

MELBOURNE
WINTER
MASTERPIECES

Napoleon

Revolution to Empire

Exhibition labels & didactics

Lorenzo BARTOLINI

Italian 1777–1850 worked in France 1797–1807

Napoleon, Emperor

Napoléon Empereur

1805

bronze

Musée du Louvre, Paris
Département des Sculptures

MR 3327

This bust was commissioned in 1805 to adorn the top of the entrance door to the new 'Musée Napoléon', a name suggested for the refurbished Musée du Louvre by that establishment's first director, Dominique-Vivant Denon. The Florentine sculptor Bartolini's work instilled the spirit of antiquity, acquired from long study of the antique statues and vases in the Louvre. By adorning France's new Emperor with a laurel crown and giving him stylised features that deliberately resemble those of the first Roman Emperor Augustus, Bartolini sought to represent Napoleon as a modern embodiment of ancient Roman Imperial authority.

*Located in Federation Court

Jean-Baptiste LEMOYNE

French 1704–78

Portrait medallion of Louis XV

1748

marble, gesso, gilt and parcel-gilt wood

National Gallery of Victoria, Melbourne
Everard Studley Miller Bequest, 1973

E1-1973

On 30 March 1772, at Dirk Hartog Island in Shark Bay on the coast of Western Australia, Louis François Marie Aleno de Saint Aloüarn (1738–72) buried a parchment claiming possession of Australia's western coastline for France in the name of Louis XV, King of France. In the same year another French mariner, Marc-Joseph Marion Dufresne (1724–72), made the first European contact with Tasmania's Aboriginal people. Saint Aloüarn and Marion Dufresne were the first French explorers to set foot on Australian soil.

NAPOLEON: REVOLUTION TO EMPIRE

That our region was originally named *Terre Napoléon* (Napoleon Land) was a compelling reason for the National Gallery of Victoria to wish to undertake this panoramic survey examining French art, culture and life from the 1770s to the 1820s. One of the principal goals of *Napoleon: Revolution to Empire* is to present Australian audiences with the complex network of connections between Australia and France in the late eighteenth and early nineteenth centuries. From its opening tale of Western Australia being claimed for France and Louis XV by the intrepid seafarer Saint Aloüarn in 1772, to its closing presentation of the copy of Captain James Cook's narrative of his Pacific explorations that Napoleon was reading during his last days of exile (1815–21) on the remote island of St Helena, this exhibition tells a compelling story of France's fascination with Australia throughout the Revolutionary and Napoleonic eras. It also traces the extraordinary career of Napoleon as supreme ruler of France following the political chaos of the French Revolution; as well as examining his wife Josephine's passion for Australian flora and fauna. The exhibition further documents the remarkable changes in iconography and visual expression that occurred in the fine and decorative arts in France in this period. In creating the Empire Style, the Napoleonic era raised the arts in France to a new level of sumptuousness.

NAPOLEON AND JOSEPHINE

Napoleone Buonaparte (1769–1821) was something of an outsider in France, having been born into a noble family of Italian ancestry on the French-ruled island of Corsica. French was not his native language and he spoke it with a strong Corsican accent, although he later Gallicised his name to Napoléon Bonaparte in order to better assimilate into his adopted country. Trained within the ranks of the French Royal and subsequently French Revolutionary Army, Napoleon rose to power on the back of civil unrest that broke out in Paris following the Reign of Terror (1793–94).

His future wife Josephine (1763–1814), whom he married in 1796, was also an outsider, being of Creole background, a member of a French plantation dynasty based in Martinique. As Marie-Josèphe-Rose de Tascher de la Pagerie, she was first married to a Martinique-born nobleman – Alexandre, Vicomte de Beauharnais, with whom she had two children, Eugène and Hortense. Both she and Alexandre were imprisoned during the Reign of Terror. Alexandre, then General-in-Chief of the French Revolutionary Army of the Rhine, was guillotined in 1794. Narrowly escaping execution herself, Josephine re-entered Parisian society as a survivor, determined to find security for herself and her children.

EARLY FRENCH EXPLORERS

The British colonisation of Australia has largely obscured the significant role of the French in the European discovery, charting and documentation of the mysterious land mass known in the eighteenth century as New Holland or the *Terres Australes* (Southern Lands), as well as its flora, fauna and human inhabitants. Rivalry between England and France cannot be dismissed as a contributing motivation for French interest in our region, spurred on by news of Captain James Cook's 'discovery' of the east coast of Australia in 1770. Beginning with Louis XV (1710–74), French rulers pursued a policy of exploration of the *Terres Australes* that focused as much on scientific study of the land and its peoples as on charting its coastline.

Louis XVI (1754–93), who ascended to the throne at his grandfather's death in 1774, was a keen geographer, an avid reader of the accounts of Captain Cook's voyages and a determined rival of Britain's maritime supremacy. In 1785, he commissioned Jean-François de Galaup, Comte de La Pérouse, to circumnavigate the Pacific – an undertaking for which public enthusiasm ran high. At the École Militaire in Paris, Napoleone Buonaparte, a sixteen-year-old Corsican artillery student who excelled at history and mathematics, was captivated by the romance of La Pérouse's mission, which a classmate and one of his teachers had joined.

Louis Antoine MILET-MUREAU

French 1756–1825

Pierre Alexandre TARDIEU (after)

**Frontispiece and title page in
La Pérouse's voyage around the world**

Voyage de La Pérouse autour du monde

Vol. 1, by Louis Antoine Milet-Mureau,
published by L'Imprimerie de la République, Paris
1797

engraving

Rare Books Collection, State Library of Victoria, Melbourne RARELTEF 910.41 L31Y, vol. 1

Charged by Louis XVI with mapping the western coast of Australia during his epic mission (1785–88) to complete the navigation of the Pacific begun by James Cook, La Pérouse was diverted to eastern Australia after the French government learned of Britain's interest in establishing a colony there. Arriving in Botany Bay just days after Captain Arthur Phillip had disembarked the First Fleet in January 1788, La Pérouse spent six weeks there observing the beginnings of Australia's first European settlement, before sailing off towards the Solomon Islands, where his expedition disappeared.

Samuel John NEELE engraver
English 1758–1824

Map of the large ocean or South Sea drawn up for the voyage of discoveries made by the French frigates *Boussole* and *Astrolabe* in the years 1785, 86, 87 and 88

Carte de Grand Océan ou Mer du Sud Dressée pour la Relation du Voyage de Découvertes faites par les Frégates Françaises la Boussole et l'Astrolabe dans les Années 1785, 86, 87 et 88

plate no. 3 in *Atlas du voyage de La Pérouse autour du monde* (Atlas accompanying La Pérouse's voyage around the world) by Louis Antoine Milet-Mureau, published by G. G. and J. Robinson, London 1799
engraving

Rare Books Collection, State Library of Victoria, Melbourne RARELTF 910.41 L31VMM

The La Pérouse expedition disappeared completely, a victim of shipwreck, following its departure from Australia in March 1788. La Pérouse's journal, charts and other papers had been previously dispatched to France, however, enabling an account of his voyages to be published in 1797 by Louis-Marie-Antoine Destouff, Baron de Milet-Mureau. The map of Australia published by Milet-Mureau was largely complete save for the region encompassing the present-day Victoria and South Australia. This would be the focus of Napoleon's later interest in Australia, perhaps reflecting his adolescent connection with the La Pérouse expedition.

J. M. MOREAU le Jeune

French 1741–1814

Philippe TRIÈRE engraver

French 1756– c. 1815

**Title page in Atlas accompanying
La Pérouse's voyage around the world**
*Atlas du voyage de La Pérouse autour
du monde*

published by L'Imprimerie de la République, Paris
1797

engraving

Rare Books Collection,
State Library of Victoria, Melbourne

RARELTF 910.41 L31VE, Atlas

Nicolas-André MONSIAU

French 1754–1837

Louis XVI giving his instructions to the Comte de La Pérouse

*Louis XVI donne ses instructions au
Capitaine de vaisseau La Pérouse*

1817

oil on canvas

Versailles, musée national du château

MV 220

In this painting Louis XVI points on the map held by La Pérouse to a spot in the Indian Ocean off the Australian coast. The exploration of the northern and western coastlines of Australia was originally to be part of La Pérouse's mission. Louis XVI's concern for La Pérouse's safety, following the explorer's disappearance, remained undiminished even during his incarceration in the Temple Prison during the French Revolution. Each morning the King apparently asked his jailers: 'Is there any news yet of Monsieur de La Pérouse?'

The NGV warmly thanks Harold and Krystyna Campbell-Pretty for their generous support in bringing this work to Australia.

ANCIEN RÉGIME

Though literally meaning the ‘old’ or ‘former’ regime, and describing the French aristocratic and political system of absolute rule established from the fifteenth to eighteenth centuries, the term *ancien régime* has become synonymous with the years immediately preceding the French Revolution. It evokes in particular Louis XVI and Marie-Antoinette, whose dazzling court life at the Palace of Versailles epitomised an era of astonishing, sophisticated luxury, frivolity and refinement. The epoch also embraces the Age of Enlightenment, when radical new propositions about the nature of mankind, and the use of reason to investigate and understand the world, challenged the dogmatic rule of the Church and encouraged the evolution of modern science and the secular, democratic state.

Under the *ancien régime*, French society was divided into the Three Estates. The First Estate comprised the privileged clergy and the Second the equally privileged nobility – though only a tiny percentage of the population, together they owned most of the land and were exempt from taxes. The Third Estate encompassed the rest of France (some 25 million people in the early eighteenth century), largely peasants living in gnawing poverty, as well as a growing bourgeoisie who, despite their increasing wealth, were heavily taxed and had no status within the regime.

MANUFACTURE DE SÈVRES manufacturer

France est. 1756

Louis-Denis Armand L'AÎNÉ decorator

France active 1746–88

Blue C of 1780 vase

Blue C de 1780 vase

1786

porcelain (soft-paste)

Sèvres Cité de la Céramique

inv. MNC 22461.2

The Sèvres porcelain manufactory was one of the greatest manifestations of luxury and privilege during the *ancien régime*. Established under Louis XV, from the beginning the factory set out to produce the most elegant and sumptuous soft-paste porcelain in Europe, luxury products destined for the royal family and the aristocracy. This ornamental vase with its mazarine blue ground and exquisite gilt decoration exemplifies the prevailing neo-classical taste of the late eighteenth century. Its chinoiserie decoration of frolicking monkeys reflects the taste of Marie-Antoinette.

**PAINTERS OF THE CABINET DU ROI
Élisabeth Louise VIGÉE-LE BRUN (after)**

**Queen Marie-Antoinette (1755–1793)
in a hoop skirt dress**

*La reine Marie-Antoinette (1755–1793)
en robe à paniers*

after 1778

oil on canvas

Versailles, musée national du château

MV 3892

This portrait, the first official representation of Marie-Antoinette to gain her approval, was widely copied and distributed. When the young Austrian princess, who had married the future King Louis XVI in 1770, became Queen of France after the death of Louis XV in 1774, she had already promised to send a portrait of herself to her mother, Empress Maria Theresa of Austria. Only in 1778 did she find, in Élisabeth Vigée-Lebrun, an artist whose work pleased her enough to send to her mother.

The NGV warmly thanks Harold and Krystyna Campbell-Pretty for their generous support in bringing this work to Australia.

MANUFACTURE DE SÈVRES manufacturer

France est. 1756

Jean-Jacques LAGRENÉE, the younger
decorator

France 1739–1821

Nipple-cup known as the Breast bowl

Jatte-téton, dite bol sein

1788

porcelain (hard-paste)

Sèvres Cité de la Céramique

inv. MNC 23400

This breast bowl and tripod come from a service made for Marie-Antoinette's dairy at Rambouillet, designed in the Etruscan style. By the 1780s, a pleasure dairy had become an essential element of any French picturesque garden as the final destination of a garden tour, where visitors could be refreshed by its cool interiors and the offer of fruit and milk dishes for their delectation. Although this work is popularly believed to have been modelled on Marie-Antoinette's own breast, there is no firm evidence for this.

THE FRENCH REVOLUTION AND REIGN OF TERROR, 1789–94

Against a background of grain shortages and national bankruptcy, Louis XVI called together the Estates General in May 1789, a rare meeting of France's three social orders or Estates, the elite clergy, the nobility and the commoners. Frustrated by Louis' deafness to their democratic requests, the Third Estate (the commoners) split to form their own voting bloc, the National Assembly, and declared revolt against the crown. Louis XVI's repeated failure to fully embrace a constitution or democratic social reforms eventually eroded his popularity. In September 1792 the monarchy was abolished altogether and a Republic declared, headed by a new organisation, the National Convention. Church and crown properties were nationalised, noble titles abolished, and the clergy forced to swear allegiance to the Revolution.

Defying an outraged Europe, the new Republic repelled invaders and counter-revolution by draconian legal and military means. The radical Mountain party, led by Maximilien Robespierre, purged moderate and royalist dissenters and formed the Committee of General Security and the Revolutionary Tribunal to apply extreme emergency powers. The Law of 22 Prairial, Year II under the new Revolutionary Calendar (10 June 1794) eliminated trials and escalated the use of the guillotine. Once hailed as an innovative and humane instrument for painless death, the guillotine became a faceless and unsleeping executioner, liquidating thousands of French citizens, many of whom once supported the Revolution. This troubled period, known as the 'Reign of Terror', endured until former allies of Robespierre finally overthrew him in July 1794.

FRANCE

The storming of the Bastille prison and the arrest of its governor, Bernard-René de Launay, 14 July 1789

*Prise de la Bastille et arrestation du
gouverneur M. de Launay, le 14 juillet 1789*
1789

oil on canvas

Versailles, musée national du château

MV 5517

The 'Storming of the Bastille', the first decisive intervention of the people against the *ancien régime*, is celebrated as the birth of modern France. Triggered by news that royal forces were preparing to attack a disgruntled Paris populace, on 14 July 1789 hundreds of workers laid siege to this medieval prison, where stockpiles of gunpowder and weapons were held. Angry crowds forced the prison's governor and his garrison to surrender, and went on to demolish the prison itself, a hated symbol of despotism.

ATELIER BASSET, Paris

France active 1790s

Revolutionary poster

Affiche révolutionnaire

1791–95

engraving, coloured relief print on joined sheets

Les Arts Décoratifs,
musée des Arts décoratifs, Paris
Purchased, 1948

inv. 35968

Under pressure from the Revolution's unfolding politics, decorative ornament went through a major transformation. New emblems were employed, affirming the civic values that were to provide the basis for the new Republic. Phrygian bonnets or caps (worn by freed slaves in ancient Rome), *lictors' fasces*, the tricolour of red, white and blue, the set square symbolising equality, the scales of justice, military trophies: all these spoke forcefully of the new ideals espoused by the French nation.

FRANCE

Model for an armchair

Modèle pour un fauteuil

c. 1792–93

painted and gilt Beech (*Fagus sp.*), silk

Les Arts Décoratifs,
musée des Arts décoratifs, Paris
Gift of Mr. Mamelsdorf, 1951

inv. 36333

The *lictors* of ancient Rome were civil servants who acted as bodyguards for magistrates. The *fasces* that they carried, bundles of wooden sticks tied together with leather straps, symbolised strength through unity (one rod could be broken, but not many joined together). During the Revolutionary era, the *fasces* became a popular symbol of the new power of the common people. They appear constantly in art and architecture from the Revolutionary and Napoleonic periods – here, for example, forming the arms and legs of an armchair.

NEVERS, Burgundy

Revolutionary plate: The Nation

Assiette révolutionnaire: La Nation

1790–92

earthenware

Musée Carnavalet – Histoire de Paris, France

inv. C 265

LES ISLETTES, Lorraine

Revolutionary plate

Assiette révolutionnaire

1791–93

earthenware

Musée Carnavalet – Histoire de Paris, France

inv. C 706

Alongside the productions of the Sèvres manufactory, many earthenware factories also produced patriotic wares, decorated with simple symbolic motifs that spoke to the most popular Revolutionary aspirations of the people. These wares were cheap and mass produced, making them affordable and accessible to a broad public. No doubt this accessibility resonated with the Revolutionary principle of equality, thereby heightening their popularity even more.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Etruscan-handled cup and saucer

Tasse et soucoupe

c. 1795

porcelain (soft-paste)

Les Arts Décoratifs,
musée des Arts décoratifs, Paris
Bequest of Jean-Jacques Reubell, 1933

inv. 30269

Throughout the Revolution and the ensuing years of political upheaval, the Sèvres manufactory remained in business, despite its royal patronage and luxury products. In order to navigate this unstable climate the factory began producing tablewares decorated with Revolutionary symbols. This cup and saucer combines recognisable Revolutionary attributes with a sumptuous decorative scheme directly inspired by *ancien régime* taste.

FRANCE

Cockade

Cocarde

1790

fabric

Musée Carnavalet – Histoire de Paris, France

inv. OM 544

FRANCE

Cockade

Cocarde

1790

fabric

Musée Carnavalet – Histoire de Paris, France

inv. FL II 183(5)

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Cup and saucer with cockades and tricolour decoration

*Tasse litron et soucoupe. Décor de cocardes
et rubans tricolore*

1790

porcelain (soft-paste)

Musée Carnavalet – Histoire de Paris, France
Gift of the Marquis de Liesville, 1881

inv. C 2068

FRANCE

Versailles Almanac for the year 1789

Almanach de Versailles, année 1789

1789

published by Blaizot, Versailles

book: letterpress, gold embossed leather cover,
stitched binding

Fondation Napoléon, Paris
Donation Lapeyre

inv. B5306

Conceived as a tourist guide to the complex of royal properties around Versailles, the *Almanach de Versailles* supplied a systematic description of their contents and listed their occupants and titled or paid dependants. The 1789 edition offers a dazzling glimpse into the tapestried and panelled interiors and sculpture-filled grounds, as well as listing the teams of architects, fine metal workers, sculptors, painters and other master craftsmen that each property supported. It is a volume that marks the end of an age.

FRANCE

The French Constitution as decreed by the National Constituent Assembly in the years 1789, 1790 and 1791. Accepted by the King on 14 September 1791

La Constitution française décrétée par l'Assemblée Nationale Constituante aux années 1789, 1790, 1791. Acceptée par le Roi le 14 septembre 1791

published by L'Imprimerie de Didot jeune and Garnery, Paris 1791

book: letterpress, gold embossed leather cover, stitched binding

Fondation Napoléon, Paris
Donation Lapeyre

inv.5335

The French Constitution of 1791 enshrined the idealistic hopes of many for the survival of a constitutional monarchy. Declaring all men to be equal, it established the Legislative Assembly and defined the King's constitutional role within a new Kingdom of the French. The royal family's attempted flight to Varennes in June 1791, however, brought these hopes to an end even before the Constitution was adopted. The perfidiousness of Louis XVI led to a deep national disappointment, and the total abolition of France's monarchy began to seem inevitable.

Jacques Julien Houtou de LABILLARDIÈRE

author

French 1755–1834

Title page in Account of the Voyage in search of La Pérouse, performed by order of the Constituent Assembly, during the years 1791, 1792, 1793, and 1794

Relation du voyage à la recherche de La Pérouse: fait par l'ordre de l'Assemblée Constituante pendant les années 1791, 1792 et pendant la 1^{ère} et la 2^{de} année de la République française

Vol. 1, published by H. J. Jansen, Paris

1800

letterpress

Rare Books Collection, State Library of Victoria, Melbourne RARELTF 910.41 L11, vol. 1

Due to d'Entrecasteaux's death, it was his expedition's botanist Jacques Julien Houtou de Labillardière who published the first account of this extraordinary voyage.

A popular success, this appeared in 1800 in both French and English editions, with line engravings of numerous Australian plants by Pierre-Joseph Redouté. The publication also included expedition artist Jean Piron's beautiful depiction of a black swan, the first French imaging of this uniquely Australian species that later held a special significance for Empress Josephine.

Jacques Louis PERÉE engraver

French 1769–1824

Jean PIRON (after)

Black swan of Cape Diemen

Cigne noir du Cap de Diemen

plate no. 9 in *Atlas pour servir à la Relation du voyage à la recherche de La Pérouse: fait par l'ordre de l'Assemblée Constituante pendant les années 1791, 1792 et pendant la 1ère et la 2de année de la République française / par le Cen. Labillardière* (Atlas accompanying the Account of the Voyage in search of La Pérouse, performed by order of the Constituent Assembly, during the years 1791, 1792, 1793, and 1794) by Jacques Julien Houtou de Labillardière, published by H. J. Jansen, Paris

1800

engraving

Rare Books Collection, State Library of Victoria, Melbourne RARELTBEF 910.41 L11, Atlas

THE SEARCH FOR LA PÉROUSE

Three years after the last communication that France received from the much-feted Pacific expedition of the Comte de La Pérouse, authorised by Louis XVI in 1785, concern in Paris had grown to the point of action. Since La Pérouse had left Botany Bay in March 1788 (which he had visited on the King's specific orders to observe the beginning of British colonisation in Australia), his whereabouts had been a constant mystery and a thorn in the side of French naval and scientific pride. Accordingly, in February 1791 the National Assembly authorised a new expedition to the Pacific, to search for any trace of La Pérouse and his crew.

Joseph-Antoine Bruny d'Entrecasteaux was commissioned to lead this expedition, which visited Australia in 1792. Louis XVI, obsessed with the disappearance of La Pérouse, seems to have had a hand in drafting d'Entrecasteaux's orders. Charged also with undertaking a new scientific study of Australia, d'Entrecasteaux carried in his ships scientists and botanists, cartographers and hydrographers, gardeners and artists. While his expedition failed to find any trace of La Pérouse (who unbeknown to d'Entrecasteaux had perished by shipwreck near the Solomon Islands), and d'Entrecasteaux himself died during the return voyage, nonetheless it made enormous contributions to world knowledge of Australia's geography, flora and fauna.

Jacques Julien Houtou de LABILLARDIÈRE

author

French 1755–1834

Title page in New Holland plant specimens

Novae Hollandiae plantarum specimen

Vol. 1, published by Huzard, Paris

1804

letterpress

Rare Books Collection, State Library of Victoria, Melbourne RARELTF 581.994 L11N, vol.1

Assisted by the young gardener Félix Delahaye (who after 1805 worked as head gardener to Empress Josephine at Malmaison), Labillardière gathered thousands of specimens of Australian plants and flowers during the d'Entrecasteaux voyage, noting in his journal that 'the Eucalyptus would do very well in France'. This enabled him to prepare his scholarly publication, *Novae Hollandiae plantarum specimen* (New Holland Plant Specimens) in 1804–06. This contained 265 plates illustrating Australia's flora, making it the most comprehensive study of Australian botany in print at the time.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Auguste PLÉE engraver

French 1787–1825

Eucalyptus viminalis

plate no. 151 in *Novae Hollandiae plantarum specimen*
(New Holland Plant Specimens) Vol. 2 by Jacques Julien
Houtou de Labillardière, published by Huzard, Paris
1806

engraving

Rare Books Collection, State Library of Victoria, Melbourne RARELTF 581.994 L11N, vol.2

Jean-François GARNERAY

French 1755–1837

Portrait of Marat

Portrait de Marat

c. 1792–93

oil on canvas

Versailles, musée Lambinet
Charles Vatel bequest, 1883

inv. 772

During 1793 the Revolutionary leader Jean-Paul Marat repeatedly called for violent action on the part of the people as the most effective means of ushering through a pure political vision undiluted by democratic compromise. Marat's devotion to the plight of the poor propelled him to ever more radical stances, and he became one of the most ardent advocates of the guillotine. Jean-François Garneray's modest portrait portrays Marat isolated, perhaps as a solitary figure of virtue at the Tribune of the National Convention.

