than the amounts he advanced.

Artists were happiest when they received direct commissions. To protect the silk workers, it was decreed that costumes worn at court had to be made of French stuffs—ladies were also supposed to forego their imported cashmere shawls, but Josephine and Napoleon's sisters defied this order. Imperial walls were lined with thousands of yards of Lyons silks. Still more hangings, often embellished with gold and silver, were ordered for the decoration of festival rites.

Portraits of the ruler and his family, richly robed, were sent to distant towns and high dignitaries. Their very frames influenced style from St. Petersburg to Philadelphia. Medals were widely distributed on state occasions, further commemorated by teams of engravers. Sèvres porcelains made excellent gifts, as for example the breakfast service presented to the imperial stepson, Eugène de Beauharnais, on New Year's Day, 1814 (fig. 34). All sustained the reputation of France as the center of luxury and taste. Napoleon's example encouraged others to build and spend on a lavish scale. Lesser thrones were created for his brothers and sisters, which meant that their principalities, too, would turn to Paris for the latest in Empire fashion.

After Napoleon's first abdication in 1814 and again after his final defeat at Waterloo in 1815, foreign rulers who descended on Paris went home impressed by French manufactures, determined to refurbish their palaces and rebuild their capitals. A local *maecenas* such as Count Nicholas Demidoff, if he wanted the best in silver, bought it in Paris (figs. 31, 32). He even sent a huge urn of malachite, mined from his family's lands in the Urals, to Paris to receive gilt bronze mounts in Thomire's foundry (fig. 38).

The painters and sculptors, designers and decorators who served Napoleon were not robots but men of intellect, taste and resiliency with sound training acquired under the old system of the French Royal Academy, a system basically reinstated under Napoleon. With few exceptions, those who had long careers survived by talent or hard work all the tumultuous political turnovers that marked the late eighteenth and early nineteenth centuries. The Empire was only one phase and one that lasted just over ten years—astonishing in view of how much was accomplished. In turn, the levels reached by Napoleon's artists and manufacturers made them the natural suppliers of Louis XVIII when the Bourbon monarchy was reinstated in 1815. Jacques-Louis David was an outstanding case of an artist who chose exile rather than face the new regime.

Under Napoleon, artists typically followed the prevailing pattern of centralized authority by grouping themselves around leaders, almost as departments. Each major category had its presiding generals. In painting, there were David for masculine heroics, Pierre-Paul Prudhon for softer, more feminine decorations, and a host of gifted portraitists, notably François Gérard and the miniaturist Jean-Baptiste Isabey. It was to the great painters that Napoleon and his two empresses turned for the designs of special decorative needs.

Sculpture was dominated from Italy by a genius much respected by Napoleon, Antonio Canova. But Jean-Antoine Houdon still lived to make a most moving portrait of the Emperor, and busts by the Lyonnais Joseph Chinard are without peer in their peculiarly stylized immediacy.

Architecture and design in the broadest sense were dominated by the celebrated Percier and Fontaine, who together virtually invented modern interior decoration. They met as students at the French Royal Academy in Rome, where their shared enthusiasm for antiquity won them the nickname "the Etruscans." Their earliest success in Paris was with stage sets for the Opera during the Directory, and it was no doubt the pleasing theatricality of their style, coupled with their fluent classicism, that gained the attention of the discerning Josephine. A Percier scrapbook is in this exhibition (fig. 2), open to a page with sketches of chairs and candelabra for Josephine's bedroom at Saint-Cloud. But it contains many other ideas, including serene concepts for unbuilt palaces. Among the sketches, one encounters two attitudes that mark the period: a large, redoubtable public style, perforce influenced by ideas of military grandeur, and a more playfully linear, feline domestic manner.

The decorative arts had their leaders, too. In cabinet-making, Jacob-Desmalter orchestrated the activities of a very large shop, but the harmony and order of all parts in any of his firm's products attest to great integrity of design and execution. For bronze mounts, Jacob-Desmalter frequently turned to his fellow artist-entrepreneur Thomire, who employed seven to eight hundred men at moments of peak activity. Biennais and Odier for silver, Boutet for luxury firearms as well as regulation military gear, Breguet for clocks and Leroy for *haute couture* were similarly omnipotent in their fields, each depending on the energies of an army of skilled workers.

Official commissions came nominally from the Ministry of the Interior. It remains, however, to mention an infinitely more important cultural czar. Dominique Vivant Denon is one of the inescapable heroes of the period. Born of the aristocracy in 1747, he was a diplomat turned collector and engraver. He met Josephine during the Directory. Through her he was introduced to General Bonaparte and accompanied the Egyptian expedition as draughtsman. Under the Consulate, Vivant Denon at fifty-one became director of the Medallion Mint—that is why "Vivant D." appears alongside the signatures on Napoleonic medals. He was next made General Director of the Musée Napoléon, now the Louvre Museum, at that time the most extraordinary treasure-house the world has ever known. It overflowed with masterpieces, from the *Apollo Belvedere* to the *Sistine Madonna*, captured from enemy cities or coaxed from tributaries. Vivant Denon's selection was of the highest order, and his despair was great when he had to restore all the loot to its rightful owners, by terms of the Congress of Vienna.

By 1811, additional duties of Vivant Denon were cited in the *Almanach Impérial*: He was "head of the museums of French monuments and of the French school at Versailles, the galleries of government

palaces, the studios of chalcography, gem-engraving and mosaics,” and charged with the “buying and transport of works of art, the supervision of modern works ordered by the government and of archaeological digs at Rome.” Vivant Denon is remembered mainly as director of the Musée Napoléon, but he is perhaps more lastingly important as an arbiter of taste and for his encouragement of artists. Unfailingly patient with primary and secondary talents, immature and senile ones, even hopelessly bad ones, he was as gently helpful in his empire as Napoleon could be brutally daunting in his. We find him suggesting to an average sculptor, Romagnesi, that he convert his relief *Minerva Protecting the King of Rome* (fig. 12) into a group in the round: A group would be more impressive, “easily placed in the apartments of the Imperial Palaces, and the subject [the son born to the Empress Marie-Louise in 1811], which is perfectly suited to sculpture, could only be agreeable to their Majesties.”

Vivant Denon retired from public life after the Bourbon Restoration but went on collecting until his death in 1825. At his estate sale the following year, the modern medals alone numbered three thousand, divided into sixteen lots. It is a pity that his collection did not stay together, to illustrate Empire taste at its most sophisticated. However, the Metropolitan benefited a century later by acquiring his silver-inlaid mahogany cabinet for ancient medals (fig. 5), an object apostrophizing Empire aspirations, severe and elegant at the same time.

It was once a matter of settled opinion that the Empire style is exclusively, aggressively masculine and unremittingly formal, the byproduct of a war machine. In fact, it has two strains, one masculine and the other feminine.

Without doubt, the regime’s official moments could be ponderous, dampened by the Emperor’s melancholy preoccupations. In trying situations, women with wit were definitely useful. Madame de Rémusat records that in 1806, while Napoleon was off fighting in Poland, Josephine and her retinue were sent to keep up flagging spirits in Paris. They got their orders from Talleyrand: “Ladies, this is no laughing matter; the Emperor *insists* that you amuse yourselves.”

A lighter, delicate side of the style is reflected in many objects of the period—in the ubiquitous swans associated with Josephine and her children, in a Ravrio clock (fig. 16) whose case encloses a confection of a music room, or in a perfectly punctuated lace coverlet (fig. 24) made for the bed of an unknown enchantress.

The masculine side can perhaps best be understood as an expression of the period’s utter confidence, short-lived but complete. Admirers of the style will point out its streamlined qualities, the commanding air of its broad planes, the strength of its sinuous gilt ornaments, the firm gradations of low relief obtained by classic draughtsmen, founders and carvers. They never tire of encountering yet another pair of the familiar, alert Victory candelabra, and will smile on recognizing the eagle, swarming bees, five-pointed stars and the stately flower, the crown imperial, that are Napoleon’s emblems. They come to know the vibrant

Empire colors that have a symbolism all their own. There is the fiery poppy shade: It was worn because Bonaparte’s men brought back the seeds of Egyptian field-poppies in their boots, muddied by the Nile. There is the forest green of Napoleon’s liveries. And there is the splendid amaranth, the deep cockscomb red loved by the Bonapartes because it was the color of Immortality.

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## An Introduction to Napoleonic Silver

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In 1804 Henry Auguste, formerly *orfèvre du roi* to Louis XVI, made a tureen for presentation to the new Emperor of the French. It is an indication of the continuity of patronage and style between monarchy and Empire that he repeated a model he had first produced in 1790. Although the guild system was abolished in 1791, the goldsmiths' guild alone was reinstated the same year and survived until its organization under new regulations in 1797. Many silversmiths disappear from record altogether in these years. Of those known to have bridged the two regimes, Auguste is the one whose work from 1785, when he became a master, to 1790 most clearly anticipated the style that he himself helped bring to maturity after the Revolution.

The possession of silver is certainly one sign of confidence and stability, and with the gradual return of both during the Directory the silversmiths, assisted by an active governmental policy, quickly found customers. The first *Exposition publique des produits de l'Industrie française* was held in 1797; although no silversmiths participated as exhibitors, their work was represented by the four prizes for the Olympic games. In the third exhibition, in 1802, silversmiths exhibited for the first time, and Auguste and Jean-Baptiste-Claude Odiot shared the gold medal. To this public encouragement was added Napoleon's own patronage. No less than his royal predecessors did he require the silver table services, jewels and gold snuffboxes appropriate to court life. From Auguste he commissioned a tiara as a gift to Pius VII on the occasion of the coronation; from the jeweler-goldsmiths Marguerite and Nitot he ordered dozens of gold boxes over the years—no fewer than one hundred from Marguerite in 1806 alone. But it was Martin-Guillaume Biennais (1764-1843) whose work is most closely identified with Napoleon's own taste. Notwithstanding the evidence of the silver that bears his mark, Biennais was not a silversmith by training. Born in the provinces, he set up shop in Paris at the time of the Revolution, inscribing himself about 1798 as a *marchand ébéniste*. His specialty then was small cabinetwork—gaming boards and tables, writing desks and *nécessaires*. These last, varying in size from small elegant cases cleverly fitted with coffee or dressing-table utensils to complete dining equipment requiring a small trunk (fig. 33), were to make and sustain his reputation. Napoleon and Josephine were among his earliest customers, and their patronage quickly extended to other members of the Bonaparte family: According to Madame Junot, a large bill was presented in 1800 for a *nécessaire* lavishly outfitted with razors, shaving brushes, combs and other instruments exclusive to shaving. The purchaser of this luxury was Napoleon's brother Jerome, a sybaritic—and beardless—fifteen years old.

In the 1800 exhibition Biennais showed only cabinetwork; thereafter he entered only silver and by 1805 had been appointed silversmith to the imperial couple. Basically an entrepreneur employing, it is said, over six hundred workmen, Biennais supplied Napoleon not only with table services but with coronation regalia, swords and sword mounts, shoe buckles, snuffboxes,

tables, cabinets and, of course, *nécessaires*. In view of his background and this heterogeneous activity, the consistent refinement and elegance of his work in silver is remarkable. Like Percier and Fontaine, on whom he depended for many of his designs, Biennais was part of a superbly organized machine devoted to producing the arts. But he was not simply a purveyor of goods: He was able to transform the most elaborately academic of Percier's schemes into objects of exceptional grace and delicacy of detail.

A more heroic manner characterizes the work of Jean-Baptiste-Claude Odiot (1763-1850). A contemporary of Auguste who received his mastership in the same year (1785), he was also his inheritor, acquiring his designs after Auguste's retirement in 1806. In them, and in Auguste's completed work, are found the solid streamlined forms, the stylized overscaled decorative motifs, and the incorporation of sculptural elements that were eventually to dominate Odiot's own work. It is this use of sculpture that marks the final separation of Empire from neoclassical silver. By 1789 Auguste and his colleagues had begun to turn from the worked to the plain surface, shifting the focus of the silversmith's art from the chasing and engraving that until then had regularly defined the form of a piece, to cast figural handles, plaques and pedestals that ultimately reduced that form to an abstraction. The individual objects in Odiot's Demidoff service (cat. nos. 156, 159) are not so much dishes and cruet frames as they are fully realized small sculptures. The technical brilliance of these figures was due, again, to the extraordinarily coordinated system that integrated the skills of the *fondeurs-ciseleurs* with those of the silversmiths, resulting on occasion in such collaborations as that of Thomire and Odiot on a mirror frame for Marie-Louise and a cradle for the King of Rome.

This extensive use of separate parts invited new techniques of construction. It appears to have been Odiot who developed a method in which each element was attached by means of bolts inserted through holes in the body of a piece and fixed with nuts. In addition to permitting the efficient assembly of large orders, this also allowed greater flexibility of design, as additional casts of figures and plaques could easily be applied to different models in varying combinations.

If the work of Biennais and Odiot is a reflection of official taste, that of a few of the more than nine hundred silversmiths working in Paris during the Empire exhibits more personal characteristics of that style. In such pieces as Marc Jacquart's conserve dish (fig. 28), a coffeepot by J.-B. Potot (cat. no. 164) and, above all, in the splendid ewer and basin of P.-J.-B. Hugué (on the cover) are found that synthesis of current fashion and individual flair that produced some of the most elegant examples of silver in the Napoleonic period.

Clare Le Corbeiller  
Associate Curator  
European Sculpture and Decorative Arts



## At the entrance to the galleries

- 1. Tapestry portrait: Napoleon in his coronation robes.** Wool, silk and metal thread in contemporary gilt pine frame. H. 81½ in.  
Gobelins, atelier of Pierre-François Cozette (1714-1801)  
Weavers: Harland, Abel-Nicholas, Sollier, Drury fils  
Begun in 1808, completed in 1811  
François Gérard's painted portrait of the Emperor, standing amid his regalia in the throneroom of the Tuileries, inspired numerous commissioned copies and this grandly framed tapestry. It was presented, as the surmounting inscription states, by Napoleon to his Arch-Chancellor, Cambacérés.  
Purchase, Joseph Pulitzer Bequest, 1943  
43.99
- 2. Pair of candelabra.** Gilt bronze winged female figures supporting wreaths with six branches. H. 50¼ in.  
Stamped on back of each base: *THOMIRE à PARIS*  
Manufactory of Pierre-Philippe Thomire (1751-1843)  
Paris, about 1810-1815  
Winged Victories, direct symbols of military triumph, were a staple of Napoleonic decoration. The exhibited page of the Percier scrapbook (fig. 2; cat. no. 70) shows that designer's plans for similar candelabra in Josephine's bedroom at Saint-Cloud in about 1801-1804.  
Bequest of James Alexander Scrymser, 1926  
26.256.2, 3

## Revolution to Restoration

Many thousands of surviving images record or reflect the dramatic events that bracket Bonaparte's career, those that led him to power as well as to ruin. The few shown here may help to frame the period in our memory and reinforce it in our imagination.

- 3. Portrait of Louis XVI.** Silk panel, compound weave with black and white warps and wefts in various bindings, woven on a Jacquard loom. 6½ in. square  
Signed: *Maisiat père et fils. Lyon*  
Lyons, early 19th century  
Napoleon was an unknown captain of artillery when Louis XVI was beheaded in 1793. This delicate grisaille portrait medallion, framed in Greek key, is actually a work of the Bourbon Restoration, when images of the martyred king abounded with official encouragement.  
Gift of Mrs. Elisa Parada de Migel, 1959  
59.25.5

- 4. Three drawings** representing Couthon, President of the National Convention, dandling a dog; the arm of an executioner raising the dripping head of Robespierre; profiles of Gobel, Constitutional Bishop of Paris, and Chaumette, Procurator of the Commune. Black chalk (a, c), pencil (b). Each 6⅞ x 4⅜ in.  
Dominique Vivant Denon (1747-1825)  
French, 1794 or after  
All four of these revolutionary leaders were themselves struck down by the Terror, Chaumette and Gobel in April of 1794, Couthon and Robespierre in July. It is unclear when Vivant Denon drew them but will be of interest that he owned a death mask of Robespierre. Generally speaking, the death of Robespierre marked the end of the Terror and created a power vacuum which the Directory barely filled.  
Rogers Fund, 1962  
62.119.8a-c
- 5. Short sword of a pupil of the Ecole de Mars.** Brass and steel, wooden sheath covered in red cloth. L. 28¼ in.  
French, 1794  
This sword illustrates to perfection the intensity with which the Revolution adapted the austere forms of republican Rome. It was designed in imitation of an ancient Roman gladius by the great painter Jacques-Louis David for the Ecole de Mars, a military academy that was in existence for one year only.  
Lent by Russell Barnett Aitken
- 6. Silver plate** from an imperial traveling service. Diam. 10⅝ in.  
Marks of Martin-Guillaume Biennais (working about 1796-1819) and Marie-Joseph-Gabriel Genu (active 1788-after 1806)  
French, 1804-1814  
The front shows the imperial arms and a border of palmettes. The back bears an imperial inventory number and an engraved German inscription relating that the plate was taken by one Major von Keller from Napoleon's coach, abandoned at Jemmapes after the Battle of "Belle Alliance," the name given by Germans to Waterloo.  
Lent anonymously
- 7. Throne of Louis XVIII and elevation of rood screen of Reims Cathedral.** Drawing, pen and ink and watercolor. 29½ x 22 in.  
Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853)  
French, about 1815  
This is one of a group of drawings for a coronation that never took place, owing to Napoleon's return from Elba and the reinstated King's physical disability, among other factors in the confused years 1814-15. The designers, who had planned the decorations for Napoleon's coronation and second wedding (cat. no. 183), succeeded almost completely in suppressing Empire vocabulary, preferring a generic "Palladian gothic," as it has been called, that would underline the legitimacy of the Bourbon rule, rooted in centuries of history.  
Gift of Lincoln Kirstein, 1956  
56.559(5)

### A military panoply

The fortunes of Bonaparte and of France as the leading European power were founded on military conquest. French arms of the Empire period have a streamlined appearance derived from the study of ancient models coupled with an awareness of the advantages in simple design as a matter of practicality. In turn, the zest for glory in battle as the fashion of the day greatly influenced the simplification and virility of domestic styles.

8. **Sword of a foot soldier (*chasseur à pied*) of the Imperial Guard.** Gilt and blued steel, brass, in brass and leather scabbard. L. 34¾ in.  
(Blade) manufactory of Coulaux Frères Klingenthal (lower Rhine), 1804-1814  
Lent by Irving Moskowitz
9. **Naval officer's sword.** Gilt and blued steel, leather scabbard mounted in gilt bronze with nautical designs including cattails. L. 33 in.  
French, 1804-1814  
Lent by Irving Moskowitz
10. **Chapka of the Polish lancers** (first regiment of the Imperial Guard). Red felt, black leather, steel, gilt metal, white plume. H. 11 in.  
French, 1804-1814  
Lent by Irving Moskowitz
11. **Shako**, probably for an aide-de-camp of a hussar general. Green felt and braid, silver embroidery, black leather, brass, green and orange plume. H. 10 in.  
French, 1804-1814  
Lent by Irving Moskowitz
12. **Helmet of a dragoon colonel general.** Gilt bronze, silver, fur, horsehair, white plume. H. 16 in.  
French, 1804-1814  
Lent by Irving Moskowitz
13. **Cross-belts of a sapper of the Imperial Guard.** White leather straps, one suspending an eagle-headed saw-sword and a bayonet, the other suspending an ax and black leather cartridge box and ax cover, mounted with brass grenades, crossed axes and a Medusa head. L. of ax 38 in.  
French, 1804-1814  
Lent by Irving Moskowitz
14. **Cartridge box and belt.** Black leather, gilt bronze trim including the imperial eagle. W. of box 6¼ in.  
French, about 1813  
Lent by Irving Moskowitz

### Objects in the Egyptian taste

The Egyptian campaign of 1798-99, led by the twenty-eight-year-old General Bonaparte, was a daring attempt to check British influence in the Mediterranean. Initial military successes in Egypt made ancient pharaonic motifs fashionable with French patriots, while aesthetes and scholars were fascinated by the arrival of archaeological relics including the Rosetta Stone. The rectilinear severities of the *retour d'Égypte* style contributed powerfully to the simplification of European neoclassicism in general.

15. **Battle of the Pyramids.** Drawing, pen and ink, brown wash, heightened with white, squared in pencil. 15¾ x 29½ in.  
François-André Vincent (1746-1816)  
French, about 1810  
The battle ended in a decisive rout of sixty thousand Mamelukes by troops under the command of Generals Bonaparte and Desaix on July 21, 1798. This large drawing was preparatory to a picture exhibited in the Salon of 1810, now in the Château de Grosbois. The diagonal composition is somewhat baroque in character, but the wiry line used for individual figures is quintessentially Empire.  
Rogers Fund, 1951  
51.122
16. **Cotton piece: *Les Monuments de l'Égypte*.** Copperplate print in maroon on white, with alternating scenes of a fortress, pyramid, mastaba and ruins with obelisks. L. 98½ in.  
Jouy, Oberkampf manufactory, early 19th century  
The imagery, tumultuously and romantically expressed, is a popular distillation of archaeological interest, recorded for example in the monumental volumes the *Description de l'Égypte*, commissioned by Napoleon in 1809 from the French Institute at Cairo. Source unknown (reclaimed from upholstery, newly joined and accessioned in 1965)  
X.404
17. **Daybed.** Mahogany, mahogany veneered on beechwood, bronze and gilt bronze. L. 76¾ in.  
Stamped: *JACOB FRERES/R. MESLEE*  
Firm of François-Honoré-Georges Jacob-Desmaltre (1770-1841) and Georges II Jacob (1768-1803) in the rue Meslay  
Paris, about 1800  
Circumstances besides the handsome sphinxes forming the arms favor a dating soon after the Egyptian campaign. The form of stamp on the stretcher was employed by the Jacob firm only in the years 1795-1803. The daybed must have supported several Bonapartes, for it bears the inventory mark of the Château de Neuilly, used by two of Napoleon's sisters, Caroline Murat from her marriage in 1800 and Pauline Borghese from 1809, as well as marks of the Château de Trianon, the Palais des Tuileries, and the Château de Villeneuve l'Étang (a residence of Pauline Borghese and later of the Duchesse d'Angoulême and of Napoleon III).  
Gift of Mr. and Mrs. Charles Wrightsman, 1971  
1971.206.213

18. **Table.** Poplar marbled to resemble Aswan granite, gilt hieroglyphs, black marble top. H. 35 $\frac{3}{8}$  in.

Probably Italian, late 18th-early 19th century

The hieroglyphs, in sunk relief, are in careful imitation of real ones, but the craftsman did not know their meanings: Some are reversed, others incomplete.

Egyptian motifs had been revived in Italy long before Napoleon: A museum of Egyptian antiquities, containing Hadrian's Egyptian spoils discovered at Tivoli, was founded on the Capitoline in 1748.

Gift of Robert Lehman, 1941

41.188

19. **Medals cabinet** of pylon shape. Mahogany with applied and inlaid silver mounts. H. 35 $\frac{1}{2}$  in.

Design by Charles Percier (1764-1838) after Dominique Vivant Denon (1747-1825). Executed about 1805, probably by François-Honoré-Georges Jacob-Desmaltre (1770-1841); silver mounts signed by Martin-Guillaume Biennais (working about 1796-1819)

Despite reluctance, based on his age, to take him along on the Egyptian campaign, Vivant Denon survived every hardship in order to draw the scenes and motifs that would illustrate his *Voyage dans la basse et la haute Egypte* (1802). He became a leading Empire tastemaker, and the exactness of his personal taste is exemplified by this superb object. The upper section is based upon the pylon at Ghoos, in Upper Egypt (included in his book, see cat. no. 20). The twenty-two graduated drawers are embellished each with a scaraboid bee in silver relief, each right wing being hinged to provide a pull. (See detail, fig. 5.)

Bequest of Collis P. Huntington, 1926

26.168.77

20. **The pylon at Ghoos.** Plate 80 of Vivant Denon's *Voyage dans la basse et la haute Egypte* (Paris, 1802)

Vivant Denon drew the pylon in section and as it actually was, half covered with sand. See cat. no. 19.

Rogers Fund, 1906

Library collection, no. 10798

## Napoleon: Images and insignia

"He looked like an antique medallion." So wrote the Comtesse de Rémusat. The painter David in turn said of the Emperor's head: "It is pure, it is great, it is beautiful as antiquity." To a public immersed in the classics, Napoleon's Roman handsomeness enhanced his reputation for genius and action. He is supposed to have told General Caulaincourt during the retreat from Moscow: "No idols for me, not even statues out of doors. . . . It was to my great displeasure and without my consultation that Denon had my statue made for the Vendôme column." Even so, he knew that the column in the Place Vendôme would be banded with reliefs depicting his triumphs. He could not prevent, had he wanted to, an idolatrous populace from placing his portrait wherever it could. His classically regular profile stared from all coins, while capital N's greeted visitors to his residences at every turn.

21. **The three Consuls.** Bronze medal. Diam. 2 in.

Romain-Vincent Jeuffroy (1749-1826)

French, dated 1802

The Directory fell with the *coup d'état* of the 18 Brumaire (November 9, 1799), when the Consulate was established with Bonaparte, Sieyès and Roger-Ducos as consuls. After the Peace of Amiens in 1802 (celebrated on the reverse of this medal), Napoleon was elected First Consul for Life, with Cambacérès and Lebrun as second and third consuls.

Rogers Fund, 1977

1977.254.1

22. **Napoleon as First Consul on horseback.** Calligraphic drawing, pen and ink, gray wash. 14 $\frac{7}{8}$  x 11 $\frac{1}{4}$  in.

Signed: *Auvrest*

Paris, early 19th century

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1963

63.608.12

23. **Napoleon as Emperor on horseback.** Calligraphic drawing, pen and ink, gray wash. 15 $\frac{1}{4}$  x 12 $\frac{3}{8}$  in.

Signed: *Auvrest*

Paris, early 19th century

The calligrapher also gives his address, no. 10 rue de Sèvres. He shows the Emperor in later years, when he had put on quite a lot of weight.

Gift of Georgiana W. Sargent, 1924, in memory of John Osborne Sargent

24.63.610

24. **Three twenty-franc pieces.** Gold. Diam.  $\frac{1}{8}$  in.

French, coinage of the Consulate and Empire for the years 1803-04 and 1808

Gift of C. Ruxton Love, Jr., 1967

67.265.1,2,3

- 25. Napoleon, King of Italy**, wearing the iron crown of Monza. Bronze medal. Diam.  $1\frac{1}{16}$  in.  
Luigi Manfredini (1771-1840)  
Milan, dated 1805  
In ceremonies that rivaled the coronation in Notre-Dame the previous winter, Napoleon was crowned King of Italy in Milan Cathedral in 1805.  
Rogers Fund, 1977  
1977.254.2
- 26. Bust of Napoleon**. Carrara marble. H.  $23\frac{1}{2}$  in.  
Signed on the two back supports: *B.* and *F.*, for Bartolomeo Franzoni  
Italian (Carrara), after an original by Antoine-Denis Chaudet (1763-1810), about 1807-1810  
Napoleon's sister Elisa, Princess of Piombino and Lucca, later Grand Duchess of Tuscany, controlled the production of the marble quarries at Carrara and found the demand for Bonaparte portraiture in stone a very lucrative business. This is one of several copies after Chaudet's bust (a bronze is in the Louvre) by Carrara practitioners.  
Lent by Maximilian E. Sands
- 27. Bust of Napoleon**. Carrara marble. H. 12 in.  
Italian (probably Carrara), early 19th century  
A reduction of the Chaudet composition (cat. no. 26), showing its adaptability on any scale.  
Gift of John Davis Hatch, Jr., 1955  
55.199
- 28. "To the Immortal Glory of Napoleon I."** Etching with stipple.  $20 \times 13\frac{3}{8}$  in.  
J.-F. Cazenave, after Thomas-Charles Naudet (1773-1810)  
Paris, about 1805  
Gift of Georgiana W. Sargent, 1924, in memory of John Osborne Sargent  
24.63.637
- 29. Celebration of the Legion of Honor**. Etching with stipple, hand colored.  $17\frac{3}{8} \times 11\frac{1}{4}$  in.  
Louis-François Charon (1783-1831)  
French, 1806-1808  
Napoleon as First Consul envisioned the Legion of Honor as a recognition of "military bravery and civil merit." The order became an important tool for uniting the interests of various parties and talents under those of the Empire. In this print, Napoleon's portrait is centered on the star of the Legion. On the points of the star are his brothers Joseph as King of Naples and Louis as King of Holland, his brother-in-law Joachim Murat as Grand Duke of Cleves and Berg, his stepson Eugène de Beauharnais as Viceroy of Italy and Marshal Berthier, military chief of staff and Prince of Neuchâtel. The artist Charon persisted as a fervent Bonapartist after the Restoration, when his designs were often censored.  
Gift of Georgiana W. Sargent, 1924, in memory of John Osborne Sargent  
24.63.575
- 30. Medal of the Legion of Honor**. Enameled gold five-pointed star centered with the Emperor's head in right profile, wreath of laurel and oak. Surmounted by a gold crown, suspended from a red silk ribbon. H. with ribbon  $4\frac{3}{4}$  in.  
French, 1811-1814  
The Legion of Honor did not evolve from traditional chivalry and the creation of knights but from a revived ancient custom of decorating Roman warriors known as the *honorati*. Jacques-Louis David appears to have designed the original model, but its pattern changed slightly over the years in the hands of various suppliers.  
Lent by Russell Barnett Aitken
- 31. Napoleon as lawgiver**. Engraving with stipple.  $11\frac{1}{2} \times 8\frac{3}{8}$  in.  
J.-L. Benoist, after Innocent-Louis Goubaud (about 1780-1847)  
French, about 1808  
Gift of Georgiana W. Sargent, 1924, in memory of John Osborne Sargent  
24.63.604
- 32. Painted miniature of Napoleon**. Watercolor on ivory. H.  $2\frac{3}{16}$  in.  
Signed and dated: *Isabey. 1810*  
Jean-Baptiste Isabey (1767-1855)  
Paris, 1810  
Gift of Junius S. and Henry S. Morgan, 1947  
47.33.3
- 33. Oval snuffbox**. Matte and polished gold, with enameled borders and a portrait miniature of Napoleon signed by Jean-Baptiste Isabey (1767-1855). L.  $3\frac{1}{8}$  in.  
Maker's mark of Augustin-André Héguin (working 1785-about 1806)  
Paris mark of 1794-after 1797  
Paris, about 1805  
The Calvin Bullock Collection
- 34. Oval snuffbox**. Gold, deep blue enamel, cover with painted miniature of Napoleon. L.  $2\frac{7}{8}$  in.  
Maker's mark of Victoire Boisot, widow of Joseph-Etienne Blerzy (recorded 1809-1810)  
Paris marks of 1791-after 1797 and 1809-1819  
Paris, about 1810  
Bequest of Mrs. Eleanor Strong, 1903  
03.26.5
- 35. Laureate head of Napoleon in left profile**. Sardonyx cameo mounted in gold. H.  $1\frac{1}{8}$  in.  
Signed: *PESTRINI*, for Pietro Pestrini  
Italian, early 19th century  
The Milton Weil Collection, Gift of Mrs. Ethel Weil Worgelt, 1940  
40.20.46

- 36. Laureate head of Napoleon in left profile.** Lead medallion, gilt metal frame. Diam. 3¼ in.  
Bertrand Andrieu (1761-1822)  
Paris, about 1805  
This and the companion Josephine (cat. no. 55) bear the labels from Andrieu's shop in the rue Saint-Louis. The softness of the lead permitted extreme precision of details.  
Lent by Russell Barnett Aitken
- 37. Napoleon, Marie-Louise and Francis II in left profile.** Brass medallion. Diam. 3¼ in.  
French, 1810  
The medallion is a souvenir of the marriage of Napoleon to Marie-Louise, the daughter of Francis II of Austria.  
Bequest of Mary Martin, 1938  
38.145.226
- 38. Portrait of Napoleon in cut velvet, *chiné*.** H. 8¾ in.  
Manufactory of Gaspard Grégoire (1751-1846)  
Aix-en-Provence, early 19th century  
The portrait was painted on the pile of warps and then woven as cut velvet. The likeness stems from the same Gérard portrait as cat. no. 1, and is precisely executed in golden and crimson colors on a (faded) purplish gray ground.  
Rogers Fund, 1938  
38.182.9
- 39. Faceplate for a door lock.** Gilt bronze, capital N between palmettes on the handle, set in acanthus ornament; eagle resting on a spray of laurel crossed with a plume and a scrolling ribbon. W. 8¾ in.  
French, 1804-1814  
This powerfully composed object is said to have ornamented the door of Napoleon's office in the Palais des Tuileries.  
Lent by Russell Barnett Aitken
- 40. Galloon.** N's repeated in green, white and red. Wool, uncut velvet on linen. L. 11 in.  
French, 1804-1814  
This trimming presumably belonged to the Emperor's personal liveries, which were forest green.  
Rogers Fund, 1908  
08.103.466
- 41. The imperial coat of arms.** Brass plaque with black inlay. H. 12½ in.  
Inscribed: *HAMEL JNE FECIT*  
French, 1804-1814  
This plaque probably ornamented the door of an imperial coach.  
Lent by Irving Moskowitz

### Other rulers and dignitaries

- Artists sought in the features of contemporary rulers and Napoleonic satellites the noble simplicity that they found in the Emperor's features. Cameo-carvers and medallists strove to make his princely relatives resemble him as closely as possible. Portraits of Czar Alexander of Russia, Napoleon's fascinated adversary, have an exalted, benevolent air appropriate to the man who saw himself as the peacemaker of Europe.
- 42. Bust of Jerome Bonaparte.** Carrara marble. 21½ in.  
After a model by François-Joseph Bosio (1769-1845)  
Italian (Carrara), 1810-1812  
Jerome, Napoleon's brother who was King of Westphalia from 1807 to 1813, ordered no fewer than fifty-four busts of this model from the bank controlled by their sister Elisa, Grand Duchess of Tuscany. This one belonged to a mistress of his, Diana van Pappenheim, at Cologne.  
Bequest of Julie Braun-Vogelstein, in memory of Ludwig Vogelstein, 1971  
1971.113
- 43. Bust of Alexander I of Russia.** Bronze. H. 8½ in.  
Inscribed on the back: *THOMIRE A PARIS*  
Manufactory of Pierre-Philippe Thomire (1751-1843)  
French, about 1815  
Lent by the Audrey B. Love Foundation
- 44. Alexander I of Russia.** Biscuit porcelain relief enclosed in glass medallion with cut edges, gilt bronze ring and mount. Diam. 3⅜ in.  
After Bertrand Andrieu (1761-1822)  
Manufactory of Desprez, Paris, after 1814  
The biscuit has been copied from an Andrieu medal of 1814, when the Czar visited Paris after the first abdication.  
Bequest of Mary Martin, 1938  
38.145.157
- 45. Alexander I of Russia.** Onyx cameo. H. 1½ in.  
Probably Italian, early 19th century  
The laureate profile appears to be loosely adapted from the same Andrieu model as cat. no. 44.  
The Milton Weil Collection, Gift of Mrs. Ethel Weil Worgelt, 1940  
40.20.25
- 46. Head of Cardinal Fesch.** Pencil drawing. 6⅞ x 5½ in.  
Jacques-Louis David (1748-1825)  
French, 1804-1805  
Joseph Fesch was the stepbrother of Napoleon's mother (*Madame Mère*). He was a peacemaker in the family and a discriminating art collector. In 1803 he was made cardinal and, in 1804, French ambassador to Rome; he persuaded Pius VII to go to Paris and attend the coronation in Notre-Dame. This drawing was used for his portrait in David's famous painting of the coronation, where the cardinal appears just below Pope Pius.  
Lent by Mrs. Walter C. Baker

**47. Joseph Bonaparte, King of Naples and afterwards of Spain, shown as a general of France**

**48. Cambacérés, Arch-Chancellor of France**

**49. Alexander I, Czar of Russia**

Three drawings. Brush, gray-brown ink and wash. Each approximately 6¾ x 4½ in.

Jean-François Bosio (1764-1827)  
Milan, about 1815

These are preparatory studies for a Milanese publication on famous men (*Serie di vite e ritratti de' famosi personaggi degli ultimi tempi*), the first volume of which appeared in 1815. Bosio was the brother of the sculptor François-Joseph Bosio.

Elisha Whittelsey Collection, Elisha Whittelsey Fund,  
1949  
49.19.94, 97, 102

**50. Eugène de Beauharnais, Viceroy of Italy.** Engraving.  
18¼ x 22⅞ in.

Paolo Caronni, after Giuseppe Longhi (1766-1831)  
Milan, dated 1810

Harry G. Friedman Bequest, 1967  
67.539.268

**51. Elisa and Felix Baciocchi.** Portrait medallions, pink wax on glass painted dark blue. Diam. 4¼ in.

Giovanni Antonio Santarelli (1758-1826)  
Florence, about 1809

The subjects are Napoleon's sister, created Grand Duchess of Tuscany in 1809, and her consort. Printed labels on the backs bear the name of the gem-carver and medalist Santarelli and the incomplete date 18—.

Bequest of Mary Martin, 1938  
38.145.39

**52. Joseph Poniatowski.** Onyx cameo. H. 2¼ in.

Italian, early 19th century

Poniatowski, a Polish prince and marshal of France, died heroically while covering the French retreat from Leipzig in 1813.

The Milton Weil Collection, Gift of Mrs. Ethel Weil Worgelt, 1940  
40.20.22

**Josephine**

She was born Marie-Joseph-Rose de Tascher de la Pagerie on Martinique in 1763. Widow of the guillotined Vicomte de Beauharnais, Josephine was six years older than the rising General Bonaparte whom she married in 1796. As a fashionable Directoire figure, she had already acquired luxurious tastes. Despite all grumblings about expense, Napoleon adored her and her two children, and her expansiveness and personal elegance were the very qualities that won the hearts of Parisians. Napoleon brought himself to divorce her only after much soul-searching and in order to secure an heir. She died at her estate of Malmaison, which she had filled with exotic plants and animals, in 1814. Napoleon himself neatly summarized Josephine's attitude toward life: "She wanted to have everything!"

**53. Josephine in her coronation robes.** Engraving by P. Audouin from Charles Percier and P.-F.-L. Fontaine, *Le Sacre de S. M. l'Empereur Napoléon*, Paris, after 1804 (mid-19th-century Chalcographie du Louvre edition)

Josephine's robes were designed by the painter Isabey and executed by the leading couturier, Leroy.

Harris Brisbane Dick Fund, 1930  
30.22 (35)

**54. Snuffbox.** Matte and polished varicolored gold, with a portrait miniature of the Empress Josephine signed by Daniel Saint (1778-1847). L. 3⅜ in.

Maker's mark of Léger-Alexandre-Fortuné Ricart (working from 1808)  
Paris marks of 1794-after 1797 and 1798-1809  
Paris, about 1808

Engraved inside the cover is the inscription *Donné par Sa Majesté l'Impératrice Joséphine à Mr Ballouhey le 21 Octobre 1810*. Jean-Claud Ballouhey was the administrator of the *cassette*, the Empress's personal fund, allotted annually, for her charities and gifts.

The Calvin Bullock Collection

**55. Josephine in court dress, right profile bust.** Lead medallion, gilt metal frame. Diam. 3¼ in.

Bertrand Andrieu (1761-1822)  
French, about 1805

Companion to cat. no. 36.

Lent by Russell Barnett Aitken

### Court dress

By imposing standards for court attire, which had to be of French-made cloth, Napoleon greatly augmented the trade of silk manufacturers and designers. Within these standards, there were sumptuary regulations: At one point it was decreed that the border of a lady's train could not exceed four inches. The graceful lines must have altered considerably when ladies had to bundle their trains and run after the Emperor, who walked very fast in processions.

- 56. Coat and waistcoat** of a gentleman's court costume. Purple brocaded velvet heavily embroidered in gold and silver threads and sequins, edged in narrow gilt braid, embroidered buttons. L. of coat 41 in. L. of waistcoat, 22 in.  
French, about 1804-1814  
The evolution from *ancien régime* men's court costume is less dramatic than in women's dress, but there are important differences, notably in the high collars and slimmer, straighter lines of the coattails.  
Rogers Fund, 1923  
23.170.3a,b
- 57. Gown and court train.** Gown of cream satin bordered with fronds of silver sequins, belt in same material and trimming, train of light green velvet, bordered with fronds of silver sequins. L. 144 in.  
French, about 1804  
The costume was worn at Napoleon's court by Mrs. Peter R. Livingston, sister of the diplomat Robert Livingston. Her husband was a distant relative. She arrived in Paris with another sister whose husband was General John Armstrong. The general presented his credentials as American Minister to France, replacing Robert Livingston, in 1804.  
Gift in memory of Mrs. James A. Glover, 1942, by her daughters  
42.24.1, 2
- 58. Court train.** Light green velvet with border of leaf and tulip motifs in matte and polished silver tinsel, applied metallic cord on edge, lined with white satin. L. 95 in. (Shown over a gown restored from existing fabric of white starched mull embroidered with leaf motifs and border of peacock feathers and wheat in silver and green tinted silver tinsel.)  
French, 1810-1811  
The train was said by the donors to have been worn at the court of Napoleon by the wife of Jonathan Russell, American *chargé d'affaires* at Paris in the years 1810-1811.  
Gift of Miss Geraldine Shields and Dr. Ida Russell Shields, 1948  
CI 48.14.1

- 59. Court train.** Red velvet, embroidered with border of scrolling leaf ornament in matte and polished gold tinsel. L. 92½ in. (Shown over a gown of white bobbin and needlepoint lace with vertical bands of laurel, floral border. French, early 19th century. Gift of Mrs. George Nichols, 1938.38.19.27)

French, about 1810

The train, of a vivid *coquelicot* (field-poppy) color, was acquired from a descendant of the Princesse de Léon and said to have been worn by her at Napoleon's marriage to Marie-Louise in 1810. The lady in question was Armandine-Marie-Georgine de Sérent, born in 1791. In 1808 she married the Prince de Léon, Chamberlain to the Emperor and later Duc de Rohan. She died from burns suffered in a fire in 1815, at the age of twenty-four.

Rogers Fund, 1932  
32.35.10

### An elegant middle class

Portrait drawings by Ingres and random surviving objects of daily use tell us that ideals of the official Empire style penetrated deeply into domestic life. Designers working with inexpensive materials, from straw to pottery, had to keep in mind an increasingly discriminating public that demanded practical objects of grace and beauty to harmonize with simple, dignified surroundings.