Jacques-Louis DAVID (studio of)

The death of Marat

La Mort de Marat

1793

oil on canvas

Musée des Beaux-Arts de Dijon
Bequest of Jules Maciet, 1911
On loan to the Musée de la Révolution française, Vizille

inv. 2306
inv. MRF D 2006-3

Marat made himself available to all in need, and on 13 July 1793 Charlotte Corday gained access to his house by means of a duplicitous note and stabbed him to death in the bath where he worked while soothing a debilitating skin disease. This event was hailed as a national tragedy. Jacques-Louis David, a personal friend of Marat, was commanded by the National Convention to commemorate Marat as a great revolutionary martyr. David created a transcendent propaganda painting, balancing intense realism and religious symbolism.

The NGV warmly thanks Leonard Groat for his generous support in bringing this work to Australia.

Jean-François SABLET

Swiss 1745–1819

Portrait of a Revolutionary

Portrait d'un révolutionnaire

1794

oil on wood panel

National Gallery of Victoria, Melbourne

Purchased with funds donated by Andrew Sisson, 2010

2010.514

While the market for numerous types of art vanished in the Revolution, the genre of portraiture flourished and many artists turned to portraiture to survive. Sablet, a landscape painter by preference, acquired prominence as a painter of patriotic portraits and republican heroes. The plain and the humble became qualities to celebrate in the new democratic portraiture of 1794, seen here in the unidentified sitter's reddened nose and rough skin. The portrait contains clear hints of his Revolutionary credentials, such as the *tricolore* sash of a mayor.

Pierre-Nicolas LEGRAND de SÉRANT

French 1758–1829

Joseph Cange, clerk of the Saint-Lazare Prison, Paris

*Joseph Cange, commissaire de la prison
Saint-Lazare à Paris*

1794

oil on canvas

Musée de la Révolution française, Vizille, Isère
Purchased in 1989 with the aid of the State and the
Région Rhône-Alpes (Region museums acquisition funds)

MRF 1989-11

Shortly before the fall of Robespierre, at the height of the Terror's arrests, a tradesman who had been incarcerated in Saint-Lazare Prison (a former hospice in the Saint-Denis district of Paris) became worried for the safety of his wife and three children, and asked Joseph Cange, the prison's clerk, to get news of them. Moved by the plight of this penniless family, Cange shared with them what little money he himself possessed. After the end of the Terror, Cange became a public hero for this act of charity.

Hubert ROBERT

French 1733–1808

A corridor in the Saint-Lazare Prison

Corridor de la prison Saint-Lazare

c. 1794

oil on canvas

Musée Carnavalet – Histoire de Paris, France
Purchased, 1902

inv. P. 177

Among the court artists imprisoned during the Terror was Hubert Robert, the prolific landscape painter, who was arrested ostensibly for lacking a valid identity card. In 1793–94 Robert spent nine months in political prisons, where suspects were permitted to move around freely and to keep their own money and personal possessions. Here he depicts 'Germinal' row, the upstairs hallway in Saint-Lazare Prison where male prisoners converged in cold weather. Robert portrays himself from behind with clasped hands, at the centre of the composition.

Hubert ROBERT

French 1733–1808

Feeding the prisoners in Saint-Lazare Prison

*Le Ravitaillement des prisonniers
à la prison de Saint-Lazare*

c. 1794

oil on canvas

Musée Carnavalet – Histoire de Paris, France
Gift of the Friends of the Musée Carnavalet, 1934

inv. P. 1580

Hubert Robert completed at least sixty drawings and paintings while imprisoned, many of which he sold. He sometimes recreated landscape compositions from memory, and at other times portrayed prison life. Here the prison servants are versions of the laundresses that Robert in happier decades loved to place on the steps of grand ruins. The fantasy element is underscored by the upper flight of stairs leading to a blind wall. This painting was commissioned by a fellow inmate, Etienne-Denis Pasquier, who later became chancellor of France.

FRANCE

M. and Mme. Darbouville in the Luxembourg Prison

M. et Mme Darbouville

14 March 1794

watercolour and gouache on ivory; tortoiseshell, copper

Versailles, musée Lambinet
Charles Vatel Bequest, 1883

inv. 788

The skills of imprisoned artists were prized by fellow prisoners. In this unusual context a new and poignant genre of art object emerged, the 'consolation' or 'victim' portrait, commissioned by detainees in anticipation of their own deaths, to pass on to loved ones. These miniature portraits depict a former noble, Gaspard Louis du Chambon, Marquis d'Arbouville, and his wife, Félicité-Sophie Fretau. Detained at the Luxembourg Prison in Paris on 27 February 1794, the couple were sentenced to death three months later.

Jean-Jacques HAUER

French 1751–1829

Louis XVI farewelling his family, 20 January 1793

*Les adieux de Louis XVI à sa famille,
20 janvier 1793*

1794

oil on canvas

Musée Carnavalet – Histoire de Paris, France
Gift of Madame Bedeaux Charles, 1961

inv. P. 1988

On 10 August 1792 France's fragile trial period of constitutional monarchy ended when an enraged mob stormed the Tuileries Palace, murdering the King's Swiss guards. Three days later the royal family was arrested and taken to the Temple Prison. Having been kept in solitary confinement for the final six weeks of his incarceration here, on 20 January 1793 the King was permitted to see his wife and family one last time, on the night before his beheading. This agonising scene was captured in this contemporaneous painting by Jean-Jacques Hauer.

Charles BENAZECH

English 1767/68–1794

Louis XVI and the Abbé Edgeworth de Firmont at the foot of the scaffold, 21 January 1793

*Louis XVI et l'Abbé Edgeworth de Firmont
au pied de l'échafaud, le 21 janvier 1793*

1793

oil on canvas

Versailles, musée national du château

MV 5832

Charles Benazech, an English historical painter who was studying in Paris when the French Revolution erupted, here shows King Louis XVI poised with one foot on the steps leading to the guillotine, on 21 January 1793, accompanied by the Abbé Edgeworth de Firmont, his last confessor. While eyewitness accounts of the King's beheading record his final words being 'I die innocent of the crimes laid against me', in the popular imagination to this day his last words have become 'Is there still no news of La Pérouse?' After Louis XVI's execution, Marie-Antoinette remained in prison with her children until her own beheading, on 16 October 1793.

FRANCE

Reliquary box bearing a cameo portrait of Marie-Antoinette and containing a lock of Louis XVI's hair

Boîte reliquaire ornée d'un camée portrait de Marie-Antoinette contenant une mèche de cheveux de Louis XVI

late 18th century – Restoration period 1814–30
gold, agate, enamel, malachite, mother-of-pearl, hair

Fondation Napoléon, Paris
Donation Lapeyre

inv. 1064

The return of the Bourbon monarchy in 1814 saw a veritable cult develop around Louis XVI and Marie-Antoinette. This precious box, which dates from the end of the *ancien régime*, was reworked during the Restoration in memory of the royal couple with the addition of the cameo on its cover, a profile portrait of Marie-Antoinette. Inscribed 'Given in the Temple Tower one hour before his death', the box contains a small piece of paper folded around a lock of Louis XVI's hair.

FRANCE

Claude BORNET (after)

Marie-Thérèse-Louise de Savoie-Carignan, Princess de Lamballe

*Marie-Thérèse-Louise de Savoie-Carignan
princesse de Lamballe*

Revolutionary period 1789–94

watercolour and gouache on ivory, hair, gilt metal and
glass case

Fondation Napoléon, Paris
Donation Lapeyre

inv. 562

The Princesse de Lamballe, a confidante of Marie-Antoinette who accompanied the royal family into imprisonment, was murdered on 3 September 1792. Her body was violated and her severed head carried on the end of a pike to the Temple Prison so that Marie-Antoinette could see the atrocious fate meted out to her friend. The vileness of this action became a symbol of the Revolution's madness and cruelty at this time, foreseeing the eradication of a French nobility that was now viewed as the enemy of Revolutionary France.

FRANCE

Revolutionary pike

Pique révolutionnaire

Revolutionary period 1789–94

iron, wood

Musée Carnavalet – Histoire de Paris, France

inv. OM 658(6)

Isidore-Stanislas HELMAN engraver
French 1743–1806
Charles MONNET (after)

**The XIII Vendémiaire, Year IV
(French Republican Calendar for
5 October 1795), St-Roch Church,
rue Honoré**

*Journée du XIII Vendémiaire, l'an IV.
Église St-Roch, rue Honoré*

1795

etching and engraving

Musée Carnavalet – Histoire de Paris, France
Bequest, Amédée Berger, 1881

G 33311

This popular engraving records the turning point in the career of the young Napoleon. In late 1795 the introduction of a new constitution by France's post-Revolutionary rulers enraged royalist factions who organised an armed mob to attack the seat of government at the Tuileries Palace. Appointed to help defend the palace, Napoleon seized forty cannon from a nearby army barracks, positioning them at all approaches. The ensuing barrage was devastatingly effective, leaving hundreds of rebels dead and wounded – but preventing further unrest and bloodshed.

Antoine-Jean GROS

French 1771–1835

General Bonaparte at the Bridge of Arcole on 17 November 1796

*Le général Bonaparte sur le pont d'Arcole,
17 novembre 1796*

1796

oil on canvas

Napoleonmuseum Thurgau, Schloss und Park Arenenberg, Salenstein
Collection of Queen Hortense

Austria and France had been at war since the imprisonment and execution of Marie-Antoinette. Promoted to the post of General of France's Army of Italy, the 26 year-old Napoleon cemented his reputation as a soldier with victories over the Austrian forces in Italy in 1796 – notably at the strategically important town of Arcole, near Mantua. To commemorate his success, Gros, a former pupil of Jacques-Louis David, created this iconic portrait of Napoleon, who, with a backward glare, challenges his soldiers to follow him into the heat of battle.

NAPOLEON'S RISE TO POWER

The promulgation of the constitution establishing the new Directory resulted in armed uprising in Paris as disaffected parties, including remaining Jacobins and royalists, gathered with the aim of overthrowing the new government. The regime's defence was entrusted to the future Director Vicomte de Barras, a former commissioner for the French Army. Barras approached the gifted young Napoleon Bonaparte, whose acquaintance he had made during the Siege of Toulon in 1793. Bonaparte led a small military force to quell the insurgents on 5 October 1795, securing power for the new regime. Promoted to the rank of General, in command of the Army of the Interior, Bonaparte rapidly accumulated influence.

It was at this time that Barras introduced Bonaparte to his mistress, Marie-Josèphe-Rose de Tascher de la Pagerie, the widow of the Vicomte de Beauharnais. Napoleon Bonaparte soon replaced Barras in her affections. Marie-Josèphe-Rose married Napoleon on 9 March 1796, changing her name to Josephine at his request. Two days later, Napoleon departed to assume command of the French armies in Italy. His spectacular Italian military successes provided the Directory with unprecedented political stability, while also increasing his own political standing. When in 1798 and 1799 military reverses began to undermine the government, General Bonaparte acted. On 9 November 1799, he took part in a *coup d'état*, overthrowing the Directory and establishing the Consulate. The new constitution of 15 December 1799, a document ratified by public referendum on 7 February 1800, appointed a leadership of three consuls, with Napoleon himself as First Consul.

THE DIRECTORY, 1795-99

The *Directoire exécutif*, or Directory, was a body of five directors that held executive power in France from 2 November 1795 until 10 November 1799, following the end of the Reign of Terror. The republican ideals of the Directory found expression in contemporary design, encouraged by a renewed interest in domestic decoration facilitated by a return to relative political calm. A product of the Neoclassical style in vogue under Louis XVI, the Directoire style continued to draw its inspiration from the art and architecture of the Classical Greek and Roman worlds, with their associations of democracy and republicanism, but a new sobriety was evident.

The range of furniture forms was reduced and decoration simplified. The use of ormolu mounts declined, and plain expanses of unadorned veneer proliferated. While local woods were sometimes employed, often painted, there was a revival of interest in imported hardwoods such as mahogany, continuing a fashion apparent in the final years of the *ancien régime*. Emblems like the Phrygian cap, and the political slogans that had adorned Revolutionary period objects, gave way to more neutral, classical motifs, including vases, lozenges, rosettes and palmettes. The 'Etruscan style', actually colonial Greek from southern Italy, was highly influential. In the wake of Napoleon's 1798 campaign in Egypt, Egyptian motifs also joined the decorative vocabulary. With the turmoil of the Terror at an end, Directory style reflected a revival of luxury and elegance in interior design, mirroring the renewal of elegant social life in the capital overseen by fashionable women such as the future Josephine Bonaparte.

Joseph COTEAU enameller

French 1740–1801

Skeleton clock

Pendule squelette

c. 1793–95

gilt and enamelled bronze (chased), marble

Fondation Napoléon, Paris
Donation Lapeyre

inv. 809

On 5 October 1793 the National Convention instituted a new Republican Calendar. Based on the decimal system, it divided the day into ten hours of a hundred minutes each and replaced the week by a *décade* of ten days, a month being formed from three *décades*. New names were also given to these new days and months. This rare clock, made at a time of transition, employs both the Gregorian and Republican calendars. The Republican Calendar endured for thirteen years before being abolished by Napoleon in 1805.

Charles-Eloi ASSELIN

French 1743–1804

Design and decoration for a cup and saucer, called Conical cup with two handles

Éléments décoratifs, Tasse et soucoupe, appelé Tasse Conique à deux anses

1802

watercolour and pen and ink

Sèvres Cité de la Céramique, Paris

inv. 2011.3.1097

MANUFACTURE DE SÈVRES manufacturer

France est. 1756

Etruscan-style cup and saucer

Tasse à pied, figure étrusque et soucoupe

1793–95

porcelain (hard-paste)

Musée Carnavalet – Histoire de Paris, France

inv. C 1912

Emerging on the eve of the Revolution, the Etruscan style became the leading fashion during the Directory period. In contrast to the earlier phase of Neoclassicism, influenced by the public grandeur of Roman architecture, the Etruscan style embodied a more domestic aesthetic. The term 'Etruscan' was a mistaken reference to a largely ancient Greek style (Greek vases having been found in Etruria). The style also incorporates influences from the Roman interiors and objects discovered at Pompeii and Herculaneum.

Louis GAUFFIER

French 1762–1801

The family of André-François, Count Miot de Melito, (1762–1841) consul of France to Florence

*La famille d'André-François,
comte Miot de Melito, (1762–1841)
consul de France, accrédité à Florence*

1795–96

oil on canvas

National Gallery of Victoria, Melbourne
Purchased with funds donated by Andrew Sisson, 2010

2010.513

In November 1794 André-François Miot was appointed as representative of the new French Republic in Florence, a difficult role in a society where revolutionaries were widely perceived as savages. Miot resolved to undo such stereotypes through personal example. Well-read and multilingual, he entered Florence's artistic and literary circles, where he met his countryman, Louis Gauffier. Gauffier has shown Miot (far right) wearing the red, white and blue of the French *tricolore* with a cockade upon his hat, amid classical statuary of Minerva and Brutus, both popular Republican symbols.

JACOB FRÈRES (attributed to)
manufacturer
France 1796–1803

Curule armchair
Fauteuil Curule
Directory period 1795–99
Mahogany (*Swietenia macrophylla*)

Les Arts Décoratifs,
musée des Arts décoratifs, Paris
On deposit from the Mobilier National, Paris

inv. MOB NAT GME 5257

Charles-Louis CORBET

French 1758–1808

Bust of General Bonaparte of the Army of the Orient

*Buste de Bonaparte en général
de l'armée d'Orient*

early 19th century

bronze

Fondation Napoléon, Paris
Acquisition 1992

inv. 43

Not long before Napoleon's departure for Egypt on 4 May 1798, the sculptor Charles-Louis Corbet met with the young General in order to create a life-size bust portrait commissioned by the Directory. Corbet's plaster portrait of the young Bonaparte was exhibited at the Paris Salon of 1798 and proved so popular that it was subsequently copied in plaster, in marble and in bronze. Corbet captured the spirit of the conqueror of Italy faced with his dreams of the Orient, a new Alexander in search of supreme glory.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Egyptian inkwell

Encrier égyptien

1802

porcelain (patinated and gilt)

Sèvres Cité de la Céramique, Paris

inv. MNC 2648

Napoleon's exploits in Egypt reinvigorated earlier eighteenth-century taste for things Egyptian. This Egyptian-style inkwell fabricated with an imitation bronze finish is one of the Sèvres manufactory's first works directly inspired by the Egyptian Campaign. The decoration incorporates a fanciful appropriation and interpretation of Egyptian hieroglyphs. The pair of sphinx fireplace guards also displayed here represent a model very much in vogue during the Consulate and Empire periods. Fireplace guards of this type are to be found in the bedchambers of both Josephine and Napoleon at Malmaison.

FRANCE

Pair of Sphinx fireplace guards

Paire de feux aux sphinx

Empire period 1804–15

bronze, gilt bronze

Fondation Napoléon, Paris
Donation Lapeyre

inv. 811

NAPOLEON AND EGYPT, 1798–99

In March and April 1798, the Directory secretly signed the decrees ordering an expedition to Egypt and creating an Army of the Orient. Its command was entrusted to the young General Bonaparte, who was still basking in glory from the First Italian Campaign (1796–97). If the mission's objective was to block Britain's access to the trade route to India and to re-establish commercial relations with the Levant, strategically it also served to remove Napoleon, whose popularity had become troubling, from the French political scene. Thirty-seven thousand soldiers set out with Napoleon on this epic and now legendary journey, as well as one hundred and fifty-four *savants* or scholars. Civilians drawn from every discipline of knowledge, these mathematicians, astronomers, chemists, doctors, naturalists, engineers, geographers, architects, draughtsmen, printers, literary experts, artists and musicians amassed an extraordinary body of knowledge about both ancient and modern Egypt.

Despite initial victories, notably the famous triumph over the Mamelukes at the Battle of the Pyramids on the plains at Giza on 21 July 1798, the subsequent destruction of the French fleet by the British Admiral Nelson at Aboukir on 1 August effectively blockaded the Army of the Orient within Egypt. Condemned to an inevitable defeat, the expedition ended in August 1801 with the capitulation of the French forces, who were evacuated on British ships. Napoleon himself had left Egypt on 23 August 1799, returning to France.

François-Louis-Joseph WATTEAU

French 1758–1823

The Battle of the Pyramids, 21 July 1798

La Bataille des Pyramides, 21 juillet 1798

1798–99

oil on canvas

Musée des Beaux-Arts, Valenciennes

Inv. P. 46.1.211

After landing near Alexandria in late May 1798 and quickly taking that city, Napoleon's forces swept south, where they were confronted by the main Egyptian Army outside Cairo. Through Napoleon's use of superior tactics against the famed Mameluke cavalry, the battle for Cairo lasted only a few hours, and he marched into the city on 24 July. In this painting Watteau has brilliantly exploited the dramatic setting, with the majestic Great Pyramid of Giza, still largely unfamiliar, theatrically dwarfing the mêlée.

Nicolas-Noël BOUTET

French 1761–1833

Egyptian Institute sword

Epée au modèle de l'Institut d'Égypte

c. 1800

mother-of-pearl, silver-gilt, gilt bronze, (copper), steel

Private collection, Paris

In August 1798 Napoleon Bonaparte founded the Institut d'Égypte in Cairo. Based on the model of the Institut National des Sciences et des Arts in Paris, of which Bonaparte had himself been a member since 26 December 1797, it was organised into four sections: mathematics, physical sciences, political economy, and literature and arts. The institute's primary goal was to advance 'the progress and the dissemination of the Enlightenment in Egypt'. Vice-president and then president of this institution, Bonaparte owned a sword identical to the example shown here.

TURKEY

The First Consul's sabre, known as the Sabre of the Pyramids

Sabre turc du Premier Consul, dit Sabre des Pyramides

late 18th century

ivory, wood, iron, copper, silk

Musée de l'Armée, Paris
State deposit, 1975

inv. 3674 DEP

This sabre was probably taken from a Mameluke military officer during one of the early battles in Napoleon's Egyptian Campaign. Its blade has an ivory hilt with finger holds. The sheath, of green velvet with silk trim, is adorned with stylized plant motifs fashioned from chased copper.

FRANCE

Pistol with Egyptian Revival decoration

Pistolet à décor dit retour d'Égypte

late 18th century

gilt metal

Musée de l'Armée, Paris

inv. 12179

Napoleon's unparalleled adventure in Egypt ignited the contemporary imagination. While Europe had long been fascinated by Egypt, this was transformed after Napoleon's campaign into an absolute mania for the mysteries of the land of the pharaohs and the exoticism of a fantasised orient. This passion blossomed into the style known as *Retour d'Égypte* (Egyptian Revival), which permeated the decorative arts during the Consulate and Empire periods. The wave of enthusiasm quickly flooded into the phenomenon of mass culture. Egyptomania was born.

Jacques-Nicolas Paillot de MONTABERT

French 1775–1848

The Mameluke Raza Roustam (1780–1845)

Le mamelouk Raza Roustam) (1780–1845)

1806

oil on canvas

Musée de l'Armée, Paris
Gift of Mr. Pierre-Albert Beaufeu, 1900

inv. 3659; Ea 62

Born in Georgia of Armenian parents, Roustam was kidnapped and sold into slavery at the age of thirteen, becoming part of the formidable Mameluke caste who ruled Egypt. Gifted to General Napoleon in 1799 by the sheikh of Cairo, Roustam accompanied him back to France. There he served as major-domo and bodyguard to the future First Consul and Emperor, until Napoleon's first exile in 1814. He is depicted assuredly at the centre of the Imperial household attired in the exotic garb of the Mamelukes.

Baron Vivant DENON

French 1747–1825

Auguste-Claude-Simon LEGRAND

engraver

French 1765–1815

Views of Lower Egypt

Vues de la Basse Égypte

plate no. 16 in *Voyage dans la Basse et la Haute Égypte*
(Travels in Lower and Upper Egypt) Vol. 2

by Baron Vivant Denon, published by P. Didot l'Aîné, Paris
1802

engraving

Rare Books Collection, State Library of Victoria, Melbourne RARESEF 916.2 D43, vol.2

Vivant Denon was the first French scholar to see the pharaonic temples in Upper Egypt and to reveal the wonders of Karnak, Philae and Dendera to his colleagues. Napoleon was dazzled by his work. Returning to France at the same time as Napoleon, Vivant Denon soon published this lively chronicle of his incredible adventures. A phenomenal success, it was translated into numerous languages. Vivant Denon's work had a decisive impact, contributing to the passion for Egyptian design and art that took hold of Consular and Imperial society.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

**Part of an Egyptian tea service decorated
with golden hieroglyphs and views of
Egypt after Vivant Denon**

*Partie de cabaret à thé égyptien, orné
de hiéroglyphes en or et de cartels
représentant des vues d'Égypte d'après
Vivant Denon*

1810

porcelain (hard-paste)

Fondation Napoléon, Paris
Donation Lapeyre and Acquisition 2003

inv. 794

The Manufacture Impériale de Sèvres produced seven Egyptian *cabarets* or tea services ornamented with scenes executed after Vivant Denon's drawings from Egypt. The present *cabaret*, a gift from Napoleon to Josephine in 1811, is painted with completely fanciful golden hieroglyphs, and with panoramic views of Egypt copied by Nicolas-Antoine Lebel after Vivant Denon's engravings. Only the teapot and nine cups with their saucers survive, all of them bearing witness to Vivant Denon's travels in Egypt, with their alternating landscapes, scenes from daily life and views of antique monuments.