- 60. Portrait drawing.** Mme. Guillaume Guillon Lethière with her son Lucien. Pencil. 9½ x 7¾ in.  
Jean-Auguste-Dominique Ingres (1780-1867)  
French, signed and dated 1808  
The wife and son of the director of the French Academy in Rome, training ground for so many French artists, are shown standing in front of the Villa Medici, seat of the Academy. The graceful Empire line did not automatically impart slimness.  
Bequest of Mrs. H. O. Havemeyer, 1929  
29.100.191
- 61. Portrait drawing.** Mme. Alexandre Lethière with her daughter Letizia. Pencil. 11¾ x 8¾ in.  
Jean-Auguste-Dominique Ingres (1780-1867)  
French, about 1815  
Guillon Lethière's daughter-in-law wears a plaid dress with ruff and long sleeves in a generic "medieval" mode known as the *style troubadour*, which greatly influenced late Empire fashion. It has been suggested that the child, Letizia, was named after Napoleon's mother.  
Bequest of Grace Rainey Rogers, 1943  
43.85.7

- 62. Portrait miniature.** Lady at a dressing table, on ivory. Diam. 2¾ in.  
French, 1795-1800  
Gift of Margaret Crane Hurlbut, 1933  
33.136.12

- 63. Portrait miniature.** Gabriel V. Ludlow (1768-1825) in a rich interior, on ivory. Oval, h. 2<sup>13</sup>/<sub>16</sub> in.  
Signed and dated: *Carbonara 1808*  
Italian school  
Bequest of Maria P. James, 1911  
11.60.123
- 64. Portrait miniature.** A young man with tousled hair, on ivory. Diam. 2<sup>3</sup>/<sub>8</sub> in.  
Signed and dated: *Reinhale 1807*  
Bequest of Mary Anna Palmer Draper, 1915  
15.43.289
- 65. Miniature portrait drawing.** The composer Grétry. Charcoal, stumped and heightened with white chalk, inscription in brown ink. 5<sup>1</sup>/<sub>4</sub> x 3<sup>3</sup>/<sub>8</sub> in.  
François Dumont (1751-1831)  
French, signed and dated 1808  
Grétry was an honored operatic composer who had retired around 1798 to the Hermitage of Jean-Jacques Rousseau and become a country philosopher. Hence the odd attribute of the hunting rifle in this drawing.  
Gift of Mr. and Mrs. Carl Selden, 1972  
1972.227
- 66. Toilet-box.** Straw marquetry on wood, gilt bronze. H. 9<sup>1</sup>/<sub>2</sub> in.  
French, 1804-1814  
It is almost with a start that one sees the profile of Napoleon (copied from a medal by Droz) amid the rococo decoration of this box. The Empire style did not necessarily sweep all before it, and a medium such as straw marquetry could remain charmingly conservative in design.  
Gift of Howard H. Brown, 1930  
30.64
- 67. Pair of slippers.** Green glazed kid, trimmed with pleated green ribbons. L. 9<sup>3</sup>/<sub>4</sub> in.  
French, early 19th century  
Although slippers of the period were interchangeable, these two are labeled *droite* and *gauche*.  
Gift of Sarah Tomerlin Lee, 1951  
51.20a,b
- 68. Long-sleeved dress.** Olive silk taffeta pin-striped in yellow with a horizontal shadow-stripe of teal blue, bodice gathered by draw-threads and lined with linen. L. of skirt 45 in.  
American, fabric probably French, about 1805-1810  
Gift of Mr. Ted Reynolds, 1958  
58.60
- 69. Coffee service of purple lustreware** (nine pieces shown). H. of pitcher 7<sup>7</sup>/<sub>8</sub> in.  
French (Sarreguemines), early 19th century  
This porphyry-toned service was made in successful imitation of English lustreware (prohibited as a result of Napoleon's policy against English imports), but the French shapes are more rigorously neoclassical.  
Gift of Sidney H. and Helen M. Witty, 1964  
64.173.55-75

### Designers and decorators

Antiquity was a fertile source for designers, increasingly since the discoveries at Pompeii and Herculaneum in the mid-eighteenth century. Students of antiquity learned "simple lines, pure contours, correct forms." These are the words of the foremost Empire stylists, the team of Percier and Fontaine (*Recueil de décorations intérieures*). Line, contour and form were not fixed and immobile in their hands, but acquired a variety of supple combinations. Percier and Fontaine saw three reasons for the power of fashion: One was moral, the second social, the third commercial and "linked to the interest all workers have in making luxurious objects appear aged, so that they can go on renewing their products and increasing their sales."

- 70. Scrapbook of sketches in pencil and pen and ink,** mounted in a parchment-covered album from the stationer Renault  
Charles Percier (1764-1838)  
French, about 1800-1815  
The album, open at folio 19, contains drawings for every conceivable kind of furniture and architecture. On this page are mounted rough pencil sketches for a capital and a bed, a study of an antique altar, a more finished pen-and-ink mantelpiece facing, and one larger annotated sheet with an armchair and a Victory candelabrum believed to have been designed about 1801-1804 for Josephine's bedroom at Saint-Cloud, and having shapes closely resembling those of objects in the exhibition (cat. nos. 2, 92).  
Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1963  
63.535
- 71. Two armchairs.** Pencil drawing. 4<sup>1</sup>/<sub>8</sub> x 7<sup>7</sup>/<sub>8</sub> in.  
Inscribed: *Percier*  
Manner of Charles Percier (1764-1838)  
French, early 19th century  
Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1953  
53.521.11
- 72. Imaginary view of an "early Christian" basilica.** Engraving in Charles Percier and P.-F.-L. Fontaine, *Palais, maisons, et autres édifices modernes, dessinés à Rome*, Paris, 1798, plate 92  
This plate from an early Percier-Fontaine book shows the broad eclecticism that lay behind Empire style: Early Christian, Romanesque and Renaissance monuments are mixed and subordinated to a rigorous but majestically harmonious neoclassical whole.  
Rogers Fund, 1952  
52.519.121
- 73. The throne in the Tuileries.** Engraving in Charles Percier and P.-F.-L. Fontaine, *Recueil de décorations intérieures comprenant tout ce qui a rapport à l'ameublement . . .*, Paris, edition of 1812, plate 48  
One of the designers' grandest effects. The composition keeps the eye in constant motion by virtue of the extremely graceful curvilinear details.  
Harris Brisbane Dick Fund, 1928  
28.40.1



**74. Designs for various furnishings.** Engraving in Charles Normand, *Nouveau recueil en divers genres d'ornemens . . .*, Paris, 1803, no. 1f

The plate includes a handsome Egyptian cabinet and a daybed fairly close to ours by Jacob-Desmalter (cat. no. 17).

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1953  
53.670.1

**75. Engravings of beds.** Two plates from La Mésangère, *Collection de meubles et objets du goût*, Paris, 1802-1830

The colored engravings were issued serially. Of the numerous designs for beds, the two exhibited, the sturdy "Etruscan" model and one with yellow hangings fixed by an arrow, appeared in 1805 and 1807.

Harris Brisbane Dick Fund, 1930  
30.80

**76. Drawing for a bed (*lit riche*).** Pen and ink, watercolor heightened with gilt. 8¼ x 7⅞ in.

French, about 1807

A preparatory study for La Mésangère, plate 265 (cat. no. 75), issued in 1807.

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1953  
53.513.1

**77. Studies for canopied twin beds.** Pen and ink, gray wash, watercolor. 8⅞ x 14⅝ in.

French, 1804-1814

Purchase, Frederick P. Huntley Bequest, 1967  
67.785

**78. Drawing for an arched alcove.** Pen and gray ink, watercolor. 9⅞ x 11¼ in.

Inscribed lower left: *Senard*  
French, about 1804-1810

The "Pompeiiian" scheme, in yellows, blues and reds with swans figuring prominently, recalls decorations carried out for Eugène de Beauharnais in the house, now the German embassy, which Napoleon bought for him in 1803. The cost of redoing it amounted to a million and a half francs by 1806, to his stepfather's fury.

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1970  
1970.710.1

**79-84. Tradesmen's bills:**

*Billhead of the goldsmith Biennais*, period of the Empire

*Billhead of the goldsmith Odiot*, dated 1807

*Billhead of the bronze founder Ravrio*, dated 1826

*Billhead of the gunsmith LePage*, period of the Consulate

*Billhead of the gunsmith Fatou*, dated 1811

*Billhead of the manufacturer of uniforms Charles Leclerc*, period of the Empire

Bella C. Landauer Collection

**85. Drawing for a candelabrum.** Pen and ink, gray wash. 25 x 19½ in.

Henry Auguste (working 1785-1806)  
Paris, about 1790-1800

This and the following are part of a group of ten finely shaded drawings that come from the collection of J.-B.-C. Odier's firm. Odier bought them in order to relieve the debt-ridden Auguste. Much admired for his neoclassical ornament in the *ancien régime*, Auguste in these drawings prefigures the eventual shapes and motifs of the full-blown Empire style in silver.

Purchase, 1978

**86. Drawing for a covered dish.** Pen and ink, gray wash. 10¼ x 16⅞ in.

Henry Auguste (working 1785-1806)  
Paris, about 1800

Purchase, 1978

**87. Drawing for a silver tureen.** Pen and ink. 10¼ x 16 in.

French, about 1810-1815

The designer offers alternative suggestions for the handles, formed of variant female heads crowned with wheat.

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1977  
1977.658

### Empire furniture

The furniture of the Empire may express better than anything else the confidence of the age. For the most important commissions, leading artists such as Percier and Fontaine, David, Isabey and Prudhon were called upon for designs. The busiest furniture manufactory was that of Jacob-Desmalter, who employed as many as 350 craftsmen in 1807, capable of interpreting plans into reality by a superbly calculated balance of lines, planes and masses.

**88. Secretary.** Amboyna wood fall front, cabinet below, diamond-shaped mounts enclosing alternating female masks of two kinds, two of which serve as keyhole covers, corner columns wreathed in laurel leaves.

H. 68¼ in.

French, 1804-1814

The spirited, *staccato* gilt bronze decoration is ingeniously ranged so as to imitate a chest of drawers. Tradition has it that this secretary was presented by Napoleon to Marshal Lannes, Duc de Montebello (died 1809).

Rogers Fund, 1923  
23.147.1

**89. Cabinet (*commode à vantaux*)**, with sliding shelves enclosed by folding doors, three drawers above. Oak, thuya wood veneer, gilt bronze ornaments including griffin monopodia at corners and center medallion with bust of Minerva framed in a laurel wreath, white marble top. H. 36 $\frac{3}{8}$  in. W. 63 in.

Stamped on top under marble: •*IACOB*  
Manufacture of François-Honoré-Georges Jacob-Desmaltre (1770-1841)  
Paris, 1815-1826

The form of stamp was in use from 1815 to 1826. Jacob-Desmaltre was the leading Empire furniture designer, and this cabinet is eloquent proof that his graceful manipulation of massive proportions did not lessen during the Restoration.

Rogers Fund, 1919  
19.182.5

**90. Paris and Helen Reconciled by Venus.** Lithograph for the Chalcographie du Louvre. 19 $\frac{1}{2}$  x 24 $\frac{3}{4}$  in. (Exhibited above the cabinet, cat. no. 89.)

Soulange-Teissier, after a black-and-white chalk drawing by Pierre-Paul Prudhon (1758-1823)  
French, mid-19th century

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1959  
59.596.6

**91. Desk chair.** Mahogany "roundabout" with low curved back and circular rail, back, rail and legs elaborately decorated with gilt bronze mounts, covered in the original cut voided satin velvet of green and red. H. 34 $\frac{1}{2}$  in.

French, 1804-1814

On the seat rail between the legs are brand marks with the initials CMJ surmounted by a princely or ducal crown. A likely inference would be that these stand for Caroline and Joachim Murat, before they were enthroned at Naples, but the marks are not otherwise recorded. Napoleon used a similar chair at the Tuileries.

Gift of J. Pierpont Morgan, 1906  
07.225.53

**92. Armchair.** Carved, painted and gilt beechwood, pale mauve frame outlined in gilt, arms in form of black swans with gilt wings. H. 31 $\frac{1}{4}$  in.

French or Italian, about 1805-1810

The swan armchair was a very popular model. The origin may have been Percier's design (fig. 2; cat. no. 70) for Josephine's bedroom chairs at Saint-Cloud. Napoleon ordered similar armchairs "en gondole et à cygnes" from Jacob-Desmaltre for the Elysée Palace, and Elisa Baciocchi was painted standing beside a closely similar one at Lucca in about 1809.

Gift of Captain and Mrs. W. G. Fitch, in memory of Clyde Fitch, 1910  
10.152.12

**93. Washstand (*athénienne* or *lavabo*).** Tripod of yew wood and gilt bronze, legs terminate in swans with wings spread to support a ring to hold a basin. H. 36 $\frac{3}{8}$  in.

Design attributed to Charles Percier (1764-1838)  
Mounts by Martin-Guillaume Biennais (working about 1796-1819)  
Paris, about 1800

Unhappily, the washstand is missing its ewer and basin. The gilt tripod form was particularly dear to Napoleon, who had one in his bedroom even on St. Helena. Closely comparable washstands belonging to him are now in the Louvre and at Fontainebleau.

Bequest of James Alexander Scrymser, 1926  
26.256.1

### Gilt bronze mounts

Gilt bronze, or ormolu, was for a long time the chief embellishment of French furniture. It continued to be during the Empire, but the contours are so chaste and the imagery so bold that Empire mountmakers can be said to have revolutionized the species. The exhibition includes gilt bronzes in the drawing stage, individual mounts, entire objects of gilt bronze and others of dark wood, bronze or stone dramatically accented with golden touches.

**94. Five-light desk candelabrum (*lampe bouillotte* or *candelabre de bureau*).** Gilt bronze, tôle shade. H. 33 $\frac{3}{8}$  in.

French, about 1804-1814

The name *lampe bouillotte* derives from the fact that the lamp was used to light the table for a card game called *bouillotte*. The outline of this example is quite simple but contains a wealth of grotesque ornament: rams' heads, blindfolded girls and serpents that grasp the shade in their mouths.

Gift of Mrs. Nathaniel Bowditch Potter, 1949, in memory of A. Alexander Hutchinson  
49.156

**95. Six-light desk candelabrum (*lampe bouillotte* or *candelabre de bureau*).** Gilt bronze. H. 35 $\frac{1}{2}$  in.

French, about 1810

This lamp was undoubtedly made for the Emperor's use. The candle branches are ornamented with eagles' heads and the imperial bird, circled with laurel, surmounts the whole. A spoke of the shade is stamped with the inventory number of the château of Saint-Cloud (STC 236).

Gift of J. Pierpont Morgan, 1906  
07.225.510.730

**96. Lyre-shaped clock with thermometer.** Gilt bronze, mahogany veneer. H. 22 $\frac{1}{2}$  in.

Dial signed: *Delaunoy Her. Eleve de Breguet*  
French, early 19th century

The maker of the clock was a pupil of Breguet, master horologist of the Empire period.

Bequest of James Alexander Scrymser, 1926  
26.256.4

- 97. Clock.** Bronze case, mostly gilt, enclosing a woman playing a piano in a richly decorated interior, mirrored windows. H. 22½ in.  
 Manufactory of Antoine-André Ravrio (1759-1814)  
 French, early 19th century  
 A closely similar clock is in the collection of Prince Napoleon, where the figure is said to represent Hortense de Beauharnais, Josephine's daughter, who married Napoleon's brother Louis and became Queen of Holland. It still has its musical apparatus and, when wound, plays a long, florid tune attributed to Queen Hortense, a gifted amateur composer. Ravrio willed a prize to the person who could discover a way of protecting workers from the poisonous vapors produced by gilding with mercury.  
 Lent by The Cooper-Hewitt Museum of Design
- 98. Drawing for a clock: *La Baigneuse*** (woman in a bathtub playing with her dog). Pen and ink, watercolor. 25½ x 18 in.  
 French, early 19th century  
 The vivacious design, set off by a black marble base, is not far from those of Ravrio (cat. no. 97).  
 Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1961  
 61.580.2
- 99. Drawing for a clock: *L'Amour et l'Innocence*** (Cupid playing a lyre and a seated maiden). Pen and ink, tones of yellow wash. 25 x 17¾ in.  
 French, early 19th century  
 Like the preceding one, this drawing was shown to prospective buyers. The entire case would have been of gilt bronze, the pieces closely fitted.  
 Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1967  
 67.548.3
- 100. Study for two bases of gray and brown stone with gilt bronze ornamentation including bees.**  
 Pen and ink, watercolor. 8¾ x 11½ in.  
 Charles Percier (1764-1838)  
 French, 1804-1814  
 The inscription directs that these bases be placed to the left and right of a grille: They must have been intended for a major ceremony in the choir of a church.  
 Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1949  
 49.50.153
- 101. Dancer.** Gilt bronze figure in relief. H 12½ in.  
 French, about 1790  
 One of a group of twelve months inspired by mural paintings discovered at the so-called Villa of Cicero at Pompeii in the eighteenth century. They are rather earlier than the Napoleonic epoch, but the Pompeiian vocabulary, with swaying figures and firm silhouettes, continued to be an important element of Empire style.  
 Rogers Fund, 1926  
 26.240.1
- 102. Furniture support (one of four).** Lion's paw terminating in acanthus. Gilt bronze. H. 3¾ in.  
 French, late 18th or early 19th century  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-233a
- 103. Pair of pilaster capitals.** Acanthus leaves framing caduceus. Gilt bronze. H. 3⅝ in.  
 French, about 1804-1814  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-633a,b
- 104. Two chevron-shaped mounts.** Gilt bronze. L. of each 5¾ in.  
 Inscribed on the backs: *Roy*—  
 French, about 1804-1814  
 Lent anonymously
- 105. Furniture mount.** Ram's-headed sea creature. Gilt bronze relief. H. 3 in.  
 Inscribed on the back: *Roy*—  
 French, about 1804-1814  
 Lent anonymously
- 106. Two relief mounts.** Swans surrounded by wreaths of laurel. Gilt bronze. H. 3¾ in.  
 French, 1804-1814  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-710a,b
- 107. Keyhole escutcheon.** Acanthus, palmettes and crockets around a diamond shape. Gilt bronze. W. 3¾ in.  
 French, 1804-1814  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-687a
- 108. Keyhole escutcheon.** Wreath composed of laurel and horns of plenty. Gilt bronze. H. 2¾ in.  
 French, 1804-1814  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-678a
- 109. Three relief mounts.** Griffins and palmettes surrounding a flower within a diamond. Gilt bronze. H. 2½ in.  
 French, 1804-1814  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-682a-c
- 110. Panel ornaments.** Two relief busts of Diana within crescent moons. Gilt bronze. H. 4¾ in.  
 French, 1804-1814  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-709a,b
- 111. Key.** Monogram JN (Joseph-Napoléon) with the arms of Spain encircled in laurel and bay leaves, surmounted by the royal crown. Gilt bronze. L. 5 in.  
 French, 1808-1813  
 The key was made for a piece of furniture for Joseph Bonaparte, King of Spain from 1808 to 1813.  
 Gift of J. Pierpont Morgan, 1906  
 07.225.510-719

- 112. Two-light wall sconce**, a crowned and bearded mask forming the bracket. Gilt bronze. H. 10 in.  
French, about 1804-1814  
The Palais des Tuileries inventory number (T.U 9854) is stamped under the right arm. The design was also used at the imperial palace of Fontainebleau.  
Gift of J. Pierpont Morgan, 1906  
07.225.495
- 113. Pair of two-light wall sconces.** Victories holding laurel wreaths, cornucopia branches with acanthus ornament. H. 14½ in.  
French, 1804-1814  
Lent by the Abbott-Guggenheim Collection
- 114. Pair of five-light candelabra** terminating in classical lamps. Bronze and gilt bronze. H. 28½ in.  
French, about 1804-1814  
Within the basically severe shapes, the quasi-heraldic motifs (cocks' heads and Victories flanked by dogs on bases, dogs' heads below candle branches, pelicans on lamps) show a fanciful play of lines.  
Gift of Mrs. Percy Rivington Pyne, 1947, in memory of James A. Scrymser  
47.48.3, 4

#### Revival of classical mythology: Cupid and Psyche

Having exhausted the rather grim store of republican Roman tales of virtue current during the revolutionary period, the French turned to traditional mythological themes with some relief. A characteristic myth was the story of Cupid and Psyche, taken not from the ancient source, Apuleius, but from La Fontaine's seventeenth-century fairy-tale version, *Les Amours de Psyché*, and from contemporary ballets. Psyche's butterfly wings, signifying the union of souls, spread everywhere, and she even gave her name to a type of mirror.

- 115. The bath of Psyche.** Wallpaper panel in grisaille. 60 x 72 in.  
Manufactory of Joseph Dufour (active 1805-1836)  
Paris, about 1814  
The firm of Dufour produced twelve large wallpaper scenes from the story of Cupid and Psyche. The most beautiful woman on earth, Psyche won the heart of the adolescent Cupid and the jealousy of Venus. Cupid had her conveyed to a fabulously rich palace where she was bathed by his nymphs and prepared for the nuptial bed, as shown on this panel.  
Rogers Fund, 1912  
12.196.1

- 116. Cupid and Psyche.** Plaster model, surface embedded with nails used for transfer to marble. H. 53 in.  
Antonio Canova (1757-1822)  
Rome, probably 1794  
After a series of misadventures, Cupid raised Psyche from earth to Olympus and she became immortal. Canova chose this moment to show the pair's eternal union. A first marble group, now in the Louvre, was acquired by Napoleon's brother-in-law Joachim Murat. This is the model for a second marble, in the Hermitage. In 1816, Canova turned it over to his assistant Adamo Tadolini for further replicas. For Murat and for Josephine, Canova also made standing marble groups, where Psyche takes a butterfly from Cupid's hand.  
Gift of Isidor Straus, 1905  
05.46
- 117. Cheval glass (*psyché*).** Veneered amboyna wood with gilt bronze mounts. At the crest, two winged figures hold a wreath which presumably held a monogram. On the frieze at the top, winged figures with garlands and medallions with butterflies. Three-branch candelabra at either side. H. 86½ in.  
Attributed to François-Honoré-Georges Jacob-Desmalter (1770-1841)  
Paris, about 1810-1814  
Mirrors are a leitmotif in La Fontaine's *Les Amours de Psyché*, where Psyche's beauty is reflected in them and in crystalline streams. Thus mirrors such as this one, a rare survival of a type used by both Josephine and Marie-Louise, got the name *psychés*. Specific reference to the myth is in the frieze containing butterflies, symbols of Psyche. An identical gilt bronze frieze was on a *psyché* made for Marie-Louise in 1810, destroyed but known from a drawing.  
Fletcher Fund, 1924  
24.230
- 118. Bust of a little boy as Cupid.** Plaster painted to resemble terracotta. H. 18 in.  
Signed: *Chinard de Lyon*  
Joseph Chinard (1756-1813)  
French, about 1802-1804  
Chinard was in many ways the most attractive of Empire sculptors. A specialty of his was the portrait bust with mythological overtones. In this composition, the peculiar bow and arrow piercing a butterfly at the base suggests that the subject is a future lady-killer.  
Purchase, Bequest of Mary Strong Shattuck and Gift of Alfred Duane Pell, by exchange, and Rogers Fund, 1976  
1976.242
- 119. Chair back and seat.** Salmon pink (now faded) satin ground, patterned with rose and laurel cornucopia medallions incorporating butterflies and bows and arrows in white silk in twill binding and beige silk in tabby binding. L. 48¾ in.  
Presumed to have been woven by Grand Frères Lyons, about 1800  
Rogers Fund, 1928  
28.28.3

**120. Border.** Pale blue silk ribbed tabby with design of butterfly and daisies in dark blue, cream and lavender pattern wefts, brocaded details in golden yellow. W. 13½ in.  
French, early 19th century  
Rogers Fund, 1948  
48.55.5

### Empire silks

With his frequent commissions, Napoleon revitalized the large Lyons silk industry. Empire silks are distinctive for their opulent linear patterns and bold colors. Very few interiors of the period preserve their original hangings and upholstery, so that those exhibited here afford precious, tantalizing glimpses into Empire interior decoration. Complimentary colors such as yellow and purple were often strikingly combined for floral borders, and golden medallions floating on densely saturated blues or cockscomb reds were a characteristic wall treatment.