Vincent BERTRAND

French 1770– after 1818

Portrait of Baron Denon

Portrait du baron Denon

late 18th century

watercolour and gouache on ivory

Private collection, Paris

Dominique-Vivant Denon was very much a man of the ancien régime, a curator of Louis XV's *Cabinet des médailles* (coin, medal and gem collection), a diplomat under Louis XVI, a genius connoisseur, a collector, a literary man and an excellent engraver. Having volunteered for the Egyptian expedition, he braved every danger with the French army, constantly noting down his impressions of Egypt and tirelessly drawing everything he saw, at times risking his own life in the midst of furious combat.

FRANCE
Antoine-Denis CHAUDET (after)

Napoleon I
Empire period 1804–15
marble

Fondation Napoléon, Paris
Acquisition, 1992

inv. 94

**JOSEPHINE BONAPARTE AND
MALMAISON**

On 21 April 1799, while Napoleon was in Egypt, Madame Josephine Bonaparte acquired the Malmaison estate. Hitherto just another of the innumerable small mansions to be found in the vicinity of Paris, Malmaison underwent a complete metamorphosis after its purchase, under the direction of Napoleon and Josephine. In the next gallery you will see the interiors of this magnificent residence.

MALMAISON

Preoccupied with both political and private concerns after his return from Egypt in October 1799, Napoleon did not expect to be dealing with the acquisition of Malmaison, an estate that he had previously declined, arguing that it was excessively priced. After his initial surprise, and apparent annoyance, he worked with Josephine on its complete refurbishment. Malmaison soon became the Bonapartes' indispensable private residence, situated as it was just a few kilometres from Paris.

For architects, Napoleon and Josephine selected Charles Percier and Pierre-François-Léonard Fontaine. Both men had lived in Rome between 1785 and 1790, and Graeco-Roman antiquity was their primary source of inspiration. Their infusion of daily life with antique references stemmed from a strong conviction that adopting antiquity's formal simplicity would provide a visual equivalent of political democracy.

At Malmaison the ingenious designs of Percier and Fontaine gave each room a unique atmosphere, sometimes completely different from neighbouring sections. In Malmaison's garden, work also progressed continually. By the fall of the Empire in 1815 it had increased in size to 727 hectares. It comprised principally agricultural land and forests, but a 70-hectare English-style park also surrounded the château, along with some smaller buildings and garden features.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Alexandre BRACHARD, the younger
French 1775–1843

Baron François-Joseph BOSIO (after)

Bust of the Empress Josephine
Buste de l'impératrice Joséphine

1809

porcelain (hard-paste)

Sèvres Cité de la Céramique, Paris
Long term loan to Musée national des châteaux
de Malmaison & Bois-Préau, Rueil-Malmaison

inv. MNC 3564

inv. M.M.D.63

Jean-Baptiste ISABEY

French 1767–1855

Portrait of Napoleon as First Consul, box
Portrait de Bonaparte Premier Consul, boîte

Consular period 1799–1804

watercolour and gouache on ivory on silver

Private collection, Paris

Jean-Baptiste-Jacques AUGUSTIN

French 1759–1832

Portrait of Empress Josephine
Portrait de l'impératrice Joséphine

Empire period 1804–15

watercolour and gouache on ivory

Fondation Napoléon, Paris
Donation Lapeyre

inv. 670

FRANCE

Dramatic Year-book or New Year's Theatrics

Annuaire dramatique ou étrennes théâtrales

published by Madame Cavanagh, Paris

1807

book: letterpress, gold embossed Morocco leather cover,
stitched binding

Fondation Napoléon, Paris
Donation Lapeyre

inv. B5333

A private theatre at Malmaison, designed by Percier and Fontaine and seating some 200 spectators (now demolished), provided the Bonapartes with numerous entertainments. The Duchesse d'Abrantes recalled how 'it was the First Consul's habit to invite forty persons to dinner, and a hundred and fifty for the evening', to critique performances at Malmaison. This theatrical guide, which belonged to Josephine, is inscribed *S. M. l'Impératrice, Her Majesty the Empress.*

Constant BOURGEOIS

French 1767–1841

Amélie Legouaz COINY engraver

French active c. 1808

**The Château de Malmaison seen from
the front drive**

*Le Château de la Malmaison du côté de
l'arrivée*

1808

etching

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison
Gift of M. de Contenson

MM. 40.47.4283

Martin-Guillaume BIENNAIS

French 1764–1843

Empress Josephine's Letter Box

Serre-papiers de l'Impératrice Joséphine

c. 1805–10

tree root, Ebony (*Diospyros sp.*), gilt bronze

Fondation Napoléon, Paris
Acquisition 1991

inv. 50

Used to store letters and personal papers, this *serre-papiers* (paper holder), was produced for Empress Josephine's boudoir at Malmaison. The cabinetmaker Biennais conceived this highly original form, based on the profile of an ancient classical shield. The precious materials, rich decoration and masterful finish of this letter box exemplify the extreme refinement operating at Malmaison where Josephine fostered trends and encouraged feats of rivalry amongst the leading French craftsmen of her day.

JACOB FRÈRES manufacturer

France 1796–1803

Charles PERCIER designer

French 1764–1838

Pierre-François-Léonard FONTAINE

designer

French 1762–1853

X-shaped stool from the Council Room at Malmaison

Tabouret en X de la Salle du Conseil

1800

gilt and bronzed wood, wool, velvet, gold thread

Musée national des châteaux de Malmaison & Bois-Préau,
Rueil-Malmaison. Purchased 1933

inv. M.M.40.47.6961

At Napoleon's request, Percier and Fontaine created a Council Room at Malmaison where he could hold meetings with his fellow consuls, ministers and senators on an almost daily basis. Fitted out as a military tent, evoking the age of the Roman Emperor Augustus, the room was furnished with a large number of seats designed by the architects. Reflecting recent archaeological discoveries, their X-shaped folding stools with armrests were inspired by the ancient curule seats used by Roman governors and magistrates.

MANUFACTURE DES GOBELINS, Paris

manufacturer

France est. 1662

Baron François GÉRARD (after)

Portrait of Empress Josephine

Portrait de l'impératrice Joséphine

1806–09

wool and silk (*haute lisse*)

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison

Gift of Princess Louis de Croÿ, 1931

Inv. M.M. 40.47.8024

A large portrait painted by François Gérard of Madame Bonaparte, the future Empress Josephine, was featured at the Paris Salon of 1801. With Napoleon now ruling as France's First Consul, Josephine was in 1801 very much in the public eye as wife of the new head of government. Hung in the Council Room at Malmaison during the Empire, Gérard's painting is conserved today in the Hermitage Museum in St Petersburg. In 1806, Napoleon ordered this tapestry to be woven after Gérard's portrait. Eight Gobelins weavers worked to create this masterpiece.

FRANCE

Jean-Baptiste ISABEY (after)

**Napoleon Bonaparte, First Consul,
in the gardens of Malmaison**

*Napoléon Bonaparte comme Premier Consul
dans les jardins de Malmaison*

1804

coloured engraving

Napoleonmuseum Thurgau, Schloss und Park Arenenberg, Salenstein
Acquisition 1975

Nicolas-Noël BOUTET

French 1761–1833

Glaive known as the Consuls' Sword

Glaive dit des Consuls

Consular period 1799–1804

gilt silver, Ebony (*Diospyros sp.*), tortoiseshell, steel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 893

Nicolas-Noël BOUTET

French 1761–1833

Sabre awarded to General Masséna

Sabre de récompense du général Masséna

Consular period 1799–1804

gilt bronze, steel, Ebony (*Diospyros sp.*)

Private collection, Paris

Bonaparte had special weapons made for the heroes of the First Italian Campaign and the Egyptian Campaign, known as Weapons of Honour. On 6 October 1800, André Masséna received this sabre in recognition of his bravery during the Siege of Genoa. A superb sabre forged by Nicolas-Noël Boutet, head of the Versailles arms manufactory, it is decorated with all the trappings of military triumph: *lictors' fasces* (wooden sticks tied together), military trophies and Jupiter's thunderbolt, among other symbols.

Jean-Baptiste-Jacques AUGUSTIN
French 1759–1832

Portrait of General Masséna

Portrait du général Masséna

1796–97

watercolour and gouache on ivory

Private collection, Paris

Renowned for his courage, André Masséna acquitted himself notably during the First Italian Campaign under the command of the young General Bonaparte. In 1797 Masséna commissioned this portrait of himself wearing his divisional general's uniform. In it he is idealised as the victor of the Battle of Rivoli. Following this famous battle, fought on 14 January 1797, Masséna was fêted in Paris when the Austrian battle flags were presented to the Directory.

FRANCE

**Legion of Honour medal (Silver Eagle)
– Second type**

Aigle d'argent, deuxième type

1806–08

silver, enamel, silk

Musée national de la Légion d'honneur, Paris
Gift of the Marquess of Champreux d'Actenbourg, 1911

inv. 0113

FRANCE

Legion of Honour medal – Third type

*Insigne de la Légion d'honneur
du troisième type*

1808–12

gold, enamel, silk

Fondation Napoléon, Paris
Donation Lapeyre

inv. 901

FRANCE

Legion of Honour medal (Gold Eagle) – Fourth type

Aigle d'or, quatrième type

1815–30

gold, enamel, silk

Musée national de la Légion d'honneur, Paris
Purchased, 1989

inv. 08495

Passed into law on 29 Floréal, Year X (19 May 1802), the Legion of Honour was part of Napoleon's vision for a newly ordered France that included his reorganisation of judicial and civic administration.

During the First Empire four separate types of Legion of Honour insignia were issued, distinguished by the absence or presence of an Imperial crown, variants in the construction of this crown and the addition or omission of balls on the points of the stars.

FRANCE

Badge of the Grand Eagle of the Legion of Honour

*Plaque de grand Aigle de la
Légion d'honneur*

1805–14

metallic braid, silver foil, silver

Musée national de la Légion d'honneur, Paris
Gift of Mr Paolo Dardanelli, 2003

inv. 09253

FRANCE

Grand Eagle of the Legion of Honour, belonging to Marshal Jean-Baptiste Bessières, Duke of Istria, 1768–1813

*Grand Aigle de la Légion d'honneur du
maréchal Jean-Baptiste Bessières,
duc d'Istrie, 1768–1813*

1805–14

gold, enamel

Musée de l'Armée, Paris
On loan to the Musée national de la Légion d'honneur, Paris

inv. KA 11n 4530

FRANCE

Legion of Honour medal (Gold Eagle) – Original model

Aigle d'or, modèle de la création

1804–06

gold, enamel

Musée national de la Légion d'honneur, Paris
Gift of Bailli, Count Thierry Michel de Pierredon, 1932

inv. 02586

The *Armes d'honneur* (Weapons of Honour) issued by the Consulate as rewards for military valour needed to be supplemented, Napoleon felt, with an award that could be granted equally to civilian and military recipients. The inherent French need to see honour rewarded required new distinctions, First Consul Bonaparte declared. A solution would be the creation of a new order, to be named the *Légion d'honneur* or Legion of Honour in emulation of an order of merit conferred in ancient Rome.

FRANCE

Badge of the Grand Eagle of the Legion of Honour

*Plaque de grand Aigle de la
Légion d'honneur*

1805–14

metallic braid, silver foil, silver

Musée national de la Légion d'honneur, Paris
Gift of Mr Paolo Dardanelli, 2003

inv. 09253

THE ANTECHAMBER, DINING ROOM, COUNCIL ROOM AND LIBRARY AT MALMAISON, 1800–02

Inspired by their experiences in Italy, Percier and Fontaine designed the antechamber at Malmaison as a recreation of the atrium from a Roman villa. This mood was continued in the Dining Room, where black and white marble flooring and stucco walls decorated with paintings of classical dancers (painted by Louis Lafitte after designs by Percier) evoked the ancient cities of Pompeii and Herculaneum that were currently being excavated. The Council Room was completed in just ten days in July 1800. Striped twill walls, Roman eagles and weaponry designs here created the witty visual conceit of an Imperial Roman military tent relocated indoors. The creation of the Order of the Legion of Honour was discussed in this striking room, where Napoleon as First Consul held 169 council meetings in 1801–02. The Library, a magnificent room paneled richly with mahogany, featured a vaulted ceiling. This was painted with portraits of ancient and modern authors, such as Homer and Voltaire, and medallions depicting figures from classical mythology. Napoleon was a prolific reader, and this room originally housed 45,000 books.

Charles PERCIER

French 1764–1838

Pierre-François-Léonard FONTAINE

French 1762–1853

**Council Room at Château de Malmaison
with details of trophies that decorate it**

*Salle exécutée au Château de Malmaison
et détails des Trophées qui la décorent*

plate no. 55 in *Recueil de décorations intérieures*
(Collection of interior designs) published by the authors,
Paris

engraving

1812

State Library of Victoria, Melbourne

AEF 747.24 P41

In 1800, Percier and Fontaine first published their *Recueil de décorations intérieures* (Collection of Interior Decorations) a renowned text in which they articulated the strong convictions motivating their approach. By working with a repertoire of antique motifs, they opened up for their contemporaries the possibility of resurrecting the spirit of classical antiquity.

Ornamentation now came to bear a double meaning: at once describing an object's function and also making a clear and direct link between ancient Rome and Consular (and later Imperial) France.

Robert LEFÈVRE

French 1755–1830

Portrait of the architect Charles Percier (1764–1838)

*Portrait de l'architecte Charles Percier
(1764–1838)*

1807

oil on canvas

Versailles, musée national du château
Bequest of Alexandre Villain, 1887

MV 6313

In this 1807 portrait, which is more an intimate representation than an official likeness, Napoleon's architect Charles Percier still seems to be a man of the Revolutionary era, with his long hair, earring – a fashionable accessory at the time but also a sign of his membership of the Freemasons – and high collar cradling his neck.

Andrea APPIANI

Italian, 1754–1817

Madame Hamelin, née Jeanne Geneviève Fortunée Lormier-Lagrange (1776–1851)

1798

oil on canvas

Musée Carnavalet – Histoire de Paris, France

Bequest of Mme Augustine Heurtault, great-granddaughter of the sitter

inv. P. 1685

During the Directory and Consulate years, with the fears and privations of the Terror behind them, a new female social elite flouted their wealth and delighted in wearing and defining the latest fashions. Among these ladies, who were known as *les Merveilleuses* (the marvellous women), was Fortunée Hamelin, a friend of Josephine Bonaparte. A renowned dancer, Mme Hamelin achieved notoriety for her public appearances in provocatively see-through gowns, a vogue which the *Merveilleuses* justified through its adherence to the classical Greek culture that was currently so fashionable.

THE CONSULATE, 1799–1804

In November 1799, the situation in Paris had once again become critical. Inflation was soaring uncontrollably, there were food shortages, corruption was rife, and after the introduction of an unpopular conscription law the government was under pressure. One of the five directors, Emmanuel-Joseph Sieyès, took advantage of the volatile atmosphere to plot a *coup d'état*. But to carry out the coup he turned to Napoleon, who had just returned from Egypt to a rapturous reception. On 18 Brumaire, Year VIII of the French Republican Calendar (9 November 1799) the coup succeeded, and a new constitution was instituted that dissolved the Directory, replacing it with a Roman-style Consulate. Initially appointed as one of three new provisional consuls, Napoleon orchestrated a public referendum on 7 February 1800 that saw him elected as First Consul.

As First Consul, Napoleon wished to establish a dynastic regime that emulated both the Roman Empire in the age of Augustus (63 BCE– 14 CE) and the Carolingian Empire (800–88), which had witnessed a European union of conquered territories. Such a pedigree demanded strong, familiar, recognisable imagery, and thus the decorative arts became the vector for transmitting an increasingly ubiquitous political ideology. The full range of ornament now developed for the Imperial regime furnished a defined visual language that nourished the collective imagination of its time, contributing in no small way to the social cohesion that reigned in France between 1800 and 1815.

JACOB FRÈRES manufacturer

France 1796–1803

Armchair from the salon of apartment 1, Court of Princes, Château de Fontainebleau

*Fauteuil du Salon de l'appartement n°1
de la cour des Princes au château de
Fontainebleau*

c. 1800–03

Mahogany (*Swietenia macrophylla*),
Ebony (*Diospyros sp.*), pewter

Fondation Napoléon, Paris
Acquisition, 2002

inv. 1161

This chair and armchair formed part of the furnishings for the Salon of Apartment no.1 in the Court of Princes at the Imperial palace at Fontainebleau. They appear to have been produced around November 1804 as part of the refurbishments carried out to accommodate Pope Pius VII during his visit for the coronation. Made of precious mahogany and enhanced with refined inlays of ebony and pewter, the chairs display the restrained, elegant design characteristic of the Jacob Brothers during the Consulate period.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756
Antoine-Denis CHAUDET (after)

Bust of Napoleon
Buste de Napoléon
1810
porcelain (hard-paste)

Fondation Napoléon, Paris
Donation Lapeyre

inv.791

Once the Empire was proclaimed in 1804, the Sèvres manufactory entered into an agreement with Antoine-Denis Chaudet, who reworked slightly his bust of Napoleon as First Consul from 1802 to make what became the official portrait of Napoleon as Emperor. Produced in two sizes, respectively 54 and 30 centimetres high, these busts became presents that Napoleon gave to special recipients. Only five examples of the larger size appear to have been made. The smaller size, of which this is an example, was more commonly produced.

JACOB FRÈRES manufacturer
France 1796–1803

**Chair from the salon of apartment 1,
Court of Princes, Château de
Fontainebleau**

*Chaise du Salon de l'appartement n°1
de la cour des Princes au château de
Fontainebleau*

c. 1800–03

Mahogany (*Swietenia macrophylla*),
Ebony (*Diospyros sp.*), pewter

Fondation Napoléon, Paris
Acquisition 2002

inv. 1162

**MANUFACTURE JACQUEMART ET
BÉNARD, Paris** manufacturer
France 1791–1809

Batiste Lawn wallpaper

1802–03

coloured woodblocks on joined sheets

Les Arts Décoratifs,
musée des Arts décoratifs, Paris

inv. 50225, HH 289, HH 333

Jacquemart et Bénard, one of the pre-eminent Consulate and Empire wallpaper manufacturers, produced sober classical designs. This pattern recreates a series of archways filled with an imitation of batiste lawn hangings, a fine whitened linen from Flanders that was ornamented with white embroideries. The impression of textile is amplified by the addition of imitation netted braid with tassels at the head of each arch. The paper creates an illusion of classicising architectural detail and luxury textile hangings in an economical, and novel, medium.

MANUFACTURE DE SÈVRES manufacturer

France est. 1756

Jean-Jacques LAGRANGE, the younger
decorator

France active 1797–1807

**Hebe pouring nectar for Jupiter, plate
from the Olympic service**

*Assiette du service Olympique, Hébé
versant le nectar à Jupiter*

1803–07

porcelain (hard-paste)

Fondation Napoléon, Paris
Acquisition, 1999

inv. 1155

The Olympic service was begun in 1803 and delivered to the Tuileries Palace on 21 August 1807 on the occasion of the marriage banquet of Napoleon's brother, Jérôme Bonaparte, the new King of Westphalia. The service of 140 pieces was decorated with scenes depicting the lives and loves of the Olympian gods. In order to cement his alliance with Russia after the Treaty of Tilsit in July 1807, Napoleon presented the entire Olympic service to Tsar Alexander as a diplomatic gift.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Two plates from the Tortoiseshell service

Deux assiettes du service écaille

1802–03

porcelain (hard-paste)

Fondation Napoléon, Paris
Acquisition, 1999

inv. 1156 a/b

Begun in 1802, the *Tortoiseshell service* displays the Neoclassical Consular style, dominated by antique influences.

The seventy-two plates of this dessert service were decorated with antique-style figures imitating bronze bas-reliefs on a background of white veined marble, encompassed by flowering laurel. The rim of each plate bears stylised vegetal patterns. The service was delivered to the Tuileries Palace on 5 December 1804 and was used for an official dinner following the ceremony of the Distribution of the Eagles on the Champ-de-Mars, the military showgrounds.

The next gallery contains the names and images of Indigenous people who have passed away and which may cause distress to some Indigenous people.

Please note that some records contain terms, annotations and titles that reflect the period in which the item was recorded, and may be considered inappropriate today in some circumstances. These are a reflection of past practices only and do not reflect the current attitudes of the National Gallery of Victoria, Melbourne.

NAPOLEON AND AUSTRALIA: THE BAUDIN EXPEDITION

In 1800, the coastline of New Holland (Australia) was still not entirely known and the south-eastern part of our island continent largely remained a mystery. The Institut de France now put before First Consul Bonaparte the proposition to send a new expedition to the *Terres Australes*, or Southern Lands. The suggestion originally came from Nicolas Baudin (1754–1803), an experienced seafarer who had developed a passion for the natural sciences and for botany in particular. Napoleon approved the project, whose principal aims were the geographical exploration of south-east Australia and the collecting of natural history specimens. Nearly 250 men embarked on the expedition. Mirroring Napoleon's Egyptian Campaign, Baudin also took with him some twenty scholars representing every scientific discipline, including botany, zoology and mineralogy.

Baudin's ships, the *Naturaliste* and the *Géographe*, reached the western shores of Australia in May 1801. Over the next two years they researched Van Diemen's Land (Tasmania), Kangaroo Island, and the coasts of Victoria and South Australia, and also explored Port Jackson (Sydney) and its surroundings, before returning to France. The Baudin expedition brought back some 120,000 specimens, which were mostly delivered to the Muséum d'Histoire Naturelle in Paris. Today acknowledgement of the Baudin expedition remains insufficient. Its documentation of Australia's Indigenous peoples, in addition to its geography, flora, fauna and marine life, was unparalleled for its time.

When the Baudin expedition undertook the first systematic mapping of the Victorian and South Australian coastlines, it gave this region of Australia its first name, *Terre Napoléon* – Napoleon Land. Simultaneously charting the southern coastline of Australia from the opposite direction, along the Nullarbor from the west, was the British explorer Matthew Flinders. The two explorers met at Encounter Bay (south of Adelaide) on 8 April 1802.

James GILLRAY

English 1756–1815

**The plumb-pudding in danger
or *State epicures taking un petit souper***

1805

hand-coloured etching

National Gallery of Victoria, Melbourne
Felton Bequest, 1944

1264-4

Britain's popular cartoonist during the Napoleonic era, James Gillray, here shows Napoleon and the British Prime Minister William Pitt carving up the world between them, as though it were a plum pudding. Napoleon carves himself a hefty slice of Europe, while Pitt slices through the ocean with an ease befitting Britain's maritime supremacy.