**121. Piece of a border.** White twill on bright yellow and shaded purple satin diasper, central band of roses, acanthus borders. L. 20 in.  
French, early 19th century  
Gift of the United Piece Dye Works, 1936  
36.40.1150

**122. Piece of a border.** Lavender compound satin, brocaded with scrolling anthemion stems set with ivy leaves and berries in two kinds of silver threads, in twill binding, edged with purple weft floats. L. 14¾ in.  
French, early 19th century  
Gift of the United Piece Dye Works, 1936  
36.90.532

**123. Border from a dress.** Colored silks forming spaced peacock feathers above a border of intertwined strawberries, wheat and field flowers and a holly leaf edge, embroidered on a ground of sheer beige linen tabby. L. 26 in.  
French, early 19th century  
Said to have come from a dress owned by Josephine Bonaparte. Whether that is so or not, the delicate work is of a kind she favored.  
Gift of Mrs. Frederic H. Rahr, 1973  
1973.178

**124. Sample border for a dress.** Palm trees and flowers embroidered in colored silks on pale green satin, lower edge of applied purple satin points above a band of purple plush outlined in yellow chenille, points outlined in white chenille. L. 17¾ in.  
French, early 19th century  
Gift of the United Piece Dye Works, 1936  
36.90.49

**125. Sample border for a dress.** Feathers and flowers of white and colored silks embroidered and applied on striped silk of deep blue. L. 21½ in.  
French, early 19th century  
Gift of the United Piece Dye Works, 1936  
36.90.1383

**126. Chair back and seat.** Bright cerise and yellow twill on tabby diasper, brocaded in colored silks with bouquet of poppies and a sprig of lilac. L. 48 in.  
Séguin and Company, Lyons, 1813  
A related design in a color scheme of yellow and violet with lilacs was used for the decoration of the King of Rome's apartment in the Tuileries.  
Rogers Fund, 1928  
28.28.1

**127. Border for wall fabric.** Golden yellow ribbed tabby, brocaded in colored silks with poppy medallions in laurel wreaths, acanthus borders, silver gilt guard borders. L. 28 in.  
Séguin and Company, Lyons, 1813  
Designed for the fourth small salon in Napoleon's suite of apartments at Versailles. This and other Séguin pieces in the exhibition were bought by the vendor, H. A. Elsberg, from the descendants of the original manufacturer.  
Rogers Fund, 1928  
28.28.2

**128. Border for wall fabric.** Yellow satin ground, patterned with colored silks in twill binding, paired poppies in lavender acanthus scrolls, violet outer border. L. 28¾ in.  
Sériziat and Company, Lyons, 1813  
Designed for the bedchambers of dignitaries at Versailles; used there in 1814 and again during the Restoration at the Trianon and the Elysée Palace.  
Rogers Fund, 1928  
28.28.5

**129. Two border repeats.** Cockscomb red satin, brocaded in two kinds of gold thread underlaid by extra yellow silk weft, symmetrical arabesques of acanthus and laurel leaves. W. 18½ in.  
Séguin and Company, Lyons, 1804-1814  
Said, like the following two pieces, to have been ordered by Napoleon for the decoration of Fontainebleau.  
Rogers Fund, 1938  
38.182.33

**130. Length of upholstery satin.** Cockscomb red satin, brocaded in two kinds of gold thread underlaid by extra yellow silk weft, large and small spaced floral medallions. L. 42½ in.  
Séguin and Company, Lyons, 1804-1814  
Said to have been ordered as a wall hanging for Fontainebleau.  
Rogers Fund, 1938  
38.182.33



Fig. 1 Tapestry portrait of Napoleon (cat. no. 1)

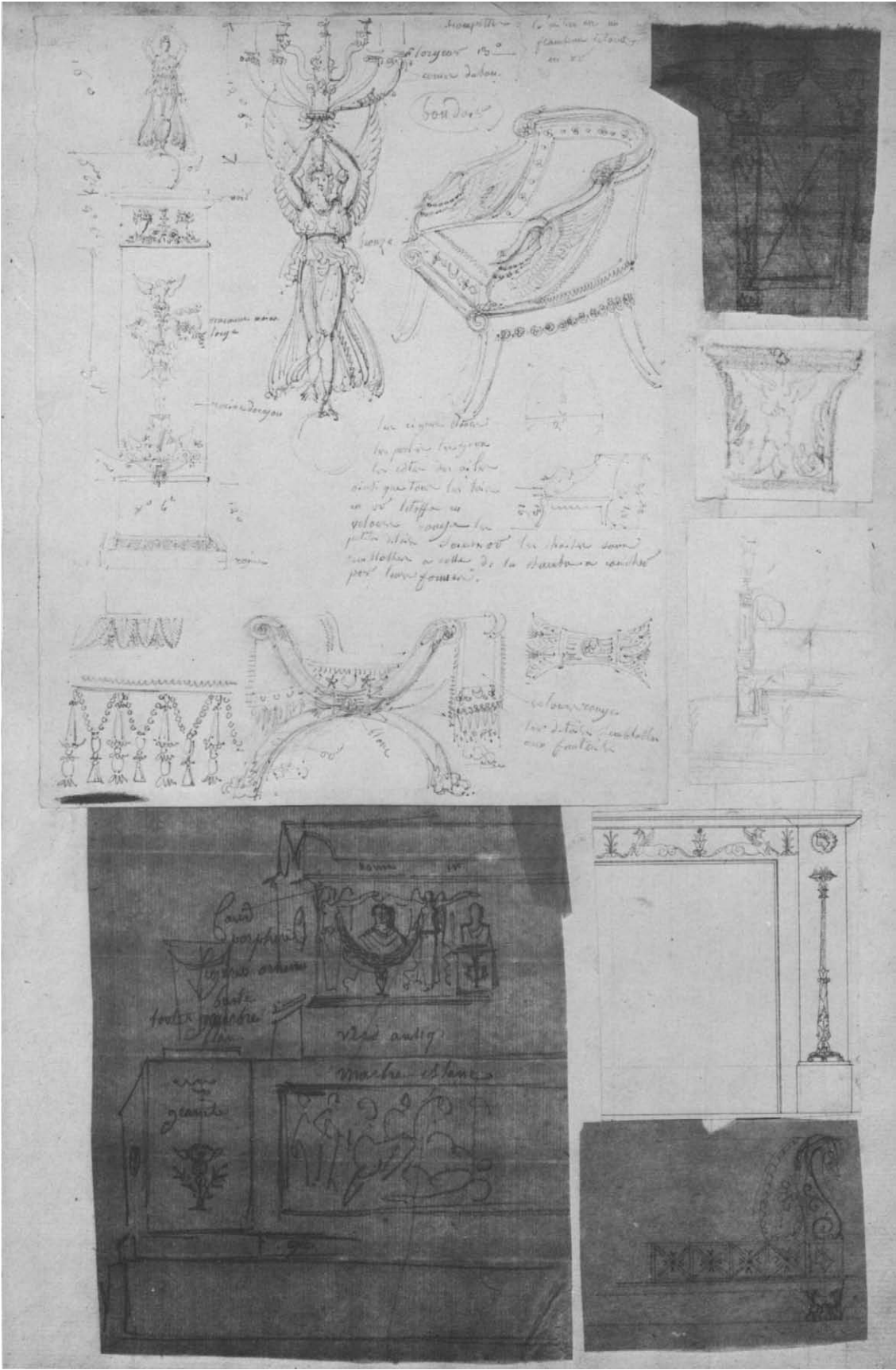


Fig. 2 Page from the Percier scrapbook (cat. no. 70)



**Fig. 3** Victory candelabra, gilt bronze, by Thomire (cat. no. 2)



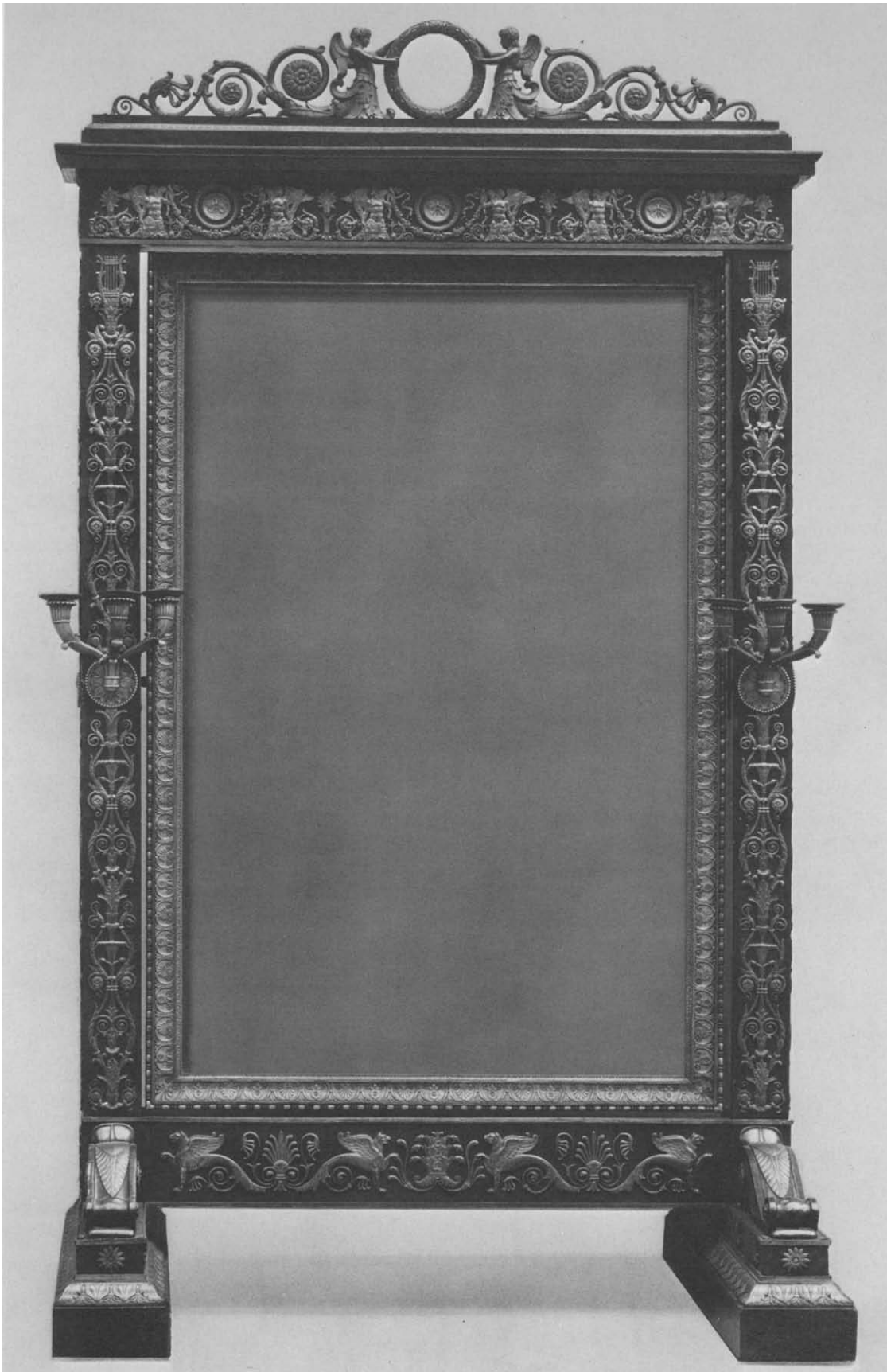


Fig. 4 Cheval glass (*psyché*, cat. no. 117)

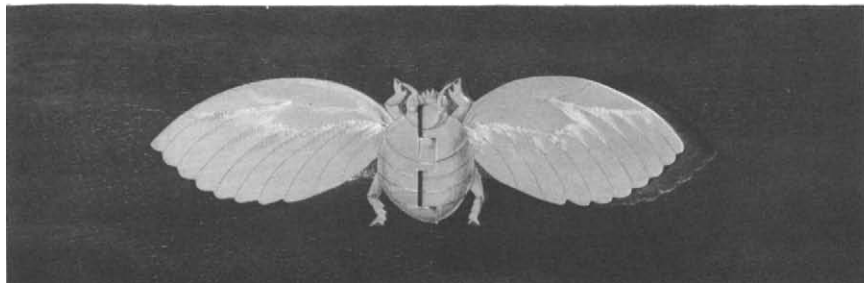


Fig. 5 Vivant Denon's cabinet for medals and detail of drawer-pulls (cat. no. 19)



Fig. 6 Armchair, one of four (cat. no. 168)

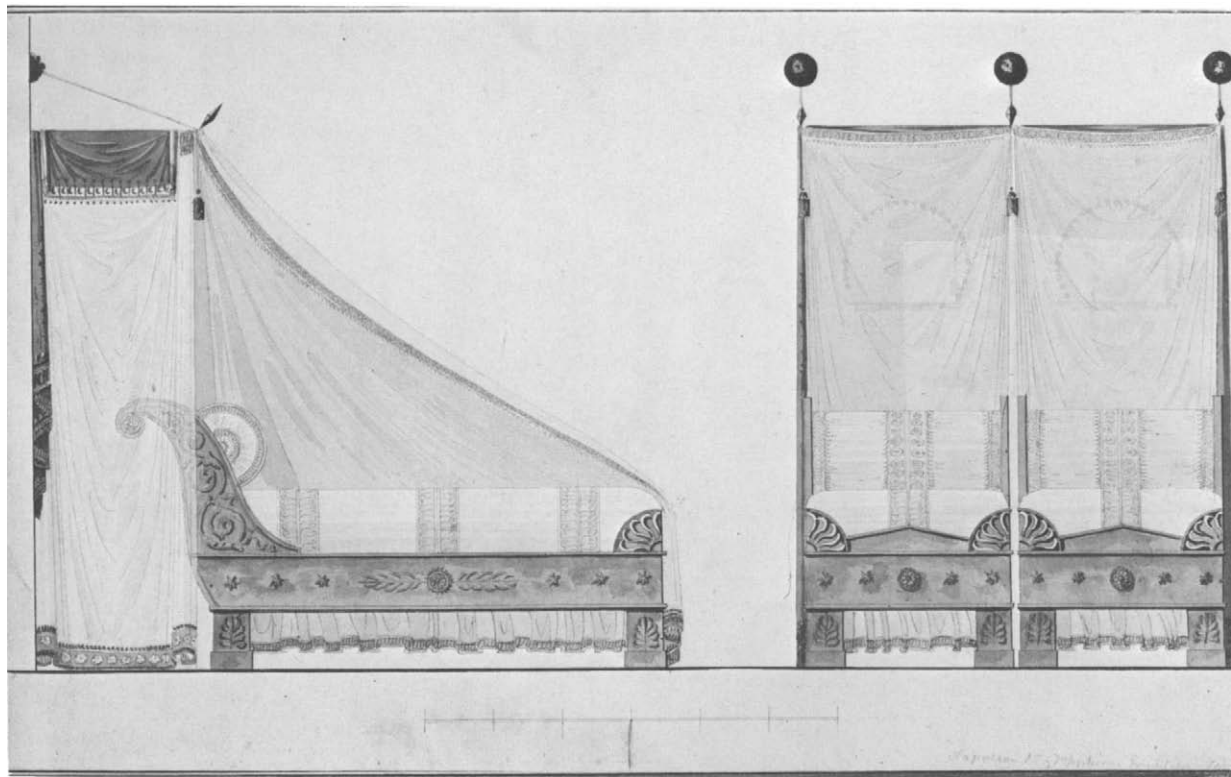


Fig. 7 Drawing of canopied twin beds (cat. no. 77)

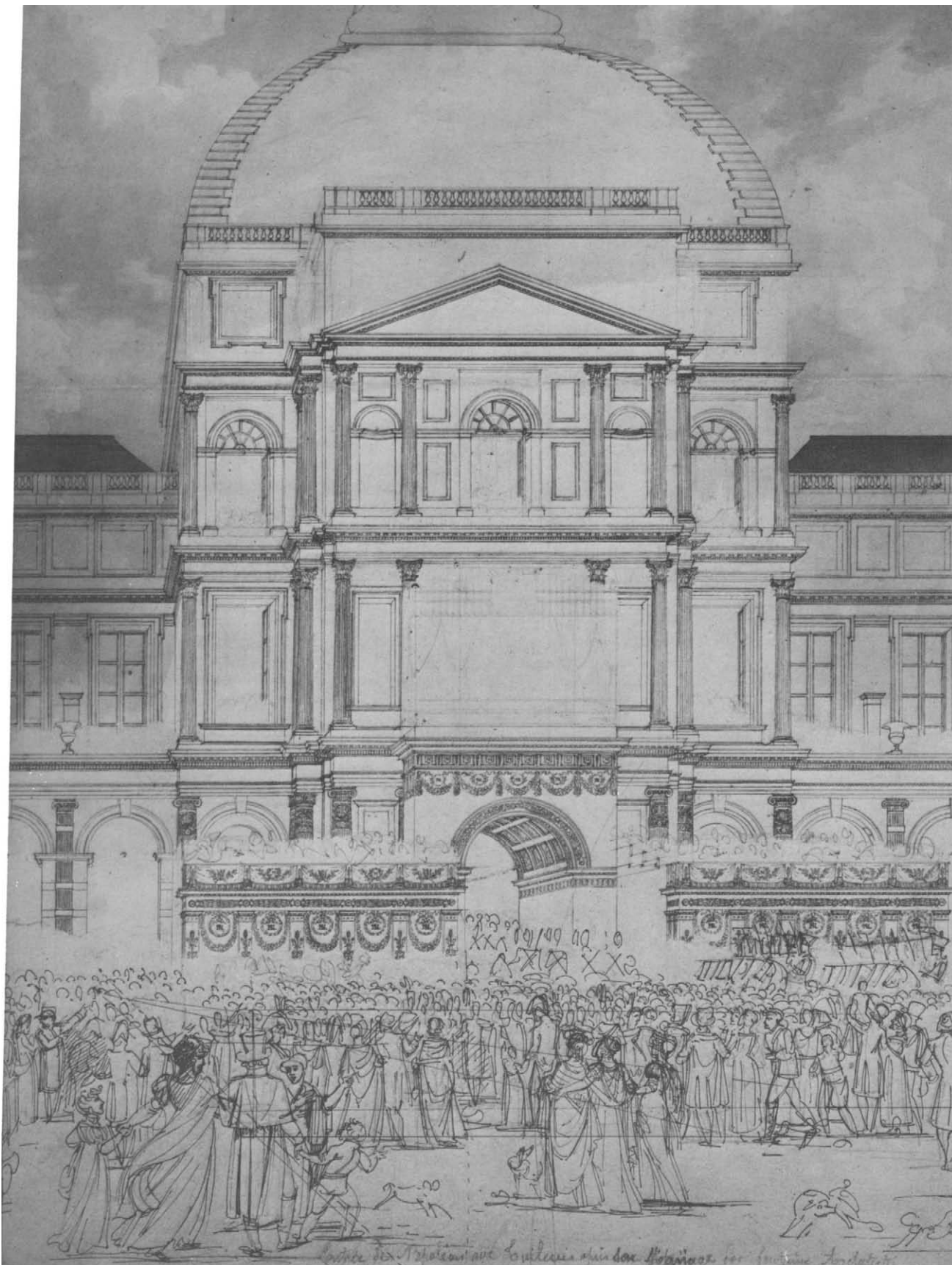


Fig. 8 Fontaine's drawing of the Tuileries palace façade (cat. no. 183)

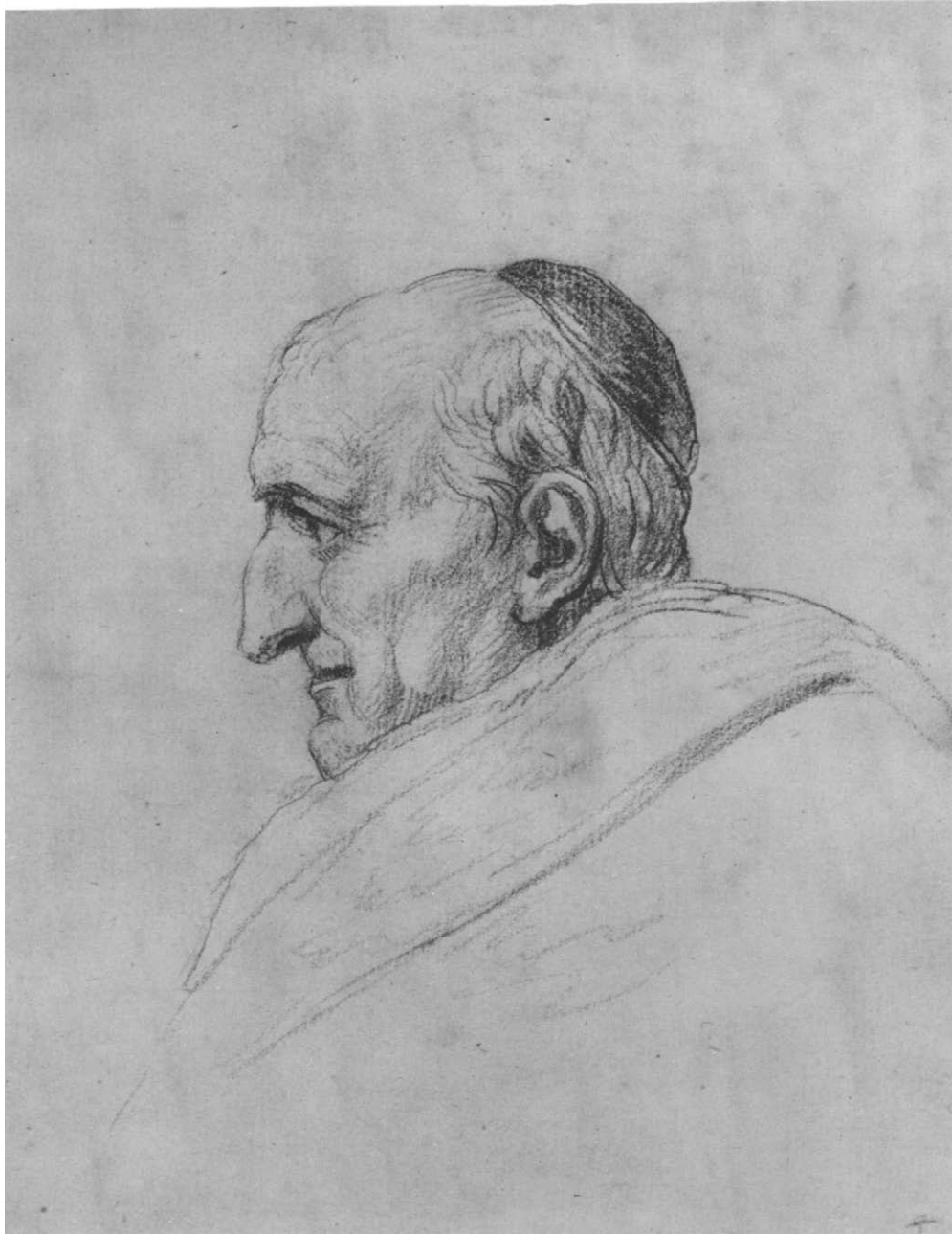


Fig. 9 David's drawing of Cardinal Fesch (cat. no. 46)