Louis-Claude de Desaulses FREYCINET

French 1779–1842

General map of Terre Napoléon (In New Holland)

*Carte générale de la Terre Napoléon
(A la Nouvelle Hollande)*

plate no. 10 in *Voyage de découvertes aux terres australes exécuté par ordre de S. M. L'Empereur et Roi. Atlas: Partie Navigation et Géographie* (Voyage of discovery to the southern lands undertaken by order of His Majesty the Emperor and King. Atlas: Navigation and Geography Section) published by L'Imprimerie impériale, Paris 1812
engraving

Rare Books Collection, State Library of Victoria, Melbourne RARELTBF 919.4 F89V, Atlas

Baudin's exploration of the Victorian side of Bass Strait and the charting by his cartographer, Louis de Freycinet, of the section of the south-eastern coastline encompassing Victoria, which Baudin named *Terre Napoléon* (Napoleon Land), preceded that of the simultaneous British expedition led by Matthew Flinders. The Baudin expedition named dozens of bays, inlets, outcrops and points of interest after prominent French figures, including Napoleon's family members and favourite generals. Some of these names remain in use today.

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General map of Terre Napoléon (In New Holland)

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Charles-Alexandre LESUEUR

French 1778–1846

Profiles of the coast of New Holland

Profils de côtes de Nouvelle-Hollande

1802–03

watercolour, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16085

Departing Van Diemen's Land late in February 1802, Baudin sailed north, locating the southern coast of the Victorian mainland at Wilsons Promontory. Sighted by George Bass in 1798, this promontory was subsequently named by Bass and Flinders. The top coastal profile in this watercolour depicts part of Wilsons Promontory as observed by Baudin's expedition in 1802. Also displayed here is footage of this coastline as it looks today. Sailing west from this point, Baudin began the intricate process of charting the coast of what was to be named *Terre Napoléon* (Napoleon Land), the Victorian side of Bass Strait.

Charles-Alexandre LESUEUR

French 1778–1846

Map of Port Jackson (Sydney)

Plan de Port-Jackson (Sydney)

1802–04

watercolour, pen and ink, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16074.2

Charles-Alexandre LESUEUR

French 1778–1846

Platypus skeleton

Squelette d'ornithorynque

1802–04

pencil

Muséum d'Histoire naturelle, Le Havre

inv. 80269

Charles-Alexandre LESUEUR

French 1778–1846

Platypus

Ornithorynque

1802–04

watercolour, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 80033

The naturalist François Péron was the first Frenchman to study a platypus at first hand in Australia, during the Baudin expedition. Curiously, while he and artist Charles-Alexandre Lesueur were observing the platypus in the southern hemisphere, back in Paris in 1802 Napoleon is documented as discussing this newly discovered creature with the French scientist Georges Cuvier and other *savants*. It was another French scientist, Étienne Geoffroy de Saint-Hilaire, who in 1803 first grouped the platypus and the echidna together under the new classification of Monotremata.

Baron François GÉRARD

French 1770–1837

Half-length portrait of Napoleon I

Portrait en buste de Napoléon I

c. 1805

oil on canvas

Napoleonmuseum Thurgau, Schloss und Park Arenenberg, Salenstein
Acquisition, 1971

THE BAUDIN EXPEDITION AND THE ABORIGINAL PEOPLES

The Baudin voyage to the *Terres Australes* was the first French scholarly expedition to place human observation among its primary objectives. Its detailed instructions came from the Société des Observateurs de l'Homme, or Society for the Observation of Mankind (1799–1805). Work was undertaken under the supervision of Francois Péron, the expedition's naturalist, who guided the artists Charles-Alexandre Lesueur and Nicolas-Martin Petit.

Péron led the zoological studies, oversaw the preparation of specimens and taught Lesueur how to observe each animal in order to accurately portray its anatomical features and lifelike traits. Petit was responsible for drawing Indigenous peoples, his work being also partly shared by Péron, who chose the sitters and the actions to be portrayed. Péron also critiqued Petit's first sketches, with a view to their being worked up into more finished drawings. The Baudin expedition had only brief periods of contact with Australia's Indigenous peoples, due to the amount of sailing time required for the mapping of the country's coasts. Nevertheless, supervised by Péron, Petit and Lesueur were able to draw grave sites, small sailing craft, everyday objects and various ceremonies (such as customary dances).

Charles-Alexandre LESUEUR

French 1778–1846

Aboriginal people dancing near a fire

Aborigènes dansant près d'un feu

1802–04

brush and ink, wash, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16008

Charles-Alexandre LESUEUR

French 1778–1846

or

Nicolas-Martin PETIT

French 1777–1804

Dance of the kangaroo

Danse du kangourou

1802–04

charcoal

Muséum d'Histoire naturelle, Le Havre

inv. 16002

Charles-Alexandre LESUEUR

French 1778–1846

Aboriginal people in front of their huts

Naturels devant leurs huttes

1802–04

wash and pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16030.1

Historian Howard Morphy has argued that, in their attempts to encounter Indigenous Australians, the Baudin explorers sometimes frightened them away, encountering only their huts, fires and abandoned possessions. In this drawing the two Aboriginal people by the fire are apparently additions by Lesueur to help fill out an otherwise empty scene.

Charles-Alexandre LESUEUR

French 1778–1846

Pierre-François BERNIER

French 1779–1803

Aboriginal music (score)

Musique aborigène (partition)

1802–04

pen and ink

Muséum d'Histoire naturelle, Le Havre

inv. 16059.1

These musical notations are believed to have been recorded when the Baudin expedition visited Port Jackson (Sydney). Transcribed here are a *chant* (song), *air de danse* (danse tune) and *crie de ralliement* (rallying cry) – the now classic Australian shout, Cooee.

AUSTRALIA

Drawing made by Aboriginal people: God of the Blue Mountains

*Dessin fait par des Aborigènes: Dieu des
montagnes bleues*

1802
pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16046

Opinion is divided as to whether this and the adjacent drawing of a kangaroo are made by Indigenous people, to whom the Baudin expedition artists gave a pencil, or are actually copies of rock drawings observed by the French artists. If the former, these are the earliest recorded Aboriginal works on paper. In his account of the expedition, François Péron recalled how the Aboriginal people believed the Blue Mountains to be 'the residence of a kind of evil spirit, whom they represent by a variety of grotesque figures'.

AUSTRALIA

Drawing made by Aboriginal people: Kangaroo

Dessin fait par des Aborigènes: Kangourou

1802

pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16050

AUSTRALIA

New South Wales Aboriginal active 1800s

Shield

c. 1800

earth pigments on wood, cane

National Gallery of Victoria, Melbourne
Felton Bequest, 2011

2011.137

This shield originates from the Botany Bay region of coastal New South Wales. An important group of Oceanic and Australian objects, brought back to France from the Baudin voyage, was presented to Josephine Bonaparte and kept at Malmaison.

Charles-Alexandre LESUEUR

French 1778–1846

Indigenous weapons

Armes des Naturels

1802–04

watercolour, pen and ink, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 16035.1

Nicolas-Martin PETIT

French 1777–1804

Indigenous couple in their canoe

Couple de Naturels dans leur pirogue

1802–04

pencil, charcoal or black chalk, black ink

Muséum d'Histoire naturelle, Le Havre

inv. 20025.1

Nicolas-Martin PETIT

French 1777–1804

Woman of New Holland and her child

Femme de Nouvelle-Hollande et son enfant

1802–04

pastel, black chalk, gouache, charcoal,
brown and black ink, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 20036.1

Nicolas-Martin PETIT

French 1777–1804

Woman of New Holland

Femme de Nouvelle-Hollande

1802–04

red chalk, charcoal, pen and ink, pencil

Muséum d'Histoire naturelle, Le Havre

inv. 20034.2

Nicolas-Martin PETIT

French 1777–1804

Man of New Holland

Homme de Nouvelle-Hollande

1802–04

charcoal, pencil, pen and ink

Muséum d'Histoire naturelle, Le Havre

inv. 20037

Nicolas-Martin PETIT

French 1777–1804

Mororé, man of New Holland

Mororé, Homme de Nouvelle-Hollande

1802–04

charcoal, red chalk

Muséum d'Histoire naturelle, Le Havre

20038.2

Nicolas-Martin PETIT

French 1777–1804

**Bata. An Indigenous inhabitant
of New Holland**

Bata. Naturel de Nouvelle-Hollande

1802

pastel, charcoal, ink, pencil

Private collection, Melbourne

THE BATTLE OF MARENGO, 1800

A key goal of Napoleon's foreign policy as First Consul was to reconquer northern Italy, which was reverting to Austrian control after military defeats inflicted by Austrian expeditionary forces in 1799, and following Austria's invasion of Lombardy and Liguria in April 1800. Napoleon's opening move was spectacularly imaginative: to deploy the Reserve Army (of around fifty thousand men) over the Swiss Alps into northern Italy, where they would emerge unexpectedly behind Austrian lines.

In a shrewd act of propaganda, Napoleon personally led the French forces through the Swiss Alps, echoing the legendary exploits of Charlemagne and Hannibal. Hannibal, one of the greatest military strategists of antiquity, was famed for his epic feat of marching the Carthaginian Army, including thirty-seven war elephants, through the Alpine passes in 218 BCE. But of even greater significance to Napoleon was the invasion of northern Italy via the Alps that had been undertaken by the French King Charlemagne in 773 CE.

Though the weather was in fact excellent during the crossing, Napoleon wrote to the other consuls at the time that 'we struggled against the ice, the snow, the difficulties and the avalanches', and this is the version that has come down to history.

Napoleon managed to complete the crossing and to skirt the Austrian fort at Bard in fifteen days, emerging on the plains of Lombardy on 30 May 1800, ready to meet the Austrian Army, which he defeated at the Battle of Marengo on 14 June 1800.

Joseph BOZE

French 1745–1825

Robert LEFÈVRE

French 1755–1830

Carle VERNET

French 1758–1836

**General Bonaparte and his Chief of Staff,
General Berthier, at the Battle of Marengo**

*Le général Bonaparte et son chef d'État-
major le général Berthier à la bataille de
Marengo*

1801

oil on canvas

Fondation Napoléon, Paris
Acquisition 2002

inv. 1164

Executed not long after the Battle of Marengo, this is the first painted representation celebrating that victory. It does not seem to have been official propaganda, but rather a private initiative on the part of artists who wanted to secure the good grace of the victor and new ruler of France. The overall composition and the detail of the uniforms can be attributed to Lefèvre, while the rather inaccurate portrait heads are by Boze, and the spirited horses by Vernet.

Jacques-Louis DAVID

French 1748–1825

Napoleon Bonaparte, First Consul, crossing the Alps at Great St Bernard Pass, 20 May 1800

*Bonaparte, Premier Consul, franchissant
les Alpes, au mont Saint-Bernard, le 20 mai
1800*

1803

oil on canvas

Versailles, musée national du château

MV 8550

Of the thousands of images of Napoleon which exist, this is the most striking and memorable. It is a potent and unambiguous allegory of power that conveys Napoleon's mastery over man, beast and especially nature. Leading a French army over the Alps for a surprise attack on the Austrians, is presented as the triumph of military genius and courage over physical adversity. In the French painting tradition, the depiction of leaders on horseback was usually the preserve of royalty. David shows a young, vigorous Napoleon totally in command, the saviour of France following the political instability of the post-Revolutionary period. Napoleon had a sophisticated understanding of the role and power of art as political propaganda, and five versions of this picture were eventually produced; this version is generally regarded as the best.

The NGV warmly thanks Lady Potter AC for her generous support in bringing this work to Australia.

Jacques-François-Joseph SWEBACH
called **SWEBACH-DESFONTAINES**
French 1769–1823

The Battle of Marengo
La Bataille de Marengo

1801
oil on wood

Fondation Napoléon, Paris
Donation Lapeyre

inv. 764

Dating from 1801, this *Battle of Marengo* is less an illustration of that victory than an evocation of the logistics surrounding the combat. It shows the supreme talent of Swebach-Desfontaines, who was fascinated by seventeenth-century Dutch painting. The battle takes place in the distance, but it is the artillery and catering convoy, moving slowly towards the site of the battle, that the artist has chosen to focus upon. First Consul Bonaparte can be seen on a rearing horse to the right.

Thomas Charles NAUDET

French 1773–1810

The French army crossing Great St Bernard Pass

*Passage du col de Saint-Bernard
par l'armée française*

Consular period 1799–1804

pen and ink, wash

Fondation Napoléon, Paris
Acquisition 2008

inv. 1172

Situating his composition near the Great St Bernard hospice, Naudet shows in this drawing the reality of the difficult conditions of the crossing. The path had to be widened, bridges reinforced, and all of the armaments carried at shoulder height. Tree trunks were hollowed out to transport the disassembled cannon, which were dragged by mules and, when they became exhausted or died, teams of a hundred men. Naudet's composition stands in marked contrast to Jacques-Louis David's heroicised version of Napoleon crossing the Alps.

NAPOLEON AS EMPEROR: THE CORONATION, 1804

On 18 May 1804 the French Senate proclaimed First Consul Bonaparte to be Emperor Napoleon I. Not content with this secular appointment, Napoleon also felt the need for divine approbation through religious consecration. Seven months later, a lavish coronation ceremony for himself and Josephine was held in Notre Dame Cathedral on 2 December 1804, with Pope Pius VII in attendance.

Napoleon thus set himself alongside the royalty of Europe and went one better by becoming an Emperor, whose descendants would rule France just as he had. In establishing this Empire, he took on all the panoply of the *ancien régime*. The court was now reintroduced, along with the establishment of the military honour system (the marshals – an eminently royal and medieval title) and the *Légion d'honneur* or Legion of Honour, thereby stealthily reintroducing ideas of social order that had been the bane of the Revolution. The etiquette for the new Imperial Court used the old royal etiquette books, adapting them for Napoleon's purposes.

Not shown in David's famous painting of the coronation (Musée du Louvre) – in fact, it was painted out – but present in David's cartoon in this room, was Napoleon notoriously crowning himself. A myth grew up around this act, namely that it was an extraordinary gesture of hubris, before a shocked pontiff. The shock and hubris are, however, all additions to the story. In fact, the complicated hybrid liturgy compiled for Napoleon's coronation on 2 December 1804 was produced by a committee of French and papal negotiators. Each gesture and prayer had been carefully debated and agreed upon beforehand.

Pierre-François-Léonard FONTAINE

French 1762–1853

Charles PERCIER

French 1764–1838

Jean-Baptiste ISABEY

French 1767–1855

The Emperor in grand costume

L'Empereur en grande Costume

plate in *Le Sacre de S.M. l'Empereur Napoléon dans l'Église Métropolitaine de Paris, le XI frimaire an XIII, dimanche 2 décembre 1804* (The Coronation of His Majesty Emperor Napoleon in the Metropolitan Church of Paris, on XI Frimaire of Year XIII, Sunday 2 December 1804) published by L'Imprimerie Impériale, Paris 1804–05

engraving

Fondation Napoléon, Paris
Acquisition 1997

inv. 1150

Charles Emmanuel PATAS engraver
French 1744–1802

The King's third outfit

Troisième Habilleme nt du Roi

plate in *Sacre et couronnement de Louis XVI, Roi de France et de Navarre, à Rheims, le 11 Juin 1775*

(The Consecration of Louis XVI, King of France and Navarre, at Rheims, 11 June 1775)

published by Librairie des menus plaisirs du Roi, Chez Patas, Paris

1775

engraving

Fondation Napoléon, Paris
Donation Lapeyre

inv. B5302

From the first days of the Consulate onwards, Napoleon re-established and reinterpreted the symbols and formalities of monarchical France. For the Coronation, as for French kings of old, a sumptuous *Livre du sacre* (Book of the Coronation) was produced by the greatest artists of the period; and for the ceremony itself the old coronation rituals (the papal one for crowning emperors and the royal one from Rheims) were fused with modern adaptations, creating a liturgy quite unlike any other before.

CORONATION MUSIC FOR NAPOLEON I

Long believed lost, the scores for the music performed at Napoleon's Coronation were discovered in the attic of the Paris Conservatory in 1965. Restored by Jean Mongrédien with the help of the Fondation Napoléon, the Centre for Studies in French Music of the 18th and 19th Centuries and the Chaise-Dieu Festival, these scores were first performed by the Guy Touvron Brass Ensemble and the Soloists, Chorus and Orchestra of the Capella, St. Petersburg, under the direction of Vladislav Tchernouchenko, at three successive editions of the Chaise-Dieu Festival 1993-1995. The recording playing here was made in 1995.

The music prepared for Napoleon's Coronation needed considerable planning for its performance. Two choirs, two orchestras, a military band and nine soloists were required to be placed facing each other at either end of the crossing in Notre Dame Cathedral on 2 December 1804. Situated at some distance from each other, the choirs created a stereo effect, augmented by contributions from the military percussion and brass band. The Coronation *Mass* and *Te Deum* were composed by Giovanni Paisiello, Napoleon's favourite Italian composer. Additional music was provided by the French composer Jean-François Le Sueur, who was director of the Emperor's Chapel in the Tuileries Palace, and one of Le Sueur's teachers, the Abbé Roze. The combined effect was exceedingly operatic.

FRANCE

Jacques Louis DAVID (after)

Portrait of Pope Pius VII

Portrait du Pape Pie VII

1805

etching and engraving

Musée Carnavalet – Histoire de Paris, France
Gift of the Marquis de Liesville, 1881

G 39017

Recognising the role played by the Catholic Church in controlling the populace, in 1801 Napoleon restored Catholicism to France, this religion having been outlawed during the French Revolution. Pope Pius VII subsequently officiated at the Coronation. Bourienne, Napoleon's secretary, recalled how: 'The Pope's presence in Paris was so extraordinary ... What, indeed, could be more singular than to see the Head of the Church in a capital where four years previously the altars had been overturned, and the few faithful who remained had been obliged to exercise their worship in secret!'

Pierre-François-Léonard FONTAINE

French 1762–1853

4 studies for The Coronation of His Majesty Emperor Napoleon in the Metropolitan Church of Paris, on XI Frimaire of Year XIII, Sunday 2 December 1804

4 études pour Le Sacre de S.M. l'Empereur Napoléon dans l'Église Métropolitaine de Paris, le XI frimaire an XIII, dimanche 2 décembre 1804

1804–05

pen and ink, wash, watercolour, pencil

The oath

Le Serment

View of the main entrance of Notre-Dame Cathedral and the decorative portico erected for the coronation ceremony

Vue de la façade principale de l'Église de Notre-Dame et du Portique qui la décorait le jour de la Cérémonie du Couronnement

The rotunda, decorated with tapestries, which greeted guests on their arrival at Notre-Dame

Rotonde décorée de tapisseries, accueillant les invités lors de leur arrivée à Notre-Dame

Distribution of the eagles on the Champ-de-Mars

Distribution des Aigles au Champs-de-Mars

Fondation Napoléon, Paris
Acquisition 1997

inv. 1150.5–8

In preparation for the Coronation ceremony on 2 December 1804, Napoleon's architect Fontaine was asked to design the settings for the ceremony and its attendant celebrations. These watercolours show diverse aspects of the Coronation, such as the numerous gold bees that decorated the interior of Notre Dame Cathedral, the cathedral's facade adorned with statues of Clovis and Charlemagne for the occasion, and the presentation of the Imperial Eagle battle standards to the armed forces on 5 December 1804.

Pierre-François-Léonard FONTAINE

French 1762–1853

4 studies for The Coronation of His Majesty Emperor Napoleon in the Metropolitan Church of Paris, on XI Frimaire of Year XIII, Sunday 2 December 1804

8 études pour Le Sacre de S.M. l'Empereur Napoléon dans l'Église Métropolitaine de Paris, le XI frimaire an XIII, dimanche 2 décembre 1804

1804–05

pen and ink, wash, watercolour, pencil

Departure from the Tuileries Palace

Sortie du Palais des Tuileries

The arrival at Notre-Dame Cathedral

L'arrivée à Notre-Dame

The anointing

Les Onctions

View of the nave of Notre-Dame (Study for The offering)

Vue de la nef de Notre-Dame (Étude pour Les Offrandes)

Fondation Napoléon, Paris
Acquisition 1997

inv. 1150.1–4

In preparation for the Coronation ceremony on 2 December 1804, Napoleon's architect Fontaine was asked to design the settings for the ceremony and its attendant celebrations. These watercolours show diverse aspects of the Coronation, such as the numerous gold bees that decorated the interior of Notre Dame Cathedral, the cathedral's facade adorned with statues of Clovis and Charlemagne for the occasion, and the presentation of the Imperial Eagle battle standards to the armed forces on 5 December 1804.

Jean-Baptiste ISABEY decorator
1767–1855

Jacques-Félix VIENNOT goldsmith
France active 1785–1812

Portrait of Napoleon in coronation robes
Portrait de Napoléon en costume de sacre

Empire period 1804–15
watercolour and gouache on ivory, gold

Fondation Napoléon, Paris
Donation Lapeyre

inv.1096

Jean-Baptiste REGNAULT
1754–1829

Empress Josephine
Portrait de l'impératrice Joséphine

c. 1810
oil on canvas

Fondation Dosne-Thiers (Institut de France), Paris
Bequest of Frédéric Masson, 1923

inv.0048/T.186

Marie-Victoire JAQUOTOT
1772–1855

Anne-Louis GIRODET-TRIOSON (after)

Napoleon I in coronation robes
Napoléon Ier en costume de sacre

1813–14
porcelain, gilt bronze

Fondation Napoléon, Paris
Donation Lapeyre

inv. 654

Nicolas MARGUERITE goldsmith
France active 1800–10

**Ring worn by Empress Josephine
on the day of the coronation, and its
presentation box**

*Bague du couronnement de l'impératrice
Joséphine, dans son écrin*

1804

gold, diamond, foil-mounted garnet, wood and steel case

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison inv. N 107

This ring was worn by Josephine on 2 December 1804, the day of her coronation as Empress. Originally set with a ruby that was drawn, like the emerald in Napoleon's now lost coronation ring, from the surviving French Crown Jewels, the ring was blessed by Pope Pius VII on the day of the coronation. The ruby in Josephine's ring – replaced at some point with a garnet – was symbolic of joy, and the emerald in Napoleon's ring symbolised divine revelation.

Jacques-Louis DAVID
French 1748–1825

**Study for The Consecration
or The Coronation of Napoleon**

*Étude pour le Sacre ou le Couronnement
de Napoléon*

1805

pen and ink, grey wash

Fondation Napoléon, Paris
Acquisition 1994

inv. 291

Jacques-Louis DAVID

French 1748–1825

Napoleon, crowned

Napoléon, tête couronnée

1807

oil on wood

Fondation Dosne-Thiers (Institut de France), Paris
Bequest of Frédéric Masson, 1923

Bernard Augustin-Françoise-André

PICOT embroiderer

France active 1804–15

Imperial Bee from the Grand Mantle worn by Napoleon at his coronation in 1804

*Abeille Impériale du Grand Manteau porté
par Napoléon lors de son couronnement
en 1804*

1804

gilt wire

French Empire Collection, Sydney

Following the Coronation, the Emperor's Imperial robes were stored in the treasury of Notre Dame Cathedral. With the restoration of the Bourbon monarchy in 1814, they were given by Louis XVIII to the canons of Notre Dame, who dismantled them and sold the materials. The numerous gold bees such as this one that adorned Napoleon's mantle, crafted by Picot, embroiderer to the Emperor, were cut off and sold by weight.

FRANCE

Imperial Bee from the Coronation decorations in Notre Dame Cathedral

Abeille impériale de bronze doré ayant servi à la décoration de Notre-Dame lors du Sacre

1804

gilt bronze

Musée de l'armée, Paris

inv. 05297 ; Ce 22

Symbol of immortality and resurrection, the bee was specifically chosen by Napoleon to link his new Empire to the very origins of France. Golden bees (in fact, cicadas) were discovered in 1653 in Tournai in the tomb of Childeric I, founder in 457 CE of the Merovingian dynasty and father of Clovis, the first King of the Franks. They were considered the oldest emblem of the sovereigns of France. These gilt bronze bees decorated Notre Dame Cathedral, as seen in the watercolour by Fontaine displayed in this gallery.