Fig. 10 Bust by Chinard of a little boy as Cupid (cat. no. 118)



Fig. 11 Ingres drawing of Mme. Guillaume Guillon L thi re and her son (cat. no. 60)





Fig. 12 Master relief by Romagnesi: *Minerva Protecting the King of Rome* (cat. no. 196)

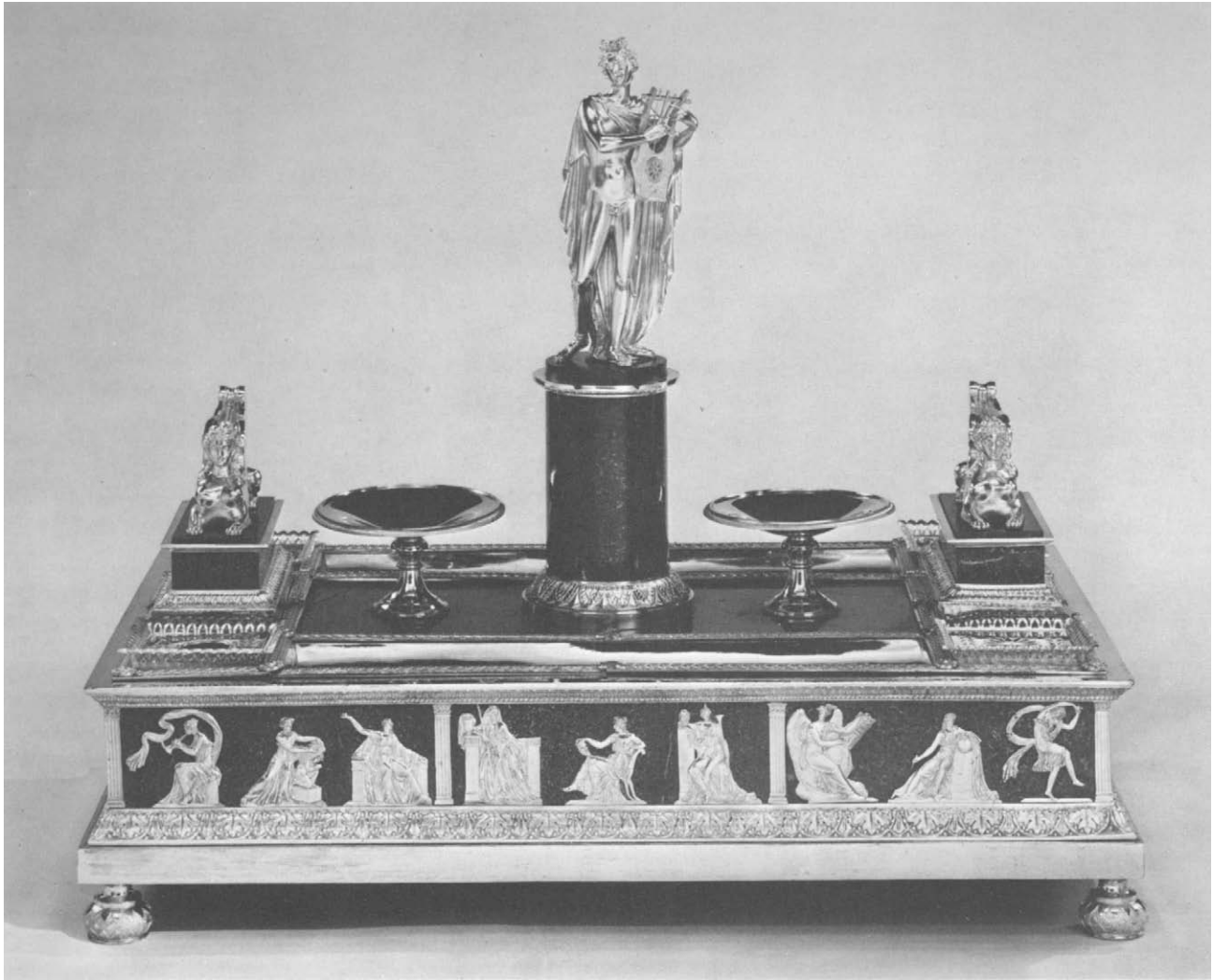


Fig. 13 Thomire inkstand, lapis lazuli and gilt bronze  
(cat. no. 180)



Fig. 14 Faceplate for a door lock, gilt bronze (cat. no. 39)



Fig. 15 Wall sconce, gilt bronze (cat. no. 112)

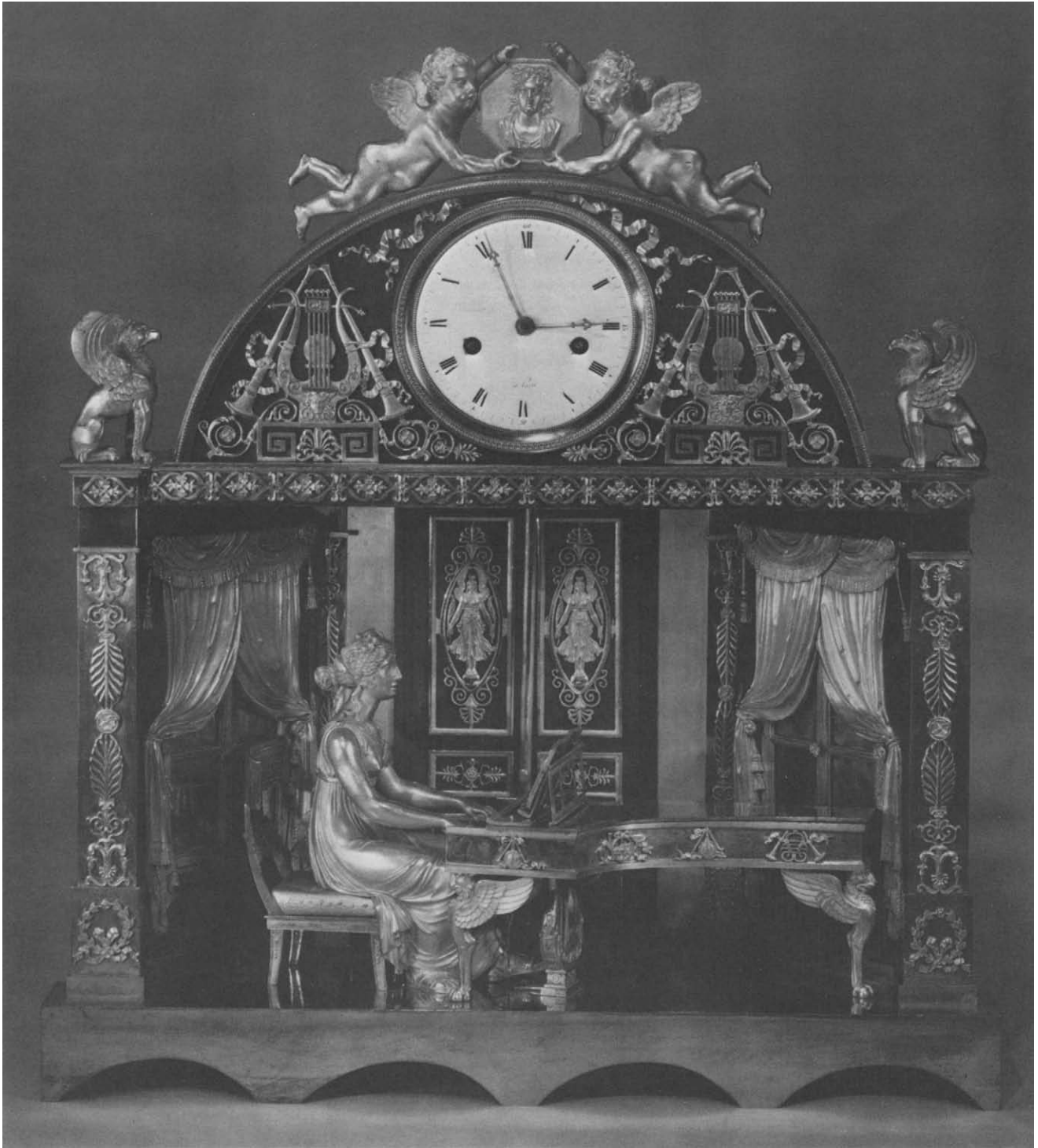


Fig. 16 Clock, gilt bronze case by Ravrio (cat. no. 97)



Fig. 17 Desk candelabrum, gilt bronze (cat. no. 95).

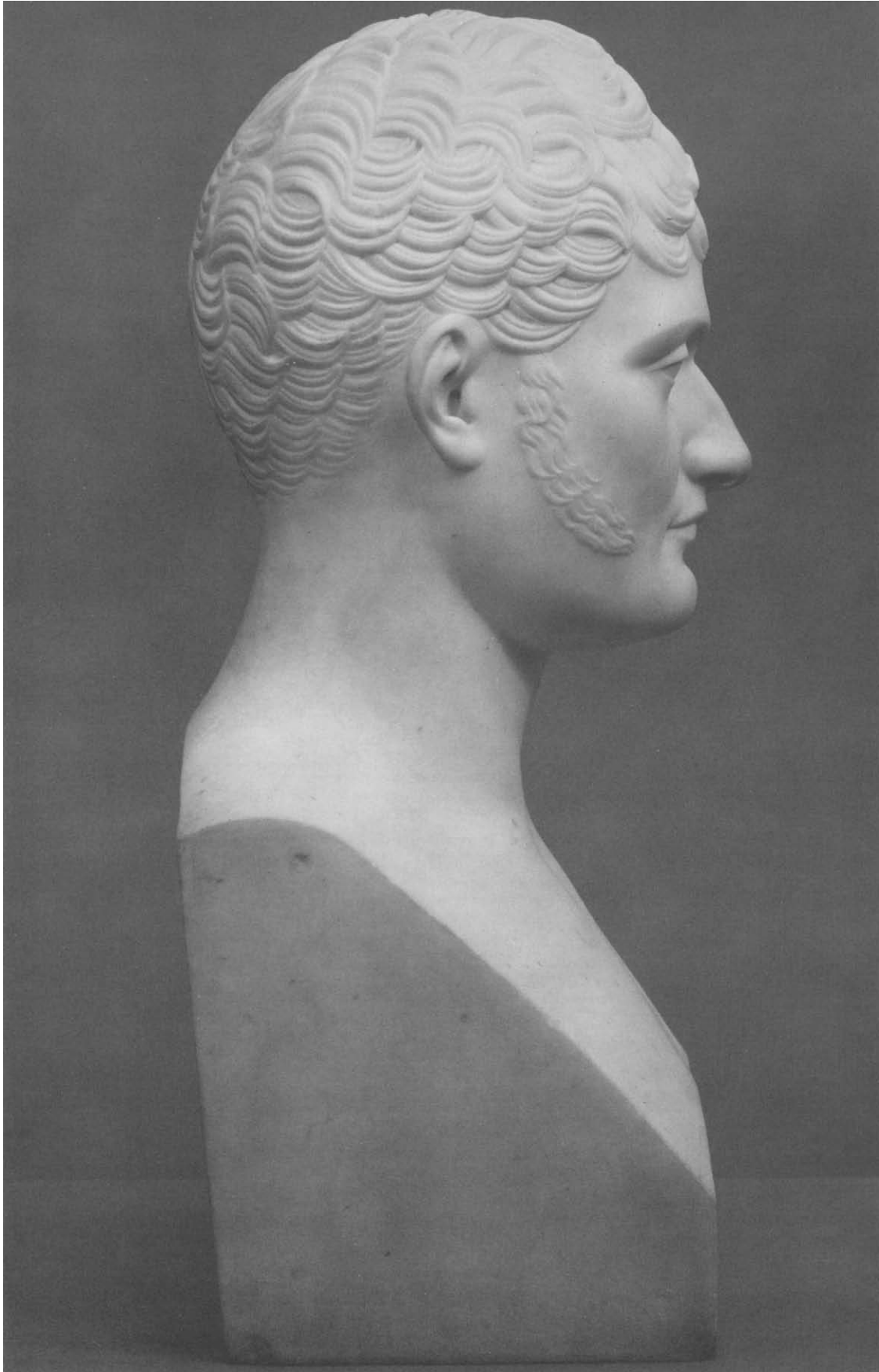


**Fig. 18** Embroidered velvet album cover made for the Empress Marie-Louise (cat. no. 188)



Fig. 19 Red velvet court train (cat. no. 59)





**Fig. 20** Marble bust of Jerome Bonaparte, after Bosio  
(cat. no. 42)

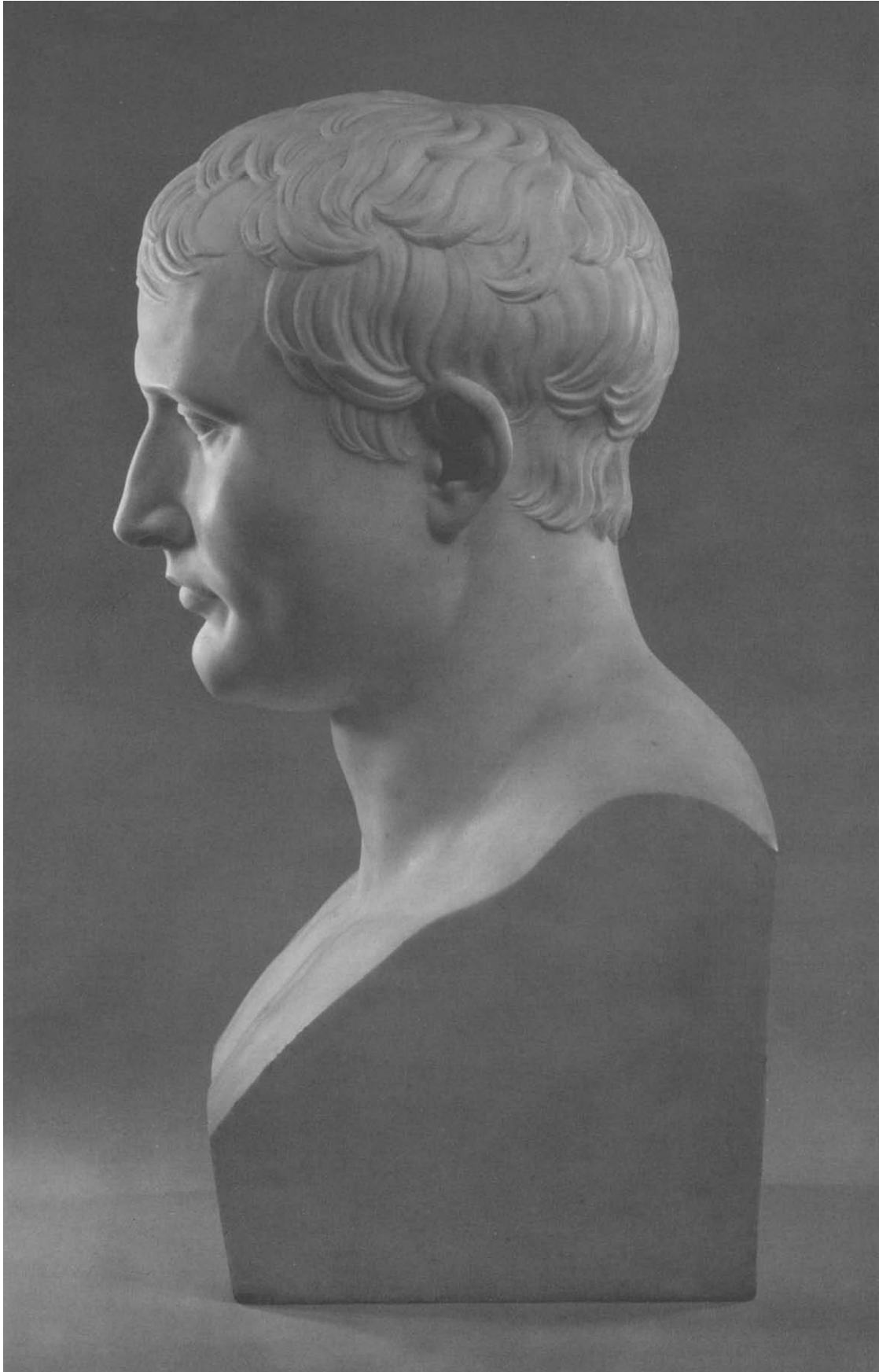


Fig. 21 Marble bust of Napoleon, after Chaudet (cat. no. 26) –

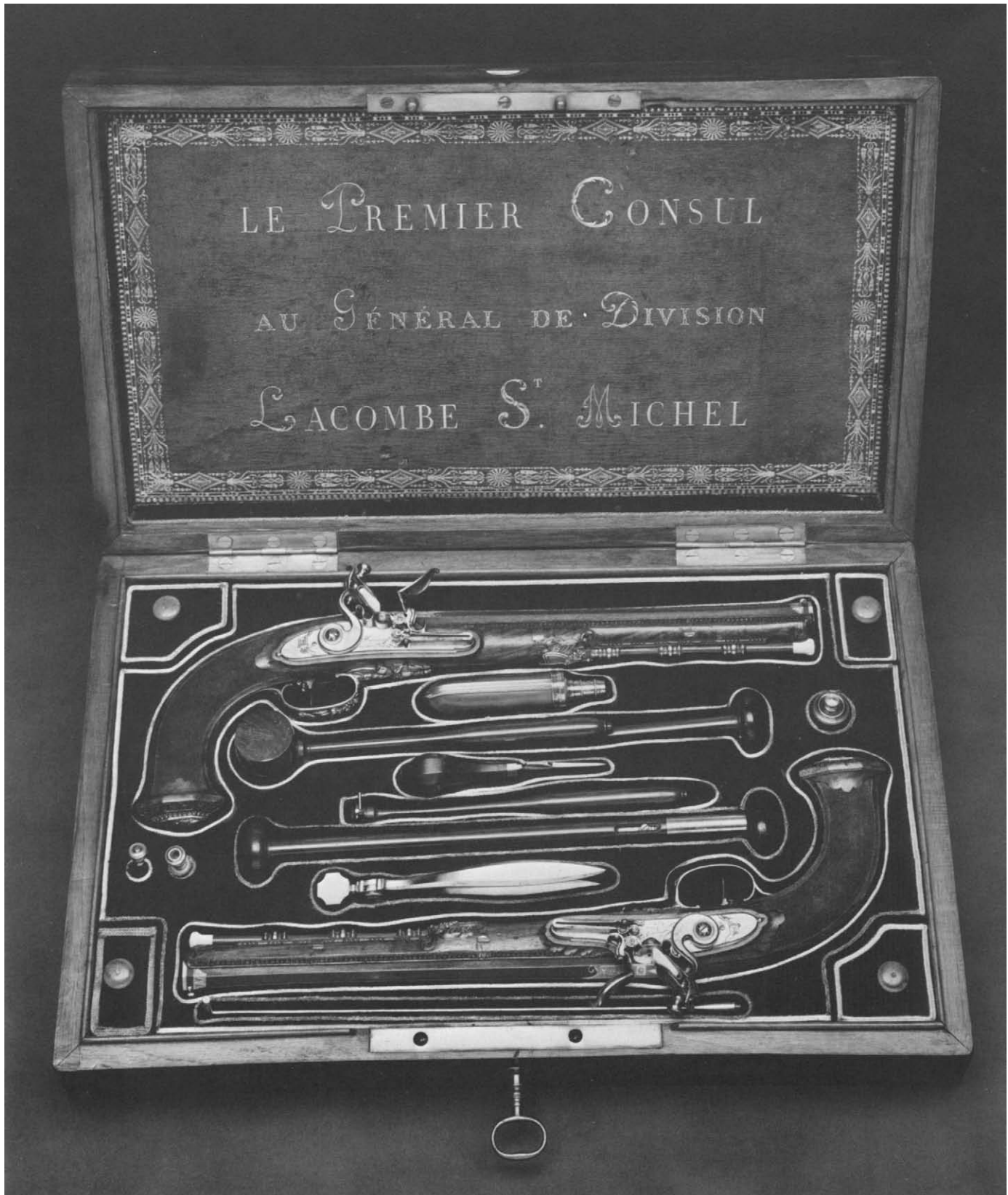
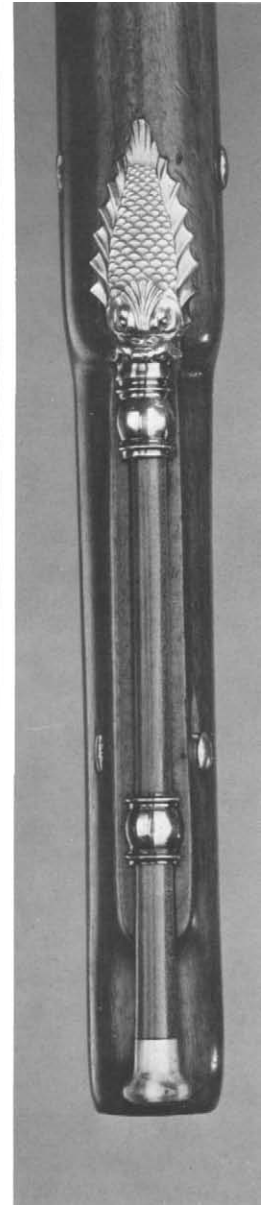


Fig. 22 Case of Boutet pistols presented to General Lacombe-Saint-Michel (cat. no. 145)



**Fig. 23** Case of Boutet pistols presented to Captain Valdes, and detail of a silver fish on one of the barrels (cat. no. 144)

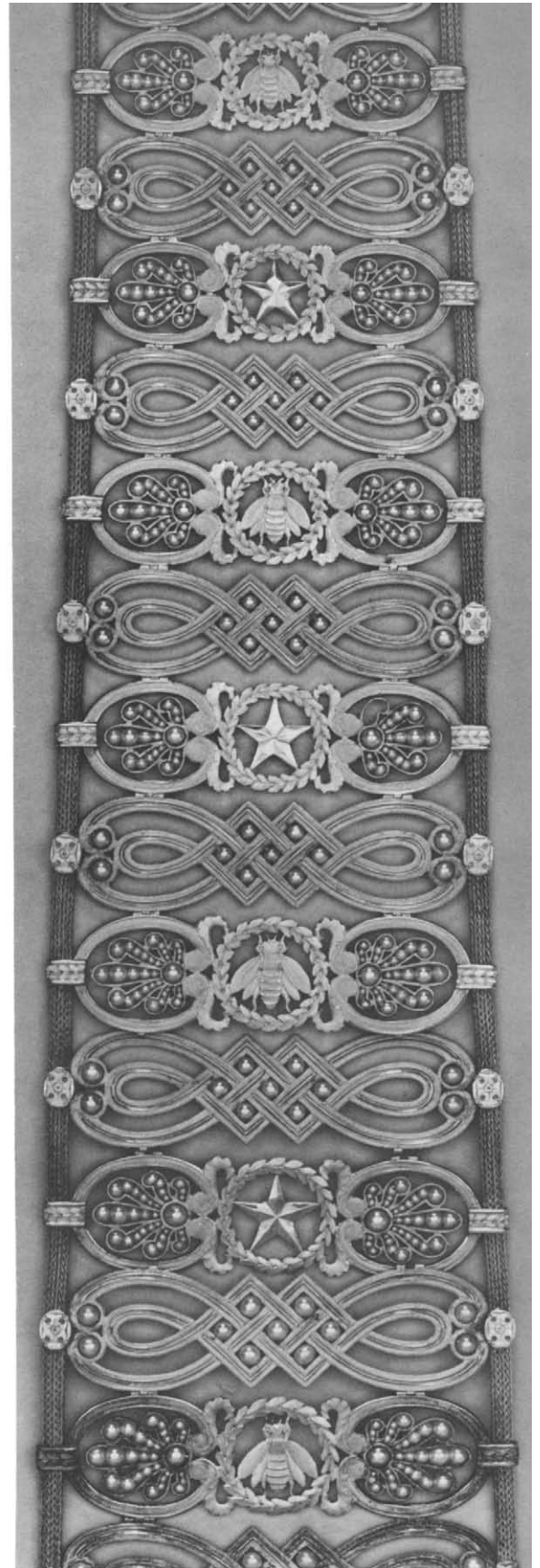
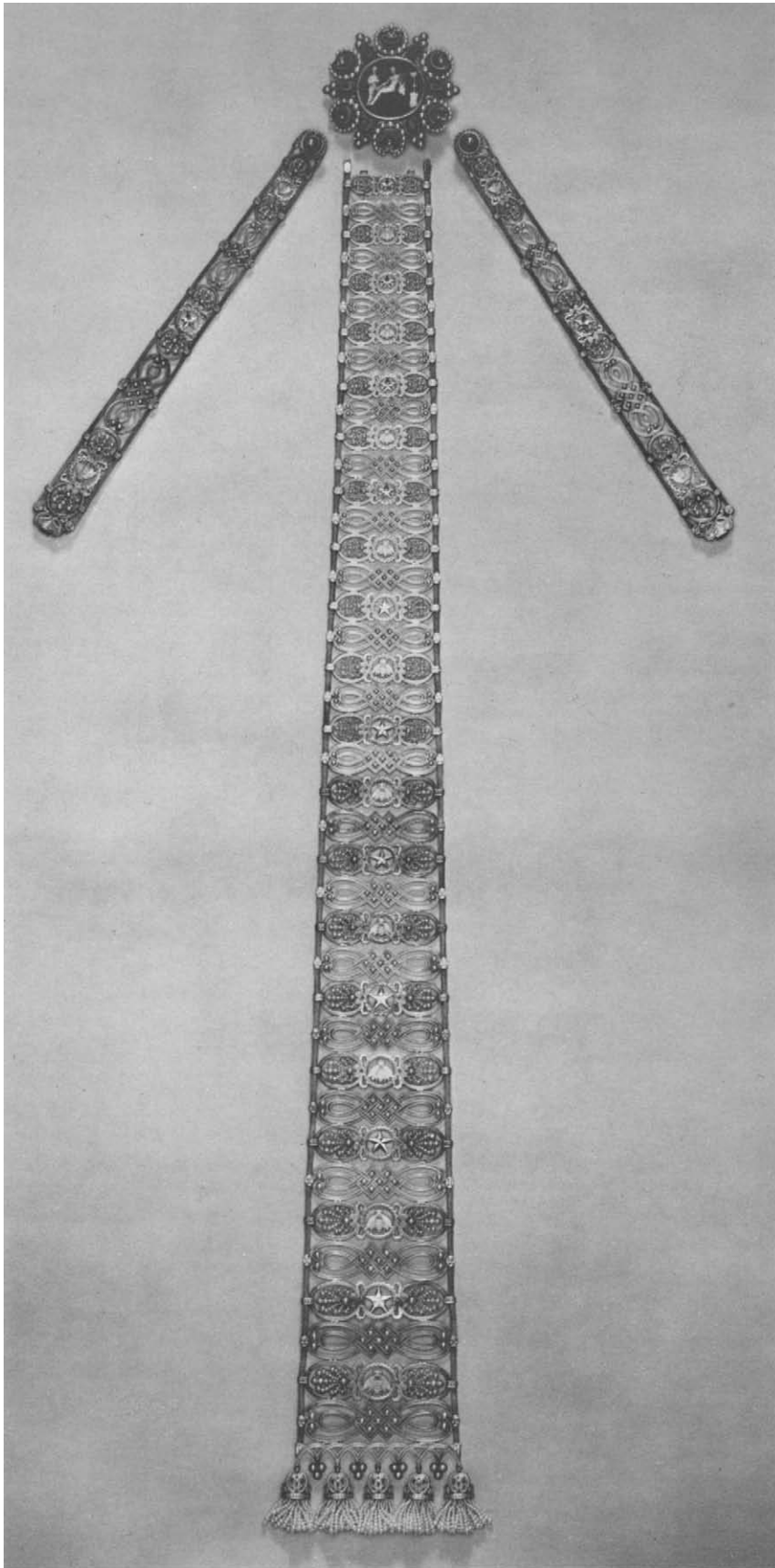


Fig. 24 Belt of openwork gold and pearls, with detail of bees and stars in the vertical section (cat. no. 172)

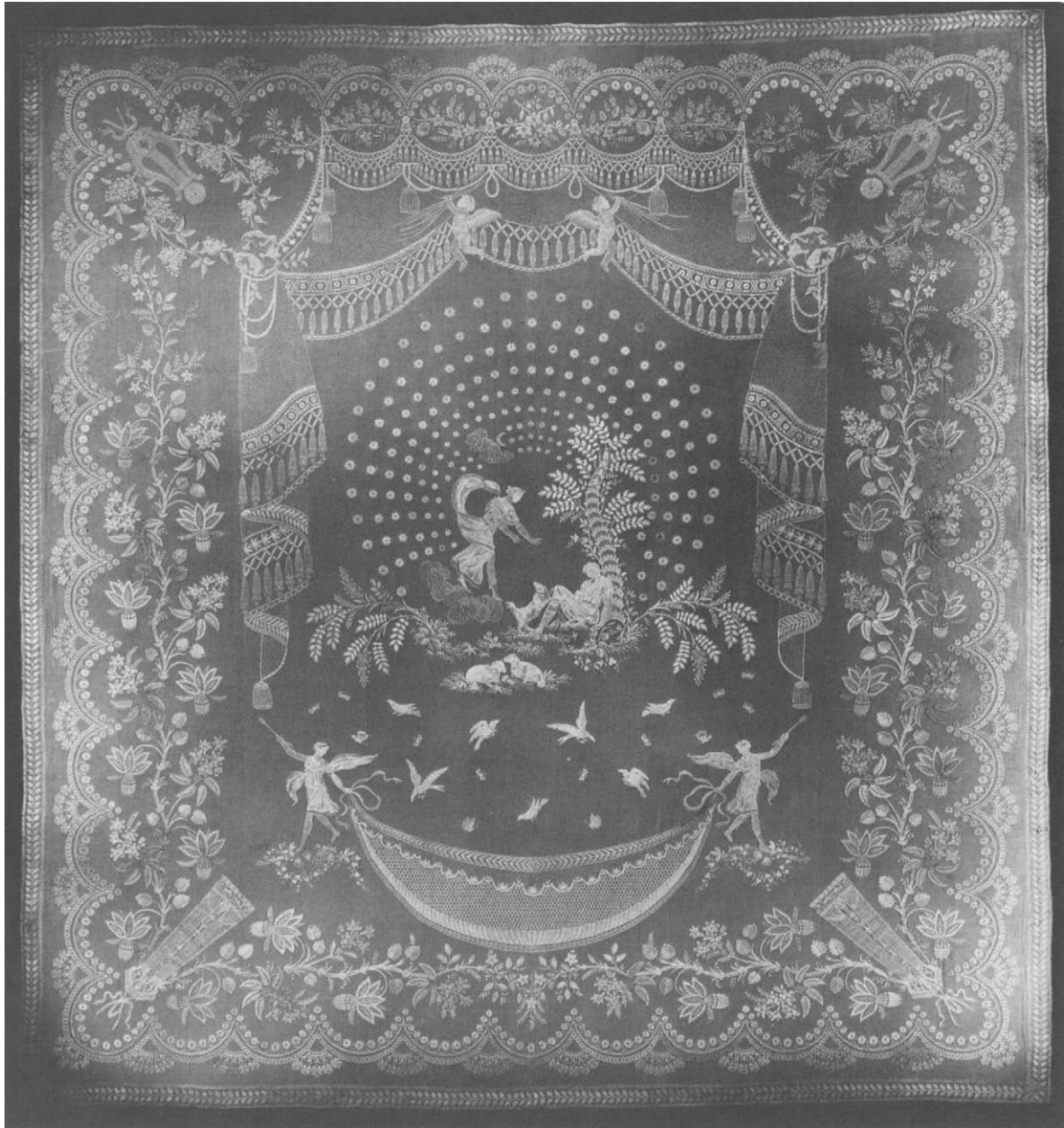
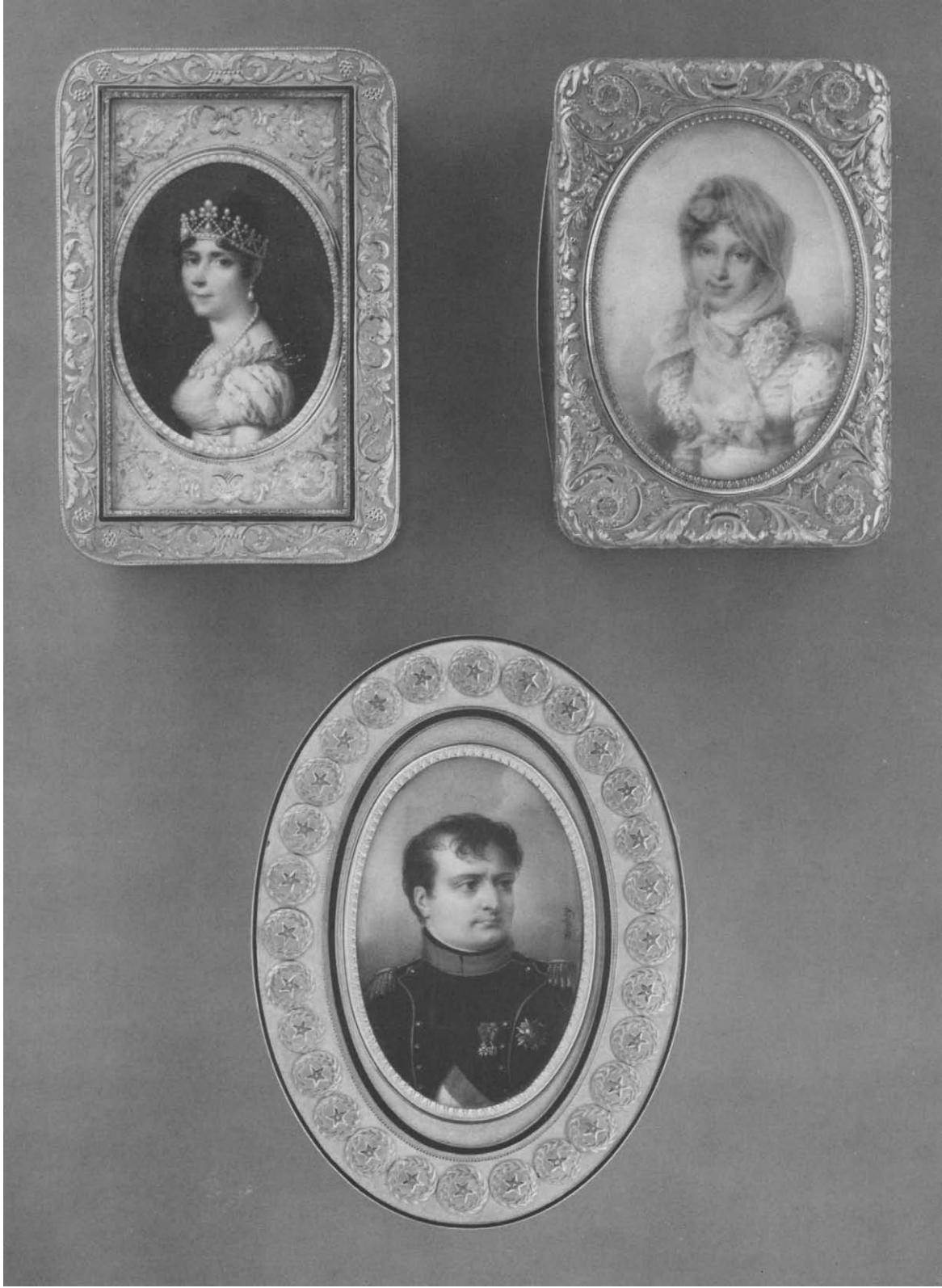
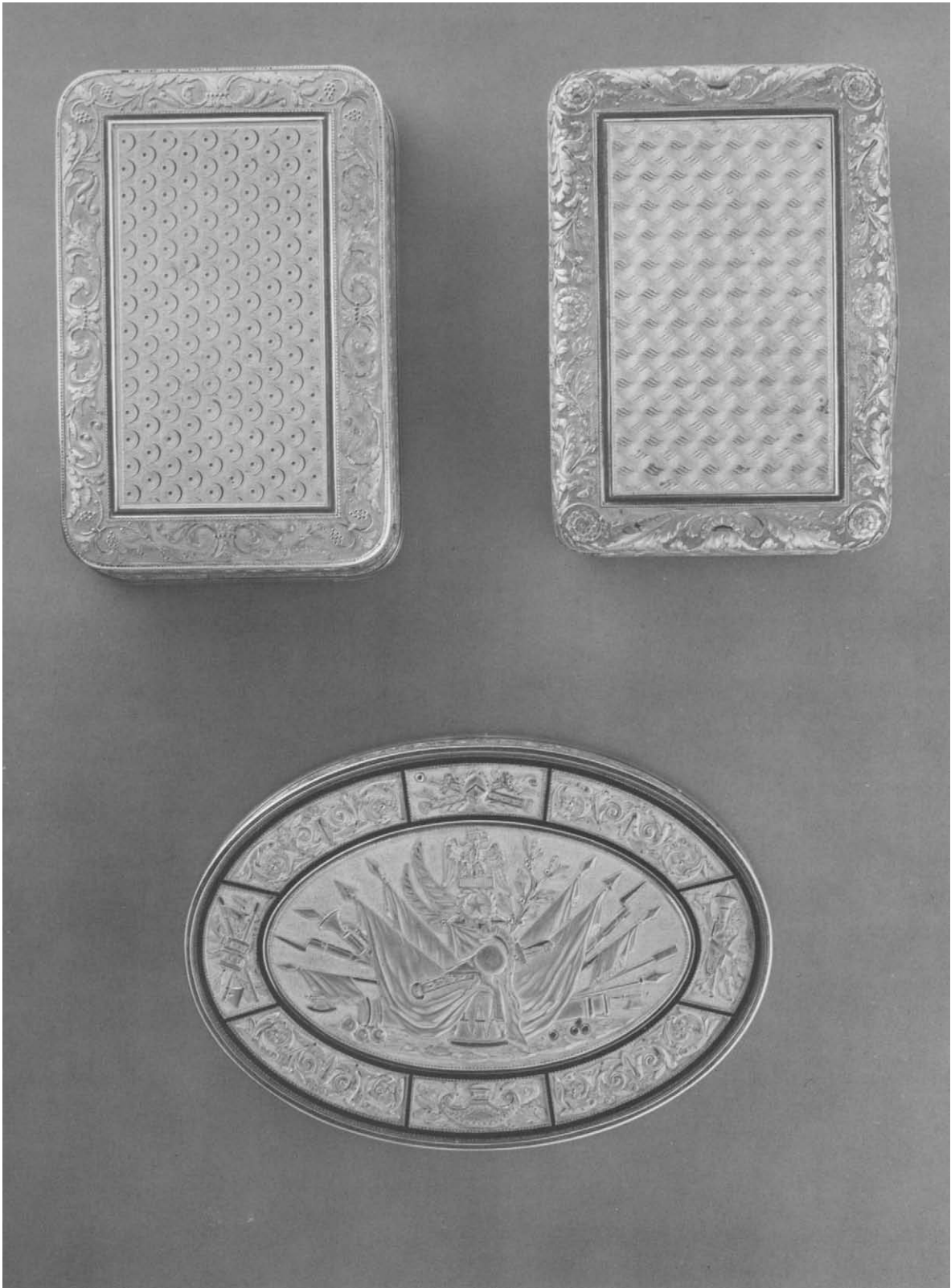


Fig. 25 Lace coverlet with Diana and Endymion (cat. no. 176)



**Fig. 26** Gold snuffboxes and miniature portraits of Josephine, Marie-Louise and Napoleon (cat. nos. 54, 186, 33)



**Fig. 27** Backs of the gold snuffboxes, showing the control in the degree of relief exercised by Empire goldsmiths





**Fig. 28** Conserve dish of silver gilt by Marc Jacquart  
(cat. no. 162)



**Fig. 29** Biennais mustard pots from the Borghese Service  
(cat. no. 152)



Fig. 30 A Biennais wine cooler from the Borghese Service  
(cat. no. 150)



**Fig. 31** An Odier wine cooler from the Demidoff Service  
(cat. no. 158)



Fig. 32 - A covered serving dish by Odiot from the Demidoff Service (cat. no. 156)



**Fig. 33** An imperial traveling service of silver gilt and glass in a revolving stand of thuya wood, by Biennais (cat. no. 161)



Fig. 34 Tray from the Sèvres porcelain breakfast set made for Eugène de Beauharnais (cat. no. 175)



**Fig. 35** Coffee service of Sarreguemines lustreware  
(cat. no. 69)



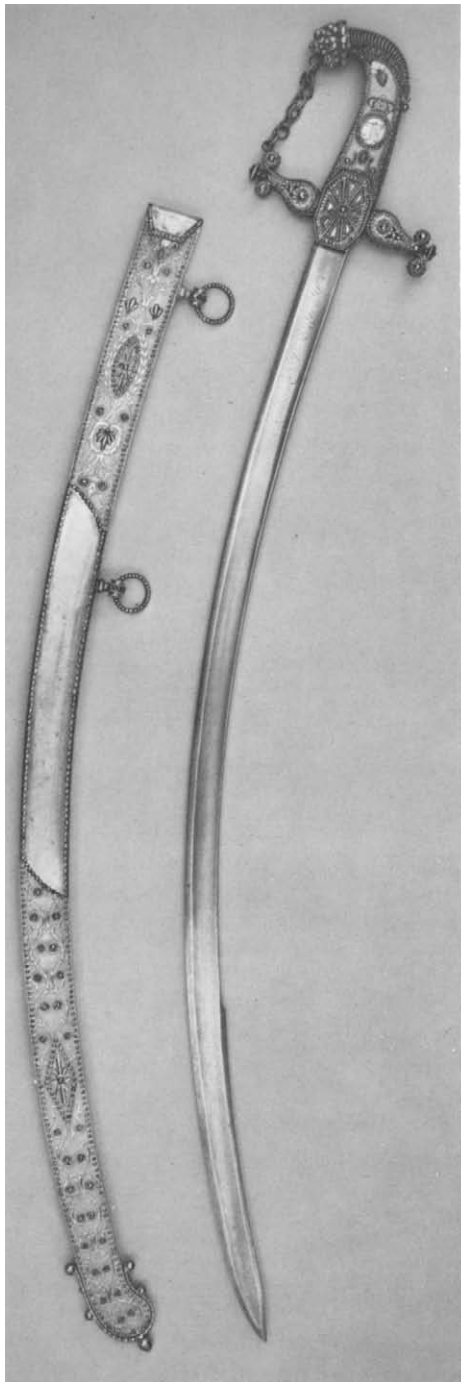
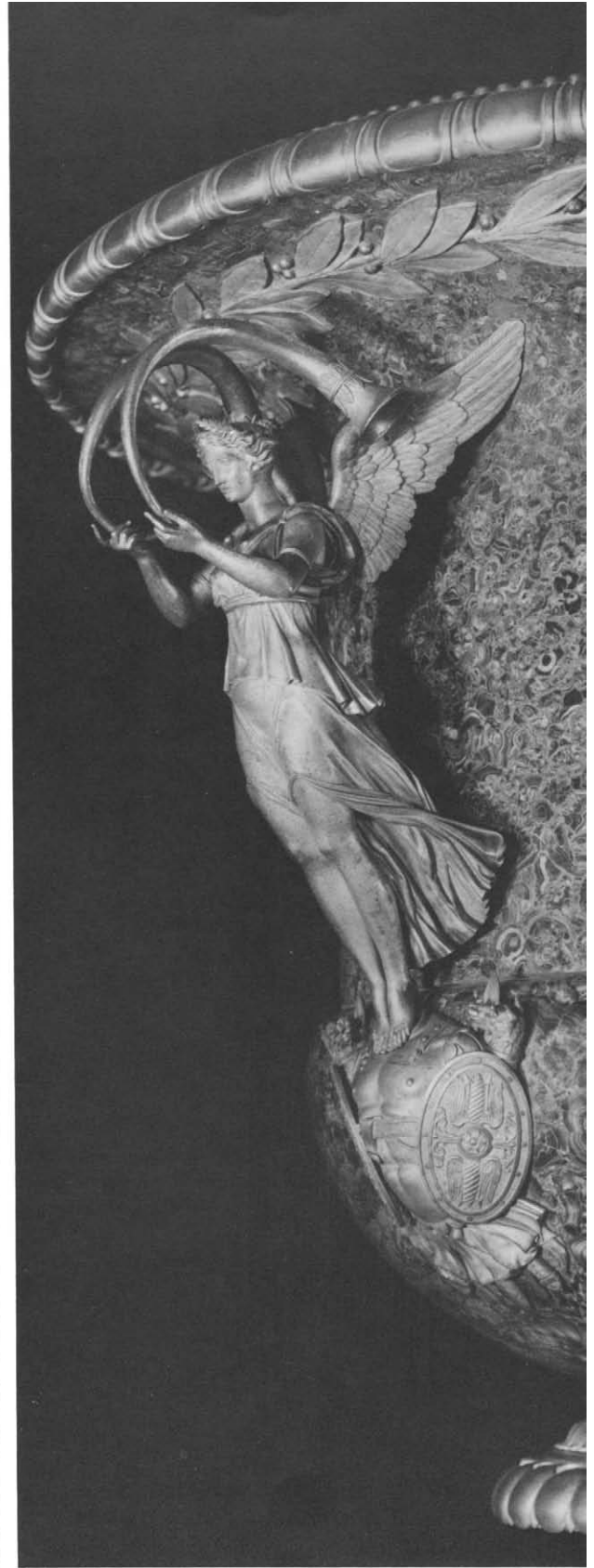