Innocent-Louis GOUBAUD

French 1780–1847

Allegory of the glory of His Majesty the Emperor *Dessin allégorique à la gloire de S. M. l'Empereur*

1811

pencil

Fondation Napoléon, Paris
Acquisition, 1992

inv. 21

Robert LEFÈVRE

French 1756–1830

Empress Josephine with a Herbarium on the table beside her

L'impératrice Joséphine avec un herbier

1805

oil on canvas

Museo Napoleonico, Rome

Inv. MN 22

The NGV warmly thanks Paula Fox for her generous support in bringing this work to Australia.

FRANCE

Court dress and train of Mme Bérenger, worn on the day of Napoleon's coronation

*Robe et traîne de cour de Mme Bérenger
portée le jour du sacre de Napoléon*

1804

velvet, gold-embroidered silk tulle, satin

Collection of Pierre Patrick Kaltenbach
(Direct descendent of Mme Bérenger, who was the daughter-in-law
of a Protestant Desert Father, Jean Bérenger, The Dove)

On 18 July 1804 Napoleon issued a decree prescribing the robes to be worn on the occasion of his coronation by all members of the royal family, dignitaries and representatives of the people. This luxurious court dress was worn by Claudine Elisabeth Bérenger, wife of State Counsellor Jean Bérenger, at the coronation ceremony on 2 December 1804. Still preserved by the Bérenger family, it is the only woman's outfit worn on that historic day that has survived to the present time.

MANUFACTURE DE SÈVRES manufacturer

France est. 1756

Pierre-Philippe THOMIRE goldsmith

French 1751–1843

**The Emperor in coronation robes, after
Gérard, tapered spindle vase, 2nd size**

*Vase fuseau: 2me grandeur: L'Empereur
en costume de sacre d'après Gérard*

1812

porcelain (hard-paste), gilt bronze

Fondation Napoléon, Paris
Acquisition 2002

inv.1165

One of the functions of the Sèvres manufactory was to glorify the Emperor by disseminating his portrait. Between 1806 and 1813 Sèvres produced eight *fuseau* or spindle-shaped vases decorated with the official portrait of Napoleon in his coronation robes which had been painted by François Gérard in 1805. Delivered to the Tuileries Palace on 28 December 1812, this vase is the most richly decorated of the series – adorned with golden bees, the Imperial Eagle standard, an antique *glaive* (broadsword) and the extended Hand of Justice.

THE PARK AND GROUNDS AT MALMAISON

While considerably diminished in size today, the park and grounds at Malmaison still enable the visitor to experience the essence of this exquisite estate as it was enjoyed by Napoleon and Josephine. The magnificent Lebanese Cedar seen here is the Marengo tree, planted by the couple in 1800 honour of Napoleon's victory over the Austrian forces in northern Italy. The watercolours interspersed with this contemporary footage of Malmaison's grounds were painted for Josephine in 1813-14, by Auguste Garnerey. They provide a marvellous document of Malmaison as it looked at the height of its splendour.

AUSTRALIA AT MALMAISON

At Malmaison, Josephine was intent upon indulging her passion for the natural sciences by transforming its grounds into a living floral and faunal experiment. In June 1803 and March 1804, the two ships from Nicolas Baudin's expedition to south-eastern Australia returned to France, providing Josephine with an overwhelmingly rich new source of animals and plants. She was to cultivate more than 200 species of Australian plants at Malmaison, while kangaroos, emus and black swans roamed free on the estate.

Josephine's wish was to have the greatest botanists describe the plants grown in her hothouses, and these plants were to be reproduced by the celebrated flower painter Pierre-Joseph Redouté. Étienne Pierre Ventenat was the first botanist to take on this duty, until his death, in 1808. Aimé Bonpland succeeded him, holding concurrently the positions of botanist and conservator until 1814. These men provided the texts and images for the great botanical books funded by the Empress, displayed here, which richly reproduced Australian plants. In 1805 Félix Delahaye became head gardener at Malmaison. Having travelled to Australia on d'Entrecasteaux's 1791 expedition, Delahaye was, in effect, the only gardener in Europe to have observed Australian plants growing in their native habitat.

The significant number of Australian plants and animals at Malmaison exemplified the deep fascination that both Josephine and Napoleon held for this little-known southern land. It was at Malmaison that many Australian plants were introduced to France for the first time, including the wattle and eucalypt that proliferate today in southern France.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Anigosanthos flavida

plate no. 176 in *Les Liliacées (Liliaceae)* Vol. 3, by
A. P. de Candolle, published by the author, L'Imprimerie
de Didot jeune, Paris

1807

hand-coloured engraving

Rare Books Collection, State Library of Victoria, Melbourne RARESEF 584.32 R24, vol. 3

From 1802 Josephine funded *Les Liliacées* (Liliaceae), an ongoing publication that featured 486 botanical plates. This appeared in eighty installments, forming eight volumes, issued between 1802 and 1816, the final volume being published after her death. Redouté painted all of the watercolours for this publication, including three Australian plants, such as *Anigosanthos flavida*.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Mimosa distachya

plate no. 20 in *Description des plantes nouvelles et peu connues, cultivées dans le jardin de J. M. Cels* (Description of new and little-known plants, cultivated in the garden of J. M. Cels) by Étienne Pierre Ventenat, published by L'Imprimerie de Crapelet, Paris

1800

engraving

Rare Books Collection, State Library of Victoria, Melbourne

RARESEF 580, V56

From early on Josephine made concerted efforts to acquire Australian plants. The more ordinary examples probably came from herbaceous tree and plant nurseries around Paris, but the rarer specimens were most likely obtained from the Jardin des Plantes in Paris and from Jacques Martin Cels, a passionate horticulturalist who was actively cultivating his own commercial garden of rare and exotic plants in Montrouge, outside Paris. Other plants and seeds were obtained from the Scottish nurserymen Lee & Kennedy in Hammersmith, London.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Rosa Gallica pontiana

page no. 121 in *Les Roses (Roses)* Vol. 2 by Claude Antoine Thory, published by C. L. F. Panckoucke, Paris 1824–26

colour engraving

Fondation Napoléon, Paris
Donation Lapeyre

inv. 5314

Josephine also established a comprehensive rose collection at Malmaison. In order to record her achievement, she formally appointed Redouté as ‘painter of flowers’ in 1805. Josephine set about acquiring almost every known variety of rose for her collection, which eventually comprised hundreds of varieties. Although begun during the Empire on the Empress’s orders, *Les roses (Roses)* was published only during the Restoration, appearing in thirty installments between 1817 and 1824. The text was the work of Claude Antoine Thory, and all of the illustrations were by Redouté.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Louis BOUQUET engraver

French 1765–1814

Acacia linifolia

plate no. 19 in *Description des plantes rares cultivées à Malmaison et à Navarre* (Description of the rare plants cultivated at Malmaison and Navarre) by Aimé Bonpland, published by L'Imprimerie de P. Didot l'aîné, Paris
1813

colour engraving

Rare Books Collection, State Library of Victoria, Melbourne

RARESEF 580.B64

Josephine also funded the publication of *Description des plantes rares cultivées à Malmaison et à Navarre* (Description of the Rare Plants Cultivated at Malmaison and Navarre). This contained sixty-four botanical plates (fifty-four by Redouté) in eleven installments, published between 1812 and 1817, with text by Bonpland. The *Description* featured twenty-three Australian plants, engraved after watercolours by Redouté.

Charles-Alexandre LESUEUR

French 1778–1846

François PÉRON

1775–1810

LAMBERT FRÈRES engravers

France active 1807–30

Title page in Voyage of discovery to the southern lands

Voyage de découvertes aux terres australes

2nd edition, by François Péron, published by

Arthus Bertrand, Paris

1824

engraving and etching

National Gallery of Victoria, Melbourne
Joe White Bequest, 2010

2010.96.1

In France at the dawn of the nineteenth century, the ‘newly discovered’ Australia was seemingly the last completely unknown frontier in an otherwise charted and documented world. It is no wonder that possession of Australian plants and animals became a priority for Josephine. Lesueur’s illustration of the grounds of Malmaison – which served as the frontispiece to François Péron’s 1807 account of the Baudin expedition – depicted three kangaroos, five black swans and two emus happily acclimatised amid Australian trees and shrubs doubtless also brought back on board Baudin’s ships.

FRANCE

The kangaroos at Malmaison

Les cangourons à la Malmaison

The black swans at Malmaison

Les cygnes noirs à la Malmaison

before 1814

etching

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison
Don de la Société des Amis de Malmaison

inv. MM. 74.7.3 (a-b)

The swan was a favourite exotic bird of Josephine's, and she surely knew Australia's rare black swans from the engraving published in Jacques Labillardière's account (1800) of the 1791 d'Entrecasteaux voyage to Australia in search of La Pérouse. An 1808 guide to the great gardens of France stated that 'the park of Malmaison is moreover remarkable for a number of foreign animals ... two black swans, from New Holland are particularly to be noticed: a breed, unknown even to the celebrated naturalist Mr Buffon'.

Charles-Alexandre LESUEUR

French 1778–1846

Kangaroos

Kangourous

1802–04

watercolour

Muséum d'Histoire naturelle, Le Havre

inv. 80061

Josephine had five kangaroos in all roaming on her estate at Malmaison. One of these was a *Macropus rufogriseus* collected on King Island and brought back alive on Baudin's ship, the *Géographe*. In May 1804 the Museum of Natural History in Paris gave its pair of kangaroos – a gift from Sir Joseph Banks in 1802 – to Josephine in exchange for a zebra and a gnu from her collections. Finally, in 1806, she was presented with another pair of kangaroos by Friedrich I, King of Württemberg.

Charles-Alexandre LESUEUR

French 1778–1846

Kangaroo skeleton

Squelette de kangourou

1802–04

pen and ink, wash

Muséum d'Histoire naturelle, Le Havre

inv. 80267

Charles-Alexandre LESUEUR

French 1778–1846

Emu

Emeu

1802–04

pencil

Muséum d'Histoire naturelle, Le Havre

inv. 79002

Charles-Alexandre LESUEUR

French 1778–1846

Emu

Emeu

1802–04

watercolour on vellum

Muséum d'Histoire naturelle, Le Havre

inv. 79001.1

Baudin's ship the *Géographe* transported two small emus from King Island (*Dromaius ater*) and Kangaroo Island (*Dromaius baudinianus*) back to France for Josephine. Both of these birds were from species soon made extinct by the predation of English sealers. After spending eleven months at Malmaison, Josephine's emus were transferred to the Museum of Natural History in Paris, which had its own zoo. Here they outlived both Napoleon and Josephine, the last of them dying in 1822.

Léon De WAILLY

French active 1801–24

Black Swans

Cygnés noirs

1806

watercolour, gum arabic

Collection of Count and Countess Charles-André Walewski

A pair of black swans specially reserved for Josephine was sent back from Australia with the first of Baudin's ships, *Le Naturaliste*, which arrived in France in June 1803.

They became celebrated throughout Europe and bred successfully at Malmaison, their numbers increasing to seven in all at the time of Josephine's death in 1814.

Empress Josephine was the first person to breed black swans in captivity.

Constant BOURGEOIS

French 1767–1841

Joseph PERDOUX engraver

French 1759– after 1808

Château de Malmaison, seen from the gardens

*Le Château de Malmaison, du côté
des jardins*

1808

etching

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison
Gift of Mr Bernard Franck

inv. MM. 40.47.4218

Constant BOURGEOIS

French 1767–1841

François JOANNE engraver

French active 1800–10

Plan of Malmaison Park

Plan du parc Malmaison

1808

etching

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison inv. MM. 74.7.4

Constant BOURGEOIS

French 1767–1841

DEVILLIERS jeune engraver

French 1784– after 1844

View of the hothouse at Malmaison

Vue de la serre chaude à la Malmaison

1808

etching

Musée national des châteaux de Malmaison & Bois-Préau,
Rueil-Malmaison

MM.40.47.9532

The fifty-metre long *Grande Serre chaude* (Large Hothouse) at Malmaison was constructed between 1803 and 1805. It was essential for sheltering the Empress's botanical collections (part of which came from the Australian expedition commanded by Baudin). The most current technical improvements enabled the cultivation there of numerous exotic species under the care of the botanists Étienne Pierre Ventenat and Aimé Bonpland. Given the height of this hothouse, five metres, certain specimens could attain here the same growth and beauty as in their native countries.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Louis-Jean ALLAIS engraver

French 1762–1833

Josephinia imperatricis

from Jardin de la Malmaison

(The garden at Malmaison) 1804

1803–04

engraving, state proof

Musée national des châteaux de Malmaison & Bois-Préau,
Rueil-Malmaison

M.L.M.104 Pl.67.2

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Louis-Jean ALLAIS engraver

French 1762–1833

Josephinia imperatricis

from Jardin de la Malmaison

(The garden at Malmaison) 1804

1803–04

engraving, state proof

Musée national des châteaux de Malmaison & Bois-Préau,
Rueil-Malmaison

M.L.M.104 Pl.67.1

Jardin de la Malmaison (The garden at Malmaison) was an expensive and lavish publication, with Redouté's illustrations printed to the highest degree of sophistication using stipple engraving in colour. These working proofs show the complex process involved in transferring Redouté's watercolours into the medium of engraving.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Louis-Jean ALLAIS engraver

French 1762–1833

Josephinia imperatricis

plate no. 67 in *Jardin de la Malmaison* (The garden at Malmaison) Vol. 2 by Étienne Pierre Ventenat, published by L. H. Herhan, Paris 1804

1803–04

colour engraving

Rare Books Collection, State Library of Victoria, Melbourne

RARESEF 580.V56J, vol.2

The publication of *Jardin de la Malmaison* (The garden at Malmaison), commissioned by Josephine, was begun just four years after she purchased the Malmaison estate. This two-volume work contained 120 plant descriptions, each with a full-page illustration by Redouté, and included forty-six Australian plants. The large number reflected the timing of the return of Baudin's ships which delivered an enormous variety of new specimens for Josephine. The work was published not only to serve Josephine's scientific interests but as a statement of her wealth and power.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Josephinia imperatricis

c. 1803

watercolour and gouache over pencil, red and gold pen
and ink on vellum

The Fitzwilliam Museum, Cambridge

PD.122-1973.64

Josephine's botanist Étienne Pierre Ventenat was commissioned to compile the descriptions for the enormous botanical publication *Jardin de la Malmaison* (The garden at Malmaison). He named one of the forty-six Australian plants reproduced in this work *Josephinia imperatricis* (Imperial Josephine), unaware that Joseph Banks had already collected this species from Australia's east coast during James Cook's first voyage, in 1770. Banks had had the species drawn but had not published it, and so it was the French name that took priority.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Ficus rubeginosa

c. 1803

watercolour and gouache over pencil, red and gold pen
and ink on vellum

The Fitzwilliam Museum, Cambridge

PD.122-1973.67

A colour engraving after this watercolour was one of forty-six Australian plants published for Josephine Bonaparte (the future Empress Josephine) in *Jardin de la Malmaison* (The garden at Malmaison), 1803–04.

Pierre-Joseph REDOUTÉ

Flemish 1759–1840

Melaleuca chlorantha

1812

watercolour and gouache over pencil, red and gold pen and ink on vellum

Acacia linifolia

1813

watercolour and gouache over pencil, red and gold pen and ink on vellum

Metrosyderos pallida

1812

watercolour and gouache over pencil, red and gold pen and ink on vellum

Eucalyptus diversifolia

1811

watercolour and gouache over pencil, red and gold pen and ink on vellum

The Fitzwilliam Museum, Cambridge

PD.122-1973.8, PD.122-1973.13.
PD.122-1973.19, PD.122-1973.41

Colour engravings after these watercolours were four of the twenty-three Australian plants published for Empress Josephine in *Description des plantes rares cultivées à Malmaison et à Navarre* (Description of the Rare Plants Cultivated at Malmaison and Navarre), 1812–17.

Robert LEFÈVRE

French 1755–1830

**Dominique-Vivant, Baron Denon,
known as Vivant Denon (1747–1825),
Director General of the Imperial Museums,
shown holding an album of engravings
by Jean Pesne after the work of
Nicolas Poussin**

*Dominique-Vivant, baron Denon,
dit Vivant Denon (1747–1825),
Directeur Général des musées Impériaux,
représenté en 1808, feuilletant un album de
gravures de Jean Pesne d'après l'oeuvre de
Nicolas Poussin*

1808

oil on canvas

Versailles, musée national du château

MV1692

At the Musée Napoléon, Vivant Denon pioneered many important museological approaches including hanging the collection according to a coherent art-historical construct of stylistic development. At the time it could be said that the Musée Napoléon led the world, with visitors relishing the opportunity to experience in Paris a 'condensed' Grand Tour. Napoleon's defeat at the Battle of Waterloo in 1815 inevitably meant the demise of the Musée Napoléon, with the allied powers approving the return of the majority of its looted works of art to their countries of origin.

NAPOLEON AND THE MUSÉE NAPOLEÓN

The creation of the Musée Napoléon was a phenomenon unparalleled in the history of museums, bringing together in one place the greatest concentration of incomparable masterpieces ever seen – from the most admired statues of Greek and Roman antiquity to the finest Italian Renaissance and Baroque pictures.

In the 1770s and 1780s, Louis XVI had taken positive steps to ensure that a major part of the royal collection should become available to the public in a new museum in the Louvre. During the French Revolutionary Wars, the Louvre's collections were augmented with art treasures looted during the French occupation of the former Austrian Netherlands (Belgium), as well as works sequestered following the young General Bonaparte's victories in Italy. These included the greatest Graeco-Roman statues from the Papal collections, which were admired above all other works of art in an age of Neoclassicism – as if to underline the transfer of power to France and the notion of Paris as the new Rome.

In 1802, Napoleon appointed Dominique-Vivant Denon as Director-General of the key museums of Paris, with the Musée National at the Louvre his chief responsibility. Vivant Denon fully subscribed to the principle that the victorious French armies had every right to remove works of art at will, and he closely followed the army to take best advantage of every opportunity, especially in the German campaigns of 1806–09. It was Vivant Denon who rebranded the Louvre as the Musée Napoléon, the Napoleon Museum. It retained this name until the Restoration of the Bourbon monarchy.

MANUFACTURE DES GOBELINS, Paris

manufacturer

France est. 1662

Gioacchino SERANGELI (after)

Napoleon receiving the deputies of the Army in the Louvre after his coronation, 8 December 1804

*Napoléon reçoit au Louvre les députés
de l'armée après son couronnement le
8/12/1804*

1809–15

wool, silk, (haute lisse)

Mobilier national, Paris

inv. GMTT 250

In 1806 Napoleon commissioned the Gobelins tapestry workshops to create four large tapestries for Versailles. These were to illustrate contemporary events, significant moments from his own reign. Vivant Denon asked the Italian painter Gioacchino Serangeli to combine three of Napoleon's preferred subjects into a single painting: the Emperor in dialogue with his generals, portraits of ancient Roman emperors, and the masterworks of antiquity that had been assembled from across Europe into the new Musée Napoléon. Weaving after Serangeli's painting began at Gobelins in November 1809.

Louis-Léopold BOILLY

French 1761–1845

Napoleon conferring the Legion of Honour upon the sculptor Cartellier

Napoléon remettant la Légion d'honneur à Cartellier

1808

oil on canvas

Napoleonmuseum Thurgau, Schloss und Park Arenenberg, Salenstein
Acquisition, 1981

Napoleon's creation in 1802 of the Legion of Honour, designed to acknowledge outstanding talent and service, fostered a new elite within the artistic community. The award ceremony of 22 October 1808 was an especially famous session in which Napoleon, attended by his entourage, decorated four painters and the sculptor Pierre Cartellier in the Salon at the Louvre. Depicted here are Jacques-Louis David, Hubert Robert, Vivant Denon and Queen Hortense of Holland, wife of Louis Bonaparte. The appearance of Boilly's painting of this exclusive event was keenly awaited by the public.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Nicolas-Augustin MATTE (after)

Juno Capitolina, first size

Junon du Capitole, Première grandeur

1813

porcelain (hard-paste)

Sèvres Cité de la Céramique, Paris

inv. MNC 26654

This figure of the Roman goddess Juno formed part of the grand centrepiece for the Emperor Napoleon's private dinner service, the *Service particulier de l'Empereur*, commissioned by Napoleon in 1807 for Fontainebleau. The centrepiece comprised some twenty-five figures, modelled on antiquities in the Musée Napoléon that had been brought to Paris in the course of the French conquests in Europe. This Juno was modelled by Nicolas-Augustin Matte after the *Capitoline Juno*, or *Juno Cesi*, a heavily restored Hellenistic sculpture seized from the Capitol in Rome.

MANUFACTURE DE DAGOTY, Paris

manufacturer

France 1798–20

**Vase bearing the portrait of
Queen Hortense**

Vase orné du portrait de la reine Hortense

c. 1806–10

porcelain (hard-paste), marble

Fondation Napoléon, Paris
Donation Lapeyre

inv. 785

THE IMPERIAL FAMILY

Napoleon's preference was to appoint members of his extensive family to govern in his stead in diverse quarters of the Empire. In 1805 he crowned himself the new King of Italy, appointing his stepson, Eugène de Beauharnais, to the position of Viceroy; and his family's presence in Italy was strengthened as new alliances were forged and new territories came under French control. In 1805 Napoleon also created the Principality of Lucca and Piombino for his sister Élisabeth Bonaparte and her Corsican husband, Felice Pasquale Baciocchi. The following year he granted Carrara to Élisabeth, and in 1809 he made her the Grand Duchess of Tuscany. Élisabeth revolutionised production at the marble quarries in Carrara, which became a centre for producing busts of the Bonaparte family. In 1806, Napoleon appointed his elder brother Joseph as King of Naples. Napoleon next made Joseph the King of Spain in 1808 and then appointed his sister Caroline as Queen Consort of Naples and her husband, Joachim Murat, as King of Naples.

In the north of Europe, Napoleon's brother Louis, who had married Josephine's daughter, Hortense de Beauharnais, in 1802, was appointed King of Holland in 1806. From 1807 to 1813, Napoleon's youngest brother Jérôme ruled as King of Westphalia, a new kingdom that Napoleon created out of conquered German and Prussian territories.

FRANCE

Ceremonial broadsword of Marshal Davout *Glaive de cérémonie du maréchal Davout*

c. 1804

gilt bronze, mother-of-pearl, steel

Musée d'art et d'histoire, Auxerre
Eckmühl Collection
Bequest of the Marquise de Blocqueville, 1882

Eck.

FRANCE

Marshal Davout's ceremonial cane as Grand Officer of the Crown, adorned with 40 bees

*Canne de cérémonie de grand officier
de la couronne du maréchal Davout ornée
de 40 abeilles*

c. 1804

silver-gilt, wood, velvet

Musée d'art et d'histoire, Auxerre
Eckmühl Collection
Bequest of the Marquise de Blocqueville, 1882

Eck. 876.1.1

Robert LEFÈVRE

French 1756–1830

François-Nicolas Mollien (1758–1850), Minister of the Treasury

*Portrait de François-Nicolas Mollien,
(1758–1850), ministre du Trésor public*

1806

oil on canvas

Versailles, musée national du château

MV 8653

A friend of Martin-Michel-Charles Gaudin, who had been appointed Minister of Finance just after the coup d'état of 18 Brumaire, Year VIII (9 November 1799) that brought Napoleon to power as First Consul, François-Nicolas Mollien was named Minister of the Treasury on 27 January 1806. He retained this post until the Emperor's downfall in 1814. Everything he wears here reflects the importance of his position: the lace cravat, the embroidered outfit, the white-feathered hat in his left hand, the white stockings and the black court shoes with white buckles.

FRANCE

Ceremonial mantle of Marshal Davout

Manteau de cérémonie du maréchal Davout

c. 1810

silk velvet, (silk or satin), gold thread

Musée d'art et d'histoire, Auxerre

Eckmühl Collection

Bequest of the Marquise de Blocqueville, 1882

Eck. 874.2.7.

Following the re-establishment after 1804 of formal court etiquette Napoleon imposed a dress code on all representatives of the State. This mantle was worn by Marshal Louis-Nicolas Davout (1770–1823) as part of the formal outfit of a marshal of the Empire. The grand ceremonial attire of the marshals was accompanied by decorations such as the sash and cross, star or great chain of the Legion of Honour and other insignia of prestige, like the ceremonial cane and *glaive* (broadsword) of Davout, displayed nearby, both created for the occasion of Napoleon's coronation.

Andrea APPIANI (workshop)

Napoleon as King of Italy

Napoleon als König von Italien

c. 1805

oil on canvas

Kunsthistorisches Museum, Wien
Gemäldegalerie

Inv. Nr. GG. 2347

Napoleon made the Milanese artist Andrea Appiani his official Italian court painter. Among his immediate duties was the creation of the inaugural image of Napoleon as King of Italy, a state portrait that was to be widely copied and disseminated throughout Europe. Napoleon was depicted majestically by Appiani, wearing the chain of the Grand Master of the Legion of Honour, as well as the sash and star of the Order of the Iron Crown (which Napoleon established on 15 June 1805), and with his hand placed authoritatively upon his crown.

The NGV warmly thanks R. C. R. Holdings Pty Ltd for their generous support in bringing this work to Australia.

Baron François GÉRARD

French 1770–1837

Joachim Murat

1801

oil on canvas

Versailles, musée national du château

MV 1114

Joachim Murat (1767–1815) was one of Napoleon Bonaparte's most loyal military companions. In 1800 he married the First Consul's sister Caroline Bonaparte. Following the Battle of Marengo, he was made Governor of Paris, then promoted to Marshal of France in 1804, Grand Admiral in 1805 and Prince of the Empire. Finally, in 1808, he was made king of Naples and Sicily. A brilliant horseman who knew how to lead men into battle, Murat had, however, an enormous sense of his own importance, dressing in fanciful and showy uniforms.

Baron François GÉRARD (attributed to)

French 1770–1837

Portrait of Queen Hortense

Portrait de la reine Hortense

c. 1806

oil on canvas

Fondation Dosne-Thiers (Institut de France), Paris
Bequest of Frédéric Masson, 1923

inv. 0933/T.53

Born in 1783, Hortense de Beauharnais was the second and youngest child of Josephine and her first husband, Alexandre de Beauharnais. In 1802, Josephine arranged for her to marry one of Napoleon's brothers, Louis Bonaparte. Made King and Queen of Holland in 1806 and reigning until 1810, Louis and Hortense had three sons. Their marriage, however, was an unhappy one, and the couple eventually separated.

MANUFACTURE DE NAST, Paris

manufacturer

France 1783–1835

Posset cup in its presentation box

Écuelle dans son écrin

c. 1810–15

porcelain (hard-paste); leather and velvet box

Fondation Napoléon, Paris
Donation Lapeyre

inv. 123

The Nast porcelain manufactory was established in Paris in 1783 by the Austrian Jean-Népomucène-Hermann Nast. The factory had a reputation for the quality of its porcelains, whose whiteness and strength were exceptional. This small two-handled cup known as an *écuelle* was designed to hold broth or soup. It was a traditional present for young women who had just given birth. The decoration blends Greek and Egyptian-inspired motifs, with handles ending in Egyptian heads and, on the belly, medallions containing antique profile portraits set against a blue background.

Martin-Guillaume BIENNAIS silversmith

French 1764–1843

Jean-Baptiste ISABEY decorator

French 1767–1855

Writing case with a miniature of Queen Hortense and her children, Napoleon-Louis and Louis-Napoleon

Encrier orné d'une miniature: La reine Hortense et ses enfants, Napoléon-Louis et Louis-Napoléon

c. 1805–10

Amboyna (*Pterocarpus indicus*), Ebony (*Diospyros sp.*), silver, silver-gilt, gold, enamel, watercolour on paper

Fondation Napoléon, Paris
Donation Lapeyre

inv. 821

Queen Hortense seems to have used this sumptuous writing case – which she gave to Napoleon for his birthday on 15 August 1808 – as a pretext for also presenting him with the miniature that adorns it. This shows Hortense posed with her two youngest children, the younger of whom was to rule as

Emperor of France from 1852 to 1870 with the title Napoléon III. Hortense here demonstrated her concern for future roles of her children in the Empire and affirmed their position as heirs to the throne.

*End of case

**PORCELAINE DE PARIS
(MANUFACTURE DE NAST, Paris)**

manufacturer

France 1783–1835

or

(DOCCIA PORCELAIN MANUFACTORY)

manufacturer

Italy 1735–

**Cup and saucer with a portrait of
Élisa Bonaparte**

*Tasse et soucoupe, portrait d'Élisa
Bonaparte*

c. 1810

porcelain (hard-paste)

Fondation Napoléon, Paris
Donation Lapeyre

inv. 795

FRANCE

**Chamberlain's key with the monogram
of Prince Eugène, Viceroy of Italy**

*Clef de chambellan au chiffre du
prince Eugène, vice-roi d'Italie*

Empire period 1804–15

gilt bronze

Fondation Napoléon, Paris
Donation Lapeyre

inv.1120

Antonio BERINI

Italian 1770–1861

Profile of Prince Eugène

Profil du prince Eugène

c. 1811–12

agate, gold, enamel, crystal

Fondation Napoléon, Paris
Donation Lapeyre

inv.1059

Gabriel-Raoul MOREL silversmith

French 1764–1832

Box with the monogram of Prince Eugène

Boîte au chiffre du prince Eugène

Empire period 1804–15

gold

Fondation Napoléon, Paris
Donation Lapeyre

inv. 1095

FRANCE

Ring with the letter E, belonging to Eugène de Beauharnais

Bague au chiffre E, ayant appartenu à Eugène de Beauharnais

Empire period 1804–15

gold, diamonds, emerald, leather box

Napoleonmuseum Thurgau, Schloss und Park Arenenberg, Salenstein
Donation, 1984

Eugène de Beauharnais (1781–1824), Josephine's eldest child, was an important presence within the Imperial Court. He became Napoleon's aide-de-camp, accompanying him on all his campaigns, from his glorious dreams in Egypt to the disaster in Russia. With the coming of the Empire, Eugène was made a French prince, then State Arch-Chancellor and Viceroy of Italy. He ruled in Milan from 1805 to 1814. As befitted the prestige of his rank, Eugène had at his disposal all kinds of diplomatic gifts, including the traditional presentation boxes.

Jean-Baptiste-Jacques AUGUSTIN
(attributed to)

French 1759–1832

Portrait of Napoleon, box

Portrait de Napoléon, boîte

Empire period 1804–15

watercolour and gouache on ivory, gold, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 627

Jean-Baptiste-Jacques AUGUSTIN

French 1759–1832

Napoleon I

Empire period 1804–15

watercolour, gouache and gold paint on ivory, copper alloy,
glass, diamantes

National Gallery of Victoria, Melbourne
Felton Bequest, 1936

469-4

Jean-Baptiste-Jacques AUGUSTIN

French 1759–1832

Portrait of Napoleon, box

Portrait de Napoléon, boîte

Empire period 1804–15

watercolour and gouache on ivory, gold, diamonds

Fondation Napoléon, Paris
Donation Lapeyre

inv.1101

Daniel SAINT decorator

French 1778–1847

Pierre André MONTAUBAN goldsmith

France active 1800–20

Portrait of Empress Josephine, box

Portrait de l'impératrice Joséphine, boîte

Empire period 1804–15

watercolour and gouache on ivory, gold, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 635

Inherited from the *ancien régime*, the practice of making diplomatic presents was reinstated by Napoleon with vigour during the Consulate. The choice of a golden box as an official gift, often referred to as a *tabatière* or snuffbox, reprised a custom established by Louis XIV. After Napoleon's coronation in 1804, such boxes were ordered in increasing numbers to satisfy the growing demand for official presents. The luxuriousness of these boxes reflected the status of their recipient or the value of the service they rewarded.

Victoire BOIZOT

French active 1808–13

Box with a crowned N monogram

Boîte au chiffre N couronné

Empire period 1804–15

gold, diamonds, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv.1097

As supreme Head of State, Napoleon well understood the importance of diplomatic presents. His great skill at orchestrating people, as well as his desire to promote France's glory abroad, found in such gifts politically expedient tools that complemented an already effective rewards system based on bonuses, grants, titles and medals.

Pierre-Dominique MAIRE silversmith
French c. 1763–1827

Queen Hortense's sewing necessities kit
Nécessaire à ouvrage de la reine Hortense
1809–14
mother-of-pearl, gold, silver-gilt, steel, Mahogany
(*Swietenia macrophylla*), crystal, leather

Fondation Napoléon, Paris
Donation Lapeyre

inv. 583

*End of case

FRANCE

Box with Napoleon's monogram

Boîte au chiffre de Napoléon

Empire period 1804–15

gold, diamonds

Fondation Napoléon, Paris
Donation Lapeyre

inv. 626

Jean-Baptiste ISABEY decorator

French 1767–1855

Étienne-Lucien BLERZY goldsmith

France active 1798–1820

Portrait of Napoleon, box

Portrait de Napoléon, boîte

Empire period 1804–15

watercolour and gouache on ivory, gold, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv.1099

Abraham-Louis BRÉGUET

French 1747–1823

Touch watch belonging to Jérôme Bonaparte, King of Westphalia

*Montre à tact de Jérôme Bonaparte,
Roi de Westphalie*

1809

gold, diamonds, pearls, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 623

The luxurious lifestyle led by King Jérôme is exemplified by this highly sumptuous watch sold to him by the master clockmaker Bréguet on 14 December 1809. Among Bréguet's creations were touch watches which could be read by feel in the dark. The arrow set with diamonds turns on an axis connected to the watch's movement and indicates the hour without needing to open the cover. Diamonds on the watch signify the hours, while pearls stand in for the half-hours.

Louis-François AUBRY

French 1767–1851

Portrait of Jérôme Bonaparte, box

Portrait de Jérôme Bonaparte, boîte

Empire period 1804–15

watercolour and gouache on ivory, gold, diamonds

Fondation Napoléon, Paris
Donation Lapeyre

inv. 632

True to his wish to share Europe's thrones with his brothers, the Emperor created for his youngest brother Jérôme the Kingdom of Westphalia, a realm formed from several disparate territories confiscated principally from Prussia and regions ruled by other German princes. Now known as Jérôme Napoléon, the new sovereign was proclaimed on 7 July 1807 and made his formal entry into Kassel, the capital of Westphalia, on 7 December of the same year.

H. J. GIBERT jeweller
France active 1800–10

**Jérôme Bonaparte's Cross of the Order
of the Crown of Westphalia**

*Croix de l'ordre de la Couronne
de Westphalie de Jérôme Bonaparte*

c. 1810

white gold, yellow gold, diamonds, enamel

Fondation Napoléon, Paris
Donation Lepeyre

inv. 285

Intended to reward both military and civic service, just like the Legion of Honour, the Order of Westphalia comprised a paired eagle and lion, framed by the Westphalian horse and the Kassel lion, topped by the Imperial eagle. As Grand Master of the Order, King Jérôme wore a chain and this diamond-encrusted insignia. The strong blue of the sash is the colour of the Kingdom of Westphalia.

Salvatore NASTI decorator

Italy active early 19th century

Pierre-André MONTAUBAN goldsmith

France active 1800–20

**Portrait of Joachim Murat,
King of Naples, box**

*Portrait de Joachim Murat,
Roi de Naples, boîte*

1815

watercolour and gouache on ivory, gold, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv.640

Étienne-Lucien BLERZY goldsmith

France active 1798–1820

**Box with the monogram of
Louis Bonaparte, King of Holland**

*Boîte au chiffre de Louis Bonaparte,
Roi de Hollande*

Empire period 1804–15

gold, diamonds, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 1061

Daniel SAINT decorator

French 1778–1847

Pierre-André MONTAUBAN goldsmith

France active 1800–20

**Portrait of Louis Bonaparte,
King of Holland, box**

*Portrait de Louis Bonaparte,
Roi de Hollande, boîte*

Empire period 1804–15

watercolour and gouache on ivory, gold, enamel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 1098

LUXURY

A soldier at heart, Napoleon preferred the simple things in life. But as a man of state, the Emperor did his utmost to adorn his regime with a magnificence that bespoke the might and majesty of his power. Art under the Empire was at once a political tool and a path to prosperity. The attention paid to the decorative arts in particular was part of a wider plan to revive the country's economy, and their flourishing under the Consulate and the Empire was linked closely to the emergence of a new society.

After the end of the Reign of Terror in mid 1794, a revival of the luxury industries began under the Directory. A new and recently enriched social class, hungry for pleasure and comfort after the austere years of Revolutionary turmoil, lay behind a renewed extravagance in the arts that was soon supported by the First Consul, mindful of the need to fit out official residences and to refurbish the former royal palaces that had been emptied of their furniture and objects during the Revolution.

The coronation of the Emperor and Empress in 1804 signalled a clear return to the sumptuousness of the *ancien régime*. The re-establishment of a court accustomed to an opulent lifestyle favoured a golden age for the decorative arts. By restarting official patronage and requiring important dignitaries and the whole court in general to dazzle and shine, Napoleon intentionally stimulated the luxury crafts while also guaranteeing social order through the provision of plentiful labour for the working classes.

MANUFACTURE DIHL ET GUÉRARD,
Paris manufacturer
France 1750s –1870

**Two plates depicting the port of Palermo
and the Church of the Redeemer in Venice**
*Deux assiettes: le port de Palerme,
l'Église du Rédempteur à Venise*
1811–13
porcelain (hard-paste)

Fondation Napoléon, Paris
Donation Lapeyre

inv. 798a/b

MANUFACTURE DIHL ET GUÉRHARD,
Paris manufacturer
France 1750s –1870

Thirteen sorbet cups and saucers
Treize tasses à glace et leurs soucoupes
1813
porcelain (hard-paste)

Fondation Napoléon, Paris
Donation Lapeyre

inv. 796, inv. 133, inv. 424

These sorbet or ice-cream cups, which have deep saucers to hold ice cubes, belong to an ensemble of twenty-four that was made for Empress Josephine in 1813 by the Parisian manufactory of Dihl et Guérhard. Of simple form, the high quality of the gold work gives the illusion of silver-gilt. Dihl et Guérhard's reputation rested upon making such sumptuous wares available for a more reasonable price. Ice-cream and sorbets were popular in the Empire period as substitutes for tea, coffee and chocolate which became scarce due to the Continental Blockade.

Louis-André-Gabriel BOUCHET
(attributed to)

French 1759–1842

Portrait of a young lady

Portrait de jeune femme

c. 1800–05

oil on canvas

Fondation Napoléon, Paris
Donation Lapeyre

inv. 192

Louis-Léopold BOILLY

French 1761–1845

**Portrait of Mme Fouler,
Comtesse de Relingue**

*Portrait de Mme Fouler
comtesse de Relingue*

c. 1800

oil on canvas

Fondation Napoléon, Paris
Donation Lapeyre

inv. 754

Louis-Léopold Boilly, who excelled at portraiture, was renowned for faithful likenesses of his sitters that did not resort to excessive flattery. The model for this painting was Madame Fouler, wife of Albert-Louis-Emmanuel Fouler. A brigadier general and later divisional general, Fouler was equerry to Josephine from 1804 to 1809, then to the Emperor from 1810. In 1808 he was given the Imperial title of Comte de Relingue.

Philip-Heinrick DUNKER

German 1780–1836

Portrait of Caroline Murat, Queen of Naples

Portrait de Caroline Murat, reine de Naples

Empire period 1804–15

watercolour and gouache

Fondation Napoléon, Paris
Donation Lapeyre

inv. 726

MANUFACTURE DUSSEYRE, Lyon

(attributed to) manufacturer

France active 1800–10

Wallpaper border

Bordure de papier peint

c. 1805–10

coloured woodblocks on joined sheets

Les Arts Décoratifs,
musée des Arts décoratifs, Paris

inv. 29754, 993.171.27

JACOB FRÈRES (attributed to)

manufacturer

France 1796–1803

Charles PERCIER (after) designer

Gondola armchair from Madame Bonaparte's boudoir at Saint-Cloud Palace

Fauteuil gondole du boudoir de Madame Bonaparte au château de Saint-Cloud

1802

gilt and painted Beech (*Fagus sp.*) and Walnut (*Juglans sp.*), velvet, gold thread

Musée national des châteaux de Malmaison & Bois-Préau,
Rueil-Malmaison
on deposit from the Mobilier National, Paris

inv. MM 40.47.942
inv. GMT 1504

Percier and Fontaine prepared numerous designs for the refurbishment of the Château de Saint-Cloud, which had become one of the official residences of the First Consul after he was proclaimed Consul-for-Life. For Madame Bonaparte's boudoir, Percier conceived this design for a gondola armchair decorated with three-dimensional swans. The grace and elegance of the swan reflected in a flattering manner those same qualities in Josephine herself. The swan became particularly associated with Josephine after the rare black swans from Australia were settled at Malmaison in 1803.

Baron François GÉRARD

French 1770–1837

Maria Laetitia Ramolino Bonaparte, called Madame Mère

c. 1800–04

oil on canvas

Scottish National Gallery, Edinburgh
Purchased with the aid of the Art Fund, 1988

NG 2461

Baron François Gérard was the major portrait painter in France during the Napoleonic era. This hieratic image of Imperial matriarchy is one of three grand portraits he painted of Napoleon's Corsican mother, Maria Laetitia Ramolino. In 1805, shortly after his coronation as Emperor, Napoleon conferred on his mother the title 'Son Altesse Impériale, Madame Mère de l'Empereur' (Her Imperial Highness, Madame Mother of the Emperor), an honour of which she strongly disapproved, though she was generally known as 'Madame Mère'.

FRANCE

Armchair from Napoleon's study in the Imperial Palace, Bordeaux

*Fauteuil de bureau de Napoléon
au palais impérial de Bordeaux*

c. 1800–04

Mahogany (*Swietenia macrophylla*), velvet

Versailles, musée national du château

Inv. T 291

Very thrifty, never paying the full amount demanded on any bill, Napoleon himself had little personal interest in decoration. Advised by Duroc, the Grand Marshal of the Palace who ordered the fitting-out of the Imperial residences according to Napoleon's needs, the Emperor expressed his specific preference for functional furniture to be provided in all his apartments. While he accepted that the furnishings of his state rooms needed to befit his status as Emperor, this simply carved armchair demonstrates his preference for simplicity in his private quarters.

FRANCE

Acrostic bracelet belonging to Letitia Ramolino Bonaparte

1804–10

gold, precious stones

Museo Napoleonico, Rome

Inv. MN 146

This bracelet belonged to Napoleon's mother, Madame Mère, whose portrait by Baron François Gérard is displayed nearby. An acrostic puzzle, it spells out her name Letitia using the first letters of its coloured gemstones: Lapis lazuli, Emerald, Turquoise, Idocrasio, Tourmaline, Ialino, Amethyst.

FRANCE

Empress Josephine's shell cameo diadem, presented to her by her brother-in-law Joachim Murat

*Diadème en camée coquille de l'impératrice
Joséphine, offert par son beau-frère
Joachim Murat*

Empire period 1804–15

gold, shell, mother-of-pearl, cameos, pearls, precious and semi-precious stones

Musée Masséna, Nice

inv. CHAP.1360

After Napoleon's coronation as Emperor in 1804, a new style of jewellery was devised to express the character of the Imperial regime. As in Greek and Roman jewellery, intaglios and cameos depicting figures from mythology and history played an important role, emphasising Napoleon's place in history as the successor of Alexander and Augustus.

FRANCE

Leda and the swan cameo, box

Boîte avec camée Lédà au cygne

Empire period 1804–15

gold, diamonds, agate, leather box

Fondation Napoléon, Paris
Donation Lapeyre

inv.1063

Georges RÉMOND goldsmith

Switzerland active 1783–1820

Micromosaic depicting the Dove basin mosaic from Hadrian's Villa, Tivoli, box

Boite avec micro mosaïque Colombes

Empire period 1804–15

gold, enamel, semi-precious stones

Fondation Napoléon, Paris
Donation Lapeyre

inv. 633

FRANCE

Landscape with fisherman, automaton box

Boite à automate. Paysage au pêcheur

Empire period 1804–15

gold, pearls, enamel, crystal

Fondation Napoléon, Paris
Donation Lapeyre

inv. 1058

FRANCE

Chamberlain's key with the monogram of Napoleon, King of Italy

*Clef de chambellan au chiffre de Napoléon,
Roi d'Italie*

Empire period 1804–15

gilt bronze, flax, silver and gold thread

Fondation Napoléon, Paris
Donation Lapeyre

inv.1119

Within the Imperial Household, aided by the First Chamberlains – the Tuileries Palace had no fewer than sixty-five of these – the Grand Chamberlain directed services pertaining to the Emperor's bedchamber and court ceremony, controlling access to his apartments and his meeting schedules. The symbol of office of the chamberlain was a silver-gilt or gilt bronze key sewn onto the right pocket of a red velvet, silk-embroidered outfit. This key symbolically opened one special door, that of the Emperor's private realm.

FRANCE

Chamberlain's key with the monogram of Napoleon I

*Clef de chambellan au chiffre de
Napoléon Ier*

Empire period 1804–15
gilt bronze, ribbon, gold thread

Fondation Napoléon, Paris
Donation Lapeyre

inv.1 143

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

Chamberlain's key with the monogram of Joseph-Napoléon Bonaparte, King of Spain and the Indies

*Clef de chambellan au monogramme de
Joseph Napoléon, Roi d'Espagne et des Indes*

Empire period 1804–15
silver-gilt, flax with silver thread, gold and silver thread

Fondation Napoléon, Paris
Donation Lapeyre

inv.1 125

FRANCE

Empress Josephine's belt clip

Châtelaine de l'impératrice Joséphine

late 18th century

silver-gilt, agate, tooth

Musée national des châteaux de Malmaison & Bois-Préau, Rueil-Malmaison

inv. N 104

FRANCE

Young woman and child next to an urn marked Remembrance, automaton watch

*Montre à automates. Jeune femme et enfant
auprès d'une urne marquée Souvenir*

c. 1810

gold, enamel, pearls, crystal

Fondation Napoléon, Paris
Donation Lapeyre

inv. 605

FRANCE

Chamberlain's key with the monogram of Napoleon I

Clef de chambellan au chiffre de Napoléon Ier

Empire period 1804–15
gilt bronze, ribbon, gold thread

Fondation Napoléon, Paris
Donation Lapeyre

inv.1143

NITOT ET FILS, Paris (attributed to)

manufacturer
France 1780–1814

Malachite parure

Parure en malachite

Empire period 1804–15
gold, malachite, pearls

Fondation Napoléon, Paris
Donation Lapeyre

inv. 973

The most famous Parisian jewelers during the Empire were Marie-Étienne Nitot, and his son François-Regnault, who received the most important official commissions. They excelled at creating *parures* – that is, sets comprising comb, tiara, earrings, necklace, belt buckle, pins and a pair of bracelets – in which stones of the same colour were mounted in settings of the same design. It was this uniformity, as well as the lightness and delicacy of French craftsmanship, that made it possible to wear quantities of sumptuous jewellery with elegance.