Fig. 36 A sabre of Joachim Murat, King of Naples, and detail of his monogram (JN for Joachim-Napoléon, cat. no. 173)



Fig. 37 Wallpaper panel after a design by Percier and Fontaine (cat. no. 179)



**Fig. 38** The Demidoff Vase, malachite with gilt bronze mounts by Thomire (cat. no. 182)

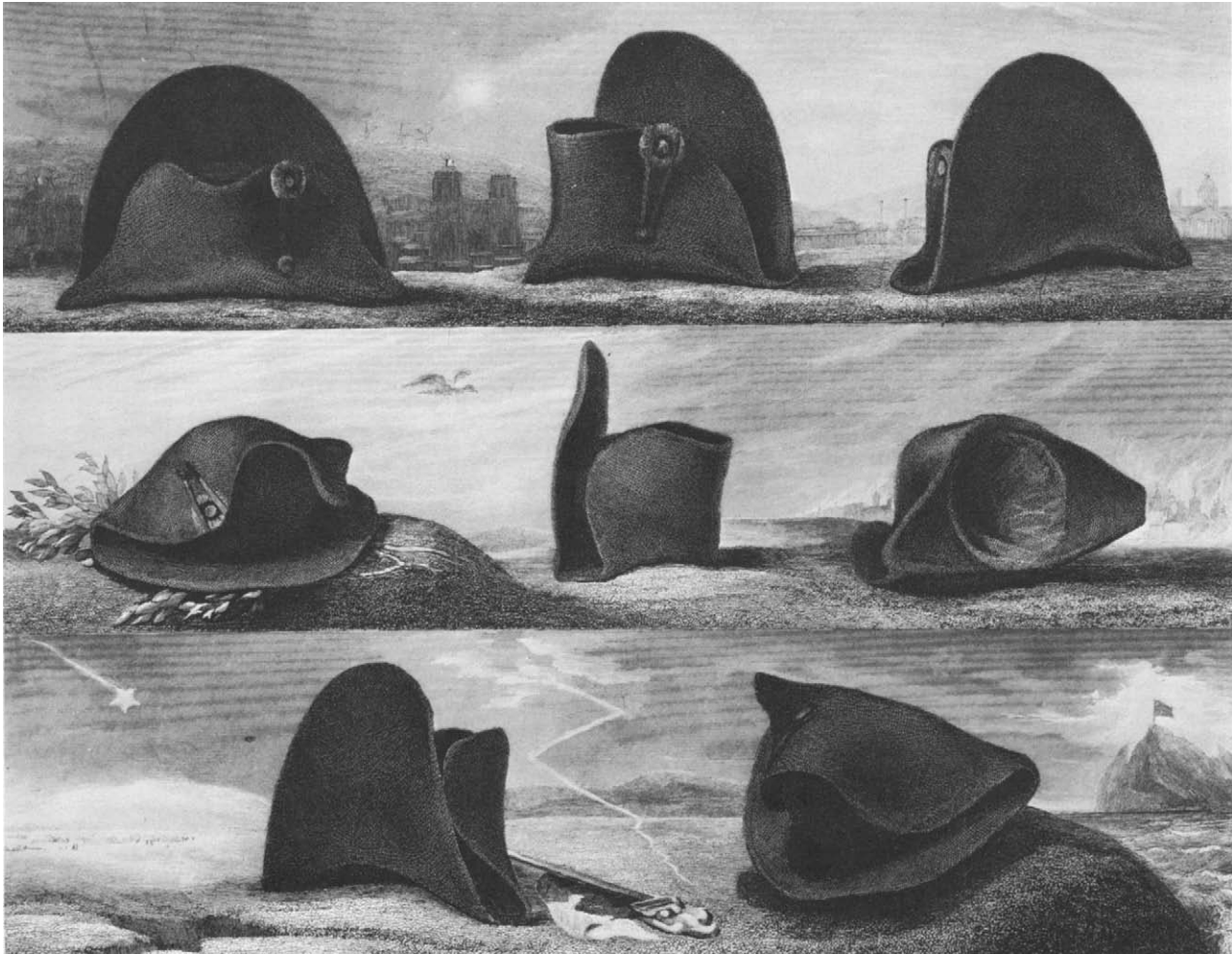


Fig. 39 Napoleon's hat seen eight times: steel engraving after Carl von Steuben (cat. no. 203)

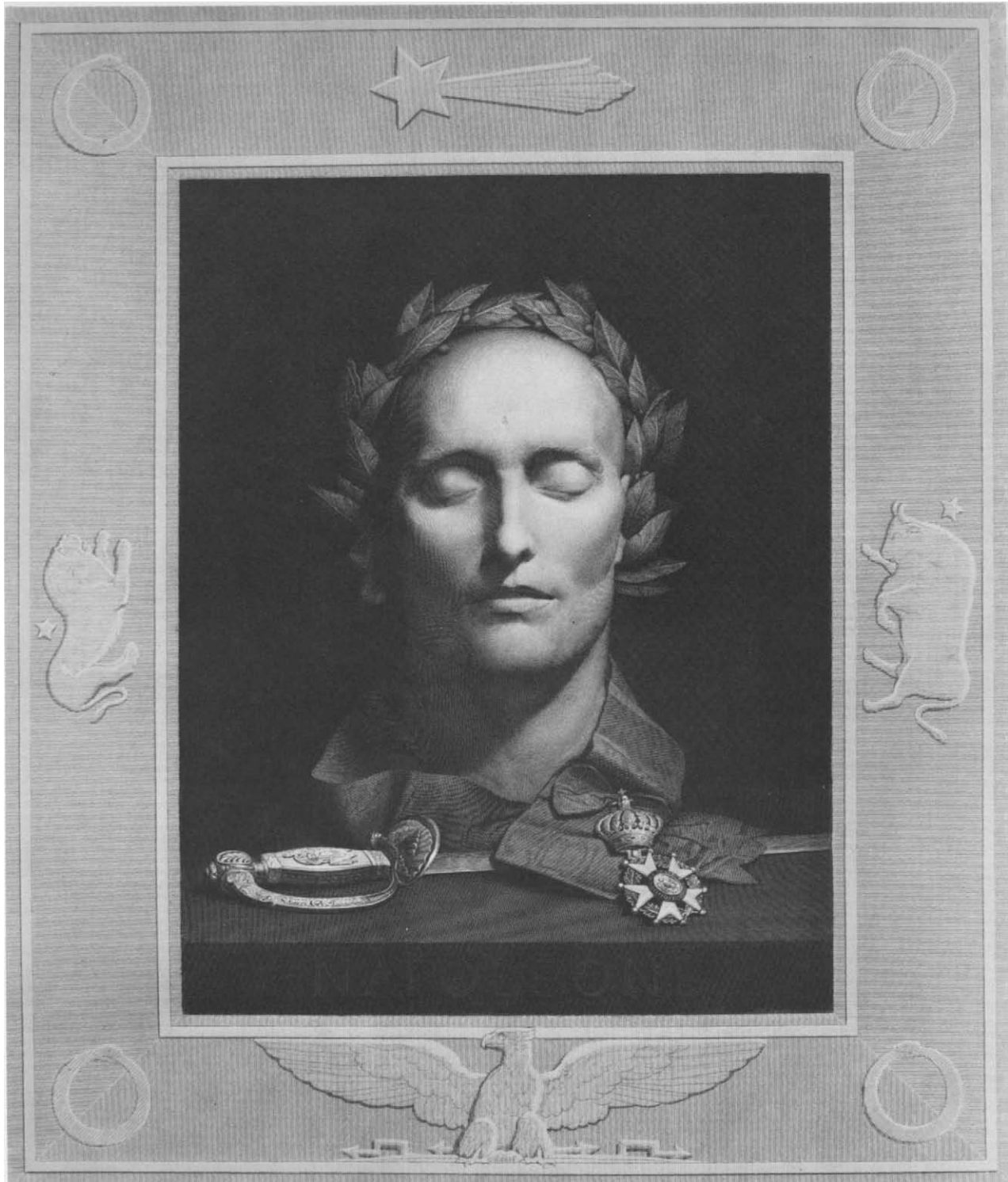


Fig. 40 Still life with Napoleon's death mask : engraving by Luigi Calamatta (cat. no. 202)

**131. Uncut upholstery piece.** Cockscomb red satin, brocaded in two kinds of gold thread underlaid by extra yellow silk weft, scroll of acanthus and laurel leaves set with flowers. L. 70 in.  
Séguin and Company, Lyons, 1804-1814  
Said to have been ordered as a bed-hanging for a room at Fontainebleau.  
Rogers Fund, 1940  
40.134.21

**132. Black velvet drawstring bag.** Embroidered sprig of wheat and bouquet of flowers in gold metallic thread on either side, three metallic tassels. L. 7¼ in.  
French, made from a fabric of about 1804-1814  
Gift of Mrs. DeWitt Clinton Cohen, 1943  
43.91.2

**133. Silk piece from a dress.** Crimson satin and ivory ribbed tabby stripes, brocaded with gold laurel sprays. L. 45½ in.  
French, 1804-1814  
From a dress worn by the Countess Gravenitz during the Napoleonic period, in Vienna or Paris.  
Gift of Mrs. Clarence Webster, 1940  
40.92.1

**134. Design for a woven silk.** Gouache. 15⅞ x 19¼ in.  
French, 1804-1814  
The sheet incorporates a floral medallion for a chair seat and a floral armrest in two shades of yellow on a red ground.  
Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1957  
57.581.66

**135. Panel for a cushion.** Ribbed compound tabby with grayish field, backed with yellow weft which rises to underlay gold brocade, small spaced medallions and acanthus border. H. 24 in.  
Séguin and Company, Lyons, 1811  
Said to have been made for the layette of the King of Rome.  
Rogers Fund, 1938  
38.182.32

**136. Sample border.** Rose pink satin, acanthus ornament embroidered in tones of bright yellow in satin-stitch. L. 21½ in.  
French, 1804-1814  
Gift of the United Piece Dye Works, 1936  
36.90.108

**137. Length of blue upholstery satin.** Patterned with rosettes in two shades of yellow in twill binding. L. 38¾ in.  
Lyons, 1804-1814  
Rogers Fund, 1938  
38.182.23

**138. Chair back and seat.** Bright yellow satin ground with rosette lozenge diaper in twill binding, center floral medallions in white pattern wefts in twill and tabby bindings. L. 39¼ in.  
Séguin and Company, Lyons, 1804-1814  
Rogers Fund, 1936  
36.51

### Great gunsmiths

Representative examples by the gunsmiths LePage, Pirmet and especially Nicolas-Noël Boutet show a prodigious care for precise workmanship. Boutet's sculptural designs, with silver trophies, Victories, Dianas and hunting scenes in a delicate network of tracery and relief, won the favor of Napoleon. He granted an eighteen-year concession to Boutet's Versailles manufactory, where regulation firearms and swords were turned out as well as de luxe presentation arms that continued the grand tradition of French gunmaking.

**139. Double-barreled flintlock fowling piece.** Steel and walnut inlaid with silver and gold. L. 48 in.  
Pirmet manufactory (active 1779-1809)  
Paris, dated 1809  
Rogers Fund, 1927  
27.203

**140. Double-barreled flintlock fowling piece.** Steel and walnut inlaid with gold and silver. L. 48⅜ in.  
Manufactory of Nicolas-Noël Boutet (1761-1833)  
Versailles, dated 1801  
Rogers Fund, 1936  
36.58

**141. Flintlock rifle.** Steel and walnut inlaid with silver. L. 40½ in.  
Manufactory of Nicolas-Noël Boutet (1761-1833)  
Versailles, about 1800-1804  
The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932  
32.75.107

**142. Flintlock pistol.** Steel and walnut inlaid with gold, silver gilt and silver. L. 17 in.  
Manufactory of Nicolas-Noël Boutet (1761-1833)  
Versailles, 1804-1814  
The fine mounts include imperial eagles with the arms of Guzman and Olivares and the monogram PGO.  
Lent by Russell Barnett Aitken

- 143. Garniture.** Rifle of steel and walnut inlaid with gold and silver, pair of pistols of steel and mahogany inlaid with gold and silver, and accessories in a mahogany veneered case with silver nameplate on lid, lined with sky blue velvet. L. of rifle 43½ in. L. of pistols 17 in.

Manufactory of Nicolas-Noël Boutet (1761-1833)  
Versailles, about 1800-1804

The rifle escutcheon and pistol triggerguards are inscribed in Cyrillic with the name of the original owner, Nicolai Pompeyevich Shabelski, who has left no other trace thus far.

Fletcher Fund, 1970  
1970.179.1

- 144. Pair of flintlock pistols.** Steel and walnut inlaid with gold and silver, and accessories in a walnut veneered case lined with green felt. L. of each pistol 16 in.

Manufactory of Nicolas-Noël Boutet (1761-1833)  
Versailles, 1801-1802

The brown tooled leather insert in the case lid states that the set was presented by Bonaparte as First Consul to Captain Valdes, commander of *The Neptune*, a ship of His Catholic Majesty the King of Spain, in the year X (1801-1802) of the Republic. The heroics of Gayetano Valdes y Flores (1767-1835) at Trafalgar three years later could not save the allied cause. A rich sea imagery is expressed in the impeccable silver mounts, as in the dolphins and anchors on the buttcaps.

Lent by Russell Barnett Aitken

- 145. Pair of flintlock pistols.** Steel and walnut inlaid with gold and silver, and accessories in a walnut case lined with dark green felt and fitted with silver fan-shaped corner mounts and silver handles and Boutet nameplate. L. of each pistol 15½ in.

Manufactory of Nicolas-Noël Boutet (1761-1833)  
Versailles, 1799-1804

Inside the impressively mounted case lid is a green tooled leather insert stating that the First Consul presented these arms to General Jean-Pierre Lacombe-Saint-Michel (1740-1812), a distinguished revolutionary statesman as well as soldier, who was soon to be promoted to Inspector General of Artillery.

Lent by Irving Moskowitz

- 146. Pair of double-barreled pistols.** Steel and boxwood inlaid with silver, and accessories in a mahogany case lined with green velvet. L. of each pistol 8 in.

LePage manufactory (founded by Jean LePage, 1746-1834); engraved animal plaques on the sides signed *Montagny*.

Paris, about 1800

Rogers Fund, 1928  
28.196.5, 6

- 147. Pair of flintlock pistols.** Steel and walnut inlaid with silver, and accessories in a mahogany case lined with green velvet and fitted with silver mounts. L. of each pistol 15¼ in.

Pirnet manufactory (active 1779-1809)  
Paris, hallmarks of period 1798-1809

Rogers Fund, 1928  
28.196.1, 2

## Napoleonic objects lent by the Audrey B. Love Foundation

The objects in this gallery were assembled by the discerning collector C. Ruxton Love, Jr. He began purchasing Empire silver in the 1930s and soon his collection was the most important of its kind in America. The splendid Biennais traveling service made for Napoleon was presented to the Metropolitan by Mrs. Love as a memorial to her husband in 1974. In the case of silver from the Borghese service, the combining of pieces already owned by the Museum with those from the Audrey B. Love Foundation gives a good idea of the opulence of the service as originally used.

### The Borghese Service

Made by Martin-Guillaume Biennais (working about 1796-1819), the service is reputed to have been Napoleon's gift to his sister Pauline and Prince Camillo Borghese, her second husband, after their marriage in 1803. Of the thirteen pieces exhibited, all bear marks thought to have been used only between 1793 and 1797. Since it is improbable that a silver service of this size and highly developed style would have been undertaken in those years, and since by all accounts Biennais did not turn from small cabinet work to silver until after 1800, it is evident that these marks continued in use for some time after the introduction of official state marks in 1798. The service would not have been completed until after 1805, when Biennais was able to inscribe himself "Orfèvre de S. M<sup>té</sup> l'Empereur et Roi." As the Borghese arms are applied or engraved on each piece and are not integral to the design, they may have been added at the time the service was completed.

When sold from the Borghese collection in 1892, the service comprised over eighteen hundred pieces, probably its approximate original size.

Ex coll.: Borghese; Don Antonio Licata, Prince Baucina; Ercole Canessa; Mrs. Edith Rockefeller McCormick

- 148. Tureen with stand.** Silver gilt. H. 18¼ in. L. of stand 20½ in.

Maker's mark and inscription of Biennais  
Paris marks of 1794-after 1797 and 1809-1819

One of a pair sold from the Borghese collection. The design, by Percier and Fontaine, appears as plate 17 in the *Recueil des dessins . . . par Biennais*, with the single variation of an ox head in place of the arms in the frieze.

Purchase, 1934, Joseph Pulitzer Bequest  
34.17.1a-c

- 149. Pair of candelabra.** Silver gilt. H. of each 20½ in.

Maker's mark of Biennais  
Paris marks of 1794-after 1797 and 1809-1819

Designed by Percier and Fontaine (*Recueil*, pl. 90), but with variant decoration of the central stem above the branching arms.

Purchase, 1934, Joseph Pulitzer Bequest  
34.17.2, 3

**150. Pair of wine coolers.** Silver gilt with silvered copper liners. H. of each 8 $\frac{3}{8}$  in.

Maker's mark and inscription of Biennais  
Paris marks of 1793-1794 and later, and 1809-1819

Lent by the Audrey B. Love Foundation

**151. Three covered hot-water dishes.** Silver and copper gilt. Diam. 10 $\frac{1}{2}$  in., 10 $\frac{3}{8}$  in., 9 $\frac{3}{8}$  in.

Maker's mark and inscription of Biennais  
Paris marks of 1793-1794 and later, and 1809-1819

A design for a very similar dish cover (*cloche*) is illustrated in the *Recueil* (pl. 35). The unmarked dishes with gilded copper handles and lion's feet are of undetermined origin; two bear the Borghese arms engraved in the same style found on other pieces in the service.

Lent by the Audrey B. Love Foundation

**152. Pair of mustard pots with liners and spoons.** Silver gilt and glass. H. of each 5 in.

Maker's mark of Biennais  
Paris marks of 1794-after 1797 and 1809-1819

The glass liners are presumably later replacements. Comparable schemes for mustard pots in the *Recueil* all illustrate glass liners suspended above the platform. Such a design would permit the Borghese arms applied on the top of the platform, now concealed by the liner, to be seen clearly. The spoons are by Jean-Baptiste-Denis Landry (working 1826-1833) and bear the Paris marks of 1819-1838.

Lent by the Audrey B. Love Foundation

**153. Pair of cruet frames.** Silver gilt and glass. H. 10 $\frac{3}{4}$  in., 10 $\frac{3}{8}$  in.

Maker's mark and incuse stamp of Biennais  
Paris marks of 1794-after 1797, 1798-1809 and 1809-1819

The figure of Victory occurs in two designs in the *Recueil* (pls. 6 and 42), one for a cruet frame, the other for a double salt. The figure lacking a wreath bears marks of 1809-1819, is slightly smaller than its mate and differs from it in minor details of position and modeling. It would appear to be an aftercast by Biennais of the other figure. These are the only cruet frames recorded as belonging to the Borghese service.

Lent by the Audrey B. Love Foundation

**154. Coffeepot.** Silver gilt. H. 13 $\frac{3}{8}$  in.

Maker's mark of Biennais  
Paris marks of 1794-after 1797, 1798-1809 and 1809-1819

One of two included in the Borghese sale.

Rogers Fund, 1934

34.12.1

**155. Hot-water urn.** Silver gilt, on gilt bronze stand. H. 20 $\frac{1}{2}$  in.

Maker's mark of Jean-Baptiste-Claude Odiot (working 1785-1827)

Paris marks of 1798-1809

Paris, about 1805

Although included in the Borghese service at the time of its sale in 1892, this urn probably originally belonged to another service made entirely by Odiot for Prince Camillo Borghese. Neither the decoration nor the style in which the arms are engraved is consistent with Biennais's service.

Rogers Fund, 1934

34.12.2

### The Demidoff Service

A bill dated December 5, 1817 records the sale by Odiot of a 119-piece service to "M. de Demidoff," traditionally identified as Count Nicholas Demidoff (1773?-1828), who was then living in Paris. Again traditionally, the coats of arms, which are a later addition, are said to be those of a Madame de la Chapelle, to whom the service was given by Count Demidoff.

All the pieces exhibited here are listed in the 1817 bill and are by Jean-Baptiste-Claude Odiot (working 1785-1827). They are constructed in Odiot's characteristic method of securing individual cast elements of the decoration by bolts and nuts.

**156. Four covered serving dishes.** Silver gilt. H. of each 15 $\frac{1}{2}$  in.

Maker's mark and rectangular name stamp of Odiot  
Paris marks of 1809-1819

Four dishes supported by figures of kneeling women ("coupes femmes à Genoux") are cited in the 1817 bill.