FRANCE

The Napoleonic Code

Code Napoléon

published by L'Imprimerie Impériale, Paris

1810

book: letterpress, gold embossed Morocco leather cover, stitched binding

Fondation Napoléon, Paris
Donation Lapeyre

inv. B. 5710

FRANCE

Discussions of the Civil Code

Conférences du Code civil

Vols. 1-4 published by Didot, Paris

1804

book: letterpress, gold embossed Morocco leather cover, stitched binding

Fondation Napoléon, Paris
Donation Lapeyre

inv. B6394

A major legacy of Napoleon's rule as Emperor was the overhaul of civilian legislation and the promulgation of the Code of Civil Laws, bringing the same law for all across France, casting in stone the concept of private property and doing away with feudal injustices, among many other modernisations. This fundamental work, which was named the *Code Napoléon* in 1807, not only gave France a solid judicial structure but was also a legal product exported to shape the new Europe.

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

**Necessities kit belonging to the
Duchess of Otranto**

*Nécessaire de voyage de la
duchesse d'Otrante*

1815

Mahogany (*Swietenia macrophylla*), silver-gilt, Ebony
(*Diospyros sp.*), gold, ivory, crystal, leather, bronze and brass

Fondation Napoléon, Paris
Donation Lapeyre

inv. 566

Biennais specialised in making compact transportable caskets in rare woods, hollowed out from one piece. His virtuosity revealed itself in his creation of dozens of small objects that joined together into a complex jigsaw, and in clever combinations of extremely diverse materials: gold, silver, silver-gilt, copper, steel, mother-of-pearl, ivory, tortoiseshell, crystal, wood, velvet and leather. Only Napoleon and the highest members of Imperial society could afford such sumptuous *nécessaires*. This mahogany casket contains seventy-five objects. A drawer on one side pulls out to reveal a portable writing desk.

(Please note, a longer version of the film displayed here, showing the unpacking of this *nécessaire*, is available on the NGV's Napoleon website at ngv.vic.gov.au/napoleon)

Jean LEPAGE

French 1746–1834

Napoleon's hunting rifle

Fusil de chasse de Napoléon Ier

Empire period 1804–15

Walnut (*Juglans sp.*), silver, gold, iron, steel, leather

Fondation Napoléon, Paris
Donation Lapeyre

inv.1111

Jean Lepage, 'Gunsmith to the Emperor', provided all of Napoleon's hunting rifles. This rifle is especially significant. After Waterloo, when a naval lieutenant, Jean Victor Besson, had successfully organised a plan for the Emperor to escape to the United States, Napoleon changed his mind at the last moment, preferring instead to surrender to the English. On 14 July 1815, Napoleon handed this gun to Besson, saying: 'I have nothing else in the world to offer you, my friend. Please take this as a reminder of me'.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

Imperial hunting tea service, with its case
Cabaret des chasses impériales,
avec son coffret

1812

porcelain (hard-paste), silver-gilt, Morocco leather

Fondation Napoléon, Paris
Donation Lapeyre

inv. 93

Napoleon re-established the hunt, a former privilege of kings, to enhance the splendour of his regime. The so-called 'Imperial hunting' tea service, offered by Napoleon to the Comtesse de Croix as a New Year's gift in 1813, is a veritable hymn to the art of hunting. Each of its pieces bears a panel painted by Jean-François Robert showing a hunting scene in the forests of the Imperial estates, framed by trophies honouring Diana the Huntress along with oak leaf, acorn and dog's head motifs.

THE EMPIRE, 1804–15

The Empire was synonymous with prosperity and splendour, and its style mirrored this image. A visual translation of Napoleonic power, the Empire style, official and ceremonious, was orchestrated by the irreplaceable Percier and Fontaine, the regime's two great architect designers. In interiors conceived as total works of art, they invented grandiose theatrical displays, stage settings for power that reached a pinnacle in their throne rooms.

Maintaining continuity with the styles that preceded it – Louis XVI, Directory and Consular – Empire style gradually made its own mark by adopting more majestic forms synonymous with Imperial dignity. After the fluid grace and elegance of the Consular style, lines grew more taut, volumes became more geometrical and massive, and the overall effect tended to be heavier and more richly ostentatious. Furnishings became highly architectural, sporting columns, pilasters and capitals. Exotic materials and expensive woods (especially mahogany) were combined with gilt bronze.

Reflecting the type of military hero embodied by Napoleon, the Empire style was decidedly masculine. The traditional imagery of warriors, military trophies, shields, *glaiives* (broadswords) and helmets was now supplemented by new ornamental motifs inspired by ancient Rome. Weighty garlands, cornucopias and chariots joined with a repertoire of triumphal symbols: palms, laurel wreaths and figures personifying fame and victory. Alongside the Imperial bestiary of eagles, bees, swans and butterflies, were added the new motifs of winged thunderbolts, the letter N, and the star. Allegories of love, Dionysian themes and female figures, as well as mythological goddesses, caryatids and nymphs, softened this heroic severity.

NAPOLEON'S EMPIRE INTERIORS

The palace at Compiègne, Louis XV's favourite residence for hunting, was remodelled for Napoleon in 1807–10 by the architect Berthault, a pupil of Percier. The Imperial apartments here are the most complete ensembles from the Empire period to be found in France – giving us a clear idea of Napoleon's daily life.

The Empress's bedchamber was designed for Josephine by Berthault in 1808–09, and subsequently used by Napoleon's second wife Marie-Louise. The winged figures holding the bed curtains were crafted by Jacob-Desmalter after a drawing by Berthault. The antique-inspired dining room, with its tiger skin pattern floor covering, has a more masculine presence than other feminized Empire décors. Its dining table and lyre-backed chairs were created in 1809 by Jacob-Desmalter, while the bracket lights are by Feuchère. Commenced in 1809 during marriage negotiations with Marie-Louise, the 45-metre long ballroom was completed by the end of 1810. Its ceiling decorations, created by the Dubois et Redouté studio in 1810–12, offer an iconography of Napoleon's military victories.

The royal château at Fontainebleau, badly damaged during the Revolution, was extensively restored under Napoleon. The Imperial Throne Room here is the only surviving throne room in France to retain its original furniture and décor. In 1808 Jacob-Desmalter executed this elaborate throne ensemble after drawings by Percier and Fontaine. Napoleon's main bedchamber, formerly Louis XVI's powder room, has grisaille golden paint work by Simon-Frédéric Moench and a carpet, decorated with military trophies and the Legion of Honour, woven by the Sallandrouze manufactory at Aubusson in 1809–11.

Renovated by Berthault after Josephine's divorce, her bedchamber at Malmaison was redesigned in 1812 in the shape of a sixteen-sided tent. The gilded wood bed, decorated with cornucopias and swans, was made by Jacob-Desmalter.

Jean-Nicolas BOULANGER silversmith

France active 1783–1817

Gilbert-Nicolas CASTEL silversmith

France active 1798–1818

Philippe-Jean-Baptiste HUGUET

silversmith

France active 1800–16

Philippe-Louis MINOT silversmith

France active 1807–15

**Necessities kit bearing the coat of arms
of Marshal Soult, Duc de Dalmatie**

*Nécessaire aux armes du maréchal Soult,
duc de Dalmatie*

1812

silver-gilt, porcelain, crystal, tortoiseshell, ivory, Mahogany
(*Swietenia macrophylla*), copper, bronze

Fondation Napoléon, Paris
Donation Lapeyre

inv. 577

Nécessaires de voyage, or travelling necessities kits, were small transportable caskets made from rare woods containing within a minimum of space dozens of essential items for grooming, eating meals or writing. This set includes a sumptuous silver-gilt service of forty-five pieces, comprising a luncheon setting and a toilet service, executed by four different silversmiths. This was delivered on 11 July 1812 to the Duchesse de Dalmatie, the wife of Jean-de-Dieu Soult, a Marshal of the Empire who received the title of Duc de Dalmatie on 29 June 1808.

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

**Tea and coffee service with the
coat of arms of Empress Josephine**

*Service à thé et à café aux
armes de l'impératrice Joséphine*

c. 1805–09

silver-gilt, Ebony (*Diospyros sp.*), Mahogany (*Swietenia
macrophylla*), Cypress (*Thuja sp.*)

Fondation Napoléon, Paris
Donation Lapeyre

inv. 966

Aside from the teapot with a swan's head spout and the coffee pot, jam pot, milk jug and sugar bowl, this service contains only one teacup and saucer, which suggests that it was designed as an *égoïste* or service for one. Each item in the service bears the Empress Josephine's full coat of arms, the whole standing on a claw-footed platter. An Imperial reference is also provided by the two eagles that serve as the finials on the sugar bowl and jam pot.

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

**Punch bowl with the coat of arms of
Empress Josephine**

*Bol à punch aux armes de
l'impératrice Joséphine*

c. 1805–10
silver-gilt

Fondation Napoléon, Paris
Donation Lapeyre

inv. 567

Martin-Guillaume Biennais was silversmith to the Imperial Court. He supplied the bulk of the silverware ordered for the Imperial tables and in 1804 he was commissioned to create Napoleon's coronation insignia. This splendid silver-gilt punchbowl, delivered to the Empress Josephine, is ornamented with mythological marine imagery. The punch bowl was a popular element of silver and porcelain tea services at this time. It was customary to take a little punch before going to bed in order to promote a restful sleep.

Pierre-Philippe THOMIRE

French 1751–1843

Pair of candelabra

Paire de candélabres

Empire period 1804–15

gilt bronze (chased)

Fondation Napoléon, Paris
Donation Lapeyre

inv. 814

Pierre-Philippe THOMIRE

French 1751–1843

Basket, centrepiece

Corbeille d'un surtout de table

Empire period 1804–15

gilt bronze

Fondation Napoléon, Paris
Donation Lapeyre

inv. 804

Used to adorn furniture or fashioned into a wide variety of objects, gilt bronze or ormolu was found everywhere in the decorative arts during the Empire period. Produced by means of a mercury amalgam in a process known as 'molten gold', the ormolu technique was the result of an essentially Parisian industry of unparalleled skill. Thomire was the greatest *bronzier* or bronze worker of the Imperial era, a sculptor, smelter, finisher and bronze fitter for the Sèvres manufactory.

GRAND FRÈRES, Lyon manufacturer

France active 1800–10

Alexandre BROGNIART decorator

France 1770–1847

**Hanging for the Emperor's Premier Salon
at the Palais de Meudon**

*Tissu pour le Premier Salon de l'Empereur
au Palais de Meudon*

1808–09

damask

Mobilier National, Paris

inv. GMTC 99/1

Andre-Antoine RAVRIO (attributed to)

French 1759–1814

Love led by Fidelity, clock

Pendule: L'Amour conduit par la Fidélité

c. 1805

gilt bronze, enamel, marble

Fondation Napoléon, Paris
Donation Lapeyre

inv. 488

Pierre-Étienne LEVASSEUR

French mid 18th century –1823

LEVASSEUR jeune

French 1764–1841

Commode

c. 1806

Mahogany (*Swietenia macrophylla*), Boxwood (*Buxus sp.*),
Satinwood (*Flavum sp.*), Ebony (*Diospyros sp.*),
tortoiseshell, mother-of-pearl, lapis-lazuli, pewter, coral,
gilt bronze, marble

Fondation Napoléon, Paris
Donation Lapeyre

inv. 873

This commode is in high Empire style, with its massive volume, straight lines and simple yet strongly architectural structure flanked by pilasters topped with female busts. The combination of the two boxwood wing doors with motifs of antique vases made from coloured inlays of tortoiseshell, mother-of-pearl, pewter and coral is surprising. The cabinet interior, which contains four drawers, is equally stunning in its use of a light wood – lemon tree inlaid with amaranth and pewter – with motifs of quivers and arrows on the inner door surfaces.

Pierre-Philippe THOMIRE

French 1751–1843

Athénienne transformed into a table stand

Athénienne transformée en guéridon

Empire period 1804–15

gilt bronze, porphyry

Fondation Napoléon, Paris
Donation Lapeyre

inv. 870

The athénienne is a rare example of Neoclassical furniture based directly on surviving ancient examples – in this case, bronze tripod stands excavated from the Roman cities of Pompeii and Herculaneum. The athénienne's tripod base could support a washbowl, a perfume burner or a jardinière. This example, by Pierre-Philippe Thomire, a leading goldsmith under the Empire, has been converted into a table by the addition of a porphyry top.

FRANCE

Bed

Lit

Empire period 1804–15

Mahogany (*Swietenia macrophylla*), gilt bronze

Les Arts Décoratifs,
musée des Arts décoratifs, Paris

inv. 8584

The *lit bateau*, or boat bed, named for the profile created by the scrolled head and foot, was the most characteristic bed of the Empire period. These spectacular objects sat side-on to the wall, frequently upon a low dais, and were usually crowned with textile canopies. The grandest examples were adorned with gilt bronze mounts depicting emblems of symbolic significance. The mounts on this example include the star of glory, palmettes representing victory, and draped spirits bearing torches, emblematic of night and sleep.

Pierre-Étienne BUTEUX

French 1772–1837

or

Jean-Charles Marie BUTEUX

French 1778–1848

Psyché, mirror

Miroir, Psyché

c. 1814

Mahogany (*Swietenia macrophylla*), gilt bronze, mirror glass

Les Arts Décoratifs,
musée des Arts décoratifs, Paris
Bequeathed by Max Beulé, 1918

inv. 20861

The *Psyché* – a full-length swing mirror named for the beautiful young mythological figure – was the most radical innovation in Empire furniture design. Technical advances in glass production meant that, for the first time, a full-length reflection of the human form could be seen. The heroic nude was a key element of the Empire style's classically inspired decorative vocabulary; now the inhabitants of fashionable interiors could see their own naked bodies in the company of the mythological nudes adorning their decorative interiors.

JOSEPH DUFOUR & CIE, Paris

manufacturer

France 1808–23

Drapery

Draperie

1815–20

coloured woodblock

Les Arts Décoratifs musée des Arts décoratifs, Paris

inv. 25579

JOSEPH DUFOUR & CIE, Paris

manufacturer

France 1808–23

Drapery

Draperie

1815–20

coloured woodblock

Les Arts Décoratifs,
musée des Arts décoratifs, Paris

inv. 29578

Antonio CANOVA

Italian 1757–1822

Napoleon I

after 1810

plaster

Fondazione Museo Glauco Lombardi, Parma

inv. 2531

Napoleon revered the work of the great Italian sculptor Antonio Canova, and in 1803 modelled for a clay bust of himself as the young and fit First Consul of France. This was a heroic and noble portrait, imaging the sitter as a new Augustus, which pleased Napoleon greatly. This head bust in turn was used as a model for a second work by Canova, a 3.4-metre-high marble statue of a nude Napoleon mythologised as Mars the Peacemaker. This plaster relates to both these compositions.

THE ART OF WAR

The Napoleonic era saw an unprecedented mobilisation of military personnel. The French Army had been forced to increase its ranks dramatically during the Revolutionary period, when the country suddenly found itself at war with neighbouring monarchies, and this expansion of forces continued into the Consulate and Empire eras. Between 1799 and 1815 it has been calculated that Napoleon mobilised 3.4 million troops, 1.8 million of these being French citizens and another 1.6 million Italian, Dutch, Swiss, German and Polish soldiers drawn from countries that had been annexed into the Empire. The logistics of providing meticulously handcrafted weapons, armour and uniforms for this constantly growing army were simply staggering, made all the more complex by the fact that each regiment had its own particular uniforms and weaponry.

The edged weapons manufactory at Klingenthal was established by Louis XV in order to reduce France's reliance on imported German blades. During the Empire, around forty forges operated here continuously, managed by the Coulaux brothers, whose name stood for quality and beauty, their swords being superbly styled and engraved. Each sword passed through the hands of a dozen different workers skilled in specific aspects of its fabrication. The master of Napoleonic firearms was Nicolas-Noël Boutet, head of the Manufacture de Versailles, whose pride in his work is symbolised in the title he placed on his signed weaponry: *Directeur-Artiste*. His main competitor was Jean Lepage, whose workshops in Paris also produced exceptional firearms, catering to an elite clientele that included, of course, the Emperor.

Charles THÉVENIN

French 1764–1838

The attack and capture of Ratisbon by Marshal Lannes, 23 April 1809

*Attaque et prise de Ratisbonne
par le maréchal Lannes, 23 avril 1809*

1810

oil on canvas

Versailles, Châteaux de Versailles et de Trianon

inv. MV 1740

Moving into Bavaria at the start of his war with Austria in 1809, Napoleon advanced along the Danube River, arriving at Ratisbon (Regensburg) on 23 April. Marshal Lannes is shown here leading the grenadiers of the 25th Line Infantry Regiment in an assault on the city, while an aide-de-camp tries to protect him. Thévenin's painting provides a context for him to show extremely precise details of military uniforms and arms, as well as the actions of soldiers caught up in the exhilaration of battle.

Pierre Nolasque BERGERET

French 1782–1863

**Bas-relief designs for the Palais du Corps
législatif (Legislative Body)**

Projets pour le Corps législatif

1812–13

pen and brown ink and brown wash over pencil

The Emperor enters Berlin

L'entrée de l'Empereur à Berlin

The arrival of the French forces at Warsaw

L'entrée des Français à Varsovie

Fondation Napoléon, Paris
Donation Lapeyre

inv.413, inv.768

Alexandre-Evariste FRAGONARD

French 1780–1850

Bas-relief designs for the Palais du Corps législatif (Legislative Body)

Dessins pour le Corps législatif

1810

pencil, wash, watercolour gouache

The two emperors meeting on a raft on the Niemen

L'Entrevue des deux Empereurs sur le Niémen

Presentation of the Spanish Standards to the Corps législatif

La présentation au Corps législatif des drapeaux pris aux Espagnols

Fondation Napoléon, Paris
Donation Lapeyre

inv. 763, inv. 855

The Palais Bourbon in Paris (today the National Assembly) became the seat of the *Corps législatif* (Legislative Body) during the Empire. The painters Alexandre-Évariste Fragonard and Pierre-Nolasque Bergeret furnished the military drawings displayed here and nearby for a series of bas-relief sculptures that decorated the exterior of this building. These bas-reliefs were destroyed in 1815 after the fall of Napoleon's regime.

Antoine-Denis CHAUDET designer

French 1763–1810

Pierre-Philippe THOMIRE

French 1751–1843

French Imperial Eagle, 1804 model

Aigle de drapeau, modèle 1804

1804

gilt bronze

Musée de l'Armée, Paris

inv. 07314

The Imperial Eagle was a rallying symbol that crowned the shafts of regimental flagpoles much like the insignia of the ancient Roman armies. The distribution of these eagles took place in a grand ceremony held on the Champ-de-Mars in Paris on 5 December 1804, three days after the coronation. The Imperial Eagle rested on a base bearing the number of the regiment, which in turn was attached to a dowel to which the shaft of the flagpole could be secured.

Antoine-Denis CHAUDET designer

French 1763–1810

Pierre-Philippe THOMIRE

French 1751–1843

**French Imperial Eagle of the
6th Regiment of the Light Cavalry.
Hundred Days model**

*Aigle de drapeau du 6e régiment des
Chasseurs à cheval. Modèle des Cent Jours*

1815

gilt bronze

Fondation Napoléon, Paris
Donation Lapeyre

inv.895

The Hundred Days model of the Imperial Eagle was created to replace the numerous eagles that had been destroyed after Napoleon's defeat during the first Restoration of the monarchy in 1814. Only ninety gilt bronze eagles of the 1804 model are known to survive today, the rest having been melted down during the first Restoration. The 1815 Hundred Days version is rarer still. Made with less precision and in great haste, the 1815 eagles have a chunkier appearance, shorter wings and a beak that is almost closed.

Pierre Nolasque BERGERET

French 1782–1863

Bas-relief designs for the Palais du Corps législatif (Legislative Body)

Projets pour le Corps législatif

The Emperor enters Berlin

L'entrée de l'Empereur à Berlin

The arrival of the French forces at Warsaw

L'entrée des Français à Varsovie

1812–13

pen and brown ink and brown wash over pencil

Fondation Napoléon, Paris
Donation Lapeyre

inv.854c, inv.854b

The Palais Bourbon in Paris (today the National Assembly) became the seat of the *Corps législatif* (Legislative Body) during the Empire. The painters Alexandre-Évariste Fragonard and Pierre-Nolasque Bergeret furnished the military drawings displayed here and nearby for a series of bas-relief sculptures that decorated the exterior of this building. These bas-reliefs were destroyed in 1815 after the fall of Napoleon's regime.

Horace VERNET

French 1789–1863

The Emperor on an Arabian horse

L'Empereur sur un cheval arabe

early 19th century

pen and ink over pencil

Fondation Napoléon, Paris
Donation Lapeyre

inv. 782

(EUROPE)

Spyglass belonging to

Marshal Alexandre Berthier (1753–1815)

Lunettes d'approche du

maréchal Alexandre Berthier (1753–1815)

Empire period 1804–15

mother-of-pearl, silver-gilt, Morocco leather

Musée national de la Légion d'honneur, Paris
Gift of the Duke and Duchess of Gramont, 1990

inv. 08584

Carle VERNET

French 1758–1836

Napoleon, Emperor of the French, King of Italy and Protector of the Confederation of the Rhine

Napoléon Empereur des Français,

Roi d'Italie et protecteur de

la Confédération du Rhin

1807

black chalk, watercolour and gouache

Fondation Napoléon, Paris
Acquisition 2001

inv. 1159

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

Pierre-François GRANGERET
France active c. 1800–50

**Knife, fork, spoon and teaspoon bearing
Napoleon's coat of arms**

*Couvert, couteau et cuiller à thé aux armes
de l'Empereur*

Empire period 1804–15
silver

Fondation Napoléon, Paris
Donation Lapeyre

inv. 576

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

**Campaign plate with Napoleon's
coat of arms**

*Assiette de campagne aux armes de
l'Empereur*

Empire period 1804–15
silver

Fondation Napoléon, Paris
Donation Lapeyre

inv. 575

When Napoleon was on campaign, the logistics of his encampments were completely regulated. It never took more than thirty minutes to set up his headquarters, thanks to the use of specially designed demountable and transportable materials. The interior of the Emperor's tent was rationally and functionally fitted out, while still retaining a certain comfort. Just as at court, the Emperor's tableware was made exclusively by Biennais. There was a plain table service with silver cutlery and plates bearing the Imperial coat of arms.