Lent by the Audrey B. Love Foundation

**157. Pair of wine coolers with liners and covers.** Silver gilt. H. of each 14 $\frac{3}{8}$  in.

Maker's mark and rectangular name stamp of Odiot  
Paris marks of 1809-1819

Four *seaux* (wine coolers) are mentioned in the bill of sale. The other pair is now in the Detroit Institute of Arts.

Lent by the Audrey B. Love Foundation

**158. Pair of wine coolers with liners.** Silver gilt. H. of each 8 $\frac{3}{8}$  in.

Maker's mark, rectangular name stamp and incuse stamp of Odiot

Paris marks of 1798-1809 and 1809-1819

Lent by the Audrey B. Love Foundation



**159. Pair of cruet frames.** Silver gilt and glass. H. of each 15 $\frac{1}{16}$  in.

Maker's mark of Odiot  
Paris marks of 1809-1819

Odiot thought highly of this model, as he included a bronze version of it in a collection of thirty models he presented for instructional use to the Musée du Luxembourg (later incorporated into the Musée des Arts Décoratifs) in 1827.

Lent by the Audrey B. Love Foundation

**Other silver and furnishings from the Love collection**

**160. Ewer and basin.** Silver gilt. H. of ewer 15 in.

Maker's mark of Philippe-Jean-Baptiste Huguet (working about 1798-after 1810)  
Paris marks of 1798-1809 and 1809-1819  
Paris, 1805-1810

Lent by the Audrey B. Love Foundation

**161. Traveling service.** Silver gilt, thuya wood and cut glass. H. of stand 16 $\frac{1}{2}$  in.

Maker's marks, on the dishes and plates, of Martin-Guillaume Biennais (working about 1796-1819) and, on the flatware, of Pierre-Benoît Lorillon (working 1788-about 1836)  
Paris marks of 1794-after 1797, 1798-1809 and 1809-1819  
Paris, 1805-1810

Each piece is engraved with the imperial arms. Biennais began his career as a *tabletier ébéniste* (dealer in fancy inlaid wares) and from about 1798 regularly supplied Napoleon with traveling sets ingeniously designed to contain dozens of utensils for dining or personal use.

Gift of Audrey B. Love in memory of her husband, C. Ruxton Love, Jr., 1974  
1974.378.1-46a-e

**162. Conserve dish.** Silver gilt with glass liner. H. 9 in.

Maker's mark of Marc Jacquart (working about 1797-about 1829)  
Paris marks of 1794-after 1797 and 1798-1809  
Paris, 1800-1805

Into an otherwise conventional classical model Jacquart introduced new and exotic motifs of Egyptian elephant heads and feet, and a female head with a Nubian hair style.

Lent by the Audrey B. Love Foundation

**163. Cup and saucer.** Silver gilt. H. of cup 4 $\frac{1}{4}$  in. Diam. of saucer 5 $\frac{3}{4}$  in.

Maker's mark of Jean-Baptiste-Claude Odiot (working 1785-1827)  
Paris marks of 1794-after 1797, 1798-1809 and 1809-1819  
Paris, 1800-1810

Lent by the Audrey B. Love Foundation

**164. Tripod coffeepot.** Silver gilt. H. 8 $\frac{3}{16}$  in.

Maker's mark of Jean-Baptiste Potot (recorded 1806)  
Paris marks of 1794-after 1797, 1798-1809 and provincial marks (Aix, Marseilles and Arles) of 1819-1838  
Paris, about 1806

Lent by the Audrey B. Love Foundation

**165. Pair of five-light candelabra.** Silver gilt. H. of each 20 $\frac{3}{4}$  in.

Maker's mark and inscription of Martin-Guillaume Biennais (working about 1796-1819)  
Paris marks of 1794-after 1797 and 1809-1819  
Paris, 1800-1805

Lent by the Audrey B. Love Foundation

**166. Figure on a pedestal.** Silver gilt. H. 6 $\frac{1}{8}$  in.

Maker's mark and rectangular name stamp of Jean-Baptiste-Claude Odiot (working 1785-1827)  
Paris mark of 1809-1819  
Paris, about 1810

Although corresponding to a standard Empire model of tea caddy, this piece is nonfunctional and was perhaps designed as part of a centerpiece.

Lent by the Audrey B. Love Foundation

**167. Octagonal tray.** Silver gilt. Diam. 22 $\frac{3}{8}$  in.

Maker's mark and rectangular name stamp of Jean-Baptiste-Claude Odiot (working 1785-1827)  
Paris mark of 1809-1819  
Paris, about 1805

The engraved arms are those used by Napoleon as King of Italy.

Lent by the Audrey B. Love Foundation

**168. Four armchairs.** Mahogany, gilt bronze mounts.

Curved, scrolled backs, gilt bronze sphinxes form arm supports, legs with masks of Mercury terminate in lion's paws. Covered in modern gold silk. H. 41 in.  
French, 1804-1814

The provenance of this imposing set of chairs is unknown, but there is a hint of imperial origin in the five-pointed stars along the sides.

Lent by the Audrey B. Love Foundation

**169. Console desk.** Mahogany with mirrored back and green marble top. Gilt bronze mounts include corner female figures in highly stylized Egyptian dress, naked kneeling winged youths suspending a garland under a female mask covering the center keyhole. H. 40 in.

French, 1804-1814

Beneath the marble, the top of this handsome desk is stamped with untraced inventory numbers: 6, 16 and 642 at the right; 16 and 246 at the left.

Lent by the Audrey B. Love Foundation

**170. Sample border for a court robe.** Blond cut velvet, stylized floral scrolls and laurel guard border embroidered and couched with various silver and gold threads and foils set with red paste jewels. L. 16 $\frac{3}{4}$  in.  
French, 1810-1815

Lent by the Audrey B. Love Foundation

**171. Sample border for a court robe.** Russet cut velvet (originally bright coral), scrolling lilies and laurel embroidered and couched with various silver and gold threads and foils, details in white silk. L. 17½ in.

French, 1814-1815

Lent by the Audrey B. Love Foundation

### Masterpieces of the Empire style

Certain works of art, not always the richest ones, qualify as classics of their kind because they illustrate Empire designers' painstaking refinements of shape and detail. The belt of gold and pearls is an awesomely successful achievement in this regard, but the cotton gown with cattails, though more modest, is hardly less perfect.

**172. Belt of openwork design,** comprising four sections. A vertical panel of graduated width fringed with pearl tassels, a pair of short horizontal panels, and a brooch set with an eighteenth-century cameo within a frame of agate and pearls. Gold, pearls and agate. L. of vertical panel 30 in.

Unidentified maker's mark (L, crossed laurel branches above)

Paris mark of 1794-after 1797 and provincial mark of 1798-1809

Paris, about 1804

The extraordinary refinement of design and workmanship, combined with the repeated motifs of the imperial bee and the five-pointed star, indicate that this must have been made for the Empress Josephine. Her sister-in-law, Elisa Baciocchi, is shown wearing a similar gold filigree belt—with two long panels suspended from a brooch at the front of her dress—in a portrait painted in 1810.

The Calvin Bullock Collection

**173. Dress sabre of Joachim Murat, King of Naples.** Steel with gilt bronze, inset gems of cut steel, mother-of-pearl and coral, monogram JN (for Joachim-Napoléon) in gold on mother-of-pearl surmounted by crown. L. 37¾ in.

Probably Naples, 1808-1815

A side of the scabbard is incised with the name of Napoleon's brave, quixotic brother-in-law. The touches of coral and mother-of-pearl on this magnificent weapon are specific references to Murat's coastal kingdom of Naples.

Lent by Russell Barnett Aitken

**174. Tea and coffee service** comprising a hot-water urn, coffeepot, teapot and milk jug (sugar bowl missing). Silver, mother-of-pearl. H. of urn 26¾ in. L. of tray 39½ in.

Maker's mark of Marc Jacquart (working about 1797-about 1829)

Paris marks of 1809-1819

Paris, about 1815

Perhaps the most dramatic example of the eclecticism of the period, in which a classical scheme of decoration, including figures of Ganymede and Hebe, is combined with highly stylized Egyptianizing motifs.

Purchase, 1938, Joseph Pulitzer Bequest  
38.12.1-5

**175. Breakfast service.** Tray, teapot, milk jug, sugar bowl, two cups and saucers, porcelain painted and gilt. W. of tray 13⅛ in.

Sèvres, 1813

Figures painted by E.-C. Leguay, ornaments by Sisson

This brightly colored service was Napoleon's 1814 New Year's present to his stepson, Eugène de Beauharnais. Called a "Déjeuner jeux d'amours et de nymphes" in the Sèvres records, its most elaborate scene is on the tray, depicting nymphs appearing before the tribunal of Love.

Gift of Mr. and Mrs. D. N. Heineman, 1956  
56.29.1-8

**176. Coverlet.** Bobbin lace with needlepoint details applied on bobbin ground. L. 88 in.

Brussels, about 1800-1810

The ritual of going to sleep was never made happier than by this fabulous bed coverlet. Its wealth of discretely separated images comprises two bird-catching huntresses with a net and, very appropriately, a central scene of Diana approaching the sleeping shepherd Endymion, the whole theatrically framed in a drapery gathered by putti.

Gift of Mrs. Edward S. Harkness, 1944  
44.91.1

**177. Gown.** White mull, borders embroidered with cattails in Turkey work and lilies-of-the-valley in French knots, leaves in satin-stitch. L. 91 in.

French, about 1804-1814

The silhouette as well as the stylized cattails and lilies-of-the-valley on the border admirably express the Empire designer's twin goals of elegance and simplicity.

Rogers Fund, 1907  
07.146.5

**178. Length of upholstery silk.** Green satin ground, floral ornament in white and cream pattern wefts in twill binding. L. 131 in.

French, 1804-1814

Rogers Fund, 1936  
36.139

**179. Two wallpaper panels.** Male herms beside altars, one with thyrus, figs and other fruit, the other with ivy, pinecones and a dog. White, brown and gray tones on gray-green backgrounds, edged in separate borders of orange, white and black. 63¼ x 39½ in.

Manufactory of Jacquemart and Bénard, after designs by Charles Percier and P.-F.-L. Fontaine  
Paris, about 1808

These are two of four designs that first appeared as paintings in a room for "Citizen V" in Percier and Fontaine's *Recueil de décorations intérieures* (first edition, 1801). They have vague references to the Four Seasons; our two herms qualify as Summer and Winter.

Gift of Harvey Smith, 1977  
1977.595.135, 136

**180. Inkstand.** Gilt bronze and lapis lazuli. Statuette of Apollo playing a lyre on a column of lapis, flanked by low pedestaled dishes and statuettes of sphinxes on lapis bases. Four corner inkwells. Lapis base has nine relief mounts of Muses on back and front and wreaths, columns, lyres and floral ornament on sides. H. 15½ in.

Inscribed upside down on left side: *THOMIRE*  
Manufactory of Pierre-Philippe Thomire (1751-1843)  
French, about 1815-1825

Lent by the Audrey B. Love Foundation

**181. Inkstand.** Gilt bronze statuette of a king standing, holding arms of Castile and Leon, on a gilt bronze pedestal mounted with symbols of virtue; top of base is glass over paper painted red, violet, blue and gold with eight roundels bearing the names of Cervantes and other Spanish Renaissance writers and thinkers, and four ivory inserts with heads of Muses painted in imitation of cameos. At corners, four gilt bronze inkwells. Base of malachite encased in gilt bronze with profile heads of classical deities in wreaths at each corner, gilt bronze mounts on each side with symbols of military force, agriculture, medicine and the arts. H. 17 in.

Metalwork attributed to Pierre-Philippe Thomire (1751-1843)  
French, early 19th century

The monarchical and patriotic imagery, as well as the peculiarly rich "medieval" color contrasts between malachite base and painted glass top, suggest that this regal object may be a work made soon after the Bourbon Restoration in both France and Spain.

Lent by the Audrey B. Love Foundation

**182. The Demidoff Vase.** Malachite and gilt bronze, the handles formed of gilt bronze figures of Fame surmounting military trophies. H. 67½ in. on a bronze pedestal with gilt bronze moldings, h. 42½ in.

Inscribed on pedestal: *THOMIRE A PARIS 1819*  
Manufactory of Pierre-Philippe Thomire (1751-1843)  
Paris, 1819

Malachite, worked by joining small pieces, was mined on lands belonging to the Demidoff family in Russia. This grand vase of the Medici type was fashioned for Count Nicholas Demidoff's palace in Florence. Thomire's ornament is still fully Empire; any changes in the four years that had elapsed since Napoleon's final exile are minimal.

Purchase, 1944, Frederic R. Harris Gift  
44.152

### Marie-Louise

Frustrated at having no direct heir, Napoleon had a list of seventeen potential brides drawn up as early as 1807. On the list was Marie-Louise of Austria, then only sixteen. They were married by proxy in Vienna in March of 1810, and in person in Paris the following month. Marie-Louise promptly satisfied Napoleon's wish for a son but did not heed calls to join him in exile. At the Congress of Vienna, she was given the duchy of Parma, and she lived until 1847. More complacent than Josephine, Marie-Louise left no strong personal mark on the art of her time. Objects associated with her are pleasing, comfortable and rich.

**183. The façade of the Tuileries decorated for the arrival of Napoleon and Marie-Louise after their marriage.** Pen and ink, gray wash over pencil. 16⅜ x 12⅜ in.

Pierre-François-Léonard Fontaine (1762-1853)  
French, 1810

Study for a plate, not executed, in Percier and Fontaine's *Description des cérémonies . . . pour le mariage de S. M. l'Empereur Napoléon avec . . . Marie-Louise d'Autriche*, Paris, 1810. The foreground figures show steely control of line even when the pen was wielded with lightning speed.

Harris Brisbane Dick Fund and Josephine Pulitzer Bequest, 1971  
1971.513.25

**184. Busts of Marie-Louise and Napoleon on pedestals flanked by allegorical figures.** Pair of etchings with stipple. 22½ x 15⅜ in.

J.-L. Benoist and Mme. Benoist, after Alexandre-Evariste Fragonard (1780-1850)  
Paris, 1810-1814

Lent anonymously

**185. Veil.** Bobbin lace applied on bobbin net. 69 in. square  
Brussels, 1810-1814

The corner has the imperial crown, an eagle clutching a spray of laurel, and the initial M. The ground is occupied by the Bonaparte bees and the scalloped border is set with Napoleon's flowers, crown imperials, leaving no doubt that this stunning object was made for Marie-Louise.

Gift of Mrs. William H. Moore, 1954  
54.44.1

**186. Snuffbox** of matte and polished gold fitted with a removable medallion framing portraits of Marie-Louise and, on the reverse, the King of Rome, both in the manner of Jean-Baptiste Isabey and inscribed with his name. Set into the box beneath the medallion is an unattributed portrait of Napoleon signed *M*.

Maker's mark of Gabriel-Raoul Morel (working 1798-about 1827)  
Paris marks of 1794-after 1797, 1809-1819 and 1819-1838  
Paris, about 1815

The portrait of Marie-Louise is dated 1812, the two others 1815.

Gift of J. Pierpont Morgan, 1917  
17.190.1114

**187. Medal commemorating the marriage of Napoleon and Marie-Louise.** Gold. Diam.  $2\frac{7}{8}$  in.

Johann Baptist Harnisch (1778-1826)  
Vienna, dated 1810

The marriage as commemorated by the stylistically conservative Austrian court. No doubt there was hope, expressed in the flora on the obverse, that the roses symbolizing the new Empress would sweeten and temper the warrior's lust for further victories, symbolized by a branch of laurel.

Gift of C. Ruxton Love, Jr., 1967  
67.265.6

**188. Album cover made for Marie-Louise.** Very deep blue cut velvet embroidered on both sides with gold embroidery in a variety of stitches, gold sequins and foil, silver and colored foil, lined with rose moiré. Corners with imperial eagles, center monogram ML in laurel wreath surmounted by imperial crown. H.  $15\frac{1}{4}$  in.

French, 1810-1814  
The Calvin Bullock Collection

### The King of Rome

On March 20, 1811, Marie-Louise presented Napoleon with a son, Napoléon-François-Joseph-Charles, promptly given the title King of Rome. The news of his birth and baptism (on June 9, in Notre Dame) spurred a vast new imagery in Paris and in the provinces. Known romantically as l'Aiglon, the boy was separated from both parents after the first abdication. He grew up in Vienna as the Duke of Reichstadt and died young, in 1832.

**189. The King of Rome.** Bronze medal. Diam.  $1\frac{3}{4}$  in.

Bertrand Andrieu (1761-1822)  
French, dated 1811

The Emperor's bill from the Paris mint, directed by Vivant Denon, for the medals in gold, silver and bronze that commemorated the birth and baptism of his son came to 49,500 francs.

Harris Brisbane Dick Fund, 1936  
36.110.50

**190. Baptism of the King of Rome.** Bronze medal. Diam. 2 in.

Bertrand Andrieu (1761-1822)  
Paris, dated 1811

At the end of the baptismal ceremony in Notre-Dame, the Emperor lifted his son overhead to the acclamation of the congregation.

Rogers Fund, 1977  
1977.254.3

**191. Invitation to the baptism of the King of Rome.**

Woodcut.  $2\frac{7}{8}$  x  $3\frac{3}{4}$  in.  
French, 1811

Gift of Mrs. Edward C. Moën, 1961  
61.687.46

**192. The King of Rome.** Etching with stipple.  $7\frac{7}{8}$  x  $6\frac{1}{2}$  in.

After Pierre-Paul Prudhon (1758-1823)  
French, about 1811

The King of Rome was just thirteen days old when Prudhon drew him. The portrait is on a medallion resting on a frieze with the she-wolf nursing Romulus and Remus, the founders of Rome.

Lent anonymously

**193. The King of Rome.** Etching, engraving and stipple.  $6\frac{1}{8}$  x  $4\frac{1}{4}$  in.

French, about 1814  
Gift of Georgiana W. Sargent, 1924, in memory of John Osborne Sargent  
24.63.2045

**194. Silver beaker. Gilt interior. H. 4 in.**

Unidentified maker (*JK*, a star below)

Provincial marks of 1809-1819

French (probably Alsace), 1811

Festivities were organized throughout France to honor the newborn King of Rome. The inscription states that this beaker was the prize awarded by the mayor, M. Hammer, to the winner of a birdshoot, M. Stosberg.

Bequest of Theodore Rousseau, 1974

1974.289.12

**195. "His Shadow Guides Me." Lithograph. 10¾ x 14⅞ in.**

French, about 1820

In this popular print, the Duke of Reichstadt is made to contemplate his destiny as Napoleon II, but in fact he was reared in virtual ignorance of his father and kept far in the background at Vienna until his early death.

Elisha Whittelsey Collection, Elisha Whittelsey Fund, 1963

63.631.24

**196. Minerva Protecting the King of Rome. Relief of plaster painted to resemble yellowish stone, frame of green marbelized wood. H. 45½ in.**

Joseph-Antoine Romagnesi (1776-1852)

Paris, signed and dated 1811

This is the relief Romagnesi exhibited at the Salon of 1812. Vivant Denon urged the sculptor to rework the group in the round, as it would make a better palace decoration than a wall relief. But the Restoration interrupted Romagnesi's plans and in the final product, a large marble statuette in Toulouse, the baby King and she-wolf are gone and Minerva cradles an allegorical figure of France instead.

Rogers Fund, 1927

27.191.2

**The legend**

Napoleon continued to exercise power over the French imagination long after his exile and death. Key events in the Napoleonic revival are the transport of his body from St. Helena to the Invalides in 1840 and the political emergence of his nephew, son of Louis Bonaparte and Hortense de Beauharnais, who paralleled his uncle's two-part rule by becoming Prince President in 1848 and, from 1852 to 1870, Napoleon III, Emperor of the French.

**197. Death mask of Napoleon. Bronze. H. 13¾ in.**

After a mold taken by Dr. C. Francesco Antommarchi (1780-1838)

Cast by Louis Richard and Quesnel, Paris, about 1833

Antommarchi, Napoleon's doctor on St. Helena, took the mold two days after Napoleon's death on May 5, 1821. In his battle with abdominal cancer, Napoleon had lost much weight so that his nose and cheekbones became prominent and his features in death resembled once more those of the revolutionary soldier.

Gift of Mrs. Robert W. de Forest, 1903

03.13

**198. Napoleon as revolutionary general. Bronze medalion. Diam. 6¼ in.**

After Pierre-Jean David d'Angers (1788-1856)

French, about 1838

The romantic sculptor evokes the unkempt youthful hero of the Italian and Egyptian campaigns.

Rogers Fund, 1908

08.70.1

**199. Medal: Bust of Napoleon. Bronze. Diam. 2⅝ in.**

French, 1820s or 30s

The reverse bears the legend "Il mourut sur un rocher" and an eagle soaring over St. Helena.

Rogers Fund, 1977

1977.254.4

**200. Medal: Napoleon lying dead at St. Helena. Bronze. Diam. 2½ in.**

Alexis-Joseph Depaulis (1792-1867)

French, about 1840

The reverse shows the ship that carried Napoleon's body up the Seine.

Rogers Fund, 1977

1977.254.5

**201. Fan. Leaf of printed paper on one side, painted parchment on the other. Sticks and guards of mother-of-pearl, carved and gilt, opaque blue beads. W. 17 in. French, after 1821**

The printed side shows Napoleon in camp, his grave at St. Helena, and a Muse writing his history; the painted side has his portrait flanked by trophies.

Gift of Mrs. William Randolph Hearst, 1963

63.90.123

**202. Still life with death mask. Engraving. 18 $\frac{7}{8}$  x 14 $\frac{1}{8}$  in.**

Luigi Calamatta (1802-1869)

Paris, 1834

Gift of Georgiana W. Sargent, 1924, in memory of

John Osborne Sargent

24.63.593

**203. Napoleon's hat seen eight times. Steel engraving.**

10 $\frac{1}{4}$  x 13 $\frac{1}{8}$  in.

Charles Bouvier, after Carl von Steuben (1788-1856)

Paris, about 1840

Napoleon's vicissitudes as expressed by his famous black hat, resting on laurel at Austerlitz, washed up on the shore at St. Helena.

Gift of Georgiana W. Sargent, 1924, in memory of

John Osborne Sargent

24.63.737







*Back cover:* Galloon with repeated N's  
(cat. no. 40)