Martin-Guillaume BIENNAIS silversmith
French 1764–1843

**Napoleon's travelling toiletries
necessities kit**

Nécessaire de portemanteau de l'Empereur

Empire period 1804–15

silver, silver-gilt, copper, Mahogany (*Swietenia macrophylla*),
steel, ivory, mother-of-pearl, tortoiseshell, mirror

Fondation Napoléon, Paris
Acquisition 2001

inv.1160

In addition to luxurious *nécessaires de voyage* or travelling necessities kits, the Emperor also had a number of smaller, plainer and lighter kits that could be easily carried in a horse's saddlebag. This *nécessaire* is the one used by Napoleon on the morning of the Battle of Austerlitz. Its extremely functional contents include a mirror, shaving brush, razor strop, tongue scraper, tweezers, comb, flasks and box for opiates, as well as items for everyday usage, such as a penknife, boot jack, corkscrew and folding ruler.

FRANCE

Shako of a Young Guard Officer with the authority to command a unit of riflemen-grenadiers, conscript-grenadiers, or fusilier-grenadiers

Shako d'officier de la Jeune Garde, pouvant commander une unité de tirailleurs-grenadiers, conscrits-grenadiers, ou de fusiliers-grenadiers

Empire period 1804–15

leather, cardboard, felt, velvet, gilt brass, willow, brass, silvered copper, silk velvet, feathers, gold braid

Musée de l'Empéri, Salon de Provence

inv. 929B

(SPAIN)

Pair of pistols and carbine given to General Thouvenot, Governor of San Sebastián, by the Province of Gipuzkoa

Paire de pistolets et carabine donnés au Général Thouvenot, gouverneur de Saint-Sebastien, par la province de Guipúzcoa

Empire period 1804–15

gold embossed steel

Fondation Napoléon, Paris
Donation Lapeyre

inv. 891, inv. 539

MANUFACTURE DE VERSAILLES, Paris

manufacturer

France 1793–1818

Sword of Honour presented by Napoleon, First Consul, to General Ney *Sabre de luxe offert par le Premier Consul au général Ney*

1801

steel, gilt brass, wood, sheep skin, leather

Fondation Napoléon, Paris
Donation Lapeyre

inv.1114

This sword of honour was probably presented to General Ney by Napoleon after the Battle of Hohenlinden on 3 December 1800, where Ney had distinguished himself by his bravery. It is an atypical model of sword, marrying a German-style hilt with an Oriental-style blade and scabbard. This 'Pala' blade, forged in damask steel with gilded epigraphic decoration, bears a Koranic quotation praising God in a cartouche and the signature of the swordsmith, Moissa Farah, in a badge. It was doubtless brought back from the Egyptian Campaign.

FRANCE

Fantasy or personalized sword of an Aide-de-camp

Sabre de luxe ou de fantaisie d'aide de camp

Empire period 1804–15
steel, gilt brass, iron, leather

Fondation Napoléon, Paris
Donation Lapeyre

inv.1131

FRANCE

Undress uniform of a Marshal of France, formerly worn by Louis-Nicolas Davout, Duke of Auerstaedt and Prince of Eckmühl

Habit de petit uniforme de maréchal de France, ayant appartenu à Louis-Nicolas Davout, Duc d'Auerstaedt et Prince d'Eckmühl

Empire period 1804–15
wool fabric, satin, gold and silver thread, gold braid

Musée de l'Empéri, Salon de Provence

Marshal Louis-Nicolas Davout, Duke of Auerstaedt and Prince of Eckmühl (1770–1823), was one of Napoleon's finest commanders. He earned the title 'Iron Marshal' due to the ruthless discipline he exercised over himself, his troops and the subjects he conquered. The inherent glamour of the French forces is evident in Davout's embroidered coat, which, with its raised goldwork of oak leaves and acorns, was part of the 'undress' uniform that French generals wore for everyday duties.

FRANCE

Dragoon Guards' copper helmet with panther-skin band

Casque en cuivre, bandeau recouvert de peau de panthère, du modèle troupe des dragons de la Garde

Empire period 1804–15

animal skin, horse hair, gilt brass, gold thread, silk velvet, feathers

Musée de l'Empéri, Salon de Provence

inv. 941B

FRANCE

Trooper's shapka, 2nd model (with four-lobed lions) used in the 2nd regiment of light cavalry lancers of the Old Guard (also called the Red Lancers)

Czapska troupe, 2e modèle (lions quadrilobes) d'un lancier du 2e régiment de la Vieille Garde (ou lanciers rouges)

1810–15

leather, cardboard, wool fabric, wool thread

Musée de l'Empéri, Salon de Provence

inv. 947B

FRANCE

Helmet, breastplate and backplate of a Carbineer

Casque et cuirasse d'officier de carabiniers

1810–15

iron, copper, hair, leather

Fondation Napoléon, Paris
Acquisition 1998

inv. 77

The Carbineers were the elite shock troops of the French Army's heavy cavalry. After substantial losses in the Austrian Campaign of 1809, Napoleon ordered that the Carbineer regiments be armoured. They were issued with a Graeco-Roman-style copper helmet with a red horsehair 'caterpillar' crest, a peaked copper comb, steel chin scales and a front plate embossed with the Napoleonic cipher. Their torsos were protected by a pot-bellied steel cuirass made of a breast and back plate.

Nicolas-Noël BOUTET

French 1761–1833

Chest containing a rifle and pair of pistols given by Napoleon when First Consul to General Masséna

Coffret avec un fusil et une paire de pistolets offert par le Premier Consul au général Masséna

Consular period 1799–1804

Mahogany (*Swietenia macrophylla*), Walnut (*Juglans sp.*), steel, gold, silver

Private collection, Paris

André Masséna was made Marshal of the Empire in 1804 and was subsequently honoured with the titles of Duc de Rivoli in 1808 and Prince d'Essling in 1810. As First Consul, Napoleon awarded this chest of arms to General Masséna for his successful actions during the First Italian Campaign. The underside of its lid records this campaign's milestones. Fashioned from walnut and steel damascened with silver and gold, adorned with chased silver garnitures, this rifle and pair of flintlock pistols are covered with splendid decorations of unparalleled richness.

FRANCE

Imperial marshal's baton of Marshal Masséna and its case

*Bâton de maréchal de l'Empire du
maréchal Masséna et son étui*

1804

wood, gold, silk velvet, gold thread, Morocco leather case

Private collection, Paris

FRANCE

Officer of the 5th Hussar Regiment, uniform

Officier du 5e Régiment de Hussards

Empire period 1804–15

wool fabric, plain fabric, gold braid, leather, metal, wood,
steel, feathers, felt

Musée de l'Empéri, Salon de Provence

3198B – 3201B, 3203B, 3204B,
3262B, 3583B, 3588B, 3610B

Common to most European armies, the Hussars were a light cavalry regiment whose skilful use of fast horses was employed for reconnaissance and skirmishing. They developed a reputation for gallantry, colourful dress and, especially, ostentatious moustaches. The Hussars are believed to have originated in fourteenth-century Hungary, and their uniform remained steadfastly 'Hungarian' in character, with components such as the dolman, a short jacket with masses of frogging (multiple buttons and rows of looped braid across the chest).

FRANCE

Foot grenadier of the Old Imperial Guard (Wearing full grand parade dress with white gaiters)

*Grenadier à pied de la Vieille Garde
Impériale (Portant grande tenue de parade,
en guêtres blanches)*

Empire period 1804–15

wool fabric, leather, brass, steel, fur, wood, feathers

Musée de l'Empéri, Salon de Provence

889B – 895B, 5895B

The Imperial Guard was the elite force of Napoleon's troops and closest to him in command. The Old Guards, the most senior division, were distinguished on parade by a tall bearskin cap with a scarlet plume and matching epaulettes. Wherever they went en masse, the Imperial Guards created a potent symbol of the Emperor's power and presence. As one contemporary observer noted after they marched triumphantly into Berlin, 'the full power of the French national colours, thousand-fold echoes of red, blue and white, riveted the eye'.

FRANCE

Uniform of a Colonel of the Light Cavalry, worn by Napoleon on Saint Helena

*Habit de colonel de Chasseurs à cheval
porté par Napoléon à Sainte-Hélène*

Empire period 1804–15

wool fabric

Musées de Sens, Sens
Gift of Louis-Étienne Saint-Denis, 1855

inv. 855.1.1

Denzil IBBETSON (after)

Napoleon on board the *Northumberland*

19th century

chromolithograph

National Gallery of Victoria, Melbourne
Bequest of Dame Mabel Brookes, 1976

After surrendering to the British following his defeat at the Battle of Waterloo on 18 June 1815, Napoleon was first taken into British waters aboard the naval ship *Bellerophon*. On 7 August the former Emperor and his small retinue transferred to the *Northumberland* for the nine-week journey to his exile on the remote island of St Helena. This study, showing Napoleon leaning against a ship's cannon, was made on the *Northumberland* by Denzil Ibbetson, who served on St Helena with the British Army from 1815 to 1823.

POUPARD ET DELAUNAY milliner

France est. 1811

Hat worn by Napoleon at Saint Helena

Chapeau porté par Napoléon à Sainte-Hélène

Empire period 1804–15

felt, silk

Musée de l'Armée, Paris

Ancienne collection du musée des Souverains

inv. Ca 34

During the Consulate, Bonaparte chose to wear a type of cocked bicorn officer's hat that was then very much in use in the French Army. The legendary silhouette of Napoleon that became part of posterity dates from this period. Made of black felt, the famous accessory was unadorned save for a tricolour cockade. From the Consulate to the fall of the Empire, between 160 and 170 hats were made for Napoleon. Only four hats were taken to St Helena, however, one of which was buried with his coffin.

Charles de STEUBEN

French 1788–1856

The eight eras of Napoleon

Les huit époques de Napoléon

c. 1826

oil on canvas

Private collection, Paris

Napoleon and his hat have become so merged in the collective imagination that the hat has become the recognizable symbol of the man. Napoleon's career is represented solely by the position of his hat in Steuben's composition, which recounts Napoleon's extraordinary destiny in eight episodes: the first, Toulon; the second, Italy, Egypt and the Consulate; the third, the Empire; the fourth, Austerlitz; the fifth, Wagram; the sixth, the burning of Moscow; the seventh, the 1814 French Campaign and Waterloo; and the last, his exile on St Helena and death.

EMPRESS MARIE-LOUISE

The confirmation in 1809 that Napoleon's Polish mistress, Countess Marie Walewska, was pregnant, supplied the impetus for his decision to divorce Josephine, who had been unable to give him a child. Despite his deep affection for her, the need to found a dynasty was paramount to his ambitions, and in the choice of a new consort an Imperial alliance was a prerequisite. An alliance with Austria was regarded as desirable for France, who needed an ally against England. Josephine retired to Malmaison (where she died in 1814), while Napoleon was now betrothed to Princess Marie-Louise, the eldest daughter of Habsburg Emperor Franz II (Franz I of Austria) and great-niece of Marie-Antoinette who had been executed in Revolutionary Paris in 1793. Having been raised to fear the French Emperor as her country's greatest enemy, Marie-Louise was horrified when informed of the nuptial arrangement; however, she could not foresee the seductive power of Napoleon's charm with women, and her marriage was to be a relatively happy one.

This second marriage gave Napoleon his longed-for heir, Napoleon II (first titled the King of Rome, later the Duke of Reichstadt), who was born on 20 March 1811. The union, however, was doomed by unfolding political events, which within three years saw Napoleon defeated by a new alliance of powers, including Austria, and banished to Elba. Marie-Louise subsequently returned to Vienna and by the time of Napoleon's final defeat and exile to St Helena in 1815, was completely estranged from him.

MANUFACTURE DES GOBELINS, Paris

manufacturer

France est. 1662

Baron François GÉRARD (after)

Marie-Louise Empress of France

Marie-Louise Impératrice des Français

1814–15

tapestry

Kunsthistorisches Museum, Vienna

inv. KK T CXIX

Napoleon cemented his union with Marie-Louise with numerous gifts of sumptuous jewels. These included a diamond and ruby *parure* that he gave his new bride on 16 January 1811. The *parure* was featured in a portrait of Marie-Louise painted by Baron François Gérard, reprised in this tapestry by the Manufacture des Gobelins in 1814–15. It consisted of a diamond and ruby tiara, above which sat a coronet topped by an eagle, as well as a necklace, comb, bracelets, girandole earrings and a belt.

NITOT ET FILS, Paris manufacturer

France 1780–1814

Abraham CONSTANTIN decorator

Swiss 1785–1855

Étienne-Lucien BLERZY goldsmith

France active 1798–1820

Empress Marie-Louise

Portrait de l'impératrice Marie-Louise

Empire period 1804–15

enamel, yellow gold

Fondation Napoléon, Paris
Donation Lapeyre

inv. 638

FRANCE

The King of Rome asleep

Le Roi de Rome endormi

Empire period 1804–15

marble

Musée national des châteaux de Malmaison & Bois-Préau,
Rueil-Malmaison

inv. MM. 40.47.8072

NITOT ET FILS, Paris manufacturer

France 1780–1814

Replica of the ruby and diamond *parure* of Empress Marie-Louise

*Réplique de la Parure
de l'Impératrice Marie-Louise*

1809–11

gold, silver, white sapphires, diamonds, garnets

Chaumet Collection, Paris

This is a period replica of the ruby and diamond *parure* delivered to Empress Marie-Louise on January 16, 1811.

It comprises all the ornaments except the belt (as shown on the original drawing of the *parure*, kept in the Chaumet archives, Paris). It was executed in Nitot's workshop in homage and memory to this prestigious imperial order. As the original jewels were dispersed at the auction of the French Crown Jewels in 1887, this second *parure* is of a great historical importance.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

**Etruscan carafe vase reproducing
as a cameo the official medal by
Bertrand Andrieu (1761–1822), struck to
celebrate the Baptism of the King of Rome**
*Vase étrusque carafe, fond beau bleu, cartel
reproduisant la médaille de baptême
du Roi de Rome peint dans le genre camée*
1812
porcelain (hard-paste), gilt bronze

Fondation Napoléon, Paris
Acquisition, 2002

inv. 1166

The birth of his long-hoped-for heir fulfilled Napoleon's dreams. On 9 June 1811, the baptism of the new *Roi de Rome* (King of Rome) in Paris's Notre Dame Cathedral became the most impressive ceremony staged since the coronation. An official medal celebrating this event was struck by the Monnaie de Paris (Paris Mint). Its central motif is reproduced on this vase produced by the Sèvres manufactory. The Emperor is shown in ceremonial dress, holding his naked son in his outstretched arms over the baptismal font.

NAPOLEON'S EXILE ON ST HELENA, 1815-21

Following the disastrous retreat from Moscow in 1812, further military setbacks, the hostile invasion of France by the forces of the Sixth Coalition and a loss of support from the French people, Napoleon abdicated for the first time on 6 April 1814. After a frustrating period exiled as token head of the island state of Elba, he returned to France, regaining power for what became known as the Hundred Days before his armies were beaten at the Battle of Waterloo on 18 June 1815.

Barely a month after Napoleon's final defeat and second abdication, he personally surrendered to British troops. Not wishing a repeat of the Elba disaster, the victors in Vienna quickly determined to exile him to St Helena, an isolated island in the South Atlantic Ocean aptly described as a remote volcanic rock. It was home to a British colony controlled by the East India Company, serving as a way station on the Atlantic trade routes. The island has no harbour for deep-draught ships and is virtually encircled by cliffs; thus, access was easy to monitor and control. St Helena became Napoleon's final home, until his death in 1821.

FRANCE

Napoleon on Saint Helena, pocket watch *Montre de poche Napoléon sur le rocher de Sainte-Hélène*

Restoration period 1814–30
enamel, silver-gilt

Fondation Napoléon, Paris
Donation Lapeyre

inv. 595

(ENGLAND)

Locket containing a lock of Napoleon's hair given by Mme Bertrand (a member of Napoleon's suite on Saint Helena) to Captain Theed R. N. in 1816

1816
gold, glass, hair

National Gallery of Victoria, Melbourne
Bequest of Dame Mabel Brookes, 1976

In the past it was customary to present locks of hair to relatives or friends as tokens of affection. This piece of Napoleon's hair was given to Captain John Theed by Countess Fanny Bertrand, a loyal French member of Napoleon's household on St Helena. Theed was commander of the HMS *Leveret*, one of the many warships that patrolled St Helena. Theed met Napoleon on 14 January 1816 when he was probably given this memento. It was later acquired by Dame Mabel Brookes a descendant of William Balcombe, for her extensive Napoleonic collection.

Denzil IBBETSON

English 1788–1857

Emperor Napoleon on his deathbed

1821

pencil

National Gallery of Victoria, Melbourne
Bequest of Dame Mabel Brookes, 1976

William Innes POCOCK

English 1783–1836

Thomas SUTHERLAND engraver

English 1785–1838

General view of Saint Helena

plate no. 1 in *Five views of the Island of Saint Helena, from drawings taken on the spot: to which is annexed a concise account of the Island* by William Innes Pocock, printed by D. N. Shury, published by S. & J. Fuller, London 1815

hand-coloured engraving

National Library of Australia, Canberra

PIC S4849-S4853 LOC 8633

Following Napoleon's exile to St Helena, this small, isolated island in the Atlantic Ocean became the focus of world attention.

A number of books on this exotic locale were rushed into publication, such as William Innes Pocock's *Five Views of the Island of St Helena*, whose text and coloured engravings were prepared for sale in London in September 1815 while Napoleon was still sailing towards the island.

James COOK author
English 1728–1779

**Abridged edition of historical and
modern voyages around the world**

*Collection abrégée des voyages anciens et
modernes autour du monde*

Vol. 9 by James Cook, published by Dufart, Paris
1809

book: engravings, letterpress, gold embossed
leather cover, stitched binding

Collection of Pierre Branda, Paris

James COOK author
English 1728–1779

**Frontispiece and title page in
Abridged edition of historical and
modern voyages around the world**

*Collection abrégée des voyages anciens et
modernes autour du monde*

Vol. 8 by James Cook, published by Dufart, Paris
1809

engraving

Collection of Pierre Branda, Paris

Napoleon was permitted to take a variety of personal effects into exile on St Helena. These included family portraits, maps and a small library that contained this copy of Captain Cook's voyages. This was an apparent favourite of the former Emperor, who had also carried Cook's narratives with him to read during his Egyptian campaign in 1798-99. It is intriguing to think of Napoleon, during his last days on St Helena, reading Cook's account of his exploration of Australia.

THE BRIARS

When Napoleon arrived at St Helena in October 1815, he first lived at The Briars, the residence of William Balcombe, an official with British East India Company. Here Napoleon formed a close friendship with the Balcombe family.

In 1824, following his appointment as Colonial Treasurer of New South Wales, William Balcombe migrated to Australia with his family.

His son Alexander subsequently moved to Victoria, acquiring a house and property on the Mornington Peninsula in 1846 that he named The Briars, in memory of the family's St Helena residence.

Alexander's grand-daughter Dame Mabel Brookes formed a significant collection of Napoleonic objects, relating to her family's friendship with Napoleon on St Helena, which she bequeathed to the National Gallery of Victoria upon her death in 1975.

A selection of works from her bequest, as seen here, is today on permanent display at The Briars Park at Mt Martha on the Mornington Peninsula.

Augustus EARLE

English 1793–1838, worked in Australia 1825–28

Napoleon's tomb on the island of Saint Helena

c. 1829

watercolour

National Library of Australia, Canberra
Rex Nan Kivell Collection

NK12/142

On 9 May 1821, Napoleon was buried beneath a brace of willow trees on St Helena. To deflect visitors the island's Governor, Hudson Lowe, ordered the construction of a barricade and sentry box at the site. For decades following Napoleon's death, prior to the transferral of his remains to Paris in 1840, people travelling to Australia souvenired cuttings from these willows at Napoleon's grave when their ships stopped at St Helena for provisions. This may account for some of the willow trees that now proliferate throughout southeastern Australia.

HERMON GAINIER À PARIS manufacturer
France active 1800–10

Travelling box for Napoleon's personal dinner service

Boîte servant au transport des assiettes du service de l'Empereur

c. 1810

Morocco leather, chamois, silk

Fondation Napoléon, Paris
Donation Lapeyre

inv. 792n

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

**Four dessert plates from Napoleon's
personal dinner service, known as the
Headquarters service**

*Quatre assiettes du service particulier
de l'Empereur*

1807–11

porcelain (hard-paste)

Al-Miqyâs

Le Miqyas

Molke. (Melk Abbey Austria)

Molke (L'abbaye de Melk, Autriche)

View of the lighthouse of Alexandria

Vue du phare d'Alexandrie

Regatta of Venice

Régate de Venise

Fondation Napoléon, Paris
Donation Lepeyre

inv. 414-415, inv. 417-418

In 1807, Napoleon commissioned the Sèvres manufactory to make a table service for his personal use. Its dessert plates included views selected by Napoleon himself, depicting sites from his Egyptian and European conquests. After his second abdication, Napoleon was authorized to take sixty of these plates with him into exile. Shipped to St Helena in green leather boxes – one of which is shown here – this exceptional service was not used on the dining table there but was constantly admired by the defeated Emperor, who often looked at it.

MANUFACTURE DE SÈVRES manufacturer
France est. 1756

**Four dessert plates from Napoleon's
personal dinner service, known as the
Headquarters service**

*Quatre assiettes du service particulier de
l'Empereur*

Map of France

Carte de France

**The Orangerie of the Botanical Gardens
(2nd version)**

*L'Orangerie du Jardin des Plantes
(2ème version)*

**View of the Tuileries and Rue de Rivoli
(1st version)**

*Vue des Tuileries et de la rue de Rivoli
(1ère version)*

**View of the Imperial and Royal Palace
of Saint-Cloud from the right bank of the
Seine (1st version)**

*Vue du Palais Imp. et Rle. de St Cloud prise
de la rive droite de la Seine (1ère version)*

1807–11

porcelain (hard-paste)

Fondation Napoléon, Paris
Donation Lepeyre

inv. 792c, inv. 792d, inv. 792l, inv. 792m

Bernard POYET designer

French 1742–1824

François-Honoré-Georges

JACOB-DESMALTER cabinet maker

French 1770–1841

Bernard Augustin-Françoise-André PICOT

embroiderer

France active 1804–15

Throne

Trône

1805

gilt-wood, velvet, silver thread

Les Arts Décoratifs

musée des Arts décoratifs, Paris

Don de MM. les Questeurs, Chambre des Députés, 1907

inv.14421.A

This massive throne, designed by the architect Poyet and executed by the Parisian cabinetmaker Jacob-Desmalter, was made for Napoleon's use at the sittings of the Legislature in the Chamber of Deputies, the assembly that was responsible between 1800 and 1813 for voting on laws.

Poyet drew upon a design for an armchair published by Percier and Fontaine, which was inspired by a marble throne seized from the Vatican collections. The wreath atop the throne once contained Napoleon's 'N' monogram, later removed under the Bourbon restoration.

Anne-Louis GIRODET-TRIOSON
(studio of)

Napoleon in Imperial robes

Portrait de Napoléon en souverain législateur

c. 1812

oil on canvas

Musée de l'Empéri, Salon de Provence
Gift of Charles Pasqua, French Minister of the Interior, 1987

inv. 1987.1

This official image of the sovereign, standing with his sceptre held in a steady hand, dressed in the grand Imperial mantle lined with ermine and wearing the great collar of the Legion of Honour, gives an impression of power and stability. Unlike the kings of France who swore on the Gospels to respect the fundamental laws of the kingdom, Napoleon appears here to take an oath upon the *Code Napoléon* (France's new Code of Civil Laws), at once source and guarantee of the law.

